

THE AYIA TRIADA NECROPOLIS IN THE EM III-MM I AND THE CONNECTIONS WITH NEIGHBORING AREAS

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ABBREVIATIONS USED IN THE TEXT

EM=Early Minoan

MM=Middle Minoan

LM=Late Minoan

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1. INTRODUCTION

The primary objective of this research project is to publish the findings and documents from the excavations conducted in the *Camerette* area¹ of the Ayia Triada necropolis, which was exploited during the EM III-MM IB period (2300/2200-1900 BC) and analyze them in their social and religious framework. Unlike other contexts on the same hillslope,² the results of the recent research on the area have not been published extensively.³ Consequently, the current study focuses on the analysis of ceramic assemblages to examine the funerary area, establish the activities and chronological sequence, determine the community responsible for its exploitation, and explore its broader connections with contemporaneous neighboring sites.

Situated adjacent to the Neopalatial Royal Villa,⁴ the Late Prepalatial necropolis of Ayia Triada comprises the *tholos* A, along with its annexes and the *Camerette* area.⁵ This last is positioned roughly 7.5 m to the south of the tomb and consists of two blocks of small rooms, namely *Camerette* 1-10 and rooms *a-c*, an external paved area, and smaller architectural features. While the entire *Camerette* area has yielded a significant amount of pottery, there is no evidence of burial activity within it despite the position in a funerary area. Initial excavations in the necropolis were conducted in 1904 by the Italian Archaeological Mission in Crete,⁶ with subsequent research carried out in the late 20th century, including complete excavations in the *Camerette* area from 1997 to 1999.⁷ In addition, I conducted a research project as part of my final dissertation for the 3rd cycle Postgraduate Specialization at the Italian Archaeological School at Athens on a pottery deposit uncovered in 1998 in the *Camerette* area, the Deposit of the *Camerette*.⁸

Different hypotheses have been proposed regarding possible chronologies and functions of the explored contexts. Building upon this groundwork, the current project aims to thoroughly investigate the entire *Camerette* area. The primary objectives include defining the function of *Camerette* within

¹ BANTI 1933; LA ROSA 2013; STEFANI 1933.

² BALDACCI forthcoming; CALOI 2016; CARINCI 2003; CUCUZZA 2002; GIRELLA 2010; GIRELLA, CALOI 2019, 27-38; LA ROSA 1993; 1994; 1999b; 2003; 2013; LAVIOSA 1975; MILITELLO 2000; PUGLISI 2003, 185-188; TODARO 2003a; forthcoming.

³ DI VITA 2001; LA ROSA 2013, 171-251.

⁴ LA ROSA 2003; LA ROSA 2010.

⁵ CULTRARO 2003; LA ROSA 2013, 171-251; STEFANI 1933.

⁶ BANTI 1933; BORDA 1946, 45-55, pl. V-VII, X, XII-XV, XVIII; HALBHERR 1905a; 1905b; NILSSON, 1927; PELON 1976, 8-10; PENDELBURY 1930, 8-9; SOLES 1992, 116-119, fig. 54-55; STEFANI 1933; ZOIS 1965, 72-75, 82-86; ZOIS 1968

⁷ CARINCI 2004; CULTRARO 1994, 2000, 2003; DI VITA 2001; LA ROSA 2001; 2013; LEGARRA HERRERO 2014, 79; TODARO 2003; 2011; 2013a, 201-203, 210-211; 2018a; 2019a, 112-135; 2019b; 2019c; 2021; forthcoming.

⁸ CARINCI 2004; DE GREGORIO 2018; 2019a; 2019b; 2022.

the broader necropolis, establishing chronological phases and activities through pottery analysis, identifying communities associated with Ayia Triada, and comparing findings with neighboring sites for contextualization.

To achieve these goals, I have considered the most up-to-date data used for various chronological systems within Minoan Archaeology.⁹ Regarding the relative chronology, I have primarily utilized Evans' periodization,¹⁰ which is widely accepted in scholarly literature, as well as Platon's system. In current research Platon's categorization¹¹ of Minoan history into periods based on palace developments is considered outdated¹² and associated with an evolutionary concept of time.¹³ Nevertheless, I have chosen to employ it to highlight significant cultural shifts,¹⁴ in line with scholarly tradition. Regarding the absolute chronology, I have chosen to employ the low chronology, which aligns scientific data more effectively with the established relative chronology thus far.¹⁵ Given the numerous uncertainties surrounding Minoan absolute chronology,¹⁶ I have limited its usage in this research project to situations where it is necessary.

In the endeavor to explore the *Camerette* area comprehensively, a detailed examination of the pottery finds in the Archaeological Museums of Heraklion and in the storerooms of the Italian Archaeological School at Athens in Phaistos will be undertaken, focusing on various aspects such as morphology, surface treatment, manufacture, and decoration. This meticulous analysis aims to contextualize the ceramic artifacts within their broader geographical and chronological framework, comparing them with contemporary productions from neighboring regions. By compiling a comprehensive catalogue of significant finds, supported by illustrative line drawings and photographs, I will seek to enrich our understanding of the material culture present in this archaeological context.¹⁷

The investigation will be augmented by an extensive review of excavation documents, including notebooks, plans, stratigraphic profiles, and artifact inventories.¹⁸ These primary sources

⁹ Table 1 summarizes the phases of Bronze Age Cretan chronology; PANAGIOTOPOULOS 2021, 37-43; SHELMERDINE 2008, 3-7; TODARO 2019a.

¹⁰ EVANS 1906.

¹¹ PLATON 1971, 671-674.

¹² PANAGIOTOPOULOS 2021, 39-40.

¹³ DAY, WILSON 2002; HAMILAKIS 2002.

¹⁴ PANAGIOTOPOULOS 2021, 39.

¹⁵ FINLAYSON 2021, 251; PANAGIOTOPOULOS 2021, 41; SHELMERDINE 2008, 4.

¹⁶ PANAGIOTOPOULOS 2021, 42-43.

¹⁷ A graphical apparatus accompanies the text, including line drawings of the catalogued pottery finds created by G. Merlati and B. Salmeri, as well as directly captured photographs. The find contexts are illustrated with plans, which have been adapted from available sources such as the Archives of the Italian Archaeological School at Athens and published literature; BANTI 1933; LA ROSA 2013; STEFANI 1933.

¹⁸ BANTI 1933; BORDA 1946, 45-55, pl. V-VII, X, XII-XV, XVIII; STEFANI 1933.

provide invaluable insights into the archaeological context and aid in deciphering the significance of the pottery assemblage within the *Camerette* area. Moreover, direct analysis of ceramic assemblages unearthed during the 1997-1999 excavations,¹⁹ alongside examination of related documents in archival repositories, will offer a nuanced understanding of the material culture and its contextual significance. The project will draw upon a rich array of archival sources, such as the Archives of the Italian Archaeological School at Athens, the *Accademia Roveretana degli Agiati* in Rovereto, the Vatican Apostolic Library, to piece together the historical narrative of the *Camerette* area. By synthesizing these diverse sources of information, I aim to construct a comprehensive understanding of the archaeological context and its broader implications.

Through a meticulous examination of the collected data, this study endeavors to shed light on various aspects of the *Camerette* area, ranging from its architectural features to the material culture present within it. By comparing these findings with contemporaneous contexts in Ayia Triada, such as the *tholos* A and its annexes²⁰ and the dwelling areas,²¹ and neighboring regions,²² it will clarify the socio-cultural dynamics and chronological sequences underlying the use of the necropolis. These interpretations will not only enrich our understanding of the *Camerette* area but also contribute to broader discussions within the field of Minoan archaeology. This research project seeks to unravel the complexities of the *Camerette* area through a multidisciplinary approach, drawing upon archaeological, archival, and comparative analyses.

¹⁹ DI VITA 2001; LA ROSA 2013.

²⁰ BANTI 1933; CULTRARO 1994, 2003; STEFANI 1933.

²¹ CARINCI 2003; TODARO 2003; 2011a; 2011b; 2013a; 2018a; 2019a, 112-135; 2019c; 2021; forthcoming.

²² ALEXIOU, WARREN 2004; BRANIGAN, VASILAKIS 2010; GIRELLA, CALOI 2019; LEGARRA HERRERO 2014; VAN DE MOORTEL 2006; XANTHOUIDES 1924.

2. THE HISTORY OF RESEARCH IN THE EM III-MM I NECROPOLIS OF AYIA TRIADA

2.1 INTRODUCTION

The necropolis of Ayia Triada is situated on the eastern slope of St. George Galatian hill (Άγιος Γεώργιος Γαλατάς), approximately 3.1 km away from the Palace of Phaistos and at an elevation of around 43 meters above sea level. Adjacent to the hill's western side lies the renowned Neopalatial Royal Villa.²³ Extensive excavations have been conducted at the Ayia Triada site since the early 20th century by the Italian Archaeological School at Athens, formerly the Italian Mission in Crete.²⁴ These excavations have revealed several stratigraphic contexts, encompassing various structures dating from the Early Minoan up until historical times. Within the necropolis, archaeologists have uncovered a multitude of buildings that span the period from EM IIB to LM IIIA2.²⁵ Furthermore, on the same hillside, artifacts from the EM I-EM IIA and a Protogeometric wall have been documented.²⁶ The Prepalatial structures are predominantly located at the northern end of the necropolis, including *tholos* A, its annexes, and the *Camerette* area.²⁷ Conversely, the Protopalatial and Neopalatial buildings (MM IB-LM IIIA2) occupy the remaining portion of the hillside. These include *tholos* B,²⁸ the Ossuary,²⁹ the *Tomba del Sarcofago Dipinto*,³⁰ the *Complesso della Mazza di Breccia*,³¹ and the *Tomba degli Ori*.³²

The excavations in the Late Prepalatial areas of the necropolis were carried out in 1904 and another between 1997 and 1999. Both research endeavors have left behind a wealth of documentation including notebooks, photographs, plans, stratigraphical prospects, and drawings. These records play a crucial role not only in reconstructing the history of the explorations but also in interpreting the discoveries and their contextual significance. Moreover, the documentation reflects the techniques and scientific practices employed during that period. The documents from the 1904 excavations were compiled by F. Halbherr and E. Stefani, and they are currently housed in the *Accademia degli Agiati*

²³ LA ROSA 2003; LA ROSA 2010.

²⁴ DI VITA 1984; LA ROSA 2000; LA ROSA 2003.

²⁵ CARINCI 2003.

²⁶ LA ROSA 2013, 256-266; TODARO 2003a; TODARO forthcoming.

²⁷ LA ROSA 2003, 51; LA ROSA 2013, 171-261.

²⁸ CALOI 2016; GIRELLA, CALOI 2019, 27-38; LA ROSA 2013, 134-140, 160-171; LAVIOSA 1975, 512-513.

²⁹ LA ROSA 2013, 156-159.

³⁰ CUCUZZA 2002; LA ROSA 1999b; LA ROSA 2013, 134-156.

³¹ BALDACCI forthcoming; CARINCI 2003; GIRELLA 2010; LA ROSA 1996; MILITELLO 2000b.

³² LA ROSA 1994; LA ROSA 2003; PUGLISI 2003, 185-188.

in Rovereto (Trento, Italy) and the Vatican Apostolic Library in Rome, respectively.³³ Additional information regarding this research can be found in contemporary scholars' notebooks as well as in Halbherr's correspondence. Both types of documents are stored in the Archives of the Italian Archaeological School at Athens.³⁴ The excavation documents from 1997-1999 were generated by the team of archaeologists who conducted the excavations and are also in the Archives of the Italian Archaeological School at Athens.³⁵

While the results of the 1904 excavations were extensively published,³⁶ the explorations carried out between 1997 and 1999 are currently only described in preliminary reports.³⁷ In addition to edited publications, I had the opportunity to access the documents stored in the Archives of the Italian Archaeological School at Athens, as well as the *Carte Stefani* at the Vatican Apostolic Library in Rome³⁸ and the photographs from the 1904 excavations, which form part of the collection of the *Accademia degli Agiati di Rovereto*.³⁹ These photographs provide depictions of the excavation areas, various architectural features, and significant clusters of artifacts within their original contexts. The consultation of these documents, therefore, significantly enhanced and expanded our understanding of the excavations themselves.

³³ Halbherr's excavation documents can be found in boxes 198 and 201/991 at the archive of the *Accademia degli Agiati di Rovereto*. Some of the documents are also housed in the archive of the Italian Archaeological School at Athens. Stefani's documents, on the other hand, are located in folder no. 110 (*Carte Stefani*) within the Manuscript Collection at the Vatican Apostolic Library. Additionally, a small portion of Stefani's notes is preserved in the archives of the *Accademia degli Agiati di Rovereto*, alongside the Halbherr documents.

³⁴ ACCAME 1986; BOARO, LEONARDI 2000, 175-185; MADDOLI 2000, 187-195; MILITELLO 2000a, 138-143; MOMIGLIANO 2002.

³⁵ The excavation documents from the 1997-1999 excavations are preserved in the archives of the Italian Archaeological School at Athens. They comprise three notebooks corresponding to each year (1997, 1998, 1999), inventories with assigned numbers (ranging from HTR 97 2850 to HTR 99 3300), photographs (numbered from HTR 97 63495 to 63811, HTR 98 65185 to 65576, HTR 99 66815 to 67494), as well as plans and stratigraphical prospects (numbered from 253 to 283).

³⁶ BANTI 1933; BORDA 1946, 45-55, pl. V-VII, X, XII-XV, XVIII; STEFANI 1933.

³⁷ DI VITA 2001; LA ROSA 2013.

³⁸ Within folder 110, also known as the *Carte Stefani*, housed at the Vatican Apostolic Library, I had the opportunity to study numerous notebooks that document Stefani's firsthand experiences in Ayia Triada. These notebooks contain detailed accounts of his observations about the site, accompanied by corresponding drawings. Additionally, Stefani's notes and drawings cover other contemporaneous Cretan sites that he visited and worked on, including Sivas and Koumasa.

³⁹ The photographs are included in the online digital catalogue accessible on the website of the Fondazione Museo Civico di Rovereto. These photographs are scans of the original photographic documents, with 19 of them specifically capturing the 1904 excavations conducted in the Prepalatial necropolis of Ayia Triada.

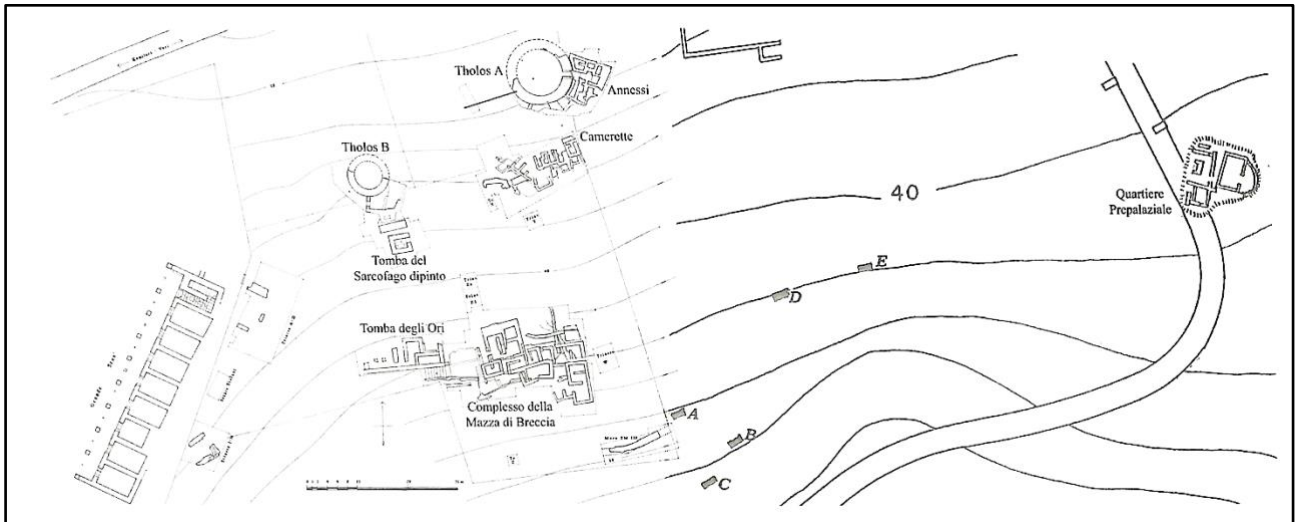


Fig. 2 Planimetry of the eastern hillslope in Ayia Triada (LA ROSA 2013, pl. I)

2.2 THE 1904 EXCAVATIONS

The archaeological site of Ayia Triada, named after a nearby village, was discovered in 1900 by the archaeologists of the Italian Mission in Crete during the initial excavations in the Palace of Phaistos.⁴⁰ L. Pernier, in his notebook, recorded the discovery of fragments of *pithoi* and various Mycenaean and Archaic sherds during a stroll on St. George Galatian hill.⁴¹ Based on this evidence, the scholar hypothesized the presence of either a necropolis associated with Phaistos or a Mycenaean settlement.⁴² Building on these findings, Halbherr proposed a hierarchical relationship between the newly found site of Ayia Triada and Phaistos, considering them as *kato* and *ano* polis respectively.⁴³ In May 1902, under Halbherr's direction, excavations commenced on the western side of St. George Galatian hill, at the location of the Neopalatial Royal Villa.⁴⁴ The following year, R. Paribeni, having noticed some bumps in the ground, extended the dig to the eastern side of the hill in search of buried structures.⁴⁵ The expansion of the excavations confirmed Paribeni's suggestions, and the Italian Archaeological

⁴⁰ LA ROSA 2000, 14-21; PERNIER 1900; PERNIER 1935.

⁴¹ LA ROSA 2003, 11-13; PERNIER 1901, 262.

⁴² HALBHERR 1902, 435; HALBHERR 1903, 6-7; LA ROSA 2003, 12-14; PERNIER 1901, 261-262; PERNIER 1902, 11-13.

⁴³ ACCAME 1986, 124-125, 154; HALBHERR 1905b, 248; LA ROSA 2003, 35.

⁴⁴ HALBHERR 1902; HALBHERR 1903; LA ROSA 2003, 14-19.

⁴⁵ Paribeni wrote as it follows: «Ma le scoperte più interessanti sono quelle fatte sul versante che sovrasta e domina a levante la collinetta, su cui sorge la chiesa di H. Georghios. Il clivo del colle non scende da questa parte uniformemente ma forma delle gobbe successive che possono essere prodotte da alterazioni introdotte dall'uomo. Lo scavo di una di queste ci ha fatto entrare nell'interno di una tomba a *tholos* di cui manca oltre la metà.» («But the most interesting discoveries are those made on the slope that overlooks and dominates the hillock to the east, on which the church of H. Georghios stands. The cliff of the hill does not descend on this side uniformly but forms successive humps that may be produced by alterations introduced by man. The excavation of one of these led us into the interior of a *tholos* tomb of which more than half is missing.») (Notebook III, 1903, 01; 22 April 1903); LA ROSA 2003, 19-23.

Mission in Crete unearthed the first *tholos* tomb on Crete, known as *tholos* B, in 1903.⁴⁶ Additionally, they discovered the Ossuary to the south, the *Tomba degli Ori*, and the *Tomba del Sarcofago Dipinto*.⁴⁷

In 1904, the excavation efforts shifted to the area on the northeast of *tholos* B. From April 20th to June 14th, Halbherr and E. Stefani uncovered the first Prepalatial structures of the necropolis, including *tholos* A, the annexes, and the so-called *Camerette* 1-10.⁴⁸ *Tholos* A was excavated down to the bedrock, and its perimeter was fully explored. The southern outer wall remained intact, corresponding to the hillside, while the other half appeared extensively damaged. The funerary chamber of *tholos* A revealed four layers, with three of them containing burial remains. The entrance was located on the eastern side, leading to the annexes or *Vani ad Est*, as they were referred to at the time.⁴⁹ These quadrangular rooms were arranged along a stepped paved *dromos* and were not attached to the outer wall of the *tholos* tomb; instead, they were separated by a small passage. The 1904 excavations unveiled ten annexes, identified by the letters A to L,⁵⁰ which yielded a significant quantity of bones and a relatively small amount of pottery, indicating their association with burial practices.⁵¹ Among the annexes, room I displayed visible signs of previous excavation attempts, possibly by looters.⁵² An eleventh annex, labeled as M, was discovered during later excavations in 1999. Although it seemed to have been previously explored, it was not mentioned in the reports of the 1904 excavations nor depicted in the plans.⁵³

Seven point five meters south of *tholos* A and approximately 7 meters upstream from the tomb, the archaeologists uncovered a building consisting of 10 small quadrangular rooms. Initially referred to as *Camerette a Sud della Tholos*, it is now commonly known as *Camerette Aggiunte* or *Camerette* 1-10.⁵⁴ The excavation of this structure was nearly complete in 1904, although the soil levels varied in each room. *Camerette* 1-10 yielded a substantial amount of pottery, but no visible signs of burial activity were found.⁵⁵ Despite being physically separate from *tholos* A, the building

⁴⁶ PARIBENI 1903.

⁴⁷ PARIBENI 1903; PARIBENI 1904.

⁴⁸ HALBHERR 1905a; HALBHERR 1905b; LA ROSA 2003, 23-24; STEFANI 1933, 147.

⁴⁹ CULTRARO 1994; CULTRARO 2003; STEFANI 1933, 147-150.

⁵⁰ STEFANI 1933, 151-52.

⁵¹ Halbherr noted how the annexes looked like: «piene di ossa senza vasi, non dico letteralmente senza, ma con pochi ed insignificanti frammenti» («full of bones without vessels, I don't mean literally without, but with a few and insignificant fragments») (Notebook 1904, 1; 26 April 1904).

⁵² STEFANI 1933, 152.

⁵³ LA ROSA 2013, 254-255.

⁵⁴ HALBHERR 1905a; LA ROSA 2013, 171-173; STEFANI 1933, 152.

⁵⁵ BANTI 1933, 217-232.

was in close proximity to it. Consequently, Halbherr initially proposed a possible ceremonial function for the building, suggesting a connection to ritual activities performed in the tomb.⁵⁶

Within the same trench that revealed *Camerette* 1-10, the archaeologists made partial discoveries of another building located 3 meters west of the former.⁵⁷ This building exhibited similar planimetry to *Camerette* 1-10 but had a distinct orientation. This building corresponded to the one labeled as rooms *a-c*, which was fully exposed and identified only in 1998-1999.⁵⁸ The archaeologists did not document any findings or provide information on potential excavations carried out in 1904 within the building and the available plan only depicts a small section of the structure.⁵⁹ However, the excavations conducted between 1997 and 1999 unveiled indications of prior digging in certain sections of the building, suggesting previous investigative activity.⁶⁰

During the 1904 excavations, a series of pits were dug in the central area of the necropolis, situated between the two *tholos* tombs. Halbherr reported that in some of these pits they discovered clusters of human bones, partially charred along with carbonized soil and artifacts, which were potentially dated to the LM I.⁶¹ The precise locations of these pits on the hillslope remain unknown and challenging to determine, although some were noted on the sketches made by scholar, while others were accidentally uncovered in subsequent explorations of the area.⁶² The initial excavations in the Prepalatial necropolis concluded in 1904. The structures that were unearthed in the *Camerette* area were covered, while the *tholos* tomb and the annexes remained partially exposed. The Italian archaeologists continued their work in Ayia Triada until 1914, but their focus shifted towards the Neopalatial Royal Villa and the Minoan settlement.⁶³

The artifacts discovered in the Prepalatial necropolis were transported to the Heraklion Archaeological Museum, with only a few selected items being transferred to the Luigi Pigorini National Museum of Prehistory and Ethnography in Rome.⁶⁴ The bones from *tholos* A and the annexes were likely disposed of or potentially reburied in the nearby area, following the practices common during that time. There are no specific indications in the notebooks regarding the destination of these bones. Some well-preserved crania were sent to the “Luigi Pigorini” National Museum of

⁵⁶ Halbherr described the *Camerette* 1-10 as it follow: «piene di vasi senza neppure una traccia di ossa» («full of vessels without even a trace of bones») «qui ci deve essere di mezzo qualche rito» («there must be some ritual involved here»)(Notebook 1904,1; 4 June 1904).

⁵⁷ LA ROSA 2013, 185-186; STEFANI 1933, 152.

⁵⁸ LA ROSA 2013, 185-190.

⁵⁹ STEFANI 1931-1932, fig. 3.

⁶⁰ LA ROSA 2013, 185-190.

⁶¹ HALBHERR 1905a.

⁶² LA ROSA 2013.

⁶³ LA ROSA 2003, 24-28.

⁶⁴ ACANFORA 1976, 9-12; BOMBARDIERI 2010; BORDA 1946, 6; CUCUZZA 2000, 153; FUGAZZOLA DELPINO 2010; MANGANI 2010.

Prehistory and Ethnography in Rome.⁶⁵ Halbherr promptly published preliminary reports of the excavations shortly after the conclusion of the diggings.⁶⁶ He and Stefani then began organizing the study and publication of the discovered artifacts.⁶⁷

Shortly after the excavations, the discoveries at Ayia Triada attracted the attention of numerous scholars. A. Evans made multiple visits to the site, including in 1904,⁶⁸ and engaged in discussions with Halbherr regarding the chronology of the finds and structures within the Prepalatial necropolis through private correspondence.⁶⁹ Halbherr applied the chronological system utilized in Knossos in his work, which differed from the approach predominantly employed by Italian archaeologists at the time, such as Pernier. Additionally, in 1908, A. Mosso examined the artifacts from the Ayia Triada necropolis in his publication on Neolithic and Early Minoan pottery from Phaistos. By comparing them with the objects found in Knossos, Mosso assigned an Early Minoan dating to *tholos* A.⁷⁰ This study influenced Halbherr to revise the dating of the annexes and *Camerette* 1-10 to an earlier phase of MM I. The discoveries of necropolises with *tholos* tombs in south-central Crete continued to increase during the first decades of the 20th century, and initial studies on these tombs were published,⁷¹ providing significant comparisons for the interpretation and examination of the Ayia Triada finds. Under the direction of Paribeni, the Italian archaeologists also uncovered another Prepalatial *tholos* tomb in Sivas in 1913.⁷²

Stefani and L. Banti completed the publication of the Prepalatial necropolis of Ayia Triada in 1933 in the *Annuario della Scuola Archeologica Italiana di Atene e delle Missioni di Oriente*. Stefani⁷³ primarily focused on describing the architectural features, stratigraphic sequences, and chronological developments, placing more emphasis on *tholos* A and the annexes rather than *Camerette* 1-10. Meanwhile, Banti⁷⁴ compiled the catalogue of finds, proposing a chronology for each context and providing a comprehensive historical synthesis of the area. The scholar also offered technical analysis and considerations concerning the artifacts and architectural structures. According to Banti's analysis, *tholos* A was dated between the EM II and the MM I, with the recognition of MM II burials. The annexes were assigned a date range between the EM III and the MM I, while *Camerette*

⁶⁵ HALBHERR 1905b, 252.

⁶⁶ HALBHERR 1905a; HALBHERR 1905b.

⁶⁷ In one of his notebooks, specifically notebook 1904, 2, Halbherr presented an initial chronology of the structures within the Late Prepalatial necropolis of Ayia Triada. Additionally, he provided a classification of the archaeological finds associated with the site.

⁶⁸ LA ROSA 2003, 39-40; MILITELLO 2000a, 139-141; MOMIGLIANO 2002.

⁶⁹ MOMIGLIANO 2002.

⁷⁰ MOSSO 1908, 170-171, 180, 186, 199-206, 211-218.

⁷¹ XANTHOUDIDES 1924.

⁷² PARIBENI 1913.

⁷³ STEFANI 1933, 147-154.

⁷⁴ BANTI 1933, 155-251.

1-10 were attributed to the MM I. In 1941, Banti⁷⁵ further explored the finds from the Prepalatial necropolis of Ayia Triada, focusing specifically on the potential ritual function of the figurines recovered from *tholos A*. In 1946, M. Borda⁷⁶ described additional sherds and vessels from the Prepalatial necropolis of Ayia Triada in his catalogue of Cretan and Mycenaean artifacts housed in the “Luigi Pigorini” National Museum of Prehistory and Ethnography in Rome. While the majority of the artifacts had already been presented by Banti, this catalogue provides an opportunity to cross-reference the information and address any potential gaps in the data.

2.3 IN-BETWEEN THE ARCHAEOLOGICAL EXCAVATIONS

From 1904 until the end of the 20th century, while excavations were being conducted in other parts of the site, the Prepalatial necropolis at Ayia Triada remained unexplored. In the 1970s, the Italian Archaeological School at Athens conducted brief and superficial excavations in this area. In 1970, during the construction of a new road, a group of Early Minoan IIA buildings was discovered on the northeastern border of the archaeological site, upstream of the necropolis.⁷⁷ These buildings, known as “Prepalatial settlement” or *Case Laviosa* or either *Casa Est* and *Casa Ovest*, were subsequently investigated between 1971 and 1973,⁷⁸ and briefly in 1977.⁷⁹ Alongside the structures found in the funerary area, they represent the only Prepalatial buildings discovered at Ayia Triada thus far.⁸⁰ The two houses, dating to two subsequent phases of the Early Minoan IIA, appeared to have been abandoned before the construction of *tholos A*, in the Early Minoan IIB period.⁸¹

During the same period, the excavations were expanded to include the Prepalatial necropolis, resulting in the discovery of the so-called Cyclopean wall, made of slab stones, which was connected to the western side of *tholos A*.⁸² The purpose of this structure is still a topic of debate, but it may have been linked to a space defined by the presence of the ruined tomb.⁸³ The 1970 excavation also yielded a large quantity of pottery, ranging from the Early Minoan to the Late Minoan. In addition to Ayia Triada, another Prepalatial complex was discovered in the vicinity: Patrikies.⁸⁴ In 1968, the Italian Archaeological School at Athens uncovered this small Late Prepalatial site halfway between

⁷⁵ BANTI 1943.

⁷⁶ BORDA 1946, 45-55, pl. V-VII, X, XII-XV, XVIII.

⁷⁷ LAVIOSA 1972.

⁷⁸ LAVIOSA 1975.

⁷⁹ DI VITA 1977, 350.

⁸⁰ TODARO 2003a; 2019a, 13; 2019c; 2020b.

⁸¹ TODARO 2019a, 119, 184.

⁸² LAVIOSA 1972, 414-415, fig. 1, 10.

⁸³ LA ROSA 2013, 261-266.

⁸⁴ BONACASA 1969; LEVI 1976, 747-756; TODARO 2011b, 155-156; TODARO 2019a, 133-135.

Phaistos and Ayia Triada. Patrikies yielded a significant amount of finely decorated pottery, particularly side-spouted jars (teapots). The findings were published afterwards but the site has not been fully studied yet.⁸⁵ The function of the site and the reasons behind the abundance of side-spouted jars, as well as its chronology spanning from the late Early Minoan III to the Middle Minoan IA, are still subject to debate.⁸⁶ Nonetheless, Patrikies serves as an important point of comparison for the Late Prepalatial necropolis at Ayia Triada.

Over the years, the artifacts discovered in the Prepalatial necropolis of Ayia Triada have been analyzed in various thematic studies focusing on Cretan necropolises.⁸⁷ In 1965, A. Zois⁸⁸ examined pottery from the Phaistian region and identified a transitional phase between Prepalatial and Protopalatial pottery in the ceramic finds from *Camerette* 1-10. The scholar associated this phase, which he referred to as "Φάσις Δρακοτών-Αγία Τριάδα," with the pottery from the necropolis of Drakones, considering it as a Proto-Kamares style. The necropolis of Ayia Triada has also served as a point of reference for studies on *tholos* tomb necropolises, which increased in the second half of the 20th century with the discoveries of these types of cemeteries in south-central Crete. The studies and publications on these tombs also grew during this time. The implementation of new fieldwork techniques, such as surveys, facilitated the discovery of *tholos* tombs in more remote peripheral areas.⁸⁹ K. Branigan⁹⁰ compiled the results obtained from excavations of *tholos* tomb necropolises in south-central Crete and proposed a historical synthesis by examining materials and architectural features. In his analysis, the Ayia Triada necropolis was considered as a point of comparison.⁹¹ In addition to the south-central Cretan context, in 1992, J. S. Soles⁹² included *Camerette* 1-10 in his study of the House Tombs. Although not used for burials, the scholar considered the building within a broader funerary context.

2.3 THE 1997-1999 EXCAVATIONS

In the 1990s, the Italian Archaeological School at Athens initiated a project to rediscover and re-excavate the Prepalatial necropolis of Ayia Triada. As part of the final dissertation for the 3rd cycle Postgraduate Specialization at the Italian Archaeological School at Athens (which remains unpublished), M. Cultraro re-examined *tholos* A and its annexes, considering the findings from the

⁸⁵ BONACASA 1969; LEVI 1976, 747-756.

⁸⁶ TODARO 2011b, 155-156; TODARO 2019a, 133-135.

⁸⁷ CMS II,1 ; NILSSON, 1927 ; PELON 1976, 8-10 ; PENDELBURY 1930, 8-9.

⁸⁸ TODARO 2019a, 193-194 ; ZOIS 1965, 72-75, 82-86 ; ZOIS 1968.

⁸⁹ BLACKMAN, BRANIGAN 1975 ; BLACKMAN, BRANIGAN 1977 ; BLACKMAN, BRANIGAN 1982.

⁹⁰ BRANIGAN 1970.

⁹¹ BELLI 1984 ; BRANIGAN 1993 ; BRANIGAN 1998.

⁹² SOLES 1992, 116-119, fig. 54-55.

1904 excavations.⁹³ The scholar later expanded the research to include *Camerette* 1-10, re-analyzing both the published and unpublished materials.⁹⁴ In both cases, the goal was to identify the contents of each building and establish the chronological sequences of the contexts. The obtained results were published in two separate extracts.⁹⁵ Subsequently, between 1997 and 1999, under the direction of V. La Rosa and with the collaboration of the Universities of Catania and Venice, the Italian Archaeological School at Athens conducted new excavations in the Ayia Triada necropolis.⁹⁶ The purpose of the work encompassed the entire necropolis, including *tholos* B, the Ossuary to its south, the *Tomba del Sarcofago Dipinto*, the area of *Camerette*, *tholos* A and its annexes.⁹⁷ Additionally, two trenches, designated as Trench X and Y,⁹⁸ were dug in the southwest of *Camerette* to explore the surrounding area. The objective was to complete the excavations on the hillslope and attempt to interpret the sequence of events that took place in the area over time.

In 1997, the *Camerette* 1-10 underwent a complete re-excavation. This building had been entirely buried following the 1904 works.⁹⁹ The new exploration not only defined the planimetry and stratigraphical sequence initially published by Stefani¹⁰⁰ in 1933 but also completed the excavation of the building. For the first time, a group of intramural deposits was uncovered during this occasion. Additionally, the excavation recovered the materials used to fill the rooms in 1904, providing valuable information about the various uses of the necropolis over time. Between 1998 and 1999, the excavations extended towards the west in search of the building briefly mentioned by Stefani¹⁰¹ and other potential structures.¹⁰² During this period, the archaeologists rediscovered the three-room structure with a planimetry similar to *Camerette* 1-10 but with a different orientation. These rooms were named rooms *a-c*. The complete excavation of the building in 1998 led to the correction of Stefani's plan. In the same year, in the southern area between the two main structures, the archaeologists uncovered the ruins of another small quadrangular room, referred to as room *alpha*. It appeared to be the earliest structure in the area, dating to the EM IIA.¹⁰³ Continuing between 1998 and 1999, the excavations encompassed the entire area surrounding *Camerette* 1-10 and rooms *a-c*. These excavations revealed a succession of architectural structures dating until the LM I.¹⁰⁴

⁹³ CULTRARO 1994.

⁹⁴ CULTRARO 2000.

⁹⁵ CULTRARO 2000; CULTRARO 2003.

⁹⁶ DI VITA 2001.

⁹⁷ LA ROSA 2013.

⁹⁸ LA ROSA 2013, 162-171.

⁹⁹ LA ROSA 2013, 171-185.

¹⁰⁰ STEFANI 1933.

¹⁰¹ STEFANI 1933, 152.

¹⁰² LA ROSA 2013, 185-190, 236-251.

¹⁰³ LA ROSA 2013, 195-206; TODARO 2019a, 112-135; TODARO forthcoming.

¹⁰⁴ LA ROSA 2013, 190-194, 228-236.

Furthermore, to the south of rooms *a-c*, a significant pottery deposit, known as the Deposit of the *Camerette*,¹⁰⁵ was discovered in 1998. The explorations in the *Camerette* area also revealed several trial pits from the 1904 research that partly compromised the interpretation of subsequent stratigraphical sequences. By the end of the excavations in 1999, the *Camerette* area exhibited a stratification of several structures dating from the Late Prepalatial to the beginning of the Protopalatial period, with evidence of use spanning from EM IIA to LM I.¹⁰⁶ The discovered stratigraphical sequence was further confirmed to the west by the excavation of Trench X in 1997,¹⁰⁷ which yielded interesting data closely comparable to those obtained from the *Camerette* area. On the other hand, the similar Trench Y¹⁰⁸ was abandoned shortly after the commencement of the works due to its lack of significant information.

In 1999, the excavations were expanded to include *tholos* A and its annexes.¹⁰⁹ The structures underwent cleaning, consolidation, and re-excavation. The new study of these buildings defined their planimetry and utilized the already available data, as well as revealing additional architectural features. During the cleaning of the annexes, two lintels were uncovered on the southern side, along with the discovery of a previously unreported room, known as annexe M.¹¹⁰ Although it appeared to have been fully excavated, Stefani¹¹¹ had not mentioned its existence. The works in the area of the *tholos* also focused on the investigation of the so-called Cyclopean wall, which had been uncovered by C. Laviosa in 1970.¹¹² To determine the age of the structure, a trench was dug, revealing a pit containing burnt and fragmentary human bones, as well as LM I artifacts on its eastern side. This finding reminded researchers of the pits recorded by Halbherr in his notebook in the area between the two *tholos* tombs. While it was difficult to conclusively identify the pits discovered in 1999 with those of 1904, one of them could have been situated near the Cyclopean wall.¹¹³

At the conclusion of the excavations, the buildings were partially covered, and the findings were stored in the storerooms of the Italian Archaeological School at Athens in Phaistos. No further excavations have been conducted in the Prepalatial necropolis of Ayia Triada to date. The results were initially published in preliminary reports,¹¹⁴ one of which is more extensive.¹¹⁵ In recent years,

¹⁰⁵ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 206-228.

¹⁰⁶ CARINCI 2003, 102-112; LA ROSA 2013, 256-261.

¹⁰⁷ LA ROSA 2013, 162-169.

¹⁰⁸ LA ROSA 2013, 169-171.

¹⁰⁹ LA ROSA 2013, 251-156.

¹¹⁰ LA ROSA 2013, 253-255.

¹¹¹ STEFANI 1933, 151-152, fig. 2.

¹¹² LA ROSA 2013, 261-266.

¹¹³ HALBHERR 1905b, 252; LA ROSA 2013, 264.

¹¹⁴ DI VITA 2000, 481-484; DI VITA 2001; LA ROSA 1999a.

¹¹⁵ LA ROSA 2013.

several scholars have conducted thematic studies on the artifacts and structures unearthed in the Prepalatial necropolis. La Rosa's research has focused on exploring the potential uses and functions of certain architectural elements, such as the wall with baetyls.¹¹⁶ On the other hand, F. M. Carinci¹¹⁷ has examined specific pottery groups from the *Camerette* area and, more broadly, the ceremonial role of this space. S. Todaro¹¹⁸ has taken into account the evidence from the Prepalatial necropolis of Ayia Triada to conduct a comprehensive study of the early stages of the Prepalatial period in the Phaistos region. Similarly, G. Baldacci¹¹⁹ has incorporated Protopalatial materials into her study of Middle Minoan Ayia Triada. Additionally, as part of my final dissertation for the 3rd cycle Postgraduate Specialization at the Italian Archaeological School at Athens, I have examined the so-called Deposit of the *Camerette*.¹²⁰

2.4 THE MOST RECENT RESEARCH

The debate surrounding the Prepalatial period and its final phases on the entire island and in the Mesara region has intensified over the past two decades.¹²¹ Numerous studies have focused on establishing the period's chronology by examining its pottery sequences. Todaro¹²² conducted a comprehensive analysis of the ceramic assemblages found in the Prepalatial contexts of Phaistos, defining ten phases with respective subphases that range from the Late Neolithic to the MM IA. Simultaneously, the scholar examined the early Prepalatial contexts in Ayia Triada and its surrounding areas.¹²³ I. Caloi¹²⁴ and Baldacci¹²⁵ undertook new classifications of Phaistos' Protopalatial pottery, which have become a crucial reference for the entire region. Additionally, Baldacci¹²⁶ and L. Girella¹²⁷ examined the ceramic assemblages from Ayia Triada during the MM II-III, considering the finds from the necropolis's hillside. Recent studies have also explored the pottery forming techniques of Late Prepalatial artifacts. Todaro's¹²⁸ and Caloi's¹²⁹ analyses of Phaistos'

¹¹⁶ LA ROSA 2001.

¹¹⁷ CARINCI 1999; CARINCI 2003, 102-112; CARINCI 2004.

¹¹⁸ DAY, RELAKI, TODARO 2010; TODARO 2012; TODARO 2013a, 201-203, 210-211; TODARO 2019a, 112-135; 2020a; 2021.

¹¹⁹ BALDACCI forthcoming.

¹²⁰ CARINCI 2004; DE GREGORIO 2019b.

¹²¹ BRANIGAN 2010b.

¹²² TODARO 2013a, 2019a.

¹²³ TODARO 2003a, 2011b, forthcoming.

¹²⁴ CALOI 2013.

¹²⁵ BALDACCI 2017.

¹²⁶ BALDACCI forthcoming.

¹²⁷ GIRELLA 2010.

¹²⁸ TODARO 2016b, 2017, 2020a.

¹²⁹ CALOI 2019.

ceramic artifacts reveal numerous references and comparisons to the findings from Ayia Triada. Overall, these studies have significantly contributed to the understanding of the Prepalatial and early Protopalatial periods, the chronology, and pottery traditions through careful examination and comparisons between various archaeological sites.

Over the past two decades, significant excavations outside the Ayia Triada region have resulted in notable publications that offer valuable comparisons with other sites in south-central Crete. The Monumental Building in Kommos¹³⁰ has emerged as the primary non-funerary context in the area, receiving considerable attention in recent years. Additionally, complete assemblages from some *tholos* tomb necropolises have been extensively published,¹³¹ shedding new light on the Late Prepalatial period in south-central Crete. Furthermore, various archaeological expeditions have resumed work in Prepalatial necropolises in this region, yielding fresh evidence regarding this particular phase.¹³² In 2014, B. Legarra Herrero¹³³ published a comprehensive synthesis of Prepalatial and Protopalatial funerary structures in Crete. The scholar classified these structures based on geographical area and typology and proposed a new hypothesis concerning the function of the *Camerette* area within the Ayia Triada necropolis.¹³⁴ It is within this context that the present study focuses on the Late Prepalatial and early Protopalatial areas of the Ayia Triada necropolis.

¹³⁰ VAN DE MOORTELE 2006.

¹³¹ ALEXIOU, WARREN 2004; BRANIGAN, VASILAKIS 2010; GIRELLA, CALOI 2019.

¹³² PANAGIOTOPOULOS 2015, 2016 ; VASILAKIS, ALUSIK *et alii* 2016.

¹³³ LEGARRA HERRERO 2014.

¹³⁴ LEGARRA HERRERO 2014, 79.

3. THE ARCHITECTURAL REMAINS AND FIND CONTEXTS OF THE EM III-MM I NECROPOLIS

3.1 INTRODUCTION AND METHODOLOGICAL PREMISE

The EM III-MM I structures were situated at the northern end of the Ayia Triada necropolis, which occupied the western slope of St. George Galatian hill (Άγιος Γεώργιος Γαλατάς).¹³⁵ On the southern side, there were funerary buildings from later periods, including *tholos* B,¹³⁶ the Ossuary,¹³⁷ the *Tomba del Sarcofago Dipinto*,¹³⁸ *Tomba degli Ori*,¹³⁹ and the *Complesso della Mazza di Breccia*.¹⁴⁰ The central focus of the Prepalatial necropolis was *tholos* A and its annexes,¹⁴¹ located at the northernmost edge of the hillslope. Approximately 7.5 meters southwest and 7 meters upstream from tomb, there were structures belonging to the *Camerette* area.¹⁴² This comprised two main buildings, *Camerette* 1-10 and rooms *a-c*, as well as smaller architectural features constructed during successive phases up until the Protopalatial period. The entire area continued to be utilized for various purposes until the LM I. Evidence of sporadic use, ranging from the Geometric to the modern period, has also been documented.¹⁴³ Presently, only *tholos* A and its annexes are fully visible, while the *Camerette* area has been covered after the last excavations, with only the uppermost sections of the walls remaining detectable.

The Late Prepalatial necropolis was discovered through two separate archaeological campaigns conducted by the Italian Archaeological School at Athens. *Tholos* A, its annexes, and a portion of *Camerette* 1-10 and rooms *a-c* were initially unearthed in 1904,¹⁴⁴ and subsequently fully explored between 1997 and 1999.¹⁴⁵ Conversely, the surrounding area of *Camerette* 1-10 was excavated only in the late 1990s.¹⁴⁶ Additionally, in 1997, archaeologists conducted two small-scale excavations, Trenches X and Y, west of the *Camerette* area, to investigate the possible extension of

¹³⁵ LA ROSA 2003; LA ROSA 2010.

¹³⁶ CALOI 2016; GIRELLA, CALOI 2019, 27-38; LA ROSA 2013, 134-140, 160-171; LAVIOSA 1975, 512-513.

¹³⁷ LA ROSA 2013, 156-159.

¹³⁸ CUCUZZA 2002; LA ROSA 1999b; LA ROSA 2013, 134-156.

¹³⁹ LA ROSA 1993; LA ROSA 2003; PUGLISI 2003, 185-188.

¹⁴⁰ BALDACCİ forthcoming; CARINCI 2003; GIRELLA 2010; LA ROSA 1994, 1996.

¹⁴¹ CULTRARO 1994, 2003; LA ROSA 2013; STEFANI 1933.

¹⁴² CULTRARO 2000; LA ROSA 2013, 171-251; STEFANI 1933.

¹⁴³ Numerous sherds, dating from the Late Minoan until the Venetian era, were discovered throughout the excavated area. LA ROSA 2013, 171-251.

¹⁴⁴ BANTI 1933, 156-162; HALBHERR 1905a; HALBHERR 1905b; STEFANI 1933, 147-154.

¹⁴⁵ LA ROSA 2013, 171-190, 251-256.

¹⁴⁶ DI VITA 2001; LA ROSA 2013, 190-251.

the uncovered structures on the hillslope.¹⁴⁷ The two campaigns yielded non-uniform data: the records from the initial explorations lack information and details regarding stratigraphic sequences and architectures,¹⁴⁸ which were only partially recovered during the 1997-1999 excavations. Moreover, the 1904 excavation activities had caused some damage to the contexts and the layers explored by subsequent diggings.¹⁴⁹

My research primarily focuses on the broader *Camerette* area, which experienced significant changes during the Late Prepalatial and early Protopalatial periods within the necropolis. This area encompasses structures that were uncovered in 1904 and between 1997 and 1999, covering an irregular surface area of approximately 20 meters at its maximum east-west expansion.¹⁵⁰ It was in use from the EM II until the LM I.¹⁵¹ However, due to its physical separation from the *tholos* complex and the absence of human remains, the exact function of the *Camerette* area remains a subject of debate.¹⁵² In this study, I have combined data obtained from an examination of excavation documents and analysis of artifacts.

The recent excavations identified 117 stratigraphic units,¹⁵³ including ancient and modern pits as well as pottery deposits. To facilitate the definition of contexts, I have grouped stratigraphic units based on their proximity to the main architectural features. Initially, I distinguished *Camerette* 1-10 from the rest of the *Camerette* area, and subsequently identified smaller contexts within the latter: rooms *a-c*, the area south of *Camerette* 1-10 (partly covering room *alpha*), the space southwest of the back wall of rooms *a-c* (which includes the Deposit of the *Camerette*), the paved area and its surrounding walls (west and southwest of room *c*), and the zone south of the paved area. The same subdivision was applied to organize the catalogue of pottery.

¹⁴⁷ LA ROSA 2013, 162-171.

¹⁴⁸ LA ROSA 2013, 259.

¹⁴⁹ HALBHERR 1905b, 252; LA ROSA 2013, 171-251.

¹⁵⁰ LA ROSA 2013, pl. X, XXIX.

¹⁵¹ LA ROSA 2013, 273-275; TODARO 2003; 2005; 2009; 2010; 2011; 2013; 2019, 112-135.

¹⁵² CARINCI 2004; CULTRARO 2000; LA ROSA 2013, 275-277.

¹⁵³ LA ROSA 2013, 171-251.

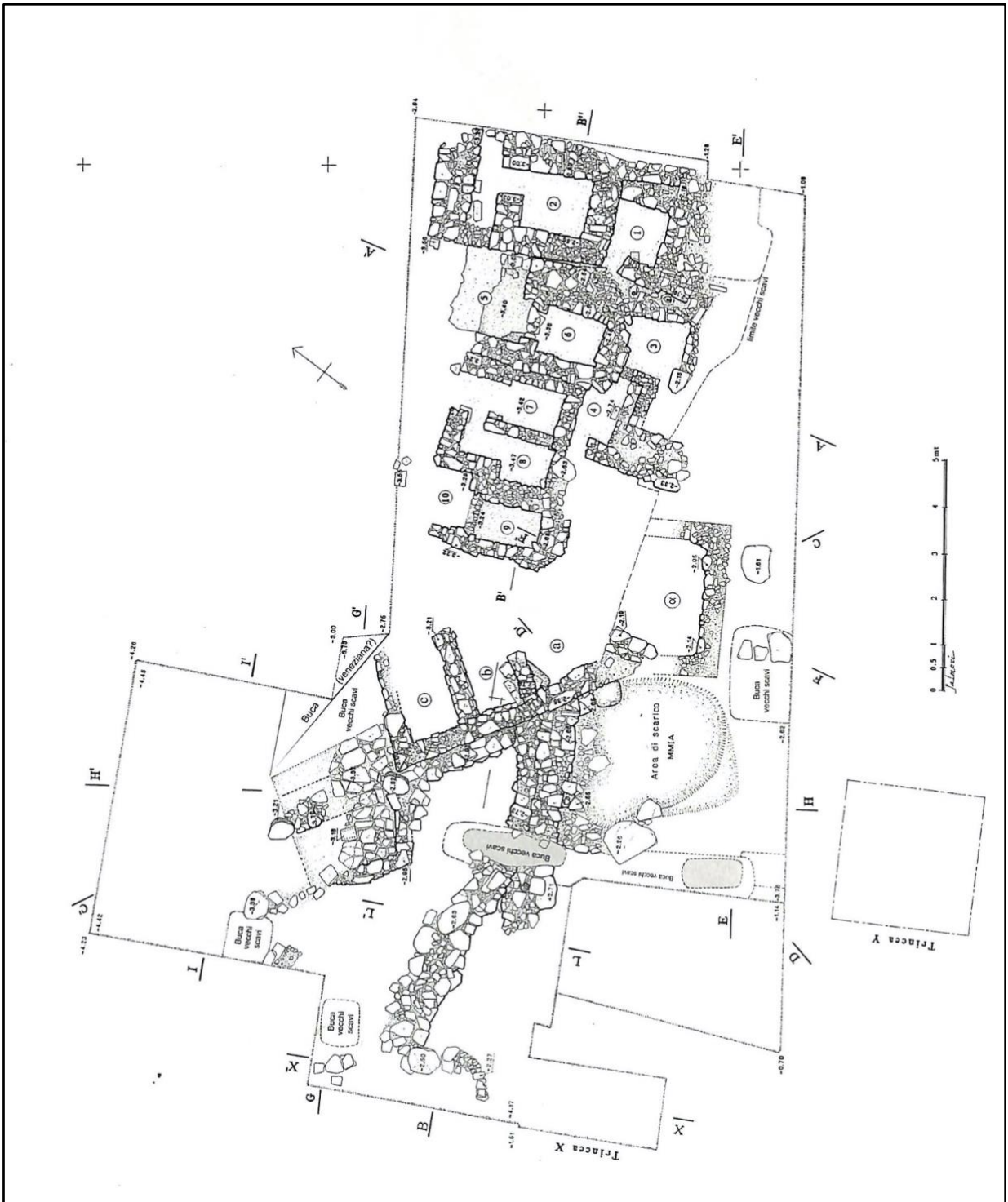


Fig. 2: Planimetry of the *Camerette* area (LA ROSA 2013, pl. X).

3.2 CAMERETTE 1-10

The first and larger building discovered in the southern area of *tholos* A was *Camerette* 1-10, also known as *Camerette a Sud della tholos*, *Camerette sopra la tholos*, or *Camerette Aggiunte*.¹⁵⁴ It was initially identified and partially excavated in 1904¹⁵⁵ but was fully unearthed in 1997.¹⁵⁶ According to the 1904 reports,¹⁵⁷ the building consisted of ten small-sized rooms¹⁵⁸ with irregular floor plans and narrow entrances. These rooms were arranged in an east-west orientation over an approximate area of 9.4x6.9 meters. Each room had dimensions of around 1.30/1.20x1.10 meters, with entrances measuring approximately 0.40/0.60 centimeters in width. The term '*cameretta*' in Italian refers to a small room. The plan of *Camerette* 1-10 revealed an irregular grouping of rooms along an east-west axis. They were organized into two rows, with the northernmost rooms facing directly towards *tholos* tomb A. The *Camerette* rooms were added in multiple phases to the original eastern nucleus, as documented in the excavation reports from 1904.¹⁵⁹ Among the rooms, five (2, 4, 6, 7, 8, 9) had irregular rectangular shapes and were oriented north-south, with entrances located on the northern side, except for room 4 which had a west-facing entrance. On the other hand, *Camerette* 1 and 3 were square-shaped with entrances on the western walls. Rooms 5 and 10 were only partially preserved. Additionally, four rooms (2, 3, 7, 8) had elongated rectangular spaces on the front, oriented east-west, which have been interpreted as antechambers or vestibules.¹⁶⁰ Based on the floor plans and wall features, most of the rooms appear to be organized in pairs.¹⁶¹ Three pairs are oriented north-south (1-2, 5-6, 9-10), while one pair is oriented east-west (7-8). *Camerette* 3 and 4 are not an exact pair but share similarities and were irregularly incorporated with parallel entrances on the west side, suggesting later additions to the original structure. With the exception of *Camerette* 1-2, all pairs of rooms were adjacent to each other and had entrances on the northern sides.

The preservation of the building varied throughout its different rooms.¹⁶² Floor levels were only identified in *Camerette* 4, 5, 6, 8, and 9 through the discovery of red and white plaster fragments

¹⁵⁴ BANTI 1933, 217; STEFANI 1933, 152; TODARO 2019a.

¹⁵⁵ BANTI 1933, 162; STEFANI 1933, 152-154.

¹⁵⁶ In 1997, archaeologists excavated a trench that was 10.50 meters wide on the south side, 11.25 meters wide on the north side, and 6.50 meters in length. LA ROSA 2013, 171-185.

¹⁵⁷ BANTI 1933, 162; STEFANI 1933, 152-154.

¹⁵⁸ CULTRARO 2000, 210-211; LA ROSA 2013, 177-185.

¹⁵⁹ In 1904, the archaeologists discovered the entrances to *Camerette* 1 and 2, which were sealed by the walls of the adjacent rooms. In his notebook, Halbherr recorded this finding: «Le porticine d'entrata alle camere sono talora chiuse dal muro di una nuova camera addossata» («the small entrances to rooms are sometimes closed by the walls of a new adjacent room»)(Notebook 1904, 1; 10 June 1904.). BANTI 1933, 162; STEFANI 1933, 152.

¹⁶⁰ LA ROSA 2013, 177-185.

¹⁶¹ LA ROSA 2013, 177.

¹⁶² LA ROSA 2013, 117-178.

and flat slab stones. In the remaining parts of the building, floor levels were inferred by considering the average basement of the walls and the slope of the hill. Particularly, all the rooms in the northern row exhibited traces of plastered floors, mostly belonging to later phases. Rooms 6 showed red plastered floors with white plaster on the walls, while rooms 8, 9, and likely 10 also displayed traces of red plaster. Room 2 had only a few fragments of red plastered floors. In *Cameretta* 5, red plaster was found in association with the latest floor, while the initial phase featured a white plastered floor. Flat schist slabs were used as flooring in room 4, the antechamber of room 7, and the lowest layer of room 5. Additional schist slabs were discovered north of *Cameretta* 2 and 10, seemingly outside of the rooms, and were interpreted as remnants of an external paved area.¹⁶³ The walls exhibited different architectural techniques, with some parts of the building constructed using regularly shaped blocks, small-sized stones, and slabs, while other walls appeared rougher and consisted of pebbles and small-sized stones.

To define the architectural features and chronological sequences, I have individually examined each room and connected it to the analyzed artifacts recovered from them. Since the building was predominantly excavated in 1904, the available information is incomplete, and the contexts uncovered during the subsequent 1997 explorations,¹⁶⁴ which fully exposed the building, were partially compromised. Despite the limited number of vessels with definite contextual associations, the pottery analysis has contributed to clarifying the chronological sequence of the building. However, in this process, it is necessary to consider the potential quantity of sherds and vessels discarded during both excavations without being recorded, which may have affected the final data to some extent.

The *Cameretta* 1 had an irregular square plan measuring 1.22x1.12 meters, and its entrance was located at the north-western corner, with a width of 0.40 meters.¹⁶⁵ In 1904,¹⁶⁶ the excavation of the room was carried out without preserving the floor, and the level of the floor was estimated based on the average basement of the surrounding walls.¹⁶⁷ The initial excavations revealed that room 1 underwent two building phases, which were characterized by different scarf joints and building techniques used in the construction of the walls. In 1997, archaeologists uncovered the oldest phase of the eastern wall, which extended into *Cameretta* 2. This section represented the earliest structure of the building and formed the easternmost boundary. Another wall, wider than the previous one and

¹⁶³ LA ROSA 2013, 184.

¹⁶⁴ LA ROSA 2013, 173-185.

¹⁶⁵ The walls measured 0.70 meters in height on the north side and 0.65 meters on the south side. On the east side, the walls were 0.52 meters high, and on the west side, they measured 0.62 meters in height. LA ROSA 2013, 178.

¹⁶⁶ The initial excavation reached the floor level of the room at a depth of -3.09 meters. LA ROSA 2013, 178.

¹⁶⁷ The average depth of the walls' foundation was recorded at -3.02 meters. LA ROSA 2013, 178.

with a different orientation, had already been unearthed in 1904,¹⁶⁸ belonging to room 1. The two eastern walls also differed in terms of their construction techniques: the older one was roughly built with small-sized stones and irregular medium and large-sized blocks, while the newer wall exhibited a more regular construction style. In other areas of *Cameretta* 1, the absence of scarf joints between the earliest walls and the more recent ones, which were leaning against the former, along with the variations in building techniques and orientations, indicate the presence of multiple building phases. Scarf joints were observed between the eastern and southern walls, as well as in the north-eastern corner, in the original structure. Conversely, the western wall leaned against the southern one with a different orientation, and the most recent eastern wall connected to the northern one at their corner. Furthermore, the southern and latest eastern walls were constructed using regular medium-sized blocks, large-sized stones, and small-sized side slabs, mostly in the upper section. In contrast, the northern wall was roughly built with irregularly placed stones and was slightly curved towards the interior of the *cameretta*. The room was filled and closed off while the rest of *Camerette* 1-10 was still in use. The opening towards the adjacent room 2 appeared to have been sealed off during the construction of the remaining part of the building,¹⁶⁹ as noted also by the archaeologists in 1904.¹⁷⁰ The excavations' reports have dated the various building phases of the *Cameretta* 1 to an early and a late phase of the MM IA.¹⁷¹ The pottery attributed to *Cameretta* 1 is limited (catalogue nos. **9-11**) and dates back to the middle and late phases of the EM III. However, among the stones of the western wall, archaeologists discovered four intramural deposits in 1997.¹⁷² These depositions were separate from each other but at the same height level from the floor,¹⁷³ and they consisted of a total of 15 vessels (catalogue nos. **12-26**). The earliest deposition included an intact jug (catalogue no. **25**) placed vertically on the soil and filled with stones, which can be dated to the MM IA.¹⁷⁴ About 0.70 meters north of it, an EM III late handleless conical cup was unearthed (catalogue no. **17**). The largest deposition comprised a group of vessels found in correspondence with the final block of the western wall. This group included eight handleless conical cups (catalogue nos. **12-16, 18-20**), a trilobate cup (catalogue no. **21**), two shallow bowls (catalogue nos. **22-23**), a spouted jar (catalogue no. **24**), and a small cooking jar (catalogue no. **26**). These vessels mostly dated to the MM IA, with fewer specimens attributed to the EM III late and only one Protopalatial cooking jar. Furthermore, four handleless

¹⁶⁸ The first wall was oriented from southeast to northwest and had a width of 0.50 meters. The second wall, on the other hand, had a north-south orientation and varied in width from 0.40 to 0.60 meters. LA ROSA 2013, 177-178.

¹⁶⁹ LA ROSA 2013, 178.

¹⁷⁰ BANTI 1933, 162; STEFANI 1933, 152.

¹⁷¹ LA ROSA 2013, 178, 184-185.

¹⁷² LA ROSA 2013, 176-177.

¹⁷³ The intramural deposits were found at a depth of -2.32 meters.

¹⁷⁴ LA ROSA 2013, 176.

conical cups from the room were found stacked in pairs (catalogue nos. **1** and **12**, **18** and **19**), indicating intentional arrangement. Based on the pottery analysis, it is suggested that the two building phases of *Cameretta* 1 can be dated to the Late Prepalatial, between the EM III late and the MM IA. However, the interpretation of the intramural deposits varies depending on their relation to the other rooms connected to the wall, such as *Camerette* 2, 3, and 6.

The *Cameretta* 2 was located adjacent and adjoining the north side of room 1. It had an irregular rectangular shape and was oriented in a north-south direction, measuring approximately 1.20/1.30x1.45 meters.¹⁷⁵ The *cameretta* was connected to a narrow passage (0.55 meters) that led to a closed rectangular space (2x0.50 meters) in its northeastern corner, which was referred to as an antechamber or vestibule.¹⁷⁶ During the 1904 excavations, it was observed that the opening on the western wall of this antechamber was closed. The reports mentioned that, similar to *Cameretta* 1, the room was filled and sealed while the rest of the building was still in use.¹⁷⁷ The floor level of the *cameretta* was not clearly identified, but a small-sized schist slab was discovered on the northern side of the room, west of the entrance.¹⁷⁸ Although this slab was found at a deeper level than the presumed floor level of the nearby *Cameretta* 1 and the basement of the southern wall,¹⁷⁹ it was believed to be a trace of the floor level. Additionally, it was connected to the northward-sloping hillslope. In the southeastern corner of the antechamber, fragments of a schist slab were also found in close proximity to a cluster of plaster.¹⁸⁰ The presence of these slabs was considered evidence of earlier floor levels compared to those hypothesized for the interior of the room. This was supported by a protrusion in the northern wall of the antechamber that corresponded to these lower floor levels.¹⁸¹ The walls of room 2 were well-preserved, featuring a double façade and regular rows of medium and large-sized stones on each side. In contrast, the walls of the antechamber were rougher, constructed with irregularly placed stones of various sizes. The northern wall of the antechamber was the widest among all the *Camerette* 1-10,¹⁸² while the eastern and western ones were smaller and rougher, resembling

¹⁷⁵ The walls of the room measured 0.33 meters in height on the north side and 0.77 meters on the south side. On the east side, the walls were 0.42 meters high, and on the west side, they measured 0.62 meters in height. LA ROSA 2013, 178.

¹⁷⁶ The antechamber had walls measuring 0.5 meters in height on the north side, 0.20 meters on the east side, and 0.32 meters on the west side. LA ROSA 2013, 178-179.

¹⁷⁷ BANTI 1933, 162; STEFANI 1933, 152.

¹⁷⁸ The schist slab was discovered at a depth of -3.41 meters, indicating that it was located on a layer 0.40 meters deeper than the presumed floor level of the adjacent *Cameretta* 1, which was believed to be contemporaneous. LA ROSA 2013, 178-179.

¹⁷⁹ The southern wall's foundation was situated at a depth of -3.27 meters. Based on this, it was hypothesized that the floor level of the room followed the slope of the hill, gradually rising towards the north. This assumption was supported by the discovery of bedrock at a depth of -3.60 meters. LA ROSA 2013, 178-179.

¹⁸⁰ The schist slab was revealed at a depth of -3.57 meters, whereas the cluster of plaster was found slightly higher, at -3.42 meters. LA ROSA 2013, 178-179.

¹⁸¹ The stone slab was revealed at a depth - 3.44 meters. LA ROSA 2013, 178-179.

¹⁸² LA ROSA 2013, 178-179.

curtain walls. Similar to *Cameretta* 1, room 2 exhibited two building phases initially attributed to the MM IA based on the excavation reports.¹⁸³ However, only one milk jug from the MM IB (catalogue no. **27**) could be confidently associated with *Cameretta* 2. A group of vessels, referred to as belonging to the *Camerette* 1-2, consisted of Late Prepalatial *amphoriskoi* (catalogue nos. **28-32**). Taking into account the architectural features, pottery, and the connections with the nearby room 1, it can be concluded that the two building phases of *Cameretta* 2 can be dated to the Late Prepalatial period.

The *Cameretta* 3 was situated on the western side of room 1 and had an irregular square plan measuring 1.15 x 1.35/1.20 meters.¹⁸⁴ It had two entrances, one in the northern corner and another in the southern one of the western wall. The first entrance appeared to be a passageway leading to the adjacent *Cameretta* 4 and was partially blocked by stones at the lower part. The archaeologists were unable to determine the floor level in room 3, but they suggested considering the basement of the walls and the hillslope for guidance.¹⁸⁵ Along the southwestern side of the room, they discovered another ruined structure whose shape and boundaries could not be identified, but its northern side was thought to correspond to the entrance of *Cameretta* 4.¹⁸⁶ The walls of room 3 were constructed using small and medium-sized stones placed irregularly, except for the eastern wall, which had a slightly different orientation, possibly due to intramural deposits in the western wall of room 1 (catalogue nos. **12-26**).¹⁸⁷ Based on its architectural features, *Cameretta* 3 appears to be a later addition on the southern side of room 6 and possibly on the eastern side of room 4, although the chronological sequence is still a topic of debate. The foundation trench of *Cameretta* 3 revealed MM IA pottery (catalogue nos. **109, 113**), and both *Cameretta* 3 and 6 seem to be connected to the obliteration of room 1, as they are related to its western wall with the intramural deposits and closed entrance.¹⁸⁸ No definitive finds were attributed to *Cameretta* 3, despite the excavation reports from 1904 mentioning stacked vessels surrounded by river pebbles in the room, primarily in the northwestern corner.¹⁸⁹ However, a group of vessels was reported as belonging to *Camerette* 3 and 4, which included three jugs with barbotine decoration, mostly dating back to the MM IB (catalogue nos. **33-35**).

¹⁸³ LA ROSA 2013, 178-179, 184-185, 273-275.

¹⁸⁴ The walls stand at a height of 0.30 meters on the north side, 0.25 meters on the south side, 0.35 meters on the east side, and 0.30 meters on the west side. LA ROSA 2013, 179.

¹⁸⁵ During the 1904 excavations, the foundations of the walls were exposed at the southeastern and northwestern corners. The depths of these basements were recorded as -2.64 meters on the north side, -2.96 meters on the south side, -2.45 meters on the east side, and -2.75 meters on the west side. ROSA 2013, 179.

¹⁸⁶ The boundaries of the structure were only determined on the northern side. LA ROSA 2013, 179.

¹⁸⁷ LA ROSA 2013, 179.

¹⁸⁸ LA ROSA 2013, 179, 184.

¹⁸⁹ STEFANI 1933, 152.

The *Cameretta* 4 was located on the western side of room 3 and had an elongated, irregular rectangular shape measuring 1.50 x 1.10 meters.¹⁹⁰ It was connected to *Cameretta* 3 through a closed opening on its eastern wall. Additionally, there was another entrance on the northwestern side, partially obstructed by a large stone protruding from the southern wall of *Cameretta* 8. Along the southern wall, archaeologists discovered a bench measuring 0.25 m in width and 0.15 m in height. The floor level of the room was not preserved, but it was indicated by the presence of a schist slab found near the center of the southern wall.¹⁹¹ The excavation reports from 1904 mentioned other schist slabs in the room, which were no longer found later.¹⁹² The southern and eastern walls were constructed using irregularly cut stones, while the western wall consisted of large blocks. The northern wall of the room was shared with *Cameretta* 7 and *Cameretta* 6, which occupied the northeast corner. A total of seven vessels (catalogue nos. **36-42**) can be attributed to *Cameretta* 4. The majority of them were jugs dating back to the MM IB, most of which featured barbotine decoration. The pottery characteristics provide further evidence of the architectural and chronological connections between *Cameretta* 4 and the other rooms, indicating that it belonged to the final phase of the *Camerette* 1-10 complex, namely the MM IB.

The *Cameretta* 5 has been only partially preserved, lacking the northern half which measures approximately 1.87x2.30 meters.¹⁹³ It was situated to the west of room 2 and its antechamber. La Rosa proposed that the schist slab discovered north of the vestibule of *Cameretta* 2 should be considered the northern boundary of *Cameretta* 5. The only identifiable entrance in *Cameretta* 5 was a passageway in the southern wall that led to room 6, but this was later sealed off by a partition wall. In room 5, researchers identified at least three different floor levels.¹⁹⁴ The lowest level consisted of white plaster and followed the natural slope of the terrain, connecting with the schist slab north of room 2. The intermediate floor exhibited traces of red and white plaster, covering an area approximately 1.50 meters wide. The uppermost floor level contained fragments of red plaster and was also observed in the opening between rooms 5 and 6. This uppermost floor level was found at a height consistent with the so-called "*loculo lastricato*,"¹⁹⁵ a niche with uncovered slabs that were discovered in 1904 on the southeastern corner of *Cameretta* 5. It was positioned against the eastern wall of room 2 and the northern wall of *Cameretta* 6, measuring 0.45x0.90 meters, with shallow

¹⁹⁰ The walls have a height of 0.25 meters on the north side, 0.32 meters on the south side, 0.28 meters on the east side, and 0.26 meters on the west side. LA ROSA 2013, 179-180.

¹⁹¹ The schist slab was uncovered at a depth of -2.74 meters. LA ROSA 2013, 180.

¹⁹² Halbherr reported it in his notebook, on June 10th, 1904 (Notebook 1904,1; 10 June 1904). LA ROSA 2013, 180; STEFANI 1933, 152.

¹⁹³ The walls have varying heights, with measurements of 0.66 meters to 0.40 meters on the south side, and 0.40 meters on both the east and west sides. LA ROSA 2013, 180.

¹⁹⁴ They were respectively at a depth of -3.49, -3.40 and -3.29 meters. LA ROSA 2013, 180.

¹⁹⁵ STEFANI 1933, 154.

bowls placed on top of them. In 1997, damage to the northern boundary of the niche was observed.¹⁹⁶ The eastern and southern walls of *Cameretta* 5 were constructed using medium and large-sized blocks, while the partition wall closing the opening between rooms 5 and 6 consisted of small-sized stones. Although there were mentions of vessels, particularly on the paved niche, no specific artifacts could be conclusively attributed to *Cameretta* 5. Therefore, the dating of the room could be inferred from its connections to the nearby structures, specifically *Cameretta* 6, to which it had direct access.

The *Cameretta* 6 was situated to the south of room 5 and to the west of rooms 1 and 2. It had a slightly regular rectangular shape, measuring 1.30x1.05 meters.¹⁹⁷ The entrance was located in the middle of the northern side. Room 6 had a different orientation, slightly diverging from the southwestern to northeastern direction, indicating it was likely an additional extension connected to the adjacent *Camerette* 1-2. Its eastern wall was supported by the western side of *Cameretta* 2, without any visible joints, and was approximately 1 meter wide (0.95 meters). La Rosa¹⁹⁸ associated these features with the intramural deposits found in the western wall of *Cameretta* 1 and to the abandonment of the latter. The *camerette* located to the west of room 6 followed its orientation, and the walls on this side had consistent measurements. Inside Room 6, remnants of red plastered floor were discovered in the southeast and southwest corners, where it connected with the white plaster on the walls.¹⁹⁹ Four vessels (catalogue nos. **43-46**) can be confidently attributed to this *cameretta*, mostly dating back to the MM IB. The construction of this room occurred after the abandonment of *Cameretta* 1 and was associated with a subsequent new phase of the building.

Cameretta 7 was situated to the north of room 4, west of rooms 6 and 5, and east of room 8. It had a regular rectangular shape, measuring 1.20 x 1.15 meters, with a wide entrance on the northern side leading to a narrow antechamber shared with *Cameretta* 8.²⁰⁰ Part of the northern boundary of the antechamber was missing. The floor level of *Cameretta* 7 was not preserved, but an estimate was made based on the average basement of the walls.²⁰¹ The western wall served as a partition between rooms 7 and 8, while the eastern one was wider, constructed with small-sized stones in the upper part and featuring a bench running along the side.²⁰² The antechamber could be accessed through a wide

¹⁹⁶ LA ROSA 2013, 180.

¹⁹⁷ The walls have different heights, measuring 0.48 meters on the north side and 0.72 meters on the south side. On the east side, the walls reach a height of 0.73 meters, while on the west side, they are 0.82 meters high. The excavation of the room extended to a depth of -3.36 meters. LA ROSA 2013, 180.

¹⁹⁸ LA ROSA 2013, 180.

¹⁹⁹ LA ROSA 2013, 177.

²⁰⁰ The walls have different heights, with a measurement of 0.70 meters on the south side, 0.58 meters on the east side, and 0.38 meters on both the west and north sides. Only a small portion of the structure is preserved on the north side, consisting of the corner connected to the eastern wall. The excavation reached its lowest level at -3.42 meters. LA ROSA 2013, 180-182.

²⁰¹ The basement of the walls was at a depth of -3.37 meters. LA ROSA 2013, 181.

²⁰² The bench had a height of 0.20 meters and a width of 0.30 meters. LA ROSA 2013, 182.

opening in the northern wall, which was only preserved on the eastern side. The northern wall had been ruined, and the passage to *Cameretta* 8 was located in the southwest. Another larger bench protruded towards the south along the eastern wall of the antechamber,²⁰³ acting as the only dividing element between the antechamber and *Cameretta* 7 on this side. The double façade of this bench led La Rosa²⁰⁴ to interpret it as evidence of an earlier building that was later incorporated. The presence of multiple building phases was further supported by the discovery of an isolated slab north of the bench in the antechamber, at the same level as a stone block protruding from the base of the northern wall of *Cameretta* 8.²⁰⁵ This slab could have represented the possible floor level of the vestibule or the starting point of an external paved area. The excavation reports from 1904 mentioned a layer of soil covered by pebbles with a significant amount of pottery, similar to what was found in *Cameretta* 8.²⁰⁶ However, subsequent research in 1997 did not identify this layer. Only one barbotine jug from the MM IB can be confidently attributed to *Cameretta* 7 (catalogue no. **47**), but a group of barbotine-decorated jugs from the same period is reported as belonging to *Camerette* 7-8 (catalogue nos. **48-50**).²⁰⁷ The multiple building phases of room 7 likely occurred in conjunction with the adjacent room 8, between the Late Prepalatial and the MM IB.

Cameretta 8 was situated to the west of room 7 and east of rooms 9 and 10. It had an irregular square shape, measuring 1.05 x 0.90 meters,²⁰⁸ with the entrance located at the northeastern corner. The entrance led to an oblong rectangular antechamber (0.90 x 0.65 meters)²⁰⁹ connected to the antechamber of *Cameretta* 7. Traces of red plaster at the base of the western wall indicated a possible floor level²¹⁰ above which archaeologists likely discovered a layer of soil with pebbles and pottery, similar to what was found in *Cameretta* 7 during the 1904 excavation.²¹¹ At a lower layer, archaeologists unearthed a large stone block protruding from the western wall with a different

²⁰³ The bench had a width of 0.45 meters. LA ROSA 2013, 182.

²⁰⁴ LA ROSA 2013, 182.

²⁰⁵ The slab was discovered at a depth of -3.41 meters, while a stone block protruding from the northern wall of *Cameretta* 8 was found at -3.43 meters. LA ROSA 2013, 182.

²⁰⁶ In his notebook, Halbherr described the layer: «La cameretta della banchina fu trovata piena di terra e sassi fino al livello della banchina stessa, sopra questo strato era uno strato o deposito numeroso di vasi e terra e sopra questo di nuovo sassi e terra» («the room with the bench was found filled with soil and stones until the bench; above this layer, there was another one or a deposit with numerous vessels and soil, and above it again stones and soil»); (Notebook 1904,1; 10 June 1904). STEFANI 1933, 154.

²⁰⁷ In his notebook, Halbherr mentioned a group of vessels closing the passage between the rooms: «la porta o *dromos* che (a zampa di cane) mette nella cameretta attigua era addirittura piena, quasi ostruita da vasi» («the door or *dromos* leading to the adjacent room was almost all filled and blocked by vessels») (Notebook 1904, 1; 10 June 1904).

²⁰⁸ The walls have a height of 0.35 meters on the north side and 0.70 meters on the south side. On the east side, the walls measure 0.28 meters in height, while on the west side, they are 0.35 meters high. LA ROSA 2013, 182.

²⁰⁹ The antechamber was excavated until a depth of -3.49 meters in the northwestern corner. LA ROSA 2013, 183.

²¹⁰ The basement of the wall was at a depth of -3.19 meters; LA ROSA 2013, 183.

²¹¹ STEFANI 1933, 154.

orientation, positioned above undisturbed soil. Another possible lower floor level was represented by a small slab at the same height as the wall's foundation in the southeastern corner.²¹² The southern wall appeared to have been rebuilt around 0.50 meters from the southeastern corner, possibly extending to the southern half of the western wall and the southern wall of nearby *Cameretta* 9. The new structures were constructed with smaller stones and irregularly placed pebbles. This new building phase may have been associated with the plastered floor level, while the stone block protruding from the western wall could have been covered by a lower floor level that was not connected to the visible and most recent western wall.²¹³ Based on these architectural features, La Rosa²¹⁴ hypothesized the existence of a single *cameretta* comprising both rooms 8 and 9, along with the antechamber. The rough partition wall between the two *camerette* would have been added in a later phase when half of the southern wall of room 8 and the southern wall of room 9 were reconstructed. Fourteen vessels were attributed to *Cameretta* 8 (catalogue nos. **51-64**). They varied in shape, and while the majority dated to the MM IB, six Late Prepalatial specimens were also documented (EM III late-MM IA). The different building phases observed in the room could be dated to the end of the Late Prepalatial and the MM IB.

The *Cameretta* 9 was located to the west of room 8 and to the south of room 10. It had a regular rectangular plan measuring 1.30x0.80 meters.²¹⁵ The northern boundary was situated beneath the floor level and was mainly occupied by the entrance leading to *Cameretta* 10, which replicated the same architectural design as *Camerette* 5 and 6. The floor level was determined by the discovery of deformed red plaster in small areas, at the same elevation as the upper floor of the adjacent *Cameretta* 8.²¹⁶ In 1904, *Cameretta* 9 was found empty, just like room 10.²¹⁷ Despite the absence of artifacts, its resemblance to room 8 suggests that it may belong to the same building phase, MM IB.

The *Cameretta* 10 was positioned to the north of room 9 and to the west of the antechamber of room 8. It had a quadrangular plan, but only the southern half (approximately 1.25x1 meters) was preserved.²¹⁸ The floor level was estimated by examining the average basement of the walls on the southern side, where archaeologists discovered traces of the same plaster that covered the floor of

²¹² The slab was discovered at a depth of -3.31 meters and had a width of 0.20 meters. LA ROSA 2013, 182-183.

²¹³ The basement of the most recent western wall was at a depth of - 3.19 meters. LA ROSA 2013, 183.

²¹⁴ LA ROSA 2013, 183.

²¹⁵ The walls measured 0.35 meters in height on the south side, 0.37 meters on the east side, and 0.25 meters on the west side. LA ROSA 2013, 183.

²¹⁶ The areas with red plaster were found at a depth of -3.15 meters, while the upper floor of room 8 was situated at -3.24 meters. The basement of the southern wall, which appeared to have been rebuilt, was located approximately 0.15 meters higher than the identified floor level. LA ROSA 2013, 183.

²¹⁷ STEFANI 1933, 154.

²¹⁸ The walls have a height of 0.20 meters on the south side, 0.27 meters on the east side, and 0.22 meters on the west side. LA ROSA 2013, 183.

Cameretta 9.²¹⁹ The construction techniques of the walls resembled those of the antechamber of *Cameretta* 8, indicating the use of stone slabs.²²⁰ This suggests that *Cameretta* 10 was contemporaneous with the antechamber of room 8 and an earlier phase compared to room 9. Furthermore, about 1.45/1.85 meters north of the southern wall of *Cameretta* 10, three schist slabs were uncovered.²²¹ These were not aligned with the walls of the *cameretta* but were irregularly grouped at the same level as those found north of the antechamber of room 2. Based on this finding, La Rosa²²² hypothesized the existence of an external paved area in front of *Camerette* 5-10, situated a few centimeters lower than the earliest floor of room 5. Despite the absence of artifacts within *Cameretta* 10, its architectural features and connections with other *camerette*, allowed for the establishment of a chronological sequence. It is dated between the Late Prepalatial and Protopalatial.

The small dimensions and various documented building techniques have led scholars to propose different hypotheses regarding the characteristics of the *Camerette* 1-10 structure. The presence of plastered floors and walls suggests that there might have been an original roof,²²³ which would have been necessary to preserve the plaster and ideal for rooms used to store numerous vessels. Determining the exact features of the roof itself, such as whether it was thatched, is not possible. However, the discovery of stones inside the *camerette* during 1904 suggests that the walls were built up to a certain height.²²⁴ Moreover, the finding of benches in two rooms and one antechamber, along with possible slab floors, indicates a more complex building than initially described. Despite some walls being roughly built, they partially appear to be constructed from regular blocks and slabs.²²⁵

The analysis of the architectural features and pottery confirms the existence of multiple building phases in *Camerette* 1-10, which were broadly dated in the excavation reports to a significant development in the MM IA.²²⁶ *Camerette* 1 and 2 formed the initial core, where archaeologists uncovered the earliest wall in the southeast corner of the two rooms in 1997. Both *camerette* exhibited two building phases, dated to the EM III late and the early MM IA. By examining the plan, Legarra

²¹⁹ The floor level was hypothesized at a depth of -3.42 meters. LA ROSA 2013, 183.

²²⁰ LA ROSA 2013, 183-184.

²²¹ They were at a depth of -3.52/-3.55 meters. LA ROSA 2013, 184.

²²² LA ROSA 2013, 184.

²²³ LA ROSA 2013, 177.

²²⁴ In his notebook, Halbherr reported: «I vasi sono di frequente sotto accumuli di pietre che non so se siano state messe apposta o se rappresentino le parti superiori di muri caduti» («the vessels are often beneath stone piles which I do not know if they have been put there on purpose or they constituted the upper parts of collapsed walls») (10 June 1904, notebook 1904, 1).

²²⁵ In his notebooks, Halbherr briefly described the walls «I muri di queste camerette (più sottili e meno grossolani di quelli delle camerette aderenti alla *tholos*) sono costruiti di pietre irregolari e fango» («the walls of these rooms (narrower and less rough than the ones of the other ones adjacent to the tholos) are built of irregular stones and mud») (Notebook 1904, 1; 10 June 1904). BANTI 1933, 162; LA ROSA 2013, 184.

²²⁶ LA ROSA 2013, 184-185, 273-275.

Herrero²²⁷ has proposed that room 2 represents the earliest phase, to which room 1 was added later, following the documented building scheme for the rest of the structure. These rooms were enclosed by the walls of neighboring rooms, which were constructed following the orientation of the more recent walls of *Cameretta* 1, slightly diverging from the original structure. Intramural deposits on the western wall of room 1,²²⁸ extending into room 2 and bordering rooms 3 and 6, confirmed the dating (catalogue nos. **12-26**). Although they were on the same level from the floor, they were separated from each other. These depositions dated between the EM III middle and the early MM IA and could be associated with the construction and abandonment phases of *Camerette* 1 and 2, possibly indicating the removal of the original wall during the construction of the rest of the building. *Camerette* 5, 6, 7, 8, and 10 formed a distinct block constructed during the second architectural phase. They shared the same orientation, floor level, red plaster technique, and wall-building techniques, partially sharing a partition wall. These rooms were dated to the second phase of the MM IA and, to a lesser extent, the early MM IB. The construction of *Cameretta* 9 and the rebuilding of room 8 represented a third architectural phase, characterized by a rougher wall-building technique during the early MM IB. This phase suggests that the external façade of the southern wall of room 9 may have faced the soil directly. Based on the architectural features, *Camerette* 3 and 4 differed from the others, appearing as additional structures attached to the core building.²²⁹ Room 3 shared a wall with *Camerette* 1 and 6 but had a rougher structure and was better preserved than room 4. The latter leaned against the southern wall of room 7 and the southwestern corner of room 6, both of which were earlier. Additionally, room 3 seemed to be a further addition to room 4, connected by an opening that was later closed. La Rosa²³⁰ suggested that *Camerette* 3-4 were later than the initial building phases but earlier than the reconstruction of room 8 and room 9, dating to an early phase of the MM IB. Among the two rooms, *Cameretta* 4 might have been earlier, although the relationship between them remains unclear.

The *Camerette* 1-10 underwent several changes between the EM III and the MM IB, as confirmed by the analysis of architectural contexts and pottery. The initial set of rooms was constructed during the EM III late, as evidenced by the discoveries in *Cameretta* 1. Subsequently, rooms 1 and 2 were modified in the early MM IA and abandoned in the late MM IA, when the building was expanded to include *Camerette* 5, 6, 7, 8, and 10. These latter rooms underwent a phase of renovation during the MM IB, coinciding with the construction of rooms 3 and 4. It is challenging to definitively date the reconstruction of room 8 and the construction of room 9 to a specific phase of

²²⁷ LEGARRA HERRERO 2010, 51.

²²⁸ The intramural deposits were at a depth of -2.32 meters. LA ROSA 2013, 176-177.

²²⁹ LA ROSA 2013, 184-185.

²³⁰ LA ROSA 2013, 184-185.

the MM IB. The majority of pottery found in the *Camerette* 1-10 belongs to the Protopalatial period, specifically the vessels without any indication of their find context (catalogue nos. **65-97**), most of which are jugs with barbotine decoration. A significant number of MM IB sherds were also discovered in the soil used to fill the 1904 excavations, indicating the prevalence of this vessel type in the area (catalogue nos. **1-8**).



Fig. 3: *Camerette* 1-10 from North-East at the end of the 1997 excavation (LA ROSA 2013, fig. 100).

3.3 CAMERETTE AREA

In 1998 and 1999, excavations were conducted in the vicinity of *Camerette* 1-10, both to investigate the possible existence of additional structures and to determine the chronological development of the area.²³¹ The digging process involved the creation of a series of irregular quadrangular trenches, which were periodically expanded and interconnected.²³² In total, archaeologists identified 117 stratigraphic units, including ancient and modern pits, pottery deposits, and interfaces.

The entire *Camerette* area²³³ was covered by layers of accumulated or runoff soils, which yielded pottery from nearly all the documented chronological phases on the hillslope, ranging from

²³¹ LA ROSA 2013, 185-251.

²³² LA ROSA 2013, 185-251.

²³³ Unit 1 represented the topmost layer of the excavation site. Units 2, 11, and 36 consisted of the fillings from the trenches excavated in 1904. Units 3 and 10 were two layers that followed the 1904 excavations. In some areas, Units 3a and Unit 3c (also known as Unit 34) were found below Unit 3. Units 30 and 31 were the fillings of two pits dug in 1904. Units 21, 35, 37, 48, 38, 60, 58, and 59 were Venetian pits. Unit 42 was an ancient pit, while Units 62 and 63 contained

the Neolithic era to the present. Various parts of the excavation site were compromised by ancient and modern pits. In 1904, archaeologists had briefly expanded the excavations westward, as noted in Halbherr's notebook.²³⁴ They explored the vicinity of the *Camerette* area by excavating several pits, which were subsequently backfilled with soil and discarded pottery. Despite references in the excavation records, these pits proved difficult to locate on the hillslope and partially disrupted the stratigraphic sequences of the area. Additionally, archaeologists also uncovered evidence of interventions carried out during ancient times, spanning from the Protogeometric to the Venetian period.²³⁵

The only building in the *Camerette* area was rooms *a-c*, which was connected to other architectural features with different chronologies. In order to provide an accurate description of the various contexts,²³⁶ I have divided the *Camerette* area into smaller sections. They include the following ones: rooms *a-c*; the southern area between *Camerette* 1-10 and rooms *a-c*, covering the room *alpha*; the southwest space behind the back wall of rooms *a-c*, which contains the Deposit of the *Camerette*; the paved area and the surrounding walls (west and southwest of room *c*); the zone south of the paved area. Each small context is defined by its distinct characteristics and architectural feature, and these divisions are also reflected in the catalogue. The correlations between the stratigraphical units and each context are presented in a dedicated table.²³⁷

the fillings of an LM I pit. Units 69 and 71a were the fillings of two pits, with Unit 71 being the main pit. LA ROSA 2013, 185-251.

²³⁴ Halbherr drafted a map of the pits dug on the hillslope in his notebook (Notebook 1904, 1; 24 February 1904).

²³⁵ LA ROSA 2013, 185-251.

²³⁶ LA ROSA 2013, 185-251.

²³⁷ The tables 2, 3, 4, 5 summarize the results of the analysis of the pottery for each context and units.

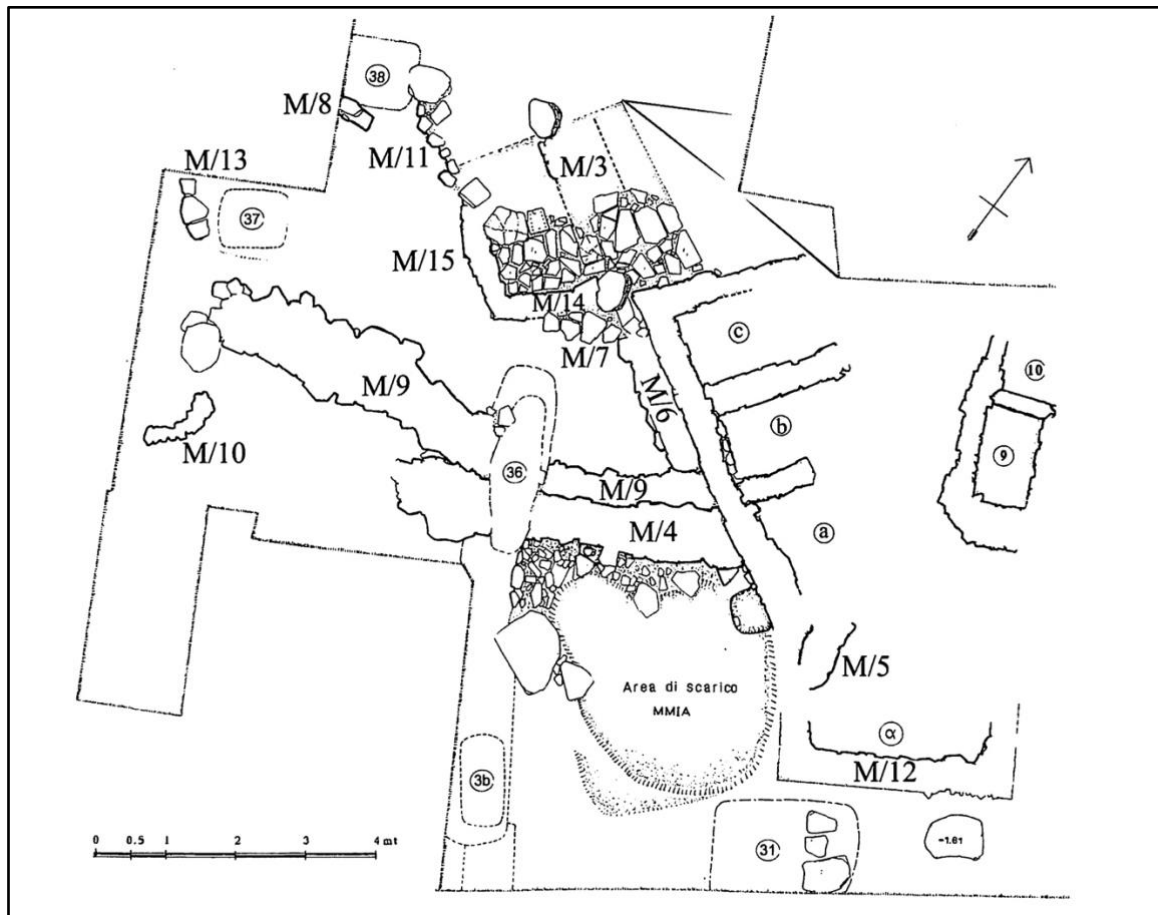


Fig. 4: Architectural structures in the *Camerette* area (LA ROSA 2013, pl. XII).

3.3.1 Rooms a-c

The only intact building discovered in the *Camerette* area was rooms a-c.²³⁸ It comprised of three irregularly rectangular rooms (approximately 2.10x1.10 meters).²³⁹ These rooms were situated approximately 2 meters from *Camerette* 1-10, and the southwestern half of the structure was well-preserved. Stefani²⁴⁰ briefly mentioned the building in his report and included a sketch of its central-eastern portion as excavated, within his planimetry of the *Camerette* area.²⁴¹ However, no specific information was provided regarding the building itself. Despite evident signs of excavation, the documents, and reports from the 1904 excavations made no mention of any discoveries from the building, and no identifiable items were found in any storage area. The 1904 excavations partially disrupted the stratigraphic sequences of rooms a-c, making it impossible to fully reconstruct it during subsequent research in certain sections. It was not until 1998 that rooms a-c were entirely

²³⁸ LA ROSA 2013, 185-190.

²³⁹ After 1998, archaeologists reconstructed the dimensions of rooms based on visible architectural remains and by comparing the data. LA ROSA 2013, 185-190.

²⁴⁰ STEFANI 1933, 152.

²⁴¹ STEFANI 1933, fig. 3.

uncovered.²⁴² This led to a rectification of the 1904 plan and the definition of the main features of the building.²⁴³ However, the new excavations of rooms *a-c* were influenced by traces of the previous ones. The building had been covered by backfill and debris, which had been removed during other explorations on the northern side of the hillslope that had slid down.

After removing the top layers, the entire building was unearthed. It consisted of three rectangular rooms arranged along a shared back wall situated on the southwestern side, oriented from southeast to north. The three rooms were designated by the archaeologists with progressive alphabetical letters, starting with the southernmost one referred to as "a." The building was partially preserved, lacking the entire eastern half. The 1998 excavations identified the northwest corner and the partition walls between the rooms,²⁴⁴ connected to the back wall, while the southeastern corner and the southern and eastern boundaries remained undiscovered. The partition wall between rooms *b* and *c* was the best preserved,²⁴⁵ whereas the walls north of room *b* and south of room *c* were mostly deteriorated. Considering the stratigraphic sequences and soil characteristics, room *a* was determined to be the last room on the southern side of the building,²⁴⁶ suggesting that it comprised three rooms in total.²⁴⁷ However, the exact plan of the building cannot be precisely reconstructed. Additionally, another wall (designated as M/6)²⁴⁸ was uncovered beneath the long back wall, inside room *b*, indicating the association with an earlier structure. The floor levels were not identified in any of the rooms, but two slabs were discovered near the partition wall between rooms *a* and *b*,²⁴⁹ which could have been part of the original floors. The floor levels likely consisted of soil and stones and were likely removed during the 1904 excavations.²⁵⁰ As a result, La Rosa²⁵¹ proposed a median floor level for each room, following the natural slope of the hill, based on the average basement levels of the walls.

Room *a* was the southernmost and least preserved chamber. It had been excavated in 1904, reaching the pure soil on all the surface except for the southwestern corner. In 1998, archaeologists discovered a potential foundation deposit in this area, consisting of an oblong pit bordered by a slab

²⁴² The archaeologists dug an irregularly shaped trench measuring 18.50 x 12 meters. LA ROSA 2013, 186.

²⁴³ LA ROSA 2013, 186.

²⁴⁴ LA ROSA 2013, 186-187.

²⁴⁵ The partition wall was 2.10 meters long. LA ROSA 2013, 185-251.

²⁴⁶ Both rooms were approximately 1 meter long. LA ROSA 2013, pl. XII.

²⁴⁷ LA ROSA 2013, 187.

²⁴⁸ LA ROSA 2013, 186-187.

²⁴⁹ They were at a depth of -3.16 meters. LA ROSA 2013, 186.

²⁵⁰ LA ROSA 2013, 186-187.

²⁵¹ The proposed floor levels were as follows: - 2.82 meters in room *a*, - 3.16 meters in room *b*, - 3.45 meters in room *c*. LA ROSA 2013, 186-187.

placed on the pure soil.²⁵² The pit contained an EM III jug (catalogue no. **104**) and soil.²⁵³ It was located beneath the basement of the partition wall between rooms *a* and *b*, slightly lower than the last row of stones in the back wall, and approximately 0.40 meters below the possible floor level. The deposit was associated with the construction phase of rooms *a-c*, although several hypotheses have been proposed. Due to the potential relationship with the suggested floor levels, La Rosa also connected the deposit to a structure earlier than rooms *a-c*.²⁵⁴

In contrast, room *b* was completely excavated in 1998, since the 1904 excavation had stopped at the basement of the walls. The excavation in 1998 reached a layer deeper than the basements of the walls,²⁵⁵ allowing for the reconstruction of a complete stratigraphical sequence. This sequence was connected to the one associated with the western wall of *cameretta* 9, approximately 2 meters away. Room *b*²⁵⁶ yielded an obsidian blade²⁵⁷ and a collection of pottery, comprising the only reliable findings for establishing a stratigraphical sequence of rooms *a-c*. The vessels and sherds discovered in room *b* (catalogue nos. **98-103, 105-106**) date back to the Late Prepalatial, with a predominant occurrence in the EM III late. These artifacts primarily consist of serving and drinking vessels. Additionally, within room *b*, archaeologists uncovered two fragmented Late Prepalatial amphorae. Only their bases were preserved, and the inner surfaces exhibited traces of burning (catalogue nos. **105-106**). These amphorae may have been utilized as braziers in conjunction with other activities conducted in the building or in the surroundings.²⁵⁸ The lower layers of room *b* were disturbed by an alluvial deposit containing EM I sherds.

Room *c* was entirely excavated in 1904 until reaching pure soil, after which it was backfilled. Consequently, during the 1998 exploration, archaeologists examined only a small central portion of it.²⁵⁹ This investigation unveiled various mixed sherds dating from the Late Prepalatial to MM II. The northern wall of room *c* continued to serve as a boundary during MM II, delineating the open paved area constructed on the northern side during this period.

Based on the examination of architectural and pottery data, rooms *a-c* appears to form a cohesive block of rooms, constructed during a single building phase.²⁶⁰ The partition walls connecting the three rooms were constructed in the same manner as the back wall, which served as the supporting

²⁵² The pit (Unit 43) measured 0.70 x 0.40 meters. LA ROSA 2013, 189.

²⁵³ LA ROSA 2013, 189.

²⁵⁴ LA ROSA 2013, 189.

²⁵⁵ The layer was at a depth of -3.45 m. LA ROSA 2013, 187.

²⁵⁶ In room *b*, the archaeologists identified the following stratigraphical Units: 50, 51, 52 and 53. LA ROSA 2013, 188-189.

²⁵⁷ HTR 3108. LA ROSA 2013, 188.

²⁵⁸ LA ROSA 2013, 188.

²⁵⁹ The only stratigraphical unit identified was named Unit 49. LA ROSA 2013, 187.

²⁶⁰ LA ROSA 2013, 187, 190.

structure and was built on top of an earlier one (M/6). It is likely that the three rooms had identical dimensions. The pottery discovered in room *b* indicates that the building dates back to the Late Prepalatial, specifically to the late phase of EM III. Therefore, the pit containing an EM III jug found beneath the partition wall between rooms *a* and *b* can be interpreted as a foundation deposit for the entire building, confirming its date rather than belonging to an earlier structure. Considering the end of the EM III late, rooms *a-c* would have been contemporaneous with the initial phases of *Camerette* 1-10, including the first structures of *Camerette* 1 and 2. The building was likely abandoned before the second period of use of this structure.²⁶¹ *Cameretta* 9, located in close proximity to rooms *a-c*, had a different orientation and likely belonged to a different chronological phase.²⁶²

3.3.2 South of *Camerette* 1-10; between the *Camerette* 1-10 and rooms *a-c*: room *alpha*

In order to investigate the potential existence of additional structures, the excavation area was expanded to the south of *Camerette* 1-10 and rooms *a-c*, encompassing the space between the two buildings. Towards the south of *camerette* 1, 3, and 4, the excavation trench was extended by a distance of less than two meters.²⁶³ At the eastern boundary, three stones were discovered,²⁶⁴ possibly indicating the presence of a structure that might extend beneath the southernmost limit of the excavation area but remained unexplored. Despite the traces left by the 1904 excavation,²⁶⁵ archaeologists successfully identified a complete stratigraphic sequence to the south of *camerette* 3 and 4. This sequence consisted of EM II layers and the foundation trench of room 3.²⁶⁶ The pottery found in this area was limited to a few pieces, dated to the MM IA (catalogue nos. **110**, **113**). On the other hand, the EM II layers to the south of *Camerette* 1-10 were associated by La Rosa²⁶⁷ with the runoff of soil from the upper edge of the hillslope, suggesting that the rooms were constructed without prior leveling of the terrain.²⁶⁸ Another wall (M/5)²⁶⁹ of small size was discovered west of *cameretta* 4 and south of rooms 8 and 9, oriented in a north-south direction. It consisted of two rows of stones,

²⁶¹ LA ROSA 2013, 187.

²⁶² LA ROSA 2013, pl. XII.

²⁶³ LA ROSA 2013, 190-194.

²⁶⁴ The stones were revealed at a depth of -1.46/-1.73 meters. LA ROSA 2013, 191.

²⁶⁵ The 1904 excavation trench, measuring 2.30 x 1.10 meters, was filled up with soil and sherds corresponding to Unit 11. Additionally, the northern portion of a pit from 1904, known as Unit 31, was uncovered nearby. LA ROSA 2013, 190-191.

²⁶⁶ La Rosa attributed this pottery (Unit 13) to the construction of *Cameretta* 3 or to an intrusion from the nearby Unit 14. Additionally, the pit filled with Unit 13a was considered the foundation trench of *Cameretta* 3. Below Units 13 and 13a, the EM II Unit 16 was found. LA ROSA 2013, 191-192.

²⁶⁷ LA ROSA 1992-1993, 128; LA ROSA 2013, 194.

²⁶⁸ LA ROSA 2013, 194.

²⁶⁹ Unit 17 covered M/5 and was considered by the archaeologists as an alluvial deposit. LA ROSA 2013, 192.

reaching a height of 0.40 meters and visible for a length of 1.10 meters. The pottery found in relation to this wall dated to the EM III (catalogue nos. **107-108, 110**),²⁷⁰ while the artifacts from the layer below the wall's foundation mostly belonged to the EM II.²⁷¹ Based on the ceramic assemblages and the distinct orientation of it compared to nearby structures, La Rosa²⁷² proposed that wall M/5 might be part of another structure, potentially already uncovered in 1904. The pottery retrieved from the entire excavation area south of *Camerette* 1-10 dates back to the late EM III and MM IA (catalogue nos. **107-114**).²⁷³

The excavations were extended to the southern area between *Camerette* 1-10 and rooms *a-c*.²⁷⁴ In 1998, archaeologists uncovered another quadrangular structure, named room *alpha*,²⁷⁵ in the portion of the trench behind rooms 9 and *a*. It was oriented north/northwestern-south/southeastern and only partially and poorly preserved on its southern side.²⁷⁶ The structure was roughly built with small-sized stones, so that La Rosa hypothesized it was constructed to lean against the hillslope. Room *alpha* did not appear to align with the other buildings from the *Camerette* area,²⁷⁷ except for the first structure of rooms 1 and 2. Inside the building and in connection with it, excavations revealed a complete stratigraphical sequence spanning from the EM II until the EM III late/MM IA. The southern wall was built on a layer characterized by EM II pottery (catalogue no. **112**), which covered two other EM I-II layers. The stratigraphical units related to the wall itself, as well as the covering and abandonment of the entire structure, were dated to the EM III late and MM IA.²⁷⁸ Initially, La Rosa²⁷⁹ dated it to an early phase of the MM IA by considering the layers with EM pottery as intrusive alluvial deposits derived from the upper hillslope. However, upon re-examination of the finds, it was

²⁷⁰ Unit 18 was associated with M/5. A layer of stones between Units 17 and 18 could potentially represent the debris of M/5. LA ROSA 2013, 193.

²⁷¹ The basement of M/5 was supported by Unit 19 and corresponded to Unit 15. Below it, there was Unit 16, which was considered another layer of soil that had slipped, containing alluvial deposits along with sherds from the Early Minoan. LA ROSA 2013, 194.

²⁷² LA ROSA 2013, 192.

²⁷³ South of the *Camerette* 1-10, the archaeologists also uncovered an obsidian blade (HTR 3109) and a token. LA ROSA 2013, 192, 194.

²⁷⁴ The archaeologists excavated another trench south of the wall M/4 and rooms 4 and 9. It had measurements of 8 meters east-west and 2.30/3.70 meters north-south. LA ROSA 2013, 195-206.

²⁷⁵ The uppermost part of the walls was at a depth of -1.79 meters, while the basement was located at -2.10 meters. LA ROSA 2013, 195.

²⁷⁶ The southern wall (M/12) was nearly intact, measuring 3.6 x 0.50 meters, and was preserved for two rows (0.20 meters) in height. Portions of the western and eastern walls, approximately 0.40 meters wide, were also conserved. Additionally, a millstone was discovered in the corner of the eastern wall. LA ROSA 2013, 195.

²⁷⁷ On the other hand, La Rosa believed that room *alpha* and the wall M/4 shared the same orientation. LA ROSA 2013, 195.

²⁷⁸ The stratigraphic sequence associated with room *alpha*, below the top layers, included Units 17, 17a, 18, 18a, and 19. Unit 18a was connected to the southern wall (M/12), which was constructed on top of Unit 19, also known as Unit 92. Units 93 and 94 were situated on the undisturbed soil. LA ROSA 2013, 203-206.

²⁷⁹ LA ROSA 2013, 205-206.

determined that room *alpha* belonged to the EM IIA.²⁸⁰ Therefore, it was the earliest structure in the area.

In the surroundings of room *alpha*, south of rooms 9 and *a*, despite the traces left by the 1904 excavation,²⁸¹ archaeologists identified a stratigraphical sequence dating from the EM I-II to the MM IA,²⁸² with more traces of exploitation dating to the EM III late (catalogue nos. **115-152**). Other peculiar fragmentary clay items²⁸³ and a bronze spike were also found in the same area. Additionally, as some sherds from different units were mendable and belonged to typologies associated with funerary contexts, La Rosa²⁸⁴ hypothesized that these layers could have been formed by alluvial deposits that transported the pottery from the upper side of the hill. However, the excavation methodology, which involved digging trenches that were later joined, partly jeopardized the overall interpretation.

The explorations in the southern area of the *Camerette* 1-10 and rooms *a-c* revealed that it was the first place to be occupied and developed in the *Camerette* area, with room *alpha* dating back to the EM II, and possibly another building on the eastern side. Layers from the EM I-II were uncovered in this area.²⁸⁵ While they have been interpreted as alluvial deposits, it is also possible that they were, at least in part, associated with early exploitation of the area during the EM I-II.²⁸⁶

3.3.3 Southwest of the back wall of rooms *a-c*, the Deposit of the *Camerette*

Additional trenches were excavated on the western and southwestern sides of rooms *a-c* and later connected. Beneath the rear wall of rooms *a-c*, the wall M/6²⁸⁷ was investigated. It measured 1 meter in width, 40 meters in height, and extended 4.80 meters towards the west. In the northwestern corner, there was a large irregular stone block, which appeared to be well-preserved throughout subsequent construction phases and was interpreted by La Rosa as a baetyl.²⁸⁸ On the opposite side, the edge of the wall consisted of two small blocks that covered a small pit containing a few Late Prepalatial sherds

²⁸⁰ TODARO 2019, 128.

²⁸¹ The pit 36 was identified in this location, extending behind rooms *a-c*, and reaching south of M/4. It was originally excavated during the 1904 excavations, and in 1998, the archaeologists designated the soil filling the pit as Unit 3b.

²⁸² Underneath the top layers, the archaeologists discovered the following Units: 55, 54 (equivalent to 56), 75, 76, 77, and 79. The last two Units consisted of pure soil. At the very bottom of the stratigraphic sequence, there were two alluvial layers identified as Units 90 and 91. LA ROSA 2013, 200.

²⁸³ The archaeologists also discovered several artifacts, including a rhyton (HTR 3278), two animal-shaped protomes (HTR 3186, HTR 3190), a fragmented figurine (HTR 3189), and some tokens (HTR 3287). LA ROSA 2013, 197-203.

²⁸⁴ LA ROSA 2013, 200.

²⁸⁵ TODARO forthcoming.

²⁸⁶ TODARO 2019a, 128.

²⁸⁷ LA ROSA 2013a, 228-236.

²⁸⁸ LA ROSA 2001; LA ROSA 2013, 230.

(catalogue nos. **172, 193**).²⁸⁹ This pit could be considered a foundation deposit of wall M/6, which partially lay beneath the wall of room *a*. Based on this and the stratigraphic relationship with rooms *a-c*, M/6 was dated to the Late Prepalatial. It was likely constructed and abandoned during this period, only to be later repurposed as the foundation for rooms *a-c*.²⁹⁰ La Rosa²⁹¹ associated the abrupt abandonment of the structure with possible natural causes.

On the western side, there were other structures that leaned against M/6. Towards the northern end, there was a possible retaining wall (M/7)²⁹² oriented east-west. On the opposite end, the excavations revealed a thick wall (M/4)²⁹³ oriented southwest to northeast, which partially overlapped M/6 and joined perpendicularly to the rear wall of rooms *a-c*. M/4²⁹⁴ measured 4.50x1.30 meters and had been damaged by a pit created in 1904,²⁹⁵ dividing it into two halves. The western half consisted of small-sized stones and extended 0.50 meters deeper, while the eastern half was composed of medium and large-sized blocks, indicating an earlier construction phase.²⁹⁶ Among the stones in the western section, archaeologists discovered two fragmented shallow bowls from the MM IB (catalogue nos. **245-246**).²⁹⁷ These bowls appeared intentionally broken in two halves, possibly representing a deliberate deposit associated with the use or reconstruction of the wall. La Rosa²⁹⁸ suggested that they were contemporary with the votive deposition found inside room *a*, which the scholar considered as intrusive from the nearby Deposit of the *Camerette*. However, based on the stratigraphic sequence, M/4 was used between the MM IA and MM IB, later than room *a*. It was subsequently abandoned and completely covered during the MM II, as indicated by the pottery found in the layers above it. The function of M/4, along with other later structures in the area, is still debated, although La Rosa

²⁸⁹ The pit Unit 42 was located on the pure soil, partly underneath the back wall of room *a*. LA ROSA 2013, 206.

²⁹⁰ The stratigraphic sequence associated with the eastern wall of the area west of room *c*, beneath the top layers, was as follows: Units 45, 46, and 47 were found below the wall M/6, and Unit 41 was the fill material used in the construction of the wall. Units 40, 39, 33, 29, and 28 were enclosed by the wall M/6. Unit 29 represented the obliteration of a previous wall, while Unit 39 consisted of soil that had slipped. LA ROSA 2013, 207-208.

²⁹¹ ROSA 2013, 208.

²⁹² The wall M/7 was located at a depth of -3.01 meters and had a width of 1.15 meters. It had a height of 0.25 meters and a thickness of 0.40 meters. LA ROSA 2013, 206.

²⁹³ M/4 was revealed at a depth of -2.71. LA ROSA 2013, 206-209, 237-251.

²⁹⁴ Following the 1904 excavations, the wall measured 2 meters on the north side and 3 meters on the south side. LA ROSA 2013, 206.

²⁹⁵ The pit 36 had a width of 1 meter in the east-west direction. It was excavated to a depth of -2.80 meters and subsequently filled with the layer identified as Unit 3b. It was believed to be one of the pits 59a, b, c, d mentioned in Halbherr's notebooks, along with pit 37. LA ROSA 2013, 206.

²⁹⁶ LA ROSA 2013, 206-209, 237-248.

²⁹⁷ The deposit containing the two vessels was designated as Unit 67a. LA ROSA 2013, 238.

²⁹⁸ LA ROSA 2013, 245.

proposed a connection to the nearby Deposit of the *Camerette* on its southern side, suggesting that it may have served as a boundary wall.²⁹⁹

On the southern façade of M/4, at a distance of 2.20 meters from the rear wall of rooms *a-c*, archaeologists discovered a pottery deposit. It consisted of a single jug from the EM III late (catalogue no. **462**) in a small pit between two stones that were connected to the foundation of wall M/4 and the soil of the adjacent pottery dump.³⁰⁰ The presence of the pit confirmed the Late Prepalatial dating of M/4, further supported by its association with the significant pottery deposit found nearby. To the south of M/4 and west of wall M/5 and room *alpha*,³⁰¹ archaeologists identified the so-called Deposit of the *Camerette*.³⁰² It occupied an ellipsoidal area, measuring 3.70 meters at its maximum extension in the northwest-southeast direction, and yielded 248 vessels and 2444 sherds (catalogue nos. **274-522**). The majority of these finds were dated to the Late Prepalatial, with occasional examples from the EM I and II and the Protopalatial. In addition to ceramic artifacts, archaeologists recovered an animal bone and a few stone artifacts,³⁰³ as well as two unique clay objects: a lozenge-shaped applique and a fragmentary plate with incised crossing lines. In the northwestern corner, the Deposit of the *Camerette* was surrounded by a roughly constructed semicircular structure³⁰⁴ that leaned against the north side of wall M/4. The excavation documents and reports do not provide further information about this structure. On the eastern side, the pottery dump was located near the western wall of room *alpha* and M/5, partially covering them.³⁰⁵ Therefore, La Rosa³⁰⁶ hypothesized that M/5 would have been built in connection with the pottery deposit, as well as at the same time as wall M/4, which the scholar interpreted as a retaining wall for the it. According to La Rosa, rooms *a-c* and the Deposit of the *Camerette* were dated to the same period, the MM IA. However, this hypothesis did not take into

²⁹⁹ In the area west of rooms *a-c*, the stratigraphic sequence beneath the top layers consisted of Unit 22, which was damaged by Unit 34, a probable filling of a canal. Unit 34 covered the wall M/4 and the area north of it. Below Unit 34, in relation to the obliteration of wall M/4, were Units 32 and 33. It is possible that M/4 itself was situated on an alluvial deposit. LA ROSA 2013, 207-210.

³⁰⁰ LA ROSA 2013, 209-210.

³⁰¹ Below the top layers, the deposit was covered by the Units 3c, 6a, 6b, 3c. LA ROSA 2013, 210-228.

³⁰² The Deposit of the *Camerette* was uniformly referred to as Unit 6. CARINCI 2003; CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 210-228.

³⁰³ The archaeologists also recovered two obsidian blades (HTR 3279, HTR 3281) from Units 3a and 3c, respectively, which were covering the deposit. LA ROSA 2013, 209-228.

³⁰⁴ The roughly built structure had dimensions of approximately 1 meter in length and 0.75/0.50 meters in width. On the southern end of the structure, there were two stone blocks. The larger stone block was located at a depth of -2.26 meters, while the smaller stone block was situated at -2.38 meters. LA ROSA 2013, 222.

³⁰⁵ Unit 6, which corresponds to the Deposit of the *Camerette*, covered the west side of the wall M/5. Units 17 and 18 were also present on the west side. Unit 29a was associated with the construction phase of M/5 on the west side, while Unit 19 was connected to the east side. LA ROSA 2013, 223.

³⁰⁶ Unit 6 (Deposit of the *Camerette*) covered Unit 29a, which directly abutted the western façade of wall M/5. Units 29a, in turn, covered Unit 29b, and both of them covered Unit 39a, which was situated on the undisturbed soil. LA ROSA 2013, 228.

account the stratigraphy associated with M/5 and the semicircular structure north of the pottery dump.³⁰⁷ Furthermore, the connection between the pottery dump and the wall M/4 was not considered, since the wall curved towards the north, on the opposite side of the pottery dump. It is worth noting that the Deposit of the *Camerette* itself was situated on Prepalatial layers.

The excavations of wall M/6 and its western side confirmed the dating of previously uncovered structures and the intensive activities that took place in the area during the Late Prepalatial period. This was evidenced by the predominantly EM III late and MM IA pottery (catalogue nos. **153-201**). Wall M/6 was constructed during the EM III and quickly abandoned. Subsequently, in the EM III late, it was repurposed as the foundation for rooms *a-c*. Following this, wall M/4 was built, leaning against M/6, possibly towards the end of the late EM III or the beginning of the MM IA. The function of M/4 remains debated. The Deposit of the *Camerette* seems to be associated with its foundation deposit (catalogue no. **462**), but it is unclear whether the wall was intended as a retaining wall, as it curved slightly in the opposite direction of the pottery dump. Furthermore, the pottery dump was strategically arranged to partially cover some of the existing structures, such as wall M/5. M/4 underwent several construction phases, as indicated by the deposit containing two fragmented shallow bowls (catalogue nos. **245-246**), until its abandonment during the MM IB, when it became entirely buried in the MM II.

3.3.4 The paved area and surrounding walls (west and southwest of room *c*)

In 1998 and 1999, excavations were conducted to the north and west of rooms *a-c* (catalogue nos. **202-221**), revealing an MM II open paved area.³⁰⁸ This area was situated against the northern façade of room *c* and appeared to be divided into two sections. The western section, which was 0.18/0.20 meter higher,³⁰⁹ showed traces of a 1904 pit and can potentially be identified as the paved road mentioned in Halbherr's notebook.³¹⁰ The open paved area was bordered on its southern and western sides by two angular walls (M/14, M/15), while the eastern part leaned against the north-western wall of room *c* to the south. Approximately 1 m from its western limit, archaeologists uncovered two slightly raised slabs,³¹¹ which were considered as an inner subdivision of the area. The westernmost

³⁰⁷ LA ROSA 2013, 222.

³⁰⁸ LA ROSA 2013, 228-235.

³⁰⁹ The western half measured 1.50 meters in the north-south direction and 1.40 meters in the east-west direction. LA ROSA 2013, 228-229.

³¹⁰ «Al di là della tomba a *tholos* (...) son venuti in luce dei tratti di terreno lastricato, in un luogo con una linea di pietre o un muricciolo divisorio che accennava ad una strada» («Beyond the *tholos* tomb sections of paved soil came to light, in a place with a line of stones or a partition wall which outlined a road») (Notebook 1904,1; 5 March 1904). LA ROSA 2013, 228-229.

³¹¹ The slabs were at a depth of -3.18 meters. LA ROSA 2013, 229-230.

slab had a quadrangular shape with 12 shallow holes along its profile and was interpreted as a *kernos* or an offering table.³¹² These two slabs were aligned perpendicularly with the northern end of wall M/6, where excavations had revealed a large standing stone block. This standing stone block resembled another one³¹³ that was discovered at the southern end of a poorly preserved wall (M/3), located northwest of the paved area.³¹⁴ It stood at approximately 1 m high and had two rows of large stones, aligning with M/6. Based on these findings, the archaeologists hypothesized that M/3 and M/6 were part of the same structure,³¹⁵ which would have been 4.30 m long and appeared to have been preserved during the construction of rooms *a-c*. In particular, La Rosa³¹⁶ interpreted the two aligned standing stone blocks as baetyls, possibly placed on the western façade as the main entrance to a ceremonial area. Upon examining the open paved area and its surrounding structures, the scholar also hypothesized the existence of a lost structure on the northern side, incorporating the northern baetyl.³¹⁷ Consequently, the open paved area would have measured between 2.50x3 meters and 4.50x2.50 meters,³¹⁸ extending from east to west and north to south, with the two raised slabs situated in its center.

Despite numerous suggestions, only a row of stones (M/11)³¹⁹ was uncovered by archaeologists on the north-western limit of the paved area, north of wall M/15. These stones were oriented from north-west to south-east and appeared to be contemporary with M/3, dating back to the late EM III (catalogue nos. **217, 264**).³²⁰ They were interpreted as the foundation of a possible liminal structure for the lost open paved area. Moving further west, the excavations revealed the remains of another wall (M/8)³²¹ oriented east-west, consisting of two rows of stones. However, the excavations did not expand the trench, and the wall was left unexplored. On the north-eastern side of the paved area, on the other hand, no structures were identified by the archaeologists. Instead, they found a sequence of pits and traces of activities dating from the LM I to 1904.³²² These activities had partially damaged the open paved area and the wall M/3-M/6.

³¹² The slab measured 0.30x0.35 meters. LA ROSA 2013, 230.

³¹³ The block measured 0.59x0.45x0.20 meters and was at a depth of -3.21 meters. LA ROSA 2013, 230.

³¹⁴ The wall was preserved to a height of 0.60 meters on its southern side. LA ROSA 2013, 230.

³¹⁵ LA ROSA 2013, 230-231.

³¹⁶ LA ROSA 2001; 2013, 230-231.

³¹⁷ LA ROSA 2013, 231.

³¹⁸ Considering the entire length of the northwestern wall of room *c*, the paved area would have measured 4.50 meters in length and 2.50 meters in width. This results in a total area of more than 11 square meters. LA ROSA 2013, 231.

³¹⁹ LA ROSA 2013, 228-235.

³²⁰ Unit 24 was positioned against M/11 and corresponded to the utilization of the wall M/3. LA ROSA 2013, 233.

³²¹ LA ROSA 2013, 228-235.

³²² In the northeastern corner, an excavation revealed the presence of Venetian pit (Unit 21), which had cut into another contemporaneous pit. The latter was filled with Units 58 and 59, and it intersected Units 9, 24, and 26. Unit 59 was partially removed by Venetian Unit 60, which constituted the upper part of the fill for pit 38 in the southwestern corner of M/11. Additionally, Unit 61, a natural deposit, was found between the two Venetian pits (Units 58-59 and Unit 21).

Based on the stratigraphical sequence,³²³ wall M/3-M/6 with the presumed baetyls can be dated to the Late Prepalatial, specifically to the EM III. On the other hand, the open paved area seems to be associated with a later period.³²⁴ Despite the presence of numerous traces of subsequent activities, the archaeologists were able to identify the floor level of the open paved area and link it to the abandonment phase of M/3-M/6 and the rear wall of rooms *a-c*, which can be dated back to the MM II.³²⁵ This indicates that the open paved area was constructed after the surrounding structures had already been abandoned and were incorporated into the sides of it.³²⁶ La Rosa³²⁷ proposed a connection between these architectural developments and a change in the ceremonial activities conducted in the area. The two presumed baetyls on wall M/3-M/6 appeared to have been preserved by the later structures, indicating at least a continuity of use or respect towards the original structure. Based on the stratigraphical sequence observed in the northwest and west areas, it can be concluded that the open paved area was abandoned at the end of the MM II.³²⁸

3.3.5 South of the paved area

The excavations were expanded further west (catalogue nos. **222-254**) to investigate the continuation of wall M/4, beyond the pit that had caused damage to it in 1904, and to explore its connections with the structures on the western side of the open paved area. M/4 was found to lean against another structure on its northern side, which extended west of the pit, known as wall M/9.³²⁹ M/9 was almost

Another pit was filled with Units 62 and 63, and it was dated to the LM I period. At the bottom of the stratigraphy, Unit 64 was covered by another deposit known as Unit 65. LA ROSA 2013, 249-251.

³²³ On the western edge of the lower half of the paved area, Unit 5 was identified, which indicated the filling and obliteration of the paved surface. Underneath the western boundary of the trench, there was a pit dating back to 1904. Moving to the western side of room *c*, Unit 4 covered a Venetian pit (21) and a section of the western wall of room *c*. LA ROSA 2013, 228-235.

³²⁴ Underneath the top layers, Unit 7 was found to cover the southern part of the paved area. On the western side of the paved area, a deposit named Unit 8 was identified. Unit 9 served as a preparation layer for the paved area and covered Unit 24. Moving north of M/11, Unit 23 was positioned on top of Units 25 and 26. LA ROSA 2013, 228-235.

³²⁵ Underneath the top layers, a stratigraphic Unit named 27 was identified. It covered Units 22 and 28, and all three were associated with the construction phase of the western wall of room *c*. Unit 27 likely represented the floor level during the usage of the paved area. Unit 22 was situated in the area between M/4, M/14, and the northwestern wall of room *c*. It covered M/4 and possibly the rear wall of rooms *a-c*, signifying the abandonment of the building and the construction of the paved area. Unit 27, close to M/13, was intersected by pit 37 and was believed to correspond to one of Halbherr's pits, such as 59a, 59b, 59c, or 59d, mentioned in the notebooks. Another pit cut through Units 27 and 44, with the latter also covering the wall M/8. West of M/11, an earlier pit (35=37=48) was identified, which affected Units 22, 27, and 44. It was presumed to have been realized immediately after the area was abandoned. BALDACCI forthcoming; LA ROSA 2013, 228-235.

³²⁶ LA ROSA 2013, 230-231.

³²⁷ LA ROSA 2013, 231.

³²⁸ LA ROSA 2013, 228-235.

³²⁹ In the specified area, several stratigraphic units were identified. The pit 36 occupied the area, with Unit 71 underneath it. Inside Unit 71, there was another sub-unit named Unit 71a. Unit 71 covered Unit 72. Additionally, the remains of the

parallel to M/4 and oriented east-west, but it did not align with other structures.³³⁰ It was preserved for a length of 4.70 meters without any regular façades, except for the western one in the southern half. The wall consisted of two rows of irregular small and large stones, reaching a height of approximately 0.60 meters.³³¹ In the south-central part of the wall, three stones appeared isolated from the others, suggesting a possible partial reconstruction of the structure. The stratigraphical sequence indicated a connection between M/9, the soil covering M/4, and likely the back wall of rooms *a-c*, dating them to the MM II.³³² Therefore, M/9 and the open paved area were contemporaneous, both belonging to the MM II and being abandoned at the end of that phase.³³³ On the other hand, wall M/4 would have been constructed and utilized prior to M/9.³³⁴ Based on these findings, La Rosa³³⁵ proposed that the construction of M/9 may have been a replacement for M/3-M/6 in order to demarcate the presumed ceremonial area. The possibility of M/9 being used as a southern retaining wall for the open paved area could be supported by their shared alignment. However, there is a distance of approximately 2 meters between them, suggesting that there may have been something else in between that was either removed or lost.

At the westernmost part of the excavation area, south of the end of M/9 and west of M/4, archaeologists discovered a small rough curvilinear structure (M/10).³³⁶ This consisted of four rows

Venetian pit 35=37=48 were found in this area. Underneath the top layers, the following units were identified: Units 22, 27, 69, 70, 7, and 5. Unit 22 was associated with the covering of M/4 and the usage of the paved area. It may have also been related to the initial covering of M/9 and potentially its second phase of use. The pit 69 extended beneath the western limit of the excavation area near M/10, and above it was Unit 70. Unit 73 was located in the southwestern corner. North of M/9, Units 33 and 66 were identified. LA ROSA 2013, 236-248.

³³⁰ The northern façade of M/9 was located approximately 1.50 meters away from the inner southeastern corner of the paved area. LA ROSA 2013, 236-237.

³³¹ The largest block in the wall was situated at the southwestern end and had a shape reminiscent of the baetyls. It was positioned at a depth of approximately -2.63 meters. LA ROSA 2013, 236.

³³² BALDACCI forthcoming.

³³³ BALDACCI forthcoming.

³³⁴ South of M/9, Unit 22 was associated with the utilization of the structure and was overlaid by Unit 33, which signified the abandonment of M/9. However, Unit 33 partially extended beneath the reconstruction phase of the wall at a depth of -2.45 meters (Unit 33a). It is likely that during the period between the formation of Units 22 and 33, the wall M/9 underwent reconstruction. Unit 33 covered Units 39 and 66. Unit 39 likely represented the use of M/9 and was also observed beneath the northern façade of M/4. It covered Unit 66, which was partly beneath the wall M/9 and potentially indicated its use. Unit 66a served as the preparation layer for the wall M/9. Along the southern façade of M/9, Unit 67 was associated with the wall's reconstruction. Between M/9 and M/10, Unit 89 was covered by Unit 74, which was likely linked to the use of M/9. Unit 74 covered Units 66 and 98 and acted as a separator between them. Underneath the basement of the wall M/9 and at the western end of the wall M/4, Unit 87 was identified. It possibly served as a foundation layer for the western half of the wall M/4. Below Unit 87, Units 88 and a substantial limestone block consisting of Units 98, 98a, and 99 were found. LA ROSA 2013, 236-248.

³³⁵ LA ROSA 2013, 245.

³³⁶ The western sector of the excavations, along M/10, exhibited pits that were filled by Unit 80. Unit 80 cut through Units 84, 84a, and 86 and was intersected by pit 69. Units 84, 84a, and 86 were likely alluvial deposits leaning against the wall M/10, with Unit 86 being earlier than M/10. Unit 85 represented a type of foundation trench located south of the wall

of small-sized stones³³⁷ and was almost connected to wall M/9 by a large-sized block. Based on the stratigraphical sequence, M/10 was dated to the LM I. It appeared to be completely unrelated to the rest of the *Camerette* area. Most likely, it was constructed when all the other structures were already covered, leaving only a small portion of the later ones visible, such as the end of wall M/9. Initially, the presence of alluvial deposits leaning against M/10 led the archaeologists to consider it as a structure related to water containment. However, the absence of Neopalatial structures in the vicinity did not support the hypothesis of a need to collect water. As a result, La Rosa suggested that M/10 served as a retaining wall for a dump. Another small structure, known as M/13,³³⁸ was uncovered north of the western end of wall M/9. It was oriented from northwest to southeast and measured 1 meter in length, 0.40 meter in width, and 0.15 meter in height. M/13 was located at the limit of the excavation trench and was not further investigated.

The explorations in the western side of rooms *a-c* and south of the open paved area revealed several structures with different chronologies, confirming the continued utilization of the area even after the Late Prepalatial and the initial Protopalatial. The connections and functions of the various walls are still subject to debate, but they suggest that the *Camerette* area was employed until the MM II, with both the presence of wall M/9 and the open paved area. All structures, except for wall M/10, were abandoned and buried by the end of MM IIB. Wall M/10, on the other hand, was constructed during LM I and was completely detached from the remaining structures, indicating a distinct phase for the entire area.

3.3.6 The building phases in the *Camerette* area

The various architectural phases identified in the *Camerette* area shed light on a significant level of activity between the Late Prepalatial and the Protopalatial. While the oldest documented structure, room *alpha*, dates back to the EM IIA, the major architectural developments are attributed to the EM III-MM IA. During EM III, wall M/5 was built, followed by the construction of wall M/6-M/3 in the early phase of EM III late. This last was abruptly abandoned and partly repurposed as a foundation for the construction of rooms *a-c*. The two walls, M/8 and M/11 are considered to be contemporaneous with M/3-M/6. In the later phase of EM III, rooms *a-c* was built, resulting in only the two large standing stone blocks of M/3-M/6 being visible. The remaining area was occupied by the remnants of the previous structures, which were possibly still discernible at the time.

M/10 and was filled by Unit 33. Beneath Units 84, 84a, and 86, three pits and dumps were discovered: Units 96, 95, and 97. LA ROSA 2013, 236-248.

³³⁷ M/10, located at a depth of -2.27 m, had a height of 0.50 m and dimensions of 0.30 m. LA ROSA 2013, 238.

³³⁸ M/13, located at a depth of -2.93 m, had a height of 0.15 m and dimensions of 1.0 m x 0.40 m. LA ROSA 2013, 238.

Rooms *a-c* was subsequently abandoned. In MM IA, walls M/4 and M/7 were constructed along the western side of the building. Later, the Deposit of the *Camerette* was established in the southwestern corner of room *a*, covering some of the pre-existing structures. Wall M/4 underwent modifications during a second construction phase in the MM IB. Most of the structures appeared to be abandoned and partially covered during the middle of the Protopalatial period. However, in MM II, wall M/9 was erected to the north of M/4, potentially in connection with the open paved area and its retaining walls (M/14, M/15), which were constructed further north. These retaining walls were ultimately abandoned at the end of MM IIB. During the LM I, only wall M/10 characterized the area, independent of the previous buildings, which had all been abandoned and almost completely covered. This indicates a continuation in the utilization of the area, albeit for a different purpose.



Fig. 5: *Camerette* area from 1998 excavation (IASA Archives).

North-East at the end of the
Archives).

3.4 TRENCHES X AND Y

To gain further insight into the development of the western *Camerette* area, two trenches, namely Trench X and Trench Y, were excavated in 1997.³³⁹ These excavations did not reveal any structures but rather traces of modern interventions. Trench Y was abruptly abandoned and subsequently covered up.³⁴⁰ On the other hand, Trench X underwent extensive excavation, leading to significant findings. It unveiled a sequence of southwest-northeast oriented riverbeds or canals,³⁴¹ which served as a means to collect water flowing down the hillslope. Additionally, various pits and remnants of previous diggings were discovered.³⁴²

³³⁹ The trenches originally measured 3x3 meters. LA ROSA 2013, 162, 169.

³⁴⁰ LA ROSA 2013, 169-171.

³⁴¹ Units X12, X14, X22-X24; LA ROSA 2013, 162-169.

³⁴² Units X15, X16, X19, X26, X30; LA ROSA 2013, 162-169.

The documented stratigraphic sequence observed in Trench X proved comparable to the ones unearthed in the nearby *Camerette* area. This similarity indicated that the main utilization of the area occurred during the MM IA-B,³⁴³ followed by an abandonment phase in the MM IB and MM II.³⁴⁴

3.5 THE *THOLOS* TOMB AND THE ANNEXES

The *tholos* A and its annexes were situated at the northernmost boundary of the Ayia Triada necropolis, approximately 7.5 meters north of the *Camerette* area. These structures were initially uncovered in 1904³⁴⁵ and received brief re-exploration in 1999.³⁴⁶ Consequently, the available information primarily relies on the archaeologists' notebooks and sketches, lacking a complete reported stratigraphic sequence. In 1933, Banti and Stefani published the excavation results.³⁴⁷ No further excavations were conducted within the burial complex, but in 1970, the Italian Archaeological School at Athens investigated a Protogeometric wall that leaned against the western wall of the tomb.³⁴⁸ Subsequently, in 1994, Cultraro re-examined the data from *tholos* A and its annexes, proposing a new interpretation and a possible reconstruction of the stratigraphic sequence.³⁴⁹ In 1999, brief excavations within the *tholos* complex provided clarification on some architectural features. These excavations unveiled an additional annexe and explored the immediate surroundings of the tomb.

³⁴³ Units X29-X33; LA ROSA 2013, 162-169.

³⁴⁴ Unit X34; LA ROSA 2013, 162-169.

³⁴⁵ BANTI 1933, 156-162; HALBHERR 1905a; HALBHERR 1905b, 248-252; STEFANI 1933, 147-152.

³⁴⁶ LA ROSA 2013, 251-256.

³⁴⁷ BANTI 1933; STEFANI 1933.

³⁴⁸ LAVIOSA 1972.

³⁴⁹ CULTRARO 1994; CULTRARO 2003.

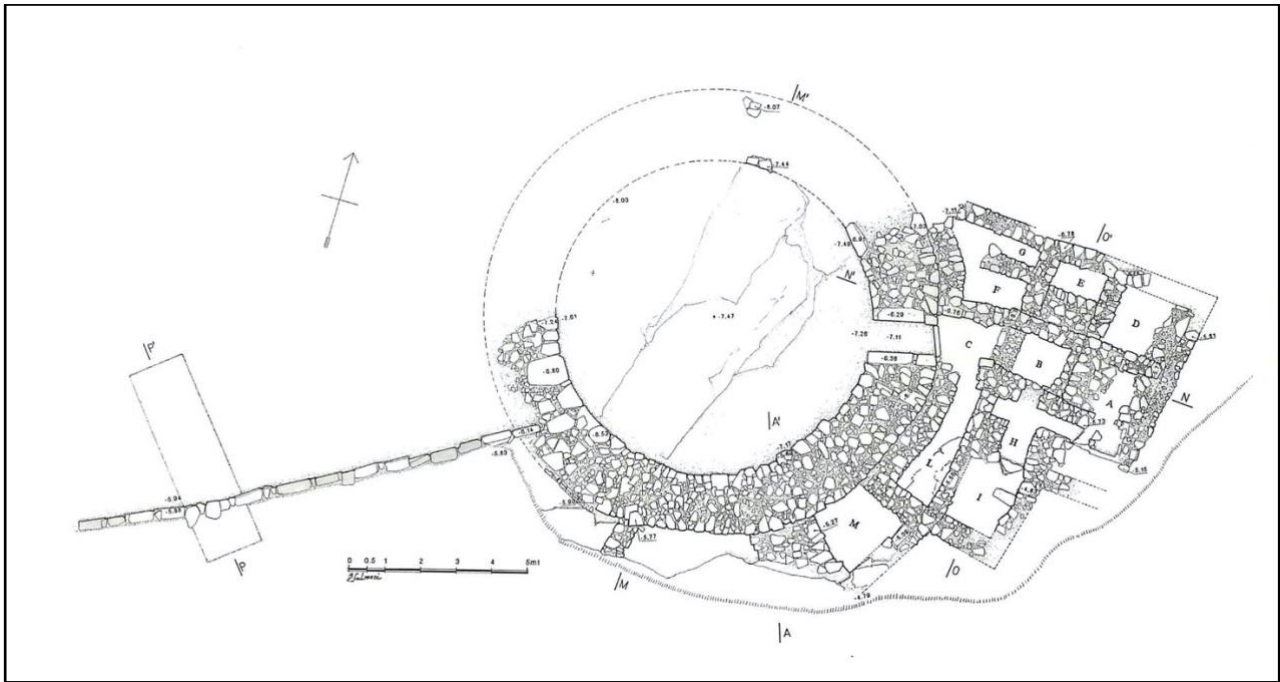


Fig.6: Planimetry of the *tholos* A and the annexes (LA ROSA 2013, pl. XXIV).

3.5.1 The *tholos* A

No stratigraphic information is available regarding *tholos* A. In Cultraro's³⁵⁰ re-examination of the tomb, a potential stratigraphic sequence was proposed based on the analysis of the archaeologists' notebooks, photographs, and accessible literature.³⁵¹ By integrating this study with the latest data from the Late Prepalatial necropolis and an analysis of the original documents, a description of *tholos* A can be proposed.

Tholos A had a diameter of 8.70 meters at its base and was only partially preserved along the southern half.³⁵² Similar to the more recent *tholos* B, it appeared to have been cut into the bedrock for approximately 1 meter. The floor consisted of natural bedrock without any traces of leveling, sand, or pebbles. The floor level followed the hillslope from southeast to northwest.³⁵³ La Rosa hypothesized that the external walls had a minimum height of 3 meters, based on the basement of the northern wall and the upper part of the southern wall.³⁵⁴ The *tholos* did not lean against the hill³⁵⁵ but was separated from it by a layer of soil approximately 0.60/0.90 meters thick, which was added later.

³⁵⁰ CULTRARO 1994.

³⁵¹ BANTI 1933; HALBHERR 1905a; 1905b; STEFANI 1933.

³⁵² BANTI 1933, 160; LA ROSA 2013, 252-253.

³⁵³ The bedrock forming the inner floor of the *tholos* A was situated at a depth of -7.17/-8m, which means it was approximately 3.50 meters lower than the floor level of the *Camerette* 1-10. Consequently, there was a height difference of 0.40 meters between the two floor levels. BANTI 1933, 156; LA ROSA 2013, 251-256.

³⁵⁴ They were at a depth of -8.42 meters and -5.30 meters, respectively. LA ROSA 2013, 253.

³⁵⁵ BANTI 1933, 159.

In contrast to other *tholos* tombs, this particular one did not have protruding stones on its outer walls. However, on the southern side, archaeologists uncovered three or two small radial walls protruding from the outer wall toward the slope.³⁵⁶ These counterforts were directly on the bedrock, likely intended to stabilize the structure. The walls of the *tholos* were 1.55/2.10 meters thick³⁵⁷ but appeared thinner on the southern side due to the presence of the hill. They were constructed using medium-sized stones and irregular rock blocks held together with clay and water.³⁵⁸ The walls were preserved up to a height of approximately 1.30 meters. On the western side of the tomb, the original façade was preserved on the inside for around 1.80 meters, while the rest appeared to have been rebuilt with small and medium-sized stones arranged without a specific order. This suggests later activity in the area, potentially supported by the discovery of LM I pottery and historical artifacts.³⁵⁹ The entrance of *tholos* A was located on the southern side and measured 0.90 meters in width. Limestone blocks, resembling pillars, served as door jambs.³⁶⁰ As documented by the archaeologists in 1904,³⁶¹ the entrance was found closed by a large slab, and the passage connecting it to the annexes was clear of any materials.

Inside *tholos* A, four layers were documented and dated between EM IIB and MM II.³⁶² Stefani³⁶³ described them, and Cultraro³⁶⁴ later attempted to define the stratigraphy. The oldest layer, corresponding to the construction phase of the *tholos*, was directly on the bedrock at a depth of -1.60 meters from the tomb's uppermost layer. Initially, the few specimens of EM IIA pottery found in it were used to determine the chronology of the burial structure. However, Todaro³⁶⁵ considered them as artifacts inherited from the previous period and proposed dating the layer to the subsequent EM IIB. This layer contained various human bones and artifacts but appeared damaged by subsequent activities, which had mostly displaced the earliest burials along the southern wall. This deepest layer was covered by a thin (0.30 meters) layer of reddish soil, devoid of human remains and containing only a few pottery fragments. It represented a temporary abandonment of the tomb, similar to

³⁵⁶ The eastern counterfort was 2 meters wide and had a regular façade constructed with large-sized stones on its eastern side. These stones marked the westernmost limit of the annexe M. The other counterfort was narrower, measuring 0.60 meters in width and 1 meter in length. BANTI 1933, 159; LA ROSA 2013, 253-254.

³⁵⁷ BANTI 1933, 158-159; LA ROSA 2013, 252.

³⁵⁸ BANTI 1933, 158-159.

³⁵⁹ Unit 207; CULTRARO 2003, 308; LA ROSA 2013, 254.

³⁶⁰ The walls of the door were clad with two limestone slabs. The first slab measured 1.43 meters in length and 1 meter in height, while the second slab was 1.33 meters long and 0.67 meters high. STEFANI 1933, 147.

³⁶¹ STEFANI 1933, 147.

³⁶² CULTRARO 2003, 309-318; TODARO 2003a, 85-87; 2019a, 112-133.

³⁶³ CULTRARO 1994; CULTRARO 2003; STEFANI 1931-1932, 147-150.

³⁶⁴ CULTRARO 2003, 306-309.

³⁶⁵ CULTRARO 2003, 309-318; TODARO 2003a, 85-87; 2019a, 112-133.

documented cases in other *tholos* tombs.³⁶⁶ Following this brief phase, activities resumed, marked by a thick layer spanning the entire inner space of the *tholos* (-0.85/-1 meter)³⁶⁷ and containing numerous artifacts and human bones that were difficult to reconnect. The original excavation documents and early reports mentioned several fragments of *larnakes*,³⁶⁸ which are lost today. The significant dimensions of the layer suggest that it represented the primary exploitation phase of *tholos* A, occurred between EM III and MM IA.³⁶⁹ Above this layer, the uppermost layer associated with burial activities consisted of two distinct groups of human bones and artifacts positioned on the sides of the entrance, at the same level and in the same arrangement. The locations where these remains were found could indicate that the inner part of the tomb was no longer accessible during that period,³⁷⁰ aligning with Stefani's description of annexe C in front of it.³⁷¹ This annexe was discovered filled with three layers of secondary deposits containing skeletal remains, potentially suggesting that the tomb's entrance was no longer accessible at that time. This final phase of *tholos* A was dated to the MM IB/MM IIA, a time when *tholos* B was already in use.³⁷²

Tholos A was found to be covered by its own collapsed roof, and on top of it, there was a layer of pebbles and stones dating to MM III. Halbherr compared this upper layer to the one covering the *Camerette*, but no direct correlations could be established between them.³⁷³ Cultraro proposed a connection between these layers and runoff phenomena that affected the slope of the hill during MM III,³⁷⁴ similar to what was documented in the *Complesso della Mazza di Breccia*.³⁷⁵ The exact timing of the *tholos* A's collapse remains uncertain, but it was already covered during MM III, and by the Neopalatial period, it was no longer visible and partially ruined down the hill. Cultraro³⁷⁶ also suggested a later use of the area as a site dedicated to ancestors' worship based on the discovery of a few classical artifacts, such as a Corinthian *aryballos*, in the layers above the tomb. However, this hypothesis lacks substantial supporting evidence at present.

3.5.2 The annexes

³⁶⁶ ALEXIOU, WARREN 2004; XANTHOUIDES 1924.

³⁶⁷ Stefani's notebook (Notebook 1904; 22 April and 4-5 May 1904).

³⁶⁸ HALBHERR 1905b, 249; STEFANI 1933, 150.

³⁶⁹ CULTRARO 2003, 308-309.

³⁷⁰ CULTRARO 2003, 308-309.

³⁷¹ STEFANI 1933, 151.

³⁷² CALOI 2016.

³⁷³ Halbherr's Notebook 1904, 1; 13, 18 May 1904; CULTRARO 2003, 307.

³⁷⁴ CULTRARO 2003, 325.

³⁷⁵ CULTRARO 2003, 308.

³⁷⁶ CULTRARO 2003, 324-325.

East of *tholos* A, where the wall was thicker, the annexes were situated. These eleven small quadrangular rooms were positioned along the eastern façade of the tomb and were designated with letters from A to M. The annexes were excavated during the same 1904 campaign³⁷⁷ as *tholos* A.³⁷⁸ The annexes did not directly adjoin the eastern wall of the tomb but were separated by a narrow corridor. The external western wall of the annexes, measuring 0.60 meters, was constructed using pebbles. Two distinct building phases were identified within the annexes, dating between EM III and MM IA.³⁷⁹ These phases likely corresponded to changes in the purpose of the rooms: initially used for storing votive offerings, they were later repurposed for housing skeletal remains. The annexes were arranged around a central paved and stepped *dromos*, oriented in an east-west direction, leading to the entrance of *tholos* A. This pathway extended through rooms A, B, and C. The southern rooms (H, I, and L) had open passages connecting to the central area, while the northern ones (D, E, F, G) displayed traces of previous entrances that had been closed off by subsequent walls, particularly between rooms C and F or D and A. The original entrance to the complex was located on the eastern wall of room A, defined by a 0.70-meter-wide doorstep. However, it was eventually abandoned, likely to be relocated to the eastern side of room H. The northern wall of rooms A and C formed a continuous line that connected with the curved wall of rooms F and G.

The annexes also revealed various situations inside, indicating different uses for the rooms. The easternmost room, A, contained numerous skeletal remains piled up in the southern corner. In room B, human bones were found on the side of the door leading to H and I. In contrast, in room C, the skeletal remains and artifacts were stored in two or three layers in front of the access to room L. In the lowest layer of the room, a large number of handleless conical cups disposed in couples or turned upside down were uncovered. Room D³⁸⁰ contained a few human skeletal remains, along with a steatite pearl and a bronze artifact, and appeared similar in plan to room E.³⁸¹ Annexes F and G were adjoining through an opening on the western end of the wall. Inside room F,³⁸² a few skeletal remains, including at least 14 crania reported by Stefani,³⁸³ were found on multiple layers along with a stone vessel, three seals, and an ivory pendant. Annexe G revealed a significant number of skeletal remains, almost reaching the upper end of the perimetrical walls,³⁸⁴ including 17 crania and two sets of femurs and tibias, which could indicate the burial of two people in the fetal position. The passage

³⁷⁷ STEFANI 1933, 151-152.

³⁷⁸ In 1999, two walls were discovered adjacent to the eastern boundary of the annexes. The external wall was determined to be the oldest due to its construction method using small-sized stones. LA ROSA 2013, 255.

³⁷⁹ LA ROSA 2013, 255-256; STEFANI 1933, 151-152.

³⁸⁰ Room D measured 1.70x0.90 meters. STEFANI 1933, 151.

³⁸¹ Room E measured 1.70x0.90 meters. STEFANI 1933, 151.

³⁸² Room F measured 1,70x0,85 meters. STEFANI 1933, 151.

³⁸³ STEFANI 1933, 151.

³⁸⁴ STEFANI 1933, 151.

between F and G was obstructed by a vast quantity of human bones. Additionally, numerous artifacts were discovered in room G, including a monkey-shaped seal, necklace beads, a small ivory handle, and two limestone slabs. Rooms H and I, situated on the southern side of the annexes, were also connected via a narrow corridor, with the former being considered a sort of antechamber to the latter. Room H contained several artifacts, while at the western end of the corridor, archaeologists found an equine jaw amidst the human remains. On the other hand, room I appeared to have been damaged by subsequent activities. The annexe L, measuring 3.50 x 1 meter, was connected to annexe C and had an elongated shape adjacent to the *tholos*. It revealed numerous vessels and some stone artifacts. Room M was not described in the reports and plans from the 1904 excavations.³⁸⁵ Furthermore, due to a possible different interpretation of the annexes' layout, both Halbherr and Banti briefly mentioned 12 rooms on the eastern side of the tomb in their accounts.³⁸⁶ During the 1999 excavation,³⁸⁷ the annexe was explored and appeared already fully excavated. It was located south of room L, serving as the only room directly connected to the structure of the *tholos*.

3.5.3 The cyclopean wall

The *tholos* area was also explored in 1970.³⁸⁸ The excavations focused on a structure located against the western side of the tomb, consisting of 17 large-sized pointed slabs oriented in a northeast to southwest direction. It measured 12.85 meters in length, with widths ranging from 2 meters to 0.30 meters, and a height of 0.80 to 0.90 meters.³⁸⁹

The structure was named the Cyclopean wall and was dated to the LM IIIA. The eastern end of the wall directly connected to the western circle of the *tholos* A, indicating its construction was associated with the reconstruction of the tomb's external western wall.³⁹⁰ The exact function of the Cyclopean wall remains unclear.³⁹¹ It has been interpreted as both a terrace wall and a liminal structure for an open area, possibly linked to ritual activities within the *tholos* area.³⁹²

3.6 CONCLUDING REMARKS: TRACING THE SEQUENCE OF OCCUPATION IN THE EM III-MM I NECROPOLIS

³⁸⁵ STEFANI 1933, 151-152.

³⁸⁶ BANTI 1933, 160-162; HALBHERR 1905b, 248-249.

³⁸⁷ LA ROSA 2013, 255.

³⁸⁸ LAVIOSA 1972.

³⁸⁹ The structure was at a depth of -5.80/-6.14 meters. LA ROSA 2013, 261.

³⁹⁰ LA ROSA 2013, 266.

³⁹¹ LA ROSA 2013, 262-263.

³⁹² LA ROSA 2013, 266.

The excavations conducted in 1904 and 1997-1999 provide valuable documentation regarding the extensive exploitation of the Late Prepalatial necropolis area in Ayia Triada. A succession of various structures was discovered, although their precise function remains a subject of debate. While the earliest building dates back to the EM IIA,³⁹³ oldest layers revealed pottery attributed to the EM I and EM II.³⁹⁴ These findings were interpreted as alluvial deposits resulting from runoff phenomena on the hillslope.³⁹⁵ Furthermore, evidence of activities dating back to the beginning of the EM was uncovered both at the hilltop and in trial trenches within the archaeological site of Ayia Triada.³⁹⁶ Consequently, it is likely that the hillslope of the necropolis was sporadically visited, if not continuously utilized, during the first stages of the Early Minoan.

The earliest building in the area is room *alpha*. Initially, it was considered an example of MM IA early architecture.³⁹⁷ However, a more accurate examination of the finds and stratigraphy revealed that it actually dates back to the EM IIA.³⁹⁸ Based on the current information, room *alpha* was the sole structure on the hillside at that time. On the northeastern border of the archaeological site, approximately 130 meters southeast of the necropolis, in 1970,³⁹⁹ the excavations uncovered the so-called “Prepalatial settlement” or *Case Laviosa* or *Casa Est* and *Casa Ovest*.⁴⁰⁰ These two EM IIA houses, along with room *alpha*, are the only documented Prepalatial buildings found in Ayia Triada so far.⁴⁰¹ During the EM IIB, a building was erected on the northern edge of the hillslope, which later became the defining feature of the entire area: *tholos* A.⁴⁰² The two houses of the “Prepalatial settlement” were abandoned before its construction.⁴⁰³ The ruins of room *alpha*, on the other hand, were covered by soil layers containing EM III pottery, suggesting that the structure may have been obliterated between the EM IIB and the subsequent phase. The first phase of the tomb dates back to the EM IIB,⁴⁰⁴ since some EM IIA artifacts were interpreted by Todaro as remnants from an earlier period. Towards the end of the EM IIB, the *tholos* tomb experienced a brief abandonment, evidenced by a thin layer of pure soil.⁴⁰⁵

³⁹³ TODARO 2019, 128; forthcoming.

³⁹⁴ LA ROSA 2013, 185-251; TODARO forthcoming.

³⁹⁵ LA ROSA 2013, 273.

³⁹⁶ TODARO 2003a; 2019a, 112-133.

³⁹⁷ LA ROSA 2013, 204-206.

³⁹⁸ TODARO 2019a, 128; forthcoming.

³⁹⁹ The excavation of the two houses took place between 1971 and 1973, with a brief excavation in 1977. DI VITA 1977, 350; LAVIOSA 1973.

⁴⁰⁰ LAVIOSA 1970, 132-133.

⁴⁰¹ TODARO 2003a; 2019a, 112-133.

⁴⁰² CULTRARO 2003.

⁴⁰³ TODARO 2019, 119, 184.

⁴⁰⁴ TODARO 2019a, 132-133.

⁴⁰⁵ CULTRARO 2003.

In the EM III, there was an increase in building activity. Initially, the wall M/5 was constructed near room *alpha*, although its function remains unclear. During the first phase of the EM III late, the wall M/3-M/6 was erected northwest of both room *alpha* and the M/5 wall, but it was abruptly abandoned. Additionally, further north, the walls M/8 and M/1 were built. In the second phase of the EM III late, rooms *a-c* was constructed, utilizing the wall M/3-M/6 as a foundation for the back wall. Simultaneously, the initial nucleus of *Camerette* 1-10 was established with the setup of rooms 1 and 2, which were aligned with rooms *a-c* and briefly coexisted with them. Between the EM III late and the MM IA, two perpendicular walls, M/4 and M/7, were erected in relation to the back wall of rooms *a-c*. Furthermore, on the northern boundary of the hill, the *tholos* A was reactivated during the Late Prepalatial. Between the EM III and the MM IA, the tomb experienced its longest phase of use. On its eastern side, the annexes were constructed and modified during two subsequent building phases.

At the onset of the MM IA, there was an expansion of *Camerette* 1-10 towards the west. During the initial building phase, rooms 1 and 2 underwent reconstruction but were subsequently abandoned in the late MM IA. It was during this time that *Camerette* 5, 6, 7, 8, and 10 were erected. In contrast, rooms *a-c* was abandoned during the MM IA. Towards the end of the same period, the Deposit of the *Camerette* was established⁴⁰⁶ southwest of rooms *a*, partially covering earlier structures such as the wall M/5 or the southern wall of *a*. The *tholos* A and the annexes remained actively used during the MM IA, with numerous burials of individuals, possibly utilizing the now lost *larnakes*.⁴⁰⁷

With the beginning of the Protopalatial period, the intense activities within the *Camerette* area gradually diminished. In the MM IB, rooms 3, 4, and 9 were added to the existing *Camerette* 1-10, while the other rooms underwent partial reconstruction. Simultaneously, the wall M/4 was partially reconstructed on its western side. Similar to the *Camerette* 1-10, the wall M/4 was abandoned in the MM II when the wall M/9 was erected parallel to it. In the same period, north of rooms *a-c*, an open paved area with two angular walls (M/14, M/15) was constructed. These two structures, along with the wall M/9, were the only ones utilized during the middle Protopalatial period within the *Camerette* area. All other buildings were abandoned and partially covered with soil. The annexes were abandoned at the beginning of the Protopalatial period, while the *tholos* continued to be used until the MM IB/MM II when the uppermost layer of depositions, including a few skeletal remains, was placed near the entrance. Subsequently, the *tholos* A was abandoned and fell into ruins during the MM III. In the final phase of the Protopalatial period, the structures within the *Camerette* area were predominantly covered by accumulated soil and debris. The wall M/9 and the open paved area were abandoned in the MM IIB. As a result, the only uncovered wall from the LM I period (M/10) appeared

⁴⁰⁶ TODARO 2019a, 133-135.

⁴⁰⁷ CULTRARO 2003; HALBHERR 1905b, 249; STEFANI 1933, 150.

disconnected from the previous buildings, indicating a new purpose for the space, independent of the necropolis. Pottery sherds from the LM I to LM III were discovered throughout the area after the abandonment of the previous structures, suggesting that it continued to be visited until a later time, including during Greek, Roman, and subsequent eras.⁴⁰⁸

The explorations in the Late Prepalatial necropolis of Ayia Triada have documented intense building activity between the EM III late and the MM IA.⁴⁰⁹ These findings have also highlighted a broader chronology for the entire area, spanning from the EM IIA until the end of MM II. The dating of room *alpha* to the EM IIA partially alters the interpretation of certain EM I-II layers discovered in the *Camerette* area. Previously attributed to run-off phenomena, these could now be associated with the deliberate utilization of the area. Furthermore, the new chronological sequence positions room *alpha* before *tholos A*, indicating that the initial organization and occupation of the *Camerette* area, which was previously linked to the presence of the nearby funerary building, should be reconsidered. Additionally, this establishes the existence of a more active community in Ayia Triada during the EM IIA.⁴¹⁰ During the peak expansion phase of the area, all examined structures were utilized for a certain period before being either abandoned or reconstructed. This phenomenon possibly reflects a change that occurred within the community, suggesting the presence of active groups centered around Ayia Triada.⁴¹¹ The functions of the various uncovered buildings are still a subject of debate, and the groups utilizing them remain undefined.

On the other hand, the gradual abandonment of the entire Late Prepalatial necropolis began with the expansion of the Ayia Triada necropolis on its sides through the construction of *tholos B*⁴¹² in the MM IB. In the middle of the Protopalatial, the entire site underwent further expansion with the establishment of the *Complesso della Mazza di Breccia*⁴¹³ on the border of the necropolis and the construction of smaller structures on the western hillslope.⁴¹⁴ In the Neopalatial period, the center of Ayia Triada was relocated to the other hillslope with the construction of the well-known Royal Villa,⁴¹⁵ with only a few buildings remaining on the southern edge of the eastern hillslope,⁴¹⁶ while the northern side was abandoned. Overall, these findings provide valuable insights into the chronological development and shifting patterns of occupation in Ayia Triada, shedding light on the

⁴⁰⁸ LA ROSA 2013, 171-251.

⁴⁰⁹ LA ROSA 2013, 256-261.

⁴¹⁰ TODARO 2019a, 133-135; forthcoming.

⁴¹¹ TODARO 2019a, 16-17; 2021.

⁴¹² CALOI 2016; GIRELLA, CALOI 2019, 27-38; LA ROSA 2013, 134-140, 160-171; LAVIOSA 1975, 512-513.

⁴¹³ BALDACCI forthcoming; CARINCI 2003; GIRELLA 2010; LA ROSA 1994, 1996.

⁴¹⁴ CARINCI 2003.

⁴¹⁵ LA ROSA 2003; PUGLISI 2003, 2013.

⁴¹⁶ CUCUZZA 2002; LA ROSA 1994; 1999b; 2003; 2013, 134-156; PUGLISI 2003, 185-188.

complex dynamics of the community that inhabited the area during the Late Prepalatial and the beginning of the Protopalatial.



Fig. 7: *Camerette* area from West at the end of the 1998 excavation (IASA Archives).

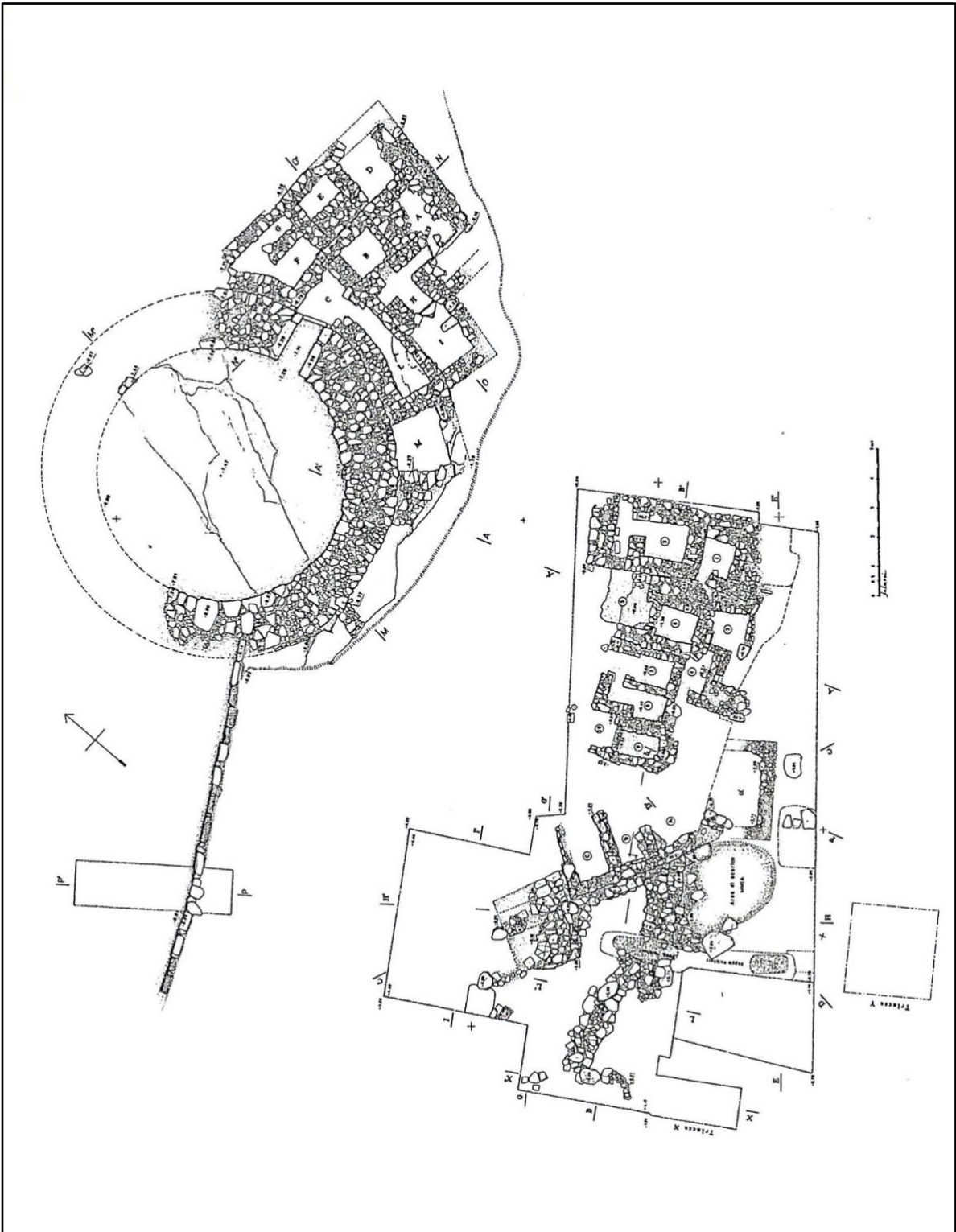


Fig. 8: Planimetry of the EM III-MM I necropolis in Ayia Triada (LA ROSA 2013, pl. XXIX).

4. THE POTTERY ASSEMBLAGE: ANALYZING THE DATA

4.1 INTRODUCTION

Pottery constitutes the majority of the finds uncovered in the Late Prepalatial necropolis of Ayia Triada. Through a typological and comparative analysis of 9982 sherds, I have catalogued 533 vessels.⁴¹⁷ These vessels were discovered in four different contexts explored during two separate excavations, one in 1904⁴¹⁸ and the other from 1997 to 1999.⁴¹⁹ The contexts include *Camerette* 1-10, the *Camerette* area, the Deposit of the *Camerette*, and Trench X.⁴²⁰ While I have examined all the available finds from the excavations, this analysis does not cover all the pottery retrieved during the dig. After each excavation, the finds were already sorted, but information regarding this process and the percentage of discarded materials was not reported. Additionally, some pieces suffered from poor conservation conditions. As a result, not all vessels, decorations, and shapes noted in the archaeologists' reports could be recognized.

The ceramic assemblage is divided based on the shapes and wares of the vessels, utilizing the most appropriate typologies for the examined ceramic period.⁴²¹ Overall, I have identified 25 vessel shapes, with the open ones being the most numerous (83%), and 17 ware groups. The majority of the pottery examined dates between the EM III and the MM IB, corresponding to the Late Prepalatial times and the early stages of the Protopalatial. However, fewer finds have been attributed to earlier and later periods, and these have been briefly documented to provide a comprehensive description of each context.⁴²²

4.2 THE METHODOLOGICAL APPROACH

To examine the ceramic assemblage, I have subdivided the sherds according to the wares and shapes by conducting a macroscopic typological and comparative analysis of each piece. The pottery items

⁴¹⁷ The tables 2, 3, 4, 5 summarize the results of the analysis of the pottery for each context; the tables 6, 7, 8, 9 summarize the data regarding the catalogued vases.

⁴¹⁸ BANTI 1933; STEFANI 1933.

⁴¹⁹ DI VITA 2001.

⁴²⁰ LA ROSA 2013, 162-251.

⁴²¹ BALDACCI 2017, 83-174; BETANCOURT 1985, 53-89; BRANIGAN, CAMPBELL-GREEN 2010, 69-83; CALOI 2013, 73-166; LEVI, CARINCI 1988, 6-298; TODARO 2019a, 91-198; VAN DE MOORTELE 2006.

⁴²² The documented pottery in these areas dates from the Neolithic to the Venetian period. BALDACCI forthcoming; LA ROSA 2013, 162-251; TODARO forthcoming.

have been counted, weighed, and measured, with the most significant specimens being catalogued and documented through photographs and line drawings.⁴²³ In order to define the shape and ware of the pottery, the study involved analyzing the fabrics, decorations, state of preservation, and forming techniques. Consequently, I have examined and classified the shapes and decorations based on the most relevant typologies of the ceramic period,⁴²⁴ while also considering contemporary comparisons.⁴²⁵ The forming techniques were analyzed, taking into account Todaro's⁴²⁶ and Caloi's⁴²⁷ latest studies on Phaistian pottery. To establish the chronology and functions of the vessels, I have made comparisons with other Cretan sites.⁴²⁸ Specifically, for the Prepalatial, I have relied on Todaro's periodization of Phaistian pottery, which consists of ten chronological phases.⁴²⁹ The terminology used to describe the pottery and its features is derived from the most recent editions and debates on the subject.⁴³⁰ Artefacts dating to earlier and later phases are briefly described separately before the concluding considerations.⁴³¹ Each category based on shape is discussed by considering the main characteristics identified during the pottery analysis, as well as the chronology and distribution within the various examined contexts. In some cases, sub-categories are defined, while the ware types and the forming techniques are described in separate paragraphs. The implications of the data obtained from the examination of the pottery and its connections to each context are discussed in a subsequent chapter.

Although I applied the same methods and criteria to the entire ceramic assemblage, the analysis was influenced by the different policies of the storing institutions. I had the opportunity to directly examine the pottery from the 1997-1999 excavations in the storerooms of the Italian Archaeological School at Athens in Phaistos.⁴³² However, the pottery from the 1904 excavations could only be partially analyzed directly, as it is divided between the Heraklion Archaeological

⁴²³ The line drawings were created by G. Merlatti and B. Salmeri.

⁴²⁴ BALDACCI 2017, 83-174; BETANCOURT 1985, 53-89; BRANIGAN, CAMPBELL-GREEN 2010, 69-83; CALOI 2013, 73-166; LEVI, CARINCI 1989, 6-298; TODARO 2019a, 91-198.

⁴²⁵ BETANCOURT 1985, 53-89; BRANIGAN, CAMPBELL-GREEN 2010, 69-83; CALOI 2013, 73-166; LEVI, CARINCI 1988, 6-298; TODARO 2019a, 91-198; VAN DE MOORTELT 2006.

⁴²⁶ TODARO 2016b; 2017; 2018b; 2020a.

⁴²⁷ CALOI 2019.

⁴²⁸ ALEXIOU, WARREN 2004 ; BANTI 1933 ; BETANCOURT 1985, 53-89 ; BRANIGAN, CAMPBELL-GREEN 2010, 69-83 ; CALOI 2013, 73-166 ; LEVI, CARINCI 1988, 6-298 ; TODARO 2019a, 91-198 ; VAN DE MOORTELT 2006 ; XANTHOUIDES 1924.

⁴²⁹ Todaro has defined the following phases in the Late Prepalatial period of Phaistos: VIIIA (EM III early), VIIIB (EM III middle), VIIIC (identified only in Phaistos), IX (EM III late), and X (MM IA). TODARO 2013a, 161-213; 2019a, 171-198.

⁴³⁰ BRANIGAN, CAMPBELL GREEN 2010; TODARO 2019a; 2020a.

⁴³¹ BALDACCI forthcoming; LA ROSA 2013, 162-251; TODARO forthcoming.

⁴³² The pottery is in storeroom number 7, specifically in boxes numbered 655f-663, 667d-687, 688a-701a, and 710-714. The most significant intact or repaired vessels are in the showcases of storeroom 1 or the Stratigraphic Museum.

Museum and the Luigi Pigorini National Museum of Prehistory and Ethnography in Rome.⁴³³ I have examined 23 catalogued vessels stored at the Cretan museum and studied the remaining finds from the 1904 excavations by utilizing the excavation documents and relevant published literature.⁴³⁴

4.3 WARE GROUPS

The classification of ware groups was based on the macroscopic examination of surface treatment, decorative style, and fabric.⁴³⁵ Excluding pottery dating to earlier and later periods, a total of seventeen ware groups were identified. The semi-fine plain ware constitutes 41% of the assemblage, while the decorated fine wares (Polychrome and Red or Dark Coated) account for less than 1%. The ware groups identified in the ceramic assemblages from the Ayia Triada necropolis are largely comparable to contemporary ones found in Phaistos⁴³⁶ and, to some extent, in Kommos⁴³⁷ and Patrikies.⁴³⁸

In describing the fabrics, I have referred to Betancourt's⁴³⁹ and Van de Moortel's⁴⁴⁰ classifications of pottery groups in Kommos, which identified four main categories: coarse, semi-coarse, semi-fine, and fine. Through autoptic macroscopic analysis of vessels and fragments, I have described the fabrics by considering size and color of inclusions, firing effects on hardness, and potential surface changes.⁴⁴¹ As a result, I have defined seven main fabrics that find their closest comparisons in the contemporary products of the nearby site of Phaistos.⁴⁴² The majority of vessels and sherds are made from semi-fine fabrics (41%). A small percentage of drinking vessels with polychrome decorations or Light-on-Dark motifs have a granular and reddish fabric. Fine fabric is documented on a few drinking vessels (less than 1%) and exhibits a pinkish-yellow color with very few small inclusions. Semi-coarse vessels, which include small-sized storage vessels, and the cooking vessels are more numerous and characterized by a semi-coarse and coarse fabric.

4.3.1 Fine Plain ware

⁴³³ BORDA 1946, 45-55, pl. V-VII, X, XII-XV, XVIII.

⁴³⁴ BANTI 1933; BORDA 1946, 45-55, pl. V-VII, X, XII-XV, XVIII.

⁴³⁵ BRANIGAN, CAMPBELL-GREEN 2010, 71; WILSON, DAY 1994, 2-4.

⁴³⁶ TODARO 2019a.

⁴³⁷ VAN DE MOORTELE 2006.

⁴³⁸ BONACASA 1969.

⁴³⁹ BETANCOURT 1990, 5-12.

⁴⁴⁰ VAN DE MOORTELE 2001, 44 ; 2006, 261-262.

⁴⁴¹ BRANIGAN, CAMPBELL-GREEN 2010, 71.

⁴⁴² TODARO 2019a.

The Fine Plain ware is documented with only a few MM IB handleless conical cups. It is distinguished by its light brown clay, which is free of any inclusions except for a few dark grains. The surface of the pottery is typically burnished and covered with a slip of the same pinkish color.

4.3.2 Semi-fine Plain ware

The semi-fine plain ware exhibits a light-brown or yellowish and pinkish clay with a soft, gritty texture. It contains numerous small-sized inclusions in dark brown and orange hues, alongside a few white inclusions. Some specimens display larger inclusions on the surfaces, along with visible voids. The surface is burnished and covered with pinkish or yellowish slip. This particular ware type dominates the majority of the examined vessels and is particularly prevalent in the analyzed handleless conical cups, constituting half of the entire ceramic assemblage.

4.3.3 Semi-coarse Plain ware

A distinct subset of storage vessels is fashioned from granular pinkish clay, containing numerous small and medium-sized inclusions. The majority of these inclusions are dark and brown in color and are prominently visible on the surface, particularly in the base of the vessels. The pottery's surface is meticulously smoothed and covered with a pinkish slip.

4.3.4 Semi-fine Red Coated ware

The vessels with Red Coated ware are formed with yellowish soft granular clay with several small and medium sized inclusions, visible also on the outside, and the surface is burnished covered with the red or dark grayish red paint. The base appears usually coarser and, in some case, without paint. The vessels featuring Red Coated ware are crafted using yellowish, soft granular clay with several small and medium-sized inclusions, which are also noticeable on the exterior surface of the vessels. The pottery's surface is burnished and coated with a layer of red or dark grayish-red paint. The base of the vessels usually exhibits a coarser texture and, in certain instances, lacks any paint.

4.3.5 Fine Dark Coated ware

The fine Dark Coated ware is scarcely found within the MM IB contexts. It is distinguished by its predominantly pure yellowish clay, which contains only a few inclusions. The vessels' surface is meticulously burnished and coated with a layer of black paint.

4.3.6 Semi-fine Dark Coated ware

The semi-fine Dark Coated ware characterizes predominantly pouring and serving vessels, specifically shallow bowls. This type of pottery has granular clay in brownish-reddish-gray or yellowish hues, featuring small-sized dark and orange inclusions. The external surface is burnished and covered with a yellowish slip, on which is the dark paint. In certain specimens, the paint has gradually faded into a reddish tone. The base of the vessels usually exhibits a coarser texture and, in some cases, lacks any paint.

4.3.7 Semi-coarse Dark Coated ware

The semi-coarse Dark Coated ware is identifiable by its granular pinkish clay, exhibiting a relatively soft texture. This clay composition incorporates several medium and small-sized inclusions, which are noticeable on the surface, alongside a few larger inclusions. The vessels surface is smoothed, while the base is usually coarser. On the surface is applied a slip and a layer of dark paint.

4.3.8 Semi-fine Dark-on-Light ware

The semi-fine Dark-on-Light ware primarily characterizes jugs, while also being attested in a considerable number of shallow bowls and rim-spouted jars. This ware type showcases a soft clay in yellowish and pinkish tones, which incorporates small-sized irregular dark, grey, brown, and orange inclusions, with few white presents. The surface of the pottery is coated with a yellow slip, serving as the foundation for the decorative elements executed using dark brown paint. In certain specimens, the paint has faded, transitioning into shades of orange or red.

4.3.9 Semi-coarse Dark-on-Light ware

The vessels characterized by the semi-coarse Dark-on-Light ware are crafted using granular pinkish clay, which incorporates numerous medium and small-sized inclusions. The outer surface of the pottery is roughly smoothed and covered with a pinkish or yellowish slip. Upon it, the decorative motives in reddish and brownish tones are applied.

4.3.10 Semi-fine Light-on-Dark ware

The majority of side-spouted jars, rim-spouted jars, shallow bowls, and other pouring and drinking vessels are distinguished by the semi-fine Light-on-Dark ware. These vessels are formed using granular clay in pinkish and reddish tones, which incorporate small-sized inclusions. The surface is

burnished and covered with a dark grey or brownish paint, which faded into shades of red in some specimens, and overlaid white motifs. The base is generally coarser.

4.3.11 Fine Polychrome ware

A singular cup stands out as an example of the fine polychrome ware. The vessel is formed using a reddish-yellow clay with minimal grain inclusions. The surface of the cup undergoes meticulous burnishing and is then coated with a slip. Upon this slip, a painted decoration is applied, employing a combination of red, white, and darker red paint.

4.3.12 Semi-fine Polychrome ware

The semi-fine Polychrome ware primarily characterizes pouring vessels, specifically side-spouted jars, rim-spouted jars, and spouted basins. These vessels are crafted using granular beige and reddish-yellow clay with small-sized dark and few white inclusions. The surface is burnished and covered with a slip, upon which polychrome decoration is applied, featuring red, white, and darker shades of red or purple. The base is generally coarser.

4.3.13 Semi-fine Barbotine ware

The semi-fine barbotine decoration has been predominantly documented on jugs. It is characterized by gritty reddish-yellow clay with small-sized inclusions, primarily dark and brownish in color. The surface is smoothed in areas without barbotine decoration and covered with a thick slip. The relief elements are applied on the slip, often accompanied by painted elements.

4.3.14 Semi-fine Incised ware

Few specimens, mostly side-spouted jars, are characterized by semi-fine incised ware. They are formed from gritty reddish or light-brown yellow clay, containing a few small-sized inclusions. The surface is smoothed, and it is coated with slip. The decoration typically combines painted and incised elements.

4.3.15 Semi-fine Relief ware

A few jugs and a cup were representative of the semi-fine relief ware. They are formed using granular reddish and yellowish-brown clay, containing small-sized dark and brown inclusions. The surface is

smoothed and coated with a pinkish slip, upon which the relief decoration is applied and covered with either monochrome or bichrome paint.

4.3.16 *Pithos* ware

The *pithos* ware is characterized by granular and gritty reddish yellow and pinkish grey clay, sometimes with a dark core, and it often contains numerous medium and large-sized inclusions, predominantly dark and orange in color. The outer surface is smoothed, upon which painted and plastic decoration are applied.

4.3.17 Cooking ware

The *Camerette* area, also revealed several specimens of cooking ware. They are formed from granular reddish gritty and very friable dark reddish clay, containing a few medium-sized sub-angular dark inclusions and several small-sized irregular white ones. The surface is roughly smoothed. Part of the cooking wares found in the area were the baking plates, which have been discovered in a discrete number. They were formed from reddish yellow or strong brown clay, with large and medium-sized dark inclusions and voids and covered by a reddish yellow slip.

4.4 THE VESSEL SHAPES

4.4.1 Handleless conical cups

The handleless conical cups are the most extensively documented shape, with a total of 231 catalogued specimens, accounting for 43% of the examined pottery. Out of these, 31 are decorated (13%), while the remaining ones are covered with a clayey slip. This particular shape was widely prevalent during the Minoan era in south-central Crete, and as such, scholars utilize these vessels as a reference point for establishing relative chronologies of various sites. The earliest handleless conical cups can be traced back to the EM IIB,⁴⁴³ and despite some modifications, their production continued until the LM.⁴⁴⁴ Over the years, several typological and chronological classifications have been proposed for the Protopalatial handleless conical cups, primarily focusing on the abundance of

⁴⁴³ TODARO 2005; 2019a, 181-198.

⁴⁴⁴ BALDACCIO 2017, 96-101; CALOI 2013, 112-117; GIRELLA 2010; LEVI, CARINCI 1988, 234-243; PUGLISI 2013; TODARO 2019a, 181-198.

Phaistos examples.⁴⁴⁵ Additionally, Todaro has recently classified the Prepalatial examples based on her phases-based system.⁴⁴⁶

Considering the significant number of catalogued vessels, I have categorized the handleless conical cups into three subtypes, corresponding to their respective chronologies: EM III, MM IA, and MM IB-MM II. The first two subtypes are the most numerous, comprising 90 (39%) and 129 (56%) specimens, respectively, while the third subtype consists of only 11 handleless conical cups (5%). With few exceptions, all handleless conical cups exhibit a high degree of standardization, including consistent dimensions and ratios between specimens within each category. In some cases, the vessels appear to be exact copies of one another.

4.4.1.1 Subtype 1, handleless conical cups

Subtype 1 comprises 83 plain (**1, 2, 5, 15, 17, 18, 19, 65, 98, 99, 107, 115, 116, 118, 119, 120, 123, 124, 125, 126, 127, 128, 129, 130, 134, 135, 160, 162, 164, 165, 166, 168, 170, 171, 174, 175, 205, 208, 209, 210, 211, 226, 227, 233, 234, 235, 236, 256, 257, 259, 275, 281, 282, 284, 286, 288, 289, 290, 291, 293, 303, 309, 316, 322, 323, 332, 333, 334, 335, 336, 339, 342, 344, 347, 363, 365, 367, 368, 372, 376, 526, 528**) and 9 decorated (**65, 108, 240, 241, 380, 381, 382, 385, 529**) handleless conical cups. It is chronologically the earliest: four vessels (**65, 130, 240, 241**) date to Todaro's phase VIII B (EM III middle), and the rest belong to the following phase IX (EM III late). Most of them, namely 41 specimens, were uncovered in the *Camerette* area. Furthermore, in the *Camerette* 1-10, two pairs of handleless conical cups were found stacked together: **18** with **19**, and **2** with a later one, **12**.

The handleless conical cups of subtype 1 differ slightly in their profile:⁴⁴⁷ the plain specimens are thick-walled and squat, whereas the painted ones are similar but have S-shaped or upright profiles. All vessels have consistent and regular dimensions: the ratio between the diameters of the base and the rim is 1:2, and the ratio between the diameter of the base and the height is 1:1. These values contribute to the overall squat profile. The four earliest specimens (**65, 130, 240, 241**), dating to the EM III middle, show slight variations in shape and measurements. Although they are similar in profile, three of them (**65, 240, 241**) have lip spouts created by deforming the rim. Furthermore, the ratios of three of them (**65, 130, 241**) differ from the rest of subtype 1: the one between the diameter of the rim and the height ranges between 1:1 and 1:2, and between the diameters of the base and the

⁴⁴⁵ The Italian archaeologists refer to the handleless conical cups as "skutelia". BALDACCI 2017, 96-101; CALOI 2013, 112-117; FIANDRA 1973; LEVI, CARINCI 1988, 234-243.

⁴⁴⁶ TODARO 2013a, 188-213; 2019a, 181-198.

⁴⁴⁷ TODARO 2019a, 189.

rim it ranges between 1:0.6 and 1:2. One of them (**241**), in addition, is noticeably larger than the others,⁴⁴⁸ leading to its classification as a "bowl" in the preliminary reports.⁴⁴⁹

All the handleless conical cups of subtype 1 are made from a brownish or yellowish gritty semi-fine fabric, which was smoothed and covered with a clayey slip on the surface. Downward slanting finger impressions can be observed on the outer base and lower walls. Among the specimens, nine are decorated: one has faded dark paint covering the entire surface (**108**), three have a dark band on either the outer rim (**240, 241**) or the inner rim (**52**), and five (**380, 381, 382, 385, 529**) feature a typical Light-on-Dark decorative motif with single or double parallel horizontal white lines drawn below the outer rim, over a dark coat that covers the entire vessel.⁴⁵⁰ Almost all the handleless conical cups of subtype 1 were created using the hump-moulding forming technique, while only two specimens were possibly shaped using hand-pinching (**162**) and press-moulding (**208**).⁴⁵¹

Some peculiar features on certain specimens suggest possible additional uses. Two handleless conical cups (**1, 127**) have a hole in the middle of the base, which could indicate their use as strainers.⁴⁵² Additionally, seven vessels (**5, 107, 125, 126, 168, 174, 175, 344**) display traces of burning on the inner walls and may have been utilized as lamps or simple braziers,⁴⁵³ as observed in other sites in south-central Crete.⁴⁵⁴

In examining subtype 1, I have identified the most direct comparisons within the ceramic assemblages from nearby areas. The four earlier specimens (**65, 130, 240, 241**) share similarities with pottery found in the layers of Phaistos' phase VIII B (EM III middle).⁴⁵⁵ Specifically, two spouted specimens (**65, 241**) resemble the Dark-on-Light examples of phase VIII B, but with larger dimensions, similar to vessels found in different locations in Lebena, such as the Entrance Passage of *tholos* I at Papoura (MM I)⁴⁵⁶ and *tholos* II at Gerokampos (EM II-MM I).⁴⁵⁷ The majority of subtype 1 handleless conical cups is similar to vessels uncovered during the 1904 excavations in annexe L of *tholos* A in Ayia Triada. Initially referred to as "*tazze*" (cups) by Banti, they were dated to the MM I.⁴⁵⁸ Several parallels can be found in the layers of phase IX (EM III late) in Phaistos⁴⁵⁹ and

⁴⁴⁸ The dimensions of the vessel are the following ones (cm): H.: 8; diam. rim: 17,5; diam. base: 8,8; th.: 0,8.

⁴⁴⁹ LA ROSA 2013, 248.

⁴⁵⁰ TODARO 2019a, 189.

⁴⁵¹ CALOI 2013, 75-76; TODARO 2010, 15; 2013a, 202-203; 2019a, 191.

⁴⁵² LEVI, CARINCI 1988, 234-243.

⁴⁵³ CARINCI 2004, 31.

⁴⁵⁴ Lebena: ALEXIOU, WARREN 2004, 149; Kommos: VAN DE MOORTELE 2006, 281 no. A/2, pl. 3.3.

⁴⁵⁵ TODARO 2019a, 187, fig. 4.11h.

⁴⁵⁶ ALEXIOU, WARREN 2004, 42 no. 122, pl. 16a.

⁴⁵⁷ ALEXIOU, WARREN 2004, 67 no. 52 pl. 112b.

⁴⁵⁸ BANTI 1933, 169 no. 65.

⁴⁵⁹ TODARO 2019a, 189-191.

Patrikies,⁴⁶⁰ a small Late Prepalatial site located between Phaistos and Ayia Triada. Beyond the immediate vicinity, similar handleless conical cups have been discovered in Kommos⁴⁶¹ in the MM IA context, along with other comparable specimens, and in the ceramic collections of the *tholos* tombs necropolises in south-central Crete. In Lebena, vessels of subtype 1 were unearthed in the *tholos* tombs I and Iβ at Papoura, as well as in *tholos* II at Gerokampos. These findings were all dated between the EM II and MM I.⁴⁶² In the same site, similar handleless conical cups were also found in rooms M, AN, and Δ, which were attributed to the MM I, EM IIB-MM IA, and EM III-MM IA, respectively.⁴⁶³ Additional comparisons can be made with the pottery from an EM III-MM I context in the Ayia Kyriaki necropolis,⁴⁶⁴ and from the upper layers of the area between *tholos* tombs A and B in Moni Odigitria,⁴⁶⁵ as well as with the findings from the survey conducted in the Ayiopharango valley.⁴⁶⁶ These comparisons establish the chronological placement of the handleless conical cups of subtype 1, embedding them within the ceramic framework of south-central Crete during the EM III middle and late periods. Furthermore, the wide distribution of these examined vessels in the region during the EM III late suggests an increased level of standardization in their production.⁴⁶⁷

4.4.1.2 Subtype 2, handleless conical cups

Subtype 2 comprises a total of 128 catalogued handleless conical cups. Among these, 112 are plain (3, 12, 13, 14, 16, 117, 121, 122, 154, 155, 156, 157, 158, 159, 161, 163, 167, 169, 172, 173, 177, 183, 202, 204, 206, 207, 222, 223, 224, 225, 229, 230, 231, 232, 237, 255, 258, 260, 274, 276, 278, 279, 280, 283, 285, 287, 292, 294, 295, 296, 297, 298, 299, 300, 301, 302, 304, 305, 306, 307, 308, 310, 311, 312, 313, 314, 315, 317, 318, 319, 320, 321, 324, 325, 326, 327, 329, 330, 331, 337, 338, 340, 341, 343, 345, 346, 348, 349, 350, 351, 352, 353, 354, 355, 356, 358, 359, 360, 361, 362, 364, 366, 369, 370, 371, 373, 374, 375, 523, 524, 525, 527). Additionally, there are 3 Dark Coated handleless conical cups (377, 378, 379), 7 with Dark-on-Light (109, 131, 132, 133, 212, 238, 239), and 9 with Light-on-Dark decorative motives (20, 36, 177, 213, 214, 242, 383, 384, 386). The highest number of subtype 2 vessels was found in the Deposit of the *Camerette*, totaling 74 specimens, all

⁴⁶⁰ BONACASA 1969; LEVI 1976, 755; LEVI, CARINCI 1988, 232-233.

⁴⁶¹ BETANCOURT 1990, 64, nos. 45-46 ; VAN DE MOORTELT 2006, 280-281, 310, nos. A/1, Jf/1 pl. 3.2.

⁴⁶² ALEXIOU, WARREN 2004, 28 no.7 (*tholos* I, Papoura), 42 no. 120 (*tholos* I entrance passage, Papoura), 46-47 nos. 10-13-19-23-24-25, 54-55 (*tholos* Iβ, Papoura), 67 nos. 48-49-50-51 (*tholos* II, Gerokampos).

⁴⁶³ ALEXIOU, WARREN 2004, 159-160 nos. 4-5-6-9-10 (room M), 164-165 nos. 10-13, 59-62 (room AN); 175 nos. 8-11, 177-178 (room Δ).

⁴⁶⁴ BLACKMAN, BRANIGAN 1982, 26, fig. 8.

⁴⁶⁵ BRANIGAN, CAMPBELL-GREEN 2010, 111 no. P5.

⁴⁶⁶ BRANIGAN, VASILAKIS 2010, 25 nos. KH 1/46-KH 1/72.

⁴⁶⁷ TODARO 2016a; 2017; 2021.

dating to the MM IA. In the *Camerette* 1-10, a vessel (**12**) was discovered stacked together with an earlier one (**2**).

The handleless conical cups of subtype 2 display variations in their profiles. The plain ones have conical, truncated cone, or hemispherical profiles, characterized by medium or thin walls. The painted specimens, on the other hand, exhibit conical or truncated cone bodies and occasionally feature out-turned rims. The ratio between the base and rim diameters is consistently 1:2, with only a few specimens deviating slightly from it. Furthermore, the ratio between the rim diameter and the cup's height is consistently 1:2 across all examined vessels. The uniformity in dimensions reflects the high standardization achieved in production during this period. One exception is represented by a decorated specimen, **213**.⁴⁶⁸ It exhibits different ratios that link it to the group of handleless conical cups of phase X (MM IA), which Todaro refers to as "tumblers."⁴⁶⁹ These cups are characterized by elongated profiles and painted decorations, with a base-to-rim diameter ratio of 1:3.

The fabric of subtype 2 vessels is composed of light-brown or pinkish semi-fine and soft clays. The surface is smoothed and coated with clayey slip, while parallel finger pinched impressions, slanting downward, are present around the outer base, often with a torsional direction. These impressions are more pronounced on the plain specimens. The largest number of handleless conical cups belonging to subtype 2 is undecorated, accounting for 112 vessels or 87%. Out of the 8 Dark-on-Light decorated vessels, the dark paint is found either on the inner surface (**109, 133**) or with large bands inside and outside (**131, 132**), subtle stripes on the rim (**212, 239, 240**), or as two horizontal lines on the outer rim (**238**). Light-on-Dark decorative patterns can be observed on 8 handleless conical cups. One vessel (**213**) features two horizontal white lines below the outer rim and dark arc-shaped festoons covering the upper half of the vessel. The other seven specimens are partially dark painted and have two horizontal white lines realized over, below the outer and inner rim (**20, 36, 177, 214, 383, 384, 386**). All of these patterns resemble the typical Light-on-Dark decorations, which include white motifs as dots or slashes on the inner rim and two horizontal lines on the outer rim, overlaid on the dark paint that usually covers the inner surface and upper half of the outer one, forming a large band or a series of arc-shaped festoons.⁴⁷⁰ The subtype 2 handleless conical cups were formed using the hump-moulding technique and were partially defined on unpivoted turntables, as indicated by signs on the lower bases of some specimens. Furthermore, two vessels (**157, 159**) have a hole in

⁴⁶⁸ The ratio between the height and the diameter of the rim of the vessel is 1:1.2, while the ratio between the height and the diameter of the base is 1:1.7.

⁴⁶⁹ TODARO 2019a, 195.

⁴⁷⁰ TODARO 2019a, 195.

the middle of the base, suggesting their possible use as strainers,⁴⁷¹ while two others show traces of burning on the surface (299, 300), indicating a potential use as lamps or braziers.⁴⁷²

Direct comparisons for the subtype 2 handleless conical cups have been found in the pottery of phase X in Phaistos,⁴⁷³ corresponding to the MM IA, as well as in ceramic assemblages from Patrikies⁴⁷⁴ and the 1904 excavations in annexe L of *tholos* A in Ayia Triada.⁴⁷⁵ Comparable vessels were also uncovered at Papoura in Lebena:⁴⁷⁶ in *tholos* I (EM II-MM IA), its entrance passage (MM I), and *tholos* Iβ (EM III-MM IA). Additional specimens of subtype 2 were documented at Gerokampos in Lebena,⁴⁷⁷ specifically in *tholos* tombs II and IIα and their annexes (EM II-MM I), as well as in *tholos* tomb III (EM II-MM IA) at Zervou.⁴⁷⁸ I have also identified further comparisons at Moni Odigitria,⁴⁷⁹ among the pottery from the top layers between *tholos* tombs A and B, and inside *tholos* tomb A (EM III-MM IA); in *tholos* A at Apesokari (MM IA);⁴⁸⁰ among the pottery from the necropolises of Ayia Kyriaki (EM III-MM I)⁴⁸¹ and Portì.⁴⁸² Outside of funerary contexts, other parallels for the subtype 2 handleless conical cups can be found in the MM IA-IB ceramic assemblages of Kommos⁴⁸³ and, further away, in the pottery of the Royal Road Rubbish Dump (MM IA)⁴⁸⁴ and the South Front House Foundation Trench (EM III)⁴⁸⁵ in Knossos. These comparisons highlight the MM IA chronology of the subtype 2 specimens, which are an integral part of the contemporary productive framework. Furthermore, their large quantity and consistent measurements indicate a high level of standardization in pottery production during that time.⁴⁸⁶

⁴⁷¹ LEVI, CARINCI 1988, 234-243.

⁴⁷² ALEXIOU, WARREN 2004, 149; CARINCI 2004; VAN DE MOORTELE 2006, 281 no. A/2, pl. 3.3.

⁴⁷³ CALOI 2013, 77; TODARO 2005, fig. 8; 2009a, fig. 13; 2013a, 204-205; 2019, 195.

⁴⁷⁴ LEVI 1976, pl. 16; LEVI, CARINCI 1988, 232-233.

⁴⁷⁵ BANTI 1933, 169, no. 64.

⁴⁷⁶ ALEXIOU, WARREN 2004, 28 nos. 3-6, 8 (*tholos* I, Papoura), 42 nos. 119-121 (entrance passage *tholos* I, Papoura); 46-47 nos. 2-5, 8-9, 11-12, 14-18, 54-55 (*tholos* Iβ, Papoura).

⁴⁷⁷ ALEXIOU, WARREN 2004, 67-68 nos. 52-59, 61-63 (*tholos* II, Gerokampos) (EM II-MM I), 148 nos. 36-48 (*tholos* IIα, Gerokampos) (EM III-MM I); 158 nos. 1-13 (room A) (MM IA); 159-160 nos. 2-4, 7-8 (room M) (EM IIB-III, MM I); 162 nos. 12-14, 165 nos. 57-61, 171-173 (room AN) (EM IIB-EM III, EM III-MM I), 174 no. 10 (room Δ) (EM II-MM IA), 179 nos. 2-5 (room East of Δ) (EM II-MM I).

⁴⁷⁸ ALEXIOU, WARREN 2004, 182-183 nos. 1-2-3-5-6-7-8.

⁴⁷⁹ BRANIGAN, CAMPBELL-GREEN 2010, 86 no. P24, 111 no. P297.

⁴⁸⁰ FLOUDA 2011, XXXVIIIb.

⁴⁸¹ BLACKMAN, BRANIGAN 1982, 26, 36, fig. 8.

⁴⁸² XANTHOUIDES 1924, pl. 36b nos. 5097-5098.

⁴⁸³ BETANCOURT 1990, 72-73, 143 nos. 128, 135, 923, 930, fig. 15, 43, pl. 6, 53; VAN DE MORTELE 2006, 276, 281, nos. A/2, X/1, X/3, pl. 3.1, 3/3.

⁴⁸⁴ MOMIGLIANO 2007, 96-97, no. 3.12.4.

⁴⁸⁵ MOMIGLIANO 2000, 338, fig. 2 no. 159; 2007, 84 fig. 3.7.3.

⁴⁸⁶ TODARO 2016a; 2017; 2021.

4.4.1.3 Subtype 3, handleless conical cups

The subtype 3 comprises 11 catalogued handleless conical cups, including 8 undecorated specimens (**4, 6, 203, 210, 228, 277, 328, 357**), one Dark Coated (**176**), one Dark-on-Light decorated (**66**), and a miniature plain vessel (**153**) measuring 2 cm in height. Most of these handleless conical cups were found in the *Camerette* area and predominantly date back to the MM IB, except for two specimens (**277, 328**) from the MM II.

The undecorated handleless conical cups exhibit various profiles: truncated cones with flaring walls and torsional finger pinched impressions around the base (**4**), S-shaped profiles (**153, 203, 210, 228, 357**) with wide flaring walls and finger pinched impressions around the base (**6**), and distinct bases with slightly tapered carinated walls (**277, 328**). On the other hand, the painted specimens have bell-shaped (**176**) or S-shaped profiles (**66**). The ratios between the diameters of the base and the rim are approximately 1:2 or 1:1.5 for the plain vessels and 1:2 for the decorated and miniature ones. Furthermore, the ratios between the diameters of the base and the height are 1:1 for the undecorated and Dark-on-Light handleless conical cups, 1:0.5 for the Dark Coated vessel, and 1:1.5 for the miniature specimen (**153**). The two MM II handleless conical cups (**277, 328**) have different proportions: the ratio between the diameters of the base and rim is 1:2, while the one between the diameter of the base and the height is 1:1.

The fabric of subtype 3 handleless conical cups is generally pinkish or reddish and semi-fine, except for the miniature specimen, which is finer. All the vessels have a smooth surface covered with a clayey slip, and they display slight downward-slanting finger pinched impressions around the outer bases. These impressions assume a torsional direction on the painted specimens. Among the decorated handleless conical cups, one (**176**) has traces of dark paint, while another (**66**) features a typical MM IB decorative motif⁴⁸⁷ consisting of series of dark semi-arched festoons painted on the upper half of the outer surface. Although the production techniques remained the same as in the previous period,⁴⁸⁸ the MM IB witnessed the adoption of the wheel-fashioning technique⁴⁸⁹ in the formation of handleless conical cups, which is evident from the signs observed on the bases.

The subtype 3 handleless conical cups find significant comparisons in the ceramic assemblages from the Protopalatial phases of the nearby Phaistos Palace, which have recently been reclassified by Caloi⁴⁹⁰ and Baldacci.⁴⁹¹ They represent one of the most distinctive palatial

⁴⁸⁷ CALOI 2013, 116-117.

⁴⁸⁸ TODARO 2020a, 89-102.

⁴⁸⁹ CALOI 2019.

⁴⁹⁰ CALOI 2013, 112-117; LEVI, CARINCI 1988, 234-243.

⁴⁹¹ BALDACCIO 2017, 96-101.

productions and serve as a chronological reference point for both the local area and the entire island.⁴⁹² Consequently, these parallels enable the dating of subtype 3 to the MM IB, with the exception of the two specimens attributed to the MM II.

4.4.2 Cups

After examining all the relevant contexts, a total of 15 vessels have been identified and classified as cups (**21, 67, 68, 69, 70, 110, 136, 137, 387, 388, 389, 390, 391, 392, 393**), which constitute less than 3% of the overall vessel collection. Notably, they exhibit a diverse range of shapes and decorations: the majority are handled (**67, 68, 387, 388, 389**), while two possess simple spouts (**110, 136**) created through clay deformation at the rim. Additionally, six specimens (**21, 70, 390, 391, 392, 393**) display a polylobate mouth. All the cups are adorned with decorative elements and can be dated between the EM III early and MM IB. A significant portion of the cups, regardless of their shape, were unearthed from the Deposit of the *Camerette*.

4.4.2.1 Handled cups

Five cups (**67, 68, 387, 388, 389**) exhibit handles of varying shapes and sizes, each with distinct profiles. Cups **67** and **68** share similarities, featuring a vertical loop handle attached to a globular low-bellied or carinated body. Both cups are crafted from a semi-fine reddish-yellow fabric and possess a smooth surface covered with a clayey slip. Cup **67** is Red Coated, while cup **68** displays a Dark-on-Light decorative pattern on its exterior. These two cups find parallels in Phaistos' phase VIII A (EM III early)⁴⁹³ and in the Drakones necropolis,⁴⁹⁴ where a vessel comparable to cup **68** was discovered in the area outside the *tholos* tombs. A Dark Coated carinated cup (**387**) with a disc-shaped base and a loop handle was discovered in the Deposit of the *Camerette*. Cup **388**, also with a disc-shaped base, was found in the same context. It features a strap handle and Dark-on-Light decoration, consisting of dark-painted semi-arched festoons below the outer rim. The walls of cup **388** exhibit visible finger-pinched impressions in the lower outer part. Cup **389** from the same deposit shares a similar strap handle and is partially preserved, including a portion of the wall and the handle. It appears to have a rounded profile with a vertical handle placed on the shoulder between two irregular horizontal corded ribs. The cup's walls bear incised cuts resembling finger-pinched impressions.

⁴⁹² LEVI, CARINCI 1988, 234-247.

⁴⁹³ TODARO 2019a, 186, fig. 4.10 nos. 1-4.

⁴⁹⁴ XANTHOUIDES 1924, 79 no. 5031, pl. XLII.

All three cups from the Deposit of the *Camerette* are crafted from a semi-fine reddish-yellow fabric and possess a smooth surface covered with a clayey slip. Cups **387** and **388** find parallels in pottery discovered across a wide geographical area. Cup **387** has comparisons in the ceramic assemblages of rooms A and AN at Papoura, as well as *tholos* III at Zervou, both located in Lebena. Cup **388** finds parallels in the Entrance Passage of Tomb I and room AN at Papoura.⁴⁹⁵ Additionally, both cups share comparisons with pottery unearthed around the *tholos* A at Moni Odigitria⁴⁹⁶ and in the Vorou necropolis.⁴⁹⁷ Similar specimens were also discovered during excavations in House Tomb 5 at Siteia.⁴⁹⁸ Consequently, both cups are dated to the MM IA. On the other hand, vessel **389** exhibits a closer affinity with Phaistian pottery, particularly with finds from phase IX, corresponding to the EM III late.⁴⁹⁹

4.4.2.2 Spouted cups

The spouted cups numbered 2 (**110, 136**), both feature lip spouts formed by manually deforming the clay of the rim. However, they differ significantly in their profiles. One specimen (**110**) is fragmentary and has been reconstructed graphically. Its profile is globular, and it is equipped with a vertical loop handle opposite the spout, rising above the rim. This vessel is made of buff powdery semi-fine fabric, with a smoothed surface and a dark-red paint covering it entirely. This type of vessel is widespread and can be compared to similar ones found in several neighboring sites. Red Coated cups with a low-bellied profile were documented in the ceramic assemblages of the Phaistian Phase VIII A,⁵⁰⁰ specifically during the EM III early, as well as in Patrikies.⁵⁰¹ A vessel with a similar profile but a dark brown coat, made of coarser fabric and displaying a more pronounced S-shaped profile, was discovered in the context of Period II in Myrtos (EM IIB).⁵⁰² Additional parallels for specimen 110 were identified in Lebena, specifically in the Entrance Passage of Tomb I (MM IA),⁵⁰³ in room AN (EM III-MM IA),⁵⁰⁴ and in room Δ (EM III-MM IA).⁵⁰⁵ Two comparable vessels were also found in the necropolis of Moni Odigitria:⁵⁰⁶ one made of semi-fine Light-on-Dark ware (MM I), and the other

⁴⁹⁵ ALEXIOU, WARREN 2010, 42 no. 123 pl. 16B, 166 nos. 76, 78, 82, pl. 148b-d.

⁴⁹⁶ BRANIGAN, CAMPBELL-GREEN 2010, 86 no. P16, pl. 40

⁴⁹⁷ MARINATOS 1931, fig. 18, 22.

⁴⁹⁸ TSIPOPOULOU 2017, 80-82, nos. 30d, 34j.

⁴⁹⁹ LEVI, CARINCI 1988, pl. 91; TODARO 2019, 189-190, fig. 4.13.

⁵⁰⁰ TODARO 2019a, 186, fig. 4.10, no. 4.

⁵⁰¹ LEVI 1976, 255, pl. 46h, k; LEVI, CARINCI 1988, 184-185, fig. 46.

⁵⁰² WARREN 1972, 126 P354, fig. 64, pl. 45E.

⁵⁰³ ALEXIOU, WARREN 2004, 43 no. 131 (Entrance Passage, Tomb I, Papoura).

⁵⁰⁴ ALEXIOU, WARREN 2004, 162-163, nos. 18, 28 (room AN).

⁵⁰⁵ ALEXIOU, WARREN 2004, 175 no. 14 (room Δ).

⁵⁰⁶ BRANIGAN, CAMPBELL-GREEN 2010, 109 no. P265, 121 no. P358.

in Variegated ware (EM IIB). Another similar example was among the pottery found outside *tholos* A at Vorou.⁵⁰⁷

On the other hand, spouted cup **136** features a slightly carinated profile and a thick vertical strap handle opposite the spout. It is made of very fine reddish fabric, with a smooth surface adorned with a polychrome decoration on a dark-red coat. The decoration consists of red festoons bordered by white bands. This vessel can be compared to specimens from the Phaistian phase IX, specifically the EM III late, and particularly to a cup found in the *Casa a Sud della Rampa*.⁵⁰⁸ Further parallels were identified in the *tholos* tombs necropolises of south-central Crete. A Red Coated specimen was found in Tomb II of Gerokampos at Lebena,⁵⁰⁹ dating between the EM II and MM I, while polychrome examples were discovered in the storeroom of *tholos* A in Platanos⁵¹⁰ and in the area outside *tholos* A in Vorou.⁵¹¹ Therefore, while cup **110** can be dated to the beginning of the EM III, cup **136** is more indicative of the end of the period, specifically the EM III late.

4.4.2.3 Polylobate cups

Six vessels, which account for 40% of the cups, possess polylobate mouths (**21, 70, 390, 391, 392, 393**). Among them, half are trilobate (**21, 390, 392**), while the other half are quadrilobate (**70, 391, 393**). The polylobate mouths were achieved by manually deforming the rims to create lip spouts. Four cups were discovered in the Deposit of the *Camerette*, while the rest were found in the *Camerette* 1-10, establishing a connection between these distinctive vessels and specific contexts: a sealed structure and a designated pottery dump.

Despite the similarities in mouth shape, the trilobate cups differ in terms of profile and decorations. Vessel **21**, which has been completely restored, features an elongated truncated cone profile resembling a tumbler, with one of the spouts wider and more defined. The cup is crafted from semi-fine buff fabric with a granular texture, and its surface is smooth and adorned with a polychrome decorative pattern, excluding the base and lower inner walls. The decoration consists of reddish brown and white lines, crosses, and dots painted over the dark coat. The other two trilobate cups (**390, 392**) exhibit an ovoid profile with slightly flared rims. Cup **390** also displays the remnants of a loop handle. Both vessels are made of semi-fine yellowish granular fabric and possess smooth surfaces. Cup **392** bears light finger-pinched impressions around the outer base. These cups have painted

⁵⁰⁷ MARINATOS 1931, 157, fig. 23.

⁵⁰⁸ LA ROSA 2002, 692 no. F7904, fig. 532; TODARO 2019a, 189-190, 208-224, fig. 4.13.

⁵⁰⁹ ALEXIOU, WARREN 2004, 71 no. 89, fig. 21, pl. 44d.

⁵¹⁰ XANTHOUIDES 1924, 96 no. 6916, pl. Lib.

⁵¹¹ MARINATOS 1931, 157, fig. 22.

decorations: cup **390** features a dark coating on the outer surface and dark festoons on the inner walls, while cup **392** boasts a Dark-on-Light motif consisting of two bands on the rim and in the middle of the body, enclosing a pattern of three-line crosses and a series of three oblique dashes below the spouts.

The quadrilobate cups also exhibit profile variations. Vessel **393** resembles a smaller and squatter version of trilobate cup **21**, with an additional lip mouth. It possesses a truncated-cone profile with straight flaring walls. The cup is crafted from semi-fine reddish fabric with a smooth surface and features a Light-on-Dark decorative motif of festoons on the outside. Cups **70** and **391** are equipped with vertical loop handles: one (**57**) has a low-bellied profile with a slightly flared rim, while the other (**391**) displays an ovoid shape. Both cups are made of semi-fine reddish-yellow fabric with a smooth surface. They have a dark coat on the outer surface and partially on the inner one (**391**).

The polylobate cups can be partially compared to contemporary contexts. A polychrome quadrilobate cup was uncovered in 1904 in the annexes of the *tholos* A, dated by Banti to the MM I.⁵¹² The decorative pattern recalls cups **21** and **393**, however, the low-bellied profile and the handle resemble more vessels **391** and **57**. It is possible that these latter cups also featured an original Light-on-Dark decoration, which faded away, similar to the cup discovered in the annexes of the *tholos* A. Another comparable polychrome quadrilobate cup was found in the Kamares cave,⁵¹³ characterized by a squat body shape and a strap vertical handle, resembling vessels **70** and **391**. Polylobate cups were also uncovered in rooms C and XXV in Phaistos:⁵¹⁴ the former is polychrome with a low-bellied profile, while the latter has an elongated truncated-cone profile reminiscent of vessels **21** and **393**. Both Phaistian specimens were dated by Levi to his phase Ia, corresponding to MM IB. Further parallels for the polylobate cups were identified in the *tholos* tombs necropolises of south-central Crete. In Portì,⁵¹⁵ a flaring truncated-cone quadrilobate cup with a short horizontal handle and a linear Dark-on-Light decoration on the outer surface was discovered. Two vessels from a MM I context in the *tholos* B at Platanos⁵¹⁶ exhibit polychrome decorative patterns reminiscent of the Ayia Triada polylobate cups (**21**, **393**). Additionally, a tumbler discovered in room CIII at Phaistos (MM IB)⁵¹⁷ displays a similar profile and decoration to cups **21**, **391**, and **393**, despite having a simple rim. Furthermore, a Dark-on-Light jug from the Upper East Well Group in Knossos,⁵¹⁸ attributed to the EM III late, features a trefoil mouth. By comparing these findings, it can be concluded that the

⁵¹² BANTI 1933, 180 no. 73, pl. XVIIIc.

⁵¹³ DAWKINS, LAISTNER 1913, 17 no. K, pl. VIIc.

⁵¹⁴ CALOI 2013, 94-95 no.179, fig. 20; LEVI, CARINCI 1988, 188.

⁵¹⁵ XANTHOUDIDES 1924, 61 no. 5065, pl. XXXVIb.

⁵¹⁶ XANTHOUDIDES 1924, 97 no. 6862, pl. IX.

⁵¹⁷ CALOI 2013, 97-98 no. 192, fig. 20.

⁵¹⁸ MOMIGLIANO 2007, 84, fig. 3.5:9.

polylobate cups primarily belong to the MM IA, with the exception of cup **392**, which can be considered slightly earlier and attributed to the EM III.

4.4.2.4 Other cups

Two cups (**69**, **137**) are highly fragmented, making it challenging to assign them to specific categories. They were discovered in the *Camerette* 1-10 and the broader *Camerette* area, belonging to different chronological phases.

Vessel **69**, made of semi-fine reddish fabric, only preserves the base with a globular profile. Its surface is smoothed and displays a Dark-on-Light decorative pattern consisting of semicircular traits. The primary comparisons for this vessel are found among the pottery from Phaistos, particularly the ceramic assemblage of the middle terrace dating back to the MM IB.⁵¹⁹

Cup **137**, preserved up to a quarter of its upper body, does not provide a clear shape. The profile seems concave with an everted rim, but it is impossible to determine the presence of a spout or handle. The semi-fine buff fabric has a smooth surface covered with clayey slip. On top of it, a Dark-on-Light decorative pattern is applied, framing a quadrangular area adorned with lines of incised dots. Possible parallels for this cup can be found in neighboring sites. In room AN at Lebena,⁵²⁰ a low-bellied bowl covered with buff slip, featuring a lip spout and at least one handle, displays a reserved panel with *pointillé* decoration on the outer surface (EM III-MM IA). In the *tholos* tomb of Portì,⁵²¹ a cup with a small lip spout and a horizontal handle is coated with a red wash and exhibits vertical lines of pricked dots on the exterior. Furthermore, a fragment of a Light-on-Dark side-spouted jar with an incised dot panel was discovered in Phaistos, specifically in the strata 86-87 of the southern area of wall M/12-15 in the *Casa a Sud della Rampa*.⁵²² Todaro dated this fragment to the Late Prepalatial period.⁵²³ Decorative patterns combining painted motifs and incised dots were also documented on Late Prepalatial side-spouted jars and jugs from Patrikies,⁵²⁴ as well as on vessels from the Late Prepalatial layers of Knossos, particularly in the Foundation Trench East (EM III).⁵²⁵ Based on these comparisons, it can be concluded that the two fragmentary cups belong to different chronological periods: vessel **69** dates back to MM IB, while cup **137** can be attributed to the EM III late.

⁵¹⁹ CALOI 2013, 93-96, no. 177.

⁵²⁰ ALEXIOU, WARREN 2004, 165 no. 56, fig. 43, pl. 146b-c.

⁵²¹ XANTHOUDIDES 1924, 61 no. 5101, pl. XXXVIb.

⁵²² LA ROSA 2002, 637-716; TODARO 2019a, 189-190, 221-223, fig. 4.13, 6.6 f.

⁵²³ TODARO 2019a, 207-224.

⁵²⁴ BONACASA 1969, 47 no.10, fig. 33.

⁵²⁵ MOMIGLIANO 2007, 84-87; MOMIGLIANO, WILSON 1996, 44 P161, fig. 27.

4.4.3 Shallow bowls, Bowls

Shallow bowls represent the third most commonly found shape, with a total of 47 catalogued specimens (7, 9, 10, 22, 23, 37, 51, 52, 53, 100, 101, 102, 111, 138, 139, 140, 178, 179, 180, 181, 182, 183, 215, 216, 217, 243, 244, 245, 246, 247, 261, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 530). They account for approximately 9% of the total findings. Additionally, there is one single bowl (410). Out of the total number of shallow bowls, 23 (49%) were discovered in the *Camerette* area, while 16 (34%) were found in the Deposit of the *Camerette*. With the exception of one plain specimen (261), all the vessels exhibit painted decorations. The majority of the shallow bowls belong to the MM IA, accounting for 25 vessels (53%). However, a significant portion also dates back to the EM III late, with 16 vessels (34%). A few specimens can be attributed to the early and middle phases of EM III, as well as the MM IB. The bowl (410) lacks any decorative elements and belongs to the MM IA.

4.4.3.1 Shallow bowls

Based on the analysis of their profiles, I have categorized the shallow bowls into two distinct types: truncated cone and disc shaped. The majority of vessels (94%) belong to the first subtype, with only three specimens (7, 261, 396) falling into the second category. The shallow bowls exhibit slight variations depending on the specific chronological phases to which they belong. Additionally, almost every vessel displays traces of the layer-building forming technique.⁵²⁶ Specifically, the outer base of the bowls is typically left unsmoothed, without any slip or decorative elements. This area is composed of a coarser fabric, indicating the use of different textured clays during the application of the layer-building technique. Among the catalogued specimens, a single one (179) exhibits traces of a different forming technique known as lump shaping.⁵²⁷

The shallow bowls belonging to the EM III early (244) and middle (9, 178, 182) exhibit slightly concave walls in the upper part and thick rims that are slightly everted. The ratio between the diameters of the base and the rim corresponds to approximately 1:2/2.5. These bowls are crafted from semi-fine reddish-yellow fabric, which is smoothed and covered with a clayey slip on the surface, except for the outer base where finger-pinched impressions can be observed. All of these specimens are adorned with painted decorations. Three shallow bowls (9, 178, 244) feature a red or dark coating, while two vessels (182, 245) display Dark-on-Light patterns with linear motifs on the inner wall and rim.

⁵²⁶ TODARO 2016b, 295-297; 2020a, 102-118.

⁵²⁷ TODARO 2017, 302-312.

In contrast, the 17 shallow bowls from the EM III late (**7, 10, 23, 100, 101, 111, 179, 183, 217, 242, 243, 261, 396, 401, 402, 404, 530**) possess straight or flaring walls, which are occasionally thick, and straight or everted rims. Most of these vessels have a ratio between the diameters of the base and rim of approximately 1:4, with the height being equal to the diameter of the base. However, a few specimens (**179, 530**) have a ratio of 1:2. These EM III late shallow bowls are constructed from reddish or brownish granular fabric, which is smoothed and covered with a clayey slip on the surface, excluding the base where finger-pinched impressions can be observed. Apart from one apparently plain specimen (**261**), all the shallow bowls are adorned with painted decorations. Four vessels (**179, 242, 243, 396**) feature a red or dark coating, while the remaining ones exhibit various Light-on-Dark patterns (**7, 10, 23, 100, 101, 111, 183, 217, 401, 402, 404, 530**). These decorative motifs vary⁵²⁸ and include combinations of double parallel horizontal lines on the inner rim (**101, 401, 402, 404**) and outer rim (**23, 183**), possibly with oblique traits in between. Other motifs include lines around the base (**111**) or series of irregular V shaped traits on the inner rim (**10**). On some specimens, only faint traces of these decorations are visible (**530, 100, 217**).⁵²⁹ I have identified the most direct comparisons for these shallow bowls in the nearby sites. The EM III early and middle vessels are parallel to ceramic artifacts from Phaistos, specifically from the phases VIIIA and VIIIB.⁵³⁰ On the other hand, the EM III late shallow bowls show more similarities to pottery found in the Phaistian phase IX⁵³¹ and in the Late Prepalatial site of Patrikies.⁵³² Additional parallels were found in the Moni Odigitria necropolis,⁵³³ where shallow bowls with Dark-on-Light and Light-on-Dark decorations, similar to the examined specimens, were discovered in an EM III context near *tholos* B. Comparable Light-on-Dark and Dark-on-Light bowls were also found in the SFH Foundation Trench and the Upper East well in Knossos,⁵³⁴ both dating to the EM III.

The largest number of examined shallow bowls dates back to the MM IA (**22, 37, 51, 52, 53, 102, 138, 139, 140, 180, 181, 215, 216, 395, 397, 398, 399, 400, 403, 405, 406, 407, 408, 409**). They exhibit various profiles, including straight with medium or small dimensions, flaring walls, and an everted rim. In comparison to earlier vessels, they are slightly smaller and have a ratio between the diameter of the base and the rim of 1:2. Two vessels stand out as being noticeably smaller (**102**) or larger (**138**) than the rest. The MM IA shallow bowls are formed using a semi-fine reddish or yellowish gritty fabric, which is smoothed and covered with a clayey slip on the surface, excluding

⁵²⁸ TODARO 2019a, 189.

⁵²⁹ TODARO 2019a, 186-187.

⁵³⁰ TODARO 2019a, 185-187.

⁵³¹ TODARO 2019a, 189.

⁵³² LEVI 1976, 751, 755, fig. 1202, pl. 16o.

⁵³³ BRANIGAN, CAMPBELL-GREEN 2010, 110 P282-284.

⁵³⁴ MOMIGLIANO 2007, 84, fig. 3.4 nos. 11-13, 3.6 no. 9.

the base. Finger-pinched impressions are visible around the outer base. All of these vessels feature painted decorations. Three specimens have a dark coating (**180, 181, 395**), five exhibit Dark-on-Light decorative motifs (**138, 397, 398, 399, 400**), fifteen display Light-on-Dark patterns (**22, 37, 51, 52, 102, 139, 140, 215, 216, 246, 403, 405, 406, 407, 408, 409**), and one is polychrome (**29**). The Dark-on-Light decorations consist of simple linear motifs, with one specimen (**138**) featuring festoons departing from the inner rim. On the other hand, the Light-on-Dark decorative motifs are varied: one bowl has two parallel horizontal lines on the inner rim (**22**), another has a band on the rim and a series of parallel oblique traits on the inner wall (**102, 407**), one displays a festoon pattern on the inner rim with horizontal stripes below it and around the inner base (**139**), and two have a band around the inner base (**246, 405**). In some cases, the fugitive white decoration that was superimposed has faded away and is not clearly visible (**140, 215, 216, 403, 404, 406, 408, 409**). One particular specimen (**53**) showcases a polychrome decorative pattern on the inner walls, featuring combinations of red and white lines above a dark coat. I have identified several comparisons between the MM IA shallow bowls and the pottery from neighboring sites, specifically Phaistos during phase X (MM IA)⁵³⁵ and Patrikies.⁵³⁶ Further parallels can be found in the ceramic assemblages of the *tholos* tombs' necropolises. A Light-on-Dark shallow bowl was discovered in the *tholos* tomb of Portì (MM I),⁵³⁷ and two comparable vessels were found in the *tholos* B and the storeroom outside *tholos* A in Platanos (MM I).⁵³⁸

A shallow bowl (**245**) exhibits a truncated cone profile with slightly concave walls and an everted rim. The vessel is wide,⁵³⁹ with a ratio between the diameter of the base and the rim of 1:2. It is crafted from reddish-yellow semi-fine fabric containing visible micaceous grits. The surface is smoothed and covered with a clayey slip, featuring finger-pinched impressions around the outer base. The inner surface showcases Dark-on-Light decoration, comprising a band around the base, another around the rim, and a festoon pattern on the rim. I have identified direct comparisons in the MM IB contexts in Phaistos, specifically in the middle terrace⁵⁴⁰ and *Casa a Sud della Rampa*.⁵⁴¹ Additionally, similar examples are found in the MM IB ceramic assemblages of the nearby coastal site of Kommos.⁵⁴² These comparisons confirm the early Protopalatial dating of this shallow bowl. Shallow bowl **245** was discovered alongside a similar specimen (**246**) in a wall deposit connected to

⁵³⁵ TODARO 2019a, 197.

⁵³⁶ BONACASA 1969, 43; LEVI 1976, 751, 755, fig. 1202; LEVI, CARINCI 1988, 224.

⁵³⁷ XANTHOUIDES 1924, 58 no. 5082, pl. XXXV.

⁵³⁸ XANTHOUIDES 1924, 95 no. 6898, 6918, pl. L.

⁵³⁹ The measurements of the vessel are the following ones (cm): H.: 5; diam. base: 6,8; diam. rim: 17,4; th.: 0,9.

⁵⁴⁰ CALOI 2013, 110, fig. 25, pl. XXI.

⁵⁴¹ LEVI 1976, pl. 36g; LEVI, CARINCI 1988, 224, pl. 95i; LA ROSA 2002, 721-722 no. F 7792, fig. 789-790.

⁵⁴² VAN DE MOORTEL 2006, nos. A/5, Ja/15, Ja/17.

wall M/4. The latter (**246**) is partially preserved, featuring slightly concave walls, an everted rim, and finger-pinched impressions around the outer base. The vessel appears wide,⁵⁴³ and the ratio between the base and the rim diameters is 1:2. It is formed from light-brown clay, with a smoothed surface covered in a clayey slip. Its Dark-on-Light decoration consists of two groups of three horizontal bands crossing obliquely on the upper part of the inner walls. The excavations' reports date this vessel to the MM IB, but it bears a striking resemblance to a specimen found south of wall M/12-15 in strata 86-85 of *Casa a Sud della Rampa*, which Todaro dates back to the EM IIB-EM III early.⁵⁴⁴ Furthermore, a shallow bowl similar to **245**, along with a smaller one bearing a decoration resembling that of **246**,⁵⁴⁵ was discovered in the compartments east of Tomb I at Papoura in Lebena (MM I).⁵⁴⁶ However, in this case, the Dark-on-Light decoration runs vertically across the inner walls, as opposed to the Ayia Triada specimen, where it is oblique. A similar decorative pattern was documented on a shallow bowl found in the storeroom outside *tholos* A in Platanos (MM I).⁵⁴⁷ Like the Lebena specimen, it is smaller than **245**, and the decoration runs vertically on the inner walls. Based on these possible comparisons and considering the closed finding spot where it was uncovered with the MM IB **245**, the shallow bowl **246** can also be attributed to this chronological phase, the MM I.

The disc-shaped shallow bowls (**7**, **261**, **396**) exhibit distinct profiles, featuring flat circular bases, slightly flaring walls, and turned-out rims. Although one specimen (**7**) appears taller than the others, all three vessels share the same ratio between the diameters of the base and the rim, corresponding to 1:1. They are made of granular pinkish or yellowish fabric and have a smoothed surface, almost entirely covered with clayey slip, except for the outer base. One specimen (**261**) is plain, with faded traces of decoration, while another (**396**) is Dark Coated. The third specimen (**7**) displays a Light-on-Dark decorative motif on the inner walls. This motif is painted on a dark coat and consists of two parallel white horizontal stripes around the base and two on the rim, with oblique dashes drawn in the space between them. There is also a short line in the middle of the base, possibly part of a larger pattern that is now lost. The disc-shaped shallow bowls are predominantly found in the MM IB ceramic assemblages in Phaistos.⁵⁴⁸ However, the fabric and decorative patterns suggest closer parallels with the pottery from the Phaistian phases IX (EM III late) (**261**, **396**)⁵⁴⁹ and X (MM IA) (**7**).⁵⁵⁰

⁵⁴³ The measurements of the vessel are the following ones (cm): H.: 7; diam. base: 12; diam. rim: 27; th.: 1.

⁵⁴⁴ TODARO 2005; TODARO 2019a, 186-187, 221, fig. 6.5d.

⁵⁴⁵ ALEXIOU, WARREN 2004, 43 no. 129, fig. 9, pl. 16d left, 17a.

⁵⁴⁶ ALEXIOU, WARREN 2004, 43 no. 130, fig. 9, pl. 16d right, 17d.

⁵⁴⁷ XANTHOUDIDES 1924, 95 no. 6919, pl. L.

⁵⁴⁸ LEVI, CARINCI 1988, 226-227.

⁵⁴⁹ TODARO 2019a, 189-190, fig. 4.13; WARREN 1972, 111-113.

⁵⁵⁰ CALOI 2013, fig. 10; TODARO 2019a, 196, fig. 4.17.

4.4.3.2 Bowls

The single catalogued bowl (**410**) was discovered in the Deposit of the *Camerette*. It features a truncated-cone profile with concave walls and an everted rim. The bowl is formed from gritty semi-fine yellow fabric, smoothed, and covered with clayey slip on the surface. Although the bowl appears to be undecorated, it is possible that any decoration has faded over time. Comparable vessels can be found in south-central Crete, particularly in the ceramic assemblages from the *tholos* tombs necropolis of Moni Odigitria.⁵⁵¹ In this location, a bowl dated to the EM II-III from Trench A/E2/III (EM II-III) bears resemblance to the Aya Triada specimen and aids in dating it to the EM III.

4.4.4 Basins, Spouted basins

Through the pottery analysis, I have catalogued a total of 11 basins, out of which 7 feature a side spout (**218, 248, 415, 416, 417, 418, 419**), while the remaining 4 have straight rims (**411, 412, 413, 414**). Collectively, these basins account for 2% of the examined artifacts. With the exception of two spouted specimens (**218, 219**), all the basins were discovered in the Deposit of the *Camerette* and can be dated back to the MM IA.

4.3.4.1 Basins

I have identified four basins with straight rims (**411, 412, 413, 414**), all of them in the Deposit of the *Camerette*. They have squat truncated-cone profiles, with thick bases and straight walls that end with round rims. One specimen (**414**) has the attachments of a small horizontal loop handle. The vessels are small-sized, with a ratio between the diameters of the base and the rim equal to 1:1, except for one larger specimen with a ratio of 1:2. They are formed by reddish and yellowish gritty semi-fine fabric, which is smoothed and covered with a clayey slip on the surface. Two vessels (**411, 412**) are respectively Red and Dark coated, while the others (**413, 414**) have Light-on-Dark decorations, specifically with combinations of white bands on the inner and outer surface painted over the dark coat (**413**) and creating geometric patterns (**414**).

All basins have direct comparisons in the pottery assemblages of MM IA Phaistos.⁵⁵² Additionally, the Dark Coated specimen (**412**) has parallels in the ceramic assemblages of

⁵⁵¹ BRANIGAN, CAMPBELL-GREEN 2010, 101 no. P213, pl. 46.

⁵⁵² CALOI 2013, 76 nos. 33-34; TODARO 2019a, 194-198, fig. 4.17.

Kommos,⁵⁵³ in a context dated between the MM IA and IB, and basin **414** is similar to some artifacts found in the MM IB Phaistos.⁵⁵⁴ Therefore, except for the uncertain date between MM IA and MM IB of basin **412**, all the basins can be referred to the MM IA.

4.4.4.2 Spouted Basins

Most catalogued basins (7) have a side spout (**218, 248, 415, 416, 417, 418, 419**). In the literature, they are referred to by different names: miniature *lekanai*, miniature winepresses, and spouted basins. This variation in terminology reflects the uncertainty surrounding their function. These basins resemble larger vessels discovered at various Minoan sites,⁵⁵⁵ which were associated with the production of liquids, particularly wine.⁵⁵⁶ The miniature versions, crafted with finer fabric and intricate decorations, were predominantly found in necropolises. As a result, they have been interpreted as models used for ceremonies, possibly involving expressions of gratitude or propitiatory rituals.⁵⁵⁷ In order to avoid addressing the issue of their function, I have chosen to adopt the term "spouted basins," which primarily focuses on the description of their shape. Two of the catalogued vessels were found in the *Camerette* area (**218, 248**), while the rest were discovered in the Deposit of the *Camerette* (**415, 416, 417, 418, 419**).

All spouted basins exhibit a truncated cone profile with flaring walls and a slightly projecting flat rim. On one side of the base, there is an open spout with a cylindrical section and a simple round rim integrated into the wall. One specimen (**416**) also features a cone-shaped lug below the outer rim. The ratio between the height and the diameter of the rim is 1:2, and the ratio between the diameters of the base and the rim is 1:1. With the exception of one semi-coarse vessel (**419**), the spouted basins are made of semi-fine reddish-yellow granular fabric. They have been smoothed and covered with a clayey slip on the surface, except for the roughened outer base. This indicates the utilization of the layering forming technique involving two different textured clays.⁵⁵⁸ All the specimens are adorned with painted decorations: three are either Dark or Red Coated (**415, 416, 419**), three feature Light-on-Dark patterns (**218, 248, 417**), and one is polychrome (**418**). The Light-on-Dark decorative motifs consist of white geometric designs painted over a dark coat, which covers the entire vessel and the

⁵⁵³ VAN DE MOORTELE 2006, 276 no. X/5, pl. 3.1.

⁵⁵⁴ CALOI 2013, 122; LEVI 1976, pl. 44, 59; LEVI, CARINCI 1988, pl. 115 e-f.

⁵⁵⁵ Among the earliest *lekanai* documented are the ones in Myrtos; KOPAKA, PLATON 1993; WARREN 1972a, 138-139.

⁵⁵⁶ KOPAKA, PLATON 1993, 35-38.

⁵⁵⁷ Carinci connected these vessels to rituals linked to the harvest and the local agricultural productions; CARINCI 2004, 31.

⁵⁵⁸ TODARO 2017, 302-312; TODARO 2020a, 102-118.

side spout. The polychrome decoration reproduces similar patterns, utilizing white and purple pigments on the dark surface.

Miniature side-spouted basins have been discovered at various sites in south-central Crete, predominantly in *tholos* tombs necropolises. In Apesokari,⁵⁵⁹ five similar vessels were found in room E of the annexes of *tholos* A and in *tholos* B, all dating to the MM IA. Seven miniature spouted basins were uncovered in the necropolis of Portì (MM I),⁵⁶⁰ and one was found in *tholos* A at Vorou.⁵⁶¹ Based on considerations of fabric, decoration, and main comparisons, the catalogued spouted basins of Ayia Triada can be dated to the MM IA.

4.4.5 Side-Spouted Jars, Strainer

4.4.5.1 Side-spouted jars

The catalogued side-spouted jars or teapots consist of 26 items (**54, 71, 112, 141, 142, 143, 144, 145, 184, 185, 219, 249, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434**), which correspond to 5% of the examined pottery. Among them, two vessels (**112, 249**) are miniature reproductions. Most of these items were found in the Deposit of the *Camerette*. They primarily date back to the Late Prepalatial (EM III late-MM IA), with one specimen belonging to the MM IB (**44**).

Nine side-spouted jars date back to the EM III late (**143, 144, 145, 219, 421, 422, 428, 432, 434**). Most of them have a squat globular profile, with the rim either flat and inverted or molded. Two specimens (**219, 434**) have elongated ovoid profiles with round shoulders and a round rim. All vessels have irregularly set tubular spouts and vertically placed loop handles (**421, 422, 428, 432**), except for one case with a horizontal handle (**434**). These vessels are made of compact and granular reddish-yellow semi-fine fabric, smoothed on the surface, and covered with a clayey slip. Except for one vessel (**421**), all side-spouted jars are decorated: two are Dark Coated (**219, 422**), two have Light-on-Dark patterns (**428, 432**), one is polychrome (**434**) with white and red geometric schemes, and three have combined incised and painted motifs (**143, 144, 145**). These last vessels are characterized by lines of incised dots on a dark-coated surface (**144**), curved parallel incised lines inserted in a Light-on-Dark surface (**145**), and a triangular incised panel with curvilinear borders departing from the rim and filled with incised dots on Light-on-Dark decorated walls (**143**).

More than half of the side-spouted jars (16) date back to the MM IA (**71, 141, 142, 184, 185, 249, 420, 423, 424, 425, 426, 427, 429, 430, 431, 433**). They have a globular profile and a molded

⁵⁵⁹ FLOUDA 2011, 115-118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65.

⁵⁶⁰ KOPAKA, PLATON 1993, 65.

⁵⁶¹ MARINATOS 1931, 157, fig. 157.

rim, with a tubular spout irregularly set in the wall and with a horizontally cut-off rim. Four specimens have vertical loop handles set opposite to the spout (**184, 185, 420, 433**), one has a single horizontal loop handle (**429**), and two have small-sized horizontal loop handles on each side of the maximum diameter, perpendicular to the spout (**141, 425**). One vessel (**424**) has a biconical profile and a raised rim, with the spout obliquely set on the shoulder, and a fragmentary specimen (**427**) has the opening of the spout closed by a filter, similar to examples documented among the pottery from Phaistos.⁵⁶²

The two miniature side-spouted jars (**112, 249**) have globular profiles and molded rims, similar to the larger examples. One vessel has a vertical loop handle opposite to the spout and two smaller horizontal handles on the sides (**112**), while the other (**249**) has a single vertical loop handle. The MM IA side-spouted jars are made of pinkish semi-fine fabric, smoothed on the outer surface and the inner rim, and covered with a clayey slip. The rims and spouts are finer, indicating the use of different textured clays.⁵⁶³ Except for one plain vessel, which probably lost its decoration (**420**), all the MM IA side-spouted jars have painted decorations: ten are either Dark or Red Coated (**71, 112, 141, 184, 249, 423, 424, 425, 426, 427**), possibly with faded or superimposed decorative motifs; five have geometric Light-on-Dark patterns (**142, 185, 428, 429, 430, 431**); one is polychrome and combines red and white linear motifs over a dark coat (**433**).

The MM IB side-spouted jar is fragmentary (**54**) and was uncovered in the *Camerette* 1-10. It features a short and wide neck with a slightly turned-out rim. The rising elliptical spout is irregularly set, and two small almond-shaped lugs are perpendicular to the spout. It is made of semi-fine pinkish fabric, smoothed on the outside and on the inner rim, covered with a clayey slip, and a dark coated decoration.

The main comparisons for the side-spouted jars are made with the neighboring area and primarily the small Late Prepalatial site of Patrikies.⁵⁶⁴ Patrikies has revealed a considerable number of Late Prepalatial side-spouted jars, which can be compared to the vessels catalogued in Ayia Triada, except for the later specimen. In Patrikies, various side-spouted jars with painted and incised decorations were documented, exhibiting globular, conical, and biconical profiles, as well as simple or molded rims. However, the most commonly found specimens have a globular profile, a molded rim, and Light-on-Dark decoration. The small site of Patrikies has not yet undergone a thorough analysis, but its chronology is generally assigned to the Late Prepalatial, between the EM III late and MM IA. The Ayia Triada side-spouted jars also bear similarities to the ceramic assemblages of phases IX (EM III late) and X (MM IA) in Phaistos. In phase IX,⁵⁶⁵ specimens with globular or ovoid profiles

⁵⁶² LEVI 1976, pl. 16i; LEVI, CARINCI 1988, 98 fig. 25.

⁵⁶³ TODARO 2017, 302-312; TODARO 2020a, 102-118.

⁵⁶⁴ BONACASA 1969; LEVI 1976, 747-756.

⁵⁶⁵ TODARO 2019a, 189-190.

and simple or molded rims were documented, featuring painted or incised decoration. In phase X,⁵⁶⁶ side-spouted jars with globular or biconical profiles, molded rims, and painted decoration were attested. Beyond the Phaistian area, comparable side-spouted jars were unearthed in the necropolises of south-central Crete. Outside the *tholos* tombs of Drakones,⁵⁶⁷ ten Dark Coated specimens were found, and a similar one was recovered outside *tholos* A of Vorou,⁵⁶⁸ both dating to the MM I. The miniature side-spouted jars from Ayia Triada (**112**, **249**) exhibit differences among each other. One of them (**112**) can be compared to a similar vessel from Trench A/Δ/III of the necropolis of Moni Odigitria,⁵⁶⁹ which dates back to the EM II. It also shares similarities with finds from the EM layers beneath the Palace of Phaistos, as well as those from the area outside the *tholos* tombs of Drakones and vaguely among those from the necropolis of Platanos.⁵⁷⁰ The other miniature specimen (**249**) has comparisons in Patrikies and in the pottery of Phaistos phase X.⁵⁷¹ Further parallels were identified in the pottery of *tholos* B in Platanos⁵⁷² and in the area of *tholos* B in the necropolis of Moni Odigitria,⁵⁷³ specifically in Stratum I of the Rectangular Building and room C (EM II-MM I). On the other hand, the later side-spouted jar (**54**) is comparable to finds from the ceramic assemblages of MM IB contexts in Phaistos.⁵⁷⁴

4.4.5.2 Strainer

A single strainer (**72**) was discovered and catalogued in the *Camerette* 1-10. This vessel exhibits a low-bellied globular profile with a disc-shaped base and concave walls. It features one vertical strap handle perpendicular to the spout, as well as a double strap horizontal wavy handle opposite to it. The vessel possesses a bridge spout that rises above the round and everted rim, which acts as the mouth and is closed off by a strainer. The vessel is made of a reddish-yellow semi-fine fabric, and its surface is smoothed and covered with clayey slip. The upper half of the strainer is adorned with a barbotine decoration, characterized by protuberances, and crinkled ridges, while polychrome motifs are painted on the outer surface.

⁵⁶⁶ TODARO 2019a, 194-198.

⁵⁶⁷ XANTHOUDIDES 1924, 77-78, pl. XLI nos. 5682, 4962, 4964

⁵⁶⁸ MARINATOS 1931, 157-158, fig. 24.

⁵⁶⁹ BRANIGAN, CAMPBELL-GREEN 2010, 94, P123.

⁵⁷⁰ XANTHOUDIDES 1924, 77-78, pl. XLI no. 5684.

⁵⁷¹ BONACASA 1969, 35 no. 27; TODARO 2019a, 194-198, fig. 4.17.

⁵⁷² XANTHOUDIDES 1924, 77-78, pl. XXXV no. 5067, LI no. 6887.

⁵⁷³ BRANIGAN, CAMPBELL-GREEN 2010, 113, 123-124, P306 (Stratum I, Rectangular Building), P378, P381 (Room c).

⁵⁷⁴ CALOI 2013, 91; LEVI 1976, pl. 30; LEVI, CARINCI 1988, 94-106; TODARO 2019a, 194-198, fig. 4.17.

The overall profile of the vessel resembles the Protopalatial bridge-spouted jars, and both its shape and decoration find parallels in the MM IB ceramic assemblages of Phaistos.⁵⁷⁵ A similar bridge-spouted vessel was found in the *tholos* tombs necropolis in Portì,⁵⁷⁶ dating back to the MM I, although it lacks the barbotine decoration and the strainer mouth.

4.4.6 Rim-Spouted Jars

I have catalogued 29 rim-spouted jars, which account for slightly more than 5% of the examined pottery (**8, 24, 103, 113, 146, 250, 262, 263, 264, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 531**). Out of these, 19 were uncovered in the Deposit of the *Camerette*. All the examined specimens display traces of different textured clays being mixed to form portions of the vessel using the layering forming technique.⁵⁷⁷ As outlined by Todaro,⁵⁷⁸ the rim, handles, and decorative motifs of the Late Prepalatial rim-spouted jars provide valuable details for precise dating. Consequently, determining the chronology of some fragmentary vessels remains uncertain. However, with the exception of one specimen (**8**) that exhibits distinctive MM IB traits, most of the vessels dates back to the Late Prepalatial, between the EM III early and the MM IA.

Three of the rim-spouted jars have inverted rims and slightly carinated shoulders. They have either incurving (**103**) or ovoid profiles (**262, 264**). If preserved, a small-sized loop handle is horizontally positioned on the shoulder (**262, 264**). These rim-spouted jars are made of semi-fine pinkish or orange fabric, with a roughened base. The surface is smoothed and covered with a clayey slip. All three rim-spouted jars feature painted decorations: one is Red Coated (**262**), one has Dark-on-Light motifs on the rim and outer wall (**103**), and one has Light-on-Dark patterns on the outer rim and handle (**264**). Based on their profiles and decorations, these rim-spouted jars resemble vessels found in ceramic assemblages dated to phase VIII A in Phaistos (EM III early).⁵⁷⁹ Similar Dark-on-Light vessels were also discovered in the Room East of Δ in Lebena (EM III)⁵⁸⁰ and in the South Front of the Palace in Knossos (EM IIB).⁵⁸¹

Other specimens have squat ovoid profiles with two small-sized horizontal loop handles on the shoulder (**146, 437, 438, 439, 440, 441, 442, 445, 448**). They either have open spouts obtained by deforming the rim or raised open spouts (**443, 444, 449**). These jars are made of semi-fine granular

⁵⁷⁵ CALOI 2009, no. F535, fig. 6 g-h, LEVI 1976, pl. 42; TODARO 2019a, 56, fig. 1.38c.

⁵⁷⁶ XANTHOUIDES 1924, 59 no. 5055, pl. VII.

⁵⁷⁷ TODARO 2019a, 186.

⁵⁷⁸ TODARO 2019a, 195-196.

⁵⁷⁹ TODARO 2019a, 185-186, fig. 4.10.

⁵⁸⁰ ALEXIOU, WARREN 2004, 179 no. 10, pl. 157c, d.

⁵⁸¹ MOMIGLIANO, WILSON 1996, 41 P131, fig. 25, pl. 7.

yellowish or buff fabric and have a smoothed surface. Some finger-pinched impressions around the outer base are partially visible. Most of them are Red or Dark Coated (**146, 437, 438, 439, 440, 441, 442, 443, 444**), while three vessels have Light-on-Dark decorations (**445, 448, 449**) with crossing white lines on the upper half over a dark coat. These rim-spouted jars have similarities to pottery from the Phaistian phase IX (EM III late),⁵⁸² as well as to the ceramic assemblages from Patrikies⁵⁸³ and the burials outside the *tholoi* in Drakones.⁵⁸⁴ In Knossos,⁵⁸⁵ a similar rim-spouted jar was discovered in the South Front of the Palace, dating back to the EM IIB.

Three fragmentary rim-spouted jars (**113, 263, 451**) cannot be precisely dated. One of them (**263**) has a round, thin rim and a small loop horizontal handle set on the shoulder below it. It is made of yellowish semi-fine fabric and has a smooth surface. Due to its reduced dimensions, it is difficult to find exact comparisons, but the specimen can be broadly dated to the EM III.⁵⁸⁶ The other two rim-spouted jars (**113, 451**) are only preserved in their lower halves. They have ovoid profiles with thick, flaring walls and are made of semi-fine fabric, coarser at the base. The surface is smoothed and adorned with Light-on-Dark decorations, including two parallel horizontal white lines around the outer base and, in the case of one specimen (**113**), two bands running across the walls. These two vessels can be compared to the pottery of phases IX and X (EM III late-MM IA) of Phaistos,⁵⁸⁷ as well as to finds from the necropolis of Portì, where a similar rim-spouted jar was discovered (EM III-MM I).⁵⁸⁸

Ten rim-spouted jars (**24, 250, 435, 436, 446, 447, 450, 452, 453, 531**) have ovoid profiles and inverted rims. However, they differ in other features. One has a raising bridge spout set on the angular-round shaped shoulder (**24**), another has an elliptical mouth and a horizontal loop handle (**250**), one has a rising cylindrical spout and two horizontal loop handles (**446**), two have a slightly raised rim either with a circular lug on the shoulder or with a small horizontal loop handle and a wide-open spout (**452, 453**), and four have a small spout formed by deforming the clay along with two small horizontal loop handles perpendicular to the spout (**435, 436, 447, 531**). These vessels are made of compact granular semi-fine fabric, which is finer in the spout. The surface is smoothed, and finger-pinched impressions can be seen around the base. All vessels, except for one apparently undecorated specimen (**435**), have painted decorations. Three of them are Dark or Red Coated (**24, 250, 436**), three have Light-on-Dark linear motifs crossing the outer walls (**446, 447, 450**), and three are

⁵⁸² TODARO 2019a, 189-190, fig. 4.13.

⁵⁸³ BONACASA 1969, 38 no. 2403, fig. 2403; LEVI 1976, 747-755, pl. 16f; LEVI, CARINCI 1988, 116-117, fig. 31.

⁵⁸⁴ XANTHOUIDES 1924, 78, pl. XLI no. 5686.

⁵⁸⁵ MOMIGLIANO, WILSON 1996, 32 P105, fig. 20.

⁵⁸⁶ TODARO 2019a, 185-190, fig. 4.10-4.13.

⁵⁸⁷ TODARO 2019a, 185-190, 194-198, fig. 4.10-4.13, 4.17.

⁵⁸⁸ XANTHOUIDES 1924, 60 no. 5062, pl. XXXV.

polychrome (**452, 453, 531**) with geometric patterns in different tones of purplish red and white over the dark coat on the outer surface. These rim-spouted jars can be compared to the pottery of phase X in Phaistos (MM IA)⁵⁸⁹ and Patrikies,⁵⁹⁰ where similar specimens with Light-on-Dark decorations have been documented. Comparable vessels have also been found in several neighboring sites, such as a rim-spouted jar with Light-on-Dark decoration discovered in tomb III at Zervou in Lebena.⁵⁹¹

Another rim-spouted jar (**8**) dates to the MM IB. It has a globular profile and is made of semi-fine yellowish fabric. The surface is smoothed, revealing traces of working techniques on the inner walls, and is covered with dark paint. The main comparisons can be made with the MM IB ceramic assemblages of Phaistos,⁵⁹² particularly in the deposits of the middle terrace.⁵⁹³

4.4.7 Jugs, Juglets

Following the handleless conical cups, jugs are the second most frequently documented shape, with 122 catalogued specimens, accounting for 23% of the examined pottery. The majority of these jugs were found in the Deposit of the *Camerette* (73) and in the *Camerette* 1-10 (45), dating between the EM III and the MM IB. In contrast, only 9 juglets have been catalogued (**46, 62, 72, 73, 95, 505, 506, 507, 508**), making up only 1.7% of the ceramic assemblage. These juglets were discovered in the *Camerette* 1-10 and the Deposit of the *Camerette*, dating to the end of the Late Prepalatial, specifically between the EM III late and MM IA.

4.4.7.1 Jugs

All the examined jugs feature an ovoid or globular squat profile and are equipped with a vertical loop handle. They are crafted from semi-fine granular yellowish or pinkish fabric, which is smoothed and coated with a clayey slip on both the outer surface and inner rim. On many specimens, one can observe traces of the coil-building forming technique and the attachment points for spouts or handles on the inner walls. These findings provide evidence of various forming techniques that involved the use of different textured clays to shape the vessels.⁵⁹⁴ Based on an analysis of profiles and decorations, the jugs have been categorized into two main subtypes: those adorned with painted decorative patterns

⁵⁸⁹ TODARO 2019a, 194-198, fig. 4.17.

⁵⁹⁰ BONACASA 1969, 39 no. 2161; LEVI 1976, pl. 16d; LEVI, CARINCI 1988, 116-117, fig. 31.

⁵⁹¹ ALEXIOU, WARREN 2004, 184 no. 18, pl. 160a, 161b.

⁵⁹² LEVI, CARINCI 1988, 109-122.

⁵⁹³ CALOI 2013, 87-88.

⁵⁹⁴ TODARO 2017, 302-312; TODARO 2020a, 102-118.

and those featuring relief and incised decorations. Within each subtype, subcategories have been established based on specific distinguishing features.

Three jugs (**73**, **74**, **454**) appear to be plain, but they might have had an original painted decoration that has faded away. Two of them (**73**, **74**) have a low-bellied globular profile, reminiscent of vessels discovered in *tholos* tombs II and IIa at Gerokampos in Lebena.⁵⁹⁵ These vessels are dated to the EM II-EM IIB. The other jug (**454**) is fragmentary but shares more direct similarities with pottery from the Phaistian phase IX (EM III late).⁵⁹⁶ Additionally, two monochrome jugs (**75**, **455**) are covered in a dark slip on both the outer surface and inner rim. Similar jugs can be found in the ceramic assemblages of phase X (MM IA) in Phaistos,⁵⁹⁷ as well as in other *tholos* tombs necropolises, such as the *tholos* B in Koumasa (**75**)⁵⁹⁸ and the room AN at Gerokampos in Lebena (**455**).⁵⁹⁹

Most jugs with painted decoration, as well as the majority of all jugs, feature Dark-on-Light motifs that vary in design. Three globular jugs (**11**, **25**, **104**) exhibit dark linear decorative patterns on the outer surface, with a loop (**11**) or knot (**25**, **104**) around the handle attachments. One of the specimens (**104**) has an elongated spout and lugs on each side of the neck, with an additional decoration featuring four groups of three oblique parallel lines crossing horizontally in the upper part. These three jugs resemble vessels documented in the Phaistian phases VIIIA (EM III early) (**11**) and IX (EM III late) (**25**, **104**),⁶⁰⁰ as well as in the *tholos* tombs necropolis in Sivas⁶⁰¹ and room AN in Lebena (EM II-MM IA).⁶⁰² Further comparisons for jug **104** were found in room AN⁶⁰³ and tomb III at Zervou⁶⁰⁴ (EM II-MM IA) in Lebena, as well as inside the *tholos* B⁶⁰⁵ and in area AB⁶⁰⁶ in Koumasa. A similar vessel to **104** was identified among the pottery from the settlement of Volakas in Christos.⁶⁰⁷ Jug **11**, on the other hand, is similar to one with a painted loop around the handle attachment found near *tholos* A at Moni Odigitria,⁶⁰⁸ dating between the EM IIB and a later phase. It

⁵⁹⁵ ALEXIOU, WARREN 2004, 75 no. 127; 143 no. 18.

⁵⁹⁶ TODARO 2019a, 189-190, fig. 4.13.

⁵⁹⁷ TODARO 2019a, 194-198, fig. 4.17.

⁵⁹⁸ XANTHOUIDES 1924, 12 no. 4201, pl. XIX.

⁵⁹⁹ ALEXIOU, WARREN 2010, 168 nos.108-109.

⁶⁰⁰ TODARO 2019a, 185-190, fig. 4.10, 4.13; 2021, 36.

⁶⁰¹ PARIBENI 1913, 14-31, fig. 23.

⁶⁰² ALEXIOU, WARREN 2004, 168 nos.104, 108, fig. 44, pl. 152a.

⁶⁰³ ALEXIOU, WARREN 2004, 168 nos. 102, 104, fig. 44, pl. 151a-c.

⁶⁰⁴ ALEXIOU, WARREN 2004, 185 nos. 20, 21, fig. 51, pl. 160a.

⁶⁰⁵ XANTHOUIDES 1924, 12 no. 4154, pl. XIX.

⁶⁰⁶ XANTHOUIDES 1924, 39 no. 4987, pl. XXVII, XXX.

⁶⁰⁷ XANTHOUIDES 1924, 71, pl. XXVII, XL b (top row, middle).

⁶⁰⁸ BRANIGAN, CAMPBELL-GREEN 2010, 86 n. P25, fig. 33.

also bears resemblance to a specimen discovered in the soil covering the *tholos* B in Koumasa.⁶⁰⁹ Additionally, it recalls two vessels found in the initial excavations of an MM IA pottery deposit in the North Quarter at Knossos.⁶¹⁰ Although the latter vessels are painted with broader traits, both feature Dark-on-Light linear motifs, with one having a loop around the lower handle attachment. Three globular jugs (**190, 268, 485**) only exhibit faint traces of Dark-on-Light decoration on the outer surface. These vessels find broader comparisons with pottery from the Phaistian phases IX and X (EM III late, MM IA).⁶¹¹ Furthermore, four elongated ovoid jugs (**28, 38, 76, 77**) showcase a distinct Dark-on-Light decorative pattern. Wide dark bands are painted around the base, the attachment of the neck and handle, and in the case of one jug (**28**), a spiral ending in three flames is depicted below the spout. One of these jugs (**267**) has more faded decoration. These vessels are MM IB productions and share several similarities with pottery found in Phaistos.⁶¹²

The vast majority of the Dark-on-Light decorated jugs (55), which account for 46% of the catalogued jugs, are characterized by a distinctive Dark-on-Light pattern known as "*pelte*" decoration⁶¹³ by Italian archaeologists (**55, 56, 78, 114, 147, 148, 149, 186, 187, 188, 189, 191, 251, 265, 266, 268, 269, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 486, 487, 488, 489, 490, 491, 492, 493, 494**). Most of these vessels were discovered in the Deposit of the *Camerette* (38). They have an ovoid or globular-ovoid profile with a vertical loop handle and a raised spout. The Dark-on-Light decoration consists of dark horizontal lines, either single or in pairs, painted around the base, belly, neck attachment, and rim. An elliptical panel is drawn on the upper half of the frontal wall, below the spout, and connected through one or two oblique lines to a similar ellipse encircling the lower attachment of the handle, creating a spiral effect on the vessel's belly. The handle is adorned with parallel dashes, and festoons are located underneath the rim. With few exceptions, the frontal ellipse is filled with geometric or naturalistic motifs, such as simple or double lines, opposing pairs of combined arches, asterisks or stars, branches, stylized trefoils, or four-leaf clovers, resembling a spider's web. The bands connecting the ellipses are often decorated with single or multiple dashes in the form of branches or twigs. Due to the resemblance of the frontal ellipse to an ancient Greek shield (the *pelta*), Italian archaeologists named this pattern "*pelte*" decoration and referred to the vessels as "*brocchette a pelte*". Despite a large number of catalogued vessels and their clear connection to the

⁶⁰⁹ XANTHOUIDES 1924, 12 no. 4140, pl. XIX.

⁶¹⁰ MOMIGLIANO 1991, 178-184 nos. 10, 13, fig. 5, pl. 27.

⁶¹¹ TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17

⁶¹² CALOI 2009, no. F2273, fig. 13f-g; 2013, 80, nos. 62, 264, 461; LEVI 1976, pl. 93 b-c, 94 h-i; LEVI, CARINCI 1988, pl. 31a.

⁶¹³ CARINCI 2004; DE GREGORIO 2018; 2022.

Prepalatial Dark-on-Light decorative tradition in south-central Crete, these jugs have been sparsely documented outside the Ayia Triada area until now. Consequently, scholars have used them as a reference point to define the MM IA of the site and its neighboring region.⁶¹⁴ The Late Prepalatial contexts of Ayia Triada,⁶¹⁵ both in the necropolis and residential areas, revealed the largest quantity of *brocchette a pelte*.⁶¹⁶ Other significant amounts were found in Patrikies⁶¹⁷ and in the ceramic assemblages of phase IX (EM III late) of Phaistos,⁶¹⁸ indicating that the chronology of the *pelte* decoration should be attributed to the later phase of EM III.⁶¹⁹ Outside the restricted area of Ayia Triada, jugs with *pelte* decoration are rarely documented, mostly in south-central Crete. One example was discovered in *tholos* IIa at Gerokampos in Lebena (MM IA),⁶²⁰ and another was found in the area between the two *tholos* tombs of the necropolis of Moni Odigitria (EM III).⁶²¹ Two fragmentary jugs with similar decoration were found in MM IA contexts at Kommos,⁶²² and preliminary reports suggest that at least one jug with *brocchetta a pelte* was recovered in the settlement of Trypiti (EM III and MM IA).⁶²³

Three small-sized globular jugs found in the Deposit of the *Camerette* exhibit Light-on-Dark decorations (495, 496, 497). These patterns, mostly faded, feature white designs painted over the dark slip. The decorations consist of parallel horizontal bands around the base and belly of the jugs. Additionally, on two of the specimens (495, 497), there are groups of parallel oblique white lines crossing the upper half of the vessel coated in dark slip. Similar Light-on-Dark decorated jugs were also observed in the pottery of phase X in Phaistos (MM IA)⁶²⁴ and in the ceramic assemblage of *tholos* B in Koumasa (EM III-MM IA).⁶²⁵ Further comparable jugs were uncovered in the SFH Foundation Trench in Knossos,⁶²⁶ dating back to the beginning of EM III. Moreover, the decorative

⁶¹⁴ TODARO 2019a, 134; ZOIS 1968.

⁶¹⁵ The *Camerette* area: BANTI 1933, 220–221, nos. 285–287, fig. 125a, 126b, 127–129, tab. XIXc; BORDA 1946, 46–47; CARINCI 2003; 2004; LA ROSA 2013, 210–228; TODARO 2019a, 134; the dwelling areas: CARINCI 1999, 124, fig. 4; 2003; 2004, 30, 32–33; LA ROSA 1986, 66, fig. 17 e.

⁶¹⁶ CARINCI 2004; TODARO 2019a, 189–190, fig. 4.13.

⁶¹⁷ BONACASA 1969, 38 nos. 2125, 3447, fig. 24d; LEVI 1976, 750–752, 755–756, fig. 1201, pl. 16a, VI f.

⁶¹⁸ TODARO 2005, 42, 45, fig. 8, A.8; 2010, 15–16; 2013a, 194; 2019a, 189–190.

⁶¹⁹ TODARO 2019a, 189–190, fig. 4.13.

⁶²⁰ ALEXIOU, WARREN 2004, 149, fig. 40, pl. 131B.

⁶²¹ BRANIGAN, CAMPBELL-GREEN 2010, 111 n. P300, fig. 51 pl. 41.

⁶²² VAN DE MOORTELE 2006, 272, 281, nos. X/7, A/7, pl. 3.1, 3.9.

⁶²³ VASILAKIS 1989, 56; 1995.

⁶²⁴ LEVI, CARINCI 1988, 57; TODARO 2013a, 207–208; TODARO 2019a, 194–198, fig. 4.17.

⁶²⁵ XANTHOUIDES 1924, 13–14 n. 4156.

⁶²⁶ MOMIGLIANO 2007, 83–84, 89.

motif featuring a panel on the upper part of the vessel filled with oblique parallel dashes has similarities with several Light-on-Dark side-spouted jars found in Patrikies.⁶²⁷

Another significant subtype of catalogued jugs, accounting for 36% of the total, consists of 45 vessels with barbotine decoration (33, 34, 35, 39, 40, 41, 42, 44, 46, 47, 48, 49, 50, 58, 59, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 192, 193, 194, 220, 252, 253, 270, 271, 272, 498, 499, 500, 501, 532). The majority of these (31) were discovered in the *Camerette* 1-10.⁶²⁸ Barbotine decoration encompasses various relief motifs that span from the Late Prepalatial to the Protopalatial periods, including barnacle or polygonal ridges, protuberances, prickles, and crinkled ridges.⁶²⁹ These motifs are observed individually or in combination on the examined vessels. Twelve specimens exclusively feature barnacle decoration (34, 40, 48, 59, 192, 193, 194, 252, 253, 270, 272, 532). These medium-sized jugs have globular profiles, raised spouts, and vertical loop handles positioned opposite the spouts. They are made of a semi-fine granular fabric that is smoothed and covered with a clayey slip in areas without relief decoration. The barnacle or polygonal ridges decoration occupies the upper half of the vessels and takes various forms: triangular (59) or quadrangular (192, 252) panels with thick slip or red paint, festoons (253), a broad band extending to the lower belly and separated by plain lines or semicircles (34, 40, 48, 90), a wide band covered with clayey slip or dark grey paint (194, 272), narrow parallel lines (270), or the entire upper half covered with Dark-on-Light dots (193, 498, 499, 500, 501, 532). The surfaces without barnacle decoration feature various painted motifs: Dark-on-Light (48, 90, 193, 498, 499, 500, 501), Light-on-Dark (40), or monochrome (59, 192, 532). On one vessel (253), distinct traces of the application of relief polygonal ridges bands at the end of the forming process are visible. Jugs with barnacle decoration are widely documented in several sites in south-central Crete. Comparable vessels have been found in Patrikies⁶³⁰ and Phaistos,⁶³¹ where they were documented in the ceramic assemblages of phase X (MM IA), predominantly with painted decoration, including polychrome. A small-sized barnacle jug with a brownish-red slip was discovered in the *tholos* tombs necropolis of Portì,⁶³² and a few fragments with Light-on-Dark barnacle decoration were uncovered in the House C/RRS fill group in Knossos (MM IA).⁶³³

⁶²⁷ BONACASA 1969, 38 n. 2146; LEVI 1976, 747-752.

⁶²⁸ CULTRARO 2000.

⁶²⁹ CALOI 2009.

⁶³⁰ BONACASA 1969, 46 fig. 35; LEVI 1976, 750-751, fig. 1207; LEVI, CARINCI 1988, 55; FOSTER 1982, 6, 55.

⁶³¹ TODARO 2019a, 194-198.

⁶³² XANTHOUDIDES 1924, 59 n. 5137, pl. XXXV.

⁶³³ MOMIGLIANO 2007, 97-99, fig. 3.9:5.

Jug **193** displays a distinctive decorative scheme. It features areas with pronounced polygonal ridges covered in clayey slip, along with irregularly arranged Dark-on-Light painted patterns on the rest of the vessel. Below the neck, the frontal wall exhibits three concentric hemispherical lines, while the side walls display a round panel filled with a squared pattern. The jug has a globular profile with a raised spout, a vertical loop handle, and two small handles resembling lugs on each side of the neck. Although no direct comparisons exist, its decorative scheme bears resemblance to another jug discovered in the 1904 excavations in *Camerette* 1-10 (**92**).⁶³⁴ This vessel is adorned with protuberances and Dark-on-Light painted motifs, but it has a shorter spout and lacks side handles, which are characteristic of early pottery styles. Additional potential parallels can be found in the pottery of phase VIII A in Phaistos (EM III early),⁶³⁵ where the prominent relief decoration is primarily seen in the *tholos* tombs cemeteries of south-central Crete. A similar decoration can also be observed on a wide-mouthed jug discovered outside the *tholos* tombs of Koumasa (MM I)⁶³⁶ and on another jug from the area surrounding the *tholos* tombs of Drakones.⁶³⁷ This latter was found alongside other relief-decorated jugs, which were attributed to the "Drakones style" and grouped by Zois,⁶³⁸ along with the barnacle ware, in the so-called "Φάσις Δρακοτών." According to Zois, this style represented a transitional phase between the Prepalatial and Protopalatial periods, in which he also associated the pottery from the Late Prepalatial areas of the Ayia Triada necropolis, naming it "Φάσις Δρακοτών-Αγία Τριάδα."⁶³⁹ Vaguely similar relief patterns can also be identified on a jug with polychrome decoration from the settlement of Kalathanià⁶⁴⁰ and on a polychrome sherd from the deposit of the North Quarter of the city in Knossos (MM IA).⁶⁴¹

Another barnacle jug (**220**) features a distinct decoration characterized by pronounced polygonal ridges on the upper half. The remaining surface showcases dark dots and Dark-on-Light linear motifs. This particular pattern is commonly found in the MM IB Crete⁶⁴² and bears resemblance to several examples discovered in Phaistos, particularly in the middle terrace deposits.⁶⁴³ Similar large-sized jugs have been excavated in the settlement of Kalathanià (MM I-II),⁶⁴⁴ and further

⁶³⁴ BANTI 1933, no. 316; BORDA 1946, no. 35, pl. VII no. 4.

⁶³⁵ TODARO 2019a, 185-186

⁶³⁶ XANTHOUIDES 1924, 41-45 no. 4982, pl. XXX.

⁶³⁷ XANTHOUIDES 1924, 77 no. 4956, pl. XLI.

⁶³⁸ ZOIS 1966, 76-77.

⁶³⁹ TODARO 2019a, 193-194 ; ZOIS 1965, 72-75, 82-86 ; ZOIS 1968.

⁶⁴⁰ XANTHOUIDES 1924, 85 no. 5696, pl. XLV.

⁶⁴¹ MOMIGLIANO 1991, 184 nos. 40 a-b, pl. 27, 31.

⁶⁴² CALOI 2009.

⁶⁴³ CALOI 2013, 100, no. 219, pl. XVIII.

⁶⁴⁴ XANTHOUIDES 1924, 85 n. 5697, pl. XLV.

parallels can be observed in the ceramic assemblages of Kommos⁶⁴⁵ and the Kamares cave.⁶⁴⁶ An additional jug, only partially preserved with two fragments of the upper body, exhibits parallel rows of protrusions (271) and a faded dark slip. Comparisons for this vessel can be made with certain pottery fragments discovered in Patrikies,⁶⁴⁷ although the majority of similar jugs were unearthed in Drakones and are attributed by Zois to the "Φάσις Δρακοτών."⁶⁴⁸

The other catalogued barbotine jugs feature a combination of various types of decoration, including barnacle patterns, protuberances, crinkled ridges on walls and handles, and prickles on the rim (31, 33, 35, 41, 42, 43, 44, 45, 47, 49, 50, 57, 58, 79, 81, 82, 83, 84, 85, 86, 87, 88, 89, 91, 92, 93, 94). These vessels were discovered in the *Camerette* 1-10 and are either intact or completely reconstructed. Most of them (33, 35, 39, 47, 49, 50, 79, 81, 82, 83, 87, 90, 91, 93, 94) possess prickles on the rim and two small vertical side handles situated on the neck, which are decorated with protuberances or polygonal ridges. Only jugs 33 and 92 potentially had lugs instead of side handles. The decoration with protuberances covers the upper half of the vessels and exhibits diverse arrangements. This includes parallel lines on the belly (47, 85, 86, 87), which are also combined with triangular panels on the walls (58), circular lines (92), and large areas covering the entire upper half (33, 35, 39, 49, 50, 82, 90, 94). In some cases, these areas are interspersed with plain semicircles (41, 42, 44, 79, 89), discs (81), or lines (83, 84, 88, 90, 91). The remaining surface of the jugs features various painted decorations, such as Dark-on-Light (39, 42, 49, 50, 91, 92, 94), Light-on-Dark (58, 41, 47, 57, 94), polychrome (35, 44, 79, 81), and Dark or Red coat (33, 80, 82, 83, 84, 85, 86, 87, 88, 89). These barbotine decorative schemes were prevalent in south-central Crete during the Protopalatial period.⁶⁴⁹ As a result, most of the examined vessels exhibit direct comparisons with the jugs found in the MM IB ceramic assemblages of Phaistos,⁶⁵⁰ as well as with some of the recent findings from Patrikies⁶⁵¹ and the MM IB and MM II contexts in Kommos.⁶⁵² Moreover, similar decorative patterns have also been identified in the pottery from the *tholos* tombs necropolises areas

⁶⁴⁵ BETANCOURT 1990, nos. 58, 68-71, 73-74, 92-94, 856-958, pl. 3-5, 54 ; VAN DE MOORTELE 2006, 277 nos. X/8-X/9, pl. 3.1.

⁶⁴⁶ DAWKINS, LAISTNER 1913, pl. VIIa.

⁶⁴⁷ LEVI 1976, 750-751, fig. 1205.

⁶⁴⁸ ZOIS 1965, pl. 108.

⁶⁴⁹ BETANCOURT 1985, pl. 7e.

⁶⁵⁰ CALOI 2009 nos. F871, F2169, 5293, F5516, F5398, F5898, fig. 5 e-f, 10 a-b, 10k-l, 11 a-b, 11 i-j ; 2013, 100-102, nos. 206-218, 220, 226, 265, 553, pl. XVII-XVIII ; LEVI 1976, pl. 25, 91.

⁶⁵¹ BONACASA 1969; LEVI 1976, 747-756, fig. 1207, pl. 23. XANTHOUDIDES 1924, 43 no. 4973, pl. V ; *Pl.*

⁶⁵² VAN DE MOORTELE 2006, 313 no. Jg/4, pl. 3.9.

of south-central Crete, including the AB area in Koumasa (EM II-MM I), *tholos* II at Portì (MM I), burials outside the *tholos* tombs of Drakones (MM I), and the settlement of Kalathianà (MM I).⁶⁵³

Three jugs (**42, 47, 90**) exhibit similarities with the ceramic assemblages of the Phaistian phase X (MM IA),⁶⁵⁴ while also displaying typical features of MM IB products. These features include prickles on the rim, barnacle decoration with accentuated polygonal ridges on the upper half of the body, and one vessel (**90**) featuring two small side handles on the neck. Jug **92**, on the other hand, showcases a distinct barbotine decoration consisting of five circles of protuberances on the shoulder. These circles are separated by pairs of dark-painted parallel oblique lines that connect to dark lines on the relief panel's base and the neck, enclosing a row of small dots. This vessel loosely resembles a jug discovered in a MM IB context in Phaistos,⁶⁵⁵ and the decorative scheme, with geometrically arranged protuberances and linear Dark-on-Light motifs, recalls vessel **193** found in the *Camerette* area. Two vessels (**43, 80**) display an additional type of barbotine decoration known as crinkled ridges. On one specimen (**80**), the crinkled ridges form spirals on the upper half of the vessel and are combined with prickles on the rim and protuberances on the side handles. On the other one (**43**), the crinkled ridges diagonally traverse the entire surface of the vessel. This barbotine decoration was commonly observed during the Protopalatial, with several parallels identified in nearby Phaistos.⁶⁵⁶

Four catalogued jugs (**45, 502, 503, 504**) display distinct relief and incised decorations that do not belong to the barbotine style and can be dated back to the Late Prepalatial. Three of these jugs (**45, 502, 503**) feature globular profiles, wide necks, and vertical loop handles. They have parallel corded ribs that diagonally traverse the surface from the neck attachment to the base. Additionally, two of them (**45, 503**) have horizontal incised lines cutting across the relief bands. While two jugs bear a Dark-on-Light decoration throughout the body, the other exhibits a fugitive Light-on-Dark pattern (**502**). This last decoration style was observed in several sites in south-central Crete during the MM IA.⁶⁵⁷ The jugs featuring this decoration were considered characteristic of the Late Prepalatial phase of the *tholos* tombs necropolis of Drakones and became known as the "Drakones style."⁶⁵⁸ Consequently, they serve as a reference point to define the transitional phase between the Late Prepalatial and the early Protopalatial periods, dating to the MM IA.⁶⁵⁹ The remaining two jugs (**45, 503**) are contemporary with the Drakones style jugs. Although their decoration is more unique, they

⁶⁵³ XANTHOUDIDES 1924, nos. 4105, 4971, 41 no. 4152, 59 no. 5137, 77 no. 4956, 85 nos. 5696-5697, pl. V, XXIXa, XXXV, XLV; ZOIS 1965, 102, pl. 10δ.

⁶⁵⁴ TODARO 2019a, 47, 196-197, fig. 1.29b, 1.46d.

⁶⁵⁵ LEVI 1976, pl. 91a.

⁶⁵⁶ CALOI 2013, 102.

⁶⁵⁷ TODARO 2019a, 159, 197, 3.11a.

⁶⁵⁸ XANTHOUDIDES 1924, 59 no. 5075, 77 nos. 4953, 4955, pl. XLI, XXXV.

⁶⁵⁹ ZOIS 1969, 65-67.

share similarities with the ceramic assemblages of phase X in Phaistos⁶⁶⁰ and Patrikies,⁶⁶¹ as well as with fragmentary jugs from a MM IA context in Kommos.⁶⁶² A notable specimen is jug **504**. The upper half of this vessel is adorned with five engraved triangles featuring a curvilinear profile, filled with incised dots. The surface exhibits Dark-on-Light decorative motifs, including double bands along the perimeters of the triangles and around the main sections of the jug, with squared patterns in between the triangles. While the use of incised dots in decoration is widely documented on cups and side-spouted jars from Patrikies,⁶⁶³ it is less common on jugs. The use of punctuation on jugs is documented in Phaistos during the Late Prepalatial period, specifically in phase VIIIA corresponding to the EM III early.⁶⁶⁴

4.4.7.2 Juglets

I have catalogued two types of juglets: 5 askoid (**46, 60, 61, 62, 95**) and 4 globular (**505, 506, 507, 508**). They were found respectively in the *Camerette* 1-10 and the Deposit of the *Camerette*, dating the first to the MM IB and the second to the Late Prepalatial. The first ones are a maximum of 10 cm tall and have asymmetrical low-bellied profiles, wide short necks, and brief spouts, with a vertical loop handle opposite to them. They are made of semi-fine yellowish gritty fabric, which is smoothed and covered with clayey slip on the surface, while the base is roughened. Except for one specimen (**95**) with vertical Dark-on-Light bands running from the attachment of the neck to the base, the others are either dark or red coated. Possible over-painted white decoration could have faded away. Similar askoid juglets were documented in the MM IB pottery assemblages of Phaistos,⁶⁶⁵ as well as in room A at Lebena⁶⁶⁶ and in the area AB in Koumasa.⁶⁶⁷

The other four juglets (**505, 506, 507, 508**) are smaller, approximately 5 cm tall, except for **508** which reaches 9 cm. They have a globular-ovoid profile with a wide short neck and a raised spout, along with a vertical loop handle. The vessels are made of semi-fine granular and gritty fabric, which is smoothed and covered with clayey slip on the surface; the upper part is finer. One vessel appears undecorated (**505**), while the others are either red or dark coated. The juglets show the closest

⁶⁶⁰ TODARO 2019a, 159, 196, fig. 1.24d, 3.11d, 4.17.

⁶⁶¹ LEVI 1976, 752-753, fig. 1204, 1206.

⁶⁶² BETANCOURT 1990, 145 no. 963, fig. 44, pl. 54; VAN DE MOORTELT 2006, 281 no. A/6, pl. 3.9.

⁶⁶³ BONACASA 1969, 44 fig. 33; LEVI 1976, 752-753, fig. 1204-1205.

⁶⁶⁴ TODARO 2019a, 186.

⁶⁶⁵ CALOI 2013, no. 265; LEVI 1976, pl. 25, 90h; LEVI, CARINCI 1988, 85-87, pl. 41.

⁶⁶⁶ ALEXIOU, WARREN 2004, 159 no. 15.

⁶⁶⁷ XANTHOUIDES 1924, 41 no. 4152, pl. XXIXa.

comparisons in the phases IX and X of Phaistos (EM III late, MM IA),⁶⁶⁸ as well as in the neighboring Late Prepalatial site of Patrikies⁶⁶⁹ and in room AN at Lebena.⁶⁷⁰

4.4.8 Jars, Amphorae, *Amphoriskoi*

Considering the large-sized storage vessels crafted with semi-coarse fabric, I have catalogued 2 jars (**509, 510**) and 3 amphorae (**105, 106, 511**). These vessels, although fragmentary, were primarily uncovered in the Deposit of the *Camerette*. Additionally, 6 semi-fine *amphoriskoi* (**29, 30, 31, 32, 96, 97**) from the *Camerette* 1-10 should be included in this category.

4.4.8.1 Jars

Two fragmentary jars with preserved rims (**509, 510**) were excavated from the Deposit of the *Camerette*. These vessels are formed with semi-coarse granular pinkish fabric, which is smoothed and coated with a clayey slip on the outer surface. One specimen (**509**) features a flat everted rim and distinct inner surface, with flaring walls towards the shoulder. Dark-on-Light decorative motifs adorn the outer surface, and comparisons can be drawn with pottery from MM IB contexts in Phaistos.⁶⁷¹ In contrast, the other jar (**510**) possesses a straight round rim and two Dark-on-Light painted bands on and below the rim. Consequently, it exhibits parallels with the ceramic assemblages of the Phaistian Phase VII, corresponding to the EM II.⁶⁷²

4.4.8.2 Amphorae

The lower halves of three amphorae (**105, 106, 511**) have been catalogued. The vessels feature circular bases and flaring walls and are formed with semi-coarse fabric that has been smoothed and coated with a clayey slip on the outside, except for the roughened base. One specimen (**106**) displays Dark-on-Light decoration, while the others appear undecorated. Additionally, the amphorae discovered in the *Camerette* area (**105, 106**) exhibit signs of burning on the inner base, suggesting their potential use as braziers. Similar vessels were also found in the ceramic assemblages of Phases IX and X (EM III late, MM IA) in Phaistos.⁶⁷³

⁶⁶⁸ LEVI 1976, no. 16B, 16K; LEVI, CARINCI 1988, 55, fig. 16; TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17.

⁶⁶⁹ BONACASA 1969, 38 no. 3445.

⁶⁷⁰ ALEXIOU, WARREN 2004, 168 no. 110.

⁶⁷¹ CALOI 2013, 239 no. 800.

⁶⁷² TODARO 2019a, 179-183.

⁶⁷³ TODARO 2019a, 189-190, 194-198.

4.4.8.3 Amphoriskoi

Six intact or fully restored *amphoriskoi* (**29, 30, 31, 32, 96, 97**) were discovered in the *Camerette* 1-10. These vessels feature ovoid globular profiles, with the maximum diameter located at 2/3 of the height. The neck is wide, and the rim either forms irregular mouths (**29, 30, 31, 32**) or is deformed to create two opposite spouts (**96, 97**). The handles exhibit various configurations: four are horizontally positioned (**29, 30, 31, 32**), one is vertically oriented (**97**), and one has a combination of a handle opposite to the main spout and two smaller handles on each side of the rim (**96**). The *amphoriskoi* are crafted with semi-fine gritty fabric, smoothed, and covered with clayey slip on the outer surface and inner rim, while the base remains roughened. Two specimens (**32, 97**) also display finger-pinched impressions on the lower outer surface. Except for one vessel coated in a dark color (**96**) and one specimen with Light-on-Dark decoration (**97**), the remaining *amphoriskoi* feature Dark-on-Light patterns (**29, 30, 31, 96**). They consist of geometric linear schemes, with one vessel with panels adorned with curvilinear squares filled with dots on the shoulder (**29**).

The *amphoriskoi* exhibit similarities with the ceramic assemblages of neighboring sites dating between the EM II and MM IIA. Vessel **95** finds parallels in the pottery from Knossos (EM IIA).⁶⁷⁴ On the other hand, **29** and **32** are comparable to pottery found in the necropolises of south-central Crete, particularly the cemetery of Vorou⁶⁷⁵ and tombs II and II α at Gerokampos in Lebena.⁶⁷⁶ Three other *amphoriskoi* (**31, 96, 97**) show resemblances to pottery from nearby sites associated with the Protopalatial, with parallels found in the ceramic assemblages of Phaistos⁶⁷⁷ and Vorou,⁶⁷⁸ dated between the MM IB and MM IIA.

4. 4. 9 Pithoi, Pitharakia

Within the examined ceramic assemblage, the *pithos* ware is represented by five fragmentary catalogued vessels. They have been categorized into *pitharakia* (**195, 254, 512, 513**) and a *pithos* (**64**), based on their dimensions and decorations.

Four *pitharakia* were discovered in the *Camerette* area and the Deposit of the *Camerette*, dating to the Late Prepalatial period. Each vessel exhibits distinct shapes and characteristics. One

⁶⁷⁴ CADOGAN, HOOD 2011, 263 no. 1295, pl. 56.

⁶⁷⁵ MARINATOS 1929, 115 no. 8, fig. 9-10.

⁶⁷⁶ ALEXIOU, WARREN 2004, 62 no. 2, 174-175 no. 2, pl. 31A, 154C.

⁶⁷⁷ LEVI 1976, pl. 70i; LEVI, CARINCI 1988, pl. 18b, 20h.

⁶⁷⁸ MARINATOS 1931, fig. 26.

specimen (195) features a protruding handle and a relief corded rib adorned with incised parallel oblique dashes below the round and horizontally flat outer rim. The vessel is formed with semi-coarse gritty fabric, displaying a coarse surface with a yellowish-brown color, and burning traces on the rim. It finds comparisons in the ceramic assemblages of phase X in Phaistos (MM IA).⁶⁷⁹ Another *pitharaki* (254) displays an ovoid profile with a thick flat rim that is distinct on the outside. It possesses a small-sized vertical loop handle positioned between the maximum diameter and the rim. Two relief rope bands with incised oblique traits are located below the handle. This vessel is crafted with semi-fine granular fabric, smoothed, and adorned with a linear Light-on-Dark decorative pattern combined with the relief elements. It exhibits parallels in the pottery from Phaistian phases IX and X (EM III late, MM IA),⁶⁸⁰ as well as in Patrikies⁶⁸¹ and tomb IIα in Lebena.⁶⁸² The remaining two fragmentary *pitharakia* (512, 513) were unearthed in the Deposit of the *Camerette*. They possess an ovoid profile with tapered walls, an inverted rim, and an oval mouth that is distinct on the outside. Both vessels are formed with semi-coarse granular and gritty fabric, which is smoothed and covered with a clayey slip on the outer surface. One specimen (512) showcases two round protuberances below the rim, a pronounced finger-pinched impression between them, four small-sized protruding conical lugs, and a horizontal band with acute-angled incisions. A fugitive Light-on-Dark decoration is painted on the surface. This vessel bears resemblance to other examples from Phase X in Phaistos⁶⁸³ and Middle Minoan specimens found across the island.⁶⁸⁴ Another *pitharaki* (513) exhibits two corded ribs with oblique incised traits and alternating horizontal chevrons below the rim. Traces of a round protuberance can be found below the rim, and a Light-on-Dark decorative pattern is applied to the relief decoration. This specimen finds parallels in the MM IA ceramic assemblages of Kommos,⁶⁸⁵ as well as in the RRS Fill Knossos⁶⁸⁶ and among Prepalatial and MM products of southern Crete.⁶⁸⁷

In contrast, the *pithos* (64) discovered in the *Camerette* 1-10 has been completely restored. This vessel features an ovoid profile with four vertical loop handles positioned on the shoulder and a wide, flat, everted rim. The outer surface is smoothed and covered with a clayey slip. The decoration of the *pithos* consists of barnacle/polygonal ridges located on the upper half of the vessel, covered with a thick yellowish slip. Additionally, plain circles are drawn among the ridges and around the attachments of the handles. The remaining areas of the vessel are adorned with a polychrome painted

⁶⁷⁹ TODARO 2019a, 121, fig. 2.20.

⁶⁸⁰ TODARO 2019a, 186-187, 189-190, fig. 4.11, 4.13.

⁶⁸¹ BONACASA 1969.

⁶⁸² ALEXIOU, WARREN 2004, 149 no. 62.

⁶⁸³ TODARO 2019a, fig. 2.20.

⁶⁸⁴ CHRISTAKIS 2005, 9 no. 21, 28-29 no. 50.

⁶⁸⁵ BETANCOURT 1990, 72 no. 126.

⁶⁸⁶ MOMIGLIANO 2007, 97, 99 fig. 3.15, 3.17.

⁶⁸⁷ CHRISTAKIS 2005, 9 nos. 19-21, 26 no. 27.

motif. This *pithos* exhibits similarities with Protopalatial contexts found in neighboring sites, specifically in Phaistos⁶⁸⁸ and in the *tholos* tombs necropolis of Vorou.⁶⁸⁹

4. 4. 10 Trays, Offering Tables

Four fragmentary vessels (**63**, **150**, **221**, **533**) have been catalogued as offering tables and trays. These vessels can be partly distinguished and defined,⁶⁹⁰ particularly when they are not entirely preserved. With the exception of one specimen (**150**) from the MM IA, they all date back to the MM IB.

Vessel **63**, recovered from the *Camerette* 1-10, is the only one that has been almost completely restored. It exhibits an irregular rectangular profile with a flat base and rounded corners. The straight rim protrudes towards the inside. The vessel is crafted from semi-coarse gritty fabric, which is smoothed on the surface, except for the roughened outer base. It is adorned with Light-on-Dark geometric motifs, which have partly faded away. Possible traces of burning are visible on the upper surface. The specimen finds its closest comparisons in the MM IB Phaistian contexts, specifically the middle terrace deposits.⁶⁹¹ A fragmentary squat wide tray (**150**), preserved in one sherd, features a slightly concave base with a round and flat rim. It is formed from semi-fine granular gritty fabric, which is smoothed on the surface. The specimen showcases a polychrome geometric decoration and bears comparisons to the Phaistian phase X (MM IA) pottery.⁶⁹² Another fragmentary specimen (**221**), preserved in one sherd, has an irregular rectangular profile and a squared rim. It is crafted from gritty semi-fine fabric, smoothed on the surface, and features a red slip. The vessel exhibits parallels with pottery from the lower level of the Central Court in Phaistos,⁶⁹³ an area that likely belonged to a house. A fragment of a similar large-sized offering table with a deep red wash was found in a MM I-II context at the settlement of Kalathianà.⁶⁹⁴ The remaining fragmentary specimen (**533**) differs in its disc-shaped profile with convex walls and a round rim. The preserved attachment of an oval foot is also visible. It is formed from granular and friable semi-coarse fabric, roughly smoothed on the outside, and covered with a dark slip on the upper portion. The most direct comparison for this vessel is found among the pottery from the necropolis of Portì,⁶⁹⁵ which dates back to the MM I. However,

⁶⁸⁸ CALOI 2013, 129-130; LEVI, CARINCI 1988, 6-7.

⁶⁸⁹ MARINATOS 1931, fig. 16.

⁶⁹⁰ MUHLY 1981.

⁶⁹¹ CALOI 2013, 122 nos. 479-480.

⁶⁹² TODARO 2019a, 194-198, fig. 4.17.

⁶⁹³ LEVI 1976, pl. 165d; LEVI, CARINCI 1988, 269, pl. 115 g-h.

⁶⁹⁴ XANTHOUIDES 1924, 86 no. 5720, pl. XLV.

⁶⁹⁵ XANTHOUIDES 1924, 63-63 no. 5074, pl. XXXVII.

similar footed offering tables and trays have also been discovered in the Protopalatial layers of Phaistos.⁶⁹⁶

4. 4. 11 Cooking vessels

I have catalogued 17 vessels as cooking vessels, which accounts for 3% of the examined pottery. They belong to various types: 4 milk jugs (**27, 151, 152, 515**), 5 cooking jars (**26, 516, 517, 518, 519**), and 8 baking plates (**196, 197, 198, 199, 200, 273, 520, 521**).

4.4.11.1 Milk jugs

The four milk jugs (**27, 151, 152, 515**) exhibit distinct characteristics. Two fragmentary specimens (**151, 152**) were found in the same layer, Unit 55, of the *Camerette* area. They possess a globular profile with a simple side-spout on the elliptical mouth and a vertical loop handle. These vessels are made of semi-fine granular and gritty fabric, roughly smoothed and covered with clayey slip. Both show signs of burning on the outer surface. While the preliminary reports attributed these vessels to the MM IA,⁶⁹⁷ similar milk jugs, although misfired, were discovered during excavations in layers 1212 and 1215 of the *Casa a Sud della Rampa* in Phaistos, dated by Todaro to phase VIII B (EM III middle).⁶⁹⁸

The other two specimens (**27, 515**) have been almost entirely restored. One (**27**) displays a globular round profile with a distinct base, a vertical wide strap handle, a round rim forming an ellipsoidal mouth, and a frontal spout. It is made of semi-fine granular fabric, coarser on the base and handle, with a smoothed surface covered by reddish-yellow slip. This vessel can be compared to MM IB pottery found in the middle terrace and rooms CIII and IL of Phaistos.⁶⁹⁹ A contemporaneous fragmentary milk jug (**515**) was recovered from the Deposit of the *Camerette*. It features an ovoid profile and possibly had a trilobate spout. The vessel is formed of semi-coarse granular fabric, roughly smoothed on the surface, displaying traces of burning. It finds comparisons in the MM IB contexts of Phaistos.⁷⁰⁰

4.4.11.2 Cooking jars

⁶⁹⁶ LEVI, CARINCI 1988, pl. 14 s-t, 116 a-b.

⁶⁹⁷ CARINCI 2004; LA ROSA 2013, 198.

⁶⁹⁸ LA ROSA 2002, 693 no. F 7898, fig. 558; TODARO 2019a, 207-224, fig. 1.65.

⁶⁹⁹ CALOI 2013, 124; LEVI, CARINCI 1988, pl. 93 a, b, d.

⁷⁰⁰ CALOI 2013, 124; CARINCI 2004; 124; LEVI, CARINCI 1988, pl. 93 f-i.

Five fragmentary vessels have been catalogued as cooking jars (**26, 516, 517, 518, 519**), with one originating from the *Camerette* 1-10 and the others from the Deposit of the *Camerette*. These vessels are formed from semi-coarse reddish or dusky-red gritty fabric, roughly smoothed on the surface, and in one case, covered with clayey slip (**519**).

Vessel **26** exhibits an ovoid stamnos-like profile with thick walls and a raised rim, displaying noticeable signs of burning on the surface. Similar vessels have been identified in the pottery from rooms LXXVI and LXXXIV of the First Palace in Phaistos⁷⁰¹ and at Kommos,⁷⁰² suggesting a dating range between the MM IB and the MM II. The cooking jars from the Deposit of the *Camerette* share an ovoid profile with raised and recessed rims (**516, 518**) or slightly everted rims (**517, 519**). One specimen, however, is smaller in size compared to the others (**518**). These vessels find comparisons in the pottery assemblages from the middle terrace of Phaistos,⁷⁰³ as well as in the ceramic assemblages of the MM IB from the same site.⁷⁰⁴

4.4.11.3 Baking plates

A significant portion of the cooking vessels consists of pieces of the so-called baking plates or cooking dishes (**196, 197, 198, 199, 200, 273, 520, 521**), most of which could not be catalogued.⁷⁰⁵ These are large, open shallow bowls, typically ranging from 40 to 60 cm in diameter, featuring thin walls and bottoms. The rim is straight and upturned over most of the body, with a spout located on one side. The overall shape of the vessel is irregularly elliptical. Due to their size and fragility, complete preservation is rare, and they often exhibit traces of burning. Baking plates are widely believed to have been utilized for cooking purposes. All the specimens in question are crafted from coarse reddish-brown fabric with purplish-red or purplish-brown slip on the inner surface, while the exterior is roughened.

They can be classified into two main types, originally defined based on Prepalatial examples identified in Myrtos.⁷⁰⁶ The first type features an incurving underside, a thickened rim, and a projecting ridge, while the second type, referred to as the shallow bowl type, exhibits a thick rim, flaring walls, and a flat base. Within the Late Prepalatial necropolis of Ayia Triada, four specimens showcase incurving underside profiles and projecting ridges (**196, 198, 200, 521**), while four others display flat bases and thick rims (**197, 199, 273, 520**), representing the shallow bowl type. Baking

⁷⁰¹ LEVI, CARINCI 1988, pl. 16 m-n, 17 e-f.

⁷⁰² VAN DE MOORTELE 2006, 282, no. A/9.

⁷⁰³ CALOI 2013, 125.

⁷⁰⁴ LEVI 1976, pl. 20f; LEVI, CARINCI 1988, 33-34, 37-38, pl. 16.

⁷⁰⁵ BETANCOURT 1980, 5-7 ; VAN DE MOORTELE 2006, 341-342 ; WARREN 1972a, 111.

⁷⁰⁶ WARREN 1972a, 111.

plates have been discovered extensively in numerous Minoan sites, allowing for the identification of parallels in several pottery assemblages. Notably, these parallels can be observed in the second period of Myrtos,⁷⁰⁷ particularly with regards to vessel **196**, as well as in the Construction Fills of Building AA at Kommos.⁷⁰⁸ Additionally, some specimens (**197**, **198**, **199**, **200**) find comparisons in the pottery from the middle terrace deposits of Phaistos,⁷⁰⁹ broadly dating between the MM IB and the MM IIB.⁷¹⁰

4.4.12 Specialized Vessels, Clay objects

4.4.12.1 Specialized vessels

Two fragmentary specialized vessels were discovered in the Deposit of the *Camerette* (**394**, **514**). One of them (**394**) has been extensively restored and identified as a sauceboat.⁷¹¹ Additional fragments possibly belonging to this vessel type were identified within the examined pottery assemblage.⁷¹² It features an ovoid profile, partially deformed, and a ring foot base. The ellipsoidal mouth of the sauceboat has a reconstructed open spout with a round rim and is accompanied by a strap handle located opposite it. Two oval lugs are below the rim. The vessel is made of semi-fine granular yellowish fabric, although the foot, upper part, and handle are of finer quality. The surface is smoothed and covered with red paint, except for the inner base and rim. The distinct profile and decoration of the sauceboat resemble vessels commonly found in the Early Bronze Age Cyclades and other Aegean sites. The closest comparisons to the Ayia Triada specimen were identified in a similar vessel discovered in Trench A/Δ/III near *tholos* A in Moni Odigitria,⁷¹³ dating to the EM IIB. Another parallel was found in Structure 16 in Petras, a deposit below Room 4 of House Tomb 3,⁷¹⁴ attributed to the EM IIA. Fragmentary sauceboats were also uncovered in the caves of Platyvola⁷¹⁵ and Lera⁷¹⁶ on the western side of Crete. However, these differ from the Ayia Triada specimen and were considered either as local imitations of Cycladic models or as imported items. Sherds of Early

⁷⁰⁷ WARREN 1972a, P105, P117.

⁷⁰⁸ **197** finds comparison with Dc/2 b, **198** with Dc/2 a, **199** with Jc/2, **200** with Jf/11; VAN DE MOORTELE 2006, pl. 3.11.

⁷⁰⁹ CALOI 2013, 127.

⁷¹⁰ CALOI 2013, 127; VAN DE MOORTELE 2006, pl. 3.11; WARREN 1972a, 111-113.

⁷¹¹ DE GREGORIO 2019a.

⁷¹² LA ROSA 2013, 217-218.

⁷¹³ BRANIGAN, CAMPBELL-GREEN 2010, 95, P127.

⁷¹⁴ TSIPOPOULOU 2017, 74-75, fig. 25 H.

⁷¹⁵ BETANCOURT 1985, 38-39; FAURE 1962, 44; PROTOPAPADAKI 2017, 443, 445, fig. 28, 31-32; TZEDAKIS 1966, 428; 1967, 505; 1968, 415-416, pl. 376 β, γ; 1984, 6, pl. I, 3; WILSON 1984, 303-304.

⁷¹⁶ FAURE 1962, 46-47; GUEST-PAPAMANOLI, LAMBRAKI 1976

Cycladic (EC) and Early Helladic (EH) sauceboats were also found in Knossos,⁷¹⁷ particularly in the West Court House and in an EM IIA pottery assemblage at Poros.⁷¹⁸ The former were regarded as local reproductions, while the latter were considered Urfirnis products. The Ayia Triada sauceboat bears some resemblance to Early Helladic II specimens, specifically the Urfirnis artifacts, but it also shares similarities with local ceramic production. It has parallels with two vessels from southern Crete: a Vasiliki ware bowl from room 91 in Myrtyos,⁷¹⁹ dating to Period II of the settlement (EM IIB), and a miniature vessel discovered in the EM II levels of the Archanes necropolis.⁷²⁰ Additionally, a unique artifact from Room 35 of the Palace of Phaistos⁷²¹ provides further comparison—a polychrome spouted cup with lugs on each side of the rim, a loop vertical handle opposite the spout, and a ring-footed base. Currently, the Phaistos vessel has no direct comparisons, and it was initially dated to the MM IB. However, Todaro associated it with some sherds from nearby areas of the Palace and attributed them to phase X (MM IA).⁷²² Thus, based on these possible comparisons, the Ayia Triada sauceboat could be considered a local evolution of Cretan reproductions of off-island prototypes, reflecting a combination of external influences and Cretan tradition.⁷²³

The other specialized vessel (**514**) is a fragment of a vessel with horns, specifically one of its conical protuberances, known as "horns," which is preserved along with its attachments to the rest of the body. This type of vessel was a typical product of Late Prepalatial south-central Crete and is mostly found in necropolises. Its exact function remains unclear but is possibly related to ceremonial purposes.⁷²⁴ The vessel was formed using semi-coarse gritty reddish fabric and has a smoothed outer surface, with no holes or openings. Numerous parallels to this specimen can be found in south-central Crete. In Phaistos,⁷²⁵ various fragments of vessels with horns were discovered in the pottery assemblages from the first phase of Palace, but vessels with horns were primarily associated with *tholos* tomb necropolises. Within this context, the closest comparisons can be drawn to the specimens from the settlement of Kalathianà,⁷²⁶ which not only resemble the Ayia Triada vessel in terms of shape but also exhibit similar dimensions. Based on these findings, it is plausible to date the examined vessel with horns (**514**) to the later stages of the Late Prepalatial, specifically the MM IA.

⁷¹⁷ WARREN 1972a, fig. 7, 8; 1999, 72, 231; 2007, 69–70.

⁷¹⁸ DAY, DIMOPOULOU-RETHEMIOTAKI, WILSON 2004, 72, fig. 4.2 m.

⁷¹⁹ WARREN 1972a, P313, 122, fig. 59, pl. 44D.

⁷²⁰ SAKELLARAKIS, SAKELLARAKIS 1972, pl. B, 2.

⁷²¹ PERNIER 1935, 134, fig. 59, 8.

⁷²² TODARO 2013a, 82–83, 210–211, fig. 27b.

⁷²³ DE GREGORIO 2019a.

⁷²⁴ LEVI, CARINCI 1988, 256-257.

⁷²⁵ LEVI, CARINCI 1988, 256-257.

⁷²⁶ XANTHOUIDES 1924, 85-86 nos. 5703-5704, pl. XLV.

4.4.12.2 Clay objects

Two similar clay objects (**201, 522**) were uncovered in different areas: one in the *Camerette* area and the other in the Deposit of the *Camerette*. These objects have a cylindrical profile, slightly everted on one side, with a simple round rim on one edge and lateral cuts on the sides. While **201** was restored from four pieces, **522** is a single sherd. They are formed with semi-fine yellowish clay, which is smoothed and covered with clayey slip on the surface. Light finger-pinched impressions can be observed on the inner walls. Both specimens are decorated with Dark-on-Light painted parallel bands on the outer surface.

These artifacts have been subject to various interpretations. The cylindrical profile suggests a resemblance to pipes, but the slightly truncated-cone shape of the upper portion and the Dark-on-Light decoration may indicate their association with stands. A similar item with Dark-on-Light decoration was discovered in room η at Chalara,⁷²⁷ dated by Levi to phase Ib, corresponding to MM IIA. Due to its cylindrical shape, which slightly narrows at the upper part, it has also been interpreted as either a pipe or a stand. Another comparable artifact was found in room ε at Haghia Photini,⁷²⁸ also dated to the same period. Clay tubes have been found in various areas of Phaistos,⁷²⁹ although not all of them can be compared to the examined objects. In the western area of the Phaistos Palace,⁷³⁰ two clay tubes were discovered and dated between MM IB and MM IIB. One of them displays traces of red paint on the inner surface, while the other has a flared truncated cone profile. Thus, the two cylindrical clay objects from Ayia Triada can be broadly dated between the MM IB and the MM II.

4.5 POTTERY OF OTHER PERIODS

Even though the current project focuses on the Late Prepalatial and early Protopalatial contexts of the Ayia Triada necropolis, I have briefly reported the data regarding the pottery dated to earlier and later periods⁷³¹ that was uncovered during the excavations. However, due to the documentation methods used, exact data is available only for the 1997-1999 research.⁷³²

The earlier and later pottery corresponds to 14.5% of the analyzed materials, specifically 14% in the *Camerette* 1-10, 19% in the *Camerette* area, and 8% in the Deposit of the *Camerette*. No precise

⁷²⁷ LEVI 1976, 665 no. F 3561, pl. 164i.

⁷²⁸ LEVI 1976, 646 no. F 1629, pl. 164b.

⁷²⁹ LEVI, CARINCI 1988, 276.

⁷³⁰ CALOI 2013, 258, 262 nos. SF 6-7, 56, pl. XLI-XLII.

⁷³¹ BALDACCI forthcoming; TODARO forthcoming

⁷³² LA ROSA 2013; TODARO 2003.

data is available for Trench X. These sherds are either intrusive from other nearby layers or they indicate the exploitation of the area over time, demonstrating the continuous occupation of the hillside. I have subdivided them into three categories based on chronology: the earlier pottery from the EM I-II, the MM II-III and LM sherds, and the artifacts from historical times, which date after the end of the Late Minoan.

4. 5. 1 Early Minoan I-II pottery

The Neolithic and EM I-II contexts of Ayia Triada have been studied and analyzed by Todaro,⁷³³ who has also provided the most updated description of the Prepalatial period in the Phaistian region.⁷³⁴ In total, there are 1317 specimens from these phases documented in the Late Prepalatial necropolis of Ayia Triada, accounting for 13% of the total finds. The Neolithic is represented by 15 uncatalogued pieces found in the *Camerette* area. The EM I and II specimens are more numerous, totaling 1273 pieces and accounting for 12.5% of the total finds. The most prevalent ware during the EM I is the Dark Grey Pattern Burnished (or *Pyrgos* ware), with 326 uncatalogued pieces. Additionally, eleven sherds of Wiped and Washed ware (or Scored ware) and 79 pieces of Red Burnished ware (*Salame* ware) were uncovered. Considering the entire EM I-II pottery finds, the most documented wares are those related to the *Ayios Onouphrios* styles: Red on Buff (*Ayios Onouphrios* I) with 268 uncatalogued pieces, and Fine Painted (*Ayios Onouphrios* II) with 535 pieces. Other contemporary documented wares include White on Red Burnished ware (*Lebena* ware) and Mottled ware, represented by fewer pieces (49 and 5 respectively). Additional EM I-II sherds include Dark and Red Coated or cooking pots. Both the Neolithic and EM I-II pottery show direct similarities to the contemporary products of Phaistos.⁷³⁵

Several tokens are among the clay artifacts dating to an earlier period. The tokens were typically cut from vessels, sometimes misfired, resulting in items with irregular circular profiles.⁷³⁶ The chronology of each specimen depends on the vessel from which it was obtained. The tokens uncovered in the Late Prepalatial necropolis of Ayia Triada date between the EM II and the MM I.⁷³⁷ The function of these objects is still debated and has been variously interpreted over the years.⁷³⁸

⁷³³ TODARO forthcoming.

⁷³⁴ TODARO 2019a.

⁷³⁵ TODARO 2019a, 171-185.

⁷³⁶ TODARO 2013a, 254-255, fig. 110.

⁷³⁷ Very similar are, for instance, the tokens from the room LXXXVI in the *Casa a Sud della Rampa* in Phaistos, which have been dated to the Protopalatial period; LA ROSA 2002, 640, fig. 10.

⁷³⁸ VAN DE MOORTELE 2006, 344-345, pl. 3.12.

Some scholars consider them gaming pieces⁷³⁹ or counting tools,⁷⁴⁰ while Militello⁷⁴¹ proposed that they may be connected to pottery production, serving as representations of the ceramics with which they were found.

The quantity of EM I-II sherds provides evidence of the utilization of the hillside since the Early Minoan, a fact initially recorded by Halbherr.⁷⁴² The majority of EM I-II pottery was discovered in layers of alluvial soils beneath the *Camerette* area and the Deposit of the *Camerette*, indicating the initial stages of exploitation of these spaces. Conversely, other sherds indicate the displacement of ceramic materials from the hilltop, where additional Prepalatial structures were situated.⁷⁴³ In the same *Camerette* area, the first structure, the poorly preserved room *alpha*,⁷⁴⁴ dates back to the EM IIA. The excavations on the hillside revealed various clusters of EM I-II pottery⁷⁴⁵ and, on the eastern side, the notable “Prepalatial settlement” with the *Casa Est* and *Casa Ovest* (or *Case Laviosa*),⁷⁴⁶ which currently stand as the sole documented examples of EM IIA residential buildings in Ayia Triada. Consequently, these EM I-II evidence corroborate the existence of activities on the hillside preceding the first construction of the *tholos* A, attributed to the EM IIB by Todaro.⁷⁴⁷

4.5.2 Middle Minoan II-III and Late Minoan pottery

During the excavations, alongside the Early Minoan pottery, a number of sherds and vessels dating from the MM II to the LM III⁷⁴⁸ were discovered. A total of 111 specimens (61 MM II-III, 50 LM I-III) were found, comprising approximately 1% (0.6% MM II-III, 0.4% LM I-III) of the overall pottery assemblage, with some of these items being catalogued during the excavation process. The majority of this pottery belongs to the MM II, particularly the MM IIA, while the number of MM III sherds is relatively lower. Notably, clay artifacts other than pottery, such as a spinning bowl⁷⁴⁹ and fragmented figurines,⁷⁵⁰ also provide evidence of LM I use of the area. Among the pottery, handleless conical cups make up the largest portion of the documented finds, followed by painted fine ware (such as polychromic Kamares ware), barbotine semi-fine ware, coarser wares, and cooking pots.

⁷³⁹ WARREN 1972a; WILSON 1999.

⁷⁴⁰ TODARO 2020, 66-67.

⁷⁴¹ MILITELLO 2002.

⁷⁴² TODARO 2003a, 69-70.

⁷⁴³ LA ROSA 2013; TODARO 2003a.

⁷⁴⁴ TODARO 2019a, 112-135; TODARO forthcoming.

⁷⁴⁵ TODARO 2003a; 2003b; 2011; 2019a, 112-135.

⁷⁴⁶ LAVIOSA 1972, 1975; TODARO 2003a; 2019a, 112-135; TODARO 2019b, 13; 2019c; 2020b.

⁷⁴⁷ TODARO 2003a; 2019a, 133.

⁷⁴⁸ BALDACCI forthcoming; LA ROSA 2013.

⁷⁴⁹ MILITELLO 2014, no.630.

⁷⁵⁰ MILITELLO forthcoming.

Additionally, in Trench X, at least eight stratigraphic units (X6-X12, X14) have been dated to the MM I to LM I. Similar pottery types can be observed in contemporary contexts elsewhere in Ayia Triada and in the nearby sites, including Phaistos.⁷⁵¹

The presence of MM II-III and LM pottery provides further evidence of the continuous utilization of the area. On the western and northern sides of rooms *a-c* and the wall with baetyls (M/3-M/6), a series of architectural features dating from the MM II to the LM I were uncovered.⁷⁵² In the same space, overlapping structures were discovered, with the western ones dating until the MM III and the northern ones until the LM I. An LM IIIA wall was also found to the north of the *Camerette* area, partially leaning against *tholos A*.⁷⁵³ Additionally, several buildings dating to the Middle Minoan and Late Minoan occupied the hillside of the Ayia Triada necropolis: the *tholos B*,⁷⁵⁴ the Ossuary,⁷⁵⁵ the *Tomba del Sarcofago Dipinto*,⁷⁵⁶ the *Complesso della Mazza di Breccia*,⁷⁵⁷ and the *Tomba degli Ori*.⁷⁵⁸ The presence of later pottery can, consequently, be attributed partly to intrusive effects of diluvial phenomena, but also partly to layers associated with the exploitation of the hillslope linked to the examined contexts.

4.5. 3 Pottery of Historical times

The excavations yielded numerous pieces dating from the Protogeometric to the Hellenistic period, including Archaic and Classical Greek pottery (103), as well as Roman *Sigillata* ware sherds (5) and Byzantine and Venetian wares (22).⁷⁵⁹ Following the definition employed by archaeologists from the Italian Archaeological School at Athens, I have broadly categorized these sherds as historical pottery. They account for approximately 1.3% of the total pottery examined and bear resemblance to contemporary specimens from Crete.⁷⁶⁰

Although no architectural features from the historical period were discovered in the examined contexts, traces of exploitation on the hillside of the Ayia Triada necropolis can be observed up until Venetian times. Sherds from these periods were found in the upper layers of various structures. Additionally, approximately 30 meters east of *tholos A*, a late Roman building was uncovered,

⁷⁵¹ BALDACC I 2017; CUCUZZA 2021; GIRELLA 2010; LEVI, CARINCI 1988; PUGLISI 2013.

⁷⁵² LA ROSA 2013, 273-275.

⁷⁵³ LA ROSA 2013, 261-266.

⁷⁵⁴ CALOI 2016; GIRELLA, CALOI 2019, 27-38; LA ROSA 2013, 134-140, 160-171; LAVIOSA 1975, 512-513.

⁷⁵⁵ LA ROSA 2013, 156-159.

⁷⁵⁶ CUCUZZA 2002; LA ROSA 1999b; LA ROSA 2013, 134-156.

⁷⁵⁷ BALDACC I forthcoming; CARINCI 2003; GIRELLA 2010.

⁷⁵⁸ LA ROSA 1994; LA ROSA 2003; PUGLISI 2003, 185-188.

⁷⁵⁹ LA ROSA 2013.

⁷⁶⁰ ANZALONE 2015; COLDSTREAM 2001.

providing further evidence of the area's utilization over the centuries.⁷⁶¹ The presence of buildings from historical times was also documented at the site of the Royal Villa in Ayia Triada,⁷⁶² further confirming the area's exploitation during historical times.

4.6 FORMING TECHNIQUES

Alongside examining the shapes and wares, my research aimed to identify traces of the various forming techniques employed. The majority of the pottery examined was handmade, with a few exceptions represented by later specimens that were wheel-fashioned. In recent decades, numerous scholars have conducted studies on the forming techniques of Minoan pottery. However, the most comprehensive and up-to-date research on the manufacturing traditions of the Phaistian region has been carried out by Todaro⁷⁶³ and Caloi.⁷⁶⁴ They have combined artifact analysis with experimental and ethnographic studies, partially challenging established theories in the literature.⁷⁶⁵

Todaro's focus was on the Prepalatial. The scholar redefined the most commonly used hand-building forming techniques in the Phaistian area: coil-building, slab-building, layer-building, pinching, and moulding. Among them, coil-building⁷⁶⁶ is one of the most widely attested and debated. It involves gradually stacking cylindrical rolls of clay, known as coils, on top of each other. The coils are joined and blended together using fingers, and the surface is smoothed by hand or with a spatula before the vessels dry. Traces of coil-building are typically visible on the surface, particularly in the upper halves of vessels and on the shoulders of jars and jugs. Diagonal lines, horizontal or stepped fractures, and randomly oriented voids and inclusions in cross-sections are additional indications of this forming technique. Coil-building was primarily employed for bowls, jars, jugs, and large-sized vessels such as *pithoi* or amphorae.

Another forming technique, extensively documented in the Late Prepalatial pottery from Ayia Triada, is known as layer-building. This technique was mainly observed in the Phaistian region from the EM III onwards.⁷⁶⁷ The process involves creating vessels by layering different or similar textured clays using various methods. In the past, scholars suggested that this technique was used to correct mistakes made during the manufacturing process. However, recent studies have provided detailed explanations of the precise and intricate steps required to produce artifacts using the layer-building

⁷⁶¹ LAVIOSA 1972, 414-415.

⁷⁶² CUCUZZA 2021, 12-17; PRIVITERA 2015, 1-5.

⁷⁶³ TODARO 2011c; 2016b; 2017; 2019a, 190-193; 2020a; 2021.

⁷⁶⁴ CALOI 2018, 2019, 2021.

⁷⁶⁵ LEVI, CARINCI 1988; VAN DE MOORTELE 2006.

⁷⁶⁶ TODARO 2016b, 296-297.

⁷⁶⁷ TODARO 2017, 129-136; 2020a, 102-118.

technique. These steps do not seem to be related to quick repairs. In her analysis, Todaro⁷⁶⁸ categorized the multi-layered vessels into three groups based on the techniques used to combine the layers. The first category is primarily documented in the EM II Fine Painted Ware and Fine Grey Ware vessels. These appear multi-layered due to the specific arrangement of clay slabs by the potter. The second category of multi-layered vessels features a thin layer of fine clay that is added to the surface either by hand or with the use of a rotating device at the end of the forming process, after the vessels have been shaped. This procedure aims to conceal or strengthen the joins, correct potential mistakes, or prepare the surface for specific decorations like barbotine designs. The third category of multi-layered vessels is the most abundant and dates back to the period between EM II and MM II. Vessels belonging to this category were created by sequentially adding layers of clay with similar or different textures. These layers were crucial for shaping the vessel and ensuring its stability. Unlike the other two categories, the number of layers in these vessels could vary along the profile, and they needed to have different degrees of plasticity when overlapped to remain visible and join together without merging.

A complex multi-layered procedure appears to have been applied to realize the joins. In particular, starting from the EM III,⁷⁶⁹ the use of layers with different textured clays in the same vessels increased, leading to an increment in the production of triple-layered bases and walls, as well as multi-layered secondary elements, such as spouts. These spouts were formed by rolling one layer of clay around a cylindrical support and adding a second layer on top to attach the element to the vessel. The layer-built vessels were usually formed by separately creating single portions with different textured clays and later joining them, resulting in two layers with a third layer formed at the connection of the two parts. The joins consisted of a layer of clay wedged between the two external ones,⁷⁷⁰ namely the wall or the base section, usually overlapping in the middle of the vessel. This procedure created very thick bases but also expedited the production process, as the first layer served as a model to form a clay slab into a base or a wall section. Traces of the multi-layered technique are most visible on the bases and lower halves of vessels, which are made of different textured clays and have a lower degree of plasticity. The EM III layer-building technique appears to be particularly effective, as the vessels produced in this way mainly did not break along the joins but rather on the vertical axis. Todaro⁷⁷¹ documented several combinations of layers, which differed from the vessel's shape. In the case of rim-spouted jars, the uppermost part is single-layered, the central part is double-layered, and the lowermost portion is triple-layered. While the uppermost portion is made of fine

⁷⁶⁸ TODARO 2016b, 302-312.

⁷⁶⁹ TODARO 2016b, 307.

⁷⁷⁰ TODARO 2016b, 305-308.

⁷⁷¹ TODARO 2016b, 308-310.

clay, the base is coarse. The layer-building technique continued to be applied in the Protopalatial.⁷⁷² The MM I-II multi-layered vessels show an increase in the mixing of different textured clays, with fine rims attached to a coarse body through a third layer of clay, usually applied using a rotating device. At the same time, vessels formed with similarly textured clays have double-layered bases and traces of modeling inside or over a support, typically consisting of the potter's finger impressions in irregular or regular patterns. Other vessels are characterized by single-layered bases and multi-layered walls, suggesting that the first layer was inserted between the edges of the walls. The walls have an additional layer above the inner surface to seal the join, creating a small drop between the base and the walls.

Both the layer-building and coil-building techniques continued to be used even after the introduction of the wheel in the Phaistian area. Todaro noted that the joins realized with this forming technique involved applying a new layer on the previous one when the latter had lost most of its plasticity and could withstand the pressure without being deformed. This process allowed the potters to shape the vessels by continually applying clay over some form of support. Therefore, the enduring success of the layer-building technique in pottery production has been attributed by the scholar⁷⁷³ to the widespread practice among local potters of using molds as shaping support for the pottery.

Molds were widely used in the production of the most common vessel in the Phaistos region, the handleless conical cups. Based on the study of Prepalatial specimens, Todaro⁷⁷⁴ has challenged the established interpretation of finger-pinched impressions around the outer bases as a unique result of the hand-pinching technique. Instead, the scholar has documented the use of three forming techniques in the creation of Prepalatial handleless conical cups:⁷⁷⁵ hand pinching, hump-moulding, and press-moulding. The earliest technique, hand pinching, was first observed on EM IIB vessels. It involved shaping a lump of clay over an unpivoted turntable or primitive wheel, which may have been in motion during the vessel's modeling. Traces of this forming technique include a flat base and finger-pinched impressions concentrated in the lower half of the outer surface, typically arranged in two horizontal rows. Hand pinching has also been identified on re-worked sherds, where cut-off pieces were used to produce handleless conical cups with regular bases. From the EM III, a higher degree of standardization was achieved through the introduction of mold-based forming methods.⁷⁷⁶ The hump-moulding technique involved shaping a lump of clay over a mold, which could have been another handleless conical cup placed upside down. The upper part and the interior of the vessel were

⁷⁷² CALOI 2019; TODARO 2016b, 310-311; 2018b.

⁷⁷³ TODARO 2016b, 302-311; 2017, 129-136; 2020a, 102-118.

⁷⁷⁴ LEVI, CARINCI 1988, 234-235.

⁷⁷⁵ TODARO 2021, 41-42.

⁷⁷⁶ TODARO 2021, 41-42.

finished on an unpivoted turntable or primitive wheel, resulting in visible thin and regular horizontal lines on the surface of the vessel and in its breaks.⁷⁷⁷ On the other hand, the press-moulding technique followed the opposite principle. It entailed shaping a lump of clay inside the mold, and the resulting form was attached to a disc-shaped slab—an extra layer of clay added to the outside of the lower part or the entire vessel, which was then overlapped and smoothed. Handleless conical cups produced using this technique were typically small-sized with thick double-layered bases, often exhibiting traces of parting agents such as sand, ash, or crushed shells. Press-moulding is less frequently observed compared to hump-moulding and appears to have been applied only when the initial part of the vessel had lost most of its plasticity.⁷⁷⁸ Furthermore, starting from the EM III, many decorated handleless conical cups feature double-layered bases and walls, suggesting a widespread use of an additional layer of clay on the inner surface to regularize it. The standardization and increased production of handleless conical cups⁷⁷⁹ from the EM III are believed to be the driving factors behind the development and adoption of mold-based forming techniques. These techniques enabled the production of a larger number of vessels in less time, yielding similar and consistent results.⁷⁸⁰

The conical cups continued to be produced in the MM IB using the same forming techniques as the previous phase. In some instances, they exhibited double-layered bases similar to the Late Prepalatial specimens.⁷⁸¹ However, a new forming method emerged during the MM IB, which combined the potter's wheel with hand-building procedures. From this period onwards, a portion of the handmade pottery was finished using the wheel, a technique referred to as "wheel fashioned."⁷⁸² This involved using the wheel after the vessels had been formed and shaped by hand. It was primarily employed to complete small handmade drinking and pouring vessels, as well as to shape larger vessels in conjunction with hand-building techniques. The earliest examples of vessels that were entirely wheel-thrown in the Phaistos area date back to the MM IIA.⁷⁸³

4.7 CONCLUDING REMARKS

Through typological and comparative analysis, I have identified and categorized 25 distinct shapes and 17 different ware types within the examined pottery assemblages. They are represented in varying

⁷⁷⁷ TODARO 2019b, 191.

⁷⁷⁸ TODARO 2016b, 298-301.

⁷⁷⁹ Todaro interpreted the dark painted traits on the inner rims of some handleless conical cups as potters' marks, used by the artisans to differentiate their own productions in a context of mass-scale standardized production; TODARO 2009b; 2013a, 254-255; 2021, 40-41.

⁷⁸⁰ TODARO 2016b, 298-302; 2017; 2020a, 89-102; 2021.

⁷⁸¹ TODARO 2016b, 302.

⁷⁸² CALOI 2013, 29-30, 33; 2019.

⁷⁸³ BALDACCIO 2017, 77-82; CALOI 2013, 37; 2019.

degrees throughout the ceramic assemblages. While some shapes comprise more than half of the pottery, others are represented by only a few specimens. Additionally, a subset of these shapes exhibits significant uniformity in their primary characteristics, in stark contrast to the high variability observed in others. Furthermore, the distribution of these shapes across different contexts exhibits noticeable variations. These findings, when combined with the established chronology of the pottery, contribute to a deeper understanding of the key features of the *Camerette* area in the necropolis in Ayia Triada.

4.7.1 Shapes, wares, and their distribution

When considering the examined pottery from a functional perspective, two categories of vessels stand out as being significantly more numerous, collectively constituting half and one third of the entire ceramic assemblages: drinking vessels and pouring vessels. The pottery can be further classified into the following six functional categories:

- Drinking vessels (handleless conical cups, cups, polylobate cups): 46%
- Pouring vessels (spouted basins, side-spouted jars, strainer, rim-spouted jars, jugs, juglets): 37%
- Serving vessels (shallow bowls, bowls, basins, trays, offering table): 10%
- Storage vessels (jars, amphorae, *amphoriskoi*, *pitharakia*, *pithoi*): 3%
- Cooking vessels (milk jugs, cooking jars, baking plates): 3%
- Specialized vessels (sauceboats, vessel with horns, cylindrical clay objects): 1%.

The handleless conical cups and the jugs are particularly dominant in terms of quantity, accounting for 231 and 122 specimens, respectively, representing 43% and 23% of the entire pottery assemblage. With the exception of shallow bowls, no other analyzed shape surpasses 5% of the total. Moreover, while 88% of handleless conical cups are undecorated and simply smoothed, featuring a plain clayey slip, the majority of other vessels showcase painted decorations. Among these, the jugs exhibit an extensive array of decorative patterns, boasting the highest diversity observed within the examined pottery.

The data varies when considering the different find contexts. Specifically, in the *Camerette* 1-10, jugs and juglets account for 51% of the 97 documented vessels, with a significant portion of them featuring barbotine decoration.⁷⁸⁴ Handleless conical cups, primarily undecorated with a clayey slip, are the second most common shape (19%), while shallow bowls, *amphoriskoi*, an offering table, a

⁷⁸⁴ CULTRARO 2000.

strainer, and two polylobate cups are also present in limited numbers. Additionally, the *Camerette* 1-10 exhibits the lowest variety of shapes, with only 13 identified. In contrast, the handleless conical cups dominate in the *Camerette* area, constituting 51% of the 176 catalogued items. They are predominantly undecorated with a clayey slip. Jugs are the second most documented shape (14%), with a majority of them displaying painted decorations. The distinguishing feature of the *Camerette* area is its high variety of shapes, with a total of 15 documented. These include drinking, pouring, storage, cooking vessels, as well as specialized shapes. However, the Deposit of the *Camerette* exhibits the highest diversity in pottery shapes, with a total of 20 identified.⁷⁸⁵ This context encompasses common drinking, pouring, and serving vessels, along with storage, cooking vessels, and specialized artifacts. Handleless conical cups, mostly undecorated, constitute the majority, accounting for 46% of the 248 catalogued vessels. Jugs are the second most prevalent shape (21%), with many of them featuring the distinctive Dark-on-Light "*a pelte*" decoration.⁷⁸⁶ On the other hand, Trench X reveals only 11 catalogued vessels, among which handleless conical cups represent 64%.

When considering categorized by different contexts, the consistency of the collected data becomes evident, except in the case of the *Camerette* 1-10. In this building, the most documented vessel shape are the jugs, which also exhibit intricate decorations.⁷⁸⁷ The peculiarity of this context can be subject to various interpretations. Unlike the other examined ones, the *Camerette* 1-10 represents a closed building that may have been associated with specific activities involving distinct types of vessels. Furthermore, the excavations in the area were primarily conducted in 1904,⁷⁸⁸ and the techniques employed during that time may have resulted in the loss of a percentage of materials. It is possible that undecorated vessels, such as the handleless conical cups, were either discarded or not stored properly.

The majority of the examined pottery is made from semi-fine fabric, accounting for 83% of the total. This type of pottery tends to be crumbly, especially noticeable in the case of the Late Prepalatial handleless conical cups and contemporary jugs with "*pelte*" decoration, making their preservation challenging. A small proportion of vessels, approximately 1.1%, is formed with semi-coarse fabric, while *pithos* (0.9%) and cooking wares (2%) also make up a minor percentage. Although the quantity of cooking ware is minimal, it is significant in an area located within a necropolis.

⁷⁸⁵ CARINCI 2004; DE GREGORIO 2019b.

⁷⁸⁶ CARINCI 2004; CULTRARO 2000; DE GREGORIO 2018, 2022.

⁷⁸⁷ CULTRARO 2000.

⁷⁸⁸ BANTI 1933; HALBHERR 1905a, 1905b; STEFANI 1933.

The examined pottery predominantly represents a locally handcrafted product, displaying similarities in forming techniques and vessel types with neighboring sites, such as Phaistos,⁷⁸⁹ as well as other centers in south-central Crete, including Patrikies⁷⁹⁰ and Kommos,⁷⁹¹ and the *tholos* tombs necropolises of the region.⁷⁹² In some instances, I have also discovered parallels in other sites located in the northern and central regions of Crete.⁷⁹³

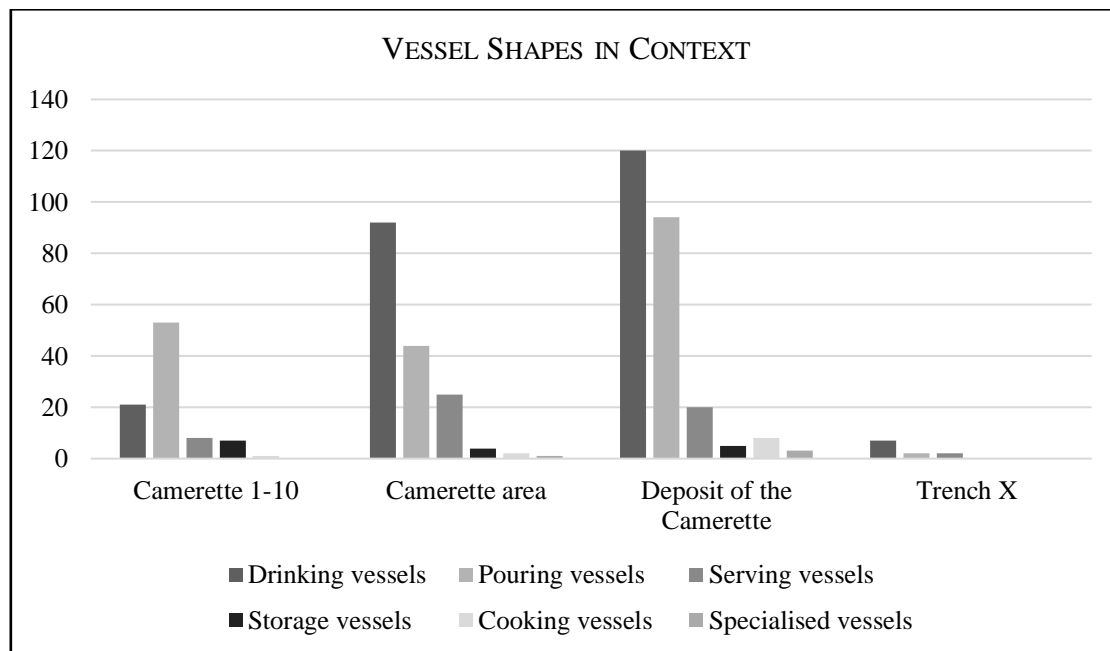


Fig. 9: Vessel shapes documented in each context.

4.7.2 The dating of the vessels

The comparative analysis of the pottery has enabled me to propose its chronology. When considering the entire ceramic assemblage, the majority of the pottery dates back to the Late Prepalatial period. Specifically, 38% corresponds to the EM III late, while 45% belongs to the MM IA. Conversely, finds attributed to the MM IB account for only 12%. Additionally, I have catalogued a few items from the EM III early (2%) and middle (2%), as well as the MM II (1%). The chronology varies for each examined context.

Among the examined contexts, *Camerette* 1-10 differs significantly from the others. Nearly half (49%) of the pottery discovered in this area dates to the MM IB, while 25% corresponds to the

⁷⁸⁹ TODARO 2017, 2019a, 2020a.

⁷⁹⁰ BONACASA 1969; LEVI 1976, 747-756.

⁷⁹¹ VAN DE MOORTELE 2006.

⁷⁹² ALEXIOU, WARREN 2004; BLACKMAN, BRANIGAN 1982; BRANIGAN, CAMPBELL-GREEN 2010; MARINATOS 1931; XANTHOUIDES 1924.

⁷⁹³ MOMIGLIANO 2007; SAKELLARAKIS, SAKELLARAKIS 1972; TSIPOPOULOU 2017.

MM IA phase, and 16% to the EM III late phase. There are also a few specimens representing other chronological phases.⁷⁹⁴ This find context exhibits a wide chronological range, with vessels dating between the EM II and the MM II phases. Furthermore, it is the only context where the MM IB phase predominates, primarily in the form of jugs (70%). The unique characteristics of *Camerette* 1-10 can be attributed to its configuration as a closed building, which is the only fully uncovered structure in the area, as well as the circumstances surrounding its excavation. As previously mentioned, it took place in 1904,⁷⁹⁵ employing principles and techniques that differ from current scientific practices.

The other find contexts demonstrate more homogeneous data both among themselves and with the overall examined pottery. In all three contexts, the majority of vessels date to the MM IA, while the EM III late pottery is slightly less numerous. The MM IB is only represented by a few specimens.⁷⁹⁶ Furthermore, vessels dating to the EM III early and EM III middle have been exclusively documented in the *Camerette* area, while the MM II vessels have been sparsely found only in the Deposit of the *Camerette*.⁷⁹⁷ Despite the overall consistency, the three find contexts exhibit slight visible differences. The highest variety in the chronological sequence is documented in the *Camerette* area, where I have catalogued pottery dating from the EM III early until the MM IB. This reflects the characteristics of a large area with multiple architectural features, which were built over an extended period. In contrast, the Deposit of the *Camerette* has a more compact and consistent chronology, as it was a closed pottery dump. Trench X, despite having limited catalogued materials, corroborates the stratigraphical sequences uncovered in the nearby analyzed areas.

In addition to the catalogued pottery, for the sake of completeness, I have briefly considered pottery from earlier and later phases.⁷⁹⁸ The EM I and II pottery⁷⁹⁹ represents 13% of the examined assemblage and was documented in each find context considered. Their presence is linked to both the sliding of soil from above the hill down the slope and the actual exploitation of the examined areas during the EM I-II. Specifically, the largest amount of EM I-II sherds was found in the lowest layers of the *Camerette* area.⁸⁰⁰ It indicates that the hillslope, where the Late Prepalatial necropolis was

⁷⁹⁴ The EM II pottery is 2%, EM III early is 2%, the EM III middle is 3%, the MM II is 2%.

⁷⁹⁵ BANTI 1933; HALBHERR 1905a, 1905b; STEFANI 1933.

⁷⁹⁶ In the *Camerette* area, the EM III late corresponds to 43%, the MM IA to 45%, the MM IB to 4%; in the Deposit of the *Camerette*, the EM III late is 42%, the MM IA is 54%, the MM IB is 3%; in the Trench X, the EM III late pottery is 36%, the MM IA is 55%, the MM IB is 9%.

⁷⁹⁷ In the *Camerette* area the EM III early corresponds to 3%, the EM III middle to 5%; in the Deposit of the *Camerette*, the MM II is 1%.

⁷⁹⁸ BALDACCI forthcoming; LA ROSA 2013; TODARO forthcoming.

⁷⁹⁹ TODARO forthcoming.

⁸⁰⁰ TODARO 2019a, 112-135; TODARO forthcoming.

located, was exploited since the beginning of the Early Minoan times, confirming Halbherr's reports and hypotheses noted during the 1904 excavations.⁸⁰¹

The excavations also revealed several sherds from later periods. The MM II-III⁸⁰² pottery constitutes 0.6% of the total, and the LM sherds make up 0.4%. Except for the Deposit of the *Camerette*, this pottery from later Minoan phases has been documented in all contexts. These finds document a continuous occupation of the hillslope after the abandonment of the *tholos* A complex and the buildings of the *Camerette* area, but they are related to the developments that occurred in the rest of the site of Ayia Triada. The several architectural features uncovered in the *Camerette* area, dating to different Minoan phases until the LM I, support the data obtained by examining the pottery.

Apart from the Deposit of the *Camerette*, historical pottery, including Geometric, Archaic, Classical, and Hellenistic sherds,⁸⁰³ as well as Roman and Venetian ones, have been documented in the other find contexts. This indicates the continuous utilization of the hillside over the millennia, spanning from ancient Greek times until the modern era. Structures from these later periods have been uncovered at the site of Ayia Triada, built upon the Minoan buildings, thus confirming the presence of activities up until Venetian times. Additional artifacts revealed in the excavations provide further support for the hypothesis of long-term exploitation of the hillside.⁸⁰⁴ The greatest variety of these artifacts has been documented in the *Camerette* area, which is the largest among the examined find contexts.⁸⁰⁵ Finds made with materials other than clay have also been found in larger numbers and varieties in this zone of the necropolis. In general, these include stone vessels and tools, clay lumps, obsidian blades, and a few fragments of plaster that were retrieved from the *Camerette* 1-10. Animal bones were uncovered in this building, as well as in the *Camerette* area, and the Deposit of the *Camerette*.⁸⁰⁶ These findings contribute to defining the vessels themselves and their contexts.

⁸⁰¹ TODARO 2003a, 69-70.

⁸⁰² BALDACCI forthcoming.

⁸⁰³ COLDSTREAM 2007.

⁸⁰⁴ MILITELLO 2014, no. 630; MILITELLO forthcoming; TODARO forthcoming.

⁸⁰⁵ LA ROSA 2013.

⁸⁰⁶ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013.

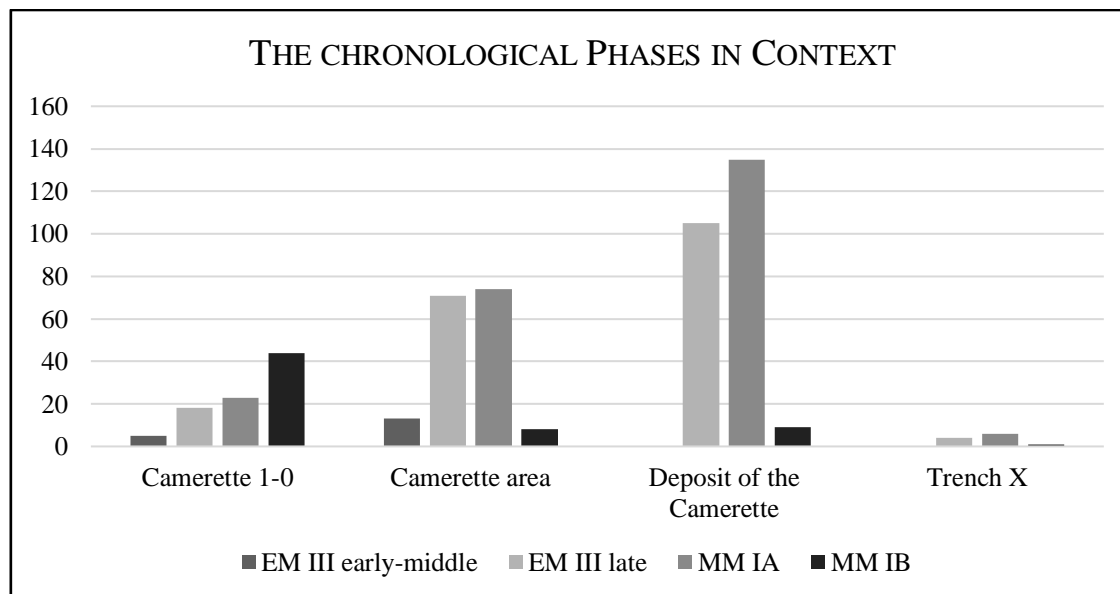


Fig. 10: The chronological phases documented in each context.

4.7.3 The study of pottery as a benchmark to define the find contexts

The analysis of the ceramic assemblages from the Late Prepalatial necropolis of Ayia Triada reveals significant insights regarding the typology and chronology of the vessels discovered in various locations. Firstly, two distinct subdivisions emerge when examining the find contexts: the *Camerette* 1-10 and the remaining three areas (*Camerette* area, Deposit of the *Camerette*, and Trench X). The pottery found in the *Camerette* 1-10 primarily consists of jugs, particularly those with barbotine decorations. Most of these vessels can be dated back to the MM IB.⁸⁰⁷ Conversely, in the three other find contexts, undecorated handleless conical cups dominate in terms of quantity, while other vessels primarily exhibit simple shapes and decorations. The majority of pottery discovered in these contexts belongs to the Late Prepalatial, specifically the MM IA. The morphological and functional characteristics, along with the chronological attributes of the ceramic assemblage, serve as crucial reference points for identifying and describing the respective find contexts.

The comparative analysis of the examined vessels in relation to finds from other sites has facilitated their integration within the broader contemporary framework of the Aegean Bronze Age. The extensive comparisons made with Phaistian pottery⁸⁰⁸ and the discoveries at Patrikies⁸⁰⁹ have confirmed the strong connections among the sites in the Ayia Triada region during the Late Prepalatial. Additionally, the similarities observed between the pottery and other sites in south-central Crete, as well as across the entire island, have further solidified the links with the Cretan context,

⁸⁰⁷ CULTRARO 2000.

⁸⁰⁸ TODARO 2019a.

⁸⁰⁹ BONACASA 1969; LEVI 1976, 747-756.

spanning from the EM III to the early MM IB.⁸¹⁰ Overall, the predominant characteristics of the examined pottery resemble those found in contemporary necropolises in south-central Crete.⁸¹¹ These necropolises often yielded a significant number of drinking and pouring vessels in the annexes of *tholos* tombs and adjacent spaces, presumably intended for communal ceremonies.

However, in contrast to these necropolises, the Late Prepalatial areas analyzed in the Ayia Triada one did not yield any human bones, with only a few animal remains uncovered. Consequently, the recovered artifacts primarily consist of pottery with simple shapes and decorations, with limited occurrences of specialized vessels made from precious and rare materials. Nevertheless, these specialized vessels are commonly found in most *tholos* tombs necropolises in south-central Crete. In the case of Ayia Triada, despite being in the funerary area, the spaces examined in this project are not directly nearby the burial complex, as they are located 7 meters south of *tholos* A and its annexes.⁸¹² Therefore, the data obtained through pottery analysis becomes crucial in interpreting the find contexts and defining their functions and purposes within a specific chronological framework.

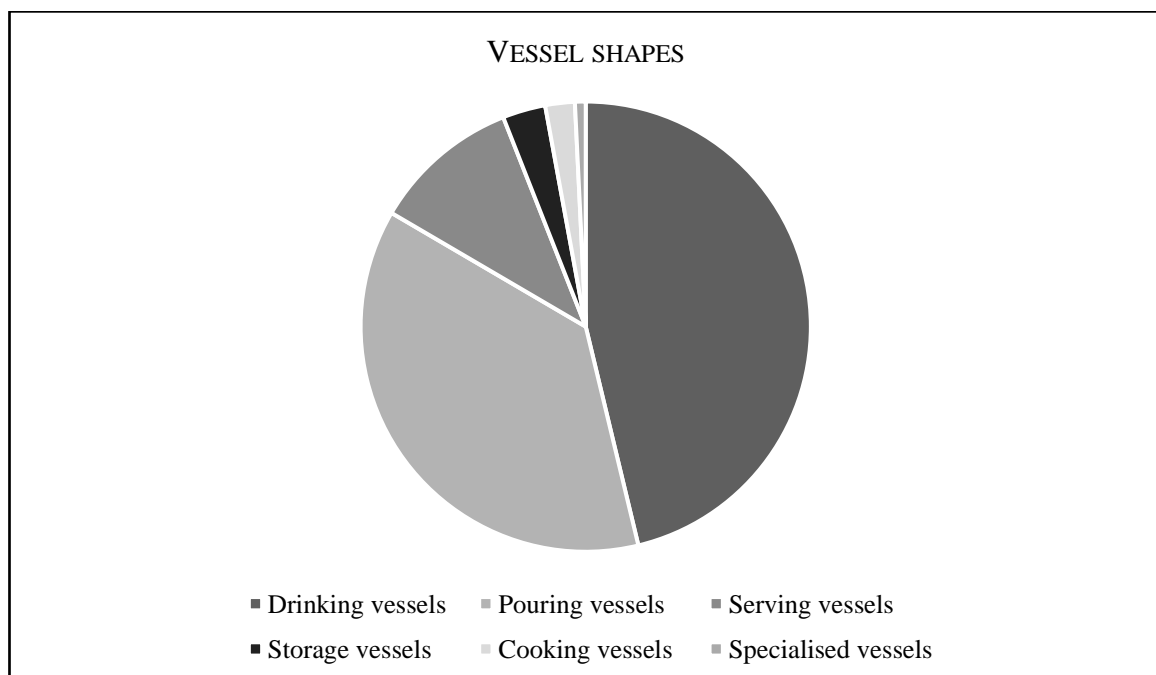


Fig.11: The percentage of each vessel shape documented in the entirety of the examined pottery.

⁸¹⁰ MOMIGLIANO 2007; TSIPOPOULOU 2017; VAN DE MOORTELE 2006.

⁸¹¹ ALEXIOU, WARREN 2004; BLACKMAN, BRANIGAN 1982; BRANIGAN, CAMPBELL-GREEN 2010; MARINATOS 1931; XANTHOUIDES 1924.

⁸¹² BANTI 1933; CARINCI 2004; CULTRARO 2004; STEFANI 1933.

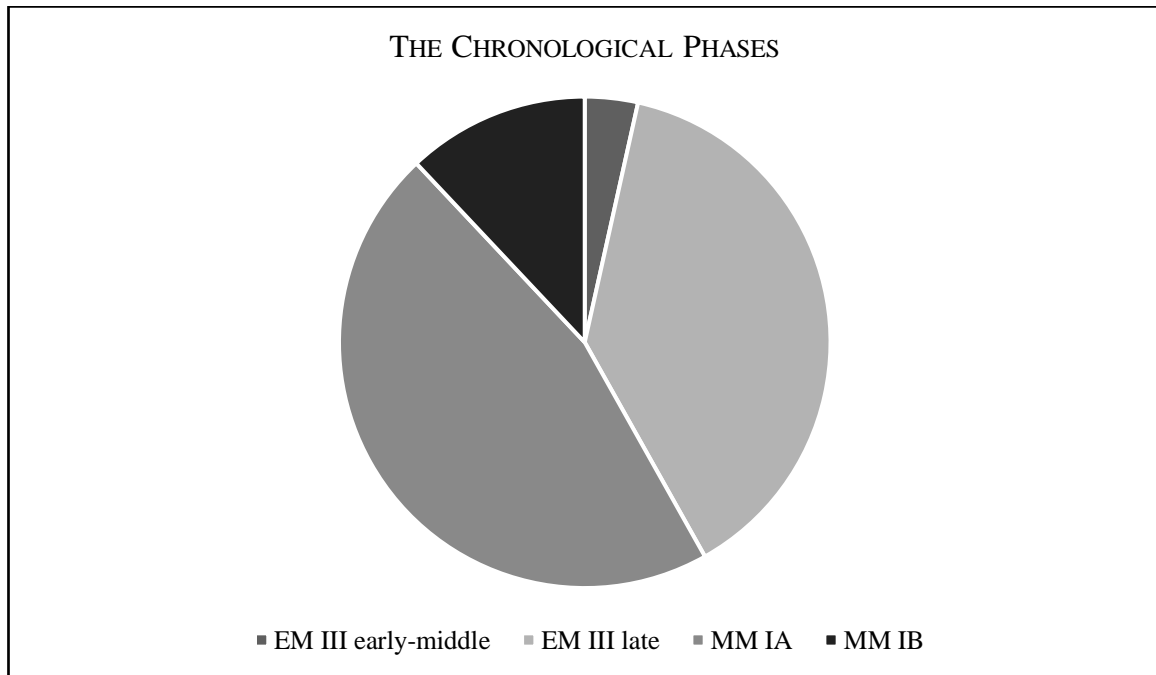


Fig.12: The percentage of each chronological phase documented in the entirety of the examined pottery.

5. THE CATALOGUE

5.1 INTRODUCTION

The pottery has been catalogued according to the finding places of each artifact, categorized into context groups: *Camerette* 1-10, the *Camerette* area, the Deposit of the *Camerette*, and Trench X.⁸¹³ In the case of *Camerette* 1-10 and the *Camerette* area, smaller contexts have been defined based on architectural and stratigraphic features. The finds within each section have been organized from the upper to the lower stratigraphic unit, with any notable finding spots or conditions mentioned. Artefacts for which the finding context was not recorded are listed separately at the end of each section.

The catalogue comprises complete or mended vessels, as well as fragments that aid in determining the chronology and contexts of the 1904 and 1997-1999 excavations. Each catalogued find is identified by a number in bold, accompanied by the symbols of the database and the first inventory number.⁸¹⁴ The inventory number is preceded by an acronym indicating the storage location of the artifact. "HTR" (Haghia Triada) refers to pottery from the 1997-1999 excavations kept in the storerooms of the Italian Archaeological School at Athens in Phaistos, "HRKL" (Heraklion) denotes items from the 1904 research stored at the Heraklion Archaeological Museum, and "R" represents artifacts from the same excavations stored at the Luigi Pigorini National Museum of Prehistory and Ethnography in Rome. Occasionally, the specific number assigned in the excavation notebooks for particularly complex find contexts is also provided.

The pottery has been organized based on several criteria, including shape, size, ware, fabric, decoration, and working techniques. The state of preservation and measurements in centimeters⁸¹⁵ are also recorded. The shapes and decorations are classified using appropriate typologies specific to the examined ceramic period.⁸¹⁶ Shapes are listed from open to closed, and from smallest to largest. Cooking vessels are listed at the end of each section in the catalogue. The intact vessels are described

⁸¹³ LA ROSA 2013, 171-251.

⁸¹⁴ The pottery from the 1997-1999 excavations, which I examined directly in the storerooms of the Italian Archaeological School at Athens in Phaistos, is indicated by the database number (DB). Meanwhile, the ceramic artifacts uncovered during the 1904 research and analyzed at the Heraklion Archaeological Museum are marked with DB 0. The pottery from the 1904 finds, described in Banti's and Borda's editions, is denoted by B and BD, respectively. Lastly, the pottery from the Deposit of the *Camerette* that I examined for my dissertation for the Specialization School at the Italian Archaeological School at Athens is defined as DP.

⁸¹⁵ The measurements are reported in centimeters and abbreviated as follows: H. = height; diam. base = diameter of the base; diam. rim = diameter of the rim; max. dim. = maximum dimensions; dim. = dimensions; max. diam. = maximum diameter; handle diam. = diameter of the handle; th. = thickness; pres. = preserved; rest. = restored.

⁸¹⁶ BALDACCI 2017, 83-174; BETANCOURT 1985, 53-89; BRANIGAN, CAMPBELL-GREEN 2010, 69-83; CALOI 2013, 73-166; LEVI, CARINCI 1988, 6-298; TODARO 2019a, 91-198; VAN DE MOORTEL 2006.

first, followed by the mended and fragmentary ones, and single pieces are listed last. Fabrics are described considering color, size, and form of inclusions, and categorized into four main types: coarse, semi-coarse, semi-fine, and fine. This classification follows the descriptions used by Betancourt and Van de Moortel for pottery from Kommos.⁸¹⁷ Color descriptions are referenced to the Munsell Soil Colors Charts.⁸¹⁸ Decoration on the vessels is organized starting from less intricate schemes, and the state of preservation of the decorative elements is also described. The traces of working techniques are examined based on recent studies, particularly those published by Todaro⁸¹⁹ and Caloi.⁸²⁰ Consequently, the terminology used in the catalogue reflects their findings. Each entry in the description includes possible date and basic bibliographical references, as well as any notable characteristics. Detailed and comprehensive discussions of fabric, manufacturing techniques, decoration, and date can be found in the dedicated chapter on pottery. Every significant entry in the catalogue is accompanied by a line drawing and a photograph,⁸²¹ both of which are referenced.

Despite employing consistent criteria for analyzing the pottery, it was not always feasible to determine all the characteristics for each item. This is due to varying policies of the institutions housing the finds. The pottery from the 1997-1999 excavations was thoroughly examined directly, while the vessels at the Heraklion Archaeological Museum were only partially analyzed in person. The remaining artifacts in the Cretan museum, as well as the pottery stored at the Luigi Pigorini National Museum of Prehistory and Ethnography in Rome, were studied using published references and excavation documents.⁸²² As a result, the description of these items may occasionally be incomplete, lacking information that was not reported in the written sources.⁸²³

At the conclusion of the catalogue of each specific finding context, a brief summary is provided regarding the pottery from earlier and later phases,⁸²⁴ as well as other findings⁸²⁵ discovered in the same area. The findings from each area are summarized in tables and graphs.⁸²⁶ In total, there are 533 catalogued items, primarily dating between the late EM III and MM IA. However, the overall chronological framework extends from the EM II to the MM II.

⁸¹⁷ BETANCOURT 1990, 5-12; VAN DE MOORTELT 2001, 44 ; 2006, 261-262.

⁸¹⁸ MUNSELL SOIL COLOR CHARTS 2000.

⁸¹⁹ TODARO 2016b; 2017; 2018b; 2020a.

⁸²⁰ CALOI 2018; 2019; 2021.

⁸²¹ The drawings were created by G. Merlatti and B. Salmeri, while I have taken the photographs.

⁸²² BANTI 1933; BORDA 1946.

⁸²³ In particular, the measurements and the indications of colors and fabrics are often incomplete.

⁸²⁴ BALDACCI forthcoming; TODARO forthcoming.

⁸²⁵ MILITELLO forthcoming.

⁸²⁶ The tables 2, 3, 4, 5 summarize the results of the analysis of the pottery for each context; the tables 6, 7, 8, 9 summarize the data regarding the catalogued vases.

5.2 CAMERETTE 1-10

The *Camerette* 1-10 area underwent extensive excavation in 1904, while the 1997 research focused on previously unexplored sections. In total, the excavations in the *Camerette* 1-10 revealed a minimum of 97 catalogued vessels,⁸²⁷ both intact and fragmentary. In 1997, apart from the top two layers (Unit 1 and 2) covering the entire structure, no stratigraphic units were identified, and the excavation process involved dividing the building into different sections. While I consulted the excavation documents and relevant bibliography to determine the find contexts of each vessel,⁸²⁸ it was not always possible to do so for every case. Consequently, the catalogue has been organized into the following sections: the top layers (Units 1 and 2), the individual *Camerette* (1, 2, 3, 4, 6, 7, 8), the intramural deposits along the western wall of room 1,⁸²⁹ and the findings from the areas between rooms 1 and 2, 3 and 4, and 7 and 8. Any finds that could not be definitively attributed to one of the identified excavation areas are listed separately at the end. Additionally, a brief overview is provided of pottery dating to earlier and later phases than the ones examined, as well as non-ceramic artifacts discovered.

Tot. catalogued vessels/sherds:	97
Tot. examined sherds:	377 ⁸³⁰
Weight (gr.):	9874 ⁸³¹
Chronological framework of catalogued vessels:	EM II-MM IB/MM II

⁸²⁷ The counting of catalogued vessels was subject to bias due to the limitation of directly examining all the finds in the museums. Cultraro reported 99 catalogued vessels. CULTRARO 2000, 311.

⁸²⁸ BANTI 1933, 217-232; BORDA 1946, 47-55; CULTRARO 2000.

⁸²⁹ LA ROSA 2013, 173-185.

⁸³⁰ The mentioned count specifically pertains to the finds from the excavations conducted between 1997 and 1999.

⁸³¹ The data encompasses both the catalogued and uncatalogued finds from the 1997-1999 excavations.

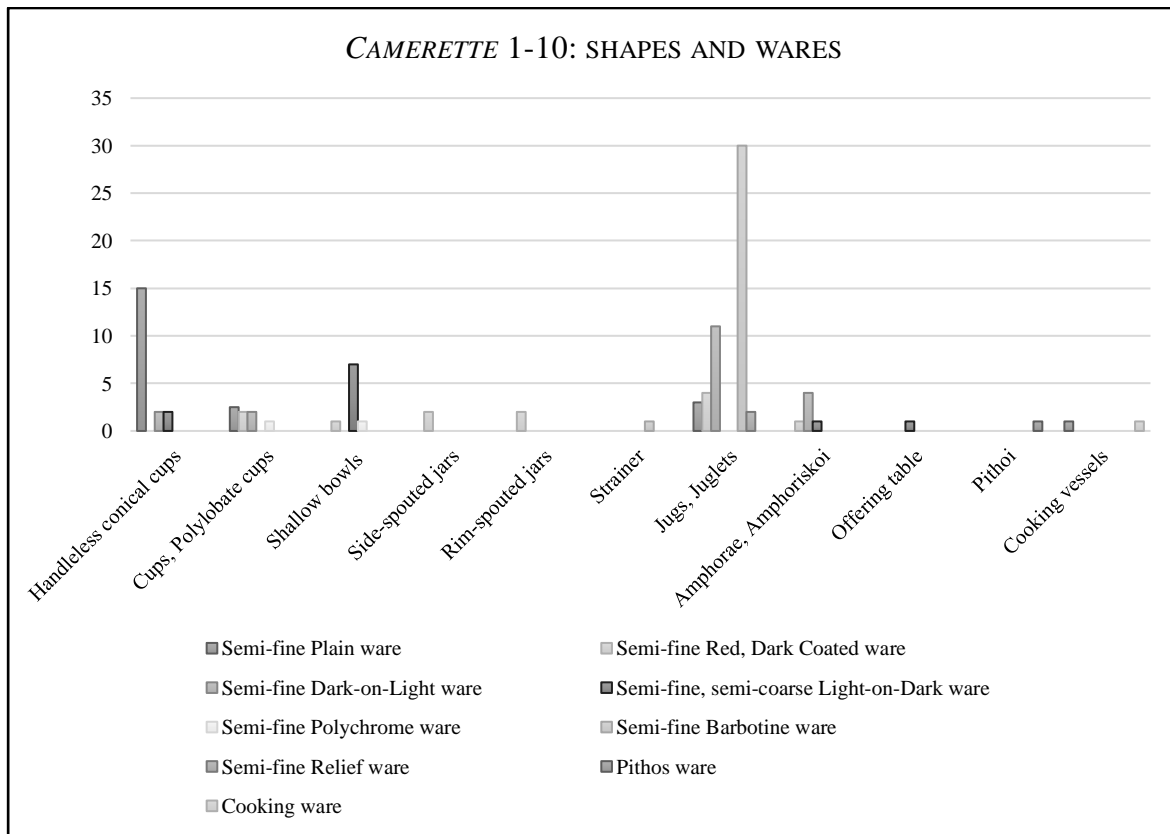


Fig.13: Ware groups in the *Camerette 1-10*.

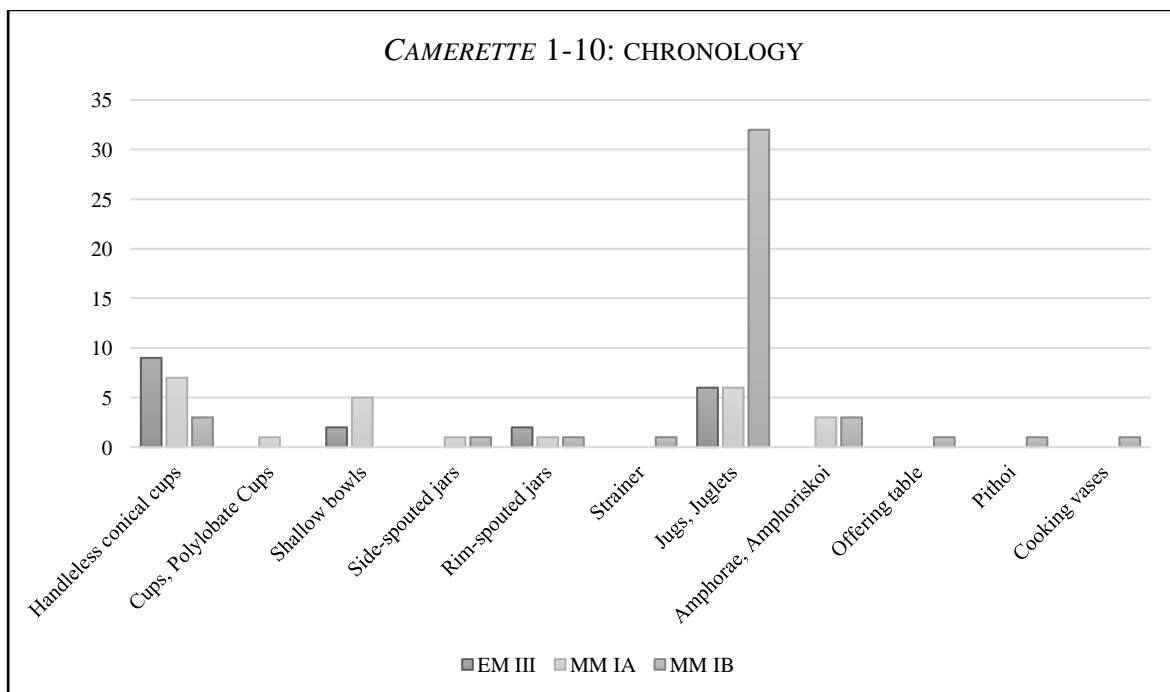


Fig.14: Vessel shapes in each chronological phase of the *Camerette 1-10*.

5.2.1 Units 1 and 2 (top layers)

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

- 1.** (HTR 661c 1, DB 02; Unit 1). Handleless conical cup. One piece preserving $\frac{3}{4}$ of base and walls. H.: 4.7; diam. base: 5; th.: 0.7. Handleless conical cup with S-shaped profile: the base is irregular and a break in the middle of it possibly indicates the presence of a trespassing hole. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed and has a reddish yellow slip (7.5 YR 6/6, 7/6); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 1.
- 2.** (HTR 662a 1, DB 30; Unit 2). Handleless conical cup. Three joining pieces preserving ca. $\frac{3}{4}$ of base and walls. H.: 2.4; diam. base: 4.5; th.: 0.9. Squat handleless conical cup: the base is circular. Semi-fine light gray fabric (2.5 Y 7/2). Traces of burnishing on the surface with very pale brown slip (10 YR 7/4) are preserved; slight downward slanting finger pinched impressions are around the outer base. The surface is corroded. The vessel has been found with the vessel no. **12**. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 1.
- 3.** (HTR 662a 3, DB 10; Unit 2). Handleless conical cup. One piece preserving the profile. H: 6.7; diam. base: 4.6; th.: 0.4/0.7. Handleless conical cup with straight walls: the base is circular, the rim is round and thin. Semi-fine reddish yellow fabric (7.5 YR 7/4). The surface is smoothed and has reddish yellow slip (5 YR 7/6); slight downward slanting finger pinched impressions are around the outer base. An incised line is on the outer perimeter of the base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.*
- 4.** (HTR 662a 2, DB 09; Unit 2). Handleless conical cup. One piece preserving the base. H.: 6; diam. base: 5.1; th.: 0.3. Handleless conical cup: the base is circular, the walls are concave. Semi-fine compact pink fabric (7.5 YR 8/4). The surface is smoothed with a pink slip (7.5 YR 7/4); slight downward slanting finger pinched impressions are around the outer base. Traces of wheel-fashioning. *Date :* MM IB. *Comparanda :* CALOI 2013, 202, nos. 364, 368.

5. (HTR 662a 4, DB 11; Unit 2). Handleless conical cup. One piece preserving the base; chippings. H.: 2.0; diam. base: 4.2; th.: 0.5/1.1. Handleless conical cup with flaring profile: the base is circular and distinct. Semi-fine granular pink fabric (7.5 YR 8/4). The surface is smoothed and has a pink slip (7.5 YR 7/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13.

6. (HTR 662a 7, DB 14; Unit 2). Handleless conical cup. Two joining pieces preserving the base. H.: 4.5; diam. base: 4.8; th.: 0.7. Handleless conical cup: the base is circular. Semi-fine pink fabric (5 YR 8/4). The surface is smoothed and has a reddish yellow slip (5 YR 7/6); downward slanting finger pinched impressions are around the outer surface. Traces of wheel fashioning. *Date*: MM IB. *Comparanda*: CALOI 2013, 200, no. 338.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

7. (HTR 2858, DB 01; Unit 1). Shallow bowl. Four joining pieces preserving ca. $\frac{1}{4}$ of the vessel. H.: 7.2; diam. base: 15; diam. rim. 18; th.: 0.7/0.8. Disc-shaped shallow bowl: the base is circular, the walls are flaring, the rim is everted and is a slightly rectangular. Semi-fine compact yellowish granular fabric (2.5 Y 7/2). The surface is smoothed and has a yellowish pink slip (2.5 Y 6/2); the outer base is coarse. *Decoration*: a dark paint, faded into dark red, (5 YR 3/2) covers the inner surface and the outer rim and base; two parallel horizontal white stripes are around the inner base and two other ones are on the inner rim, and parallel oblique white dashes are between them; a short white trait is in the middle of the inner base, possibly part of a bigger decorative motif (convex arch) now lost. The decoration has partly faded away. Traces of layering technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; WARREN 1972a, 111-113; *Pl.*: 1, 30.

RIM-SPOUTED JARS

Semi-fine Dark Coated ware

8. (HTR 662a 6, DB 13; Unit 2). Rim-spouted jar. One piece preserving the base. H.: 2.5; diam. base: 5.2; th.: 0.5/0.8. Globular rim-spouted jar: the base is circular. Semi-fine very pale brown fabric (10

YR 8/4). The surface is burnished. *Decoration*: A very dark grayish brown paint (10 YR 3/2) covers all the surface. The decoration has partly faded away. Traces of wheel-fashioning. *Date*: MM IB. *Comparanda*: CALOI 2013, 87-88.

5.2.2 *Cameretta* 1

SHALLOW BOWLS

Semi-fine Red Coated ware

9. (HTR 2878, DB 03; *Cameretta* 1, Unit 2). Shallow bowl. One piece preserving ca. ¼ of profile; one piece is not restorable. H.: 4.5; diam. base: 9; diam. rim: 19; th.: 0.7/1.3. Truncated cone shallow bowl: the base is irregular and an incised line on the outer perimeter, the walls are irregularly flaring, the rim is round and everted. Semi-fine pinkish gray fabric (7.5 YR 6/2). The surface is smoothed inside and outside, except for the coarse base; slight downward slanting finger-pinched impressions are around the outer base and walls. *Decoration*: a reddish gray paint (5 YR 5/2) covers the surface inside and outside, except for the base. The surface is corroded and encrusted; the decoration has mostly faded away. *Date*: EM III middle. *Comparanda*: TODARO 2019a, 186-187, fig. 4.11; *Pl.*: 1, 30.

Semi-fine Light-on-Dark ware

10. (HTR 2884, DB 05; *Cameretta* 1, Unit 2). Shallow bowl. Four joining pieces preserving two portions of the vessel: A is ca. 1/8 of base and ¼ of profile; B is ca. ¼ of profile. H.: (A) 5.4; diam. base: (A) 8.5; diam. rim: (A) 21; th.: (A) 1.1/ (B) 0.8. Truncated cone shallow bowl with flaring profile: the distinct base is irregular, the walls are thick, the rim is round and everted; portion B has a thin rim and a slight carination in the middle of the wall. Semi-fine reddish fabric (7 Y 7/2). The surface is smoothed and has a light yellowish slip (7.5 Y 6/2), the base is coarse; downward slanting finger pinched impressions are around the outer base and walls. *Decoration*: a dark paint (7.5 YR 4/2) covers the inner surface and the outer rim; series of irregular white V are painted on the inner rim, two horizontal parallel white lines are below it and traces of parallel horizontal white lines are on the inner wall. The surface is corroded, the decoration has faded away. Traces of layering and half-and-half techniques. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 1, 30.

JUGS

Semi-fine Dark-on-Light ware

11 (HTR 2881, DB 04; *Cameretta* 1; Unit 2). Jug. Twenty-four pieces joining in three portions (A, B, C) and preserving ca. ½ of the upper part; one piece is not restorable. Max. dim.: (A) 11.6 x 20 (B) 8.8 x 13.3 (C) 4.3 x 3.1; th. : 0.6/1.3. Big-sized globular jug. Semi-fine brownish yellow fabric (10 YR 6/6). The surface is smoothed and has a pinkish white slip (7.5 Y 8/2). *Decoration*: traces of dark paint are visible on the outside: three horizontal stripes are between the neck and the shoulder, two other ones are below them and the ending parts of the loops around the handles are visible on the lowest portion. The surface is corroded; the decoration has faded away. Traces of coil working on the attachment of the neck. *Date*: EM III late. *Comparanda*: PARIBENI 1913, 14-31, fig. 23; TODARO 2019a, 189-190, fig. 4.13.

5.2.3 *Cameretta* 1, intramural deposits

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

12. (HTR 2894, DB 28; *Cameretta* 1). Handleless conical cup. Ten joining pieces preserving almost the entire vessel; restored with chalk; one piece of rim lacking. H.: 5.7; diam. base: 4.7; diam. rim: 9.2; th.: 0.5. Handleless conical cup with asymmetrical S-shaped profile: the squat base is irregular, the rim is simple and thin, the mouth has a deformed ellipsoidal shape. Semi-fine yellowish pink fabric. The surface is smoothed inside and outside on the upper part and has a creamy yellowish slip (5 Y 6/2); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is corroded. The vessel has been found with the vessel no. **2**. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 1, 30.

13. (HTR 2895, DB 29; *Cameretta* 1). Handleless conical cup. Sixteen joining pieces preserving almost the entire vessel; restored with chalk; chippings on the rim. H.: 6.4; diam. base: 4.4; diam. rim: 9.6; th.: 0.7. Handleless conical cup: the base is irregular, the rim is straight and round, the mouth has an irregular ellipsoidal shape. Semi-fine yellowish fabric. The surface is smoothed inside and on the outer rim, and it has a yellowish/beige slip (7.5 YR 5/2, 2.5 Y 7/2); downward slanting finger pinched impressions are around the outer base and walls. The surface is corroded, and the restoration has damaged the original shape. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 1, 30.

14. (HTR 2887, DB 17; *Cameretta* 1, Unit 4). Handleless conical cup. Ten joining pieces preserving the entire vessel; chippings on the rim. H.: 6.4; diam. base: 4.6; diam. rim: 9.6; th.: 0.8/0.5. Handleless conical cup with slightly S-shaped profile: the base is irregular, the walls are flaring, the thin rim is straight, and the mouth has irregular circular shape. Semi-fine light brown fabric (7.5 YR 6/4). The surface is smoothed on the inside and outside on the upper part with visible traces and has a reddish yellow slip (7.5 YR 8/6); slight downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

15. (HTR 2893, DB 22; *Cameretta* 1, Unit 4). Handleless conical cup. Six joining pieces preserving almost the entire vessel; small breaks on the rim. H.: 6; diam. base: 4.3/4.9; diam. rim: 9.2/9.7; th.: 0.7. Handleless conical cup with flaring profile: the base is irregular, the walls are a slightly carinated, the rim is straight and round. Semi-fine pinkish fabric (5 YR 7/6). The surface is smoothed inside and on the outer rim and has a pinkish slip (10 YR 8/4); marked downward slanting finger pinched impressions are around the outer base and wall. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 1, 30.

16. (HTR 2896, DB 23; *Cameretta* 1, Unit 4). Handleless conical cup. Fifteen joining pieces preserving almost the entire vessel; two small breaks on the rim. H.: 6.5; diam. base: 4.9; diam. rim: 10.2; th.: 0.5/1.2. Handleless conical cup with slightly convex walls: the base is regular and slightly convex in the middle, the rim is simple and round. Compact semi-fine light beige fabric (10 YR 8/4). The surface is smoothed and has a very pale brown slip (10 YR 8/3); slight downward slanting finger pinched impressions with torsional direction are around the outer base raising and walls. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 1.

17. (HTR 2885, DB 15; *Cameretta* 1, Unit 4). Handleless conical cup. Thirty-three pieces preserving almost the entire vessel; breaks on the rim and on the wall. H.: 6.4; diam. base: 4.6; diam. rim: 9; th.: 0.4/0.8. Handleless conical cup: the base is irregular, the walls are straight and slightly convex, the rim is round and straight with an irregular ellipsoidal shape. Semi-fine yellowish red fabric (5 YR 5/6). The surface is smoothed inside and on the outer upper part, and it has a very pale brown slip (10 YR 7/4). Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 1, 30.

18. (HTR 2891, DB 20; *Cameretta* 1, Unit 4). Handleless conical cup. Eleven joining pieces preserving almost the entire vessel; one portion of the rim and ca. 1/5 of the wall is missing. H.: 6.4; diam. base: 5; diam. rim: 8.5; th.: 0.7/0.3. Handleless conical cup with slightly thick concave walls: the base is irregular, the rim is straight, the mouth is irregularly ellipsoidal mouth. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part and has a pink slip; marked downward slanting finger pinched impressions are around the outer base. The vessel has been found with the vessel no. **19**. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 1, 30.

19. (HTR 2892, DB 21; Unit 4, *Cameretta* 1). Handleless conical cup. Thirteen joining pieces preserving the base and ca. 1/2 of rim and walls; two joining pieces are not restorable. H.: 6.2; diam. base: 4.9; diam rim: 9; th.: 0.6. Handleless conical cup: the base is wide and irregular, the walls are slightly convex, the rim is round and thin. Semi-fine light brown fabric (7.5 YR 6/4). The surface is smoothed inside and outside in the upper part and has a light yellowish-brown slip (10 YR 6/4); marked downward slanting finger pinched impressions are around the outer base and walls. The vessel has been found with the vessel no. **18**. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 2.

Semi-fine Light-on-Dark ware

20. (HTR 2886, DB 16; *Cameretta* 1, Unit 4). Handleless conical cup. Two joining pieces preserving the entire vessel. H.: 5.6; diam. base: 4.4; diam. rim: 8.9; th.: 0.5. Handleless conical cup with flaring walls: the base is regular, the walls are thin in the upper part and slightly carinated in the middle, the rim is flat and everted. Semi-fine pinkish fabric (7.5 YR 8/3). The surface is smoothed (10 YR 7/4); slight downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: a dark gray paint (7.5 YR 4/1-10 YR 2/2) covers the vessel inside and around the outer rim; two irregular parallel horizontal white lines are on the outer rim. The surface is corroded, and the decoration has faded away. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 2, 30.

TRILOBATE CUP

Semi-fine Polychrome ware

21. (HTR 2890, DB 19; *Cameretta* 1, Unit 4). Trilobate cup. Seventeen joining pieces preserving the entire vessel; two holes on the walls; breaks on the rim. H.: 13; diam. base: 3.9; diam. rim: 12.3/10.5; th.: 0.4. Truncated cone cup with flaring profile and slightly concave walls: the base is circular, the straight rim is round and flat in the upper part, the trilobate mouth has three spouts, one of which is bigger and is connected to the others by more marked corners. Semi-fine granular fabric. The surface is smoothed and covered with a reddish yellow slip (7.5 YR 7/6); the base is coarser. *Decoration:* a dark reddish gray paint (5 YR 4/2) covers the outer surface, except for the base, and the upper part of the inner one; the polychrome decoration consists of series of lines, crosses and dots realized with reddish brown color (2.5 YR 4/3) and white paint on the outer surface and the inner rim: two white lines are on the inner rim and filled with white dots, moon-shaped red festoons are underneath each spout and contoured by two white lines with the lower edge touching a horizontal band on the shoulder which is formed by two white stripes and a central red one, a similar white and red is in the middle of the vessel and white crosses are between them; two horizontal parallel white lines are around the outer base. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* BANTI 1933, 180, no. 73, fig. 38; CARINCI 2003, fig. 3c-d; 2004, fig. 2; *Pl.:* 2.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

22. (HTR 2888, DB 18; *Cameretta* 1, Unit 4). Shallow bowl. Eleven joining pieces preserving almost the entire vessel; small chippings. H.: 5.1; diam. base: 7.5; diam. rim: 19.2; th.: 0.9/1.2. Truncated cone shallow bowl: the base is circular, the walls are slightly concave, the rim is everted. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed inside and on the outer rim and has a very pale brown slip (10 YR 7/4-8/4); downward slanting finger pinched impressions are around the outer base. *Decoration:* reddish yellow/yellowish red paint (5 YR 5/6-6/6) covers the inner surface and the outer rim; possible traces of two white parallel horizontal lines are on the inner rim. The decoration has faded away. Layering and half-and-half technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 2, 30.

23. (HTR 2897, DB 24; *Cameretta* 1, Unit 4). Shallow bowl. Six joining pieces preserving ca. 1/3 of the profile. H.: 4.5; diam. base: 4.5; diam. rim: 22; th.: 1.0. Truncated cone shallow bowl: the base is irregular, the rim is round and slightly everted. Semi-fine yellowish fabric (5 Y 6/2). The surface is smoothed inside and below the outer rim and has a creamy yellowish slip (2.5 Y 2/2), except for the outer base; downward slanting finger pinched impressions with torsional direction area around the

outer base until the middle of the walls. *Decoration*: a dark red paint (10 YR 6/2) covers the surface; two parallel horizontal white lines are below the inner rim and, possibly, the outer one. The decoration has partly faded away. Layering technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 3, 30.

RIM-SPOUTED JARS

Semi-fine Dark Coated ware

24. (HTR 2898, DB 25; *Cameretta* 1, Unit 4). Rim-spouted jar. Eleven joining pieces preserving ca. ½ of the profile; five joining pieces are not restorable. H.: 13/12.4; diam. base: 5.8; diam. rim: 11/12.5; th.: 6/0.4. Ovoid shaped rim-spouted jar: the base is circular and slightly concave in the middle, the round rim is straight and inverted, the bridge spout is set on the angular-round shaped shoulder. Semi-fine pinkish/yellowish granular fabric (7.5 YR 8/4); the spout is finer. The surface is burnished; finger pinched impressions are around the inner base. *Decoration*: a dark paint, faded into dark red/purple, (2.5 Y 6/2, 7.5 Y 7/2) covers the entire surface. The surface is corroded; the decoration has faded away. Traces of the attachment of the spout are visible. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 3, 30.

JUGS

Semi-fine Dark-on-Light ware

25. (HTR 2883, DB 26; *Cameretta* 1). Jug. Intact. H.: 19.3; diam. base: 8.4; diam. rim: 5.7; max. diam.: 14.3; handle diam. 1.5 cm; th.: 0.7. Globular jug: the base is circular and slightly concave in the middle, a short loop vertical handle is set opposite to the beak between the rim and the shoulder, the neck is short, the beak raises with a 180° angle. Semi-fine yellowish granular fabric (7.5 YR 6/4). The surface is smoothed and has a yellowish slip (10 YR 8/2). *Decoration*: with dark brown are two stripes at the base of the neck and, on it, festoons framed by one line running around the rim and the bottom of neck, two bands on the belly, another one around the base, parallel dashes on the handle and a knob around the lower attachment of it, *Date*: MM IA. *Comparanda*: PARIBENI 1913, 14-31, fig. 23; TODARO 2019a, 194-198, fig. 4.17; 2021, 36; *Pl.*: 3, 30.

COOKING VESSELS

Cooking ware

26. (HTR 2889, DB 27; *Cameretta* 1). Cooking jar. Forty joining pieces preserving six portions and ca. ½ of wall and rim; partly restored with chalk. H. (max): 14 ca.; diam. base: 7.5; diam. rim: 15 cm; th.: 0.7/1. Ovoid shaped cooking pot jar with thick walls: the base is preserved only for its outer perimeter, which is regularly circular, and is distinct from the flaring walls, the thick rim is slightly raised and thins at the edge. Semi-coarse reddish gritty and very friable fabric (10 R 4/6) with few medium-sized sub-angular dark inclusions and several small-sized irregular white ones. The surface is smoothed on the outer rim and roughly on the inside. Traces of burning are on the surface. *Date:* MM IB-II. *Comparanda:* LEVI, CARINCI 1988, pl. 16 m-n, 17 no. e, f; VAN DE MOORTEL 2006, 282, no. A/9; *Pl.:* 3.

5.2.4 *Cameretta* 2

COOKING VESSELS

Semi-fine Plain ware

27. (HTR 2918, DB 08; Unit 2, *Cameretta* 2 door). Milk jug. More than 30 joining pieces preserving the entire vessel; portions of rim and walls restored with chalk. H.: 12.6; diam. base: 7.2; diam. rim.: 13.6 (max.), 9.2 (min.); th.: 0.5/0.8. Milk jug with globular and round profile: the distinct base is circular, a wide strap handle is set between the rim and the middle of the wall and rises above the rim, the round rim forms an ellipsoidal mouth and has a frontal spout. Semi-fine granular yellow fabric (10 YR 7/6); the base and the handle are coarser. The surface is smoothed and has a reddish yellow slip (7.5 YR 7/6). *Date:* MM IB. *Comparanda:* CALOI 2013, 124; LEVI, CARINCI 1988, pl. 93 a, b, d; *Pl.:* 3, 30.

5.2.5 *Camerette* 1-2

JUGS

Semi-fine Dark-on-Light ware

28. (HRKL 4005, B 284; *Camerette* 1-2). Jug. Recomposed with two big-sized pieces; a big-sized hole in the middle of the vessel. H.: 21.5; diam.: 16. Ovoid jug with short spout: the base is circular, a short loop vertical handle is set between the rim and the shoulder, the neck is short and wide, the rim is straight and round. Semi-fine reddish yellow gritty fabric. The surface is smoothed outside and on the inner rim and is covered with a yellowish slip. *Decoration*: a Dark-on-Light decoration consist of three parallel horizontal wide bands around the base and one at the attachment of the neck from which depart a stripe encircling the attachment of the handle and, below the spout, a spiral ending into three flames. *Date*: MM IB. *Comparanda*: BANTI 1933, 220, no. 284, fig. 125b; CALOI 2013, nos. 62, 264, 461; LEVI 1976, pl. 94 h-i.

AMPHORISKOI

Semi-fine Dark-on-Light ware

29. (HRKL 4017, B 318; *Camerette* 1-2). *Amphoriskos*. Intact. H.: 13.6; diam.: 13; diam. mouth: 7.5. Ovoid-globular *amphoriskos*: the base is circular, the neck is cylindrical and squat, the mouth is elliptical and has everted rim, two small-sized horizontal handles are set horizontally on the maximum diameter (with 45-degree ca. angle). Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim and is covered with pinkish slip. *Decoration*: a Dark-on-Light pattern with dark paint over the clayey slip consists of one wide band around the base and four groups of three narrow stripes departing from it and running all over the body until the neck, which is dark painted; dark painted bands are also on the rim and on the handles. *Date*: EM III-MM IA. *Comparanda*: ALEXIOU, WARREN 2004, 62 no. 2, 174-175 no. 2, pl. 31A, 154C; BANTI 1933, 230 no. 318 fig. 150a, pl. XIXa; MARINATOS 1929, 115 no. 8, fig. 9-10.

30. (HRKL 4018, B 320; *Camerette* 1-2). *Amphoriskos*. Almost intact; one handle is missing. H.: 10.8; diam.: 11; diam. mouth: 4.5. Ovoid globular *amphoriskos*: the base is circular, the neck is cylindrical, the mouth is elliptical and has everted rim, two small-sized horizontal handles are set horizontally on the maximum diameter with an angle of ca. 90 degrees. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim and is covered with yellowish slip. *Decoration*: the Dark-on-Light decoration with dark-red paint over the clayey slip consists of three horizontal bands on the neck and two around the base, three horizontal lines on the belly between the handles and a horizontal one on the preserved handle; the shoulder of the vessel is decorated, on one side, with a narrow dark line crossed by vertical traits and dots filling the empty spaces between them and, on the

other side, with a double-trait triangle and with a filled one. *Date*: EM II (A). *Comparanda*: BANTI 1933, 230-231 no. 320 fig. 150b-151, pl. XIXb; CADOGAN, HOOD 2011, 263 no. 1295, pl. 56.

31. (HRKL 4019, B 321; *Camerette* 1-2). *Amphoriskos*. Almost intact; one handle is missing. H.: 12; diam.: 9.8; diam. mouth: 4.5. Ovoid-globular *amphoriskos*: the base is circular, the neck is cylindrical, the rim is slightly everted, two small-sized horizontal handles are set horizontally on the maximum diameter with an angle of less than 90 degree. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim and is covered with reddish slip. *Decoration*: the Dark-on-Light decoration with dark-red paint over the clayey slip consists of one wide band around the base and one around the neck, and two big-sized circles on the shoulder on each side of the vessel connected through wide bands passing above the handles. *Date*: MM IIA. *Comparanda*: BANTI 1933, 231 no. 321 fig. 152; LEVI 1976, pl. 70i.

32. (HRKL 5776, DB 005; *Camerette* 1-2). *Amphoriskos*. Almost intact; one handle and 1/3 of the rim restored with chalk. H.:12.1; diam. base: 8; diam. rim: 6.9/3.6; 7.1; th.: 0.4; diam. max.: 12.2. Ovoid-globular *amphoriskos*: the base is circular, the walls are flaring toward the maximum diameter (at 2/3 of the height), two small strap handles are set horizontally on the maximum diameter with an angle of ca. 45 degree, the neck is short and cylindrical, the rim is everted and flat towards the exterior, the mouth is slightly irregular. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6); the base is coarser. The surface is smoothed outside and on the inner rim, and it is covered with clayey slip (7.5 YR 8/6); finger pinched impressions with torsional direction are on the outer surface, from the base and until the maximum diameter. *Decoration*: the Dark-on-Light decoration consists of dark bands (5 YR 2/4) vertically crossing the body which are organized in groups: three are in the middle of the walls and two are on each side of the handles; one horizontal line is at the base of the neck and another one is on the outer rim, parallel oblique lines are on the inner rim, vertical traits are on the outer neck, two crossing half lines are above the handles, one horizontal line is above one handle and one trait is on the upper portion of the preserved handle. The surface is corroded and encrusted. *Date*: EM III-MM IA. *Comparanda*: ALEXIOU, WARREN 2004, 62 no. 2, pl. 31A; MARINATOS 1929, 115 no. 8, fig. 9-10; *Pl.*: 3.

5.2.6 *Camerette* 3-4

JUGS

Semi-fine Barbotine ware

33. (HRKL 3984, B 317,3; *Camerette* 3-4). Jug. Intact; breaks on the rim. H.: 12.5/17.5; diam.: 8/15.5. Ovoid globular jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the shoulder, the neck is wide, the beak is raising, the rim has prickles, two lugs with barnacle decoration are on the sides of the neck. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with yellowish slip. *Decoration:* the barnacle /polygonal ridges decoration occupies the upper half of the vessel; prickles are on the spout; the lugs are decorated with barnacle ware/polygonal ridges; red paint covers the entire vessel. *Date:* MM IB. *Comparanda:* BANTI 1933, 230, no. 317, fig. 149, pl. XIXe; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, 100 nos. 206-218; LEVI 1976, pl. 91; VAN DE MOORTELT 2006, 313 no. Jg/4, fig. 3.9.

34. (HRKL 3974, B 306; *Camerette* 3-4). Jug. The beak, the vertical handle and one horizontal side handle are restored. H.: 18; diam.: 14.5. Ovoid shaped jug: the base is circular, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two smaller strap horizontal handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the plain areas, and it is covered with yellowish slip. *Decoration:* the barbotine decoration consists of four horizontal parallel rows of protuberances on the upper part of the body which are covered with clayey slip; prickles are around the rim and two rows of protuberances are on the side horizontal handles. Reddish-brown paint covers the surface and over painted white decoration consists of two bands underneath the last row of protuberances, one in-between each row of protuberance and one at the attachment of the neck. *Date:* MM IB. *Comparanda:* BANTI 1933, 227, no. 306, fig. 142; BETANCOURT 1985, pl. 7e; CALOI 2009, no. F871, fig. 10 a-b.

35. (HRKL 4002, B 310; *Camerette* 3-4). Jug. Recomposed with several pieces. H.: 16.4; diam.: 14.5. Globular ovoid jug: the base is circular, one vertical strap handle is set opposite to the spout between the rim and the shoulder, two almond shaped lugs on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration:* the barnacle/polygonal ridges decoration with clayey slip covers the body until the lower belly, except for the attachments of the handle and three semicircle bands on the body; prickles are around the rim; fugitive traces of paint. The painted decoration has faded away. *Date:* MM IA. *Comparanda:* BANTI 1933, 228, no. 310, fig. 144; CALOI 2013, 100; TODARO 2019a, 196, fig. 1.46d.

5.2.7 *Cameretta* 4

HANDLELESS CONICAL CUPS

Semi-fine Light-on-Dark ware

36. (HRKL 4025, DB 001; *Cameretta* 4?). Handleless conical cup. Intact. H.: 6.2; diam. base: 4.4; diam. rim: 8.9; th.: 0.6. Handleless conical cup with S-shaped profile and slightly asymmetrical profile: the base is distinct and is irregular, the rim is turned-out and everted, the mouth is deformed with irregular profile. Semi-fine gritty fabric; the base is coarser. The surface is smoothed inside and outside on the upper part, and it is covered with clayey reddish yellow slip (5 YR 7/6); downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: dark red paint partly faded into light red (10 R 3/4, 10 R 4/8, 10 R 4/12) covers the inner surface and the upper 3/4 of the outer one; a possible white line is below the outer rim. The decoration has partly faded away. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: BANTI 1933, 217, no. 268; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 3.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

37. (HRKL 4030, DB 020; *Cameretta* 4).⁸³² Shallow bowl. Intact; chippings on the rim. H.: 6.1/6.3; diam. base: 8.8; diam. rim: 24.5; th.: 0.5. Truncated cone squat shallow bowl: the base is circular and is distinct on the inside, the walls are flaring almost straight and slightly concave in the upper part, the round rim is everted and is marked on the outer surface by an impressed line, the attachment of the rim is defined on the inner surface a sort of straight angle, the inner base has an impressed line around the relief center formed by two concentric line. Semi-fine gritty reddish yellow fabric (5 YR 8/4); the base is coarser, the rim is finer. The surface is smoothed and is covered with clayey reddish yellow slip (5 YR 8/4); downward slanting finger pinched impressions with torsional direction are around the outer base and walls. *Decoration*: a dark paint (10 YR 1/1) covers the inner surface and irregularly the outer rim; the over imposed white decoration consists of two irregular parallel horizontal bands below the inner rim and one around the inner base; other fugitive white bands were

⁸³² Cultraro assigns this shallow bowl to the *Cameretta* 8, however the indication on the base of the vessel reports the room 4; CULTRARO 2000, 315.

possibly around the outer rim or on the inner surface of it. The decoration has mostly faded away; the surface is corroded and encrusted. *Date:* MM IA. *Comparanda:* BANTI 1933, 218, no. 275; BORDA 1946, 46 no. 5, pl. VI no.9; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 4.

JUGS

Semi-fine Dark-on-Light ware

38. (HRKL 4009, DB 016; *Cameretta* 4). Jug. Restored with ca. 15 pieces with chalk (spout, handle, half of the neck, 1/4 of the upper rear portion of the belly and a hole in it). H.: 15.8 (pres.), 16.5 (rec.); diam. base: 5; diam. rim: 3.2; diam. max.: 11.3; th.: 0.3. Ovoid elongated jug with asymmetrical profile: the base is circular and corroded on one side, the neck is cylindrical, the rim is straight and round, the spout is reconstructed as a rising spout with straight round rim is reconstructed, a vertical loop handle has been restored opposite to the spout between the rim and the maximum diameter. Semi-fine gritty fabric (5 YR 7/6); the base is coarser. Except for the base, the surface is smoothed outside and on the inner rim with visible traces; the surface is covered with clayey slip (7.5 YR 8/4); striations are around the outer base. *Decoration:* the Dark-on-Light decoration with dark paint (5 YR 3/8, 2.5 YR 3/8) consists of two wide bands: one around the base and another around the attachment of the neck, and possibly one on the maximum diameter. The decoration has mostly faded away; the surface is corroded and encrusted. *Date:* MM IB. *Comparanda:* BANTI 1933, 220, no. 282; CALOI 2013, 80; LEVI, CARINCI 1988, pl. 31a; *Pl.:* 4.

Semi-fine Barbotine ware

39. (HRKL 3970, DB 013; *Cameretta* 4). Jug. Intact; the spout is missing. H.: 17; diam. base: 6.3; diam. rim 4.5; diam. max.: 13.6; th.: 0.5. Ovoid-globular jug: the base is circular, the walls are flaring, the neck is wide, the rim is asymmetrical and has prickles, the spout is asymmetrical and slightly rising with simple straight rim, a vertical loop handle is set not axially between the rim and the maximum diameter. Semi-fine gritty reddish yellow fabric (7.5 YR 8/6); the base is coarser, the neck is finer, and the handle is particularly gritty; a finger impression is on the walls above the base. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with thick very pale brown clayey slip (10 YR 8/3) on the barbotine decorated areas. *Decoration:* the barnacle decoration covers the upper half of the body of the vessel, until the base of the neck; prickles are on the rim. The Dark-on-Light decoration with dark paint (5 YR 2/3, 2.5 YR 3/8) consists of two wide irregular horizontal bands around the base, which partly cover the lower

limit of the barnacle decorated portion; dark painted dots are sparsely disposed on the barnacle decorated area and on the plain space between the lower attachment of the handle and the neck, they are organized in rows on the inner spout and the inner side of the rim; four parallel dark painted horizontal bands are on the outer surface of the neck and four oblique ones are on the outer spout; the handle is decorated with parallel oblique dark painted traits; the outer base is left plain coarse. The decoration has mostly faded away. *Date:* MM IB. *Comparanda:* BANTI 1933, 230, no. 317; BORDA 1946, 49 nos. 24, 26-27, pl. XII nos. 6-8; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, 100, nos. 206, 208, 210-219; LEVI 1976, pl. 91; VAN DE MOORTEL 2006, 277 no. X/9, 313 no. Jg/4, pl. 3.1, 3.9; *Pl.:* 4.

40. (HRKL 3985, DB 012; *Cameretta* 4). Jug. Restored with ca. 21 pieces and chalk (the vertical handle, the spout, and the upper part of the neck); breaks on the walls have been restored. H.: 17.8 (pres.), 19.5 (rec.); diam. base: 6.4; diam. rim: 5.5; th.: 0.5. Ovoid-globular jug: the base is circular with the inner surface irregularly concave, the walls are flaring until the max. diameter (at 1/2 of the vessel), the neck is wide and slightly asymmetrical with rising elongated spout, the spout has been reconstructed with straight round rim, a vertical loop handle has been completely reconstructed opposite to the spout between the rim and the maximum diameter and the attachment of a smaller strap handle is preserved on the neck below the rim. Semi-fine gritty reddish yellow fabric (7.5 YR 8/6); the base is coarser. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the barbotine decorated surface is covered with clayey slip (7.5 YR 8/6); on one side of the maximum expansion, there is a sort of finger pinched impression in the middle of the relief decorated area. *Decoration:* the barnacle decoration covers the upper part of the body until the attachment of the neck, and it is interrupted by three plain oblique vertical bands: one below the spout and two on each side of the it; a plain band is around the lower attachment of the vertical handle continuing until the neck; the side handle has traces of the barbotine protuberances; the rim has prickles. A dark paint (7.5 YR 2/1) covers the entire vessel until inside the neck, except for the outer base; traces of over imposed white decoration are fugitive: they possibly consisted of dots on the barnacle areas, horizontal bands around the base, at the attachment of the rim and around it, and also below the relief decorated portion; a pattern of white lines was possibly also on the spout and in the inner neck. The decoration has mostly faded away; the surface is corroded. *Date:* MM IA. *Comparanda:* BANTI 1933, 225, no. 298; BORDA 1946, 49 no. 24, pl. XII no. 6; CALOI 2013, 100-102, no. 226; LEVI 1976, pl. 91; TODARO 2019a, 197; XANTHOUDIDES 1924, 59 no. 5137, pl. XXXV; *Pl.:* 4.

41. (HRKL 3982, DB 010; *Cameretta* 4). Jug. Restored with 32 joining pieces and chalk (the upper half of the neck, the spout, the back vertical handle). H.: 20.5 (pres.), 23.5(rec) ; diam. base: 6.7x6 ; diam rim: 5.5 ; th. 0.4. Ovoid jug with elongated body: the base is small, irregular and corroded on one side, the walls are flaring until the maximum diameter (at 2/3 of the vessel), the neck is wide and elongated, the rising spout has been reconstructed with straight round rim and is not axially set, the vessel has three vertical handles: a loop one has been reconstructed as not axially set and opposite to the spout between the neck and the maximum diameter, two strap ones are on each side of the neck between the lower rim and the shoulder. Semi-fine gritty powdery light red fabric (2.5 YR 7/6); the base is coarser; the neck is finer; the two side handles are gritty. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with yellowish slip (5 YR 7/6); the neck appears more carefully burnished. *Decoration:* the barnacle/polygonal ridges decoration covers the belly, from below the attachment of the neck until the space just underneath the rim; plain bands are in the barnacle decorated area: two connecting semicircles are on the frontal wall below the spout forming an eye-shaped element and two others are on the back wall on each side of the vertical handle; two other plain areas are on the back of the vessel, above the semicircles. Dark brownish paint, which has faded into red on some areas, (2.5 YR 3/8, 3/4 10 R 3/10), covers the entire vessel and also the entire inner rim. Traces of over imposed white decoration consist of dots sparsely disposed on the relief area and on the neck and disposed as rows inside the plain semicircles in-between the relief decorations. The side handles have dark painted oblique traits, reproduced on the restored handle. The neck seems to have a Light-on-Dark decoration organized in white parallel lines: a possible large one is at the base of the spout and a pattern of them is around the attachment of the neck. Two large white bands were possibly also in the area around the outer base. The surface is corroded and encrusted; the vessel has been damaged by the restoration itself. *Date:* MM IB. *Comparanda:* BANTI 1933, 224-225, no. 296; CALOI 2009; CALOI 2013, 102; *Pl.:* 4.

42. (HRKL 3992, DB 017; *Cameretta* 4). Jug. Intact in the lower half; restored with chalk (the neck, the beak, and the handle). H.: 12 (rec.); diam. base: 4.7; diam. rim: 3.8; diam. max.: 10.1; th.: 0.3. Small-sized jug: the base is circular and slightly concave, the neck is cylindrical with bumps on its attachment, the rim is straight and round, a loop vertical handle, slightly flat, is set between the rim and the maximum expansion. Semi-fine gritty reddish yellow fabric (5 YR 7/6); the base and the lower walls are coarser. The surface is smoothed outside and on the inner rim in the areas without relief decoration; the surface is covered with clayey slip (7.5 YR 8/4); bumps are on the surface above the base. *Decoration:* the barnacle decoration covers the upper part of the body until the base of the neck and has dark brown dots on the clayey slip; three plain oblique bands, which are decorated with

three parallel oblique dark brown/red bands, cross the barnacle decorated area and are located respectively below the spout, on one side of the neck and on its back. The plain portions of the vessel have Dark-on-Light decoration consisting of two irregular wide dark red (2.5 YR 2/4, 10 R 3/8) bands in the lower half of the jug and two narrow irregular dark brown lines around the attachment of the neck; a possible Dark-on-Light decoration has been reproduced on the rim and the handle during the restoration. The decoration has mostly faded away; the surface is corroded and encrusted. *Date:* MM I (A) B. *Comparanda:* BANTI 1933, 228-230, no. 315; BORDA 1946, 49 no. 24, pl. XII no. 6; CALOI 2013, no. 206; TODARO 2019a, 197, fig. 1.46d; *Pl.:* 4.

5.2.8 *Cameretta* 6

JUGS

Semi-fine Barbotine ware

43. (HRKL 3995, B 294; *Cameretta* 6). Jug. Almost intact; the beak is partly missing. H.: 17.8; diam.: 14.5. Globular jug: the base is circular, one vertical loop handle is set opposite to the spout between the rim and the shoulder, the neck is wide with rising beak. Semi-fine gritty yellowish red fabric. The surface is smoothed outside and on the inner rim and is covered with reddish clayey slip. *Decoration:* oblique crinkled ridges cross the outer surface; dark paint covers the entire surface and groups of three white bands are painted between each corded rib and at the base of the neck, and one white band is around the base and possibly below the relief area. *Date:* MM IB. *Comparanda:* BANTI 1933, 224 no. 294 fig. 134, pl. XIXd; CALOI 2013, 102 no. 234; XANTHOUDIDES 1924, 77 nos. 4953, 4955, XLI.

44. (HRKL 3988, DB 006; *Cameretta* 6). Jug. Restored with six joining pieces and chalk additions (two handles, part of the neck and the beak). H. 13.8; diam. base: 5.1x6.3; diam. rim: 3.4x3; th. 0.4; diam. max.: 10.9. Ovoid three-handled jug: the base is irregular with relief perimeter, the walls are flaring, the neck is wide with a narrow beak and three handles: a vertical loop one opposite to the spout which is set between the rim and the maximum diameter (at ½ of the vessel), two lateral vertical strap ones. Semi-fine pink gritty fabric (7.5 YR 7/6); the base is coarser; with light finger pinched impressions are around the base. The surface is smoothed on the outer surface without relief decoration and on the inner neck and is covered with very pale brown slip (10 YR 8/4). *Decoration:* the neck is covered with dark paint and has over imposed white decoration below the spout, while prickles have been applied on the rim during the restoration. The barnacle/polygonal ridges decoration covers the upper 2/3 of the vessel, except for plain semi-arched lines located below the

spout and the two side handles, plain circles are around the lower attachments of each handle and a plain area between the back handle and the neck. The barnacle decoration has reddish-black paint (10 R 2.5/1) with possible traces of over imposed white and red decoration; the plain parts have reddish-black paint (10 R 2.5/1) and over-imposed white and dark red motives (2.5 YR 3/6). A red band with over imposed white dots is around the attachment of the neck, white and red dots are in the semi-arches among the barnacle decoration and around the lower attachment of each side handle are circles with one red line and over imposed white dots. The lower portion of the vessel is covered with dark paint, two narrower red bands are over painted below the barnacle decorated area and an irregular white one around the base. The only original handle (a side one) is dark painted with barbotine protuberances. The surface is corroded; the decoration has mostly faded away. *Date*: MM IB. *Comparanda*: BANTI 1933, 228 no. 312; CALOI 2013, no 226; *Pl.*: 4.

Semi-fine Incised ware

45. (HRKL 4000, B 292; *Cameretta* 6). Jug. Almost intact; the beak is missing. H.: 14.8; diam.: 13. Ovoid globular jug: the base is circular, one vertical loop handle is set opposite to the spout between the rim and the belly, the neck is cylindrical and elongated. Semi-fine gritty greenish yellow fabric. The surface is smoothed outside and on the inner rim and is covered with thick greenish yellow slip. *Decoration*: the barbotine decoration is organized in four oblique relief ribs crossing the body with incised traits and bordered by two higher rounded corded ribs, cut by transversal traits. The painted decoration with dark brown color consists of four oblique lines on each plain space in between the barnacle area, two parallel horizontal lines around the base and the attachment of the neck, one stripe at the attachment of the handle and on the rim; the handle is decorated with parallel oblique traits. *Date*: MM IA. *Comparanda*: BANTI 1933, 223-224 no. 292, fig. 133a; BONACASA 1969, 40, 44-45, fig. 33-34; LEVI 1976, 752-753, fig. 1204, 1206; BETANCOURT 1999, 145 no. 963 fig. 44 pl. 54; TODARO 2019a, 159, 196, fig. 1.24d, 3.11d, 4.17; VAN DE MOORTELE 2006, 281 no. A/6, pl. 3.9.

JUGLETS

Semi-fine Dark-on-Light ware

46. (R 71929, B 289; *Cameretta* 6). Askoid juglet. The handle is missing. H.: 10.5/11; diam.: 8.5. Low-bellied globular juglet with oblique profile: the base is circular and slightly elongated, the neck is wide and short, the mouth has elongated profile, one vertical loop handle is set opposite to the spout between the rim and the belly. Semi-fine reddish yellow fabric. The surface is smoothed outside and

on the inner rim and the outer surface is covered with yellowish red slip. *Decoration*: the Dark-on-Light decoration with red paint consists of a wide horizontal band around the base of the neck and a narrower one around the base; six wide vertical bands depart from the attachment of the neck and continue around the attachment of the handle. *Date*: MM IB. *Comparanda*: BORDA 1946, 47 no. 8, pl. VII no. 6; CALOI 2013, no. 265; LEVI 1976, pl. 25; XANTHOUDIDES 1924, 41 no. 4152, pl. XXIXa.

5.2.9 *Cameretta 7*

JUGS

Semi-fine Barbotine ware

47. (HRKL 3983, B 295; *Cameretta 7*). Jug. Intact, except for the spout. H.: 17.3; diam.: 14.5. Globular ovoid jug: the base is circular, the walls are flaring, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two small strap handles are set on each side of the neck, the neck is cylindrical, and the rim is decorated with barbotine. Semi-fine gritty yellowish red fabric. The surface is smoothed outside and on the inner rim and is covered with reddish slip. *Decoration*: the decoration consists of two types of barbotine and Light-on-Dark motives. Except for the neck and the areas around the handles, the upper part of the vessel has barnacle decoration covered with clayey slip, a row of prickles is around the rim and three rows of protuberances are on each small side handle. Dark paint faded into dark-purplish red covers the rest of the vessel and with an over imposed decoration with white paint consisting of three horizontal lines at the base of the neck, one around the mouth, one below the spout, two underneath the relief area and one around the base.

Date: (MM IA)/MM IB. *Comparanda*: BANTI 1933, 224 no. 295 fig. 133b; CALOI 2013, 102; TODARO 2019a, 47, fig. 1.29b; XANTHOUDIDES 1924, 77 no. 4956, pl. XLI; 85 no.5696, pl. XLV; ZOIS 1965, 102, pl. 10δ.

5.2.10 *Camerette 7-8*

JUGS

Semi-fine Barbotine ware

48. (HRKL 3972, B 313; *Camerette 7-8*). Jug. Almost intact; the beak is restored. H.: 17; diam.: 12.7. Ovoid shaped elongated jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the maximum diameter, the rim is straight and round. Semi-fine gritty reddish

yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration*: the barnacle/polygonal ridges decoration with clayey slip covers the upper half of the body until the maximum diameter, except for a plain semicircle below the beak; dark painted bands are three in the semicircle below the spout, two horizontal ones around the base, one at the base of the neck, one around the attachment of the handle and two narrower ones on the neck. *Date*: MM (IA)IB. *Comparanda*: BANTI 1933, 228, no. 313, fig. 145; BETANCOURT 1990, pl. 4 nos. 68-71; BORDA 1946, 48 no. 19, pl. XII no. 3; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, 100 nos. 206-218; LEVI 1976, pl. 91; VAN DE MOORTELT 2006, 277 no. X/9, 313 no. Jg/4, pl. 3.1, 3.9; XANTHOUDIDES 1924, 85 no. 5697, pl. XLV; TODARO 2019a, 196, fig. 1.46d.

49. (R 75186, B 317,4; *Camerette* 7-8). Jug. Almost intact; the handle is missing. H.: 12.5; diam. rim: 0.4x0.25. Ovoid globular jug: the base is circular, one loop vertical handle was set opposite to the spout between the rim and the shoulder, the neck is wide, the beak is raising, the rim has prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with yellowish slip. *Decoration*: the barnacle/polygonal ridges decoration occupies the upper half of the vessel, and it is covered with clayey slip and over imposed dark painted dots; dark painted bands are two around the base, one at attachment of each handle and two around the neck; two dark painted dots are on the sides of the neck. *Date*: MM IB. *Comparanda*: BANTI 1933, 230, no. 317; BORDA 1946, 49 nos. 26-28, pl. XII nos. 4, 7-8; BETANCOURT 1990, pl. 5 no. 94; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, no. 553; LEVI 1976, pl. 91; VAN DE MOORTELT 2006, 277 no. X/9, 313 no. Jg/4, pl. 3.1, 3.9.

50. (HRKL 3994, 3965, 3967, 3963, 3964, 3966, 3968, 3969, 3998; R 71907, 71911, 71913; B 315; *Camerette* 7-8). Jugs. H.: 10.5-18.5; diam.: 7.5-15.5. ovoid jugs: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the maximum diameter, the rim has prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration*: the barnacle/polygonal ridges decoration covers the upper half of the body until the maximum diameter, except for three oblique plain bands crossing it; the barnacle area has clayey slip and over imposed dark painted dots. Dark-on-Light decoration with three vertical parallel narrow lines is on the three oblique bands in the barnacle area; two wide dark painted parallel horizontal bands are around the base, three others are around the neck, one is at base of the prickle decoration on the rim and two below the spout; in one case (HRKL 3975) two drops are painted on the sides of spout. *Date* : MM IB. *Comparanda* : BANTI 1933, 228-230, no. 315, fig. 147 ; BETANCOURT 1990, pl. 4 nos. 68-71 ; BORDA 1946, 48-49 nos. 22, 25, pl. XII nos. 1, 5 ; CALOI

2009, no. 5293, fig. 11 i-j ; CALOI 2013, 100 nos. 206-218 ; LEVI 1976, pl. 91 ; TODARO 2019a, 196, fig. 1.46d; VAN DE MOORTELE 2006, 313 no. Jg/4, fig. 3.9; XANTHOUDIDES 1924, 85 no. 5697, pl. XLV.

5.2.11 *Cameretta* 8

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

51. (HRKL 4031, DB 019; *Cameretta* 8). Shallow bowl. Restored with 2 joining pieces and chalk. H.: 6.2/6.3; diam. base: 9; diam. rim: 21.5; th.: 0.4. Truncated cone shallow bowl with deep walls and asymmetrical profile: the base is irregular and distinct on the inside, the walls are concave in the upper half, the rim is simple round and everted flat, below the outer rim there is a sort of carination. Semi-fine gritty pink fabric (5 YR 8/4); the base is coarser, the rim is finer. The surface is smoothed and is covered with clayey pink slip (7.5 YR 8/4); downward slanting finger pinched impressions with torsional direction are around the outer base and walls. *Decoration*: a dark brown paint faded into red (2.5 YR 2/3, 2.5 YR 4/8) covers the entire surface; possible traces of over-imposed white decoration are visible on the inner rim. The decoration has mostly faded away; the surface is corroded and very encrusted. *Date*: MM IA. *Comparanda*: BANTI 1933, 218, no. 275; BORDA 1946, 46 no. 5, pl. VI no.9; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 5.

52. (HRKL 4032, DB 018; *Cameretta* 8). Shallow bowl. Restored with three joining pieces and chalk; small chippings on rim and base. H.: 4.3-4.7; diam. base: 8; diam. rim: 22.5; th.: 0.7. Truncated cone shallow bowl with asymmetrical profile: the base is circular, the walls are almost straight, the rim is round and everted, the mouth is almost elliptical. Semi-fine pink fabric (5 YR 8/6); the base is coarser. The surface is smoothed and is covered with clayey pink slip (7.5 YR 8/4); downward slanting finger pinched impressions with torsional direction are around the outer base and walls. *Decoration*: a dark brown paint (2.5 YR 2/6), faded into red, covers the entire surface; the over imposed white decoration on the inner surface consists of two horizontal parallel bands below the rim and series of oblique traits in the space between the rim and the first of the two lines; fugitive traces of another band are around the inner base. The decoration has mostly faded away; the surface is corroded and encrusted. *Date*: MM IA. *Comparanda*: BANTI 1933, 218, no. 275; BORDA 1946, 46 no. 5, pl. VI no.9; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 5.

Semi-fine Polychrome ware

53. (HRKL 4029, DB 021, *Cameretta* 8). Shallow bowl. Restored with 9 pieces and 2 fragments of chalk. H.: 5.8; diam. base: 7.5; diam. rim: 20.8; th.: 0.7. Truncated cone shallow bowl with asymmetrical profile: the base is circular and distinct on the inside, the walls are flaring and slightly concave on one side, the rim is round and everted. Semi-fine gritty pink fabric (7.5 YR 8/4); the base is coarser, the rim is fine. The surface is smoothed and is covered with clayey pink slip (7.5 YR 8/4); downward slanting finger pinched impressions are around the outer base and walls. *Decoration*: a dark paint (2.5 YR 2/1) covers the inner surface and the outer rim, where it appears applied with irregular brushes; the over-imposed polychrome decoration consists of one red (2.5 YR 2/8) horizontal band below the inner rim, another one around the inner base and possible fugitive white traces on surface. The decoration has faded away; the surface is corroded and encrusted, with traces of excavations tools. *Date*: MM IA. *Comparanda*: BANTI 1933, 218 no. 275; BORDA 1946, 46 no. 5, pl. VI no.9; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 5.

SIDE-SPOUTED JARS

Semi-fine Dark Coated ware

54. (HRKL 5777, DB 015; *Cameretta* 8?). Side-spouted jar. Intact; chippings on the rim and spout. H.: 6.6; diam. base: 5.8; diam. rim: 4.9; diam. max: 9; th.: 0.4. Low-bellied side-spouted jar: the base is circular and slightly concave in the middle, the neck is short and wide, the rim is slightly everted and turned out, the rising elliptical spout is not axially set on the maximum expansion and has straight round rim, two small almond-like lugs are set on the maximum diameter perpendicular to the spout. Semi-fine pink fabric (5 YR 8/4). The surface is smoothed outside and on the inner rim and is covered with clayey reddish yellow slip (5 YR 7/6). *Decoration*: traces of dark paint (5 YR 2/1, 2.5 YR 3/8) are on the outer surface and the inner rim. The decoration has mostly faded away; surface is corroded and encrusted. *Date*: MM IB. *Comparanda*: BANTI 1933, 232 no. 324; LEVI 1976, pl. 30; *Pl.*: 5.

JUGS

Semi-fine Dark-on-Light ware

55. (HRKL 4006, B 286; *Cameretta* 8). Jug. The handle and the edge of the beak are missing. H.: 17.5; diam.: 12.5. Globular jug: the base is circular, a loop vertical handle was set between the rim and the

maximum diameter, the beak is raising, the rim is straight and round. Semi-fine reddish yellow gritty fabric. The surface is smoothed outside and on the inner rim and has a pinkish yellow slip. *Decoration*: the Dark-on-Light decoration reproduces with light red washy paint the *pelte* decorative pattern on the outer surface: the frontal ellipse is filled with a stylized branch; a group of three oblique parallel traits is on each side of the frontal ellipse. *Date*: EM III late. *Comparanda*: BANTI 1933, 221 no. 286, fig. 227 pl. XIXc; CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

56. (HRKL 4004, B 285; *Cameretta* 8). Jug. The handle and the edge of the beak are missing. H.: 18.5; diam.: 14. Globular jug: the base is circular, a loop vertical handle was set between the rim and the maximum diameter, the beak is raising, the rim is straight and round. Semi-fine reddish yellow gritty fabric (7.5 YR 8.3). The surface is smoothed outside and on the inner rim and has a very pale brown slip. *Decoration*: the Dark-on-Light decoration reproduces with brown paint the *pelte* decorative pattern on the outer surface: the frontal ellipse is filled with a network of double hanging arches and a central straight line (the so-called spider's web motive). *Date*: EM III late. *Comparanda*: BANTI 1933, 220-221, no. 285, fig. 225; CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Barbotine ware

57. (HRKL 3986, DB 008; *Cameretta* 8). Jug. Intact; the edge of the beak is missing. H: 13.4; diam. base: 5.2; diam. rim: 3.4x3.7; diam. max.: 10.5; th. 0.5. Small-sized globular-ovoid jug: the base is circular with concave and irregular surface, the walls are flaring towards the maximum diameter (at 1/2 of the vessel), the neck is wide, the handles are three: a vertical loop one is set opposite to the spout between the rim and the maximum diameter, two smaller strap ones are set not axially on the sides of the neck. Semi-fine pink fabric (7.5 YR 8/3); the vertical handle is gritty, and the base is coarser. The surface is smoothed in the areas without relief decoration and is covered with clayey pink slip (7.5 YR 8/4); the base is roughly smoothed and covered with clayey. *Decoration*: the decoration consists of barbotine motives with polygonal ridges and protuberances, and plain areas with Light-on-Dark painted motives. The upper half of the body until the attachment of the neck is covered with a barnacle/polygonal ridges decoration and some areas are plain: the lower attachments of the handles and three semicircles departing from the base of the neck and crossing the frontal and back walls. The handles are dark painted: the two strap ones have barbotine protuberances, while the loop vertical handle has over imposed decoration with white dots and possible traces of barbotine decoration. Prickles are on the rim and the barnacle decoration extends until the inner base of the neck. A dark paint faded into red (2.5 YR 3/2) covers the entire outer surface and irregularly the inner

rim (possibly in the shape of festoons); traces of possible over imposed decoration consist of white dots irregularly disposed on the barnacle area, two dark red (2.5 YR 3/8) horizontal bands below the relief decorated space, another one around the attachment of each handle and one at the base of the neck. The decoration has faded away; the surface is corroded and encrusted. *Date:* MM IB. *Comparanda:* BANTI 1933, 229-230 no. 315; BORDA 1946, 48 no. 19, pl. XII no. 2; CALOI 2013, no. 220; LEVI 1976, pl. 91; *Pl.:* 5.

58. (HRKL 3978, DB 009; *Cameretta* 8). Jug. Intact; part of the spout and the neck restored with chalk. H: 18.2 (pres.)/19.4 (rest.); diam. base: 8.1; diam. rim: 6.2; diam. max.: 16.5; th. 0.5. Big-sized globular-ovoid jug with asymmetrical profile: the base is circular, the walls are flaring until the maximum diameter (at 1/2 of the vessel), the neck is wide, the rim is straight and has prickles, the spout is reconstructed with chalk until the upper part of one side of the neck and it has elongated beak with straight round rim, the handles are 3: a vertical loop flat one which is set not axially and opposite to the spout between the rim and the maximum diameter, and two side strap handles set not axially below the rim. Semi-fine gritty reddish yellow fabric (5 YR 7/6); the vertical handle and the base are coarse; the neck is finer. The surface is smoothed in the areas without barbotine decoration and is covered with clayey pink slip (7.5 YR 8/4); the neck appears more carefully burnished. *Decoration:* the barbotine decoration with protuberances consists of two parallel horizontal rows on the belly, two triangles pointing down below the spout and two others between the vertical handle and each of the side handles, a band with three vertical rows of barbotine underneath one side handle and a band with four rows of barbotine below the lower attachment of it; the triangles and the bands with barbotine rows join the two parallel horizontal rows on the belly; the only preserved side handle is decorated with barbotine protuberances; the rim has prickles. Except for the base, all the vessel is covered with dark paint faded into red (2.5 YR 3/2, 2.5 YR 3/8-10 R 4/10), also on the inner rim and neck; traces of over imposed white decoration are partly visible on the belly and shoulder, as dots and, on the neck, where white are at its base and below the rim; white bands were possibly also around the attachments of the handles; traces of red (10 R 4/10) decoration are possibly stripes visible at the base of the neck together with one red line bordered by two white ones, around the attachments of the handles and above the triangles with protuberances. The decoration has faded away; the surface is corroded and encrusted. *Date:* MM IB. *Comparanda:* BANTI 1933, 227 no. 305; BONACASA 1969; CALOI 2009; LEVI 1976, 747-756, fig. 1207, pl. 23; XANTHOUDIDES 1924, 43 no. 4973, pl. V; *Pl.:* 5.

59. (HRKL 4001, DB 022; *Cameretta* 8). Jug. Intact; part of the spout and the neck restored with chalk. H. 16.1 (pres.); 16.7 (rec.); diam. base: 6.8; diam. rim : 5.1; diam. max: 13.2; th. 0.3. Globular-

ovoid jug slightly low-bellied: the base is circular, the walls are flaring until the maximum expansion (at 1/2 of the vessel), the belly is expanded, the neck is conical with an expanded base and asymmetrically set, a vertical loop handle is asymmetrically set between the rim and the shoulder. Semi-fine gritty fabric (7.5 YR 8/4); the base and the handle are coarser. The surface is smoothed in the areas without barbotine decoration and covered with clayey slip (7.5 YR 9/3); finger pinched impressions are on the lower half of the walls, inside and outside. *Decoration*: the barnacle decoration consists of three elongated rectangular panels departing from the base of the neck and reaching obliquely the maximum diameter, which are covered with thick clayey slip and possibly paint; the barnacle decorated panels are located respectively one below the spout and the other two on each side of the upper attachment of the handle; the upper and lower edges of the barnacle panels are straight, but the contour lines are round. The surface without relief decoration is covered with dark paint (5 YR 2/1), mostly faded away. The decoration has faded away; the surface is corroded and encrusted. *Date*: MM IA. *Comparanda*: BANTI 1933, 224 no. 293; BONACASA 1969; LEVI 1976, 747-756, fig. 1207; TODARO 2019a, 197, fig. 1.57d; *Pl.*: 5.

JUGLETS

Semi-fine Red Coated ware

60. (HRKL 4012, B 291; *Cameretta* 8). Askoid juglet. The handle and a portion of neck and mouth are missing. H.: 11.5; diam.: 11. Globular low-bellied juglet: the base is circular, the neck is wide and short, the mouth has elongated profile, one vertical loop handle was set opposite to the spout between the rim and the maximum diameter. Semi-fine reddish yellow fabric. The surface is smoothed outside. *Decoration*: a red paint covers the surface. The decoration has mostly faded away. *Date*: MM IB. *Comparanda*: BANTI 1933, 222 no. 291, fig. 132; LEVI 1976, pl. 90h; LEVI, CARINCI 1988, 85-87, pl. 41.

Semi-fine Dark Coated ware

61. (HRKL 4015, DB 004; *Cameretta* 8). Askoid juglet. Intact; a break on the rim. H. 9.6; diam. base: 4; diam. rim 6.3x4.3; th. 0.3; diam. max: 7.6. Small-sized ovoid shaped askoid jug: the base is circular and slightly elongated, the walls are flaring with two rows of finger pinched impressions in the middle, the neck is short and has an elliptical mouth with two spouts with simple everted rim, a small loop handle slightly rising is set perpendicular to the spouts between the rim and the maximum diameter (at 2/3 of the height). Semi-fine gritty pink fabric (7.5 YR 8/4); the base is coarser. The

surface is smoothed with visible traces and is covered with pinkish slip (7.5 YR 8/4), except for the outer base. *Decoration*: The dark paint (5 YR 2/6) covers the entire surface. The decoration is almost all faded away; the surface is corroded and encrusted with dust. *Date*: MM IB. *Comparanda*: ALEXIOU, WARREN 2004, 159 no. 15; BANTI 1933, 218 no. 279.

62. (HRKL 4011, DB 007; *Cameretta* 8). Askoid juglet. Intact; the handle is restored. H. 11.3; diam. base: 5.8; diam. rim: 3.8; diam. max. : 9.4; th. 0.5. Low-bellied globular askoid juglet: the base is irregular, defined on the outside and slightly elongated on one side, the walls are sort of carinated in the lower part, the neck is cylindrical and slightly elongated on one side, the spout has round straight rim, a vertical loop handle is not axially set opposite to the spout between the rim and the belly, the overall profile is asymmetrical, more globular on one side and straighter on the other one. Semi-fine pink gritty fabric (7.5 YR 8/3); the base is coarser. The surface is smoothed outside and on the inner rim and is covered with pink clayey slip (7.5 YR 8/3). *Decoration*: a dark reddish brown/dark red paint (5 YR 2.5/2, 2.5 YR 2/8) covers the outer surface and the inner rim and spout, except for the base; possible fugitive traces of over painted decoration are on the lower half of the vessel. *Date*: MM IB. *Comparanda*: BANTI 1933, 222, no. 290; LEVI 1976, pl. 90h; LEVI, CARINCI 1988, 85-87, pl. 41; *Pl.*: 6.

OFFERING TABLES

Semi-coarse Light-on-Dark ware

63. (HRKL 5778, DB 014; *Cameretta* 8). Offering table. Restored with 5 joining pieces and 1 piece of chalk; one break on the rim and the upper surface. H. 3.6; length: 48 cm; width: 20.5-22 (outside), 17.5-18.5 (inside); th.: 1.6/1.8. Offering table with irregular rectangular profile: the flat base is rectangular with round corners larger on one side, the inner surface is flat, the rim is straight and flat on the upper surface and has quadrangular profile slightly protruding towards the inside, the walls are slightly concave, and the long sides are straighter while the short ones are round, on the outer wall there is a sort of carination below the rim. Semi-coarse gritty reddish yellow fabric (5 YR 6/6); the base is coarser. The surface is smoothed on the inside and on the rim; the base is coarse. *Decoration*: the Light-on-Dark decoration consists of a dark paint (2.5 YR 2/1), partly faded into dark red (2.5 YR 2/8, 3/8), which covers the entire surface with over imposed polychrome motives. On the inner surface, three parallel horizontal white bands run on the wall until its base, a white band is along the perimeter of the base with series of arches or festoons departing from it; a possible pattern of white

crossing arched lines is partly visible in the middle of the inner base and, in each corner, the round lines form sort of double arches or festoons. Possible red decorative elements are represented by bands which border the white ones along the perimeter. A white stripe or a white pattern partly lost was on the upper flat part of the rim. The outer surface of the walls is decorated with Light-on-Dark motives: possibly two parallel rows of arched lines bordered with two red bands. The surface is corroded and encrusted; the decoration has mostly faded away; possible traces of burning on the upper surface. *Date*: MM IB. *Comparanda*: BANTI 1933, 218 no. 276, fig. 123; CALOI 2013, 122 nos. 479-480; *Pl.*: 6.

PITHOI

Pithos ware

64. (HRKL 4028, B 322; *Cameretta* 8). *Pithos*. Recomposed with several joining pieces; a portion of the rim and pieces of the body are missing. H.: 22.1; diam.: 10. Ovoid shaped *pithos*: the base is circular, the walls are flaring, four loop vertical handles are set on the shoulder, the wide rim is flat and everted. The surface is smoothed outside and on the inner rim and is covered with yellowish slip. *Decoration*: the barnacle/polygonal ridges decoration covers in on the upper half of the vessel and is covered with yellowish slip; four plain circles are between the handles and four plain ovals are at the attachments of each handle. A dark paint covers the rest of the vessel, except for two parallel horizontal bands around the base. A red painted over imposed decoration consists of two lines beneath the rim, three below the relief area and one enclosing each circle, semicircles inside the rim and dots between the handles and on the shoulders. *Date*: MM I-II. *Comparanda*: BANTI 1933, 232 no. 322 fig. 153; CALOI 2013, 129-130; LEVI, CARINCI 1988, 6-7; MARINATOS 1931, fig. 16.

5.2.12 *Camerette* 1-10: unknown finding place

HANDLELESS CONICAL CUPS

Semi-fine Dark-on-Light ware

65. (R 75195, B 270). Spouted handleless conical cup. Intact. H.: 5.5; diam. rim: 8.8. Squat handleless conical cup with lip spout: the base is irregular, the rim is straight and round, the lip spout has been obtained by deforming the rim, the mouth has elliptical shape. Semi-fine reddish yellow fabric. The surface is smoothed inside and outside on the upper part, and it is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Decoration*: dark paint covers the inner

and outer rim. *Date*: EM III middle. *Comparanda*: BORDA 1946, 47 no. 12, pl. XV no. 11; TODARO 2019a, 186-187, fig. 4.11 no.10, 4.10 h.

66. (R 75197, B 269). Handleless conical cup. Intact; a portion of the rim is missing. H.: 3.7; diam. rim: 5. Handleless conical cup with S-shaped slightly asymmetrical profile: the base is distinct and irregular, the rim is straight and round. Semi-fine reddish yellow fabric. The surface is smoothed inside and outside on the upper part, and it is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Decoration*: dark paint covers the inner surface and form two full semi-arches or festoons on the upper half of the outer one; the lower festoon is connected to the base with an oblique trait. *Date*: MM IB. *Comparanda*: BORDA 1946, 48 no. 17; TODARO 2019a, 194-198, fig. 4.17.

CUPS

Semi-fine Red Coated ware

67. (HRKL 4026, B 271). Cup. Intact; one break on the rim. H.: 6; diam. rim: 8. Globular low-bellied handled cup: the base is circular, the rim is straight and round, a loop handle is set between the rim and the maximum diameter. Semi-fine fabric; the surface is burnished. *Decoration*: a red polished paint covers the entire outer surface. *Date*: EM III early. *Comparanda*: BANTI 1933, 217, no. 271; TODARO 2019a, 186, fig. 4.10 nos. 1-3.

Semi-fine Dark-on-Light ware

68. (HRKL 4027, DB 002). Cup. Intact; one break on the rim. H.: 6.2; diam. base: 3.7; diam. rim: 6.2; th.: 0.8. Carinated handled cup: the base is irregular (almost elliptical), the walls are flaring and carinated in the middle, the upper half of the vessel appears almost globular, a flat loop handle is set between the rim and the maximum diameter rising above the rim, the rim is round and straight. Gritty semi-fine reddish yellow fabric (5 YR 7/8). The surface is smoothed and covered with clayey slip (5 YR 8/6), which appears faded away from the outer base. *Decoration*: a red paint (2.5 YR 4/8) covers the entire outer surface, except for the base, and the inner base where it forms a fugitive pattern of parallel oblique traits. The surface is corroded; the decoration has partly faded away. *Date*: EM III early. *Comparanda*: BANTI 1933, 217, no. 272; TODARO 2019a, 186, fig. 4.10 no. 4; XANTHOUDIDES 1924, 79 no. 5031, pl. XLII; *Pl.*: 6.

69. (B 274). Cup. One piece preserving the base and the lower half of the vessel. Globular cup: the flat base is circular. Semi-fine reddish fabric. The surface is smoothed and is covered with pinkish yellow clayey slip. *Decoration:* Dark-on-Light decoration with reddish brown paint consists of semicircular traits. *Date:* MM IB. *Comparanda:* BANTI 1933, 218, no. 274, fig. 121; CALOI 2013, 93-96, no. 177.

QUADRILOBATE CUP

Fine Dark Coated ware

70. (R 75175, B 273). Quadrilobate cup. Fragmentary. H.: 6.8; diam. rim: 8.9. Low-bellied quadrilobate cup: the base is circular, the rim is round and slightly everted, a loop handle is set between the rim and the maximum diameter, above the base. Fine fabric. The surface is burnished. *Decoration:* a black paint covers the entire outer surface; a possible over imposed decoration is fugitive. The decoration has partly faded away. *Date:* MM IB. *Comparanda:* BANTI 1933, 180, no. 73, fig. 38; BORDA 1946, 47 no. 11, pl. VII no.8; CALOI 2013, 94-95 no.179, fig. 20; CARINCI 2003, fig. 3c-d; 2004, fig. 2; XANTHOUDIDES 1924 no 5065, pl. XXXVIb.

SIDE-SPOUTED JARS

Semi-fine Red Coated ware

71. (R 72123, B 323). Side-spouted jar. Intact; one handle is partly missing. H.: 8.1/6.4; diam. rim: 12.2. Low-bellied side-spouted jar: the base is circular, the mouth is small with a straight round collar rim, two small loop handles are set horizontally on the maximum diameter with a 45-degree angle ca., the tubular spout has cut off mouth. Semi-fine yellowish fabric. The surface is smoothed and is covered with clayey slip. *Decoration:* a red paint covers the entire outer surface; a red painted band is on the inner rim. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* BANTI 1933, 232, no. 323; BONACASA 1969; BORDA 1946, 46 no. 5, pl. VI no.9; TODARO 2019a, 194-198, fig. 4.17.

STRAINER

Semi-fine Barbotine ware

72. (HRKL 4023, B 325). Strainer. Intact. H.: 10; diam.: 12; diam. rim: 6.8. Low-bellied globular strainer: the base is disc-shaped and circular, the walls are concave, one vertical strap handle is set perpendicular to the spout, between the rim and the belly, and a double strap horizontal wavy handle is opposite to it; the bridge spout is in between the handles rising above the rim; the rim is round and everted; the mouth is closed by a strainer. Semi-fine reddish yellow fabric. The surface is smoothed and is covered with yellowish slip. *Decoration:* the barbotine decoration covers the upper half of the vessel with corded ribs, except for the areas around the spout and the attachments of the handles; dark paint is on the entire surface; over imposed decoration with red paint consists of stripes around the attachment of the neck, the handles and the spout, and other horizontal ones below the relief area and around the neck; a red painted double zig-zag line is between the barbotine space and the ring-foot. *Date:* MM IB. *Comparanda:* BANTI 1933, 232, no. 325, pl. XVIIa-b; CALOI 2009, no. F535, fig. 6 g-h; LEVI 1976, pl. 42; TODARO 2019a, 56, fig. 1.38c; XANTHOUDIDES 1924, 59 no. 5055, pl. VII.

JUGS

Semi-fine Plain ware

73. (R 71931, BD 3). Jug. Intact. H.: 10.5/7. Low-bellied globular jug: the base is circular, a vertical loop handle is set between the rim and the maximum diameter, the neck is cylindrical and squat, the cut-off spout raises obliquely. Semi-fine reddish fabric. The surface is smoothed outside and on the inner rim and has clayey slip. The possible over imposed decoration has faded away. *Date:* EM IIB. *Comparanda:* ALEXIOU, WARREN 2004, 143 no. 18; BORDA 1946, 46 no.3, pl. VI no. 2.

74. (R 75199, BD 4). Jug. Intact; the handle is missing. H.: 5.5. Low-bellied squat jug: the base is circular, a vertical loop handle is set between the rim and the maximum diameter, the neck is cylindrical and squat, the cut-off spout raises obliquely. Semi-fine fabric. The surface is smoothed outside and on the inner rim and has yellowish clayey slip. The possible over imposed decoration has faded away. *Date:* EM II (B). *Comparanda:* ALEXIOU, WARREN 2004, 75 no. 127; BORDA 1946, 46 no. 4, pl. VI no.3.

Semi-fine Dark Coated ware

75. (HRKL 4010, B 277). Jug. Intact; breaks on the rim. H.: 12.2; diam.: 11.5. Globular jug: the base is circular, a wide strap handle is set between the rim and the maximum diameter, the neck is wide

and squat, the rim is straight and round, the spout raises obliquely. Semi-fine gray reddish fabric. The surface is smoothed outside and on the inner rim and has yellowish slip. *Decoration*: a dark paint covers the surface. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: BANTI 1933, 218, no. 277, fig. 124c; TODARO 2019a, 194-198, fig. 4.17; XANTHOUDIDES 1924, 12 no. 4201, pl. XIX.

Semi-fine Dark-on-Light ware

76. (HRKL 4008, B 281). Jug. One piece preserving $\frac{3}{4}$ of the vessel; the handle, the spout and a portion of the rim missing. H.: 14.4; diam.: 11. Ovoid jug: the base is circular, and the walls are flaring, a vertical loop handle is set opposite to the spout between the rim and maximum diameter, the rim is straight and round, the spout is raising. Semi-fine reddish yellow gritty fabric. The surface is smoothed outside and on the inner rim and is covered with a yellowish pink slip. *Decoration*: red painted bands are around the base, the attachment of the handle and the neck. *Date*: MM IB. *Comparanda*: BANTI 1933, 218, no. 281, fig. 124b; CALOI 2009, no. F2273, fig. 13f; CALOI 2013, nos. 62, 461; LEVI 1976, pl. 93c.

77. (HRKL 4007, B 283). Jug. One piece preserving most of the vessel; the upper half of the neck and the handle are restored. H.: 14.4; diam.: 11.5. Ovoid jug: the base is circular, a loop vertical handle is set opposite to the spout between the rim and the shoulder, the neck is wide, the spout is slightly rising. Semi-fine reddish yellow gritty fabric. The surface is smoothed outside and on the inner rim and is covered with a yellowish pink slip. *Decoration*: three wide parallel horizontal bands have been realized with dark paint around the base, on the body and at the attachment of the neck. *Date*: MM IB. *Comparanda*: BANTI 1933, 220, no. 283, fig. 124a; CALOI 2009, no. F2273, fig. 13f-g; CALOI 2013, nos. 62, 264, 461; LEVI 1976, pl. 93b.

78. (R 71928, B 287). Jug. The handle and the beak are missing; breaks on the body. H.: 19.2; diam.: 14. Ovoid jug: the base is circular, the loop vertical handle was set between the rim and the maximum diameter, the beak is raising, the rim is straight and round. Semi-fine reddish yellow gritty fabric. The surface is smoothed outside and on the inner rim and has a pinkish yellow slip. *Decoration*: a Dark-on-Light decoration reproduces with light red paint the *pelte* decorative pattern on the outer surface: the frontal ellipse is filled with a zig-zag line; three narrow horizontal stripes are around the base of the neck and two couples are respectively below the belly and connecting the ellipses which have an elongated shape. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Barbotine ware

79. (HRKL 3990, B 297). Jug. Almost intact; the end of the beak and the lower half of the handle restored. H.: 13; diam.: 11. Ovoid shaped jug: the base is circular, the walls are flaring, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two smaller loop handles are set on each side of the neck, the rim is decorated with barbotine. Semi-fine gritty reddish fabric. The surface is smoothed outside and on the inner rim and is covered with yellowish slip. *Decoration:* the barbotine decoration consists of prickles around the rim and polygonal ridges/barnacle motives covering the entire upper half of the vessel, except for the neck, the attachments of the handles and five oblique bands in the middle of the relief decorated area. The polychrome decoration over the dark brown paint covering the entire surface is constituted by red bands in the plain spaces in-between the barnacle areas and three red colored bands, respectively one at the attachment of the neck and two at the base of the relief space; white dots are over painted on the red bands, four oblique white lines are on the neck on each side of the handles and two horizontal ones are around the base; white traits are painted on the handle. *Date:* MM IB. *Comparanda:* BANTI 1933, 225 no. 297 fig. 135; BETANCOURT 1990, pl. 4-5 nos. 73-74, 92-93; CALOI 2009, no. F5898, fig. 11 a-b; XANTHOUDIDES 1924, pl. V no. 4105.

80. (HRKL 3976, B 299). Jug. Recomposed with several pieces; breaks on the belly; the beak is missing. H.: 19; diam.: 15.8. Globular jug: the base is circular, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two smaller strap handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty yellowish red fabric. The surface is smoothed outside and on the inner rim; a yellowish slip covers the protuberances of the relief area. *Decoration:* the barbotine decoration consists of rows of crinkled ridges and protuberances: the rows of crinkled ridges are one around the attachments of the handles, three parallel ones at the base of the neck, one at 2/3 of the body under the belly and three spirals on the belly; four rows of protuberances are on the small side handles; prickles are on the rim; a dark red paint covers the outer surface and the inner spout, red paint bands are on each side of the barbotine decorated bands. *Date:* MM IB. *Comparanda:* BANTI 1933, 225-226, no. 299, fig. 136 pl. XIXf; CALOI 2009, no. F2169, fig. 10k-l; CALOI 2013, 102 no. 234.

81. (HRKL 3979, B 300). Jug. Almost intact; the beak and one handle are missing. H.: 17.1; diam.: 15.4. Globular jug: the base is circular, one vertical strap handle is set opposite to the spout between

the rim and the shoulder, two smaller strap handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration:* the barbotine decoration consists of prickles on the rim and on the neck between the handles; a wide band of protuberances covers the entire upper half of the vessel and is bordered by relief ribs at the attachments of the handles on the neck; 17 plain circles are in the middle of the relief decorated area and each one is enclosed by a relief rib. A dark brown paint covers the outer surface and the inner one until the base of the neck; over imposed polychrome decoration consists of red bands: one around the base of the neck, one around each attachment of the handles and one at the bottom of the barbotine decorated area; four white stripes are around the base. *Date:* MM IB. *Comparanda:* BANTI 1933, 226, no. 300, fig. 137; CALOI 2009, no. F2169, fig. 10 k-l; XANTHOUIDES 1924, pl. V no. 4971.

82. (HRKL 3997, B 301). Jug. Almost intact, the beak and the handle are missing. H.: 11.2; diam.: 10. Ovoid jug: the base is circular, one vertical loop handle was set opposite to the spout between the rim and the shoulder, two smaller strap ones are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration, and it is covered with yellowish slip. *Decoration:* the barnacle decoration/polygonal ridges is on the outer surface, except for the area around the base and the attachment of the handles and three horizontal bands on the upper frontal body; brownish red paint covers the outer surface. The decoration has partly faded away. *Date:* MM IB. *Comparanda:* BANTI 1933, 226, no. 301, fig. 138; CALOI 2013; XANTHOUIDES 1924, 59 no. 5137, pl. XXXV.

83. (HRKL 3980; B 302). Jug. Almost intact; the beak, the vertical handle and a portion of the body restored with chalk. H.: 17; diam.: 14.1. Ovoid jug: the base is circular, the maximum diameter is at 2/3 of the vessel, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two smaller strap handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration, and it is covered with yellowish slip. *Decoration:* the barnacle/polygonal ridges decoration is on the outer surface, except for the area around the base and the attachments of the handles and the neck, as well as three couples of two horizontal bands in-between the relief area. Red paint covers the surface outside and on the inner neck and purplish red/red paint decorates the plain bands in between the barbotine decorated area. *Date:* MM IB. *Comparanda:* BANTI 1933, 226, no. 302, fig. 139; BETANCOURT 1990, pl. 4-5 nos. 73-74, 92-93; CALOI 2009, no. F5516, fig. 5 e-f; CALOI 2013, pl. XVII-XVIII.

84. (HRKL 3981, B 303). Jug. One piece; part of the body and the base missing. H.: 17.8; diam.: 13.9. Globular jug with squat body: the base is circular, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two smaller loop handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration, and it is covered with grayish slip. *Decoration:* the barnacle/polygonal ridges decoration is on the outer surface, except for the area around the base and the attachment of the handles and the neck, as well as a wavy band in the middle of the body; protuberances are on the small side handles; dark paint covers the surface. *Date:* MM IB. *Comparanda:* BANTI 1933, 226-227, no. 303, fig. 140; CALOI 2013, 101-102; XANTHOUDIDES 1924, 59 no. 5137, pl. XXXV.

85. (HRKL 3975, B 304). Jug. Almost intact; the beak and the vertical handle restored. H.: 17.7; diam.: 15.7. Ovoid shaped jug: the base is circular, one vertical loop handle is set opposite to the spout between the rim and the shoulder, two smaller strap handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the plain areas, and it is covered with grayish slip. *Decoration:* the barbotine decoration consists of rows of protuberances: three on each side handle, two groups of three parallel horizontal ones covered with greyish paint between the handles and the neck and below the maximum diameter. Red and red-brown paint cover the surface. *Date:* MM IB. *Comparanda:* BANTI 1933, 227, no. 304, fig. 141; BETANCOURT 1985, pl. 7e; CALOI 2009, no. F871, fig. 10 a-b.

86. (HRKL 3991, B 308). Jug. Almost intact; the beak is missing. H.: 10.8; diam.: 9.5. Low-bellied globular jug: the base is circular, three vertical loop handles are set opposite to the spout and on the sides of the neck between the rim and the shoulder, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration:* the barbotine decoration consists of four horizontal parallel rows of small protuberances on the maximum diameter which are covered with clayey slip; prickles are around the rim and two rows of protuberances are on each side horizontal handle; red paint covers the entire surface. *Date:* MM IB. *Comparanda:* BANTI 1933, 227-228, no. 308, fig. 143^a; CALOI 2009, no. F871, fig. 10 a-b; CALOI 2013, 101-102.

87. (HRKL 3987, B 309). Jug. Almost intact; the beak and one handle are missing. H.: 16.1; diam.: 13.2. Globular ovoid jug: the base is circular, one vertical loop handle is set opposite to the spout

between the rim and the shoulder, two small strap handles are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration*: the barnacle/polygonal ridges decoration with clayey slip covers the body until the lower belly, except for three crossing oblique bands; prickles are around the rim and three rows of protuberances are on the side horizontal handles; brownish-red paint covers the plain surface except for a band above the base which has clayey slip. *Date*: MM IB. *Comparanda*: BANTI 1933, 228, no. 309, fig. 143b; CALOI 2009, no. F5398, fig. 11 a-b; CALOI 2013, 101-102.

88. (R 71919, B 311). Jug. Almost intact; the beak and the handle are missing. H.: 18.6; diam.: 14.5. Globular ovoid jug: the base is circular, one vertical strap handle is set opposite to the spout between the rim and the shoulder, two almond shaped lugs are on each side of the neck, the rim is decorated with prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration*: the barnacle/polygonal ridges decoration with clayey slip covers the body until the lower belly, except for the attachments of the neck and the handles and three semicircle bands on the body; prickles are around the rim. The painted decoration with reddish brown paint consists of two horizontal bands around the base, one above the relief area, two others around the rim, three stripes below the spout, three others in the plain areas among the barnacle space, and traits on the handle. *Date*: MM IB. *Comparanda*: BANTI 1933, 228, no. 311; CALOI 2013, 100.

89. (HRKL 3999, B 314). Jug. Almost intact; the beak and the back of the neck are restored. H.: 19; diam.: 14.5. Ovoid jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the maximum diameter, the rim has prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim, in the areas without barbotine decoration. *Decoration*: prickles decorative motives are on the rim; the barnacle/polygonal ridges decoration with clayey slip and over imposed dark painted dots covers the upper half of the body until the maximum diameter, except for three vertical plain bands with dark narrow bands; three narrow dark bands are around the neck, one band is at base of the prickle decoration on the rim, two stripes are below the spout and two dark painted wide bands are around the base. *Date*: MM I (A) IB. *Comparanda*: BANTI 1933, 228, no. 314, fig. 146; BETANCOURT 1990, pl. 4 nos. 68-71; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, 100 nos. 206-218; LEVI 1976, pl. 91; TODARO 2019a, 196, fig. 1.46d; VAN DE MOORTELT 2006, 277 no. X/9, 313 no. Jg/4, pl. 3.1, 3.9; XANTHOUDIDES 1924, 85 no. 5697, pl. XLV.

90. (R 71908, B 316). Jug. Intact; breaks on the rim. H.: 11. Ovoid jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the shoulder, the neck is wide, the beak is raising, the rim is straight and round, one lug is on each side of the beak. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with yellowish slip. *Decoration:* the barbotine decoration is on the maximum diameter and consists of five circles of protuberances, which are covered with yellowish slip and are separated by couples of dark painted parallel oblique lines; these last are connected to two horizontal lines respectively one at the top and one at the base of the barbotine area and enclose a row of small dots; two dark painted lines are at the attachment of the neck and around the rim; dark painted traits are on the handle. *Date:* MM IB. *Comparanda:* BANTI 1933, 230, no. 316, fig. 148; BORDA 1946, 50 no. 35, pl. VII no. 4; HOOD, CADOGAN 2011, pl. 63 no. 1333, pl. 64 no. 1332; LEVI 1976, pl. 91a; XANTHOUDIDES 1924, pl. XLV no. 5696.

91. (HRKL 3993, 3996, 4003, B 317). Jug. Intact; breaks on the rim. H.: 12.5/17.5; diam.: 8/15.5. Ovoid globular jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the shoulder, the neck is wide, the beak is raising, the rim has prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with yellowish slip. *Decoration:* the barnacle/polygonal ridges decoration occupies the upper half of the vessel, and it is covered with clayey slip and dark painted dots; prickles are on the rim; two wide dark painted bands are around the base, one stripe is around each attachment of the handle and two others at the base of the neck. *Date:* MM IB. *Comparanda:* BANTI 1933, 230, no. 317, fig. 149, pl. XIXe; BORDA 1946, 49 nos. 26-27, pl. XII nos. 7-8; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, 100 nos. 206-218; LEVI 1976, pl. 91; VAN DE MOORTEL 2006, 277 no. X/9, 313 no. Jg/4, pl. 3.1, 3.9.

92. (HRKL 3971, B 317,2). Jug. Intact; breaks on the rim. H.: 12.5/17.5; diam.: 8/15.5. Ovoid globular jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the shoulder, the neck is wide, the beak is raising, the rim has prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration. *Decoration:* the barnacle/polygonal ridges decoration occupies the upper half of the vessel; prickles are on the spout; dark-blueish paint covers the entire vessel and dark-red bands are at the base of the neck, at the attachment of the neck and below the barbotine-decorated area. *Date:* MM IB. *Comparanda:* BANTI 1933, 230 no. 317, fig. 149, pl. XIXe; BETANCOURT 1990, pl. 5 no. 94; CALOI

2009, no. 5293, fig. 11 i-j; CALOI 2013, 100 nos. 206-218; LEVI 1976, pl. 91; VAN DE MOORTELE 2006, 313 no. Jg/4, fig. 3.9.

93. (R 71912, B 317,5). Jug. Intact. H.: 13; diam. rim: 4.5x2.5. Ovoid globular jug: the base is circular, one loop vertical handle is set opposite to the spout between the rim and the shoulder, the neck is wide, the beak is raising, the rim has prickles. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with yellowish slip. *Decoration:* the barnacle/polygonal ridges decoration occupies the upper half of the vessel, and it is covered with clayey slip and over painted dark dots; the rim has prickles; couples of dark painted bands are around the base, underneath the relief area and around the neck, while a single one is around the rim, above the barnacle space and the attachments of the handle; dark painted parallel oblique traits are on the handle. *Date:* MM IB. *Comparanda:* BANTI 1933, 230, no. 317; BORDA 1946, 49 nos. 24, 26-28, pl. XII nos. 6-8; CALOI 2009, no. 5293, fig. 11 i-j; CALOI 2013, no. 553; LEVI 1976, pl. 91.

94. (HRKL 3973, DB 011). Jug. Restored with ca. joining 50 pieces and chalk (walls, the lower attachments of the side handles and the back vertical handle, the rear portion of the neck, reproduce the spout). H.: 18.4 (pres.), 19.4 (rec.); diam. base: 6.5; diam. rim. 4.8; diam. max. : 15.5; th.: 0.6. Ovoid-globular jug with asymmetrical profile: the base is circular and distinct by a bump in the walls, the neck is wide, the beak is slightly rising with asymmetrically reconstructed straight round rim, the handles are three: two small strap side ones are asymmetrically set between the middle of the neck and the shoulder, a bigger loop vertical handle is restored opposite to the beak between the rim and the belly. Semi-fine gritty fabric (5 YR 7/6); the base is coarser. The surface is smoothed outside and on the inner rim in the areas without barbotine decoration; the surface is covered with clayey slip (5 YR 8/4) on the barbotine decorated areas. *Decoration:* the barbotine decoration covers the upper half of the vessel until the attachment of the neck and consists of six parallel horizontal rows of barbotine protuberances which are in some areas flattened into barnacle protuberances; protuberances are on the two side handles; prickles are on the preserved side of the rim. A dark red paint (7.5 R 2/3, 7.5 R 2/8) covers the entire surface, except for the base, and the inner neck; the fugitive over imposed white decoration consists of dots or lines over the barnacle parts and of horizontal white bands in the plain areas: two or three around the lower half of the vessel, another one around the base of the neck, a faded one possibly in the middle of the neck, another one at the base of the rim and of the spout. The decoration has faded away; the surface is corroded and encrusted, and damaged by the restoration

activity. *Date:* MM IB. *Comparanda:* BANTI 1933, 227, no. 307; BETANCOURT 1985, pl. 7e; CALOI 2009, no. F871, fig. 10 a-b; *Pl.:* 6.

JUGLETS

Semi-fine Dark-on-Light ware

95. (HRKL 4013, B 288). Askoid juglet. Almost intact; handle restored. H.: 9.5; diam.: 7.8. Low-bellied globular oblique askoid juglet: the base is irregular and slightly elongated, the neck is wide and short, the mouth is elongated, one vertical loop handle is set opposite to the spout between the rim and the belly. Semi-fine gritty reddish yellow fabric. The surface is smoothed outside and on the inner rim and is covered with yellowish red slip. *Decoration:* a Dark-on-Light decoration with red paint consists of horizontal bands respectively on the rim, at the base of the neck, around the attachments of the handle and two below the beak; parallel vertical bands, slightly oblique, depart from the base of the neck and cover the entire surface. *Date:* MM IB. *Comparanda:* BANTI 1933, 223 no. 291 fig. 132; LEVI 1976, pl. 90h; LEVI, CARINCI 1988, 85-87, pl. 41; XANTHOUDIDES 1924, 41 no. 4152, pl. XXIXa.

AMPHORISKOI

Semi-fine Dark Coated ware

96. (R 75180, B 280). *Amphoriskos*. Intact. H.: 6.8; diam.: 6. Globular small-sized bilobate *amphoriskos*: the base is circular, the neck is wide and short, the mouth is elliptical and has two opposite spouts, one handle is set opposite to the main spout and two smaller ones are set on each side of the rim. Semi-fine gritty very pale brown fabric. The surface is smoothed outside and on the inner rim and is covered with yellowish slip. *Decoration:* a dark paint covers the surface. The decoration has partly faded away. *Date:* MM IB-MM IIA. *Comparanda:* BORDA 1946, 47 no. 13, pl. XIII no. 1; LEVI, CARINCI 1988, pl. 20h.

Semi-fine Light-on-Dark ware

97. (HRKL 4014, DB 003). *Amphoriskos*. Restored with chalk; the handle and a body sherd have been applied during the restoration even if they do not look pertaining to the vessel; a break on the rim. H.

:10,7; diam. base: 5; diam. rim: 4.4x5.4; diam. max.: 8.8; th.: 0.4. Ovoid-globular small-sized *amphoriskos*: the base is circular, the neck is short and wide, the mouth is bilobate, a loop vertical handle (diam.: 1.2x1.2) is not axially set between the belly and the rim and slightly rising above it. Semi-fine pink gritty fabric (7.5 YR 8/4); the base is coarser. The surface is smoothed outside, except for the base, and on the inner rim, and it is covered with pink slip (7.5 YR 8/4); downward slanting finger pinched impressions are around the base. *Decoration*: dark red paint (2.5 YR 2/6) covers the outer surface and fugitive traces of over imposed white decoration are possibly visible; Dark-on-Light decoration, with parallel dark traits, is on the handle. The surface is corroded and encrusted; the restored pieces do not seem to pertain to the vessel. *Date*: MM IB-IIA. *Comparanda*: BANTI 1933, 218 no. 278; LEVI, CARINCI 1988, pl. 18b; MARINATOS 1931, fig. 26; *Pl.*: 6.

5.2.13 Pottery of other periods

The excavations in the *Camerette* 1-10 have revealed a significant amount of pottery that predates and postdates the examined period (EM III-MM IB). The analysis of the finds has highlighted the presence of various pieces from the EM I and II wares.⁸³³ The most well-documented wares include the Red on Buff (*Ayios Onouphrios* I) and the Fine Painted (*Ayios Onouphrios* II) wares. Additionally, the presence of White on Red Burnished ware (Lebena ware), Mottled ware, and Dark Grey Pattern Burnished ware (*Pyrgos* ware) has been attested. Among the initially inventoried artifacts during the excavations, there are a fragmentary Dark Grey Pattern Burnished lid and an Early Minoan cooking jar.

Regarding pottery from later periods than the examined one, MM II is documented with two catalogued vessels.⁸³⁴ Numerous pieces found in the area can be dated between the Geometric and Classic periods, and a few are represented by Roman *Sigillata* pottery. The most recent pottery from the area dates to the Venetian era.⁸³⁵

5.2.14 Other finds

Although pottery comprises the majority of the finds in the *Camerette* 1-10, the research conducted in this area has uncovered additional artifacts. These items encompass various types, including two lumps of clay, two fragmentary stone vessels, and an animal bone that was recorded in the notebook

⁸³³ LA ROSA 2013, 171-185; TODARO forthcoming.

⁸³⁴ BALDACCI forthcoming; LA ROSA 2013, 171-185.

⁸³⁵ LA ROSA 2013, 171-185.

but unfortunately lost in the storerooms. Additionally, in *Cameretta* 5, fragments of white plaster were recovered from the floor.⁸³⁶

5.3 CAMERETTE AREA

The excavation of the *Camerette* area took place between 1997 and 1999,⁸³⁷ revealing numerous architectural features. A total of 117 stratigraphic units were identified, within which 176 catalogued items were uncovered. The catalogue has been divided into the following sections, according to the different architectural features:

- 5.3.1 Rooms *a- c*;
- 5.3.2 Trench south of the *Camerette* 1-10;
- 5.3.3 Area between the *Camerette* 1-10 and the rooms *a-c*, including the area with room *alpha*;
- 5.3.4 Space southwest of the backwall of rooms *a-c*, which includes the area where the Deposit of the *Camerette* was found;
- 5.3.5 Paved area and its bordering walls on the western and southwestern side of room *c*;
- 5.3.6 Space south of the paved area, where various walls with different chronologies were uncovered;
- 5.3.7 Other units that do not fall under the aforementioned categories, including layers spread throughout the entire area or pits

At the end, brief summaries provide an overview of pottery dating to periods earlier and later than the examined period, as well as non-ceramic finds made of clay or other materials.

Tot. catalogued items:	176
Tot. examined sherds:	7161
Weight (gr.):	118299 ⁸³⁸
Chronological framework:	EM III early-MM IB

⁸³⁶ LA ROSA 2013, 171-185, 256-261.

⁸³⁷ LA ROSA 2013.

⁸³⁸ The data pertains to the uncatalogued sherds.

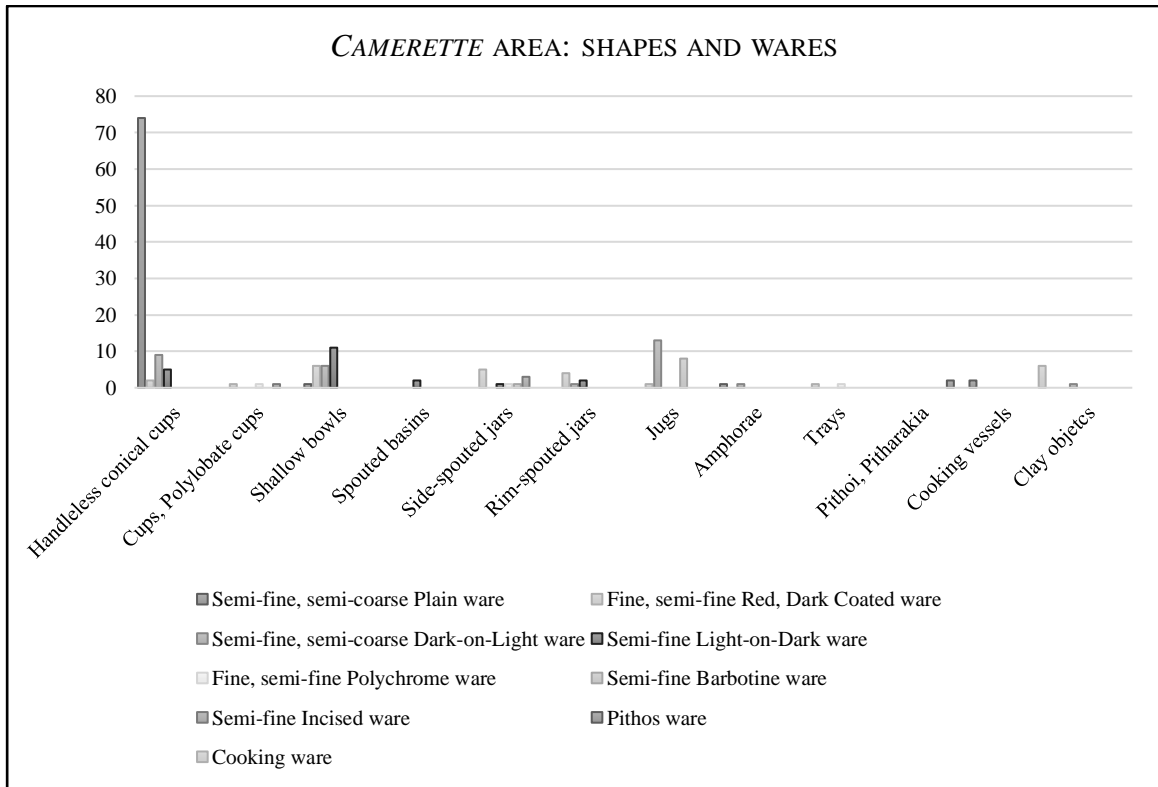


Fig.15: Ware groups in the *Camerette* area.

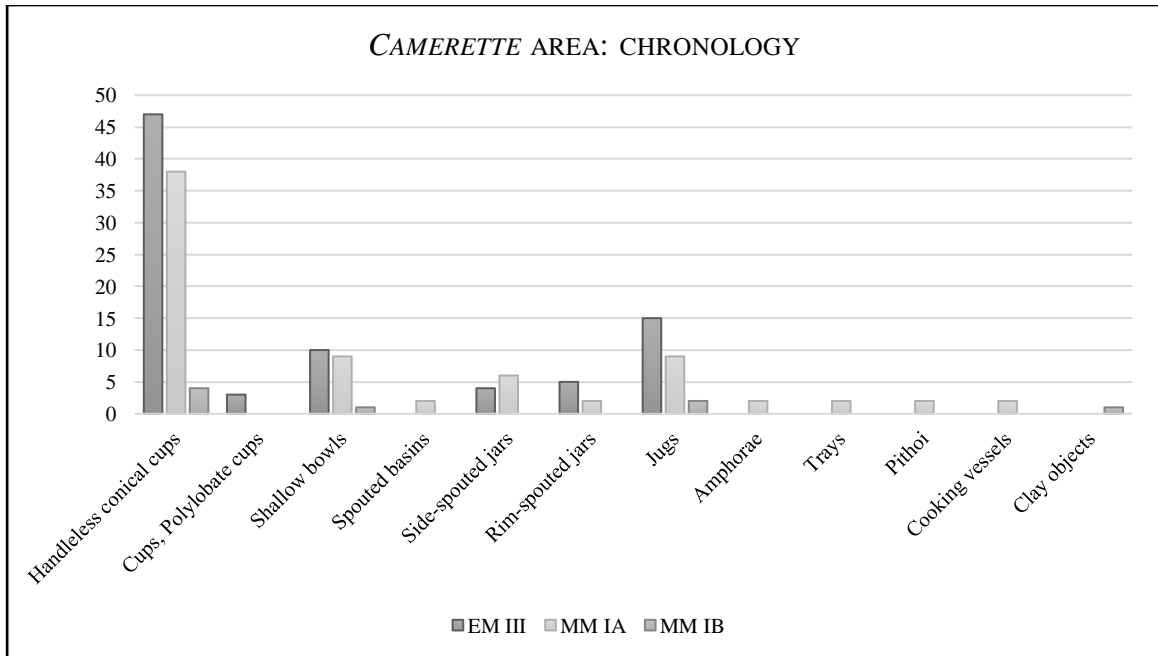


Fig. 16: Vessel shapes in each chronological phase of the *Camerette* area

5.3.1 Rooms a-c

HANDLELESS CONICAL CUPS

Semi-fine plain ware

98. (HTR 3096, DB 110; Unit 51, room *b*). Handleless conical cup. Intact. H.: 4.1; diam. base: 6.4; diam. rim: 8.5; th.: 0.7. Squat handleless conical cup with hemispherical profile: the wide base is irregular, the walls are thick, the rim is slightly inverted. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. Red colored traces are on the inner surface. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 7.

99. (HTR 3094, DB 109; Unit 51, room *b*). Handleless conical cup. Sixteen joining pieces preserving the entire vessel; chippings. H.: 4.7; diam. base: 5.4; diam. rim: 8; th.: 0.5. Squat handleless conical cup: the wide base is irregular circular and distinct, the walls are slightly convex, the rim is round and slightly inverted. Semi-fine granular dark grey fabric (7.5 YR 4/1). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip (2.5 YR 8/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 7, 99.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

100. (HTR 675 c2, DB 264; Unit 50, room *b*). Shallow bowl. Two joining pieces preserving ca. 1/6 of the rim. Diam. rim: 17; dim. max: 7.5x9.5; th.: 0.7. Truncated cone shallow bowl: the walls are flaring, the rim is round and straight. Semi-fine reddish yellow fabric (7.5 YR 7/6); the lower portion of the walls is coarser. The surface is smoothed inside and outside on the upper part. *Decoration:* a dark paint, faded away into reddish yellow, covers the surface; the white decoration is visible below the inner rim. The surface is very corroded; the decoration has faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 7.

101. (HTR 3117, DB 112; Unit 51+52, room *b*). Shallow bowl. Three joining pieces preserving almost 1/5 of the profile. H.: 5.9; diam. base: 13; diam. rim: 23; th.: 0.7. Truncated cone shallow bowl: the base is irregular, the walls are concave, the rim is round. Semi-fine reddish yellow fabric (7.5 YR

7/6). The surface is smoothed inside and outside on the upper part (5 YR 6/6); downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark paint covers the inner surface and the outer rim; two parallel white lines are on the inner rim. The surface is corroded; the decoration has partly faded away. Layering technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 7, 31.

102. (HTR 675 f1, DB 240; Unit 53, room *b*). Shallow bowl. Two joining pieces preserving ca. 1/4 of the rim. Diam. rim: 14; th.: 0.6. Shallow bowl: the walls are slightly concave, the round rim is everted and slightly flaring. Semi-fine light brown fabric (7.5 YR 6/4). The surface is smoothed on the inside and outside on the upper part. *Decoration*: a reddish-brown paint (2.5 YR 5/3) covers the entire surface; the over imposed decoration with very pale brown paint (10 YR 8/2) consists of a horizontal line on the inner and outer rim and series of parallel oblique traits on the inner wall. The surface is corroded; the decoration has faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 7.

RIM-SPOUTED JARS

Semi-fine Dark-on-Light ware

103. (HTR 675c 1, DB 263; Unit 50, room *b*). Rim-spouted jar. One piece preserving 1/8 of rim. H.:13; diam. rim: 13/18; dim. max: 13x9; th.: 0.8. Rim-spouted jar with incurving profile: the shoulder is slightly carinated towards the rim, this last is thin and inverted. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed and has a pinkish slip (7.5 YR 8/2, 3). *Decoration*: one stripe dark reddish-brown paint (5 YR 3/4) is on the rim, inside and outside, and two couples of parallel oblique lines depart from the outer rim towards the base. *Date*: EM III early. *Comparanda*: TODARO 2019a, 185-186, fig. 4.10; *Pl.*: 7.

JUGS

Semi-fine Dark-on-Light ware

104. (HTR 3070, DB 105; Unit 43, deposit between rooms *a* and *b*). Jug. Entire, except for 1/4 of the rim; one piece not restorable. H.: 13.3; diam. base: 5.7; diam. max: 9.6; th.: 0.7. Small-sized globular jug: the base is circular, a loop vertical handle is not axially set between the rim and shoulder, the rim

is round and slightly everted, on both sides of the raising spout are two horizontal lugs. Semi-fine granular yellow fabric (5 Y 7/6). The surface is smoothed on the inner neck and on the outside and is covered with a very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the external base. *Decoration*: a Dark-on-Light decoration with dark brown paint (7.5 YR 3/2) consists of parallel horizontal lines: one around the rim and one in the middle of the neck in the shape of a festoon; four groups of three oblique parallel lines cross horizontally the upper part of the vessel, three on the belly, one around the base, one at the base of the neck, series of oblique parallel traits is on the handle and a sort of knot around the lower junction of the handle. Two holes on the belly are due to excavations tools. *Date*: EM III. *Comparanda*: ALEXIOU, WARREN 2004, 168 no.104; PARIBENI 1913, 14-31, fig. 23; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 7, 31.

AMPHORAE

Semi-coarse Plain ware

105. (HTR 675 d2, DB 239; Unit 51, room *b*). Amphora. Eight joining pieces preserving ca. $\frac{3}{4}$ of the base and the lower portion of walls into two not restorable portions. H.: 8; diam. base: 15; th.: 0.7/2.4. Ovoid amphora: the base is circular and concave in the middle, the walls are flaring. Semi-coarse reddish yellow fabric (7.5 YR 7/4, 5/1); the vessel appears coarser on the outer surface. The surface is smoothed outside (2.5 Y 8/3), except for the base, and it has a reddish yellow slip (5 YR 5/6). Traces of burning on the inner base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 7.

Semi-coarse Dark-on-Light ware

106. (HTR 675 d1, DB 238; Unit 51, room *b*). Amphora. Nine joining pieces preserving the base and the lower portion of walls. H.: 8.7; diam. base: 11.7; th.: 0.6. Ovoid amphora: the base is circular, the walls are flaring. Semi-coarse pink and gray fabric (7.5 YR 8/4). The surface is smoothed outside, and it has a pale-yellow slip. *Decoration*: a yellowish red band is around the outer base. The surface is corroded. Traces of burning on the inner base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 7.

5.3.2 South of *Camerette* 1-10

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

107. (HTR 3047, DB 64; Unit 18). Handleless conical cup. Eleven joining pieces preserving the entire vessel; lacks on the base and the walls. H.: 5.1; diam. base: 6; diam. rim: 9.5; th.: 0.6. Squat handleless conical cup: the large base is circular, the walls are slightly convex, the rim is round and slightly inverted. Semi-fine granular reddish yellow fabric (7.5 YR 8/6). The surface is roughly smoothed and has reddish yellow slip; downward slanting finger pinched impressions are around the outer base and walls. Traces of burning are on the rim and the walls. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190; *Pl.:* 7, 31.

Semi-fine Dark Coated ware

108. (HTR 3027, DB 62; Unit 18). Handleless conical cup. Seven joining pieces preserving the vessel; 2/3 of the rim are missing. H.: 5.7; diam. base: 6; diam. rim: 9; th.: 0.5. Squat handleless conical cup almost hemispherical: the base is circular and distinct, the rim is simple and round. Semi-fine reddish yellow fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* a dark paint (10 YR 4/1), faded to dark grey, covers the entire surface. Traces of hump-moulding technique. *Date:* EM III middle. *Comparanda:* TODARO 2019a, 186-187, fig. 4.11; *Pl.:* 7, 31.

Semi-fine Dark-on-Light ware

109. (HTR 669d 1, DB 57; Unit 13a). Handleless conical cup. Two joining pieces preserving the base and the lower walls. H.: 3.1; diam. base: 5.4; th.: 0.7. Handleless conical cup with thick walls: the base is defined and circular with a marked finger pinched impression on one side, the walls are flaring. Semi-fine reddish buff fabric. The surface is smoothed inside and outside, and it has a reddish yellow slip (5 YR 6/6); downward slanting finger pinched impression with torsional direction are around the outer base and walls. *Decoration:* a dark brownish red paint covers the inner surface. The surface is very corroded and encrusted; the decoration has faded away. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 7.

CUPS

Semi-fine Red Coated ware

110. (HTR 3035, DB 63; Unit 18). Spouted cup. Twenty-two pieces graphically joining into three portions, preserving ca. $\frac{1}{2}$ of the profile and $\frac{3}{4}$ of the base. H.: 5.7; diam. base: 4.6; diam. rim: 10; th.: 0.4. Globular cup: the base is distinct and irregular, the thin rim is round and deformed on one side to create a spout, a raising vertical loop handle is set between the rim and the center of the wall. Semi-fine yellowish powdery fabric (5 YR 6/6). The surface is burnished. *Decoration:* a dark red paint (10 R 3/6) covers the entire vessel. The surface is encrusted and corroded; the decoration has faded away. *Date:* EM III early. *Comparanda:* ALEXIOU, WARREN 2004, 23 no. 27, 43 no. 131, 166 no. 79; TODARO 2019a, 186, fig. 4.10, no. 4; *Pl.:* 31.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

111. (HTR 669 a1, DB 50; Unit 11). Shallow bowl. One piece preserving ca. $\frac{1}{4}$ of the profile. Shallow bowl with flaring profile: the base is circular and distinct, the rim is round and everted. Semi-fine pinkish fabric (7.5 YR 8/3). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* a dark paint (2.5 YR 4/8) covers the inner surface and the outer rim, and two parallel horizontal lines are both on the inner rim and around the inner base; between the two lines on the rim are white oblique traits. Traces of layering technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

MINIATURIST SIDE-SPOUTED JARS

Semi-fine Dark Coated ware

112. (HTR 3036, DB 66; Unit 19). Miniaturist side-spouted jar. Eleven joining pieces preserving almost the entire vessel; part of the spout, the lower half of the vertical handle and one horizontal handle are missing; chippings on the walls. H.: 4.7; diam. base: 2.9; diam. rim: 4.2/5.7; th.: 5. Miniaturist globular side-spouted jar: the base is circular, the rim is simple and flat on the upper part, one vertical loop handle is set opposite to the side spout between the rim and the maximum diameter, and two horizontal loop handles are perpendicular to the spout on the maximum diameter. Semi-fine yellowish fabric (10 YR 8/6) with few dark inclusions. The surface is burnished.

Decoration: a dark brown paint (7.5 YR 3/3) covers the outer surface, except for the base. The surface is corroded; the decoration has partly faded away. *Date:* EM II. *Comparanda:* BRANIGAN, CAMPBELL-GREEN 2010, 94, P123; PERNIER 1935, fig. 59,7; XANTHOUDIDES 1924, 77-78, 96-97, pl. XLI no. 5684, LIb no. 6887; *Pl.:* 7, 31.

RIM-SPOUTED JARS

Semi-fine Light-on-Dark ware

113. (HTR 669d 2, DB 58; Unit 13a). Rim-spouted jar. Two joining pieces preserving the base and the lower walls. H.: 5; diam. base: 8.5; th.: 0.7. Ovoid rim-spouted jar: the base is regular flat on the outside and concave with a central convexity on the inner surface, the walls are thick and flaring. Semi-fine very pale brown fabric (10 YR 8/3); the base is coarser. The surface is burnished, except for the base. *Decoration:* a dark brown slip fired to red brown (7.5 YR 3/2) covers the entire surface, except for the outer base; two parallel horizontal white lines are around the outer base and possibly two other ones depart from it and run across the walls. The surface is encrusted, the decoration has partly faded away. *Date:* EM III late/MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198; fig. 4.13., 4.17; *Pl.:* 7.

JUGS

Semi-fine Dark-on-Light ware

114. (HTR 3020, DB 61; Unit 17). Jug. Entirely restored with more than thirty joining pieces and chalk. H.: 18.2; diam. base: 8.3; diam. max: 12.2; th.: 0.6. Globular jug with short beak: the base is circular, the short and wide loop vertical handle is set between the rim and the shoulder, the neck is wide; both the handle and the beak are not axially set. Semi-fine very pale brown fabric (10 YR 7/4); the base is coarse. The surface is smoothed outside and on the inner rim and has a very pale brown slip (10 YR 8/4), except on the outer base; the inner attachment of the neck is visible. *Decoration:* a Dark-on-Light decoration reproduces with brown paint (10 YR 5/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse is filled with two joining arches. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 7, 31.

5.3.3 Between the Camerette 1-10 and rooms a-c, room alpha

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

115. (HTR 670 c1, DB 281; Unit 17). Handleless conical cup. One piece preserving $\frac{1}{2}$ of the base and the lower portion of walls. H.: 3.9; diam. base: 5; th.: 0.8. Handleless conical cup: the base is irregular, the walls are almost straight and slightly concave in the upper part. Semi-fine pink fabric (7.5 YR 8/3). The surface is smoothed inside and outside in the upper part, and it has a pink slip; downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

116. (HTR 670 c2, DB 282; Unit 17). Handleless conical cup. One piece preserving $\frac{1}{2}$ of the base and the lower portion of walls. H.: 2.8; diam. base: 4.7; th.: 0.7. Squat handleless conical cup: the base is circular, the walls are flaring. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed inside and has a pink slip; very light downward slanting finger pinched impressions are around the outer base. The surface is corroded. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

117. (HTR 3256, DB 167; Unit 18). Handleless conical cup. Two joining pieces preserving the entire vessel; ca. $\frac{1}{4}$ of rim and wall lacks. H.: 4.8; diam. base: 4.5; diam. rim: 9.3; th.: 0.6. Handleless conical cup: the flat base is circular, the walls are convex in the upper part, the rim is round. Semi-fine pinkish fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); slight downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 8, 31.

118. (HTR 3053, DB 93; Unit 36). Handleless conical cup. Fifteen joining pieces preserving the entire vessel; chippings on rim and walls. H.: 5.5; diam. base: 5.6; diam. rim: 9; th.: 0.7. Handleless conical cup with thick walls and a slightly carinated profile: the flat base is irregular, the rim is round and slightly concave. Semi-fine granular pale-yellow fabric (2.5 YR 4). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip; downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 8, 31.

119. (HTR 3203, DB 126; Unit 55). Handleless conical cup. Three joining pieces preserving the entire vessel. H.: 5.8; diam. base: 4.5; diam. rim: 9.3; th.: 0.6. Handleless conical cup with irregular base: the flat base is slightly convex, the walls are slightly concave, the rim is simple and round. Semi-fine reddish yellow fabric (5 YR 6/8). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip; downward slanting finger pinched impressions are around the outer base. The surface is encrusted. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

120. (HTR 3191, DB 121; Unit 55). Handleless conical cup. Four joining pieces preserving the entire vessel; a hole in the wall and chippings on the rim. H.: 5; diam. base: 4.7; diam. rim: 9.5; th.: 0.7. Handleless conical cup with asymmetrical profile: the flat base is distinct on one side and slightly irregular, the walls are convex, the rim is simple and round. Semi-fine reddish yellow (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a reddish yellow slip; downward slanting finger pinched impressions are around the outer base. The surface is very corroded. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 32.

121. (HTR 3210, DB 129; Unit 55). Handleless conical cup. Five joining pieces preserving the entire vessel; a portion of rim is missing. H.: 5.2; diam. base: 5; diam. rim: 8.2; th.: 0.7. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and simple. Semi-fine light red fabric (2.5 YR 6/6). The surface is smoothed inside and outside on the upper part, and it has a reddish yellow slip; downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

122. (HTR 3211, DB 130; Unit 55). Handleless conical cup. Five joining pieces preserving the entire vessel; a lack on the wall. H.: 5.8; diam. base: 4.5; diam. rim: 9.4; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine pink fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip; downward slanting finger pinched impressions with an oblique and vertical direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 32.

123. (HTR 3276, DB 175; Unit 55). Handleless conical cup. Four joining pieces preserving the base and ca. 4/5 of profile; chippings on rim and walls. H.: 4.9; diam. base: 5; diam. rim: 9.4; th.: 0.7. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part, and it has a reddish yellow slip; downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

124. (HTR 3231, DB 145; Unit 78). Handleless conical cup. Intact; one break on the wall. H.: 5.3; diam. base: 5.4; diam. rim: 9.4; th.: 0.8. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and slightly inverted. Semi-fine reddish yellow fabric (7.5 YR 6/6). The surface is smoothed inside and visibly outside on the upper part, and it has a pink slip (7.5 YR 7/4); slight downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III middle. *Comparanda:* TODARO 2019a, 186-187, fig. 4.11; *Pl.:* 32.

125. (HTR 3230, DB 144; Unit 78). Handleless conical cup. Twenty-five joining pieces preserving almost the entire vessel; 1/4 of the rim missing. H.: 4.6; diam. base: 5; diam. rim: 9.4; th.: 0.6. Squat handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part, and it has a pink slip; downward slanting finger pinched impressions are around the outer base. The surface is corroded. Traces of burning on the rim. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 32.

126. (HTR 3226, DB 140; Unit 78). Handleless conical cup. Six joining pieces preserving ca. 3/4 of the profile; chippings on the rim and around the base. H.: 4.7; diam. base: 5.6; diam. rim: 9.2; th.: 0.7. Handleless conical cup: the flat base is squat and irregular, the rim is round. Semi-fine brownish yellow fabric (10 YR 6/6). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip; downward slanting finger pinched impressions are around the outer base. Traces of burning are on the inner wall. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 32.

127. (HTR 3242, DB 154; Unit 91). Handleless conical cup. Intact. H.: 4.9; diam. base: 5.6; diam. rim: 9.3; th.: 0.8. Squat handleless conical cup: the flat base is irregular and has hole in the middle,

the walls are slightly convex, the rim is simple and round. Semi-fine light reddish-brown fabric (2.5 YR 7/4). The surface is smoothed inside, and it has a pink slip; downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 32.

128. (HTR 3249, DB 160; Unit 91). Handleless conical cup. Two joining pieces preserving the entire vessel. H.: 4.6; diam. base: 4.8; diam. rim: 8.5; th.: 0.6. Squat handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 32.

129. (HTR 3259, DB 169; Unit 91). Handleless conical cup. Three joining pieces preserving the entire vessel. H.: 5; diam. base: 5.4; diam. rim: 9.7; th.: 0.7. Squat handleless conical cup: the wide base is irregular, the walls are slightly convex and deformed, the rim is round. Semi-fine pink fabric (5 YR 5/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 8/3); marked downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019, 189-190, fig. 4.13; *Pl.*: 32.

130. (HTR 3244, DB 156; Unit 98a). Handleless conical cup. Five joining pieces preserving the entire vessel. H.: 5; diam. base: 5; diam. rim: 9.7; th.: 0.5. Handleless conical cup: the base is irregular, the rim is round and slightly concave. Semi-fine yellowish brown granular fabric (10 YR 5/4). The surface is visibly smoothed inside, and it has a pale brown slip (10 YR 8/3); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III middle. *Comparanda*: TODARO 2019a, 186-187, fig. 4.11; *Pl.*: 32.

Semi-fine Dark-on-Light ware

131. (HTR 3052, DB 90; Unit 33). Handleless conical cup. Three joining pieces preserving the base and ca. ½ of rim and body; one piece not restorable. H: 6; diam. base: 4; diam. rim.: 8; th.: 0.5. Handleless conical cup with flaring profile, tapering towards the base: the walls are slightly convex, the rim is straight and round. Semi-fine granular reddish yellow fabric (10 YR 7/3). The surface is smoothed inside and outside on the upper part; marked downward slanting finger pinched impressions

with torsional direction are around the outer the base. *Decoration*: a dark paint covers partly the surface, on the inner and outer walls and rim. The surface is corroded; the decoration has faded away. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 32.

132. (HTR 3122, DB 91; Unit 33). Handleless conical cup. Restored with several small pieces and chalk; ca. ½ of rim and wall missing; one piece is not restorable. H: 4.5; diam. base: 2.7; diam. rim: 6; th.: 0.3. Semi-ovoid small size handleless conical cup: the base is raised and concave in the middle, the rim is straight and round. Semi-fine reddish yellow fabric (7.5 YR 8/6). The surface is smoothed and has a very pale brown slip. *Decoration*: a brownish red band is on the inner and outer rim. Traces of wheel-fashioning. *Date*: MM IA. *Comparanda*: CALOI 2013, 76-78, fig. 10; TODARO 2019a, 194-198, fig. 4.17.

133. (HTR 3192, DB 122; Unit 55). Handleless conical cup. Ten joining pieces preserving ca. 1/2 of the base, ¾ of the body and most of the rim. H.: 6.1; diam. base: 4.6; diam. rim: 8.5; th.: 0.6. Handleless conical cup: the flat base is distinct, the walls are slightly carinated, the rim is everted. Semi-fine reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and visibly outside on the upper part; downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: a yellowish red paint (5 YR 5/8) covers the inner surface. The decoration has faded away. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 32.

Semi-fine Light-on-Dark ware

134. (HTR 3280, DB 178; Unit 3b). Handleless conical cup. Four joining pieces preserving the entire vessel; chippings on the rim. H: 5.5; diam. base: 3.5; diam. rim: 8; th.: 0.6. Semi-ovoid handleless conical cup with irregular profile: the flat base is irregular, the rim is simple and everted. Semi-fine very pale-yellow granular fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark red paint (2.5 YR 4/6) covers the entire surface, except for the outer base; traces of two white parallel horizontal lines are below the outer rim. The decoration has faded away. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 32.

135. (HTR 3275, DB 174; Unit 55). Handleless conical cup. Two joining pieces preserving the base and ½ of walls and rim; chippings on the rim. H: 5.7; diam. base: 4.4; diam. rim: 8; th.: 0.6. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex in the upper part, the thin rim is slightly everted. Semi-fine very pale-yellow fabric (10 YR 7/3). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* a grayish paint (7.5 YR 5/1) covers the entire surface; traces of two white parallel horizontal lines are below the outer rim. The decoration has faded away. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

CUPS

Fine Polychrome ware

136. (HTR 3195, DB 124; Unit 3b+55). Spouted cup. Five joining pieces preserving ¼ of the rim and the wall with one handle. H (pres.): 5.8; diam. rim: 8.5/9; th.: 0.5. Globular ovoid cup: the walls are carinated in the upper part and reach the maximum expansion below the rim, a thick vertical strap handle is set below the rim which is manipulated to realize a spout on one side of the handle, the rim is everted and flat on the upper part. Very fine reddish yellow fabric (5 YR 6/8). The surface is burnished. *Decoration:* a yellowish red paint (5 YR 4/6) covers the outer surface; the polychrome decoration consists of a red band on the outer rim from which departs a red festoon bordered with white stripes that encloses the handle; it is crossed by groups of three thin parallel oblique white lines, forming a semicircle. The decoration has partly faded away. *Date:* EM III late. *Comparanda:* ALEXIOU, WARREN 2004, 71 no. 89, fig. 21, pl. 44d; LA ROSA 2002, 692 nos. F7895, F7904, fig. 530, 532; TODARO 2019a, 189-190, 208-224, fig. 4.13; *Pl.:* 32.

Semi-fine Incised ware

137. (HTR 3284, DB 180; Unit 55). Cup. Four joining pieces preserving a small portion of the vessel; chippings on the rim. H.: 4; diam. rim: 10; th.: 0.6. Cup with concave profile: the rim is everted and thins in the upper part. Fine reddish fabric (10 R 6/6) with very few dark inclusions. The surface is smoothed outside and has a pale red slip (10 R 7/4). *Decoration:* a Dark-on-light decoration with red paint (2.5 YR 5/6) consists of two horizontal parallel stripes on the rim and one below them, possibly close to the missing base; a quadrangular area on the outer surface is decorated with rows of incised

dots. *Date:* EM III late. *Comparanda:* ALEXIOU, WARREN 2004, 165 no. 59, fig. 43; LEVI 1976, 752-753, fig. 1204-1205; TODARO 2019a, 189-190, 221-223, fig. 4.13, 6.6 f; *Pl.:* 8, 32.

SHALLOW BOWLS

Semi-fine Dark-on-Light ware

138. (HTR 3288, DB 184; Unit 3b+55). Shallow bowl. Six joining pieces preserving two small portions of the profile. H.: 8.5; diam. base: 13; th.: 1. Truncated cone shallow bowl with slightly asymmetrical profile: the base is circular, the rim is round and everted. Semi-fine gritty dark grey fabric (5 YR /1). The surface is smoothed and has a very pale brown slip (10 YR 7/3). *Decoration:* dark grey paint (5 YR 4/1) creates a couple of festoons departing from the inner rim and a horizontal band around the inner base. The vessel appears misfired; the surface and the decoration have been damaged. Layering and half-and-half technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 8, 32.

Semi-fine Light-on-Dark ware

139. (HTR 3265, DB 172; Unit 55+76, interface). Shallow bowl. Five joining pieces preserving ca. 1/3 of the profile. H.: 6.5; diam. base: 10; diam. rim: 24; th.: 1. Truncated cone shallow bowl: the flat base is circular, the rim is round and everted. Semi-fine very pale brown fabric (10 YR 7/3). The surface is smoothed on the inside and outside on the upper part; marked downward slanting finger pinched impressions are around the outer base. *Decoration:* dark gray paint (5 YR 4/1) covers the inner surface and the outer rim; the over painted white decoration consists of series of small festoons are on the rim, three parallel horizontal lines below the rim and a circular band around the inner base. The surface is corroded; the decoration has partly faded away. Traces of layering and half-and-half technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 8, 32.

140. (HTR 3277, DB 176; Unit 55+76, interface 55/76). Shallow bowl. Two joining pieces preserving ca. 1/3 of the profile. H.: 5; diam. base: 6.8; diam. rim: 22; th.: 0.8. Truncated cone shallow bowl: the flat base is circular, the walls are slightly concave, the rim is round and everted. Semi-fine very pinkish fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* a reddish paint (10 R 4/8) covers the inner surface and the outer rim; traces of white decoration are around the inner base. The

decoration has partly faded away. Traces of layering and half-and-half technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 8, 32.

SIDE-SPOUTED JARS

Semi-fine Dark Coated ware

141. (HTR 691 4, DB 283; Unit 55). Side-spouted jar. Thirteen joining pieces preserving ca. 1/2 of the profile. H.: 6.5; diam. base: 8.5; th.: 0.6 (wall), 0.8 (base). Squat globular side-spouted jar: the base is circular, the neck is short, the rim is moulded, two small loop horizontal handles are on each side of the spout. Semi-fine orange pink fabric (7.5 YR 7/4); the base is coarser. The surface is smoothed and has a pinkish slip (7.5 YR 8/3). *Decoration:* a dark gray paint (7.5 YR 4/1, 2) covers the outer surface, except for the base. The surface is encrusted and corroded; the decoration has partly faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 8, 32.

Semi-fine Light-on-Dark ware

142. (HTR 672 f1, DB 267; Unit 36). Side-spouted jar. One piece preserving 1/4 of base and the lower portion of walls. H.: 4.4; diam. base: 7; th.: 0.6. Side-spouted jar with globular profile: the base is circular, the walls are concave in the upper part. Semi-fine orange buff powdery fabric (5 YR 8/4); the base is coarser. The surface is smoothed and has a pink slip (5 YR 8/4). *Decoration:* a dark gray paint (10 YR 4/1) covers the outer surface, except for the base, and two couples of white parallel V-shaped lines (5 YR 8/1) depart from the base. The surface is encrusted and corroded. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 8.

Semi-fine Incised ware

143. (HTR 692 d1, DB 257; Unit 78). Side-spouted jar. Three joining pieces preserving ca. 1/8 of the rim. Diam. rim: 7; max. dim.: 7.4x5; th.: 0.5. Side-spouted jar: the walls are concave, the rim is flat and inverted. Fine reddish yellow fabric (5 YR 6/6). The surface is carefully smoothed and has a pink slip (7.5 YR 8/4). *Decoration:* the outer surface has dark brown paint (7.5 YR 3/2) and from the outer rim departs a lanceolate-shaped decorative pattern with pink slip and incised dots. *Date:* EM III late.

Comparanda: BONACASA 1969, fig. 33; LEVI 1976, 752-753, fig. 1204-1205; TODARO 2019a, 189-190; *Pl.*: 8.

144. (HTR 691 2, DB 260; Unit 3b+55+76+78). Side-spouted jar. Eleven pieces: three and two joining among them, the other ones are not restorable; they preserve the upper half of the vessel. Max. dim.: 9.5x7, 5.5x3.3, 6x4, 3x2.7, 4x3.6, 4.4x4, 3x3, 3x3.1. Side-spouted jar: the rim is molded. Semi-fine light brown fabric (7.5 YR 6/4). The surface is smoothed and has a pink slip (7.5 YR 8/4). *Decoration*: a dark paint (7.5 YR 8/3) covers the outer surface; a wide very pale brown (10 YR 7/3) band is over it and is decorated with semicircular parallel lines of incised dots. *Date*: EM III late. *Comparanda*: BONACASA 1969, fig. 33; TODARO 2019a, 189-190; *Pl.*: 9.

145. (HTR 693 b1, DB 256; Unit 91). Side-spouted jar. Two joining pieces preserving a portion of the wall. Max. dim.: 8x4.5; th.: 0.6. Small portion of wall of a side-spouted jar. Fine light brown fabric (7.5 YR 6/4). The surface is carefully smoothed and has a pink slip (7.5 YR 7/4). *Decoration*: a very dark gray paint (7.5 YR 3/1) covers the outer surface; a band with pale yellow paint (2.5 Y 7/3) and parallel lines of incised semicircular lines crosses the surface. *Date*: EM III late. *Comparanda*: BONACASA 1969, fig. 33; TODARO 2019a, 189-190; *Pl.*: 9.

RIM-SPOUTED JARS

Semi-fine Dark Coated ware

146. (HTR 3258, DB 168; Unit 78+91). Rim-spouted jar. Fourteen joining pieces preserving ¼ of rim and wall, and one handle; restored with chalk; pieces not restorable. H.: 10.7; diam. base: 15; diam. rim: 17; max. diam.: 19.5; th.: 0.9. Squat ovoid rim-spouted jar: the base is preserved for a small percentage, the rim is round and inverted, one loop horizontal handle is set on the side of the spout on the maximum diameter, the attachment of the spout is below the rim. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and, more roughly, inside. *Decoration*: a brown/red paint (7.5 YR 5/6 -10 R 4/6) covers the outer surface and irregularly the inner one. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; XANTHOUDIDES 1924, pl. XLI no. 5686; *Pl.*: 9, 33.

JUGS

Semi-fine Dark-on-Light ware

147. (HTR 694c 1, DB 253; Unit 18a). Jug. Five joining pieces preserving ca. ½ of neck, beak, and shoulder. H.: 10.5; diam. handle: 1.6; th.: 0.6. Ovoid jug: the loop handle is vertical. Semi-fine pale-yellow fabric (2.5 Y 7/4). The surface is burnished, more carefully outside, and has a pale-yellow slip (2.5 Y 7/4). *Decoration:* a Dark-on-Light decoration reproduces with dark grayish brown paint (2.5 Y 4/2) the *pelte* decorative pattern on the outer surface. The decoration has faded away. Traces of coil working are visible inside. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 33.

148. (HTR 692 a1, DB 252; Unit 54=56). Jug. Seven joining pieces preserving the lower portion of the vessel. H.: 6.9; diam. base: 6.7; th.: 0.5. Ovoid jug: the base is circular. Semi-fine reddish yellow fabric (5 YR 6/6). The surface is burnished, more carefully outside, and has a light yellowish-brown slip (10 YR 6/4). *Decoration:* a Dark-on-Light decoration with brown paint (7.5 YR 4/4) reproduces the *pelte* decorative pattern on the outer surface. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

149. (HTR 693 b2, DB 254; Unit 91). Jug. Thirteen joining pieces preserving ½ of the upper portion, restored with chalk. H.: 14.5; th.: 0.7. Jug with expanded profile. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed outside and on the inner rim, and it has a pale-yellow slip (2.5 Y 7/3). *Decoration:* a Dark-on-Light decoration with brown paint (2.5 Y 8/2) reproduces the *pelte* decorative pattern on the outer surface: the frontal ellipse has a curved line in the middle. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 9.

TRAYS

Semi-fine Polychrome ware

150. (HTR 3046, DB 92; Unit 36). Tray. One piece preserving ca. 1/10 of the profile. H.: 4.1; diam. base: 16; diam. rim: 18; th.: 0.9. Squat wide tray: the base is slightly concave, the rim is round and flat. Semi-fine granular beige fabric (10 YR 8/3) with dark and white inclusions. The surface is burnished. *Decoration:* a dark paint (7.5 YR 5/1) covers the entire surface; the over imposed decoration consists of a red band around the inner base, white discs on the inner walls, possibly another red band underneath the inner rim and one on the projecting part of the outer rim which is

decorated with white traits. The decoration has faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 9, 33.

COOKING VESSELS

Semi-fine Plain ware

151. (HTR 3173, DB 116; Unit 54a=55). Milk jug. One piece preserving the upper part of the vessel and 1/3 of base and walls. H.: 12.8; max. diam.: 12.5; th.: 0.7. Side-spouted milk-jug with globular shape: the base is circular, a vertical loop handle is set between the rim and the maximum diameter. Semi-fine granular reddish yellow fabric (5 YR 6/6) with many dark inclusions and some white ones. The surface is roughly smoothed outside. Traces of burning are on the outer surface, on the base and on the lower attachment of the handle. *Date:* MM IA. *Comparanda:* CARINCI 2004; *Pl.:* 33.

152. (HTR 3209, DB 128; Unit 55). Milk jug. Four joining pieces preserving the base and 1/2 of the rim; the handle is missing. H.: 8.1; diam. base: 4.6; diam. rim: 8.4; th.: 0.4. Side-spouted milk-jug with globular shape: the base is circular, a vertical loop handle is set below the rim and on the maximum diameter raising above the rim, the rim is round and simple, the mouth is elliptical with a simple spout perpendicular to the handle. Semi-fine granular yellowish red fabric (5 YR 5/6) with dark and white inclusions. The surface is roughly smoothed outside and has a pink slip (7.5 YR 7/3). The surface is encrusted inside. Traces of burning are on the inner surface. *Date:* MM IA. *Comparanda:* CARINCI 2004; *Pl.:* 9, 33.

5.3.4 South-west of the backwall of rooms a-c

MINIATURIST HANDLELESS CONICAL CUPS

Fine Plain ware

153. (HTR 672 c1, DB 222; Unit 33). Miniaturist handleless conical cup. Four joining pieces preserving the base and 1/4 of the profile. H.: 2; diam. base: 3.1; diam. rim: 5; th.: 0.4. Miniaturist handleless conical cup with flaring profile: the base is distinct and circular, the rim is round and slightly everted. Fine light brown fabric (7.5 YR 6/4). The surface is burnished and has a pink slip (7.5 YR 7/4). Traces of wheel-fashioning. *Date:* MM IB. *Comparanda:* CALOI 2013, 113-114 no. 384, fig. 27.

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

154. (HTR 689 a2, DB 242; Unit 3c). Handleless conical cup. One piece preserving 1/2 of the profile. H.: 6; diam. base: 4.3; th.: 0.6. Handleless conical cup: the base is distinct and circular, the walls are slightly carinated in the upper part, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside in the upper, and it has a very pale brown slip (10 YR 7/4); slight downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

155. (HTR 3166, DB 115; Unit 6a). Handleless conical cup. Intact. H.: 5.6; diam. rim: 9; diam. base: 4.5; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are straight and slightly convex, the rim is round. Semi-fine light grey fabric (10 YR 7/2). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 33.

156. (HTR 3255, DB 166; Unit 6a). Handleless conical cup. Twelve joining pieces restored with chalk preserving the entire vessel. H.: 4.8; diam. base: 3.5; diam. rim: 8.5; th.: 0.5. Handleless conical cup: the flat small base is circular, the walls are thin and slightly convex in the upper part, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); light downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 33.

157. (HTR 689 b1, DB 246; Unit 6a). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 3.1; diam. base: 5; th.: 0.6. Handleless conical cup with asymmetrical profile: the base is circular and has a trespassing hole in the middle (diam.: 1.5x1.2), the walls are flaring and almost straight. Semi-fine pale-yellow fabric (2.5 Y 7/3). The surface is smoothed inside and outside in the upper part, and it has a pale-yellow slip (2.5 Y 7/3); light downward slanting finger pinched impressions are around the outer base. The surface is corroded and encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 9.

158. (HTR 3260, DB 170; Unit 6b). Handleless conical cup. Nine joining pieces preserving the base and ca. ¼ of profile; small-sized pieces not restorable. H.: 5.1; diam. base: 4.7; diam. rim: 9; th.: 0.6. Handleless conical cup: the flat base is irregular, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 33.

159. (HTR 689 c1, DB 248; Unit 6b). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 4.8; diam. base: 4.2; th.: 0.5. Handleless conical cup with thick base: the base is circular and has a trespassing hole in the middle (diam.: 0.8), the walls are flaring almost straight. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside in the upper part, and it is covered with reddish yellow slip (7.5 YR 7/6); light downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 9.

160. (HTR 3051, DB 79; Unit 29a). Handleless conical cup. Five joining pieces preserving the entire vessel; chippings on the rim and the base. H.: 5.1; diam. rim: 9 cm; diam. base: 5; th.: 0.6 cm. Handleless conical cup: the base is flat and irregular, the walls are slightly convex, the rim is round and simple. Semi-fine compact reddish yellow fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part and has a very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 9, 33.

161. (HTR 3063, DB 82; Unit 29b). Handleless conical cup. Intact. H.: 5.2; diam. base: 5; diam. rim: 9 cm; th.: 0.8 cm. Handleless conical cup: the base is flat and irregular, the walls are slightly convex, the rim is simple and flat. Semi-fine reddish yellow granular fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a yellowish red slip; downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 9, 33.

162. (HTR 3119, DB 83; Unit 29b). Handleless conical cup. Ten joining pieces preserving the entire vessel; portion of rim and walls missing. H.: 5.3; diam. base: 5; diam. rim: 8.8; th.: 0.5 cm. Handleless

conical cup with thick walls: the flat base is irregular, the rim is round and straight. Semi-fine powdery reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a yellowish red slip; slight downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding/pinching technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 33.

163. (HTR 672 c2, DB 223; Unit 33). Handleless conical cup. One piece preserving the base and $\frac{1}{4}$ of profile. H.: 5.6; diam. base: 4.3; th.: 0.8. Handleless conical cup with asymmetrical profile: the flat base is irregular and slightly distinct, the walls are thick and almost straight. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 9.

164. (HTR 672 c4, DB 225; Unit 33). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 3.1; diam. base: 4.2; th.: 0.5/0.8. Handleless conical cup with thick walls: the base is flat and irregular, the walls are flaring. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a pink slip (7.5 YR 7/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13.

165. (HTR 3154, DB 100; Unit 39). Handleless conical cup. Five joining pieces preserving the entire vessel; some lacks. H.: 5; diam. base: 4.7; diam. rim: 8.6; th.: 0.7. Squat handleless conical cup: the base is flat and irregular, the walls are slightly concave, the rim is straight and round. Semi-fine granular reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip; downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 33.

166. (HTR 3054, DB 95; Unit 39). Handleless conical cup. Five joining pieces preserving the entire vessel; chippings on the rim and walls. H.: 5; diam. base: 4.8; diam. rim: 9; th.: 0.6. Handleless conical cup with convex profile: the base is irregular, the walls are slightly carinated in the upper part, the rim is thin and round. Semi-fine granular very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 8/3); downward slanting

finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 33.

167. (HTR 3064, DB 96; Unit 39). Handleless conical cup. Four joining pieces preserving the entire vessel; chippings on the rim. H.: 6; diam. base: 5; diam. rim: 9.4; th.: 0.5. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is inverted. Semi-fine pale-yellow fabric (2.5 Y 8/2). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip; downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 9, 33.

168. (HTR 3065, DB 97; Unit 39). Handleless conical cup. Nine joining pieces preserving the entire vessel; $\frac{1}{4}$ of the rim lacks. H.: 5.4; diam. base: 5; diam. rim: 8.7; th.: 0.6. Squat handleless conical cup: the base is flat and irregular, the walls are thick and slightly convex, the rim is simple and round. Semi-fine very pale-yellow fabric (10 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip; slight downward slanting finger pinched impressions are around the outer base. Traces of burning are on the inner surface. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 10, 33.

169. (HTR 3115, DB 99; Unit 39). Handleless conical cup. Eight joining pieces preserving $\frac{3}{4}$ of walls and rim. H.: 5; diam. base: 4.6; diam. rim: 8.8; th.: 0.6. Handleless conical cup: the walls are slightly convex, the rim is round and simple. Semi-fine granular reddish yellow fabric (7.5 YR 8/6). The surface is smoothed inside and outside on the upper part, and it has a yellowish red slip; downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

170. (HTR 674 a1, DB 262; Unit 40). Handleless conical cup. Four pieces preserving ca. $\frac{1}{4}$ of the base and $\frac{1}{2}$ of profile; chippings on the rim. H.: 5.7; diam. base: 4; diam. rim: 10; th.: 0.6. Squat handleless conical cup: the base is thick and irregular, the walls are flaring and concave in the upper part, the round rim is vertical and slightly projecting towards the inside. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed inside and outside in the upper part, and it has a pinkish white slip (7.5 YR 8/2); downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

171. (HTR 3066, DB 101; Unit 41). Handleless conical cup. Four joining pieces preserving the entire vessel; ¼ of rim and wall lacks. H.: 5.8; diam. base: 6; diam. rim: 9.8; th.: 0.6. Squat big-sized handleless conical cup: the wide base is flat and irregular, the walls are thick and convex, the rim is simple and round. Semi-fine granular reddish yellow fabric (5 YR 7/8) with small-sized mica flakes. The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 10, 33.

172. (HTR 3068, DB 103; Unit 42). Handleless conical cup. Three pieces preserving the entire vessel; some chippings. H.: 5.9; diam. base: 5.4; diam. rim: 9; th.: 0.8. Handleless conical cup with asymmetrical profile: the base is flat and irregular, the walls are thick and slightly convex, the rim is round and straight. Semi-fine granular reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip (2.5 Y 8/3); downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 33.

173. (HTR 3077, DB 106; Unit 45). Handleless conical cup. Intact; one big-sized break on the rim. H.: 5.6; diam. base: 5.2; diam. rim: 9.7; th.: 0.6. Big-sized handleless conical cup: the base is irregular and slightly projecting on one side, the walls are flaring and convex, the rim is simple and round. Semi-fine pale yellow granular fabric (2.5 Y 8/3). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip; downward slanting finger pinched impressions with torsional direction are around the outer base. Visible horizontal streaks are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 10, 33.

174. (HTR 3116, DB 107; Unit 45). Handleless conical cup. Five joining pieces preserving the entire vessel; one break on the rim. H.: 5.1; diam. base: 5.3; diam. rim: 9; th.: 0.6. Squat handleless conical cup: the base is irregular, the rim is round and slightly inverting. Semi-fine granular reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a yellowish red slip; downward slanting finger pinched impressions are around the outer base. Traces of burning are on the inner base and rim. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 33.

175. (HTR 3123, DB 108; Unit 47). Handleless conical cup. Five joining pieces preserving the base and ca. ½ of the profile; one piece of the rim not restorable. H.: 4.6; diam. base: 5.2; diam. rim: 10; th.: 0.5. Squat handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine granular reddish yellow fabric (5 YR 7/6-6/6). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip (2.5 Y 8/3); downward slanting finger pinched impressions are around the outer base. Traces of burning are on the rim and the walls. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 33.

Semi-fine Dark Coated ware

176. (HTR 689 a1, DB 241; Unit 3c). Handleless conical cup. One piece preserving ¼ of profile. H.: 5.1; diam. base: 2.7; th.: 0.4. Bell-shaped handleless conical cup: the base is distinct and circular, the walls are straight and slightly tapered in the upper part, the rim is straight and round. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside in the upper part, and it has a very pale brown slip (10 YR 8/3); light downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration:* fugitive traces of dark brown paint are on the outer surface. Traces of wheel-fashioning. *Date:* MM IB. *Comparanda:* CALOI 2013, 116, fig. 28.

Semi-fine Light-on-Dark ware

177. (HTR 691 1, DB 251; Unit 33+55). Handleless conical cup. Two joining pieces preserving ca. ½ of the profile. H.: 5.3; diam. rim: 8.5; diam. base: 3.5; th.: 0.5. Squat handleless conical cup: the base is irregular, the walls are flaring and concave on the upper part. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed inside and outside in the upper part, and it has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions are around the outer base. *Decoration:* a dark paint covers (7.5 YR 3/2) the surface inside and on the outer rim; two horizontal parallel white lines are painted below the outer rim and, possibly, below the inner one. The decoration has faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 10, 33.

SHALLOW BOWLS

Semi-fine Dark Coated ware

178. (HTR 3045, DB 77; Unit 29). Shallow bowl. Two joining pieces preserving ca. 1/5 of the profile; chippings on the rim. H.: 4.1; diam. rim: 29; th.: 0.9. Truncated cone shallow bowl: the base is irregular, the walls are concave, the rim is round. Semi-fine granular reddish yellow fabric (5 YR 7/6). The surface is burnished, more roughly on the inside, and a pink slip is outside (7.5 YR 7/4); downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark paint fired to dark reddish brown (5 YR 3/3) covers the inner surface. The surface is corroded, the decoration has partly faded away. Traces of layering technique). *Date*: EM III middle. *Comparanda*: TODARO 2019a, 186-187, fig. 4.11; *Pl.*: 10, 33.

179. (HTR 3050, DB 78; Unit 29a). Shallow bowl. Three joining pieces preserving ca. 1/8 of the profile; chippings on the rim. H.: 5.2; diam. base: 9; diam. rim: 21; th.: 0.7. Truncated cone shallow bowl: the base is flat and slightly distinct, the walls are straight, the rim is round and everted. Semi-fine pinkish fabric (7.5 YR 7/6). The surface is burnished, more roughly on the outside; downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark paint fired to dark/brown covers the surface. The surface is corroded and encrusted; the decoration has partly faded away. Traces of layering technique and lump shaping (by using a lump shaped disc). *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 10, 33.

180. (HTR 3153, DB 84; Unit 29b). Shallow bowl. Two joining pieces preserving ca. 1/3 of the base and 1/6 of the profile; restored with chalk. H.: 5.2; diam. base: 8; diam. rim: 20; th.: 0.8. Squat truncated cone shallow bowl: the base is circular, the walls are almost straight, the rim is round and distinct on the outside. Semi-fine powdery reddish yellow fabric (7.5 YR 7/6). The surface is burnished; downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark paint fired to dark brown (10 R 4/3) covers the surface, except for the outer base. The surface is corroded, the decoration has faded away. Traces of layering and half-and-half technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 10, 33.

181. (HTR 3114, DB 98; Unit 39). Shallow bowl. Eight joining pieces preserving ca. 1/6 of the profile. H.: 5.5; diam. base: 11; diam. rim: 23; th.: 0.8. Truncated cone shallow bowl: the base is flat and circular, the walls are concave, the rim is simple and round. Semi-fine pale-yellow fabric (5 Y 8/2). The surface is burnished, more carefully on the inside; the outer base is coarser. *Decoration*: a dark paint, fired to brown, (10 YR 4/3) covers the surface, except for the outer base. The surface is corroded, the decoration has faded away. Traces of layering and half-and-half technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 10, 33.

Semi-fine Dark-on-Light ware

182. (HTR 671 g1, DB 221; 29b). Shallow bowl. One piece preserving ca. 1/8 of wall and rim. H.: 3.2; diam. rim: 19; th.: 0.8. Shallow bowl: the rim is round and everted. Semi-fine light yellowish-brown fabric (10 YR 6/4); the lower part is coarser. The surface is smoothed inside and outside on the upper part and has a very pale brown slip (10 YR 7/4). *Decoration:* a Dark-on-Light decoration with weak red/dark paint (10 R 4/4) consists of a horizontal line on the rim and series of oblique parallel dashes on the inner wall departing from it. The decoration has faded away. Traces of layering and half-and-half technique. *Date:* EM III middle. *Comparanda:* TODARO 2019a, 186-187, fig. 4.11.

Semi-fine Light-on-Dark ware

183. (HTR 674 b1, DB 269; Unit 41). Shallow bowl. Two joining pieces preserving 1/4 of rim. Diam. rim: 27; dim. max: 14x7; th.: 0.8. Truncated cone shallow bowl: the walls are flaring, the rim is round and everted. Semi-fine reddish yellow fabric (5 YR 7/6, 6/6). The surface is smoothed inside and outside in the upper part. *Decoration:* a dark grey paint, faded into red, (5 YR 4/1, 10 R 4/8) covers the entire surface; fugitive parallel horizontal white lines are below the outer rim and on the inner wall. The surface is corroded, the decoration has mostly faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 10.

SIDE-SPOUTED JARS

Semi-fine Dark Coated ware

184. (HTR 3165, DB 114; Unit 6a). Side-spouted jar. Eight joining pieces preserving the entire vessel; lacks on rim and shoulder. H.: 6.7; diam. base: 5.4; diam. rim: 5.8; diam. max: 9.5; th.: 0.4. Squat globular side-spouted jar: the base is flat, the walls are slightly concave, the mouth has a short oblique neck with a flat inverted and molded rim, the tubular spout is set on the shoulder and rise above the mouth with an everted rim horizontally cut, a loop vertical handle is set opposite of the spout between the rim and the belly. Semi-fine light grey fabric (10 YR 7/2); the spout and the rim are finer. The surface is carefully smoothed on the outside. *Decoration:* a dark brown paint (5 YR 6/8) covers the outer surface, except for the base. The decoration has faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 34.

Semi-fine Light-on-Dark ware

185. (HTR 3254, DB 165; Unit 6a). Side-spouted jar. Four joining pieces preserving the entire vessel. H: 8; diam. spout: 6.4; diam. max: 11.2; diam. base: 7.8; th.: 0.5. Squat globular side-spouted jar: the circular base is flat and slightly concave, the thick vertical molded rim is flat on the upper part and distinct from the shoulder, the tubular spout is obliquely cut and raises from the rim with a flaring rim, a vertical loop handle is set opposite to the spout between the shoulder and the maximum diameter. Semi-fine very pale brown fabric (10 YR 7/4); the spout and the rim are finer. The surface is smoothed outside. *Decoration:* a reddish paint covers the outer surface, except for the base; two fugitive white horizontal stripes are respectively visible around the base of the rim and on the body. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; XANTHOUDIDES 1924, pl. XLI nos. 5682, 4962, 4964; *Pl.:* 10, 34.

JUGS

Semi-fine Dark-on-Light ware

186. (HTR 3271, DB 173; Unit 6b). Jug. Nineteen joining pieces preserving the base, ca. ½ of the body and ¼ of the neck; several pieces not restorable. H.: 14,4max. diam.: 12.8; diam. base: 5.9; diam. rim: 4.2; th.: 0.7. Globular jug: the base is flat and circular, a vertical loop handle is set between the rim and the shoulder, the neck is narrow with a thin rim, the raising spout is set on the rim. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed outside and on the inner rim. *Decoration:* a Dark-on-Light decoration with dark brown paint (2.5 Y 8/6) reproduces the *pelte* decorative pattern on the outer surface: symmetrical arches are inside the frontal ellipse; the lines connecting the two ellipses are decorated with dashes resembling stylized branches. Slight traces of coil working. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 10, 34.

187. (HTR 671 f 2, DB 81; Unit 29a). Jug. Nineteen joining pieces preserving two portions of the vessel: the upper half with the handle, except for a portion of the spout; the base and the lower portion of the walls. Globular jug: the base is circular, the handle is loop and vertical, the rim is round. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed and has a very pale brown fabric (10 YR 8/3). *Decoration:* a Dark-on-Light decoration reproduces with dark brown paint the *pelte*

decorative pattern on the outer surface: the frontal ellipse has two joining arches inside of it. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

188. (HTR 679 3, DB 302; Unit 29a). Jug. Fourteen joining pieces preserving $\frac{3}{4}$ of base and $\frac{1}{2}$ of the lower portion of the walls. H.: 10.5; diam. base: 8.2; handle: 1.8x2; th.: 0.7. Ovoid jug: the base is circular, the walls are straight and flaring until the shoulder, a loop vertical handle is set on the shoulder. Semi-fine pink fabric (7.5 YR 7/4); the base is coarser. The surface is smoothed outside and has a pink slip (7.5 YR 8/3). *Decoration*: a Dark-on-Light decoration with yellowish red paint (5 YR 5/6) reproduces the *pelte* decorative pattern on the outer surface. The surface is corroded, the decoration has faded away. Traces of coil working are on the inner surface. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 10.

189. (HTR 679 4, DB 285; Unit 29a). Jug. Eleven joining pieces preserving the upper half of the jug and the handle; several chippings. H.: 13.5; max. diam.: 14.5; spout/beak: 5.7x9.6; th.: 0.6. Ovoid jug: the raising spout is short and has a straight round rim, the neck is wide and short. Semi-fine very pale brown fabric (10 YR 8/4). The surface is smoothed outside and on the inner rim and has a very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration with a yellowish red paint (5 YR 4/6) reproduces the *pelte* decorative pattern on the outer surface: one arched line is in the middle of the frontal ellipse. Traces of coil working are on the inner surface. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 11, 34.

190. (HTR 672 d2, DB 272; Unit 34). Jug. Four pieces preserving $\frac{1}{4}$ of base and walls. H.: 10.5; diam. base: 5; th.: 0.5. Ovoid shaped jug with elongated body: the base is circular, the walls are flaring. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed outside and has a very pale brown slip (10 YR 7/3). *Decoration*: a Dark-on-Light decoration with a very dark gray paint (2.5 Y 3/1) consists of one horizontal line in the middle of the body, below the maximum diameter, and another parallel one above it. The decoration has faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

191. (HTR 674 f1, DB 237; Unit 45). Jug. Twelve joining pieces preserving $\frac{3}{4}$ of the base, $\frac{1}{4}$ of the wall and the handle. H.: 10; max. diam.: 18; diam. base: 11.2; diam. handle: 1.4; th.: 0.6 (wall)/1.2 (base). Ovoid jug with expanded profile: the thick circular base is slightly concave in the middle and distinct by a finger pinched impression, the handle is loop and vertical. Semi-fine light brown fabric (7.5 YR 6/4). The surface is roughly smoothed inside and outside and has a pale-yellow slip (2.5 Y

8/3); slight downward slanting finger pinched impressions are around the outer base. *Decoration*: a Dark-on-Light decoration with brown paint (7.5 YR 4/4) reproduces the *pelte* decorative pattern on the outer surface: inside the frontal ellipse, the representation of a branch is partly preserved; the lines connecting the two ellipses are decorated with dashes as stylized branches. Possible traces of burning are on the inner base. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 34.

Semi-fine Barbotine ware

192. (HTR 671f 1, DB 80; Unit 29a). Jug. Three joining pieces preserving $\frac{1}{2}$ of base and walls until below the rim. H.: 19; diam. base: 9; th.: 0.8. Globular jug: the base is circular, the shoulder is expanded. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed and has a reddish yellow slip (7.5 YR 7/6). *Decoration*: a brownish paint (7.5 YR 4/3) covers the outside of the vessel except for a squared band in the middle of the vessel which is decorated with a polygonal ridges/barnacle pattern and covered with white paint; one (or two) white stripe are around the outer base. The surface is encrusted, the decoration has partly faded away. *Date*: MM IA. *Comparanda*: BONACASA 1969; LEVI 1976, 747-756, fig. 1207; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 11.

193. (HTR 3069, DB 104; Unit 42). Jug. Seven joining pieces preserving the upper half of the vessel. H.: 12.4; max. diam.: 10; th.: 0.5. Globular jug: the rim is simple and round, the raising spout is oblique, two small horizontal loop handles are set below the rim on its side similar to lugs, traces of the attachment of a vertical loop handle opposite to the spout are on the neck below the rim. Semi-fine reddish yellow granular fabric (5 YR 7/6). The surface is smoothed in the areas without relief decoration; clayey slip is on the barbotine decorated areas (10 YR 8/6). *Decoration*: the outer surface has polygonal ridges/barnacle decoration irregularly disposed and covered with clayey slip; dark reddish paint (5 YR 4/4) in the areas without relief decoration: one stripe is on the inner and outer rim, two or three thin and irregular horizontal bands are below the maximum diameter and three similar ones are around the base of the neck, framing the barnacle decoration; arches/festoons are below the rim and a squared motif is below the side handles; the side handles are decorated with small dashes. *Date*: MM IA. *Comparanda*: BANTI 1933, no. 316; BORDA 1946, no. 35, pl. VII no. 4; HOOD, CADOGAN 2011, pl. 63 no. 1333, pl. 64 no. 1332; XANTHOUDIDES 1924, pl. XLV no. 5696; *Pl.*: 11, 34.

194. (HTR 674 g1, DB 276; Unit 46). Jug. One piece of the wall. Dim. max: 7x3.1; th.: 0.5. Jug: small portion of the wall. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed outside and has a pinkish white slip (7.5 YR 8/2). *Decoration:* the barnacle/polygonal ridges decoration is organized in a wide band covered with a very dark gray paint (7.5 YR 3/1). *Date:* EM III late/MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17.

PITHARAKIA

Pithos ware

195. (HTR 673 c1, DB 234; Unit 39). *Pitharaki*. Ten joining pieces preserving two portions of the rim not restorable. Diam. rim: 19/23; th.: 0.9 (wall), 2.9 (rim); diam. handle: 2x2.6. Ovoid *pitharaki*: the walls open starting from the rim, a protruding handle and a relief corded rib with incised decoration are below the rim on the outside, the rim is round and horizontally flat towards the outside. Semi-coarse yellowish red and pinkish grey fabric (5 YR 5/6, 7.5 YR 6/2) with several medium-sized and small-sized inclusions and voids. The surface is coarse with yellowish brown color (10 YR 6/4). *Decoration:* a relief corded rib is below the rim with incised parallel oblique dashes on it. Traces of burning activity are on the surface on the rim. *Date:* MM IA. *Comparanda:* TODARO 2019a, 121, fig. 2.20; *Pl.:* 11.

COOKING VESSELS

Baking plates

196. (HTR 689 a3, DB 243; Unit 3c). Baking plate. One piece preserving a small portion of the profile. H.: 2.2; dim. max: 10.5x4.4; th.: 0.4 (wall)/1(rim). Baking plate with incurving underside: the rim is thickened and has a projecting ridge. Coarse reddish yellow fabric (5 YR 6/6) with big and medium-sized dark inclusions and voids. A reddish yellow slip (5 YR 6/6) is inside, the outer surface is roughened and has a brown color (7.5 YR 5/3). The surface is corroded and encrusted; traces of burning. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113.

197. (HTR 689 a4, DB 244; Unit 3c). Baking plate. One piece preserving a small portion of the profile. H.: 2.2; dim. max: 10.7x4.5; th.: 0.6 (wall)/1.3(rim). Shallow bowl baking plate: the base is flat, the sides are flaring, and the rim is thick. Coarse strong brown fabric (7.5 YR 5/6) with big and

medium sized dark inclusions and voids. A reddish yellow slip (7.5 YR 6/6) is inside, the outer surface is roughened and has a brown color (7.5 YR 6/6). The surface is corroded and encrusted; traces of burning. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113; *Pl.:* 12.

198. (HTR 689 b2, DB 247; Unit 6a). Baking plate. One piece preserving a small portion of the profile. H.: 1.7; dim. max: 5.4x4.4; th.: 0.6 (wall)/1.4(rim). Baking plate with incurving underside: the rim is thickened and has a projecting ridge. Coarse reddish yellow fabric (5 YR 6/4) with big and medium-sized dark inclusions and voids. A light reddish-brown slip is inside (5 YR 6/4), the outer surface is roughened and has a brown color (7.5 YR 5/4). The surface is corroded and encrusted; traces of burning. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113; *Pl.:* 12.

199. (HTR 689 c2, DB 249; Unit 6b). Baking plate. One piece preserving a small portion of the profile. H.: 1.8; dim. max: 9.9x7.2; th.: 0.5 (wall)/1.6(rim). Shallow bowl baking plate: the base is flat, the sides are flaring, and the rim is thick. Coarse reddish-brown fabric (5 YR 4/4) with big and medium sized dark inclusions and voids. A reddish yellow slip (5 YR 6/6) is inside, the outer surface is roughened and has a light brown color (7.5 YR 6/4). The surface is corroded and encrusted; traces of burning. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113; *Pl.:* 12.

200. (HTR 691 3, DB 265; Unit 55+6b). Baking plate. Two joining pieces preserving a portion of the profile. H.: 1.8; dim. max: 11.3x3.4, 10.8x6; th.: 0.5 (wall)/0.8(rim). Baking plate with incurving underside: the rim is thickened and has a projecting ridge. Coarse pink fabric (5 YR 7/4, 7.5 YR 7/4) with big and medium-sized dark inclusions and voids. A light reddish-brown slip (5 YR 6/4, 5 YR 7/4) is inside, the outer surface is roughened and has a brown color (7.5 YR 5/6). The surface is corroded and encrusted; traces of burning. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113; *Pl.:* 12.

CLAY OBJECTS

Semi-fine Dark-on-Light ware

201. (HTR 3282, DB 179; Unit 3b+6b). Cylindrical clay object. Four joining pieces preserving a portion, one piece is not restorable. Max. dim.: 16.5x10; th.: 1. Cylindrical clay object with lateral cuts: slightly everted on one side where is a simple round rim; possibly part of a stand of a so-called fruit stand or of a pipe. Semi-fine very pale brown fabric (10 YR 7/4) with dark inclusions and some

whitish ones. The surface is smoothed outside. *Decoration*: a dark-on-light decoration on the outer surface consists of one red horizontal band (2.5 YR 5/6) around the rim and series of parallel horizontal lines in the middle of the wall. *Date*: MM IB. *Comparanda*: CALOI 2013, 258 no. SF 7, pl. XLI; LEVI 1976, pl. 55, 164; LEVI, CARINCI 1988, 14, 17-19, 276, pl. 9; XANTHOUDIDES 1924, pl. XXXV, XXXVII ; *Pl.*: 11, 34.

5.3.5 Paved area and surrounding walls (W and SW of room c)

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

202. (HTR 3150, DB 37; Unit 3a). Handleless conical cup. Three joining pieces preserving the base and ca. ½ profile. H.: 6; diam. base: 4.7; diam. rim: 9; th.: 0.6. Handleless conical cup with slightly convex walls: the base is flat and regular, the rim is round and straight. Semi-fine light brown fabric (7.5 YR 6/4). The surface is smoothed inside and outside on the upper part, and it has a light brown slip (7.5 YR 6/4); downward slanting finger pinched impressions are around the outer base and walls. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 34.

203. (HTR 3151, DB 38; Unit 3a). Handleless conical cup. Eight joining pieces preserving the entire vessel; a large portion of rim and body is missing; three pieces not restorable. H.: 5.3; diam. base: 3; diam. rim: 8; th.: 0.3. Semi-ovoid handleless conical cup: the flat base is raised and slightly concave in the middle, the straight rim is round and slightly everted. Semi-fine sandy reddish yellow fabric (7.5 YR 7/6). The surface is smoothed and has a reddish yellow slip (7.5 YR 7/6). *Date*: MM IB. *Comparanda*: CALOI 2013, 113-114 no. 384, fig. 27.

204. (HTR 668d 1, DB 43; Unit 5). Handleless conical cup. One piece preserving 1/4 of the base and the wall. H.: 2.5; diam. base: 6; th. : 0.6. Handleless conical cup: the base is flat and circular, the walls are flaring. Semi-fine pinkish gray fabric (7.5 YR 6/2). The surface is smoothed and has a very pale brown slip; downward slanting finger pinched impressions with torsional direction are on the outer base and walls. The outer surface is encrusted. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

205. (HTR 3152, DB 44; Unit 7). Handleless conical cup. Seven joining pieces preserving the entire vessel; lacks on the rim and the walls. H.: 5.1; diam. base: 4.9; diam. rim: 9.2; th.: 0.7. Handleless conical cup with asymmetrical profile: the flat base is irregular and slightly defined on one side with a finger pinched impression, the walls are flaring, the rim is straight and round. Semi-fine very pale brown fabric. The surface is smoothed and has a very pale brown; downward slanting finger pinched impressions are around the outer base and walls. The surface is encrusted. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 34.

206. (HTR 668e 2, DB 46; Unit 7). Handleless conical cup. One piece preserving $\frac{1}{4}$ of the base and the lower portion of the walls. H.: 3.4; diam. base: 5; th. 0.5. Handleless conical cup: the walls are flaring and thick. Semi-fine pink fabric (7.5 YR 8/3, 8/4). The surface is smoothed and has a pink slip (7.5 YR 8/3, 8/4); downward slanting finger pinched impressions with torsional direction are around the base. The surface is corroded and encrusted. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 12.

207. (HTR 668e 3, DB 47; Unit 7). Handleless conical cup. One piece preserving $\frac{1}{4}$ of the base and the wall. H.: 4.8; diam. base: 4; th. 0.4. Handleless conical cup with flaring profile. Semi-fine pale brown fabric (10 YR 6/2). The surface is smoothed and has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions with torsional direction are around the base. The surface is corroded and encrusted. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

208. (HTR 668g 1, DB 49; Unit 9). Handleless conical cup. Two joining pieces preserving ca. $\frac{1}{2}$ of the profile. H.: 5; diam. base: 5; diam. rim: 12; th.: 0.5. Squat handleless conical cup: the base is flat and irregular, the walls are flaring and slightly carinated in the upper part, the round rim is straight and slightly everted at the edge. Semi-fine sandy pale-yellow fabric (2.5 Y 8/3). The surface is smoothed inside and outside on the upper part, and it has very pale brown slip (10 YR 8/3); slight downward slanting finger pinched impressions are around the outer base. Traces of press-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 34.

209. (HTR 671 c1, DB 74; Unit 27). Handleless conical cup. One piece preserving the base. H. 3,5; diam. base: 5.5; th. : 0.5. Handleless conical cup with asymmetrical profile: the base is circular, the walls are flaring. Semi-fine powdery light buff very pale brown/yellow fabric (10 YR 8/3). The surface is smoothed inside and has a pinkish slip (7.5 YR 8/3); downward slanting finger pinched

impressions are around the outer base. The surface is corroded and encrusted. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13.

210. (HTR 673 b2, DB 232; Unit 38). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 3; diam. base: 3.5; th.: 0.5. Handleless conical cup: the base is raised and circular, the walls are flaring. Semi-fine pink fabric (7.5 YR 7/4). The surface is burnished, and it has a pink slip (7.5 YR 7/4). Traces of wheel-fashioning. *Date*: MM IB. *Comparanda*: CALOI 2013, 113-114 no. 384, fig. 27.

211. (HTR 674 e1, DB 235; Unit 44). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 2.2; diam. base: 3.5; th.: 0.6. Handleless conical cup: the base is distinct and irregular. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside in the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger pinched impression are around the outer base. The surface is encrusted and corroded. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Dark-on-Light ware

212. (HTR 3048, DB 48; Unit 9). Handleless conical cup. Five joining pieces preserving the entire base and ca. 1/8 of the profile. H.: 5.5; diam. base: 5; diam. rim: 9.5; th.: 0.6. Squat handleless conical cup: the base is irregular and distinct on one side by a finger pinched impression, the walls are slightly convex, the rim is round and straight. Semi-fine reddish yellow fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part and has a very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions with slight torsional direction are around the outer base. *Decoration*: a dark grayish brown band (2.5 Y 4/2) is on the outer rim. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 12, 34.

Semi-fine Light-on-Dark ware

213. (HTR 3160, DB 39; Unit 3a). Handleless conical cup. Six joining pieces preserving the entire vessel; lacks on rim and walls. H.: 6.8; diam. base: 4; diam. rim: 8.5; th.: 0.6. Handleless conical cup with convex walls: the flat base is irregular, the walls are convex, the rim is slightly everted. Semi-fine reddish yellow fabric (7.5 YR 8/6). The surface is smoothed inside and, visibly, outside on the upper part, it has reddish yellow slip (2.5 YR 5/6); downward slanting finger pinched impressions

with torsional direction are around the outer base. *Decoration*: series of dark red festoons/half discs are on the upper part of the outer rim and two parallel white lines are below the outer rim. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 1.15A, 1.21C, 4.17; *Pl.*: 34.

214. (HTR 2948, DB 36; Unit 3a, interface with Unit 6). Handleless conical cup. Restored with seven joining pieces; one lack on the rim. H.: 6; diam. base: 5; diam. rim: 8.4; th.: 0.6. Handleless conical cup with S-Shaped profile: the base is irregular, the walls are slightly convex, the rim is flat and everted. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions around the outer base. *Decoration*: a dark paint (10 YR 2.5/1, 10 YR 5/4) covers the entire vessel, fading into red and brownish red; two white horizontal parallel lines are painted below the outer rim. The surface is corroded, the decoration has faded away. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 94-198, fig. 4.17.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

215. (HTR 670 g2, DB 261; Unit 23). Shallow bowl. Two joining pieces preserving ca. 1/6 of the rim. Dim. max: 7x4.4; th.: 0.8. Shallow bowl: the walls are flaring, the round rim is everted and flat. Semi-fine pink fabric (7.5 YR 7/4); the base is coarser. The surface is burnished. *Decoration*: a dark paint, faded into dark reddish brown and dark red, (2.5 YR 3/6, 3/3) covers the entire surface; fugitive white parallel horizontal lines are below the inner and outer rim. The surface is corroded, the decoration has mostly faded away. Traces of layering and half-and-half technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 12.

216. (HTR 670 g3, DB 304; Unit 23). Shallow bowl. One piece preserving ca. 1/8 of the rim. Max. dim.: 7.2x5; th.: 0.8. Small sized truncated cone shallow bowl: the walls are flaring, the rim is round and everted. Semi-fine pinkish white fabric (7.5 YR 8/2). The surface is burnished. *Decoration*: a dark paint, faded into dark reddish brown, covers the entire surface; fugitive white decoration is below the inner rim. The decoration has faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 12.

217. (HTR 671 a2, DB 268; Unit 24). Shallow bowl. One piece preserving ca. 1/8 of rim and wall. Diam. rim: 25; dim. max: 8.8x9; th.: 0.9. Truncated cone shallow bowl: the walls are flaring, the rim is round and slightly everted. Semi-fine pinkish white fabric (7.5 YR 8/2); the lower portion of the walls is coarser. The surface is smoothed inside and outside on the upper part. *Decoration:* a dark paint, faded into brown, (7.5 YR 4/2) covers the surface inside and outside; fugitive white parallel horizontal lines are below the outer rim and on the inner wall. The surface is corroded, the decoration has faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 12.

SPOUTED BASINS

Semi-fine Light-on-Dark ware

218. (HTR 2948, DB 35; Unit 3a). Spouted basin. Two pieces preserving ½ of the spout and ca. ¼ of the profile. H.: 6; diam. base: 5; diam. rim: 8.4; th. 0.6. Spouted basin: the walls are straight and flaring, the rim is simple and round, an open spout with rectangular section and straight flat rim is set on one side of the base, the edge of the spout is round and not defined. Semi-fine very pale brown fabric (10 YR 8/3). The surface is burnished. *Decoration:* a dark reddish-brown paint (7.5 YR 5/3) covers the entire surface and white dots/small round circles are painted on the spout and on the walls. *Date:* MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65.

SIDE-SPOUTED JARS

Semi-fine Light-on-Dark ware

219. (HTR 671c 2, DB 75; Unit 27). Side-spouted jar. Three joining pieces preserving ca. 1/8 of rim and wall, and 1/2 of the side spout. Max. dim.: 8.9x7; th. 0.7. Side-spouted jar: the shoulder is round, the rim is straight and flat, the cone spout is not axially set below it being circular on the inside and oval on the outside, the rim of the spout is slightly everted. Semi-fine very pale brown fabric (10 YR 7/3). The surface is burnished. *Decoration:* a dark paint (7.5 YR 5/2) covers the entire surface; fugitive traces of the over imposed white decoration are on the inner rim. The surface is corroded, the decoration has mostly faded away. *Date:* EM III late. *Comparanda:* BONACASA 1969; TODARO 2019a, 189-190, fig. 4.14; *Pl.:* 12.

JUGS

Semi-fine Barbotine ware

220. (HTR 671c 3, DB 76; Unit 27). Jug. Two joining pieces preserving ½ of base and wall. H.: 13; diam. base: 7.5; th. 0.8. Ovoid shaped jug: the base is circular. Semi-fine orange buff/pinkish fabric (7.5 YR 8/4). The surface is smoothed and has a pinkish slip (7.5 YR 8/3). *Decoration:* parallel horizontal dark brown bands (7.5 YR 4/2) are on the outer surface; one stripe painted in the middle of the vessel is decorated with a polygonal ridges/barnacle pattern which has a Light-on-Dark decoration on it. The surface is corroded and encrusted. *Date:* MM IB. *Comparanda:* CALOI 2013, 101, fig. 22; *Pl.:* 12.

TRAYS

Semi-fine Red Coated ware

221. (HTR 2946, DB 34; Unit 3a). Tray (or offering table). Twenty-one joining pieces preserving ca. ½ of one side of the profile and a small portion of the other one. Dim. max: 39x46. Rectangular tray (offering table?) with irregular profile: the base and the upper surface are flat, the rim is straight and flat in the upper part, and it is defined in its round corner. Semi-fine pinkish fabric (7.5 YR 7/4) with several small and medium sized inclusions, visible also on the surface. The surface is smoothed inside and on the rim. *Decoration:* a brownish red paint (possibly worn dark paint) (7.5 YR 6/6) covers the entire surface. The surface is corroded, the decoration has faded away. *Date:* MM IA. *Comparanda:* BANTI 1933, 218 no. 276, fig. 123; LEVI 1976, pl. 165; *Pl.:* 13.

5.3.6 South of the paved area

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

222. (HTR 3197, DB 125; Unit 33). Handleless conical cup. Fourteen joining pieces preserving almost the entire vessel; a portion of the rim lacks. H.: 5.6; diam. base: 3.7; diam. rim: 8.4; th.: 0.5. Handleless conical cup with asymmetrical profile: the flat base is irregular, the rim is simple and round. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the

upper part, and it has a reddish yellow slip (5 YR 7/6); marked downward slanting finger pinched impressions with torsional direction are around the outer base. A dark mark is on one side of the walls. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 34.

223. (HTR 3293, DB 189; Unit 35=37=48). Handleless conical cup. Five joining pieces preserving the base and ½ of profile. H.: 6.1; diam. rim: 9.4; th.: 0.7. Handleless conical cup: the flat base is irregular, the rim is round and deformed on one side to obtain a spout. Semi-fine pale-yellow fabric (2.5 Y 7/4). The surface is visibly smoothed inside and outside on the upper part, and it has a pale-yellow slip (2.5 Y 7/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 34.

224. (HTR 3207, DB 127; Unit 66). Handleless conical cup. Intact. H.: 5.2; diam. base: 4.8; diam. rim: 8.8; th.: 0.7. Hemispherical handleless conical cup: the flat base is irregular, the walls are slightly tapered in the upper part, the rim is round and slightly inverted. Semi-fine reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part, and it has a reddish yellow slip (5 YR 6/6); downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 34.

225. (HTR 3223, DB 137; Unit 66). Handleless conical cup. Intact. H.: 5.8; diam. rim: 7.8; diam. base: 4.5; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and simple. Semi-fine pink fabric (7.5 YR 7/4). The surface is roughly smoothed inside, and it has a very pale brown slip; downward slanting finger pinched impressions with torsional direction are around the outer base and walls. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 34.

226. (HTR 3292, DB 188; Unit 69). Handleless conical cup. Three joining pieces preserving the base and ¼ of profile. H.: 5.1; diam. base: 3.6; th.: 0.4. Semi ovoid handleless conical cup: the flat base is raised and irregular, the rim is round. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a reddish yellow slip (5 YR 7/6); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

227. (HTR 699 b1, DB 273; Unit 74). Handleless conical cup. One piece preserving ½ of the profile; chippings on the rim. H.: 5; diam. base: 5; th.: 0.4. Squat semi-globular handleless conical cup: the base is irregular, the walls are visibly concave in the upper part, the rim is round and simple. Semi-fine pink fabric (5 YR 8/4). The surface is smoothed inside and outside in the upper part, and it has a pink slip (7.5 YR 8/3); downward slanting finger pinched impressions are around the outer base. The surface is corroded and encrusted. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 12.

228. (HTR 697 d1, DB 274; Unit 74). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 3.4; diam. base: 3.7; th.: 0.4. Handleless conical cup: the base is distinct and circular, the walls are flaring. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is burnished, and it has a pink slip (5 YR 8/4). The surface is encrusted. *Date:* MM IB. *Comparanda:* CALOI 2013, 113-114 no. 384, fig. 27.

229. (HTR 697 a2, DB 279; Unit 80). Handleless conical cup. One piece preserving ½ of the base and the lower portion of walls. H.: 3.3; diam. base: 4.4; th.: 0.8. Handleless conical cup: the base is distinct and irregular, the walls are flaring. Semi-fine pink fabric (7.5 YR 8/3). The surface is smoothed inside and outside in the upper part, and it has a pink slip (7.5 YR 8/3); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted and corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

230. (HTR 697 b1, DB 266; Unit 84). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 3.9; diam. base: 4.5; th.: 0.4. Handleless conical cup: the base is slightly distinct and irregular, the walls are slightly flaring and concave in the upper part. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed inside and outside in the upper part, and it is covered with a pink slip (7.5 YR 7/4); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is corroded and encrusted. Traces of wheel-fashioning. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

231. (HTR 3229, DB 143; Unit 87). Handleless conical cup. Intact. H.: 5.5; diam. base: 4.6; diam. rim: 9; th.: 0.6. Handleless conical cup: the base is flat and irregular, the walls are slightly convex, the rim is round and slightly inverted. Semi-fine pale-yellow fabric (5 Y 7/4). The surface is smoothed inside and outside on the upper part, and it has a pale-yellow slip (5 Y 7/4); downward slanting finger

pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

232. (HTR 699 e1, DB 275; Unit 89). Handleless conical cup. One piece preserving $\frac{1}{2}$ profile. H.: 5; diam. base: 4.5; th.: 0.7. Handleless conical cup with carinated profile: the base is circular, the walls are flaring and carinated in the upper part, the rim is inverted. Semi-fine reddish yellow fabric (5 YR 6/6). The surface is burnished, and it has a reddish yellow slip (5 YR 6/6). The surface is encrusted and corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 12.

233. (HTR 3251, DB 162; Unit 98a). Handleless conical cup. Fourteen joining pieces preserving the entire vessel. H.: 5.5; diam. base: 4.7; diam. rim: 9.2; th.: 0.7. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); marked downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

234. (HTR 3252, DB 163; Unit 98a). Handleless conical cup. Seven joining pieces preserving the entire vessel. H.: 5.5; diam. base: 5.4; diam. rim: 9.7; th.: 0.7. Handleless conical cup: the flat base is irregular, the rim is round. Semi-fine very pale brown fabric (10 YR 7/3). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 34.

235. (HTR 3243, DB 155; Unit 98a). Handleless conical cup. Two joining pieces preserving the base and $\frac{2}{3}$ of the profile. H.: 4.6; diam. base: 5.5; diam. rim: 8.8; th.: 0.7. Squat handleless conical cup: the flat wide base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine pinkish fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a pink slip (5 YR 7/4); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 34.

236. (HTR 3299, DB 195; Unit 99). Handleless conical cup. One piece preserving the base and $\frac{1}{3}$ of profile. H.: 5.6; diam. base: 4.5; th.: 0.7. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine reddish yellow granular fabric (5 YR 6/6).

The surface is smoothed inside and outside on the upper part, and it has a reddish yellow slip (5 YR 6/6); downward slanting finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 34.

237. (HTR 3298, DB 194; Unit 99). Handleless conical cup. Five joining pieces preserving ca. ½ of the profile into two not restorable portions. H.: 5.8; diam. base: 5.3; diam. rim: 10; th.: 0.6. Handleless conical cup: the flat base is regular, the rim is simple. Semi-fine brownish yellow granular fabric (10 YR 6/6). The surface is smoothed irregularly inside and carefully outside, and it has a very pale brown slip; slight finger pinched impressions are around the outer base. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 13, 34.

Semi-fine Dark-on-Light ware

238. (HTR 3227, DB 141; Unit 69). Handleless conical cup. Almost intact; ca. ½ of the rim missing. H: 5.4; diam. base: 3.6; diam. rim: 8; th.: 0.6. Small-sized asymmetrical handleless conical cup: the flat base is irregular, the rim is inverted. Semi-fine pale-yellow fabric (2.5 Y 8/3). The surface is smoothed inside and visibly outside on the upper part, and it has a pale-yellow slip (2.5 Y 8/3); downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: traces of two parallel horizontal dark lines are on the outer rim. The decoration has faded away. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 34.

239. (HTR 3297, DB 193; Unit 87). Handleless conical cup. Four joining pieces preserving ca. ½ of the profile. H: 6.1; diam. base: 5; diam. rim: 9.6; th.: 0.7. Big-sized handleless conical cup: the flat base is projecting, the walls are curved, the rim is simple and round. Semi-fine very pale brown fabric (10 YR 7/3). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark reddish-brown band (5 YR 3/2) is around the outer rim. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 34.

240. (HTR 3245, DB 157; Unit 98a). Handleless conical cup. Four joining pieces preserving the entire vessel; one break and some chippings on the rim. H.: 6.2; diam. base: 6.5; diam. rim: 13; th.: 0.8. Big-sized handleless conical cup: the base is circular, the walls are flaring and slightly carinated in the upper part, the rim is round and deformed on one side to obtain a small spout, the mouth has an

elliptical shape. Semi-fine reddish yellow fabric (7.5 YR 8/6). The surface is smoothed inside and outside on the upper part, and it has a pinkish yellow slip (7.5 YR 8/2); downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark brown band is around the outer rim. Traces of hump-moulding technique. *Date*: EM III middle. *Comparanda*: TODARO 2019a, 186-187, fig. 4.11; *Pl.*: 13, 34.

241. (HTR 3246, DB 158; Unit 98a). Handleless conical cup. Four joining pieces preserving almost the entire vessel; two pieces of rim and walls missing. H.: 8; diam. base: 8.8; diam. rim: 17.5; th.: 0.8. Hemispheric bowl: the base is flat and irregular, the round rim is slightly inverted and deformed to obtain the spout. Semi-fine reddish yellow granular fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions are around the outer base. *Decoration*: a dark line is painted below the rim. *Date*: EM III middle. *Comparanda*: ALEXIOU, WARREN 2004, 42 no. 122, 67 no. 52, 58 no. 60; TODARO 2019a, 187, fig. 4.11; *Pl.*: 13, 34.

Semi-fine Light-on-Dark ware

242. (HTR 3228, DB 142; Unit 87). Handleless conical cup. Five joining pieces preserving the entire vessel; a small lack on the rim. H: 5.5; diam. base: 4.8; diam. rim: 8.6; th.: 0.6. Handleless conical cup: the flat base is irregular, the rim is round and slightly everted, the walls are convex. Semi-fine very pale-yellow fabric (10 YR 7/3). The surface is smoothed inside and visibly outside on the upper part, and it has a very pale brown slip (10 YR 7/3); downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: a dark brown paint (10 YR 3/3) covers the uppermost half of the vessel; two parallel horizontal white lines are over painted. Traces of hump-moulding technique. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 34.

SHALLOW BOWLS

Semi-fine Red Coated ware

243. (HTR 3234, DB 146; Unit 87, Trench Zeta East). Shallow bowl. Four joining pieces preserving ca. 1/4 of the profile; chippings. H.: 5.4; diam. base: 7; diam. rim: 25; th.: 0.8. Truncated cone shallow bowl: the flat base is irregular, the walls are slightly concave, the rim is round and everted. Semi-fine reddish yellow fabric (5 YR 6/6), lighter on the surface. The surface is smoothed inside and outside

on the upper part and has a very pale brown slip (10 YR 8/3); downward slanting finger pinched impressions are around the outer base. *Decoration*: a dusky red paint (10 R 3/3) covers the inner surface and the outer rim. The surface is corroded, the decoration has partly faded away. Traces of layering and half-and-half technique. *Date*: EM III late. *Comparanda*: MOMIGLIANO 2007; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 13, 35.

244. (HTR 3250, DB 161; Unit 98). Shallow bowl. Several small-sized pieces preserving the base and ca. ½ of profile. H.: 5; diam. base: 6.8; diam. rim: 17.4; th.: 0.9. Truncated cone shallow bowl: the base is irregular, the walls are slightly concave in the upper part, the rim is round and slightly thick at the edge. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is burnished, roughly, inside, and outside on the upper part, and has a reddish yellow slip (5 YR 7/6); downward slanting finger pinched impressions are around the outer base. *Decoration*: traces of reddish paint are on the inner surface. Traces of layering technique. *Date*: EM III early. *Comparanda*: TODARO 2019a, 185-186, fig. 4.10; *Pl.*: 13, 35.

Semi-fine Dark-on-Light ware

245. (HTR 3212, DB 131; Unit 67a, among the stones of M/4). Shallow bowl. Three joining pieces preserving ca. ¼ of profile; three pieces are not restorable. H.: 7; diam. base: 12; diam. rim: 27; th.: 1. Truncated cone shallow bowl: the base is flat, the walls are slightly concave, the rim is simple and slightly flaring. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and roughly outside, and it has a reddish yellow slip (7.5 YR 7/6); downward slanting finger pinched impressions are around the outer base. *Decoration*: the Dark-on-Light decoration on the inner surface with dark paint consists of one band around the base and one around the rim, four couples of festoons hanging from the rim. Traces of layering and half-and-half technique. *Date*: MM IB. *Comparanda*: CALOI 2013, 110, fig. 25, pl. XXI; LA ROSA 2002, 721-722 no. F 7792, fig. 689-690; LEVI 1976, pl. 36; VAN DE MOORTELE 2006, no. Ja/15; *Pl.*: 13, 35.

246. (HTR 3213, DB 132; Unit 67a, among the stones of M/4). Shallow bowl. Three joining pieces preserving 1/2 of wall and rim, and a minimal portion of the base. H.: 6; diam. base: 12; diam. rim: 28; th.: 1.2. Truncated cone shallow bowl: the base is circular and flat, the walls are slightly concave, the rim is simple and slightly flaring. Semi-fine light brown fabric (7.5 YR 6/4). The surface is smoothed inside and roughly outside, and it has a pink slip (7.5 YR 7/4); downward slanting finger pinched impressions are around the outer base. *Decoration*: the Dark-on-Light decoration with dark

paint consists of two groups of three horizontal parallel stripes departing from the rim and crossing the upper part of the inner surface. Traces of layering and half-and-half technique. *Date:* EM III middle. *Comparanda:* LA ROSA 2002, fig. 417; TODARO 2019a, 186-187, 220-223, fig. 6.5d; *Pl.:* 13, 35.

Semi-fine Light-on-Dark ware

247. (HTR 3239, DB 151; Unit 98). Shallow bowl. Four joining pieces preserving the base and ca. ½ of profile; one piece is not restorable. H.: 5.4; diam. base: 9.5; diam. rim: 21.7; th.: 0.7. Truncated cone shallow bowl: the base is flat and circular, the walls are concave, the rim is round and everted. Semi-fine granular reddish-brown fabric (5 YR 4/4). The surface is carefully smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* a dark grayish brown paint (10 YR 4/2) covers the inner surface and the outer rim; a white stripe is painted around the inner base. The decoration has partly faded away. Traces of layering technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 13, 35.

SPOUTED BASINS

Semi-fine Light-on-Dark ware

248. (HTR 3221, DB 135; Unit 69). Spouted basin. Three pieces, partly joining, preserving two not restorable portions of the profile; the vessel is graphically restorable. H.: 6; diam. base: 12; max. diam.: 15.5; th.: 1. Truncated cone spouted basin: the base is flat, the walls are straight and slightly flaring, the thick rim is everted; a lateral spout with vertical walls and simple round rim opens in the side wall, at the same level of the base. Semi-fine reddish yellow fabric (7.5 YR 6/6) with dark and white inclusions; the base is coarser. The surface is carefully burnished, except for the outer base. *Decoration:* a dark paint (5 YR 4/2) covers the entire surface; the over imposed white decoration consists of two couples of parallel horizontal lines on the inner walls and two other ones around the inner base, and two couples of parallel horizontal lines below the outer rim and around the outer base reaching the spout; white lines are also on the spout. The decoration has partly faded. *Date:* MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65; *Pl.:* 14, 35.

MINIATURIST SIDE-SPOUTED JARS

Semi-fine Dark Coated ware

249. (HTR 3294, DB 190; Unit 35=37=48). Miniaturist side-spouted jar. Two joining pieces preserving ca. ½ of the profile. H.: 5.1; max. diam.: 5.7; th.: 0.7. Squat miniaturist side-spouted jar with globular profile: the short neck is cylindrical and has a thin rim, the attachments of a loop vertical handle are preserved below the rim opposite to the spout; on one side, a marked finger pinched impression is visible. Semi-fine pink granular fabric (5 YR 7/4) with few dark inclusions. The surface is roughly smoothed outside. *Decoration:* a dark gray paint (5 YR 4/1) covers the outer surface. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17.

RIM-SPOUTED JARS

Semi-fine Dark Coated ware

250. (HTR 3214, DB 133; Unit 33). Rim-spouted jar. Almost intact, it lacks 1/5 of the rim and one handle. H.: 8; diam. base: 3.6; diam. rim: 5.5; diam. max: 7.8; th.: 0.6. Small-sized ovoid shaped rim-spouted jar: the base is circular and flat, the walls are slightly carinated in the upper part, the rim is round, the mouth is elliptical and had a spout now lost, one preserved loop horizontal handle is set perpendicular to the spout on the maximum diameter. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is burnished; slight downward slanting finger pinched impressions are around the outer surface. *Decoration:* a dark red paint (2.5 YR 3/8) covers the outer surface and the inner rim. The surface is corroded, the decoration has faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 14, 35.

JUGS

Semi-fine Dark-on-Light ware

251. (HTR 3220, DB 134; Unit 69). Jug. Fourteen joining pieces preserving the lower half; ca. ¼ of the belly missing. H.: 8.8; max. diam.: 10.6; diam. base: 5.4; th.: 0.7. Globular jug: the base is flat and circular, the lower attachment of a vertical loop handle is preserved above the maximum diameter. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed and has a pink slip (7.5 YR 8/4). *Decoration:* the Dark-on-Light decoration with dark paint reproduces the *pelte* decorative pattern on

the outer surface: two straight vertical traits that enclose a chain of crossing traits are inside the frontal ellipse; the lines connecting the two ellipses are decorated with dashes resembling stylized branches. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 14, 35.

Semi-fine Barbotine ware

252. (HTR 699 b2, DB 270; Unit 74). Jug. Two joining pieces preserving 1/3 of wall and the base of the neck. Dim. max: 9x3.5; diam. neck: 4; th.: 0.7. Jug: small portion of the circular attachment of the neck of a jug. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed outside, and it has a light pink slip (5 YR 8/4). *Decoration:* the barnacle/polygonal ridges decoration is organized in a square pattern below the base of the neck; traces of a dark red painted decoration are above the polygonal ridges. *Date:* EM III late/MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17; *Pl.:* 14.

253. (HTR 700e 1, DB 255; Unit 98a). Jug. Eight joining pieces preserving the beak and the neck. H.:13; diam. neck: 5; dim. handle: 1.6x0.6; dim. lug/side-handle: 2x0.5. Ovoid jug: the vertical handle is loop, two small-sized handles/lugs are below the rim on the neck, the rim is round. Semi-fine pink fabric (5 YR 6/4, 7.5 YR 5/2). The surface is smoothed outside and on the inner rim, and it has a pink slip (7.5 YR 7/4). *Decoration:* a dark gray paint (10 YR 3/2) band is inside and outside rim; the barnacle/polygonal ridges decoration is organized as festoons below the outer rim; fugitive traces of white paint are visible on the outer surface. The relief decoration appears to have been added after the painting. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 14, 35.

PITHARAKIA

Pithos ware

254. (HTR 3238, DB 150; Unit 3b+98). *Pitharaki*. Four joining pieces preserving ca. ¼ of the rim and the upper body, and one small handle. H.: 9.4; diam. rim: 14; max. diam.: 13; th.: 0.7. Ovoid-shaped *pitharaki*: the thick rim is flat in its upper part, and it is distinct on the outside, a small-sized vertical loop handle is set between the maximum diameter and the rim, two relief rope bands with incised oblique traits are on the walls below the rim. Semi-fine pink fabric (7.5 YR 8/4) with few small sized inclusions. The surface is carefully smoothed outside and more roughly inside. *Decoration:* two parallel horizontal relief corded rib are below the outer rim and are decorated with parallel incised

oblique traits on which a Light-on-Dark decorative pattern is applied. A dark paint (7.5 YR 3/4) covers the outer surface and the inner rim, and two white horizontal lines are painted respectively on the projecting rim and above the relief ribs; the area between the two white lines is decorated with white oblique triangles and big-sized dots. Below the lower relief corded rib, from another horizontal white line, depart series of three and two oblique parallel white lines. The painted decoration has faded away. *Date:* EM III late/MM IA. *Comparanda:* ALEXIOU, WARREN 2004, 149 no. 62; BONACASA 1969; TODARO 2019a, 186-187, 189-190, fig. 4.11, 4.13; *Pl.:* 14, 35.

5.3.7 Other Units

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

255. (HTR 668b 2, DB 41; Unit 3a). Handleless conical cup. One piece preserving the base and ca. 1/4 of the profile. H: 3.6; diam. base: 3, 5. Handleless conical cup: the base is circular and defined on the outside by a finger pinched band. Semi-fine very pale brown fabric (7.5 YR 8/3). The surface is smoothed and has a very pale brown slip (7.5 YR 8/3); downward slanting finger pinched impressions are around the outer walls. The surface is encrusted; scratches are on outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.*

256. (HTR 668b 3, DB 42; Unit 3a). Handleless conical cup. Two joining pieces preserving the base and ca. 1/4 of the profile. H: 5; diam. base: 5.2. Handleless conical cup: the flat base is irregular, the rim is round and straight. Semi-fine very pale brown fabric (10 YR 8/4). The surface is smoothed and covered with a very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. The surface is corroded and encrusted; scratches are on the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

257. (HTR 668b 1, DB 40; Unit 3a). Handleless conical cup. One piece preserving the base and the lower portion of walls. H. 2.8; diam. base: 5.6. Squat handleless conical cup with thick walls: the base is flat and irregular. Semi-fine sandy buff fabric (5 YR 8/3). The surface is smoothed and has a sandy buff slip (5 YR 8/3); downward slanting finger pinched impressions are around the outer profile. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

258. (HTR 670 f1, DB 68; Unit 22). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 5.5; diam. base: 4.6; th.: 0.4. Handleless conical cup: the base is irregular and is slightly distinct. Semi-fine light buff orange/pinkish fabric (7.5 YR 8/3). The surface is smoothed inside and outside on the upper part, and it has a pinkish white slip (7.5 YR 8/2); downward slanting finger pinched impressions with torsional direction are around the outer base and walls. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 14.

259. (HTR 672 e2, DB 227; Unit/pit 35=37=48). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 3; diam. base: 5.2; th.: 0.5. Squat handleless conical cup with asymmetrical profile: the base is flat and irregular. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

260. (HTR 673 a3, DB 230; Unit/pit 35=37=48). Handleless conical cup. One piece preserving the base and the lower portion of walls. H.: 2.3; diam. base: 4; th.: 0.7. Handleless conical cup: the base is flat and circular, the walls are flaring. Semi-fine pink fabric (7.5 YR 8/4). The surface is smoothed inside and outside on the upper part, and it has a pink slip (7.5 YR 8/4); slight downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

SHALLOW BOWLS

Semi-fine Plain ware

261. (HTR 668b 6, DB 308; Unit 3a). Shallow bowl. One piece preserving $\frac{1}{4}$ of the rim and walls; breaks and chippings. H.: 1.6; diam. rim: 10; th.: 0.8 (wall)/1.1(rim). Disc-shaped shallow bowl: the flat base is circular and has possible traces of a hole in the middle, the rim is straight and round. Semi-fine gritty reddish yellow fabric (7.5 YR 8/6). The surface is smoothed inside, and it is covered with clayey slip (7.5 R 9/3). *Decoration:* fugitive traces of painted decoration on the inner/upper surface. The surface is corroded, the decoration has mostly faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

RIM-SPOUTED JARS

Semi-fine Red Coated ware

262. (HTR 667e 1, DB 31; Unit 2). Rim-spouted jar. Ten joining in four not restorable portions, preserving ca. ½ of the upper walls and ¼ of the rim; one piece not restorable. Diam. handles: 1; 0.6. Ovoid rim-spouted jar: the shoulder is carinated, the preserved loop horizontal handle is set on it, the rim is simple and round. Semi-fine reddish yellow fabric (7.5 YR 7/6); the base is coarser. The surface is burnished, but the lower outer part of the wall appears coarser and more corroded. *Decoration:* a red paint (2.5 YR 5/4) covers the surface. Traces of double technique. *Date:* EM III early.

Comparanda: TODARO 2019a, 185-186, fig. 4.10; *Pl.:* 14.

263. (HTR 697 d3, DB 278; Unit 86). Rim-spouted jar. One piece preserving 1/8 of rim and one handle. Max. dim.: 4.2x4.8; handle: 1. Small-sized rim-spouted jar: the small handle is horizontal and loop, the round rim is vertical and thin. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is burnished, more visibly on the outside. *Decoration:* a red paint (10 R 4/8) covers the outer surface. The surface is corroded, and the decoration has faded away. *Date:* EM III. *Comparanda:* TODARO 2019a, 185-190, fig. 4.10-4.13.

Semi-fine Light-on-Dark ware

264. (HTR 671a 1, DB 73; Unit 24). Rim-spouted jar. Three joining pieces preserving 1/8 of rim and wall with a small horizontal loop handle. Max. dim.: 9x5. Rim-spouted jar: the wall is slightly carinated, the round rim is straight and slightly convex, the horizontal handle is set on the shoulder with an angle smaller than 45°. Semi-fine reddish yellow powdery fabric (5 YR 7/6). The surface is burnished. *Decoration:* a red paint (2.5 YR 4/8) covers the entire surface; the fugitive white decoration is on the rim, the handle and underneath it. The surface is encrusted, the decoration has partly faded away. *Date:* EM III early. *Comparanda:* TODARO 2019a, 185-186, fig. 4.10.

JUGS

Semi-fine Dark-on-Light ware

265. (HTR 668a 1, DB 32; Unit 3). Jug. Fifteen joining pieces preserving the shoulder, ½ of the upper part and the upper attachment of the handle. Max. dim.: 6.2x11.1; handle diam.: 1.9; th.: 0.7. Ovoid jug: the base was possibly flat and circular, the loop handle is vertical. Semi-fine grayish brown fabric (10 YR 5/2). The surface is smoothed and has very pale brown slip (10 YR 8/4). *Decoration:* a Dark-on-Light decoration reproduces with dark reddish gray paint (5 YR 4/2) the *pelte* decorative motive on the outer surface: branches are on the sides of the attachment of the handle and a sort of knob is around it. The decoration has faded away. Traces of coil working technique. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

266. (HTR 699 a1, DB 250; Unit 33). Jug. Eight joining pieces preserving the upper part of the vessel. H.: 11; th.: 0.6. Ovoid jug with short cut spout. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed and has a very pale brown slip outside (7.5 YR 8/3). *Decoration:* a Dark-on-Light decoration with dark brown paint (10 YR 4/4) reproduces the *pelte* decorative pattern on the outer surface. Traces of coil working are visible. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 14, 35.

267. (HTR 697 d2, DB 271; Unit 86). Jug. One piece preserving half of neck and beak. Max. dim.: 4.7x4; th.: 0.5. Jug: the neck is conical and wide, the spout is short. Semi-fine pinkish white fabric (7.5 YR 8/2). The surface is smoothed and has a pink slip (7.5 YR 8/3). *Decoration:* a Dark-on-Light decoration with a brown paint (7.5 YR 4/4) consists of parallel horizontal lines: two at the base of the neck, one along the rim and two below it. The surface is very encrusted. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

268. (HTR 699 f1, DB 258; Unit 91). Jug. One piece of the body. Max. dim.: 6x3.8; th.: 0.8. Ovoid jug. Semi-fine pale-yellow fabric (2.5 Y 7/3). The surface is smoothed outside and has a pale-yellow slip (2.5 Y 7/3). *Decoration:* a Dark-on-Light decoration with very dark grayish brown paint (10 YR 3/2) reproduces the *pelte* decorative pattern on the outer surface: the frontal ellipse contains the representation of two branches. Traces of coil working technique on the inner surface. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 14.

269. (HTR 700 d1, DB 259; Unit 98). Jug. One piece of the body. Max. dim.: 5.7x3.3; th.: 0.5. Ovoid jug. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed outside and has a very pale brown slip (10 YR 7/4). *Decoration:* a Dark-on-Light decoration with strong brown paint (7.5 YR 4/6) reproduces the *pelte* decorative pattern on the outer surface: the piece preserves the lower

half of the frontal *pelta* which contains the representation of a branch. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 14.

Semi-fine Barbotine ware

270. (HTR 668 b7, DB 309; Unit 3a). Jug. Two joining pieces preserving a portion of the wall at the attachment of the neck. Dim. max: 3.6x4.8; th.: 0.5. Jug: small portion of the wall. Semi-fine pink fabric (7.5 YR 8/4). The surface is smoothed inside and outside in the areas without the relief decoration, it is covered with pinkish slip (7.5 YR 8/4). *Decoration*: the barbotine decoration consists of parallel rows of barnacle/polygonal ridges, covered with clayey slip. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

271. (HTR 668b 4, DB 306; Unit 3a). Jug. Three joining pieces preserving a portion of the wall. Dim. max: 5.5x6; 6.5x5; th.: 0.4. Globular jug: small portion of the wall. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed inside and outside and has pinkish slip (5 YR 8/4) in the areas without relief decoration. *Decoration*: the barbotine decoration consists of five parallel horizontal lines of protuberances covered with whitish clayey slip; fugitive traces of dark paint are on the outer surface. The surface is corroded. *Date*: MM IB. *Comparanda*: LEVI 1976, 750-751, fig. 1205; TODARO 2019a, 194-198, fig. 4.17; ZOIS 1965, pl. 10δ; *Pl.*: 14.

272. (HTR 671 a3, DB 280; Unit 2). Jug. One piece of the wall. Dim. max: 5.2x5.6; th.: 0.7. Jug: small portion of the wall. Semi-fine pink fabric (5 YR 7/4). The surface is smoothed inside and outside and has a pinkish slip (7.5 YR 8/3). *Decoration*: the barnacle/polygonal ridges decoration is covered with a pink slip (7.5 YR 8/3) and forms a wide stripe that is contoured by an area painted with a yellowish red paint (5 YR 4/6). *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

COOKING VESSELS

Baking plates

273. (HTR 668b 5, DB 307; Unit 3a). Baking plate. One piece preserving a small portion of the profile. H.: 1.2; dim. max: 8.2x1.5; th.: 0.4 (wall)/1.2(rim). Shallow bowl baking plate: the base is flat, the sides are flaring, and the rim is thick. Coarse gritty reddish yellow fabric (7.5 YR 6/8). A

reddish yellow slip (7.5 YR 6/8) is inside, the outer surface is roughened and has a brown color (7.5 YR 5/6). The surface is corroded and encrusted. *Date*: EM IIB-MM IA. *Comparanda*: WARREN 1972a, 111-113; *Pl.*: 14.

5.3.8 Pottery of other periods

In the *Camerette* area, several pottery finds have been uncovered, dating to periods earlier and later than the examined one.⁸³⁹ The earliest sporadic pieces discovered can be traced back to the Neolithic era. However, the most extensively documented wares are from the EM I-II and include the Dark Grey Pattern Burnished ware, the Red on Buff ware (*Ayios Onouphrios* I), and the Fine Painted ware (*Ayios Onouphrios* II).⁸⁴⁰ Additionally, various pieces belong to the Wiped and Washed ware, Red Burnished ware (*Salame* ware), and White on Red Burnished ware (*Lebena* ware), while a few pieces can be classified as Mottled ware.

Regarding the phases that followed the examined period, both the Middle Minoan and Late Minoan periods are well-documented. Furthermore, a significant number of pottery pieces dating from the Geometric to the Hellenistic period have been retrieved. The most recent pottery found in the area is associated with the Roman period and the Venetian era, to which several fragments can be attributed.

5.3.9 Other finds

During the excavations in the *Camerette* area, besides pottery vessels, various clay objects were uncovered.⁸⁴¹ These include a spinning bowl, six fragmentary figurines, one possible *rhyton*, and three tokens. The tokens, believed to be from the Early Minoan period, may have been made from scattered vessel fragments. The other clay objects appear to be from periods later than the examined one.

In addition to the clay objects, numerous finds made of different materials were discovered in the *Camerette* area. These include three pieces of stone vessels, two of which were made of alabaster, as well as one piece of a glass vessel. Furthermore, three stone tools, four obsidian flakes, one lump of clay, two shells, one animal bone, one piece of burnt bone, one piece of ochre, one bronze artifact, and a Turkish female shoe from the 19th century were also found.

⁸³⁹ BALDACCI forthcoming; LA ROSA 2013, 185-251, 256-261; TODARO forthcoming.

⁸⁴⁰ The originally catalogued artefacts of Dark Grey Pattern Burnished ware, Red on Buff ware, and Fine Painted ware are eleven; the MM II and MM III catalogued vessels are six.

⁸⁴¹ LA ROSA 2013, 185-251, 234 fig. 335; MILITELLO 2014, no. 630; MILITELLO forthcoming.

5.4 DEPOSIT OF THE *CAMERETTE*

The excavation of the Deposit of the *Camerette* took place in 1998 and 1999,⁸⁴² situated to the south-west of room *a*. This pottery dump was fully excavated, and it was defined as a distinct stratigraphic unit referred to as Unit 6. The deposit yielded a substantial collection of ceramics, with a total of 248 items catalogued. In addition to the pottery catalogue, a concise summary provides information on the pottery dating to periods preceding and succeeding the examined one and on the non-ceramic finds, including items made of clay and various other materials.

Tot. catalogued items:	248
Tot. examined sherds:	2444
Weight (gr.):	17740 ⁸⁴³
Chronological framework:	EM III late-MM IB/MM II

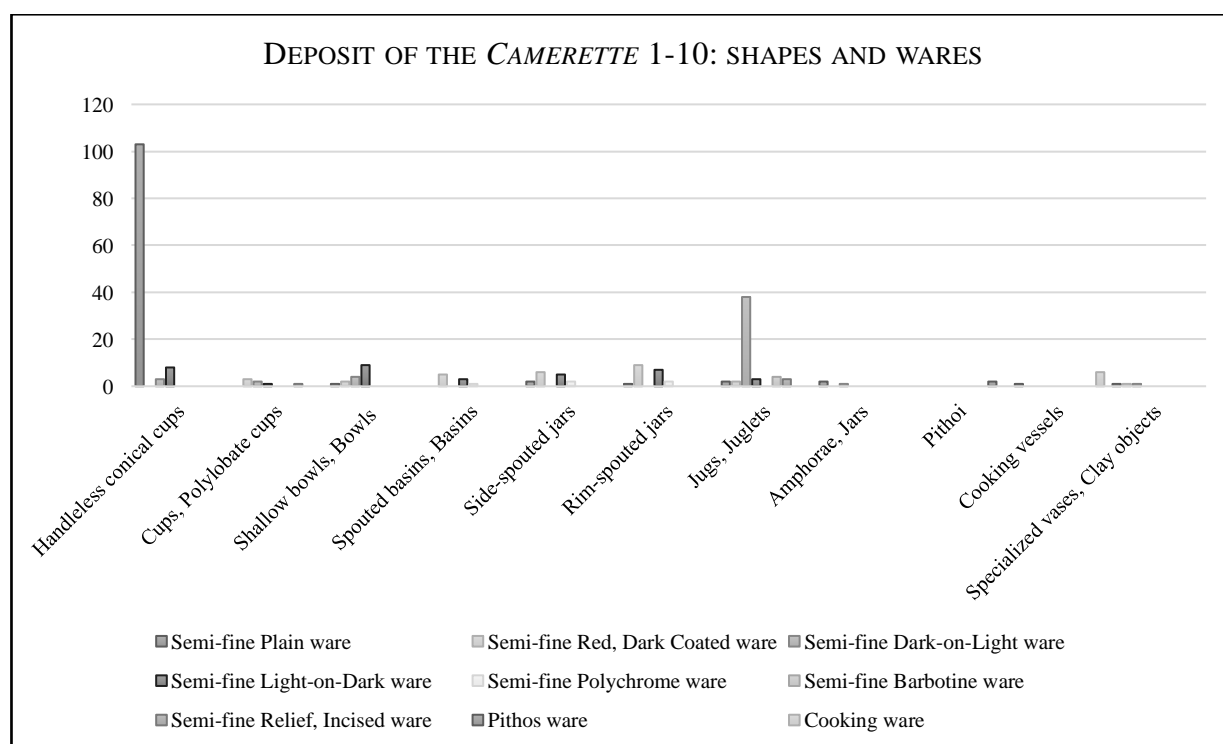


Fig. 17: Ware groups in the Deposit of the *Camerette*

⁸⁴² LA ROSA 2013, 209-228.

⁸⁴³ The data refers to the uncatalogued sherds.

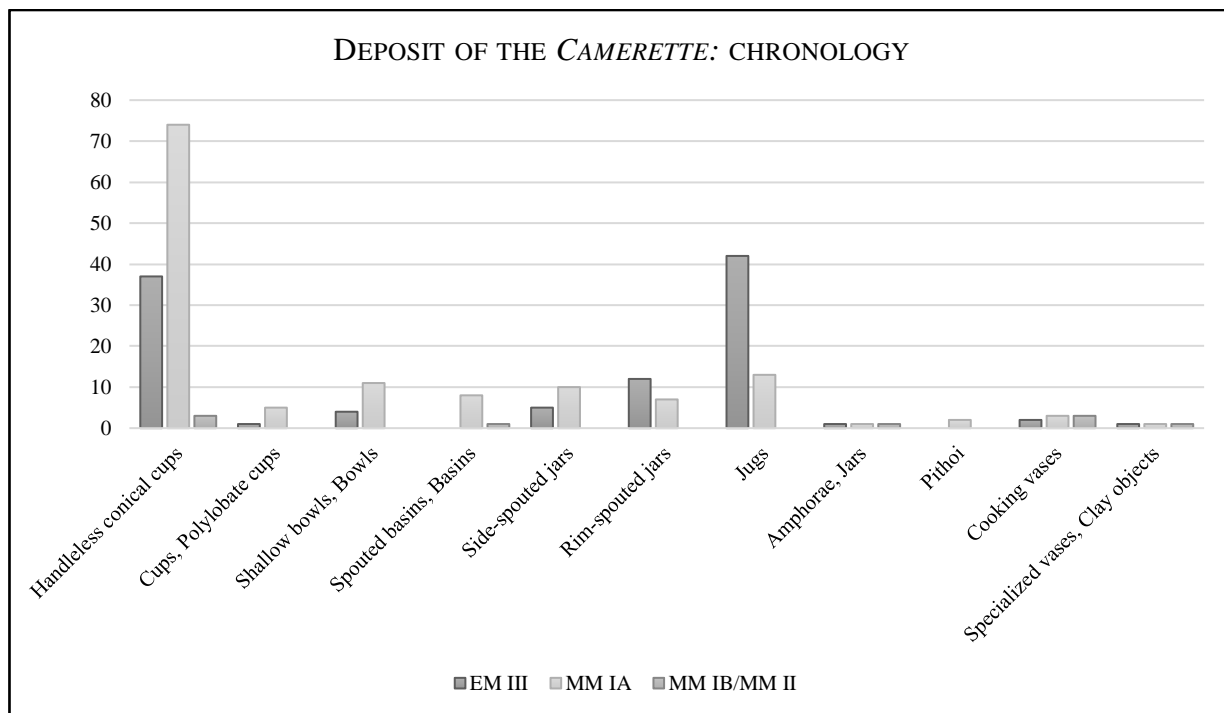


Fig. 18: Vessel shapes of each chronological phase in the Deposit of the *Camerette*.

5.4.1 The pottery of the Deposit of the *Camerette*

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

274. (HTR 3084, DP 67; Unit 6); Handleless conical cup. Intact. H.: 6.1 ; diam. base: 4.6 ; diam. rim: 9 ; th.: 0.6. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are tapered towards the base and slightly convex, the rim is simple and round. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part, with visible horizontal striations on the inner surface, and is covered with light clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.* 15, 36.

275. (HTR 2925, DP 76; Unit 6). Handleless conical cup. Intact. H.: 5.3 ; diam. base: 4.6 ; diam. rim: 9.2 ; th.: 0.8. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is simple and round. Semi-fine granular and gritty very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with lighter clayey slip; marked

downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.* 15.

276. (HTR 2961, DP 102; Unit 6); Handleless conical cup. Intact; chippings on the rim. H.: 5.6; diam. base: 4.4; diam. rim: 9; th.: 0.4. Handleless conical cup: the flat base is irregular, the walls are slightly convex walls, the rim is round. Semi-fine very pale brown gritty fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 15.

277. (HTR 3044, DP 152; Unit 6). Handleless conical cup. Intact. H.: 7.5; diam. base: 4; diam. rim: 9; th.: 0.5. Handleless conical cup: the base is circular, the slightly convex walls are tapering and slightly carinated below the rim, the rim is round. Semi-fine gritty very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM II. *Comparanda:* BALDACCI 2017, 96-100; *Pl.*: 15, 36.

278. (HTR 3087, DP 141; Unit 6). Handleless conical cup. Intact; chippings on the rim. H.: 6; diam. base: 4.1; diam. rim: 8.5; th.: 0.4. Handleless conical cup with tapered profile: the flat base is irregular, the walls are slightly convex, the rim is round. Pale yellow gritty fabric (2.5 Y 8/2). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

279. (HTR 3091, DP 142; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; breaks and chippings on rim and walls. H.: 6; diam. base: 4.8; diam. rim: 9; th.: 0.5. Handleless conical cup: the base is irregular, the walls are slightly convex walls and tapered towards the base, the rim is round with asymmetrical profile. Pale yellow granular fabric (5 Y 8/3). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 15.

280. (HTR 2977, DP 143; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; breaks and chippings on rim and wall. H.: 5.6; diam. base: 4; diam. rim: 8.6; th.: 0.6.

Handleless conical cup: the flat base is slightly irregular, the walls are slightly convex, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

281. (HTR 3071, DP 2; Unit 6). Handleless conical cup. Four joining pieces preserving the entire vessel; some chippings on rim and walls. H.: 5.1; diam. base: 5; diam. rim: 9; th.: 0.7. Handleless conical cup with asymmetrical profile: the base is irregular, the walls are thick and slightly convex, the rim is simple and round. Semi-fine pale-yellow fabric (5 Y 8/2). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip; slight downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 15, 36.

282. (HTR 3083, DP 91; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; chippings and lacks on the rim. H.: 5.7; diam. base: 4.4; diam. rim: 9; th.: 0.4. Handleless conical cup: the base is irregular and distinct on the inside by a finger impression, the walls are slightly convex, the rim is thin. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip; marked downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

283. (HTR 3006, DP 34; Unit 6). Handleless conical cup. Ten joining pieces preserving the entire vessel; one small lack. H.: 5.8; diam. base: 5; diam. rim: 9.4; th.: 0.6. Slightly malformed handleless conical cup with elliptical mouth: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine soft brownish yellow fabric (10 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with brownish yellow slip; marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

284. (HTR 2996, DP 8; Unit 6). Handleless conical cup. Five joining pieces preserving the entire vessel; lacks on base and rim. H.: 6; diam. base: 5.8; diam. rim: 9.6; th.: 0.6. Handleless conical cup: the thin base is irregular, the walls are thick and slightly convex, the rim is round. Semi-fine very pale brown fabric (10 YR 8/4-7/4). The surface is smoothed inside and outside on the upper part and is

covered with very pale brown slip; marked downward slanting finger pinched impressions are around the outer base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 15.

285. (HTR 3004, DP 142; Unit 6). Handleless conical cup. Four joining pieces preserving the entire vessel; a small lack on the rim, some chippings. H.: 6; diam. base: 5; diam. rim: 9.5; th.: 0.7. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine granular very pale brown fabric (10 YR 8/4-7/4). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip; marked downward slanting finger pinched impressions are around the outer base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

286. (HTR 3187, DP 24; Unit 6). Handleless conical cup. Eight joining pieces preserving the entire vessel; chippings and a break on the rim. H.: 5; diam. base: 4.7; diam. rim: 9; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (5 YR 7/6); downward slanting finger pinched impressions are around the outer base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 36.

287. (HTR 3041, DP 6; Unit 6). Handleless conical cup. Thirteen joining pieces preserving the entire vessel; portion of the rim lacks. H.: 5.8; diam. base: 5.8; diam. rim: 10; th.: 0.5. Handleless conical cup: the base is wide and irregular, the walls are slightly convex, the rim is round. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is corroded. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 15.

288. (HTR 3042, DP 7; Unit 6). Handleless conical cup. Twelve joining pieces preserving the entire vessel; small portions of walls and rim missing. H.: 5; diam. base: 5; diam. rim: 8.6; th.: 0.6. Squat handleless conical cup: the small base is irregular, the walls are convex and slightly carinated in the upper part, the rim is round. Semi-fine granular very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip; marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13.

289. (HTR 3131, DP 4; Unit 6). Handleless conical cup. Twenty-three joining pieces preserving the entire vessel; several lacks. H.: 5.1; diam. base: 5.2; diam. rim: 8.5; th.: 0.6. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine granular reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

290. (HTR 3205, DP 26; Unit 6). Handleless conical cup. Fifteen joining pieces preserving the entire vessel; chipping on the rim and the wall. H.: 5; diam. base: 4.8; diam. rim: 8.8; th.: 0.7. Handleless conical cup with slightly convex wall: the flat base is irregular, the rim is simple and round. Semi-fine gritty pink fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with yellowish red clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 36.

291. (HTR 3206, DP 27; Unit 6). Handleless conical cup. Eight joining pieces preserving the entire vessel; breaks on the rim. H.: 5.2; diam. base: 4.6; diam. rim: 8.8; th.: 0.7. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine pink fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with lighter clayey slip; marked downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 36.

292. (HTR 2924, DP 56; Unit 6). Handleless conical cup. Seventeen joining pieces preserving the vessel; lacks on rim and walls. H.: 6.1; diam. base: 4.6; diam. rim: 9.7; th.: 0.6. Handleless conical cup with slightly convex walls: the flat base is circular, the rim is straight and round. Semi-fine pale brown gritty and granular fabric (10 YR 7/3). The surface is smoothed inside and outside on the upper part and is covered with yellowish red clayey slip; light downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

293. (HTR 3033, DP 60; Unit 6). Handleless conical cup. Two joining pieces preserving the entire vessel; breaks on the rim. H.: 5.7; diam. base: 5; diam. rim: 8.6; th.: 0.6. Handleless conical cup with asymmetrical profile: the flat base is irregular, the rim is simple and round. Semi-fine very pale brown gritty and granular fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part

and is covered with yellowish clayey slip; marked downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

294. (HTR 3034, DP 61; Unit 6). Handleless conical cup. Two joining pieces preserving the entire vessel; chippings on the rim. H.: 5.8; diam. base: 4.7; diam. rim: 9; th.: 0.6. Handleless conical cup with slightly convex wall: the flat base is irregular, the rim is simple and round. Semi-fine reddish yellow gritty fabric (7.5 YR 8/6). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/3); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

295. (HTR 3073, DP 63; Unit 6). Handleless conical cup. Six joining pieces preserving the vessel; small breaks on the rim and the base. H.: 5.1; diam. base: 4.7; diam. rim: 9.6; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are straight, the rim is simple and round. Semi-fine reddish yellow powdery fabric (7.5 YR 7/5). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194--198, fig. 4.17; *Pl.* 15, 36.

296. (HTR 3072, DP 64; Unit 6). Handleless conical cup. Six joining pieces preserving the vessel, except for some portions of the rim. H.: 5.8; diam. base: 5; diam. rim: 10; th.: 0.5. Handleless conical cup: the base is irregular, the walls are almost straight, simple rounded rim. Very pale brown compact fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* (EM III late) MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17.

297. (HTR 3181, DP 58; Unit 6). Handleless conical cup. Five joining pieces preserving the vessel; one portion of the rim missing. H.: 5.6; diam. base: 4.8; diam. rim: 9.2; th.: 0.5. Slightly handleless conical cup: the flat base is irregular and tapered, the walls are slightly convex at top, the rim is round. Semi-fine very pale brown gritty fabric (10 YR 7/3). Semi-fine very pale brown powdery fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with yellowish clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

298. (HTR 3092, DP 69; Unit 6). Handleless conical cup. Seventeen joining pieces preserving the entire vessel; breaks on rim and walls. H.: 6.2; diam. base: 4; diam. rim: 8.6; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly tapering towards the base, the rim is simple and round. Semi-fine reddish yellow powdery fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part, with visible horizontal and oblique striations on the inner surface and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

299. (HTR 3090, DP 70; Unit 6). Handleless conical cup. Eleven joining pieces preserving the vessel; one portion of the rim and one of the base missing. H.: 6.2; diam. base: 5; diam. rim: 9.6; th.: 0.6. Handleless conical cup with slightly asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine reddish yellow compact fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. Traces of burning on the outer surface. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

300. (HTR 3018, DP 71; Unit 6). Handleless conical cup. Sixteen pieces preserving the vessel; breaks and chippings on rim and wall. H.: 6.2; diam. base: 4.5; diam. rim: 9.4; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is round. Semi-fine yellowish fabric (10 YR 8/6-7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

301. (HTR 3012, DP 73; Unit 6). Handleless conical cup. Eleven joining pieces preserving the entire vessel; small breaks on the rim. H.: 5.7; diam. base: 5; diam. rim: 9; th.: 0.5. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is simple. Semi-fine reddish gritty and granular fabric (2.5 YR 6/8). The surface is smoothed inside and outside on the upper part and is covered with lighter clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

302. (HTR 3025, DP 72; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; small breaks and chippings on rim and base. H.: 5.8; diam. base: 4.6; diam. rim: 9.1; th.: 0.5. Handleless conical cup with asymmetrical profile: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine very pale brown fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part, with visible horizontal striations on the inner surface, and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

303. (HTR 3005, DP 77; Unit 6). Handleless conical cup. Five joining pieces preserving the vessel; a portion of rim and wall missing. H.: 5.6; diam. base: 4.6; diam. rim: 9; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is simple and round. Semi-fine very pale brown granular gritty fabric (10 YR 8/2-8/3). The surface is smoothed inside and outside on the upper part, with visible striations inside and outside the rim, and is covered with clayey slip; marked downward slanting finger pinched impressions are around the outer base. Traces of red color are on the inner surface. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

304. (HTR 2979, DP 143, Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel. H.: 5.5; diam. base: 5; diam. rim: 9; th.: 0.6. Handleless conical cup with asymmetrical conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine gritty pink fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with lighter clayey slip (7.5 YR 8/4); downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

305. (HTR 2991, DP 79; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; chippings on the rim. H.: 6; diam. base: 5; diam. rim: 10; th.: 0.8. Big-sized handleless conical cup: the base is circular, the walls are slightly convex, the rim is round. Semi-fine pale-yellow fabric (2.5 Y 8/3). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; light downward slanting finger pinched impressions are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

306. (HTR 2962, DP 78; Unit 6). Handleless conical cup. Fourteen joining pieces preserving the entire vessel; breaks and chippings on the walls. H.: 5.6; diam. base: 5; diam. rim: 9; th.: 0.4. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is simple round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the

upper part and is covered with clayey slip; light downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.* 15, 36.

307. (HTR 2954, DP 81; Unit 6). Handleless conical cup. Nineteen joining pieces preserving the entire vessel; breaks on the rim. H.: 6; diam. base: 4.8; diam. rim: 8.8; th.: 0.6. Handleless conical cup with slightly convex walls: the base is circular, the rim is simple and round. Semi-fine reddish fabric (2.5 YR 5/8). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base and rim. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.* 15.

308. (HTR 2942, DP 82; Unit 6). Handleless conical cup. Eleven joining pieces preserving the entire vessel; a break on the rim, chippings on the walls. H.: 5.3; diam. base: 4.5; diam. rim: 9; th.: 0.7. Handleless conical cup with thick walls: the flat base is circular, the walls are slightly convex, the rim is simple and round. Semi-fine granular and sandy reddish fabric (2.5 YR 5/8). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); light downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

309. (HTR 3061, DP 84; Unit 6). Handleless conical cup. Seven joining pieces preserving the entire vessel; chippings on the rim. H.: 5.6; diam. base: 5.3; diam. rim: 9.2; th.: 0.6. Slightly convex-walled handleless conical cup: the flat base is irregular, the rim is round and irregular, thin at the end. Semi-fine very pale brown compact fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); light downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 36.

310. (HTR 3144, DP 85; Unit 6). Handleless conical cup. Seven joining pieces preserving the entire vessel; a break and chippings on the rim and wall. H.: 5.5; diam. base: 4.7; diam. rim: 8.6; th.: 0.4. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim has round rim with irregular perimeter. Semi-fine reddish yellow powdery fabric (5 YR 7/6-6/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

311. (HTR 3139, DP 92; Unit 6). Handleless conical cup. Five joining pieces preserving the entire vessel; breaks and chippings on the rim. H.: 5.6; diam. base: 4.3; diam. rim: 8.8; th.: 0.5. Handleless conical cup: the flat base is irregular and slightly distinct on one side, the walls are slightly convex, the rim is round. Semi-fine reddish yellow granular and gritty fabric (2.5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 8/6); downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.* 15.

312. (HTR 3129, DP 94; Unit 6). Handleless conical cup. Ten joining pieces preserving the entire vessel; breaks and chippings on rim and walls. H.: 5.9; diam. base: 4.9; diam. rim: 9.2; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine pale-yellow fabric (2.5 Y 8/3). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

313. (HTR 3130, DP 95; Unit 6). Handleless conical cup. Twelve joining pieces preserving the entire vessel; breaks and chippings on rim and walls. H.: 6.5; diam. base: 4.3; diam. rim: 9.6; th.: 0.5. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is round. Reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; light downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

314. (HTR 3043, DP 99; Unit 6). Handleless conical cup. Twelve joining pieces preserving the entire vessel; chippings and breaks on the rim. H.: 6; diam. base: 4.4; diam. rim: 8.4; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow compact fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part, with visible striations on the inside, and is covered with very pale brown slip (10 YR 8/4); marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

315. (HTR 2958, DP 101; Unit 6); Handleless conical cup. Three joining pieces preserving the entire vessel; chippings on the rim. H.: 5.6; diam. base: 5; diam. rim: 9.5; th.: 0.5. Handleless conical cup:

the base is irregular, the walls are almost straight wall, the rim is round. Semi-fine light red fabric (2.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); light downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.11, 4.17; *Pl.:* 36.

316. (HTR 3198, DP 108; Unit 6). Handleless conical cup. Ten joining pieces preserving the entire vessel; breaks and chippings on the rim. H.: 4.8; diam. base: 4.8; diam. rim: 8.4; th.: 0.5. Hemispherical handleless conical cup: the flat base is slightly raised and circular, the rim is round and slightly inverted. Semi-fine gritty very pale brown fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part, with slight horizontal striations on the upper part, and is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

317. (HTR 3081, DP 160; Unit 6). Handleless conical cup. Ten joining pieces preserving the entire vessel; chippings and breaks on rim and wall. H.: 5; diam. base: 4.8; diam. rim: 8.2; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are convex and carinated towards the rim, the rim is round and tapered at end. Semi-fine granular and gritty reddish yellow fabric (7.5 YR 8/6-7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 186-187, fig. 4.11; *Pl.:* 15.

318. (HTR 3199, DP 109; Unit 6). Handleless conical cup. One piece preserving the entire vessel; break and chippings on the rim. H.: 5.2; diam. base: 4.2; diam. rim: 9.6; th.: 0.8. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine pinkish gritty fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with pinkish grey (7.5 YR 7/2) slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

319. (HTR 3168, DP 110; Unit 6). Handleless conical cup. Four joining pieces preserving the entire vessel; chippings on the rim and a break in the base. H.: 5.8; diam. base: 4.5; diam. rim: 9; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine gritty yellowish fabric (10 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional

direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

320. (HTR 3201, DP 112; Unit 6). Handleless conical cup. Fourteen joining pieces preserving the entire vessel; breaks and chippings on the rim. H.: 5.5; diam. base: 4.8; diam. rim: 9; th.: 6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow gritty fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

321. (HTR 2975, DP 130; Unit 6). Handleless conical cup. Nine joining pieces preserving the entire vessel; a break on wall and rim. H.: 6; diam. base: 5; diam. rim: 9; th.: 0.6. Handleless conical cup: the flat base is circular, the walls are slightly convex, the rim is round. Semi-fine gritty reddish yellow fabric (5 YR 7/6-5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 15.

322. (HTR 3007, DP 135; Unit 6). Handleless conical cup. Four joining pieces preserving the entire vessel; breaks on wall and rim. H.: 5.5; diam. base: 5; diam. rim: 9; th.: 0.5. Handleless conical cup: the base is regular and slightly distinct, the walls are slightly convex and tapering towards the base, the rim is round. Semi-fine granular reddish yellow fabric (5 YR 6/8) with mica flakes. The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 36.

323. (HTR 2959, DP 136/80; Unit 6). Handleless conical cup. Four joining pieces preserving the entire vessel; chippings on wall and rim. H.: 9; diam. base: 5; diam. rim: 9.2; th.: 0.6. Handleless conical cup: the base is irregular, the walls are straight and tapering towards the base, the rim is round and has irregular diameter. Semi-fine pinkish gritty fabric (7.5 YR 8/3). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 15.

324. (HTR 2927, DP 137/83; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; chippings on the rim. H.: 5; diam. base: 4; diam. rim: 8.2; th.: 0.4. Handleless conical cup with thin walls: the flat base is irregular, the walls are slightly convex and tapering towards the base, the rim is round. Semi-fine pale-yellow fabric (2.5 YR 7/3). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 15.

325. (HTR 2997, 138/94; Unit 6). Handleless conical cup. Nine joining pieces preserving the entire vessel; chippings on walls and rim. H.: 5.4; diam. base: 5; diam. rim: 8.5; th.: 0.6. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine light red fabric (2.5 YR 7/8). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5 YR 7/6); downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

326. (HTR 2943, DP 139; Unit 6). Handleless conical cup. Twelve joining pieces preserving the entire vessel; a break on the rim. H.: 5.8; diam. base: 4.5; diam. rim: 9.2; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine pinkish fabric (7.5 YR 7/5-7/4). The surface is smoothed inside and outside on the upper part, with visible striations outside on the top, and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

327. (HTR 3030, DP 150; Unit 6). Handleless conical cup. Eight joining pieces preserving the entire vessel; breaks and chippings on the rim. H.: 5; diam. base: 4.1; diam. rim: 8.7; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are convex and tapered towards the base, the rim is slightly everted. Semi-fine reddish yellow granular fabric (7.5 YR 8/6). The surface is smoothed inside and outside on the upper part and is covered with yellow slip (10 YR 8/6); marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 15, 36.

328. (HTR 2944, DP 151; Unit 6). Handleless conical cup. Four joining pieces preserving the entire vessel; chippings on the rim. H.: 4.5; diam. base: 3.6; diam. rim: 8.7; th.: 0.4. Handleless conical cup:

the base is distinct and is irregular, the walls are tapered and slightly carinated below the rim, the rim is round. Semi-fine granular and gritty reddish fabric (2.5 YR 6/8). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IIA. *Comparanda:* BALDACCI 2017, 96-100; *Pl.:* 36.

329. (HTR 3021, DP 153; Unit 6). Handleless conical cup. Five joining pieces preserving the entire vessel; chippings on the rim. H.: 6; diam. base: 5; diam. rim: 9.4; th.: 0.6. Handleless conical cup: the base is irregular, the walls are slightly convex and tapering towards the base, the rim is round. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part, with visible striations on the upper surface, and is covered with clayey slip; light downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 15.

330. (HTR 3183, DP 154; Unit 6). Handleless conical cup. Six joining pieces preserving the entire vessel; a hole in the wall, chippings on the rim. H.: 5.9; diam. base: 4; diam. rim: 10.4; th.: 0.7. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is round and flat at top. Semi-fine pale pinkish fabric (5 YR 8/4). The surface is smoothed inside and outside on the upper part, with striations on the upper surface, and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

331. (HTR 3167- vessel no. 5, DP 155; Unit 6) Handleless conical cup. Twelve joining pieces preserving the entire vessel; chippings on the rim. H.: 5.8; diam. base: 4; diam. rim: 9; th.: 0.6. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine yellowish red fabric (10 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

332. (HTR 3176, DP 157; Unit 6). Handleless conical cup. Fifteen joining pieces preserving the vessel; chippings. H.: 4.7; diam. base: 4.5; diam. rim: 8.4; th.: 0.7. Handleless conical cup with hemispherical profile: the flat base is irregular, the rim is round. Semi-fine gritty very pale brown fabric (10 YR 7.4). The surface is smoothed inside and outside on the upper part and is covered with

light clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 36.

333. (HTR 3156, DP 21; Unit 6). Handleless conical cup. Fourteen joining pieces preserving the entire vessel; breaks on the rim and the wall; a large break in the wall has been integrated with plaster. H.: 5.3; diam. base: 4.5; diam. rim: 9; th.: 0.5. Handleless conical cup with slightly convex walls: the base is irregular and is slightly concave, the rim is simple and round. Reddish yellow compact gritty fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with yellowish red clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 15.

334. (HTR 3017, DP 3; Unit 6). Handleless conical cup. Several joining pieces preserving the entire vessel; chippings on rim and walls. H.: 5.4; diam base: 4.5; diam. rim: 9; th.: 0.6. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine yellow fabric (10 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with a pale-yellow slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late/MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.11, 4.17; *Pl.:* 36.

335. (HTR 2955, DP 145; Unit 6). Handleless conical cup. Twenty-three joining pieces preserving the entire vessel; large break on the rim. H.: 6; diam. base: 5; diam. rim: 10; th.: 0.5. Big-sized handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round rim. Semi-fine reddish yellow fabric (7.5 YR 7/8). The surface is smoothed inside and outside on the upper part, with striations on the inside, and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 15.

336. (HTR 3138, DP 147; Unit 6). Handleless conical cup. Eight joining pieces preserving the entire vessel; two large breaks on wall and base; chippings. H.: 5.2; diam. base: 4.4; diam. rim: 10; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow granular and gritty fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/3); marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

337. (HTR 3200, vessel no. 31a; Unit 6). Handleless conical cup. Four joining pieces preserving the base and walls, and $\frac{2}{3}$ of the rim; chippings. H.: 7.2; diam. base: 4.5; diam. rim: 9.6; th.: 0.7. Handleless conical cup with thick walls: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine gritty yellowish red fabric (5 YR 5/8). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions with vertical direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 36.

338. (HTR 3141, DB 93; Unit 6). Handleless conical cup. Four joining pieces preserving the base and walls, and $\frac{1}{2}$ of the rim. H.: 5.7; diam. base: 4; diam. rim: 8.8; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and has irregular perimeter. Semi-fine pale-yellow fabric (2.5 Y 8/2). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

339. (HTR 3008, DP 282; Unit 6). Handleless conical cup. One piece preserving the base and walls, and $\frac{1}{2}$ of the rim. H.: 4.4; diam. base: 5; diam. rim: 8.6; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are convex and slightly carinated at $\frac{3}{4}$ of the height with a slight groove on the body wall, the rim is round and flat towards the exterior. Semi-fine reddish yellow fabric (5 YR 6/8). The surface is smoothed and is covered with clayey slip; downward slanting finger pinched impression with torsional direction are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 15, 37.

340. (HTR 3177, DP 158; Unit 6). Handleless conical cup. Eight joining pieces preserving the base and $\frac{4}{5}$ of the profile. H.: 6; diam. base: 3.8; diam. rim: 9.7; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine pinkish fabric (7.5YR 8.4). The surface is smoothed inside and outside on the upper part and is covered with light clayey slip; downward slanting finger pinched impressions are around the outer base. The surface is badly corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

341. (HTR 3085, DP 66; Unit 6). Handleless conical cup. Six joining pieces preserving the base and $\frac{3}{4}$ of the profile. H.: 6.1; diam. base: 5; diam. rim: 9.5; th.: 0.6. Handleless conical cup with slightly convex walls: the flat base is irregular and projecting on one side, the rim is simple and round, the mouth has an irregular shape. Semi-fine compact pale-yellow fabric (2.5 Y 8/3). The surface is

smoothed inside and outside on the upper part, with visible horizontal striations on the inner surface, and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

342. (HTR 3179, DP 25; Unit 6). Handleless conical cup. Nine joining pieces preserving the base and ca. $\frac{3}{4}$ of the profile. H.: 5.6; diam. base: 5; diam. rim: 9.7; th.: 0.6. Handleless conical cup. Truncated handleless conical cup with slightly convex wall: the flat base is irregular, the rim is round and deformed on one side. Semi-fine pink gritty fabric (7.5YR 8.4). The surface is smoothed inside and outside on the upper part and is covered with yellowish red clayey slip; downward slanting finger pinched impressions are around the outer base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 37.

343. (HTR 3204, DP 107; Unit 6). Handleless conical cup. Several joining minimal pieces preserving the base and $\frac{3}{4}$ of the profile; pieces not restorable. H.: 5.2; diam. base: 4.4; diam. rim: 8.8; th.: 7. Handleless conical cup: the flat base is irregular, the walls are slightly convex. Semi-fine granular and gritty reddish fabric (5 YR 8/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 37.

344. (HTR 3032, DP 37; Unit 6). Handleless conical cup. One piece preserving the base and $\frac{2}{3}$ of the profile. H.: 4.5; diam. base: 5.8; diam. rim: 9; th.: 0.8. Squat handleless conical cup: the base is irregular, the walls are thick and slightly convex, the rim is simple and round. Semi-fine very pale brown granular fabric (10 YR 7/4). The surface is roughly smoothed inside and outside on the upper part and is covered with a pale-yellow slip; downward slanting finger pinched impressions are around the outer base. Traces of burning are on one side of the rim. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 15.

345. (HTR 3182, DP 113; Unit 6). Handleless conical cup. Fourteen joining pieces preserving the base and $\frac{2}{3}$ of the profile. H.: 5.5; diam. base: 4.5; diam. rim: 9; th.: 0.5. Handleless conical cup: the flat base is circular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (7.5YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 37.

346. (HTR 2998, DB 318; Unit 6). Handleless conical cup. Ten joining pieces preserving the entire vessel; a trait of rim is missing. H.: 5.6; diam. base: 9; diam. rim: 9; th.: 0.5. Handleless conical cup with asymmetrical profile: the base is irregular, the walls are almost straight, the rim is round. Semi-fine light reddish fabric (2.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with light reddish slip (2.5 YR 7/6); marked downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

347. (HTR 3143, DP 19; Unit 6). Handleless conical cup. Four joining pieces preserving the base and ½ of the profile. H.: 5.2; diam. base: 4.8; diam. rim: 9; th.: 0.6. Handleless conical cup: the base is irregular, the walls are thick and slightly convex, the rim is round. Semi-fine granular reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip; downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is corroded. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

348. (HTR 3082, DP 65; Unit 6). Handleless conical cup. Eleven joining pieces preserving the base and ½ of the profile; chippings on the rim. H.: 5.6; diam. base: 4.6; diam. rim: 9.3; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is round and straight. Semi-fine compact reddish yellow fabric (7.5 YR 8/6-7/6). The surface is smoothed inside and outside on the upper part and is covered with yellow slip (10 YR 7/6); light downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

349. (HTR 3062, DP 68; Unit 6). Handleless conical cup. Thirteen joining pieces preserving the base and ca. ½ of the profile. H.: 5.8; diam. base: 4.2; diam. rim: 9; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is simple and round. Semi-fine reddish yellow granular fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

350. (HTR 2989, DP 75; Unit 6). Handleless conical cup. Three joining pieces preserving the base and ½ of the profile. H.: 5.8; diam. base: 5; diam. rim: 9.5; th.: 0.6. Handleless conical cup: the base

is irregular, the walls are slightly convex, the rim is round. Semi-fine very pale brown gritty fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* (EM III late?)/MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17.

351. (HTR 2953, DP 80; Unit 6). Handleless conical cup. Three joining pieces preserving the base and ½ of the profile. H.: 6.6; diam. base: 5; diam. rim: 9.2; th.: 0.6. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is simple and round. Semi-fine pink fabric (7.5 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; light downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

352. (HTR 3145, DP 86; Unit 6). Handleless conical cup. Four joining pieces preserving the base and ca. ½ of the profile. H.: 5.5; diam. base: 5; diam. rim: 9.5; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is simple round. Semi-fine reddish yellow gritty fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part, with vertical and oblique striations on the walls and incised lines and is covered with pink slip (7.5 YR 8/4); downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 15.

353. (HTR 3134, DP 88; Unit 6). Handleless conical cup. One piece preserving the base and ½ of profile. H.: 5.8; diam. base: 4.6; diam. rim: 9.5; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine powdery yellowish fabric (2.5 YR 8/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 15.

354. (HTR 3170, DP 159; Unit 6). Handleless conical cup. Three joining pieces preserving the base and ca. ½ of the profile. H.: 5.6; diam. base: 5; diam. rim: 9.5; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are approximately rectilinear, the rim is round. Semi-fine gritty pinkish fabric (7.5 YR 7.3). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10YR 7/3); downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

355. (HTR 3196, DP 111; Unit 6). Handleless conical cup. Four joining pieces preserving the base and ½ of the profile. H.: 5.7; diam. base: 4.4; diam. rim: 8.7; th.: 0.9. Handleless conical cup: the flat base is irregular, the walls are slightly convex and tapered towards the base, the rim is round. Semi-fine pinkish fabric (5 YR 7/4) misfired in some parts. The surface is smoothed inside and outside on the upper part, with visible striations on the inside, and is covered with clayey slip; marked downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

356. (HTR 3058, DP 140; Unit 6). Handleless conical cup. Three joining pieces preserving the base and ca. ½ of profile. H.: 5.6; diam. base: 4.9; diam. rim: 8.4; th.: 0.5. Handleless conical cup: the walls are slightly convex, the flat base is irregular, the rim is round. Semi-fine reddish yellow fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 16.

357. (HTR 3178, DP 156; Unit 6). Handleless conical cup. Two joining pieces preserving the base and ½ of profile. H.: 6.5; diam. base: 6.5; diam. rim: 9.2; th.: 0.5. Handleless conical cup: the raised flat base is irregular and distinct, the walls are slightly convex and tapering towards the base, the rim is round. Semi-fine gritty yellowish red fabric (5YR 5/6). The surface is smoothed inside and outside on the upper part and is covered with reddish yellow slip (7.5YR 7/6); light downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* (MM IA?)/MM IB. *Comparanda:* CALOI 2013, 112-115; TODARO 2019a, 194-198, fig. 4.17.

358. (HTR 3184, DP 106; Unit 6). Handleless conical cup. Four joining pieces preserving the base and ½ of the rim; chippings on the rim. H.: 5.4; diam. base: 4.7; diam. rim: 9; th.: 0.9. Handleless conical cup: the flat base is circular, the walls are slightly convex, the rim is round. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

359. (HTR 3137, DP 97; Unit 6). Handleless conical cup. Five joining pieces preserving the base and 1/3 of profile. H.: 5.8; diam. base: 4; diam. rim: 9.5; th.: 0.5. Handleless conical cup: the flat base is

distinct and slightly raised, the walls are slightly convex and tapering below the rim, the rim is round. Reddish yellow granular and gritty fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

360. (HTR 2972, DP 144; Unit 6). Handleless conical cup. Two joining pieces preserving the base and ca. 1/3 of profile. H.: 5.7; diam. base: 4.1; diam. rim: 9; th.: 0.5. Handleless conical cup: the base is circular and distinct, the walls are convex and tapering towards the base, the rim is round and slightly inverted. Semi-fine granular and gritty reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 7/4); downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 16.

361. (HTR 3127, DP 87; Unit 6). Handleless conical cup. Twenty-eight joining pieces preserving the base and a portion of profile. H.: 5.5; diam. base: 4.8; diam. rim: 8.9; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Reddish yellow powdery and gritty fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

362. (HTR 3055, DP 14; Unit 6). Handleless conical cup. Six joining pieces preserving the base, the walls and ½ of the rim; a lack in the middle of the base. H.: 5.8; diam. base: 5.2; diam. rim: 9.8; th.: 0.7. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine granular reddish-yellow fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/4); marked downward slanting finger pinched impressions with torsional direction are around the outer base. The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

363. (HTR 3157, DP 22; Unit 6). Handleless conical cup. Thirteen joining pieces preserving ¾ of the profile. H.: 4.8; diam. base: 5; diam. rim: 8.9; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is round and flat on the top. Very pale brown powdery and gritty fabric (10 YR 8/4 very pale brown). The surface is smoothed inside and outside on the upper

part and is covered with yellowish red clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

364. (HTR 3128, DP 17; Unit 6). Handleless conical cup. Five joining pieces preserving $\frac{3}{4}$ of the base, $\frac{1}{2}$ of the wall and $\frac{1}{2}$ of the rim. H.: 5.4; diam. base: 5.4; diam. rim: 10; th.: 0.4. Handleless conical cup: the flat base is regular, the walls are slightly convex, the rim is simple and round. Semi-fine reddish yellow fabric (7.5 YR 6/6 reddish yellow). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

365. (HTR 3135, DP 149; Unit 6). Handleless conical cup. Two joining pieces preserving $\frac{3}{4}$ of the base and $\frac{1}{2}$ of the profile. H.: 5.3; diam. base: 4.7; diam. rim: 9; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly convex and tapered towards the base, the rim is round. Semi-fine gritty fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 16.

366. (HTR 3140, DP 91; Unit 6). Handleless conical cup. Seven joining pieces preserving $\frac{1}{2}$ of profile. H.: 5.8; diam. base: 4.5; diam. rim: 9.1; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow compact fabric (5 YR 6/6). The surface is smoothed inside and outside on the upper part, with light horizontal grooves on the outer surface below the rim and is covered with very pale brown slip (10 YR 8/4); light downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 16.

367. (HTR 3159, DP 20; Unit 6). Handleless conical cup. One piece preserving $\frac{1}{2}$ of the profile; chippings on the rim. H. max.: 5; diam. base: 5; diam. rim: 8; th.: 0.6. Handleless conical cup with convex walls: the flat base is irregular, the rim is simple and flat on the upper part. Semi-fine reddish yellow gritty and granular fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; slight downward slanting finger pinched impressions are around the outer base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

368. (HTR 3273, DP 23; Unit 6). Handleless conical cup. One piece preserving ca. $\frac{1}{2}$ of the profile; chippings on the rim. H.: 5.1; diam. base: 5.2; diam. rim: 9; th.: 0.8. Handleless conical cup: the base

is irregular, the rim is round. Semi-fine gritty pale-yellow gritty fabric (2.5 YR 7/3). The surface is smoothed inside and outside on the upper part and is covered with yellowish red clayey slip; downward slanting finger pinched impressions are around the outer base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 37.

369. (HTR 2923, DP 59; Unit 6). Handleless conical cup. Nine joining pieces preserving ca. 1/2 of the profile. H.: 6.1; diam. base: 5; diam. rim: 9.5; th.: 0.6. Handleless conical cup: the wide flat base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine reddish yellow granular fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part and is covered with yellowish clayey slip; marked downward slanting finger pinched impressions are around the outer base. The surface is encrusted. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

370. (HTR 3136, DP 96; Unit 6). Handleless conical cup. Eight joining pieces preserving ca. 1/2 of the profile; chippings and breaks on the rim. H.: 5.6; diam. base: 4.9; diam. rim: 9.7; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and slightly inverted. Pale yellow compact and gritty fabric (5 Y 8/2). The surface is smoothed inside and outside on the upper part, with horizontal striations on the inside, and is covered with clayey slip; light downward slanting finger pinched impressions with torsional direction are around the outer base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 37.

371. (HTR 2950, DP 57; Unit 6). Handleless conical cup. Sixteen joining pieces preserving 1/2 of the base and walls, and a minimal portion of the rim; small-sized pieces no-restorable. H.: 5.4; diam. base: 4.5; diam. rim: 8.6; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is simple and round. Semi-fine very pale brown powdery fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with yellowish red clayey slip; downward slanting finger pinched impressions are around the outer base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17.

372. (HTR 2974, DP 5; Unit 6). Handleless conical cup. Twelve joining pieces preserving 1/3 of the profile; several chippings and lacks. H.: 5.1; diam. base: 9; diam. rim 9; th.: 0.5. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is simple and round. Semi-fine granular strong brown fabric (2.5 YR 7/3). The surface is smoothed inside and outside on the upper part and is covered with a reddish yellow slip; downward slanting finger pinched impressions are

around the outer base. The surface is badly corroded. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

373. (HTR 3162, DP 103; Unit 6). Handleless conical cup. Eight joining pieces preserving 1/3 of the profile. H.: 6.3; diam. base: 5; diam. rim: 9; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and everted. Semi-fine granular and gritty pale-yellow fabric (2.5 YR 8/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

374. (HTR 3142, DP 148; Unit 6). Handleless conical cup. Six joining pieces preserving 1/2 of walls and rim, and a minimal portion of the base. H.: 5.5; diam. base: 4.5; diam. rim: 9.3; th.: 0.6. Handleless conical cup: the raised base is circular and projecting, the walls are convex and carinated below the rim, the rim is rounded. Reddish yellow granular and gritty fabric (7.5 YR 8/6-7/6). The surface is smoothed inside and outside on the upper part and is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 94-198, fig. 4.17.

375. (HTR 3009, DP 74; Unit 6). Handleless conical cup. Ten joining pieces preserving 1/2 of rim and walls, and a minimal portion of the base. H.: 5.8; diam. base: 5; diam. rim: 10; th.: 0.6. Handleless conical cup: the base is irregular, the walls are slightly convex and tapering towards the base, the rim is simple and round. Semi-fine reddish yellow gritty fabric (5 YR 7/8). The surface is smoothed inside and outside on the upper part and is covered with lighter clayey slip; downward slanting finger pinched impressions with torsional direction are around the outer base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

376. (HTR 3040, DP 18; Unit 6). Handleless conical cup. One piece preserving the entire vessel; a break and chippings on the rim. H.: 5.6; diam. base: 4.6; diam. rim: 9; th.: 0.7. Slightly asymmetrical handleless conical cup: the base is circular, the rim is simple and round. Semi-fine very pale brown granular and gritty fabric (10 YR 8/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. The surface is corroded. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Dark Coated ware

377. (HTR 2937, DP 105; Unit 6). Handleless conical cup. Eleven joining pieces preserving the base, 1/2 of the wall and 1/5 of the rim. H.: 6.8; diam. base: 4.2; diam. rim: 10; th.: 0.5. Handleless conical cup: the flat base is slightly irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and outside on the upper part, with striations on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* Dark reddish-brown paint (5 YR 2.5/2) covers the inner surface and the upper 2/3 of the outer one in the shape of hanging arches. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

378. (HTR 2935, DP 146; Unit 6). Handleless conical cup. Two joining pieces preserving the base, the walls and ¼ of the rim. H.: 5.4 ; diam. base: 3.4; th.: 0.6. Handleless conical cup slightly malformed: the base is raised and circular, the walls are slightly convex, the rim is straight and round, the mouth has irregular perimeter. Semi-fine pinkish fabric (7.5 YR 8/4). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* red paint covers the entire surface. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

379. (HTR 2936, DP 104; Unit 6). Handleless conical cup. Eight joining pieces preserving the base, ca. 1/3 of the profile. H.: 6.1; diam. base: 4; diam. rim: 9; th.: 0.4. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration:* partly covered with reddish paint (10 R 5/6) inside and outside. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

Semi-fine Light-on-Dark ware

380. (HTR 2978, DP 19; Unit 6). Handleless conical cup. Intact; chippings on the rim. H.: 4.7; diam. base: 4.4; diam. rim: 8.6; th.: 0.7. Small-sized squat handleless conical cup: the base is circular, the walls are convex. Semi-fine pale brown fabric (10 YR 6/3), with light gray core (2.5 Y 7/1). The surface is smoothed inside and outside on the upper part, more irregularly on the outer lower half, and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Decoration:* Fully painted inside and with an irregular band below the outer rim with dark brown

paint (7.5 YR 3/3); traces of two parallel horizontal white bands are below the outer rim. The inner surface is encrusted. *Date:* EM III late. *Comparanda:* TODARO 2019a, 186-187, fig. 4.11; *Pl.:* 16, 37.

381. (HTR 3057, DP 62; Unit 6). Handleless conical cup. Intact. H.: 5.4; diam. base: 4.8; diam. rim: 8; th.: 0.7. Small-sized handleless conical cup: the flat base is irregular and slightly protruding on one side, the rim is simple and round. Semi-fine very pale gritty brown (10 YR 7/4). The surface is smoothed inside and outside on the upper part and is covered with clayey slip; light downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration:* a reddish black/dark red paint (2.5 YR 1-4/6) covers the entire surface; outside, two irregular white horizontal bands are overpainted below the rim, partly overlapping. The inner surface is encrusted. *Date:* EM III late. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 16.

382. (HTR 2976, DP 83; Unit 6). Handleless conical cup. Thirteen joining pieces preserving the entire vessel; chippings on the rim and a break on the wall. H.: 5.4; diam. base: 4.2; diam. rim: 8.5; th.: 0.5. Handleless conical cup with slightly convex walls: the flat base is irregular, the rim is round and slightly everted. Semi-fine very pale brown fabric (10 YR 7/3). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration:* a dusky red paint covers the entire surface (2.5 YR 3/4); traces of two over imposed white horizontal bands are below the rim. *Date:* EM III late. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 37.

383. (HTR 3133, DP 89; Unit 6). Handleless conical cup. Sixteen joining pieces preserving the base and a portion of rim and wall. H.: 5.5; diam. base: 4.2; diam. rim: 9.4; th.: 0.5. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and everted. Semi-fine reddish yellow gritty fabric (7.5 YR 7/6) with light gray core. The surface is smoothed inside and outside on the upper part, with striations and grooves on the inside, and is covered with clayey slip; downward slanting finger pinched impressions are around the outer base. *Decoration:* dark red paint covers the inner surface and the outer one until the half of it (2.5 YR 4/); possible traces of over imposed white decoration on the outer rim are fugitive. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

384. (HTR 2929, DP 98; Unit 6). Handleless conical cup. Three joining pieces preserving the vessel; a break on the wall; chippings on the base. H.: 5.5; diam. base: 4.8; diam. rim: 8.4; th.: 0.6. Handleless conical cup: the flat base is circular, the walls are slightly convex, the round rim is slightly flaring

and projecting everted. Semi-fine pale-yellow fabric (2.5 YR 8/2). The surface is smoothed inside and outside on the upper part. *Decoration*: reddish brown paint (2.5 YR 3/1), partly faded away, covers the entire surface; traces of two parallel horizontal white bands are on the outer rim. The surface is encrusted. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 37.

385. (HTR 3132, DP 90; Unit 6). Handleless conical cup. Two joining pieces preserving 2/3 of the vessel. H.: 5.2; diam. base: 4.7; diam. rim: 7.9; th.: 0.6. Handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and flared. Semi-fine reddish yellow gritty fabric (7.5 YR 8/6). The surface is smoothed inside and outside on the upper part. *Decoration*: reddish brown paint (5 YR 5/4), partly faded away, covers the outer surface, except for the base; traces of two parallel horizontal overpainted white bands are on the outer rim. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13.

386. (HTR 3158, DP 100; Unit 6). Handleless conical cup. Four joining pieces preserving the base and 1/4 of the profile. H.: 5.2; diam. base: 4.6; diam. rim: 10; th.: 0.7. Small-sized handleless conical cup: the flat base is irregular, the walls are slightly convex, the rim is round and everted. Semi-fine reddish brown gritty fabric (7.4 YR 7/6). The surface is smoothed inside and outside on the upper part, with striations around the outer rim; light downward slanting finger pinched impressions are around the outer base. *Decoration*: reddish brown paint (5 YR 4/4), mostly faded away, covers the entire surface, except for the outer bottom; possible traces of two overpainted parallel horizontal white bands are below the outer rim. The surface is corroded; the decoration has faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 37.

CUPS

Semi-fine Dark Coated ware

387. (HTR 3088, DP 352; Unit 6). Cup. Several joining pieces preserving the entire vessel, restored with chalk; 1/2 of the rim and the spout are missing; chippings. H.: 8.1; diam. base: 4; diam. max.: 9; th.: 0.2. Carinated cup with elongated profile: the base is disc-shaped and distinct from the wall, the rim is oblique and inverted, an ellipsoidal loop handle is set vertically. Semi-fine yellowish fabric (5 YR 7/6). The surface is carefully burnished. *Decoration*: dark reddish-brown paint (5 YR 3/2) covers the entire surface, except for the handle; fugitive traces of overpainted white decoration are on the inner rim. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: ALEXIOU, WARREN 2010, 158 no. 14 pl. 140B, 162 no. 27 pl. 144B, 167 nos. 94-95 pl. 149B-C, 183-184 nos. 15-16, pl.

160A, 160C; BRANIGAN, CAMPBELL-GREEN 2010, 86 no. P16, pl. 40; CARINCI 2004; MARINATOS 1931, fig. 18; TSIPOPOULOU 2017, no. 34j; *Pl.*: 16, 37.

Semi-fine Dark-on-Light ware

388. (HTR 3059, DP 353; Unit 6). Cup. Twenty joining pieces preserving the entire vessel; a break on the handle, chippings on walls and rim. H.: 7.4; diam. base: 3.6; diam. rim: 7.3; diam. max.: 7.6; th.: 0.3. Ovoid cup: the base is a disc-shaped foot and distinct from the wall, the rim is tapering and slightly flared, a thick slightly raised vertical strap handle is set between the rim and the maximum diameter. Semi-fine compact reddish yellow fabric (7.5 YR 8/6). The surface is smoothed and covered with clayey slip; light downward slanting finger pinched impressions are around the outer lower wall. *Decoration*: dark reddish gray paint (5 YR 4/2) covers the inner surface and is used to realize irregular semi-arches below the outer rim (obtained by dipping the vessel) and two thin horizontal bands underneath the lower attachment of the handle; the paint has partly faded into yellowish red (5 YR 5/6). The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: ALEXIOU, WARREN 2010, 42 no. 123 pl. 16B, 166 nos. 76, 78, 82, pl. 148B, C, D; CARINCI 2004; MARINATOS 1931, fig. 22; TSIPOPOULOU 2017, 80 no. 30d; *Pl.*: 16, 37.

Semi-fine Relief ware

389. (HTR 678 1, DB 292; Unit 6). Cup. Two joining pieces preserving a portion of the wall and the handle. Dim. max.: 7x6.5; diam. handle: 1.3x0.9; dim. relief band: 0.7; th.: 0.4. (Spouted) cup: the wall is round, a strap vertical handle is set on the shoulder between two relief bands. Semi-fine pinkish fabric (7.5 YR 8/4). The surface is smoothed outside and is covered with a pinkish slip (7.5 YR 8/4). *Decoration*: two irregular parallel horizontal corded relief bands are set in the on the wall and are decorated with vertical incised cuts, in some cases similar to finger pinched impressions; the handle is set between the two corded ribs. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: LEVI, CARINCI 1988, pl. 91; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 16.

POLYLOBATE CUPS

Semi-fine Dark Coated ware

390. (HTR 3175, DP 354; Unit 6). Trilobate cup. Seven joining pieces preserving 2/3 of the vessel, restored with chalk; chippings on the rim. H.: 9.3; diam. base: 5; diam. rim: 9.5; th.: 0.5. Ovoid cup: the flat base is circular, the trilobate mouth is obtained by deforming the clay, the rim is round and thin, traces of the attachment of a loop horizontal handle below the rim. Semi-fine granular very pale brown fabric (10 YR 7/4). The surface is burnished, and it is covered with very pale brown slip (10 YR 7/4). *Decoration:* brown paint (10 YR 4/3) covers the outer surface and forms three festoons on each lobe of the inner rim until the middle of the wall. *Date:* MM IA. *Comparanda:* BANTI 1933, 180, no. 73, fig. 38; CARINCI 2004; *Pl.:* 16, 37.

391. (HTR 3014, DP 355; Unit 6). Quadrilobate cup. Several joining pieces preserving the entire vessel, restored with chalk; chippings. H.: 8.5; diam. base: 4.3; diam. rim: 10; th.: 0.5. Truncated cone quadrilobate cup: the flat base is circular, the walls are slightly convex, the quadrilobate mouth has been obtained by deforming the rim, the rim is round, a vertical loop handle is set between the middle of the height and the rim. Semi-fine gritty reddish yellow fabric (5 YR 7/6). The surface is roughly burnished, and it is covered with clayey slip. *Decoration:* dark red paint (10 R 3/6) covers the outer surface and forms a large band on the inner rim. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* CARINCI 2004; XANTHOUDIDES 1924, 61 no. 5065, pl. XXXVIb; *Pl.:* 16, 37.

Semi-fine Dark-on-Light ware

392. (HTR 3023, DP 356; Unit 6). Trilobate cup. Seven joining pieces preserving the entire vessel; a break on the rim; chippings. H.: 8.9; diam. base: 6; diam. rim: 9.5; diam. max.: 9; th.: 0.7. Ovoid cup: the flat base is circular, the mouth is trilobate and obtained by deforming the rim with two lobes smaller than the main spout. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is roughly burnished, and it is covered with very pale brown slip (10 YR 8/4); light finger pinched impressions are around the outer base. *Decoration:* the decoration with reddish brown paint (5 YR 4/3) consists of two bands running along the rim and in the middle of the body; between them, on each side of the main spout, three bands form a cross and on the opposite side, between the two minor spouts, is a group of three oblique dashes. The surface is encrusted. *Date:* EM III. *Comparanda:* CARINCI 2004; *Pl.:* 17, 37.

Semi-fine Light-on-Dark ware

393. (HTR 3086, DP 357; Unit 6). Quadrilobate cup. Seven joining pieces preserving the entire vessel; a break on the rim; chippings. H.: 7.3; diam. base: 5; diam. max.: 11; th.: 0.5. Truncated-cone cup: the flat base is circular, the walls are straight, the mouth is quadrilobate and obtained by deforming the round rim. Semi-fine reddish yellow fabric (5 YR 7/8). The surface is roughly burnished. *Decoration:* red paint (10 R 4/8) covers the outer surface and the inner rim; the fugitive overpainted white decoration on the outer surface consists of pairs of festoons below each spout, possibly connected to each other, and two parallel bands in the middle of the body. *Date:* MM IA. *Comparanda:* BANTI 1933, 180, no. 73, fig. 38; CARINCI 2003, fig. 3; 2004, fig. 2; MOMIGLIANO 2007, 84, fig. 3.5.2; *Pl.:* 17, 37.

SAUCEBOATS

Semi-fine Red Coated ware

394. (HTR 3079, DP 416; Unit 6). Sauceboat. Eleven joining pieces preserving the entire vessel, restored with chalk; the spout is missing; a break on the frontal wall; a piece is not restorable. H.: 9.1; diam. base: 5.1; diam. rim: 8x10; th.: 0.5. Globular ovoid sauceboat deformed on one side: the base is a ring foot truncated on the outside with round curvilinear profile and concave on the inside. The mouth is ellipsoidal and has probably an open spout, the rim is round, a strap handle is set slightly raising between the rim and the maximum diameter opposite to the spout, two oval lugs are below the rim and perpendicular to the handle and the spout. Semi-fine granular yellowish fabric (10 YR 8/6); the foot, the upper part and the handle are finer. The surface is burnished, more carefully outside and inside on the upper part, with visible striations. *Decoration:* red/ dusky red paint (2.5 YR 6/8, 4/2) covers the outer surface, except for the inner part of the base, and the inner rim. *Date:* EM IIB. *Comparanda:* BRANIGAN, CAMPBELL-GREEN 2010, 95, P127; TSIPOPOULOU 2017, 74-75, fig. 25 H; *Pl.:* 17, 38.

SHALLOW BOWLS

Semi-fine Dark Coated ware

395. (HTR 3099, DP 258; Unit 6). Shallow bowl. Fifteen joining pieces preserving the entire vessel; chippings and breaks. H.: 5.7; diam. base: 7.6; diam. rim: 20; th.: 0.7. Truncated shallow bowl: the flat base is slightly, the walls are concave, the rim is round and distinct on the outside with a light groove. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and

outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration*: dark reddish gray paint (5 YR 4/2) covers the entire surface, except for the outer base. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 17, 38.

396. (HTR 3098, DP 259; Unit 6). Shallow bowl. One piece preserving 1/8 of the vessel. H.: 1; diam. base: 15; diam. rim: 15; th.: 0.6. Disc-shaped shallow bowl: the base is circular, the walls are straight, the rim is raised and has a slight groove on the outside. Semi-fine granular reddish yellow fabric (7.5 YR 7/6); the walls are finer. The surface is smoothed on the upper part, the lower one is rough. *Decoration*: traces of weak red paint are on the upper surface and on the perimeter of the lower surface. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; WARREN 1972a, 111-113; *Pl.*: 18, 38.

Semi-fine Dark-on-Light ware

397. (HTR 3169, DP 262; Unit 6). Shallow bowl. Intact; chippings on rim and base. H.: 3.6; diam. base: 4; diam. rim: 11.5; th.: 0.5. Small-sized truncated cone shallow bowl: the flat base is irregular, the walls are flaring, the rim is round and everted. Semi-fine reddish yellow fabric (5 YR 6/8). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: yellowish red paint (5 YR 5/8) covers the inner surface and the outer rim. The decoration has partly faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 17, 38.

398. (HTR 2960, DP 256; Unit 6). Shallow bowl. Seven joining pieces preserving the entire vessel; a break on the rim and chippings on the walls. H.: 5.1; diam. base: 9.2; diam. rim: 20; th.: 0.6. Truncated cone shallow bowl: the flat base is circular and raised on the outside, the walls are slightly convex, the round rim is everted and distinct on the outside by a slight groove. Semi-fine granular and gritty reddish yellow fabric (5 YR 7/6). The surface is smoothed inside and outside on the upper part; light downward slanting finger pinched impressions are around the outer base. *Decoration*: reddish paint (2.5 YR 5/6) covers the entire surface. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 18, 38.

399. (HTR 3056, DP 261; Unit 6). Shallow bowl. Eight joining pieces preserving 1/2 of the vessel. H.: 6.7; diam. base: 10; diam. rim: 23; th.: 1. Truncated cone shallow bowl: the base is circular and

slightly raised, the walls are straight, the round rim is everted and distinct by light groove on the outside. Semi-fine gritty reddish yellow fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part; light downward slanting finger pinched impressions are around the outer base. *Decoration*: reddish paint (10 R 4/6) covers the inner surface. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: CARINCI 2004; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 18, 38.

400. (HTR 3146, DP 257; Unit 6). Shallow bowl. Four joining pieces preserving 1/3 of the vessel. H.: 4.5; diam. base: 8.5; diam. rim: 23; th.: 0.8. Truncated cone shallow bowl: the flat base is irregular, the walls are slightly convex, the round rim is everted. Semi-fine gritty very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside on the upper part; light downward slanting finger pinched impressions are around the outer base. *Decoration*: reddish paint (10 R 4/8) covers the inner surface and the outer rim. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 38.

Semi-fine Light-on-Dark ware

401. (HTR 2951, DP 255; Unit 6). Shallow bowl. Intact; chippings. Shallow bowl. H.: 5.3; diam. base: 7.2; diam. rim: 18.2; th.: 0.8. Truncated cone shallow bowl with asymmetrical profile: the flat base is circular, the walls are slightly convex, the rim is rounded and slightly everted. Semi-fine granular very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions with torsional direction are around the outer base. *Decoration*: two wide bands with brown paint (10 YR 5/3) are on the clayey slip on the inner surface, one around the base and one on the upper half of the wall; fugitive overpainted white decoration is on the uppermost band: three thin parallel horizontal bands. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 18, 38.

402. (HTR 2949, DP 254; Unit 6). Shallow bowl. Intact; chippings and breaks on the rim. H.: 4.7; diam. base: 8.8; diam. rim: 20.5; th.: 0.8. Thick-walled truncated cone shallow bowl: the flat base is circular, the walls are slightly convex, the round rim is everted and distinct on outside by light grooves. Semi-fine granular and gritty reddish yellow fabric (7.5 YR 8/6). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base. *Decoration*: light red paint (2.5 YR 7/8) covers the inner surface and the outer rim; fugitive overpainted white decoration is on the inner surface: two parallel horizontal bands are below the inner rim. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 18, 38.

403. (677 12, DP 254; Unit 6). Shallow bowl. Seven joining pieces preserving $\frac{1}{2}$ of the base and walls, and $\frac{1}{4}$ of the rim. H.: 4.3; diam. base: 8.5; th.: 0.8. Thick-walled truncated cone shallow bowl: the flat base is circular, the walls are straight, the rim is everted. Semi-fine gritty pinkish fabric (5 YR 7/4). The surface is smoothed inside and outside on the upper part, and it is covered with pinkish slip (5 YR 7/4); light downward slanting finger pinched impressions are around the outer base. *Decoration:* reddish brown paint (2.5 YR 5/4) covers the inner surface and traces are visible on the outer one; fugitive white overpainted decoration is on the inner surface. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-194, fig. 4.17; *Pl.:* 38.

404. (HTR 2934, DB 295; Unit 6). Shallow bowl. Six joining pieces preserving $\frac{1}{3}$ of the profile. H.: 4.7; diam. base: 4.8; diam. rim: 17; th.: 0.7. Truncated cone shallow bowl: the flat base is distinct and circular, the walls are slightly concave, the round rim is slightly everted and distinct on the outside by a light groove. Semi-fine granular pinkish fabric (5 YR 8/4). The surface is smoothed inside and outside on the upper part, and it is covered by pinkish slip (7.5 YR 8/4); light downward slanting finger pinched impressions are around the outer base. *Decoration:* weak red paint (2.5 YR 4/2) covers the inner surface and the outer rim; fugitive traces of overpainted white decoration are on the inner rim and wall. The decoration has partly faded away; the surface is corroded. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 38.

405. (HTR 2934, DP 260; Unit 6). Shallow bowl. Ten joining pieces preserving $\frac{1}{2}$ of the base and $\frac{1}{5}$ of the profile. H.: 5; diam. base: 7.7; diam. rim: 23.5; th.: 0.7. Truncated cone shallow bowl: the flat base is circular, the walls are concave, the round rim is everted and distinct on the outside by a light groove. Semi-fine granular pinkish fabric (7.5 YR 8/4). The surface is smoothed inside and outside on the upper part; downward slanting finger pinched impressions are around the outer base; probable working marks (splinting) from before firing are visible on the base. *Decoration:* light red paint (2.5 YR 7/8) covers the inner surface and the outer rim; fugitive overpainted white decoration consists of two concentric circles on the inner base. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

406. (HTR 677 9; Unit 6). Shallow bowl. Two joining pieces preserving $\frac{1}{4}$ of the rim. Dim. max.: 13x7.5; th.: 0.9. Truncated cone shallow bowl: the walls are straight, the round rim is slightly everted. Semi-fine gritty very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* dark reddish gray

paint (5 YR 4/2) covers the inner surface and the rim, and it is faded into lighter yellowish red (5 YR 5/8); fugitive traces overpainted white decoration is on the inner wall. The decoration has mostly faded away; the surface is corroded and encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

407. (HTR 677 3, DB 294; Unit 6). Shallow bowl. Six joining pieces and two joining pieces preserving two not restorable portions, corresponding to ca. ½ of the rim. Diam. rim: 20; dim. max.: 7x15; th.: 0.6. Truncated cone shallow bowl: the walls are flaring, the round rim is everted and distinct on the outside by a light groove. Semi-fine pinkish fabric (5 YR 8/3). The surface is smoothed inside and outside on the upper part, and it is covered outside by pinkish slip (7.5 YR 8/3); downward slanting finger pinched impressions are around the outer base. *Decoration:* dark gray paint (7.5 YR 4/1) covers the inner surface and the outer rim; fugitive overpainted white decoration consists of vertical parallel bands on the inner rim. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

408. (HTR 677 2, DB 296; Unit 6). Shallow bowl. Three joining pieces preserving 1/6 of the rim. H.: 4; diam. rim: 28; dim. max.: 9.2x6; th.: 0.6. Truncated cone shallow bowl: the round rim is straight. Semi-fine granular reddish yellow fabric (7.5 YR 6/6). The surface is smoothed inside and outside on the upper part, and it is covered with clayey slip. *Decoration:* red paint (10 R 4/8) covers the inner surface and the rim; fugitive traces of overpainted white decoration are on the inner rim and wall. The decoration has mostly faded away; the surface is corroded. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

409. (HTR 677 6; Unit 6). Shallow bowl. One piece preserving 1/6 of the rim. Dim. max.: 6x5; th.: 0.5. Truncated cone shallow bowl: the round rim is slightly everted. Semi-fine gritty very pale brown fabric (10 YR 8/3). The surface is smoothed inside and outside on the upper part, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* red paint (2.5 YR 4/6) covers the inner surface and the rim, and it is faded into lighter yellowish red (5 YR 5/8); fugitive overpainted white decoration is on the inner wall and the outer rim. The decoration has mostly faded away; the surface is corroded and encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

BOWLS

Semi-fine Plain ware

410. (HTR 3171, DP 281; Unit 6). Bowl. One piece preserving 1/8 of the profile. Dim. max.: 7.5x6; th.: 0.8. Bowl: the base is flat and circular, the walls are concave, the rim is everted. Semi-fine gritty yellow fabric (10 YR 7/6). The surface is smoothed outside and on the inside with visible striations, it is covered with clayey slip. *Date:* EM III. *Comparanda:* BRANIGAN, CAMPBELL-GREEN 2010, 101 no. P213, pl. 46; CARINCI 2004; *Pl.:* 19, 38.

BASINS

Semi-fine Red Coated ware

411. (HTR 2969, DP 364; Unit 6). Basin. Five joining pieces preserving ca. 1/3 of the vessel; breaks and chippings. H.: 4.7; diam. base: 12; diam. rim: 14.5; th.: 7. Small-sized truncated cone basin: the flat base is circular, the walls are slightly convex, the rim is flat on top and has slightly projecting margins. Semi-fine granular and gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and less carefully outside. *Decoration:* yellowish red paint (5 YR 4/6) covers the entire surface, except for the outer base. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* CALOI 2013, 76 nos. 33-34; *Pl.:* 19, 38.

Semi-fine Dark Coated ware

412. (HTR 2990, DP 365; Unit 6). Basin. Five joining pieces preserving ca. 1/2 of the vessel. H.: 4.4; diam. base: 8.8; diam. rim: 12; th.: 0.7. Truncated-cone basin: the flat base is circular, the walls are straight, the round rim is projecting and slightly flat at top. Semi-fine granular light brown fabric (7.5 YR 7/4). The surface is burnished. *Decoration:* reddish brown paint (5 YR 4/3) covers the entire surface, except for the outer base. *Date:* MM IA-IB. *Comparanda:* CALOI 2013, 76 nos. 33-34; VAN DE MOORTELT 2006, 276 no. X/5, pl. 3.1; *Pl.:* 19, 38.

Semi-fine Light-on-Dark ware

413. (HTR 2968, DP 363; Unit 6). Basin. Nine joining pieces preserving 1/2 of the vessel; chippings and breaks. H.: 4.4; diam. base: 11.2; diam. rim: 13; th.: 0.9. Small-sized truncated cone basin: the thick base is circular, the walls are straight, the rim is round. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is burnished. *Decoration:* a reddish paint (10 R 4/8) covers the outer surface and on the inner one forms a band on the rim and irregular oblique dashes between it, a band along the bottom base and traces in the middle of it; fugitive overpainted white decoration consists of three

or four parallel horizontal bands on the outer surface. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* CALOI 2013, 76 nos. 33-34; *Pl.:* 19, 39.

414. (HTR 3222, DB 136; Unit 6). Basin. Eleven joining pieces preserving ca. $\frac{1}{4}$ of the vessel, partly restorable graphically. H.: 10.9; diam. max.: 27.5; th.: 0.8. Big-sized basin: the base and the mouth are elliptical, the straight walls are slightly concave and projecting on both sides, traces of a horizontal loop handle are below the rim on the shorter side. Semi-fine dark grey fabric (7.5 YR 4/1). The surface is roughly smoothed with visible striations, and it is covered with pinkish slip (7.5 YR 7/3). *Decoration:* the decoration with brown paint (7.5 YR 4/2) consists of one horizontal band on the outer rim, two under the handle and a fourth one around the base; in the upper part of the vessel is a frieze of the so-called St. Andrew's crosses formed by pairs of thin parallel bands; a band connects the two attachments of the handle; on the inner rim is a line from which depart opposing groups of irregular oblique dashes. *Date:* MM IA. *Comparanda:* CALOI 2013, 76 nos. 33-34; *Pl.:* 19, 39.

SPOUTED BASINS

Semi-fine Red Coated ware

415. (HTR 3283, DP 370; Unit 6). Spouted basin. Five joining pieces preserving a small portion of the base and $\frac{1}{4}$ of the profile. H.: 5.6; diam. base: 12; diam. rim: 14; th.: 0.9. Truncated cone basin: the flat base is circular, the shaped rim is flat and projecting slightly inward, a spout opens on the side of the base, a cone shaped lug is on the body below the rim. Semi-fine reddish fabric (10 R 5/8). The surface is burnished, more carefully inside. *Decoration:* reddish paint (2.5 Y 4/6) covers the entire surface. The surface has mostly faded away. *Date:* MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65.

Semi-fine Dark Coated ware

416. (HTR 2933, DP 369; Unit 6). Spouted basin. Eight joining pieces preserving $\frac{1}{4}$ of the vessel. H.: 6.4; diam. base: 13; diam. rim: 17; th.: 0.8. Truncated-cone basin: the flat base is circular, the walls are flaring, the round rim is slightly projecting, an open spout in the side wall opens from the rim to the base. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is burnished, more carefully inside. *Decoration:* dark reddish gray paint (5 YR 4/2) covers the entire surface. The surface has mostly faded away. *Date:* MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65; *Pl.:* 39.

Semi-fine Light-on-Dark ware

417. (HTR 2947, DP 367; Unit 6). Spouted basin. Two joining pieces preserving $\frac{1}{4}$ of the vessel. H.: 7.8; diam. rim: 17; th.: 10; spout: 8.8x3.4. Truncated- cone basin: the flat base is circular, the walls are slightly convex, the rim is flat on top and slightly projecting, an elongated spout with rectangular section is open on the side of the base. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is roughly burnished; light downward slanting finger pinched impressions. *Decoration:* brown paint (7.5 YR 4/2) covers the entire surface, except for the base; fugitive overpainted white decoration consists of series of small discs in regular rows on the inner surface and two overlapping rows of discs in the middle of the wall. *Date:* MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65; *Pl.:* 19.

Semi-fine Polychrome ware

418. (HTR 3039, DP 368; Unit 6). Spouted basin. Three joining pieces preserving the entire vessel; chippings. H.: 6.5; diam. base: 11; diam. rim: 15; th.: 0.7. Truncated-cone basin: the flat base is circular, the walls are straight, the flat rim is projecting, a circular opening leads to a cylindrical spout on the outside of the wall. Semi-fine granular reddish yellowish fabric (7.5 YR 8/6). The surface is roughly smoothed with visible striations on the inside. *Decoration:* reddish paint (2.5 YR 5/6) covers the entire surface; series of purple angular elements and irregular zig-zags lines are margined with white bands on the inside, and on the outside two couples formed by a purple band and a white line are under the rim and around the base; a similar fugitive decorative pattern is on the inner surface. *Date:* MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65; *Pl.:* 19, 39.

Semi-coarse Dark Coated ware

419. (677 11; Unit 6). Spouted basin. One piece preserving $\frac{1}{2}$ of the profile. H: 4.5; dim. max.: 9.3x12; th. : 1.1 (wall), 1.6 (base). Spouted basin: the base is flat, the walls are slightly concave, the rim is straight and flat on the surface, and it curves slightly towards the preserved edge. Semi-coarse gritty pinkish fabric (7.5 YR 8/3). The surface is smoothed inside and outside, more roughly on the outer base with visible traces. *Decoration:* very dark grey paint covers the inner surface with traces also on the outer walls (7.5 YR 3/1). The surface is corroded; the decoration has partly faded away.

Date: MM IA. *Comparanda:* FLOUDA 2011, 115, 118, fig. XXXVIIIc; KOPAKA, PLATON 1993, 64-65; *Pl.:* 19.

SIDE-SPOUTED JARS

Semi-fine Plain ware

420. (HTR 3022, DP 331; Unit 6). Side-spouted jar. Seven joining pieces preserving the entire vessel; breaks on the rim and the spout; chippings. H.: 11.2; diam. base: 6.1; diam. rim: 6.6; diam. max.: 12.5. th.: 0.7. Side-spouted jar with globular body: the flat base is circular, the walls are tapering, the raised rim is flat at top and slightly projecting inward, the tubular spout is set obliquely on the shoulder and has flared elongated rim, a vertical loop handle is set opposite to the spout between the shoulder and the maximum diameter. Semi-fine yellowish fabric (10 YR 8/6). The surface is smoothed on the outside and the inner rim, and it is covered with yellowish slip (2.5 Y 8/3); downward slanting finger pinched impressions are around the outer surface. A dark stain is on the handle. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 20, 39.

421. (HTR 2993, DP 335; Unit 6). Side-spouted jar. Almost intact; the handle is missing; chippings. H.: 7.5; diam. base: 5.1; diam. rim: 4.8; diam. max.: 8.6; th.: 0.5. Small side-spouted jar with globular body: the flat base is raised, the round rim is slightly raised, a short tubular spout is set obliquely on the shoulder with flared elongated rim, a vertical loop handle was set opposite to the spout between the shoulder and the maximum diameter. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed on the outside and the inner rim, and it is covered with very pale brown slip. *Date:* EM III late. *Comparanda:* BONACASA 1969; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 20, 39.

Semi-fine Dark Coated ware

422. (HTR 2957, DP 333; Unit 6). Side-spouted jar. Three joining pieces preserving the entire vessel; chippings. H.: 7.7; diam. base: 7.5; diam. rim: 7; diam. max.: 12; th.: 0.5. Side-spouted jar with squat globular body: the flat base is wide, the short distinct vertical rim is flat on the top and slightly inverted, the tubular spout is set obliquely on the shoulder with flared and elongated rim, a vertical loop handle is set opposite to the spout between the shoulder and the maximum diameter. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed on the outside and the inner rim. *Decoration:* very dusky gray paint (5 YR 3/3) covers the outer surface with reddish spots. The

decoration has faded away. *Date:* EM III late. *Comparanda:* BONACASA 1969; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 20, 39.

423. (HTR 2971, DP 334; Unit 6). Side-spouted jar. Two joining pieces preserving the entire vessel; a break on the rim; chippings. H.: 8.1; diam. base: 8.5; diam. rim: 6.7; diam. max.: 11.7; th.: 0.7. Side-spouted jar with squat globular body: the flat base is wide, the distinct vertical rim is flat at the top, the tubular spout is set obliquely on the shoulder with flared and elongated rim, a vertical loop is set between the shoulder and the maximum diameter. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6); the rim and spout are finer. The surface is smoothed on the outside and the inner rim. *Decoration:* dark brown paint (7.5 YR 3/2) covers the outer surface, except for the base. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 20, 39.

424. (HTR 3002, DP 327; Unit 6). Side-spouted jar. Eighteen joining pieces preserving the base, the spout and ca. 1/2 of the body. H.: 9.1; diam. base: 5.2; diam. max.: 13; th.: 0.5. Globular side-spouted jar with biconical profile: the base is circular, the raised rim is distinct and flat at top, the tubular spout is obliquely set on the shoulder at maximum diameter. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed on the outside and the inner rim. *Decoration:* dark reddish-brown paint (5 YR 3/4) covers the outer surface and the inner rim and has mostly faded into yellowish red (5 YR 5/8). *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 20, 39.

425. (HTR 3078, DP 328; Unit 6). Side-spouted jar. Twenty joining pieces preserving the vessel; the spout is missing; breaks on the walls. H.: 5.8; diam. base: 7.9; diam. rim: 4.9; diam. max.: 10.7; th.: 0.5. Small-sized squat globular side-spouted jar: the base is slightly concave, the distinct vertical rim is flat at top and slightly projecting inward, traces of the spout attachment are on the shoulder, two horizontal loop handles are set perpendicular to the spout on the maximum diameter. Semi-fine yellowish fabric (10 YR 8/6); the upper part and the rim are finer. The surface is smoothed on the outside and the inner rim with visible striations. *Decoration:* reddish brown paint (5 YR 5/4) covers the entire outer surface. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 20, 39.

426. (678 8; Unit 6). Side-spouted jar. Three joining pieces preserving 1/8 of rim and 1/3 of wall. Dim. max.: 11.5x8; th.: 0.7. Small-sized squat globular side-spouted jar: the distinct small vertical rim is flat at top and slightly projecting outward. Semi-fine pinkish fabric (5 YR 7/4); the rim is finer. The surface is smoothed outside and the inner rim. *Decoration:* dark red paint (10 R 3/6) covers the

entire outer surface. The surface is encrusted; the decoration has partly faded away. *Date*: MM IA. *Comparanda*: BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17.

427. (680 2, DP 433; Unit 6). Side-spouted jar. One piece preserving ca. 1/8 of the rim with the spout. Diam. filter: 2x2.2; th.: 0.5. Side-spouted jar with strainer spout: the simple rim is straight and round, the opening to which the spout is attached is closed by a filter formed by small sized holes. Semi-fine brownish yellow fabric (10 YR 6/6). *Decoration*: brownish yellow paint covers the outer surface and the inner rim (10 YR 6/6). *Date*: MM IA. *Comparanda*: LEVI 1976, pl. 16i; LEVI, CARINCI 1988, 98 fig. 25; *Pl.*: 20.

Semi-fine Light-on-Dark ware

428. (HTR 2995, DP 332; Unit 6). Side-spouted jar. Several joining pieces preserving almost the entire vessel; the handle is missing; breaks and chippings on rim, walls, and spout. H.: 10.4 ; diam. base: 8.3; diam. rim: 7.3; diam. max.: 11.3; th.: 0.4. Side-spouted jar with globular body: the flat base is wide, the distinct vertical rim is inverted, the tubular spout is obliquely set on the shoulder with flared and elongated rim, a vertical loop handle is set opposite to the spout and between the shoulder and the maximum diameter. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner rim. *Decoration*: dark reddish-brown paint (5 YR 3/3) covers the outer surface, until the limits of the base; fugitive overpainted polychrome decoration. The decoration has faded away. *Date*: EM III late. *Comparanda*: BONACASA 1969; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 20, 39.

429. (HTR 2994, DP 329; Unit 6). Side-spouted jar. Seventeen joining pieces preserving the vessel and ca. 1/2 of the rim; chippings on rim and walls, breaks on the spout. H.: 9; diam. base: 9; diam. rim: 7; diam. max.: 14.5; th.: 0.5. Big-sized side-spouted jar with squat globular body: the flat base is wide, the vertical rim is flat at the top and slightly projecting outward, the tubular spout is set obliquely on the shoulder and has flared elongated rim, a horizontal loop handle is obliquely set on the maximum diameter with an angle of ca. 90 degrees. Semi-fine yellowish fabric (10 YR 8/6). The surface is smoothed on the outside and the inner rim. *Decoration*: reddish brown paint (5 YR 3/3, 10 R 4/8) covers the outer surface, except for the base; fugitive overpainted white decoration on the outer surface consists of one band around the base of the spout, stripes on the wall and oblique traits on the shoulder. The decoration has mostly faded away. *Date*: MM IA. *Comparanda*: BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 20, 39.

430. (HTR 678 2, DB 291; Unit 6). Side-spouted jar. One piece preserving the base. H: 3.1; diam. base: 4.5; th.: 0.4. Side-spouted jar: the base is irregular and distinct on the inside, the walls are flaring. Semi-fine very pale brown fabric (10 YR 8/2). The surface is smoothed on the outside. *Decoration:* dark/dusky red paint (2.5 YR 3/6-3/2) covers the outer surface, except for the base; fugitive overpainted white decoration. The decoration has mostly faded away; the surface is encrusted. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17.

431. (HTR 678 7, DB 290; Unit 6). Side-spouted jar. Five joining pieces preserving 1/2 of the upper half of the vessel and the spout; chippings. Diam. rim: 7; dim. max.: 10x8.5; dim. spout: 1.3; th.: 0.6. Side-spouted jar with globular body: the molded vertical rim is slightly flat at the top and projecting outward, the tubular spout is set obliquely on the shoulder and has flared elongated rim. Semi-fine pinkish fabric (7.5 YR 8/3). The surface is smoothed on the outside and the inner rim. *Decoration:* yellowish red paint (5 YR 4/6) covers the outer surface; fugitive overpainted white decoration: horizontal parallel bands on the outer surface. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 20, 39.

432. (HTR 678 8, DB 297; Unit 6). Side-spouted jar. Three joining pieces preserving 1/3 of the wall and less than 1/8 of the rim. Diam. rim: 5; dim. max.: 11x7; th.: 0.5. Side-spouted jar with globular body: the molded vertical rim is flat at the top and slightly rising. Semi-fine pinkish fabric (5 YR 8/3). The surface is smoothed on the outside and the inner rim. *Decoration:* dark red paint (10 R 3/6) covers the outer surface; fugitive overpainted white decoration on the outer rim and wall. The decoration has mostly faded away; the surface is encrusted. *Date:* EM III late. *Comparanda:* BONACASA 1969; TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Polychrome ware

433. (HTR 3024, DP 330; Unit 6). Side-spouted jar. Three joining pieces preserving the vessel; the spout and the lower half of the handle are missing; chippings. H.: 7.5; diam. base: 11; diam. rim: 7.9; diam. max.: 13.7; th.: 0.7. Side-spouted jar with squat globular body: the flat base is wide, the thick vertical rim is distinct and flat at top, traces of the attachment of a tubular spout are on the shoulder, a vertical loop handle is set opposite to the spout between the shoulder and the maximum diameter. Semi-fine reddish yellow fabric (7.5 YR 7/6); the rim is finer. The surface is smoothed on the outside and the inner rim. *Decoration:* dark brown paint (7.5 YR 3/3) covers the outer surface and the inner

rim; traces of overpainted polychrome decoration consist of red oblique bands margined with white color and running between the base and the rim. The decoration has partly faded away. *Date*: MM IA. *Comparanda*: BONACASA 1969; TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 20, 39.

434. (HTR 2932, DP 346; Unit 6). Side-spouted jar. More than forty joining pieces preserving the upper and lower halves, restored with chalk; the middle portion, most of the handles, large sections of the rim and small parts of the spout are missing. H. (A): 6.8x12.5; h. (B): 4x17.5; diam. base: 5.7; diam. rim: 11; diam. max.: 13.5; th.: 0.2. Ovoid side-spouted jar: the disc-shaped base is flat, the walls are thin, the mouth is slightly narrow, the rim is tapered at edge, the short tubular spout is set obliquely on the shoulder below the rim and has flared walls and oblique rim, a horizontal loop handle is obliquely set on the shoulder and perpendicular to the spout, a possible second one is not preserved. Semi-fine compact reddish yellow fabric (5 YR 6/8). The surface is smoothed on the outside and the inner rim, with visible striations. *Decoration*: dark red paint (10 R 3/6) covers the entire surface; the fugitive overpainted red decoration consists of an irregular asterisk motif on the outer base with three traits crossing each other inside a circular field, curvilinear elements on the shoulder, three parallel horizontal bands on the lower belly, one line around the attachment of the beak and others parallel to it, grouped in pairs in the center and at base of the walls. The decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; MOMIGLIANO 2007, 84, fig. 3.5.5; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 40.

RIM-SPOUTED JARS

Semi-fine Plain ware

435. (HTR 2985, DP 289; Unit 6). Rim-spouted jar. Eleven joining pieces preserving the entire vessel; chippings on the rim and the body. H.: 8.9; diam. base: 5; diam. rim: 7.7; diam. max.: 9.7; th.: 0.7. Small-sized ovoid rim-spouted jar: the flat base is circular, the maximum diameter is at 4/5 of the height, the walls are concave, the rim is round, the mouth is open and obtained by deforming the rim, two horizontal loop handles are set with an angle of ca. 90 degrees on the maximum diameter and perpendicular to the spout, a round lug is on the opposite of the spout. Semi-fine granular reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner rim, and it is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 21, 40.

Semi-fine Red Coated ware

436. (HTR 2988, DP 288; Unit 6). Rim-spouted jar. Eight joining pieces preserving the entire vessel; chippings on the rim. H.: 8.5; diam. base: 4.7; diam. rim: 7.6; diam. max.: 10; th.: 0.7. Small-sized ovoid globular rim-spouted jar: the flat base is circular, the maximum diameter is at about 4/5 of the height, the walls are concave, the rim is round, the spout is open and obtained by deforming the rim, two horizontal loop handles are set with an angle of ca. 90 degrees on the maximum diameter and perpendicular to the spout, a round lug is set opposite to the spout. Semi-fine reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner rim; light downward slanting finger pinched impressions are around the outer base. *Decoration:* reddish paint (10 YR 4/6) covers the outer surface, except for the base. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 40.

437. (HTR 3015, DP 286; Unit 6). Rim-spouted jar. Eleven joining pieces preserving the entire vessel; breaks and chippings on the rim. H.: 8.2; diam. base: 4.5; diam. rim: 7; diam. max.: 9.4; th.: 0.5. Small-sized ovoid globular rim-spouted jar: the flat base is circular, the walls are concave, the rim is round, the open spout is obtained by deforming the rim, two horizontal loop handles are set on the maximum diameter with an angle of ca. 90 degrees perpendicular to the spout, a round lug is set opposite to the spout on the shoulder. Semi-fine yellowish fabric (10 YR 7/6). The surface is smoothed outside and on the inner rim; light downward slanting finger pinched impressions are around the outer base. *Decoration:* reddish paint (7.5 YR 6/8) covers the outer surface, except for the base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 21.

438. (HTR 3003, DP 293; Unit 6). Rim-spouted jar. Twenty-one joining pieces preserving the entire vessel; chippings and break on rim and walls. H.: 12.5; diam. base: 6.5; diam. rim: 10.7; diam. max.: 13.3; th.: 0.6. Ovoid rim-spouted jar: the flat base is circular, the walls are concave, the round rim is thin and slightly raised, the open spout is obtained by deforming the rim, two horizontal loop handles are set with an angle of ca. 90 degrees on the maximum diameter perpendicular to the spout. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner rim; light grooves are on the surface. *Decoration:* reddish paint covers the outer surface (2.5 YR 6/8), except for the base. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 21, 40.

439. (HTR 2982, DP 294; Unit 6). Rim-spouted jar. Several joining pieces preserving the entire vessel; a break on the spout and chippings on rim and walls. H.: 11; diam. base: 6.4; diam. rim: 10.3; diam. max. 12.5; th.: 0.5. Ovoid rim-spouted jar: the flat base is circular, the maximum diameter is at ca. 4/5 of the height, the walls are concave, the rim is round, two horizontal loop handles are set with

at an angle of ca. 90 degrees perpendicular to the spout. Semi-fine granular reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner rim, with horizontal striations on the outer surface. *Decoration*: reddish paint covers the outer surface (2.5 YR 6/8), except for the base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 21, 40.

440. (HTR 2992, DP 290; Unit 6). Rim-spouted jar. Ten joining pieces preserving 1/3 of the base, 2/3 of the profile and one handle. H.: 8.3; diam. base: 6; diam. rim: 8.6; diam. max.: 9.5; th.: 0.7. Small ovoid rim-spouted jar: the flat base is circular, the walls are slightly concave, the spout is open and obtained by deforming the rim, one preserved horizontal loop handle is set with an angle of ca. 90 degrees on the maximum diameter, perpendicular to the spout. Semi-fine yellowish fabric (10 YR 7/6). The surface is roughly smoothed outside and on the inner rim, with visible striations on the outside; downward slanting finger pinched impressions are around the outer base. *Decoration*: brownish paint (7.5 YR 4/3) covers the outer surface, except for the base. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 40.

441. (HTR 2970, DP 291; Unit 6). Rim-spouted jar. Seven joining pieces preserving a small portion of the base and 2/3 of walls and rim; the handles are missing. H.: 8.8; diam. base: 5.5; diam. rim: 8; diam. max.: 9.5; th.: 0.5. Small-sized ovoid globular rim-spouted jar: the flat base is circular, the walls are concave, the rim is round, the open spout is obtained by deforming the rim, two horizontal loop handles are set with at an angle of ca. 90 degrees perpendicular to the spout on the maximum diameter. Semi-fine reddish yellow fabric (5 YR 7/8). The surface is smoothed outside and on the inner rim. *Decoration*: reddish paint (2.5 YR 5/8) covers the outer surface and the inner rim. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 21, 40.

Semi-fine Dark Coated ware

442. (HTR 3060, DP 292; Unit 6). Rim-spouted jar. Several joining pieces preserving the entire vessel; a break on the spout and chippings on rim and walls. H.: 12.5; diam. base: 6.5; diam. rim: 11.5; diam. max.: 13.7; th.: 0.7. Ovoid rim-spouted jar: the flat base is circular, the walls are concave, the rim is round, the spout is open, two horizontal loop handles are set with at an angle of ca. 90 degrees on the maximum diameter perpendicular to the spout. Semi-fine granular and gritty pale-yellow fabric (2.5 YR 8/4). The surface is roughly smoothed outside and on the inner rim, and it is covered with pale yellow slip (2.5 YR 8/4). *Decoration*: dark reddish gray paint covers the outer

surface (5 YR 4/2). The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 21, 40.

443. (HTR 3111, DP 295; Unit 6). Rim-spouted jar. Several joining pieces preserving the entire vessel; the spout, half of one handle and large sections of rim and wall are missing; one piece not restorable. H.: 17.3; diam. base: 9; diam. rim: 13.4; diam. max.: 18; th.: 0.6. Ovoid rim-spouted jar: the flat base is circular, the walls are flaring and concave towards the rim, the rim is round, the open spout is slightly raised, two horizontal loop handles are set with an angle of ca. 90 degrees perpendicular to the spout. Semi-fine gritty pale-yellow fabric (2.5 YR 8/4). The surface is smoothed outside and on the inner rim. *Decoration:* dark reddish-brown paint covers the surface, inside and outside (10 R 3/3). The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 21, 40.

444. (HTR 3147, DP 300; Unit 6). Rim-spouted jar. Several joining pieces preserving ca. ½ of the rim, a section of the spout; two other joining pieces preserving a loop handle; several no-restorable pieces. Dim. piece max.: 15x16; diam. rim: 15; th.: 0.6. Ovoid rim-spouted jar: the flat base is circular, the walls are concave, the rim is round and is distinct on the inside, the open spout is slightly raised, two horizontal loop handles are set with at an angle of ca. 90 degrees perpendicular to the spout. Semi-fine compact gritty pale-yellow fabric (2.5 YR 8/3); the lower half of the vessel is coarser. The surface is smoothed outside and on the inner rim. *Decoration:* fugitive brownish paint covers the outer surface. The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Light-on-Dark ware

445. (HTR 3010, DP 287; Unit 6). Rim-spouted jar. Fourteen joining pieces preserving the entire vessel; chippings on rim and walls. H.: 9.1; diam. base: 4.8; diam. rim: 8.1; diam. max.: 10.5; th.: 0.7. Small-sized ovoid rim-spouted jar: the flat base is circular, the profile is slightly concave below the rim, the rim is round, the spout is open and obtained by deforming the rim, two horizontal loop handles are set with an angle of ca. 90 degrees on the maximum diameter perpendicular to the spout. Semi-fine granular pinkish fabric (7.5 YR 7/4). The surface is smoothed outside and on the inner rim; light downward slanting finger pinched impressions are around the outer base. *Decoration:* brownish paint (7.5 YR 4/3) covers the outer surface, except for the base; fugitive overpainted white decoration consists of two horizontal bands running across the belly at half of the height that are crossed by a

third thinner one and delimitate an area with groups of three oblique lines reaching the rim. *Date*: EM III late. *Comparanda*: TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 21, 40.

446. (HTR 3074, DP 285; Unit 6). Rim-spouted jar. Three joining pieces preserving the entire vessel; breaks and chippings on the rim. H.: 10.1; diam. base: 5.4; diam. rim: 7.5; diam. max.: 10.1; th.: 0.7. Small-sized ovoid rim-spouted jar: the flat base is circular, the walls are concave, the rim is round, the open spout is cylindrical and raises upward, two loop horizontal handles are set with an angle of less than 90 degrees on the maximum diameter perpendicular to spout. Semi-fine compact reddish yellow fabric (5 YR 6/6). The surface is smoothed outside and on the inner rim, and it is covered with yellow slip (10 YR 7/6). *Decoration*: reddish paint (2.5 YR 5/6) covers the outer surface; fugitive overpainted white decoration consists of three oblique bands on the maximum diameter, on each side of spout, and vertical lines around the spout. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 22, 40.

447. (HTR 3075, DP 284; Unit 6). Rim-spouted jar. Two joining pieces preserving almost the entire vessel; the handle is missing; chippings on the rim. H.: 7.9; diam. base: 4.8; diam. rim: 7; diam. max.: 9.7; th.: 0.6. Small-sized ovoid rim-spouted jar: the flat base is circular, the walls are concave, the rim is round, the spout is obtained by deforming the rim, two horizontal loop handles are set with an angle of ca. 90 on the maximum diameter perpendicular to the spout. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner rim. *Decoration*: reddish paint covers the outer surface (10 YR 4/8), except for the base; fugitive overpainted white decoration consists of groups of oblique crossing bands running from the base to the rim. *Date*: MM IA. *Comparanda*: TODARO 2019a, 194-198, fig. 4.17; *Pl.*: 22, 40.

448. (HTR 3080, DP 296; Unit 6). Rim-spouted jar. Twenty joining pieces preserving almost the entire vessel; one handle is missing; breaks on spout, rim, and walls. H.: 11; diam. base: 6.4; diam. rim: 9.5; diam. max.: 11.3; th.: 0.7. Ovoid rim-spouted jar: the flat base is circular, the walls are flaring and concave towards the rim, the rim is round, the spout has been obtained by deforming the rim, two horizontal loop handles are set with an angle of ca. 90 degrees perpendicular to the spout. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner rim; downward slanting finger pinched impressions are around the outer base. *Decoration*: dusky red paint (2.5 YR 4/3) covers the upper half of the inner surface and the outer surface, except for the base; fugitive overpainted white decoration consists of three horizontal bands below the spout. The

decoration has partly faded away. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 22, 40.

449. (HTR 2983, DP 297; Unit 6). Rim-spouted jar. Several joining pieces preserving almost the entire vessel; sections of rim and wall restored with chalk; chippings and breaks on rim and walls. H.: 19.4; diam. base: 8.3; diam. rim: 13.1; diam. max.: 17.3; th.: 0.7. Ovoid rim-spouted jar: the flat base is circular, the walls are concave, the rim is round and distinct on the inside, the raised spout is cylindrical, two horizontal loop handles are set with at an angle of ca. 90 degrees perpendicular to the spout, a round lug is set on the shoulder opposite to the spout. Semi-fine granular yellowish fabric (10 YR 8/6); the lower half of the vessel is coarser. The surface is smoothed outside and on the inner rim, with horizontal striations on the outer surface. *Decoration:* red/dusky red paint covers the surface, inside and outside (10 R 4/8, 10 R 3/2); the overpainted white decoration consists of three horizontal bands on the outer shoulder with groups of three oblique parallel lines crossing each other (the so-called St. Andrew's crosses) painted in between them; other white stripes are on the outer spout and handles. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 22, 40.

450. (HTR 678 5, DB 301; Unit 6). Rim-spouted jar. One piece preserving the base and ca. ½ of the walls. H.: 9.2; diam. base: 5.4; th.: 0.5. Ovoid elongated rim-spouted jar: the flat base is circular and distinct on the inside, the walls are flaring almost straight until the maximum diameter, the walls are concave on the shoulder. Semi-fine pinkish fabric (5 YR 8/3). The surface is smoothed outside and inside, and it is covered with pinkish slip on the inner surface; traces of working on the inner base. *Decoration:* dark reddish-brown paint covers the outer surface (5 YR 3/2), except for the base; fugitive overpainted white decoration is on the outer surface. The decoration has faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

451. (HTR 678 9, DB 299; Unit 6). Rim-spouted jar. Three joining pieces preserving the base and the lower half of the vessel. H.: 9; diam. base: 9.3; th.: 0.6. Rim-spouted jar: the base is irregular and distinct on the inside, the walls are flaring almost straight. Semi-fine granular very pale brown fabric (10 YR 8/2). The surface is smoothed on the outside. *Decoration:* very dark gray paint (7.5 YR 3/1) covers the outer surface; two parallel horizontal white bands are around the base on the outer surface. The surface is corroded and encrusted. *Date:* EM III late-MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198, fig. 4.13, 4.17.

Semi-fine Polychrome ware

452. (HTR 3124, DP 299; Unit 6). Rim-spouted jar. Seven joining pieces preserving the base and $\frac{1}{4}$ of the walls; several no-restorable pieces partly graphically restorable. H.: 9.1; diam. base: 5; th.: 0.5. Ovoid rim-spouted jar: the flat base is narrow, the rim is slightly raised, a circular lug is set on the shoulder opposite to the spout. Semi-fine granular and gritty light red fabric (2.5 YR 7/8); the upper half of the vessel is finer. The surface is smoothed outside and on the inner rim, and it is covered with reddish yellow slip (7.5 YR 7/6). *Decoration:* reddish paint covers the surface (10 R 4/6); the overpainted polychrome decoration on the outer surface consists of vertical elongated elliptical elements (petal shaped) departing from the base, margined with purple and possibly white color; similar elements have possibly been in the area around the handles and the spout; a fugitive purple band could have been painted also on the outer rim. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

453. (HTR 2939, DP 298; Unit 6). Rim-spouted jar. Five joining pieces preserving $\frac{1}{2}$ of the rim with the spout and a small portion of the wall; the vessel can be graphically reconstructed. H.: 12.7; diam. rim: 10; th.: 0.9. Ovoid rim-spouted jar: the shoulder is narrow, the rim is thin and raised, a small horizontal loop handle is set with at an angle of ca. 90 degrees perpendicular to the spout, the wide-open spout is short and slightly raised. Semi-fine sandy reddish yellow fabric (5 YR 7/6). The surface is smoothed outside and on the inner rim. *Decoration:* dark reddish grey paint covers the surface (2.5 YR 4/1); the overpainted polychrome decoration on the outer surface consists of a horizontal red band between two thinner white ones on the shoulder, groups of three oblique lines linked to the rim, a red stripe around the attachment of the beak and a white one in the middle of the outer spout. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 22.

JUGS

Semi-fine Plain ware

454. (680 3; Unit 6). Jug. One piece preserving the base and the lower half of the vessel. Diam. base: 8; diam. max.: 12.5; th.: 0.8. Jug: the base is irregular and distinct on the inside, the walls are flaring almost straight. Semi-fine pinkish fabric (7.5 YR 7/4); the base is coarser. The surface is burnished, and it is covered with pinkish slip (7.5 YR 8/3); downward slanting finger pinched impressions are around the base. Possible Dark-on-Light decoration has faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Red Coated ware

455. (679 15; Unit 6). Jug. One piece preserving the beak, the upper attachment of the handle and the upper part of the upper frontal body H.: 4.8; dim. max.: 4.8x7.2; th.: 0.4. Small-sized globular jug: the neck is narrow, the rim is round and thin, a vertical loop handle is set on the rim opposite to the spout, the spout is rising. Semi-fine pinkish fabric (5 YR 7/4). The surface is smoothed outside and on the inner neck, and it is covered with pinkish slip (7.5 YR 8/2). *Decoration:* yellowish red paint (5 YR 4/6) covers the outer surface and the inner rim. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* ALEXIOU, WARREN 2010, 168 nos.108-109; *Pl.:* 22.

Semi-fine Dark-on-Light ware

456. (HTR 3029, DP 189; Unit 6). Jug. Seven joining pieces preserving the entire vessel; chippings on the beak. H.: 19.2; diam. base: 6.1; diam. max.: 14.1; th.: 0.5. Ovoid globular jug: the flat base is circular, the neck is narrow, the spout narrows towards the end, the rim is round and tapering, a vertical loop handle is set between the rim and the shoulder. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/4) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a twig formed by a pointing vertical line with thin dashes of irregular length on each side. The decoration has faded away *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 22, 41.

457. (HTR 3076, DP 176; Unit 6). Jug. Two joining pieces preserving the entire vessel; chippings and breaks on rim and beak. H.: 16.4; diam. base: 6.2; diam. max.: 12.1; th.: 0.7. Medium-sized ovoid-globular jug: the flat base is circular, the neck is slightly malformed, the raised spout narrows towards the edge, the rim is simple, a loop vertical and slightly deformed handle is set between the rim and the shoulder opposite to the spout. Semi-fine reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4); light downward slanting finger pinched impressions are around the outer base. *Decoration:* a Dark-on-Light decoration reproduces with very dark reddish-brown paint (5 YR 3/3) the *pelte* decorative pattern on the outer surface: a motif consisting of four hanging arches, one on each side of the ellipse, and a schematic branch with a vertical line and two asymmetrical oblique dashes in the center of the ellipse; four parallel oblique dashes are represented below each oblique line connecting the ellipses. The surface is partly corroded. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 23, 41.

458. (HTR 3120, DP 178; Unit 6). Jug. Thirty-three ca. joining pieces preserving the entire vessel; breaks on the beak, the neck, the handle, and upper part of the body. H.: 17.6; diam. base: 6.4; diam. max.: 14; th.: 0.6. Globular jug: the flat base is circular, the neck is narrow, the raised spout narrows towards the end, the rim is round, a vertical loop handle is set opposite to the spout between the rim and the shoulder. Semi-fine gritty reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* a Dark-on-Light decoration reproduces with dusky red paint (2.5 YR 3/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a zig-zag motif formed by curvilinear traits. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 41.

459. (HTR 2984; Unit 6). Jug. Thirty ca. joining pieces preserving almost the entire vessel; breaks on spout, neck, and walls. H.: 14.8; diam. base: 5.5; diam. max.: 13.2; th.: 0.5. Globular jug with flat shoulder: the neck is narrow, the raised spout narrows at the edge and cut off obliquely, the rim is round, a vertical loop handle is set between the rim and the shoulder. Semi-fine pale-yellow fabric (5 Y 8/2). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* a Dark-on-Light decoration reproduces with blackish paint the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a cloverleaf representation with small petals, each one crossed by a trait. The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 23, 41.

460. (HTR 3013, DP 183; Unit 6). Jug. Thirty ca. joining pieces preserving the entire vessel; breaks on the neck, the beak, and the wall; chippings. H.: 17; diam. base: 7.8; diam. max: 13.5; th.: 0.6. Globular ovoid jug: the flat base is circular, the neck is medium-sized wide, the rim is round, a vertical loop handle is set between the rim and the shoulder. Semi-fine gritty yellowish fabric (10 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (2.5 Y 8/4). *Decoration:* a Dark-on-Light decoration reproduces with very dark gray paint (10 YR 3/1) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a diamond shaped motif with curvilinear sides formed by pairs of opposing small arches. The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 23, 41.

461. (HTR 3089, DP 177; Unit 6). Jug. Almost intact; the beak is missing. H.: 15.6; diam. base: 5.9; diam. max.: 12.5; th.: 0.7. Globular jug: the flat base is circular, the neck is narrow, the rim is round, a vertical loop handle is set opposite to the spout between the rim and the shoulder. Semi-fine yellowish fabric (5 Y 8/2). The surface is smoothed outside and on the inner neck, and it is covered

with yellow slip (5 Y 8/2); light downward slanting finger pinched impressions are around the outer base. *Decoration*: a Dark-on-Light decoration reproduces with very dark gray paint (2.5 Y 4/1) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains an irregular cloverleaf representation with small petals crossed by a hyphen. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 23, 41.

462. (HTR 3095, DB 113; Unit 6, Deposit 54). Jug. Four joining pieces preserving almost the entire vessel; $\frac{3}{4}$ of the rim and the edge of the spout are missing; two pieces are not restorable. H: 17.8; diam. base: 7.2; max. diam.: 14.5th.: 0.7. Globular jug: the base is distinct and circular, a loop vertical handle is set opposite to the spout between the rim and the shoulder and raises above the rim, the rim is simple and round. Semi-fine very pale brown fabric (10 YR 7/4); the base is coarse. The surface is smoothed and has a pale-yellow slip (2.5 Y 8/3); light downward slanting finger pinched impressions are around the outer base; a bulge is at the attachment of the neck and possibly of the handle. *Decoration*: a Dark-on-Light decoration with brown paint (7.5 YR 4/3) reproduces the *pelte* decorative pattern on the outer surface: the frontal ellipse is empty, the lines connecting the two ellipses are decorated with dashes resembling stylized branches. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 23, 41.

463. (HTR 3038, DP 168; Unit 6). Jug. Thirty joining pieces preserving the entire vessel; the beak and part of the rim are missing; chippings on the walls. H.: 17.2; diam. base: 6.6; diam. max.: 14.2; th.: 0.6. Globular jug: the flat base is circular, the neck is narrow, the spout is raised, the rim is simple and round, a vertical loop handle is set opposite to the spout between the rim and the shoulder. Semi-fine gritty pale-yellow fabric (5 Y 8/2). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4). *Decoration*: a Dark-on-Light decoration reproduces with very dark gray/brown paint (2.5 Y 5/1) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a diamond figure with curvilinear sides formed by pairs of opposing arches. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 24.

464. (HTR 2973, DP 181; Unit 6). Jug. Two joining pieces preserving the entire vessel; breaks on the beak and the neck. H.: 12.6; diam. base: 6.4; diam. max: 12.3; th.: 0.6. Globular jug: the flat base is circular, the neck is narrow neck, the rim is round, a vertical loop handle is set between the rim and the shoulder. Semi-fine reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 8/4) the *pelte* decorative pattern on the outer

surface: the frontal ellipse contains a branch motif formed by a vertical line in the middle and four traits on each side. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 24, 42.

465. (HTR 3026, DP 186; Unit 6). Jug. Fourteen joining pieces preserving the entire vessel; the spout and the handle are missing; breaks on the body and rim. H.: 17.5; diam. base: 7; diam. max.: 14.8; th.: 0.6. Ovoid globular jug: the flat base is circular, the neck is narrow neck, the round rim is tapering and slightly inverted, the attachments of a vertical loop handle are on the rim and the shoulder. Semi-fine compact reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/4) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a zig-zag line, formed by curvilinear lines. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 24, 42.

466. (DP 188; Unit 6). Jug. Fourteen joining pieces preserving almost the entire vessel; spout and handle are missing; chippings. H.: 17; diam. base: 7; diam. max.: 14.5; th.: 0.6. Ovoid-globular jug: the flat base is circular, the neck is narrow, the rim is tapering and slightly inverted, traces of the attachments of a vertical loop handle are below the rim and on the shoulder. Semi-fine compact reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/4) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a zig-zag line formed by curvilinear lines. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

467. (HTR 2981, DP 187; Unit 6). Jug. Thirty ca. joining pieces preserving the entire vessel; neck and beak are missing; chippings on the rim and the handle. H.: 14.7; diam. base: 6.2; diam. max.: 13.5; th.: 0.7. Squat globular jug: the flat base is circular, the neck is narrow, a vertical loop handle is set between the rim and the shoulder. Semi-fine gritty pale-yellow fabric (5 Y 8/2). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (5 Y 8/2). *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a thin twig, formed by a vertical line crossing vertically the entire *pelta* with symmetrical pairs of oblique dashes at the top, the center, and the bottom of it. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 23, 42.

468. (HTR 3037, DP 191; Unit 6). Jug. Twenty ca. joining pieces preserving the entire vessel; portions of neck and shoulder, the beak and most of the handle are missing. H.: 8.6; diam. base: 4.6; diam. rim: 5.6; diam. max.: 8.4; th.: 0.5. Small-sized globular jug: the flat base is circular, the neck is wide, the rim is round, traces of vertical loop handle are set between the neck and the maximum diameter. Semi-fine gritty reddish yellow fabric (5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with yellow slip (10 YR 8/6). *Decoration:* a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/4) the *pelte* decorative pattern on the outer surface. The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 24, 42.

469. (HTR 3113, DP 180; Unit 6). Jug. Thirty ca. joining pieces preserving the entire vessel; the beak and part of the neck are missing; large breaks on the belly. H.: 18.3; diam. base: 6.5; diam. max: 14.4; th.: 0.7. Globular-ovoid jug: the flat base is circular, the neck is narrow, the rim is round, a vertical loop handle is set between the rim and the shoulder. Semi-fine reddish yellow fabric (5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* a Dark-on-Light decoration reproduces with dark brown paint (7.5 YR 3/2) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a curvilinear zig-zag line. The decoration has partly faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 24, 42.

470. (HTR 2963, DP 182; Unit 6). Jug. Several joining pieces preserving almost the entire vessel; the beak is missing; breaks and chippings on the body and the beak. H.: 14.3; diam. base: 5.6; diam. max: 12.5; th.: 0.7. Globular jug: the flat base is circular, the neck is narrow, the rim is round and tapered, a vertical loop handle is set between the rim and the shoulder. Semi-fine pale-yellow fabric (2.5 Y 8/3). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (2.5 YR 8/3). *Decoration:* a Dark-on-Light decoration reproduces with reddish paint the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a vertical line in the middle of it. The decoration has mostly faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 24, 42.

471. (HTR 2999, DP 173; Unit 6). Jug. Twenty joining pieces ca. preserving the entire vessel, partly integrated with chalk; chippings and breaks. H.: 20; diam. base: 16.9; diam. max: 15.5; th.: 0.6. Globular jug: the flat base is circular, the neck is narrow, the raised spout narrows at the end and is cut off obliquely, the rim is simple round, a vertical loop handle is set between the rim and the

shoulder. Semi-fine pale-yellow fabric (2.5 Y 8/3). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (2.5 Y 8/3); downward slanting finger pinched impressions are around the outer base. *Decoration*: a Dark-on-Light decoration reproduces with very dark gray paint (2.5 Y 3/1), the *pelte* decorative pattern on the outer surface. The frontal ellipse is only partly preserved and contains a horizontal trait which divides the field into two parts: in the lower one, a lanceolate leaf filled with horizontal traits is placed to the right and possibly a similar one was in a specular position in the left upper part. The decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 25, 42.

472. (HTR 3180, DP 170; Unit 6). Jug. Twenty joining pieces preserving the entire vessel; the handle and the spout missing; breaks in the walls integrated with chalk. H.: 18.5; diam. base: 6.2; diam. rim: 4.5; diam. max.: 14.8; th.: 0.5. Globular jug: the flat base is circular, the neck is wide and truncated, the mouth is slightly deformed with elliptical perimeter, the spout is largely missing, the rim is thin and round, the upper attachment of a loop vertical handle is preserved. Semi-fine granular and gritty dark gray fabric (10 YR 4/1). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4); downward slanting finger pinched impressions are around the outer base. *Decoration*: a Dark-on-Light decoration reproduces with brown paint the *pelte* decorative pattern on the outer surface: the frontal ellipse is partly preserved and possibly contained two or three oblique traits; two stylized branches are on the lines joining the ellipses, one on each side of the ellipse. Traces of misfiring are on the surface. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 42.

473. (HTR 3126, DP 164; Unit 6). Jug. Sixteen joining pieces preserving the base and half of the walls; the neck and spout are missing. H.: 11; diam. base: 5.5; diam. max: 11.8; th.: 0.5. Globular jug: the flat base is circular, the walls are flaring. Semi-fine pale yellow gritty fabric (5 Y 8/2). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (5 YR 8/2). *Decoration*: a Dark-on-Light decoration reproduces with dark gray paint (2.5 Y 4/1) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains an irregular schematic cloverleaf representation with small-sized ellipsoidal petals. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 24, 43.

474. (HTR 3011, DP 185; Unit 6). Jug. Twenty pieces, partly joining, preserving the base and the body; a large hole is in the belly; chippings. H.: 17.2; diam. base: 7; diam. max: 13.4; th.: 0.7. Globular ovoid jug: the flat base is circular, the neck is narrow, the rim is round and slightly flared, a vertical

loop handle is set between the rim and the shoulder. Semi-fine very pale brown fabric (10 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with weak red paint (2.5 R 5/4) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a vertical line, dividing the ellipse into two sections. The decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 25, 43.

475. (HTR 2930, DP 165; Unit 6). Jug. Several joining pieces preserving two not restorable portions of the vessel: the upper one, with neck and attachment of the spout, and the base. H.: 14.2; diam. base: 6.2; diam. max: 15; th.: 0.5. Ovoid jug: the flat base is circular, the walls are flaring, the neck is wide, the beak is raised with simple round rim, a vertical loop handle is set opposite to the beak between the rim and the shoulder. Semi-fine yellowish fabric (10 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4). *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a diamond shaped representation with curvilinear sides. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 25, 43.

476. (HTR 3257, DP 162; Unit 6). Jug. Seven joining pieces preserving ½ of wall and neck; the handle is missing. H.: 11.6; diam. max.: 14; th.: 0.7. Ovoid-globular jug: the base is circular, the walls are flaring. Semi-fine granular and gritty yellowish fabric (10 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3); light downward slanting finger pinched impressions are around the outer base. *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5YR 5/4) the *pelte* decorative pattern on the outer surface: the frontal ellipse is empty; a group of two oblique parallel traits is on each side of the frontal ellipse. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 43.

477. (HTR 3107, DP 167; Unit 6). Jug. Thirty pieces, partly joining, preserving the base, the neck and ca. 1/3 of the walls. H.: 17; diam. base: 6.9; diam. max.:14.1; th.: 0.6. Globular jug: the flat base is circular, the neck is narrow, the beak is raised, the rim is round, on the wall are traces of the lower attachment of a vertical loop handle set opposite to the spout between the neck and shoulder. Semi-fine gritty yellowish fabric (10 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4). *Decoration*: a Dark-on-Light decoration reproduces with dark red paint (2.5 YR 4/8) the *pelte* decorative pattern on the outer surface. The

decoration has mostly faded away. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 25.

478. (HTR 3220, DP 169; Unit 6). Jug. Fourteen joining pieces preserving the lower portion of the vessel. H.: 6.8; diam. base: 5.4; diam. max: 10.6; th.: 0.7. Globular jug: the flat base is circular, the walls are flaring, the lower attachment of a vertical loop handle is preserved on the maximum diameter. Semi-fine gritty pinkish fabric (7.5 YR 7/4). The surface is smoothed outside and on the inner neck, and it is covered with pinkish slip (7.5 YR 8/4). *Decoration:* a Dark-on-Light decoration reproduces with brown paint the *pelte* decorative pattern on the outer surface: the frontal ellipse contains series of small-sized diamonds representations enclosed into two parallel vertical lines; two stylized branches are on the lines joining the ellipses, one on each side of the ellipse. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

479. (HTR 2926, DP 174; Unit 6). Jug. Eleven joining pieces preserving 2/3 of the lower portion of the jug. H.: 7; diam. base: 5.2; diam. max: 11; th.: 0.5. Small-sized globular-ovoid jug: the flat base is circular, traces of the lower attachment of a vertical loop handle. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4); light downward slanting finger pinched impressions are around the outer base. *Decoration:* a Dark-on-Light decoration reproduces with yellowish red paint (5 YR 5/6) the *pelte* decorative pattern on the outer surface. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 43.

480. (HTR 679 1, DB 288; Unit 6). Jug. Twelve joining pieces preserving two portions of the vessel: the lower half until the shoulder (9 pieces), a portion of wall with the lower attachment of the handle. H.: 6.8; diam. base: 4; diam. max: 9; th.: 0.4. Small-sized ovoid jug: the flat base is circular, the walls are flaring until the maximum diameter (at 1/2 of the vessel), a loop vertical handle is set between the shoulder and the rim. Semi-fine pinkish fabric (7.5 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/4); light downward slanting finger pinched impressions are around the outer base. *Decoration:* a Dark-on-Light decoration reproduces with reddish yellow paint (5 YR 6/6) the *pelte* decorative pattern on the outer surface. *Date:* EM III late. *Comparanda:* CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 25, 43.

481. (HTR 2980, DP 184; Unit 6). Jug. Thirty ca. joining pieces preserving most of the base, the walls, half of the neck and the handle; a break on the neck. H.: 16.4; diam. base: 5.5; diam. max: 12.5;

th.: 0.5. Globular jug: the flat base is circular, the neck is narrow, the raised spout narrows at the edge and is cut off obliquely, the rim is round, a vertical loop handle is set between the rim and the shoulder. Semi-fine granular gritty reddish yellow fabric (7.5 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (2.5 Y 8/4). *Decoration*: a Dark-on-Light decoration reproduces with red paint (10 YR 4/6) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a star shaped trait with eleven irregular rays departing from the central point. The decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 25, 43.

482. (HTR 679 7, DB 303; Unit 6). Jug. Eleven pieces joining into three not restorable portions: the base and ½ of the walls (8 pieces), the wall with lower attachment of the handle (2 pieces), one piece of the spout; breaks and chippings. H.: 9.4; diam. base: 5.5; diam. max: 11.3; diam. handle: 2.1; th.: 0.5. Globular-ovoid jug: the flat base is almost regular circular, the walls are flaring until the maximum diameter (at ½ of the vessel), a vertical loop handle is set on the shoulder. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed outside, and it is covered with pinkish slip (7.5 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with reddish yellow paint (5 YR 6/6) the *pelte* decorative pattern on the outer surface: a branch is drawn inside the frontal ellipse. The decoration has partly faded away; the surface is encrusted. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 25, 43.

483. (HTR 679 6, DB 305; Unit 6). Jug. Nineteen pieces, partly joining, preserving five portions of the vessel: the base and the lower walls (8 pieces), 1/3 of the neck with the upper attachment of the handle (2 pieces), portions of walls (4 pieces; 2 pieces ; 2 pieces; 1 not restorable piece); chippings and breaks. H.: 9.4; diam. base: 5.5; diam. max: 11.3; diam. handle: 2.1; th.: 0.5. Globular jug: the flat base is circular, the walls are flaring, a vertical loop handle is set on the rim. Semi-fine pinkish fabric (7.5 YR 7/4); the base is coarser. The surface is smoothed outside, and it is covered with pinkish slip (7.5 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with yellowish red paint (5 YR 4/6) the *pelte* decorative pattern on the outer surface: a curvilinear zig-zag line is inside the frontal ellipse. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

484. (HTR 3106, DP 166; Unit 6). Jug. Twenty joining pieces preserving ½ of the upper part and the base of the vessel; the edge of the beak is missing. H.: 17.5; diam. base: 7; diam. max.:13.7; th.: 0.6. Globular jug: the flat base is circular, the neck is cylindrical, the spout is narrow, the rim is simple

and round, a vertical loop handle is set between the rim and the shoulder opposite to the spout. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (2.5 Y 8/2). *Decoration*: a Dark-on-Light decoration reproduces with brown paint (7.5 YR 4/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a diamond shape motif formed by opposing simple arches. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 26, 43.

485. (HTR 679 5, DB 289; Unit 6). Jug. Three joining pieces preserving the base and the lower walls; a break in the base. H.: 6.5; diam. base: 5.6; th.: 0.6. Ovoid-globular jug: the flat base is circular, the walls are flaring. Semi-fine pinkish fabric (7.5 YR 7/4). The surface is smoothed outside and on the inner neck, and it is covered with pinkish slip (7.5 YR 8/3). *Decoration*: fugitive traces of Dark-on-Light decoration on the belly. The surface is encrusted; the decoration has faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

486. (679 13; Unit 6). Jug. Four joining pieces and two no restorable ones preserving ca. 1/3 the rim and the wall. H. (pres.): 11; dim. max.: 11.5x11; th.: 0.5. Globular ovoid jug: the neck is short, the rim is round and straight, a loop vertical handle is set between the rim and the maximum diameter. Semi-fine granular very pale brown fabric (7.5 YR 7/4). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with very dark grayish brown paint (10 YR 3/2) the *pelte* decorative pattern on the outer surface; decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

487. (HTR 3253, DP 163; Unit 6). Jug. Fourteen joining pieces preserving ½ of the upper most part of the vessel; a break on the shoulder. H.: 12.8; diam. rim: 6.8; diam. max.: 13.6; th.: 0.8. Globular jug: the neck is truncated, the obliquely cut mouth is wide and raised; a vertical loop handle is set opposite to the spout between the rim and the shoulder. Semi-fine reddish yellow gritty fabric (5 YR 6/8). The surface is smoothed outside and on the inner neck, and it is covered with reddish yellow slip (7.5 YR 7/6). *Decoration*: a Dark-on-Light decoration reproduces with dark brown paint (7.5YR 3/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse is empty. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

488. (HTR 3125, DP 171; Unit 6). Jug. Eleven joining pieces preserving ca. ½ of the upper half of the vessel with the neck and the handle. H.: 14.1; diam. max.: 15.3; th.: 0.5. Squat globular jug: the

flat base is circular, the neck is narrow, the rim is round, a vertical loop handle is set opposite to the raised spout between the rim and the shoulder. Semi-fine gritty very pale fabric (10 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with brown paint (7.5 YR 3/2) the *pelte* decorative pattern on the outer surface: the frontal ellipse contains an irregular cloverleaf representation (similar to a St. Andrew's cross) with the petals drawn as small elliptical elements with a straight vertical line in the middle. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 43.

489. (HTR 679 2, vessel no. 88, DP 286; Unit 6). Jug. Twelve joining pieces preserving $\frac{1}{2}$ of the upper half of the vessel; one piece not restorable. H.: 12; diam. max.: 13.5; diam. neck: 4.6; diam. handle: 1.5; th.: 0.6. Globular jug: the neck is short and wide, the rim is round and thin, a vertical loop handle is set opposite to the raised spout between the rim and the shoulder. Semi-fine pinkish fabric (7.5 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with yellowish red paint (5 YR 4/6) the *pelte* decorative pattern on the outer surface; traces of a branch with three lines are on the side of the frontal ellipse, which is not preserved. The decoration has partly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 26, 44.

490. (HTR 679 14; Unit 6). Jug. Eleven joining pieces and two no-restorable pieces preserving the beak, the handle and half of the upper part of the vessel; chippings. H.: 9.5; diam. max.: 12.5; diam. rim: 4.2; th.: 0.6. Globular jug: the neck is short and wide, the rim is straight and round, a vertical loop handle is set opposite to the raised spout between the rim and the shoulder. Semi-fine gritty very pale brown fabric (7.5 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with pale yellow slip (2.5 YR 8/4). *Decoration*: a Dark-on-Light decoration reproduces with brown paint (10 YR 4/3) the *pelte* decorative pattern on the outer surface. The decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 26.

491. (HTR 3149, DP 172; Unit 6). Jug. Twenty pieces ca., partly joining, preserving two not restorable portions of the vessel: $\frac{1}{2}$ of the upper half with the neck and the spout (A), $\frac{1}{2}$ of the base (B). H. (A): 16.4, (B): 6.5; diam. base (A): 7; diam. max. (A):14, (B): 12; th. (A): 0.5. Globular jug: the flat base is circular, the neck is narrow, the raised beak is narrow and obliquely cut off, the rim is

round, traces of the upper attachment of a vertical loop handle are on the neck. Semi-fine gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with dark brown paint the *pelte* decorative pattern on the outer surface: the frontal ellipse contains a narrow small ellipse crossed by a vertical band in the middle. The decoration has mostly faded away. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 44.

492. (HTR 2931, DP 179; Unit 6). Jug. Twenty-six joining pieces preserving 1/3 of the upper-frontal part of the body; the spout and most of the handle are missing. H.: 17.8; diam. base: 7; diam. max.:13; th.: 0.5. Globular-ovoid jug: the flat base is circular, the neck is narrow, the rim is simple, traces of the attachments of a vertical loop handle are on the neck. Semi-fine granular reddish yellow fabric (5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with reddish brown paint (5 YR 4/3) the *pelte* decorative pattern on the outer surface: the frontal ellipse is divided by a vertical trait and each half contains a double curvilinear zig-zag line. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13; *Pl.*: 44.

493. (679 12; Unit 6). Jug. Three joining pieces preserving ca. 1/3 of the upper rear part. H.: 7; dim. max.: 9.5x12; th.: 0.5. Globular ovoid jug: the neck is short, the rim is round and straight, a loop vertical handle is set between the rim and the shoulder. Semi-fine granular very pale brown fabric (10 YR 8/3). The surface is smoothed outside and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with brown paint (7.5 YR 4/4) the *pelte* decorative pattern on the outer surface; parallel horizontal traits are on the handle. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

494. (679 10; Unit 6). Jug. Nine pieces, partly joining into three portions, and two no restorable pieces, preserving parts of the upper wall. Dim. max.: 9.5x10; 6.3x7.5; th.: 0.5. Globular ovoid body jug. Semi-fine granular pinkish fabric (7.5 YR 8/3). The surface is burnished, and it is covered with pinkish slip (7.5 YR 8/3). *Decoration*: a Dark-on-Light decoration reproduces with red paint (2.5 YR 5/6) the *pelte* decorative pattern on the outer surface: the frontal ellipse is partly visible and has a narrow elliptical motif in the middle; parallel horizontal traits are on the shoulder among the bands connecting the two ellipses. *Date*: EM III late. *Comparanda*: CARINCI 2004; TODARO 2019a, 189-190, fig. 4.13.

Semi-fine Light-on-Dark ware

495. (HTR 3016, DP 226; Unit 6). Jug. Seven joining pieces preserving almost the entire vessel; half of the neck and a portion of the spout are missing; chippings on rim and walls. H.: 11.1; diam. base: 4.9; diam. max: 8.7; th.: 0.6. Small-sized globular jug: the flat base is circular, the neck is wide, the raised spout is obliquely cut, a loop vertical handle is set between the rim and the shoulder. Semi-fine granular pale-yellow fabric (2.5 Y 7/4). The surface is smoothed outside and on the inner neck, and it is covered with clayey slip. *Decoration:* the outer surface, except for the base, is covered with reddish brown paint (2.5 YR 3/1); the overpainted white decoration consists of two horizontal bands on the maximum diameter and two others around the neck, delineating an area on the shoulder where groups of three thin parallel oblique lines join the ones on the belly; a white band is on the rim and a festoon pattern is under the beak. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 26, 44.

496. (HTR 680 1, DB 287; Unit 6). Jug. Four joining pieces preserving the lower half of the vessel. H.: 10; diam. base: 8; diam. max: 16; th.: 0.7. Globular jug: the flat base is circular, the walls are flaring and slightly concave at the maximum diameter. Semi-fine pinkish fabric (7.5 YR 8/4). The surface is burnished. *Decoration:* dark reddish gray paint (5 YR 4/2) covers the outer surface, except for the base; the overpainted white decoration is visible on the outer surface: two parallel horizontal lines on the maximum diameter and two fugitive ones around the base. The decoration has mostly faded away; the surface is corroded and encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 26, 44.

497. (HTR 3019, DP 227; Unit 6). Jug. Several pieces preserving the base and ca. 2/3 of the profile; the handle is missing. H.: 15.1; diam. base: 5.3; diam. max.:12.1; th.: 0.6. Small-sized ovoid-globular jug: the flat base is circular, the neck is wide, the rim is round, traces of the lower attachment of a vertical loop handle which is set between the neck and the shoulder. Semi-fine granular yellowish fabric (10 YR 8/6). The surface is smoothed outside and on the inner neck, and it is covered with clayey slip. *Decoration:* the outer surface, except for the base, is covered with dusky red paint (2.5 YR 4/4); fugitive traces of overpainted white decoration are on the outer surface: parallel horizontal lines on the belly and possible groups of oblique dashes on the shoulder. The decoration has mostly faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 26, 44.

Semi-fine Barbotine ware

498. (HTR 2952, DP 229; Unit 6). Jug. Intact; the beak restored with chalk; chippings on the rim and wall. H.: 17.4; diam. base: 5.7; diam. max.: 11.5; th.: 0.7. Globular-ovoid jug: the flat base is circular, the neck is narrow, the raised spout narrows at the edge and is cut obliquely, the rim is round, a loop vertical handle is set between the rim and the shoulder. Semi-fine granular and gritty pale-yellow fabric (2.5 Y 8/2). The surface is smoothed outside in the areas without relief decoration and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration:* the painted decoration with dark reddish brown (5 YR 3/3) consists of one band inside and outside of the rim, a festoon below the beak, three around the neck delineating an area with barnacle/polygonal ridges decoration on the upper half of the vessel and oblique dashes on the handle, two parallel horizontal bands on the belly below the maximum diameter. The barnacle decorated area is covered with a thick clayey slip and four rows of dark reddish brown overpainted dots; the lower attachment of the handle is plain and is encircled by an elliptical element which touches to the lowest band decorating the neck. *Date:* MM IA. *Comparanda:* TODARO 2019a, 197; *Pl.:* 26, 44.

499. (HTR 3112, DP 231; Unit 6). Jug. Twenty-four joining pieces preserving the entire vessel; breaks on the beak and walls. H.: 15.4; diam. base: 12.3; diam. max.: 12.3; th.: 0.5. Globular jug: the flat base is circular, the rim is round, a vertical loop handle is set between the rim and the shoulder. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside in the areas without relief decoration and on the inner neck, and it is covered with thick very pale brown slip (10 YR 8/4). *Decoration:* the barnacle/polygonal ridges decoration covers the upper half of the jug, except for space between the lower attachment of the handle and the base of the neck and is covered with thick clayey slip and overpainted large reddish-brown dots (5 YR 4/4). The painted decoration consists of two horizontal bands at the bottom of the relief decorated area on the maximum diameter, a band around the attachment of the handle, oblique dashes on the handle, two festoons below the spout and a band on the rim. The decoration has partly faded away. *Date:* MM IA. *Comparanda:* BONACASA 1969; LEVI 1976, 747-756, fig. 1207; TODARO 2019a, 197; *Pl.:* 26, 44.

500. (679 11; Unit 6). Jug. Twelve joining pieces preserving the base, the lower walls, ca. ½ of the walls at the attachment of the neck and the handle. H.: 6.4; diam. base: 5.7; th.: 0.5. Small-sized globular jug: the flat base is circular, the walls are flaring, the loop handle is a vertical. Semi-fine granular very pale brown fabric (10 YR 7/3). The surface is smoothed outside in the areas without relief decoration, and it is covered with thick very pale brown slip (10 YR 8/2). *Decoration:* the barnacle decoration covers the upper half of the jug, except for the attachment of the neck, with a

clayey slip and overpainted large dark yellowish dots; the painted decoration with dark yellowish paint consists of horizontal bands, one at the attachment of the neck and two parallel ones below the relief decorated space, a fugitive festoon pattern on the beak and possibly parallel oblique traits on the handle. The surface is corroded; the decoration has partly faded away. *Date:* MM IA. *Comparanda:* TODARO 2019a, 197; *Pl.:* 26.

501. (HTR 2986, DP 230; Unit 6). Jug. Ten joining pieces preserving ca. the entire lower half of the vessel into two not restorable portions; the neck is missing. H.: (A) 13.2; diam. base: (A)5; diam. max.: (A)12, (B)14x6.5; th.: (A) 0.7. Globular jug: the flat base is circular, the neck is narrow, a vertical loop handle is set between the rim and the shoulder. Semi-fine granular pale yellow (2.5 YR 8/3). The surface is smoothed outside in the areas without relief decoration and on the inner neck, and it is covered with pale yellow slip (2.5 YR 8/3). *Decoration:* the barnacle/polygonal ridges decoration covers the upper half of the jug with overpainted irregular dots, except for the lower attachment of the handle and two ellipsoidal areas on one side of the handle painted with dark color; traces of a painted decoration consist of a horizontal band at the bottom of the relief decorated area, a stripe around the attachment of the handle and oblique dashes on the handle. *Date:* MM IA. *Comparanda:* TODARO 2019a, 197; *Pl.:* 26, 44.

Semi-fine Relief ware

502. (HTR 3272, DP 235; Unit 6). Jug. Several joining pieces preserving the entire vessel; restored with chalk; large portions of shoulder, neck and belly are missing; pieces not restorable. H.: 18.4; diam. base: 7; diam. rim: 9.6; diam. max.: 15.5; th.: 0.7. Ovoid-globular jug: the flat base is circular, the neck is broad and cylindrical, the rim is round, the raised beak is short, a vertical loop handle is set between the rim and the shoulder. Semi-fine granular gritty light yellowish-brown fabric (2.5 YR 6/3). The surface is smoothed outside in the areas without relief decoration and on the inner neck. *Decoration:* series of diagonal ribs depart from the neck and cross obliquely the vessel; a fugitive dull blackish paint covers the outer surface; the fugitive overpainted white decoration consists of three groups of oblique lines located in the spaces between the relief ribs and a white band at the base of the neck. *Date :* MM IA. *Comparanda :* TODARO 2019a, 159, 197, 3.11a; XANTHOUIDES 1924, 59 no. 5075, 77 nos. 4953, 4955, pl. XLI, XXXV ; ZOIS 1969, 65-67 ; *Pl. :* 27, 44.

503. (HTR 3093, DP 234 ; Unit 6). Jug. Thirty joining pieces preserving ca. $\frac{3}{4}$ of the vessel and restored with chalk; portions of neck and beak missing. H.: 16; diam. base: 6.5; diam. max.: 13.8; th.: 0.6. Globular-ovoid jug: the flat base is circular, the neck is wide, the rim is round, a small flat oblong

lug is on each side of the neck, a vertical loop handle is set between the rim and the shoulder. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside in the areas without relief decoration and on the inner neck, and it is covered with very pale brown slip (10 YR 8/3). *Decoration*: diagonal ribs cross the surface departing from the neck until the base of the belly and each one is cut by horizontal incised traits; pairs of brown bands reach the base of the neck. The decoration with dark brown paint (10 YR 3/3) consists of two horizontal parallel bands below the maximum diameter, one line encircling the attachment of the handle, short curvilinear traits between the lower attachment of the handle and the relief decoration, two others around the neck, stripes inside and outside the rim, and oblique dashes on the handle. *Date*: MM IA. *Comparanda*: BANTI 1933, 223 no. 292; BETANCOURT 1999, 145 no. 963 fig. 44 pl. 54; BONACASA 1969, 40, 44-45, fig. 33-34; LEVI 1976, 752-753, fig. 1204, 1206; TODARO 2019a, 159, 196, fig. 1.24d, 3.11d, 4.17; VAN DE MOORTELT 2006, 281 no. A/6, pl. 3.9; *Pl.*: 27, 44.

Semi-fine Incised ware

504. (HTR 3031, vessel no. 90, DP 233; Unit 6). Jug. Four joining pieces preserving the vessel; the neck and part of the shoulder are missing; chippings on the walls. H.: 13.8; diam. base: 5.6; diam. max.: 13; th.: 0.7. Globular jug: the flat base is circular, the neck is narrow, traces of the attachment of a vertical loop handle set between the neck and the shoulder. Semi-fine reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner neck, and it is covered with yellow slip (10 YR 8/6). *Decoration*: the upper half of the vessel is decorated with five engraved curvilinear triangles filled with incised dots; the decoration with dark yellowish-brown paint (10 YR 4/4) consists of double bands along the perimeters of the triangles, reticulate patterns in between the triangles, two horizontal parallel stripes below the maximum diameter and two others around the neck, two double vertical stripes around the lower attachment of the handle and a band around the base. *Date*: EM III (early). *Comparanda*: BONACASA 1969, 44 fig. 33; LEVI 1976, 752-753, fig. 1204-1205; TODARO 2019a, 186; *Pl.*: 27, 45.

JUGLETS

Semi-fine Plain ware

505. (HTR 678 6, DB 300; Unit 6). Juglet. One piece preserving the lower portion of the base; chippings. H.: 4.8; diam. base: 3.7; th.: 0.6. Ovoid juglet: the flat base is circular and slightly concave

on the outside, the walls are flaring. Semi-fine pinkish fabric (7.5 YR 8/3). The surface is smoothed and is covered with pinkish slip (7.5 YR 8/3). The surface is encrusted. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

Semi-fine Red Coated ware

506. (HTR 3001, DP 349; Unit 6). Juglet. Almost intact; a break on the handle and at the edge of the spout; chippings. H.: 5.6; diam. base: 8; diam. max.: 8.5; th.: 0.5. Squat globular juglet: the flat base is circular, the rim is round, the beak is slightly oblique, a vertical loop handle is set opposite to the beak between below the rim and the maximum diameter, two elongated lugs are on each side of the beak. Semi-fine soft pinkish fabric (7.5 YR 8/4). The surface is roughly smoothed outside and on the inner neck. *Decoration:* fugitive reddish paint (10 R 4/8) is on the entire outer surface. The decoration has mostly faded away. *Date:* EM III late-MM IA. *Comparanda:* ALEXIOU, WARREN 2004, 168 no. 110; BANTI 1933, 169 no. 22; LEVI 1976, no. 16K; *Pl.:* 45.

507. (HTR 2928, DP 236; Unit 6). Juglet. Two joining pieces preserving almost the entire vessel; the spout is missing; chippings. H.: 10.2; diam. base: 4.7; diam. max.: 8.3; th.: 0.7. Globular-ovoid juglet: the flat base is circular, the neck is wide, the rim is round and almost tapered at edge, a vertical loop handle is set between the rim and maximum diameter. Semi-fine granular and gritty reddish yellow fabric (7.5 YR 7/6). The surface is smoothed outside and on the inner neck; light downward slanting finger pinched impressions are around the outer base. *Decoration:* reddish paint covers the outer surface (10 R 4/8), with some traces on the base. *Date:* EM III late. *Comparanda:* ALEXIOU, WARREN 2004, 42, 168 nos. 107, 125, pl. 16b; BONACASA 1969, 38 no. 3445; LEVI 1976, pl. 16B; LEVI, CARINCI 1988, 55, fig. 16; TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 27, 45.

Semi-fine Dark Coated ware

508. (HTR 3097, DP 348; Unit 6). Juglet. Several joining pieces preserving part of the vessel, partly restored with chalk (the handle, portions of neck, beak, and wall). H.: 9; diam. base: 9.2; diam. max.: 12.3; th.: 0.6. Squat globular juglet: the flat base is wide, the short neck is wide, the rim is round, the open spout is oblique, a vertical loop handle is set between the neck and the maximum diameter. Semi-fine very pale brown fabric (10 YR 8/4); the upper part is finer. The surface is smoothed outside and on the inner neck, and it is covered with clayey slip. *Decoration:* fugitive traces of dark paint.

The decoration has mostly faded away. *Date:* EM III late-MM IA. *Comparanda:* ALEXIOU, WARREN 2004, 168 no. 110; BANTI 1933, 169 no. 22; LEVI 1976, no. 16K; *Pl.:* 27, 45.

JARS

Semi-coarse Dark-on-Light ware

509. (HTR 677 5, DB 293; Unit 6). Jar. One piece preserving ca. 1/3 of the rim; chippings. Diam. rim: 28; dim. max.: 10x13.5; th.: 1.3 (wall); 2.3 (rim). Jar: the walls are flaring towards the shoulder, the round rim is flat on the outside and it is distinct on the inside. Semi-coarse granular pinkish fabric (7.5 YR 8/3). The surface is smoothed outside and, on the rim, and it is covered with pinkish slip (7.5 YR 8/3). *Decoration:* a wide reddish yellow band (7.5 YR 6/6) is painted on the rim and the outer surface below it. The surface is corroded. *Date:* MM IB. *Comparanda:* CALOI 2013, 239 no. 800; *Pl.:* 27.

510. (HTR 677 13; Unit 6). Jar. Two pieces preserving ca. 1/8 of the rim; chippings. Dim. max.: 8.3x13.5; th.: 1.2. Jar: the rim is straight and round. Semi-coarse granular pinkish fabric (7.5 YR 8/3). The surface is roughly burnished, and it is covered with very pale brown slip (10 YR 8/2). *Decoration:* two wide bands of brown paint (7.5 YR 4/4) are on the rim and below it. The surface is corroded, the decoration has partly faded away. *Date:* EM II. *Comparanda:* TODARO 2019a, 179-183; *Pl.:* 27.

AMPHORAE

Semi-coarse Plain ware

511. (680 6; Unit 6). Amphora. Seven joining pieces preserving 1/2 of the base and the lower part of the walls. H.: 5.9; diam. base: 6.8; th.: 0.9. Ovoid amphora: the flat base is circular and distinct on the inside, the walls are flaring. Semi-coarse granular and gritty pinkish fabric (7.5 YR 7/4). The surface is smoothed on the outside and is covered with pinkish slip (7.5 YR 8/3). *Date:* EM III late-MM IA. *Comparanda:* TODARO 2019a, 189-190, 194-198.

PITHARAKIA

Pithos ware

512. (HTR 3000, DP 394; Unit 6). *Pitharaki*. Several joining pieces and some not restorable ones, preserving the base, 2/3 of wall and 1/2 of rim; partly restored with chalk. H.: 21.7; diam. base: 8.9; diam. rim: 14.2; diam. max.:18; th.: 0.6. Ovoid *pitharaki*: the flat base is circular, the walls are tapered, the rim is thick and slightly inverted, the mouth is oval and has a carination on the outer wall, traces of two round shaped protuberances are below the rim, a marked finger pinched impression is in between the two protuberances above the base. Semi-coarse granular and gritty reddish yellow fabric (5 YR 7/6) with dark core. The surface is smoothed on the outside. *Decoration*: the outer surface is covered with reddish paint (10 R 5/8), except for the base, and below the rim has four small protruding conical lugs and a horizontal band with series of incised acute-angled incisions; fugitive overpainted white motives are between the rim and the incised frieze (possibly festoons and bands). The painted decoration has partly faded away. *Date*: MM IA. *Comparanda*: CHRISTAKIS 2005, 9 no. 21, 28-28 no. 50; TODARO 2019a, fig. 2.20; *Pl.*: 28, 45.

513. (HTR 3110, DP 395; Unit 6). *Pitharaki*. Several pieces preserving two not restorable sections: 1/2 of the base and 1/5 of the rim; chippings. H.: 12.5; diam. base: 8.7; diam. rim: 16; th.: 0.6. Ovoid *pitharaki*: the flat base is circular, the rim is thick and is distinct by a slight groove on the outside, the mouth has an oval section, two corded ribs with oblique incised traits and alternating horizontal chevrons are below the rim, traces of a round protuberance are underneath the rim. Semi-coarse granular pale-yellow fabric (2.5 Y 8/2). The surface is burnished, more carefully on the outside with visible striations. *Decoration*: the outer surface is covered with reddish paint (10 R 4/8) and, on the shoulder, has two corded ribs with chevrons on the upper part and incised traits on the lower one. A wide band of thick creamy white paint is overpainted above the corded ribs and fugitive overpainted white circular elements connected by oblique bands are below the relief bands. *Date*: MM IA. *Comparanda*: BETANCOURT 1990, 72 no. 126; CHRISTAKIS 2005, 9 nos. 19-21, 26 no. 27; MOMIGLIANO 2007, 97, 99 fig. 3.15, 3.17; *Pl.*: 28, 45.

VESSEL WITH HORNS

Semi-coarse Plain ware

514. (HTR 3174, DP 419; Unit 6). Vessel with horns. One piece preserving one horn. H.: 11; dim. max.: 8. Conical horn: on one side are the remains of an opening with curvilinear limits, finished and burnished, and on the inside is part of the wall to which the conical horn was joined. Semi-coarse gritty reddish fabric (2.5 YR 6/4). The outer surface is burnished. *Date* : MM IA. *Comparanda* :

LEVI, CARINCI 1988, 256-257 CARINCI 2004, 31-32 ; XANTHOUDIDES 1924, nos. 5703-5704, pl. XLV ; *Pl.* : 28.

COOKING VESSELS

Semi-coarse Plain ware

515. (HTR 3028, DP 350; Unit 6). Milk jug. Fifteen joining pieces preserving the vessel; the rim, ca. ½ of wall and the handle are missing; breaks on the wall. H.: 11.7; diam. base: 5.4; diam. max.: 11.7; th.: 0.6. Ovoid milk jug: the base is flat, the spout was probably trilobate. Semi-coarse granular reddish fabric (10 R 5/6). The surface is smoothed outside and on the inner rim, with visible horizontal striations. Traces of burning on the surface. *Date:* MM IB. *Comparanda:* CALOI 2013, 124; CARINCI 2004; 124; LEVI, CARINCI 1988, pl. 93 f-i; *Pl.:* 28, 45.

Cooking ware

516. (HTR 2956, DP 371; Unit 6). Cooking jar. Seventeen joining pieces ca., preserving the base and 2/3 of walls and 1/3 of rim. H.: 10.8; diam. base: 5.8; diam. rim: 9; th.: 0.6. Ovoid pot: the flat base is circular, the rim is slightly raised and recessed. Semi-coarse gritty reddish fabric (10 R 5/6). The surface is burnished, more carefully inside. *Date:* MM I. *Comparanda:* CALOI 2013, 125; LEVI 1976, pl. 20f; LEVI, CARINCI 1988, 37-38, pl. 16; *Pl.:* 28, 45.

517. (HTR 3121, DP 373; Unit 6). Cooking jar. Seventeen joining pieces preserving 1/3 of profile, graphically restorable; some not restorable pieces. Diam. base: 9; diam. rim: 22.6; th.: 0.8. Medium-sized ovoid pot: the flat base is circular, the slightly flared rim is flat at top. Semi-coarse granular and gritty dark reddish gray fabric (5 YR 4/2), dark gray on the inside (7.5 YR 4/1). The surface is burnished, more roughly outside and with striations on the rim. *Date:* MM I. *Comparanda:* CALOI 2013, 125; LEVI, CARINCI 1988, 33-34, pl. 16; *Pl.:* 28.

518. (HTR 2938, DP 372; Unit 6). Cooking jar. Twelve not restorable pieces preserving portions of rim and base. (max. piece): H.: 6.2; diam. base: 6; diam. rim: 9; th.: 0.5. Ovoid small-sized pot: the flat base is circular, the rim is recessed and slightly raised. Semi-coarse gritty dusky red fabric (10 YR 3/4). The surface is roughly burnished. *Date:* MM I. *Comparanda:* CALOI 2013, 125; LEVI 1976, pl. 20f; LEVI, CARINCI 1988, 37-38, pl. 16; *Pl.:* 45.

519. (HTR 677 4, DB 284; Unit 6). Cooking Jar. Four joining pieces preserving ca. ¼ of the rim; chippings. Diam. rim: 30; dim. max.: 15x11; th.: 1.1 (wall); 4 (rim). Ovoid jar: the walls are flaring, the rim is round and flat on the outside. Coarse granular yellowish red fabric (5 YR 5/8). The outer surface is smoothed and covered with reddish yellow slip (5 YR 6/6). The surface is badly encrusted and corroded. *Date:* MM IB. *Comparanda:* LEVI, CARINCI 1988, 33-34, pl. 16; *Pl.:* 28.

Baking plates

520. (680 4; Unit 6). Baking plate. One piece preserving a small portion of the profile. H.: 3; dim. max: 9.8x8; th.: 0.8 (wall)/1.2(rim). Shallow bowl baking plate: the base is slightly curved, the sides are flaring, and the rim is thick. Coarse brown fabric (7.5 YR 5/4). A brown slip (7.5 YR 5/4) is on the inner surface, the outside is roughened. The surface is corroded and encrusted, it has traces of burning. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113; *Pl.:* 28.

521. (680 5; Unit 6). Baking plate. Three joining pieces preserving a small portion of the profile. H.: 1.5; dim. max: 6.6x7; th.: 0.8 (wall)/1.3(rim). Baking plate with incurving underside: the base is flat, the rim is thickened and has a projecting ridge. Coarse brown fabric (7.5 YR 5/3). The inner surface is burnished, the outside is roughened. The surface is corroded and encrusted. *Date:* EM IIB-MM IA. *Comparanda:* WARREN 1972a, 111-113; *Pl.:* 28.

CLAY OBJECTS

Semi-fine Dark-on-Light ware

522. (677 10, DP 434; Unit 6). Cylindrical clay object. One piece preserving a portion. Dim. max.: 5.3x 9.6. Cylindrical clay object with lateral cuts; possibly part of a stand of a so-called fruit stand or of a pipe. Semi-fine gritty very pale brown fabric (10 YR 7/4). The surface is smoothed outside and covered with clayey slip; finger pinched impressions are on the lower portion of the inner wall. *Decoration:* two parallel bands are painted with strong brown (7.5 YR 5/6) on the outer surface. *Date:* MM IB. *Comparanda:* CALOI 2013, 258 no. SF 7, pl. XLI; LEVI 1976, pl. 55, 164; LEVI, CARINCI 1988, 14, 17-19, 276, pl. 9; XANTHOUDIDES 1924, pl. XXXV, XXXVII ; *Pl.:* 28.

5.4.2 Pottery of other periods

Despite being a unique and cohesive pottery dump, the Deposit of the *Camerette* has yielded several pottery pieces dating back to the early stages of the Early Minoan period.⁸⁴⁴ These pottery items are predominantly associated with the Dark Grey Pattern Burnished ware (*Pyrgos* ware), the Red on Buff ware (*Ayios Onouphrios* I), and the Fine Painted ware (*Ayios Onouphrios* II). Additionally, pottery pieces dating to the Middle Minoan II period have also been discovered within the deposit.⁸⁴⁵

5.4.3 Other finds

Alongside the ceramic finds, additional discoveries were made during the excavations in the Deposit of the *Camerette*. These include an animal bone and a small number of stone artifacts.⁸⁴⁶ In addition, two noteworthy clay objects were unearthed: a lozenge-shaped appliqué, possibly once a part of a perforated vessel, and a fragmentary plate exhibiting an ellipsoidal edge with incised crossing lines on its surface.⁸⁴⁷

5.5 TRENCH X

The excavation of Trench X took place in 1997,⁸⁴⁸ accompanied by the dig of Trench Y outside the western boundaries of the *Camerette* area, in the hopes of identifying additional structures. Trench Y⁸⁴⁹ did not yield significant results and was subsequently abandoned. Conversely, through the analysis of pottery characteristics and chronologies, the 34 units of Trench X were found to be connected to the stratigraphic sequence of the *Camerette* area, particularly in the western and northwestern portions adjacent to the paved area. Within Trench X, a total of 11 catalogued vessels were defined, along with a small quantity of pottery dating to phases outside the examined period.

⁸⁴⁴ TODARO forthcoming.

⁸⁴⁵ BALDACCI forthcoming.

⁸⁴⁶ LA ROSA 2013, 210-226.

⁸⁴⁷ HTR 2940, HTR 3202; LA ROSA 2013, 210, 223.

⁸⁴⁸ LA ROSA 2013, 209-228.

⁸⁴⁹ In Trench Y, the excavations were halted upon the discovery of four stratigraphic layers that did not exhibit any connections with the previously examined areas in the necropolis. The upper layers predominantly contained mixed pottery, while the lower layers revealed Early Minoan I (EM I) sherds. These findings prompted the decision to cease excavations in that particular trench. LA ROSA 2013, 162-171.

These findings, as well as a brief report on the limited number of non-pottery artifacts, are listed towards the end of the catalogue.

Tot. catalogued vessels/sherds:	11
Weight (gr.):	4510 ⁸⁵⁰
Chronological framework:	EM III late-MM IB/MM II

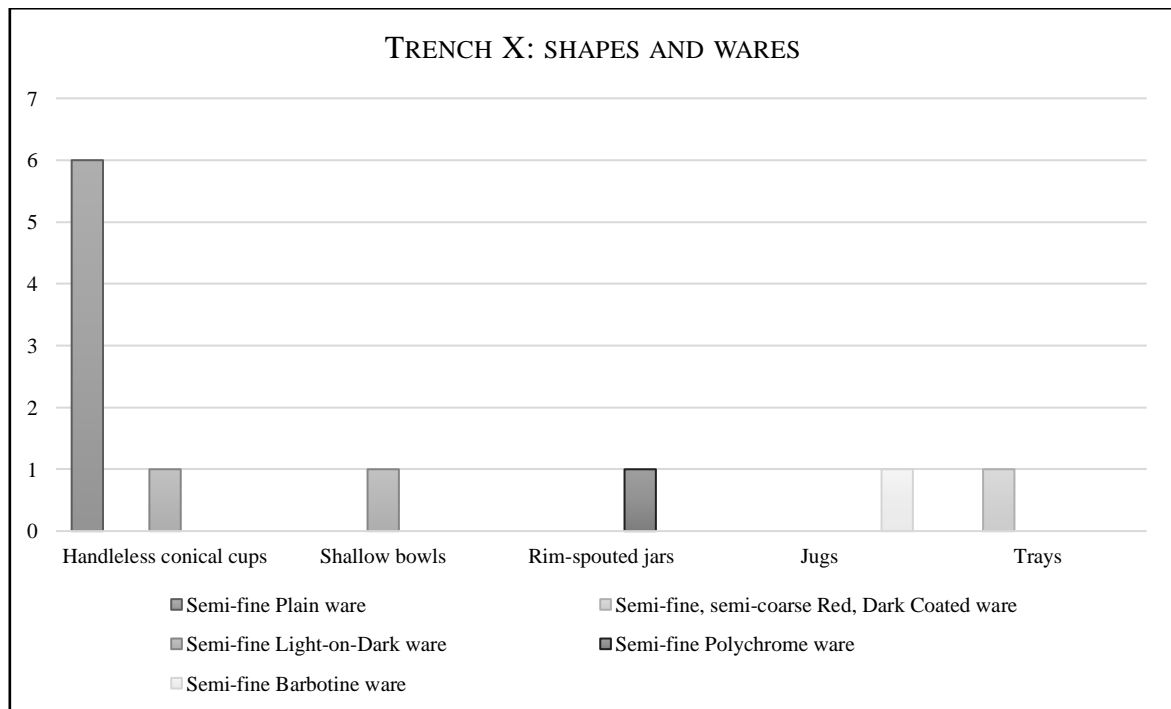


Fig. 19: ware groups in the Trench X.

⁸⁵⁰ The data pertains to the units that were carefully examined due to their significance in establishing the chronology and establishing correlations with the *Camerette* area. These units were considered valuable in understanding the temporal context and relationships within the broader archaeological site.

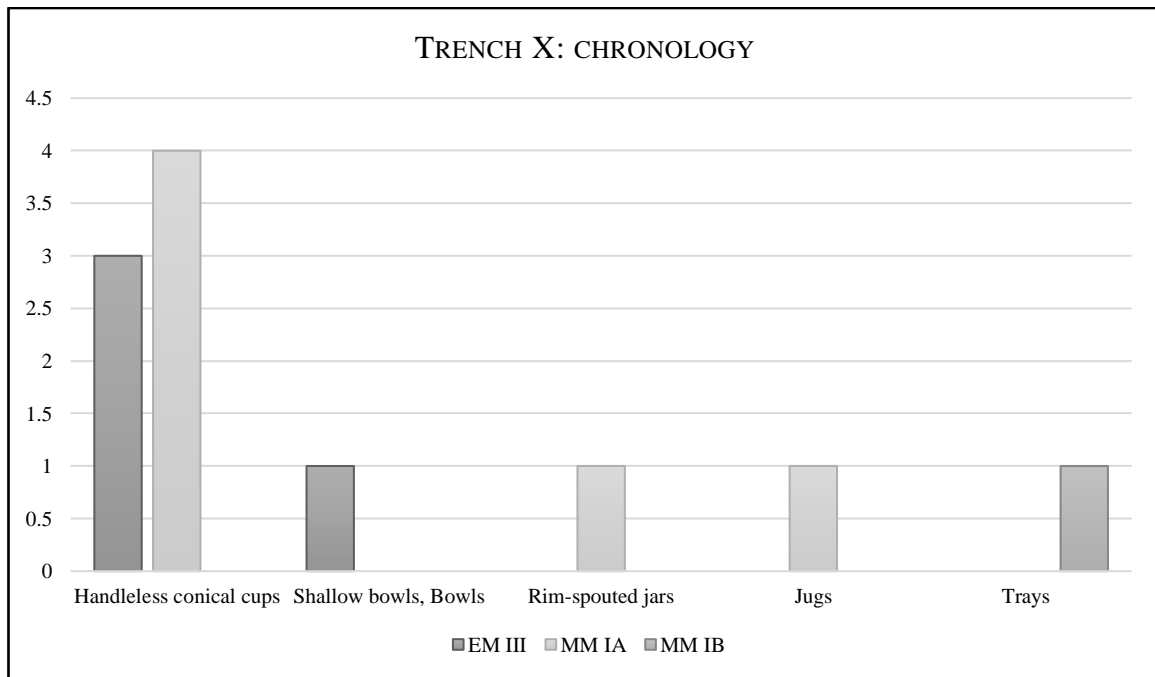


Fig.20: vessel shapes in Trench X.

5.5.1 The pottery of Trench X

HANDLELESS CONICAL CUPS

Semi-fine Plain ware

523. (HTR 2853, DB 206; Unit X12). Handleless conical cup. One piece preserving the base and ca. 1/3 of profile. H.: 4.7; diam. base: 3.4/3.9; diam. rim: 7.5; th.: 0.7. Semi-ovoid handleless conical cup: the base is irregular and thickens on its sides, the rim is round. Very pale brown fabric (10 YR 7/4). The surface is encrusted and irregular; downward slanting finger-pinched impressions are around the outer base. The surface is heavily corroded and encrusted. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 29.

524. (HTR 2856, DB 209; Unit X13). Handleless conical cup. Two joining pieces preserving the base and ca. 1/2 of profile. H.: 5.5; diam. base: 4.4; diam. rim: 9; th.: 0.7/0.4. Semi-ovoid handleless conical cup: the flat base is slightly raised and irregular, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside in the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger-pinched impressions with torsional direction are around the outer base. The surface is corroded. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 29.

525. (HTR 2855, DB 208; Unit X15). Handleless conical cup. One piece preserving 1/5 of rim and wall, and a small portion of the base. H.: 4.9; diam. base: 4; diam. rim: 7; th.: 0.7. Semi-ovoid handleless conical cup: the base is flat and irregular, the rim is round. Semi-fine brownish yellow fabric (10 YR 6/6). The surface is smoothed inside and outside in the upper part, and it has a very pale brown slip (10 YR 7/4); downward slanting finger-pinched impressions are around the outer base. The surface is corroded. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17.

526. (HTR 2868, DB 214; Unit X22). Handleless conical cup. Intact; one break on the rim and chippings on the walls. H.: 5.5; diam. base: 4; diam. rim: 9.5; th. 0.6. Handleless conical cup: the base is irregular, the walls are slightly convex, the rim is round. Semi-fine very pale brown fabric (10 YR 7/4). The surface is smoothed inside and outside in the upper part, and it has very pale brown slip (10 YR 7/4); downward slanting finger-pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 29, 46.

527. (HTR 2867, DB 213; Unit X22). Handleless conical cup. Four joining pieces preserving the base and ¼ of the profile. H.: 6; diam. base: 4.5; ; diam. rim: 9; th.: 0.4/0.9. Handleless conical cup with asymmetrical profile: the flat base is irregular, the walls are slightly convex, the rim is round. Semi-fine reddish yellow fabric (5 YR 6/6). The surface is smoothed inside and outside in the upper part, and it has a reddish yellow slip (5 YR 6/6); downward slanting finger-pinched impressions with torsional direction are around the outer base. Traces of hump-moulding technique. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 29.

528. (HTR 2876, DB 287; Unit X34). Handleless conical cup. Four joining pieces preserving the base and ¼ of profile. H.: 5.4; diam. base: 5.4; diam. rim: 9.5; th.: 0.5/1.3. Squat handleless conical cup: the base is irregular, the walls are convex, the simple rim is flat on the upper part. Semi-fine granular reddish yellowish pink fabric (5 YR 6/6). The surface is smoothed inside and outside in the upper part, and it has a reddish yellow slip (5 YR 6/6); marked downward slanting finger-pinched impressions are around the outer base. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 29, 46.

Semi-fine Light-on-Dark ware

529. (HTR 2866, DB 212; Unit X22). Handleless conical cup. Four joining pieces preserving 1/3 of the profile. H.: 6.1; diam. base: 4.5; diam. rim: 8; th.: 0.5/1.1. Handleless conical cup: the base is irregular, the walls are approximately straight and convex towards the rim, the rim is round. Semi-fine light yellowish fabric (10 YR 6/4). The surface is smoothed inside and outside in the upper part; downward slanting finger-pinched impressions are around the outer base. *Decoration:* a dark grey/dark brown paint (7.5 YR 3/1, 7.5 YR 3/2) covers the entire vessel, and a white horizontal line is overpainted below the outer rim. The decoration has faded away. Traces of hump-moulding technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 29, 46.

SHALLOW BOWLS

Semi-fine Light-on-Dark ware

530. (HTR 2860, DB 211; Unit X17). Shallow bowl. One piece preserving ca. 1/3 of the profile. H.: 3.9; diam. base: 8; diam. rim: 14; th.:1.4/1.5. Truncated cone shallow bowl: the base is flat, the round rim is distinct and inverted. Semi-fine granular reddish yellow fabric (7.5 YR 7/6). The surface is smoothed inside and more roughly on the outer upper part, and it has a reddish yellow slip; downward slanting finger pinched impressions are around the outer base. *Decoration:* traces of dark brown paint (7.5 YR 3/2) are on the inner surface and on the outer rim. The decoration has faded away. Traces of layering technique. *Date:* EM III late. *Comparanda:* TODARO 2019a, 189-190, fig. 4.13; *Pl.:* 29, 46.

RIM-SPOUTED JARS

Semi-fine Polychrome ware

531. (HTR 2870, DB 215; Unit X24). Rim-spouted jar. Thirty-six joining pieces preserving the entire vessel, partly restored with chalk. H.: 11.7; diam. base: 6.6; diam. rim: 10.8; diam. max: 12.9; th.: 0.9/1.2. Elongated-ovoid rim-spouted jar: the base is flat, the walls are almost straight and convex in the upper part, the mouth has a short thick and raised rim distinct by a groove, a small spout realized by deforming the rim, two small horizontal side loop handles are set perpendicular to the spout on the maximum expansion. Semi-fine granular reddish yellow fabric (7.5 YR 6/8, 7/8). The surface is burnished. *Decoration:* a dusky red thin paint (2.5 YR 4/4) covers the outer surface, except for the base; two series of three oblique lines are overpainted with a darker red (10 R 5/6) between the base

and the rim; another group of three dark red lines is beneath the spout, framed by two groups of five parallel vertical lines. *Date:* MM IA. *Comparanda:* TODARO 2019a, 194-198, fig. 4.17; *Pl.:* 29.

JUGS

Semi-fine Barbotine ware

532. (HTR 2875, DB 216; Unit X34). Jug. Fifteen joining pieces preserving the entire vessel, partly restored with chalk. H.: 20.2; diam. base: 7.5; diam. rim: 5/6.5; diam. max: 12.6; th.: 1.4/1.5. Globular jug: the base is flat and slightly concave, the walls are tapered towards the base, the elongated neck has concave walls and a high raising beak with cut off spout, a loop vertical handle is set opposite to the spout and between the neck and the shoulder. Semi-fine pink granular fabric (7.5 YR 7/3). The surface has a thick creamy slip (10 YR 8/2) in the areas without barbotine decoration, except for the handle and the base. *Decoration:* horizontal bands with barnacle/polygonal ridges decoration with white slip are at the base of the neck and until the attachment of the handle, between the shoulder and the attachment of the handle and below the maximum diameter of the jug; a dark paint (7.5 YR 4/1) covers the areas among the barnacle decoration. *Date:* MM IA. *Comparanda:* BONACASA 1969; LEVI 1976, 747-756, fig. 1207; TODARO 2019a, 194-198; *Pl.:* 29.

TRAYS

Semi-coarse Dark Coated ware

533. (HTR 2907, DB 220; Unit X19). Tripod tray. One piece preserving a small portion of the profile. H.: 5; diam. base: 30; diam. rim: 34; th.: 2.3. Big-sized disc-shaped tripod tray: the base is low and thick, the walls are convex, the rim is round; the attachment of one oval foot is preserved on the side. Coarse granular yellowish red fabric (7.5 YR 5/1, 5 YR 5/6) quite friable with grey nucleus and yellowish red surface, and many medium sized inclusions. The surface is roughly smoothed outside, and it has a pale red slip inside (2.5 YR 7/3). *Decoration:* a dark brown paint (7.5 YR 3/2) covers the inner surface. *Date:* MM IB/II. *Comparanda:* LEVI, CARINCI 1988, pl. 14 s-t; *Pl.:* 29.

5.5.2 Pottery of other periods

The excavations conducted in Trench X revealed a few finds that belong to periods preceding or succeeding the examined phases.⁸⁵¹ Among the earliest findings in the trench, pieces of Dark Grey Pattern Burnished ware (*Pyrgos* ware), Red on Buff ware (*Ayios Onouphrios* I), and Fine Painted ware (*Ayios Onouphrios* II) have been identified, indicating an association with the Early Minoan period. Additionally, a significant number of pottery pieces from the Middle Minoan II, Late Minoan I, and Late Minoan III periods have been documented throughout Trench X.

5.5.3 Other finds

In addition to the pottery, other artifacts were discovered. These include a lid made of green serpentine and fragments of red plaster found within Unit X9.⁸⁵²

⁸⁵¹ BALDACCI forthcoming; LA ROSA 2013, 162-169; TODARO forthcoming.

⁸⁵² LA ROSA 2013, 162-171.

6. «THERE MUST BE SOME RITUALS INVOLVED HERE»⁸⁵³?

EXPLORING USES AND FUNCTIONS OF THE *CAMERETTE* AREA IN THE EM III-MM I

6.1 INTRODUCTION

Since its discovery, the possible uses, and functions of the *Camerette* area have been the subject of scholarly debate. The presence of various architectural features in a necropolis, physically separated from the tomb and lacking direct connections to burial activities, has attracted considerable attention over the years.⁸⁵⁴

In 1904, Halbherr⁸⁵⁵ excavated *Camerette* 1-10 and noted the absence of human remains, instead finding a significant quantity of vessels—more than the usual amount for a complex of multiple rooms associated with a *tholos* tomb. The scholar suggested that the building may have been used for ritual performances involving the uncovered pottery.⁸⁵⁶ Building upon Halbherr's work, Banti⁸⁵⁷ conducted a contextual examination of the finds from 1904 and proposed that *Camerette* 1-10 was used for new funerary rituals, drawing a possible comparison with the area AB in the necropolis of Platanos.⁸⁵⁸ Subsequently, several scholars focused on *Camerette* 1-10 and its finds in an effort to delineate its functions. Soles,⁸⁵⁹ based on structural parallels, included *Camerette* 1-10 in his catalogue of House Tombs necropolises, which were funerary structures characteristic of the northern half of the island. Due to the absence of burial remains, the scholar considered the Ayia

⁸⁵³ Halbherr noted as it follows: «Qui ci deve essere di mezzo qualche rito.» («There must be some ritual involved here.») (Notebook 1904, 1; 10 June 1904).

⁸⁵⁴ CARINCI 2000; CULTRARO 2004; LA ROSA 2013, 275-277; LEGARRA HERRERO 2014, 51-56; SOLES 1992, 116-119; TODARO 2020b.

⁸⁵⁵ Halbherr noted as it follows: «Ciò che rimarchevole vi è che, mentre le camerette addossate alla *tholos* sono piene di ossa senza vasi (non dico letteralmente senza, ma con pochi e insignificanti frammenti di ceramiche) le camerette del gruppo di sopra sono piene di vasi senza neppure una traccia di ossa. Qui ci deve essere di mezzo qualche rito.» («It is remarkable that, while the annexes are full of bones without vessels (I do not mean it literally, but with few and meaningless sherds) the *Camerette* 1-10 are full of vessels without any trace of bones. There must be some ritual involved here.») (Notebook 1904,1; 10 June 1904).

⁸⁵⁶ «Le *Camerette* sopra la *tholos* non pare abbiano alcun rapporto con la *tholos* e il suo sepolcreto aderente, perché i trovamenti sono a dividersi di un periodo differente e lontano.» («The *Camerette* 1-10 do not seem to have any relation with the *tholos* and its funerary area, because the finds pertain to a different and further period.») (Notebook 1904,1; 10 June 1904); HALBHERR 1905, 248.

⁸⁵⁷ BANTI 1933, 162, 248

⁸⁵⁸ XANTHOUIDES 1924, 90.

⁸⁵⁹ SOLES 1992, 116-119.

Triada building to be a funerary shrine.⁸⁶⁰ Cultraro,⁸⁶¹ in his study of the *tholos* A complex,⁸⁶² examined the large ceramic assemblage of *Camerette* 1-10 and hypothesized a connection between the numerous jugs and the performance of funerary rituals with chthonic value. He also analyzed contemporary seals' iconography to support his hypothesis.

The excavations conducted between 1997 and 1999⁸⁶³ yielded additional data about the *Camerette* area, leading to further suggestions regarding its possible functions.⁸⁶⁴ The new research revealed a broader area with multiple architectural features, located approximately 7.5 meters away from the *tholos* complex. Large quantities of pottery were discovered, but no traces of burial activity. These characteristics were considered unique and distinctive to the Ayia Triada necropolis.⁸⁶⁵ Overall, the scholarly investigations into the *Camerette* area have provided insights into its potential uses and functions, ranging from ritual performances and funerary rituals to feasting and communal ceremonies. Carinci⁸⁶⁶ hypothesized that the *Camerette* area was used for feasting rituals involving communal drinking, eating, and possibly dances. Different vessels used during these rituals may have distinguished prominent figures and officiants. Similarly, La Rosa⁸⁶⁷ suggested that the space was employed for libations and ceremonies involving a large number of people.

Due to the limited typology of available sources on Minoan society,⁸⁶⁸ factual confirmation for hypotheses regarding ceremonies, rituals, and beliefs is difficult to obtain. Furthermore, the available data are partially compromised due to disturbances that occurred in the area after its abandonment.⁸⁶⁹ The hillslope was repeatedly visited until modern times, resulting in looting and pits that partially disrupted the stratigraphic sequence. Moreover, the excavations⁸⁷⁰ were conducted through small-sized trenches that were later connected but did not establish a direct link between the *Camerette* area and the *tholos* complex, leaving an unexplored space in between. Additionally, given the focus on the EM III-MM IB time range, the current project is unable to provide a comprehensive diachronic narrative that will be completed through the examination of other findings in future studies.⁸⁷¹ This study acknowledges the limitations of the available sources and the challenges posed by the disturbed archaeological context. Nonetheless, it seeks to offer a historical synthesis and

⁸⁶⁰ SOLES 1992, 119.

⁸⁶¹ CULTRARO 2000, 318-322.

⁸⁶² CULTRARO 2003.

⁸⁶³ LA ROSA 2013, 171-251.

⁸⁶⁴ CARINCI 2004; CULTRARO 2000; LEGARRA HERRERO 2014, 51-52.

⁸⁶⁵ LA ROSA 2001, 221, 225; LA ROSA 2013, 275-277; LEGARRA HERRERO 2016, 51-52.

⁸⁶⁶ CARINCI 2004.

⁸⁶⁷ LA ROSA 2013, 275-277.

⁸⁶⁸ LEGARRA HERRERO 2016, 150-151; 2018; PANAGIOTOPOULOS 2021, 251.

⁸⁶⁹ LA ROSA 2013, 171-251.

⁸⁷⁰ LA ROSA 2013, 171-251.

⁸⁷¹ BALDACCI forthcoming; MILITELLO forthcoming; TODARO forthcoming.

interpretation of the *Camerette* area by analyzing ceramic assemblages in connection to the find contexts, and their relation to the broader context of south-central Cretan necropolises.

6.2 ANALYZING FUNCTION AND CONTEXTS THROUGH POTTERY DATA

Based on the examination of the pottery, it can be inferred that the establishment and initial systematic use of the *Camerette* area date back to the EM III, despite earlier evidence of use. The utilization of the space continued uninterrupted until the MM IB, with some limited activity in the MM II, after which the *Camerette* area was repurposed and eventually abandoned after the LM I.⁸⁷²

By utilizing the most recent studies on the subject,⁸⁷³ the direct analysis of the ceramic assemblages has established a chronological sequence that encompasses all the examined contexts within the *Camerette* area, spanning from the EM III to the MM IB. It has identified the following chronological phases: EM III early and middle, EM III late, MM IA, and MM IB. Not every chronological phase was equally documented in each context and notable differences were noted also concerning the distribution of the vessels. The correlation between the examined pottery and the respective find contexts has been outlined in the analysis of these last.⁸⁷⁴ Within this framework, the distribution of vessels and sherds in each occupational phase and context is examined to highlight patterns of frequency and to elaborate an interpretation of the data.

6.2.1 *Camerette* 1-10

The examination of pottery provided valuable insights into the different construction phases of *Camerette* 1-10.⁸⁷⁵ In contrast to other contexts, the predominant chronological phase is MM IB, comprising 45% of the 97 catalogued vessels. Finds from earlier phases, specifically the Late Prepalatial period, were uncovered in areas associated with *Camerette* 1 and 2, as well as in the intramural deposits of room 1. A handleless conical cup with a hole in the base was found in the top layers, having been used as a strainer,⁸⁷⁶ while another one displays burning traces, indicating the utilization as lamp or brazier.⁸⁷⁷ The MM IB pottery was discovered in every room, but it was predominantly concentrated in the ones with benches, namely *camerette* 4. The distribution of pottery

⁸⁷² BALDACCI forthcoming; LA ROSA 2013, 162-279; TODARO forthcoming.

⁸⁷³ GIRELLA, CALOI 2019; TODARO 2019a.

⁸⁷⁴ See chapter 3; the tables 2, 3, 4, 5 summarize the results of the analysis of the pottery for each context; the tables 6, 7, 8, 9 summarize the data regarding the catalogued vases.

⁸⁷⁵ BANTI 1933; HALBHERR 1905a; 1905b; STEFANI 1933.

⁸⁷⁶ Cat. no. 1. LEVI, CARINCI 1988, 234-243.

⁸⁷⁷ Cat. no. 5. CARINCI 2004, 31.

confirms the existence of multiple building phases, beginning with the initial construction of the easternmost part of the structure, involving *camerette* 1 and 2. Subsequent additions were the rooms 5, 6, 7, 8, and 10. These chambers were later renovated, and *camerette* 3, 4, and 9 were built during the MM IB, while rooms 1 and 2 had already been abandoned in the previous phase. Several finds lack a definitive provenance. The only vessels found with a defined location were uncovered during the 1904 excavations, when the archaeologists reported some of them found stacked and surrounded by river pebbles in the north-western corner of *cameretta* 3⁸⁷⁸ and above layers of soil covered by pebbles in *camerette* 7 and 8.⁸⁷⁹ Shallow bowls were uncovered laying on the so-called “*loculo lastricato*” in room 5.⁸⁸⁰ Four handleless conical cups were uncovered stacked together in couples: two in between the top layers and the *cameretta* 1, two in the *cameretta* 1.⁸⁸¹

The pottery retrieved from *Camerette* 1-10 exhibited a limited range of shapes, with only 13 of them documented, and 11 ware groups. The majority of the MM IB ceramic finds consisted of pouring vessels, particularly semi-fine barbotine jugs, accounting for a total of 32 out of the 97 catalogued specimens. This indicates a focus on activities associated with the predominant use of jugs with a peculiar decoration. No distinct drinking sets could be identified, as the documented shapes do not exhibit consistent proportions. In addition to pottery, the excavation of *Camerette* 1-10 yielded other artifacts,⁸⁸² among which fragments of plaster predominated. The plaster was initially recorded in 1904⁸⁸³ in rooms 5, 6, 7 and 8, but it was also documented in *Cameretta* 5 during the 1997 excavations.⁸⁸⁴

6.2.2 The *Camerette* area

The *Camerette* area yielded a total of 176 catalogued vessels, with 15 identified shapes and 14 ware groups. Drinking vessels, particularly semi-fine handleless conical cups, were consistently predominant, comprising 51% of the total pottery. Jugs, shallow bowls, and side-spouted jars accounted for 15%, 12%, and 6% respectively, while no other shape represented more than 5% of the

⁸⁷⁸ STEFANI 1931-1932, 152.

⁸⁷⁹ Halbherr described this layer as follows: «La cameretta della banchina fu trovata piena di terra e sassi fino al livello della banchina stessa, sopra questo strato era uno strato o deposito numeroso di vasi e terra e sopra questo di nuovo sassi e terra» («the room with the bench was found filled with soil and stones until the bench; above this layer, there was another one or a deposit with numerous vessels and soil, and above it again stones and soil»)(Notebook 1904,1; 10 June 1904); STEFANI 1933, 154.

⁸⁸⁰ BANTI 1933, 154 ; LA ROSA 2013, 180.

⁸⁸¹ Cat. nos. **2** and **12**, **18** and **19**. LA ROSA 2013, 173-185.

⁸⁸² The retrieved artifacts, apart from pottery, included two lumps of clay, two fragmentary stone vessels, and an animal bone. LA ROSA 2013, 171-185, 256-261.

⁸⁸³ STEFANI 1933.

⁸⁸⁴ LA ROSA 2013, 178-184.

pottery assemblage. The pottery from the EM III late constituted 48% of the findings, while the MM IA findings represented 42%. The majority of pottery belongs to commonly used ware groups and shapes, created with poorly selected fabrics. Several sherds dating back to phases earlier than the EM III⁸⁸⁵ were found in part within alluvial deposits at the base of the stratigraphic sequence, which were considered to be slipping soils from the hillslope, and in part in the layers linked to the initial occupation of the area. The room *alpha*, situated on the southern side of the area between the buildings of the *Camerette* 1-10 and the rooms *a-c*, was constructed during the EM IIA.⁸⁸⁶ The *Camerette* area also yielded a discrete quantity of pottery dating to the MM II,⁸⁸⁷ coinciding with the construction of a paved area north of rooms *a-c*. Within the same space, the excavation uncovered a poorly preserved LM I structure that appeared to be associated with a refuse disposal space. Numerous sherds dating from the Geometric to the Hellenistic periods, until the Roman and Venetian times⁸⁸⁸ from the same area can be attributed to later visits or are likely result from soil erosion of the hillslope and the collection of scattered materials from the surrounding vicinity.

As reported in the catalogue, the *Camerette* area has been examined by dividing it into multiple portions on the basis of the main architectural features preserved: the rooms *a*, *b*, *c*; the trench south of the *Camerette* 1-10; the area between the *Camerette* 1-10 and the rooms *a-c*; the space south-west of the backwall of rooms *a-c*, where was the Deposit of the *Camerette*; the paved area and its bordering walls on the western and south-western side of room *c*; the space south of the paved area, where several walls with different chronologies were uncovered; top layers and pits. Pottery was distributed throughout the entire *Camerette* area, but the EM III late and MM IA finds were primarily concentrated in specific zones. These included the space between *Camerette* 1-10 and rooms *a-c*, above room *alpha*, as well as the area behind the backwall of rooms *a-c* and to the south of the MM II paved area. These areas also witnessed the construction of various structures during the Late Prepalatial period, such as wall M/3-M/6, rooms *a-c*, , along with the Deposit of the *Camerette*, and the foundations of walls M/4, M/5, M/7, M/8, M/11. Certain findings were associated with specific contexts, such the votive deposits linked to the foundation of M/9, M/4 and the backwall of room *a*.⁸⁸⁹ The concentration of pottery in these specific areas indicates heightened activity, suggesting significant practices taking place between *Camerette* 1-10 and rooms *a-c*, and behind this last, where numerous Late Prepalatial structures were realized. Some handleless conical cups that were discovered between *Camerette* 1-10 and rooms *a-c*, as well as behind the backwall of the latter,

⁸⁸⁵ LA ROSA 2013, 185-251, 256-261; TODARO forthcoming.

⁸⁸⁶ TODARO 2019a, 112-135.

⁸⁸⁷ BALDACCI forthcoming.

⁸⁸⁸ LA ROSA 2013, 185-261.

⁸⁸⁹ LA ROSA 2013, 209-210, 227-228, 238.

showed traces of burning, indicating possible usage as lamps or braziers,⁸⁹⁰ and three other specimens have a hole in the bases, having possibly been used as strainers.⁸⁹¹ Traces of burning were also observed in the inner base of two amphorae found in room *b*, indicating their potential function as braziers.⁸⁹² Furthermore, the *Camerette* area exhibited a significant quantity of fragmentary cooking vessels, including several fragmentary baking plates, mainly concentrated in the southern section behind the backwall of rooms *a-c*. The presence of cooking vessels suggests activities related to food preparation possibly within the same area. It is likely that the area was first defined by wall M/3-M/6, against which room *a-c* leaned, potentially serving as a storage facility, while the smaller walls could have marked subsidiary spaces. However, interpreting the area further is challenging due to the limited preservation conditions of the structures.

MM IB findings within the *Camerette* area were relatively scarce, suggesting a decreased use of the space during this phase. The pottery of this period, which is dominated by handleless conical cups, was primarily found in the spaces associated with the MM II paved area and its southwestern portion, where contemporary structures were constructed.

Even though pottery predominated quantitatively, excavations in the *Camerette* area revealed various types of clay objects.⁸⁹³ These included a spinning bowl, six fragmentary figurines, one possible *rhyton*, and three tokens. With the exception of the EM tokens, all the finds were dated to periods later than the examined one, up until the LM I. Artefacts realized with other materials and pertaining to different periods were also discovered.⁸⁹⁴ Their number is significantly limited, and they are primarily dated to chronological phases distinct from the ones under examination.

6.2.3 The Deposit of the *Camerette*

The Deposit of the *Camerette*, being a unique pottery assemblage, displayed a nearly homogeneous chronology, with 54% dating to the MM IA, 42% to the EM III late, and the remaining portion to the MM IB. This pottery deposit showcased the highest diversity of vessel shapes, totaling 20 different types, and 11 ware groups. Among the 248 catalogued specimens, semi-fine handleless conical cups accounted for 46%, mostly featuring simple plain coats. Three handleless conical cups also exhibited

⁸⁹⁰ Six handleless conical cups (cat. nos. **107, 125, 126, 168, 174, 175**) ; ALEXIOU, WARREN 2004, 149 ; CARINCI 2004 ; VAN DE MOORTELE 2006, 281 no. A/2, pl. 3.3.

⁸⁹¹ Cat. nos. **127, 157, 159**. LEVI, CARINCI 1988, 234-243.

⁸⁹² Cat. nos. **105, 106**.

⁸⁹³ LA ROSA 2013, 185-251, 234 fig. 335; MILITELLO 2014, no. 630; MILITELLO forthcoming.

⁸⁹⁴ The non-clay findings include: three fragmentary stone vessels, one piece of a glass vessel; three stone tools; four obsidian flakes; one lump of clay; two shells; one animal bone and one piece of burnt bone; one piece of ochre; one bronze spike; and a Turkish female shoe from the 1800s. LA ROSA 2013, 185-251.

traces of burning, suggesting their potential use as lamps or braziers.⁸⁹⁵ Pouring vessels constituted 37% of the deposit, with jugs comprising 21% and primarily decorated with Dark-on-Light motifs, side-spouted jars representing 6%, rim-spouted jars 8%, and spouted basins 2%. Additionally, the Deposit revealed a notable quantity of cooking ware and baking plates, possibly indicating the preparation of food on-site.⁸⁹⁶ The number of drinking vessels is nearly equal to the number of pouring ones. However, the proportion of different shapes among the singular vessels is not clearly discernible, accounting for 38% and 47% of the total respectively. Therefore, the identification of possible drinking sets is possible but challenging. The majority of pottery in the Deposit belongs to commonly used ware groups and shapes, created with poorly selected fabrics. However, a few specimens exhibit more intricate decorations, shapes, and manufacturing techniques. The Deposit of the *Camerette* yielded the largest number of jugs with *pelte* decoration, and two specialized vessels—a sauceboat⁸⁹⁷ and a fragmentary vessel with horns—along with a significant number of polylobate cups and spouted basins, totaling 4 and 5 respectively. The presence of these last linked the pottery deposit to an original context possibly connected to ceremonial or ritual activities. Within the same ceramic assemblage, a fragmentary cylindrical clay object with a debated interpretation, yet similar to one discovered in the *Camerette* area, was also found. Furthermore, two distinctive clay objects were also found: a lozenge-shaped applique, potentially a part of a perforated vessel, and a fragmentary plate with an ellipsoidal edge adorned with incised crossing lines on its surface. In addition to the predominant pottery finds, the excavation uncovered an animal bone and a few fragmentary stone artifacts within the deposit.⁸⁹⁸

Based on the stratigraphic sequence revealed through excavations, it is believed that the Deposit of the *Camerette* was intentionally created to clear out a nearby building identified as *Camerette* 1-10.⁸⁹⁹ This building exhibited multiple architectural phases, ranging from the Late Prepalatial to the MM IB period. However, most of the artifacts found within *Camerette* 1-10 during both excavations were dated primarily to the Protopalatial period. Consequently, it was concluded that the building was emptied after its initial phases of use, towards the end of the Late Prepalatial period, in order to accommodate the new assemblages. The few Late Prepalatial artifacts discovered inside *Camerette* 1-10, specifically in room 1 and among its intramural deposits, display similar characteristics to the pottery found in the Deposit of the *Camerette*. This similarity includes a

⁸⁹⁵ Cat. nos. **299, 300, 344**. ALEXIOU, WARREN 2004, 149 ; CARINCI 2004 ; VAN DE MOORTEL 2006, 281 no. A/2, pl. 3.3.

⁸⁹⁶ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 209-226.

⁸⁹⁷ DE GREGORIO 2018; 2019b; 2022.

⁸⁹⁸ LA ROSA 2013, 209-228.

⁸⁹⁹ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 209-226; TODARO 2019a, 134; 2021, 36.

significant presence of drinking vessels, such as polylobate cups, as well as cooking ware and Dark-on-Light jugs among other items.

The comparison between the Deposit of the *Camerette* and pottery found inside *Camerette* 1-10 indicates that there were changes in the vessel types used between the Late Prepalatial and Protopalatial periods within the same building. The Deposit of the *Camerette* was characterized by a significant abundance of drinking vessels,⁹⁰⁰ implying the performance of activities involving their use. In contrast, a large quantity of pouring vessels dating to the MM IB period was uncovered in *Camerette* 1-10.⁹⁰¹ Moreover, the pottery deposit exhibits a wide range of shapes and the presence of distinctive vessels, albeit represented by only a few specimens. These characteristics distinguish the pottery deposit from the final phase of *Camerette* 1-10. Therefore, these data reveal a possible shift in practices and social behaviors associated with the same building during the transition from the Late Prepalatial to the Protopalatial periods.⁹⁰²

6.2.4 Trench X

Trench X was excavated with the purpose of investigating the potential south-western extension of the *Camerette* area. Its stratigraphic sequence is intricately linked to that of the *Camerette* area. The limited number of artifacts unearthed from Trench X predominantly date back to the MM IA (55%) and the EM III late (36%). Out of the 11 catalogued specimens, seven of them are semi-fine handleless conical cups. In addition to the pottery, Trench X yielded a stone lid and a few fragments of plaster in the uppermost layers.⁹⁰³

6.2.5 The Evolution and Function of the *Camerette* Area through an Analysis of Pottery Data

By considering the examined data together, the *Camerette* area appears as a space that developed almost organically during the last phases of the Prepalatial and was still in use at the beginning of the Protopalatial period. The main structures, including the wall M/3-M/6, the rooms *a-c*, and the *Camerette* 1-10, were constructed between the late EM III and the early MM IA. The *Camerette* 1-10 continued to be modified during the MM IB, even after the other structures had been abandoned.

The analysis of the ceramic assemblages in relation to their specific find contexts did not reveal any distinctive indications on this matter. Apart from the artefacts found in the Deposit of the

⁹⁰⁰ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 209-226.

⁹⁰¹ BANTI 1933; CULTRARO 2000.

⁹⁰² CARINCI 2004; LEGARRA HERRERO 2014, 52-55; TODARO 2021, 36-37.

⁹⁰³ LA ROSA 2013, 162-171.

Camerette, which were intentionally disposed to form a dump, and the ones discovered in deposits associated with the construction of certain walls,⁹⁰⁴ no other vessels exhibited clear find spots or arrangements that could suggest a specific function for either the place or the vessel. The only vessels found with a determined disposition were uncovered during the 1904 excavations, in the *Camerette* 1-10.⁹⁰⁵ Their interpretation, however, is limited to the descriptions reported in notebooks and reports.

Consequently, unlike other contexts⁹⁰⁶ where vessels were found in specific positions or associated with distinctive architectural features, in this case, the only insights that can be gleaned derive from the examination of the vessels and architectural features. Therefore, in the following paragraphs, I discuss the potential function of the *Camerette* area based on the examination of the pottery and architectural data in comparison to the broader Cretan context with the aim to define the possible functions and uses.

6.3 THE *CAMERETTE* AREA AND ITS CONNECTIONS WITH NEIGHBORING AREAS

The architectural features of the *Camerette* area succeeded one another between the late EM III and the early MM IB, spanning approximately two hundred years. Some structures were used concurrently, while others replaced previous ones. This rapid and dynamic development was initially considered a distinct characteristic of Ayia Triada. However, it also resembled the expansions observed in other *tholos* tombs necropolises in south-central Crete between the EM III and the MM IB,⁹⁰⁷ indicating a broader process of change encompassing the entire island.⁹⁰⁸ As a result, the *Camerette* area can be compared to various contemporary sites in south-central Crete.⁹⁰⁹ Furthermore, almost all the catalogued pottery finds have similarities with the ceramic assemblages discovered in the *tholos* tomb necropolises of the region.⁹¹⁰

The *Camerette* area consisted of a wide space with diverse architectural features and ceramic assemblages, dating from the EM IIA to the LM I.⁹¹¹ This prolonged utilization led to a shift in the activities carried out in the area. Therefore, I am examining the various chronological phases

⁹⁰⁴ The two votive deposits specifically relate to the construction and renovation of walls, namely the back wall of room *a* and M/9. LA ROSA 2013, 227-228, 238.

⁹⁰⁵ STEFANI 1933, 152, 154.

⁹⁰⁶ CALOI 2011; GIRELLA, CALOI 2019; MAGGIDIS 1994, 87.

⁹⁰⁷ LEGARRA HERRERO 2014, 52.

⁹⁰⁸ LEGARRA HERRERO 2014, 150-157.

⁹⁰⁹ LEGARRA HERRERO 2014, 52, fig. 25.

⁹¹⁰ ALEXIOU WARREN 2004 ; BRANIGAN, CAMPBELL-GREEN 2010; BLACKMAN, BRANIGAN 1982; MARINATOS 1931 ; XANTHOUIDES 1924.

⁹¹¹ LA ROSA 2013, 171-251; TODARO 2019a, 112-135.

identified in the examined find contexts through a one-on-one analysis to explore possible comparisons useful to define their functions.

6.3.1 The establishment of the *Camerette* area in the EM III-MM IA: wall M/6-M/3 and rooms a-c

Todaro dated the first presence in Ayia Triada to the EM I, based on the findings from the area of the *Piazzale dei Sacelli*.⁹¹² In the *Camerette* area, the earliest discoveries were dated to the EM I-II,⁹¹³ while the first structure, the poorly preserved room *alpha*,⁹¹⁴ was attributed to the EM IIA. On the eastern edge of the hillside, the so-called "Prepalatial settlement" (or *Case Laviosa*)⁹¹⁵ was constructed during two consecutive phases of the EM IIA.⁹¹⁶ Shortly after, in the EM IIB, the *tholos* A was built at the northern boundary of the hill and used for a short period.⁹¹⁷

In the EM III, *tholos* A was resumed, and annexes were constructed on its eastern side.⁹¹⁸ In the same period, approximately 7.5 meters to the south, construction activity commenced in the *Camerette* area. The first structure built in the EM III late was wall M/6, with its presumed continuation on the northern side, wall M/3.⁹¹⁹ La Rosa⁹²⁰ identified two large standing stones in the masonry of M/6-M/3 as baetyls, which would have emphasized the wall's liminal and gate functions.⁹²¹ However, their identification is debated, as they appear irregular in shape and not notably different from other massive stone blocks found elsewhere on the site. Wall M/6-M/3 demarcated the funerary area, separating it from the surroundings and creating a new space for ceremonies. With the expansion of the necropolises in the EM II and III, boundary walls were added in several sites to define their spaces, particularly in connection with external open areas.⁹²² At Moni Odigitria,⁹²³ peribolos walls delineated four external areas known as courtyards, which were constructed when the

⁹¹² TODARO 2003b; 2011a; 2019a; forthcoming.

⁹¹³ TODARO forthcoming.

⁹¹⁴ TODARO 2019a, 112-135; TODARO forthcoming.

⁹¹⁵ LAVIOSA 1975.

⁹¹⁶ TODARO 2019a, 112-135; 2019b, 13; 2019c; 2020b.

⁹¹⁷ TODARO 2019a, 112-135; 2019b; forthcoming.

⁹¹⁸ CULTRARO 2003; TODARO 2019a, 112-135.

⁹¹⁹ The combined length of the two walls was 4.30 meters or more. This estimation takes into account the ruin of M/3 on the north side and La Rosa's suggestion that it had reached the same length as documented for M/6 on the north. Therefore, the total length of the two walls would have been approximately 10 meters, ending near *tholos* A. LA ROSA 2013, 230-231.

⁹²⁰ LA ROSA 2001; 2013, 230-231.

⁹²¹ WARREN 1990.

⁹²² BRANIGAN 1998; LEGARRA HERRERO 2014, 52.

⁹²³ VASILAKIS 2010, 59-64.

cemetery was established in the EM I;⁹²⁴ among them, the Eastern and Outer courtyards had a cobbled surface.⁹²⁵ Boundary walls continued to be a prominent feature in *tholos* tomb necropolises until the Middle Minoan period, as evidenced by the *Recinto delle offerte*⁹²⁶ outside the burial chamber of *tholos* A in Kamilari. This boundary wall, which delimited an external paved area, has been present since the MM IB.⁹²⁷ On its southern side, a platform made of slab stones, referred to as an altar by Levi,⁹²⁸ was uncovered, along with several MM II artifacts, primarily stone vessels, and inverted handleless conical cups.⁹²⁹

Towards the end of the EM III late, the rooms *a-c*⁹³⁰ was constructed adjacent to M/6-M/3, without fully covering the previous structure. This observation reinforces the important role played by the boundary wall within the funerary area. The rooms *a-c* has only been partially preserved and was discovered nearly empty. Consequently, despite making broad structural comparisons, the limited available data do not provide sufficient grounds for formulating reasonable assumptions about its function. The modest design of the structure could suggest its utilization for storage purposes, similar to other three-room buildings documented on the island. Nonetheless, it cannot be ruled out that the missing artifacts from the rooms *a-c* may have consisted of something other than pottery.

6.3.2 The construction of *Camerette* 1-10

The final phase of occupation of rooms *a-c* corresponded to the initial building of *Camerette* 1-10⁹³¹ in the MM IA, characterized by the construction of rooms 1 and 2. This building was erected in successive phases spanning from the MM IA to the MM IB. *Camerette* 1-10 yielded a substantial amount of pottery and exhibited architectural elements with distinct functions. In general, the layout of the building loosely resembled the annexes found in other contemporary necropolises, albeit on a smaller scale.⁹³² The building followed a northeast-southwest axis and consisted of a collection of chambers arranged in two rows, organized in multiple independent pairs that were not interconnected. Each room in the northern row opened to the north, facing an external area, and adjoined a closed chamber to the south. Additionally, three *camerette* (2, 7, and 8) in the northern row had

⁹²⁴ VASILAKIS 2010, 63-64.

⁹²⁵ BRANIGAN 2010a, 252.

⁹²⁶ LEVI 1963, 18-19.

⁹²⁷ GIRELLA 2008; GIRELLA, CALOI 2019, 58-61.

⁹²⁸ LEVI 1963, 106.

⁹²⁹ GIRELLA, CALOI 2019, 60-61.

⁹³⁰ LA ROSA 2013, 185-190.

⁹³¹ LA ROSA 2013, 171-185.

⁹³² LA ROSA 2013, 178-183.

antechambers. On the southernmost side, two rooms (3, 4) deviated from this pattern, appearing as later additions to the preexisting structures. All *camerette* in the northern row exhibited traces of red plastered floors and white plaster on the walls,⁹³³ dating to the later MM IB. In contrast, the earlier floor levels varied, with some displaying white plaster while others featuring schist slabs. Similar slabs were also documented in the rooms of the southern row. The northern row of chambers opened onto an external area paved with flat slab stones,⁹³⁴ which faced the *tholos* tomb complex and dated back to the MM IA. The paved area had largely crumbled down the northern hillslope, thus its precise dimensions remain unknown.⁹³⁵ However, paved areas were common in the *tholos* tomb necropolises, allowing for various comparative analyses.

As already noted by Banti,⁹³⁶ the funerary area at Platanos,⁹³⁷ where numerous similarities have been identified in the pottery, represents one of the most suitable parallels to the Ayia Triada cemetery. The necropolis experienced significant construction activities between the EM III and the MM I,⁹³⁸ similar to the situation documented in the *Camerette* area. A wide external paved area, known as area AB,⁹³⁹ was realized between *tholos* tombs A and B. This area was partially covered with slabs of green slate and intersected by small walls. Xanthoudides interpreted these walls as remnants of an antechamber for *tholos* B and of huts used for storing vessels,⁹⁴⁰ similar to some structures found in front of *tholos* A. On the southern side of area AB, there was a wall approximately 10 meters long,⁹⁴¹ comparable in size to M/6-M/3. Another comparable example is the larger external paved area in the Koumasa necropolis,⁹⁴² located on the eastern and southeastern sides of *tholos* tombs E and B. This area was enclosed by a boundary wall on the western side, which Xanthoudides⁹⁴³ linked to huts or small storerooms in front of the tombs, where grave goods were stored. Additional external paved areas were documented in relation to *tholos* tombs A and B at Apesokari. Outside *tholos* B,⁹⁴⁴ the excavations revealed an open paved area that possibly extended to *tholos* A, and, among the EM III annexes of the tomb, a bench was identified along the western wall of room 7.⁹⁴⁵ This annexe was an open space with a stone-paved floor, reminiscent of *camerette*

⁹³³ LA ROSA 2013, 178-184.

⁹³⁴ LA ROSA 2013, 184-185.

⁹³⁵ LA ROSA 2013, 184-185.

⁹³⁶ BANTI 1933, 162.

⁹³⁷ XANTHOUIDES 1924, 88-125.

⁹³⁸ LEGARRA HERRERO 2014, 54-55.

⁹³⁹ BRANIGAN 1998, 132; XANTHOUIDES 1924, 90.

⁹⁴⁰ XANTHOUIDES 1924, 90.

⁹⁴¹ XANTHOUIDES 1924, 90.

⁹⁴² BRANIGAN 1998, 129, 132 ; PANAGIOTOPOULOS 2016 ; XANTHOUIDES 1924, 6, 34, pl. LXI.

⁹⁴³ XANTHOUIDES 1924, 33.

⁹⁴⁴ VAVOURANAKIS 2016.

⁹⁴⁵ VAVOURANAKIS 2016, 262-263.

5 and 10, as well as the antechamber of *cameretta* 7, whose northern portions were not found. They were usually considered to have collapsed down the hill, but it is possible that these rooms were planned to be open towards the paved area. Apesokari *Tholos* B⁹⁴⁶ was built in the early phases of the EM and underwent renovations and expansions during the EM III-MM IB, while *tholos* A⁹⁴⁷ was established between the EM III and MM I as a unique architectural structure. The layout of the annexes of *tholos* A vaguely resembled the organization of *cameretta* 2 and its antechamber. Additionally, east of the annexes, the tomb featured a small external paved area equipped with a sort of altar.⁹⁴⁸

In the *Camerette* 1-10 of Ayia Triada, specifically in rooms 4 and 7, as well as in the antechamber of the latter, benches⁹⁴⁹ were discovered running alongside the walls. Rooms with benches were uncovered in several Early Minoan necropolises outside south-central Crete,⁹⁵⁰ confirming their function in funerary contexts. At Ayia Kyriaki,⁹⁵¹ where the necropolis was established in EM I, the architectural expansion began in EM II and continued until MM I.⁹⁵² During this phase, room 2, a small quadrangular annexe with a bench along the southern wall, was added to the burial chamber.⁹⁵³ The design of the bench resembled the one in the antechamber of *cameretta* 7, although it was larger than the benches in rooms 4 and 7.⁹⁵⁴ East of the annexes at Ayia Kyriaki, excavations also revealed a small, paved area from the EM II period, constructed with large slab stones, known as the "platform."⁹⁵⁵ It was likely connected to a compacted soil floor layer⁹⁵⁶ and bordered by an approximately 12-meter peribolos wall,⁹⁵⁷ which extended along the southern boundary of the funerary area. Similar architectural features to those found in the *Camerette* 1-10 can also be identified in two annexes of *tholos* tombs II and IIα in the necropolis of Lebena

⁹⁴⁶ VAVOURANAKIS 2016, 263.

⁹⁴⁷ FLOUDA 2012 ; VAVOURANAKIS 2016.

⁹⁴⁸ BRANIGAN 1998, 132 ; FLOUDA 2012.

⁹⁴⁹ LA ROSA 2013, 178-184.

⁹⁵⁰ In the Pyrgos Tomb Complex at Myrtos, in the House Tombs 2 and 10 at Petras, in the Tomb I at Gournia, in the Tomb Complex I/II/III at Gourmia. CADOGAN 2017; SOLES 1992, 7, 47; TSIPOPOULOU 2017, 64-65, 67-68.

⁹⁵¹ BLACKMAN, BRANIGAN 1982; BRANIGAN 1993, 17-32.

⁹⁵² BLACKMAN, BRANIGAN 1982, 48; BRANIGAN 1993, 26.

⁹⁵³ BLACKMAN, BRANIGAN 1982; BRANIGAN 1993, 23.

⁹⁵⁴ The benches in the respective rooms were of varying sizes: 0.25 m in room 4, 0.30 m in room 7, and 0.45 m in the antechamber of room 7. LA ROSA 2013, 179-182.

⁹⁵⁵ The platform was 1.3x1.5m wide; BLACKMAN, BRANIGAN 1982; BRANIGAN 1993, 24.

⁹⁵⁶ BLACKMAN, BRANIGAN 1982; BRANIGAN 1993, 24.

⁹⁵⁷ BLACKMAN, BRANIGAN 1982, 48; BRANIGAN 1993, 24.

Yerokambos.⁹⁵⁸ Room M,⁹⁵⁹ which shares similar dimensions with the building in Ayia Triada,⁹⁶⁰ was discovered to be filled with pottery, including MM I handleless conical cups, and pouring vessels. Among these findings, a barbotine decorated jug suggested an extended usage until the MM IB.⁹⁶¹ On the other hand, dated between the EM IIB and the MM IA,⁹⁶² Room AN featured a bench along the western wall and a stand in the north-eastern corner. The dimensions of the bench were similar to the one found in the antechamber of room 7,⁹⁶³ while the stand resembled the paved niche of *cameretta* 5,⁹⁶⁴ also known as the "*loculo lastricato*." Room AN yielded a significant amount of pottery, including handleless conical cups that were found inverted on flat stones.⁹⁶⁵ The excavation reports from 1904 also mentioned vessels with peculiar positions in the *Camerette* 1-10: stacked and surrounded by river pebbles in the north-western corner of *cameretta* 3,⁹⁶⁶ as well as layers of soil covered by pebbles in *camerette* 7 and 8.⁹⁶⁷ Based on the pottery and architectural data, Room M and Room AN were associated with ritual purposes, specifically the performance of libations and toasts to honor the deceased.⁹⁶⁸ Room AN,⁹⁶⁹ which also yielded various types of artifacts in addition to pottery,⁹⁷⁰ was interpreted as an early shrine used for making offerings to the dead. From the Prepalatial period onwards, benches became a characteristic feature of Minoan religious and ritual spaces,⁹⁷¹ as evidenced by the possible bench shrine dating to the EM IIB period at Myrto Fournou Koryfi.⁹⁷² Bench shrines became prevalent in Middle and Late Minoan religious spaces,⁹⁷³ such as the Protopalatial *Sacelli* at Phaistos.⁹⁷⁴ Despite their widespread presence, the function of benches in

⁹⁵⁸ The excavations at Lebena Yerokambos also revealed the ruins of other annexes, which were partly employed for ceremonial and storage purposes. These annexes were located east of room Δ, east of room M, and possibly east of room AN. ALEXIOU, WARREN 2004, 160-178.

⁹⁵⁹ ALEXIOU, WARREN 2004, 159.

⁹⁶⁰ The room measured 1.62x1 m; ALEXIOU, WARREN 2004, 159.

⁹⁶¹ ALEXIOU, WARREN 2004, 159-160.

⁹⁶² ALEXIOU, WARREN 2004, 171-173.

⁹⁶³ In room AN, the bench projected 0.56 m from the wall. ALEXIOU, WARREN 2004, 161; LA ROSA 2013, 179-182.

⁹⁶⁴ The stand in room AN had measurements of 0.66 m x 0.47 m, while the '*loculo lastricato*' measured 0.90 m x 0.45 m. ALEXIOU, WARREN 2004, 161; LA ROSA 2013, 180; STEFANI 1933, 154.

⁹⁶⁵ ALEXIOU, WARREN 2004, 174.

⁹⁶⁶ STEFANI 1933, 152.

⁹⁶⁷ Halbherr described this layer as follows: «La cameretta della banchina fu trovata piena di terra e sassi fino al livello della banchina stessa, sopra questo strato era uno strato o deposito numeroso di vasi e terra e sopra questo di nuovo sassi e terra» («the room with the bench was found filled with soil and stones until the bench; above this layer, there was another one or a deposit with numerous vessels and soil, and above it again stones and soil»)(Notebook 1904,1; 10 June 1904); STEFANI 1933, 154.

⁹⁶⁸ ALEXIOU, WARREN 2004, 159.

⁹⁶⁹ ALEXIOU, WARREN 2004, 174.

⁹⁷⁰ ALEXIOU, WARREN 2004, 173-174.

⁹⁷¹ GESELL 1985, 7-8; LUPACK 2010, 226-227.

⁹⁷² CADOGAN 2010, 41-42; CATAPOTI 2011; SOLES 1992, 178, 219-221; WARREN 1972a, 81-87, 265-266.

⁹⁷³ GESELL 1985, 9-15, 19-22.

⁹⁷⁴ PERNIER 1935.

ritual contexts has been subject to different interpretations.⁹⁷⁵ In the case of *Camerette* 1-10, they have been considered as altars for displaying vessels with offerings⁹⁷⁶ or as actual seats for attendees during ceremonies.⁹⁷⁷ However, the small size of the benches in rooms 4 and 7, their low elevation from the ground,⁹⁷⁸ and the limited space inside the *camerette* make it unlikely for them to have been used as seats. In *Camerette* 1-10, the benches were most likely used as platforms or altars to display vessels, potentially containing ritual offerings. A similar function would have been fulfilled by the "*loculo lastricato*," the paved niche in *cameretta* 5, where several shallow bowls were uncovered during the 1904 excavations.⁹⁷⁹ Furthermore, such as in room 7 of *tholos* B at Apesokari⁹⁸⁰ and in House Tomb 2 in Petras,⁹⁸¹ in some cases the benches ran directly alongside the outer walls and were likely visible or easily accessible from the outside. Consequently, it is also possible that *cameretta* 5 and the antechamber 7 were designed to be open spaces, as their northern halves have not been attested. With the exception of the one in room 4, all faced the open paved area north of the building.

The benches and the paved niche served the purpose of separating certain vessels from the rest of the ceramic assemblages. This differentiation in pottery placement may have served practical or ritual purposes during ceremonies associated with offering deposits and the nearby external space. Although the excavations in the Ayia Triada necropolis revealed only a few animal bones and no other traces of possible food offerings,⁹⁸² recent studies on residues from other necropolises⁹⁸³ have shown that offerings could have consisted of liquids or perishable food items like vegetables or fruits.⁹⁸⁴ They would have left undetectable traces, especially using the techniques and protocols applied during the excavations at Ayia Triada.

The ceramic assemblage discovered in *Camerette* 1-10 primarily consisted of pouring vessels, specifically finely decorated barbotine jugs, which were attributed to the final phase of the building's use, the MM IB.⁹⁸⁵ This pottery indicated the increasing significance of jugs and their association with a change in the conducted ceremonies. Conversely, pottery from earlier periods of use was rarely found. This scarcity could be partly attributed to looting activities or the selective discarding practices of the initial excavations, which favored highly decorated items. However, it is more likely that it

⁹⁷⁵ CADOGAN 2011, n. 25.

⁹⁷⁶ CADOGAN 2017.

⁹⁷⁷ SOLES 1992, 119.

⁹⁷⁸ All three benches are approximately 0.20 meters high. LA ROSA 2013, 179-182.

⁹⁷⁹ LA ROSA 2013, 180.

⁹⁸⁰ VAVOURANAKIS 2016.

⁹⁸¹ TSIPOPOULOU 2017, 64-65.

⁹⁸² LA ROSA 2013, 171-251.

⁹⁸³ BRANIGAN 2010, 255-264; MARGARITIS 2017.

⁹⁸⁴ HAMILAKIS 2008.

⁹⁸⁵ BANTI 1933, 217-232.

resulted from an intentional cleaning of the building, deliberately removing pottery from previous periods.⁹⁸⁶

6.3.3 The formation of the Deposit of the *Camerette* and the last phases of *Camerette* 1-10

Based on the analysis of the stratigraphic sequences,⁹⁸⁷ it can be inferred that the pottery within *Camerette* 1-10 was intentionally removed at the end of the MM IA to make room for new assemblages, creating so the Deposit of the *Camerette*,⁹⁸⁸ likely in association with wall M/4 at the southwestern corner of rooms *a-c*. This building had already been abandoned, and the pottery dump partially covered its southernmost corner. Similar deliberate pottery deposits have been documented in other necropolises, such as Moni Odigitria, where the so-called "pot-hoard" was created during the early EM III in the Outer courtyard. It consisted of 66 complete and restored vessels, which were the result of cleaning *tholos* B⁹⁸⁹ during a general reorganization of the necropolis.⁹⁹⁰ In Ayia Triada, the intentional nature of the Deposit of the *Camerette*⁹⁹¹ is further supported by the discovery of vessels carefully arranged, most of them found intact or easily mendable.

Apart from being dated between the EM III late and MM IA, the deposit⁹⁹² exhibited distinct differences from the ceramics found in *Camerette* 1-10. It primarily consisted of undecorated handleless conical cups and the range of pottery shapes was greater compared to the pottery found in the *Camerette* 1-10. These notable differences in the composition of the ceramic assemblages were directly linked to the activities conducted in *Camerette* 1-10 during the various periods,⁹⁹³ which were also reflected in the architectural developments that occurred between the MM IA and MM IB.

Similar to other contemporary sites, the Ayia Triada necropolis underwent significant changes during the MM IB. In *Camerette* 1-10,⁹⁹⁴ three additional rooms (3, 4, 9) were built, and the existing ones (5, 6, 7, 8, 10)⁹⁹⁵ were renovated. Concurrently, the *tholos* complex, which had been intensively used, gradually fell out of use.⁹⁹⁶ At the conclusion of the MM IB period and during the MM II period,

⁹⁸⁶ CARINCI 2004; LA ROSA 2013, 273-275; TODARO 2021, 36.

⁹⁸⁷ The northern edge of the Deposit of the *Camerette* covered the southernmost side of rooms *a*. LA ROSA 2013, 209-226; TODARO 2021, 36.

⁹⁸⁸ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 209-226; TODARO 2019a, 134.

⁹⁸⁹ BRANIGAN 2010a, 252; BRANIGAN, CAMPBELL-GREEN 2010, 130-131; VASILAKIS 2010, 64.

⁹⁹⁰ BRANIGAN 2010a, 252.

⁹⁹¹ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 209-226.

⁹⁹² CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 209-226; TODARO 2019a, 134.

⁹⁹³ CARINCI 2004; LEGARRA HERRERO 2014, 52-55; TODARO 2021, 36-37.

⁹⁹⁴ LA ROSA 2013, 171-185.

⁹⁹⁵ LA ROSA 2013, 206-209, 237-251.

⁹⁹⁶ CULTRARO 2003; TODARO 2019a, 133-134; 2019.

the *Camerette* 1-10 was abandoned, and instead, an open paved area⁹⁹⁷ was created northwest of rooms *a-c*, repurposing the pre-existing space. Simultaneously, the utilization of *tholos* A came to a complete halt.⁹⁹⁸ Following the MM II period, the entire *Camerette* area was entirely abandoned and likely used solely as a dumping ground during the LM I period.⁹⁹⁹

6.4 THE CAMERETTE AREA IN CONTEXT OF THE EM III-MM I AYIA TRIADA

The Early Minoan occupation of Ayia Triada was limited to a few structures that were used for short periods.¹⁰⁰⁰ As a result, the identification of the social landscape associated with the necropolis relied solely on clusters of contemporary pottery found elsewhere on the site and comparisons with broader patterns observed in south-central Crete.

In a comprehensive analysis of the Phaistos region, Todaro¹⁰⁰¹ recently proposed a new interpretation of the social landscape before the construction of the Palace. Drawing on geomorphological studies,¹⁰⁰² the scholar applied the principle of residential mobility,¹⁰⁰³ initially developed by T. Whitelaw¹⁰⁰⁴ in relation to *tholos* tomb necropolises in the Ayiofarango and Asterousia valleys. This approach considers funerary areas as "territorial foci" for groups that shifted their locations over time in response to changes in productive resources. Consequently, these sites had short lifespans, as evidenced by the brief phases documented on-site.¹⁰⁰⁵

Despite the ongoing debate,¹⁰⁰⁶ data from the geomorphological studies revealed that the Phaistos region in the Early Bronze Age was a wetland,¹⁰⁰⁷ making it more suitable for temporary and nomadic agropastoral activities, such as cattle herding. Between the 4th and a portion of the 3rd millennium BC, the population of the western Mesara region would have been dispersed among small sites, characterized by high mobility, primarily driven by a mixed subsistence economy. During the 3rd millennium BC, there was a gradual stabilization that first affected the landscape,¹⁰⁰⁸ leading to a reduction of marshy areas, followed by a stabilization of the population, reaching its peak around 2100 BC. By applying the principle of spatial mobility, this model of social development challenges

⁹⁹⁷ BALDACCI forthcoming; LA ROSA 2013, 228-235.

⁹⁹⁸ CARINCI 2003; CULTRARO 2003; LA ROSA 2013, 277-279.

⁹⁹⁹ LA ROSA 2013, 236-248, 273-275.

¹⁰⁰⁰ TODARO 2003a; 2003b.

¹⁰⁰¹ TODARO 2019b; 2019c; 2020b; 2021.

¹⁰⁰² FYTROLAKIS, PETEREK, SCHRODER 2005.

¹⁰⁰³ TODARO 2018a; 2019b; 2019c; 2020b; 2021.

¹⁰⁰⁴ WHITELAW 2000; 2001; 2012; 2018.

¹⁰⁰⁵ TODARO 2019b, 16-17.

¹⁰⁰⁶ GHILARDI *et al.* 2018.

¹⁰⁰⁷ TODARO 2020b.

¹⁰⁰⁸ MOODY 2009.

the traditional perspective held by scholars. The common view regarded the *tholos* tombs of the Mesara region as symbols of groups who permanently settled in an area to engage in extensive agriculture, cultivating typical Mediterranean crops, and chose to establish their presence by constructing monumental and visible tombs.¹⁰⁰⁹

The foundation of Ayia Triada in the EM I, as evidenced by the discoveries in the area of the *Piazzale dei Sacelli*,¹⁰¹⁰ marked the beginning of a gradual stabilization of the social landscape.¹⁰¹¹ In the EM IIA, two buildings known as the Prepalatial settlement (*Case Laviosa*)¹⁰¹² were constructed during two subsequent short phases,¹⁰¹³ while the *tholos* A was built in the EM IIB but abandoned shortly after.¹⁰¹⁴ Activities in the necropolis resumed at the end of the EM III, with the construction of annexes on the eastern side of the burial chamber and the development of the *Camerette* area.¹⁰¹⁵ This indicated the arrival of a new group in Ayia Triada, distinct from those who built the earlier structures.¹⁰¹⁶ Todaro suggests that there may not have been a direct connection between this new group and the builders of *tholos* A or the Prepalatial settlement.

The new building program in the Ayia Triada necropolis¹⁰¹⁷ marked the beginning of a more stable occupation, which was also observed in contemporary neighboring sites.¹⁰¹⁸ According to this model, the *tholos* tombs served as general territorial reference points for all the communities moving in the western Mesara during the Early Minoan.¹⁰¹⁹ Based on available data and the results of test pits conducted in 2008 on the eastern hillslope,¹⁰²⁰ Todaro also hypothesized that during the Prepalatial period, the Ayia Triada area was inhabited by multiple dispersed settlements linked to small groups characterized by high residential mobility. The people who later resumed and renovated the funerary area likely lived in small and dispersed dwellings around it, which did not leave architectural traces.¹⁰²¹ The establishment of the *Camerette* area was thus connected to the arrival and settlement of this new group during a period of progressive transition towards less mobile patterns in the social landscape.¹⁰²²

¹⁰⁰⁹ ALEXIOU, WARREN 2004, 191-193; BRANIGAN 1970; 1991; MURPHY 2011; WATROUS, HADZI-VALLIANOU 2004.

¹⁰¹⁰ TODARO 2003b; 2011a; 2019a, 112-135; 2019b.

¹⁰¹¹ TODARO 2020b.

¹⁰¹² LAVIOSA 1975.

¹⁰¹³ TODARO 2019a, 132-133; 2019b; 2020b.

¹⁰¹⁴ CULTRARO 2003; STEFANI 1933; TODARO 2003a; 2019a, 132-133; 2019b.

¹⁰¹⁵ CARINCI 2003; 2004; CULTRARO; 2000; 2003; STEFANI 1933; TODARO 2003; 2019a, 133-135; 2019b; 2021.

¹⁰¹⁶ TODARO 2019b; 2020b; 2021.

¹⁰¹⁷ TODARO 2019b; 2020b, 32-33; 2021.

¹⁰¹⁸ BONACASA 1969; LEVI 1976; TODARO 2019a; 2019b, 18.

¹⁰¹⁹ TODARO 2019b; 2020b.

¹⁰²⁰ TODARO 2019b; 2020b; 2021.

¹⁰²¹ TODARO 2003a; 2019a; 2019b.

¹⁰²² TODARO 2020b; 2021.

6.5 CONCLUDING REMARKS: HYPOTHESES ON THE USES AND FUNCTIONS OF THE CAMERETTE AREA

Up until now, the *Camerette* area has primarily been regarded as a collection of buildings constructed during various short phases of the MM IA. These structures were intended to accommodate additional space for storing artifacts that could no longer fit in the annexes of *tholos* A, as well as to facilitate ceremonies associated with the tomb.¹⁰²³ Through comparative and contextual analysis, it has been determined that the area dates back to a longer period between EM III and MM IB and is situated within the contemporary south-central Cretan context. Therefore, despite the scarcity of reliable information regarding Minoan ceremonies, rituals, or beliefs,¹⁰²⁴ it is possible to propose plausible hypotheses concerning the functions of the examined findings, structures, and activities carried out in this area.

The establishment of the *Camerette* area occurred during the late EM III when a new group took control of *tholos* A and expanded it by adding annexes.¹⁰²⁵ They occupied a hillslope that had already been familiar to the communities of the Mesara valley since the construction of room *alpha* and the tomb during the EM IIA and B.¹⁰²⁶ The construction of the initial architectural features, namely the wall M/6-M/3 and rooms *a-c*,¹⁰²⁷ may have been driven by practical considerations such as the need to delineate the funerary area, provide additional storage space for pottery, and define areas for conducting ceremonies. Subsequent expansions, exemplified by the construction of *Camerette* 1-10 and its distinctive architectural features, endowed the area with a more pronounced function related to rituals and ceremonies.

Although situated within the necropolis, the *Camerette* area stood out due to the absence of direct connections to burial activities and the abundance of pottery finds, which characterized it as a site for ceremonial functions broadly associated with the funerary context. Similar separated spaces dedicated solely to ceremonial activities without any burial traces have been discovered in other Late Prepalatial necropolises.¹⁰²⁸ The architectural development observed in Ayia Triada during the EM III-MM IA was also documented in various *tholos* tombs necropolises in the south-central region of Crete and all over the island, even though with less wide changes.¹⁰²⁹ These modifications reflected

¹⁰²³ CARINCI 2004; LA ROSA 2013, 273-277.

¹⁰²⁴ LEGARRA HERRERO 2014, 56; 2016, 150-151; 2018; PANAGIOTOPOULOS 2021, 251.

¹⁰²⁵ TODARO 2018a; 2019b; 2020b; 2021.

¹⁰²⁶ CULTRARO 2003; TODARO 2019a, 132-133.

¹⁰²⁷ LA ROSA 2013, 185-248.

¹⁰²⁸ PAPADATOS, SOFIANOY 2015; TSIPOPOULOU 2017.

¹⁰²⁹ LEGARRA HERRERO 2014, 150-157.

a broader transformation in social behaviors and the activities conducted in relation to tombs, as evidenced by the variations in pottery assemblages.¹⁰³⁰ The changes were likely interconnected with an increased demand for workforce.¹⁰³¹ Todaro¹⁰³² has proposed a correlation between the substantial rise in the production of plain handleless conical cups from the EM III to the MM IA in the Phaistian area and the need for the distribution of collective resources. The scholar's perspective assumes that the Mesara region, considered as a more instable landscape at that time,¹⁰³³ facilitated the movement of small groups who periodically gathered at designated sites to participate in ceremonies, thereby creating networks and establishing economic interdependence. These gathering places and ceremonial centers, such as the necropolises, began to be constructed during the EM III-MM IA period, leading to a significant increase in the production of ration bowls. These bowls were used to distribute resources. The new groups, which either modified the existing *tholos* tombs in the necropolises or built new ones, were characterized by different rituals compared to the previous ones. As a result, they required more complex accessory spaces outside the burial chamber. The expansions and changes mainly occurred in the necropolises of the Mesara valley, specifically Ayia Triada and Platanos, possibly indicating new regional dynamics.¹⁰³⁴ Within the context of small and dispersed settlements, the necropolises served as broader gathering points, facilitating the reunion of larger and more diverse groups during the EM III-MM IA period.¹⁰³⁵

According to recent studies,¹⁰³⁶ scholars have proposed the existence of multiple phases in the burial process.¹⁰³⁷ Over time, the significance of *tholos* tombs evolved beyond their original function as mere memorials for the deceased. Instead, they transformed into sites where the community would regularly come together to participate in communal rituals. These gatherings served to unite the entire group and potentially involved the veneration of certain buried individuals as ancestral figures.¹⁰³⁸ Based on later depictions, it is suggested that these ceremonies took place in open paved areas outside the annexes, allowing for the involvement of a larger group of people and the performance of various activities.¹⁰³⁹ Artifacts used during the rituals were stored in nearby rooms. In Ayia Triada, the *Camerette* area was likely conceived as a spacious external area with accessory rooms dedicated to

¹⁰³⁰ LEGARRA HERRERO 2014, 150-151.

¹⁰³¹ LEGARRA HERRERO 2014, 156; TODARO 2021.

¹⁰³² TODARO 2021.

¹⁰³³ TODARO 2018a; 2019b; 2020b.

¹⁰³⁴ LEGARRA HERRERO 2014, 152.

¹⁰³⁵ BORGNA 2004; LEGARRA HERRERO 2014, 150-157.

¹⁰³⁶ TRIANTAPHYLLOU 2018; TRIANTAPHYLLOU, KIORPE, TSIPOPOULOU 2019.

¹⁰³⁷ BRANIGAN 1993, 119-141; RELAKI 2020; SCHOEP, TOMKINS 2016; TSIPOPOULOU, RUPP 2019.

¹⁰³⁸ CREVECOEUR, SCHMITT, SCHOEP 2015; DAKOURI-HILD 2016; MILLER BONNEY 2016; MURPHY 1998; PANAGIOTOPOULOS 2021, 253-254, 262; SOLES 2010.

¹⁰³⁹ CARINCI 2004; CULTRARO 2000.

these rituals associated with *tholos* A. The wall M/6-M/3 delineated the space for ceremonies and gatherings, while rooms *a-c* was likely used to store vessels.¹⁰⁴⁰

The *Camerette* 1-10 likely served a more complex function, as evidenced by its multiple phases, each corresponding to different types of pottery. The examination of the Deposit of the *Camerette*, which likely consists of ceramic assemblages from the building's initial phase, provides insights into the ceremonies that may have taken place there.¹⁰⁴¹ Among the entire deposit, drinking vessels accounted for almost half, with handleless conical cups being the predominant type. Handleless conical cups have been documented in the annexes of EM III-MM IA *tholos* tombs in the necropolises,¹⁰⁴² associated with communal toasting and feasting activities.¹⁰⁴³ Furthermore, Day and Wilson,¹⁰⁴⁴ in their study of EM I-II pottery deposits in Knossos, linked the emergence of handleless conical cups and shallow bowls to a shift towards ceremonies where individuals played a greater role, within a context of increased social competition. Some handleless conical cups from the Deposit of the *Camerette* exhibited traces of burning, suggesting they may have functioned as lamps or braziers, similar to specimens found in room AN at Lebena Yerokambos.¹⁰⁴⁵ This implies that the area may have been utilized during the night or in closed rooms with reduced lighting.¹⁰⁴⁶ The jugs in the Deposit of the *Camerette* accounted for less than half of the handleless conical cups. The majority of these jugs featured a distinctive Dark-on-Light decorative pattern known as *pelte* decoration, which is rarely found outside Ayia Triada. The figurative elements on the shoulder of the jugs have been interpreted as expressions of the people newly settled in the area, marking their arrival, or as distinct emblems¹⁰⁴⁷ representing the various groups gathering in the *Camerette* area. In addition to jugs, the deposit also contained other types of pouring vessels, such as side-spouted and rim-spouted jars, which may have been associated with the numerous drinking and serving vessels found. However, it was not possible to determine possible drinking sets.¹⁰⁴⁸ A few specialized and peculiar vessels were discovered in the Deposit of the *Camerette*. Among them, the spouted basins, or miniature

¹⁰⁴⁰ Annexes with exclusive storage vessels were documented in several contemporary necropolises, including Platanos, annexes Δ1 and Δ2 at Vorou, *tholos* Ia at Lebena Papoura, and annexe L at Ayia Triada. ALEXIOU, WARREN 2004, 13; BANTI 1933, 163-181; CULTRARO 2003; LEGARRA HERRERO 2014, 54-55; MARINATOS 1931; STEFANI 1933, 152; XANTHOUDIDES 1924, 88-125

¹⁰⁴¹ CARINCI 2004; DE GREGORIO 2019b; LA ROSA 2013, 210-226; TODARO 2021.

¹⁰⁴² BETANCOURT *et al.* 2008 ; MURPHY 1998 ; MORRIS 2008 ; NORDQUIST 2008.

¹⁰⁴³ BRANIGAN 1970, 98-101; HAMILAKIS 2008.

¹⁰⁴⁴ DAY, WILSON 2004; WILSON, DAY 2000.

¹⁰⁴⁵ ALEXIOU, WARREN 2004, 161-171.

¹⁰⁴⁶ PRIVITERA 2018, 35.

¹⁰⁴⁷ CARINCI 2004; DE GREGORIO 2018, 2022; TODARO 2019a; 2020b, 45-46; 2021.

¹⁰⁴⁸ BORGNA 2004, 259; TODARO 2021, 36.

winepresses,¹⁰⁴⁹ have been interpreted as ritual representations and references to the productive activities involving the group utilizing the area. Finely decorated vessels were scarce in the deposit¹⁰⁵⁰ and have been suggested to belong to prominent figures among the participants, such as the priests leading the rituals.¹⁰⁵¹ Similar to other contemporary necropolises, there is limited evidence to support this hypothesis, and the identification of the existence of definite hierarchies is challenging.¹⁰⁵² Among the fragmentary sherds in the deposit, a significant number of cooking pots were identified,¹⁰⁵³ as in the case of the Moni Odigitria necropolis.¹⁰⁵⁴ This could indicate the direct use of these vessels in the *Camerette* area for food preparation during the rituals. Overall, the pottery was primarily poorly decorated or undecorated, made with local materials and manufacturing techniques. Therefore, the ceramic assemblage likely consisted of reused vessels originally intended for daily use,¹⁰⁵⁵ as well as common artifacts produced specifically for the cemetery in large quantities.¹⁰⁵⁶

The Deposit of the *Camerette* provides evidence of activities involving the sharing of food and beverages during toasting and feasting ceremonies, possibly including libations.¹⁰⁵⁷ These rituals likely involved the use of common handleless conical cups and locally decorated jugs, which may have distinguished the newly arrived group.¹⁰⁵⁸ It is probable that these ceremonies also encompassed on-site cooking activities and visits to the area when visibility was limited, necessitating the use of artificial lighting.¹⁰⁵⁹ Given the small sizes of the structures dating to the late EM III and MM IA, it is likely that the ceremonies took place in the external paved area. The MM IA architectures may have served as storage spaces for the pottery and potentially as a place for offering items on serving or drinking vessels. The pottery from the Deposit of the *Camerette* suggests a communal experience that involved significant social interaction, which likely increased in the subsequent palatial period in the area.¹⁰⁶⁰

In the MM IB, there was a noticeable change in the typology of pottery used in *Camerette* 1-10.¹⁰⁶¹ The ceramic collection discovered during the final phase of the building consisted primarily

¹⁰⁴⁹ BROGAN, KOH 2008; CARINCI 2004; DE GREGORIO 2019b; FLOUDA 2011; KOPAKA, PLATON 1993; LA ROSA 2013, 210-226; VAVOURANAKIS 2016.

¹⁰⁵⁰ DE GREGORIO 2019b; LA ROSA 2013, 210-226.

¹⁰⁵¹ CARINCI 2004.

¹⁰⁵² LEGARRA HERRERO 2014, 150-157.

¹⁰⁵³ DE GREGORIO 2019b; LA ROSA 2013, 210-226.

¹⁰⁵⁴ BRANIGAN, CAMPBELL-GREEN 2010, 127-146.

¹⁰⁵⁵ ALEXIOU, WARREN 2004, 191-193; BRANIGAN 1970, 56-57; 2010, 251-264.

¹⁰⁵⁶ PLATON 2017.

¹⁰⁵⁷ BRANIGAN, CAMPBELL-GREEN 2010, 251-264.

¹⁰⁵⁸ TODARO 2019b; 2019c; 2020b; 2021.

¹⁰⁵⁹ CARINCI 2004.

¹⁰⁶⁰ HAMILAKIS 2008; VAVOURANAKIS 2016.

¹⁰⁶¹ BANTI 1933; BORDA 1946, 45-55; CULTRARO 2000.

of jugs, predominantly with barbotine decoration, while drinking vessels were scarce. It is possible that a percentage of undecorated drinking vessels were lost or discarded during the 1904 excavations, or they could have been stored or discarded elsewhere within the MM IB by individuals involved in the ceremonies. Nevertheless, the significant numerical prevalence of jugs indicated a shift in social behavior and the nature of the performed ceremonies.¹⁰⁶² The presence of numerous pouring vessels¹⁰⁶³ in the necropolises has often been associated with rituals involving a connection to the afterlife. Marinatos¹⁰⁶⁴ referred to the mention of *χοή* in Homeric texts, which described the act of pouring liquids from a jug directly into the soil as offerings to the deceased. This practice was accompanied by *σπονδή*, which involved offering food to the dead by turning vessels filled with food upside down towards the ground.¹⁰⁶⁵ While the archaeological evidence for *χοή* is currently lacking, inverted vessels on the ground have been found in several necropolises.¹⁰⁶⁶ Therefore, in the MM IB, the ceremonies conducted in *Camerette* 1-10 possibly entailed pouring liquids, potentially directly onto the ground, and presenting offerings in vessels placed on benches or in the paved niche. On the other hand, Todaro¹⁰⁶⁷ associated the absence of plain handleless conical cups in the MM IB-II with the cessation of major building activities in the Ayia Triada necropolis, rather than a change in rituals and beliefs.

The external paved area served as the primary center for gatherings and rituals involving a larger group of people, even during the MM IB. The rooms within *Camerette* 1-10 were limited in size and could accommodate only a couple of adults together, suggesting that they may have had different functions during different phases. Drawing upon the arrangement of bench shrines,¹⁰⁶⁸ where storage rooms and preparation areas were connected to chambers with benches, the *camerette* appeared to be divided into two categories. The inner rooms likely served as storage areas, while the external ones were used for conducting ritual activities that could also involve individuals gathered in the external paved area. Architectural features associated with ritual offerings, such as benches, a paved niche, and vessels placed on layers of pebbles, were discovered in the external *camerette*.¹⁰⁶⁹ The opening towards the exterior would have facilitated the participation of a larger group of people in the ceremonies. In the MM IB, the external rooms were also equipped with red plastered floors and white plaster on the walls.¹⁰⁷⁰ These elements not only suggest the possibility of using a cover for the

¹⁰⁶² CARINCI 2004; LA ROSA 2013, 273-277; LEGARRA HERRERO 2014, 54, 156-159.

¹⁰⁶³ NIKOLAIDOU 2016, 101-102.

¹⁰⁶⁴ MARINATOS 1986, 25-26.

¹⁰⁶⁵ BURKERT 2011, 113-117.

¹⁰⁶⁶ ALEXIOU, WARREN 2004, 159, 191-193; PRIVITERA 2018.

¹⁰⁶⁷ TODARO 2021, 37.

¹⁰⁶⁸ GESELL 1985, 7-8, 14-15.

¹⁰⁶⁹ LA ROSA 2013, 177-185; MURPHY 1998.

¹⁰⁷⁰ CARINCI 2004; LA ROSA 2013, 177-185.

rooms to protect the plaster but also emphasize the prominent function of these *camerette* within the building.

Several hypotheses have been proposed regarding the nature of the ceremonies conducted in the *Camerette* area,¹⁰⁷¹ including the potential veneration of chthonic deities or the involvement of ritual dances. However, the excavations have yielded a limited range of finds,¹⁰⁷² primarily pottery, which do not hinder further deductions about the specific rituals and beliefs. Based on the available data, it can be inferred that the *Camerette* area served as a type of funerary shrine associated with *tholos* A,¹⁰⁷³ functioning as a large ceremonial area related to it.¹⁰⁷⁴ As evidenced in various other contexts, both in the past and present, the tomb often became a gathering place of people dispersed throughout the surrounding areas. These gatherings aimed to strengthen social bonds through communal consumption of food and beverages. The performed ceremonies likely involved periodic feasting, toasting, libations, and the presentation of offerings.¹⁰⁷⁵ These communal rituals played a crucial role in reinforcing social identity and facilitating interactions,¹⁰⁷⁶ as the necropolis served as a significant meeting place within the landscape of small, dispersed settlements in the Ayia Triada region.¹⁰⁷⁷

The architectural features and pottery assemblages in the *Camerette* area underwent changes between the late EM III and the MM IB. These changes reflected a shift in social behavior,¹⁰⁷⁸ corresponding to the developments observed in neighboring sites during the early stages of palatial development. However, even if the parts of the ceremonies changed, there does not appear to be a marked modification in the nature of the rituals themselves, which consistently involved the participation of individuals in a communal gathering nearby the *tholos* tomb.¹⁰⁷⁹

¹⁰⁷¹ BRANIGAN 1970, 121-138; 1993, 119-141; CARINCI 2004; CULTRARO 2000; LA ROSA 2013, 275-277.

¹⁰⁷² CARINCI 2004; LEGARRA HERRERO 2014, 53-54.

¹⁰⁷³ SOLES 1992.

¹⁰⁷⁴ CARINCI 2004; LA ROSA 2013, 275-277.

¹⁰⁷⁵ ALEXIOU, WARREN 2004, 191-193; BETANCOURT *et al.* 2008; DAVIS 2008, 54-55; HAMILAKIS 1998; 2018; HAMILAKIS, SHERRATT 2012.

¹⁰⁷⁶ BORGNA 2004, 259; D'AGATA, HERMARY 2012; DÉDERIX, SCHMITT, CREVECOUER 2018; HAMILAKIS 2008, 15; NORDQUIST 2008; PANAGIOTOPOULOS 2021, 250-251; TODARO 2020b.

¹⁰⁷⁷ LEGARRA HERRERO 2012; TODARO 2019b; 2020b; 2021.

¹⁰⁷⁸ LEGARRA HERRERO 2014, 151-156.

¹⁰⁷⁹ TODARO 2021.

7. CONCLUSIONS

This work aimed to address a gap in the studies on the Ayia Triada necropolis, specifically in the analysis of the *Camerette* area,¹⁰⁸⁰ which was located south of *tholos* A and its annexes and consisted of two main buildings and a few other architectural features. The primary objective of this study was to analyze the unpublished and published finds from the excavations to achieve a comprehensive historical synthesis, enabling the determination of chronological sequences, as well as the identification of functions and activities associated with the *Camerette* area.

In total, I have examined 9,982 sherds and catalogued 533 artifacts, including vessels and sherds, categorized them into four main contexts (*Camerette* 1-10, the *Camerette* area with its various architectural features, the Deposit of the *Camerette*, and Trench X), and identified and described 25 vessel shapes and 17 ware groups. The analyzed pottery primarily consisted of a limited range of simple and poorly decorated shapes,¹⁰⁸¹ mostly locally produced, with notable similarities to neighboring sites in south-central Crete¹⁰⁸² and *tholos* tombs necropolises.¹⁰⁸³ The majority of the pottery lacked decoration or displayed simple decorative patterns. Notably, semi-fine plain handleless conical cups constituted almost half of the examined finds.

Drawing upon the collected data and comparing them with contemporary dwelling areas in Ayia Triada and sites in south-central Crete, I have proposed hypotheses regarding the functions and chronological sequences of the examined contexts in order to achieve the purpose of determining the activities conducted in the *Camerette* area, the associated community, and explore their potential relations with the surrounding region.

Previously, the *Camerette* area was regarded as a unique case, consisting of buildings separate from the tomb and constructed in several short phases during the MM IA, which lacked direct traces of burial activity despite being situated in a necropolis.¹⁰⁸⁴ The purpose of this space was considered to provide additional storage space for artifacts that could no longer be accommodated in the annexes of *tholos* A and to facilitate tomb-related ceremonies.¹⁰⁸⁵ The current study has demonstrated the existence of different chronological phases ranging from the Early Minoan III to the Middle Minoan IB in the *Camerette* area. These phases were associated with distinct pottery assemblages and

¹⁰⁸⁰ LA ROSA 2013, 162-251.

¹⁰⁸¹ CARINCI 2004; LEGARRA HERRERO 2014, 53-54.

¹⁰⁸² BONACASA 1969; LEVI 1976, 747-756; TODARO 2017, 2019a, 2020a; VAN DE MOORTELE 2006.

¹⁰⁸³ ALEXIOU WARREN 2004 ; BRANIGAN, CAMPBELL-GREEN 2010; BLACKMAN, BRANIGAN 1982; MARINATOS 1931 ; XANTHOUIDES 1924.

¹⁰⁸⁴ BANTI 1933; CARINCI 2004; CULTRARO 2004; LA ROSA 2013, 162-251; STEFANI 1933.

¹⁰⁸⁵ CARINCI 2004; LA ROSA 2013, 273-277.

architectural features, suggesting diverse activities taking place during those periods. This project has also identified significant connections between artifacts and their specific find contexts. By comparing them with findings from south-central Crete, this study has provided potential confirmation of the activities conducted in the *Camerette* area and the functions of the pottery and architectures, contextualizing the *Camerette* area within its contemporary framework. Therefore, the observed parallels with neighboring sites have challenged the notion of the *Camerette* area as a unique and singular occurrence. The *Camerette* area was not exclusively developed during the MM IA, but instead the different structures were built during subsequent phases from the late EM III to the MM IB on a hillslope which had already been visited and briefly occupied.¹⁰⁸⁶ The parallels with the sites in the neighboring areas elucidated the developmental changes observed in the *Camerette* area, as part of a broader process of transformation between the Prepalatial and the Protopalatial periods¹⁰⁸⁷ and reflecting significant shifts in social behaviors and activities associated with the *tholos* tombs.¹⁰⁸⁸

Furthermore, while all find contexts exhibited overall homogeneity, the *Camerette* 1-10 showed some variation.¹⁰⁸⁹ In this case, pouring vessels with barbotine decoration represented the majority of finds instead of the handleless conical cup. Additionally, while the pottery retrieved from this building primarily dated to the MM IB, the other ceramic assemblages mostly dated between the EM III late and the MM IA. These findings suggest a possible shift in the vessels used and the activities performed in the *Camerette* area from the Late Prepalatial to the Protopalatial period. Recent research by Todaro¹⁰⁹⁰ on Prepalatial Mesara suggested a correlation between the changes observed in the *Camerette* and the presence of new groups migrating within the Mesara region around the end of the 3rd millennium BC. Therefore, since the establishment of the *Camerette* area occurred during the EM III late, it could have been related to the arrival of a new group. This group occupied a hillslope that had already been known since the construction of room *alpha* and the *tholos* tomb during the EM IIA and B,¹⁰⁹¹ and reused *tholos* A and expanded it with annexes.¹⁰⁹² Within this context,¹⁰⁹³ the Ayia Triada necropolis and the contemporary ones functioned as gathering places and ceremonial centers for small groups during the EM III-MM IA.¹⁰⁹⁴ These new groups were characterized by distinct rituals that necessitated more complex accessory spaces outside the burial

¹⁰⁸⁶ LA ROSA 2013, 171-251; TODARO 2019a, 112-135.

¹⁰⁸⁷ LEGARRA HERRERO 2014, 150-157.

¹⁰⁸⁸ LEGARRA HERRERO 2014, 150-157; TODARO 2021.

¹⁰⁸⁹ BANTI 1933; CULTRARO 2000.

¹⁰⁹⁰ TODARO 2018a; 2019b; 2020b; 2021.

¹⁰⁹¹ CULTRARO 2003; TODARO 2019a, 132-133.

¹⁰⁹² TODARO 2018a; 2019b; 2020b; 2021.

¹⁰⁹³ TODARO 2018a; 2019a, 112-135; 2019b; 2020b; 2021.

¹⁰⁹⁴ CREVECOEUR, SCHMITT, SCHOEP 2015; DAKOURI-HILD 2016; MILLER BONNEY 2016; MURPHY 1998; PANAGIOTOPOULOS 2021, 253-254, 262; SOLES 2010.

chambers. Therefore, the *Camerette* area served as a broad ceremonial space with storage buildings linked to *tholos* A¹⁰⁹⁵ for groups residing in dispersed dwelling areas in the Mesara and underwent changes reflecting the dynamics of the surrounding region¹⁰⁹⁶ and potentially a shift in social behavior.¹⁰⁹⁷

This project embarked on a meticulous exploration of the *Camerette* area within the Ayia Triada necropolis, aiming to fill a significant void in scholarly understanding. Through a comprehensive analysis of excavated materials, including pottery and architectural features, this study has unearthed a wealth of insights into the historical development and functions of this enigmatic space. Contrary to prior perceptions, this research has unveiled a complex sequence of construction phases spanning from the Early Minoan III to the Middle Minoan IB periods. By contextualizing findings within the broader framework of south-central Crete and comparing them with contemporary sites, this project has shed light on the diverse activities and social dynamics that characterized the *Camerette* area. The identification of potential connections with movements of people and ritual practices offers a compelling narrative of cultural exchange and societal evolution during the Prepalatial and Protopalatial periods. Overall, this project not only advances our understanding of the Ayia Triada necropolis but also contributes to broader discussions surrounding the socio-cultural landscape of Bronze Age Crete.

The detailed chronological and functional insights gained from the *Camerette* area in this research project open up possibilities for further archaeological investigations within Ayia Triada and neighboring sites in south-central Crete. Future studies could focus on elucidating specific aspects of ritual practices and societal organization in Prepalatial and Protopalatial Ayia Triada and within the broader context of south-central Crete. Additionally, the combination with the results from other specialized studies on earlier and later ceramic collections and artifacts composed of different materials from the *Camerette* area¹⁰⁹⁸ will contribute to obtain a more comprehensive understanding of the examined contexts in the different chronological phases. At the same time, interdisciplinary collaborations in different fields could provide new perspectives on the socio-cultural dynamics at play in the region. Furthermore, the identification of potential connections with migratory movements and ritual practices invites comparative studies with other regions of the Mediterranean, offering opportunities for cross-cultural dialogue and exchange.

¹⁰⁹⁵ CARINCI 2004; LA ROSA 2013, 275-277.

¹⁰⁹⁶ TODARO 2021.

¹⁰⁹⁷ LEGARRA HERRERO 2014, 151-156.

¹⁰⁹⁸ BALDACCI forthcoming; LA ROSA 2013, 162-251; MILITELLO 2014; forthcoming; TODARO forthcoming.

This research project on the *Camerette* area within the Ayia Triada necropolis not only reveals the complex historical development and functions but also challenges prior perceptions, offering new insights into the socio-cultural landscape of Bronze Age Crete.

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¹⁰⁹⁹ Abbreviations of journals follow the conventions suggested by the American Journal of Archaeology.

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PLATES

TABLES

TABLE 1: CHRONOLOGICAL TABLE OF MINOAN BRONZE AGE (SHELMERDINE 2008, FIG. 1.1)

CRETAN BRONZE AGE POTTERY PHASES	LOW CHRONOLOGY	HIGH CHRONOLOGY
EM I	3650/3500-3000/2900	3100/3000-2700/2650
EM II	2950-2300/2150	A 2650-2450/2400 B 2450/2400-2200
EM III	2300/2150-2150/2025	2200-2100/2050
MM IA	2150/2025-1930/1900	2100/2050-1925/1900
MM IB	1930/1900-1850	1925/1900-1875/1850
MM II	A 1850-1780/1750 B 1750-1700/1675	1875/1850-1750/1700
MM III	1700/1675-1600	1750/1700-1700/1675
LM IA	1600/1580-1520/1510	1700/1675-1625/1600
LM IB	1520/1510-1440/1430	1625/1600-1470/1460
LM II	1440/1430-1390	1470/1460-1420/1410
LM IIIA1	1390-1370/1360	1420/1410-1390/1370
LM IIIA2	1370/1360-1340/1330	1390/1370-1330/1315
LM IIIB	1340/1330-1190±	1330/1315-1220/1190
LM IIIC	1190±-1070±	1220/1190-1075/1050

TABLE 2: STRATIGRAPHICAL UNITS AND POTTERY DATA FROM *CAMERETTE 1-10*¹¹⁰⁰

<i>CAMERETTE 1-10</i>	COUNTED PIECES	CATALOGUED ITEMS	WEIGHT (gr.)
Unit 1	61	2	1556
Unit 2	301	9	4730
Unit 3	8		936
Unit 4	4	11	19
Unk.	3	75	23
Total	377	97	7264

TABLE 3: STRATIGRAPHICAL UNITS AND POTTERY DATA FROM *CAMERETTE AREA*¹¹⁰¹

<i>CAMERETTE AREA</i>	COUNTED PIECES	CATALOGUED ITEMS	WEIGHT (gr.)
Unit 1	282		3507
Unit 2	140	2	1803
Unit 3	261	1	3289
Unit 3a	393	13	4864
Unit 3b	241	5	2140
Unit 3c	101	4	2720
Unit 4	54		312
Unit 5	11	1	20
Unit 6a	114	6	2400
Unit 6b	235	5	4900
Unit 7	25	3	302
Unit 8	4		14
Unit 9	54	2	702
Unit 10	46		458
Unit 11	93	1	1102
Unit 12	74		524
Unit 13	165		3804
Unit 13a	25	2	365

¹¹⁰⁰ The table does not include finds with dubious chronology, such as baking plates or those lacking secure chronological attribution.

¹¹⁰¹ The table does not include finds with dubious chronology, such as baking plates or those lacking secure chronological attribution.

Unit 14	3		22
Unit 15	19		183
Unit 16	86		1669
Unit 17	163	3	489
Unit 17a	18		20
Unit 18	49	4	351
Unit 18a	38	1	47
Unit 19	23	1	370
Unit 21	17		23
Unit 22	322	1	4040
Unit 22+29	2		5
Unit 23	41		529
Unit 24	12	2	214
Unit 26	9		231
Unit 27	77	3	777
Unit 28	11		25
Unit 29	60	1	707
Unit 29a	49	7	805
Unit 29b	11	4	123
Unit 30	11		78
Unit 31	29		220
Unit 32	28		110
Unit 33	305	9	1800
Unit 34	26	1	260
Unit 35=37=48	301	4	8260
Unit 36	51	3	500
Unit 38	123	1	2210
Unit 39	124	7	2100
Unit 39a	27		1430
Unit 40	29	1	600
Unit 41	115	2	3100
Unit 42	12	2	110
Unit 43	3	1	100
Unit 44	20	1	2200
Unit 45	32	3	510
Unit 46	19	1	520
Unit 47	16	1	370
Unit 49	28		260
Unit 50	19		460
Unit 51	77	4	1100
Units 51+52		1	

Unit 52	5	4	70
Unit 53	31	1	360
Unit 54=56	33	1	1070
Unit 54a=55	506	14	15210/10060
Unit 58	16		19
Unit 59	27		30
Unit 60	56		1050
Unit 61	6		7
Unit 62	6		12
Unit 63	23		210
Unit 64	7		12
Unit 65	5		10
Unit 66	99	2	1900
Unit 66a	31		630
Unit 67	20		300
Unit 67a		2	
Unit 69	162	4	4490
Unit 70	69		560
Unit 71	11		Unk.
Unit 72	6		Unk.
Unit 73	76		600
Unit 74	31	3	770
Unit 75	23		400
Unit 76	30	2	400
Unit 78	176	6	2900
Unit 78a	11		100
Unit 80	42	1	1405
Unit 84	31	1	390
Unit 84a	13		Unk.
Unit 85	19		280
Unit 86	92	2	810
Unit 87	14	4	300
Unit 88	19		450
Unit 89	15	1	Unk.
Unit 90	60		600
Unit 91	108	7	3300
Unit 92	13		30
Unit 94	21		60
Unit 95	79		2020
Unit 96	115		3700
Unit 97	87		1310

Unit 98	69	3	1750
Unit 98a	84	7	2020
Unit 99	91	2	2400
Total	7161	176	118299

TABLE 4: STRATIGRAPHICAL UNITS AND POTTERY DATA FROM THE DEPOSIT OF THE CAMERETTE¹¹⁰²

DEPOSIT OF THE CAMERETTE	COUNTED PIECES	CATALOGUED ITEMS	WEIGHT (gr.)
Unit 6	2444	248	17740

TABLE 5: STRATIGRAPHICAL UNITS AND POTTERY DATA FROM THE TRENCH X¹¹⁰³

TRENCH X	CATALOGUED ITEMS	WEIGHT (gr.)
Unit X12	1	
Unit X13	1	480
Unit X14		
Unit X15	1	340
Unit X17	1	
Unit X19	1	
Unit X21		400
Unit X22		400
Unit X23	3	480
Unit X24	1	520
Unit X25		300
Unit X27		200
Unit X28		300
Unit X29		230
Unit X30		780
Unit X33		240
Unit X34	2	4510

¹¹⁰² The table does not include finds with dubious chronology, such as baking plates or those lacking secure chronological attribution.

¹¹⁰³ The table does not include finds with dubious chronology, such as baking plates or those lacking secure chronological attribution.

TABLE 6: DISTRIBUTION OF VESSEL SHAPES IN *CAMERETTE 1-10* WITHIN EACH CHRONOLOGICAL PHASE¹¹⁰⁴

¹¹⁰⁴ The table refers to the catalogued items.

CAMERETTE 1-10 EM III	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
Top layers	3		1				
<i>Cameretta</i> 1		1	2				
<i>Cameretta</i> 1-Intramural depositions	5	1	1				
<i>Cameretta</i> 8		2					
Unk. find spot	1	1					
CAMERETTE 1-10 MM IA	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
<i>Cameretta</i> 1	7	1	1				
<i>Camerette</i> 1-2				2			
<i>Camerette</i> 3-4		1					
<i>Cameretta</i> 4	1	4	1				
<i>Cameretta</i> 8		1	3				
Unk. find spot		2					
CAMERETTE 1-10 MM IB	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
Top layers	2	1					
<i>Cameretta</i> 1-intramural depositions					1		
<i>Cameretta</i> 2					1		
<i>Camerette</i> 1-2		1					

<i>Camerette</i> 3-4		2					
<i>Cameretta 4</i>		3					
<i>Cameretta 6</i>		3					
<i>Cameretta 7</i>		1					
<i>Camerette</i> 7-8		3					
<i>Cameretta 8</i>		6	1	1			
Unk. find spot	3	19		2			

TABLE 7: DISTRIBUTION OF VESSEL SHAPES IN *CAMERETTE* AREA WITHIN EACH CHRONOLOGICAL PHASE¹¹⁰⁵

¹¹⁰⁵ The table refers to the catalogued items.

CAMERETTE AREA EM III	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
Rooms a-c	2	1	2				
South of <i>Camerette 1-10</i>	3	1	1				
Between the <i>Camerette 1-10</i> and rooms <i>a-c</i> , room <i>alpha</i>	17	7					
South-west of the backwall of rooms <i>a-c</i>	10	5	4				
Paved area and surrounding walls (W and SW of room c)	4	1	1				
South of paved area	8	2	3				
Other Units	3	7					
CAMERETTE AREA MM IA	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
Rooms a-c			1	2			
South of <i>Camerette 1-10</i>	1	1					
Between the <i>Camerette 1-10</i> and	6	2	4		2		

rooms <i>a-c</i> , room <i>alpha</i>							
South-west of the backwall of rooms <i>a-c</i>	14	6	2	1			
Paved area and surrounding walls (W and SW of room c)	8	1	3				
South of paved area	12	5	1	1			
Other Units	3	2					
CAMERETTE AREA MM IB	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
South-west of the backwall of rooms <i>a-c</i>	2						1
Paved area and surrounding walls (W and SW of room c)	2	1					
South of paved area	1		1				
Other Units		1					

TABLE 8: DISTRIBUTION OF VESSEL SHAPES IN THE DEPOSIT OF THE *CAMERETTE* WITHIN EACH CHRONOLOGICAL PHASE¹¹⁰⁶

DEPOSIT OF THE <i>CAMERETTE</i>	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS	STORAGE VESSELS	COOKING VESSELS	SPECIALISED VESSELS	OTHER OBJECTS
EM III	36	59	4			1	
MM IA	93	37	15	3		1	
MM IB	1			1	2		1

TABLE 9: DISTRIBUTION OF VESSEL SHAPES IN THE TRENCH X WITHIN EACH CHRONOLOGICAL PHASE¹¹⁰⁷

TRENCH X	DRINKING VESSELS	POURING VESSELS	SERVING VESSELS
EM III	3		1
MM IA	4	2	
MM IB		1	

¹¹⁰⁶ The table refers to the catalogued items.

¹¹⁰⁷ The table refers to the catalogued items.