



# Céramiques mycénienes

Ras Shamra-Ougarit XIII

Marguerite YON, Vassos KARAGEORGHIS  
et Nicolle HIRSCHFELD

Fondation A.G. Leventis  
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**RAS SHAMRA-UGARIT XIII**

**CÉRAMIQUES MYCÉNIENNES  
D'UGARIT**

Publications de la Mission Archéologique Française de Ras Shamra-Ougarit,  
sous la direction d'Yves CALVET et de Marguerite YON

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RAS SHAMRA-UGARIT

XIII

# CÉRAMIQUES MYCÉNIENNES D'UGARIT

Marguerite YON, Vassos KARAGEORGHIS et Nicolle HIRSCHFELD

avec la collaboration d'Annie CAUBET



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2000



Couverture: Photo Ch. Larrieu, musée du Louvre.  
Céramique mycénienne d'Ougarit au musée du Louvre  
(de gauche à droite, devant: AO 15740, 15739, 19193, 18587; derrière: AO 20236, 18649).

## SOMMAIRE / SUMMARY

Introduction.	Ougarit et la Méditerranée orientale: Marguerite YON	ix
Chapitre I.	Répartition et contextes: M. YON	1
	Index chronologique des lieux de trouvaille de la céramique mycénienne d'Ougarit au Louvre: M. YON <i>et al.</i>	29
Chapitre II.	Mycenaean and other sherds in the Louvre: Vassos KARAGEORGHIS	37
Chapitre III.	Introduction to the Catalogue: Nicolle HIRSCHFELD	67
Chapitre IV.	The Catalogue: Nicolle HIRSCHFELD	75
Chapitre V.	Marked Late Bronze Age Pottery from the Kingdom of Ugarit: Nicolle HIRSCHFELD	163
Bibliographie		201
Figures (dessins du Louvre, photos)		211

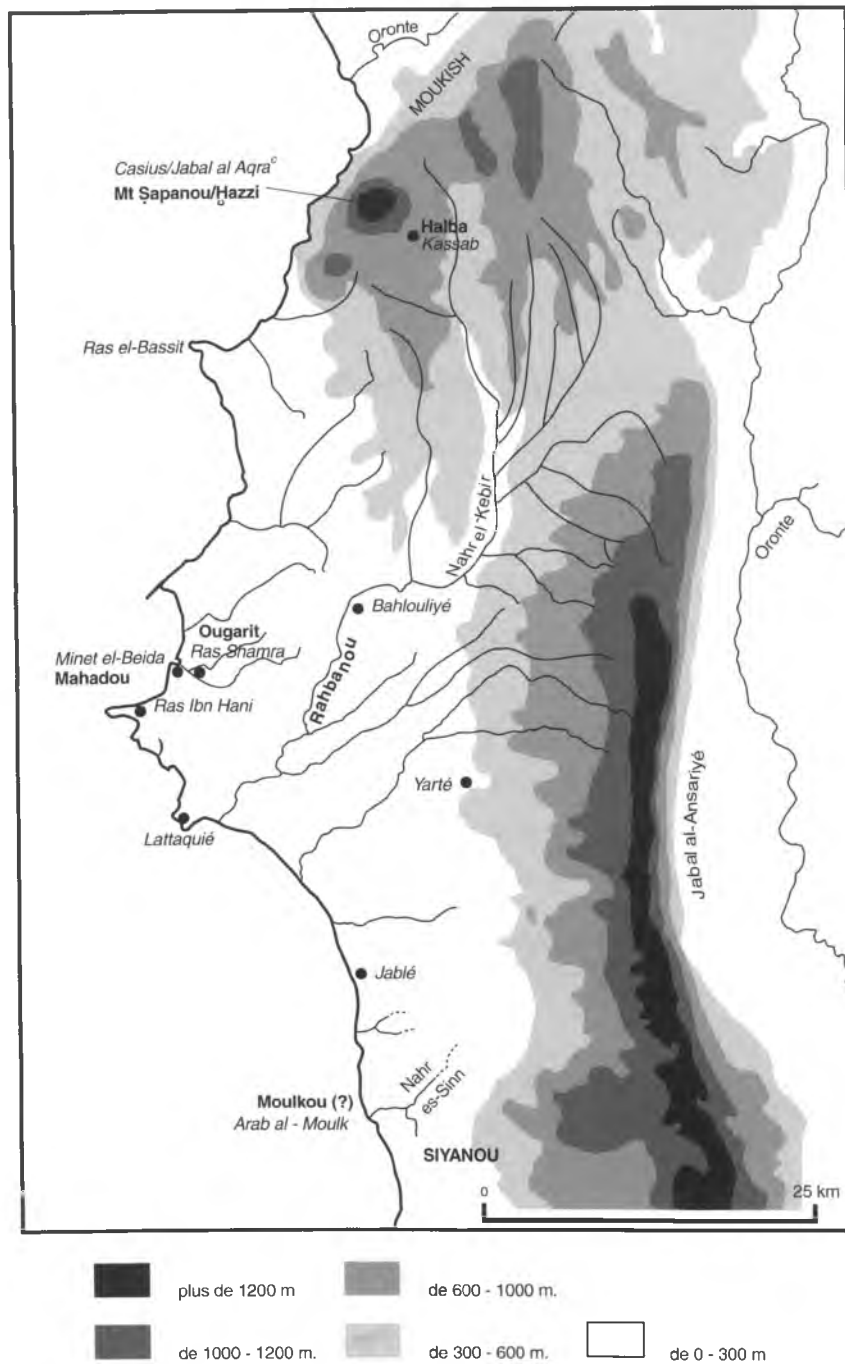


Figure 1. Carte de la région d'Ougarit.  
(DAO Maison de l'Orient/Mission française)

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Enfin, avec l'autorisation de M. J.-C. Jacq, Direction des Sciences sociales, Humaines et de l'Archéologie du Ministère français des Affaires Étrangères, ce volume pris en charge par la Fondation A.G. Leventis a été publié dans la série *Ras Shamra-Ougarit*, aux Éditions Recherches sur les Civilisations dont Mme H. Descat a la responsabilité: il en constitue le volume XIII.

Que tous trouvent ici l'expression de notre gratitude.

Les auteurs, juin 1999



## INTRODUCTION

# Ougarit et la Méditerranée Orientale

Marguerite Yon

### Les fouilles d'Ougarit

A la suite de la découverte en 1928 dans la baie de Minet el-Beida, à une dizaine de kilomètres au nord de Lattaquié sur la côte syrienne, d'un caveau funéraire contenant de la “*céramique mycénienne*” furent entreprises en 1929 des fouilles, bientôt étendues au tell voisin de Ras Shamra situé à environ 800 m. de là, à l'intérieur des terres:<sup>1</sup> on y a vite reconnu le site de l'antique Ougarit, capitale du royaume du même nom qui occupait au 2<sup>e</sup> millénaire avant J.-C. la partie nord de la côte méditerranéenne de la Syrie (Figure 1). Il y a soixante-dix ans cette année qu'une mission française se consacre à son exploration, ce qui représente en réalité un ensemble considérable de programme de recherches sur la Méditerranée orientale, couvrant les domaines scientifiques les plus variés (histoire, archéologie, architecture, littérature, linguistique et bien d'autres), pour lesquels Ougarit est devenu un site de référence.<sup>2</sup>

### Histoire

Le site de Ras Shamra fut occupé du 8<sup>e</sup> millénaire à la fin du 2<sup>e</sup>, mais la période qui nous intéresse ici est la dernière période de son histoire. Du XIV<sup>e</sup> s. au début du XII<sup>e</sup> s. av. J.-C., le royaume connaît en effet une période extrêmement brillante qui, après une décadence rapide, s'achève par la catastrophe finale et une destruction par les Peuples de la mer, à une date que l'on place vers 1190/85 sur des critères historiques liés à l'Égypte. C'est à cette phase du Bronze Récent qu'appartiennent les céramiques mycénienes ici en question, témoignage des importations de matériel occidental, venu des régions méditerranéennes.

Le cœur du territoire représente l'ensemble constitué par la capitale éponyme du royaume d'*Ougarit*, sur le **tell de Ras Shamra** (fouillé de 1929 à aujourd'hui), le site portuaire de **Minet el-Beida** l'ancienne *Mahadou* (fouillé de 1929 à 1935), et enfin à environ 5 kilomètres au sud-ouest le site côtier de **Ras Ibn Hani** (fouillé de 1976 à aujourd'hui), qui à la fin de l'histoire du royaume (XIII<sup>e</sup> s.) fut un lieu de résidence, en particulier pour certains membres de la famille royale.

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1 Sur l'historique des fouilles, voir Saadé 1979; Yon 1997a. Les résultats des travaux ont paru dans la série *Ugaritica* (direction C. Schaeffer), Geuthner, Paris, I-VII, 1939-1979, et se poursuivent avec la série *Ras Shamra-Ougarit*, ERC Paris: déjà parus (direction M. Yon), I-XII, 1983-1999; d'autres volumes sont en préparation.

2 La mission fut menée par C. Schaeffer de 1929 à 1971 presque sans interruption (sinon au moment de la 2<sup>e</sup> guerre mondiale), puis par H. de Contenson (1972-1974) et J. Margueron (1975-1976); nous en avons assuré la direction de 1978 à 1998, et les travaux archéologiques se poursuivent aujourd'hui sous la direction d'Y. Calvet.

Au cours de cette période, caractérisée par la présence de la céramique mycénienne, le royaume d'Ougarit est d'abord lié au Mitanni, puis à l'Égypte, et à partir de la bataille de Qadesh qui consacre le partage au Levant des zones d'influence, il est tributaire du Grand Roi Hittite.

### Les relations avec l'Occident

Appartenant au monde du continent asiatique, la civilisation d'Ougarit au 2<sup>e</sup> millénaire est fortement liée aux civilisations mésopotamiennes: ce n'est pas le lieu d'y revenir ici. Mais la situation côtière d'Ougarit en fait aussi une partie constitutive du monde méditerranéen; affinités culturelles, climat, place dans les circuits commerciaux, lient étroitement le grand centre ougaritien de commerce maritime aux régions plus ou moins lointaines que touchent les cargos qui assurent les échanges de produits. A en juger par les documents archéologiques aussi bien que les textes, le royaume possède le même statut culturel que les autres sites côtiers du Levant (Byblos, Beyrouth, Sidon, Tyr, Acco, et jusqu'à Gaza-Tell el Ajjul): on y parle une langue sémitique occidentale, on y craint et vénère le dieu Baal qui protège la prospérité agricole et assure la survie de la population et le pouvoir royal, on y exploite le blé, la vigne et l'olivier, on y élève des troupeaux de bovins dans les clairières de la forêt... La profonde marque culturelle de l'Égypte y est perceptible, ainsi que la présence constante de Chypre (Alashiya), l'île voisine.

Mais l'abondance de céramique mycénienne découverte au cours des fouilles confirme des liens avec les îles et le continent grecs, avec la Crète, ainsi qu'avec les régions continentales ou insulaires du Sud-Ouest anatolien (Cos, Rhodes, Milet, etc.). Dans l'Index établi récemment par A. Leonard (1994) des céramiques mycénienes connues au Proche Orient par des publications, l'ensemble d'Ougarit constitue comme on le verra plus loin (p. 2) une proportion considérable, qui n'a d'équivalent dans aucun autre site; même Tell Abu Hawam, autre site portuaire de la côte levantine célèbre pour ses importations occidentales, n'atteint pas les mêmes quantités, ni la même diversité.

### Activités commerciales

Les textes économiques trouvés à Ougarit démontrent suffisamment la place que les activités de négoce maritime tiennent dans la vie du royaume, dont elles constituent une des richesses essentielles avec les ressources agricoles. Et la documentation archéologique, qui comporte des objets importés d'Égypte, de Crète, de Chypre, de Grèce..., confirme cette impression.

Une illustration frappante de cette navigation commerciale est donnée par l'exemple des épaves du Bronze Récent, découvertes récemment, de cargos qui ont fait naufrage le long des côtes sud de l'Anatolie: épave du cap Gelidonya, épave d'Uluburun.<sup>3</sup> La cargaison de l'épave d'Uluburun (en cours de fouille) est tout à fait caractéristique: selon le fouilleur, le navire doit être un bateau venant d'un port syrien — qui pourrait être Ougarit —, et qui avait fait escale à Chypre pour charger des lingots de cuivre, dont on a trouvé au moins 10 tonnes, avant de se diriger vers l'Ouest (la Grèce?), où il n'est jamais arrivé.

On voit de quelle manière le port d'Ougarit sert de relais entre les centres de production et les clients, et constitue une place de transactions commerciales pour tout le Levant nord. C'est aussi la plaque tournante entre les régions de l'intérieur, jusqu'à l'Euphrate, et la circulation maritime. Le cas des *matières premières* est caractéristique. Ainsi le cuivre de Chypre débarqué à Ougarit est de là acheminé par caravane vers l'Euphrate; dans le sens inverse on peut évoquer les matières premières brutes, comme l'ivoire ou l'étain, ou les matériaux élaborés comme le verre qui, fabriqués au Levant ou arrivant d'Orient ou d'Égypte à Ougarit, y sont chargés sur des cargos jusqu'aux ateliers des artisans grecs. La céramique mycénienne, dont les fouilles ont fourni des exemplaires

3 Fouilles du Nautical Institute Texas, dirigées par G. Bass, puis par Camal Pulak, que je remercie vivement des informations qu'ils nous ont aimablement fournies. Voir Pulak 1994 avec la bibliographie antérieure.

très nombreux à Ougarit, appartient donc à cette masse de marchandises importées (en l'occurrence de l'ouest vers l'est); la majorité était destinée à la clientèle locale des Ougaritains, mais on peut supposer que les vases mycéniens que l'on trouve dans les régions de l'intérieur, par exemple jusqu'à Qatna en bordure du désert syrien, avaient transité par Ougarit.

### **Constitution des collections**

Au cours des soixante-dix ans d'existence de la mission française, les céramiques mycéniennes, comme l'ensemble du matériel, ont été selon les périodes dispersés dans divers endroits. Pour les découvertes de 1929 à 1939, au temps où la législation prévoyait un partage entre les musées syriens et les pays qui finançaient les fouilles, les objets complets ont été déposés pour une partie au musée d'Alep, et pour une autre rapportés en France où ils constituent une belle collection au musée du Louvre (voir Caubet 1999: 32-7). Mais d'autre part, au fur et à mesure de l'avancement des fouilles, des débuts jusqu'aux années 60, C. Schaeffer avait rassemblé des collections d'étude (tessons) destinées en particulier à des analyses, et où la céramique mycénienne a une place importante. Même si ce sont seulement des fragments que l'on ne peut présenter dans des vitrines, leur intérêt considérable réside dans leur variété qui se voulait représentative des techniques de fabrication et d'ateliers, et aussi dans la mention des provenances de fouille qui sont signalées pour une partie d'entre eux. Ces échantillons, déposés dans les réserves du musée du Louvre (voir plus loin, p. 1), complètent le répertoire ougaritien de céramique mycénienne. Mais ils étaient jusqu'ici peu exploités, alors qu'ils représentent presque autant de vases inédits que ceux que les publications faisaient déjà connaître pour Ougarit.

A l'initiative d'Annie Caubet, Conservateur Général responsable du Département des Antiquités orientales au musée du Louvre, le catalogue et l'étude scientifique en ont été menés par Nicolle Hirschfeld et Vassos Karageorghis en collaboration avec la mission de Ras Shamra. Quelques dessins (dûs en particulier à J.-P. Lange) existaient déjà dans les archives du Louvre et de la mission; pour le reste, Caroline Florimont a réalisé pour ce programme plus de 350 dessins qui permettent, à partir de fragments parfois difficiles à reconnaître à première vue, de restituer visuellement autant de vases nouveaux. C'est cet ensemble qui a servi de point de départ au présent volume, dans lequel nous présentons aussi quelques documents découverts récemment dans nos fouilles de Ras Shamra depuis 1992, donnant l'occasion de reprendre plus largement la question du matériel mycénien d'Ougarit, dont le répertoire total publié comporte désormais, avec ce volume, plus de mille exemplaires.

M.Y., avril 1999

Mission Archéologique Française de Ras Shamra-Ougarit





## CHAPITRE I

### Répartition et contextes de la céramique mycénienne d'Ougarit

*Marguerite Yon*

Une considérable quantité de céramique du Bronze Récent de tradition occidentale regroupée sous le nom de “*céramique mycénienne*” a été trouvée au cours des fouilles qui se sont poursuivies d’abord à **Minet el-Beida**, puis sur le **tell de Ras Shamra**-Ougarit depuis bientôt trois-quarts de siècle (Yon 1997a; pour les relations avec le monde égéen, voir récemment Yon 1999: 28-9; Caubet et Matoïan 1995): elle mérite d’être examinée dans son ensemble. Comme le fait N. Hirschfeld (voir plus loin), nous entendons ici par céramique mycénienne aussi bien les productions importées réellement fabriquées en Argolide que celles “de style mycénien”, quel que soit le site de fabrication.

Il y a longtemps aussi que les chercheurs se sont intéressés à la diffusion de la céramique mycénienne dans les sites d’Orient: les publications de fouilles signalent sa présence sur toute la façade méditerranéenne du Levant, de Ras Bassit à Gaza, ainsi que sur des sites installés en arrière de la bande côtière, tels Alalakh-Tell Atchana, Kamid el-Loz, Megiddo, ou Beth Shan, voire assez loin à l’intérieur du continent, en bordure du désert comme Mishrifé-Qatna ou Amman. Des études sur certaines catégories de céramique mycénienne prennent en compte les découvertes faites au Proche Orient, comme l’ouvrage d’E. Vermeule et V. Karageorghis sur la céramique figurée paru en 1982. Mais pour une vue générale de cette céramique au Levant, depuis l’ouvrage fondamental d’A. Furumark (1941a et b, 1982), puis l’étude de F.H. Stubbings (1951), complétée par un article de V. Hankey (1967), un important travail de compilation effectué par A. Leonard (1994) paru en 1994 s’est efforcé d’ajouter tout ce qu’ont apporté les fouilles et les publications récentes; il constitue un corpus très complet qui fait aujourd’hui référence. Plus de deux mille trois cent documents complets ou fragmentaires (no. 1 à 2302), trouvés au Levant et connus par des publications (avant 1990), y sont présentés selon la classification typologique d’A. Furumark, chaque document étant muni des indications essentielles de bibliographie. Je renverrai donc le plus souvent à Leonard 1994, et comme lui aux formes définies dans la publication d’A. Furumark (1941a; FS = Furumark Shape, FM = Furumark Motive). Mais le présent catalogue, avec plus de 400 vases inédits, modifie fortement ces proportions; et chaque campagne des fouilles en cours, notamment à Ras Shamra-Ougarit où l’on a travaillé récemment dans des zones de caractères différents — habitat, temples, tombes... — continue à mettre au jour des documents nouveaux qui augmentent le corpus, en apportant des précisions utilisables sur le contexte et les réalités statistiques.

Dans le matériel mycénien proche-oriental, l’ensemble d’*Ougarit* — c’est-à-dire comme on l’a vu (*supra* p. 8, et Figure 1) la capitale sur le **tell de Ras Shamra**, le port de **Minet el-Beida** et le site de **Ras Ibn Hani** — constitue une proportion considérable. Les quelque 2300 documents

répertoriés dans Leonard 1994 comme publiés, ou au moins signalés dans des publications, ont été trouvés dans environ soixante sites du Proche-Orient, qui pour certains n'ont livré qu'un ou deux tessons; sur le total du matériel cité, 30% viennent d'Ougarit:<sup>1</sup> environ 180 de Minet el-Beida, près de 500 du tell de Ras Shamra, une vingtaine de Ras Ibn Hani.

Certes, il faut tenir compte du fait qu'à Ougarit ce total résulte d'une soixantaine de campagne<sup>2</sup> menées sur de vastes surfaces (le tell de Ras Shamra à lui seul s'étend sur environ 25 hectares) et que, dès le début des fouilles, les vases mycéniens ont été particulièrement appréciés et publiés, au contraire de la production céramique de fabrication locale qui reste largement inédite. Mais on ne peut manquer d'être frappé par une telle proportion, et la présente publication apporte encore la confirmation de l'abondance de la céramique mycénienne à Ougarit.

En ce qui concerne la période antérieure à 1975, le matériel ougaritien n'est connu que partiellement. Le mobilier céramique "mycénien" avait dès le début attiré l'attention par sa qualité et par la possibilité qu'il offrait d'intégrer les découvertes dans l'univers scientifique assez bien répertorié du monde égéen: les premiers rapports évoquent la notion de "mycénien" aussi bien pour l'architecture des caveaux funéraires que pour le mobilier céramique.<sup>3</sup> Les objets entiers ou assez bien conservés — trouvés majoritairement dans les tombes alors que les fouilles d'habitat donnent surtout des fragments —, ainsi que les fragments significatifs de céramique à décor figuré, ont généralement été pris en compte dans les publications,<sup>4</sup> et le plus souvent mis en relation avec leur lieu de découverte, puisqu'ils figurent comme illustrations des rapports de fouille. Beaucoup se trouvent dans les musées de Syrie (Damas, Alep, Lattaquié), et au musée du Louvre;<sup>5</sup> les plus spectaculaires sont exposés dans les vitrines, d'autres sont classés dans les réserves.

Pour ces périodes anciennes de la fouille, la majorité de la céramique fragmentaire, pourtant extrêmement abondante — des "dizaines de milliers" de tessons selon le fouilleur —,<sup>6</sup> ne figure pas dans les inventaires et reste assez mal connue. En dehors des vases complets (exposés et publiés), seuls sont utilisables aujourd'hui les fragments qui ont été au cours des années rapportés comme matériel d'étude, et qui ont été déposés au Louvre à la mort de C. Schaeffer: ils ont été enregistrés par A. Caubet et le Département d'Archéologie Orientale à partir de 1980 (inventaires 80 AO, 81 AO, et ainsi de suite): plusieurs centaines de vases inédits ont pu être ainsi identifiés à partir des fragments, et sont publiés dans le présent volume. Mais le choix de ces échantillons d'étude par rapport à la totalité du matériel mis au jour est purement aléatoire, et les indications qui les accompagnent ne permettent pas toujours de localiser avec précision sur le site leur provenance et leur contexte (on y reviendra), ni en tout cas d'interpréter leur fréquence ou leur distribution en termes de statistique.

Quant aux découvertes du dernier quart de ce siècle, la céramique a été triée et classée, qu'il s'agisse de vases entiers, ou de céramique fragmentaire mais significative. Les tris alors effectués

1 La différence de notre comptage avec celui de N. Hirschfeld (voir plus loin p. 59) tient à ce que nous prenons ici en compte comme ougaritiens les objets de Ras Ibn Hani, et que nous intégrons comme A. Leonard les figurines dans les productions mycéniennes.

2 A Ras Shamra, la mission a mené de façon à peu près continue des campagnes annuelles depuis 1929, à l'exception d'une période d'une dizaine d'années au moment de la 2<sup>e</sup> guerre mondiale. Voir le détail des campagnes dans Saadé 1975.

3 Cf. Schaeffer 1929: 285-294. Rappelons qu'on ne peut plus aujourd'hui considérer l'architecture funéraire d'Ougarit comme "égéenne": voir Marchegay 1999.

4 En plus des rapports parus assez régulièrement dans *Syria* depuis 1929, on renverra à C. Schaeffer, *Ugaritica* I, et aux deux "Corpus" de céramique parus en 1949 (*Corpus* I de C. Schaeffer, dans *Ugaritica* II), et 1978 (*Corpus* II de J.-C. Courtois, dans *Ugaritica* VII).

5 Quelques exemplaires ont été déposés au musée des Antiquités Nationales de St-Germain-en-Laye: voir le catalogue *Archéologie comparée* (Mohen 1989: 144-7).

6 C. Schaeffer précise, dans son introduction au *Corpus* de céramique publié en 1949 (*Ugaritica* II, p. 133): § "Matériaux provisoirement éliminés: Bien entendu le sol de l'ancienne Ugarit a restitué un bien plus grand nombre de vases et de fragments que ceux inclus dans ce *Corpus*. Ils se comptent, en fait, par dizaines de milliers. J'ai dû faire établir un certain nombre de dépôts enfouis à des emplacements choisis du tell et marqués sur nos relevés. Car il n'était pas question de conserver toute cette énorme masse de poterie brisée. Il sera cependant possible de rouvrir ces cimetières céramiques ultérieurement, si pour une raison ou une autre, on a intérêt à examiner le matériel actuellement éliminé".

sont plus représentatifs du mobilier réellement découvert, et l'aspect quantitatif est aussi utilisable que l'aspect simplement qualitatif ou typologique. Les comptages et considérations statistiques sont alors possibles, puisque l'ensemble de la documentation découverte est pris en compte.

Les fouilles récentes menées sur le tell ont bien montré que chaque campagne livre, au milieu d'une très abondante céramique, son lot de tessons importés: mais une étude menée par J.-Y. Monchambert dans les niveaux de la fin du Bronze Récent fouillés en 1975 et 1976 réduit la céramique importée d'Occident (chypriote et mycénienne prises ensemble) à 1% de la proportion totale de céramique découverte (Monchambert 1980). Ce chiffre peut être étendu à l'ensemble des fouilles de l'habitat, même s'il apparaît que la proportion est normalement plus élevée dans le mobilier funéraire, comme on va le voir.

Une telle évaluation met en tout cas en évidence que les céramiques locales ordinaires sont très fortement majoritaires; et elle modifie l'impression fautive selon laquelle la céramique mycénienne serait dominante, impression qui a été créée au début des fouilles par la publication presque exclusive des céramiques importées, plus spectaculaires et plus faciles à dater. Mais il n'en reste pas moins que la fouille des derniers niveaux (fin XIII<sup>e</sup>-début XII<sup>e</sup> s.) met régulièrement au jour une certaine quantité de céramique "mycénienne", notamment dans les fouilles d'habitat.

En complétant les séries du Louvre avec les informations que donne le matériel publié conservé dans les musées de Syrie, et l'apport de documents inédits des dernières campagnes dont nous montrerons ici quelques exemplaires significatifs, on peut tenter de présenter une vision globale de la céramique mycénienne d'Ougarit et, à défaut d'un véritable inventaire exhaustif, dresser une sorte de bilan des découvertes de matériel mycénien et de leur localisation.

## I. Répartition topographique

Nous suivrons l'ordre chronologique, puisque l'exploration d'Ougarit a peu à peu au cours des années dévoilé ses différentes zones. Outre les rapports publiés, la recherche s'appuie sur les documents inédits que sont les *Journaux et Notes de fouille* et les *Inventaires* conservés par la mission, à l'exception de documents des campagnes de 1929, 1930 et 1939 (1<sup>re</sup>, 2<sup>e</sup> et 11<sup>e</sup> campagnes) disparus pendant la Seconde Guerre mondiale.

La découverte signalée dès 1928 d'une tombe à **Minet el-Beida**<sup>7</sup> avait immédiatement attiré l'attention sur la présence de "céramique mycénienne et chypriote des XIV<sup>e</sup> et XIII<sup>e</sup> siècles av. J.-C.", comme le dit le premier rapport; le premier bol mycénien publié (Figure 8 a: ici no. 83 AO 745) est du reste signalé par R. Dussaud comme "*Plat chypriote*" (Dussaud 1929). Puis les fouilles menées au bord de la baie de 1929 à 1935 ont révélé d'autres tombes, et ont commencé à mettre au jour des bâtiments construits. Il est apparu que, loin d'être une nécropole isolée, le site du port était en réalité celui d'une agglomération urbaine, où les tombes se trouvaient sous les maisons comme l'usage en a été démontré par la suite sur le tell voisin de **Ras Shamra**. Ce port a été par la suite identifié par M. Astour, avec la plus grande vraisemblance, comme le port de *Mahadou* dont le nom figure dans des textes trouvés sur le tell (Astour 1970). C'était donc le principal port du royaume d'Ougarit, celui qui desservait la capitale, et où habitaient de riches négociants et des résidents étrangers; c'est par là qu'arrivait sans doute la plus grande partie des importations venant de l'Occident maritime, et donc la céramique ici en question.

La mission a suspendu après 1935 les fouilles de **Minet el-Beida** pour reporter désormais tout l'effort sur le **tell de Ras Shamra**. Actuellement, le site portuaire qui abrite un port militaire est inaccessible, et on ne peut contrôler les données anciennes incomplètes. Cependant une nouvelle tombe, récemment découverte par hasard, a pu y être fouillée en 1997 par Jamal Haidar, directeur du musée de Lattaquié:<sup>8</sup> d'après les indications qu'il nous a aimablement communiquées, il semble

7 Albanèse 1929; sur Minet el-Beida, voir Saadé 1994; Yon 1997b; Marchegay s.p.

8 Nous remercions vivement J. Haidar de ses informations.

qu'elle contenait un mobilier aussi spectaculaire (céramique, métal, etc.) que les grandes tombes autrefois explorées par C. Schaeffer, et sa publication augmentera sans doute le répertoire mycénien d'Ougarit.

La publication que donne C. Schaeffer du mobilier connu pour Minet el-Beida dans le *Corpus I* de céramique paru en 1949<sup>9</sup> présente des assemblages par site de trouvaille. On constate que ce mobilier provient en grande partie de caveaux funéraires, certainement visités au moins une fois par des pillards au moment de la ruine de la ville au début du XII<sup>e</sup> s. avant J.-C.; assez vite, ils ont dû être cachés par l'éboulement des bâtiments, et ont ainsi échappé en partie à un pillage complet.

Mais on évalue mal quelle quantité de céramique mycénienne ont fournie les fouilles de l'établissement lui-même, car Schaeffer 1949 ne donne nulle part le catalogue exhaustif du matériel découvert, et les inventaires des premières campagnes ont disparu au moment de la deuxième guerre mondiale. Dans le riche "dépôt 213" (dit aussi dans les rapports "dépôt à l'enceinte") fouillé en 1931, qui contenait des objets de luxe en faïence, en ivoire, en albâtre, la publication de la céramique de ce dépôt dans Schaeffer 1949<sup>10</sup> pourrait laisser penser que le mobilier céramique se composait essentiellement de poterie locale et d'un pourcentage assez grand de poterie importée de Chypre, car elle ne fait état d'aucun vase mycénien ou égéen, sinon une grande jarre à étrier commerciale minoenne (ici **cat. no. 120**) à laquelle est fait un renvoi. Mais les notes de fouilles et les notices des collections d'étude du Louvre mentionnent, comme on pouvait s'y attendre, la présence dans ce dépôt 213 de céramique mycénienne, souvent de bonne qualité avec des objets de type rare voire exceptionnel (Figure 9 a, e):<sup>11</sup> rhytons coniques (RS 3.012; et ici **cat. no. 292**), rhyton double (RS 3.013), cruche-rhyton (ici **cat. no. 277**), rhytons animaliers (poisson: ici **cat. no. 301**), etc., ainsi que des vases de type habituel (coupes, jarres à trois anses, cratères...).

Pour le reste, les rapports et notes de fouille signalent la découverte dans des "dépôts" ou des "tranchées de fouille" de différents objets mycéniens. Selon le premier rapport de C. Schaeffer en 1929: "... les dépôts découverts par nous sont au nombre de 80 environ [...]" (Schaeffer 1929: 286). Mais à vrai dire, on ignore la nature exacte de ce qui est désigné comme "dépôts", et il est le plus souvent impossible de déterminer exactement à partir des indications anciennes le contexte réel du mobilier qu'on y a découvert.

Pour le **tell de Ras Shamra** — site de la capitale —, les rapports des fouilles antérieures à 1975, parfois très succincts pourtant, ainsi que les archives et les collections d'études du Louvre, montrent que toutes les zones du tell (Figure 2)<sup>12</sup> ont fourni du matériel mycénien, aussi bien les grands monuments ou les grandes résidences (*Palais royal*, 1939-1955, *Palais sud*, 1954-1955, 1964-1965), que les quartiers d'habitation (*Acropole* 1929-1937; *Ville Basse Est et Ouest*, 1932-1939; *Ville sud*, 1959-1960; *Tranchée Sud-Acropole*, 1961-1964; *Quartier Résidentiel*, 1953-1958, 1972-1973, etc.), et les tombes de ces différents sites. Les fouilles menées depuis 1975 (*Résidence au NO du tell*, 1975-1976; *Centre ville*, 1978-1988; *Sud Centre* avec la "Maison d'Ourtenou", en cours depuis 1986), dont l'ensemble du matériel céramique est utilisable pour des études typologiques et statistiques, ont confirmé ce constat.

Mais, à la différence de Minet el-Beida, pour des raisons qui tiennent aux conditions dans lesquelles la capitale d'Ougarit a été pillée et abandonnée il y a plus de 3000 ans, les très nombreux caveaux funéraires du Bronze Récent découverts sur le tell ont souvent été découverts bouleversés, parfois entièrement vidés de leur contenu. C'est pourquoi, malgré le nombre des tombes repérées à

9 Malgré son titre — "Corpus céramique de Ras Shamra" —, il comporte aussi, avec la documentation trouvée sur le tell de Ras Shamra de 1929 à 1939, celle qui provient du site du port de Minet el-Beida.

10 3<sup>e</sup> campagne, 1931: Schaeffer 1949: 140-144, fig. 52-53, et renvoi à la pl. XXVII; cf. Schaeffer 1932: 1-27, pl. VII:1.

11 Schaeffer 1949, e.g., fig. 51:1 (dépôt 43), 91:12-14, 93:1-4, 94 B-C, 95: *passim*, etc.

12 Cf. localisation des zones fouillées sur le tell et chronologie des fouilles établies par Caubet, Courtois and Yon, 1987.

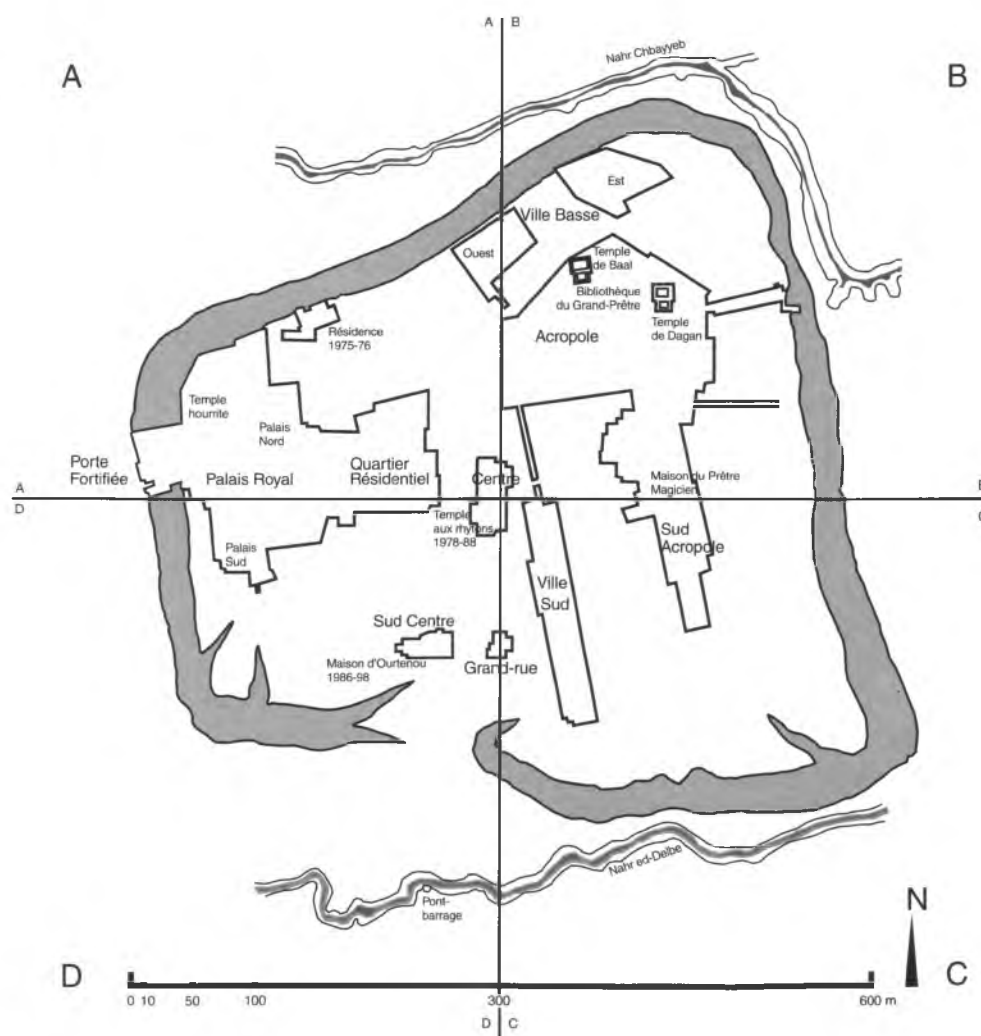


Figure 2: Le tell de Ras Shamra: zones fouillées (état 1998)

Ras Shamra,<sup>13</sup> on y a découvert comparativement moins de vases mycéniens complets qu'à Minet el-Beida. On ne dispose pas de publication complète des rares tombes intactes du Bronze Récent; et les rapports des fouilles anciennes, même s'ils signalent des vases entiers, ne donnent pas sauf exception beaucoup d'indications sur les tessons qui auraient été trouvés à l'intérieur des caveaux ou à proximité.

Il est donc souvent très difficile de déterminer si la céramique mycénienne souvent fragmentaire trouvée dans la fouille des maisons et des résidences se trouvait réellement dans des niveaux d'habitat, ou s'il s'agit de mobilier funéraire provenant de la tombe pillée de la maison. Là encore, comme on le verra plus loin à propos du "Centre de la ville" ou de la "Maison d'Ourtenou", les fouilles récentes peuvent parfois éclairer la situation.

Sur le cap de **Ras Ibn Hani**, à environ 5 km. au sud-ouest du tell de Ras Shamra, fut construit au XIII<sup>e</sup> s. av. J.-C. au bord de la mer un ensemble résidentiel de la famille royale d'Ougarit. La tombe découverte en 1975, qui est à l'origine de la découverte du site, contenait un cratère amphoroïde à scène de char (Toueir 1975: 66-70, = Leonard 1994: no. 164). La fouille de l'ensemble architectural dit "*Palais nord*" a pour le reste fourni une certaine quantité de céramique mycénienne des mêmes types que celle que l'on trouve sur le tell de Ras Shamra.<sup>14</sup>

13 L'étude exhaustive de Marchegay (1999) a porté à plus de 200 le nombre de tombes construites réparties dans l'habitat.

14 Leonard (1994: 208) mentionne une vingtaine d'exemplaires. Cf. aussi Bounni, Lagarce et Lagarce 1998: figs 152, 155-8.

## II. Caractère des contextes de découverte

Comme le montre la recherche topographique concernant les provenances archéologiques (voir plus loin notre Index des lieux de trouvaille), la diversité des points de fouille à Ougarit — que ce soit sur le tell ou dans le site portuaire — met en évidence également la diversité des contextes archéologiques dans lesquels apparaît la céramique mycénienne. La destination des objets est liée à ces contextes, qui permettent parfois de les interpréter.

Beaucoup des fragments des collections d'étude du Louvre portent des indications topographiques, parfois difficiles à interpréter directement, mais que le reste des archives permet parfois d'éclairer. Pour prendre un exemple, la simple mention énigmatique “sur pavage résidence” que porte le fragment **cat. no. 330** se précise grâce à la date indiquée: “1937”. Cette année-là, la fouille menée sur “*la butte NO du tell*” a en fait exploré sous le nom de “résidence” un bâtiment caractérisé par un dallage de pierres: dit ensuite “Écuries royales”, c’est aujourd’hui le “Bâtiment aux piliers” que l’on interprète comme la salle de banquet de la zone royale au nord du Palais (Callot 1986: 735-55; Yon 1997a: 56-9, figs 25-6).

D’autres échantillons portent des indications plus explicites: on constate ainsi qu’on a rapporté des ensembles provenant d’un même lieu: une dizaine de documents relevés en 1931 (3<sup>e</sup> campagne) dans la tombe IV de Minet el-Beida, ou par la suite les 35 objets rapportés en 1955 (20<sup>e</sup> campagne) de la pièce 81 du Palais royal et dont on reparlera plus loin. Mais les circonstances ont fait que certaines campagnes n’ont donné lieu à aucun échantillonnage d’étude, et ne sont donc pas représentées.

L’index des lieux de trouvaille met bien en évidence le caractère tout à fait aléatoire de cet échantillonnage du Louvre, constitué au fur et à mesure et selon les circonstances, et qui n’est donc pas représentatif d’une proportion et d’une répartition réelles de la céramique mycénienne sur le site. Du moins, par sa quantité et sa diversité, il a le mérite de signaler la présence de cette céramique dans divers types de contextes archéologiques.

### a) Les contextes funéraires

Le répertoire des provenances fait apparaître dans les tombes du Bronze Récent la présence de céramique mycénienne, dont un certain nombre de vases et de tessons ont été rapportés à la suite du partage ou comme échantillons d’étude: on verra par exemple pour Minet el-Beida les tombes IV et V (1929 et 1932), pour Ras Shamra les tombes XXI, XXII, XXXVII, XXX, XXXVI de l’Acropole et de la Ville Basse (1936), ou la tombe 3709 de la *Maison du prêtre hourrite dans la zone Sud Acropole* (1961).

Les mobiliers funéraires les plus spectaculaires sont ceux des grands caveaux de Minet el-Beida (cf. Schaeffer 1929 à 1935), dont on a vu que le pillage contemporain de la destruction du site a été moins sévère que sur le tell, l’écroulement des bâtiments ayant sans doute très vite interdit l’accès aux caveaux qu’ils recouvraient. Par la suite les tombes construites ont subi un autre pillage, destiné à récupérer les blocs de pierre pour les réutiliser. Mais lorsque les pillards ont eu le temps de passer dans les tombes, la céramique n’était pas ce qui les intéressait, car leur premier butin était le métal; c’est pourquoi il reste souvent au moins la trace des céramiques qui servaient d’offrandes en elles-mêmes ou contenaient les offrandes faites au mort; outre le matériel découvert à l’intérieur de la chambre funéraire, on trouve des vases (endommagés) ou des tessons dispersés à proximité immédiate, que le fouilleur signale par des formules du genre “près de l’entrée de la tombe...” (e.g., pour les fragments **cat. nos 284**, ou **420**, trouvés en 1935 près de la tombe VII).

Si on prend l’exemple de la tombe III de Minet el-Beida (1929), sur environ 45 objets publiés dans Schaeffer 1949 (pp. 144-9, fig. 54-6), près d’une vingtaine sont de fabrique “mycénienne”: jarres à étrier, cratères amphoroïdes, assiettes, tasses, rhytons coniques, et plusieurs figurines animales. Mais en l’absence d’un inventaire complet, il est impossible de savoir quelle est la proportion réelle des différentes catégories d’objets et de céramiques dans les tombes: on peut à tout le moins penser qu’elle est importante.

Pour le tell de Ras Shamra, dans la capitale, on dispose de peu d'exemples de contextes funéraires homogènes utilisables. A titre d'exemple, même la publication d'une tombe de la tranchée *Ville sud* dont L. Courtois étudie avec soin la céramique dont elle a été chargée "à l'exclusion de tout autre objet" (L. Courtois 1969: 128-9, 135, 28, fig. 6 A (RS 26.457, h. 10,4 cm.) et B (RS 26.358, diam. 11,9) ne donne nulle part la liste complète du mobilier qui aiderait à évaluer la qualité de la tombe. On voit au moins que, sur les 79 vases répertoriés dans cette tombe, la céramique locale est très largement majoritaire, que 25 vases environ sont importés de Chypre, mais que 2 vases seulement appartiennent à la céramique mycénienne; et il s'agit d'un petit vase à étrier et d'une tasse au décor simple, c'est-à-dire d'objets d'un prix relativement modique même s'il sont d'assez bonne qualité: c'est sans doute la tombe d'une famille aisée, mais non celle d'un grand personnage.

Dans la plupart des autres tombes du Bronze Récent, jusqu'à la dernière phase de l'histoire de la ville au début du XII<sup>e</sup> s., le mobilier a été pillé depuis longtemps, sans doute tôt après la destruction; la tombe contient parfois encore des restes du matériel céramique, qui fait généralement aussi partie des tessons que l'on retrouve à proximité, comme les rapports de fouille de Minet el-Beida le faisaient déjà entrevoir.

La fouille récente de la "Maison d'Ourtenou" (dans la zone dite *Sud-Centre*) donne un bon exemple de cette situation. La tombe, pillée depuis l'antiquité, était remplie de terre, et ce remplissage comportait aussi du mobilier non funéraire (fragments de tablettes par exemple). La chambre funéraire a livré un certain nombre de fragments céramiques qui appartiennent au moins à deux phases d'utilisation au cours de la dernière phase du Bronze Récent.<sup>15</sup> Mais d'autres fragments découverts à l'extérieur du caveau dans les pièces voisines peuvent provenir également du mobilier funéraire, et il est difficile de faire le partage; ainsi le bol large à décor surpeint RS 94.2743 et le fragment de bol large à hirondelles RS 94.9123 (Figure 8 b et e) étaient dans le remplissage du caveau, mais le bol RS 94.9419 a été trouvé dans la pièce voisine. Le vase à étrier RS 94.2913 a été trouvé dans le remplissage de la tombe, tandis que le vase à étrier RS 94.9418 (Figure 3 c) provient de la pièce 2135, située derrière la tombe et sans accès direct au dromos. Plusieurs fragments de cratères amphoroïdes à chars étaient dans le remplissage de la tombe, des fragments de col et d'épaule décorés dans la pièce 2123 à proximité de l'entrée du dromos; les fragments de cratères de *Style Rude* RS 88.2222 et RS 92.2213 (Figure 5 d) ont été trouvés dans la pièce 2072 dans laquelle ouvre le dromos de la tombe et dans celle (2053) qui communique directement avec elle. C'est ainsi aussi qu'en 1964 dans la "Maison de Patilu-wa" (*Sud Acropole*), on avait trouvé les restes d'un cratère en cloche dans la tombe 4498, et un cratère amphoroïde avec des lions et des cerfs (Figure 5 f), près de l'escalier de la maison.

Mais il est difficile d'associer de manière exclusive tel ou tel type céramique à une fonction funéraire, puisque la plupart des types mycéniens (y compris des figurines: voir § III d) sont représentés dans les ensembles funéraires identifiables.

#### b) Les lieux de vie

Qu'il s'agisse de palais et de riches résidences au mobilier luxueux, ou de l'habitat moyen de la population urbaine ordinaire, les lieux habités ont eux aussi fourni régulièrement de la céramique mycénienne.

Les conditions des pillages qu'a subis le site de Ras Shamra obligent à considérer avec prudence le matériel des maisons, rarement découvert en place. Les niveaux fouillés sont parfois assez près de la surface du sol actuel (cf. Yon 1985: 38-9, fig. 19) et ont été très perturbés, les sols d'habitation ayant souvent disparu. Pour la fin du Bronze Récent, les observations faites dans la tranchée *Ville sud*,<sup>16</sup> dont l'espace de 5700 m.<sup>2</sup> peut être considéré comme suffisamment représentatif de l'habitat

15 Cf. notes de chantier 1994 de J.-Y. Breuil et de V. Matoïan (fouille de la maison), et de S. Marchegay (fouille de la tombe).

16 L'analyse systématique de cette vaste zone (190 m. nord/sud × 30 m. est/ouest) a permis à O. Callot de déterminer 37 maisons et 14 espaces funéraires, dont 9 au moins se trouvent sous une maison privée (dont ils font partie structurellement):



ougartien de cette période, y font estimer à environ une tombe pour trois ou quatre unités d'habitation la proportion des tombes dans les zones urbaines; même si on observe des variations dans cette proportion selon les zones fouillées (d'une tombe pour trois maisons dans la *Ville Basse Est*, à une pour cinq maisons au *Centre de la ville*), on n'est jamais très loin d'une tombe quand on fouille une maison. Or comme on l'a vu, ces tombes ont généralement été visitées, pillées et presque vidées de leur contenu. C'est pourquoi il est difficile de dire avec certitude si les fragments que l'on découvre appartiennent réellement aux niveaux d'habitation — et donc si les céramiques servaient aux vivants —, ou s'ils sont seulement les restes bouleversés d'offrandes funéraires, provenant du pillage de la tombe de la maison ou de celle d'une maison voisine (voir plus haut).

Une des plus remarquables résidences, la “Maison de Yabninou” (connue d'abord sous le nom de *Palais sud*), immédiatement voisine du *Palais royal* (cf. Schaeffer 1962a: 121-50; Courtois 1990: 103-42, et Yon 1997a), a fourni son contingent de céramique mycénienne de type ordinaire, qui en grande partie devait venir de l'habitat lui-même. Mais on y a découvert aussi un cratère exceptionnel (Figure 7 a, RS 27.319, au musée de Lattaquié), décoré de chevaux tenus à la main par un “maître des chevaux” selon l'expression de J.-C. Courtois (Courtois 1978: 346-50);<sup>17</sup> trouvé dans la pièce 219, il pourrait néanmoins appartenir au mobilier funéraire d'un des deux grands caveaux tout proches, sans doute la tombe 220 dont l'entrée est à quelques mètres de la porte de cette pièce 219.<sup>18</sup>

Dans tous les quartiers de la ville les maisons d'habitation, dont les niveaux que l'on a fouillés sont ceux de la dernière période au début du XII<sup>e</sup> s., ont apporté leur lot de céramique mycénienne. Sans essayer d'en faire ici le recensement complet, on prendra l'exemple du *Centre de la Ville*, qui est un quartier d'habitation de qualité ordinaire, et dont les maisons ont, elles aussi, livré des vases et fragments mycéniens: cruches, coupes, petits vases à étrier (Figure 3 a).... (cf. Yon, Lombard et Renisio 1987: 11-28, et fig. 7, 8, 36, 37, 57, 66, 68, 78, 80, 84; cf. aussi céramique tombée dans des puisards ou des silos: Calvet et Geyer 1987: 152, pl. IIc; Gachet 1996: 153-84); ils sont loin d'être majoritaires, et confirment les conclusions de tirées de l'habitat fouillé en 1975-1976 (Monchambert 1983). Certains des vases qu'on a trouvés dans les maisons A, B, C et E (publiées) sont d'assez bonne qualité, telle une hydrie du LH IIIB de forme exceptionnelle au Levant (Figure 8 f, voir *infra*). Mais une grande partie de ce matériel relève de fabriques (notamment “*simple ware*”) qui font la transition avec la fin du LH IIIB et le début du LH IIIC:1, peut-être de fabrication locale, et à tout le moins d'ateliers de Méditerranée orientale (voir plus loin, § III a). Du reste cet ensemble de maisons, dont au moins quatre ont été entièrement délimitées, n'a révélé qu'une tombe construite, de qualité assez moyenne (dans la maison B), et une grande partie du mobilier doit plutôt correspondre à une utilisation dans l'habitat qu'à du mobilier funéraire.

La situation est différente dans la “Maison d'Ourtenou”, dont la tombe ainsi que les pièces qui entourent le caveau ont livré, comme on l'a vu plus haut, de nombreux fragments de céramique mycénienne (Yon *et alii* 1990: 1-29, notamment p. 20 et fig. 16; Lombard 1995: 227-237). Mais dans les tessons qui viennent des niveaux de l'habitat, il est difficile de différencier ce qui venait de la chambre funéraire pillée, de ce qui avait servi aux habitants vivants. Qu'ils viennent de la tombe ou de la maison, la présence de fragments de 4 ou 5 cratères amphoroides à scènes de char (Figures 4-6) confère à la maison un caractère particulier, puisque de telles représentations sont liées (comme on va le voir § III) à la catégorie sociale des élites proches du pouvoir royal, ce que confirme la présence dans la maison d'archives exceptionnelles, à la fois publiques et privées. Une chose est sûre au moins: les occupants étaient de grands personnages riches et influents, propriétaires de chevaux et de chars, et proches du pouvoir.

A côté des vases utilitaires, la fouille d'habitat a livré aussi quelques figurines mycéniennes (Figure 10): figurines féminines en *psi* et figurines en forme de quadrupèdes, où l'on peut reconnaître

cf. Callot 1992: 168-169. Mais la proportion de 1 pour 3 ou 4 est une moyenne, et des variations peuvent apparaître selon les quartiers.

<sup>17</sup> Sur ce cratère, voir *infra* § III.

<sup>18</sup> Voir plan du palais sud: Yon 1997a: 62, fig. 28. Tombe 220 = Marchegay 1999, no. 206.

surtout des taureaux. Les fouilles récentes ont continué à en fournir au moins des fragments (voir plus loin § III).

Si l'on en arrive au *Palais royal*, le traitement documentaire qui a été appliqué aux découvertes rend difficile leur analyse et leur interprétation. Les rapports publiés ne s'intéressent pas à la céramique (on pourrait presque croire qu'on n'en a pas trouvé!); en fait d'objets, la place essentielle est donnée aux centaines de tablettes cunéiformes — qui constituent il est vrai des archives exceptionnelles —, ainsi qu'à certaines catégories, elles aussi exceptionnelles, comme les ivoires du pavillon de la cour III, ou certains objets de pierre ou de métal: on se reportera par exemple aux deux longs rapports de fouilles parus en 1954 et 1962 (Schaeffer 1954, 1962a). Mais naturellement la céramique, y compris la céramique mycénienne, y était elle aussi abondante. Dans les collections d'étude du Louvre, on note plus de cent fragments signalés comme provenant des fouilles du *Palais royal* (voir plus loin dans l'index des lieux de trouvailles, les années 1950 à 1955).

Les indications topographiques sont apparemment précises: e.g., ici pour les fragments du cratère en cloche **cat. no. 431**, RS 1953-1954: "*Archives sud «hittites», p.t. 1169, 1181, 1182...*", "*sous l'escalier*", avec des indications de profondeurs (1,30 m. 3,30 m. ...). Il s'agit de la "pièce 69", qui est une cage d'escalier où on peut localiser les points topographiques sur le plan, mais les profondeurs sont sans vraie signification puisque la mesure partait du niveau de la surface, qui a disparu, et non de repères stratigraphiques...;<sup>19</sup> et les indications ne sont généralement pas suffisantes pour permettre d'analyser le contexte réel. Dans l'exemple cité, on peut au moins dire que le cratère appartenait au mobilier des habitants vivant dans le Palais plutôt qu'au mobilier funéraire: les "*Archives sud «hittites»*" se trouvent au sud du Palais dans le corps de bâtiment qui borde la cour au bassin (cour V) (Yon 1997a: 54-55, et fig. 20: plan du Palais); les grands caveaux destinés à la famille royale (découverts totalement pillés) sont situés loin de là dans la partie nord, et on imagine mal que les débris d'un cratère aient traversé tout le dédale du Palais pour se retrouver au sud.

Un autre exemple significatif est celui des nombreux tessons (au moins 35) des collections du Louvre signalés comme provenant de la "*pièce 81, p.t. 1592*" du *Palais royal*;<sup>20</sup> cette quantité ne veut du reste pas dire qu'il y avait là plus de céramique mycénienne que dans les autres "pièces" du Palais, mais simplement que cette année-là un échantillonnage important en a été rapporté en France pour étude par le fouilleur. Le point topographique 1592 est le même pour une grande quantité des objets découverts dans cette "pièce": notamment des tablettes cunéiformes, et d'étonnants petits foies de divination en ivoire portant des inscriptions...<sup>21</sup> Or cette "pièce 81", au sud-ouest du bâtiment, n'est qu'un petit passage d'environ 5 m. sur 5 m., situé contre une cage d'escalier menant à l'étage, et qui depuis la cour au bassin ("cour V") donne accès à une petite porte vers l'extérieur qui est l'unique sortie du Palais en plus de la grande entrée principale du nord-ouest; on peut difficilement y voir un local de rangement et d'archives. Tous les objets qu'on y a trouvés (y compris la céramique mycénienne) n'étaient pas à leur place, mais très certainement tombés de l'étage supérieur.

Le plus souvent, les indications se résument au mieux à un numéro de pièce, une zone du Palais, une profondeur (dont on a vu plus haut qu'elle n'est pas toujours significative).... En définitive, on manque d'éléments pour évaluer réellement la place de la céramique mycénienne dans l'ensemble du monument palatial, et la destination des différents types représentés; tout ce qu'on peut dire, c'est qu'on en a trouvé dans toutes les zones du Palais, et que beaucoup relèvent des phases les plus récentes: au début du XII<sup>e</sup> s., la céramique mycénienne faisait partie du mobilier normal des habitants du Palais lorsqu'ils ont été surpris par la catastrophe finale et par l'incendie.

19 Sur la difficulté d'utiliser ces "points topographiques" (p.t.) comme références stratigraphiques, voir Bordreuil, Pardee et alii 1987: *RSO* V 1, p. 13-14.

20 Voir plus loin l'index des lieux de trouvaille pour l'année 1955.

21 Trouvés en 1955, enregistrés en 1956; cf. Gachet 1995: 245-51 (Yon 1997a: 148).

### c) Les lieux de culte

La ville portuaire de **Minet el-Beida** connaissait nécessairement des lieux de culte, mais on a peine à en dire quelque chose. Les premiers rapports faisaient état de *cella*, d' "autel à cornes", d' "aménagements de culte", de "tuyaux pour des rites de libation en l'honneur des morts", d' "autels rustiques", là où l'on a en réalité simplement des restes d'éléments architecturaux (marches d'escalier, canalisations d'évacuation des eaux usées vers des puisards, etc.) dans des bâtiments de type ordinaire (e.g., Schaeffer 1931: 2; cf. Yon 1997b). Cependant, même si on ne peut suivre le détail de ces premières interprétations du fouilleur, la présence d'objets qui évoquent des cérémonies ou des pratiques rituelles — rhytons mycéniens par exemple dont le site a fourni, en effet, un certain nombre d'exemplaires, e.g., les nombreux rhytons du dépôt 213 — s'explique sans doute, comme il le dit, comme la trace d'activités de culte.<sup>22</sup> Mais on ne peut guère aller plus loin, et en réalité on ignore la nature de ces contextes. On a également trouvé des rhytons coniques ou zoomorphes dans des tombes (Schaeffer 1949, fig. 55: 18, tombe III, 1929; fig. 58: 8, tombe IV, 1932), ce qui indique bien que la présence d'un rhyton tout seul ne suffit pas à faire pas un temple.

Pour le **tell de Ras Shamra**, on sait peu de chose sur le mobilier céramique qu'ont livré les deux temples de l'*Acropole*, fouillés de 1929 à 1937, ni sur celui de la chapelle royale (dit "Temple hourrite"), fouillée en 1937 au nord-ouest du tell (au nord du Palais). Il est probable que d'autres lieux liés aux activités religieuses se trouvent en divers points de la ville; on peut parfois les reconnaître à leur organisation architecturale, et éventuellement aussi à leur mobilier lorsqu'il est conservé, tel les bâtiments dits "Maison du prêtre magicien" (ou "Maison du prêtre aux modèle de foies et de poumon inscrits", ou "Maison du prêtre hourrite"... ) de la tranchée *Sud Acropole*, pour s'en tenir à cet exemple. Mais là encore, le mobilier céramique est mal connu, et les rapports publiés sont très brefs.<sup>23</sup>

On connaît mieux le "Temple aux rhytons" (Yon 1997a: 92. Cf. description de la fouille par Mallet 1987 et interprétation par Yon 1987) récemment fouillé (de 1978 à 1988) au *Centre de la Ville*, et qui a livré lui aussi de la céramique mycénienne: un cratère amphoroïde à décor d'écailles, une petite cruche..., et surtout de nombreux rhytons coniques.<sup>24</sup> En effet, parmi le mobilier pillé qui provenait du temple, 17 rhytons ont été repérés, dont 12 sont mycéniens (Figure 9 b). D'autres rhytons ont été trouvés, isolément ou par deux ou trois, en d'autres points du site: sur l'*Acropole* près du temple de Dagan (mais on ne peut pas affirmer qu'il vienne du temple), d'autre dans la tranchée *Sud acropole*, le *Quartier résidentiel*, ou ailleurs...<sup>25</sup> sans qu'on ait encore le moyen de les rapporter précisément à un bâtiment qui serait un lieu de culte.

### III. Typologie: le choix des formes et leur signification

Si l'on prend dans son ensemble le mobilier de fabrique mycénienne trouvé à Ougarit dans les différents sites, on observe une prédilection particulière pour certains types, qui correspondent aussi à des fonctions ou des utilisations spécifiques. Un des premiers critères du classement pourrait s'appuyer sur la fonction qui a fait décider de leur achat et de leur importation par les Ougaritains: certains vases étant des récipients de transport d'une autre marchandise, d'autres achetés pour eux-mêmes.

22 Schaeffer, 1932: 11: "...il me semble de plus en plus que la nécropole de Minet el-Beida était en même temps un lieu de culte..."

23 Schaeffer 1963a: 123-34. Seul a été présenté, brièvement, par Courtois le contexte archéologique des textes "para-mythologiques" étudiés par Pardee (1988: 5-12). Il faudrait faire à partir des archives (Notes de fouille et Inventaires) un travail semblable à celui qui a été fait pour la tranchée *Ville sud* (Callot: 1992); ce sera une entreprise de longue haleine.

24 Cratère RS 79.5047 et cruchette RS 80.5101: Mallet 1987: 239-240, fig. 17-18; rhytons: Yon 1987: 343-350.

25 E.g., Schaeffer 1949: fig. 91:9 et 10; Courtois 1978: 308-311, fig. 37:15-18, 38:1-12.

### a) Vases de transport

Certains vases en effet ne sont là que pour contenir un produit importé autre, celui qui faisait l'objet du commerce (par exemple vin, huile alimentaire ou huile parfumée, épices, etc.). Le constat d'un statut d'emballage n'est d'ailleurs pas nécessairement le constat d'une qualité inférieure de la céramique, et beaucoup d'exemples montrent que des produits de luxe étaient transportés dans des céramiques de belle qualité technique et esthétique.

Parmi les formes qui se prêtent le mieux à une utilisation de transport d'une matière fluide se classent les jarres à 3 anses et les vases à étrier. Il n'est pas sans intérêt de rappeler que les indications portées au moyen de signes incisés<sup>26</sup> se trouvent surtout sur ces "emballages" commerciaux (sur les anses, ou sur le disque du faux goulot).

Les jarres à trois anses sont de forme plus ou moins ovoïde ou conique, mais de contenance suffisante et facilitant la manutention pour le transport.<sup>27</sup> Certaines ont un col étroit assez haut et trois anses verticales (Figure 3 e-f), souvent marquées de signes incisés (e.g. ici **cat. nos 3, 11, 12, 13**, etc.); d'autres ont une ouverture relativement large (pour un remplissage facile), mais un rebord fortement évasé qui permet de bloquer solidement un lien de fermeture, que l'on peut passer dans trois petites anses dressées sur l'épaule, pour maintenir un opercule de tissu ou de cuir (e.g., ici **cat. nos 22, 23**). Ces jarres sont décorées généralement sur l'épaule de motifs simples, tels les motifs en écailles,<sup>28</sup> parfois simplifiés et réduits à une sorte de quadrillage. Le caractère fonctionnel de cette forme explique son succès en Orient et en particulier à Ougarit, dans les maisons comme dans les tombes, tout comme à Chypre: son succès est aussi celui du commerce du produit qu'elle contenait. Et c'est pourquoi, dans la dernière phase de l'histoire d'Ougarit, on en trouve de nombreux exemplaires<sup>29</sup> qui imitent les prototypes de Grèce, fabriqués dans des ateliers de Méditerranée orientale, dont certains pourraient être en Syrie même et à Chypre, lieux de provenance aussi des produits transportés.

Les vases à étrier sont de types divers. Leur goulot étroit, qui permet de les remplir de liquide et d'en reverser ensuite le contenu, est également facile à obturer hermétiquement pour le voyage. Les fouilles récentes ont fourni des fragments de grandes jarres commerciales minoennes de grande taille (d'environ 35 à 40 cm. de haut),<sup>30</sup> semblables à celles dont les fouilles de la ville et du port ont fourni d'autres exemplaires (ici **cat. no. 121**, de la tombe V de Minet el-Beida);<sup>31</sup> souvent décorées de motifs issus de la représentation simplifiée du poulpe, elles portent fréquemment des marques sur l'anse. Une autre variété, à décor clair sur fond rouge sombre, est représentée par une grande jarre de 60 cm. de haut (ici **cat. no. 120**), trouvée dans le dépôt 213 de Minet el-Beida.<sup>32</sup> Découvertes aussi bien dans des tombes que dans des "dépôts" et des fouilles d'habitats, c'étaient les emballages dans lesquels les produits (vin, huile?) exportés de Crète étaient débarqués dans le port d'Ougarit, puis utilisés au gré de l'acheteur qui les utilisait pour sa consommation courante, les vendait aux clients du quartier, ou en faisait l'offrande aux morts.

De très nombreux petits vases à étrier, à panse globulaire ou aplatie, biconique, ovoïde (Figure 3 a-d),<sup>33</sup> souvent de contenance minime, servaient sans doute à des produits relativement précieux que l'on achetait par petites quantités, des parfums par exemple, commercialisés sous la forme d'huiles parfumées: la dimension du vase et la forme du goulot étroit correspondent bien à ce type de produit. Certains sont de fabrique grecque, mais beaucoup d'exemplaires des niveaux les plus

26 Voir chapitre de N. Hirschfeld dans ce volume.

27 Furumark 1941a: 7, FS 35, 36, 45, 46, 48..., cf. Leonard 1994: 12-21.

28 Furumark 1941a, FM 70 = cf. Leonard 1994: 185-186.

29 E.g., Courtois 1978: 308-39, fig. 36:11, 13, 14.

30 Furumark 1941a: 46, FS 164, 167..., cf. Leonard 1994: 45-49.

31 Leonard 1994, no. 521.

32 Leonard 1994, no. 516; Yon, 1997a: 153, no. 31.

33 Furumark 1941a: 46, FS 171, 173, 178, 179, 180, 182, 183...; cf. Leonard 1994: 50-79.

récents, parfois de qualité assez médiocre, proviennent de toute évidence d'ateliers orientaux (Chypre? Levant?) qui imitaient les modèles mycéniens originaux (e.g., série *Simple Ware*).

Il est possible que d'autres formes comme de petits flacons, voire les alabastres (e.g., ici **cat. no. 100**)<sup>34</sup> ou les pyxides (**cat. nos 106, 107**), aient pu aussi servir à l'exportation depuis la Grèce de produits relativement précieux.

On citera également ici d'autres types à goulot étroit, telles les gourdes à panse globulaire (ici **cat. no. 273** de Minet el-Beida),<sup>35</sup> ou lenticulaire (ici **cat. nos 271 et 272**, qui viennent de "Ras Shamra, Ville Basse Est, sondage sous tombe XXXVI", et **270**: décoré d'un poulpe), dont la forme de tradition orientale est exceptionnelle en Grèce, mais qui sont assez bien représentées dans tout le Levant et à Ougarit (LH IIIB).<sup>36</sup> Comme certaines jarres à trois anses et les petits vases à étrier des dernières phases, les gourdes provenaient sans doute d'ateliers de Méditerranée orientale.

#### b) Vases d'utilisation

Mais il est clair que certaines formes ne se prêtaient pas au transport commode d'un liquide ou d'un fluide dans une cale de navire. Et leur présence dans le mobilier importé à Ougarit s'explique par l'intérêt que présentait l'objet lui-même comme vaisselle d'usage courant ou comme objet de luxe, mais non comme emballage. C'est le cas par exemple des grands vases à ouverture large, comme les cratères dont les tombes ont livré de nombreux exemples; c'est vrai probablement aussi pour les cruches, ainsi que pour les innombrables vases ouverts destinés à une fonction utilitaire: kylix, coupes à fruits, bols larges ou profonds, tasses, etc.

Les *cratères amphoroïdes* (Figures 4-7 a),<sup>37</sup> dont certains portent de simples motifs linéaires ou un motif continu d'écailles, relèvent pour beaucoup d'exemplaires du Pictorial Style (voir plus loin V. Karageorghis) et sont ornés de motifs figuratifs ou de scènes élaborées. Les décors de chevaux et de char (FM 2, 9) sont parfois améliorés et chargés de sens par la présence d'éléments marins (cratère au gros poisson: FM 20), d'un oiseau enchaîné (FM 7), ou organisés en scènes composées et symboliques: cratère du "Maître des chevaux" (Figure 7 a). Les cratères à char appartiennent à un ensemble tout à fait particulier aux clientèles de Chypre et du Levant, puisqu'on en trouve de Tell Atchana à Gaza, relevant en majorité de la phase LH IIIB.

Le décor de char sur ces cratères relève d'une idéologie aristocratique qui les lie à une classe sociale déterminée, et il est difficile de ne pas évoquer l'élite à la fois économique et politique des *maryannou* d'Ougarit, dont la possession de chars et de chevaux constitue un des privilèges. Outre la présence de cratères ornés de char ou de chevaux dans les riches tombes de Minet el-Beida (e.g., ici **cat. no. 37** dans la tombe IV), ou dans une résidence exceptionnelle comme la "Maison de Yabninou" par exemple, la fouille de la "Maison d'Ourtenou" a clairement associé la famille de ses propriétaires à la possession de chars: les fragments découverts dans la tombe elle-même ou dans les pièces voisines (RS 92.2176+2178, 94.2207, 94.2271; 94.2710, 94.9265+9303, etc.) appartiennent au moins à cinq cratères différents à scène de char (Figures 4-6); et on a trouvé aussi dans la maison un sceau-cylindre qui représente également un char, et les pommeaux en albâtre des chars réels eux-mêmes (cf. Yon 1997a: 170-1; voir en dernier lieu Caubet et Yon s.p. avec références antérieures). Le choix par les Ougaritains de tels motifs sur des vases de prix ne peut donc être considéré seulement comme dû au plaisir de voir un décor flatteur, mais comme un signe social spécifique.

34 Furumark 1941a: 16, FS 83, 85, 94, 95; cf. Leonard 1994: 34-35, 36-39.

35 Furumark 1941a: 48; Leonard 1994: 83-7, no. 1244-1331a.

36 Furumark 1941a: 47, FS 187-189; cf. Monchambert 1983: 36, fig. 1:4. Voir un autre exemplaire fragmentaire à décor exceptionnel de personnages: Courtois 1978: 326-327, fig. 34:19.

37 Furumark 1941a: 8, FS 52-55 = Leonard 1994: 22-33.

La symbolique qu'expriment ces motifs va probablement plus loin que la simple affirmation d'appartenance à une élite fortunée et d'excellence: à juste titre on a voulu voir par exemple dans la présence de l'oiseau gigantesque enchaîné devant le char d'un grand cratère trouvé en 1936 dans la *Ville Basse Ouest* (ici **cat. no. 35**)<sup>38</sup> une interprétation mythologique: à la différence d'autres oiseaux décorant des vases mycéniens, cet oiseau n'est pas là pour caractériser un décor naturaliste, mais il doit être lui-même un acteur de la représentation mythologique.

Pour la dernière phase du Pictorial Style ("Style figuré"), Ras Shamra a fourni quelques exemplaires exceptionnels de cratères amphoroïdes, qui tranchent avec les représentations que l'on connaissait. L'un d'eux (LH IIIB), trouvé dans la tranchée *Sud acropole* (maison dite "de Patilu-wa") porte une scène du monde sauvage, où des lions s'attaquent à des cerfs (Figure 5 f);<sup>39</sup> selon J.-C. Courtois, il pourrait provenir d'un atelier de Grèce. Un autre un peu plus récent (que nous avons évoqué plus haut), trouvé dans la "Maison de Yabninou" (*Palais sud*) et daté de l'ultime période d'Ougarit juste avant sa destruction, porte de chaque côté une scène avec un personnage menant des chevaux (un "Maître des chevaux"), entourés de dauphins et d'un bouquetin (Figure 7 a).<sup>40</sup> Des fragments d'un autre vase du même atelier, avec des dauphins identiques peints de la même main, ont été trouvés aussi dans la "Maison de Patilu-wa" déjà évoquée.<sup>41</sup> Selon Courtois, ils proviendraient non pas de Grèce comme le cratère aux lions et aux cerfs, mais d'un atelier mycénien de la fin de la phase LH IIIB (début XII<sup>e</sup> s.), établi dans la région sud-ouest de l'Anatolie, peut-être Cos, ou Milet.

Les cratères amphoroïdes de style figuré découverts à Ougarit ont été maintes fois recensés et reproduits, à la fois pour leur qualité artistique, et pour la signification qu'on prête à leur décor.<sup>42</sup> Certes, leur célébrité a fait parfois surévaluer leur proportion dans le corpus mycénien du site. Il n'en reste pas moins que, sur le continent proche-oriental, l'ensemble des sites ougaritiques est le plus riche. Dans l'Index d'A. Leonard qui répertorie pour tout le Proche Orient environ 160 cratères amphoroïdes décorés (dont plus de 60 cratères à chars), 70 proviennent de l'ensemble des sites d'Ougarit (dont 27 cratères à char) absents.<sup>43</sup> Or les fragments inédits du Louvre présentés ici (voir dans ce volume la contribution de V. Karageorghis) ont augmenté encore ce corpus, et les fouilles récentes continuent à le faire comme on le voit dans la "Maison d'Ourtenou" (Figure 4-6), ce qui porte le corpus d'Ougarit à environ la moitié du matériel proche oriental connu. Dans la plupart des cas, lorsque l'on peut préciser leur environnement, ils sont liés aux mobiliers funéraires.

Les *cratères en cloche* sont un peu plus rares, mais ils sont loin d'être absents,<sup>44</sup> comme l'attestent encore les fouilles récentes: on y trouve des décors figurés variés: cerfs (ici **cat. no. 493**: à l'entrée de la Tombe VII de Minet el Beida 1935), scène de combat(?) sur un fragment trouvé en 1990 dans la "Maison d'Ourtenou" (Figure 6 f). Les caveaux funéraires de Minet el-Beida (tombe VI par exemple), de même que les niveaux du début du XII<sup>e</sup> s. de Ras Shamra immédiatement antérieurs à la fin dramatique de la ville, ont livré d'assez nombreux exemplaires de cratères de ce type, décorés dans le *Style Pastoral* (ou *Style Rude*), à motif de volutes, de taureaux — voire les deux motifs sur les deux faces d'un même vase, comme on le voit sur un cratère en cloche de la tombe III

38 Malgré l'apparente précision du point topographique 138, on ne sait pas dans quel contexte le vase a été trouvé, mais on incline à l'attribuer à une des tombes voisines. Sur le vase lui-même: voir Vermeule et Karageorghis 1982: 30, 200-201: Ripe Pictorial I; Leonard 1994 no. 163 (et références antérieures).

39 J.-C. Courtois 1978: 338-341, fig. 49, 51; Vermeule et Karageorghis 1982: 17, 229, pl. XIII 27: Late Pictorial I (= Leonard 1994, no. 245, et références antérieures).

40 Courtois 1973: 149-65, fig. 8-9; 1978: 346-350, fig. 54; Vermeule et Karageorghis 1982: 170-1, pl. XIII: 28: Late Pictorial I = Leonard 1994: no. 231, et références antérieures.

41 Courtois 1973: 156, fig. 10; Vermeule et Karageorghis 1982: 171, pl. XIII 29: Late Pictorial I = Leonard 1994, no. 535: LH IIIB-C(?).

42 Sur le lieu de fabrication qui pourrait être réellement l'Argolide, voir l'état de la question par Leonard 1994: 23.

43 Leonard 1994: 23-27, no. 162-326 (cratères à char no. 162-226).

44 Furumark 1941a: 80, FS 281 = Leonard 1994: 113-115.

de Minet el-Beida (Figure 7 b)<sup>45</sup> —, de sphinx, de chèvres, de poissons (Figure 5 d).<sup>46</sup> Les sites de Chypre en ont fourni de très nombreux exemplaires, et les études archéométriques ont montré que les ateliers de ce style se trouvaient localisés dans l'île, qui les exportait éventuellement en Syrie.<sup>47</sup> Il semble que leur présence dans les tombes soit habituelle, mais dans certains cas, ils paraissent simplement liés à l'habitat.

Quant aux *cruches*, on en trouve de différentes dimensions, et en particulier un assez grand nombre de cruchettes ou de petits flacons, dont certains étaient peut-être fabriqués localement. Parmi les exemplaires de grande taille, ceux-là importés, une des plus remarquables est la cruche AO 15735 du Louvre (tombe III de Minet el-Beida), exceptionnelle au Levant.

Il faut aussi signaler comme unique en Orient une *hydrie* à une anse verticale et deux anses horizontales (LH IIIB) trouvée en 1981 dans une maison du “*Centre de la ville*” (Figure 9 d),<sup>48</sup> et pour laquelle rien n'indique une provenance funéraire. Enfin il faut signaler le cas d'une sorte de cruche à trois anses verticales (fin LH IIIA:2) du dépôt 213 de Minet el-Beida (ici AO 14856):<sup>49</sup> un petit trou, percé volontairement avant cuisson dans le fond, en fait en réalité non un récipient pour contenir un liquide, mais un rhyton.

Les *plats, coupes à pied, bols, tasses...*, qui constituent une vaisselle d'usage plus ou moins luxueuse selon les cas, se trouvent aussi bien offerts aux morts dans les tombes, que dans les lieux d'habitation ou le Palais royal. Ils sont de types divers: citons en particulier la forme typiquement levantine de coupe à pied creux (ou coupe à fruits), ornée généralement d'un simple décor linéaire (ici **cat. nos 473, 474**),<sup>50</sup> les kylix à tige, souvent décorées de coquillages (*whorl-shell*: **cat. nos 397, 398**);<sup>51</sup> les tasses (**cat. nos 367, 384**) et les chopes à une anse (**cat. no. 389**);<sup>52</sup> ou les nombreux bols larges à deux anses.

**Minet el-Beida** aussi bien que Ras Shamra ont livré en effet de nombreux “bols larges” (*shallow bowls*) à deux anses<sup>53</sup> du LH IIIB, typiquement “levanto-helladiques”. Une série de bonne qualité, bien attestée aussi à Chypre, qui comporte surtout des bols ouverts, mais aussi d'autres formes — coupes à fruits,<sup>54</sup> et même un rhyton-hérissé (RS 24.822),<sup>55</sup> etc. — fabriquées sans doute dans les

45 Musée de St-Germain no. 76.721 = Leonard 1994, no. 1707 (h. 26 cm.); voir d'autres exemplaires de Minet el-Beida: Léonard 1994, no. 1706 (sphinx), 1712 (chèvre = ici **cat. nos 424, 433**), etc.; à Ras Shamra: Courtois 1978: 330-332, fig. 45 (taureaux, chèvres, poissons).

46 Fouilles récentes: M. Yon *et alii.* 1990: 20, fig. 16 (volutes); Lombard 1995: 230-231, fig. 5 (poisson).

47 Sur le “*Style Rude*”, voir Karageorghis 1965: 231-259; Anson 1980: 1-18; Yon 1982: 109-114. Cf. J.-C. Courtois 1978: 326-327.

48 Yon, Lombard et Renisio 1987: 97, fig. 78 et 80: selon Leonard (1994: no. 497), c'est le seul exemplaire connu au Proche Orient.

49 Schaeffer 1931: 2, pl. IIA (= Leonard 1994: no. 507): ici **cat. no. 277**.

50 Leonard 1994: 127 (= Furumark 1941a: 90, FS 310), no. 1905 (= Schaeffer 1949: 202 fig. 83:7), no. 1906 (= Courtois 1978: 294, fig. 33:21), ou no. 1904 (= Courtois 1978: 152, fig. 58:6: voir note 79).

51 Leonard 1994: 108-109 (= Furumark 1941a: 79, FS 258).

52 Leonard 1994: 102-104 (= Furumark 1941a: 62, FS 225-226; 63, FS 230; 74, FS 244, etc.).

53 Leonard 1994: 123-126 (= Furumark 1941a: 85, FS 295-296); cf. par exemple dans la tombe V de Minet el-Beida: Schaeffer 1949: 152, fig. 58:5 = 126:12 (IIIB) à décor linéaire (Leonard 1994, no. 1863). Pour Chypre, voir par exemple la série significative de Kouklia-Mantissa, dont beaucoup se rattachent à “la phase la plus récente du Myc. IIIB...”: Karageorghis 1965, notamment fig. 39-44 et p.180.

54 Courtois 1978: 152, fig. 58:6.

55 Courtois 1978: 326 fig. 43 A:2.

mêmes ateliers, améliore la décoration linéaire par des surpeints de barbotine blanche: points, petits cercles, lignes, ondulations... (Figure 8 a et b).<sup>56</sup>

A côté des décors linéaires, et de décors géométriques soignés (ici **cat. nos 450, 455**), une série de ces bols larges est caractérisée par de très beaux décors dont les motifs en frise circulaire sont stylisés à l'extrême à partir de motifs figuratifs — protomes de taureaux (**cat. no. 441**), oiseaux (**cat. no. 445**), fleurs (**cat. no. 454**), coquillages (**cat. no. 447**) — (voir plus loin V. Karageorghis). Un fragment de bol (RS 94.9123: Figure 8 c) trouvé dans la tombe de la “Maison d'Ourtenou” était décoré d'un motif où on reconnaîtra sans doute une hirondelle stylisée, semblable à celles du bol **cat. no. 445**.<sup>57</sup>

La fabrication de cette forme de récipient, dont les sites de Chypre ont fourni aussi beaucoup d'exemples, s'est prolongée assez longtemps en évoluant un peu avec le temps. Les derniers niveaux de la vie d'Ougarit au début du XII<sup>e</sup> s. ont fourni des bols dérivés de ce modèle, et souvent de fabriquer assez médiocre, qui se situent à la transition IIIB-IIIC ou au début du IIIC (Figure 8 d-e).<sup>58</sup> C'est à ces fabriques que l'on peut rattacher les plus récents fragments de bols ordinaires signalés au nord-ouest du tell (Monchambert 1996: 45-46), ou quelques tessons des séries du Louvre. Ces bols ne sont pas importés de Grèce continentale; peut-être s'agit-il d'une fabrication syrienne locale, comme on le propose parfois, mais on peut aussi y voir la production quasi-industrielle d'ateliers “mycéniens”, installés en Méditerranée orientale (par exemple à Chypre?) dès la fin du XIII<sup>e</sup> s., et inondant les marchés orientaux d'une vaisselle d'usage, assez ordinaire (mais il faudrait confirmer la provenance par des analyses).

On a trouvé sur le tell très peu de “bols profonds” (skyphos: cf. ici **cat. nos 436, 437, 488**) au décor de volutes opposées (“*antithetic spirals*”) qui sera caractéristique du LH IIIC:1, tels ceux qui à Ras Ibn Hani sont considérés comme témoignant d'une réoccupation du site au cours du XII<sup>e</sup> s., après la destruction attribuée aux Peuples de la Mer.<sup>59</sup> Pour le tell de Ras Shamra, on peut observer dans certains bâtiments les traces d'une vie modeste, après la destruction de c. 1185, mais la présence dans les derniers niveaux de quelques céramiques Myc IIIC:1 dont la fabrication et la diffusion commencent au début du XII<sup>e</sup> s. ne remet pas en question la chronologie des derniers jours du royaume d'Ougarit et de la destruction de sa capitale. Quelques habitants, des squatters ou des bergers ont pu après la catastrophe occuper ça et là ou réaménager les ruines de la ville abandonnée, comme on le voit sur le terrain à certains indices de réinstallation sauvage, dans les maisons désertées mais encore partiellement debout.<sup>60</sup> Le site n'a pas été transformé en désert du jour au lendemain, mais il n'y a plus de ville ni d'installation organisées.

### c) Vases et mobilier de culte

La recherche sur les contextes de trouvaille a mis en évidence certaines formes qui sont celles d'objets spécifiques du mobilier destinés aux pratiques religieuses.

C'est le cas en particulier des rhytons, et surtout des *rhytons coniques*.<sup>61</sup> Leurs prototypes se trouvent dans le monde égéen, mais ils ont été intégrés dans le mobilier de culte ougaritien ordinaire,

56 Schaeffer 1949: fig. 59: 40 (tombe VI de Minet el-Beida), fig. 63:2 (tombe XXIX de Ras Shamra), fig. 64:10 (tombe XXXVII de Ras Shamra); RS 94.2743 (maison d'Ourtenou): ici Figure 8 b.

57 C'est au même peintre (*Painter of Swallows*) que Karageorghis (1998: 1-3) attribue à juste titre le rhyton mycénien RS 79.RS.17 du “Temple aux rhytons” (pour lequel nous avons d'abord proposé une origine minoenne); il portait à six les œuvres de ce peintre, toutes découvertes en Méditerranée orientale (4 à Chypre, 2 à Ougarit): le fragment trouvé chez Ourtenou serait donc le septième.

58 Voir plus haut § II b à propos des contextes d'habitat.

59 Bounni, Lagarce, Lagarce et Saliby 1978: 218-19 (“décor de spirales antithétiques...”). Cf. Caubet 1992: 123-131.

60 Cf. Yon 1992: 111-122; sur les squatters, voir par exemple p. 118-119.

61 Furumark 1941a: 54, FS 199 = Leonard 1994: 90-93.



au point que les ateliers des potiers locaux en ont fabriqués à leur tour. Dans un même ensemble, on trouve côte à côte les rhytons provenant d'ateliers syriens et ceux qui sortent des mains de potiers chypriotes ou de tradition mycénienne. Les 17 exemplaires du "*Centre de la Ville*",<sup>62</sup> par leur nombre et leur répartition, sont clairement à mettre en relation avec un local servant à des cérémonies, et que l'on a ainsi identifié comme un temple: le "*temple aux rhytons*" (ce qui concorde du reste avec l'organisation architecturale du bâtiment). Plusieurs ont été trouvés aussi dans l'ensemble de bâtiment de la tranchée "*sud-acropole*" désigné pour d'autres raisons (la découverte de foies de divination en argile et de tablettes portant des rituels) comme "*Maison du prêtre...*".<sup>63</sup>

A **Minet el-Beida**, de nombreux rhytons ont été trouvés dans le "dépôt 213" (voir plus haut § I). Outre les rhytons coniques (e.g., rhyton conique décoré d'un poulpe: Figure 9 c), un cas particulier de rhyton non figuratif est représenté par un type exceptionnel, le rhyton ovoïde dit "magique" par C. Schaeffer, qui se compose de deux éléments en entonnoirs emboîtés l'un dans l'autre (Figure 9 a);<sup>64</sup> rappelons aussi le rhyton évoqué plus haut (ici AO 14856) fait d'une cruche à trois anses transformée en rhyton par le petit trou intentionnellement ménagé dans le fond.

Mais d'autres rhytons ont été trouvés dans des tombes de Minet el-Beida ou de Ras Shamra,<sup>65</sup> ou dans des contextes plus difficiles à reconnaître comme religieux, comme la partie sud-ouest du "*Quartier Résidentiel*"<sup>66</sup> sur le **tell de Ras Shamra**.

La majorité des *rhytons zoomorphes* que l'on connaît en Orient provient d'Ougarit, soit 18 sur les 28 que cite Leonard 1994,<sup>67</sup> auxquels il faut ajouter les inédits du Louvre: les fragments de deux têtes animales (ici **cat. nos 295, 296**) et d'un poisson (**cat. no. 302**), dont on ignore malheureusement la provenance précise. C'est dire du moins combien la société ougaritienne constituait une clientèle privilégiée. On en a découvert à Minet el-Beida comme à Ras Shamra,<sup>68</sup> en forme de poisson, de hérisson, de tête de chèvre(?)... A la différence des rhytons coniques qui ne retiennent pas le liquide, ceux-ci sont des récipients. Ces objets sont techniquement différents les uns des autres,<sup>69</sup> mais tous ont en commun le caractère essentiel d'avoir, en plus d'une ouverture de remplissage (placée sur le dos pour un animal entier, ou derrière le cou si le rhyton représente seulement la tête d'un animal), un deuxième orifice servant à verser, placé généralement dans la bouche de l'animal (cf. Yon 1981 s.v. *rhyton*). Plusieurs ont été trouvés dans des tombes (à Minet el-Beida tombe V: AO 16094, à Ras Shamra tombe IV de l'Acropole: **cat. no. 298**), mais on en a trouvé aussi ailleurs, et jusqu'ici rien n'a permis de les relier à un lieu de culte déterminé.

Certains sont d'une bonne facture, à la fois par leur forme élancée et par la finesse de la matière, qui rappelle les meilleures fabrications mycéniennes, telle la tête à cornes (ici **cat. no. 294**, LH IIIA:2) trouvée à Ras Shamra en 1937;<sup>70</sup> trois autres têtes, aux formes plus courtes, à la pâte moins

62 Voir plus haut, § II c "Contextes: Lieux de culte". Cf. Yon *et alii* 1987: 343-350; pour le rhyton no.12 (RS 79.RS.17), voir plus haut note 46.

63 Courtois 1978: 310-311, fig. 37:1, 4, 5, 12, etc. Sur le caractère religieux de cet ensemble architectural, voir Courtois 1988 (cf. Yon 1997a: 109-111).

64 Tranchée 7.IV.1931: Schaeffer 1949: 222-223, fig. 93:1 ("*ostrich egg rhyton*" de Furumark 1941a. 55, FS 201:4 = Leonard 1994: no. 1413).

65 Voir par exemple Schaeffer 1949: 152-153, fig. 58:8 (Minet el-Beida, tombe V, fouillée en 1932); ou Courtois 1978: 308-309, fig. 36:15 (Ras Shamra, tombe 4642, fouillée en 1966).

66 Dit "maison aux albâtres": Lagarce et Lagarce 1974: 5-25 (= Leonard 1994: no. 1356, 1359, 1379, LH IIIB).

67 1994, no. 1416-1443: sur 25 représentations identifiables, on a 13 têtes d'animaux dont 7 d'Ougarit, 10 hérissons dont 8 d'Ougarit, et 2 poissons, tous 2 d'Ougarit.

68 Schaeffer 1949: 220-223, fig. 92-93; Courtois 1978: 316-317, fig.40:1 (museau de taureau "de bonne facture") et p. 334-5, fig. 47:1 (poisson, "de bonne facture mycénienne", LH IIIB), trouvés dans la tranchée *Sud Acropole*.

69 Les uns (hérissons ou poissons) sont entièrement façonnés par modelage; d'autres (têtes d'animaux) sont travaillés à partir d'un premier façonnage au tour: mais ils ont le même principe de fonctionnement.

70 Schaeffer 1949: 222-223, fig. 93:4 (= Leonard 1994: no. 1417).

épurée, au décor un peu simpliste et maladroit,<sup>71</sup> ont été considérées par le fouilleur comme des “*contrefaçons*” imitant l’objet précédent, et “*probablement de fabrication syrienne, sinon ugaritienne...*”; le hérisson **cat. no. 300** est même une imitation (locale?) assez grossière, si on le compare par exemple à l’exemplaire **cat. no. 297**. En l’état actuel des recherches, il est difficile de les attribuer réellement à un atelier ougaritien (faute d’en avoir identifié un par des analyses), mais il est vraisemblable en tout cas qu’ils proviennent d’un atelier oriental (Levant? Chypre?), dans la dernière phase du Bronze Récent. On notera que les seuls poissons “mycéniens” répertoriés au Levant par Leonard — dont un grand rhyton de 35 cm (ici **cat. no. 301**) — auxquels s’ajoute ici un inédit du Louvre évoqué plus haut (**cat. no. 302**) — viennent tous trois d’Ougarit où la figuration du poisson, qu’il soit modelé en rhyton<sup>72</sup> ou peint sur des vases mycéniens,<sup>73</sup> semble particulièrement appréciée, de même que le poulpe.

#### d) Figurines

On ne peut passer sous silence la présence de figurines provenant elles aussi d’ateliers mycéniens, et trouvées dans des contextes divers.

Les figurines mycéniennes de femmes en *phi* sont exceptionnelles en Orient, et deux seulement (LH IIIA:2-B:1) sont signalées par Leonard, toutes deux provenant de Ras Shamra.<sup>74</sup> En revanche on a trouvé à Ougarit un certain nombre d’exemplaires de figurines de femmes en *psi*, ainsi que des quadrupèdes, dans les fouilles d’habitat et de tombes. Pour Minet el-Beida, Schaeffer (1949) signale 2 figurines en *psi* dont une complète (AO 14837: Figure 10 a) de 1932, et 6 quadrupèdes;<sup>75</sup> pour Ras Shamra, le Courtois (1978) donne 4 figurines féminines en *psi*, trouvées en 1963 à 1965, et 9 en forme de quadrupèdes, où l’on peut reconnaître surtout des taureaux.<sup>76</sup> Un modèle plus rare est celui de l’attelage et du char avec des personnages, comme celui qui vient de la tombe LXXXI de Ras Shamra (Figure 10 e).<sup>77</sup>

Les collections d’étude du Louvre permettent d’ajouter des exemplaires inédits: 6 fragments de figurines de femmes en *psi*,<sup>78</sup> 7 ou 8 taureaux dont une figurine complète (83 AO 892: Figure 10 d) et des fragments de chevaux d’un attelage.<sup>79</sup> Les fouilles récentes ont continué à fournir des fragments de figurines, dans des proportions comparables: ainsi des fragments de figurines en *psi* et de taureaux ont été trouvées dans la “Maison d’Ourtenou” (Figures 10 b et c); la fouille des maisons du “Centre de la ville” avait donné 4 figurines féminines en *psi* et une dizaine de petits quadrupèdes (Monloup 1987: 320-24, no. 15-29), que l’on ne peut guère rattacher à autre chose qu’à l’habitat.

### Conclusion

Les sites d’Ougarit ont fourni peu d’exemplaires des phases LH IIA et B (voir plus loin N. Hirschfeld: *Chronological Range*). Mais il faut dire que, même si des sondages profonds ont

71 Schaeffer 1949: 222-224, fig. 92: A-D et G-H, 93: 2-3.

72 Leonard 1994: no. 1439 (Ras Shamra, tranchée *Sud Acropole*, RS 27.336) et 1440 (Minet el-Beida 1931: ici **cat. no. 301**); voir un poisson en céramique syrienne noire lustrée (trouvé près d’une tombe du Bronze Moyen 2-3 de l’Acropole), qui pourrait être le prototype des rhytons du Bronze Récent: cf. Courtois 1978: 218-220, fig. 8-8A.

73 Motif peint: Leonard 1994: 156 (FM 20-Fish).

74 Schaeffer 1932: 7, fig. 5 = Leonard 1994: no. 2174, 2175.

75 Schaeffer 1932: 7, fig. 5; Yon 1997a: 164, no. 44. Schaeffer 1949: 230-231, fig. 9, 13-17 (quadrupèdes), fig. 18-19 (figurines en *psi*).

76 Courtois 1978: 351-9.

77 Schaeffer 1949: 180-181, fig. 72:17 (RS 11.523).

78 Fragments de figurines en *psi*: 81 AO 79 et 111 (tombe 3709: 1961 et 1962), 83 AO 520 (tombe LVII: 1937), 83 AO 625 (p.t. 125: 1950), 83 AO 659 (*Ville Sud*: 1959), 83 AO 734 (sans provenance).

79 Taureaux: 80 AO 745 (Acropole, tranchée coudéc, p.t. 2311, 1939), 83 AO 623 (p.t. 133, 1950), 83 AO 683 (p.t. 346, 1936), 83 AO 709, 710, et 738 (sans provenance); fragments d’attelage: 81 AO 827-829 (tombe LXXIX, 1939; fragments 83 AO 633, 83 AO 735-737).

permis de connaître l'histoire du tell de Ras Shamra depuis le Néolithique, les fouilles menées jusqu'ici à Minet el-Beida et à Ras Shamra ont surtout porté sur la dernière période de la vie de la cité — XIII<sup>e</sup> s. et début du XII<sup>e</sup> s. —, et on ne s'étonnera donc pas que les céramiques mycéniennes que l'on connaît actuellement relèvent pour une part de la transition LH IIIA:2 / IIIB:1, mais surtout de la phase LH IIIB. Dans les derniers niveaux d'habitat de la capitale sur le tell de Ras Shamra, on trouve du matériel de la fin du Myc IIIB, et de très rares fragments de la transition LH IIIB / LH IIIC:1, à une période que l'on peut situer juste avant la destruction du site aux environs de 1185 av. J.-C. On peut en déduire que la diffusion des ateliers de LH IIIC:1 avait commencé peu avant cette date.

Outre la remarquable quantité absolue de céramique mycénienne trouvée à Ougarit, le recensement du mobilier a fait apparaître la diversité des formes représentées, et également le fait que des formes exceptionnelles en Orient — hydrie, rhyton-cruce à trois anses, rhyton double, pour ne citer que ces exemples — n'apparaissent que là. Certains motifs de décor ou certains types d'objets y sont représentés de façon majoritaire par rapport aux autres sites du Proche Orient, et ils témoignent de choix délibérés de la part de la société d'Ougarit.

On peut penser que les documents de "céramique mycénienne" des phases LH IIA et B, IIIA, et sans doute une grande partie des documents LH IIIB, sont importés en Orient depuis les ateliers de Grèce (Argolide). La quantité croissante et la nature des objets mycéniens importés à Ougarit montre que les négociants en faisaient une destination de choix pour le commerce égéen, mais aussi que les ateliers grecs connaissaient les goûts de leur clientèle orientale. Il est notable que le *corpus* se caractérise par un choix de formes spécifiques et de motifs décoratifs dont la symbolique est adaptée à l'idéologie et aux croyances de la société ougaritienne — telles l'importance donnée aux chevaux et aux chars pour orner le mobilier funéraire des grands personnages.

Nous n'aborderons pourtant pas dans ces quelques pages la difficile question des identifications d'ateliers (notamment le problème des fabrications d'Argolide qui seraient spécifiquement destinées à une clientèle orientale), dont une partie est établie hors de Grèce continentale. On peut du moins rappeler la présence à Ougarit de jarres commerciales à étrier importées de Crète, ou les quelques productions importées à Ougarit aux environs de 1200 venant d'ateliers "mycéniens" établis au sud-ouest de la côte d'Asie (Milet?), voire dans les îles voisines (Cos? Rhodes?), comme le cratère au "Maître des chevaux" trouvé dans la Maison de Yabninou (Figure 7 a).

C'est à Chypre que se trouvaient probablement les ateliers les plus imaginatifs et les plus productifs qui à la fin de la période fournissaient la clientèle d'Ougarit: ainsi, par exemple, l'archéométrie a démontré que les vases de "*Style Pastoral*" étaient produits à Chypre dans les dernières années du XIII<sup>e</sup> s. Il est vraisemblable aussi qu'une grande partie des fabrications de qualité moyenne des niveaux les plus récents de Ras Shamra dans la dernière phase du LH IIIB, faisant la transition avec le début du LH IIIC:1, provienne aussi de la grande île voisine. Peut-être aussi certains ateliers se sont-ils alors aussi établis sur la côte du Levant, voire sur le territoire même d'Ougarit, mais cette hypothèse aurait besoin encore d'être étayée par des analyses démonstratives.

Vers la fin du XIII<sup>e</sup> s. et au début du XII<sup>e</sup> s., le négoce maritime des pays du Levant avec la Grèce continentale a connu des difficultés, et les échanges commerciaux se sont ralentis en raison de l'insécurité grandissante sur mer. Des ateliers "mycéniens" se multiplient alors dans les régions périphériques qui ont vu s'installer des communautés grecques: Rhodes, Cos, Milet, et surtout Chypre. Prenant peu à peu la place des fournisseurs d'Argolide, ils ont servi une clientèle qui était peut-être coupée de ses anciennes sources d'approvisionnement, ou qui tout simplement bénéficiait de la concurrence entre les nouveaux centres de productions. Le port de Minet el-Beida qui avait accueilli au XIV<sup>e</sup> s. et au XIII<sup>e</sup> s. les navires apportant les produits importés de la Grèce mycénienne, a continué à assurer jusqu'au début du XII<sup>e</sup> s. l'arrivée des cargaisons venant de Crète, du Dodécanèse, de Carie, et naturellement des ports voisins de Chypre.

Il est frappant que la céramique mycénienne, après avoir été seulement représentée par des objets de luxe, sans doute importés de Grèce pour une élite de personnages riches (souvent pour leur

mobilier funéraire), soit omniprésente dans la dernière phase de la ville. Elle apparaît dans tous les types de contexte, montrant assez qu'elle fait alors partie de l'outillage ordinaire et de l'environnement culturel quotidien des habitants: il ne s'agit alors plus d'une diffusion commerciale de produits (les vases), mais de la diffusion de modes, de types, de techniques, mis en œuvre dans des ateliers installés à l'est de la Méditerranée.

M.Y. avril 1999



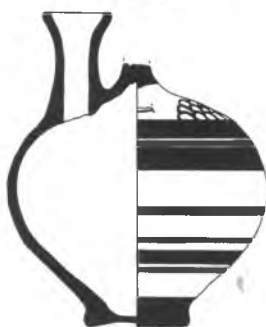
3a



3b



3c



3d



3e



3f

Figure 3. Vases à étrier et jarres à trois anses.

*a*: Vase à étrier du Centre de la ville, RS 90.5134 (h. cons 11;  $\phi$  12). "Maison d'Ourtenou"; *b*: Vase à étrier (?), RS 94.2741 (h. 14;  $\phi$  15). *c*: Vase à étrier, RS 94.9418 ( $\phi$  10). *d*: Fond de vase à étrier (?), RS 94.2913 ( $\phi$  10). *e*: Jarre à trois anses, RS 94.2989 (h. cons. 25;  $\phi$  19). *f*: Jarre à trois anses, RS 94.2742 (h. 27;  $\phi$  19,5).

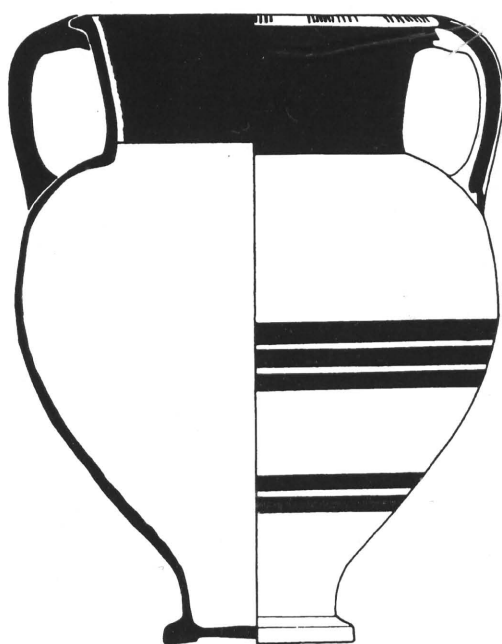
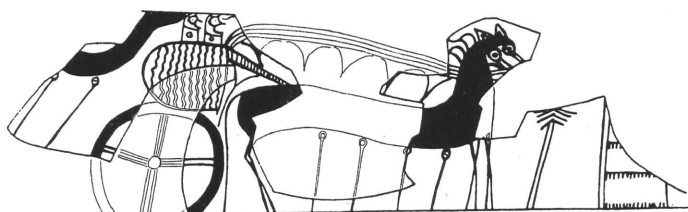


Figure 4. Cratère aphoroïde de la "Maison d'Ourtenou", et restauration en cours (1994).

RS. 94.2271, à décors de char (h. restitué ca. 44; ø 33).

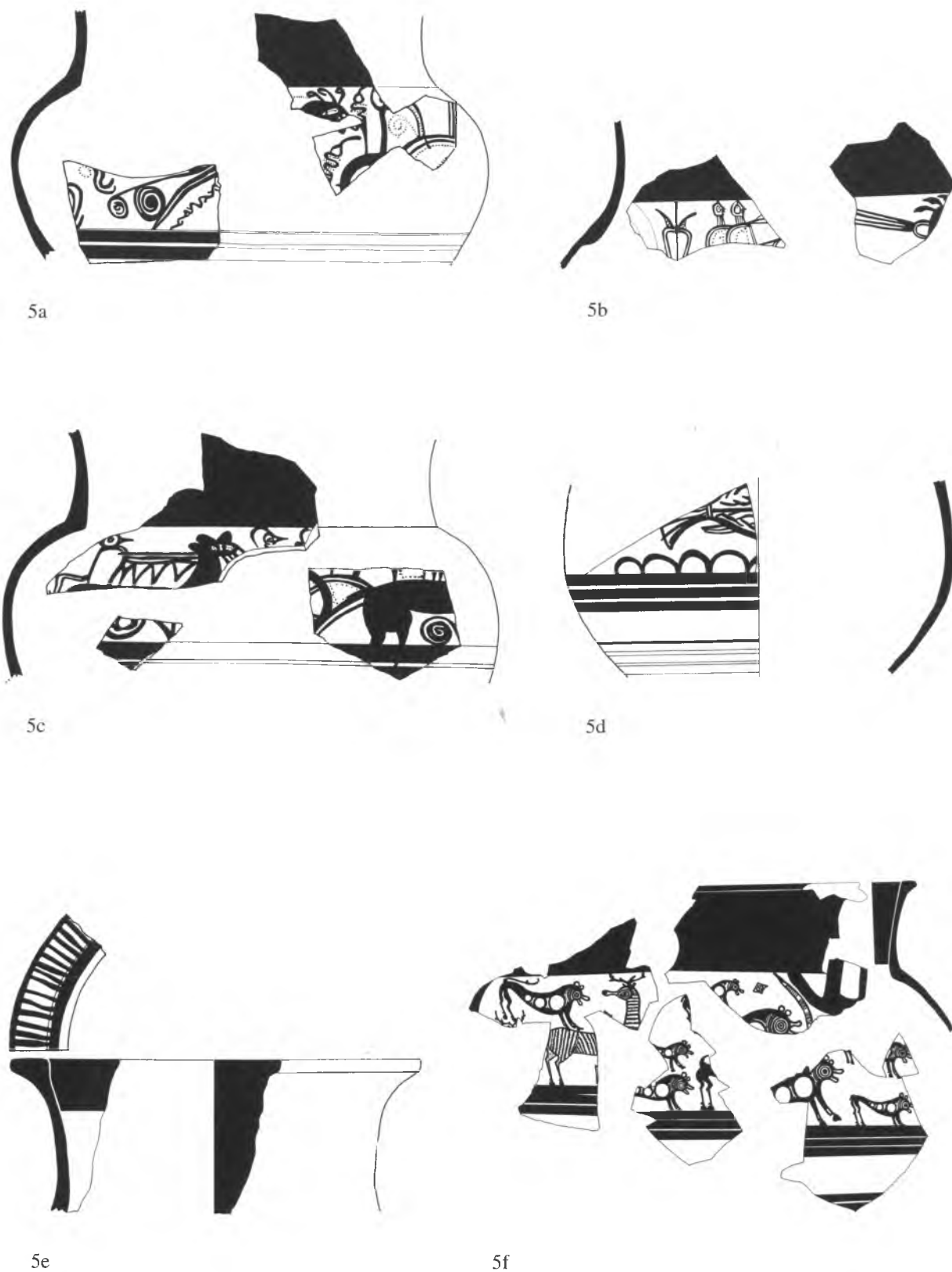


Figure 5. Cratères a-e: "Maison d'Ourtenou" (Sud Centre), 1994;  
f: "Maison de Patilu-wa" (Sud Acropole), 1964.

Fragments de cratères amphoroïdes à décor de char. a: RS 94.9268 + 9271 (ø restitué ca. 35). b: RS 94 2207 + 2208 (dim. 16 × 11 et 12 × 14). c: RS 94.9265a-c + 9266 + 9303 (ø restitué ca. 35). d: Fragment de cratère en cloche de Style Rude décoré d'un poisson, RS 92.2213 (ø restitué 34). e: Col RS 94.9267 + 9299-9301 (ø ouv. restitué 22). f: Fragments d'un cratère amphoroïde orné de lions attaquant des cerfs (ø restitué ca. 32).



Figure 6. Cratères de la "Maison d'Ourtenou" (Sud Centre), 1994.

Fragments de cratères amphoroïde à décor de char. a: RS 94.2710, b: RS 94.2207. c-d: RS 94.9303 et 9265b. e: RS 94.2176 + 2178. Fragments d'un cratère en cloche avec une scène de combat. f: RS 90.5161.





7a



7b

Figure 7. Cratères.

a: Cratère amphoroïde du “Maître des chevaux”, RS 27.319, “Maison de Yabninou”, 1964 (h. 43 cm). b: cratère en cloche de “Style Rude” décoré d’un taureau sur une face, de volutes sur l’autre, Minet el-Beida, Tombe VI, 1932: musée de Saint-Germain n° 76.721 (h. 28 cm).

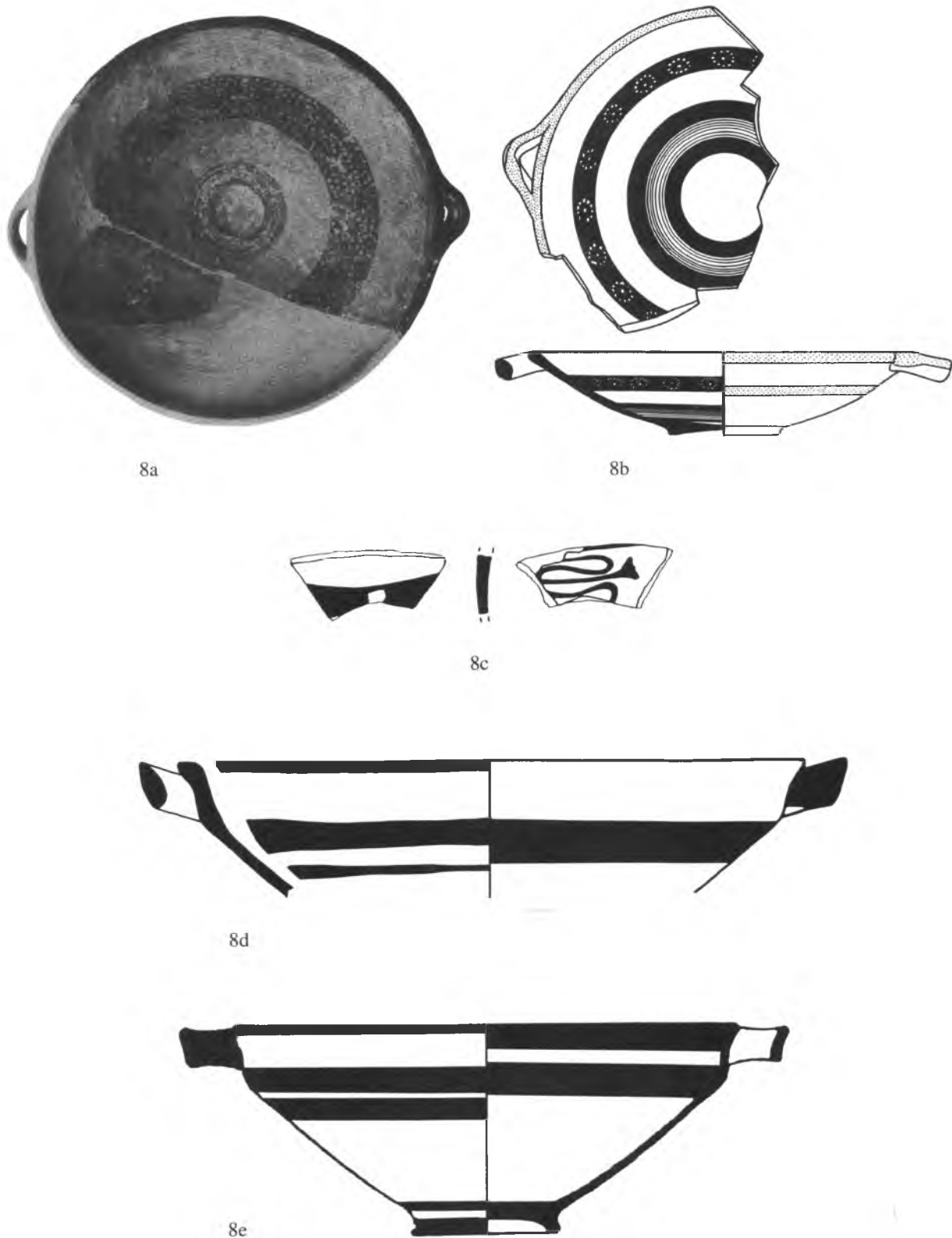
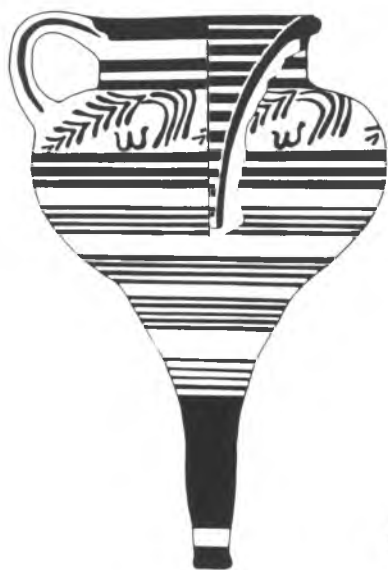


Figure 8. Bols.

*a*: Bol à décor surpeint à ;a barbotine (ici cat. no. 460) découvert dans le 1<sup>re</sup> tombe de Minet el-Beida en 1928, tel qu'il est publié dans *Syria* 1929 pl. V (ø 18,8). *b*: Bol à décor surpeint à la barbotine, RS 94.2743, "Maison d'Ourtenou" 1994 (ø 20). *c*: Fragment de bol à motifs d'hirondelle (?) stylisée, RS. 94.9123, "Maison d'Ourtenou" 1994 (dim. 5 × 2,5). *d*: Bol à décor linéaire RS T 75/552, Tombe Résidence nord-ouest du tell 1975, Myc. IIIB-transition IIIC:1 (ø 22). *e*: Bol à décor linéaire, Minet el-Beida, Tombe V, 1932 (ø 17).



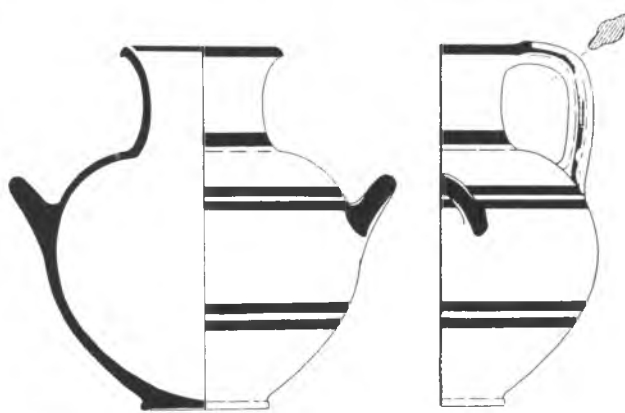
9a



9b



9c



9d

Figure 9. Rhytons, hydrie.

*a:* Rhyton double fait de deux rhytons emboîtés, RS 3.013 (h. 23), trouvé avec le pied de coupe RS 3.014. *b:* Rhyton conique RS 79.017 à décor de poulpe et d'hirondelles, "Temple aux rhytons" 1979 (h. 32 cm). *c:* Découverte d'un rhyton conique, RS 3.012, à Minet el-Beida en 1931 dans le dépôt 213 (à côté d'un "autel" et du rhyton double. *d:* Hydrie RS 81.890, Maison E du Centre de la ville, 1981 (h. 26 cm).

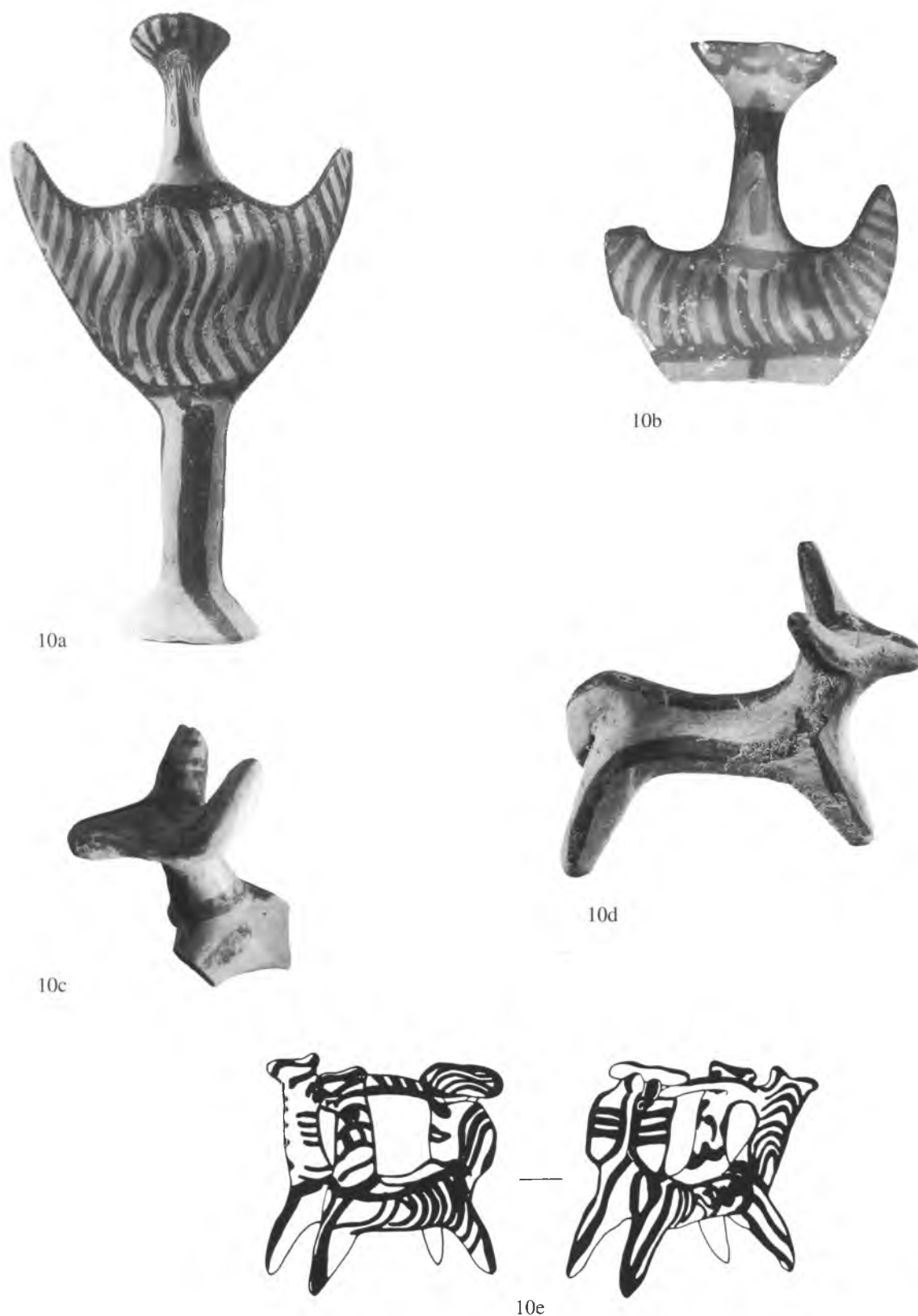


Figure 10. Figurines.

Figurines féminines en *psi*. *a*: RS 3.188 (Louvre AO 14837), Minet el-Beida tr. 7.IV.1931 (h. 13,8). *b*: Fragment RS 94.5078, "Maison d'Ourtenou" 1994 (h. cons. 6). Figurines de quadrupèdes (taureaux). *c*: Fragment RS 96.2038, "Maison d'Ourtenou" 1996 (h. cons. 6). *d*: RS 11.531 (Louvre 83 AO 892), tombe LXXI (ou LXXII?) 1939 (L. 6,5). Attelage. *e*: RS 11.528 (*Corpus* I, fig. 72:17), tombe LXXXI, Ville Basse Est 1939 (L. 8,5).



## Index chronologique des lieux de trouvaille de la céramique mycénienne d'Ougarit au Louvre

L'index des provenances archéologiques s'appuie sur les archives de la mission française, c'est-à-dire les *Journaux de fouille, Plans et Inventaires* (mais une partie des archives des campagnes 1929, 1930 et 1939 a disparu pendant la 2<sup>e</sup> Guerre mondiale).

L'ordre chronologique des campagnes nous a paru le mieux à même de classer les documents. Pour le tell de Ras Shamra, nous nous sommes efforcée de renvoyer à des zones du tell facilement identifiables (voir Figure 2); on se reportera aussi au volume RSO V 1 qui présente pour chaque campagne un schéma des zones fouillées dans l'année (collaboration B. Arzens, A. Caubet, J.-C. Courtois et M. Yon). On trouvera dans Yon 1997a l'index des désignations conventionnelles des différents sites et monuments du tell (p. 183-185), ainsi que le plan du Palais avec les numéros des pièces (p. 47, fig. 20). Dans le cas des tombes, dont les désignations anciennes, et variables, ne sont pas toujours faciles à suivre, nous donnons en équivalence la nouvelle numérotation générale (Marchegay 1999 no. 1, 2, 3, etc.).

*Pour la mise au point de cet index, je remercie vivement Brigitte Arzens, Annie Caubet et Sophie Marchegay, qui m'ont aidée à vérifier les données des archives et à interpréter les indications parfois énigmatiques des inventaires anciens.*

M. Y.

<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>	<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>
<b>1928: Découverte</b>		– <i>id.</i> .....	AO 11713+
[matériel intégré dans le matériel de 1929]		– <i>id.</i> .....	83 AO 816
<b>Minet el-Beida</b> [cf. Syria 1929]		– <i>id.</i> .....	83 AO 808
– “tombe” [tombe I = 1999 no. 1003].	83 AO 745	– <i>id.</i> .....	83 AO 822
[classé 1929: voir ci-après]		– <i>id.</i> .....	83 AO 832
[Autres documents? Impossible de les reconnaître dans les objets classés en 1929]		– <i>id.</i> , antichambre.....	AO 11705+
		– “tombe D” [= IV = 1999 no. 1002].	AO 11710
		– <i>sans précision</i> .....	83 AO 805
		– <i>sans précision</i> .....	83 AO 807
		– <i>sans précision</i> .....	83 AO 814
		– <i>sans précision</i> .....	83 AO 819
		– <i>sans précision</i> .....	83 AO 826
<b>1929: 1<sup>re</sup> campagne</b>		<b>Ras Shamra</b>	
<b>Minet el-Beida</b>		<i>Acropole, Bibliothèque (ou Maison) du Grand-Prêtre:</i>	
– [tombe: voir 1928].....	83 AO 745]	– “entre muret et dépôt aux armes” .....	83 AO 596
– “tombe” [sans no. = <i>id. précédente?</i> ]	83 AO 829	– <i>id.</i> .....	83 AO 597
– tombe III [= 1999 no. 1005].....	AO 18643+	– 1929 et 1937.....	83 AO 539+
– <i>id.</i> .....	AO 18649	(indications contradictoires: fragments attribués a l'Acropole, la Ville Basse Est et la Ville Basse Ouest)	
– près de tombe III.....	AO 11709		
– tombe IV [= 1999 no. 1002].....	AO 11708		
– <i>id.</i> .....	AO 11724		
– <i>id.</i> .....	AO 18641		
– <i>id.</i> .....	AO 18642		
– <i>id.</i> .....	AO 18645		

Site, Année, Campagne	Inv. Louvre
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**1930: 2<sup>e</sup> campagne****Minet el-Beida:**

- "MB, près de l'escalier, latrines"..... 83 AO 559
- "Tr. aux lampes, à côté d'un entonnoir à libation"
- sans précision ..... AO 13142
- sans précision ..... AO 13143

**Site non indiqué (Minet el-Beida? Ras Shamra?)**

- sans précision ..... 84 AO 2018

**1931: 3<sup>e</sup> campagne Minet el-Beida**

- dépôt 213..... AO 14853
- id. .... AO 14855
- id. .... AO 14856
- id. .... AO 14857
- id. .... AO 14932
- sans précision ..... AO 14955

**Ras Shamra****Acropole (1931? ou erreur pour 1935?)**

- "squelette dalle tr. Banquette"..... 84 AO 2020+
- id ..... 84 AO 2021+
- Ras Shamra ..... AO 14861

**1932: 4<sup>e</sup> campagne Minet el-Beida**

- dépôt 13..... AO 16095+
- dépôt 43..... AO 16096
- sépulture 3 (tombe en fosse)..... AO 15736
- id. .... AO 15742
- id. .... AO 15750
- id. .... AO 15751
- id. .... AO 16090
- tombe V [= 1999 no. 1004]..... AO 15737
- id. .... AO 15739
- id. .... AO 15741
- id. .... AO 15743
- id. .... AO 15744
- id. .... AO 16091
- id. .... AO 16092
- id. .... AO 16093
- id. .... AO 16094
- dans une jarre à l'extérieur de la..... AO 15740
- tombe V [= 1999 no. 1004]
- tombe VI [= 1999 no. 1007] ..... AO 16098
- id ..... 83 AO 752
- id ..... AO 15748
- id(?)..... 83 AO 522

**1933: 5<sup>e</sup> campagne****Ras Shamra****Acropole, au SE du temple de Dagan**

- tombe IV [= 1999 no. 119], p.t. 14. AO 26753
- id. .... 83 AO 746

**1934: 6<sup>e</sup> campagne****Minet el-Beida**

- entre tombes I et II..... AO 18647
- [= 1999 no. 1003 et 1006]
- id. .... 83 AO 605

**Ras Shamra****Acropole:**

- tombe IX [= 1999 no. 146], Tr. 69., AO 17415
- p.t. 61
- Tr. 72, au S de tombe X..... AO 17416
- [= 1999 no. 149], p.t. 33

Site, Année, Campagne	Inv. Louvre
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- "Grand Sondage" SO temple de Baal.. 80 AO 1196
- "Sondage"1<sup>e</sup> palier ..... 80 AO 1351
- sans précision ..... 83 AO 712
- sans précision ..... 83 AO 731
- sans précision (cf. 1939: 83 AO 673+)..... 83 AO 712+

**1935: 7<sup>e</sup> campagne****Minet el-Beida**

- "débris de l'entrée de tombe VII" 83 AO 595+
- [= 1999 no. 1001].....
- "en dehors de l'enceinte de tombe VII" .. 83 AO 650
- [= 1999 no. 1001]

**Ras Shamra****Acropole, au S du temple de Baal**

- "sondage tranchée ..... 84AO 2066
- au N grand seuil T I"
- Tr. coudée = C = Chantier I..... AO 18521
- (SW), p.t.13

**Acropole(?)**

- "région du squelette sur la dalle,..... 84 AO 1170
- Tr(anchée) P(ente) banquette"
- [voir aussi 1931?]

**Ville Basse Est**

- tombe VII [= 1999 no. 1],..... 83 AO 685
- "t. mycénienne"
- id. .... 83 AO 685 bis
- id. .... 83 AO 691
- id. .... 83 AO 692
- id. .... 83 AO 693 bis
- id. .... 83 AO 694
- id. .... 83 AO 696+
- id. .... 83 AO 697
- id. .... 83 AO 699
- id. .... 83 AO 700
- id. .... 83 AO 702
- id. [noté par erreur 1955]..... 83 AO 705
- tombe XIII [= 1999 no. 51]..... AO 18587
- id. .... AO 18585
- id. .... 83 AO 743
- "tombe hyksos[?] réutilisée"..... 84 AO 1169
- [= 1999 no. 0017?]
- "E grand cône [déblais]"..... 83 AO 741

**à localiser sur le tell**

- "Tombe (sous dalles) passant ..... 83 AO 676
- sous mur"
- id. .... 83 AO 677
- id. .... 83 AO 678
- id. .... 83 AO 679
- sans précision ..... AO 18534
- sans précision ..... AO 18573
- sans précision ..... AO 18574

**Entre 1929 et 1936****Minet el-Beida**

- "tombe D" = IV [= 1999 no. 1002]. AO 11710
- "fouille isolée"..... AO 14949
- sans précision ..... AO 13142
- "entre 1929 et 1935"..... 83 AO 744

**1936: 8<sup>e</sup> campagne****Ras Shamra****Acropole**

- Maison du Grand-Prêtre, p.t. 272 ..... 83 AO 651

<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>
– tombe XXI [= 1999 no. 144] .....	84 AO 138+
– <i>id.</i> .....	84 AO 2015
– tombe XXII [= 1999 no. 156] .....	83 AO 742
– <i>id.</i> .....	84 AO 2033
– tombe XXIII [= 1999 no. 165] .....	83 AO 629
– <i>id.</i> .....	83 AO 630
– tombe XXXVII [= 1999 no. 153] .....	AO 19193
– <i>id.</i> .....	AO 19201
– <i>id.</i> .....	AO 19202
– <i>id.</i> .....	83 AO 636

*Acropole?*

- p.t. 138 ..... AO 20376  
- *id.* ..... 84 AO 2032

*Ville Basse Est*

- BE 135, "en surface" .....	81	AO	560
- p.t. 346 .....	83	AO	683
- p.t. 373 .....	83	AO	687
- <i>id.</i> .....	83	AO	688
- tombe XXX [= 1999 no. 5] (686), .....	83	AO	684+
et p.t. 346 (684)			
- tombe XXXVI [= 1999 no. 10] .....	83	AO	740

à localiser sur le tell

– p.t. 272 .....	83 AO 651
– “tombe 2” .....	83 AO 560
– <i>id.</i> .....	83 AO 560
– “tombe 75” [= 1939, tombe LXXV ?] .....	83 AO 517
– <i>id.</i> .....	83 AO 518

### 1937: 9<sup>e</sup> campagne

## Ras Shamra

- *Acropole?*..... 83 AO 2017

*Nord-ouest du tell* = région du "Bâtiment aux piliers"  
(désigné alors comme "résidence", ou "palais")

- dans le puits à 8,50 m.....	80	AO 776
- "sur pavage résidence" .....	80	AO 737+
S. 481 "sur dallage palais"; S. 439		
"dans le puits ext. a 11,90m" (770,		
771, 773, 776) et S (= sondages)		
- S.47 .....	83	AO 675
- S.53 .....	84	AO 661
- <i>id.</i> .....	84	AO 2017
- S.382 (1937?).....	84	AO 2060+
- S.386 .....	80	AO 739
- S.388 .....	80	AO 735
- S.411 .....	83	AO 661
- S.412 .....	80	AO 736

*Ville Basse Est*

- BE 111, "près d'une tombe".....	AO 19932
- BE 296 .....	83 AO 674
- BE 343 .....	83 AO 616
- <i>id.</i> .....	83 AO 617
- <i>id.</i> .....	83 AO 618
- <i>id.</i> .....	83 AO 619
- <i>id.</i> .....	84 AO 1173
- près tombe VII [= 1999 no. 1].....	83 AO 689+
- tombe XXXVI [= 1999 no. 10].....	83 AO 513
- "sondage sous tombe XXXVI".....	80 AO 631
[= 1999 no. 10]	
- <i>id.</i> .....	80 AO 632
- <i>id.</i> .....	80 AO 633
- <i>id.</i> .....	80 AO 634
- <i>id.</i> .....	80 AO 635

<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>
– tombe XLIII [= 1999 no. 21] .....	80 AO 405
– <i>id.</i> .....	80 AO 408
– tombe LIII [= 1999 no. 4] .....	AO 19234

*Ville Basse Ouest*

- tombe LVII [= 1999 no. 62].....	83	AO 521
- <i>id.</i> .....	83	AO 523+
- <i>id.</i> .....	83	AO 529
- <i>id.</i> .....	83	AO 530+
- <i>id.</i> .....	83	AO 533+
- <i>id.</i> .....	83	AO 540
- <i>id.</i> .....	83	AO 541+
- <i>id.</i> (1937?).....	83	AO 541 bis
- <i>id.</i> .....	83	AO 542+
- <i>id.</i> .....	83	AO 544
- <i>id.</i> .....	83	AO 546
- <i>id.</i> .....	83	AO 547
- <i>id.</i> .....	83	AO 551
- <i>id.</i> .....	83	AO 552
- <i>id.</i> .....	83	AO 553+
- <i>id.</i> .....	83	AO 556
- <i>id.</i> .....	83	AO 557
- <i>id.</i> .....	83	AO 562
- tombe LVIII [ = 1999 no. 64].....	80	AO 422
- <i>id.</i> .....	80	AO 423
- tombe LII? ou tombe LVIII? .....	80	AO 431

à localiser sur le tell

- "idem 1870" .....	83 AO 641 (+?)
- "idem 1870" .....	83 AO 642
- <i>sans précision</i> .....	83 AO 643
- <i>sans précision</i> .....	83 AO 773

1937 ou 1938?

## Ras Shamra

*Nord-ouest du tell: "Bâtiment aux piliers"*

- S.451? 457? "résidence" .....	80 AO 383
- <i>id.</i> .....	80 AO 386

**1938: 10<sup>e</sup> campagne**

*Il n'y a pas d'interruption entre la 10<sup>e</sup> campagne (octobre-décembre 1938) et la 11<sup>e</sup> (janvier-mars 1939). Les p.t. jusqu'à 2178 ont été relevés en 1938, les suivants en 1939.*

## Ras Shamra

*"Butte Nord-ouest du tell", "Chantier Ouest" ("CW")*

Zone du "Bâtiment aux piliers" désigné comme "Résidence" (et autres chantiers désignés en référence: ER, NR, SR)

- S.451 (?), 457(?): "résidence, ..... 80 AO 385  
au-dessus pavage (grand couloir  
d'accès derrière glacijs")
- pres de la "résidence" ..... 83 AO 773
- ER (= à l'E de la résidence), p.t. 1832 ..... 83 AO 652
- (ER?), p.t. 1833 ..... 80 AO 544
- ER, pseudo-"tombe LXVI" ..... 84 AO 145  
*[en realite: bassin au milieu de la  
place]*
- NR (= au N de la résidence), p.t. 2024 ..... 80 AO 360
- SR (= au S de la résidence) ..... 80 AO 507  
p.t. 1876, "près tablettes"
- *id.* ..... 80 AO 508
- SR, p.t. 1960 "sous sanctuaire SR"... 81 AO 269  
(= "Temple hourrite")
- SR, p.t. 2050 ..... 81 AO 280
- *id.* ..... 81 AO 280



Site, Année, Campagne	Inv. Louvre
- SR, p.t. 2060 .....	80 AO 241+
- <i>id.</i> .....	83 AO 669
- SR, p.t. 2118 (ou sr 1960 ou 1906?) .....	81 AO 269
- SR, p.t. 2136?.....	80 AO 377+
(ou p.t. 2118? p.t. 2130?)	
- SR, p.t. 2170 .....	80 AO 79
- SR, p.t. 2174 .....	
(indication "MB": erreur)	83 AO 786
- Tr. West Cour (+81 AO 603, pt 2130) .....	81 AO 750+
- Tr. West Cour .....	81 AO 752
- "prof. 2m" ( <i>sans précision autre</i> ).....	80 AO 364
<b>Porte Fortifiée ("Pente Ouest au Sud de la résidence")</b>	
- p.t. 1785 .....	83 AO 655
- p.t. 1802 .....	83 AO 460+
- "point 1828a?" .....	80 AO 274
- p.t. 2068, "couche 4 coupe DD" .....	80 AO 37
angle entre glacis et porte	
- p.t. 2068, "couche 5a, .....	80 AO 585
au-dessus couches brûlées"	
- p.t. 2068 (ou 2076?).....	80 AO 271
- "devant glacis" .....	80 AO 262
- p.t. 2068 .....	80 AO 36
- p.t. 2070 .....	80 AO 253
- p.t. 2071 .....	80 AO 44
- <i>id.</i> .....	80 AO 50
- <i>id.</i> .....	80 AO 52+
- <i>id.</i> .....	80 AO 54
- <i>id.</i> .....	80 AO 565
- p.t. 2071? 2073? 2076? .....	81 AO 636
- p.t. 2076 .....	80 AO 40
- <i>id.</i> .....	80 AO 41
<b>Ville Basse Est ("CE")</b>	
- tombe LXXV [= 1999 no. 22,.....	83 AO 515+
cf. 1936: "tombe 75"?], ou "Grande	
tombe XXIX? [= 1999 no. 8]	
- <i>id.</i> .....	83 AO 517
- <i>id.</i> .....	83 AO 518
- p.t. 2121 .....	80 AO 34
- p.t. 2130 .....	81 AO 750+
- p.t. 2147 .....	80 AO 110
- p.t. 2149 .....	81 AO 723
- <i>id.</i> .....	81 AO 725
- <i>id.</i> .....	83 AO 577+
<b>Ville Basse Ouest</b>	
- tombe LXXIV [= 1999 no. 56] .....	84 AO 2031
<b>Localisation? (indications douteuses)</b>	
- p.t. 1889? ou sondage C?.....	84 AO 2029
- p.t. 1889?, ou sondage C 3?.....	84 AO 2030

**1939: 11<sup>e</sup> campagne***[voir 10<sup>e</sup> campagne 1938]***Ras Shamra****Acropole:**

- tombe LXXX [= 1999 no. 122], ..... 80 AO 172
- dans "TC" (= "tranchée coudée",
- p.t. 2276
- *id.* .....
- *id.* .....
- *id.* .....
- tombe LXXXIII [= 1999 no. 141], ..... 81 AO 882
- dans "TC" (= "tranchée coudée",
- ossuaire"

Site, Année, Campagne	Inv. Louvre
- p.t. 2282 .....	80 AO 235
- <i>id.</i> .....	80 AO 236
- <i>id.</i> .....	80 AO 237
- <i>id.</i> .....	80 AO 238
<b>Nord-ouest du tell, Chantier Ouest ("CW")</b>	
- tombe LXXVII [= 1999 no. 203].....	80 AO 166
- <i>id.</i> .....	80 AO 2
- tombe LXXVIII [= 1999 no. 66] .....	80 AO 11
- <i>id.</i> .....	80 AO 23
- <i>id.</i> p.t. 2210 .....	83 AO 592
- "tombe, Tr. ER qui restait à fouiller.....	81 AO 857
de 1937" (= à l'E du Bâtiment aux	
piliers)	
- <i>id.</i> .....	81 AO 858
- <i>id.</i> .....	81 AO 860
- <i>id.</i> .....	81 AO 869
- SR [= Sud résidence], p.t. 2376 .....	81 AO 247
- SR, p.t. 2438 .....	81 AO 282
- SR, p.t. 2190 .....	80 AO 353
- SR, p.t. 2204 .....	80 AO 170
- <i>id.</i> .....	80 AO 171
- SR, p.t. 2236 .....	80 AO 579
- SR, p.t. 2241 .....	81 AO 521
- <i>id.</i> .....	81 AO 522+
- <i>id.</i> .....	81 AO 528+
- SR, p.t. 2242 .....	80 AO 388
- SR, p.t. 2438 .....	81 AO 283

**Porte Fortifiée (= "Pente Ouest au S Résidence")**

- p.t. 2355 .....	81 AO 516+
- <i>id.</i> .....	81 AO 517
- p.t. 2440 .....	80 AO 309
- <i>id.</i> .....	80 AO 310
- <i>id.</i> .....	80 AO 316
- p.t. 2441 .....	81 AO 605
- p.t. 2444 .....	80 AO 226
- p.t. 2720 .....	80 AO 554
- <i>id.</i> .....	80 AO 555
- poterne .....	80 AO 323

**Ville Basse Est ("BE"), Chantier Est ("CE")**

- tombe LXXV [= 1999 no. 22] .....	80 AO 150
- <i>id.</i> .....	83 AO 519
- <i>id.</i> "fond" .....	83 AO 654
- p.t. 2179 (au dessus de t. LXXV) ....	80 AO 154
- tombe LXXXI. [= 1999 no. 24] .....	83 AO 509
- <i>id.</i> .....	81 AO 1001
- tombe LXXXVI [= 1999 no. 26] .....	84 AO 168
- p.t. 2212 .....	83 AO 639
- <i>id.</i> .....	83 AO 640
- <i>id.</i> .....	83 AO 680
- <i>id.</i> .....	83 AO 681+
- p.t. 2234 .....	81 AO 666
- [voir 1929-1963 .....	83 AO 791?]

**"Sondage PE" [= Pente Est]**

- tombe LXXXVII [ = non localisée]..	81 AO 670
- "à 0-50 cm. environ" .....	84 AO 2014
- p.t. 2396 .....	84 AO 2052

**Localisation? (indications douteuses)**

- p.t. 11(?) "165" .....	83 AO 670
- [voir avec 1934: 83 AO 712 .....	83 AO 673+]
- Sud résidence, p.t. 2438? .....	81 AO 283

Site, Année, Campagne	Inv. Louvre	Site, Année, Campagne	Inv. Louvre
<b>1938 ou 1939</b>			
<b>Ras Shamra</b>			
- "près de la surface" .....	83 AO 593	- <i>id.</i> , p.t. 463 .....	83 AO 586
- <i>sans précision</i> .....	83 AO 601	- entre cour III et pièce 45 .....	83 AO 584
- <i>sans précision</i> .....	83 AO 602	- cour IV, p.t. 442 .....	83 AO 583
- <i>sans précision</i> .....	84 AO 145	- cour V/pièce 62, p.t. 538 .....	83 AO 590
- <i>sans précision</i> .....	84 AO 2022	- Pièce 11 .....	83 AO 574
- <i>sans précision</i> .....	84 AO 2025	- <i>id.</i> .....	83 AO 588
- <i>sans précision</i> .....	84 AO 2026	- <i>id.</i> , p.t. 330 .....	84 AO 1168
- <i>sans précision</i> .....	84 AO 2027	- <i>id.</i> , p.t. 403 .....	83 AO 587
- "Ancien fonds Schaeffer 1938-39" .....	83 AO 591-594	- pièce 22, p.t. 222 .....	83 AO 568
		- <i>id.</i> , entre p.t. 228 et 250 .....	83 AO 568
		- pièce 57, p.t. 475 .....	83 AO 567
		- <i>id.</i> .....	84 AO 2007
		- pièce 60, p.t. 340 .....	83 AO 580
		- pièce 71, p.t. 548 .....	83 AO 578
		- pièce 86, p.t. 530 .....	83 AO 565
		- pièce 87(?), p.t. 435 .....	83 AO 570
		- <i>id.</i> .....	83 AO 571
		- <i>id.</i> .....	83 AO 573
		- W pièce 89, Tr. NS, côté SE, p.t. 456 .....	83 AO 566
<b>1948-1949: 12<sup>e</sup>-13<sup>e</sup> campagnes</b>			
[il n'y a pas d'échantillons au Louvre]			
<b>1950: 14<sup>e</sup> campagne</b>			
<b>Ras Shamra</b>			
<b>Palais royal</b>		<b>Extérieur du Palais</b>	
- cour III/pièce 63, p.t. 287 .....	83 AO 632	- au N de la pièce 55, p.t. 354 .....	83 AO 575
- cour IV, p.t. 187 .....	83 AO 622	- <i>id.</i> .....	83 AO 576
- pièce 30, p.t. 157 .....	83 AO 634	- <i>id.</i> .....	83 AO 577
- <i>id.</i> .....	83 AO 635	- rue du Palais, p.t. 327 .....	83 AO 589
- <i>id.</i> .....	83 AO 638	- bâtiment au N rue du Palais, p.t. 300 .....	83 AO 581
- entre pièces 31 et 33, p.t. 95 .....	83 AO 620	- <i>id.</i> .....	83 AO 582
- N pièce 53, p.t. 181 .....	83 AO 624	- <i>id.</i> .....	83 AO 681
- <i>id.</i> .....	83 AO 636		
- <i>sans précision</i> .....	83 AO 621		
- <i>sans précision</i> .....	83 AO 631		
- <i>sans précision</i> .....	83 AO 637		
<b>1951: 15<sup>e</sup> campagne</b>		<b>1953: 17<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>		<b>Ras Shamra</b>	
<b>Palais royal</b>		<b>Palais royal</b>	
- pièce 30, p.t. 144 .....	83 AO 644+	- pièce 67, p.t. 871 .....	84 AO 2035
- <i>id.</i> .....	83 AO 645	- <i>id.</i> .....	84 AO 2036
- <i>id.</i> .....	83 AO 646+	- <i>id.</i> .....	84 AO 2037
- <i>id.</i> .....	83 AO 647	- <i>id.</i> .....	84 AO 2038
- pièce 43, point 80 .....	83 AO 607	- <i>id.</i> .....	84 AO 2039
- <i>id.</i> .....	83 AO 609	- <i>id.</i> .....	84 AO 2040
- pièce 53, p.t. 104 .....	83 AO 608	- <i>id.</i> .....	84 AO 2041
- <i>id.</i> .....	83 AO 610+	- <i>id.</i> .....	84 AO 2042
- <i>id.</i> .....	83 AO 611	- <i>id.</i> (?) .....	84 AO 2043+
- <i>id.</i> .....	83 AO 612	- pièce 69, p.t. 1169 .....	83 AO 703+
- <i>id.</i> .....	83 AO 613	- <i>id.</i> .....	84 AO 1193
- <i>id.</i> .....	83 AO 615	- <i>id.</i> .....	84 AO 2009
- <i>id.</i> .....	83 AO 618	- <i>id.</i> , p.t. 1176 .....	84 AO 2010
- <i>id.</i> .....	84 AO 1171	- <i>id.</i> p.t. 1182 .....	83 AO 704+
- <i>id.</i> .....	84 AO 1172	- pièce 90, p.t. 1025 .....	84 AO 1196
<b>Extérieur du Palais:</b>		<b>à localiser</b>	
- au N de pièce 53 .....	83 AO 626	- p.t. 847 .....	84 AO 1197
- <i>id.</i> , p.t. 118 .....	83 AO 627	- p.t. 911, Tr. "tombe" .....	84 AO 1194
- <i>id.</i> , p.t. 175 .....	84 AO 2034		
<b>1952: 16<sup>e</sup> campagne</b>		<b>1954: 18<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>		<b>Ras Shamra</b>	
<b>Palais royal</b>		<b>Palais royal</b>	
- cour I, p.t. 274 [247: erreur?] .....	83 AO 579	- pièce 69, p.t. 1281 (sous l'escalier) ..	84 AO 72004+
- au N de la cour III, p.t. 452 .....	83 AO 564	- <i>id.</i> , p.t. 1300 .....	84 AO 2011
- <i>id.</i> .....	83 AO 585	- <i>id.</i> .....	84 AO 2011
- <i>id.</i> .....	83 AO 564	- pièce 90, p.t. 1465 .....	84 AO 1186
- <i>id.</i> .....	83 AO 585	- <i>id.</i> .....	84 AO 1187
<b>1955: 19<sup>e</sup> campagne</b>		<b>1955: 19<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>		<b>Ras Shamra</b>	
<b>Palais royal</b>		<b>Palais royal</b>	
		- pièce 81, p.t. 1592 .....	84 AO 2068

<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>
– <i>id.</i> .....	84 AO 2069
– <i>id.</i> .....	84 AO 2070
– <i>id.</i> .....	84 AO 2071
– <i>id.</i> .....	84 AO 2072
– <i>id.</i> .....	84 AO 2073
– <i>id.</i> .....	84 AO 2074
– <i>id.</i> .....	84 AO 2075
– <i>id.</i> .....	84 AO 2076
– <i>id.</i> .....	84 AO 2077
– <i>id.</i> .....	84 AO 2078
– <i>id.</i> .....	84 AO 2079
– <i>id.</i> .....	84 AO 2080
– <i>id.</i> .....	84 AO 2081
– <i>id.</i> .....	84 AO 2082
– <i>id.</i> .....	84 AO 2083
– <i>id.</i> .....	84 AO 2084
– <i>id.</i> .....	84 AO 2085
– <i>id.</i> .....	84 AO 2086
– <i>id.</i> .....	84 AO 2087
– <i>id.</i> .....	84 AO 2088
– <i>id.</i> .....	84 AO 2089
– <i>id.</i> .....	84 AO 2090
– <i>id.</i> .....	84 AO 2091
– <i>id.</i> .....	84 AO 2092
– <i>id.</i> .....	84 AO 2093
– <i>id.</i> .....	84 AO 2094
– <i>id.</i> .....	84 AO 2095
– <i>id.</i> .....	84 AO 2096
– <i>id.</i> .....	84 AO 2097
– <i>id.</i> .....	84 AO 2098
– <i>id.</i> .....	84 AO 2099
– <i>id.</i> .....	84 AO 2100
– <i>id.</i> .....	84 AO 2101
– <i>id.</i> .....	84 AO 2102
– “Sondage K jusqu’à 3.10 m.” .....	84 AO 2062
(= Sondage Kuschke, dans la cour	
III du Palais?)	
– <i>id.</i> .....	84 AO 2063
– <i>id.</i> .....	84 AO 2064
<i>Extérieur du Palais royal</i>	
– à l’E de pièce 90, p.t. 1566 .....	84 AO 1188
<i>Palais Sud</i> [“Maison de Yabninou”]	
– pièce 203, p.t. 1672 .....	84 AO 1192
– extérieur devant façade S, p.t. 1666..	84 AO 595
– façade E, p.t. 1640 .....	84 AO 1185
<i>Place entre Palais royal et Palais Sud</i>	
– au NE de pièce 207 .....	84 AO 2013+
– p.t. 1611 .....	84 AO 1195
– p.t. 1611? .....	84 AO 1189
– <i>id.</i> ? .....	84 AO 1190
– <i>id.</i> ? .....	84 AO 1191
– p.t. 1626 .....	84 AO 2001
– <i>id.</i> .....	84 AO 2002
– <i>id.</i> .....	84 AO 2003
– <i>id.</i> .....	84 AO 2006
– p.t. 1657, prof. 2.30 m. ....	84 AO 2005
– “région grande auge au-dessous	84 AO 2012
niveau place”	
– [Ville Basse Est, tombe VII: cf. 1935.....	83 AO 705]

<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>
<b>1956: 20<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>	
<i>Quartier Résidentiel: “Maisons” de l’Armurier</i>	
– p.t. 1706 .....	84 AO 2045
– p.t. 1823 .....	83 AO 708
– <i>id.</i> .....	84 AO 2046
de Rapanou, pièce 10 [“pièce tombe V” = 1999 no. 303]	
– p.t. 1712 .....	83 AO 662+
– + p.t. 1846 .....	83 AO 628
– + p.t. 1823 .....	83 AO 706
– + <i>id.</i> .....	83 AO 707
– <i>id.</i> .....	83 AO 663
– <i>id.</i> .....	83 AO 665
– p.t. 1760 .....	84 AO 2056
– p.t. 1823 .....	83 AO 708
– <i>id.</i> .....	84 AO 2046
– p.t. 1827 .....	83 AO 665
– p.t. 1847 .....	83 AO 666
– <i>id.</i> .....	83 AO 668
– p.t. 1917 .....	83 AO 682
– <i>id.</i> .....	84 AO 2057
<b>1957: pas de campagne</b>	
<b>1958: 21<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>	
– p.t. 139 .....	84 AO 1174
– <i>id.</i> .....	84 AO 1175
– p.t. 176 .....	84 AO 1198
– <i>id.</i> .....	84 AO 1199
– <i>id.</i> .....	84 AO 2000
– “avec lot I tablettes” .....	84 AO 1176
– <i>id.</i> .....	84 AO 1177
– <i>id.</i> .....	84 AO 1178
– <i>id.</i> .....	84 AO 1179
– <i>id.</i> .....	84 AO 1180
– <i>id.</i> .....	84 AO 1181
– <i>id.</i> .....	84 AO 1182
– <i>id.</i> .....	84 AO 1183
– <i>id.</i> .....	84 AO 1184
– p.t. 2180 W. ....	83 AO 656
<b>1959: 23<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>	
<i>Ville Sud: îlot XIII, maison C, loc 17 [= pièce au-dessus de la</i>	
<i>tombe Sud de la maison]</i>	
– p.t. 2690 .....	83 AO 713
– <i>id.</i> .....	83 AO 714
– <i>id.</i> .....	83 AO 715
– <i>id.</i> .....	83 AO 716+
<i>Ville Sud(?)</i> , ou <i>Terrasse Est(?)</i>	
– p.t. 2349 .....	83 AO 657
<b>1960: 23<sup>e</sup> campagne</b>	
<b>Ras Shamra</b>	
<i>Ville Sud</i>	
– îlot XIII, C, 17 [cf. 1959], p.t. 2765(?) ....	84 AO 2008
– 125 E. ....	81 AO 2039
– 139 E. ....	84 AO 2053+
– <i>id.</i> .....	84 AO 2055
– 221 E. ....	81 AO 2032
– <i>id.</i> .....	81 AO 2033
– <i>id.</i> .....	81 AO 2038

<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>	<i>Site, Année, Campagne</i>	<i>Inv. Louvre</i>
<b>1961: 24<sup>e</sup> campagne</b>			
<b>Ras Shamra</b>			
<i>Sud Acropole, Maison du prêtre hourrite</i>			
- tombe 3709 [= 1999 no. 615].....	81 AO 99+	- 4.03 .....	84 AO 2051
- <i>id.</i> .....	81 AO 101+	- 4.04 W.....	84 AO 2050
- <i>id.</i> .....	80 AO 102+	- 5.07 W.....	84 AO 2049
- <i>id.</i> .....	81 AO 103	- p.t. 2243 .....	81 AO 2035
- <i>id.</i> .....	81 AO 104+	<b>1963: 26<sup>e</sup> campagne</b>	
- <i>id.</i> .....	81 AO 106	<b>Ras Shamra</b>	
- <i>id.</i> .....	81 AO 107	<i>Sud Acropole</i>	
- <i>id.</i> .....	81 AO 108	- Est 140-143 .....	84 AO 2047
- <i>id.</i> .....	81 AO 109	<b>1929-1963: 1<sup>re</sup>-26<sup>e</sup> campagnes</b>	
- <i>id.</i> .....	81 AO 110	<b>= Ras Shamra, Ville Basse Est 1939, p.t. 2269?</b>	
- <i>id.</i> .....	81 AO 113	- "Chantier Est, 2.269? 2.60? = 1939?" .....	83 AO 791
- <i>id.</i> .....	81 AO 116	<i>Non localisés</i>	
- <i>id.</i> .....	81 AO 119+	- Ras Sh, p.t. 2155 W, prof. 1,40m.....	84 AO 1167
- <i>id.</i> .....	81 AO 120	.....	83 AO 730+
- <i>id.</i> .....	81 AO 121	- 2 tess. Jointifs.....	
- <i>id.</i> .....	81 AO 145	[AO 730 de Minet (erreur ?), et 83	
- <i>id.</i> .....	81 AO 420	AO 786 de Ras Shamra, Chan-	
- <i>id.</i> .....	81 AO 432+	tier Ouest, p.t. 2174 en 1938]	
- <i>id.</i> .....	81 AO 433	- "Ancien fonds Schaeffer" .....	83 AO 591
- <i>id.</i> .....	81 AO 437	- "Ancien fonds Schaeffer S.454" .....	83 AO 667
- <i>id.</i> .....	81 AO 445	<i>Ni date ni provenance indiquées</i>	
<i>Ville Sud, îlot XIII, Maison E</i>		80 AO 408	83 AO 811
- tombe 3361 [= 1999 no. 513], dromos ....	84 AO 663	80 AO 544	83 AO 813
- [Sud acropole: erreur] .....		81 AO 2040	83 AO 815
<i>A localiser:</i>		83 AO 664 (bis?)	83 AO 820+
- p.t. 372 .....	83 AO 599+	83 AO 671	83 AO 825
<b>1962: 25<sup>e</sup> campagne</b>		83 AO 693	83 AO 833
<b>Ras Shamra</b>		83 AO 732	83 AO 834
<i>Sud Acropole</i>		83 AO 733	84 AO 2103
- Tr. Est 1.19 E .....	81 AO 1915	83 AO 782	84 AO 2104
- <i>id.</i> .....	81 AO 1924+	83 AO 783	84 AO 2106
- 3.12/3/13 W .....	81 AO 393	83 AO 785	84 AO 2107
		83 AO 809	



## CHAPTER 2

### Mycenaean and related sherds in the Louvre

*Vassos Karageorghis*

The fragments are numbered sequentially, 1-72, and for convenience are so referred to in this chapter. In Chapter 4, the general catalogue, these numbers appear with the prefix VK. Cat. nos refer to numbers in the general catalogue. Thus 83 AO 540 is referred to here as no. 1, cat. no. 56, and in Chapter 4 as no. 56, VK 1. All measurements are in centimetres.

#### 1. 83 AO 540      *cat. no. 56*

Fragments from the rim, neck and shoulder of an amphoroid krater decorated with an octopus. Seven joining sherds: both handles, almost complete rim, some of upper shoulder; two non-joining body sherds depicting parts of octopus head and tentacles.

D. rim: 31.2; pres. H.: 14.7.

Flat everted rim, short concave neck. Two vertical strap handles with mid-rib and knob at base; three perforations at upper part of handles and one at base.

Semi-fine buff pinkish fabric. Many small dark pink/orange, quartz orange and grey inclusions; plentiful tiny mica inclusions. Thick cream slip. Lustrous dark orange to deep red lustrous paint.

Groups of transverse lines on rim. Monochrome neck, interior and exterior. Monochrome handles, with added white dots.

The whole broad shoulder zone on both sides contains the figural decoration. Parts of two octopi (FM 21) with their tentacles extending below the handles survive. There are added white dots on their tentacles but not on their bodies. Two semi-circular motifs (each consisting of two concentric segments with transverse strokes between them) hang from the neckline on the upper part of the shoulder.

*LH IIIA:1e; Early Pictorial I style.*

- The dotted tentacles of the octopus recall those on the octopuses on the “Zeus krater” (Vermeule and Karageorghis 1982: 14-15, 195-196, no. III.2) and the British Museum krater (*ibid.*: 17, 196, no. III.7). The form of the krater, with its low neck and ridged handle, suggests an early date. An early date is also indicated by the semi-circular motif hanging down from the neckline. This motif appears on kraters of the Early and Middle Pictorial style (e.g., *ibid.*: 22, 27, 196-7, nos. III.22 and IV.3; for the evolution of the octopus motif on kraters see Furumark 1941a: 302-306, figs. 48-49, motive 21, the one here corresponds to fig. 48, nos. 5 and 6; for other octopus kraters from Ugarit see Courtois 1978: 312-13, fig. 38.3; for an amphoroid krater with an octopus from Rhodes see Benzi 1992: 357, pl. 90.g).

#### 2. 83 AO 628 + 83 AO 662 + 83 AO 706 + 83 AO 707      *cat. no. 55*

Six fragments from both sides of an amphoroid krater decorated with an octopus figure. (All sherds numbered 83 AO 628 unless otherwise noted.) Two non-joining rim fragments: one consisting of a

single sherd (83 AO 706), another consisting of four joining pieces. A large neck/shoulder fragment, consisting of four joining sherds, displays part of the octopus head and the tentacles sprouting from its top. From the opposite side of the vase, two separate fragments from the decorative zone (one near the neck consisting of two sherds, and another from mid-zone, consisting of eight sherds) also show parts of an octopus head and tentacles. A fragment (three joining sherds, including 83 AO 707) from the lower part of the decorative zone carries the end of a tentacle and the three bands framing the decorative zone below. A fragment from the lower body (two joining sherds) may display either two bands or a single band above the monochrome base. Three joining sherds (83 AO 662) preserve most of the base. The surfaces of all sherds are heavily worn, with much of the paint crizzled and flaked off.

D. rim: 23; D. base: 10.5.

Convex neck, flat out-turned rim, torus base.

Buff pinkish clay, smooth slip of a lighter colour, red to dark brown glossy paint.

Solid paint on exterior neck, groups of transverse strokes on flat part of rim, thick band inside below rim. The two zones between the handles contain the figural decoration.

Part of a stylised octopus with large eyes (FM 21) is preserved. White painted lines on body and tentacles (cf. **no. 1** above; Furumark 1941a: 303-4, fig. 48.5, motive 21.5; Vermeule and Karageorghis 1982: 31, 199, no. IV.46).

*LH IIIA2.*

### 3. 80 AO 226 *cat. no. 59*

Fragment from the shoulder and neck of a small amphoroid krater decorated with part of an octopus.

D. at ridge at base of neck: c. 30; pres. H.: 7.

Ridge at neckline.

Fine, hard-fired brick orange fabric. Some small dark pink/orange inclusions; plentiful tiny mica inclusions, including gold. Beige slip. Lustrous brown paint. Added slip.

Solid paint on exterior neck, washy paint inside, very worn off. Decoration must originally have been located on both sides of the vessel on the shoulder between the handles.

The upper part of a stylised octopus (FM 21) is preserved. White lines were applied on the red paint of the tentacles. Perhaps originally a second octopus on the other side of the vessel (cf. **nos 1** and **2** above).

*LH IIIA2.*

### 4. 83 AO 641 + 84 AO 2055 *cat. no. 57*

Fragment (83 AO 641) from the neck and shoulder of an amphoroid krater decorated with part of an octopus. Buff pinkish clay, smooth slip of a lighter colour, orange to red glossy paint. The decoration appears on the shoulder between the handles.

D. at ridge at base of neck: c. 32; pres. H.: 10.8.

Fine fabric. Light orange, with mustard core. Many small dark pink/orange, grey and white inclusions; plentiful tiny mica inclusions. Thick creamy-pink slip. Semi-lustrous bright orange to red paint. Added slip.

Part of two stylised tentacles of an octopus (FM 21) are preserved. They are drawn in silhouette with dots of white paint applied along their edges. This part of the krater must have been near one of the handles, since one of the bands which flanked the base of the handle survives to the left of the tentacles.

Fragment 84 AO 2055 may come from the same vessel. It preserves part of an octopus tentacle bordered with white dots.

- It is difficult to determine, but this fragment may be later than the other three described above. As may be the case on this fragment, octopuses on Mycenaean IIIB kraters often have six tentacles, three on each side of the body (cf. Furumark 1941a: FM 21.9).

**5. 80 AO 632** *cat. no. 392*

Rim fragment from a large stemmed kylix, or perhaps a deep bowl, decorated with part of an octopus.

D. rim: 18; pres. H.: 10.

Sharply flaring rim. Bell-shaped body.

Semi-fine fabric. A distinctive 'sandwich' of ginger core, dark pinkish-orange (salmon) towards the surfaces.

Plentiful small dark pink/orange and grey inclusions and tiny mica inclusions. Creamy slip. Lustrous(?) dark orange to brown paint, largely worn off.

Part of a large stylised octopus (FM 21) from one side of the vessel is preserved. It had only four tentacles, two on each side of its body. Its body overlaps the three horizontal bands around the middle of the kylix.

*LH IIIA:2; Middle Pictorial style.*

**6. 83 AO 814** *cat. no. 391*

Rim fragment from a kylix decorated with part of an octopus(?) figure.

D. rim: c. 14; pres. H.: 5.

Flaring rim; semi-globular bowl with convex sides.

Fine, soft, orange fabric. Many small dark pink/orange inclusions; plentiful tiny mica inclusions. Smooth slip of a lighter colour. Lustrous dark orange paint.

Paint on rim (inside and outside).

On the outside a thick curved band, probably meant to be the tentacle of an octopus (FM 21)? For another kylix decorated with an octopus see **no. 5** above (cf. Furumark 1941a: FS 257; Mountjoy 1986: fig. 107.2).

• Kylikes decorated with octopus motifs are not very common in the Eastern Mediterranean (Benson 1972: 108, note 8; Karageorghis 1974: 37, note 10, pls. XXVI.182, L.71), but they are quite popular in the Dodecanese and elsewhere in the Aegean (e.g., Furumark 1982: pl. 140, no. 256.14, pl. 141, no. 257.22). The octopus motif was particularly favoured on Rhodes (Mountjoy 1993: 171, 173), especially as a decorative motif on kylikes (Benzi 1992: 133-145 on kylikes, and 136-141 for discussions of kylikes decorated with octopuses; for the kylikes illustrated in Benzi 1992 see 234, 455, pls. 1.h, 149.e (LH IIIA:2), 348-349, pl. 84 g (LH IIIA:2/B), 327, 343-344, 358, pls. 72.m, 82.a-b, 91.d (LH IIIB); Mountjoy 1993: 171). The deep profile of the kylix published here indicates a LH IIIA:2e date (cf. Furumark 1982: pl. 140, no. 256.14 [piece dated to LH IIIA:2a]; for the evolution of the octopus motif on kylikes see Furumark 1941a: 304, fig. 49.10-21, FM 21.10-21).

*LH IIIA:2e.*

*Biblio.:* Schaeffer 1949: 226-227, fig. 95.9; Leonard 1994: 106 no. 1602.

**7. 80 AO 776** *cat. no. 281*

Body fragment from a conical rhyton decorated with part of an octopus figure. Burnt.

D.: c. 11; max. pres. dimensions: 5.2 × 3.8.

Fine fabric. Few grey(?) inclusions and sparse mica inclusions. Dark brown lustrous paint.

Part of the tentacle of an octopus (FM 21) survives. A white line is applied along the middle of the tentacle.

• Conical rhyta decorated with octopus motifs were quite popular at Ugarit (e.g., Schaeffer 1949: 218-19, figs. 91A, 91.7 and 15, 12 and 13; Courtois 1978: 308-311, figs. 36.18, 37.8; Yon 1987: 348, no. 12; for Mycenaean conical rhyta in the Levant in general see Leonard 1994: 90-92, where fifty-four examples are listed; for Mycenaean conical rhyta found on Cyprus see Åström 1972b: 354; for Cypriote rhyta at Ugarit see Yon 1980; for conical rhyta at Ugarit see Karageorghis 1998). They were no doubt used in religious ritual, as Yon has commented (1987: 346).

*LH? LM? IIIA:2.*



**8. 83 AO 601**      *cat. no. 270*

Body fragment from a vessel decorated with part of an octopus. The fingerprints inside this fragment suggest that it belonged to a closed vessel, most probably a pilgrim flask.

Max. pres. dimensions: 9.2 × 7.

Fine, hard-fired fabric. Beige core, pinker toward exterior surface. Plentiful tiny mica inclusions. Thick creamy beige slip. Lustrous red to dark brown paint; added white.

Part of the tentacles of a stylised octopus (FM 21) are preserved. A white line is applied along the middle of each tentacle. It seems that the octopus was confined within a painted circle, of which part is preserved.

• If the identification of the vase form to which this fragment belonged is correct, then this fragment represents one of the rare cases of a pilgrim flask decorated with a pictorial composition. Another pilgrim flask, now in the Museum of the American University of Beirut (Vermeule and Karageorghis 1982: 34, 200, no. IV.78), also has pictorial decoration. Now that I have examined this vase, I realise that its previously published interpretation and date are incorrect (*ibid.*: 1982: 34). It is in the Ripe Pictorial I style, not the Middle Pictorial style (Karageorghis 1999: 396).

*LH IIIB: 1 (Ripe Pictorial I)*

**9. 83 AO 621**      *cat. no. 305*

Fragment from a closed(?) vessel, possibly a jug(?), decorated with the eye and tentacles of an octopus (FM 21).

Max. pres. dimensions: 7 × 4.5.

Fine buff pinkish fabric. Many tiny inclusions of many colours; tiny mica inclusions. Smooth slip, lighter in colour than the fabric. Lustrous brown to black paint.

*Comparanda*: Vermeule and Karageorghis 1982: 77, 209, no. VII.7.

**10. 83 AO 664**      *cat. no. 40*

Joining and non-joining shoulder fragments from two sides of an amphoroid krater decorated with a chariot scene on one side and floral motifs on the other. There are three significant fragments from the decorative zone: (1) eight joining sherds depicting part of a chariot and horses; (2) two joining sherds showing parts of horses' heads; (3) five joining sherds with extensive floral motif in area of handle base. Also, two small body sherds, one linear, one from a floral motif.

Max. L. of larger part of *side A*: 16.9; max. L. of additional sherd from *side A*: 10.6; range of max. L. of sherds from *side B*: 3.5 to 15.6.

Fine, hard-fired fabric. Beige core, pinkish near surface. Some small dark pink/orange inclusions; plentiful tiny mica inclusions (including gold?). Beige slip. Lustrous dark orange to dark brown paint.

On *side A*, part of a chariot group is shown, facing to the right. Of the horses, only the front legs and the tails are rendered in pairs, the rest is shown as if only one horse was meant to be represented. The entire body of the horses is rendered in silhouette, except for the thigh of the left hind leg. The heads are missing. Three prominent tufts of the mane are preserved. The tails are long and overlap with the horizontal bands which form the lower border of the decorated zone of the krater.

Of the chariot, only part of the double chariot box is preserved. It is drawn in double outline and filled with dots. Dots also cover the upper half of the wheel in an attempt to show the correct position of the chariot box with respect to the axle. Two double diagonals that cross at right angles indicate the four spokes. Only a small part of the pole is shown, emerging from above the horse's tail. The pole consists of two parallel lines with transverse lines between them. The reins are shown by three horizontal lines stemming from a loop at the back of the horse's neck. A guilloche pattern in two rows above and one below the reins. A group of vertical parallel chevrons below the horse's belly. Smaller groups of parallel chevrons between the tails and the front of the chariot box.

Another fragment from the shoulder and neck of this side of the vessel preserves part of the neck and the heads of horses. The red colour is distinctly different from the dark brown of the neck of the horses of the larger fragment described above. The heads are rendered in silhouette, as one single

head, but the two reserved eyes, the one next to the other, indicate that two horses were meant to be represented. The ears overlap the solid paint of the neck of the krater. In front of the horse's head are groups of parallel chevrons.

*Side B* is decorated with floral motifs. The body fragments show that in the middle part of the krater, below one of the handles, the vessel is decorated with two large stylised flowers. An obliquely arranged wavy triple stem is surrounded by groups of parallel chevrons. Three horizontal bands underscore the decorative zone.

*LH IIIB (Ripe Pictorial).*

# 11. 83 AO 664 *cat. no. 41*

Body fragment from an amphoroid krater decorated with a chariot scene. It belongs to a krater separate from **no. 10** above.

Max. L.: 7.8.

Buff pinkish clay. Smooth slip of a lighter colour. Red to dark red glossy paint.

The hind part of a horse and part of its body are visible. A group of parallel chevrons representing a floral ornament is shown below the belly. Horizontal lines fill the space between the body and the tail.

*LH IIIB (Ripe Pictorial)*

- Chariot compositions are quite frequent in the Mycenaean Pictorial style from the Early to the Ripe periods. Our fragments may belong to the Ripe Pictorial style, when filling ornaments were used in profusion against the background of the pictorial composition. The particular composite flowers in front of the horses recall the flowers on a Middle Pictorial style amphoroid krater from Ras Shamra (Vermeule and Karageorghis 1982: 32, 199, no. IV.50) and on a zoomorphic rhyton also from Ras Shamra (Schaeffer 1949: 222-3, fig. 93.5-7). The pairing of a pictorial scene on one side with floral decoration on the other (no. 10) appears on another vase in the Fitzwilliam museum (cf. Karageorghis, Vassilika and Wilson 1999: 29). Vases with different compositions on sides A and B are also known (Vermeule and Karageorghis 1982: 43-4, 51, 202, 204, nos. V.28, V.72).

# 12. 83 AO 593 *cat. no. 39*

Fragments from the rim, neck and shoulder of an amphoroid krater decorated with part of a chariot scene.

D. rim: c. 32; pres. H.: 17.6.

Flat, everted rim; convex neck.

Fine light orange fabric. Many small dark pink/orange inclusions; plentiful tiny mica inclusions. Light-hued slip. Lustrous dark orange paint.

Solid paint on neck outside, thick band inside below rim. The shoulder zone between handles contained the figural decoration.

Part of a chariot scene facing left, instead of the usual right, is preserved. The double chariot box is rendered in outline and is filled with dots. The box rests directly on the four-spoked wheel. There are dots along the felloe and the spokes. Part of the pole and the thongs of the pole end support are preserved. The pole consists of one wavy line flanked by straight lines. There are two human figures in the chariot box. The charioteer holds the reins in both of his hands. The human figure behind him has no hands. The bodies of the two figures are rendered in outline and are filled with dots. The hair is shown with solid paint. They each have a large circular eye with a central dot. Above the reins there are two horizontal rows of guilloche. Behind the chariot there are a high stemmed stylised flower and traces of a second, but different and taller, flower.

*LH IIIA:2 late (Middle Pictorial III style).*

*Biblio.:* Schaeffer 1949, 224-5, fig. 94 bottom right (with rim of vessel preserved); Vermeule and Karageorghis 1982, 200, no. IV.77; Leonard 1994: 24, no. 166.

- This krater fragment is already known from Schaeffer's drawing (1949: 224-5, fig. 94 bottom right; Vermeule and Karageorghis 1982: 200, no. IV.77), but no photograph of it has been published to date, hence its inclusion here.

**13. 80 AO 274** *cat. no. 43*

Fragment from the neck and shoulder of an amphoroid krater decorated with part of a chariot scene.

Max. pres. dimensions: 8.7 × 7.9.

Buff-pinkish fabric. Some small grey and tiny mica inclusions. Smooth buff slip. Dark brown glossy paint, largely worn off.

Part of a chariot scene facing to the right survives. It consists of part of the horse's neck with its tufted mane as well as the four reins that emerge from a loop at the back of the neck of the animal. A horizontal frieze of guilloche is shown above the reins with isolated pairs of opposed U-shaped motifs.

- For a similar rendering of the reins of the chariot cf. e.g., Vermeule and Karageorghis 1982: 198, no. IV.23.

**14. 83 AO 541/550** *cat. no. 36*

Fragments from the shoulder and body of an amphoroid krater decorated with part of a chariot scene. Profile from base to mid-handle preserved: one large body section (seven joining sherds) joins with base, three smaller body sherds; rim, handles half of body missing. Joins with base with painted mark.

D. base: 13.6; max. pres. H.: 27.9.

Fine fabric. Greenish core, pinkish-buff towards surfaces. Some small brown inclusions, sparse mica inclusions. Pinkish-buff slip. Lustrous brown to black paint, crizzled and largely worn off.

Horizontal bands around the middle of body and at lower part. The shoulder zone between handles contained the figural decoration.

Of the chariot scene, very little is preserved. There is one four-spoked wheel with concentric dotted circles in each corner and part of the double outlined double chariot box. The chariot scene was on one side, oriented from left to right. On the fragment which preserves the wheel and part of the chariot box one can also see the tails of two horses that overlap the bands below and one of the hind legs. On another fragment, which must be from the other side of the vessel, there is part of the four-spoked wheel. On a third fragment there is what is probably part of a human figure(?), depicted in silhouette, with arms extended forward, to the left. This is not so satisfactory an identification because of the curved form of the silhouette of the torso, if torso it is (cf. **no. 20** below). However, this figure could not possibly be the back of the horse's neck and the reins because immediately to the left there are tall stylised flower motifs leaving no space for the reins. The entire background of the chariot scene is occupied by a row of high stemmed stylised flowers, murex shells, dotted concentric circles and other smaller abstract motifs.

*Early Pictorial III style.*

- This fragmentary chariot krater belongs to the fully developed Early Pictorial III style when painters tended to fill the entire background of the decorated zone with filling ornaments such as long-stemmed stylised flowers, murex-shell motifs, etc. (Vermeule and Karageorghis 1982: 20-23, 196-197, nos. III.16-III.27).

Compare **no. 57** same execution of flowers, but fabrics indicate that these sherds come from different vases.

**15. 83 AO 594/84 AO 2048 + 83 AO 539/83 AO 563 + 83 AO 598** *cat. no. 38*

Nine fragments from two sides of an amphoroid krater decorated with chariot scenes. *Side A* comprises five joining to form part of the shoulder, the rim and the neck from the rim to the shoulder. There is a sixth non-joining fragment from the same side. *Side B* consists of three fragments that join

to form the largest part of the shoulder zone and part of the neck. Both sides are decorated with a chariot scene. Surfaces extremely worn and paint now lustreless.

Max. L. 83 AO 594: 22; L. 84 AO 2048: 29; D. rim 83 AO 539/83 AO 563: 32; pres. H. 83 AO 539/83 AO 563: 14.7; max.

L. 83 AO 563: 8.5; max. L. 83 AO 598: 10.

Rather high concave neck, a flat out-turned rim, and flat handles from rim to shoulder.

Buff pinkish clay, slip of a lighter colour, orange to dark brown glossy paint. Slip and paint largely worn off.

Solid paint on neck, groups of transverse lines on flat part of rim, thick band inside neck below rim. Vertical bands along the edges of the handles, curved band below the base of handle. The main zone between handles on both sides contained the decoration.

*Side A* preserves the neck on fragment 83 AO 594 that is common to both of the two horses. Also visible are the heads of the two horses, each with an oblong muzzle as well as two large round eyes and part of the tufted mane. Four horizontal lines indicate the reins and there is a row of dots below them.

On fragment 84 AO 2048, which joins with 83 AO 594, the hind part of the horses and the tail are visible as is the pole with the thongs of the pole end support that join the top of a double chariot box. The thongs terminate very unconvincingly on the back of the horses. The chariot box is fully preserved and its length is exaggerated. It consists of two double compartments, twice the length of a normal chariot box, obviously to accommodate the three human figures in it (see below). The chariot box is rendered in double outline with transverse strokes between the two outlines on the breast. Dots line the inner border and the middle of each compartment. There is a small circle in the middle of each of the two parts of the two compartments. The wheel has a double felloe, both an outer and an inner one. The large triangle framed between the horses' tail, the lower part of the front part of the chariot box and the felloe of the wheel is indicated with a line bordered with festoons. In the middle is a dotted circle with a dot in the centre (FM 27).

The torsos of three human figures are fully preserved. In the front part of the forward compartment is the torso of the charioteer, rendered in double outline and filled with dots in the upper part. Instead of dots, there are two small circles, as if to indicate breasts! Of the facial characteristics, only the hooked nose and the eye, rendered with a circle with a dot in the centre, are preserved. The charioteer has no arms, the reins are attached to his breast. The other two human figures occupy the two parts of the back compartment. They are drawn in double outline with solid paint on the inner part. Their facial characteristics resemble those of the charioteer. The space among the three human figures is filled with two groups of two dotted circles with a dot in their centre. There is a similar circle on the back of the third human figure.

*Side B* preserves only part of the head of the horses, similar in rendering to that of the horses on side A. The two facing human figures in front of the horses are better preserved on side B than on side A. They are preserved down to their waists. They each have an exaggeratedly long neck and wear a conical headdress. The eye of the figure on the left is indicated by one circle with a central dot. That of the figure on the right is comprised of two concentric circles with a central dot. The upper parts of their torsos are rendered in outline and is filled with a lattice pattern. The lower parts are in silhouette. Their arms are short and curved. Their hands are also curved. Of the figure on left, only one arm is preserved, shown curving forward. Of the figure on the right, both arms are preserved. One is curving forward and the other, longer arm, is bent down and then up, as if the body was shown from a frontal perspective. Concentric dotted circles between the faces of the two figures. Behind the figures, next to the handle, there is a murex shell (FM 23) and a dotted rosette (FM 27).

Fragment 83 AO 598 preserved part of the 'double' chariot box of *side B*. Below it is part of the wheel. The chariot box is rendered in double outline with transverse strokes between the two outlines. Dots line the inner border and the middle of the forward compartment. Two small circles, one in the middle of each compartment. The wheel has a double felloe (both an outer and an inner one) and four spokes. The pole with the thongs of the pole end support is partly preserved. One can see the lower part of the body of one of the human figures just above the breast of the chariot box.

The figure is drawn in double outline and is filled with lattice decoration. The tails of the two horses are partly preserved. It is very similar to that of side A.

*LH IIIB:1 (Ripe Pictorial I style).*

*Biblio.:* Schaeffer 1949: 160-61, 216-17, fig. 62.24, 90.1; Vermeule and Karageorghis 1982: 201, no. V.20; Leonard 1994: 24-25, no. 174.

- One fragment (84 AO 2048), published by Schaeffer, preserves three figures in a chariot (1949; figs. 62.24 and 90.1). It belongs to the Ripe Pictorial I style (Vermeule and Karageorghis 1982: V.20, a reproduction of Schaeffer's drawing). The framed torsos in silhouette of the figures in the chariot box compare closely with others of the same period (e.g., *ibid.*: 39-42, 201, nos. V.17 and V.19). Chariot scenes of this period are often preceded or followed by grooms. On *ibid.*: V.13 (38-9, 201) there are two grooms in front, walking to the right, and a third behind. On *ibid.*: V.14 (39, 201), however, the two human figures in front of the horses face each other and have been interpreted as belt-wrestlers or boxers (*ibid.*: 39; cf. also *ibid.*: 43-4, 202, nos. V.29, V.31 and V.32; also see a small krater fragment from Ugarit in Courtois 1978: 296-7, fig. 34.12).

Åkerström, commenting on two fragments of a stemmed cup depicting two figures facing one another (1987: 80, also see 42: fig. 11, pl. 46.1), refutes the idea that they are boxers (*ibid.*: 80). He prefers to call them "confronted figures" (*ibid.*: 80), even if he admits that the Mycenaean painter must have been tempted sometimes "to motivate the device by making the men actually fight with their fists" (*ibid.*: 81). He believes that the "boxers" derived from Eastern prototypes where the men were "confronting and grasping a standard of some kind" with their hands (*ibid.*: 81). He does not comment on the Boston "belt wrestlers".

One fragment from side A and one from side B show that there were two pairs of human figures facing one another, one in front of each pair of horses, with their arms stretched forward and their palms folded, as if wrestling or boxing. The pair on side B is better preserved. The upper part of the torso is latticed (does this represent a cuirass?); only a small part of the waist is preserved and if there was a belt, as on Vermeule and Karageorghis 1982: V.14, this is now lost.

#### 16. 80 AO 378 + 80 AO 377 *cat. no. 415*

80 AO 378 is a fragment from the rim and upper part of a bell krater decorated with a pair of human figures. The two sherds do not join: the right edge of 80 AO 378 is worn due to its later re-use as a polisher (it was also pierced).

D. rim: c. 36; pres. H.: 10.5.

Flat, everted rim.

Fine buff pinkish fabric. Some small dark pink/orange inclusions; plentiful mica inclusions. Smooth lighter-coloured slip. Lustrous dark orange paint.

Two thick bands around the upper part of the vessel, two on flat part of rim and one inside below rim.

On 80 AO 378, the upper parts of two human figures are preserved walking to the right. The figure in front is the better preserved of the two. Its head is shown in outline, with a spot for the eye enclosed by a vertical curved line. The arms are very short, turned downwards towards the sides of the body, without any indication of the hands. They spring from the upper part of the torso from two antithetic spirals, of which they seem to form a continuation. These 'spirals' may indicate the shoulders and female breasts, though this would be quite strange, since grooms are usually male. The body is indicated in outline, with two vertical parallel lines flanking two vertical rows of dots. The second human figure follows behind. Its body is rendered with a double outline that is filled with dots. One arm is bent forward, with a curved terminal indicating the fist(?). This figure was probably long-robed. Between the two human figures, at the level of their heads, are two small concentric circles.

On 80 AO 377 the human figure marches to the right. His body is rendered in double outline and is filled with dots. He wears a long robe. The neck and short, triangular left arm survive. At the level of the neck of the human figure and behind him, are preserved what seem to be the muzzles of two

horses, indicating the presence of a chariot group. Below their muzzles and behind the human figure are concentric circles with dots between them.

This fragment appears to have been broken from the left edge of fragment 80 AO 378. The human figure represented is the same as the one on the left side of the above fragment. Together 80 AO 377 and 80 AO 378 form part of a chariot composition, with two human figures advancing to the right in front of the horses. On the right edge of fragment 80 AO 378 there are faint traces of paint, probably from the base of a horizontal loop handle. This indicates that the more or less complete human figure on fragment 80 AO 378 was on the extreme right side of the decorated zone.

*LH IIIB; (Ripe Pictorial I style).*

*Biblio.:* Schaeffer 1949: 180-81, 286-7, figs. 72.3 (incorrect orientation, identified as part of a chariot from a hydria), 72.15, 124.4; Vermeule and Karageorghis 1982: 36, 200, no. V.3; Leonard 1994: 114, no. 1698, 224, no. 173.

- This is part of a rare chariot krater of the Mycenaean IIIB style. The two grooms preceding the horses of the chariot often appear in chariot compositions. Here, the one on the right, with short arms that seem to be part of the stem of two antithetic spirals, recalls the rendering of another human figure on an amphoroid krater from Nicosia, now in the Metropolitan Museum of Art, New York (Vermeule and Karageorghis 1982: 36, 200, no. V.2). Vermeule and Karageorghis described these figures as female. In each case, the spirals were taken to indicate the breasts of a woman or a “goddess” (*ibid.*: 36). Now this interpretation seems less certain. Are these depictions of women saying good-bye to departing warriors (cf. *ibid.*: 130-132, 222, no. XI.42), “goddesses” with uplifted arms, or male grooms? There were obviously simpler ways of indicating the breasts if a woman was meant to be represented. The faces in both cases (the Nicosia and the Ugarit examples) do not differ from the faces of ordinary warriors.

#### 17. 83 AO 661      *cat. no. 33*

Fragment from the rim and shoulder of an amphoroid krater decorated with a pair of human figures. Part of the neck is preserved.

Max. pres. dimensions: 9 × 5.6.

Fine fabric. Pinkish-beige core, pinkish-orange towards interior surface. Some small dark pink/orange inclusions; plentiful tiny mica inclusions. Beige slip. Lustrous dark orange to brown paint.

Monochrome neck, interior and exterior.

The upper parts of two human figures facing one another are preserved in the shoulder zone. The head of each figure is rendered in outline. They each wear a conical headdress that is filled with dots. The eye of the figure on the left is rendered with a circle that has a dot in the centre. Behind the eye there is a curved line bordered with dots. The eye of the figure on the right is indicated by a small circle enclosed by a curved line. Their torsos must have been rendered in silhouette. The figure on the left has two rows of dots around the neck but it is not certain that these indicate a necklace. Both figures have short arms that are stretched forward and up with the hands appearing as if clenched. One curved line and one circle may indicate the fingers. Between the figures, at the level of their waists, there was an object of which only the solid conical upper part survives. It is bordered by dots. The two figures may represent boxers.

- Fragment 83 AO 661 compares both thematically and stylistically with **no. 15** above, though there is no proof that it belonged to a chariot krater.

**18. 83 AO 631** *cat. no. 44*

Body fragment from an amphoroid krater decorated with part of a chariot scene. Sherd used as a polisher.

Max. pres. dimensions: 8 × 5.4.

Fine fabric. Pinkish-beige to pinkish-orange; interior surface buff. Some small dark pink/orange and smaller grey inclusions; plentiful mica inclusions. Pinkish-buff slip. Lustrous dark orange paint.

Part of the chariot wheel is preserved showing its four spokes represented in double outline. Directly above the wheel is the breast of the chariot box, shown in double outline. The box is very low and is filled with rows of dots. The pole, consisting of two parallel lines with a row of dots between them, emerges from the top of the breast of the chariot box. The human figure standing at the front of the chariot box is partly preserved. The body of the figure is rendered with a double outline and is filled with dots. The arms holding the reins are also represented.

**19. 80 AO 171** *cat. no. 52*

Fragment from the shoulder of an amphoroid krater decorated with part of a chariot scene. The sherd comes from near one of the handles.

Max. H.: 9.8.

Pinkish-orange fabric. Many tiny silver and gold mica inclusions. Creamy slip. Semi-lustrous dark orange paint.

Curved band below the base of handle.

To the right of the handle is what seems to be the rear part of an oblong chariot box shown in outline and filled with cross motifs. Above it are the torsos of two human figures, also shown in outline and filled with cross motifs. There is a cross motif between them. Of one of the figures one can see its solid outlined neck. Below the chariot box is part of an obliquely oriented whorl shell (FM 23). The figural drawing, especially of the human figure in the back of the chariot box, is very sketchy.

*LH IIIB.*

- If the interpretation of this scene is correct, this may be an example of a later LH IIIB krater with sketchily drawn chariot box and human figures.

**20. AO 11724** *cat. no. 37*

Fragmentary amphoroid krater decorated with a chariot scene. Largely restored. The form of the amphoroid krater betrays a late date (LH IIIB). Paint almost completely flaked away.

H.: 49; max. D.: 35; D. base: 14.7.

Flat, everted rim, high, slightly concave neck, torus base, vertical strap handles from rim to shoulder.

Fine fabric. Buff pinkish clay with a grey core. Very scarce mica inclusions. Slip pinkish to greenish-buff.

Brown to black paint.

Solid paint on neck, interior (washy) and exterior. Groups of transverse bands on rim. Vertical bands along the edges of handles flanking oblique transverse bands on the outside. Bands around the middle of the body. Paint on lower part and on foot. Large curving band around the base of the handles, their terminals reaching the neckline. The two main zones between the handles contain the figural decoration.

*Side A:* shows a chariot scene oriented from left to right. The chariot itself is very clumsily drawn. There is a four-spoked wheel, the spokes of which join the felloe through three 'prongs'. Well above the wheel is a long horizontal 'floor', from which hang two long triangular pendants, one on either side of the wheel. On top of this floor there are traces of a double chariot box drawn in double outline and filled with V-motifs. Only small traces of one human figure, drawn in outline and filled with dots(?), appear in the front part of the chariot box.

The horse's body is exaggeratedly long. The two heads are well indicated, with reserved circles for the eyes. The reins start from the muzzles and continue along the neckline of the vessel to reach the hands of the charioteer, which are missing. Below the reins are long triangular pendants, which

must be a misunderstanding of the thongs which exist in earlier chariot representations between the pole and the pole end-support. Between the last triangular pendant and the breast of the chariot there is a large 'winged' diamond filled with lattice pattern and with a hooked top.

The horse has a long tail and long legs that overlap the bands around the middle of the vessel. There is an attempt to show two pairs of hind legs and two pairs of forelegs. Below the belly of the horse there are four vertical chain motifs, positioned as if to support the long body.

In front of the horses there is a tall human figure drawn in silhouette. He has a triangular head with a flat skull and a pointed face. The left arm is bent forward. With his left hand he touches the muzzle of one of the horses. The other hand is also bent forward. His long legs overlap the first two horizontal bands below.

Underneath the handle, behind the nude human figure, there is a quadruped running to the right, with its head turned in the opposite direction. The animal is drawn in silhouette. One can see clearly the reserved circle for the eye. The long antlers are also visible.

The chariot scene on *side B* is oriented from left to right and is poorly preserved. The chariot has a four-spoked wheel, like that of the chariot on side A, but the chariot box is different. Only the back part is preserved (it was of the usual double type), shown in double outline and filled with dots. The small torso of one of the human figures in the chariot appears in silhouette. There are traces of two hanging 'flaps', curving at the lower terminal, between the wheel and the tail of the horses, recalling those of the chariot on side A. The tails and hind legs of the horses are preserved, but a large part of the rest of their bodies are missing. The breast and forelegs are preserved, the latter advancing forward, with muscles and hoofs indicated. There are two muzzles, two eyes and a rich mane. The ears are also indicated with two(?) parallel chevrons between them.

In front of the horses there is a long-robed human figure. The robe is drawn in outline, with a double border at the lower part. It is filled with vertical rows of V-motifs. The muscled legs below the knees appear in silhouette. The two arms, depicted in silhouette, are extended forward. With one hand he touches the animal's muzzle, with the other, which has three fingers, he is ready to caress it. The figure's head and neck are drawn in silhouette, except for the reserved eyes. The skull is flat.

Behind the long-robed figure, below the handle, there is a bird, facing to the right, drawn in outline and filled with horizontal wavy lines. The wing is long and open and the tail is long, pointed and curved downwards. There are two very short legs. The neck and head are missing. An oblique line springs from the angle between the wing and the tail.

*LH IIIB (Ripe Pictorial style).*

*Biblio.:* Schaeffer 1937a: 225, 230, fig. 16; Schaeffer 1949: 150-51, 286-7, fig. 57.29, 124.8,10; Vermeule and Karageorghis 1982: 42, 201, no. V.21; Leonard 1994: 24, no. 162.

- As already mentioned, the form of this amphoroid krater is late (cf. Furumark 1982: pl. 36, no. 55, Bonn krater).

This is the first time that this krater is published in full. Schaeffer published two small drawings of the groom in front of the horses. His two drawings differ from one another, in particular in the rendering of the horses' heads. The figural decoration on both sides of the vessel between the handles is very poorly preserved. In most cases the paint is worn off and only careful observation of the remaining traces allows one to reconstruct the original decoration.

Unlike most chariot scenes, where human figures in front of the horses or behind the chariot advance in the same direction as the horses, on this krater the two figures are turned toward the horses. One figure wears a robe that reaches his knee. The other is 'nude'. With extended arms they seem to be involved in either caressing the horses' muzzles or making a sign for them to stop. There are only a few other chariot scenes where a human figure is turned to face the horses (e.g., Vermeule and Karageorghis 1982: 30, 32-3, 151-2, 198-201, nos. IV.16, IV.50, XII.3, IV.51, IV.55, IV.62, V.10). On *ibid.*: IV.51 and *ibid.*: V.10, the human figure has his arms extended towards the horses in a gesture similar to that on our krater. Also of note is the groom on *ibid.*: IV.18 (30, 198), who stands between two teams of horses and extends his arms to both. On a LH IIIB/C krater from Ugarit, there is a groom who is also directed towards horses, but the horses are not drawing a chariot (*ibid.*:



170-171, 229, no. XIII.28). It is interesting to note that the robed figure on the krater published here does not wear a long robe that reaches his ankles, as for example on *ibid.*: IV.50 (32, 199), but a robe that reaches his knee (cf. *ibid.*: 46, 92, 202, 212, nos. V.39 and IX.14).

A drawing of the quadruped, a stag, below the handle was published by Charbonneaux in 1932 (p. 204).<sup>1</sup>

Pictorial motifs start to appear as decorative ornaments below the handles of amphoroid chariot kraters during the Ripe Pictorial I style (e.g., *ibid.*: 39, 201, no. IV.14: a bird, 40-41, 201, no. V.18: a fish, but perhaps forming part of the chariot scene). The arrow motif that joins the bird with the back of the robed figure may not be significant because the two are turned in opposite directions. Pictorial motifs positioned below handles also appear on kraters decorated with other motifs, such as bulls (e.g., Slenczka 1974: 82, pl. 30.1c, no. 241; Vermeule and Karageorghis 1982: 46-7, 202-203, nos. V.40, V.41; Åkerström 1987: pls. 23, 27).

## 21. 80 AO 36      *cat. no. 45*

Body fragment from an amphoroid krater decorated with part of a chariot scene.

Max. pres. dimensions: 5 × 5.

Fine fabric. Beige core, light orange surfaces. Some small dark pink/orange and grey inclusions; plentiful mica inclusions. Thick creamy slip. Lustrous dark orange paint.

The main zone between the handles must have contained the decoration.

Part of a chariot scene is depicted. The front part of the chariot box, the lower part of the human figures in the chariot box, part of the pole and one tail of a horse are preserved. The chariot box and the human figures are drawn in outline and filled with dots.

## 22. 80 AO 44      *cat. no. 47*

Small body fragment from an amphoroid krater decorated with part of a horse figure.

Max. pres. dimensions: 5.3 × 4.1.

Fine, hard-fired fabric. Beige, pink towards surfaces. Many small dark pink/orange and grey inclusions; plentiful mica inclusions. Polished beige slip. Lustrous dark orange paint.

Only the two pointed ears of a horse and part of its tufted mane are preserved. The fragment must have belonged to a chariot scene.

## 23. 83 AO 566      *cat. no. 46*

Body fragment from an amphoroid krater decorated with part of two horse figures.

Max. pres. dimensions: 5.9 × 2.9.

Fine fabric. Pinkish-beige core(?), light orange at interior surface. Some small grey inclusions? Some tiny mica inclusions. Beige slip. Lustrous brown paint.

Part of two horses from a chariot scene are preserved. The common neck of two horses and their two heads with their two reserved eyes and part of the tufted mane survive. In front of the horses there are traces of what may have been the arm and the head of a human figure.

- Note the unusually thick muzzles of the horses.

<sup>1</sup> I owe this reference to Dr Eva Rystedt.

**24. 83 AO 819** *cat. no. 50*

Body fragment from an amphoroid krater decorated with part of a chariot scene.

Max. pres. dimensions: 5.5 × 5.

Pinkish-orange fabric. Some small dark pink/orange and grey inclusions; plentiful mica inclusions. Buff to light beige slip. Lustrous dark orange to brown paint.

The back of the neck of the horses and the reins are partly preserved. The reins are represented by three horizontal lines that emerge directly from the neck of the horses. Below the reins are the arched thongs of the pole support.

*Biblio.*: Schaeffer 1949: 226-7, fig. 95.15; Leonard 1994: 134, no. 2099.

**25. 84 AO 2047** *cat. no. 42*

Two non-joining sherds from the shoulder of an amphoroid krater decorated with a chariot scene.

Max. pres. dimensions: 11.5 × 10.0; 9 × 7.

Fine buff-pinkish fabric. Buff slip. Orange to brown almost matt paint.

One fragment, which also preserves part of the neck of the krater, is decorated with the back part of a horse and part of a chariot. The horse is drawn in silhouette. The tail and part of the chariot wheel are visible. Above the horse's body, the pole and the arched thongs of the pole end support can be seen. There is guilloche pattern in a row above the pole. Between the horse's tail and the wheel are two horizontal lines with transverse strokes between them that support the two compartments of a chariot box drawn in outline. The back compartment is not fully preserved. There is no filling ornament inside the outlined compartments. They are small and the two human figures in them are equally so. The charioteer in the front compartment is fully preserved. He is drawn in outline down to the waist. He has a long nose and the head is pointed at the top. A dot represents the eye. There are no arms. The guilloche pattern mentioned above terminates against the chest of the charioteer as if it represented the reins. Of the human figure in the back, only part of the body is preserved.

The second fragment preserves the common neck and the two heads of the horses. They have long muzzles and large round eyes with a dot in the centre. In front of the horses there is part of a long stemmed flower motif.

*LH IIIB:1 (Ripe Pictorial I style).*

- The amphoroid krater to which these two fragments belong must have been smaller than average size. The painter obviously did not have enough space to accommodate the chariot box and the human figures in it adequately. Subsequently he rendered them very small, almost sketchily. In this respect they recall some other fragments of chariot kraters of the ripe style (cf. Vermeule and Karageorghis 1982: 42, 201, V.23, V.24).

**26. 81 AO 2039** *cat. no. 48*

Body fragment from an amphoroid krater decorated with part of a horse figure.

Max. pres. dimensions: 10 × 10.

Fine fabric, somewhat soft. Beige core, pinkish-orange surfaces. Some small dark pink/orange and grey inclusions; some tiny mica inclusions. Thin pinkish slip. Matt dark red paint.

The krater was decorated with a chariot composition, of which part of the body and the forelegs of a horse are preserved. The forelegs, drawn in outline, are long and their lower part overlaps the two horizontal bands painted around the body of the krater.

**27. 83 AO 642** *cat. no. 49*

Body fragment from an amphoroid krater decorated with part of a horse figure.

Max. pres. dimensions:  $8.8 \times 7.5$ .

Fine light tan-orange fabric. Many tiny dark pink/orange and grey inclusions; plentiful tiny mica inclusions.

Beige slip. Lustrous dark brown paint.

The body of a horse with its forelegs just appearing is partly preserved. Guilloche pattern in a horizontal row above the horse's body. Horizontally-oriented S-motifs in a row below the belly of the horse.

**28. 83 AO 562** *cat. no. 54*

Sherds from an amphoroid krater, possibly decorated with a chariot group or quadrupeds. Three non-joining body sherds. Old glue indicates large join, but adjoining sherd missing.

Max. pres. dimensions:  $10.1 \times 4.9$ ;  $7 \times 6$ ;  $6.1 \times 4.8$ .

Fine pink fabric. Many small dark pink/orange and fewer, smaller grey and white inclusions; plentiful mica inclusions. Thick slip, creamy in interior, dark pink at exterior. Lustrous dark orange to blood-red paint

On one fragment, the forelegs of a quadruped are preserved, with groups of parallel chevrons (FM 58) in front. An unnumbered fragment is decorated with the forelegs and hind legs of a quadruped and fill motifs. A third fragment preserves the edge of a single horizontal band.

**29. 83 AO 685** *cat. no. 416*

One rim fragment from a bell-shaped krater decorated with part of a bull figure. Three non-joining fragments: one rim, two body.

D. rim: 32; pres. H.: 6.3 (685).

Flat, everted rim.

Fine pinkish-beige fabric. Some small dark pink/orange, grey, and white inclusions; plentiful mica inclusions.

Beige slip. Lustrous dark brown to black paint.

Paint on the rim, a band outside and one inside below the rim. The zone between the handles contained the figural decoration.

Part of a bull facing to the right is preserved. It is drawn in outline. The parts of the body were separated with curved lines. The hind part is filled with T-motifs. The inner border of the outline is bordered by solid festoons. There was a zigzag(?) along the middle.

*LH IIIB (Ripe Pictorial I).*

- The Ripe Pictorial I style has yielded some of the finest bell kraters decorated with bull figures. They usually appear on both sides of the vessel and occupy the entire zone between the handles. The drawing is usually firm and accurate. Usually rendered in outline, the animal's body is divided into three parts (forepart, middle and hind part), each part being filled with minute abstract motifs which give the impression of embroidery (e.g., Vermeule and Karageorghis 1982: 47-9, 203, nos. V.44-V.52). There are very few filling ornaments in the background, sometimes none, and the figure appears thus solid and monumental. This must have been the case with the bulls shown on the three fragments here. The close parallels in the rendering of the bulls on this krater and on **no. 31** suggest that these two separate vases were painted by the same hand.

**30. 83 AO 693** *cat. no. 417*

One body fragment from a bell-shaped krater decorated with part of a bull figure.

Max. pres. dimensions:  $9.6 \times 7.6$ .

Semi-fine pinkish-beige fabric. Many tiny quartz orange, brown, grey and white inclusions; plentiful tiny to small mica inclusions. Slipped? Semi-lustrous dark brown to black paint.

Dark brown bands encircle the body of the vessel, below the handles. Red band around middle of body on the inside.

The forepart of the bull is partly preserved. It is filled with T-motifs, similar to those on **no. 29** above. The right(?) foreleg is solid, the other is shown in outline and filled with dots. There is an effort to render the hoof correctly.

*LH IIIB (Ripe Pictorial I).*

**31. 83 AO 705**      *cat. no. 418*

Fragment from the body of a bell krater decorated with part of a bull figure.

Max. pres. dimensions: 11.4 × 9.2.

Fine pinkish-beige fabric. Many tiny grey, white, brown and dark pink/orange inclusions; plentiful tiny mica inclusions. Polished beige slip. Lustrous dark orange paint.

Band round the middle of the vase on the inside. The zone between the handles contained the figural decoration.

A bull figure facing to the right. It is rendered in outline, with only the left hind leg shown in silhouette. The thigh and right hind leg are filled with T-motifs. The lower part of the body is rendered with a line bordered on the outside with a frieze of solid festoons. Traces of two straight and one wavy horizontal lines along the middle of the body. Thin lines for the tail, of which only a small part survives.

*LH IIIB (Ripe Pictorial I).*

- The close parallels in the rendering of the bulls on this vase and **no. 29** suggest that these two vases were painted by the same hand.

**32. 83 AO 596**      *cat. no. 420*

Fragment from the body of bell krater decorated with part of a bull(?) figure.

Max. pres. dimensions: 13 × 9.4.

Fine, hard-fired pinkish-beige fabric. Some small grey and white inclusions; plentiful tiny mica inclusions.

Polished beige slip. Lustrous dark orange paint.

There is a horizontal band inside, around the middle part of the krater. The decoration was located in the main zone between the handles.

Part of the main body and the hind quarters of a bull(?) are shown, facing to the right. They are rendered in outline. The hind part is separated from the main part by a curved line. The hind part has a double border of dots inside its outline. Only the upper part of the thighs of both hind legs survive. The main part of the body was decorated with one (originally two?) thick-stemmed spirals. The stem of the surviving one is vertical, triangular, rendered in outline and filled with horizontal rows of dots.

*LH IIIB (Ripe Pictorial I).*

- The isolated spiral motif in the middle part of the body is rather unusual for bull figures of the Ripe Pictorial I style.

**33. 83 AO 602**      *cat. no. 419*

Fragment from the body of a bell krater decorated with part of a bull.

Max. pres. dimensions: 13 × 9.4.

Fine, hard-fired pinkish-beige fabric. Some small grey and white inclusions; plentiful tiny mica inclusions.

Polished beige slip. Lustrous dark red to dark brown paint.

The decoration was located between the handles of the vessel.

The hind part of a bull is preserved facing to the right. It is rendered in outline with the thigh separated from the middle of the body by a curved line. There is a horizontal band around the middle of the body. It is decorated with a row of vertically oriented zigzag lines. There is a double border of dots inside the outline of the thigh.

*LH IIIB (Ripe Pictorial I).*

- The same stylistic remarks may be made for this fragment as for **nos 29, 30 and 31**.

**34. 80 AO 405** *cat. no. 53*

Fragment from the shoulder of an amphoroid krater decorated with part of a quadruped.

Max. pres. dimensions: 13 × 9.4.

Fine, hard-fired pinkish-beige fabric. Some small grey and white inclusions; plentiful tiny mica inclusions.

Polished beige slip. Brown washy to thick matt dark brown paint.

The hind part of a quadruped is preserved. It has very short legs that are rendered in silhouette. The left hind leg is drawn in outline.

*LH IIB:1 (Ripe Pictorial I).*

- The animal's legs are short when compared to the body. The thickness of the body may suggest a bull figure (cf. e.g., Vermeule and Karageorghis 1982: 47-8, 203, nos. V.42, V.43, V.51).

**35. 80 AO 565** *cat. no. 304*

Body fragment from a closed vessel, probably a jug or an amphoroid(?) krater, decorated with part of a figure. Paint mostly flaked away.

Max. pres. dimensions: 6.9 × 2.5.

Fine, hard-fired fabric. Beige core, pink-orange towards surfaces. Many small dark pink/orange and grey inclusions; plentiful tiny mica inclusions, including gold. Beige slip: lustrous, or is this modern varnish?

Lustrous brown paint.

Of the painted decoration, only part of an outlined figure is preserved. The inside is filled with horizontal straight and solid scalloped bands. Above there are traces of a horizontal line. It is difficult to identify the figure. It could have been an animal (the hind part of a bull?) or part of a long-robed figure.

**36. 83 AO 606 (+ 595)** *cat. no. 421*

Six joining pieces and one small sherd from the rim and upper body of a bell krater decorated with a frieze of stags. Two non-joining fragments: one large rim and body sherd and a smaller body sherd.

D. rim: c. 38; pres. H.: 21.1; pres. L.: 10.1

Flat, everted rim, sloping inside.

Fine, hard-fired, pinkish-beige fabric. Some small dark pink/orange and grey inclusions; plentiful tiny mica inclusions. Beige slip. Lustrous dark orange paint.

Three thick bands around the lower part of the decorated zone, one above, covering the outside of the rim. Paint on the flat part of the rim. Thick band around the inside, below the rim, one around the middle of the body. The decorated zone is from the space between the handles.

There is space for three stags. The one in the middle is more or less complete. Of the second, on the left, only part of the head survives. Of the third, on the right, one can see the hind part of the body. The animals are rendered partly in silhouette. The preserved hind parts are filled with solid paint but within an outline. The preserved forepart of the central animal is solid. The middle part of each animal's body is drawn in outline and filled with small V-shaped motifs. The heads are rendered in outline, each with an eye indicated by a circle with a dot in the centre. Curved lines crossed by transverse strokes indicate the antlers. One antler curves forward and the other back. Short, down-curved tail preserved on the animal to the right. The upper part of the middle of each preserved body has a low hump. The male sex of the middle animal is indicated. The legs are long and thin. An effort was made to show the hooves. Below each animal, springing from the 'ground', there is a stylised flower consisting of four vertical wavy bands topped by a thick semi-circular band. There was a similar motif between the animals. It was clearly higher and had three vertical wavy bands. Above the body of each animal, from behind the neck to above the tail, there is a narrow, curving, horizontal band of a chain of small circles framed on either side by an undulating line.

On the fifth sherd, which does not join the others, the forelegs(?) of an animal, the stylised flower below the belly and part of the stylised flower in front are visible.

*LH IIIB: 2 (Ripe Pictorial II).*

*Biblio.:* Schaeffer 1939: 105, fig. 96.B; Schaeffer 1949: 224-5, fig. 94.B; Stubbings 1951: 72-3, fig. 23; Vermeule and Karageorghis 1982: 54, 205, no. V.104; Leonard 1994: 115, no. 1709.

- Until now, this krater has been known only from published drawings. Part of the figural drawing is rendered in silhouette, including the forelegs, neck, hind legs and hind part of the body. The middle part of the body, by contrast, is rendered in outline and filled with small abstract motifs giving the impression of embroidery, as is often the case with other quadrupeds in the Mycenaean IIIB style. The frieze of stylised stags in static positions recall those that decorate the two zones between the handles of other Mycenaean IIIB kraters from Cyprus (e.g., Vermeule and Karageorghis 1982: 49, 203, nos. V.53-V.55). A very close parallel is on a bell krater from Tiryns (Slenczka 1974: 28, pl. 35.1a, no. 43, note particularly the rendering of the head and the antlers; also see *ibid.* 1974: 93-4, 139-140, groups D and XI).

### 37. 83 AO 694      *cat. no. 428*

Body fragment from a bell-shaped krater decorated with part of a rectangular panel.

Max. pres. dimensions: 7.9 × 4.9.

Fine fabric, hard-fired. Pinkish-beige core, pink-orange at surfaces. Many small dark pink/orange and grey inclusions; plentiful tiny mica inclusions, including gold. Beige slip. Lustrous dark brown paint.

The main zone between handles contained the decoration.

The decoration probably consisted of pictorial motifs on either side of a central rectangular panel (FM 75), part of which is preserved. It is filled with chequers and flanked by vertical parallel lines.

*LH IIIB (Ripe Pictorial I style).*

- It is quite possible that this fragment belongs to a bell krater, both sides of which were decorated with antithetic pictorial motifs separated by a panel of chequers. Single animal motifs (birds, fish, quadrupeds, protomes) often appear in such compositions on a variety of vases, but mainly on bell kraters, during the Ripe Pictorial I style (cf. Vermeule and Karageorghis 1982: 53-7, 205-206, nos. V.89, V.90, V.103, V.109, V.111, V.115, V.127). The same arrangement appears on vases from Berbati (Åkerström 1987: pl. 41), Mycenae (Vermeule and Karageorghis 1982: 115, 217, no. X.48), and Tiryns (Slenczka 1974: 75, pl. 39.1c, no. 183).

### 38. 83 AO 650      *cat. no. 422*

Body fragment from an open krater decorated with part of a quadruped figure. Interior heavily concreted.

Max. pres. dimensions: 11.1 × 7.7.

Fine buff pinkish fabric. Some tiny dark pink/orange and grey inclusions; some very tiny mica inclusions. Smooth light-buff slip. Red to dark brown glossy paint. Added white/slip.

Three thick horizontal bands around the body. Band delimiting handle area to the left. The zone between the handles contained the figural decoration.

The decoration consisted of one or more quadrupeds, of which only the hind legs of one figure are preserved. The figure is drawn in silhouette. White lines are painted along the silhouetted border. The hooves suggest that the animal may be identified as a stag, goat or bull.

- The figure drawing compares with that of a bull on a jug from Kition(?) (Vermeule and Karageorghis 1982: 53, 204, no. V.74), though the use of white lines on that jug is confined to the body of the bull.

**39. 81 AO 145** *cat. no. 423*

Body fragment from an open krater(?) decorated with part of a quadruped. Lustre possibly worn off paint. Much encrustation.

Max. pres. dimensions: 6.5 × 5.4.

Fine pinkish buff fabric, darker pink towards surface. Many small dark pink/orange and grey inclusions; abundant tiny mica inclusions. Light beige slip. Semi-lustrous brown paint.

Two horizontal bands around the body.

Below the horizontal bands are what may be the ear and horns of a quadruped.

**40. 80 AO 2** *cat. no. 303*

Fragment from the upper part of the body of a small closed vessel (a stirrup jar?) decorated with part of a quadruped or a winged sphinx. Paint mostly flaked away.

Max. dimension: 5.8.

Semi-fine fabric, greenish-buff slip, core and interior. Many brown and grey inclusions; plentiful mica inclusions. Dark brown glossy paint.

The decoration consists of a quadruped or a winged sphinx, of which only part survives. The body of the quadruped (or wing of a sphinx) is drawn in outline and is filled with a lattice pattern. There is one leg with the hoof of a stag, goat or sphinx arranged almost horizontally with respect to the body. Above there are traces of a row of dots (cf. sphinxes on another stirrup jar in Papadimitriou and Petsa 1951: 196, fig. 6).

- The identification of the form of the vase to which this fragment belongs as a stirrup jar may be plausible, but the identification of the motif as a sphinx (or griffin?) is doubtful. The only parallel for this fragment is a stirrup jar from Mycenae decorated with crouching sphinxes and other pictorial motifs (Vermeule and Karageorghis 1982: 84, 211, no. VIII.31). The sphinxes have both of their wings spread. Unfortunately, the vase is fragmentary and the position of the hind legs is not shown. In the published photograph, on the extreme right hand side, there is a horizontal line springing from below the wing. Is this the tail or a hind leg? If, on our fragment, what is certainly a leg is the foreleg, spread forward, this figure is then correctly identified as a sphinx that faces to the right, similar to figures shown on other vessels (e.g., *ibid.*: VIII.31) and on ivory carvings (cf. Poursat 1977: pl. XLVIII). If this is the case, the hoof, as it is, is shown upside down. Also notable is that the wings on the stirrup jar from Mycenae (Vermeule and Karageorghis 1982: VIII.31) are rendered in the same way as on our fragment (cf. also *ibid.*: 64, 207, no. VI.17, a Pastoral style krater decorated with a standing sphinx).

**41. 83 AO 605** *cat. no. 278*

Fragment from a conical rhyton decorated with a pictorial composition. Worn and stained surface.

Pres. D.: c. 9; pres. H.: 10.5.

Fine orangish-beige fabric. Many tiny dark pink/orange, grey and white inclusions; some tiny mica inclusions. Thick light-coloured slip. Lustrous dark orange paint.

On the lower part of the fragment perhaps part of the hind part of a horse or other quadruped is visible.

*LH IIIB* (Leonard 1994: 92).

*Biblio.*: Schaeffer 1949: 226-227, fig. 95.3 (as a rhyton fragment with indeterminate decoration); Leonard 1994: 92, no. 1390.

- The figural decoration is difficult to interpret. Schaeffer (1949: fig. 95.3) published it (upside down?), without an attempt to identify it. The preserved section may represent the hind part of a quadruped, drawn in silhouette, with the left hind leg in outline, as is usual with the drawing of horses. However, the body bends downwards, a feature which makes certain identification difficult. Some Mycenaean rhyta were purposely painted upside down (Vermeule and Karageorghis 1982: 154), but viewed upside down, the composition on this fragment makes no sense. Whatever was

once depicted on this fragment, the remaining decoration recalls some conical rhyta decorated with quadrupeds (e.g., two from Ras Shamra in Schaeffer 1949: 218-19, figs. 91.5 and 12, 10, and one from Rhodes, *ibid.*: 154, 227, no. XII.17; cf. also conical rhyta from Ras Shamra decorated in the pictorial style, e.g., Schaeffer 1949: 218-19, 224-5, figs. 91.7, 8, 12, and 94 lower left; Courtois 1978: 308-311, figs. 36.18, 37.1, 8, 12; Vermeule and Karageorghis 1982: 58, 206, no. V.131; similarly see a rhyton from Cyprus in *ibid.*: 56-57, 206, no. V.125; for a conical rhyton from Tiryns decorated with two registers of human figures in procession see Slenczka 1974: 44, pl. 7.1-2, fig. 20.6, no. 87).

**42. 83 AO 620**      *cat. no. 279*

Body fragment from a conical rhyton(?) decorated with part of a quadruped. Slip and paint largely worn off.

Pres. D.: c. 12; pres. H.: 6.2.

Fine pale orange fabric. Many small dark pink/orange and grey inclusions; plentiful mica inclusions. Lustrous dark orange paint.

The fragment was decorated with a pictorial composition, of which only the back half of a quadruped, probably a goat or a stag, is preserved. The animal is drawn in outline. The hind part is filled with latticed decoration. The slender legs are filled with transverse lines. Transverse strokes along the inner border of the body.

- The quadruped may be a stag or a goat (cf. Schaeffer 1949: 218-19, figs. 91.5 and 16, 10).

**43. 83 AO 592**      *cat. no. 446*

Rim fragment from a shallow bowl decorated on the interior with part of a bird.

D. rim.: 19; pres. H.: 5.4; max.L.: 12.5 cm.

Short everted rim; convex sides.

Fine fabric. Tan-orange core. Some small dark pink/orange and grey inclusions; some tiny mica inclusions.

Beige slip. Lustrous orange to brown paint.

The outside is decorated with horizontal bands and rings. Bands around the inside just below rim. The main zone of the body on the interior contains the pictorial decoration.

Part of a bird (FM 7) facing to the right is preserved. It is drawn partly in outline and partly in silhouette. Long curved neck and long beak shown in silhouette. Reserved eye. Open wing on the left depicted in outline and filled with parallel chevrons. There are traces of another wing on the other side of the neck. From the angle between the neck and the wing on the left extends another wing. It is in the form of two parallel chevrons joined at the tip of the wing. The form of the body, shown in silhouette, is not clear. Behind the bird there is a curved line tipped with an 'arrow' perhaps represents a flower? (FM 18C, Mycenaean IIIC flower, unvoluted, very abbreviated).

*Biblio.*: Schaeffer 1949: 254-5, fig. 108.3; Leonard 1994: 124, no. 1829.

- As discussed below (see **no. 44**), fish were popular decorative motifs inside shallow conical bowls. Sometimes fish appear with a bird (e.g., Vermeule and Karageorghis 1982: 57, 206, no. V.126). There are many cases, however, of birds arranged as if in a whirling movement (e.g., Karageorghis 1974: 53, 55, pls. LXI.128, 125A, LXIII.107; Vermeule and Karageorghis 1982: 56, 206, nos. V.116-V.124). No doubt this was not the only bird motif on the inside surface of the bowl.

**44. A0 80 631**      *cat. no. 444*

Fragment from the lower part of the body of an angular shallow bowl with a raised flat base decorated on the interior with a frieze of fish. Interior surface with extensive spalling and heavy encrustation. Paint worn.

D. base: 6.3; max. pres. H.: 4.8; max. pres. L.: 15.1 cm.

Continuously curving profile, slightly carinated below handles; raised concave base.



Fine pinkish-beige(?) fabric. Many tiny 'sandy' and some mica inclusions. Buff slip, mottled slightly pinkish to greenish. Lustrous dark orange to brown paint.

Horizontal band around the base, bands around the upper part of the body. The main zone, on the inside of the body, contains the frieze, which is framed by two horizontal bands above and two below. At the bottom, the painted decoration is much worn.

Parts of two fish are visible. They are drawn in outline and are filled with groups of vertical zigzag lines. Part of the head of one fish and part of the tail of a second fish survive. The tail is broad and slightly triangular. The bodies of both fish seem exaggeratedly elongated. One can calculate that there was space for a third fish.

- Fish motifs, drawn usually in outline and decorating the inside of shallow conical bowls, are quite common at the end of the LH IIIB period. They are shown as if in a whirling movement, a style which was quite popular in pictorial vase-painting of this period with fish, birds and bull protomes. These pictorial motifs could be accommodated quite satisfactorily within a circular zone. Their arrangement suggests a continuous running or swimming around in a circle. The painter was occasionally careless about the correctness of his drawings; for example, the fish motif is elongated for the sole reason of filling the whole surface of the circular zone inside the bowl. Similarly decorated bowls have been found at Ras Shamra (e.g., **no. 45** discussed below; Schaeffer 1949: 150-151, 158-159, figs. 57.8, 61B far right, middle; Courtois 1978: 318-319, 328-9, figs. 41.4, 44.1; Vermeule and Karageorghis 1982: 56, 58, 206, nos. V.120, V.122, V.133) as well as on Cyprus (Karageorghis 1974: 54, pl. LXII.115A and 115B; Bailey 1976: 19-20, pl. XX.e-f, British Museum no. 98 12-1 229; Vermeule and Karageorghis 1982: 56, 206, nos. V.116-V.119, V.123-V.124, V.134, particularly *ibid.*: 207, no. V.142 from Kition; cf. Yon and Caubet 1985: 106-107, figs. 51-52, nos. 239-240 and bibliography).

**45.** A0 83 643      *cat. no. 443*

Rim fragment from a shallow angular bowl decorated on the inside with a fish.

D. rim (ext.): 20; max. L.: 7.7.

Short everted rim; continuously curving profile.

Fine fabric, pinkish-orange core. Plentiful tiny mica (including gold) inclusions. Surfaces dark beige, polished. Semi-lustrous orange paint.

Horizontal bands around the outside of the bowl, on rim and inside below rim. The main part of the body inside contains the decoration.

The head of one fish is preserved pointing to the right. It is drawn in outline, with a circle around a spot in the centre. The decoration originally comprised several fish, probably shown as if swimming around the vessel in a clockwise direction.

*LH IIIB (Ripe Pictorial I).*

- See no. **44** for a discussion of Ripe Pictorial I style shallow bowls decorated on the interior with fish in a whirling movement.

**46.** 84 AO 2050      *cat. no. 449*

Shallow angular bowl fragment, possibly with a ring base, decorated with abstract motifs.

Pres. H.: 3.0.

Raised concave base.

Fine pinkish-buff fabric. Many small dark pink/orange inclusions; plentiful tiny mica inclusions. Beige slip.

Lustrous brown paint.

Horizontal bands outside.

The inside is decorated with abstract motifs. The original composition may have been pictorial.

**47. A0.83 752 + 83 AO 522** *cat. no. 424*

Four joining pieces from the rim and upper part of an open krater of the Pastoral style decorated with a wild goat running to the right.

D. rim: 32; max. pres. H.: 19.5.

Flat, sharply out-turned rim.

Semi-fine, dark pinkish-orange fabric. Many small dark pink/orange and grey inclusions; plentiful tiny mica inclusions, including gold. Very lightly applied light-hued slip. Orange to dark red matt paint.

Three horizontal bands around the body, one below rim. Solid paint on flat part of rim. The decorated zone is obviously from the part of the vessel that was between the handles. Possibly associated with a non-joining base, 83 AO 522.

The goat is drawn in outline with bold strokes. A thick band was used to render the upper part of the body and the right hind leg. A thinner line, in diluted orange paint, was used for the lower part of the belly and the left hind leg. The forelegs and breasts are missing. The neck is long and thin and the head too small for the body. The eye is rendered with a circle. The mouth is shown halfway open. The ear is drawn in outline. Two boldly drawn long curved lines represent the horns that curve backwards. The tail is shown as a short line that curves slightly upwards. There is an attempt to show anatomical detail in the body. A row of vertical curving lines resembling festoons must have been meant to represent the animal's ribs. Thin lines within the outlines of the hind legs probably indicate the anatomy of the legs.

The body is excessively elongated, but not devoid of liveliness. The upright, long neck, which is bent slightly backwards, adds to the gracefulness of the figure as do the long horns. The original composition may have comprised two galloping animals, or one animal in front of a bush.

*LH IIIB (Early Pastoral).*

*Biblio.:* Schaeffer 1933: 104, fig. 8 (middle); Schaeffer 1949: 158-9, 218-219, figs. 61B (middle), 91.11; Vermeule and Karageorghis 1982: 62, 207, VI.6; Furumark 1941a: FS 281:4, FM 6:4; Leonard 1994: 115, no. 1712.

- The tomb yielded LH IIIB pottery, including shallow conical bowls. A date towards the very end of the thirteenth century B.C. (c. 1200 B.C.) can be assigned to this tomb-group.

The bold rendering of the animal's outline, with thin and thick lines, the attempt to indicate anatomical details on the body (ribs) and hind legs, as well as the elegant and lively appearance of the animal, suggest an early stage in what is known as the Pastoral style, when the influence of ivory carving was still apparent in vase painting.

The Pastoral style was created on Cyprus towards the very end of the Late Cypriote IIC period, at a time when imported Mycenaean pottery started to become scarce as a result of unstable conditions in the Eastern Mediterranean (for a general discussion see Vermeule and Karageorghis 1982: 59-67; also Anson 1980: 2-4, who attributes this phase, based on vases in his fig. 1.15-16, to his group B, which is characterised by the exceptionally thick dorsal lines). Pastoral style vessels are often found at Levantine sites (e.g., at Ugarit, Courtois 1978: 330-331, figs. 45.1-2). The goat on this krater fragment resembles strikingly the goats on two Early Pastoral style kraters, one each from Enkomi and Maroni, which were drawn by the same artist (Vermeule and Karageorghis 1982: 62-63, 177, 207, VI.7, 8).

**48. 80 AO 385** *cat. no. 425*

Body fragment from a bell-shaped krater of the Pastoral style decorated with part of a bull figure.

Max. pres. dimensions: 7.4 × 6.4.

Fine pinkish-beige fabric, buff at interior surface. Many tiny to small dark pink/orange, grey, and white inclusions; very scarce mica inclusions. Thick creamy-slightly greenish slip. Brown to black matt paint.

Horizontal bands around the body of the krater.

The hind leg of a bull and part of its tail are preserved. They are rendered in outline with washy brown paint. There is an attempt to show the anatomical details in a realistic manner. The upper horizontal band on the body of the krater overlaps part of the animal's hoof.

- The realistically drawn hoof on the fragment published here compares with that on a Middle Pastoral style fragment from Hala Sultan Tekke (Vermeule and Karageorghis 1982: 65, 208, no. VI.25). Anson assigned the same piece to his Group B (1980: 2-4, fig. 1.17).

**49. 80 AO 585**      *cat. no. 426*

Body fragment from a bell-shaped krater of the Pastoral style decorated with part of a bird figure.

Max. L.: 13.5.

Buff clay, slip of the same colour. Brown to dark brown matt paint.

Bands around body below handles. The zone between the handles contained the figural decoration.

The decoration consisted of birds in outline facing to the right, of which the lower part of one survives. It has a long body, triangular tail(?) and long legs. The body is filled with linear motifs.

- Bell kraters decorated with a frieze of birds on either side of the handle are well known on Cyprus (e.g., Vermeule and Karageorghis 1982: 65, 208, VI.29, VI.32, VI.34, VI.35; Yon and Caubet 1985: 121, figs. 57-58, no. 267). The birds have long triangular tails, like the bird on the fragment published here, and open wings. The bird on this fragment is incomplete, making it difficult to assign it to any of the three groups distinguished by Anson (1980: 4, group C, fig. 2, 21, 24 and 25, 30, 34 and 7, fig. 3, groups E and F). It is doubtful, in any case, whether the distinction proposed by Anson, especially between his groups C and E, is real.

**50. 80 AO 386**      *cat. no. 66*

Two non-joining fragments from an amphoroid krater of the Pastoral style decorated with part of a quadruped and a tree. Two non-joining body sherds.

Max. pres. dimensions: 5.9 × 5.4; 9.2 × 7.5.

Fine pinkish-beige fabric. Abundant tiny brown, grey, white, dark red inclusions; plentiful tiny to small mica inclusions, including gold. Slip mottled in firing: pinkish to buff. Matt orange to brown paint.

One fragment is decorated with the foreleg of a quadruped, advancing to the right. It is drawn in outline and is filled with dots. The hoof overlaps the top of three horizontal bands that surround the lower shoulder zone of the krater. The second fragment is decorated with a tree motif that springs up obliquely from a horizontal band. The leaves of the tree are rendered in outline.

*LH IIIB (Pastoral Style).*

- Judging by the thickness of the preserved leg, the composition to which these fragments belong doubtless was that of a bull in front of a bush. The leaves are not rendered in outline, as on some Early Pastoral style examples. Instead, they are very schematic, with lines that recall a tree motif flanked by sphinxes on a krater from Enkomi (Vermeule and Karageorghis 1982: 64, 207, no. VI.16; cf. also *ibid.*: 66, 208, no. VI.43).

**51. 83 AO 657**      *cat. no. 427*

Fragment from a bell krater with horizontal (loop?) handles decorated with what appears to have been a quadruped.

D. rim: 30+; pres. H.: 5.5.

Everted rim.

Fine orangish-beige to orangish-pink fabric. Many tiny grey inclusions; tiny mica inclusions. Brown paint: semi-lustrous in interior, where more thickly applied; matt on exterior, where thinly applied.

The inside of the krater is covered with solid paint.

Decoration unclear; perhaps includes a loop around the base of the vertical handle and possibly the horns of a quadruped.

- The fabric and washy application of the paint on this vase, similar to no. 47, suggests that it too may have been decorated in the Pastoral style.

**52. 83 AO 683** *cat. no. 69*

Fragments from the neck and body of an amphoroid krater decorated with stemmed spirals. Four non-joining fragments: handle and rim sherds and two body sections. Some encrustation.

D. rim: c. 38; H. existing handle: 15.3.

Straight neck, flat out-turned rim, part of a flat handle from rim to shoulder perforated at the base twice.

Semi-fine fabric. Dark pinkish-grey core, dark beige towards surfaces. Many small dark pink/orange, grey, and black inclusions; abundant small mica inclusions, especially gold. Thick creamy yellow slip. Washy light brown to thick brown semi-glossy to matt paint.

Groups of transverse bands on flat part of rim, solid paint on neck outside and inside. The shoulder zone between handles contains the decoration.

The decoration consists of groups of multiple hooked stems and antithetical solid outlined tongues (FM 19). Around the lower part of the body there are three horizontal bands with horizontal wavy bands among them. Along the edges of the handles there are vertical bands with a vertical wavy band along the middle. Vertical curved band on the side of the handle, demarcating the end of the decorated zone (cf. **no. 56**).

*Biblio.*: Schaeffer 1949: 202-3 fig. 83:6; Leonard 1994: 128 no. 1915.

- The form and fabric of this krater indicate a late date for it equivalent to the Ripe Pictorial I style (cf. Vermeule and Karageorghis 1982: 47, 203, no. V.42, with the characteristic vertical wavy band along the middle of the handles; also cf. Schaeffer 1949: 288-9, fig. 125.7; Courtois 1978: 346-350, fig. 54B). It is, however, not certain whether the vase was decorated with a pictorial motif or whether it was only decorated with abstract motifs.

**53. 83 AO 647** *cat. no. 60*

Body fragment from an amphoroid krater(?) decorated with part of an octopus(?) figure.

Max. pres. dimensions: 9 × 5.6.

Fine buff fabric. Many tiny orange and grey inclusions. Smooth slip of a lighter colour. Lustrous dark brown paint.

Wavy horizontal band, probably the tentacle of an octopus (FM 21) and part of a whorl shell (FM 23) survive.

**54. 80 AO 170** *cat. no. 61*

Fragment from an amphoroid krater, decorated with part of a whorl shell, from near base of handle.

Max. pres. dimensions: 8.7 × 5.5.

Fine pinkish beige fabric. Dark pink/orange and grey inclusions; plentiful mica inclusions, including gold.

Thick yellowy-cream slip. Matt(?) orange to brown paint.

In the small area between the loop around the handle base and bands around the belly, part of a horizontal whorl shell (FM 23) is preserved.

**55. 81 AO 516** *cat. no. 64*

Body fragment from an amphoroid krater decorated with unvoluted flowers.

Max. L.: 9.5.

Buff pinkish clay. Smooth slip of a lighter colour. Lustrous orange paint.

Two bands around body.

Decoration of two large stylised flowers preserved. Two curved bands in upper part(?).

**56. 81 AO 522 + 523 + 524 + 525 + 526 + 527 + 779** *cat. no. 68*

Fragments from the shoulder and handle of an amphoroid krater decorated with panelled pattern. Three non-joining fragments: one handle with attached rim and belly sections, a rim sherd and a body sherd. Surface worn and encrusted.

D. ext. rim : c. 32-34; D. int. rim: c. 30; max. H.: 19.7.

Flat handle, perforated twice at the base, slightly raised.

Semi-fine, semi-hard-fired fabric. Dusky rose pink core, light pinkish-orange surface. Many gold mica inclusions, also silver mica inclusions, and small dark orange and purple inclusions. Thick creamy yellow slip. Matt paint, dark orange to brown paint.

Deep band at rim, inside and out. Vertical bands along the edges of the handle, vertical wavy band along the middle. Three bands around the middle of the body below the base of handle. The two shoulder zones between the handles contained the abstract decoration.

The decorated zones are limited on either side by a vertical curved band, two of which survive on either side of the handle. Their lower parts overlap the three horizontal bands around the body. Belly zone decorated with a group of vertical parallel lines flanked by festoons (panelled pattern: FM 75). The rest of the zone is missing.

- This fragmentary krater may be of the so-called "Carian" type that appears often at Ugarit towards the very end of the LH IIIB period. Some "Carian" type kraters are decorated with abstract motifs (cf. Courtois 1973: 149-64; Courtois 1978: 346).

**57. 81 AO 528 + 81 AO 746, 747, 748, 749** *cat. no. 62*

Fragment from an amphoroid krater, from near the handle. Five joining sherds from lower portion of pictorial zone, near handle.

Max. pres. dimensions: 16.5 × 13.4; pres. H.: 12.4.

Fine buff fabric. Very well levigated: occasional tiny inclusions and mica inclusions. Buff slip. Brown paint, almost completely flaked away.

Probably pictorial: voluted flower (FM 18A) next to handle loop; bands below.

- Cf. **no. 14**, both decoration and fabric; but different vases.

**58. 83 AO 636** *cat. no. 65*

Fragment from an amphoroid krater, probably decorated with stemmed stylised flowers. From near the handle.

Max. pres. dimensions: 9.3 × 6.5.

Fine, hard-fired pinkish-orange fabric. Small dark pink/orange inclusions; plentiful tiny mica inclusions. Lustrous dark orange to brown paint.

**59. 83 AO 675** *cat. no. 429*

Body fragment from a bell-shaped krater decorated with panelled pattern.

Rim D.: 34; pres. H.: 6; max. L.: 9.2 cm.

Semi-fine buff brown fabric. Many small dark pink/orange and grey inclusions; abundant tiny and small mica inclusions, especially gold. Light pink slip. Semi-lustrous red paint.

Flat, everted rim.

Band on rim and around body below rim. The zone between the handles contained the decoration.

In the middle of the zone between the handles there is a panelled pattern (FM 75); triglyphs with a fill of 'bivalve shell' (FM 25: 27).

*LH IIIB?*

**60.** 83 AO 703/84 AO 2004 + 83 AO 704 + 84 AO 1193 + 84 AO 2009 *cat. no. 431*

Six fragments from an open krater, two fragments of which join, decorated with a stylised tree. Three non-joining rim fragments; three non-joining body sherds.

D. rim: c. 36; max. H.: 11 cm.; L. 83 AO 704: 12.8; L. 84 AO 1193: 5.6; L. 84 AO 2009: 9.7

Rounded rim.

Fine light brown fabric, slightly pinkish. Plentiful grey and dark pink/orange inclusions; plentiful mica inclusions, including gold. Thick creamy-lemon slip. Semi-lustrous red to brown paint.

Paint on rim, band around body below rim and inside.

The two sides of the krater were decorated with composite stemmed spirals arranged so as to form a stylised tree with branches. One fragment (84 AO 2009) may belong to one side of the krater, while the other five belong to the other.

*Late LH IIIB (Ripe Pictorial)*

- The rounded rim is a diagnostic feature that is characteristic of a late LH IIIB form in the ripe style. The rim as well as the fabric of these fragments are comparable with a LH IIIB fish-krater from Cyprus (Vermeule and Karageorghis 1982: 57, 206, no. V.128).

**61.** 80 AO 773/774/770/737/776 + 80 AO 771 *cat. no. 430*

Eight body fragments from a bell-shaped krater decorated with a frieze of running spirals. Same type of krater as **no. 60** above. Five non-joining fragments: a large body section including rim and handle stub, a rim fragment and three body sherds.

D. rim: 28; pres. H.: 15.3.

Thick everted rim.

Semi-fine, hard-fired fabric. Beige core grading to dark pinkish-orange near surface, beige surface. Abundant gold mica inclusions. Thick creamy yellow slip. Semi-lustrous dark orange to brown paint.

Bands on rim, below rim and three below handles. The zone between the handles contained the decoration.

Part of a frieze of running spirals (FM 46) is preserved. Splash at base of horizontal handles.

*Late LH IIIB.*

- Compare a Pastoral style bell krater decorated with running spirals on both sides between the handles (Karageorghis 1965: 255, pl. XXVIII.8 and 1974: 53-4, pl. LV.109, 110) and a fragmentary Late LH IIIB fragment from Ugarit (Courtois 1978: 312-313, fig. 38.5).

**62.** 83 AO 590 *cat. no. 413*

Fragment from a chalice with a carinated profile.

Pres. H.: 7.5.

Deep carinated body, upper part missing. Solid cylindrical stem that becomes thinner towards the base.

Fine, hard-fired orangish-beige ('ginger') fabric. Many small dark pink/orange and grey inclusions; plentiful mica inclusions. Beige slip. Lustrous dark orange paint, exterior only.

Thick and thin horizontal bands around body, outside. No paint inside.

*LH IIIB.*

**63.** 81 AO 113 *cat. no. 412*

Fragment from a handleless chalice with a carinated profile (FS 278), decorated with horizontal parallel bands of varying widths.

Max. pres. dimensions: 3.5 × 2.7.

Fine, hard-fired fabric. Light pink core, buff surfaces. Few small dark pink/orange and grey inclusions; tiny mica inclusions. Polished buff slip. Lustrous dark brown to black paint.

- The 'chalice' (Furumark 1982: pl. 152, no. 278) is another shape that I have discussed previously and considered as "specifically Levanto-Helladic" (Karageorghis 1965: 208-9, no. 5; Vermeule and Karageorghis 1982: 205, V.97). In addition to fragments, there is also a complete example of a

chalice from Ugarit (Schaeffer 1949: 180-1, fig. 72.23). However, the shape can no longer be identified as specifically 'Levanto-Helladic', for there is an example of a 'chalice' recorded among the LH IIIB pottery found in the Aegean. It comes from Kallithea, Boeotia (Spyropoulos 1970: 329, fig. 4 [middle, identified as a rhyton]; for the photograph and drawing I would like to thank Dr Spyropoulos, Dr Nayia Sgouritsa and Ms Ioanna Galanis). Hiller had identified this piece as LM IIIA:2 (1978: 95 note 1, 101, no. C.6). Another example comes from Pylos (*ibid.*: 91, 95 note 1, 101), but it is LM IIIB in date. Jones and Catling argued that the chalice form had Aegean antecedents in stone, gold and silver, and pottery in LM IA (Jones and Catling 1986: 599, note 169). In his article, Hiller enumerated all seventeen known examples of LH IIIB 'chalices' known to him (1978: 94-5, 101-2, with further references; Leonard 1994: 110-111, lists 13 examples of the chalice, FS 278, from the Levant, with further references). Five are from Ras Shamra. There is no direct connection between the LH IIIB 'chalice' and the earlier Late Minoan IA type, in view of the considerable chronological gap between them (Hiller 1978: 95). The origin of the form lies in the Aegean, but, given that the majority of LH IIIB chalices have been found on Cyprus and in the Levant, it is clear that the shape was most popular in the Eastern Mediterranean (cf. Jones and Catling 1986: 599-601, suggesting that the chalice was manufactured specifically for a Levantine clientèle; for recent discussions, see also Tsipopoulou 1998: 27-8, no. 39 and also Mountjoy 1997: 121, 124, fig. 6, no. 29).

The picture is different with regard to other 'Levanto-Helladic' forms of vases, for example the lentoid flasks. I do not disregard the possibility completely that some Mycenaean potters could have travelled to the Levant, namely Cyprus, where they could have made 'Mycenaean' pottery with clay that they could have imported periodically from the Greek mainland. Trade of clay in antiquity is by now a known phenomenon (cf. Lipinski 1994: 65; Karageorghis 1999: 400-1).

**64. 83 AO 651** *cat. no. 474*

Shallow conical footed bowl ('fruitstand').

D. rim (ext.): 23; D. base: 8; H.: 10.3.

Carinated profile, out-curved rim, two opposed strap handles at rim (one missing), hollow stem, domed base.

Semi-fine pinkish-beige fabric. Small to medium grey and dark pink inclusions; abundant tiny to small flakes of mica inclusions, including gold. Cream slip. Semi-lustrous orange to red paint.

Transverse strokes on rim, paint on handles. Horizontal bands outside around body and foot. Inside, horizontal bands and a spiral within a thick circle at the bottom.

*LH IIIB.*

*Biblio.*: Leonard 1994: 127, no. 1905; Schaeffer 1949: 202-3, fig. 83:7.

• Since a discussion by this author of footed bowls, attributed to the class of vases with a "specifically Levanto-Helladic" shape (Karageorghis 1965: 212-213, no. 7), others have been found both on Cyprus (Karageorghis 1974: 23, 37, pls. XXVII, CXXVI, no. 122; Yon and Caubet 1985: 105-106, figs. 50-51, nos. 237-8) and at Ugarit (Courtois 1978: 294-295, fig. 33.21). I have already indicated why I think this form imitates a Levantine shape (Karageorghis 1965: 213; seven examples from the Levant are listed in Leonard 1994: 127). This opinion has been reiterated by Yon and Caubet (1985: 105).

**65. 80 AO 634** *cat. no. 271*

Lentoid flask (FS 186) with linear decoration. Two-non-joining fragments render the complete profile, including spout and both handles. Interior surface exfoliating; exterior surface with some encrustation; paint almost completely gone.

H. (reconstructed): c. 17; D. body: 13.5; W. (max.): c. 3; D. rim: 2.3.

Short narrow concave neck. Funnel mouth. Two opposed handles from neck to shoulder.

Fine fabric, pinkish-brown at core and interior surface. Many small dark orange and brown inclusions; sparse tiny mica inclusions. Slightly greenish slip. Lustrous brown to black paint.

Paint on rim, bands along handles. Groups of concentric bands (thin and thick), vertically arranged, on either side of the body.

*LH IIIB.*

**66. 80 AO 635** *cat. no. 272*

Lentoid flask (FS 186). Only the upper part, including rim neck and handles, is preserved. Encrusted both inside and out.

Pres. H.: 12; D. body: 18.

Sloping rim; short, narrow, concave neck; funnel mouth. Two opposed handles from neck to shoulder.

Fine pinkish-orange fabric. Many small dark pink/orange and grey inclusions; plentiful tiny mica inclusions.

Beige slip. Lustrous brown paint.

Paint on rim, bands along handles. Groups of concentric bands (thin and thick), vertically arranged, on either side of the body.

*LH IIIB.*

*Biblio.:* Schaeffer 1939a: 58, fig. 46; *ibid.* 1938a: 202 fig. 5a; Leonard 1994: 81, no. 1217.

- Like the footed bowl and the chalice, forms discussed above, Mycenaean IIIB lentoid flasks, at present, appear exclusively in the Levant (on the appearance of Mycenaean lentoid flasks with two handles in the Levant see Leonard 1994: 81-83, where 32 examples are listed). Similar, but not identical, lentoid flasks appear in the Aegean (Furumark 1982: FS 186, pls. 107-108). Those in the Aegean have a high base or one vertical handle from the neck to the broad side of the body (cf. Karageorghis 1965: 214, 216-217, no. 11). This form had a long tradition in the Near East and Egypt. On Cyprus it occurs already in the Middle Bronze Age in White Painted ware (Åström 1972a: 33, 41, 73). Its popularity in the Levant is demonstrated particularly in Lebanon, where in one single tomb three Mycenaean IIIB examples have been found along with ten others made of local clay (Baramki 1958, Mycenaean IIIB: 135-7, pls. XV.26A-B, XVI.23-24, figs. 23, 24, 26, nos. 24, 26-27, local clay: 136-8, pls. XVI.27, 34, figs. 27-36, nos. 28-37, 'oriental imitation': 136, fig. 25, no. 25; see also Baramki 1973: 193-196 and legends for pl. XIII.2-4). The most important of the three Mycenaean IIIB flasks from this tomb (Baramki 1958: no. 27) is unfortunately very fragmentary and the pictorial decoration on both sides is very worn. In both his 1958 and 1973 papers, Baramki interpreted the pictorial decoration incorrectly and the drawing that he published is equally incorrect. Both sides are decorated with a single horse and a goat respectively, with large flowers in the background; for new photos and drawings of this object see Karageorghis 1999).

On Cyprus, the form is quite popular. In addition to specimens discussed previously (Karageorghis 1965: 214-217), there are also fragments of lentoid flasks from Kition (Karageorghis 1974: 27, 36, pls. XVIII, CXXVIII, no. 164 + 168), Enkomi (Courtois 1981: 142, 159-60, figs. 139/6, 141/3, no. 253) and possibly Kourion (Benson 1972: 119, pl. 31, no. B1174, identified as part of a series of pilgrim flask fragments from vessels with disk bases and perfectly spherical, not lentoid, shapes).

**67. AO 15739** *cat. no. 434*

Deep bowl (FS 284) with geometric decoration. Complete except for one body sherd. Mended and restored.

D. rim (max.): 17.6; D. base: 6.7; H.: 13.8.

Convex sides, slightly out-curved rim, two opposed horizontal loop handles on body below rim, raised flat base.

Semi-fine fabric. Small brown and tiny mica inclusions visible in buff slip. Semi-lustrous brown to black paint.

Paint on rim, band outside and inside below rim, bands and rings around middle of body below handles ('Boeotian stripe'), paint on handles and foot, circle inside at bottom. Both zones between handles are identically decorated.



The decorated zones consist of a central panel motif (FM 75) with a series of vertical parallel lines flanked by triple isolated semicircles (FM 43). Same on both sides of vase.

*LH IIIB:2, imported.*

*Biblio.:* Schaeffer 1933: 101-102, pl. X top; Schaeffer 1939: 105, fig. 97 (published here in correct chronological context); Schaeffer 1949: 52, 153, 286-7, figs. 58.17, 124.11, pl. XXIX top (reproduced incorrectly in association with a painted sign in figures here); Stubbings 1951: 73, pl. XVI.16; Furumark 1941a: 634, FS 284 49; Leonard 1994: 118, no. 1754.

- This skyphos is known from Schaeffer's publications. It should be noted, however, that the Cypro-Minoan sign appearing next to it in one publication and mentioned as painted on its base is wrongly attributed to it (Schaeffer 1949: 52, 153, 286-7, figs. 58.17, 124.11, pl. XXIX top).

This skyphos is one of the rare examples of LH IIIB:2 wares found in the Levant, and it can be considered as one of the latest imports to the region. Its glossy paint differentiates it from local fabrics (for LH IIIB:2 imports to the Eastern Mediterranean and references see Karageorghis 1984: 47-8 and note 6).

#### MYCENAEAN IIIC:1B (LOCALLY MADE) SHERDS FROM UGARIT

The following sherds (**nos 68-72**), found among the rest of the Mycenaean and Cypriote sherds from Ugarit in the storerooms of the Département des Antiquités orientales in the Louvre, are significant with respect to the chronology of Ugarit, especially its final stages.

Though a clay analysis has not been made yet of these sherds, their appearance does not suggest that they are Aegean imports. They look very much like their Cypriote equivalent, but may have been made locally at Ugarit. Only an analysis of their clay will clarify this issue (for early LH IIIC pottery found in the Levant see Mountjoy 1993: 174-175).

Another vessel published here for which clay sourcing will prove useful is the fragmentary stemmed bowl with a carinated profile discussed below (**cat. no. 399**). The clay of this more or less complete footed bowl suggests that it is an Aegean import. However, such an identification remains uncertain until specific testing has been completed.

**68. 80 AO 633** *cat. no. 485*

Hemispherical bowl. Two non-joining fragments, rim and base, which provide almost complete profile (rim broken).

D. rim: 15.5; pres. H.: 5.2.

Rim missing, hemispherical bowl, round horizontal handle.

Fine fabric. Mustard-beige core, pinker toward surfaces. Some dark pink/orange and perhaps grey/black; plentiful tiny mica inclusions, including gold. Lustrous(?) yellowish-beige slip. Matt(?) brown to black paint.

- Comparable bowls have been found at Kouklia-Mantissa on Cyprus (cf. Karageorghis 1965: 174-5, fig. 38.7, 15; 1990: 84, type A2, pl. LXXXVII.29, 42, 53).

**69. 83 AO 656** *cat. no. 489*

Body fragment from a closed vessel (jug?) with geometric decoration.

Max. pres. dimensions: 6.8 × 3.5.

Semi-fine light orange fabric. Many small dark pink/orange, white, grey and brown inclusions; plentiful mica inclusions. Pinkish-buff slip. Matt orange to brown paint.

A vertical zigzag flanked by two vertical lines. A spiral(?) on either side. Band below.

- Imported. Paint and fabric are clearly unusual.

**70. 83 AO 556** *cat. no. 486*

Rim fragment from a skyphos decorated with running spirals.

D. rim: 15.5; pres. H.: 5.6.

Flaring lipless rim, bell-shaped body.

Fine light beige fabric. Some tiny mica inclusions (gold?). No slip. Matt brown paint.

Paint on rim, band around body inside below rim. A decorated zone between the handles.

Running spirals in the decorated zone.

- Imported.

**71. 83 AO 815** *cat. no. 488*

Rim fragment from a skyphos decorated with an antithetic spiral. Surface and paint worn.

D. rim: 17; pres. H.: 7.7.

Flaring lipless rim, bell-shaped body, ound horizontal handle, thin walls, traces of the base of one of the handles.

Fine fabric. Pinkish-orange (salmon) core, beige towards the surfaces. Some small to medium dark pink/orange, grey, and white inclusions; some mica inclusions. Thick creamy slip. Semi-lustrous brown paint.

Thin band on rim, very thin lines around the middle of the body below the handles. The zone between the handles must have contained the decoration.

One antithetic spiral (FM 50) is preserved with cross-hatching fill. Perhaps originally more than one spiral represented.

- Early? cf. Furumark 1982: 42, pl. 157, no. 284.

**72. 83 AO 568** *cat. no. 487*

Rim fragment from a locally made skyphos decorated with antithetic spirals. Surface extremely abraded. Paint worn.

D. rim: c. 13; pres. H.: 9.3.

Flaring lipless rim, bell-shaped body.

Semi-fine, slightly pinkish-beige fabric. Many small dark pink/orange, brown, and grey inclusions; plentiful mica inclusions, including gold. Matt(?) black paint.

Band below rim. Bands around body below handles.

Antithetic spiral (FM 50) flanking panel (FM 75) consisting of two vertical lines on either side of a column of dots.



## CHAPTER 3

### Introduction to the Catalogue

*Nicolle Hirschfeld*

Four hundred ninety-six vases and fragments of vases made in or in imitation of the Mycenaean style<sup>1</sup> found at Ras Shamra and Minet el-Beida by Claude F. Schaeffer are presently stored in the vitrines and basement of the Louvre. Most of these sherds (421) have never been published. The Louvre's collection almost doubles the number of published Mycenaean and Mycenaeanizing sherds found at these two sites. It also increases by almost one-quarter the number of known Aegean sherds discovered on sites and settlements on the Syro-Palestinian coast (Leonard [1994] catalogues just under 2200 Mycenaean and Late Minoan III vases). With the addition of the pieces in the Louvre, the material from Ugarit comprises close to half of the Mycenaean pottery recorded from the Syro-Palestinian littoral. That proportion continues to increase as publication of material recovered in the course of recent campaigns at Ras Shamra directed by M. Yon augments the known corpus.<sup>2</sup>

#### Previous & Present Studies

The generally hard-fired, fine, lustrous-painted Mycenaean sherds stand out distinctly among the assemblage of coarse, mostly undecorated, local wares and it is clear that from the earliest years of excavation on, Schaeffer recognized, collected, and publicized the Mycenaean pottery found in the course of his excavations. Illustrations of Mycenaean pottery finds, for example, appear prominently in the preliminary reports of the excavations, particularly the earliest campaigns (cf., for example, Schaeffer 1929: 18, fig. 1, pl. V; 1931: pl. III; 1932: pl. II, IV, p. 4, pl. VII). Schaeffer's interest in the Mycenaean material lay in its possible uses as chronological and cultural indicator. In his view, the presence of pre-firing, non-Aegean marks painted on several of the Mycenaean vases was proof of resident Mycenaean 'colonists' producing their customary ware in regions outside mainland Greece, including possibly at Ugarit (Schaeffer 1933: 101-2; 1936a: 76-9, App. I; 1937a: 233-5). But that hypothesis apparently marked the limit of his analytical interest in Mycenaean pottery. Although his notebooks and the cartons of material stored in the Louvre attest to a continuing interest in Mycenaean ceramic finds, Schaeffer undertook no comprehensive study of the material. Thus his legacy is a mixed one: while it may be surmised that Schaeffer made some special effort to recover and set aside Mycenaean sherds, it is not at all clear how sustained and organized that effort was in the field or in the sorting and recording processes.

1 The definition of "Mycenaean" is a vexed question, cf. *infra*. In brief, here "Mycenaean" refers to all vases made in the style of the ceramics produced in the LH II-III Argolid.

2 Yon 1990, 1988, *passim*; Lombard 1995. Documentation of the Mycenaean ceramics recovered during the two years of J. Margeron's directorship is also under way; Monchambert 1996, n.d. (*non vidi*).

A corpus of the Mycenaean pottery recovered in the course of the first decade of excavations was presented in *Ugaritica* II and a second catalogue covering material from the 1959-1968 excavation seasons was compiled and presented by J.-C. Courtois in *Ugaritica* VII, but these are not complete records in any sense. A third in this series of ceramic catalogues, intended to illustrate the pottery found during those field campaigns which took place in the interim years (1939-1958), was planned but never completed.

Subsequent studies (Furumark 1941a; Stubbings 1951; Vermeule and Karageorghis 1982; Leonard 1994; Lombard 1995) have had to rely primarily on the piecemeal presentations found in preliminary reports and the two partial catalogues. Furumark's attempt to sort and identify the range of Mycenaean pottery was based, insofar as Ugarit is concerned, exclusively on the finds from Minet el-Beidha tombs V and VI, and Ras Shamra vault 13. Stubbings' discussion of patterns of distribution and production of Mycenaean pottery in the eastern Mediterranean also could make use of only a very limited sample of the finds from Ugarit. Most recently, Leonard's corpus also relies solely on materials published before 1990.

The four-hundred-plus unpublished sherds stored in the basement of the Louvre are vivid attestation to the incompleteness of the published record. That record can probably never be fully completed, since Schaeffer's finds are now scattered in museum and private collections in Syria and France. The conserved finds, moreover, certainly do not represent every Mycenaean sherd (or even necessarily a representative sample: see Yon, Chapter 1) uncovered by Schaeffer in the course of his excavations. In spite of the hopelessness of recovering a complete or perhaps even representative sample of Schaeffer's discoveries, publication of his finds as they are (re-)discovered has the merit of establishing with increasing clarity the nature of the ceramic evidence for connections between Ugarit and the Mycenaean world. This is especially true of the collection in the Louvre, which represents a substantial addition to the known corpus of Mycenaean ceramics from Ugarit in particular, and from the Near East in general.

In her contribution to this volume, M. Yon explains the circumstances by which this collection has come to the Louvre. The catalogue below describes the assemblage in detail. This publication is *not* intended as a comprehensive discussion of Mycenaean and Mycenaeanizing pottery at Ugarit. Rather, its aim is to document the existence of this body of material and thus make it accessible to scholars who might undertake the larger task. We do offer some introductory comments below and some specific comments pertaining to our various areas of expertise (Karageorghis regarding the pictorial decoration and locally-made IIC:1b vases and N. Hirschfeld regarding the potmarks).

## Contexts

Most (414) of the vases were found at **Ras Shamra**, far fewer (58) come from **Minet el Beida** and the provenance of the remaining twenty-four artifacts is unclear. Yon addresses specific questions of the provenance of the Mycenaean finds in the first chapter of this volume. In general, the provenances associated with the Louvre pieces significantly increase the pattern of distribution of Mycenaean ceramics throughout the site. Every area excavated yielded Mycenaean sherds. Especially notable (and not deducible from the previously published evidence) is the large number (118) of Mycenaean vases which can now be attributed to depositional contexts within the *Palais Royal*.

Still not clear, however, is the relative proportion of Mycenaean sherds found in tomb contexts versus non-funerary contexts. Tomb contexts figured prominently in the earlier publications of Mycenaean pottery from the Louvre. This was in part due to an emphasis on publicizing the more show-worthy results of the excavation, i.e., the wealthy tomb assemblages and the complete vases which they yielded. At first glance, the Louvre's collection seems to belie the early reports: only about a quarter of the sherds and vases now in the Louvre can definitely be assigned to funerary contexts; the great majority of the Louvre pieces with known provenance come from areas generally designated for living purposes. But, as Yon makes very clear (in Chapter I), ancient tomb re-use and pillaging resulted in significant movement of funerary goods from their place of deposit to areas

outside the tombs. Given the number and density of tombs distributed among the dwellings across the site, no area is free from the possibility of contamination from nearby funerary deposits. Schaeffer did not take account of this possibility, nor are his notes detailed enough to allow subsequent assessment of the integrity of the depositional contexts of most of the Mycenaean pottery. For these reasons, evaluation of the non-funerary uses of Mycenaean pottery at **Ras Shamra** and **Minet el-Beidha** must to a great extent await results from the more recent excavations on the tell.

One other facet of the context of Mycenaean pottery at Ugarit which deserves further exploration is its co-occurrence with Cypriote pottery: much of the material in the Louvre's basement is still stored in the boxes originally packed and labelled by Schaeffer and his assistants, and in almost every carton containing a Mycenaean sherd there were also Cypriote sherds. This pattern is noticeable also in Schaeffer's publications, and has been noted in reports of Mycenaean ceramic finds throughout the Levant. The fact that Mycenaean II is always found together with Cypriote White Slip and Base-Ring may be significant, and one suggestion is that Mycenaean pottery was distributed eastwards via Cyprus (Hankey 1971: 20-21; 1967: 145-6). The Cypriote-type marks painted on the bases or incised on the handles of Mycenaean vases found in the eastern Mediterranean are a strong argument in favour of this hypothesis (Hirschfeld Chapter 4).

### Chronological Range

Aegean ceramics first appeared in the Middle Bronze Age levels of Ugarit, in the form of Kamares style pottery from Crete. But it was not until the beginning of the fourteenth century B.C. that Aegean pottery began to appear frequently among the ceramic assemblages of Levantine sites. The following two centuries, LH IIIA and IIIB in mainland ceramic terms, mark the heyday of Mycenaean ceramic presence in the eastern Mediterranean. With few exceptions, the datable Mycenaean sherds in the Louvre collections date to these periods and especially to LH IIIB.

Only eight(?) Mycenaean sherds in the Louvre collection can be dated earlier. A semi-globular cup with framed spiral (**cat. no. 365**), a rounded alabastron with hatched loop (**cat. no. 99**), and perhaps a bell cup with a stone pattern (**cat. no. 383**) comprise the earliest Mycenaean finds from Ugarit. They date to LH IIA. Five vases can be dated to the LH IIB period: three rounded alabastra (**cat. nos 100, 101 and 102**), a goblet (**cat. no. 390**), and a rhyton or large cup decorated with figure-eight shields (AO 14857).

At the other end of the chronological spectrum, one of the most interesting observations which has come up as a result of this cataloguing project is the 'discovery' of skyphoi which Karageorghis identifies as locally produced LH IIIC:1b style vases (**cat. nos 486/VK 70, 487/VK 72, and 488/VK 71**). Mycenaean pottery of the very latest IIIB phases has been previously identified, e.g., an amphoroid krater decorated with horses and fish,<sup>3</sup> and the LH IIIB:2 deep bowl with panelled decoration (**cat. no. 434/VK 67**). But this is the first recognition of locally made IIIC:1b skyphoi,<sup>4</sup> and the presence of these vases may have some important bearing on understanding the latest phase of Ugarit's existence. Such pottery is known in large quantities from Cyprus and other Levantine sites. It was made locally and is usually attributed to Mycenaean emigrants of the beginning of the 12th century BC.<sup>5</sup> The appearance of the Ugarit sherds does not suggest that they are Aegean imports. They look very much like their Cypriote equivalent, but may have been made locally at Ugarit. Only an analysis of their clay will clarify this issue.

3 AO 27319. Most recently, Leonard 1994: 27, no. 231; Langdon 1989: 187-90, figs 3-4; Courtois 1978: 346, figs. 54, 54A-C.

4 Monchambert (n.d., non vidi), in his study of the ceramic material uncovered by Margueron at Ras Shamra, has also identified sherds (two bowl rim sherds and a kylix fragment) which he dates to the Mycenaean IIIC. These hints of Mycenaean IIIC at Ugarit and their possible significance have yet to be evaluated.

5 For early LH IIIC pottery found in the Levant, see Mountjoy 1993: 174-5.

### Mycenaean? “Mycenaeanizing”? derivative? local?

The title of this catalogue betrays the difficulty in the basic step of choosing exactly which items to include. This is because the term “Mycenaean”, as applied to ceramics, is still in the process of being defined. At present, its topographical, chronological and stylistic boundaries are extremely fuzzy, and it is not at all clear where the demarcations between “Mycenaean”, “Mycenaeanizing”, “derivative Mycenaean” and “local Mycenaean” lie (see, for example, Leonard’s discussion of the various terms: 1994: 6-10, with references). It is not absolutely certain where the bulk of the Mycenaean pottery found in the eastern Mediterranean was manufactured. The Argolid was almost certainly not the only source, but the identification and location of regional centres still requires further research and clay analysis.<sup>6</sup> The picture may be even more complicated: in a recent article where Karageorghis<sup>7</sup> demonstrates how little clay is needed to produce an amphoroid krater, he suggests that some of the Mycenaean pottery found in the eastern Mediterranean could have been made locally, by Mycenaean potters using clay imported from the Aegean. This idea seems feasible, given the evident demand for such luxury pottery among the rich Levantine clientèle. The fact that some local potters tried to imitate imported Mycenaean pottery by using local clay — clearly identifiable even without analysis — is indicative of the high demand and value of this product.

Local production has been suggested particularly for certain shapes (“Levanto-Helladic”) and decorative schemes (“Pictorial style”) which, though they are frequently found in the eastern Mediterranean, are scarce or even lacking on the Greek mainland. The term “Levanto-Helladic” designates vase shapes, usually dated to LH IIIB, which are unique to the Levant. It continues to be debated whether these vases were made in the Argolid but specifically for export, i.e., with the tastes of the Levantine market explicitly in mind,<sup>8</sup> or whether they were made in the Levant by Mycenaean potters using imported clay. A number of these Levanto-Helladic shapes have been found at Ugarit. One classic example is the lentoid flask, represented in this catalogue by two examples, **cat. nos 271** and **272**, and possibly a third (**cat. no. 270**) which is decorated with an octopus.<sup>9</sup> Shallow stemmed bowls (“fruitstands”) are another shape particularly in vogue in the Levant, and three or four examples were found at Ugarit (**cat. nos 473, 474, 475**, and perhaps **476**). A number of FS 36 piriform jars add to the Levanto-Helladic repertoire from the site. The chalice, represented by two or three fragments at Ugarit (**cat. nos 412, 413** and possibly **414**), can no longer be considered as a specifically Levanto-Helladic form, nor can the jug with a trefoil mouth (**cat. no. 116**).<sup>10</sup>

The fact that more pictorially decorated Mycenaean pottery has been found in the Levant than in the Aegean led Furumark and Stubbings, as early as the 1940s and '50s, to suggest that this pottery originated in the Levant, particularly Cyprus (Furumark 1941: 431-45, 462; Stubbings 1951: 33, 37-8, 42). The results of scientific analyses have undermined this hypothesis and, for the most part, current opinion holds that all Mycenaean pictorially decorated pottery was made in the Argolid (for a discussion and bibliography, see Catling 1986). But the analyses are by no means conclusive and the issue continues to be debated.<sup>11</sup> Schaeffer uncovered many examples of Pictorial style and these are the subject of special commentary by Karageorghis in Chapter 3.

6 The bibliography for this topic is extensive. Leonard 1994: 6-10 provides a start, to which should be added P. Mountjoy’s forthcoming study of regional Mycenaean pottery styles. Various clay analysis projects are currently underway; a basic recent source is Catling in Jones 1986: 542-560.

7 Karageorghis 1999: 400-1. See Steel 1998 for further examples and discussion of the feasibility of the transport of clay.

8 It has been hypothesized that specialized production of Mycenaean vases specifically targeted for foreign markets took place at Berbati (Åkerström 1987: 119-120).

9 Two other examples of lentoid flasks with pictorial decoration have been found in the Levant, one at Ugarit, one at Sarepta: Leonard 1994: 81 nos 1209 and 1210.

10 Spyropoulos 1972: 329, fig. 4; Hiller 1978: 91, 95 n.1, 101; see also Karageorghis in this volume, chapter 2. The evidence for trefoil-mouthed jugs on the mainland is indirect: four krater fragments found at Tiryns (Slenczka 1974: 89, nos 4-7) were painted by the same hand (Pierides Painter A) that painted two trefoil-mouthed jugs from Cyprus (no. 1 in a private collection and 3 from Kition).

The Louvre's collection of sherds from Ugarit includes a wide variety of fabrics, shapes, and decoration with affinities to the pottery produced in LH II-III Argolid. Many probably originated from production centres outside mainland Greece — LM III Crete, the Dodecanese, Miletos, Troy, Cyprus, possibly Egypt and most likely locally somewhere in the Ugarit region. These all stand in usually obvious contrast to the local ceramic repertoire, which is generally much coarser and undecorated. With the exception of a handful of sherds of extremely crude workmanship and material, anything remotely "Mycenaean" has been included in the catalogue below. Thus, the large coarse-ware stirrup jars, probably produced in Mycenaean Crete, are listed here. Also included are vases decorated in the "Pastoral Style", which was created in Cyprus c. 1200 B.C., a time when imported Mycenaean became scarce in the eastern Mediterranean as a result of unsettled political conditions which hampered trade between the Aegean and the Levant. Ugarit has yielded some fine examples of the early phase of the style, which was obviously influenced by the art of ivory carving.

### Range of Shapes

The Louvre collection almost doubles the known number of Mycenaean sherds found at **Ras Shamra** and **Minet el-Beida**. Arranged according to shape, it can be seen that for the most part the relative proportions of various vase types represented in the unpublished material do not differ substantially from the published material:

Shape	Published	Louvre collection, <i>unpublished only</i>
stirrup jars	118	133
amphoroid kraters	82	56
rhyta	74	15
cups, kylikes, chalices	56	46
piriform jars	37	26
shallow angular bowls	27	19
bell kraters	18	16
alabastra	13	12
flasks	12	6
other	108	167
TOTAL	545	496

The general correspondance in percentages between the sherds in the Louvre and the previously published assemblage may be an indication that these proportions are representative of the relative quantities of Mycenaean vases in use in ancient Ugarit.

The one exception is the conical rhyton. The low number of new rhyta discoveries among the Louvre assemblage is probably due to the attention paid by both early and recent scholars to these unusual and ritual vessels. They were simply disproportionately selected for publication. Conical rhyta were particularly favoured at Ugarit. These had a ritual use in the Aegean and in all probability had the same function in Ugarit, where they were found in sacred areas.<sup>12</sup> The Mycenaean conical rhyta from Ugarit are usually decorated with octopus and fish, but there are other pictorial motifs, e.g., human figures, quadrupeds, birds and floral or abstract motifs.

11 An international conference will be held in December 1999 in Athens on the various problems of the Pictorial style and it is hoped that this may shed some light on the evidence and issues.

12 Yon 1987: 343-350. The fact that this form was imitated in the Cypriote Base-Ring fabric and found, at least in one instance, in a ritual context (in the sanctuary at Myrtou-Pigadhes) offers corroborating evidence that they were also used as cult vessels in Cyprus: Yon 1980: 79-83, pls. XIII-XIV; Karageorghis 1998: 1-3.



Open shapes possibly used for feasting and drinking are found in significant numbers.<sup>13</sup> Kylikes have traditionally been considered a rare feature in the Levant, but that perception has changed during the last few decades with the discovery of a good number of them in tombs (Leonard 1994: 106-9, *passim*). They were popular both during the 14th and 13th centuries and no doubt were used as drinking cups. Several are decorated with octopuses, an appropriate theme for feasting! The use of Aegean drinking cups in the Levant is a custom which reappears also in the 12th and 11th centuries (long-stemmed kylikes) and in the 8th-7th centuries (skyphoi, both imported and locally imitated).

Another shape which apparently was particularly appealing to residents of Ugarit, as also to inhabitants of other Levantine sites and Cyprus, is the Mycenaean IIIB shallow angular bowl, probably used as drinking bowls(?) or for eating(?). They are often decorated with pictorial motifs (fish, bird, bull protome) arranged in a whirling movement around one of the interior zones of the bowl. Others are decorated with floral or abstract motifs, often similarly arranged. It is possible to attribute certain bowls from Ugarit to the hands of individual painters, and it is interesting to note that products of these same hands have been found in Cyprus, but not in the Aegean. So, for example, the Swallow Painter's hand is identifiable in the decoration of two shallow bowls (including **cat. no. 445**) and a conical rhyton from Ras Shamra, two shallow bowls from Cyprus (Enkomi and Kition), and a fifth from an uncertain provenance.<sup>14</sup>

Amphoroid kraters and the open krater with vertical strap handles are among the most popular forms of Mycenaean pottery found at Ugarit. These, too, were probably associated with feasting: their size and form made them suitable for mixing wine. The broad size of their shoulder offered suitable space for ambitious pictorial decoration and this is the preferred shape for such decoration for the whole of the 14th and part of the 13th centuries B.C., when they were replaced by the bell krater with horizontal loop handles. In Cyprus, all the pictorially decorated kraters of the 14th and 13th centuries B.C. have been found in tombs except one uncovered in the settlement of Pyla-Kokkinokremos, dated to the very end of the 13th century B.C. (Karageorghis and Demas 1984: frontispiece, 33 no. 12, pls XVIII, XXXIII; Karageorghis 1982: 77-82, pls XII-XIII). At Ugarit, this is not always the case; some have been recorded as having been found in the settlement. But it is quite possible that they may have originally been placed in tombs which were later looted, as happened at Kition (Yon 1985b: 41-5; Yon and Caubet 1985; Karageorghis and Demas 1985: 17) and as Yon has demonstrated was often the case at Ras Shamra (Yon, Chapter I).

## Pictorial Style

Chariot scenes were particularly en vogue in the decoration of kraters during the early stages of the pictorial style and through the 14th century BC; at Ugarit, their popularity continued also during the 13th century BC. It is probable that they had a funerary significance in the Aegean, but not so in the Levant, where they owed their appeal to the originality and liveliness of their composition (Yon this volume chapter 1, figs. 4-6). Ugarit has yielded some of the most attractive examples: Schaeffer published a number of complete vases decorated with chariots in *Ugaritica* II, and a number of other vases and especially fragments were published by Courtois in *Ugaritica* VII. Publication of the Louvre's collection allows us to add to this inventory, as well as republish **cat. no. 37**, an almost complete late (LH IIIB) example, presented very incompletely and incorrectly in previous publications.

13 For a discussion of the appearance of Mycenaean drinking sets in Late Cypriote tombs, see Steel 1998: 289-292.

14 Karageorghis 1998: 1-3 and Vermeule and Karageorghis 1982: V.119 - V.123. The situation is similar in the case of a Bull Protome Painter B, whose hand can be identified in the decoration of a shallow bowl (**cat. no. 441**) from Minet el-Beidha, four bowls from Cyprus, and one bowl from an unknown provenience. In this instance, however, there is also a fragment of his work found in mainland Greece: a kylix from Tiryns (cf. Vermeule and Karageorghis 1982: V.91-V.95, V.97, IX.25.1).

The octopus motif, which was particularly favoured in the Marine Style of Neopalatial Crete, continued to appear, in a much more stylized form, on Mycenaean pottery. Amphoroid kraters decorated with octopi were popular objects at Ugarit (**cat. nos 55, 56, 57, 59, and 60**), as well as on Cyprus and Rhodes. This marine motif was a particularly suitable decoration for large curved surfaces, but at the same time it was a motif which could be well appreciated at coastal towns like Ugarit and Enkomi on Cyprus, where the octopus is still considered a culinary delicacy!

Birds, fish, human figures, quadrupeds and floral motifs decorate some other amphoroid kraters of the Mycenaean IIIA and IIIB style from Ugarit, but none of these form a specific group.

## The catalogue

The catalogue below presents that part of the Mycenaean ceramic collection found at Ugarit (Ras Shamra and Minet el Beida) by Schaeffer and now stored in the Louvre. The catalogue entries are, for the most part, strictly descriptive.

Furumark shape and motif classifications have been utilized whenever possible. We realize that in many respects that typology is artificial and often not applicable to the "Mycenaean" pottery found, perhaps produced, outside the Aegean. But standard reference facilitates comparison with other assemblages. Therefore, we follow Furumark and the specific criteria set by Leonard in his catalogue of Mycenaean ceramic finds from Syro-Palestine. For the same reasons, relative dates are given in terms of the mainland ceramic chronology as established in the standard sources (Furumark, Mountjoy).

Different categories of shape and decoration are readily visible in the catalogue presented below. One feature which is very distinctive when dealing directly with the sherds but does not stand out so obviously in the written catalogue is the different kinds of fabrics comprising this corpus. Mycenaean fabrics at Ugarit vary widely, ranging from extremely well-levigated, very hard, pale buff to coarse, crumbling, dark pinkish-orange. A variety of inclusions are visible, some very distinctive. The descriptions offered below are purely visual, and are intended primarily to indicate obvious differences in composition.<sup>15</sup>

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<sup>15</sup> Classification of fabric types based on visual inspection proved to be a frustrating experience, as the boundaries between initially obviously different fabrics became very fuzzy upon closer inspection. Initial plans to define specific fabric types and refer to those types in the catalogue descriptions eventually were abandoned. Instead, an attempt was made to indicate groupings of vases with similar-looking fabrics by means of consistent and recognizable descriptions. It is clear that much could be learned from the study of the very different fabrics represented in the Louvre's collection, and also that such a study requires expertise in clay analysis and a familiarity with the range of Mycenaean fabrics.



## CHAPTER 4

### The Catalogue

*Nicolle Hirschfeld*

All vessels were measured in centimetres. VK numbers refer to catalogue numbers in chapter two.

#### DEEP KRATERS WITH TWO VERTICAL HANDLES, FS 7-9

##### 1. 80 AO 52 + 53/(55) + 564/ 589 + 555 + 566

Deep krater with two vertical handles. Five non-joining fragments: small rim sherd, handle fragment, large piece from decorative zone, lower body sherd, a small body sherd.

Max. pres. dimensions of largest piece: 17.2 × 11.1; W. handle: 4.4; th. handle: 0.8.

Tall, everted rim. Flat vertical strap handles. Piriform body.

Fine fabric. Beige core, darker pink towards exterior surface. Many small dark pink/orange inclusions; plentiful tiny mica inclusions. Thick creamy slip. Lustrous(?) bright orange paint.

Bands below rim, interior and exterior. Handle zone filled with pendant scale net (FM 42:20) with U-pattern (FM 45) fill. Loop around handle. Bands below handle zone and at lower body.

*LH IIIA:2-B:1.*

May belong with **cat. no. 2** below: fabric is similar and dimensions comparable.

- This is the first definite evidence for the presence of a krater with vertical handles in Aegean material from Syria-Palestine (cf. Leonard 1994: 12, which mentions fragments possibly identified as Form 3 at Tell Abu Hawam [three bases and two rims], at Tell ed-Duweir/Lachish [one], and at Ras Shamra [six rims]). The shape is often found on Cyprus, and if **cat. no. 2** does indeed belong to this vase, then its shape and the incised and painted marks found on the base suggest that this krater came to Ras Shamra either from or via Cyprus.

##### 2. 80 AO 241/300

Base fragment from a krater.

D. base: 14.

Torus base.

Fine orangish-beige (ginger) fabric. Many small dark pink/orange and dark brown inclusions; some tiny mica inclusions. Beige slip. Lustrous dark orange to brown paint.

Monochrome base.

A single painted mark and a single incised mark underneath base.

- Fabric, paint, shape and dimensions suggest that this base may come from the same vase as the sherds from **cat. no. 1**.

## PIRIFORM JARS

### FS 34-38 (esp. 36)

Most of the piriform jar fragments listed here probably come from the Levanto-Mycenaean shape FS 36, but few are well enough preserved to make this attribution certain.

#### 3. 83 AO 689 + 690

Upper body of a large three-handled piriform jar (FS 36). Four non-joining sherds: rim and neck fragment, neck and shoulder fragment, two handles, one with large attached body sherd.

D. rim (ext.): 11; W. handle: 3.0; pres. H.: c. 15.5.

Sloping rim, high narrow neck, rounded sloping shoulder. Vertical strap handles.

Fine dark pinkish-orange fabric. Tiny inclusions, including some mica inclusions. Thick light-coloured slip.

Lustrous brown paint.

Groups of transverse lines on rim. Band below interior rim; monochrome neck, out. Three bands below neck. Double row of joining semicircles (FM 42) frame shoulder zone above (and below?); horizontal chain of diamonds (FM 48?) along centre. Loop around handle. Bands below shoulder panel. Monochrome handle.

Single mark incised (after firing) on each of the two preserved handles.

*Biblio.*: Leonard 1994: 16 no. 17; Schaeffer 1949: 228, fig. 96:25.

#### 4. 84 AO 1191

Rim and neck fragment from a large three-handled piriform jar (FS 36).

D. rim: 8; pres. H.: 5.6.

Downsloping rim; tall, flaring neck.

Fine pinkish-buff fabric. Lustrous brown paint.

Groups of transverse lines on rim. Deep band below interior rim. Neck monochrome, exterior.

#### 5. 83 AO 587

Rim fragment from a large three-handled piriform jar.

D. rim: c. 15; pres. H.: 1.7.

Fine pinkish-beige fabric. Many small dark pink/orange and grey inclusions; some tiny mica inclusions.

Beige slip. Lustrous brown paint.

Concentric bands on rim. Monochrome/deep band on neck, interior and exterior.

#### 6. 80 AO 383

Fragments from a large three-handled piriform jar. Three non-joining pieces: handle with large attached shoulder fragment and two body sherds.

Max. pres. dimensions: 15.6 × 11.2.

Sloping rounded shoulder. Vertical strap handle.

Fine fabric. Dark pinkish-beige core, dark pink-orange at surfaces. Tiny inclusions; abundant tiny mica inclusions. Pinkish to beige slip. Lustrous dark orange paint.

Bands above and below shoulder zone. Shoulder zone: double row joining semicircles (FM 42) frame top and bottom; single zigzag (FM 61) line along centre. Bands at lower body. Monochrome handle.

Mark incised (after firing) on the one preserved handle.

*LH IIIB.*

**7. 83 AO 530/531/827**

Fragment of a large three-handled piriform jar. Large shoulder and belly fragment with one attached handle.

D. (max.): c. 31; W. handle: 1.8; pres. H.: c. 16.5.

Sloping rounded shoulder. Vertical strap handle.

Fine fabric. Light orange interior, buff exterior. Plentiful tiny mica (including gold?) inclusions. Light beige slip. Lustrous brown paint.

Decoration on the shoulder zone consists of double row joining semicircles (FM 42), frame field above and below; horizontal quirk (FM 48) chain along centre. Loop around handles. Monochrome handles.

Mark incised (after firing) on handle.

*LH IIIB.*

**8. 83 AO 523/524/525/526/537/538**

Fragments of a large three-handled piriform jar. Six non-joining body sherds, including two shoulder and one near base. Surface and paint badly worn.

Max. pres. dimensions of largest fragment: 10 × 9.9.

Fine, somewhat soft, beige fabric. Some small orange and grey inclusions; tiny mica, including gold. Lustrous dark brown to black paint.

Single row of joining semicircles (FM 42) frames bottom (and top?) of shoulder zone. Single horizontal diamond chain along centre of shoulder zone. Bands below shoulder zone at lower body and above monochrome base.

*LH IIIB.*

**9. 81 AO 1924**

Shoulder fragment with attached handle from a large three-handled piriform jar. Paint crizzled and mostly flaked off.

D. (max.): c. 19; pres. H: 6.0.

Vertical strap handle with slight ridge.

Fine fabric. Light pinkish-orange core, lighter beige towards surfaces. Many small dark pink/orange and grey inclusions; some tiny mica inclusions. Slightly greenish-buff slip. Lustrous brown to black paint.

Above shoulder zone, bands flanking narrow bands. Running spirals (FM 46) fill shoulder zone, which is bordered by at least one band below. Monochrome handle, with reserved triangle at top.

**10. 80 AO 166**

Shoulder fragment and attached handle from a large three-handled piriform jar.

W. handle: 1.8; max. pres. dimensions: 7.5 × 8.3.

Rounded shoulder. Vertical strap handle.

Semi-fine fabric. Light orange core. Many small and tiny dark orange and white inclusions; much tiny gold mica inclusions. No slip. Matt dark orange paint.

Standing scale pattern (FM 70) fills shoulder panel.

**11. 83 AO 691**

Handle and attached shoulder fragment from a large three-handled piriform jar.

W. handle: 1.8; max. pres. dimensions: 7.3 × 5.8.

Vertical strap handle.

Fine fabric. Orangish-beige at core, orange towards surfaces. Tiny dark pink/orange, grey, and white inclusions; plentiful tiny mica inclusions. Beige slip. Lustrous brown paint.

Pendant scale pattern (FM 70). Loop around handle. Monochrome handle.

Mark incised (after firing) on handle.

**12. 83 AO 692**

Handle from a large three-handled piriform jar.

W. handle: 2.2; max. pres. dimensions: 7.4 × 4.9.

Vertical strap handle.

Fine light orange fabric. Plentiful tiny mica inclusions. Thick light beige slip. Lustrous dark brown paint.

Loop around handle. Monochrome handle.

Mark incised (after firing) on handle.

*Biblio.*: Leonard 1994: 16 no. 29; O. Masson 1957: 26 no. 341; Schaeffer 1949: 190-1, fig. 77:9.

**13. 83 AO 693**

Handle and shoulder fragment from a large three-handled piriform jar.

W. handle: 1.9; max. pres. dimensions: 8.3 × 6.7.

Vertical strap handle.

Fine orangish-beige (ginger) fabric. Some tiny inclusions; plentiful tiny mica inclusions. Light beige slip.

Lustrous brown paint.

Bands above and below shoulder zone, which is filled with pendant scale pattern (FM 70). Loop around handle. Monochrome handle.

Mark incised (after firing) on handle.

*Biblio.*: Leonard 1994: 16 no. 29; O. Masson 1957: 26 no. 341; Schaeffer 1949: 190-1 fig. 77:9.

**14. 81 AO 517**

Handle and shoulder fragment from a large three-handled piriform jar. Much encrustation.

W. handle: 2.8; max. pres. dimensions: 10.2 × 9.6.

Vertical ridged strap handle.

Fine orangish-beige (ginger) fabric. Some tiny dark orange/brown inclusions; scarce mica inclusions. Buff slip. Lustrous orange to brown paint.

Bands at base of neck, shoulder motif not discernible. Loop around handle. Monochrome handle. A smidgeon of shoulder decoration remains; motif not discernible, but definitely *not* scales or net; perhaps tricurved arch or multiple stem.

**15. 80 AO 235**

Handle and small shoulder fragment from a large three-handled piriform jar. Much encrustation.

W. handle: 2.1; max. pres. dimensions: 8.4 × 6.9.

Vertical strap handle.

Fine orangish-brown (ginger) fabric. Some tiny dark orange/brown inclusions. Buff slip. Lustrous brown paint.

Band above shoulder zone with pendant scales (FM 70); loop around handle. Monochrome handle, with small reserved triangle at top.

**16. 83 AO 639**

Neck and shoulder fragment from a large three-handled piriform jar. Burnt; some encrustation on interior.

Pres. H.: 10.3; D. at base of neck (interior): c. 9.

Short wide neck, sloping rounded shoulders.

Fine pinkish-beige (ginger) fabric. Many tiny dark pink/orange, grey and micaceous inclusions. Beige slip.

Lustrous dark orange to brown paint.

Monochrome neck. Shoulder zone of pendant scale pattern (FM 70) is bordered above and below by two bands. Edge of handle loop preserved.

**17. 83 AO 597**

Shoulder fragment from a large three-handled piriform jar.

Max. pres. dimensions: 9.0 × 7.7.

Fine fabric. Beige core, light orange (salmon) towards the surfaces. Some tiny dark pink/orange and grey inclusions; some tiny mica (including gold). Thick creamy-yellowish slip. Lustrous bright to dark orange paint.

Shoulder panel: net (FM 57).

**18. 83 AO 607** *not drawn*

Shoulder fragment from a large three-handled piriform jar. Burnt and deformed.

Max. pres. dimensions: 8.0 × 6.2.

Fine fabric. Plentiful mica inclusions. Beige slip. Lustrous orange to brown paint.

Double row of standing scales (FM 70) frame bottom of shoulder zone, bands below.

*LH IIIB?*

**19. 83 AO 699** *not drawn*

Shoulder fragment from large three-handled piriform jar.

Max. pres. dimensions: 8.4 × 3.7.

Fine orangish-beige (ginger) fabric. Some tiny mica inclusions. Beige slip. Lustrous dark brown to black paint.

Pendant scale pattern (FM 70). Loop around handle.

**20. 84 AO 1198** *not drawn*

Body sherd from a large three-handled piriform jar.

Max. pres. dimensions: 9.9 × 5.7.

Fine beige fabric. Lustrous dark brown paint.

Pendant scale pattern (FM 70).

**21. 84 AO 2043 + 2044** *not drawn*

Base (two joining fragments) from a large three-handled piriform jar? Heavily encrusted.

D. base: 8.5; pres. H.: 4.

Torus base.

Fine fabric. Decoration not visible.

**FS 44-48****22. AO 14955**

Complete profile of a small three-handled piriform jar: one-third of rim, one handle, half of body and base. Paint worn and now mostly lustreless. Mended.

D. rim (ext.): 9.5; D. base: 5.3; H.: 17.2.

Sloping lip, short wide neck, conical-piriform body, raised concave base. Round horizontal handle.

Fine fabric. Grey core, light pinkish-orange towards surfaces. Some small dark pink/orange inclusions; tiny mica, including gold. Polished beige slip. Lustrous dark orange paint.

Band at rim and inside below rim. Monochrome neck. Single band above and two bands below shoulder zone, which is filled with tight curved-stem spirals (FM 49). Angular multiple stem (FM 19) in space below handles. Group of narrow and wide bands above monochrome base. Monochrome handles.

*LH IIIA.*



**23. 83 AO 519**

Small three-handled piriform jar (FS 45). Complete profile. Chipped rim and base, small body sherds and one handle missing. Paint almost completely flaked off. Mended.

D. rim: 9.4; D. base: 4; H.: 15.

Sloping rim, wide short neck, exaggeratedly piriform body, torus base. Horizontal round handles.

Fine hard-fired fabric, greenish-buff at surface. Lustrous brown to black paint.

Two narrow bands on rim. Monochrome neck, interior and exterior. Vertical lines (foliate band: FM 64:20) fill narrow shoulder zone. Groups of bands and narrow bands frame shoulder zone and fill entire rest of body. Monochrome handles.

*LH IIIA:2 late.*

*Biblio.:* Leonard 1994: 18 no. 71; Schaeffer 1939b: 20, 281, fig. 3A?

**24. 83 AO 740**

Small three-handled piriform jar: missing neck and rim.

D. (max.): 16.3; D. base: 6.2; Pres. H. (mid-neck): 19.4.

Tall narrow neck, rounded shoulder, very piriform lower body, ring base. Vertical strap handles.

Semi-fine pinkish-beige to pinkish-orange fabric. Many small and tiny dark pink and white inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Standing scale pattern (FM 70) fills shoulder panels.

**25. 81 AO 2032**

Base from a small three-handled piriform jar.

D. base: 7.2; pres. H.: 4.3.

Torus base.

Fine pinkish-orange fabric. Many tiny to small dark pink/orange and grey inclusions; plentiful mica inclusions. Lustrous dark orange to brown paint.

Monochrome base.

Traces of mark painted underneath (heavily encrusted) base.

**26. 81 AO 99/117**

Base from a small three-handled piriform jar.

D. base: 6.0; pres. H.: 4.2.

Torus disc base.

Fine fabric. Beige core, pinkish-orange towards exterior surface. Many tiny grey, white and micaceous inclusions. Lustrous dark orange/blood-red paint.

Fine lines flanked by bands.

**27. 80 AO 238**

Shoulder fragment from a small three-handled piriform jar.

Max. pres. dimensions: 7.3 × 6.0.

Vertical strap handle.

Fine dark pink fabric. Many small dark pink/orange inclusions; plentiful tiny mica inclusions. Beige slip.

Lustrous dark orange paint.

Fine-line groups flanked by bands above and below shoulder panel which is filled with chevrons (FM 58). Loop around handle.

**28. 80 AO 271**

Small shoulder fragment from a small three-handled piriform jar (FS 45?).

Max. pres. dimensions: 4 × 3.

Fine light orange (salmon) fabric. Many tiny to small dark pink/orange inclusions. Thick creamy slip.

Lustrous orange to brown paint.

Monochrome neck, three narrow bands below. Zigzag (FM 61) fills shoulder zone.

**29. 80 AO 360**

Partial rim and neck fragment from a three-handled piriform jar. Exterior surface extremely lustrous: varnished in modern era? Heavy encrustation on interior surfaces.

D. rim: 11; pres. H.: 5.

Fine pinkish-orange(?) fabric. Many small and tiny grey and dark orange inclusions; plentiful tiny gold mica inclusions. Slipped? Matt(?) blood-red paint.

Fringe of short vertical bars at base of neck, with narrow bands below.

- From same vase as **cat. no. 317?**

**Piriform jars, miscellaneous****30. 83 AO 744**

Small two-handled piriform jar. Complete except for chipped rim. Surface and paint extremely worn.

H.: 10.3; D. rim: 4.9; max. pres. D.: 8.6; D. base: 3.0.

Rounded rim; piriform body; raised concave base. Two horizontal round handles.

Semi-fine pinkish-orange fabric. Some small to medium dark pink/orange and small white inclusions; some tiny mica (including gold?).

Linear (Simple Style).

**31. 84 AO 2042**

Rim and neck fragment from a large three-handled piriform jar. Heavily encrusted.

D. rim: c. 20; pres. H.: 5.5.

Fine fabric. Sloping rim, tall narrow neck. Decoration not visible.

**32. 84 AO 1173**

Neck and shoulder fragment, handle stubs from a small piriform jar.

D. (max. pres.): c. 15; max. pres. H.: 6.0.

Semi-fine fabric. grey core, pinkish-orange surfaces. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Monochrome neck. Narrow bands and band at top of shoulder. Shoulder zone: columns of dots alternating with columns of circles with dots in centre. Band below.

**AMPHOROID KRATER, FS 53-55****33. 83 AO 661 VK 17**

Rim and shoulder fragment from an amphoroid krater decorated with a pair of human figures.

**34. AO 13143**

Shoulder fragment from an amphoroid krater decorated with a procession of warriors.

Max. pres. dimensions: 19.5 × 17.8.

Fine buff fabric. No mica inclusions. Buff slip. Lustrous brown paint. Added white.

Two soldiers in profile to the left. On the right, on a much smaller scale, the hindquarters of a bull walking right.

*LH IIIA:1 late (Early Pictorial III) or LHIIB (Leonard 1994).*

*Biblio.:* Leonard 1994: 28 no. 233 [LH IIIB]; Vermeule and Karageorghis 1982: 21, 196, III:19; Stubbings 1951: 72, fig. 22; Schaeffer 1949: 286-7, fig. 124:9; Furumark 1941b: 238, fig. 25:3; Schaeffer 1937a: 218, fig. 6; *ibid.* 1931: pl. III:2 (after p. 4).

**35. AO 20376**

An amphoroid krater decorated with a chariot scene. Complete profile: various body sherds missing. Mended and restored.

D. rim: 30.6; D. base: 14.5; H.: 40.

Short thick everted rim, tall wide neck, piriform body, torus base. Two wide strap handles with central ridge.

Fine dark pink fabric. Many tiny to small white, grey and medium dark pink/orange inclusions; plentiful tiny mica inclusions. Polished beige slip. Lustrous dark orange/blood-red paint. Added slip.

Groups of chevrons on rim. Deep band below interior rim; monochrome exterior neck. Wide band along handle edges, loops at base, closed at top. Loop around handle base. Pictorial decoration on shoulder zone: chariots and grooms, with flower and bird fillers. Three bands below decorative zone, one above monochrome base.

Mark painted in washy red underneath base.

*LH IIIB:1 (Ripe Pictorial I).*

*Biblio.:* Leonard 1994: 24 no. 163; Kling 1989: 111; Vermeule and Karageorghis 1982: 38, 200-201, V:8; Demargne 1964: 257, fig. 355; Schaeffer 1962c: 191-5, figs. 10-12; Benson 1961a: 344, pl. 109:45 and 46; Benton 1961: 48; Karageorghis 1958: pl. 101:10; O. Masson 1957: 26 no. 356; Stubbings 1951: 48 (B4); Schaeffer 1949: 214-17, figs. 89, 90:2-4, pl. XXXV; Schaeffer 1937a: 212-235, *passim*, figs. 1-3, 37.

**36. 83 AO 541/550      VK 14**

Amphoroid krater decorated with a chariot scene. Joins with base with painted mark.

*LH IIIB (Ripe Pictorial)*

**37. AO 11724      VK 20**

Fragments from an amphoroid krater decorated with a chariot scene.

*LH IIIB (Ripe Pictorial).*

**38. 83 AO 539/563/594 + 83 AO 594/84 AO 2048 + 83 AO 598      VK 15**

Fragments of an amphoroid krater decorated with a chariot scene.

*LH IIIB:1 (Ripe Pictorial I).*

**39. 83 AO 593      VK 12**

Rim, neck, and shoulder fragment of an amphoroid krater decorated with a chariot scene.

*LH IIIA:2 late (Middle Pictorial III).*

**40. 83 AO 664      VK 10**

Shoulder fragments from an amphoroid krater decorated with a chariot scene on one side and floral motifs on the other.

*LH IIIB (Ripe Pictorial).*

**41. 83 AO 664      VK 11**

Body fragment from an amphoroid krater decorated with a chariot scene. It belongs to a separate vase from the one catalogued above.

*LH IIIB (Ripe Pictorial).*

**42. 84 AO 2047      VK 25**

Fragments from an amphoroid krater decorated with a chariot scene.

*LH IIIB:1 (Ripe Pictorial I).*

**43. 80 AO 274      VK 13**

Neck and shoulder fragment from an amphoroid krater decorated with a chariot scene.

**44. 83 AO 631      VK 18**

Body sherd from an amphoroid krater decorated with a chariot scene.

**45. 80 AO 36      VK 21**

Body sherd from an amphoroid krater decorated with a chariot scene.

**46. 83 AO 566      VK 23**

Shoulder fragment from an amphoroid krater decorated with a chariot scene.

**47. 80 AO 44      VK 22**

Body sherd from near neck of an amphoroid krater decorated with a chariot scene.

**48. 81 AO 2039      VK 26**

Belly fragment from an amphoroid krater decorated with a chariot scene.

**49. 83 AO 642      VK 27**

Shoulder fragment from an amphoroid krater decorated with a chariot scene.

**50. 83 AO 819      VK 24**

Body fragment from an amphoroid krater decorated with a chariot scene.

**51. 84 AO 1175**

Small shoulder fragment from an amphoroid krater decorated with a chariot scene.

Max. pres. dimensions: 7 × 3.5.

Fine fabric. Buff. Smooth slip of the same colour. Tiny mica inclusions. Dark brown to black lustrous paint.

It appears that part of a chariot scene is represented: a horse's back and part of the chariot pole thongs (looking like festoons).

*LH IIIA:2?*

**52. 80 AO 171      VK 19**

Shoulder fragment from an amphoroid krater decorated with a chariot scene(?).

*LH IIIB.*

**53. 80 AO 405      VK 34**

Shoulder fragment from an amphoroid krater decorated with a quadruped.

*LH IIIB:1 (Ripe Pictorial I).*

**54. 83 AO 562      VK 28**

Sherds from an amphoroid krater possibly decorated with a chariot scene or quadrupeds.

**55. 83 AO 628 + 662 + 706 + 707      VK 2**

Amphoroid krater decorated with an octopus.

*LH IIIA:2.*

**56. 83 AO 540      VK 1**

Amphoroid krater decorated with an octopus.

*LH IIIA:1e (Early Pictorial).*

**57. 83 AO 641 (+ 84 AO 2055?)      VK 4**

Fragments of an amphoroid krater decorated with an octopus. Neck and shoulder fragment, near handle (83 AO 641); small body sherd.

**58. 84 AO 2055      not drawn**

Small body sherd.

Max. pres. dimensions: 2.1 × 2.3.

Fine fabric. Pinkish slip. Lustrous dark orange paint. Added slip.

Octopus with dots in added slip.

**59. 80 AO 226      VK 3**

Neck and shoulder fragment of a small amphoroid krater decorated with an octopus.

*LH IIIA:2.*

**60. 83 AO 647      VK 53**

Body fragment from an amphoroid krater(?) decorated with an octopus(?).

**61. 80 AO 170      VK 54**

Body fragment from an amphoroid krater, preserving part of a whorl shell.

**62. 81 AO 528/746/747/748/749      VK 57**

Fragments of an amphoroid krater with a floral motif. Five joining sherds from lower portion of pictorial zone, near handle.

**63. 83 AO 807**

Body sherd from an amphoroid krater decorated with a voluted flower.

Max. pres. dimensions:  $4.8 \times 2.4$ .

Fine, hard-fired fabric, light ginger core. Some small brown inclusions; plentiful tiny mica inclusions.

Polished light beige slip. Lustrous dark brown paint.

Voluted flower (FM 18A).

*Biblio.*: Leonard 1994: 29 no. 261; Schaeffer 1949: 226-7, fig. 95:6.

**64. 81 AO 516/518      VK 55**

Body sherd from an amphoroid krater decorated with unvoluted flowers.

**65. 83 AO 636      VK 58**

Body fragment from an amphoroid krater, probably decorated with stemmed stylized flowers. From near the handle.

**66. 80 AO 386      VK 50**

Fragments from an amphoroid krater decorated with a bull(?) and a tree(?), painted in the Pastoral style.

*LH IIIB (Pastoral style).*

**67. AO 18649**

Amphoroid krater decorated with tricurved arches. Complete profile: missing large sections of belly and some shoulder pieces. Mended and restored.

D. rim: 28; max. D. (belly): 39; D. base: 8.5; H.: 44.5.

Short thick everted lip, wide tall neck, piriform body, torus base. Two wide strap handles with a central ridge.

Fine dark pinkish-orange fabric. Many medium dark pink/orange, many tiny to small grey and white inclusions; plentiful mica inclusions. Beige slip. Lustrous orange to brown paint.

Groups of wavy lines (FM 53) on rim. Band below interior rim, monochrome exterior neck. Bands at edges of handles and vertical wavy line (FM 53) along centre; loop around base of handles. Shoulder panel covered by tricurved arches (FM 62) with papyrus filler (FM 11:16). Bands below shoulder panel, at lower body and above monochrome base.

*LH IIIB.*

*Biblio.*: Leonard 1994: 31 no. 298; Schaeffer 1949: 144-5, figs. 54:17 and 19, 288-9, fig. 125:7, pl. XXVIII right.

**68. 81 AO 522/523/524/525/526/527/779      VK 56**

Fragments from an amphoroid krater decorated with a panelled pattern.

**69. 83 AO 683      VK 52**

Fragments of an amphoroid krater decorated with multiple stem and tongue pattern.

**70. 84 AO 2046**

Upper body fragment of an amphoroid krater. Complete handle, attached rim, neck and shoulder fragment.

H. handle: 10.0; handle W.: 4.0.

Wide flat everted rim. Ridged strap handle.

Fine fabric. Pinkish. Plentiful tiny mica inclusions. Beige slip. Lustrous dark red to brown paint.

Chevrons on rim. Deep band at interior neck; monochrome exterior neck. Wide bands at edges, top and bottom of handle, leaving central ridge reserved.

**71. 83 AO 822**

Rim fragment from an amphoroid krater.

D. rim: c. 30; pres. H.: 5.4.

Wide flat everted rim.

Fine light orange fabric. Abundant tiny to small white inclusions; plentiful tiny mica inclusions.

Semi-lustrous dark orange.

Chain of 'bivalve shells' (FM 25) on rim. Monochrome/deep band, interior and exterior.

*Biblio.*: Leonard 1994: 30 no. 278; Schaeffer 1949: 150-1, fig. 57:32.

**72. 81 AO 636**

Rim fragment from an amphoroid krater.

D. rim: c. 28; pres. H.: 5.0.

Wide flat everted rim.

Fine fabric. Beige/buff core, pinker towards surfaces. Many tiny inclusions. Light-coloured slip. Lustrous dark orange paint.

Quirk chain (FM 48) on rim. Deep band below interior rim, monochrome exterior neck.

**73. 80 AO 323**

Rim fragment from an amphoroid krater.

D. rim: c. 32; pres. H.: 4.5.

Wide flat everted rim.

Fine fabric. Many tiny dark pink/orange and grey inclusions; some mica inclusions. Polished slightly greenish-buff slip. Lustrous brown to black paint.

Wavy line (FM 53) on rim. Deep band below interior rim, monochrome exterior neck.

**74. 84 AO 1195**

Rim fragment and small body sherd (non-joining) from an amphoroid krater.

D. rim: 32; pres. H.: 5.4; body sherd max. pres. dimensions: 7.9 × 3.9.

Thickened flat wide rim.

Fine pinkish-beige fabric. Abundant small mica, including gold. Thick creamy slip. Semi-lustrous dark orange paint.

Wavy band (FM 53) on rim. Monochrome neck, interior and exterior. (Linear (three bands) body sherd (not illustrated).

**75. 83 AO 680**

Rim fragment from an amphoroid krater.

D. rim: c. 34; pres. H.: 5.9.

Wide flat everted rim.

Fine fabric. Beige core, pinkish-orange towards surfaces. Many small dark pink/orange and grey inclusions; plentiful tiny mica inclusions. Polished beige slip. Lustrous dark orange to brown paint.

Groups of transverse lines on rim. Deep band/ monochrome neck, interior and exterior.

**76. 83 AO 681**

Rim fragment from an amphoroid krater.

D. rim: c. 38; pres. H.: 3.4.

Wide flat everted rim.

Fine fabric. Beige core, dark pink towards surfaces. Many tiny dark pink/orange and grey inclusions; plentiful mica inclusions. Polished beige slip. Lustrous dark orange paint.

Groups of transverse lines on rim. Monochrome/deep band at neck, interior and exterior.

**77. 83 AO 732**

Rim fragment from an amphoroid krater.

Max. pres. dimensions: 3.3 × 3.2; est. inner D.: 33.

Thickened flat rim.

Fine orangish-beige fabric. Many tiny mica inclusions. Polished beige slip. Lustrous orange paint.

Groups of transverse lines on rim. Monochrome/deep band on neck, interior and exterior.

**78. 83 AO 546**

Rim fragment from an amphoroid krater.

Rim D.: c. 30.5; pres. H.: 3.6.

Wide flat everted rim.

Fine light orange fabric. Many small dark pink/orange, some tiny grey and mica inclusions. Thick light-coloured slip. Lustrous dark orange paint.

Plain rim except for slight overlap on both edges of deep band or monochrome neck, interior and exterior.

**79. 81 AO 120**

Handle and rim fragment from an amphoroid krater.

D. rim (inner): c. 25-27; handle W.: 5.4 +.

Thick everted rim. Wide strap handle.

Fine, hard-fired fabric. grey core, pinkish towards surfaces. Buff - slightly greenish slip. Paint lustrous brown to black, largely flaked away.

Band at interior rim and below exterior rim; 'fringe' at handle top, vertical bands along edges of handle.

**80. 81 AO 121**

Handle and rim fragment from an amphoroid krater.

D. inner rim: c. 36; handle W.: 5.1.

Wide strap handle.

Fine pinkish-orange fabric. Many tiny dark pink/orange and grey inclusions; tiny mica inclusions. Lustrous dark orange to red paint.

Band below rim/ monochrome neck, interior and exterior. Quirk (FM 48) chain along rim. Wide bands along edges of handle, vertical wavy band between them.

**81. 83 AO 669**

Rim and handle fragment from an amphoroid krater.

D. rim (inner): c. 28-30; handle W.: 5.2.

Thick everted rim. Wide strap handles with three firing holes at top.

Fine fabric. Beige core, orange towards surfaces. Tiny mica inclusions. Polished beige slip. Lustrous dark orange to brown paint.

Band below rim, interior. Quirk chain (FM 48) at rim. Band across top of handle, wide bands along handle edges.



**82. 83 AO 685**

Rim and handle fragment from an amphoroid krater.

D. rim (inner): c. 34; handle W.: 5.9.

Wide strap handle.

Fine dark pinkish-orange fabric. Many tiny to small inclusions; abundant tiny to small mica, including gold.

Light beige slip. Lustrous dark orange to brown paint.

Band/monochrome neck below rim, interior and exterior. Transverse lines(?) or monochrome(?) rim. Four vertical bands on handle.

- May belong with **cat. no. 83** (below), found in same location.

**83. 83 AO 685**

Base from an amphoroid krater. Exfoliating heavily in interior; much exterior and interior encrustation.

D. base: 9.6; pres. H.: 3.9.

Torus base.

Fine fabric. Plentiful tiny mica inclusions. Beige slip. Lustrous dark brown paint.

Linear decoration (bands).

Traces of tin coating?

**84. 80 AO 40**

Handle fragment from an amphoroid krater.

W. handle: 5.5; pres. L.: 7.0.

Wide strap handle.

Fine fabric. Beige core, dark salmon towards surfaces. Small dark pink/orange and grey inclusions; tiny mica inclusions. Polished beige slip. Lustrous dark orange paint.

Wide bands along handle edges; vertical foliate band (FM 64) along centre.

**85. 81 AO 269**

Handle fragment from an amphoroid krater.

Handle W.: 5.6; handle H.: 0.9; pres. L.: 5.8.

Wide strap handle.

Fine light orange fabric. Many tiny inclusions; some tiny mica inclusions. Thick light beige slip. Lustrous dark orange to brown paint.

Wide vertical bands along edges of handle.

**86. 83 AO 542/548**

Base and small lower body fragment from an amphoroid krater.

D. base: 12.8, pres. H.: 9.4.

Flat raised base.

Fine fabric. Grey core, pinkish surface. Abundant tiny to small grey, white, orange, brown inclusions; abundant tiny mica inclusions. Thick light pink slip. Lustrous dark orange to brown paint.

Bands and narrow bands above monochrome base; not clear if one of the bands is extremely sloppily painted or whether wavering top edge is intentional.

Mark painted underneath base.

**87. 83 AO 533/534/549 + 83 AO 532/535/536**

Base and a non-joining lower body fragment from an amphoroid krater.

D. base: 13.1; pres. H. base fragment: 11.

Raised base.

Fine fabric. Beige core, dark pink towards surfaces. Many small dark pink/orange and grey inclusions; some tiny mica inclusions. Thick creamy, slightly pinkish, slip. Lustrous dark orange to brown paint.

Monochrome base, single band immediately above, three bands in mid-lower body and at least one band at belly.

#### 88. 84 AO 2052

Base fragment from an amphoroid krater.

D. base: 12; pres. H.: 4.0.

Raised flat base.

Fine pinkish-buff fabric. Tiny mica inclusions. Lustrous orange paint.

Monochrome.

#### 89. 81 AO 282 *not drawn*

Body sherd from an amphoroid krater, near handle base. Heavily worn surface.

Max. pres. dimensions: 13.7 × 7.

Semi-fine pinkish-beige fabric. Plentiful small and tiny inclusions: brick red, grey, quartzite, silver and gold mica inclusions. Cream slip. Semi-lustrous orange paint.

At least three bands at base of belly zone, in which are preserved an unidentifiable motif and the lower traces of a 'tail' (a band splaying outward at the base of the handle).

#### 90. 81 AO 860/861 *not drawn*

Body fragment from a krater.

Max. pres. dimensions: 5.1 × 4.9.

Fine, hard-fired fabric. Buff core and interior. Lustrous buff slip. Lustrous brown to black paint, largely flaked off.

Linear decoration (and traces of patterned?).

#### 91. 83 AO 541 *not drawn*

Body sherd from an (amphoroid?) krater.

Max. pres. dimensions: 6.0 × 4.2.

Fine, hard-fired, buff, slightly greenish fabric. Plentiful tiny angular brown and dark (brown? black?) and occasional tiny gold mica inclusions. Lustrous dark brown to black paint, mostly crizzled off.

Spiraliform motif.

### Krater?

#### 92. 83 AO 805

Body sherd from large open shape (amphoroid krater?), decorated with a deep wavy band.

Max. pres. dimensions: 6.6 × 6.5.

Fine fabric. Pinkish-orange core. Some small dark pink/orange inclusions; plentiful tiny mica inclusions.

Polished beige slip. Semi-lustrous dark orange paint.

Large-scale (H.: c. 7) deep wavy band (FM 53:1,2) with multiple smaller arcs (FM 43, isolated semicircles, variant) in the 'bends'.

- Minoan motif? cf. Leonard 1994: 194; Furumark 1941a: 370-1, FM 53:1,2; Popham 1970: 107, fig. 113:62.

*Biblio.*: Leonard 1994: 194 LM no. 5 (identified as a cup in Leonard 1994, but *nb* thick body walls); Schaeffer 1949: 226-7, fig. 95:8.

**93. 83 AO 637** *not drawn*

Rim fragment (from an amphoroid krater?).

Max. pres. dimensions: 3.2 × 3.

Fine pinkish-beige fabric. Many small dark pink/orange inclusions. Buff(?) slip. Lustrous dark brown to black paint.

Band at rim? Narrow band below rim, out.

**94. 84 AO 2099** *not drawn*

Rim fragment (from a krater?).

D. rim: c. 25; pres. L.: 3.4; pres. H.: 1.4.

Heavy, everted, horizontal rim.

Fine buff fabric. Many tiny dark pink/orange and grey inclusions; some tiny mica inclusions. Lustrous dark brown paint.

Transverse lines on rim. Bands below rim, interior and exterior.

**95. 80 AO 388**

Base (from a krater?).

D. base: 9.2; pres. H.: 6.2.

Ringed base.

Fine fabric. Pinkish-beige, darker and oranger towards interior surface. Tiny dark pink/orange, grey and many micaceous inclusions. Beige slip. Semi-lustrous brown paint, thinly applied.

Monochrome base; sloppy band immediately above.

**96. 83 AO 584**

Handle fragment (from a krater?).

Handle W.: 3.8; pres. L.: 6.4.

Fine fabric. Plentiful tiny mica inclusions. Beige slip. Lustrous brown paint.

Bands along edges; band at base.

**97. 84 AO 2057** *not drawn*

Small body sherd (from a krater?).

Max. pres. dimensions: 3 × 2.3.

Fine fabric. Polished beige slip. Lustrous dark orange paint.

Bands. Edge of pattern visible, but motif unidentifiable.

**98. 84 AO 2104** *not drawn*

Body sherd, from a krater or possibly a large stirrup jar.

Max. pres. dimensions: 5.4 × 4.9.

Fine orange fabric. Many small dark pink and grey, tiny mica inclusions. Lustrous dark orange paint.

Linear decoration (bands).

## ALABASTRA

**Rounded alabastron, FS 83-85**

Three new examples of rounded alabastra (FS 35) can be added to the single vase from Ugarit (**cat. no. 100**) noted in previous publications. The only other Syro-Palestinian site at which this shape has been recognized is Hazor (Leonard 1994: 34).

### 99. 80 AO 736

Fragment of a rounded alabastron (FS 83). Body sherd and attached handle fragment.

Max. pres. dimensions: 6.6 × 3.2.

Round horizontal handle.

Fine orangish-beige (ginger) fabric. Sparse mica inclusions. Polished light beige slip. Lustrous dark orange to brown paint.

Hatched loop (FM 63). Monochrome handle.

*LH IIA.*

- The hatched loop is indicative of a LH IIA date and thus this sherd is the earliest example of an alabastron yet found in a Syro-Palestinian context (cf. Leonard 1994: 33).

### 100. 83 AO 746

Fragments of a rounded alabastron (FS 83). Complete profile: one-quarter of rim, body and base and a single handle preserved. Much discolouration of surface. Mended and extensively restored.

D. rim: c. 8.3; max. D.: 16.6; H.: 7.7.

Lipless wide neck, squat body, flat base. Round horizontal handles.

Fine, hard-fired fabric. Fabric perhaps pinkish-orange, slip perhaps buff or cream-coloured. Lustrous orange to brown paint.

Band at rim, interior and exterior. Frieze of palms (FM 14) in shoulder zone. Two bands at lower body. Wavy spoked wheel on base. Monochrome handles.

*LH IIB.*

*Biblio.:* Leonard 1994: 34 no. 362; Stubbings 1951: 53, fig. 9; Wace and Blegen 1939: 137, pl. III:5.

### 101. 81 AO 247

Fragment of a rounded alabastron (FS 83). Most of rim, one-third of shoulder and a single attached handle.

D. rim: 5.1; pres. H.: 4.4.

Short everted lip, wide low concave neck, rounded shoulder. Round horizontal handle.

Fine light pinkish-orange fabric. Some tiny grey inclusions and tiny mica inclusions. Thick light beige slip.

Lustrous dark orange to brown paint.

Monochrome neck, interior and exterior. Derivative ogival canopy (FM 13) fills shoulder zone, bands below. Monochrome handle.

*LH IIB.*

### 102. 83 AO 679

Fragments from a rounded alabastron (FS 83). Two non-joining fragments: one shoulder, one rim and shoulder piece with attached handle. Interior heavily encrusted.

D. rim: 7; pres. H.: 4.5.

Flaring lip, wide low concave neck. Irregular, bumpy surface. Round horizontal handle.

Fine dark orangish-beige fabric. Dark beige, burnished(?) slip. Lustrous dark orange paint.

Monochrome neck, interior and exterior. Ivy (FM 12). Monochrome handle.

*LH IIB.*

### 103. 83 AO 638

Rim fragment from a rounded alabastron (FS 85).

D. rim: 6.5; pres. H.: 3.0.

Sloping lip, short wide concave neck.

Fine beige fabric. Plentiful tiny mica inclusions. Buff slip. Lustrous dark orange to brown paint.

Deep band below interior rim. Reserved rim with single line. Monochrome neck, fine lines and band below.

**104. 83 AO 560**

Rim fragment from a rounded alabastron (FS 85).

D. rim: 8; pres. H.: 1.9.

Flat everted rim, short wide concave neck.

Reserved rim with fine concentric lines. Monochrome neck, interior and exterior.

*LH IIIA:2.*

**105. 83 AO 832**

Body sherd with attached horizontal handle stub (from a rounded alabastron?).

Max. pres. dimensions: 6.7 × 5.3.

Round horizontal handle.

Fine pinkish-orange fabric. Many small dark pink/orange inclusions. Creamy slip. Semi-lustrous orange to brown paint.

Fine line group bordered by bands on shoulder. Narrow patterned handle zone decorated with a sloppy panel design: groups of vertical lines framing antithetic semicircles. Band below. Monochrome handle.

*Biblio.:* Leonard 1994: 84 no. 1249 (incorrectly identified as a flask); Schaeffer 1949: 150-1, fig. 57:30 (incorrectly stanced).

**Straight-sided alabastron/pyxis, FS 94-95****106. AO 18585**

Straight-sided alabastron (FS 94). Complete.

H.: 7.6; D. rim: 6.3; D. base: 10.4.

Flat everted rim, concave neck, slightly concave sides, convex bottom. Three horizontal round handles.

Fine fabric with mica inclusions. Thick slip, dark buff. Lustrous brown to black paint.

Shoulder pattern: vertical lines (foliate band: FM 64).

**107. 83 AO 551**

Fragments of a straight-sided alabastron (FS 94). Complete profile: missing c. one-quarter of base and body.

D. base: 13; D. rim: 8.1; H.: 9.

Down-sloping rim, short neck, sloping shoulder, cylindrical body with slightly concave sides, slightly convex base. Three round horizontal handles.

Fine fabric. Buff core, salmon towards surfaces. Some small to medium dark pink/orange and small grey inclusions; plentiful tiny mica, including gold. Light beige slip, polished. Lustrous dark brown paint.

Band below rim, in. Concentric fine lines on rim. Neck monochrome, fine lines and a band below neck. Vertical lines (foliate band: FM 64) on shoulder. Bands and fine lines dispersed over body. Groups of concentric fine lines and a central dot on base. Monochrome handles.

**108. 83 AO 552**

Lower body fragment of a straight-sided alabastron with linear decoration.

D. base: 16.5; pres. H.: 5.1.

As far as preserved, fairly straight sides. Convex base.

Fine hard-fired fabric. Light grey core, pinkish-buff surfaces and slip. Sparse small grey, brown, white inclusions; plentiful tiny mica inclusions. Lustrous dark brown paint.

Linear (wide and narrow bands).

**109. 83 AO 571** *not drawn*

Small base fragment from a straight-sided alabastron.

Max. pres. dimensions: 3.5 × 1.4.

Fine pinkish-beige fabric. Plentiful tiny mica inclusions. Beige slip. Lustrous orange paint.

Concentric fine lines.

**110. 84 AO 2069**

Base and lower body fragment from a straight-sided alabastron. Stained or burnt.

D. base: c. 10; pres. H.: 3.1.

Straight sides.

Fine buff(?) fabric. Tiny mica inclusions. Lustrous brown paint.

Bands; concentric fine lines on base.

**111. 83 AO 585** *not drawn*

Small shoulder fragment (from a straight-sided alabastron?).

Max. pres. dimensions: 3.8 × 2.2.

Carinated shoulder.

Chain of bivalve shells (FM 25) on shoulder, bands below.

*LH IIIA:2?*

**84 AO 2070** *not drawn*

Small fragment from a straight-sided alabastron (FS 94-95)? or chalice (FS 278)? See **cat. no. 414**.

## JUGS

**112. AO 19193**

Small globular jug (FS 114). Complete. A few pock-marks in surface and some chips.

H.: 9.6; max. D.: 11.3; D. rim: 4.3.

Rounded rim, short narrow neck, globular body, raised concave base. Vertical strap handle.

Fine pinkish-orange fabric. Some small dark pink/orange and grey inclusions; plentiful mica inclusions.

Beige slip. Matt dark orange to blood-red paint.

Linear (bands and lines). Two irregular vertical streaks, somewhat washier than the other painted features, clearly applied before the horizontal decoration. Whether these streaks are accidental or intentional (potter's marks? decorative?) is not clear. Monochrome handle, with reserved triangle at top.

*LH IIIA:2.*

*Biblio.:* Leonard 1994: 41 no. 490; Schaeffer 1949: 164-5, fig. 64:8; Schaeffer 1937b: pl. XXI (after p. 142).

**113. 83 AO 743**

Small globular jug (FS 114). Complete. Paint almost completely vanished.

D. rim: 5.2; D. (max): 10.8; D. base: 3.7; H.: 11.5.

Flaring lipless rim, short narrow neck, globular body, raised concave base. Vertical strap handle.

Fine fabric. Sparse tiny mica and orangish or greyish inclusions. Slip slightly greenish. Lustrous brown to black paint.

Band at rim, inside and outside. Band at base of neck. Sloppy groups of vertical lines in shoulder zone. Three groups of narrow bands flanked by single wide bands between shoulder and base. Monochrome handle, with reserved triangle at top.

*LH IIIA:2.*

*Biblio.:* Leonard 1994: 41 no. 486; Stubbings 1951: pl. XV:3; Schaeffer 1936b: 121, fig. 13U.

**114. 80 AO 431**

Small globular jug (FS 112-114). Rim, handle, neck, and attached shoulder fragment. Heavily encrusted; paint crizzling and flaking off.

D. rim: 4.2; pres. H.: 6.7.

Flaring lipless rim, short neck, globular body. Vertical strap handle.

Fine fabric, buff? core. Sparse mica inclusions. Buff to greenish slip. Paint lustrous brown to black.

Linear. Narrow band at rim, wide band at base of neck, three narrow bands at shoulder, and wide band at belly. Monochrome handle, with reserved triangle at top.

**115. 83 AO 715**

Narrow-necked jug (FS 120). Partial rim, neck, handle stub, and small part of shoulder.

D. rim: 4.5; pres. H.: 6.5.

Unusually flat horizontal rim, tall narrow neck. Flat vertical strap handle.

Fine pinkish-beige (ginger) fabric. Some small dark pink/orange and grey inclusions; plentiful tiny mica inclusions. Polished light beige slip. Semi-lustrous dark brown paint.

Rim edged at interior and exterior by narrow band; filled by groups of transverse lines alternating with lozenges (FM 63). Sloppy bands at top, middle and bottom of neck. Handle(s) outlined by narrow band at both edges, wavy line down centre.

**116. AO 15736**

Cylindrical jug with trefoil mouth (FS 139). Complete.

H.: 28; max. D.: 18.5; D. base: 10.5.

Trefoil mouth. Cylindrical body. Round vertical handle.

Creamy slip. No mica inclusions. Dark orange/brown paint.

Bands at rim, mid-neck, base of neck, shoulder, and base. Shoulder and body zones filled with tricurved arch (FM 62:15).

Mark painted (washy red) underneath base.

*Biblio.*: Leonard 1994: 43 no. 506; Karageorghis 1965: 218 (f), pl. XVIII:3; Schaeffer 1949: pl. XXXIX right.

- This jug remains the single example of FS 139 found in Syria-Palestine (Leonard 1994: 43).

**117. 83 AO 791**

Miniature jar/jug (FS 126?). Large chip of rim/neck missing. Not clear if originally had a single handle. Heavily encrusted; surface exfoliating; paint flaked off.

H.: 6.5; D. (max.): 6.

Flaring lipless rim, short neck, globular body.

Fine greenish-buff fabric. Many medium dark pink/orange inclusions. Slightly greenish slip. Lustrous brown paint.

Linear (bands and fine lines).

**“FEEDING BOTTLE”, FS 159-161**

Only three examples (including these two vases) of this vessel type are known from Syria-Palestine, all from the Ugarit region (Leonard 1994: 45).

**118. AO 15740**

“Feeding bottle”. Almost complete; missing two small body sherds and part of the handle. Handle worn. Mended and restored.

H. (with handle): 19.7; H. (to rim): 16.7; D. base: 6.1.

Oval basket handle. Rounded rim, short neck, biconical globular body, short spout, ring base.

Semi-fine fabric. Buff core(?) and slip. Some small dark pink/orange and grey inclusions. Semi-lustrous brown paint.

Linear. Bands at rim, neck, and belly, and spout rim and base. Transverse bands of various widths across handle.

Mark painted (washy orange) under base.

*Biblio.*: Leonard 1994: 45 no. 509; Stubbings 1951: 48 (B1), 74; O. Masson 1957: 26 no. 353; Schaeffer 1949: 152, fig. 58:14., *ibid.* 1936a: 119, fig. 50:I-II, 120.

### 119. AO 16092

“Feeding bottle”. Almost complete; missing a few body sherds. Paint almost completely gone. Mended and restored.

H. (with handle): 20; H. (to rim): 16.7; D. base 5.9.

Oval basket handle. Rounded rim, short neck, biconical globular body, short spout, ring base.

Semi-fine fabric, slightly greenish surface. Some small dark inclusions. Dark brown paint.

Linear. Bands at rim, neck, and belly, at spout rim and base. Transverse bands of various widths across handle.

Mark painted (washy red) under base.

*Biblio.*: Leonard 1994: 45 no. 509a; Stubbings 1951: 48 (B2), 74; O. Masson 1957: 26 no. 354; Schaeffer 1949: 152, fig. 58 to right of no. 14; *ibid.* 1936a: 119, fig. 50:I-II, 120.

## STIRRUP JARS

### FS 164<sup>1</sup>

### 120. AO 14932

Large coarse-ware stirrup jar. Complete profile, though missing many body sherds.

Max. D.: c. 43; H.: c. 60.

Concave disc; tapering false neck flares to vertical disc edge. Tall oblique spout. Ovoid body. Oval handles.

Brick-red/dark pinkish-orange fabric. Large grits, including “quartz” and maroon. Cream paint.

Light-on-dark. False spout: cross framed by band around edge of disc. Band on spout rim. Bases of false neck, handles and spout connected by looping band. Wavy line on shoulder opposite spout. Three bands separate shoulder and body zones. Broad belly zone filled with large running spiral (FM 46). Bands at lower body (and at base?). Horizontal dashes on handles.

Mark incised (after firing) on one handle.

*LH/LM(?) IIIA:1.*

*Biblio.*: Yon 1997a: 152, no. 31; Leonard 1994: 46 no. 516, 197-8, LM no. 23; Betancourt 1985: 112; Musée du Petit Palais 1983: 167-8, no. 187; Kanta 1980: 308; Hankey 1979: 149, no. 10, pl. XVIII:3; Evans 1964: 777, fig. 756c; Mavriyannaki 1967-68: 168-9; Benson 1961b: 48, no. 70; Schaeffer 1949: pl. XXVII; Furumark 1941a: 610, FS 164:11; Schaeffer 1939a: 72, 77, fig. 68; Schaeffer 1933: 113; *ibid.* 1932: 5-6, pls. VII:1.

### 121. AO 16093

Large coarse-ware stirrup jar. Complete profile except base; missing some body sherds.

Est. max. D.: 23; pres. H.: 34.5.

Fairly narrow, cylindrical spout. Tapering false neck. Ovoid body. Oval handles.

Buff fabric. Large angular grits, “oatmeal ware”. Light slip. Dark orange/brown paint.

Band around edge of disc. Bases of handles and spout circled, though not false spout. Single wavy line in each of the shoulder panels. Single bands frame main zone which is decorated with a single deep wavy line (FM 53:14, degenerate octopus). Wavy line along length of handles.



Single mark incised (after firing) on each handle.

*LH? LM ? IIIA-B.*

*Biblio.:* Leonard 1994: 46 no. 521, 198, LM no. 31; V. Hankey 1979: 151 no. 12, pl. XIX:1; Benson 1961b: 48 no. 71; O. Masson 1957: 26 no. 322; Schaeffer 1956: 234, 235 figs. 205:3-4, *ibid.* 1949: 152-3, fig. 58:15.

### **Conical-piriform stirrup jar FS 166-167 (*nb* FS 167)**

#### **122. AO 18587**

Tall conical-piriform jar (FS 166). Almost complete; a few small body sherds missing. Mended and restored. Some encrustation.

D. disc: 3.5; 15.8; D. base: 5.5; H.: 18.5.

Rounded rim on spout. Short false spout with wide flat disc on top and ridge at base. Strongly piriform lower body. Torus base. Strap handles.

Fine, hard-fired, light pinkish-orange fabric. Small dark pink/orange inclusions; plentiful tiny mica inclusions. Polished beige slip. Lustrous dark orange to brown paint.

Deep band at spout rim. Disc with sloppy concentric circles and a wider band at the edge. Wide bands at bases of spout and false spout. U-pattern (FM 45) fills shoulder panels. Four groups of narrow bands flanked by bands interspersed over entire body down to monochrome base. Monochrome handles, with reserved triangle at top.

*LH IIIA:2*

*Biblio.:* Leonard 1994: 48 no. 538; Stubbings 1951: 62, pl. XV:5; Schaeffer 1936b: 121, fig. 13Q.

#### **123. AO 19234 bis**

Tall conical-piriform stirrup jar (FS 166). Complete, though chipped at rim and base. Surface pitted, exfoliating and stained.

H.: 16.6; D. disc: 3.5; D. (max.): 13.7; D. base: 4.7.

Fine, hard-fired fabric, buff at surface. Lustrous brown to black paint.

Sloping lip on spout. Short false spout with wide flat disc on top, ridge at base. Rounded shoulder, strongly piriform lower body. Ring base. Strap handles.

Deep band at spout rim. disc with large solid central blob and a band around the circumference. Bands at bases of handles, spout, and false spout. Multiple angular stems (FM 19) fill shoulder zone. Groups of bands and fine lines on body. Monochrome base. Monochrome handles with reserved triangle at top.

*LH IIIA:2*

*Biblio.:* Leonard 1994: 48 no. 540; Schaeffer 1939a: 82, fig. 74Y; Schaeffer 1938a: 210, fig. 11Y.

#### **124. 80 AO 11**

Lower body fragment of a conical-piriform stirrup jar (FS 166). Complete base and c. one-third of body provide a profile to top of shoulder.

Base D.: 3.7; pres. H.: 11.5.

Ridge at base of neck. Rounded shoulder, piriform lower body. Ring base.

Fine fabric. Buff core, light orangish-pink at surface. Many tiny dark pink/orange and grey angular inclusions; some tiny mica (including gold?). Creamy slip. Lustrous dark orange paint.

Band at base of false spout. Shoulder zone filled by multiple stems, curved (FM 19) with N-pattern (FM 60) fill. Groups of narrow bands flanked by bands interspersed over lower body. Monochrome base.

Mark painted underneath base.

*LH IIIA:2*

1 FS 164 is here used for all large stirrup jars of coarser fabric, cf. Leonard 1994: 46.

**125. AO 11705 + 83 AO 830**

Tall conical-piriform stirrup jar (FS 166). Two non-joining fragments: upper body (disc and false spout, both handles and attached shoulder) and lower body. Upper section mended.

Pres. H.: 6.5 (upper section) + 8.5 (lower section); D. disc: 3.8.

Slightly convex disc; concave false neck with ridge at base. Rounded shoulder. Piriform lower body. Strap handles.

Fine, hard-fired fabric. Pinkish-grey to light ginger core. Some small dark pink/orange and grey inclusions; plentiful tiny mica inclusions. Light creamy to beige slip. Lustrous dark brown paint.

Disc with large solid central blob and a band around the circumference. Wide band at base of false spout neck. Unvolut flowers (FM 18C) fill shoulder panels. Fine-line groups flanked by bands below shoulder and at lower body. Monochrome handles, with reserved triangle at top.

*LH IIIA:2*

*Biblio.:* Leonard 1994: 67 no. 845; Schaeffer 1949: 150-1, fig. 57: 21 (top view).

**126. AO 11713/83 + AO 788/804/835**

Tall conical-piriform stirrup jar (FS 166). Most of top half present, including disk, false spout and both handles, shoulder and most of belly but missing spout. Pitted and scratched surface; paint crizzling and flaking off.

D. (max.): c. 24; D. disc: 3.5; pres. H. (just below belly to disc): 9.8.

False spout with flat disc on top, ridge at base. Rounded shoulder. Strap handles. Curious hole (D.: 0.5) at base of one handle; lip of clay at interior indicates that the hole was apparently made by pushing something in from the outside, before firing.

Fine fabric. Light pinkish-orange at core, beige towards exterior surface. Some small dark pink/orange inclusions; plentiful mica, including gold. Beige slip. Semi-lustrous dark orange to brown paint.

Disc with large solid central blob and a band around the circumference. Band at bases of spout and false spout. Curved multiple stems (FM 19) fill shoulder areas. Fine-line groups flanked by bands above and below belly zone; belly zone is marked by two narrow bands and V-pattern (FM 59). Monochrome handles, with reserved triangle at top.

*LH IIIA:2*

*Biblio.:* Leonard 1994: 68 no. 879; Schaeffer 1949: 150-1, fig. 57:19 (top view).

**127. 83 AO 518**

Upper body fragment of a tall conical-piriform stirrup jar (FS 166). False spout and disc, both handles, attached shoulder fragment. Some encrustation.

D. disc: 2.8; pres. H.: 4.5.

Flat disc on narrow stem with ridge at base. Gently sloping shoulder. Strap handles.

Fine fabric. Pinkish-orange at surface, deep beige at core. Plentiful mica inclusions. Slip pinkish. Lustrous dark orange paint.

Disc with large solid central blob and a band around the circumference. Band near base of false spout. On shoulder, 'barred horseshoes' (isolated concentric semicircles: FM 43, with perpendicular bars between them). Monochrome handles, one with a reserved rectangle at the top.

*LH IIIA:2*

*Biblio.:* Leonard 1994: 68 no. 872; Schaeffer 1949: 162-3, fig. 63:4.

**128. 83 AO 640**

Upper body fragment of a tall conical-piriform stirrup jar (FS 166). False spout and disc, both handles, attached shoulder fragment. Burnt; much paint flaked away.

D. disc: 3.3; pres. H.: 4.4.

Wide convex disc on solid stem with ridge at base. Gently sloping shoulder. Strap handles.

Fine buff(?) fabric. Some small grey, brown, and white inclusions; plentiful mica inclusions. Lustrous(?) black paint.

Concentric circles on disc, with blob at centre. Band at base of false spout. Unstemmed papyri tufts (FM 11:16) in shoulder panels. Narrow lines delineate handle areas. Band below shoulder zone. Monochrome handles, with reserved triangle at top.

*LH IIIA:2*

*Biblio.:* Schaeffer 1949: 150-51, fig. 57:31.

### 129. 83 AO 630

Upper body fragment of a tall conical-piriform stirrup jar: spout, false spout and disc, one handle, two-thirds of shoulder. Slightly encrusted.

D. disc: 2.7; pres. H.: 6.6.

Flat, protruding disc; concave false neck. Concave spout with sloping lip. Piriform body. Flat handles.

Fine orangish-pink fabric. Some dark pink/orange, grey, and white inclusions; plentiful tiny mica, including gold. Pinkish-beige slip. Lustrous dark orange paint.

Linear. Disc with large solid central blob and a band around the circumference. Bands at bases of spout and false spout. Plain shoulder. Bands and fine lines below shoulder. Monochrome handles, with reserved triangle at top.

### 130. 83 AO 687

Spout and small attached shoulder fragment from a tall conical-piriform stirrup jar.

False spout rim: 2.5; H. spout: 3.5.

Gently sloping shoulder.

Fine pinkish-orange fabric. Many small dark pink/orange and grey inclusions; plentiful mica, including gold.

Thick light beige slip. Semi-lustrous dark brown paint.

Band at spout rim and base. Multiple stem, curved (FM 19) on shoulder. Below, fine line group flanked by bands.

*LH IIIA:2?*

*Biblio.:* Leonard 1994: 68 no. 880; Schaeffer 1949: 166-7, fig. 65:14.

### 131. 83 AO 677

Large body sherd from a tall conical-piriform stirrup jar.

D. (max.): c. 23; pres. H.: c. 8.

Fine, hard-fired pinkish-orange fabric. Some dark pink/orange and brown inclusions; plentiful tiny mica inclusions. Thick creamy slip. Semi-lustrous orange to dark brown paint.

Quirk chain (FM 48) in belly zone. Groups of fine lines flanked by single bands.

### 132. 84 AO 2066

Shoulder fragment of a tall conical-piriform stirrup jar.

Max. pres. dimensions: 7.2 × 5.7.

Fine ginger fabric. Plentiful tiny mica inclusions. Buff slip. Lustrous orange to brown paint.

Narrow band of chevrons at belly. Below, fine line group flanked by single bands.

### 133. 81 AO 2033

Base from a tall conical-piriform stirrup jar.

D. base: 4.6; pres. H.: 5.4.

Splaying base.

Fine orange fabric. Many small dark pink/orange, some grey inclusions; plentiful (gold?) mica inclusions.

Thick buff slip. Lustrous light to dark brown paint.

Groups of fine lines flanked by bands.

**134. 80 AO 237** *not drawn*

Body fragment from a tall conical-piriform stirrup jar.

D. (max.): c. 17.

Rounded shoulder.

Fine fabric, bright orangish-pink core. Some small black, white, dark pink/orange, and (gold?) mica inclusions. Beige slip. Semi-lustrous dark orange to brown paint.

Groups of fine lines flanked by bands.

**135. 81 AO 2035** *not drawn*

Body sherd from a tall conical-piriform jar.

Max. pres. dimensions: 5.9 × 6.7.

Hard-fired, fine fabric. Pinkish-orange (salmon) inside, buff exterior. Abundant medium rounded dark pink and orange inclusions, and tiny mica inclusions. Lustrous buff slip. Lustrous brown paint.

Bands and narrow bands.

**136. 84 AO 2007** *not drawn*

Shoulder fragment from a tall conical-piriform stirrup jar.

Max. pres. dimensions: 5.3 × 5.1.

Rounded shoulder.

Fine pinkish-orange fabric. Buff slip. Lustrous dark orange to brown paint.

Groups of fine lines flanked by single bands.

**137. 84 AO 2030** *not drawn*

Body sherd from a conical-piriform stirrup jar.

Max. pres. dimensions: 10.5 × 5.1.

Rounded shoulder.

Fine greenish-brown fabric. Brown paint.

Bands and narrow bands, closely-spaced.

**Globular stirrup jar, FS 171-173 <sup>2</sup>****138. AO 16096**

Globular stirrup jar (FS 171). Complete except for one small body sherd. Surface badly worn and much of it covered with light layer of encrustation; only faint traces of paint. Mended and restored.

H.: 10.6; disc D.: 2.4; max. D.: 11.1; D. base: 4.1.

Slightly convex disc on false spout. Rounded lip on spout. Globular body. Ring base. Strap handles.

Linear. Band at spout rim, disc with large central blob and band around circumference (type A). Band at bases of spout and false spout. Plain shoulder. Narrow bands flanked by bands above and below belly; band at base.

Monochrome handles (reserved bar at top of one handle due to careless painting).

**139. 83 AO 513**

Globular stirrup jar (FS 171). Upper body, including spout, false spout and disc, both handles, and attached shoulder fragment. Covered with encrustation.

D. disc: 2.4; D. (max.): c. 11; pres. H.: 7.9.

Spout with rounded rim. Convex disc. Globular body. Strap handles.

<sup>2</sup> See Leonard 1994: 50-51 for criteria also used here to designate "FS 171", "FS 173", "FS 171-173 Simple Style". The category "FS 171-173 Derivative" used in Leonard 1994 is *not* used here, as it seems presently impossible to this author to set any clear line of demarcation between Aegean, regional and local production among these sherds.

Fine, hard-fired, pinkish-beige fabric. Small angular opaque brown inclusions. Light-coloured slip. Lustrous(?) black paint.

Linear. Band at spout rim. Small central blob on disc, surrounded by wide band around circumference. Band at bases of spout and false spout. Plain shoulder. Narrow bands flanked by single bands above and below belly zone. Monochrome handles.

#### 140. AO 11709

Globular stirrup jar (FS 171). Missing false spout and disc, handles, and one large body fragment. Mended.

H. (to spout rim): 9.4; D. (max.): 10.4.

Spout with rounded rim. Globular body. Raised concave base. Strap handles.

Fine ginger fabric. Some tiny mica inclusions. Semi-lustrous dark orange paint.

Linear. Band at rim of spout, and at bases of spout and false spout. Plain belly zone framed above and below by fine-line groups flanked by bands. Band at base. Monochrome handles?

*Biblio.*: Schaeffer 1949: 226-7, fig. 95:35?

- This is probably the vase in the publication cited, but with so simple a design and no measurements given in the publication, it is not possible to be certain.

#### 141. 80 AO 353

Fragmentary globular stirrup jar (FS 171?). Lower body profile: c. one-half of the lower body and the complete base preserved. Much encrustation, especially of the interior surface. Mended.

D. (max.): c. 11; D. base: 3.5; pres. H.: 7.8.

Globular body. Ring base.

Fine fabric. Pinkish-orange, beige towards surface. Many tiny to small black and dark pink/orange inclusions; plentiful tiny mica, including gold. Thick creamy slip. Semi-lustrous(?) orange to dark orange paint.

Linear? Shoulder seems to be plain. Groups of fine lines flanked by bands above and below belly; two bands at base.

#### 142. AO 16091

Globular stirrup jar (FS 173<sup>3</sup>). Complete profile, including spout, false spout and one handle. Approximately half of shoulder zone, one-third of body and small portion of base preserved. Paint crizzling and flaking; some surface damage. Mended and restored.

D. disc: 3.3; max. D.: 13.4; D. base: c. 4.8; H.: 14.5.

Wide convex disc on tall narrow solid false spout. Rounded lip on tall narrow spout. Rounded shoulder, globular body. Raised concave base. Strap handles.

Fine hard-fired fabric. Much tiny mica inclusions. Buff slip. Lustrous dark brown paint.

Disc: central dot surrounded by concentric narrow bands. Band at spout rim. Shoulder: unvoluted flower motif (FM 18C); loop encloses bases of spout and false spout. Groups of joining semicircles (FM 42) in belly zone framed above and below by fine lines flanked by bands. Fine lines flanked by bands also at base. Monochrome handle, with reserved triangle at top.

*LH IIIB:1.*

*Biblio.*: Leonard 1994: 53 no. 605; Schaeffer 1949: 152-3, fig. 58:10.

#### 143. 81 AO 750 + 83 AO 603

Two non-joining sherds from a globular stirrup jar (FS 173?).

D. (max.): c. 18.

Rounded shoulder.

3 Cf. Leonard 1994: 51, 53: "...FS 173 is a rounded or globular stirrup jar whose height (average 13 cm.) is always greater than its diameter... vessels/sherds with a patterned body zone are identified as "FS 173?" since such syntax is more common on that form."

Fine, hard-fired fabric. Pinkish-buff to pinkish-deep beige fabric. Plentiful tiny mica inclusions. Buff slip. Lustrous dark orange to brown paint.

Unvolut flower (FM 18C) on shoulder. Groups of vertical wavy lines (FM 53) decorate belly zone. Groups of fine lines flanked by bands below shoulder and below belly zones.

*Comparanda*: Schaeffer 1949: pp. 152-53 fig. 58:9 (= Schaeffer 1933: pl. X (middle right) ), from Minet el-Beidha tomb V.

#### 144. 83 AO 515/516

Spout and attached shoulder fragment from a globular stirrup jar. Surface heavily concreted.

L spout: 2.2; D. spout: 1.7.

Flaring and sloping lip on tall, narrow spout. Globular body.

Fine fabric dark pinkish-beige fabric. Few small dark pink/orange and grey inclusions. Creamy slip. Lustrous dark orange to maroon-brown paint.

Band at rim and base of spout. Shoulder pattern: with many dots, possibly unvolut flowers (FM 18C)? Fine-line group bordered by bands below.

#### 145. 80 AO 182

Globular stirrup jar. False spout and disc, both handles, attached shoulder fragment.

D. disc: 3; pres. H.: 4.5.

Wide flat disc with sharp edge on tall, narrow false spout. Strap handles.

Fine pinkish-beige fabric. Tiny brown and white inclusions; many tiny (gold?) mica inclusions. Beige slip.

Lustrous brown to black paint.

Disc with large solid central blob and a band around the circumference. Loop encloses bases of false spout and probably spout. Small and spindly multiple stems, curved (FM 19) in shoulder zone. Band and fine lines below shoulder. Long splash along handles — almost monochrome.

#### 146. 81 AO 102 (and 81 AO 109?)

Handle fragment and bit of attached shoulder from a globular stirrup jar.

Max. pres. dimensions: 5.2 × 4.2.

Rounded shoulder. Strap handle.

Fine pinkish-orange fabric. Some small grey inclusions; plentiful tiny mica inclusions. Lustrous dark orange paint.

Below handle, groups of fine lines flanked by bands. Monochrome handle.

- **Cat. no. 246** is probably from the same vase.

#### 147. 80 AO 309

Base and lower body fragment from a globular stirrup jar.

D. base: 4; pres. H.: 2.4.

Ring base.

Fine beige fabric. Plentiful tiny mica, including gold. Beige slip. Lustrous dark brown paint.

At base, fine line group bordered by bands.

Traces of a painted mark underneath base.

#### 148. 84 AO 2001

Base and lower body fragment from a globular stirrup jar. Paint mostly crizzled off.

Pres. H.: 5.6.

Globular body. Raised concave base.

Fine fabric; slightly greenish core and slip. Lustrous black paint.

Groups of fine lines flanked by single bands.

**163. 84 AO 2062** *not drawn*

Body sherd from a globular stirrup jar.

Max. pres. dimensions: 4.9 × 4.2.

Globular body.

Fine buff fabric. Buff slip. Lustrous brown paint.

Bands and fine lines.

**Globular stirrup jar, FS 171-173 Simple Style**

The Simple Style stirrup jars found at Ugarit form a remarkably cohesive group. Only **cat. no. 175** and perhaps **cat. no. 174** stand apart. The rest are very similar only in decorative scheme, shape (where identifiable, FS 173), size and especially fabric and paint. They may all come from the same workshop. Based on the finds at Ugarit, small globular stirrup jars were the primary (exported?) products of this workshop. The distinctive fabric and paint combined with simple decorative schemes is recognizable only in a very limited number and range of other shapes (see **cat. nos 10, 24, 29, 30, 32, 307-317**).

**164. AO 17415**

Globular stirrup jar (FS 173). Complete. Surface heavily encrusted.

D. (max.): 8.8; D. base: 3.5; H.: 9.3.

Flat disc on false spout, spout with rounded rim, globular body, raised base, oval handles.

Semi-fine pinkish-beige to pinkish-orange fabric. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Concentric circles on disc. Traces of paint under base.

*Biblio.:* Schaeffer 1949: 226-7, fig. 95:36.

**165. 83 AO 681/84 AO 2105**

Globular stirrup jar (FS 173). Missing both handles, false spout, and body fragment; chipped rim. Surface worn and encrusted and discoloured by burning. Mended.

H. (to spout rim): 9.5; max. D.: 8.6; D. base: 2.8.

Rounded lip on spout, globular body, raised concave base.

Semi-fine fabric. Burnt to buff and grey. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt dark orange paint where not burnt.

Linear (Simple Style). Traces of paint on shoulder probably accidental drops, as is splotch on spout and another on the lower body near the base. Traces of paint under base.

**166. 83 AO 741**

Globular stirrup jar (FS 173). Complete except two small holes in body. Surface heavily encrusted.

H.: 9.8; max. D.: 9.1; D. base: 3.6.

Rounded rim on spout, convex disc, globular body, raised concave base, strap handles.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style).

**167. 83 AO 742**

Globular stirrup jar (FS 173). Missing both handles and false spout. Surface worn and with some encrustation.

H. (to spout rim): 9.8; max. D.: 8.8; D. base: 3.3.

Rounded lip on spout, globular body, raised concave base.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Bottom of base monochrome.

**168. 83 AO 521**

Lower body of a globular stirrup jar. Missing spout, false spout and both handles. Surface encrusted.

D. (max.): 8.2; D. base: 3.3; pres. H.: 7.9.

Globular body. Raised concave base.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Sloppy bands. Traces of decorative paint under base.

**169. 83 AO 574**

Large fragments of a globular stirrup jar. Two non-joining pieces: spout and lower body (mended).

D. base: 3.6; max. pres. H.: 6.2.

Rounded lip on spout. Globular body. Raised concave base.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Traces of decorative paint under base.

**170. 81 AO 280**

Fragment of lower body from a globular stirrup jar. Much encrusted.

D. (max.): c. 9.6; D. base: 3.2; pres. H.: 5.1.

Globular body, raised concave base.

Semi-fine pinkish-beige fabric. Some small dark pink/orange and white inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Traces of decorative paint under base.

**171. 81 AO 432/443**

Base and lower body of a globular stirrup jar.

D. base: 3.2; Pres. H.: 3.7.

Globular body, raised concave base.

Semi-fine pinkish-beige fabric. Some small dark orange, white and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Traces of decorative paint under base.

**172. 83 AO 576**

Base from a globular stirrup jar. Worn and encrusted.

D. base: 3.2; pres. H.: 2.2.

Globular body, raised concave base.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style). Traces of decorative paint under base.

**173. 80 AO 180**

Base from a stirrup jar. Heavy concretion.

D. base: 5.7; pres. H.: 3.9.

Raised concave base.

Semi-fine pinkish-beige to pinkish-orange fabric. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style)?



**174. 83 AO 663**

Base from a globular stirrup jar? Worn and encrusted.

Globular body, raised concave base.

Linear (Simple Style). Traces of decorative paint under base?

- May join with **cat. no. 311**.

**175. 83 AO 575** *not drawn*

Body fragment of a globular stirrup jar.

D. (max.): c. 9.

Globular body.

Fine pinkish(?) fabric. Plentiful tiny inclusions: grey, white, brown and mica inclusions. Beige slip. Matt orange paint.

Linear (Simple Style).

**Squat stirrup jar, FS 178/180 <sup>4</sup>****176. AO 11708**

Squat stirrup jar. Missing false spout and disc, both handles and a large body sherd. Much encrustation.

D. (max.): 11.7; D. base: 5.8; H. (to spout rim): 8.3.

Rounded rim on tall narrow spout, flat shoulder, squat biconical body, raised convex base.

Fine fabric. Bright pinkish-orange core, beige towards surface. Some small brown and grey inclusions; sparse mica inclusions. Creamy lemon to slightly green slip. Brown to black paint.

Linear. Band at rim of spout, bases of spout and false spout. Plain shoulder. Bands and fine lines over rest of body; narrow band at belly.

Mark painted underneath base.

*Biblio.*: Leonard 1994: 62 no. 755; Stubbings 1951: 48 (B3); O. Masson 1957: 26 no. 352; Schaeffer 1949: 150-51, 282, figs. 57:7, 122:1.; *ibid.* 1936a: 119, fig. 50.III, 120.

**177. 83 AO 785**

Squat stirrup jar. Missing false spout and both handles. Heavily encrusted.

D. (max.): 11.6; D. base: 5.6; H. (to spout rim): 8.8.

Rounded lip on spout, squat globular body, with strongly carinated shoulders, raised concave base.

Fine beige(?) fabric. Some tiny dark red and grey inclusions; plentiful tiny mica inclusions. Light beige slip.

Semi-lustrous dark orange paint.

Linear. Band at spout rim. Loop around bases of spout and false spout. Plain shoulder. Bands and narrow bands below shoulder. Concentric circles? on base. Monochrome? handle.

**178. 81 AO 101 + 105/112/126**

Sherds from a squat stirrup jar. Two non-joining fragments: two-thirds of base and some of lower body and a shoulder fragment.

D. base: 9.5; pres. H.: 6.8.

Carinated shoulder, raised concave base.

Fine fabric. Ginger core, salmon towards surfaces. Many tiny to small dark orange/pink and grey inclusions; abundant tiny mica inclusions. Light beige slip. Lustrous dark orange to brown paint.

Groups of fine lines flanked by bands.

Mark painted (washy red) under base.

<sup>4</sup> Cf. Leonard 1994: 58-59 for a discussion of the distinction(s) among FS 178, 179, 180. The difference between FS 178 and 180 is particularly difficult to define and is, with a few noted exceptions, not attempted here.

**179. 83 AO 608**

Sherds from a squat stirrup jar. Two non-joining fragments, base and shoulder. Slightly encrusted.

D. base: 5.9; pres. H.: 3.6.

Sharply carinated shoulder, ring base.

Fine hard-fired, pinkish-beige fabric. Abundant tiny gold mica inclusions. Beige slip. Semi-lustrous dark orange fabric.

Linear? Shoulder perhaps plain; body with groups of fine lines flanked by single bands. Spiral on base.

**180. 83 AO 610 + 614**

Sherds from a squat stirrup jar. Two non-joining fragments: base and shoulder. Surface much worn, stained, and encrusted.

D. (max.): c. 14; D. base: 6.

Sharply carinated shoulder, raised concave base.

Fine dark beige fabric. Many small dark pink/orange and grey inclusions; abundant tiny mica, including gold.

Beige surface. Matt(?) orange paint.

Bands and fine lines.

**181. 83 AO 697**

Fragment of a squat stirrup jar. Partial false spout and disc, one handle and attached shoulder fragment. Much encrustation.

D. disc: 2.8; pres. H.: 5.5.

Wide convex disc on narrow stem, flat shoulder, strong carination, strap handle.

Fine beige fabric. Some small dark pink/orange inclusions; plentiful tiny mica inclusions. Beige slip.

Semi-lustrous black paint.

Disc with large solid central blob and a band around the circumference. Wide band at base of false spout. Multiple stem, curved (FM 19) on shoulder. Bands, narrow bands and fine lines below shoulder. Monochrome handle.

**182. 80 AO 262**

Fragments of a squat stirrup jar. Three non-joining pieces, including two shoulder fragments. Heavy encrustation.

D. (max.): c. 13.5.

Almost flat shoulder, sharply carinated.

Fine pinkish-buff fabric. Some small brown inclusions; plentiful tiny mica inclusions. Buff to light beige slip.

Lustrous brown to black paint.

Band at base of false spout. Unvolut flowers (FM 18C) in shoulder zone. Bands and groups of fine lines in lower body.

**183. 83 AO 674**

Base fragment from a squat stirrup jar (FS 180).

D. base: c. 6.5; pres. H.: 2.3.

Raised concave base.

Fine, light orange fabric. Plentiful tiny mica inclusions. Thick, creamy pink slip. Semi-lustrous dark orange paint.

Group of fine lines flanked by single band(s) on lower body. Concentric circles under base.

*LH IIIB.*

**184. 81 AO 106**

Base fragment from a squat stirrup jar (FS 180). Stained

D. base: c. 8; pres. H.: 4.6.

Raised concave(?) base.

Fine fabric. Buff? beige? Abundant tiny (gold) mica inclusions. Lustrous dark brown paint.

Groups of fine lines flanked by bands. Concentric circles on base.

*LH IIIB.*

**185. 81 AO 119/441 + 115**

Two non-joining shoulder fragments from a squat stirrup jar (FS 180). Paint almost completely flaked away. Mended.

D. (max.): c. 17; pres. H.: c. 3.7.

Carinated shoulder.

Fine fabric. Pinkish-grey. Many tiny to small grey and brown inclusions; plentiful tiny mica inclusions.

Greenish? slip. Brown to black paint.

Row of circles (FM 41) with central dot along belly zone; above and below belly zone, groups of fine lines flanked by bands.

*LH IIIB.*

**186. 83 AO 611** *not drawn*

Shoulder fragment from a squat stirrup jar. Only shadows of paint remain. Much encrustation.

D. (max.): c. 16; pres. H.: c. 4.2.

Strongly carinated shoulder.

Fine beige fabric. Many small brown and black inclusions; scarce mica (gold). Black(?) paint.

Unvolut flower (FM 18C) in shoulder; groups of fine lines flanked by single bands below.

**187. 83 AO 834** *not drawn*

Shoulder fragment from a squat stirrup jar.

D. (max.): c. 14.5.

Sharply carinated shoulder.

Fine fabric, varies from buff to light pinkish-orange. Some small dark pink/orange and brown inclusions; plentiful tiny mica inclusions. Self-slipped? Lustrous dark orange to brown paint.

Bands.

**188. 84 AO 1174**

Body fragment from a squat stirrup jar (FS 180). Burnt.

Max. pres. dimensions: 5.6 × 2.9.

Strongly rounded shoulder.

Fine fabric. Dark paint.

Joining semicircles (FM 42) frame both sides of narrow band at belly. Groups of fine lines flanked by single bands, above and below.

*LH IIIB.*

**189. 84 AO 1176**

Shoulder fragment from a squat stirrup jar (FS 180). Stained and heavily encrusted.

D. (max.): c. 19.  
Sharply carinated shoulder.  
Fine beige fabric. Dark paint.

At belly, a narrow zone of diamond chain. Above and below, groups of fine lines flanked by single bands.

*LH IIIB.*

**190. 84 AO 1178** *not drawn*

Shoulder fragment from a squat stirrup jar. Heavily encrusted.

D. (max.): c. 15.  
Sharply carinated shoulder.  
Fine ginger fabric.

Bands.

**191. 84 AO 2039** *not drawn*

Shoulder sherd from a squat stirrup jar. Heavily encrusted.

Max. pres. dimensions: 8.4 × 3.9.  
Strongly curving shoulder.  
Fine beige fabric. Lustrous brown paint.

Fine line group flanked by single bands.

**192. 84 AO 2078** *not drawn*

Four shoulder fragments from a squat stirrup jar. Stained or burnt

Max. pres. dimensions of largest fragment: 5.2 × 4.4.  
Fine buff(?) fabric. Lustrous dark brown paint.

Fine line group flanked by single bands.

**193. AO 17416**

Squat biconical stirrup jar (FS 179). Complete. Surface heavily encrusted.

D. disc: 2.8; max. D.: 11.1; D. base: 4.4; H.: 9.2.  
Slightly convex disc on tall narrow false spout, rounded rim on spout, flat shoulder, squat body with sharp turn at belly, raised base.  
Fine dark orangish-pink fabric. Slipped? Semi-lustrous dark orange paint.

Linear. Band at spout rim, interior and exterior. Disc with large solid central blob and a band around the circumference. Bands? Loop? at bases of spout and false spout. Narrow bands flanked by bands above and below belly zone; two narrow bands at base. Two concentric narrow bands on base. Monochrome handles, with reserved triangle at top.

*LH IIIB?*

*Biblio.:* Leonard 1994: 61 no. 728; Schaeffer 1949: 226-7, fig. 95:40.

### Conical stirrup jar, FS 182-3 (LH IIIB) <sup>5</sup>

#### 194. AO 19201

Conical stirrup jar (FS 182), with three handles. Complete except for chips from base. Shoulder, disc and spout surfaces damaged; sections of surface exfoliating.

Max. D.: 20; D. base: 10; H.: 19.

Spout with rounded rim, flat disc, torus base, three strap handles.

Plentiful tiny mica (including gold?). Very smooth, matt slip. Lustrous dark brown paint.

Band at rim of spout. Disc with thin spiral ending in large central blob and a band around the circumference. Band at bases of spout and false spout. Unvolut flowers (FM 18C) on shoulder. Bands and groups of fine lines on lower body; quirk, band type (FM 48:12), in belly zone. Monochrome handles with reserved triangle at top.

Mark painted under base.

*Biblio.*: Leonard 1994: 65 no. 814; O. Masson 1957: 26 no. 335; Stubbings 1951: 74, pl. XVI:7; Schaeffer 1949: 164, fig. 64:9, 282, fig. 122:12; *ibid.* 1937b: pl. XXII top (after p. 144).

#### 195. AO 15737

Conical stirrup jar (FS 182/183).<sup>6</sup> Practically complete; two small body sherds missing, and some chips. Mended and restored. Surface may be discoloured.

D. disc: 3.5; D. (max.): 18.4; D. base: 8.4; H.: 13.5.

Slightly convex disc on tall narrow false spout, tall spout with rounded rim, squat body with fairly flat shoulder and sharp turn at maximum diameter, ring base, strap handles.

Fine light pinkish-beige fabric. Plentiful tiny gold mica inclusions. Slip a slightly darker hue than fabric.

Semi-lustrous brown paint.

Disc with thin spiral ending in large central blob, also outlined by a band. Narrow band at rim of spout. Loop around bases of spout and false spout. Large isolated bivalve shells (FM 25)/multiple stem (FM 19:61) motifs fill shoulder panels. Bands and fine lines below shoulder. Zigzag at belly zone. Band at lower body, bands and fine lines at base. Concentric circles on base. Monochrome handles, with reserved triangle at top.

*Biblio.*: Leonard 1994: 65 no. 815; Stubbings 1951: 74, pl. XVI:15; Schaeffer 1949: 152-3, fig. 58:16; Furumark, 1941a: 615, FS 183:5; Schaeffer 1933: pl. X middle left (after p. 102).

#### 196. 84 AO 2106

Conical stirrup jar (FS 182). Missing one handle, false spout, spout rim and small shoulder fragment. Surface pock-marked and exfoliating. disc decoration abraded.

D. base: 7.5; H.: 15.6.

Ridge at base of false spout. Fairly flat shoulder, conical-piriform body, torus base. Strap handles.

Fine hard-fired fabric, yellowish-buff surface. Lustrous paint, shaded brown.

Unvolut flowers (FM 18C:124) in shoulder zone. Groups of pendant semicircle fringe above and below double fine line in belly; also in belly zone, lozenges (FM 73). Groups of bands and fine lines on upper and lower body. Monochrome handles, with reserved triangle at top.

Traces of a painted sign just below belly zone.

<sup>5</sup> Cf. Leonard 1994: 64-65, for a discussion of distinction(s) between FS 182 and 183.

<sup>6</sup> Classified as FS 183 by Furumark (1941a: 183:5), but according to his own criteria (FS 182 height is greater than 10 cm., while FS 183 height is less than 10 cm.), this vase (H.: 13.5) should have been classified as FS 182. Cf. Leonard 1994: 64-65.

**197. 84 AO 2107**

Conical stirrup jar (FS 182). Partial spout, most of body, base.

Max. D.: 12.6; D. base: 5.7; pres. H.: 10.2.

Torus base, conical body.

Fine hard-fired fabric. Greenish-buff throughout. Lustrous brown to black paint.

Chevrons (FM 58) on shoulder. Groups of bands and fine lines at upper and lower body.

**198. AO 11710**

Upper body fragment from a conical stirrup jar (FS 182). Spout, false spout and disc, both handles, half of shoulder. Paint very worn; much encrustation.

D. disc: 2.8; pres. H.: 3.9.

Spout with rounded rim, flat disc on narrow false spout, flat shoulder, strap handles.

Fine fabric. Light pinkish-orange to beige. Many small dark brown, grey and orange inclusions; some mica inclusions. Light-coloured slip. Brown to black paint.

Band at spout rim. Disc with large solid central blob and a band around the circumference. Band at bases of spout and false spout. Multiple stem, curved (FM 19) in shoulder panels. Bands below shoulder. Monochrome handles.

**199. 83 AO 700**

Upper body fragment from a (conical?) stirrup jar: false spout and disc, one handle, attached shoulder fragment. Surface worn; some encrustation.

D. disc: 2.4; pres. H.: 5.4.

Flat disc on solid narrow stem. Fairly flat shoulder. Strap handles.

Fine fabric, somewhat soft. Light pinkish-orange. Plentiful mica, including gold. Semi-lustrous orange paint.

Linear. Disc with neat blob at centre and band around the circumference. Loop encircles bases of false spout and spout. Plain shoulder, wide and narrow band group below. Long splash along handle renders it almost monochrome.

**200. 83 AO 654**

Shoulder fragment from a conical stirrup jar. Much paint flaked off.

D. (est. max.): c. 16.

Flat shoulder, carinated.

Band at base of false spout. Unvolved flowers (FM 18C) fill shoulder zone. Below, fine lines and bands.

**201. 81 AO 445**

Partial handle and attached shoulder fragment from a conical stirrup jar. Burnt?

Max. pres. dimensions: 7.8 × 5.1.

Hollow false spout. Flat shoulder. Strap handle.

Fine fabric. Pinkish-grey core, mustard-buff towards surfaces. Abundant mica inclusions. Lustrous black paint.

Band at base of false spout. Multiple stems, curved (FM 19) fill shoulder. Below, groups of fine lines flanked by band(s). Monochrome handle.

**202. 80 AO 150** *not drawn*

Shoulder fragment from a conical stirrup jar.

Max. pres. dimensions: 4.7 × 4.6.

Carinated shoulder.

Fine, hard-fired, pinkish-buff fabric. Some small dark pink/orange and grey; abundant tiny mica inclusions.

Light beige slip. Lustrous dark orange to brown paint.

Bands and fine lines.

**203. 80 AO 236** *not drawn*

Spout and shoulder fragment from a conical stirrup jar.

D. (max.): c. 11.5.

Narrow spout, flat carinated shoulder.

Fine light orange fabric. Some small dark pink/orange, grey and tiny mica inclusions. Thick creamy slip.

Lustrous dark orange to brown paint.

Linear. Loop encircling bases of spout and false spout. Plain shoulder. Bands and fine lines below shoulder.

**204. 83 AO 544** *not drawn*

Shoulder fragment from a conical stirrup jar.

D. (max.): c. 18; pres. H.: 5.3.

Carinated shoulder.

Fine fabric. Olive core. Some small brown inclusions; some mica inclusions. Pinkish-buff slip. Matt? brown paint.

Bands and fine lines.

**205. 83 AO 609** *not drawn*

Body fragment from a conical stirrup jar.

Max. pres. dimensions: 4.3 × 3.6.; max. D.: c. 14; pres. H.: 3.5.

Carinated shoulder.

Fine light oranish-beige fabric. Some small dark pink/orange and grey inclusions; plentiful tiny gold mica inclusions. Beige slip. Lustrous dark orange to brown paint.

Fine line group flanked by single bands.

**206. 83 AO 616** *not drawn*

Body sherd from a conical stirrup jar. Surface exfoliating; paint worn off.

D. (max.): c. 16; pres. H.: c. 4.3.

Fine beige fabric. Plentiful mica inclusions. Buff slip. Black paint.

Bands and narrow bands.

**207. 83 AO 617** *not drawn*

Shoulder fragment from a conical stirrup jar. Paint almost completely worn away. Some encrustation.

Max. pres. dimensions: 6.3 × 4.7.

Flat shoulder, carinated.

Fine beige fabric. Tiny dark pink/orange and black inclusions; plentiful tiny mica inclusions. Buff slip.

Black? paint.

Unvoluted flower (FM 18C) on shoulder; bands and narrow bands below.

**208. 83 AO 646 + 83 AO 648** *not drawn*

Body sherds from a conical stirrup jar: two non-joining body fragments, one burnt. Paint almost completely worn off.

D. (max.): c. 15; pres. H.: c. 3.1.

Carinated shoulder.

Fine buff fabric. Many dark pink/orange and grey; much mica inclusions. Buff slip. Black(?) paint.

Groups of fine lines flanked by single bands.

**209. 84 AO 1177** *not drawn*

Shoulder fragment from a conical stirrup jar.

D. (max.): c. 14.

Carinated shoulder.

Fine beige fabric. Lustrous dark brown paint.

Groups of fine lines flanked by single bands.

**210. 84 AO 2008** *not drawn*

Body fragment from a conical stirrup jar.

Max. pres. dimensions: 6.4 × 4.5.

Carinated shoulder.

Fine buff fabric. Buff slip. Lustrous dark brown paint.

Fine line group flanked by single bands; fine lines at belly.

**Stirrup jar, miscellaneous****211. 83 AO 559**

Large fine-ware stirrup jar: partial disc, one handle, false spout.

D. disc: 6.8; pres. H.: 7.

Short fat false neck with wide flat disc on top, ridge at base, strap handle.

Fine ginger fabric. Buff slip. Orange/brown decorative paint.

Blob in centre of disc; band around edge. Bands along edges of handle closed by loop at bottom.  
Band at base of false spout.

Mark incised (after firing) on handle.

*LH IIIA:2?*

*Biblio.:* Leonard 1994: 70 no. 934; O. Masson 1957: 26 no. 339; Schaeffer 1949: 228-9, fig. 96:19.

- Concentric circles on disc, wide and short dimensions of false neck and ridge at its base point to a LH IIIA:2 date.

**212. 84 AO 1190**

Handle fragment from a large fine-ware stirrup jar.

Pres. L. handle: 7.2; W. handle: 3.

Strap handle.

Fine pinkish-beige fabric. Plentiful tiny mica inclusions. Buff to beige slip. Lustrous brown paint.

Wide bands along edges of handle; band at base.

Mark incised (after firing) on handle.

**213. 83 AO 564**

Disc, false spout and handle stubs from a stirrup jar.

D. disc: c. 6; pres. H.: 5.

Slightly convex disc, strap handles.

Semi-fine buff fabric. Abundant small orange, brown, grey, white inclusions; scarce mica inclusions.

Lustrous dark orange paint.

Concentric circles on disc. Single vertical line down centre of handles.



**214. 81 AO 437**

Disc, false spout, both handles from a stirrup jar.

Disc: 3.3; pres. H.: 4.2.

Wide convex disc with straight edges on narrow stem, strap handles.

Fine fabric. Thick beige slip. Lustrous brown paint.

Small central dot, concentric circles, and band along outer edge of disc. Band at base of false spout. Monochrome handles, with reserved triangle at top.

*LH IIIA:2?*

**215. 83 AO 579**

Disc, stubs of handles and false spout from a small stirrup jar.

D. disc: 2.9; pres. H.: 2.4.

Flat disc with rounded edges, strap handles.

Fine light orange fabric. Many small dark pink/orange and tiny grey inclusions; plentiful tiny mica inclusions.

Thick creamy slip. Lustrous dark orange paint.

Large central dot on disc, band outlining edge of disc. Monochrome handles, with reserved triangle at top.

Mark incised (after firing) on disc.

**216. 80 AO 154**

Fragment of a stirrup jar: disc, false spout, one handle.

D. disc: 2.9; pres. H.: 4.2.

Small, convex disc with rounded edges on narrow false spout stem.

Fine buff fabric. Semi-lustrous brown paint.

Disc with large central blob and band along edge. Monochrome handle, with reserved triangle at top. Band at base of handle and false spout.

**217. 81 AO 420**

Stirrup jar fragment: false spout and disc, both handles, half of shoulder. Some encrustation.

D. disc: 2.7; pres. H.: 4.9.

Flat disc on short false spout. Strap handles.

Fine pinkish-beige fabric. Some dark pink/orange and grey inclusions; plentiful mica, especially gold.

Pinkish-beige slip. Semi-lustrous dark orange paint.

Linear. Disc with large solid central blob and a band around the circumference. Band at base of false spout. Bands and fine lines below plain shoulder. Single — but large — splash on handles makes them practically monochrome.

**218. 81 AO 433/440**

Upper body fragment of a stirrup jar: spout, false spout and disc, both handles and shoulder (including beginning of carination at belly). Light encrustation covers surfaces.

D. disc: 3; pres. H.: 5.4.

Angular lipped spout, slightly convex, wide disc with straight edges on narrow stem, gently rounded shoulder.

Semi-fine dark pinkish-beige fabric. Many small white, some grey and dark pink/orange inclusions; mica (including gold?). Beige slip. Matt brown paint.

Linear. Band at spout rim. Disc with large sloppy central blob surrounded by wide band at circumference. Loop enclosing bases of spout and false spout. Groups of fine lines flanked by bands below plain shoulder. Monochrome handles, with reserved triangle at top.

**219. 81 AO 116** *not drawn*

False neck and disc from a stirrup jar. Much encrustation; most of painted flaked off.

D. disc: 2.6; pres. H.: 3.

Flat disc.

Fine greenish-beige fabric. Abundant tiny dark orange and angular dark inclusions. Dark paint.

Concentric circles or spiral on disc.

**220. 83 AO 570** *not drawn*

Disc, stub of stem and both handles from a stirrup jar.

D. disc: 2.4; W. handles: 1; pres. H.: 2.3.

Slightly convex disc.

Fine pinkish-beige fabric. Beige slip. Lustrous orange paint.

Spiral on disc. Monochrome(?) handles.

*LH IIIB?*

**221. 83 AO 583** *not drawn*

Disc fragment from a stirrup jar.

D. disc: 2.8; pres. H.: 2.

Slightly convex disc.

Fine (buff?) fabric. Plentiful tiny inclusions, including mica inclusions. Dark paint.

Concentric circles on disc.

**222. 84 AO 1167** *not drawn*

Fragment from a stirrup jar: disc, false spout, one handle. Surface badly worn.

D. disc: 2.7.

Flat disc on narrow hollow stem, strap handle.

Buff fabric. Orange paint.

Disc decoration indiscernible. Monochrome handle.

**223. 84 AO 1168** *not drawn*

Fragment from a stirrup jar: disc, false spout, two handle stubs. Surface badly worn.

D. disc: 2.3.

Convex disc on narrow, hollow stem, strap handles.

Orange fabric. Lustrous dark orange paint.

Spiral on disc. Monochrome(?) handles.

*LH IIIB?*

**224. 84 AO 1181** *not drawn*

Partial disc, false spout and handle fragment from a stirrup jar.

D. disc: 3.2.

Wide flat disc, strap handle.

Fine beige fabric. Lustrous brown paint.

Dot in centre of disc, concentric fine lines around it, band around circumference of disc.  
Monochrome handle, with reserved rectangle at top.

**225. 84 AO 2014** *not drawn*

Disc, false spout, two handle stubs from a stirrup jar.

D. disc: 2.4.

Slightly convex disc on hollow stem, strap handles.

Fine fabric. Buff slip. Lustrous orange paint.

Concentric circles on disc. Band at base of false spout. Monochrome handles, with reserved triangle at top.

**226. 84 AO 2018** *not drawn*

Single handle, partial disc from a stirrup jar.

L. handle: 3.5; D. disc: c. 2.6.

Flat disc, strap handle.

Fine fabric. Beige slip. Lustrous dark orange paint.

Central blob on disc, band around edge. Monochrome handle, with reserved quadrangle at top.

**227. 84 AO 2034** *dr. 3550*

Fragment of a stirrup jar: disc, false spout, one handle stub. Heavily encrusted; surface not visible.

D. disc: 4.2; W. handle: 2.0; pres. H.: 5.

Coned, wide disc, wide flat strap handle, with a peculiar 'kink' at join to disc.

Fine pale buff fabric.

Concentric circles on disc? Monochrome handle, with reserved triangle at top?

- *nb* Peculiarly coned disc and 'kink' where handle joins disc. Possibly Minoan?

**228. 80 AO 172** *not drawn*

Spout from a stirrup jar. Paint crizzled and mostly gone.

D. spout rim: 2.1; H. spout: 3.8.

Rounded lip.

Fine greenish-buff fabric. Same slip. Lustrous dark brown paint.

Band at spout rim; loop around spout and false spout bases.

**229. 80 AO 23** *not drawn*

Spout fragment from a stirrup jar.

Pres. H. spout: 2.3.

Fine, hard-fired, pinkish-orange fabric. Plentiful tiny dark pink and dark inclusions. Beige slip. Lustrous dark orange-brown paint.

Loop around bases of spout and false spout; band below.

**230. 83 AO 622** *not drawn*

Spout from a stirrup jar.

D. spout rim: c. 2; pres. H. spout: 3.2.

Flaring lipless rim.

Fine beige fabric. Buff slip. Lustrous dark brown paint.

Band at spout rim and base of spout.

**231. 84 AO 2000** *not drawn*

Spout from a stirrup jar.

D. rim: 2.

Fine beige fabric. Tiny mica inclusions. Lustrous dark orange paint.

Band at rim and base of spout.

**232. 84 AO 2033** *not drawn*

Partial spout, stump of false spout from a stirrup jar. Heavily encrusted.

D. spout rim: 2.6.

Rounded lip.

Fine light pinkish-buff fabric. Lustrous dark orange paint.

Band at spout rim and base.

**233. 84 AO 2073** *not drawn*

Spout from a stirrup jar. Paint almost completely vanished.

D. spout rim: 2.5; H. spout: 3.9.

Down-sloping lip.

Fine beige(?) fabric. Dark brown paint.

Band at spout rim, spout base, false spout base. Shoulder preserves edge of patterned decoration.

**234. 84 AO 2074** *not drawn*

Spout from a stirrup jar.

D. spout rim: 2.4; H. spout: 3.7.

Down-sloping rim.

Fine greenish-grey fabric. Abundant tiny brown and black inclusions. Lustrous dark brown paint.

Band at spout rim, spout base.

**235. 81 AO 107** *not drawn*

Handle from a small stirrup jar. Paint almost completely flaked off.

W. handle: 1.3; H. handle: 4.6.

Fine greenish-beige fabric. Plentiful tiny dark pink and dark inclusions. Dark paint.

Monochrome handle, with reserved triangle at top.

**236. 81 AO 108** *not drawn*

Handle from a stirrup jar. Most of paint crizzled off.

W. handle: 1.1; H. handle: 3.7.

Fine greenish-beige fabric. Plentiful tiny dark pink and dark inclusions. Lustrous dark brown-black paint.

Monochrome handle.

**237. 83 AO 615** *not drawn*

Handle from a small stirrup jar. Much encrustation.

W. handle: 1.3; H. handle: 3.4.

Strap handle.

Fine beige fabric. Lustrous brown paint.

Monochrome handle.

**238. 84 AO 2075** *not drawn*

Handle fragment from a stirrup jar.

W. handle: 1.1; pres. H.: 3.0.

Strap handle.

Fine buff fabric. Dark paint.

Monochrome handle. Band(s) at shoulder, at base of false spout?

**239. 84 AO 1197** *not drawn*

Handle fragment and small bit of attached shoulder from a small stirrup jar.

Max. pres. dimensions: 3.8 × 3.4.

Strap handle.

Fine fabric, pinkish core and surface. Lustrous dark orange paint.

Multiple stem (FM 19) on shoulder. Below, fine lines flanked by single bands. Monochrome handle.

*LH IIIA:2?*

**240. 84 AO 2076** *not drawn*

Handle fragment (mended) from a stirrup jar. Stained or burnt.

W. handle: 1.2; pres. H.: 3.

Strap handle.

Fine greenish-grey(?) fabric. Lustrous dark brown paint.

Monochrome handle, with reserved triangle at top, band at bottom.

**241. 80 AO 181**

Base from a (globular?) stirrup jar.

D. base: 5.9; pres. H.: 1.6.

Raised slightly concave base.

Fine, hard-fired light orange fabric. Some tiny dark pink/orange, black and mica inclusions. Beige slip.

Lustrous dark orange paint.

Band at base; concentric circles under base.

*LH IIIB?*

**242. 81 AO 393**

Base fragment from a stirrup jar.

D. base: 10; pres. H.: 3.4.

Ring base.

Fine, soft, light orange fabric. Many tiny dark orange and plentiful mica inclusions. Buff slip. Brown paint.

Band at base, fine lines dispersed above. Concentric circles under base.

*LH IIIB?*

**243. 84 AO 2068**

Base from a stirrup jar. Stained or burnt. Mended.

D. base: 5.6.

Raised concave base.

Fine light grey fabric. Many small rounded brown and grey inclusions. Dark paint.

Band at base exterior.

**244. 80 AO 79** *not drawn*

Body sherd from a stirrup jar.

D. (max.): c. 12.

Fine pinkish-buff fabric. Some small grey and black inclusions tiny mica (including gold?). Semi-lustrous dark brown paint.

Fine lines flanked by bands.

**245. 81 AO 103** *not drawn*

Shoulder fragment from a (squat? conical?) stirrup jar.

D. (max.): c. 12.

Fine orangish-beige fabric. Some small dark pink/orange and grey; many tiny (gold?) mica inclusions. Beige slip. Semi-lustrous dark orange paint.

Fine lines flanked by bands.

**246. 81 AO 109** *not drawn*

Body fragment from a globular stirrup jar?

Max. pres. dimensions:  $3.9 \times 3.5$ .

Fine pinkish-orange fabric. Some small grey inclusions; plentiful tiny mica inclusions. Lustrous dark orange paint.

Fine lines flanked by bands.

**247. 83 AO 529** *not drawn*

Small shoulder fragment from a stirrup jar.

Max. pres. dimensions:  $5.7 \times 5.3$ .

Fine, soft, pinkish-buff fabric. Many tiny inclusions and abundant mica inclusions. Unslipped? Lustrous brown paint.

Lone lozenge (FM 73) filler above banding.

**248. 83 AO 582** *not drawn*

Body fragment from a stirrup jar. Much encrustation.

Max. pres. dimensions:  $4.7 \times 4.1$ .

Rounded shoulder.

Fine, hard-fired pinkish-beige fabric. Plentiful tiny mica inclusions. Lustrous beige slip. Lustrous dark orange (to brown?) paint.

Bands and narrow bands.

**249. 83 AO 613** *not drawn*

Fragment from a small stirrup jar: body sherd, including handle scar and edge of false spout base.

Max. pres. dimensions:  $5 \times 3.3$ .

Hard-fired, fine fabric. Buff core, greyish-green towards interior surface, beige towards exterior. Plentiful but very tiny dark and mica inclusions. Beige-greenish slip. Semi-lustrous dark brown paint.

Bands.

**250. 83 AO 627** *not drawn*

Fragment from a stirrup jar: body sherd, including stub of false spout and one handle scar.

Max. pres. dimensions:  $5.8 \times 4.5$ .

Solid false spout, flat shoulder.

Fine greenish-beige fabric. Abundant tiny to small dark and dark pink/orange inclusions, and tiny mica inclusions. Dark brown paint.

Band and base false spout; bands on shoulder.

**251. 83 AO 644 + 83 AO 649** *not drawn*

Two non-joining shoulder sherds from a (globular?) stirrup jar. Surface covered with light encrustation.

Max. pres. dimensions:  $5.6 \times 2.8$ ;  $4 \times 3.1$ .

Fine orangish-beige (ginger) fabric. Lustrous(?) dark brown paint.

Band at handle/spout base, on shoulder.

**252. 83 AO 678** *not drawn*

Body sherd from a stirrup jar.

Max. D.: c. 12.

Fine dark pinkish-orange fabric. Thick creamy slip. Semi-lustrous dark orange paint.

Bands.

**253. 83 AO 809** *not drawn*

Shoulder fragment from a (tall conical-piriform?) stirrup jar.

Max. pres. dimensions:  $5.4 \times 5$ .

Gently sloping shoulder.

Fine light pinkish beige fabric. Difficult to see inclusions, but at least sparse mica inclusions. Light beige slip.

Semi-lustrous brown paint.

Shoulder zone: multiple stem, hooked (FM 19). Bands and fine lines below. Monochrome handle?

**254. 83 AO 811** *not drawn*

Shoulder fragment from a stirrup jar.

Max. pres. dimensions:  $6 \times 3.7$ .

Fine fabric, light pinkish-orange core. Plentiful tiny mica (including gold?). Light beige surface. Lustrous brown paint.

Shoulder zone: multiple stem, hooked (FM 19). Bands and fine lines below.

**255. 84 AO 1172** *not drawn*

Shoulder fragment from a stirrup jar. Entire surface encrusted.

Max. pres. dimensions:  $5.9 \times 5.3$ .

Fine beige fabric. Orange paint.

Fine lines flanked by single wide bands.

**256. 84 AO 1179** *not drawn*

Shoulder fragment from a (squat? conical?) stirrup jar. Two joining pieces, heavily encrusted.

Max. pres. dimensions:  $10 \times 7.8$ .

Fairly flat shoulder, carinated.

Fine fabric. Dark paint.

**257. 84 AO 1180** *not drawn*

Small body sherd from a stirrup jar.

Max. pres. dimensions:  $4.3 \times 3.3$ .

Fine fabric. Greenish interior, buff at outer surface. Dark brown paint.

Fine lines flanked by single bands.

**258. 84 AO 1189** *not drawn*

Shoulder fragment from a (conical-piriform? conical?) stirrup jar.

Max. pres. dimensions:  $6 \times 4.8$ .

Gently carinated shoulder.

Fine beige fabric. Lustrous brown paint.

Fine line group flanked by single bands.

**259.** 84 AO 1199 *not drawn*

Shoulder fragment from a (squat? conical?) stirrup jar.

Max. pres. dimensions:  $4.4 \times 3$ .

Carinated shoulder.

Fine pinkish-beige fabric. Tiny mica inclusions. Lustrous brown paint.

Flower (FM 18C)? on shoulder. Below, fine lines flanked by single bands.

*LH IIIB?*

**260.** 84 AO 2038 *not drawn*

Three non-joining shoulder sherds from a (squat? conical?) stirrup jar. Heavily encrusted.

D. (max.): 19.

Sharply curved shoulder.

Fine pinkish-beige fabric. Dark paint.

Fine lines flanked by single bands.

**261.** 84 AO 2040 *not drawn*

Shoulder fragment from a (squat? conical?) stirrup jar.

Max. pres. dimensions:  $3.4 \times 3$ .

Strongly curved shoulder.

Fine fabric.

Decoration not visible.

**262.** 84 AO 2041 *not drawn*

Small shoulder fragment from a stirrup jar. Heavily encrusted.

Max. pres. dimensions:  $2.6 \times 1.9$ .

Fine pinkish-beige fabric. Beige slip. Lustrous dark orange paint.

Bands and fine lines.

**263.** 84 AO 2072 *not drawn*

Fragments from a stirrup jar: four non-joining shoulder fragments, including handle stub.

W. handle: 1.2; max. pres. dimensions of largest fragment:  $4.1 \times 3.4$ .

Strap handle.

Fine buff fabric. Brown paint.

Unvolut flowers (FM 18C) on shoulder; below, fine lines flanked by single bands. Band or loop at base of false spout. Monochrome handle.

**264.** 84 AO 2077 *not drawn*

Shoulder fragments from a (tall conical-piriform?) stirrup jar. Four non-joining shoulder fragments (mended) and spout/false spout fragment (mended).

Est. max. D.: c. 19.5.

Strongly rounded, but not globular, shoulder. Strap handle.

Fine greenish-buff fabric. Small brown and dark inclusions. Dark brown paint.

Fine lines flanked by single bands. Band at base of spout/false spout. Monochrome handle.

**265.** 84 AO 2079 *not drawn*

Shoulder fragment from a (tall conical-piriform?) stirrup jar. Mended.

Est. max. D.: c. 15.

Sloping shoulder, rounded at turn to belly.

Fine buff fabric. Many small dark pink and grey inclusions. Dark paint.

Band at base of false spout. At shoulder, group of fine lines flanked by single bands.



**266.** 84 AO 2080 *not drawn*

Shoulder fragment from a (tall conical-piriform?) stirrup jar. Stained. Mended.

Max. pres. dimensions: 7.1 × 5.1.

Rounded, but not globular, shoulder.

Fine buff(?) fabric. Orange(?) paint.

Fine lines flanked by single bands.

**267.** 84 AO 2081 *not drawn*

Fragments from a (squat?) stirrup jar. Six shoulder fragments (including one handle stub), some mended.

Est. max. D.: c. 15.5.

Fine greenish fabric. Many tiny dark pink and grey inclusions; occasional larger. Dark paint.

Narrow bands flanked by single wide bands.

**268.** 84 AO 2083 *not drawn*

Shoulder fragment from a stirrup jar. Burnt or stained.

Max. pres. dimensions: 4.2 × 2.6.

Fine grey(?) fabric. Lustrous dark paint.

Fine lines flanked by single bands.

**269.** 84 AO 2085 *not drawn*

Shoulder fragment from a (squat?) stirrup jar.

Max. pres. dimensions: 4.1 × 3.3.

Fine beige(?) fabric. Lustrous dark brown paint.

Bands and fine lines.

## FLASKS

Like the footed bowl and the chalice, Mycenaean IIIB lentoid flasks, at present, appear exclusively in the Levant (on the appearance of Mycenaean lentoid flasks with two handles in the Levant see Leonard 1994: 81-83, where 32 examples are listed). Similar, but not identical, lentoid flasks appear in the Aegean (Furumark 1982: FS 186, pls. 107-108). Those in the Aegean have a high base or one vertical handle from the neck to the broad side of body (cf. Karageorghis 1965: 214, 216-17, no. 11). This form had a long tradition in the Near East and Egypt. On Cyprus it occurs as early as the Middle Bronze Age in White Painted ware (Åström 1972b: 33, 41, 73). Its popularity in the Levant is demonstrated particularly in Lebanon, where in one single tomb three Mycenaean IIIB examples have been found along with ten other made of local clay (Baramki 1958: Mycenaean IIIB: 135-7, pls. XV:26A-B, XVI:23-24, figs. 23, 24, 26, nos. 24, 26-27; local clay: 136-8: pls. XVI:27, 34, figs. 27-36, nos. 28-37; "oriental imitation": 136, fig. 25, no. 25; see also 193-6 and legends for pl. XIII:2-4). The most important of the three Mycenaean IIIB flasks from this tomb (*ibid.* 1958: no. 27) is unfortunately very fragmentary and the pictorial decoration on both sides is very worn. In both his 1958 and 1973 papers, Baramki interpreted the pictorial decoration incorrectly and the drawing that he published is equally incorrect. Both sides are decorated, one with a single horse and the other with a goat, with large flowers in the background. For the correct interpretation, see Karageorghis 1999: 396.

On Cyprus, the form is quite popular. In addition to specimens discussed previously by Karageorghis (1965: 214-17), there are also fragments of lentoid flasks from Kition (Karageorghis 1974: 27, 36, pls. XVIII, CXXVIII, no. 164+168), Enkomi (Courtois 1981: 142, 159-60, figs. 139/6, 141/3, no. 253), and possibly Kourion (Benson 1972: 119, pl. 31, no. B1174 [identified as part of a

series of pilgrim flask fragments from vessels with disc bases and perfectly spherical, not lentoid, shapes] ).

**270. 83 AO 601      VK 8**

Body sherd (from a flask?) decorated with an octopus.

Max. pres. dimensions: 9.2 × 7.

**271. 80 AO 634      VK 65**

Fragments of a lentoid flask (FS 186) with linear decoration.

*LH IIIB.*

**272. 80 AO 635      VK 66**

Fragment of lentoid flask (FS 186).

*LH IIIB.*

**273. AO 13142**

Vertical flask (FS 189) with linear decoration. Complete. Surface pitted and exfoliating, some encrustation.

Max. D.: 9.8; D. rim: 2.8; D. base: 3.6; H:14.

Sloping rim, tall, narrow, concave neck with molded ridge at base, globular body, ring base, two opposed flat vertical handles.

Fine fabric. Slip varies: yellowish cream to pinkish. Lustrous dark orange paint.

Band at rim. Concentric circles fill each side of body; N-pattern (FM 60) at the interface. Monochrome handles.

*LH IIIA:2.*

**274. 84 AO 138 + 84 AO 2016**

Upper body fragment of a horizontal flask (FS 190-192) with linear decoration. Rim, neck, one handle and part of shoulder, joining shoulder fragment. Much encrusted.

D. rim: 2.2; pres. H.: 7.8.

Rounded lip, tall narrow neck with small ridge at base, globular body, vertical round (squared) handles from centre neck to shoulder.

Fine fabric. Pink core, beige (ginger) towards surfaces. Some small dark pink inclusions. Light beige slip.

Lustrous brown paint.

Band at rim and base of neck. Foliate band (FM 64) on shoulder. Fine line group flanked by broader bands below. Monochrome handles.

*LH IIIA:2.*

**275. 80 AO 423**

Upper body fragment of a horizontal flask (FS 190-192) with linear decoration. Chipped spout, neck, handle stub, and shoulder fragment. Much encrustation and staining.

D. rim: 2.5; pres. H.: 5.7.

Heavy down-sloping rim, tall narrow, concave neck, ridge at base of neck. Strap handles.

Fine fabric. Surface buff to slightly greenish? Lustrous black paint.

Linear. Deep band at rim, band at base of neck; plain shoulder; groups of horizontal narrow and wide bands. Monochrome handles.

*LH IIIA:2-B.*

**276. 80 AO 253**

Upper body fragment of a horizontal flask (FS 190-192) with linear decoration. Rim and neck, one handle, small part of shoulder.

D. rim: 2.7; pres. H.: 6.1.

Heavy down-sloping rim, tall narrow neck, ridge at base of neck, strap handles.

Fine light pinkish-orange fabric. Some small dark pink/orange and tiny grey (and white?) inclusions.

Light-coloured slip. Lustrous(?) orange to dark orange paint.

Linear. Deep band at rim, band at base of neck, plain shoulder, band and fine lines below shoulder. Monochrome handle.

**RHYTA****277. AO 14850**

Amphoroid (beaked) jug/stirrup jug (FS 151). Complete profile: missing large fragments of body, neck and rim and most of one handle. Surface burnt(?), worn and discoloured; paint flaked. Mended and heavily restored.

D. base: 4.3; D. rim: c. 6; max. H. (with handles): 20.1; H. (to rim): 18.1.

Flaring lipless rim, heavy ridge at base of concave neck, strongly piriform body, flat concave base pierced by hole (D.: 0.6), clearly made before firing, three vertical round handles.

Fine light pinkish-orange fabric. White slip? Lustrous dark reddish-brown paint.

Single bands and narrow- and wide-band groups from rim to base. Vertical columns of parallel chevrons (FM 58:15) fill shoulder zone. Monochrome base. Monochrome handles.

*Biblio.*: Leonard 1994: 44 no. 507; Stubbings 1951: 61-62, fig. 17; Schaeffer 1949: pl. XXXVIII top; Furumark 1941a: FM 58:15, FS 151:14; Schaeffer 1932: 2, pl. II:2 (after p. 4).

- As noted by Leonard (1994: 44), although FS 151 is widely distributed on the Greek mainland, Rhodes and Cyprus, this is the only example of this shape presently known to have been found in Syria-Palestine.

What has nowhere been noted is that this vessel has a hole (clearly made before firing) in its base. In other words, it was never intended to act as a container, but rather as a rhyton.

**Conical rhyton, FS 199****278. 83 AO 605      VK 41**

Body fragment from a conical rhyton decorated with a pictorial composition.

*LH IIIB* (Leonard 1994: 92).

**279. 83 AO 620      VK 42**

Body fragment from a conical rhyton(?) decorated with a part of a quadruped.

**280. AO 14855**

Fragments from a conical rhyton decorated with an octopus. Handle, rim, and upper body. No lower body preserved (cf. Leonard 1994: 195 fn. 206).

D. rim: 13.3; pres. H.: 27.2 (restored H.: 46).

Vertical strap handle. Rounded rim, ridge below rim. Conical body.

Fine buff(?) fabric. Greyish slip (burnt?), burnished. Lustrous brown to black paint.

Narrow bands along edges of handle. Vertical bands across rim, alternating solid bands and narrow bands framing columns of dots. Octopus (FM 21:3), centred opposite handle, fills body.

*LH IIIA* (Stubbings 1951: 61)

*LM IIIA:1?* (Leonard 1994: 91; Hankey 1979: 148)

*LH IIIA:1?* (Leonard 1994: 195; Furumark 1941a: FS 199:12)

*LM IIIA:2?* (Kanta 1980: 308)

*LH IIIA:2 early?*

*Biblio.*: Leonard 1994: 91 no. 1370, 195 LM no. 10; Xella 1984: 16; Musée de Petit Palais 1983: 168, no. 188; Kanta 1980: 308; Hankey 1979: 148 no. 5, pl. XVII:2-3; Evans 1964: 776-77; Stubbings 1951: 61, fig. 16, pl. XV:1; Schaeffer 1949: 218, figs. 91A, 91:7 and 15; Furumark 1941a: 304, FM 21:3, 618, FS 199:12; Schaeffer 1939a: pl. VII; *ibid.* 1932: 4, fig. 3, pl. IV:2.

- One of Furumark's criteria for dating conical rhyta was the manner of handle attachment; the lower end of the handle attached to the vessel body, as on this vase, indicates a IIIA:1 date. The decorative scheme of a large-scale octopus, on the other hand, is typical of IIIA:2 (Mountjoy 1986: 83). The region(s) of production of the octopus motif is controversial (cf. Leonard 1994: 195 for a brief discussion and references) and both mainland and Cretan origins have been suggested for this vase.

**281. 80 AO 776 VK 7**

Small body sherd from a conical rhyton decorated with an octopus. Burnt.

*LH? LM? IIIA:2.*

**282. AO 18534**

Conical rhyton decorated with palms and quirk chains. Complete profile: missing c. one-quarter of various body sherds.

D. rim: 15.1; H. (with handle): 42.2; H. (without handle) 37.8.

Transverse blobs on rim, wide band and two narrow bands on underside of rim. Wide band and two narrow bands below rim. Large decorative zone with alternating vertical quirk chains (FM 48:5) and palms (FM 15:12 Palm II, single) with lozenge (FM 73s) fillers. Bands and narrow bands below and monochrome lower body. Monochrome handle with reserved triangles at top and bottom.

*LH IIIB.*

*Biblio.*: Leonard 1994: 91 no. 1361; Stubbings 1951: 75, pl. XVI:14; Furumark 1941a: 280, FM 15:12, 618, FS 199:13; Schaeffer 1936: 121, pl. XIX:2 (after p. 140).

**283. 83 AO 577 + 81 AO 725**

Two non-joining fragments, probably from same conical rhyton: rim fragment with handle stub; lower body sherd. Heavy concretion.

D. rim (ext.): c. 12.5; pres. L.: 6.2.

Rounded rim. Conical body.

Fine, hard-fired fabric. Beige core, dark pink/orange towards surface. Some very tiny mica inclusions. Cream slip. Lustrous orange to brown paint.

Blobs on rim, band immediately below. Below, two narrow decorative zones (N-pattern FM 60 and parallel chevrons FM 58:32) separated by bands and fine lines. Lower body fragment entirely banding/fine lines.

*LH IIIA:2 late.*

## 284. 84 AO 595

Body sherd from a conical rhyton. Paint crizzled and flaking; lustre may have worn off.

D. (max. pres.): c. 10; L. (max. pres.): 11.

Fine, hard-fired fabric, buff core and surfaces. Semi-lustrous brown to black paint.

At least three patterned zones, of which only one survives: alternating fringed voluted flower (FM 18) and vertical bands of parallel chevrons (FM 58: 33). Groups of bands and fine lines separate the patterned zones. Below, a second wide zone of decoration.

*LH IIIB.*

## 285. 83 AO 599 + 600

Two non-joining body fragments from a conical rhyton.

D. (max. pres.): c. 12; L. of fragments: 9; 6.7.

Fine, hard-fired fabric: yellowish-beige core, darker pink towards surfaces. Infrequent mica (gold?) inclusions. Beige slip. Semi-lustrous orange paint.

Patterned zone. Pendant scales (FM 70) with dotted circle (FM 27:23,34 "anemones") fill. Deep zone(s) of alternating wide bands and fine-line groups.

## 286. 83 AO 671

Rim fragment from a conical rhyton.

D. rim: c. 15.

Rounded rim.

Fine, hard-fired fabric. Ginger core, salmon at surfaces. Some tiny flecks of mica, including gold. Polished ginger slip. Semi-lustrous orange paint.

Blobs on rim. Wide band and finer bands immediately below exterior rim.

*LH IIIA:2-B.*

## 287. 80 AO 37 *not drawn*

Body sherd from a conical rhyton.

Max. dimensions: 5.8 × 2.6.

Fine, hard-fired, dark pink-orange fabric. Some small dark pink/orange inclusions; sparse mica (gold?). Beige slip. Lustrous orange to brown paint.

Parallel chevrons (FM 58:33).

## 288. 84 AO 2017

Small body sherd from a conical rhyton?

Max. pres. dimensions: 4.1 × 3.5.

Fine pinkish-ornage fabric. Beige slip. Lustrous reddish-brown paint.

Series of zones without banding between: double scale pattern, blobs, multiple angular stem(?).

**289. 80 AO 544**

Body sherd from a conical rhyton?

Max. pres. dimensions: 3.6 × 2.9.

Fine, hard-fired fabric. Beige slip. Plentiful tiny mica, including gold. Lustrous orange paint.

Sloppily parallel lines and a wavy band.

Fabric, paint, and painting style seem identical to **cat. no. 290**, below; probably from the same vessel.

**290. 83 AO 652**

Body sherd from a conical rhyton? Edges and interior heavily concreted.

Max. dimensions: 4 × 5.3.

Fine, hard-fired fabric. Beige slip. Plentiful tiny mica, including gold. Lustrous orange paint.

Decorative motifs unclear.

Orientation and shape not clear. Fabric, paint and painting style seem identical to **cat. no. 289**, above; probably from the same vessel.

**291. 80 AO 408**

Body fragment, just below rim, from a conical rhyton (FS 199)? or mug (FS 225-226)?

Max. pres. dimensions: 6.4 × 3.5.

Semi-fine, hard-fired, dark pink fabric. Some small dark pink/orange and grey inclusions; plentiful very tiny mica inclusions. Beige surfaces and slip. Lustrous orange paint.

Above, band and group of fine lines. Below, whorl shell (FM 23).

*LH IIIB?*

**292. AO 14857**

Rim and body fragment from a conical rhyton? (or large cup?). Mended and restored.

D. rim (ext.): 13.5; pres. H.: 11.5.

Everted, horizontal rim, slightly tapering and convex body.

Fine, hard-fired fabric. Lustrous light beige slip. Lustrous brown paint.

Band at rim. Immediately below rim, decorative zone of alternating shields (FM 37) and triple stripes.

*LH IIB?*

- This rim is unusual for a conical rhyton shape and the sherd may instead come from a large cup.

**Zoomorphic rhyton****293. AO 18521**

Zoomorphic rhyton (horned? animal head). Missing handle and rim. Mended and restored.

D.: 11.5; H.: 15.8.

Fine buff fabric, brown paint.

Flower (FM 18C, unvoluted), papyrus (FM 11, voluted and unvoluted), bivalve shell (FM 25, isolated) and elaborate triangle (FM 71).

*Biblio.*: Leonard 1994: 94 no. 1416; Miller 1992: 436 (TC 171), pls. 314-320; Karageorghis 1965: 226 no. 4, pl. XXII:1; Schaeffer 1949: 222-23, fig. 93:2-3, pl. XXXVI; Schaeffer 1936b: 112, 114-15, pl. XVII:1.

*LH IIIA:2-B:1* (Leonard 1994: 94)

- Locally produced? (Schaeffer 1949: 222).

**294. AO 19932**

Zoomorphic rhyton (horned? animal head). Complete.

D.: 14.5; H. (with handle): 22.5, (without handle): 20.5.

Thick lemon-yellow slip. Orange paint.

Voluted and unvoluted flowers (FM 18A, C).

*LH IIIA:2* (Leonard 1994: 94).

*Biblio.*: Yon 1997a: 160-1 no. 38; Leonard 1994: 94 no. 1417; Miller 1992: 434-5 (TC 168), pls. 301-6; Karageorghis 1965: 226 no. 1, pl. XXI:5-6; Schaeffer 1949: 222-3, fig. 93:5-7; Schaeffer 1938a: pl. XIX (after p. 196); .

**295. 83 AO 731**

Zoomorphic rhyton (bull?). Fragment of muzzle.

Pres. L.: 10.5.

Fine fabric. Buff with slight green tinge surface and lustrous slip. Lustrous black paint, largely flaked off.

Nostrils and lips outlined. Closely-spaced trefoils (FM 29) scattered over rest of muzzle.

**296. AO 14949**

Zoomorphic rhyton (bull?). Fragment of muzzle. Very worn surface; paint almost completely gone.

Max. pres. L.: 6.3.

Fine fabric. Pinkish-orange surfaces, slightly greyer and yellower toward the core. Some small dark pink/orange and grey inclusions; plentiful tiny mica (including gold?). Lustrous dark orange paint.

Not possible to discern decorative scheme.

**297. AO 18573**

Zoomorphic rhyton (hedgehog). Almost complete: missing two feet, small sherd at head and tip of tail. Mended and restored.

L.: c. 23.8, H.: c. 11.7.

Fine buff, slightly greenish, fabric. Lustrous brown to black paint.

Blobs on rim. Neck banded at top and bottom and reserved central band with vertical slashes. Running spirals (FM 46) cover body. Also foliate band (FM 64:21). Parallel chevrons (FM 58) on handle.

Mark painted in washy blood-red paint at bottom 'belly seam'.

*Biblio.*: Leonard 1994: 95 no. 1430; Miller 1992: 432 (TC 164), pls. 295-296; Rystedt 1987: 35 no. 5; Xella 1984: 40; Karageorghis 1965: 228 no. 6, pl. XXII:5; Schaeffer 1949: pl. XXXVII bottom; *ibid.* 1936: 139, pl. XVII:2.

**298. AO 26753**

Zoomorphic rhyton (hedgehog). Spout, handle, most of back and face, half of belly, one foot preserved. Heavily mended and restored. Surface appears darkened and stained.

H.: 11.4; L.: 19.2.

Scale pattern (FM 70).

*Biblio.*: Leonard 1994: 95 no. 1435; Miller 1992: 431 (TC 162), pl. 291; Rystedt 1987: 28-39, no. 5, 36, fig. 2; Karageorghis 1965: 228 no. 8, pl. XXII:2; Schaeffer 1936: pl. XVII:2 (after p. 138).

**299. AO 16094**      *not drawn    photograph only*

Zoomorphic rhyton (hedgehog).

L.: 24.

Decorated with wavy line, diagonal variant (FM 53:17).

*Biblio.*: Leonard 1994: 95 no. 1432; Miller 1992: 431-2 (TC 163), pls. 292-94; Karageorghis 1965: 228 no. 7, pl. XXII:4; Schaeffer 1949: 151-2, figs. 58A, 58:4.

- Locally produced?

**300.** AO 18574      *not drawn*

Zoomorphic rhyton (hedgehog). About half preserved. Restored and mended.

H:7.4, L:17.

Decorated with rough lattice.

*Biblio.*: Leonard 1994: 95 no. 1437; Miller 1992: 432-433 (TC 165); Schaeffer 1949: pl. XXXVII (top).

- Locally produced?

**301.** AO 14853

Zoomorphic rhyton (fish). Three-quarters preserved: spout, handle, front and most of one side. Other side, belly, and tail reconstructed. Mended and restored.

Pres. L.: 33.5; H.: 15; D. (max.): 11.5.

Fine light pink-orange fabric. Plentiful mica inclusions. Thick yellowish-cream slip. Lustrous bright orange paint.

Motifs include parallel chevrons (FM 58), lozenges (FM 73), running spirals (FM 46), and groups of parallel lines.

*LH IIIB* (Leonard 1994: 95).

*Biblio.*: Leonard 1994: 95 no. 1440; Miller 1992: 433-4 (TC 166), pls. 298-9; Karageorghis 1965: 226 no.5, pl. XXII:3; Schaeffer 1949: 222-3, fig. 93:4; *ibid.* 1932: 2, 4, pl. II:1.

- According to Schaeffer, "probablement du produit d'un atelier local" (1949: 222).

**302.** 83 AO 673 + 83 AO 712

Zoomorphic rhyton (fish). Two non-joining fragments, mouth and tail. Surface and paint very worn.

Tail: max. pres. L.: 14.2; head: max. pres. L.: 6.6.

Fine fabric. Tail: beige fabric. Plentiful very tiny mica inclusions. Cream slip. Lustrous brown to black paint.

Head: buff core, greenish surface. Mica? Lustrous black paint.

Mouth and rhyton hole outlined; 'whiskers' and 'nose' depicted on head. Difficult to discern design(s) on tail, or even which side of tail is right side up!

- Not certain that both pieces come from same object; fabrics and findspots may be different.

## MISCELLANEOUS CLOSED

**303.** 80 AO 2      *VK 40*

Small shoulder fragment from a small closed vessel (stirrup jar?) decorated with a quadruped or a winged sphinx. Paint mostly flaked away.

**304.** 80 AO 565      *VK 35*

Body sherd from a closed vessel, probably a jug or amphoroid(?) krater decorated with figural decoration.

**305.** 83 AO 621      *VK 9*

Body sherd from a closed(?) vase, possibly a jug(?) decorated with the eye and tentacles of an octopus.



*Comparanda:* Vermeule and Karageorghis 1982: 77, 209, VII:7.

### 306. 81 AO 560

Base and small portion of lower body of a small three-handled piriform jar (FS 44-48)? or conical-piriform stirrup jar (FS 166/167)?

D. base: 4.3; pres. H.: 5.3.

Splaying base.

Fine, hard-fired fabric. Buff core, pinkish at surfaces. Some dark pink/orange and grey inclusions. Thick creamy slip. Lustrous dark orange paint.

Narrow bands, probably flanked by wider band, above monochrome base.

Painted mark (matt maroon red) on base.

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The following eleven vase fragments all appear to have been made from the same or similar fabrics (a buff/orange clay with many small dark orange, grey and white inclusions) and paint (matt deep red or dark orange/brown). Most of the Simple Style stirrup jars in the Louvre collection also appear to have been made using the same/similar fabric (cf. **cat. nos 164-173**, perhaps also **174** and **175**), as are a number of piriform jars (**cat. nos 10, 24, 29, 30, 32**).

### 307. 83 AO 773

Lower body of a small jug. Missing rim, handle and some of neck.

Pres. H. (mid-neck): 13.7; D. (max.): 12; D. base: 4.7.

Narrow almost straight neck. Globular body. Raised concave base.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white, and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style).

*Biblio.:* Schaeffer 1949: 226-7, fig. 95:34; *ibid.* 1939a: 130, fig. 114; *ibid.* 1938b: 319 fig. 47.

- Locally made? (Schaeffer 1949: 226.)

### 308. 84 AO 1169

Neck and shoulder fragment from a jar.

D. at base of neck: c. 6.

Semi-fine fabric. Grey core, buff nearer surfaces. Light orange surfaces may be slip. Many small dark orange, grey and white inclusions. Matt dark orange/brown paint.

Band at base of neck. Shoulder zone: panels of four parallel vertical lines at intervals; triple row of standing scale pattern along bottom border. Band(s) below.

### 309. 84 AO 2021 (+ 2020?)

Base and lower body fragment from a closed shape. Chipped.

D. base: c. 3.5; pres. H.: 3.6.

Concave base.

Fine orange fabric. Many tiny gold mica inclusions. Burnished surface? Lustrous(?) dark reddish-orange paint.

Linear (narrow bands).

- Fabric, paint, quality and depositional context suggest that this base and sherd **cat. no. 310** may come from the same vessel.

**310. 84 AO 2020 (+ 2021?)**

Body sherd from a closed vase.

Max. pres. dimensions: 5.5 × 5.5.

Fine orange fabric. Many tiny gold mica inclusions. Burnished surface? Lustrous(?) dark reddish-orange paint.

Panels (cross-hatching bordered by multiple vertical lines) alternating with fields of dotted circles.

**311. 80 AO 110** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 7.5 × 5.

Linear (wide and narrow bands).

- May join with **cat. no. 174**.

**312. 83 AO 632** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 7.8 × 6.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (wide band flanked by narrower band on each side).

**313. 84 AO 2024**

Body sherd from a closed(?) shape.

Max. pres. dimensions: 4.8 × 3.

Fine orange fabric. Many tiny gold mica inclusions. Burnished surface? Lustrous(?) dark reddish-orange paint.

Parallel straight and wavy lines.

**314. 84 AO 2025**

Body sherd from a closed(?) shape.

Max. pres. dimensions: 4.2 × 2.5.

Fine orange fabric. Many tiny gold mica inclusions. Burnished surface? Lustrous(?) dark reddish-orange paint.

Not-quite-parallel horizontal(?) straight and wavy lines.

**315. 84 AO 2026** *not drawn*

Body sherd from a large closed(?) shape.

Max. pres. dimensions: 4.8 × 4.6.

Semi-fine pinkish-orange fabric. Many small and tiny dark orange, white and grey inclusions; many tiny gold mica inclusions. No slip. Matt blood-red paint.

Linear (Simple Style).

**316. 84 AO 2027** *not drawn*

Body sherd from a large closed (krater?) shape.

Max. pres. dimensions: 10.2 × 7.5.

Semi-fine light orange fabric. Many small maroon, orange and white inclusions; some tiny mica inclusions. Matt orange paint.

Linear (Simple Style).

**317.** 84 AO 2060 (+ 80 AO 360?) *not drawn*

Body sherd from a closed shape. Exterior surface extremely lustrous: modern varnish?

Max. pres. dimensions: 5.5 × 3.4.

Fine pinkish-orange(?) fabric. Many small and tiny grey and dark orange inclusions; plentiful tiny gold mica inclusions. Slipped? Matt(?) blood-red paint.

- This sherd may belong to **cat. no. 29**, a three-handled piriform jar.

\* \* \* \* \*

**318.** 81 AO 104/431

Handle and small fragment of attached neck of closed shape (jug?).

Max. pres. H. of handle: 8.9.

Round vertical handle.

Fine pinkish-beige (ginger) fabric. Some small dark pink/orange inclusions and tiny mica inclusions. Slightly lighter-hued slip. Matt orange to brown paint, thinly applied.

Loop around handle; single band along length of handle.

- Unusual fabric and paint; "Mycenaean"?

**319.** 81 AO 560 *not drawn*

Base from a small three-handled piriform jar (FS 44-48)? or, less likely, from a conical-piriform stirrup jar (FS 166/167)?

D. base: 4.3; pres. H.: 5.3.

Splaying base.

Fine, hard-fired fabric. Buff core, pinkish at surfaces. Some dark pink/orange and grey inclusions. Thick creamy slip. Lustrous dark orange paint.

Painted mark (matt maroon red) on base.

**320.** 81 AO 2038

Base from a small closed vessel.

D. base: 4.1; pres. H.: 1.6.

Splaying base.

Monochrome.

**321.** 83 AO 670

Base fragment from a large piriform jar? or stirrup jar?

D. base: 7.0; pres. H.: 2.1.

Torus base.

Fine fabric. Beige core, pinker towards surfaces. Plentiful tiny mica inclusions. Beige slip. Lustrous dark orange paint.

Monochrome base.

Painted mark (washy matt blood-red) on base.

**322.** 84 AO 2031

Partial base and lower body of closed vessel (stirrup jar?)

D. base: 7.0; pres. H.: 1.9.

Ring base.

Fine beige fabric. Plentiful tiny mica inclusions. Beige slip. Lustrous orange to brown paint.

Fine lines flanked by bands.

**323. 81 AO 605** *not drawn*

Handle from a stirrup jar? jug?

W. handle: 1.2; H. handle: 4.0.

Fine pinkish-orange fabric. Tiny inclusions include dark and mica inclusions. Buff slip. Lustrous dark orange to brown paint.

Reserved triangle at top of sloppily monochrome handle; band at base.

**324. 84 AO 2071** *not drawn*

Handle fragment from a closed vase (alabastron?).

D. handle: 0.8; pres. L.: 5.1; round horizontal handle.

Fine greenish fabric. Dark paint.

Loop(?) at handle base; monochrome handle.

**325. 81 AO 283**

Handle and shoulder fragment from a small closed shape.

W. handle: 1.6; max. pres. dimensions:  $5.2 \times 4.1$ .

Flat vertical handle.

Fine dark orange fabric. Many tiny grey, white, dark pink/orange inclusions; some tiny mica inclusions.

Semi-lustrous dark orange/blood-red paint.

Shoulder motif indiscernable. Monochrome handle.

**326. 80 AO 34** *not drawn*

Body sherd from a globular closed shape.

Max. pres. dimensions:  $5.9 \times 4.2$ .

Globular body.

Fine buff fabric. Buff slip. Lustrous(?) dark brown paint.

Bands and narrow bands.

**327. 80 AO 54** *not drawn*

Body sherd from a globular closed shape.

Max. pres. dimensions:  $5.1 \times 4.2$ .

Globular body.

Hard-fired, fine fabric. Pinkish-buff exterior, greyish interior surfaces. Lustrous buff slip. Lustrous dark orange to brown paint.

Bands and narrow bands.

**328. 80 AO 310** *not drawn*

Small body sherd (from a closed shape?).

Max. pres. dimensions:  $2.8 \times 2.8$ .

Fine, hard-fired fabric. Creamy-yellowish slip. Lustrous brown paint.

Dots (variegated stone pattern: FM 76).

**329. 80 AO 316** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $2.5 \times 1.7$ .

Fine dark pinkish-orange fabric. Many tiny gold mica inclusions. Semi-lustrous dark orange paint.

Band and fine lines.

**330. 80 AO 739** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 3.7 × 3.1.

Hard-fired, fine fabric. Pinkish-orange core, beige towards surfaces. Beige slip. Lustrous dark orange to brown paint.

Fine line group flanked by bands.

**331. 81 AO 110** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 3.4 × 2.7.

Fine pinkish-orange fabric. Plentiful small dark pink and grey inclusions. Buff slip. Lustrous dark orange paint.

Band, narrow bands, fine lines.

**332. 81 AO 869** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 3.7 × 3.1.

Carinated shoulder?

Fine buff fabric, somewhat pinkish at interior surface. Some small dark pink, grey and white inclusions, and some tiny mica inclusions. Buff slip? Dark brown paint.

Traces of patterned decoration above a fine line group flanked by bands.

**333. 83 AO 560** *not drawn*

Body sherd from a closed globular shape (stirrup jar?).

Max. pres. dimensions: 3.8 × 3.6.

Fine orangish-buff fabric. Occasional small angular dark pink inclusions; abundant tiny dark pink/orange and mica inclusions. Buff slip. Lustrous dark brown paint.

Fine line group flanked by single bands.

**334. 83 AO 565** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 4.7 × 3.2.

Globular body.

Hard-fired, fine, beige fabric. Occasional small rounded grey(?) inclusions and tiny (gold?) mica inclusions.

Buff slip. Lustrous dark brown paint.

Bands and narrow bands.

**335. 83 AO 573** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 2.5 × 2.4.

Fine fabric. Pinkish-orange at core, buff at surfaces. Many tiny dark pink/orange and dark inclusions.

Buff/beige slip. Lustrous dark brown paint.

Band.

**336. 83 AO 612** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 2.8 × 2.6.

Fine beige fabric. Lustrous dark brown paint.

Band and fine lines.

**337. 83 AO 619** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 3.0 × 2.4.

Buff slip. Lustrous dark orange to brown paint.

Bands.

**338. 83 AO 708** *not drawn*

Body sherd from a closed shape (piriform jar? stirrup jar?).

Max. pres. dimensions: 6.7 × 3.4.

Piriform lower body.

Fine pinkish-orange fabric. Abundant tiny dark, dark pink and mica inclusions. Semi-lustrous dark orange paint.

Bands.

**339. 84 AO 1185** *not drawn*

Small body sherd from a closed shape.

Max. pres. dimensions: 3.9 × 2.4.

Fine pinkish-buff fabric. Many tiny inclusions: dark pink, grey; some mica inclusions. Lustrous(?) dark paint.

Dotted scale pattern (FM 70); band.

**340. 84 AO 1192** *not drawn*

Small body sherd from a closed shape.

Max. pres. dimensions: 3.9 × 2.4.

Globular?

Fine pinkish fabric. Lustrous dark orange paint.

Bands and narrow bands.

**341. 84 AO 1196** *not drawn*

Small body sherd from a closed shape. Paint mostly crizzled off.

Max. pres. dimensions: 4.2 × 2.6.

Fine slightly greenish fabric. Lustrous black paint.

Patterned (motif not discernible).

**342. 84 AO 2002** *not drawn*

Small body sherd from a large closed shape.

Max. pres. dimensions: 3.4 × 1.9.

Fine pinkish-beige fabric. Lustrous brown paint.

Band.

**343. 84 AO 2003** *not drawn*

Small body sherd from a large closed shape.

Max. pres. dimensions: 5.4 × 3.5.

Fine fabric. Dark paint.

Band.

**344. 84 AO 2006** *not drawn*

Small body sherd, near handle base, from a large shape.

Max. pres. dimensions: 4.3 × 2.8.

Fine beige fabric. Beige slip. Lustrous brown paint.

**345. 84 AO 2029** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 4.3 × 4.0.

Fine beige fabric. Many tiny angular inclusions: dark pink, grey, white. Lustrous brown paint.

Dots (variegated stone pattern: FM 76).

**346. 84 AO 2032** *not drawn*

Body sherd from a large closed(?) shape.

Max. pres. dimensions: 7.2 × 4.7.

Fine ginger fabric. Abundant tiny mica inclusions. Beige polished slip. Semi-lustrous dark orange paint.

Bands.

**347. 84 AO 2035** *not drawn*

Two non-joining body sherds from a closed shape. Heavily encrusted.

Max. pres. dimensions: 12.1 × 5.2; 7.8 × 4.0.

Fine fabric.

Plain (as preserved).

**348. 84 AO 2051**

Shoulder fragment from a stirrup jar? horizontal flask?

Max. pres. dimensions: 6.3 × 4.3.

Fine pinkish-orange fabric. Plentiful tiny mica inclusions. Creamy slip. Orange paint.

Foliate band (FM 64) at shoulder, bands and line group below.

**349. 84 AO 2056** *not drawn*

Shoulder fragment from a closed shape.

Max. pres. dimensions: 4.5 × 3.2.

Fine fabric. Buff slip. Lustrous orange to brown paint.

Bands and lines.

**350. 84 AO 2063** *not drawn*

Body sherd (shoulder?) from a closed shape. Surface very worn.

Max. pres. dimensions: 4.6 × 3.0.

Flat shoulder.

Fine buff fabric. Plentiful small rounded dark pink and grey inclusions; also, tiny mica inclusions. Lustrous dark orange paint.

Scale pattern; foliate band(?).

**351. 84 AO 2082** *not drawn*

Body sherd from a closed shape (stirrup jar?). Burnt or stained.

Max. pres. dimensions: 4.9 × 1.9.

Fine grey(?) fabric. Lustrous dark brown paint.

Bands and narrow bands.

**352. 84 AO 2084** *not drawn*

Body sherd from a closed shape. Burnt?

Max. pres. dimensions: 2.6 × 2.3.

Fine beige-grey(?) fabric. Lustrous dark paint.

Fine line group flanked by bands.

**353.** 84 AO 2086 *not drawn*

Body sherd from a closed shape (stirrup jar?).

Max. pres. dimensions:  $4.7 \times 3.8$ .

Globular body.

Fine pinkish-buff fabric. Some tiny inclusions, including mica inclusions. Buff slip. Lustrous orange-brown paint.

Bands and narrow bands.

**354.** 84 AO 2087 *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $3.1 \times 3.0$ .

Fine buff fabric. Dark paint.

Bands?

**355.** 84 AO 2088 *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $3.3 \times 3.0$ .

Fine fabric. Dark paint.

Fine line group flanked by single bands; zigzag along belly.

**356.** 84 AO 2089 *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $2 \times 2$ .

Fine buff fabric. Dark brown paint.

Bands and fine lines.

**357.** 84 AO 2090 *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $2.6 \times 2.5$ .

Fine buff fabric. Dark brown paint.

Bands and fine lines.

**358.** 84 AO 2091 *not drawn*

Two body sherds from a closed shape.

Max. pres. dimensions of larger sherd:  $3.6 \times 2.7$ .

Fine pinkish-beige fabric. Dark brown paint.

Bands and fine lines.

**359.** 84 AO 2092 *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $3 \times 2.9$ .

Fine orange fabric. Dark orange paint.

Band.

**360.** 84 AO 2093 *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions:  $3.2 \times 1.7$ .

Fine greenish-grey fabric. Dark paint.

Bands and fine lines.



**361. 84 AO 2094** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 2 × 1.9.

Fine buff fabric. Dark orange paint.

Zigzag, probably along belly zone; band.

**362. 84 AO 2095** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 2 × 1.4.

Fine fabric. Dark paint.

Bands and fine lines.

**363. 84 AO 2096** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 2.5 × 1.7.

Fine fabric. Dark paint.

Bands and fine lines.

**364. 84 AO 2097** *not drawn*

Body sherd from a closed shape.

Max. pres. dimensions: 4.2 × 2.3.

Fine beige fabric. Tiny inclusions, including mica inclusions. Pinkish-buff slip. Lustrous orange paint.

Bands, narrow bands, fine lines.

### CUPS AND MUGS, FS 218-226 (*nb* 230)

#### Shallow semiglobular cup, FS 218-220

**365. 83 AO 589**

Rim fragment from a shallow cup (FS 218).

D. rim: c. 10.5; pres. H.: 3.5.

Everted rim, semiglobular body.

Deep band at rim, interior and exterior. Added white line at carination on exterior rim band. Framed spiral (FM 46) with dotted line superimposed in added white.

*LH IIA.*

**FS 220****366. AO 14861**

Shallow semiglobular cup. Missing entire handle and small rim fragments. Mended and restored. Surface pitted.

D. rim: 11.8-12; H. (to rim) 4.-4.3.

Flaring lipless rim, shallow semiglobular body, central depression, ring base, strap handle.

Fine pinkish-beige(?) fabric. Some small dark pink/orange and grey inclusions; plentiful tiny mica inclusions.

Deep beige slip. Semi-lustrous dark orange to brown paint.

Band at rim, interior and exterior. Curve-stemmed papyrus (FM 11) fills decorative zone. Narrow bands flanked by single broad bands at lower body/base.

**367. AO 15750**

Shallow semiglobular cup. Complete except for two small fragments; mended and restored.

D. rim: 11.4; H. to rim: 3.7.

Flaring lipless rim, shallow semiglobular body, raised concave base, strap handle.

Fine fabric. Small dark pink/orange and grey inclusions; some tiny mica inclusions. Light beige slip.

Semi-lustrous orange to brown paint.

Band at rim. Band at mid-body and at base, interior. Fine-line group bordered by bands at lower body/base, exterior. Monochrome handle, with reserved triangle at top and 'tails' at base.

**368. AO 16095/83 + AO 751**

Shallow semiglobular cup. Complete profile, including handle. One large body/rim section missing. Paint very worn.

H.: 5.6; max. D. rim (very uneven): 12.7; D. base: 3.7.

Flaring lipless rim, angular sides, groove around centre interior, ring base, strap handle.

Fine pinkish(?) fabric. Sparse dark pink/orange inclusions and tiny mica inclusions. Matt(?) brown to black paint.

Band at rim, interior and exterior. Exterior: fine-line group bordered by bands at lower body/base. Monochrome handle with 'tails' at bottom.

**369. 81 AO 1001**

Shallow semiglobular cup. Complete. Surface exfoliating and concreted. Mended.

D. rim: 11.7-12; H. (to rim): 3.4.

Flaring lipless rim, shallow semiglobular body, raised concave base, strap handle.

Semi-fine(?) light beige fabric. Small brown and black inclusions? Plentiful tiny mica inclusions.

Semi-lustrous orange to brown paint.

Band at rim. Group of fine lines bordered by bands at lower body/base. Monochrome handle.

**370. 81 AO 882**

Shallow semiglobular cup. Complete profile, except missing handle.

D. rim: 12.5; D. base: 4.2; H.: 5.7.

Rounded rim; shallow semiglobular body; raised concave base.

Fine fabric. Ginger core, salmon surfaces. Many small dark pink/orange inclusions and plentiful tiny mica inclusions. Light-coloured slip, lightly applied on exterior, possibly not at all in interior. Semi-lustrous dark orange paint.

Band at rim, extending deep on exterior. Deep band just below rim on interior; also narrow bands circling interior central depression. Exterior group of fine lines bordered by bands at lower body/base.

**371. 83 AO 702**

Shallow semiglobular cup. Complete profile except handle: complete base and attached body fragment extending to rim. Surfaces and edges with light concretion.

D. rim: c. 13; D. base: 3.5; H.: 4.0-4.2.

Flaring lipless rim; shallow semiglobular body; raised concave base.

Fine fabric, beige core. Small dark pink/orange and grey inclusions; plentiful tiny mica, including gold.

Semi-lustrous brown to almost black paint. Careless potting.

Linear. Band at rim, interior and exterior. Fine lines around interior centre and at lower body exterior. Band at base. Very sloppily rendered.

**372. 80 AO 554**

Rim fragment from a shallow semiglobular cup?

D. rim: 12; pres. H.: 3.3.

Rounded rim, shallow semiglobular body.

Fine fabric. Beige core, pinkish-orange surfaces. Some small dark pink/orange and grey inclusions; plentiful tiny mica inclusions. Beige slip. Semi-lustrous orange paint.

Band at rim, interior and exterior. Curved multiple stem (FM 19). Narrow bands bordered above (and below) by single broad bands at lower body/base.

**373. 80 AO 735**

Rim fragment from a shallow semiglobular cup?

D. rim: c. 10.5; pres. H.: 2.4.

Short everted rim; shallow semiglobular body.

Fine pinkish-orange(?) fabric. Few small dark pink/orange inclusions; plentiful tiny mica inclusions.

Light-coloured slip, very lightly applied. Semi-lustrous orange paint.

Band at rim, interior and exterior. Running spiral (FM 46).

**374. 81 AO 857** *not drawn*

Lower body sherd from a shallow semiglobular cup?

Max. pres. dimensions: 6.1 × 4.2.

Fine fabric, pinkish-beige (ginger) core. Some small dark pink/orange and grey; abundant tiny mica, including gold. Beige slip. Semi-lustrous dark orange paint.

Curtailed running spiral (FM 46) in decorative zone. Below, group of fine lines bordered by band above (and below). Interior with fine lines around base.

**375. 81 AO 858**

Rim fragment from a shallow semiglobular cup? Some concretion, including all edges.

D. rim: 12; pres. H.: 2.5.

Short everted rim; shallow semiglobular body.

Fine pinkish-orange fabric. Some small to medium dark pink/orange inclusions; plentiful tiny mica inclusions. Creamy slip exterior, slightly pinkish tint from fabric beneath. Semi-lustrous dark orange paint.

Band at rim, interior and exterior. U-pattern (FM 45).

**376. 83 AO 580**

Rim fragment from a shallow semiglobular cup? Edges and interior concreted; exterior surface stained.

D. rim: c. 11; pres. H.: 3.

Flaring rounded rim; shallow semiglobular body.

Fine fabric. Lustrous(?) creamy-buff(?) slip. Lustrous orange paint.

Band at rim, interior and exterior. Multiple angular stem (FM 19).

**377. 83 AO 665**

Rim fragment from shallow semiglobular cup?

D. rim: 14; pres. H.: 3.1.

Flaring lipless rim; shallow semiglobular body.

Fine fabric. Pinkish-orange at core, beige at surfaces? Some dark pink/orange inclusions; plentiful tiny mica inclusions. Creamy-yellowish slip. Semi-lustrous brown paint.

Band at rim, interior and exterior. Running spiral (FM 46). Fine-line group bordered by bands at lower body/base.

**378. 83 AO 666**

Rim fragment from a shallow semi globular cup? Burnt.

D. rim: c. 14; pres. H.: 3.8.

Fine fabric. Burnt: colours of fabric and perhaps paint altered. Some small dark and dark pink/orange inclusions; plentiful mica inclusions.

Narrow(?) band at rim out. Running quirk (FM 48).

**379. 84 AO 1186**

Rim fragment from a shallow semiglobular cup.

D. rim: c. 14; max. pres. H.: 2.5.

Short everted rim; shallow semiglobular body.

Fine beige fabric. Lustrous orange to brown paint.

Band at rim, interior and exterior. Multiple angular stem (FM 19).

**380. 84 AO 1188**

Two joining rim fragments from a shallow semiglobular cup.

D. rim: 13; pres. H.: 3.6.

Short everted rim; shallow semiglobular body.

Fine fabric. Buff slip. Lustrous dark orange to brown paint.

Band at rim, interior and exterior. Multiple stem (FM 19). Band below decorative zone.

**381. 84 AO 2101**

Rim fragment from a shallow semiglobular cup?

D. rim: c. 10; pres. H.: 3.8.

Flaring lipless rim; shallow semiglobular body.

Fine, hard-fired beige fabric. Many tiny dark pink and dark grey inclusions. Lustrous dark brown paint.

Shallow band at rim, interior and exterior. Band at lower body, outside.

**382. 83 AO 586**

Base and lower body fragment from a shallow semiglobular cup? Concretion on surfaces and edges.

D. base: c. 3; pres. H.: 2.1.

Raised concave base with central depression in interior.

Fine pinkish-orange fabric. Some dark pink/orange and grey inclusions; abundant tiny mica, including gold.

Beige slip, pinker in interior (because more lightly applied?). Semi-lustrous orange paint.

Band at base with group of fine lines immediately above. Single line circling depression at base interior.

**Bell cup, FS 221****383. 80 AO 364**

Rim fragment from a bell cup.

D. rim: 8.5; pres. H.: 3.7.

Flaring lipless rim.

Fine, hard-fired fabric. Slightly pinkish, beige core. Lustrous beige slip. Lustrous brown paint.

Stone pattern (FM 76). Monochrome interior extends to top of rim.

*LH IIA.*

## Domestic shallow cup, FS 222

### 384. AO 15751

Plain, one-handled conical cup. Complete profile; missing two small rim fragments. Mended and restored.

D. rim: 11.3-11.8; D. base: 3.7; H.: 4.8-5.2.

Semi-fine buff fabric. Some small orange, brown and black; very sparse mica inclusions. Buff, slightly greenish, slip. Standard finish.

Plain.

## Mug, FS 225-226

### 385. AO 15743

Mug (FS 225). Complete profile: chip from rim, few small body sherds missing. Mended and restored.

H.: 16.5; D. rim: 15.5; D. base: 13.

Lipless rim. Concave body. Flat base.

Dark beige slip, lustrous interior and exterior. Semi-lustrous dark orange-blood red paint.

Band at rim. Band below rim, in. Exterior: banding (below rim, at waist and bands and narrow bands at base) delineates two zones of decoration. Widely-spaced narrow columns consisting of framed wavy line run continuously through both upper and lower zones (FM 75:22, panelled pattern; FM 53, wavy line). To one side of handle, a single vertical line ending in an arrow pointing downward. Two wide bands run along edges of handle, leaving central reserved space.

*Biblio.*: Leonard 1994: 103 no. 1586; Schaeffer 1949: 152-3, fig. 58:11, 294-5, fig. 128:5.

- The fabric, slip, and paint of this vase are different from any other vases in the Louvre's Ugarit collection.

### 386. 83 AO 826

Rim fragment from a mug.

D. rim: c. 14.

Lipless rim.

Fine, hard-fired fabric, ginger core? Some small dark pink/orange and brown inclusions; plentiful tiny mica inclusions. Polished ginger slip. Semi-lustrous dark orange paint.

Band at rim, interior and exterior. Bands frame very narrow patterned zone with some sort of (sloppy) spiraliform motif.

*Biblio.*: Leonard 1994: 131 no. 2010; Schaeffer 1949: 226-7, fig. 95:10.

### 80 AO 408

Body fragment from a conical rhyton (FS 199)? or mug (FS 225-226)? See **cat. no. 291**.

## Conical cup, FS 230

### 387. 83 AO 688

Two non-joining sherds from a conical cup. Complete profile, including handle.

D. base: c. 2.9; H.: c. 6.2.

Lipless flaring rim. Concave sides. Ring base. Vertical strap handle.

Fine fabric. Beige core, pinkish-orange at surfaces. Some small dark pink/orange inclusions; tiny mica, possibly gold. Creamy to beige slip. Semi-lustrous orange paint.

Band at rim, interior and exterior. Very tight curve-stemmed spirals (FM 49) fill decorative zone. Fine-line group bordered by wide bands above and below at lower body/base. Monochrome handle with reserved triangle at top and 'tails' at base.

*LH IIIA:2.*

- A second, very similar, cup was found in the same tomb (Leonard 1994: 103 no. 1589; Schaeffer 1949: 166, fig. 65:13).

### **388. 83 AO 634      *not drawn***

Body sherd from a carinated conical cup (FS 230)?

Max. pres. dimensions: 4.2 × 4.3.

Fine, hard-fired, light pinkish-orange fabric. Sparse small dark pink/orange inclusions and (gold?) mica inclusions. Polished ginger slip. Lustrous dark orange paint.

Three bands and tiny bit of patterned decorative zone, perhaps net (FM 57)?

## **Miniature**

### **389. 83 AO 629**

Miniature cup. Complete except handle. Surface worn and chipped; paint extremely worn.

D. rim: c. 6.5; H.: 3.8.

Flaring lipless rim. Angular body, concave upper and convex lower part. Raised concave base.

Semi-fine fabric pinkish-orange fabric. Some small to medium dark pink/orange and tiny mica inclusions.

Creamy slip. Semi-lustrous dark orange paint.

Band at rim and below rim in interior. Separate band below rim exterior. Narrow decorative zone (handle zone): alternating vertical curved stripes (? FM 67) and triangles(?). Bands on lower body and base. Two bands circle centre interior. Very sloppy.

## **GOBLET, FS 254**

### **390. 83 AO 682**

Two non-joining fragments, including rim, from a goblet (FS 254).

Pres. H.: c. 10.

Everted and flaring lipless rim; deep globular bowl.

Fine, hard-fired fabric. Grey core, dark pinkish-beige surfaces. Sparse tiny mica inclusions. Lustrous deep beige slip. Lustrous brown paint.

Deep band at rim, interior and exterior. Rock pattern (FM 32) with palm (FM 14) and probably ivy (FM 12). Single band below decorative zone.

*LH IIB.*

## **KYLIKES**

### **391. 83 AO 814      VK 6**

Rim fragment from a kylix (FS 256) decorated with an octopus(?).

*LH IIIA:2 early.*

**392. 80 AO 632 VK 5**

Large rim and body fragment from a large kylix (or perhaps a deep bowl?).

Band at rim, interior and exterior. Large octopus (FM 21) with extended tentacles fills handle zone. It has only four tentacles, two on each side of its body. Its body overlaps the three horizontal bands below. Bands in interior: below rim and in lower body

*LH IIIA:2 (Middle Pictorial).*

**393. 84 AO 2100**

Rim fragment from a kylix (FS 256-257).

Max. pres. dimensions: 3.6 × 1.7.

Short rounded lip.

Fine light buff fabric with a slightly greenish tinge. Very tiny inclusions. Lustrous orange paint.

Band at rim, interior and exterior. Band below rim, interior. Exterior, tricurved arch (FM 62).

*LH IIIA:2.*

**394. 83 AO 714**

Rim fragment from a kylix (FS 257).

D. rim: 15.5; pres. H.: 4.7.

Short rounded lip.

Fine light orange fabric. Many small dark pink/orange inclusions; plentiful mica inclusions. Thick creamy slip. Lustrous(?) bright orange paint.

Band at rim. Linked whorl-shells (FM 24).

*LH IIIA:2 late.*

**395. 81 AO 666**

Rim fragment from a "Zygouries" kylix (FS 258A).

D. rim: 14.5; pres. H.: 3.1.

Flaring lipless rim.

Fine orangish-beige fabric. Plentiful tiny mica inclusions. Polished beige slip. Semi-lustrous dark orange to blood-red paint.

Group of closely-spaced vertical whorl-shells (FM 23) with lozenge (FM 73) filler.

*LH IIIB:1.*

**396. 83 AO 713**

Rim fragment from a "Zygouries" kylix (FS 258A).

D. rim: 16; pres. H.: 3.6.

Flaring lipless rim.

Fine orangish-beige fabric. Some small dark pink/orange and grey inclusions, many tiny white and plentiful tiny to small mica inclusions. Slip same as fabric. Semi-lustrous dark orange paint.

Flower (racquet: FM 18B:53).

*LH IIIB:1.*

**397. 83 AO 730/786**

Fragments from a kylix (FS 258B). Complete profile: many fragments, all joining, preserve c. three-quarters of vase. Surface worn, paint almost completely gone.

D. rim: c. 14; H.: 6.8; avg. stem D.: 2.7.

Flaring lipless rim, semi-globular body, straight stem, domed base, vertical oval handles.

Fine fabric, soft-fired. Beige core, light orange towards surfaces. Some tiny to small grey and dark pink/orange inclusions; sparse tiny mica inclusions. Buff to pinkish-buff slip. Lustrous brown paint.

Band at rim, interior and exterior. Vertical whorl-shells (FM 23). Groups of fine lines at top of stem, bands on stem and base. Monochrome handles, with tails at the bottom (top too worn to indicate if reserved triangle).

*LH IIIB:1.*

### 398. 83 AO 816

Body fragment from a kylix (FS 258B).

Max. pres. dimensions: 9.9 × 4.9.

Fine fabric, pinkish-grey core. Many tiny to small dark pink/orange and grey inclusions; plentiful mica, including gold. Polished beige slip. Lustrous dark orange paint.

Diagonal whorl shells (FM 23) with trefoil rock-work (FM 29:10). Narrow bands at junction with stem.

*LH IIIB:1.*

### 399. AO 15741

Fragment from a kylix (FS 267). Almost complete profile: missing both handles, about half of the rim and body. Mended and restored.

H.: 10.8; D. rim: 10.7; D. base: 5.9.

Short outcurving rim, angular bowl (upper sides vertical, lower part conical), straight-sided stem, domed base.

Fine pinkish-orange fabric. Polished surface. Very tiny inclusions, including mica inclusions.

Plain.

*Biblio.:* Leonard 1994: 132 no. 2018; Schaeffer 1949: 152-3, fig. 58:7.

*Comparanda:* Mountjoy 1993: 89 no. 223; Karageorghis and Demas 1984: 122, pls. LXXVIII, CXCII, no. 579; Furumark 1982: pl. 146 no. 267.

### 400. 83 AO 782

Rim fragment from a kylix? (FS 267?). Some encrustation.

D. rim: 15; pres. H.: 2.5.

Flaring lipless rim, angular bowl.

Fine pinkish-beige fabric. Many tiny to small dark pink/orange and grey inclusions; plentiful mica, including gold. Slip slightly lighter in hue.

Plain.

### 401. 83 AO 783

Rim fragment from a kylix? (FS 267?).

D. rim: 14.5; pres. H.: 3.0.

Flaring lipless rim, angular bowl.

Fine orangish-beige fabric. Many tiny dark pink/orange and grey inclusions; plentiful mica, including gold.

Slip slightly lighter in hue.

Plain.

### 402. 81 AO 1915

Base and stem from a kylix (FS 267?).

D. base: 7.1; avg. D. stem: 2.4; pres. H.: 3.3.

Domed base.



Fine pinkish-orange fabric. Some small dark pink/orange and grey inclusions; some tiny mica (including gold?) inclusions. Lustrous beige slip.

Plain.

#### 403. 83 AO 645

Base fragment from a kylix (FS 267?).

D. base: 8.2.

Fine fabric. Beige core, salmon surfaces. Many small and tiny dark pink/orange and grey inclusions; plentiful tiny mica inclusions. Smoothed salmon slip.

Plain.

#### 404. 80 AO 579

Fragment from a conical kylix (FS 274). About half of rim and body. Partially burnt.

D. rim: 15.5; pres. H.: 7.4.

Lipless rim; conical body, somewhat angular, with vertical upper part.

Fine orangish-beige fabric. Abundant silver and gold mica inclusions. Thick creamy-yellow to beige slip.

Lustrous dark orange to brown paint.

Narrow band at rim. Derivative whorl-shells (FM 23).

#### 405. 84 AO 2102 *not drawn*

Rim fragment from a kylix.

D. rim: c. 15; pres. H.: 2.0.

Flaring lipless rim.

Fine pinkish-orange fabric. Very tiny inclusions.

Plain? Or undecorated part of "Zygouries" kylix?

#### 406. 83 AO 624 *not drawn*

Stem fragment from a kylix.

Avg. D. stem: 2.3; pres. L.: 5.0.

Fine, soft, orange fabric. Some small dark pink/orange inclusions; plentiful tiny mica inclusions. Lighter slip?

Semi-lustrous dark orange paint.

Bands.

#### 407. 83 AO 667

Stem and lower body fragment of a kylix.

Pres. H.: 5.6.

Fine dark pinkish-beige fabric. Many small dark pink/orange and grey inclusions, also tiny white; abundant tiny to small mica inclusions. Thick creamy slip. Semi-lustrous dark orange paint.

Bands at top of stem.

#### 408. 83 AO 668

Stem and partial base fragment. Burnt.

Avg D. stem: 2.6; pres. L.: 8.2.

Domed base.

Fine fabric. Many tiny inclusions and mica inclusions. Beige(?) slip. Lustrous dark brown(?) paint.

Bands.

**409. 84 AO 663** *not drawn*

Stem fragment from a kylix.

Avg. D. stem: 2.6; Pres. L.: 2.5.

Fine fabric. Buff core, light orange/salmon surface. Some small dark pink/orange, grey and white inclusions; sparse mica inclusions. Thick buff(?) light beige(?) slip. Lustrous brown paint.

Bands.

**410. 84 AO 2037** *not drawn*

Stem fragment from a kylix. Heavily encrusted.

Avg. D. stem: 2.4; pres. L.: 3.7.

Fine fabric.

Decoration not visible.

**411. 84 AO 2103** *not drawn*

Stem fragment from a kylix.

D. stem: 2.6; pres. H.: 6.0.

Fine fabric. Beige core, dark pink at surfaces. Plentiful small dark pink/orange, grey and tiny mica inclusions.

Lustrous dark orange paint.

Bands.

**CHALICE, FS 278****412. 81 AO 113** *VK 63*

Body fragment from a handleless chalice with a carinated profile (FS 278) decorated with narrow and wide bands.

**413. 83 AO 590** *VK 62*Partial stem and body from a chalice with a carinated profile (FS 278) decorated bands and lines.  
*LH IIIB.***414. 84 AO 2070** *not drawn*Small carinated body sherd from a straight-sided alabastron (FS 94-95)? or chalice (FS 278)?  
Stained; only shadow of paint remains.

Max. pres. dimensions: 3 × 2.2.

Fine greenish fabric. Abundant small black and brown inclusions.

Band.

**BELL KRATER, FS 281-282<sup>7</sup>****415. 80 AO 377/378** *VK 16*

Rim and upper body sherd of a bell krater decorated with a chariot scene.

*LH IIIB (Ripe Pictorial I).*


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7 Cf. comments in Leonard 1994: 113-116, fns 103, 106.

**416.** 83 AO 685      VK 29

Fragment of a bell krater decorated with a bull figure.

*LH IIIB (Ripe Pictorial I).*

**417.** 83 AO 693      VK 30

Body sherd from a bell krater decorated with a bull figure.

*LH IIIB (Ripe Pictorial I).*

**418.** 83 AO 705      VK 31

Body fragment from a bell krater decorated with a bull figure.

*LH IIIB (Ripe Pictorial I).*

- The close parallels in the rendering of the bulls on **cat. nos 416** and **418** suggest that these two separate vases were painted by the same hand.

**419.** 83 AO 602      VK 33

Body fragment from a bell krater decorated with a bull figure.

*LH IIIB (Ripe Pictorial I).*

**420.** 83 AO 596      VK 32

Body fragment from a bell krater decorated with a bull(?) figure.

*LH IIIB (Ripe Pictorial I).*

**421.** 83 AO 595 + 83 AO 606      VK 36

Fragments from a bell krater decorated with a frieze of stags.

*LH IIIB:2 (Ripe Pictorial II).*

**422.** 83 AO 650      VK 38

Body sherd from an open krater (FS 281?) decorated with a quadraped.

**423.** 81 AO 145      VK 39

Body fragment from an open krater(?) decorated with an animal figure(?).

**424.** 83 AO 752      VK 47

Fragment of a bell krater decorated with a goat painted in the Pastoral style.

*LH IIIB (Early Pastoral style).*

**425.** 80 AO 385      VK 48

Body fragment from a bell krater decorated with a bull painted in the Pastoral style.

**426.** 80 AO 585      VK 49

Body fragment from a bell krater decorated with a bird painted in the Pastoral style.

**427. 83 AO 657      VK 51**

Rim fragment from a bell(?) krater decorated with a quadruped(?).

*LH IIIB? Pastoral?*

- Fabric and washy paint application similar to **cat. no. 424**, suggesting that this vase, too, may have been decorated in a Pastoral style.

**428. 83 AO 694      VK 37**

Body fragment from a bell krater(?) decorated with a panelled pattern.

*LH IIIB (Ripe Pictorial I).*

**429. 83 AO 675      VK 59**

Body fragment from a bell krater decorated with panelled pattern.

*LH IIIB?*

**430. 80 AO 737/770 + 771 + 773 + 776 + 738      VK 61**

Bell krater with a frieze of running spirals.

*Late LH IIIB.*

**431. 83 AO 703/84 AO 2004 + 83 AO 704 + 84 AO 1193 + 84 AO 2009      VK 60**

Fragments from a bell krater decorated with a stylized tree(?).

*Late LH IIIB (Ripe Pictorial).*

**432. 83 AO 547**

Rim fragment from a bell krater.

Rim D.: 36; pres. H.: 2.6.

Tall everted rim.

Fine fabric. Beige core, bright orange-pink towards surfaces. Many small dark pink/orange, brown and white inclusions. Thick pinkish slip. Semi-lustrous dark orange paint.

Band at rim, interior and exterior.

**433. 83 AO 522      VK 47**

Two non-joining fragments of a bell krater with linear decoration. Body sherd and partial base.

D. base: 11.5; max. pres. H.: 3.8.

Ring base.

Semi-fine dark pinkish-orange to beige fabric. Many small dark pink/orange and grey inclusions; plentiful tiny mica, including gold. Paint in matt dark orange.

Wide band at base, narrower band immediately above.

*LH IIIB.*

- These fragments possibly belong with **cat. no. 424**, found in tomb VI at Minet el-Beidha.

**DEEP BOWL, FS 284****434. AO 15739      VK 67**

Deep bowl (FS 284) decorated with panel pattern.

*LH IIIB:2.*

**435. 81 AO 752** *not drawn*

Small body sherd, including handle stub, from a deep bowl.

Max. pres. dimensions: 5 × 3.3.

Fine light pinkish-orange fabric. Some small dark pink/orange; plentiful tiny mica inclusions. Beige slip.

Lustrous dark orange to brown paint.

Band. Splash at base of handle.

**436. 83 AO 808**

Body sherd from a deep bowl?

Max. pres. dimensions: 6 × 4.3.

Fine fabric. Dark pink core. Creamy yellow slip. Semi-lustrous brown paint.

Very sloppy panel (FM 75) decoration: dotted concentric semicircles separated by groups of vertical lines. Bands below. Monochrome interior.

*Biblio:* Leonard 1994: 134 no. 2093; Schaeffer 1949: 150-51, fig. 57:9.

**437. 83 AO 635**

Body sherd from a deep bowl?

Max. pres. dimensions: 6.0 × 4.6.

Fine pinkish-orange fabric. Some small dark pink/orange and grey inclusions; plentiful tiny mica inclusions.

Polished beige slip. Lustrous dark orange/dried blood paint.

Bands interior and exterior. Lozenge (FM 73), exterior.

**(SPOUTED?) CONICAL BOWL, FS 290 (300-301?)**

**438. AO 18647**

Deep conical bowl (FS 290). Complete profile, including both handles and entire base. Approximately half of body preserved.

D. rim: c. 23.5; D. base: 15.5.

Flat, down-sloping lip. Conical body with a convex upper profile. Slightly convex base.

Fine hard-fired fabric. Surface light beige, polished.

Plain.

Red mark painted in underneath base (*nb* extremely faint, but definitely there).

*Biblio.:* Schaeffer 1949: 198-9, fig. 81:9.

- This shape is more common unpainted than painted, so it is not unusual to find an undecorated example. But the shape is rare outside the Aegean, even in Cyprus. Other than this piece, only one other example, a decorated rim fragment from Byblos (Leonard 1994: 123 no. 1827), is known to have been found in Syria-Palestine.

Two other rim fragments found at Ras Shamra are too small to indicate whether they come from FS 290 vases, or the spouted version, FS 300-301. The only certain instance of a spouted conical bowl from the Near East does come from Ras Shamra (Leonard 1994: 126 no. 1898a).

**439. 83 AO 553+554**

Two non-joining fragments from a (spouted?) conical bowl. One rim, one lower body sherd.

D. rim: c. 29.

Flat, down-sloping lip. Conical body with a convex upper profile.

Fine, hard-fired fabric. Pinkish-grey core, beige near surfaces. Some small (dark pink/orange?) inclusions; plentiful tiny mica inclusions. Very smooth beige slip. Lustrous dark brown paint.

Horizontal chevrons (FM 58) on rim; band below, interior and exterior. Bands on lower body.

**440. 83 AO 626**

Large rim and body fragment from a (spouted?) conical bowl. Mended.

D. rim (int.): 22; pres. H.: 8.

Flat, down-sloping lip. Conical body with a convex upper profile. Single blob at tail end of spiral in raised relief.

Fine fabric. Greyish-beige at core, yellowish-beige at surface. Some small to medium dark pink/maroon inclusions; abundant tiny mica inclusions. Beige slip. Lustrous orange paint.

N-pattern (FM 60) on rim. Band below rim, interior and exterior. Decorative zone: large running spiral (FM 46) with tail ending in a blob of paint on a relief knob. Fillers includes V's (FM 60) and 'bivalve shells' (FM 25). Fine line group bordered by bands below decorative zone.

**SHALLOW ANGULAR BOWL, FS 296****441. AO 15748**

Shallow angular bowl decorated on the interior with a frieze of bull protomes. Almost complete: one rim/body fragment missing. Mended and restored.

D. rim (ext.): 23-24.2; H.: 6.2-7.0.

Short everted rim; continuously curving profile; raised concave base. Two horizontal strap handles.

Fine fabric. Tiny dark pink and very tiny mica inclusions. Dark-beige surfaces, polished. Semi-lustrous orange paint.

Band at rim and below rim inside. Patterned zone at upper interior: five bull protomes (FM 3:20) with occasional circles or dotted circles (FM 27:23, 34 'anemones') as fill. Bands and fine-line groups fill bottom interior. Exterior banded. Band along handles.

*LH IIIB (Ripe Pictorial II).*

*Biblio.*: Yon 1997a: 160-1 no. 38; Leonard 1994: 124 no. 1828; Vermeule and Karageorghis 1982: 205, V:92; Stubbings 1951: 73, fig. 25 left, pl. XVI:1; Schaeffer 1949: 154-5, fig. 59:34, 158-9, figs 61 A and B, 290-1, fig. 126:4; Furumark 1941a: 247, FM 3:20, 636, FS 296:7 (and 296:2?); Schaeffer 1933: 105, fig. 8. Also, *ibid.*: 1933: pl. X bottom left (after p. 102?).

**442. AO 18641**

Shallow angular bowl decorated on the interior with a frieze of fish. One handle and one small body sherd missing. Mended and restored.

H.: 7.1; W. with handles: 22.5; D. base: 5.

Short everted down-sloping rim; continuously curving profile; ring base. Two horizontal strap handles.

Fine fabric with grey, dark pink/orange, and mica inclusions. Thick slip: yellowish-cream on exterior, pink on interior. Lustrous dark orange paint.

Groups of U-pattern (FM 45) on rim. Two large fish (FM 20) occupy most of the interior, which otherwise has a band below the rim, a band and fine lines near the centre. Exterior banded. Band along top of handles.

*LH IIIB (Ripe Pictorial II).*

*Biblio.*: Leonard 1994: 124 no. 1835; Vermeule and Karageorghis 1982: 58, 206, V:133; Stubbings 1951: 73, pl. XVI:3; Schaeffer 1949: 150-51, fig. 57:8, 290-1, fig. 126:9.

- See Chapter 2 (no. 44) for a discussion of Ripe Pictorial style shallow bowls decorated on the interior with fish in a whirling movement.

**443. 83 AO 643      VK 45**

Rim fragment from a shallow angular bowl decorated on the interior with a fish.

*LH IIIB (Ripe Pictorial I).*

**444. 80 AO 631      VK 44**

Base and lower body fragment from a shallow angular bowl decorated on the interior with a frieze of fish.

**445. 80 AO 636**

Shallow angular bowl decorated on the interior with a frieze of birds. Complete, but extensive exfoliation of surface.

D. rim (ext.): 20.8; H.: 6.4.

Short everted/rounded rim; continuously curving profile; raised concave base. Two horizontal strap handles.

Band at rim and along top of handles. Interior: band below rim, main decorative zone with six stylized birds 'flying' in a clockwise direction, wide and narrow concentric bands at centre. Exterior banded.

*Biblio.:* Vermeule and Karageorghis 1982: 206, V:122; Karageorghis 1967: 164, figs 3a-b, 166 (2).

*Comparanda:* Vermeule and Karageorghis 1982: 56, 206, V:120 (= Schaeffer 1949: 154-5 fig. 59:41, 159, fig. 61B); *ibid.*: 56, 206, V:121.

**446. 83 AO 592      VK 43**

Rim fragment from a shallow angular bowl decorated on the interior with one or more birds.

**447. 83 AO 509**

Shallow angular bowl decorated on the interior with a frieze of whorl shells. Complete profile; one handle, small body and rim fragments missing. Substantial surface concretion. Mended.

D. rim (max.): 20.5; H.: 5.6-5.9.

Short everted horizontal rim; continuously curving profile; raised concave base. Horizontal strap handle(s).

Fine fabric. Pinkish-orange core, orangey-beige to dark-beige surfaces. Small dark orange and plentiful tiny mica inclusions. Semi-lustrous dark orange paint.

Band at rim. Patterned zone in upper interior: unelaborated horizontal whorl shells (FM 23) in clockwise direction. Bands on interior and exterior; four narrow bands at base interior. Monochrome handle.

**448. 81 AO 521**

Rim fragment from a shallow angular bowl.

D. rim (ext.): 23.

Rounded rim.

Fine fabric, pinkish-beige core and surfaces. Plentiful tiny mica (especially gold) and occasional small dark pink inclusions. Lustrous orange paint.

Band at rim. Patterned zone at upper interior, but preserved portion of motif too small for identification. Bands interior and exterior. Monochrome handle.

**449. 84 AO 2050      VK 46**

Base and lower body fragment from a shallow angular bowl.

**450. AO 15742**

Shallow angular bowl decorated on the interior with panels and N-pattern. Almost complete: missing one rim fragment. Paint worn in places. Mended and restored.

D. rim: c. 24; H.: 6.7-7.2.

Thickened rounded rim; continuously curving profile, raised concave base, two horizontal strap handles.

Fine fabric. Very tiny mica inclusions. Surfaces dark-beige, polished. Semi-lustrous orange paint.

Band at rim. Patterned zones in lower interior: wider zone with panels (FM 60) of parallel lines fringed by sloppy semicircles, narrower zone below with N-pattern (FM 60). Linear (bands) interior and exterior. Wide band at upper edge of handles (almost monochrome).

*Biblio.*: Leonard 1994: 125 no. 1852; Stubbings 1951: 73, pl. XVI:2; Furumark 1941a: 636, FS 296:3; Schaeffer 1933: pl. X lower right (after p. 102).

**451. AO 16098**

Shallow angular bowl with panel decoration. Almost complete profile: handles broken off. Mended and restored.

D. rim (ext.): c. 25; H.: 5.7.

Very sloppy and irregular. Lipless rim; conical profile; ring base. Two horizontal strap handles.

Fine fabric. Some tiny mica (including gold) inclusions. Beige slip. Semi-lustrous brown paint.

Interior with three zones of panel decoration (FM 75): groups of vertical lines fringed by joining semicircles (FM 42) which are often more angular than rounded. Exterior banded. Monochrome handles?

*Biblio.*: Leonard 1994: 125 no. 1859; Schaeffer 1949: 154-5, fig. 59:36, 290-1, fig. 126:3; Furumark 1941a: 636, FS 296:8; Schaeffer 1939a: 106, fig. 98; *ibid.* 1933: 105, fig. 8.

**452. AO 18645**

Shallow angular bowl decorated on the interior with panels of wavy lines. Complete profile: missing large body and rim sections. Surface and paint abraded in places. Mended and restored.

D. rim (ext.): c. 20.5; H.: 6.7.

Rounded rim; continuous curving profile; raised concave base. Two horizontal strap handles.

Fine fabric. Orangey-beige to dark-beige surfaces. Small dark orange and tiny mica inclusions. Semi-lustrous orange paint.

Band at rim. Patterned zone in lower interior: panels of wavy-lines (FM 53) radiating from centre. Bands and fine-line/band groups, interior and exterior. Wide band along upper handles.

*Biblio.*: Leonard 1994: 125 no. 1851; Stubbings 1951: pl. XVI:4.

**453. 83 AO 676**

Rim and body fragment from a shallow angular bowl. Heavily concreted exterior.

D. rim (ext.): 22.

Rounded rim.

Semi-fine, hard-fired fabric, pinkish-orange core(?). Some small to medium dark pink and plentiful tiny mica (including gold) inclusions. Thick pinkish slip. Lustrous orange paint.

Sloppy decoration. Bands on interior, exterior and at rim. Narrow patterned zone in upper interior: panelled pattern (FM 74).

Perhaps traces of a large painted mark on the exterior body.



**454. AO 18643/83 AO 750/83 AO 771**

Shallow angular bowl decorated on the interior with an ivy chain. Complete profile: one handle, one-third rim and body, half of base preserved. Extremely worn, discoloured and concreted. Mended and restored.

D. rim (ext.): c. 24; H.: 6.8.

Thickened rounded rim; continuously curving profile, slightly carinated at shoulder. Two horizontal strap handles.

Fine fabric, soft. Buff core and surfaces? Some small to medium orange inclusions; very tiny mica inclusions.

Cream slip, thick on interior. Orange(?) to brown paint.

Band at rim. Patterned zone, upper interior: sacral ivy (FM 12) chain. Bands and groups of fine lines interior, bands exterior. Monochrome handle.

Traces of painted sign on base.

*Biblio.:* Leonard 1994: 124 no. 1833; Stubbings 1951: 73, pl. XVI:6; Schaeffer 1949: 146-7, fig. 55:17.

**455. AO 18642**

Shallow angular bowl decorated on the interior with wavy line and quirk patterns. Both handles and approximately one-third of body missing. Surface very worn; much of paint flaked off and now lustreless. Mended and restored.

D. rim (ext.): c. 22; H.: 6.5.

Short everted rim, continuously curving, rather conical, profile, ring base, two horizontal strap handles.

Band at rim. Narrow patterned zones throughout the interior: wavy line (FM 53:17/18) in the top register, quirk (FM 48:6) chains in the lower two. Single bands separate the patterned zones. At bottom interior, a central dot surrounded by concentric fine lines. Linear (bands) exterior.

*Biblio.:* Leonard 1994: 124 no. 1844; Stubbings 1951: 73, pl. XVI:5; Schaeffer 1949: 150-1, fig. 57:20.

**456. AO 19202**

Shallow angular bowl decorated on the interior with a quirk chain in added slip. Complete. Paint on rim flaking.

D. (w/ handles): 20; H.: 5.5; D. base: 5.

Short everted rim, continuously curving profile, slightly carinated at shoulder, ring base, two horizontal strap handles.

Fine fabric. Many small grey, black, dark pink/orange inclusions; plentiful tiny mica inclusions. Beige slip.

Lustrous dark orange paint.

Bands on rim, exterior and interior. Band at interior middle decorated with quirk chain (FM 48) in added slip.

*Biblio.:* Leonard 1994: 124 no. 1843; Stubbings 1951: 73; Schaeffer 1949: 164-5, fig. 64:10; *ibid.* 1937b: pl. XXI (after p. 142).

**457. 83 AO 829**

Rim fragment from a shallow angular bowl with decoration in added slip. Handle stub preserved.

D. rim (ext.): 18; pres. H.: 4.5.

Down-sloping rim.

Fine fabric. Ginger core, pinker at surfaces. Plentiful very tiny mica (including gold) and some small dark pink and dark inclusions. Beige slip. Semi-lustrous orange paint.

Band at rim. Top interior band (the only one preserved) decorated in added slip with an elaborated pendant semicircle chain (FM 42). Linear (banded) exterior. Monochrome(?) handle.

*Biblio.:* Schaeffer 1929: 18, fig. 1.

**458. 83 AO 820 + 821**

Rim fragments from a shallow angular bowl with decoration in added slip. Two non-joining rim fragments, one including handle.

D. rim (ext.): 20.

Lipless rim, shallow continuous profile with slightly carinated shoulder, orizontal strap handle(s).

Semi-fine fabric, deep pink-beige core. Occasional small dark pink/orange inclusions; plentiful tiny mica, especially gold. Beige slip. Semi-lustrous orange paint.

Band at rim. Wide band (upper interior) with wavy lines (FM 53) in added slip. Linear (band) exterior. Monochrome handle.

**459. 83 AO 813**

Rim fragment from a shallow angular bowl with decoration in added slip.

D. rim (ext.): c. 19.

Lipless rim.

Fine fabric, pinkish-beige core. Occasional small dark pink inclusions; plentiful tiny mica, especially gold.

Beige slip. Semi-lustrous orange paint.

Band at rim. Single wavy line in added slip decorates upper interior band. Linear exterior (bands).

**460. 83 AO 745**

Fragments from a shallow angular bowl with decoration in added slip. Complete profile: missing one handle, large rim/body section. Surface with some concretion. Mended and restored.

D. rim (ext.) : 18.8; H.: 5.2.

Rounded rim, continuously curving profile, raised concave base, horizontal strap handle(s).

Semi-fine fabric. Pinkish beige to dark-beige surfaces. Small to medium dark pink/orange inclusions and plentiful very tiny mica, including gold. Semi-lustrous orange paint. Added slip.

Band at rim. Patterned band (dots in added slip) at upper interior; four narrow bands at interior base. Linear exterior (bands). Monochrome handle(s).

*Biblio.*: Schaeffer 1929: pl. V:2 (after p. 20).

**461. 83 AO 517**

Base and lower body fragment from a shallow angular bowl with decoration in added slip. Heavily concreted exterior.

D. base (ext.): 4.9; max. pres. H.: 4.4.

Ring base.

Fine pinkish-beige (ginger) fabric. Sparse mica inclusions. Creamy beige slip. Lustrous orange to brown paint.

Band at rim. Interior with elaborated bands (decorated with simple anemones (FM 27:34) in added slip) and fine lines. Solid dot at centre base interior. Exterior banded.

*Biblio.*: Leonard 1994: 124 no. 1841; Schaeffer 1949: 162-3, fig. 63:2.

**462. AO 16090**

Shallow angular bowl with linear decoration. Almost complete; missing small body and rim pieces. Surface and paint worn. Mended.

D. rim (max.): 18.5 H.: 6.

Thickened rounded rim, continuously curving profile, slightly carinated below handle zone, raised concave base, two horizontal strap handles.

Fine, somewhat soft, pinkish-orange fabric. Some tiny to small darker orange and plentiful very tiny mica (including gold) inclusions. Semi-lustrous orange to brown paint.

Linear (bands), interior and exterior. Monochrome handles.

**463. 83 AO 684 + 686**

Two non-joining fragments from a shallow angular bowl with linear decoration. Complete profile. Surface spalled and concreted, paint worn.

D. rim (ext.): 22.

Short everted rim, continuously curving profile, raised base, horizontal strap handle(s).

Fine, hard-fired fabric, light orangish-beige core. Plentiful tiny mica (including gold) inclusions. Buff slip interior, shading to beige out. Semi-lustrous orange to brown paint.

Linear (banded). Interior and exterior. Monochrome handle(s).

**464. 84 AO 2049**

Rim fragment and handle from a shallow angular bowl with linear decoration.

D. rim (ext.): c. 20; pres. H.: 3.2.

Short, everted rim, continuously curving profile, horizontal handle(s).

Fine fabric. Thick creamy slip. Lustrous brown paint.

Linear (bands). Wide band at top of handle.

**465. 83 AO 696 + 701**

Fragments from a shallow angular bowl: two non-joining rim/body fragments, one with handle. Lightly concreted surfaces.

D. rim (ext.): 18.

Rounded rim, continuously curving profile, horizontal strap handle(s).

Linear (bands and groups of fine lines), interior and exterior.

**466. 83 AO 567**

Small rim fragment and attached handle from a shallow angular bowl.

Max. pres. dimensions: 5.3 × 4.6.

Flaring lipless rim, horizontal strap handle.

Fine, hard-fired fabric, ginger core. Plentiful tiny mica inclusions. Beige slip. Lustrous orange to brown paint.

Linear (banded). Two bands along handle.

**467. 81 AO 2040**

Rim fragment (with handle stub) from a shallow angular bowl.

D. rim (ext.): c. 20.

Thickened rounded rim, horizontal strap handle(s).

Fine fabric, pinkish-beige core. Plentiful tiny mica (especially gold) inclusions. Beige slip. Lustrous dark orange paint.

Linear (bands) decoration.

**468. 83 AO 618**

Rim fragment from a shallow angular bowl.

D. rim (ext.): c. 20.

Rounded rim.

Fine fabric, pinkish-beige core and surfaces. Plentiful tiny gold mica and occasional small dark pink/orange inclusions. Beige slip. Semi-lustrous orange paint.

Linear (bands).

**469. 83 AO 733**

Rim fragment from a shallow angular bowl.

D. rim (ext.): c. 18; pres. H.: 2.4.

Short everted, rounded rim.

Ginger to pinkish core. Some small dark pink/orange inclusions; plentiful tiny mica inclusions. Beige slip. Semi-lustrous orange paint.

Linear (bands).

**470. 84 AO 2036** *not drawn*

Body sherd from a shallow angular bowl. Heavily encrusted.

Max. pres. dimensions: 9.5 × 6.5.

Fine pinkish-beige fabric. Some small dark pink/orange inclusions; plentiful tiny mica inclusions. Matt beige slip. Semi-lustrous orange paint.

Linear (bands).

**471. 84 AO 2098** *not drawn*

Body sherd from a shallow angular bowl.

Max. pres. dimensions: 7 × 4.

Fine fabric, hard-fired. Pinkish-orange core, beige surfaces. Small dark pink/orange inclusions and tiny (gold?) mica inclusions. Beige slip. Lustrous orange to brown paint.

Bands on exterior, on rim and inside below rim. Spiraliform design, interior.

### STEMMED BOWL, FS 304-305

**472. 84 AO 1194**

Rim fragment from a stemmed bowl. Burnt.

D. rim: 17; pres. H.: 4.5.

Sharply flaring lipless rim.

Fine fabric. Many tiny mica inclusions. Dark paint.

Band at rim, inside and outside. Band below rim, interior and exterior. Tricurved arch (FM 29).

### SHALLOW STEMMED BOWL ('FRUITSTAND'), FS 310

Since Karageorghis attributed stemmed bowls to the class of vases with a "specifically Levanto-Helladic" shape (Karageorghis 1965: 212-13, no. 7), others have been found both on Cyprus (Karageorghis 1974: 23, 37, pls. XXVII, CXXVI, no. 122; Yon and Caubet 1985: 105-6, figs. 50-51, nos 237-238) and at Ugarit (Courtois 1978: 294-5, fig. 33:21). (Seven examples from the Levant are listed in Leonard 1994: 127.) Karageorghis has already indicated why he thinks this form imitates a Levantine shape (1965: 213). This opinion has been reiterated by Yon and Caubet (1985: 105).

**473. AO 15744**

Shallow stemmed bowl ('fruitstand'). Almost complete: missing a rim fragment, small body sherds.

H.: 11.5; D. rim: 19.6; D. base: 7.

Down-sloping rim, shallow conical bowl, hollow stem, two horizontal grooved strap handles.

Fine fabric. Mica inclusions. Beige slip. Lustrous dark orange paint.

Banding, exterior and interior. Single interior band decorated with groups of wavy lines in added slip.

*Biblio.:* Leonard 1994: 127 no. 1904; Karageorghis 1965: 210(h), 211, fig. 49:8; Schaeffer 1949: 152-3, fig. 58:6.

**474. 83 AO 651** *VK 64*

Shallow stemmed bowl ('fruitstand').

**475. 83 AO 655**

Rim fragment, with handle stub, from a shallow stemmed bowl ('fruitstand')?

D. rim (ext.): 18.

Lipless rim, carinated just below handles.

Semi-fine fabric. Pinkish-beige core. Some small dark pink/orange inclusions and many tiny to small mica, including much gold. Cream slip? Semi-lustrous orange paint.

Linear (bands).

**476. 84 AO 2045**

Rim fragment from a shallow stemmed bowl ('fruitstand')?

Pres. H.: 3.4.

Short everted rim, carination just below handles.

Semi-fine pinkish-beige fabric. Small to medium grey and dark pink inclusions; abundant tiny to small flakes of mica, including gold. Cream slip. Semi-lustrous orange to red paint.

Linear (bands).

### MISCELLANEOUS OPEN

**477. 84 AO 145**

Rim fragment from an open shape.

D. rim: c. 14; pres. H.: 2.5.

Short everted lip, carinated shape.

Fine pinkish-orange fabric. Some small dark/orange pink inclusions. Light beige slip. Lustrous dark orange paint.

Band at rim, interior and exterior. Narrower bands below carination, on the exterior.

**478. 83 AO 591**

Rim fragment from a shallow open shape.

Pres. H.: 3.5.

Flaring lipless rim.

Ginger-beige core, grading to pinkish-orange surface. Plentiful mica inclusions. Light pinkish slip. Bright orange matt paint.

Band at rim, interior and exterior (deeper on exterior). Wavy line (FM 53) in narrow decorative zone.

**479. 84 AO 168**

Base and lower body from a open shape (shallow bowl?).

D. base: 5.4; pres. H.: 3.6.

Ring base.

Semi-fine, hard-fired fabric. Dark pink fabric. Small dark and dark pink/orange inclusions; plentiful very tiny mica (including gold?). Thick buff slip. Lustrous dark brown paint.

Interior: concentric bands. Exterior: plain.

Possible traces of painted mark underneath base.

**480. 84 AO 2010**

Base and lower body from a large open shape (krater?).

D. base: c. 13-15; pres. H.: 4.

Raised concave base.

Fine fabric. Thick creamy-yellowish slip. Lustrous brown paint.

Wide band near bottom interior. Spiral? culminating in a large dot at interior centre.

**481. 80 AO 1196** *not drawn*

Body sherd (neck) from an open shape.

Max. pres. dimensions: 3.2 × 2.

Tall neck.

Fine pinkish-orange fabric. Lustrous dark orange paint.

Monochrome neck, interior and exterior.

**482. 83 AO 716 + 717**

Two non-joining body sherds from an open shape.

Max. pres. dimensions: 5.7 × 3.2; 4.1 × 3.

Fine fabric, light orangish-beige core. Some small dark pink/orange inclusions; some tiny mica inclusions.

Polished buff slip. Lustrous(?) brown paint.

Isolated motif (stemmed spiral? whorl shell?) and elaborated parallel chevrons (FM 58:19).

**483. 83 AO 825** *not drawn*

Body sherd from an open(?) shape.

Max. pres. dimensions: 2.9 × 1.9.

Fine light pinkish-orange fabric. Plentiful tiny mica inclusions. Lustrous buff slip. Lustrous orange paint.

Edge of a patterned design.

**484. 83 AO 833**

Body sherd from an open shape.

D. (max. pres.): c. 18.

Fine, dark pinkish-ginger fabric. Some small dark pink/orange and grey inclusions; plentiful tiny mica, including gold. Semi-lustrous dark orange paint.

Linear (bands), interior and exterior.

**MYCENAEAN IIIC:1B**

A handful of sherds from the Ugarit collections in the Louvre are identified by Karageorghis as locally-produced, Mycenaean IIIC:1b. The appearance of Mycenaean IIIC:1b at Ugarit would be significant to interpretations of the chronology and history of the destruction of the site.<sup>8</sup>

**485. 80 AO 633** *VK 68*

Hemispherical bowl.

**486. 83 AO 556** *VK 70*

Rim fragment from a deep bowl (skyphos) decorated with running spirals.

**487. 83 AO 568** *VK 72*

Rim fragment from a deep bowl (skyphos) decorated with antithetic spirals.

**488. 83 AO 815** *VK 71*

Rim fragment, with handle stub, from a deep bowl (skyphos) decorated with antithetic spirals.

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8 Cf. Monchambert 1996: 45-6.

**489. 83 AO 656      VK 69**

Small body sherd from a closed vessel (jug?) with geometric decoration.

**VERY UNUSUAL (DERIVATIVE)**

See Leonard 1994:9 *re* “derivative”, a product of a regional or local workshop.

**490. 83 AO 557**

Base from a shallow open shape. Possibly burnt.

D. base: c. 3; pres. H.: 2.8.

Raised flat base.

Semi-fine, hard-fired(?) fabric. Grey core. Greenish slip. Shadow of black paint. Very irregular.

Linear, possibly with a spiral at base interior.

**491. 83 AO 568      *not drawn***

Two (after mending) non-joining body sherds from a globular stirrup jar.

D. (max.): c. 13.

Globular body.

Semi-fine light-brown, slightly pinkish fabric. Many small grey inclusions; abundant mica, tiny and small.

Thick white slip. Matt dark red paint.

Linear (Simple Style).

- Distinctly unusual slip and paint, somewhat reminiscent only of **cat. no. 492**. A product of a regional or local workshop (= Leonard 1994: “derivative”).

**492. 84 AO 2005**

Base from a closed globular vase (stirrup jar?).

D. base: 5.2.

Raised, slightly concave base.

Fine bright orange fabric. Many small dark inclusions. Whitish slip. Lustrous orange paint.

Bands (Simple Style?).

- Unusual fabric, similar only to **cat. no. 491**.

**493. 84 AO 1170**

Shoulder fragment from a closed shape.

Max. pres. dimensions: 8.5 × 7.

Semi-fine buff fabric. Abundant small grits (multi-coloured sand), including mica inclusions. Matt purplish-red paint.

Bands. Foliate band (parallel vertical lines) in one zone.

**494. 84 AO 2011**

Body sherd from a closed vase.

Max. pres. dimensions: 7.7 × 4.7.

Very fine fabric, very hard, buff. Pinkish-buff slip. Lustrous reddish-dark orange paint.

Narrow and wider bands. Zone of parallel lines (foliate band?).

**495. 84 AO 2012**

Partial base and lower body fragment from a closed vessel.

D. base: c. 5; pres. H.: 4.

Flat base.

Semi-fine buff fabric. Many small maroon inclusions; plentiful tiny mica inclusions. Buff slip. Lustrous dark brown paint.

Linear (bands).

*Perhaps Minoan?*

**496.** 84 AO 2013 (2108?)] and 84 AO 2064 (2063?)]

Two small body sherds from a thin-walled open shape.

Max. pres. dimensions:  $4 \times 3.8$ ;  $3.9 \times 3.3$ .

Fine fabric. Dark paint. Added white.

Sea anemone (FM 27). Monochrome interior.

*Perhaps Minoan?*





## CHAPTER 5

# Marked Late Bronze Age Pottery from the Kingdom of Ugarit

Nicolle Hirschfeld

### Introduction

Excavations at **Ras Shamra**, **Minet el-Beidha**, and **Ras ibn Hani** have yielded over one hundred Late Bronze Age ceramic vases and vase fragments with marks painted or incised on their handles, bases, or sometimes bodies. Thirty-two of these marked vases are now part of the Louvre's collections (see list and Figures **nn**).<sup>1</sup> The opportunity to examine these firsthand<sup>2</sup> provides also an opportunity to present and discuss the entire corpus of known potmarks from the kingdom of Ugarit.

The immediate question is, of course, "What do the marks mean?" The answer is not so immediately forthcoming. The marks cannot be "read" in and of themselves: they are isolated, single signs, not necessarily connected with any script. They can be compared to the bar codes now standard on the labels of most packaged merchandise. The bar codes clearly transmit information, but the nature of that information is not readily visible in the configuration of the bar code itself. In the absence of scanners, one would have to look elsewhere on the label, at the shape and material of the package, at the contents and perhaps at the other items in the store in order to deduce what sort of data the bar code might be conveying. Similarly, the marks on pottery do not obviously indicate what kind of information was recorded. Since the potmarks cannot be read (or scanned!), one must look at the context of the mark in order to ascertain its ancient message.

Traditional scholarship has, however, for the most part concentrated on a single aspect of potmarks, namely their possible relationship to writing systems ("formal approach").<sup>3</sup> This focus is the result of scholars interested in script and its development turning to non-textual evidence, rather than any attempt to examine the potmarks *per se*. One of the notable exceptions to the "formal

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1 A list of the marked vases in the Louvre's collections is presented at the end of this chapter, along with drawings of the individual marks. Full catalogue entries are incorporated into the general catalogue. Two charts, one for Ras Shamra (Table 2) and one for Minet el-Beidha (Table 3), list all known potmarks from each site. They are arranged according to their findspots, and each entry includes a sketch of the marks, description of mark type (P = painted, I = incised) and location (base, handle, other), description of vase (FS = Furumark shape, FM = Furumark Motif), date of vase according to conventional Argolid-based system (cf. Furumark 1941) and, most recently, Mountjoy 1986), and a reference number or bibliographical citation. The published marked vases from Ras ibn Hani can be found in Toueir 1975: 66-70.

2 This study of the marked vases from Ugarit in the Louvre collection was made possible at the suggestion of V. Karageorghis and especially by the kind invitations of M. Yon and A. Caubet.

3 E. Masson's studies of the marks on pottery from Late Bronze sites on Cyprus are an example of the "formal approach". Masson has published numerous studies (most recently 1989: 40, fig. 63: 3-7), all of which discuss the potmarks only insofar as they might be related to the contemporary writing system(s) used on the island (Cypro-Minoan). The study of this script is Masson's speciality. Very few Cypro-Minoan texts have survived, and no archives are known. As a consequence, specialists give any possible scrap of Cypro-Minoan much attention, including marks on vases found on the island. But Masson does not discuss other aspects of the markings, e.g., the types of vases which carry potmarks or the kinds of contexts in which they were deposited.

approach” to potmarks is found in the work of Schaeffer, who looked at the marks in connection with the vases on which they appeared.<sup>4</sup> His interpretation of the function of the painted marks was based on a recognition of their patterns of appearance on certain Mycenaean vases (discussed in further detail below). In other words, he employed a “contextual approach” to the study of the potmarks which considers also the circumstances in which marks were used.

It is particularly fitting that the study presented below proceeds in the tradition of Schaeffer’s work, albeit here in an expanded and — without intended slight to the man in whose footsteps I walk — more rigorously methodical fashion. This study of the potmarks from the kingdom of Ugarit examines not only the marks themselves but also the contexts in which they occur as starting points in the attempt to ascertain the reasons for their appearance on certain vases. After establishing the general parameters of their occurrence, the various contexts of the marks are scrutinized: their distribution throughout the site, the functions of their findspots, the vases on which they appear. The various levels of contextual analysis yield varying results: in some instances patterns emerge clearly and those patterns provide the foundations for hypotheses about the functions of the marks. Finally the marks themselves — their form and their ductus, i.e., the manner in which they were applied (e.g., “incised before firing”) — are discussed. There are some instances of connections with writing systems, and those associations suggest the makers of, and perhaps the reasons for, some of the marks.

## Definitions

A necessary prelude to the discussion of the potmarks from the Ugarit must be a brief excursus on terminology. A “potmark” is defined here as an isolated mark impressed, painted or incised on some element of a ceramic vase, before or after firing. A vase may have more than one potmark, each appearing separately (for example, one on a base, another on a handle) or applied differently (painted or incised). But more than one mark associated by location, alignment and ductus is here classified as an “inscription” rather than a potmark.<sup>5</sup> So, for example, the krater base Louvre **cat. no. 2**, with a painted and an inscribed mark on the base, is described as having two potmarks, whereas the handle from the tomb at **Ras ibn Hani**, with two (?) incised marks aligned vertically and similar in size, is regarded here as carrying an “inscription”.<sup>6</sup>

Inscriptions can often be read and ultimately an understanding of their messages may suggest reasons why and when simpler marks were added to vases. But that will be the topic of a separate

4 Cf. Schaeffer 1932: 5, no. 1; 1933: 101-2, 104. Like Masson’s, Schaeffer’s study of potmarks was incidental to a greater interest — in this case, as we shall see below, his theories of regional Mycenaean pottery production. The virtue of his method is that, unlike Masson’s, it was based on observation not only of the forms of the marks (without preconceived notions of script) but also the relationship of the mark to its vase (whether it was applied before or after firing, the type of vase on which it occurred). Schaeffer should receive credit for a big step in the right direction, but it was the careful work of Daniel (1941) which established sound methodologies for the study of potmarks *per se*, with attention to form of the mark, the vase which carried it, and its context of deposition.

5 “A group of at least two signs” is the accepted definition of an “inscription” among some scholars of Aegean scripts; cf. Olivier and Godart 1978: 34.

6 The distinction between potmark and inscription is not always straightforward. The jar handle 26.507 (Courtois 1978: 278-9 fig. 28:3), for example, carries two incised signs, but they differ in size and perhaps in alignment. Are these to be regarded as a single inscription or as two potmarks? (For purposes of this particular study, the handle is regarded as carrying two potmarks because of the differences in size and alignment of the characters. But it is recognized that writing systems can be comprised of characters varying in alignment and size, and so the classification “potmarks” in this case is regarded as provisional). Another ambiguous example is the stirrup jars or piriform jars with more than one incised handle (e.g., Louvre **cat. no. 3**, with an incised sign on each of its two preserved handles). The marks are similar in size, location, and ductus. Sometimes they are repetitive, sometimes they differ in form. Are they to be regarded as separate marks, or as an associated series (i.e., inscription)? The answer is not yet clear to me, and for the present, I include vases with single signs on more than one handle in the potmark category. The difficulty of discriminating between inscriptions and multiple marks is complicated by the fact that the Cypro-Minoan signary is the basis for at least some of the potmarking systems (see “Marks”, below) but it is imperfectly known. Therefore, a series of Cypro-Minoan-looking signs with an odd one sandwiched among them may be a Cypro-Minoan inscription with a heretofore unidentified sign, or the odd sign may be the signal that this series of marks is not script-related. (cf. fn 41 below).

study, and here the focus is only on the vases with potmarks.

“Potmark” is a neutral term which does not imply any reasons for its existence. The term may be used to describe a mark applied at any point during the manufacture, exchange, use or deposit of a vase. This is different than the term “potter’s mark”, which clearly implies that the mark was applied in the course of the vase’s manufacture.

### The Sample, part I: the three sites

Ninety marked vases can be identified in the publications, field records and the Louvre’s collections of the finds from Ras Shamra. The majority (fifty) of these are Aegean vases.<sup>7</sup> At least six of the marked vases have been identified as Canaanite amphorae and it is possible that an additional dozen vases should be added to this category.<sup>8</sup> Two Cypriote exports, a White Shaved juglet and a Base-Ring bowl, carry marks. The remaining thirty-two marked vases comprise an assortment of types, including three pithoi and probably many locally produced vessels.

Twenty-six marked vase fragments are known to have been found at Minet el-Beidha. They include twenty-three pieces identified as Aegean, two local imitations of stirrup jars<sup>9</sup> and one handle identified only as coming from a jar (Courtois 1978: 228, fig. 96:12.). An incised motif which appears on the handle of a Base-Ring jug is probably decorative rather than intended as a sign (Courtois 1978: 142, fig. 53:12.). **Ras ibn Hani** yielded only a small number of marked vases: at least three Aegean and one local.<sup>10</sup>

	Aegean	Amphorae	Cypriote	Other	Totals
Ras Shamra	50	6	2	32	90
Minet el-Beidha	25	–	–	1	26
Ugarit <sup>a</sup>	1	–	–	–	1
Ras ibn Hani	3+	–	–	–	3+
Totals	79+	6	2	33	120

<sup>a</sup> This category refers to finds uncovered by Schaeffer either at Ras Shamra or Minet el-Beidha, but whose provenience cannot now be traced.

- 7 “Aegean” as used in this report refers to all vases in the tradition of the mainland Mycenaean ceramic style (whether made in the Argolid or elsewhere), including the large coarse-ware stirrup jars probably from Crete and vases made locally in imitation of Mycenaean styles and shapes. It is recognized that the reasons for potmarks on locally made Aegean vases may differ from those for marking the imported vases. Similarly, imported Aegean vases were not all made in the Argolid and there may be differences in the marking patterns on Aegean vases produced at different locales. Eventually this issue will have to be examined carefully, but at present the task is to identify the broad patterns.
- 8 The term “Canaanite jar” is used in various ways in different publications. In its broadest sense it simply refers to an amphora shape produced and used mainly in the far eastern Mediterranean, especially Cyprus and Syria-Palestine, and that is how the term is used here. These amphorae were produced with many variations in shape and in a wide range of fabrics and, especially where just a handle fragment is preserved, there may be some question whether the fragment belongs with an amphora or a large coarse ware jar of a different shape. In general, I have included all the large coarse handles of appropriate size, shape and section in the amphora category. But the publication of the handles in Courtois 1978: 279: fig. 28 has caused me some confusion. All are collected under the heading “Céramiques cananéennes...” (Does “cananéenne” here refer to imports? or, since Ugarit is a Canaanite city, does the term as used here refer to local production?) Based on drawing and section, most look to be from amphorae, but only nos 4, 5 and 15 are designated “jarre cananéenne” by the author. Nos 6, 7, 9, 10, 11, 13, 14, 16 and 17, which would appear to be from the same shape, are simply designated “jarre” by the author. Clearly the title appellation (“cananéennes”) applies to all the fragments on this page and so one might suggest that these, too, based on shape and presence on the page, can be assumed to be “jarres cananéennes”. But I query why then there appear to be two different labelling systems (“jarre cananéenne” vs. simple “jarre”). Until it may be possible to look at these firsthand, I prefer to follow the author’s decision and categorise them separately, the “jarres cananéennes” as amphorae, and the “jarres” as “other”.
- 9 (1) Schaeffer 1949: 228: fig. 96: 24, also mentioned in Leonard 1994: 79, no. 1201 and (2) Schaeffer 1949: 228-9 fig. 96: 16, also mentioned in Leonard 1994: 79, no. 1200. Leonard includes these two vases in his corpus of Late Bronze Age Aegean pottery, but classifies them as “derivative”, i.e., vases whose form is strongly reminiscent of Aegean shapes, but which are made of local clays and to a lower technical standard than their Aegean counterparts (Leonard 1994: 78).
- 10 Information about the potmarks from Ras ibn Hani is based on a preliminary report (Toueir 1975) and personal correspondence with J. Lagarde, whom I thank for his great kindness. The plain jar handle with two (three?) incised marks (Toueir 1975: 70, fig. 8) is here classified as carrying an inscription rather than a potmark (cf. fn. 6, above).

Many more marks were found at **Ras Shamra** because so much more material in general was recovered in the extensive campaigns there than in the few seasons at **Minet el-Beidha** or the much smaller-scale excavations at **Ras ibn Hani**. At **Ras ibn Hani**, furthermore, Late Bronze Age pottery finds were scarce since a large sector of the excavated site had been cleared just before the destruction which marked its demise (Lagarce 1982: 35). Thus the excavator suggests that the small number of marked vases recovered from this site is directly related to the small amount of preserved Late Bronze Age material (Lagarce *pers. comm.* 10 May 1996). There is, therefore, no particular significance in the relative quantities of marked vases discovered at these three Ugaritic sites.

For the same reason (i.e., the recovery of greater amounts of material), there is a greater variety in the kinds of marked vases found at **Ras Shamra** than at the other two sites. It might seem at first glance that the relatively high number of marks on "other" vases at **Ras Shamra** is significantly different from the pattern at **Minet el-Beidha** especially. But here the history of excavation/publication provides explanation. The biases inherent in the published and collected finds from **Minet el-Beidha** should be remembered: towards tomb finds and luxury items.<sup>11</sup> One cannot expect, therefore, that the mundane coarse domestic and storage vases which characterize the "other" category would have been recorded or collected among the material from **Minet el-Beidha**, even though they may well have been found.

Because of these inequities in the amounts of material recovered, kept and recorded, it is not possible at present to draw any conclusions about differences in marking patterns among the three sites.

## The Sample, part II: Schaeffer's interests

Individually by site, or as a total of the three sites together, most of the potmarks appear on Aegean vases. But is this observation a valid description of the Late Bronze Age situation? Or is this emphasis on marks on Aegean vases a product of the biases of modern scholarship? Because of its high visibility and its usefulness as a dating tool and a measure of exchange, Mycenaean pottery found in Levantine contexts has received much more attention than local wares. That greater amount of attention correlates with a greater likelihood of noticing potmarks. So, can we say that the relatively higher percentage of marked Aegean vases is an apparent rather than a real statistic?

The results from recent (i.e., carefully controlled and thoroughly documented) excavations suggest "yes". One area of the Ugaritic kingdom where deposition, collection and publication do allow the possibility that the documented sample reflects ancient use is the *Ville centre* of **Ras Shamra**, excavated by Yon in the years 1978-1984.<sup>12</sup> Here, three<sup>13</sup> marked "Canaanite" amphorae were found and only two marked Mycenaean vases.

	Aegean	Amphorae	Cypriote	Other
Yon	2	3	—	—

The numbers are small, but the fact that non-Aegean marked vases outnumber marked Aegean vases suggests that marks on non-Aegean vases may have been overlooked to a significant extent in

11 The only published records of this work and its discoveries are the preliminary summary reports appearing in corresponding years of the annual *Syria* and specific discussions of individual objects scattered in various articles and chapters of the Ugarit bibliography. Published plans (except for the occasional diagram of an individual tomb) and find lists do not exist. Much material never was catalogued or collected; most of what was removed from the site is now lost. The publications and preserved artifacts provide a partial and selective record, biased towards tomb finds, imports, luxury items and whole vases.

12 The finds from the expedition to **Ras ibn Hani** have also been carefully collected and documented, but the historical circumstances of deposition (the clearing of the site at the time of destruction, cf. Lagarce 1982) do not allow the finds collected here to be judged a representative sample of the objects in use during the last phase of habitation.

13 Also, an amphora handle with an impressed cuneiform inscription (Yon *et alii* 1987: 82 fig. 60 no. 80/42).<sup>14</sup>

Schaeffer's publications. This makes sense in terms not only of a traditional bias in attention towards Aegean pottery, but also in terms of Schaeffer's stated specific interest in marked Aegean vases. Schaeffer noticed, published and commented upon the presence of marks on vases already in his first years of excavation (1932: 5, no.1; 1933: 101-2, 104). In particular the painted signs on Aegean wares intrigued him. These he believed to have been applied before firing, i.e., by the potters, and thus they could be used to trace workshop affiliations. Schaeffer's discoveries at Ugarit and Enkomi provoked intense interest in identifying regional production centres. He very quickly noted parallels for the Ras Shamra marks in the signs painted on Mycenaean pottery found on Rhodes. This identity of marks, in conjunction with similarities in shape, decoration and fabric, led Schaeffer to hypothesise the existence of a Rhodian ceramic workshop producing "Mycenaean" pottery for export to Ugarit and elsewhere in the eastern Mediterranean (1933: 101-2).

Schaeffer did not ignore the incised marks on Aegean pottery. But because (quite rightly) he remarked that the incised marks, which he judged to have been post-firing, could have been applied at any time and therefore cannot be tied in to questions of workshop production (1933: 104, no.1), his commentary on these signs was much more cursory than for painted marks. He nonetheless considered them noteworthy, as the publication of the incised mark on the handle of the light-on-dark stirrup jar (**cat. no. 120**) and the presentation of the handles with incised marks found in tomb VI (Schaeffer 1949: fig. 59: 1a-l) make evident.

Although Schaeffer's interest may have been piqued by the marks on Mycenaean pottery, it was not confined to them. The assemblage of potmarks illustrated in Schaeffer 1949: fig. 96 does show that he paid attention also to marks appearing on local and coarse wares. This is further evidenced by the many marked non-Aegean vases included in the ceramic catalogue published by Courtois in *Ugaritica* VII (1978: 191-370). That catalogue is based entirely on material collected by Schaeffer. Finally, an examination of Schaeffer's unpublished material corroborates that he chose to keep marked vases of many types.

*Marked vases from Ras Shamra recognized by Schaeffer*

	Aegean	Amphorae	Cypriote	Other
(a) <i>Ugaritica</i> II and Syria	12	—	1	8
(b) <i>Ugaritica</i> VII	12	3	—	14
(c) <i>Inventories</i>	10	—	1	7
(d) Louvre	16	—	—	—
Total	50	3	2	29

- ✠ The marked vases from Ras Shamra recognized by Schaeffer may be separated into the following categories:
- (a) published by Schaeffer (*Ugaritica* II and preliminary reports in *Syria*);
  - (b) published by Courtois (*Ugaritica* VII);
  - (c) unpublished, but recorded in the *Inventories* and now presumably in Syria;
  - (d) unpublished and unrecorded, but collected and brought to the Louvre.

What cannot be ascertained is how closely the marks we know about now reflect what Schaeffer found or even what he recognized in the field. Our knowledge is made up of a diverse number of sources, none thorough in any respect. Nor is there any guarantee that the sum of these records represents a comprehensive total. On present information, it is not possible to discern any patterns in the choices for publication or recording in the *Inventories* or storage in the Louvre (cf. Yon, Chapter 1). The various records do not obviously complement one another.

In light of the thousands of amphora handles<sup>14</sup> and Aegean handles and bases<sup>15</sup> which were found

14 See, for example, the famous picture of the storeroom packed with eighty amphorae (first illustrated in Schaeffer 1932: pl. III:3).

15 In tomb VI (Minet el-Beidha) alone, more than 180 Aegean stirrup jars and piriform jars were noted (Schaeffer 1933: 104).

at **Ras Shamra** and **Minet el-Beidha**, the totals of marked vases presented in Schaeffer's records — published and unpublished — are very small indeed. While it is clear from Yon's excavations in the *Ville centre*, as well as results from other sites, that unmarked vases far outnumbered their marked counterparts, still the preserved sample of marked vases from Schaeffer's excavations seems exceedingly spare and it is likely that many were overlooked or have been lost.

In summary, the known marked vases from **Ras Shamra** are probably neither a complete collection nor necessarily a representative sample. They can be understood simply as a minimal baseline indicator of the range and quantities of marked vases in use at the site. It is not easy to judge whether the relatively high number of marked Aegean vases — in comparison to amphorae and other ceramics — is due to modern bias or whether it indeed reflects the ancient situation. While Schaeffer definitely had a special interest in the painted marks on Aegean pottery, this interest was not exclusive and he also noted incised and painted marks on other types of vases. Yon's work in the *Ville centre* may suggest that marked coarse wares in fact were more frequent than recorded in Schaeffer's records, but argument from her sample is not strong, as it is both very small and perhaps reflective of a particular type of context.

## Chronology

Marked vases appear in all Late Bronze Age levels at the three sites. It is at present not possible to refine this generalisation due to the fact that stratigraphical dates have been indicated for only a few marked vases. Even in those cases, the dates are fairly broad (Ugarit Récent 1, 2, 3, each covering a century or more). There are hints that the practice of marking vases was a relatively late phenomenon: the three amphorae uncovered by Yon and the seven (of ten) Schaeffer's "other" vases whose contexts can be dated all fall within the latest phase of the Late Bronze Age. But these indications are very tenuous.

It is possible to be somewhat more precise in the case of the marked Aegean wares, which can be dated according to the ceramic typology.<sup>16</sup> Most Aegean wares found in the region of Ugarit date generally to the LH IIIA-B periods; many of those which can be dated more precisely fall into LH IIIB. The Aegean wares with marks are no different: all marked Aegean vases found at the three sites are consistent with a LH IIIA-B dating. A few can be dated more precisely within these parameters: a single vase, an amphoroid krater decorated with a chariot scene in the Early Pictorial III style, is dated to LH IIIA:1 (**cat. no. 36**). A conical-piriform stirrup jar decorated with multiple stems and N-pattern probably dates to LH IIIA:2 (**cat. no. 124**). Also perhaps from the LH IIIA:2 period is a piriform jar decorated with stemmed spirals (RS 23.501: Leonard 1994: 21 no. 111; Courtois 1978: 328, fig. 44: 2). Finally, an amphoroid krater, probably locally produced, decorated with soldiers, horses, and fish, is dated to the very end of the LH IIIB period, transitional to IIIC (RS 27.319; Leonard 1994: 27 no. 231; Langdon 1989: 187-90, figs 3-4; Vermeule and Karageorghis 1982: XIII: 28, 170-1, 229; Schaeffer 1968: 765-66 pls III-VII).

It would be extremely interesting to see to what extent the chronological range for marks on local pottery coincided with those on the Aegean vases. If it could be established that a local tradition of marking pottery preceded the advent of marked imported vases, then the question of whether the post-firing marks on imported vases were made prior to or upon arrival to the Ugarit region would be very much open to debate. On the other hand, the emergence of a local tradition of marking concurrent with the arrival of imported marked vases could suggest also that external practices influenced local tracking of pottery.<sup>17</sup> Unfortunately these interesting possibilities cannot be

16 Most recently, Mountjoy 1986. Of course, there are difficulties in applying the Argolid sequence to regionally produced Mycenaean and imitative vases, including perhaps some of the marked vases from Ugarit. Even so, these do not substantially affect the chronological picture described in the text above.

17 Cf. Bikaki's demonstration of external influences causing changes in local potmarking practices (1984).

explored until more information pertaining to the chronology of marked vases becomes available through further controlled excavations at Ugaritic sites.

### The Archaeological Contexts

The archaeological contexts of the marked vases from **Ras Shamra** can be examined for indications of how these vases were used in the Ugaritic kingdom. Neither **Ras ibn Hani**'s sample nor that from **Minet el-Beidha** is as suitable since little Late Bronze Age material is preserved in the former, and because neither has (yet) been published adequately enough to allow such an analysis. At **Ras Shamra**, too, much information is unavailable and only gross generalisations are possible. But the large sample recovered on this tell at least provides a starting point.

*Potmarks from Ras Shamra: site distribution*

Ras Shamra	Aegean	Amphorae	Cypriote	Other	Totals
Acropole	2	–	–	6	8
Ville basse est	6	–	–	–	6
Ville basse ouest	6	–	–	–	6
Sud Acropole	10	–	1	10	21
Ville sud	6	–	–	–	6
Ville centre	2	3	–	3	8
Ville sud centre	–	–	–	–	0
Quartier résidentiel	2	3	–	7	12
Quartier des palais	5	–	–	3	8
NW	–	–	–	–	0
Not locatable/unknown	11	–	1	3	15
Totals	50	6	2	32	90

The areas being compared in the chart above are simply convenient references; they are by no means comparable in size or amount of material recovered/documentated. There is no point in comparing relative quantities of marked vases uncovered in each area since (unquantifiable) contemporary — as well as ancient — factors play such a large role in the totals presented here. So, for example, the lack of non-Mycenaean marked vases from the *Ville basse* areas can easily be due to (a) bias towards collecting and recording Mycenaean ceramics, (b) the many tombs uncovered in this area and the disproportionate number of Mycenaean vases in tombs, (c) selective publication focussing on tomb groups and luxury goods (i.e., imported vases), (d) all of the above. For these reasons, one cannot assume that the absence of marked non-Aegean ceramics recorded from the *Villes basses* is indicative of the ancient situation.<sup>18</sup> Similar explanations can be suggested for the patterns of finds in other areas.

But a few observations can be made. First, marked vases have been recovered from almost every area excavated by Schaeffer and subsequent teams. (The absence of marked vases in the *NW* and *Ville sud centre* areas is probably more apparent than real, a reflection of scanty or purely preliminary publication). In other words, marked pottery is not confined to any particular area of the site. It may be the case that greater numbers of marked vases have been recovered from residential areas than from special status regions (temples on the acropolis, palaces). But again this pattern may

<sup>18</sup> The tombs of Ugarit and their contents have now been restudied by Sophie Marchegay and publication of her doctoral thesis (1999) should help to assess this question.



reflect the poor or specialised (architecture only) publication record of the *Acropole* and *Quartier des palais*. The comparatively large number of amphorae recovered from the relatively small area designated *Ville centre* is at least in part a reflection of the careful methods of the recent excavations directed by Yon. At the same time it also makes sense that these coarse storage containers would be found primarily in residential/workshop/commercial areas. The identification of amphorae also from the *Quartier résidentiel*, an area adjacent to and probably similar in many respects to the *Ville centre*, provides some further support for this commonsense suggestion.

*Potmarks from Ugarit: functional contexts*

	Aegean	Amphorae	Cypriote	Other	Totals
<b>Ras Shamra</b>					
funerary	13 + 4?	–	1	2 + 1?	16 + 5?
ritual?	3 (incl. 1 <sup>a</sup> )	–	–	–	3
domestic	–	1 <sup>a</sup>	–	–	1
storage	1 <sup>a</sup> in a residence 1 in a palace	2 <sup>a</sup> in a residence	–	–	4
industrial	1 workshop?	–	–	–	1
unspecified non-funerary	–	–	–	3 ( <i>Palais Sud</i> )	3
unknown	27	3	1	26	57
Totals	50	6	2	31	90
<b>Minet el-Beidha</b>					
funerary	21	–	–	–	21
unknown	2 + 2 local SJs	–	–	1	5
Totals	25	–	–	1	26
<b>Ras ibn Hani</b>					
funerary	3	–	–	–	3
unknown	–	1	–	–	1
Totals	3	1	–	–	4

⌘ recovered by Yon

Almost all of the marked vases reported from **Ras ibn Hani** and **Minet el-Beidha** were found in tombs. This makes sense in terms of post-depositional history; it does not necessarily indicate an exclusive association between funerary contexts and the practice of marking vases at these sites. Some of the living areas of **Ras ibn Hani** were cleared before its destruction, but objects in covered tombs apparently escaped notice and this explains the concentration of the marked vases in the excavated tomb. Schaeffer's published reports of the excavations at **Minet el-Beidha** present primarily the material from tombs. Little material from other contexts has been recorded. Thus it is no surprise that most of the marked vases known from this site are reported to come from funerary contexts. The evidence from these sites does not indicate anything about the use of marked vases in non-funerary contexts.

The finds from **Ras Shamra** present a slightly fuller picture in that marked vases have been recovered, as we have noted, from all areas of the site. Most of the sectors dug on the tell were not function-specific: residences, workshops, storage and ritual areas, even tombs crowded among one another and often shared the same roof. Schaeffer's generalised preliminary interpretations and cursory notes make it impossible to speak in detail about the find contexts of the marked vases he found at Ugarit. Even when specific findspots have been recorded, Schaeffer did not always manage to discriminate between occupational debris and the secondary debris scattered during the pillaging

of tombs (see Yon, Chapter 1). So, the four marked Aegean vases found by Schaeffer here listed as coming from non-funerary contexts (based on findspots recorded by the excavator) may well have originally been deposited in nearby tombs.<sup>19</sup> There is no way now to know. The much more careful work completed under the direction of M. Yon and currently being published will do much to supplement the sketchy picture presented by Schaeffer. In total, at present, functions can be ascertained for just over one-third (c. 33) of the marked vases from **Ras Shamra**. Many of those come from tombs (sixteen, certainly; possibly twenty-one). The findspots of a dozen others can be located and a function assigned — with various degrees of reliability — based on the position of that findspot in the plan of a building, or associated finds, or both.

We begin with the marked vases from non-funerary contexts. While Schaeffer's published results give an over-all impression of fairly restricted use of marks (especially on Aegean vases, in funerary contexts), the much smaller sample yielded by Yon's work demonstrates a more widespread occurrence of marks, both in terms of the vases marked and the contexts in which they were used. Here we concentrate on the latter. Yon's excavations in the *Ville centre* recovered marked handles from three amphorae, two found in domestic storage (nos 79/624 and 79/625: Yon *et alii* 1987: 83, fig. 61) and one in a living area (no. 79/118: Yon *et alii* 1987: 40-1, fig. 21). As remarked above, it makes sense to have found marked coarse-ware storage containers in domestic contexts. As also mentioned above, it is probable that the number of marked domestic and storage containers is much higher than Schaeffer's collections and records indicate. More problematical is the question of whether marked Aegean vases were also used in non-funerary contexts. When examined carefully, the evidence is ambiguous. It consists of six pieces, four recorded by Schaeffer, two found by Yon. Three may come from ritual contexts; they are discussed below. Of the 23 marked Aegean vases from **Ras Shamra** which come from known findspots, there are only three which may come from non-funerary, non-ritual contexts. But in none of these cases can a funerary context be discounted, either. An incised Mycenaean krater handle (no. 80/15: Leonard 1994 no. 1728; Yon *et alii* 1987: 80, figs 57, 81) was found by Yon in *Ville centre*, Maison B, pièce 1045, a small dark room with access to family tomb dromos. Pièce 1045 is defined as a storeroom by the excavator, based on its configuration and the mélange of objects found within it (Yon *et alii* 1987: 77-8). Thus, it has been categorised here as having served the function of 'domestic storage', but it is conceivable that some of the material excavated here is spoil from the tomb to which the room yielded access. The depositional history of the two marked vases found by Schaeffer in supposedly non-funerary contexts is even more unclear. An amphoroid krater with pictorial decoration and a painted mark on its base is said to have been stored, along with an octopus krater, in a pithos storage hall of the *Palais royal*.<sup>20</sup> But Yon suggests that this vase probably was originally deposited in one of the two nearby tombs (219 or 220), i.e., in a funerary context (see Yon, Chapter 1). That leaves only the pictorial amphoroid krater found in the workshop/residence of a gold- and silversmith as an example of a marked Aegean vase used outside a tomb.<sup>21</sup>

19 In ritual contexts: Courtois 1978: fig. 37: 5 (conical rhyton fragment with a painted mark) and **cat. no. 297** (hedgehog rhyton with painted mark). In domestic storage: 27.319 (cf. no. 33, *infra*; amphoroid krater with pictorial decoration (soldier, horses, fish) and a painted mark on its base). In a gold/silver-smith's workshop: **cat. no. 35** (amphoroid krater with pictorial decoration (chariot) and a painted mark on its base).

20 Ras Shamra 27.319 (cf. no. 33, *infra*). Courtois (1979: 1237): "À l'est, la cour 217 communique avec le portique 216, rempli de pithoi et de grands vases céramiques, tout comme le cellier 219 W, de l'autre côté du passage à deux bases de colonnes large de 4,20m. Sur ces bases subsistaient les vestiges abondants du bois carbonisé des colonnes de cèdre disparus dans l'incendie final d'Ugarit à la fin du XIII<sup>e</sup> s. ou début du XII<sup>e</sup> s. av. J.-C. Les grands pithoi à décor d'ondulations étaient serrés les uns contre les autres; typologiquement, ils correspondent aux récipients analogues retrouvés en diverses maisons privées de l'acropole.... Outre les pithoi à provisions, il y avait quelques vases céramiques de grand prix: deux cratères peints, l'un d'un poulpe, en terre chamottée, d'origine probablement crétoise, l'autre d'un style mycénien tardif caractéristique du Dodécanèse et de Milet en Carie."

21 **Cat. no. 35**: "... parmi les ruines d'une habitation.... habitée par un artisan que semble avoir pratiqué le métier d'orfèvre, à en juger par la balance de précision, le jeu de poids et le moule que nous avons retrouvé dans son habitation. C'est à lui aussi qu'appartenait peut-être le cratère dont les fragments ont été recueillis au même endroit. La profondeur à laquelle ils furent

Three sherds present some evidence for the use of marked vases in ritual contexts. Two are fragments from rhyta which in itself may indicate ritual use since the shape is hypothesised to have been used particularly for ritual purposes (see references collected in Yon *et alii* 1987: 343, fn. 3). The two rhyta fragments were found in contexts which to some degree support that supposition. A piece from a conical rhyton with a painted mark (Courtois 1978, fig. 37:5) was found in the “Maison du prêtre-magicien” (*Sud acropole*), a building which has been interpreted as the residence of a priest because of mythological and religious texts and about twenty inscribed liver models found there.<sup>22</sup> The rhyton fragment was found in the “cella” — the room where the tablets were stored. The second marked rhyton from **Ras Shamra** — a hedgehog with a painted mark — may also come from a ritual context, although here the argument is somewhat circular since it is the presence of several rhyta which are the basis for this contextual definition.<sup>23</sup> Finally, a large coarse-ware stirrup jar fragment with an incised mark on the handle (no. 81/639; Yon *et alii* 1987: 18, 20, figs 7, 21) was found in a secondary context, but associated with objects which suggest that it had come from a sanctuary.<sup>24</sup> Other than possibly all being used in ritual, these three marked vases share no other features. Their marks do not differ in any way from marks on other Aegean vases. It seems more likely that these marked vases ended up in ritual contexts rather than that they were marked for ritual.

We have seen that tombs figure prominently among the kinds of contexts in which marked vases are reported to have been found. We have also discussed the kinds of biases in excavation and publication methods which may have given false significance to the evidence from tombs at **Minet el-Beidha** and **Ras Shamra**. But skewed evidence does not mean no evidence, and it remains to explore what information can be ascertained from the data at hand.

Many of the tomb groups which have been published from the three Ugaritic sites include marked vases in their assemblage. One basic question which that observation raises is whether it can be determined if the published record gives an accurate impression: are marked vases in fact characteristic components of funerary assemblages at Ugarit? What is the ratio of tombs containing marked vases to those without? Given the present state of evidence, the question cannot be answered definitively. Schaeffer excavated hundreds of tombs at **Ras Shamra** but published very few of them even in preliminary form. The fact that the entire site produced only sixteen marked vases known to have been found in eleven tombs and a further five vases probably found in three other tombs cannot be further interpreted. The evidence from **Minet el-Beidha** is more instructive. What may be telling is the fact that four of the six stone-built tombs whose finds were at least partially recorded contained at least one marked (Aegean) vase. Thus it seems that the occasional marked vase commonly found its way into any funerary assemblage (which included a number of Aegean vessels). Of course, the funerary assemblages under discussion here — found in elaborately built tombs and containing many imported objects — all are associated with high-status interments.

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rencontrés et le contexte archéologique permettent d'attribuer ce vase au XIV<sup>e</sup> siècle avant notre ère” (Schaeffer 37: 212). Also, Schaeffer 1937: 212, n. 1: “Le cratère a été trouvé à 3m. 25 de profondeur dans une strate intacte (point 138, chantier III) à proximité d'un moule bivalve pour pièce d'orfèvrerie....”

22 Courtois 1969. The building, only partially recoverable, had two rooms containing cuneiform archives: the “cella”, with all alphabetic (including 10 Hurrian!), either mythological or religious texts; the “Lamashtu” with syllabic Akkadian texts concerning magic, medicine, or divination. Tomb 3709 is adjacent to the “cella”. Also nearby: a pit with more inscriptions, an incense stand and about 20 inscribed liver models. See also: Schaeffer 1962b: 198-206; 1963a: 123-34; 1963b: 206-215.

23 Chantier A' is interpreted as a residential area consisting of private houses, each with tomb. **Cat. no. 297** was found with several rhyta (conical, quadraped, tortoise, and this hedgehog) as well as group of frit figurines (chariot, horses and two riders). “La présence de ces rhytons confère à l'ensemble de la trouvaille un caractère nettement votif ou rituel (Schaeffer 1936b: 1939: 139).”

24 “Le matériel trouvé dans la fouille de cette ruelle comprenait surtout des tessons roulés, et avec les pierres tombées des murs quelques instruments utilitaires tels que broyeurs ou pilons de pierre, ainsi qu'une molaire d'éléphant. On signalera quelques restes de grands vases venus des maisons voisines, dont une jarre à étrier minoenne portant une marque sur l'anse, et surtout les débris de deux rhytons mycéniens: trouvés au bas de la rue, ils proviennent vraisemblablement du pillage du sanctuaire, comme les objets semblables trouvés dans la même aire de dispersion (Yon *et alii* 1987: 18, 21).”

The hundreds of more modest burials have not been recorded and so there is no way to assess whether marked vases, of any type, were also a regular occurrence in lesser-status burials.

Based upon the available evidence, it seems that tombs at **Ras Shamra** rarely contained more than one marked vase. Of the fourteen(?) tombs with marked vases, only tombs VII (*Basse est*), 3709 (*Sud Acropolis*), possibly LVII (*Basse ouest*), and VIB (*Quartier résidentiel*) at **Ras Shamra** held multiple marked vases: four, three, two, and two, respectively. The situation at **Minet el-Beidha** is similar: tombs III and IV evidently included only a single marked vase each, and tomb V contained three marked vases. Tomb VI, however, is remarkable for its thirteen incised handles. Three Aegean and one local vase have been published among the finds from the tomb at **Ras ibn Hani**. One would like to know the number of burials found in the various tombs, in order to see if there is any correspondence between interments and marked vases or between specific marks and individual burials, but this information is not available.

In those tomb assemblages containing more than one marked vase, there is almost no repetition of marks nor are there close similarities in the vases carrying the marks. For example, the marked assemblage from tomb VI consists of eleven (FS 36?) piriform jar handles, one mug, and one small stirrup jar. Rudimentary publication makes it impossible to ascertain whether all the marks noted as appearing on piriform jar handles come from the same specific shape<sup>25</sup> and if some of those handles originally joined to the same vases. In any case, it is clear that we are dealing here with a substantial number of marked vases, bearing a heterogeneous collection of signs. Only one sign is repeated, appearing on two different vases: a piriform jar and the mug. Such diversity is typical of the tombs containing more than one marked vase. The one exception is tomb V, where two of the three marked vases are almost identical with respect to shape, decoration, and the marks painted on their bases (side-spouted jars ["feeding bottles"] cat. nos **118** and **119**). Their fabrics look to be different in colour and inclusions, but visual inspection can be misleading and it is likely that these differences can be explained by differential firing or weathering. One of the "feeding bottles" was found inside the vault, and the other in a pithos which was buried against an outside wall of the tomb.<sup>26</sup> Can it be coincidence that two almost identical vases, identically marked, were deposited in association with the same tomb? There is not enough contextual or other evidence to indicate whether the marks themselves were somehow directly connected with the funerary process, or whether it just happened, for example, that two vases from a single manufacturing/shipment lot were bought, traded and eventually buried as a set. The post-firing<sup>27</sup> signs could have been applied at any point in the "lifetime" of the pair: at the workshop, upon purchase by a trader or an owner, at the owner's death. Perhaps a better understanding of funerary ritual at Ugarit, especially with respect to the frequent provision of libation receptacles, might help to identify whether or not marks on vases might have been connected with such ritual (see, for example, the discussion in Schaeffer 1932: 12-13). For example, it could be that one vase was buried with its owner and the other one of the pair deposited in a subsequent memorial ceremony. The same mark on both vases might then help to ensure the connection between original and later deposits. In fact, this explanation does not appear likely as no other such "pairs" of vases, marked or not, have been discovered in the other tombs. The third marked vase found in this tomb is completely different from the two "feeding bottles" in shape (large stirrup jar), ware (coarse) and sign ductus (incised) and form.

25 The signs illustrated in Schaeffer 1949: fig. 59:1 a-l (except j) are simply described as "sur des anses d'hydries du type figure 60 no. 20 [FS 36] (p.154)". It is unclear whether the reference is to the specific FS 36 shape, or simply to the general category of large piriform jars. There are no indications whether more than the handle survives, what decoration exists, or details of fabric type.

26 The extra-mural pithos clearly is part of the tomb furniture; such an arrangement is characteristic of Ugarit, where a vessel placed outside a tomb evidently served as a receptacle for libations in (subsequent?) funeral rites (Schaeffer 1929: pl. LVIII:2; 1933: 100).

27 I disagree with Schaeffer's judgement that these marks were painted before firing: "Sur le fonde, marque de potier peint en rouge avant la cuisson en forme de signe d'écriture chyro-minoenne" (1949: 152, no. 14) (cf. fn. 40, below).

In summary, what can be surmised is that marked vases, and especially Aegean marked vases, were among the items buried in tombs of the wealthier inhabitants of the Ugaritic kingdom. Due to the incomplete nature of the evidence (most of the tombs had been looted) and its partial publication, it is not possible to see if there is any kind of correlation between marked vases and individual burials, or even generally between the number of marked vases and number of burials. Repetition of a mark or marked vase type within a tomb is rare, and there is no recurrence of any particular sign on other objects in a tomb group. These observations are based on a small and likely unrepresentative sample of the funerary assemblages uncovered by Schaeffer and his successors. Systematic study of the distribution of marked vases in the tombs of **Ras Shamra** awaits further publication of the primary data.

In general, the quality of recording and publication of the finds from Schaeffer's excavations at **Minet el-Beidha** and **Ras Shamra** has hindered analysis of the archaeological contexts of potmarks. It has been possible only to establish the presence of marked vases in all regions of the site of **Ras Shamra**, both in tombs and in a variety of non-funerary contexts. No strong correlations between any marked vases and any particular context have been revealed except perhaps that marked Aegean vases are most likely to be found in tombs, while marked "Canaanite" amphorae may be exclusively non-funerary in use. The evidence for these statements is so slim that they merit only the status of suggestion. The lack of patterning in the archaeological contexts of potmarks may signify that the marking of the vase and its use on site are unrelated, i.e., marking of the vase took place well before deposit and for purposes unrelated to its findspot. This would be a significant contribution to the process of determining the function(s) of the potmarks. But it may also be that the lack of observable patterns is due to the inadequate nature of the data, since the great majority of objects come from undefined contexts. To some extent, publication of the newer excavations or better-documented comparable sites will assist in deciding upon one of these two explanations.

### The micro-context: the vases

In the kingdom of Ugarit, marks — painted or incised — are found twice as often on Aegean(-style) vases as other kinds of ceramics:

	Aegean	Amphorae	Cypriote	Other
Ugarit region	79+	6	2	32

This predominance of marks on Aegean vases is typical of much of the eastern Mediterranean littoral. Only in Cyprus and in Egypt are local wares frequently marked. Elsewhere, marking vases is a rare practice and marks are found primarily on imported vessels.

The kinds of marked Aegean vases found in the Ugarit region for the most part also follow the patterns seen elsewhere in the eastern Mediterranean. Closed vases with marks outnumber marked open vases 3:1. Piriform jars and stirrup jars are the closed shapes typically marked. Far fewer open shapes are marked and a large proportion of these are large kraters, especially the pictorially-decorated amphoroid-shaped variety. But the rest of the marked open vases include a wide range of shapes, much less restricted in variety than the marked closed vessels.

Piriform jars are the most commonly marked vases found in the Ugarit region. The fact that 11 (of the 25) examples from Ugarit all come from one tomb (VI, at **Minet el-Beidha**) illustrates the serendipitous nature of the figures cited in the chart above, and cautions against placing too much weight upon these tallies. In spite of that caveat, in this case the numbers can perhaps be trusted since the relative abundance of piriform jars among marked vases fits the pattern seen at other sites where marked Aegean vases have been uncovered.

It may be that the marked piriform jars from Ugarit fall within fairly specific parameters. Most of them are very fragmentary and it is impossible to define their shapes except generally as coming from the larger varieties of the three-handled piriform jar shape (FS 35-37). But three can be more specifically identified as the "Levanto-Helladic" shape FS 36 (see Leonard 1994: 7 for a brief discussion of the

*Marked Aegean vases in Ugarit*

Shape	Ras Shamra	Minet el-Beidha	Ras ibn Hani	Totals	
Three-handled piriform jar	10	11	—	21	57
Piriform jar?	3	—	—	3	
Stirrup jar?		—	—		
Stirrup jar	12	8	2	22 (+1 from "Ugarit")	
<i>Closed:</i>				7	
jug	—	1	—		22
amphora	1	—	—		
"feeding bottle"	—	2	—		
unidentified	3	—	—		
Rhyton	3	—	—	3	
Amphoroid krater	8	—	1	9	22
<i>Open:</i>				9	
krater w/vertical handles	1	—	—		
bell krater	1	—	—		
bowl	2	2	—		
kylix	1	—	—		
mug	—	1	—		
unidentified	1	—	—		
Unidentified	4	—	—	4	
	50	25	3	78 (+ 1)	

term and references to primary bibliography) and, in accordance with the pattern seen generally in the eastern Mediterranean, it is probable that most of the unidentifiable fragments also come from this particular shape. The chronological span for vases of this shape can be pinpointed to LH IIIB. Piriform jars can be decorated in many different ways, but the marked piriform jars from Ugarit are restricted to two decorative schemes: with handle zones entirely filled by a repetitive pattern (almost always pendant scale) or with handle zones framed above and below by rows of semicircles and a horizontal chain-motif (quirk, diamonds, zigzag) in the centre. The piriform vases of this shape and decorated in this way are all marked similarly: a large sign boldly incised on the handle(s) after firing. It is not possible to determine whether there is any consistency in the number of handles marked since all three handles are rarely preserved or recorded. In the one case where all three handles were preserved, all three were marked; in the single example where two handles were preserved, they were both marked; otherwise only one handle was marked or recorded.<sup>28</sup> Thus, these marked piriform jars from Ugarit share characteristics of shape, decoration and type of mark and it may be surmised that their marks all carried the same kind of meaning. The marks themselves will be examined in more detail below but it can be stated here that, though there is some repetition, there is also a great deal of variety.

A few three-handled piriform jars do not conform to the characteristics listed above. I have identified three bases with painted marks as possibly coming from small piriform jars (**cat. nos 306,**

No. handles marked	No. handles preserved	Examples found
1	1	8
1	?	11
2	2	1
2	?	1
3	3	1

25, 321). Because painted marks so rarely occur on piriform jars, and then usually on the lower body of the large varieties,<sup>29</sup> these bases are more likely to have come from stirrup jars. One piriform jar (FS 48 with stemmed spiral decoration) may have a painted mark on its lower body (Courtois 1978: 328, figs 44: A, 44: 2). The published drawing shows a large painted feature which clearly does not fit in with the intended decorative pattern. The accompanying text makes no mention of it. Leonard identifies it as a mark (1994: 21, no. 111) and characterises it among the following: “Several vessels in the assemblage... have been “painted” with strange, irregular marks that do not appear to represent script. Since these marks are subsequent to, and often cover (part of) the formal decoration they are interpreted here as signs of rejection by the potter/painter” (1994: 219). The status of the “mark” vis-à-vis the decoration is nowhere specifically discussed by any author and it cannot be ascertained without firsthand inspection of the vase. Until I have seen this vase personally, I leave as a question whether it is an intentional mark or simply a painter’s splotched drips. So, all of these examples which fall outside of the paradigm sketched in the paragraph above are uncertain either in the identification of their shape or the presence of a mark. None can certainly be said to contradict the general pattern of the marked piriform jars found at Ugarit: FS 36 (or at least the larger varieties of the shape) with large signs boldly incised on the handles.

An equal number of marked stirrup jars have been recovered from the Ugarit region. These are much more diverse in shape and marking than the piriform jars. All sizes of stirrup jars, small to very large, and fabrics, fine to very coarse, carried marks, either painted (commonly on the base, a few times on the body) or incised (except for one disk, always on the handles).

Shape (FS)	No. of marked examples	Type of mark	Mark location
Large (FS 164)	5	I	handle(s)
coarse-ware	2 + 3?	I	handle(s)
fine-ware	2	I	handle(s)
local			
Conical-piriform (FS 166)	1	P	base
Globular (FS 171-173)	1	P	base
Squat (FS 178 and 180)	2	P	base
Conical (FS 182)	2	P	1 body, 1 base
Not specified	5	I and P	1 I handle 1 I disk 3 P base
Stirrup jar? Piriform jar?	3	P	base
	22 + 3?		

Amidst this diversity, the one pattern which can be discerned is that incised marks are almost always found on the handles of the large stirrup jar shapes, both fine and coarse, whereas the painted marks are characteristically applied to the bases (or sometimes bodies) of the smaller varieties. In other words, the consistent application of painted vs. incised marks indicates that at some point in the use-cycle of stirrup jars, size (not fabric) was an important distinction in the handling or use of these vases. Within these general parameters, the diversity of shapes, fabrics, decorative motifs and mark forms should be noted. For example, the five coarse-ware stirrup jars with incised marks on the

29 Piriform jars with painted marks on their lower bodies: Kition tomb 4+5/180 (Karageorghis 1974: 29, 146-7 fig. 1:n, pls. XV, XXXVII, CXXIII); Rochester Museum 51.204 (Vermeule and Karageorghis 1982, V.1: 36); and two unpublished vases from Kalavassos-Ayios Dhimitrios.

handles vary in every one of these aspects, including even one decorated in a light-on-dark scheme.<sup>30</sup>

The third major category of marked Aegean vases found in the Ugarit region is the krater. A dozen have been identified:

Marked kraters	ID no.	Type of mark	Mark location	Functional context
<i>Amphoroid (FS 53-55)</i> pictorial chariot	Ras ibn Hani AO 20376 83 AO 541/550	P P P	base and handle base base	tomb domestic/industrial tomb?
male/horses/fish birds	Lattakiya 27139 <i>Inventories</i> 23.700	P P	base base	palace storeroom tomb
Handle only preserved	<i>Inventories</i> 23.576 Schaeffer 1949: fig. 62: 4	I I	handle handle	? tomb
Base only	83 AO 542	I	base	tomb?
Body sherd	Courtois 1978: fig. 48: 2	I	body?	?
<i>Amphoroid krater?</i> or <i>stemmed krater (FS 7-9)</i>	84 AO 241/300	I and P	base	?
<i>Bell (FS 281?)</i>	Yon <i>et alii</i> 1987: no. 80/15	I	handle	domestic storage

The evidence from Ugarit is not decisive, but it hints at what is confirmed elsewhere in the eastern Mediterranean: kraters may carry incised marks (usually on the handles), painted marks (usually on the base), or both! This is very different from the situation we have encountered thus far, where a particular category of shape characteristically carried a specific type of mark. On a large piriform or stirrup jar, for example, it would be reasonable to look first for an incised mark on a handle. On finding a small stirrup jar, one would look first under the base, for a painted mark. But the discovery of a krater should prompt the finder to look in both places — on the handles *and* under the base. The Louvre's collection contains krater handles with incised marks, krater bases with painted marks and one base, from either an amphoroid or stemmed krater, which carries both a painted and an incised mark. Whatever reasons governed the application of painted *or* incised marks on certain kinds of vases, both kinds of reasons apparently applied to kraters and occasionally even to the same krater.

The fact that sometimes the same krater received both painted and incised marks is extremely significant to the process of deducing the functions of the marks. I know of at least two, perhaps four, such kraters in addition to the one from Ugarit.<sup>31</sup> It is difficult to decide whether the painted and incised marks on the bottom of the Louvre base are two different forms or whether they are variants of the same sign with perceived differences due to the technicalities of incising into a hard surface

30 From Minet el-Beidha, AO 14932, AO 16093 Schaeffer 1949, fig. 54: 15; from Ras Shamra, Yon *et alii* 1987: 18, 20 figs 7, 21; from Ras ibn Hani, Toueir 1975: 6-9, fig. 3.

31 I know of two more kraters which carry both painted and incised marks, and two others which may. They all come from Enkomi (Cyprus), a site very much like Ugarit in many respects: (1) a bell krater (Cyprus Museum A1546 = Vermeule and Karageorghis 1982: V.55: 49, 203) with pictorial decoration (stags), found in Enkomi British tomb 82, has a mark incised on one of the handles, a painted mark on the base; (2) a deep krater with vertical handles (FS 7), from Enkomi British tomb 78 (Cyprus Museum A1548 = Karageorghis 1963: 17-18, pl. 16:1,2), decorated with spiral and circle motifs has incised marks on at least one handle and perhaps a painted mark on its base; (3) an amphoroid krater (Vermeule and Karageorghis 1982: V.40: 46, 202-203) with pictorial decoration (bulls and birds), from Enkomi Swedish tomb 18 has an incised mark on each handle, two (three?) incised marks on the base and possibly a painted mark on the base also; (4) both a painted mark and an incised mark appear on a handle fragment from an amphoroid(?) krater (Catling 1988: 326 no.5, 327 fig. 1:5, pl. XLIV:5) collected during a surface survey at Enkomi.



(i.e., able to produce only straight lines) vs. drawing with a brush (i.e., able to produce curved lines). If one argues that both marks are intended to represent the same form and if one observes that they both are found in the same location, then it is possible to surmise that the two marks represent alternative means of conveying the same message (whatever it may have been). In other words, based on Louvre **cat. no. 2** alone, it might be argued that incised and painted marks served the same function(s); the appearance of both on this vase is simply a redundancy. BUT this theory is refuted by the other two certain examples of kraters which carried both painted and incised marks. On these vases, the incised and painted marks clearly differ and so it is certain that different information was being conveyed by each of the marks. With perhaps the exception of a single piriform jar,<sup>32</sup> kraters are the only known vases which at some point circulated through the two otherwise non-overlapping circumstances: those under which a vase received a painted mark, and those under which a mark was incised.

I have been referring to kraters as a coherent category, but of course a range of shapes and decorative schemes are included under the label “krater”. There is a hint in the sample from Ugarit that perhaps a distinction was made in antiquity between pictorially decorated and pattern decorated kraters. Five (six?) of the marked amphoroid kraters from Ugarit have parts of the main decorative zone preserved; in all these cases, the decoration is pictorial: chariot (3 + 1?), birds (1), a male figure flanked by horses and fish (1).<sup>33</sup> No marked amphoroid krater with patterned decoration is known from Ugarit. The suggested association between the base **cat. no. 2** and the upper body fragments of a stemmed krater (**cat. no. 1**) decorated with pendant scale net/U-pattern fill (i.e., pattern decoration) is tenuous, and the base may well belong to a (pictorial?) amphoroid krater. All the other marked krater fragments give no indication of the decorative scheme. Thus there is *positive* evidence at Ugarit only for the marking of pictorial kraters. A survey of marked kraters found throughout the eastern Mediterranean in large part upholds this picture of some sort of a close association between the presence of marks and of pictorial decoration on kraters, especially on the amphoroid variety (FS 53-55). The great number of marked kraters have been found on Cyprus. Of these forty-one marked kraters, one-quarter no longer preserve an indication of their decoration, almost one-quarter are ring-based kraters (FS 281) with a variety of decorative schemes, including some with pictorial decoration, and the remaining half are mostly amphoroid kraters and all have pictorial decoration. Thus it does seem that amphoroid kraters with pictorial decoration participated in the process(es) during which vases were marked, but pattern-decorated amphoroid kraters did not.

These four categories of vases with their characteristic marks — large piriform and stirrup jars with incised signs on their handles and small stirrup jars and many kraters with painted marks on their bases — form substantial subsets of the collection of marked vases from Ugarit. Together they constitute almost three-quarters of the sample from Ugarit. The remaining quarter is made up of a variety of vase shapes, none represented by more than two examples. A few of these call for further comment because they are unique or rare: a large mug (FS 225-226) with panelled pattern/triglyph (FM 75) with the large mark incised on its handle<sup>34</sup> is the only known marked example of this shape. The cylindrical jug with trefoil mouth (FS 139) with a painted mark on its base (**cat. no. 116**) is the only example of this shape from Syria-Palestine. One, perhaps two, shallow angular bowl(s) (FS 296: **cat. no. 454** [from **Minet el-Beidha**] with painted mark on base; **cat. no. 453** [from **Ras Shamra**], possibly with painted mark on its base) carry a painted mark. Although this shape is very

32 A piriform jar from Tiryns, no. 27985 (Olivier 1988: 255 no. 9-10, 257, fig. 4; Döhl 1979: 52, no. 88, 65 no. 105, fig. 7; Åkerström 1974: 43, p. 44 pl. 1:1, 3-4, p. 45 fig. 1:1, 2, 4, pp. 46-47).

33 Chariot: (1) **cat. no. 35**; (2) **cat. no. 36**; (3) Leonard 1994: 24, no. 164 = Toueir 1975: 68, 69 fig. 1; (4) possibly RS 21.49 [unpublished; mentioned in Schaeffer's *Inventories* 23 (1958) 8]. Birds: RS 23.700 [unpublished; mentioned in Schaeffer's *Inventories* 23 (1960) 56. Male figure flanked by horses and fish: Lattakiya 27319 = most recently, Leonard 1994: 27, no. 231.

34 Leonard 1994: 103, no. 1587; Schaeffer 1949: 156, 294, figs. 60:16, 128:2; Schaeffer 1933: 105, fig. 8.

popular on Cyprus and in Syria-Palestine, these two examples and a single one from Kourion<sup>35</sup> with two marks painted on its lower body are the only known marked shallow angular bowls. Only three “feeding bottles” (FS 159-161) have been identified in Syria-Palestine, all from the Ugarit region; two of these are the marked vases from tomb V at **Minet el-Beidha** (cat. nos 118 and 119). The third example is from **Ras Shamra**: Leonard 1994: 45, no. 510.). Finally, the deep conical bowl (FS 290: cat. no. 438) is only the second example of this shape discovered in Syria-Palestine (the other being a rim fragment from Byblos: Leonard 1994: 123, no. 1827), it is a rare (unique?) example of a plain fine-ware Aegean vase found in the Levant and it is one of four plain-ware Mycenaean vases with a mark.<sup>36</sup> In view of the great quantity and range of Aegean vases found in the Ugarit region, it is not surprising that the number and range of marked Aegean vases found here exceeds the amount found elsewhere in Syria-Palestine and that they include several rarities. To some extent, the abundance and uniqueness of these discoveries reflect Ugarit’s wealth and overseas connections. At the same time, they can be taken to indicate that careful examination of Aegean (and other) ceramics elsewhere will probably reveal many more painted marks<sup>37</sup> on many more types of vases. The marked “oddities” at Ras Shamra and Minet el-Beidha may not have been so odd, after all.

In most cases, the marks on the “odd” shapes are painted. This is in keeping with the general pattern throughout the eastern Mediterranean: painted marks appear on a much greater range of Aegean shapes than incised marks which, we have seen, are characteristically found on the handles of large closed vases and sometimes on kraters.

The preceding paragraphs have demonstrated the close connections between marks and the containers upon which they appear; the way in which a container was marked was not random. The following chart summarizes the patterns of marking, and serves as the basis for a few further comments:

*Correlations between shape and type and location of mark*

	PAINTED				INCISED			
	handle	body	base	other	handle	body	base	other
<b>AEGEAN</b>								
Piriform jar		1			22			
PJ? SJ?			3					
Large SJ coarse-ware fine-ware local					5 2 + 3? 2			
Small SJ		1	8		1			1 (disk)
Closed			2 “feeding bottle” 1 jug 1 closed?	3 rhyta	1 amphora			

35 Philadelphia 49-12-102: Benson 1972: 111 (B1008), pls. 32, 49; Karageorghis and O. Masson 1956: 28-29, fig. 1:1; Daniels 1941: no.76: 265-66, 276, 281 class III:8, 13, figs. 10, 15.

36 The only other marked plain Aegean (Mycenaean period) vases known to me are all from Rhodes: (1) a kylix with a painted mark on the base (Rhodes no. 2872 = Stubbing 1951: 49 (E2); Schaeffer 1936a: 119 fig. 50:XXV, 120); (2) a goblet (Rhodes no. 4893 = Stubbing 1951: 49 (E3); Schaeffer 1936a: 119 fig. 50:XXIV, 120); (3) perhaps an amphora (Rhodes no. 9766 = Benzi 1992: 411, pls. 128, 175).

37 Painted marks are especially prone to having been overlooked because they are so ephemeral.

*Correlations between shape and type and location of mark*

	PAINTED				INCISED			
	handle	body	base	other	handle	body	base	other
<b>AEGEAN</b>								
Amphoroid krater	1 <sup>□</sup>		5 + 1 <sup>□</sup>		1 + 1?			
Krater (other)			1 <sup>□</sup> <sup>□</sup> stemmed?		1 ring-based	1?	1 <sup>□</sup> <sup>□</sup> stemmed?	
Open		1 SAB?	1 kylix 1 deep conical bowl 1 SAB 1 open?		1 mug?			
?			1		3			
Totals	(1)	1 + 1?	24 + (2) + 1?	3	39 + 4?	1?	(1)	1
<b>AMPHORAE</b>					6			
<b>CYPRIOTE</b>					2			
Other	3	1	2		21	2		
pithoi								2 rim 1 neck

□ amphoroid krater with painted marks on handle and base

□ <sup>□</sup> stemmed? krater with incised and painted marks on base

PJ = piriform jar, SJ = stirrup jar, SAB = shallow angular bowl

The following observations are illustrated by the data above:

- Large closed containers tend to be marked with incised signs on the handles. This applies not only to the Aegean shapes (piriform jars, large stirrup jars) but also to the amphorae and many of the “other” containers, most of which are designated simply as “jars”.
- Painted marks appear on a much wider range of shapes, including small closed containers and especially open containers of all varieties. They are rare on non-Aegean vases.
- Not only do painted and incised marks characteristically appear on different types of shapes, there is also a strong dichotomy in their locations on vases. In general, painted marks appear on bases while incised marks, with few exceptions, appear on handles.
- The “other” category holds great potential for aiding in the understanding of how and why marking systems were used in the region of Ugarit. Unfortunately much vital information is lacking. For instance, the extent to which this category represents local products is unclear, shapes are often only vaguely specified, many marks are known only from a cursory sketch in a notebook, and assessments of post- or pre-firing incising of the marks are often dubious or not even attempted. The emphasis on marked Aegean vases naturally raises the question of whether these marks are somehow connected with the process of importation and if so, whether they may have been applied at points of departure, transit, or receipt. Knowledge of the nature and extent of local marking practices is necessary for an accurate evaluation of these questions. The only thing which is clear at this time is that there is some evidence for both painted and incised marks on locally-made vases.<sup>38</sup>

38 The only two marked vases specifically designated as local in publications are: (1) jug with incised mark on handle from Ville centre, Ras Shamra (Yon *et alii* 1987: 106, 108 fig. 88); (2) base from a large container with a painted mark found in the Quartier résidentiel, Ras Shamra (Courtois 1978: 254-255, fig. 19:16). The sample may be significantly increased if one included the objects in Courtois 1978: 279 fig. 28, which are identified as “Ceramiques cananéennes à signes inscrits avant cuisson”. Cf. fn. 8, above.

## The Marks

The appended chart (Table 1) illustrates in schematic fashion the corpus of potmarks known from the three Ugaritic sites. Its outstanding characteristic is its variety: except for three very simple forms, each mark appears only on one or two different vases. The three repeated signs — a cross, an “x”, and a long vertical bisected by two shorter horizontals — are found both incised and painted, on a variety of wares and shapes.

The forms of the marks do not suggest that they may represent numerical values, and the lack of repetition of any mark on handles broken from vases of probably similar shape and size<sup>39</sup> seems to corroborate this assessment.

Listed alongside each mark are possible correlations with various scripts. At least eight languages and five writing systems were current in the land of Ugarit, primarily among them the cuneiform script used to express Ugaritic and Akkadian. Only two potmarks, one on a pithos rim (27.405: Courtois 1978: 278-279 fig. 28:1) and one on a Mycenaean kylix (27.744: Courtois 1978: 306, fig. 36:1), look as if they might be derived from cuneiform characters. In general, the potmarks are linear and therefore unrelated to the cuneiform script and, presumably, languages. This suggests that most potmarks were applied either outside Ugarit or, if applied locally, by markers who had developed or used (a) system(s) of notation completely independent of the commonly used writing systems.

Important issues in trying to decide among these alternatives is whether or not (1) the vases were made locally or imported and (2) whether the marks were applied before or after firing. A pre-firing mark on a locally produced vase would be indication of a local system of notation. A post-firing mark on an imported vase could have been applied long before its arrival in Ugarit and its existence may in no way be directly related to its eventual findspot. Unfortunately, much of the primary data necessary for a full analysis of these features is lacking. That is no one's fault: the question of regional production of Mycenaean vases is still very much under investigation (Leonard 1994: 6-10; Jones 1986; see also Mountjoy 1999 re: regional Mycenaean), and it is often extremely difficult to determine whether a mark was applied before or after firing.<sup>40</sup> Although Schaeffer and Courtois

39 There are not enough fully preserved shapes to test this more fully.

40 The question of whether a mark was painted/incised before or after firing is, of course, integral to any interpretation of its possible function(s). Publications dealing with marked pottery often describe the marks as pre- or post-firing, but the criteria for making that judgement is rarely made explicit. For example, Schaeffer's argument that the painted marks can be used as indicators of where the vases were made is based on a supposition, nowhere explicated, that the painted marks were applied *before* firing. But I believe it is more likely that the painted marks were applied *after* firing, and so could have been applied at any point after a vase's firing until its final deposition. My assessment is based on the following observations: the paint of the marks is always obviously different in hue, lustre and density from the paint used to decorate the vases; there are a few vases where the painted mark and the painted decoration overlap — in these cases, it is apparent that the mark extends over the decoration; this at least shows that the mark was painted after the decoration had dried, and that the two did not meld, as might be expected if the pot was fired after the mark had been applied; finally, the painted signs are generally faint or even fugitive — as if the paint was never truly “fixed” and therefore relatively easily rubbed off. These are admittedly subjective arguments; until one or some of the painted marks can be scientifically analysed, the important question of whether the painted marks were applied before or after firing cannot be answered definitively.

The subjectivity of any assessment made on the basis of visual observation alone is well illustrated by two further examples. The first concerns a mark incised on the handle of a coarse-ware stirrup jar (B1129) from Kourion-Bamboula (Cyprus). It was first published by Daniel (1941: 277 fig. 16:82, 278 no. 82), where he also explicitly discussed the importance and criteria for discriminating between pre- and post-firing painted and incised marks (pp. 265-266, 273 no. 56). Daniel classified the mark on B1129 as post-firing. Fifty years later, Palaima *et al.* (1984: 65-73) argued against that assessment based *inter alia* on visual inspection of the features of the inscription. In the course of my work on Cyprus in 1989-1991, I was able to examine approximately five hundred marks incised into pottery, including one-quarter of the marks incised into fine and coarse Aegean vessels. I have not yet examined the coarse stirrup jar examined by Palaima *et al.*, but I have carefully studied the marks on thirteen other coarse stirrup jars, of which twelve appear to have been incised after-firing; this causes me to question the designation of the Kourion-Bamboula mark as pre-firing.

The second example concerns seven fine-ware Mycenaean sherds with incised marks from Kition-Bamboula (Cyprus), all described as having been incised *before* firing (KEF-186, KEF-322, KEF-334, KEF-372, KEF-370, K76-4992, K76-5592 in Caubet and Yon 1985: 180-1). The authors very conscientiously include a specific explanation for this assessment in their catalogue (p. 178). They also graciously invited me to inspect these same vases firsthand, and we spent a

often labelled a mark as pre- or post-firing, based on my research I believe that those assessments require re-examination before being accepted. Schaeffer, for example, classified the painted marks on the bases of Mycenaean kraters as pre-firing marks, but all those painted marks which I have examined in the Louvre's collection appear to me to have been applied after firing.

Elsewhere, I have argued that incised marks and probably painted marks on Aegean vases are related to the Cypro-Minoan script (Hirschfeld 1996: 289-97; 1993: 311-18; 1992: 315-19), but that the marks on amphorae comprise a separate and unrelated repertoire (Hirschfeld n.d.). The sample from Ugarit neither confirms nor negates those hypotheses. Simple marks (the "cross", for example) can be associated with a number of different scripts and numerical systems. Very few correspondences can be made between the more complex potmarks and signs from any writing system — Cypro-Minoan, Linear B, cuneiform. The few convincing parallels are between signs incised on Aegean ware and Cypro-Minoan signs.<sup>41</sup> This fits, but does not significantly bolster, the theory stated above. The marks incised on amphora handles are, except for two instances of a "cross", all singletons without any parallels to the other marks in this corpus, or to any script. The general lack of repetition in the corpus as a whole makes it impossible to ascertain whether this non-overlap between amphora marks and Aegean marks is significant.

## Conclusions

Almost seventy years ago, Claude Schaeffer published his initial observations on the marks painted and incised on Aegean pottery, with the intention of continuing research on the topic (1933: 101-2, 104):

*"Ces marques peintes en rouge avant cuisson sur le fond des vases ne sont pas à confondre avec les nombreux graffites appliqués après la cuisson sur les anses, des hydries notamment. Les unes sont des marques d'atelier ou de potier, la signification des autres est plus difficile à préciser: marques de marchand intermédiaire, marques de propriétaire, marques relatives au contenu, au prix, etc. Nous allons, dans notre publication définitive, en donner la liste avec les comparaisons que s'imposent."*

That comprehensive survey of potmarks never did appear in print, though some further installments were published (Schaeffer 1936a: 120-1, 1949: 229, fig. 46; Courtois 1978, *passim*). The report above has attempted to gather and (re-)analyse as much information as possible concerning the potmarks from Ugarit. In the intervening years, much information has become lost and, along with it, much of the great potential which the wealthy, cosmopolitan, broadly excavated

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long morning looking together (including under hand-held magnification) and discussing what we observed. In the end, although all three of us clearly saw the same features, we did not interpret them in the same way and the upshot of our discussion was that we agreed to disagree. Caubet and Yon maintain that the marks were incised before firing, while I believe that they were made afterwards.

These are not the only examples I could cite, but they suffice to illustrate that visual observation by eyes untrained in materials science, even when undertaken rigorously, is not sufficient to establish whether marks were made before or after firing. Some objective method is necessary to make that assessment. And that assessment is absolutely vital to any interpretation of the function(s) of the marks.

41 *nb* The repertoire of Cypro-Minoan signs is as yet poorly understood and so any attempt to correlate potmarks with Cypro-Minoan characters is inexact. At present, "Cypro-Minoan" is essentially a catch-all phrase used to refer to any trace of Late Bronze Age writing on Cyprus, including potmarks. The sign lists generally cited (E. Masson 1974: 12-15, figs 1-4) represent a substantial beginning, but are neither accurate nor complete. No Cypriote archives have yet been uncovered; our understanding of the Late Bronze Age script(s) used on Cyprus is based on sporadic finds of inscriptions on a variety of media on an assortment of objects found in all parts of the island. The sign lists represent a somewhat indiscriminate and largely undocumented compilation of signs from all of these sources. Inaccurate and scattered publication of the inscriptions and objects prevents independent evaluation of the repertoire(s) of Cypro-Minoan signs and writing practices. Each new discovery adds to the repertoire. The author and J. Smith are presently undertaking a project to re-examine and publish a corpus of the Cypro-Minoan inscriptions (CyMCoP) in order to facilitate meaningful study of the script(s) in use on Late Bronze Age Cyprus. For the purposes of this paper, however, the existing sign lists are used.

sites of **Ras Shamra** and **Minet el-Beidha** held for deepening our understanding of Late Bronze Age potmarking practices. Nevertheless, the information at hand provides a valuable start towards that understanding.

Potmarks can be examined in two different ways: the forms of the marks themselves (“formal approach”) and the patterns of their appearance (“contextual approach”). Contextual analysis can take place on several different levels. The potmarks from **Ras Shamra**, **Minet el-Beidha** and **Ras ibn Hani** have been looked at in these different ways, with varying results.

Most fruitful has been the sorting of marks according to their manner of inscription (ductus) and the vases on which they occur. Certain strong correlations emerge which suggest that discreet marking systems were specific to particular types of vases: the clearest example is the painted marks, which are found almost exclusively on Aegean vases and almost always under their bases. Whatever reason there was for painting a mark under a vase, it applied only to Aegean vases. But not to all types of Aegean vases. Large closed Aegean shapes (three-handled piriform jars and large stirrup jars) do not carry painted marks, but are instead marked by means of incised signs on their handles. Two distinctive marking systems — identifiable by their consistent ductus (incised vs. painted) and location (handle vs. base) — were used separately on different kinds of Aegean vases (large closed vs. all other). The implication is that these two kinds of marks had different functions. This is confirmed by the few Aegean kraters — the only Aegean vase on which painted and/or incised marks are found — which each carried different painted and incised marks. Clearly the same vase was marked with two different marks for two different purposes.

The marks on non-Aegean vases are almost always incised, mostly on the handles. Information about shapes is frequently sketchy, but in general they seem to be closed. Thus the correlation between incised marks on handles and (large?) closed shapes is consistent both for Aegean and non-Aegean shapes. Is the same marking system in use for all these shapes and wares? In other words is this evidence that the reasons for incising marks on the handles of large closed Aegean vases are the same as those for which amphorae and (local?) jars were marked? The evidence from Ugarit — with its variety of unique marks — does not provide a ready answer. At Enkomi, a comparable cosmopolitan Late Bronze Age site on Cyprus, there does seem to be a dichotomy between the kinds of marks incised on Aegean vases and those incised on amphora handles. The former seem to incorporate elements of the Cypro-Minoan script while the latter do not. The material from Ugarit neither confirms nor rebuts this observation.

The examination of marks in terms of their ductus and the vases on which they appear has made it possible to identify certain marking systems, but they do not help much in identifying the function(s) of the marks. Both painted and incised marks are, in those instances where I have seen the vases firsthand, applied after firing and therefore not likely to have been inscribed during the production process. The painted signs appear on a wide range of shapes including many open ones and so presumably cannot refer to contents. The incised marks, since they are limited to closed containers, may on the other hand refer to what is inside the vase. But the variety and uniqueness of the incised marks argues against this latter proposition, since it assumes that a single-sign abbreviation would be enough to indicate the identity of a plethora of containered goods. Thus, although there is a clear connection between certain types of vases and certain types of marks, the marks do not seem to refer to who made the vases or what was in them.

Another alternative is that the marks were applied at the place of destination, for purposes relevant to their use there. If this were so, then the depositional contexts of the marked vases should reveal some patterns reflecting how the marked vases were used. Here the lack of documentation seriously hinders our study because the great majority of objects come from undefined contexts. Based on the available information, there are no obviously significant patterns in the distribution across the site or kinds of contexts in which marked vases were found. There is some slim evidence for an association between marked Aegean vases and tombs. That proposition becomes extremely tantalizing if one considers that these marks may be affiliated with the Cypro-Minoan script. The implication is that people familiar with Cypriote writing were somehow involved in funeral rites at

Ugarit. It should be stressed again that the evidence for this suggestion is extremely tenuous. Otherwise the archaeological contexts give no indications that the marks on vases have anything to do with how the vases were used at **Ras Shamra**. In the very few instances where a closed context yielded more than one marked vase, there is no repetition of marks, i.e., there is no evidence to support the hypothesis that the marks might refer to the owner of a burial, tomb, or residence.

If the marks are not related to their points of origin or destination, the remaining alternative is that they are somehow connected with the processes of transit or exchange. This suggestion explains many features of the marks and their contexts: the application of the marks after firing, the lack of repetition in the marks found on vases probably made in the same workshop or carrying the same types of contents, the lack of patterns in the findspots of the vases. Combining this theory with the observations of discrete marking systems suggests that we can to some extent identify separate handling routes for different kinds of vases. For example, the large closed Aegean vases evidently sometimes passed through circumstances which required the incision of a mark on a handle, while the small Aegean stirrup jars did not. Some of the incised marks on Aegean vases can be compared with Cypro-Minoan signs but none of those on amphorae can. So while the shared features (incised after firing prominently on the handle) of the marks may indicate a common function for the signs, the differences in repertoire (Cypro-Minoan-based vs. no affiliation) could designate Cypriot and non-Cypriot handlers for the different ceramic types. The implication of these observations is that the marked Aegean pottery found at Ugarit passed through the hands of people who were familiar with the Cypriote writing system. It does not seem that amphora-handlers had that same familiarity with Cypriote writing, but it is clear that they did occasionally find the Cypriote system for keeping track of pots by scratching marks on their handles useful.

A close study of the patterns of potmarks has the potential to provide information on many aspects of ancient society: writing and literacy, administration of production and commerce, ownership, the rituals of death. Examined in isolation from its context, a potmark reveals little. It is the patterns of marking and the patterns of potmark appearances which provide material for a fuller picture. This survey of the marks on Late Bronze pottery from **Ras ibn Hani**, **Minet el-Beidha**, and especially **Ras Shamra** illustrates the methods of by which that picture might be traced. Here we have succeeded only in sketching some outlines. It is a start.

## Marked vases from Ras Shamra and Minet el-Beidha in the Louvre

### *Piriform jars*

**Cat. no. 3.** Incised mark on each of two handles from large three-handled piriform jar (FS 36); shoulder zone with double row of joining semicircles (FM 42) framing field above (and below?), horizontal chain of diamonds (FM 48?) along centre. From Ras Shamra, near tomb VII.

**Cat. no. 6.** Incised mark on handle from large three-handled piriform jar (FS 36?); shoulder zone with double rows joining semicircles (FM 42) framing field above and below, single horizontal zigzag line (FM 61) along centre. From Ras Shamra.

**Cat. no. 7.** Incised mark on handle from large three-handled piriform jar; shoulder zone with double row joining semicircles (FM 42) framing field above and below, horizontal quirk (FM 48) chain along centre. From Ras Shamra, tomb LVII?

**Cat. no. 11.** Incised mark on handle from large three-handled piriform jar; shoulder zone with pendant scale pattern (FM 70:1). From Ras Shamra, tomb VII.

**Cat. no. 12.** Incised mark on handle from large three-handled piriform jar. From Ras Shamra, tomb VII.

**Cat. no. 13.** Incised mark on handle from large three-handled piriform jar; shoulder zone with pendant scale pattern (FM 70:1). From Ras Shamra, tomb VII.

### *Stirrup jars*

**Cat. no. 120.** Incised mark on handle of large coarse-ware stirrup jar (FS 164) with light-on-dark decoration (running spiral, FM 46). From Minet el-Beidha, ritual deposit?

**Cat. no. 121.** Incised mark on each of both handles of large coarse-ware stirrup jar (FS 164) decorated with deep wavy line (FM 53:14). From Minet el-Beidha, tomb V.

**Cat. no. 124.** Painted mark under base of conical-piriform stirrup jar (FS 166); multiple stems (FM 19) and N-pattern fill (FM 60) on shoulder. From Ras Shamra, tomb LXXVIII.

**Cat. no. 147.** Painted mark under base of a globular stirrup jar (FS 171-173). From Ras Shamra.

**Cat. no. 176.** Painted mark under base of stirrup jar (FS 178/180) with linear decoration. From Minet el-Beidha, tomb IV. (An alternative possible “reading” of this mark is illustrated by the outline stippled drawing.)

**Cat. no. 178.** Painted mark under base of a squat stirrup jar (FS 178/180) with linear decoration. From Ras Shamra, tomb 3709.

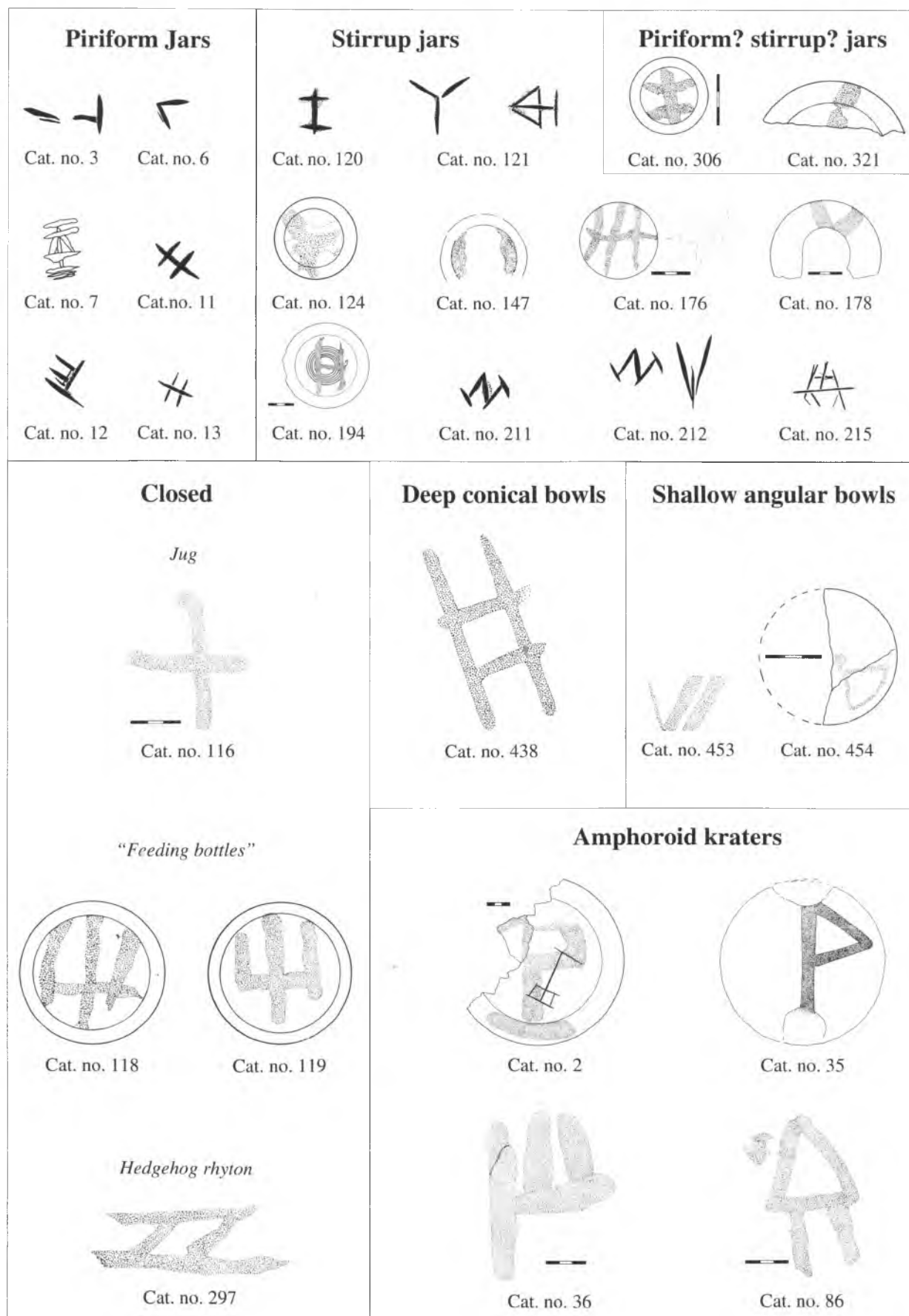
**Cat. no. 194.** Painted mark on base of conical stirrup jar (FS 182) with three handles; unvoluted flowers (FM 18C) on shoulder; quirk band (FM 48:12) at belly. From Ras Shamra, tomb XXXVII.

**Cat. no. 196.** Painted mark on lower body of conical stirrup jar (FS 182); unvoluted flowers (FM 18C:124) in shoulder zone, groups of pendant semicircle fringe and lozenges (FM 73) in belly zone. (Not illustrated. Traces of mark — not possible to discern form — immediately below fine line/deep band group at mid-body.)  
**Cat. no. 211.** Incised mark on handle from large fine-ware stirrup jar. From Minet el-Beidha.

**Cat. no. 212.** Incised mark on handle of large fine-ware stirrup jar. From Ras Shamra.

**Cat. no. 215.** Incised mark on disc of small stirrup jar. From Ras Shamra.





*Kraters*

**Cat. no. 2.** Incised mark and painted mark under base of (stemmed? FS 7-9) krater decorated with pendant scale net (FM 42:20) and U-pattern fill (FM 45). From Ras Shamra.

**Cat. no. 35.** Painted mark under base of amphoroid krater (FS 53-55) with pictorial decoration (chariot). From Ras Shamra, residence/workshop of a silver/goldsmith.

**Cat. no. 36.** Painted mark under base of amphoroid krater (FS 53-55) with pictorial decoration (chariot). From Ras Shamra, tomb LVII?

**Cat. no. 86.** Painted mark under base of amphoroid krater (FS 53-55). From Ras Shamra, tomb LVII?

*Closed*

**Cat. no. 25.** Painted mark under base of three-handled piriform jar? From Ras Shamra. (Mark not illustrated.)

**Cat. no. 116.** Painted mark under base of cylindrical jug with trefoil mouth (FS 139), decorated with tricurved arch (FM 62:15). From Minet el-Beidha, tomb 3.

**Cat. no. 118.** Painted mark on base of side-spouted jar "feeding bottle" (FS 159-161) with linear decoaration. From Minet el-Beidha, just outside tomb V.

**Cat. no. 119.** Painted mark on base of side-spouted jar "feeding bottle" (FS 159-161) with linear decoration. From Minet el-Beidha, tomb V.

**Cat. no. 297.** Painted mark on belly of zoomorphic (hedgehog) rhyton decorated with running spirals (FM 46) and foliate band (FM 64:21). From Ras Shamra, ritual deposit?

**Cat. no. 306.** Painted mark under base of small three-handled piriform jar (FS 44-48)? conical-piriform stirrup jar (FS 166/167)? From Ras Shamra.

**Cat. no. 321.** Painted mark under base fragment from three-handled piriform jar? stirrup jar? From Ras Shamra.

*Open*

**Cat. no. 438.** Painted mark under base of plain deep conical bowl (FS 290). From Minet el-Beidha, tomb.

**Cat. no. 453.** Painted mark? on lower body of shallow angular bowl (FS 296) decorated with panelled pattern (FM 74) in upper interior. Ras Shamra, tomb.

**Cat. no. 454.** Painted mark under base of shallow angular bowl (FS 296) decorated with sacral ivy chain (FM 12). From Minet el-Beidha, tomb III.

**Cat. no. 479.** Painted mark? under base of shallow bowl decorated on interior with concentric bands. Ras Shamra, tomb LXXXVI. (Mark not illustrated.)

### Piriform jars



Cat. no. 3a



Cat. no. 3b



Cat. no. 6



Cat. no. 7



Cat. no. 11



Cat. no. 12



Cat. no. 13

### Stirrup jars



Cat. no. 120



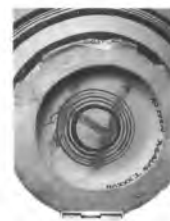
Cat. no. 121a



Cat. no. 121b



Cat. no. 176



Cat. no. 194



Cat. no. 211



Cat. no. 212



Cat. no. 215

### Piriform? stirrup? jars



Cat. no. 306



Cat. no. 321

Closed



Cat. no. 116



Cat. no. 118



Cat. no. 119



Cat. no. 297

Amphoroid kraters



Cat. no. 2



Cat. no. 35
































Cat. no. 36



Cat. no. 86

**Table 1: Potmarks found at Ras Shamra, Minet el-Beida and Ras ibn Hani**

Comparanda	Mark	Aegean (no.)	Amphorae (no.)	Cypriote (no.)	Other (no.)
LB "10"	—	I piriform jar			P? (2)
LB "20"	==	I "local" stirrup jar			
	≡	I?			
CM 5	+	I piriform jar (2)	I (2)	I White Shaved juglet	I jar (5) P jar (2)
	X	P jug			I jar (2)
CM 68	#	P deep conical bowl			I jug
	#				I jar
LB da	⊥	I piriform jar			
	⊥				P jug
	⊥	I piriform jar			
LB to	⊥				I jar (2)
CM 6 LB pa	⊥	P stirrup jar (1+1)? I? I piriform jar (3)			I jar (3) I "pilgrim flask"
	≠ ≠	I piriform jar ?I "amphora"			
	≠				I "pilgrim flask"
	≠	I piriform jar			
CM I	I	I coarse-ware stirrup jar			
	I		I		
	≡	P stirrup jar I piriform jar			
	H	P stirrup jar			
	H	I piriform jar I mug			I jar
	≡	P hedgehog rhyton			
CM 82-83 LB re	Y >	I coarse-ware stirrup jar I large fine-ware stirrup jar			I jar
CM 28	↑	?P closed			I jar
	K				P?
	P	P amphoroid krater			

Comparanda	Mark	Aegean (no.)	Amphorae (no.)	Cypriote (no.)	Other (no.)
		I coarse-ware stirrup jar			
		I bell krater			
		I?			
		I piriform jar			
		I stirrup jar ?I piriform jar			
					I jar
CM 13					I jar (2)
CM 21		I piriform jar			
		I piriform jar			
		I piriform jar			
CM 38		I krater?			
		I "local" stirrup jar			I pithos (rim)
CM 85 LB e		I piriform jar			
		P hedgehog rhyton			
CM 25		I amphoroid krater			
		I stirrup jar (disc)			
CM 27		I coarse-ware stirrup jar			
		P stirrup jar			
		I piriform jar			
					I pithos (body)
		P amphoroid krater			
			I		
				I Base-Ring bowl	
		P amphoroid krater			
					I jar
LB a		I coarse-ware stirrup jar			
(CM 99)		I piriform jar			
		P "feeding bottle" (2)			
(LB se)		I coarse-ware stirrup jar			






















Comparanda	Mark	Aegean (no.)	Amphorae (no.)	Cypriote (no.)	Other (no.)
		I and P (stemmed?) krater			
CM 44 (LB)		P amphoroid krater I piriform jar (4)			
		I piriform jar			
cuneiform?					I pithos (rim)
cuneiform?		P kylix			
					I jar
			I		
		I large fine-ware stirrup jar			
					I jar
		I krater?			
			I		
					I jar
		P stirrup jar			
		I "local" stirrup jar			
		P stirrup jar			
		I jar			
					I jar
		I large? fine-ware? stirrup jar			
					I jar
		P ?open			
		P amphoroid krater (body and handle)			







Table 2: Ras Shamra Potmarks

FINDSPOT	MARKS	MARK TYPE	MARK LOCATION	VASE TYPE AND SHAPE	DECORATION	VASE DATE	ID No.
<b>Acropole</b>							
Tomb I		I (AF)	handle	Aegean amphoroid krater (FS 53-55)			Ugaritica II, fig. 62:4
Tomb IV, pt. 14		I (BF)	handle	Aegean piriform jar (FS 36?)	pendant scale net (FM 70)	IIIB?	Ugaritica II, fig. 96:27
Tr. 70 W		I (BF)	handle	jar			Ugaritica II, fig. 96:6
Unspecified		I (BF)	below rim				Ugaritica II, fig. 96:2
		I (BF)	body				Ugaritica II, fig. 96:4
		I (BF)	handle	jar			Ugaritica II, fig. 96:17
		I	handle	jar			Ugaritica II, fig. 96:20
Acropole? pt. 154		P (BF)	body, below handle	jug			Ugaritica II, fig. 76:15
<b>Ville basse est</b>							
Tomb VII		I AF?	handle	Aegean piriform jar	pendant scale net (FM 70)		cat. no. 11
		I AF	handle	Aegean piriform jar			cat. no. 12
		I AF	handle	Aegean piriform jar	pendant scvale net (FM 70)		cat. no. 13
		I (BF)	1 per handle	Aegean piriform jar (Fs 36?)	pendant scale net (FM 70)	IIIB?	Ugaritica II, fig. 77:9
"Près tombe VII"		I AF	handle	Aegean piriform jar (FS 36?)	joining semicircles (FM 42); diamond chain (FM 48?)	IIIB	cat. no. 3
"BE 135, en surface"		P AF	base	Aegean closed	linear?		cat. no. 306



Table 2: Ras Shamra Potmarks

## Ville basse ouest

Tomb XXXVII		P AF	base	Aegean three-handles stirrup jar	unvolut flowers (FM 18c); quirk (FM 48:12)	IIIB	Cat. no. 194
		I AF	handle	Aegean piniform jar	joining semicircles (FM 42); quirk chain (FM 48)	IIIB?	Cat. no. 7
		P AF	base	Aegean amphoroid krater (FS 53-55)	pictorial: chariot; voluted flowers (FM 18A)	IIIA: 1	Cat. no. 36
		P AF	base	Aegean amphoroid krater (FS 53-55)	linear?		Cat. no. 86
Chantier II		P AF	bottom	Aegean hedgehog rhyton	running spirals (FM 46)	IIIB?	Cat. no. 297
Chantier III, pt. 138		P AF	base	Aegean amphoroid krater (FS 53-55)	pictorial: chariot	IIIB	Cat. no. 35

## Sud acropole




















Tomb of Patilu-wa, pt. 4498		I (AF)	1 per handle	Aegean piniform jar (FS 36)	pendant scale net (FM 70)	IIIB	27.402 ( <i>Ugaritica</i> VII, fig. 41:3)
Maison du prêtre hourrite (= aux fôies), pt. 3727		P AF?	body	Aegean conical rhyton (FS 199)	pendant scale net (FM 70) with sea anemone (FM 27:23/24) fill	IIIB	<i>Ugaritica</i> VII, fig. 37:5
Tomb 3709		P AF?	base	Aegean stirrup jar	linear		Inv. 24.524
		P	base	Aegean squat stirrup jar (FS 178)	linear?	IIIB	Cat. no. 178
Zone 16, tomb 3457		I	handle	Cypriote Base-Ring bowl			24.29 ( <i>Ugaritica</i> VII, fig. 32:8)
Zone 38		I	handle	Aegean			Inv. 24.428
Secteur 123W, pt. 2951		P	base	Aegean kylix (FS 258B)	FM 23:8 (vertical whorl shell)	IIIB: 1 early	27.744 ( <i>Ugaritica</i> VII, fig. 36:1)
Zone 128, pt. 3562		I	handle	jar			Inv. 24.448
Secteur 138, pt. 3655		P?	bottom	Aegean hedgehog rhyton	curve-stemmed spiral (FM 49), stemmed spiral (FM 51); circles (FM 41) as fill		24.822 ( <i>Ugaritica</i> VII, figs 43:1, 43A:2)

Table 2: Ras Shamra Potmarks

## Sud acropole (cont.)

Zone 3.13W, pt. 3898		P?	base	Aegean stirrup jar	linear?	Inv. 25.123
Tr. 249W		I (BF)	handle	Canaanite jar		26.511 (Ugaritica VII, fig. 28:10)
Tr. 314E		I (BF)	handle	Canaanite jar		26.512 (Ugaritica VII, fig. 28:11)
Tr. 341W		I (BF)	handle	Canaanite jar		26.510 (Ugaritica VII, fig. 28:9)
Tr. 431W		I (BF)	handle	Canaanite jar		26.508 (Ugaritica VII, fig. 28:7)
Tr. 527W		I (BF)	handle	Canaanite jar		26.507 (Ugaritica VII, fig. 28:3)
Tr. 531W		I (BF)	handle			Inv. 26.499
Pt. 3418		P AF?	base	Aegean ?closed	linear?	Ugaritica VII, fig. 55:17
Tr. Est, pt. 4312		I (BF)	below rim	local pithos		26.354 (Ugaritica VII, fig. 29:4)
Pt. 4466		I	handle	Aegean piriform jar (FS 36?)	sea anenome (FM 27:24/35)	III B? Ugaritica VII, fig. 36:7
Pt. 4502		I (BF)	handle	Canaanite jar		26.509 (Ugaritica VII, fig. 28:8)
Unspecified		I (BF)	handle	Canaanite jar		26.513 (Ugaritica VII, fig. 28:14)

## Ville sud




Tomb 2698		P AF?	base	Aegean amphoroid krater	pictorial: birds	Inv. 23.700
Quartier orfèvres, pt. 3276		P	lower body	Aegean piriform jar (FS 48?)	stemmed spiral, variant (FM 51:15)	III A: 2 (-B?) 23.501 (Ugaritica VII, fig. 44:2)
Zone 5E		I	1 per handle	Aegean (large fine-ware?) stirrup jar		Inv. 23.84
Zone 131W, pt. 2975		I	handle	?Aegean ?krater		Inv. 23.576

Table 2: Ras Shamra Potmarks




















Ville sud (cont.)					
Zone 220W, pt. 3122		I	handle	Aegean "amphora"	Inv. 23.604
Zone 221E		P AF	base	Aegean piriform jar	Cat. no. 25
Ville Centre					
<b>Maison A</b> Pièce 1040		I	handle	Canaanite amphora	RS-O III: 41, fig. 21 no. 79/118
Pièce 1046		I	rim	pithos	RS-O III: 47, fig. 27 no. 80/332
<b>Maison B</b> Pièce 1045		I AF?	handle	Aegean bell krater? (FS 281?)	RS-O III: 81, fig. 57 no. 80/15
Pièce 1062		I	handle	Canaanite amphora	RS-O III: 83, fig. 61 no. 79/624
		I	handle	Canaanite amphora	RS-O III: 83, fig. 61 no. 79/625
<b>Maison E</b> Pièce 1201		I	handle	jug	RS-O III: 108, fig. 88 no. 81/635
Temple aux rhytons, locus 52		I	handle		RS-O III: 245, fig. 20 no. 83/5388
Rue 1208		I	handle	Aegean coarse-ware stirrup jar	RS-O III: 22, fig. 7 no. 81/639
Quartier résidentiel					
Trench WJ		P AF?	base	Aegean ?open	Ugaritica VII fig. 55:15
Pt. 1833		I	handle	jar	Inv. 20.331
Secteur 4.14		P	base	Aegean?	Ugaritica VII, fig. 55:14
Secteur W 211 N		P	base		Ugaritica VII, fig. 19:16
Unspecified		I	handle	Canaanite amphora	27.177 (Ugaritica VII, fig. 28:4)
		I	handle	Canaanite amphora	29.178 (Ugaritica VII, fig. 28:5)

Table 2: Ras Shamra Potmarks

## Quartier résidentiel (cont.)

Unspecified (cont.)		I	handle	Canaanite jar	29.181 (Ugaritica VII, fig. 28:15)
		I (BF)	handle	Canaanite jar	29.179 (Ugaritica VII, fig. 28:6)
		I (BF)	handle	Canaanite jar	29.180 (Ugaritica VII, fig. 28:12)
		I (BF)	handle	Canaanite jar	29.182 (Ugaritica VII, fig. 28:16)

## Quartier résidentiel?

Tomb VIIIB		P	base	jar	Inv. 21.242
		P	1 per handle	"pilgrim bottle"	Inv. 21.274

## Quartier des palais

Palais royal Cour I		I AF	disc	Aegean stirrup jar	cat. no. 215
Entre Palais royal et Palais sud		I AF	handle	Aegean large fine-ware stirrup jar	cat. no. 212
Palais sud Salle 219, pt. 4522		P AF	base	Aegean amphoroid krater	27.319 (Ugaritica V: 765-6, pls. III-VII)
		I (BF)	rim	Canaanite pithos	27.405 (Ugaritica VII, fig. 28:1)
(Salle?) 229, (pt.?) 4567		I	handle	jar	Inv. 27.213
(Salle?) 230		I	handle	jar	Inv. 27.212
Palais sud et environs, pt. 4574		I (AF)	body	Aegean krater?	Ugaritica VII, fog. 48:2
Porte ouest pt. 2440		P AF	base	Aegean stirrup jar (FS 171-173)	cat. no. 147

Table 2: Ras Shamra Potmarks

## Findspot not located or unknown

"Tombe (sous dalles) passant sous mur" (Acropole or Ville basse)		P?	lower body	Aegean shallow angular bowl	panelled pattern (FM 74)		Cat. no. 453
Tomb LXXVIII (W area of tell)		P AF	base	Aegean stirrup jar (FS 166)	multiple stems, curved (FM 19), N-pattern (FM 60) fill	IIIA: 2	Cat. no. 124
Tomb LXXXVI (W area of tell)		P?	base	Aegean shallow bowl			Cat. no. 479
Pt. 11 (W area of tell)		P AF	base	Aegean closed	monochrome base		Cat. no. 321
Pt. 603, Palais royal? Quartier résidentiel?		I	handle	Aegean			Inv. 20.381
Pt. 949, Palais royal? Quartier résidentiel?		I	handle	Aegean			Inv. 20.381
Pt. 2232, Palais royal? Quartier résidentiel?		P	base	Mycenaean stirrup jar			Inv. 21.49
Pt. 2060? 2282? (NW area of tell)		I and P AF?	base	Aegean krater (FS 7-9?)	? (pendant scale net [FM 70] with U-pattern fill)		Cat. no. 2
Tr. 441W Palais sud? Sud acropole?		I	handle	Cypriote White Shaved juglet			Inv. 27.302
Palais sud? Sud Acropole?		I (BF)	handle	Canaanite jar			28.52 (Ugaritica VII, fig. 28.13)
		I (BF)	handle	Canaanite jar			28.53 (Ugaritica VII, fig. 28.17)
Tr. 8.IV		I (BF)	below rim	jar (krater?)			Ugaritica II, fig. 96.15
"Résidence au dessus pavage, dans grand couloir d'accès derrière glaci"		I AF	handle	Aegean piriform jar (FS 36?)	joining semicircles (FM 42); zigzag line (FM 61)	IIIB	Cat. no. 6
Unspecified		I BF	handle	Aegean piriform jar			Ugaritica II, fig. 96.13
		I (BF)	handle	Aegean piriform jar (FS 36?)	pendant scale net (Fm 70)	IIIB?	Ugaritica II, fig. 96.26

Table 3: Minet el-Beidha Potmarks

FINDSPOT	MARKS	MARK TYPE	MARK LOCATION	VASE TYPE AND SHAPE	DECORATION	VASE DATE	ID No.
Pt. 1: tomb 1? 2?		P	base	Aegean deep conical bowl (FS 290)	plain	IIIB: 1	Cat. no. 438
Sépulture 3		P	base	Aegean jug with trefoil mouth (FS 139)	tricurved arch (FM 62)	IIIB	Cat. no. 116
Tomb III		I	handle	Aegean coarse-ware stirrup jar (FS 164)	deep wavy line (FM 53)		Ugaritica II, fig. 54: 15
		P	base	Aegean shallow angular bowl (FS 296)	sacral ivy chain (FM 12)		Cat. no. 454
Tomb IV		P	base	Aegean squat stirrup jar (FS 180)	linear	IIIB	Cat. no. 176
Near tomb V		P	base	Aegean "feeding bottle" (FS 159-161)	linear		Cat. no. 118
Tomb V		P	base	Aegean "feeding bottle" (FS 159-161)	linear		Cat. no. 119
		I	1 per handle	Aegean coarse-ware stirrup jar (FS 164)	deep wavy line (FM 53)		Cat. no. 121
Tomb VI		I	hand'e	Aegean piriform jar (FS 36)	pendant scale (FM 70:1)	IIIB	Ugaritica II, fig. 60: 20
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1a
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1c
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1d
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1e
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1f
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1g
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1h
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1h
		I	handle	Aegean piriform jar (FS 36?)		IIIB?	Ugaritica II, fig. 59: 1h

Table 3: Minet el-Beidha Potmarks

Tomb VI (cont.)		I	handle	Agean piriform jar (FS 36?)		IIIB?	<i>Ugaritica</i> II, fig. 59: 1i
		I	handle	Agean piriform jar (FS 36?)		IIIB?	<i>Ugaritica</i> II, fig. 59: 1k
		I	handle	Agean piriform jar (FS 36?)		IIIB?	<i>Ugaritica</i> II, fig. 59: 1l
		I	handle	Agean stirrup jar			<i>Ugaritica</i> II, fig. 59: 1j
Tr. aux lampes		I	handle	Agean mug (FS 225-226)	panelled pattern/ triglyph (FM 75)	IIIA: 2 -B	<i>Ugaritica</i> II, fig. 60: 16
		I	handle	Agean large fine-ware stirrup jar	linear		Cat. no. 211
Tr. 7:IV		I	1 per handle	"local" stirrup jar			<i>Ugaritica</i> II, fig. 96: 24
		I	handle	"local" stirrup jar			<i>Ugaritica</i> II, fig. 96: 16
		P	handle	jar			<i>Ugaritica</i> II, fig. 96: 12
Tr. 8:IV		I	handle	Agean coarse-ware stirrup jar	LOD: running spiral (FM 46)		Cat. no. 120

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### Abbreviations:

AAA	<i>'Αρχαιολογικά 'Ανάλεκτα ἐξ 'Αθηνών</i>
AAS	<i>Annales Archéologiques de Syrie</i>
AfO	<i>Archiv für Orientforschung</i>
ABSA	<i>Annual of the British School at Athens</i>
CRAI	<i>Comptes rendu des séances de l'Académie desinscriptions et belles-lettres</i>
JESHO	<i>Journal of Economic and Social History of the Orient</i>
RA	<i>Revue Archéologique</i>
RDAC	<i>Report of the Department of Antiquities, Cyprus</i>
SCE	<i>The Swedish Cyprus Expedition</i>
SIMA	<i>Studies in Mediterranean Archaeology</i>

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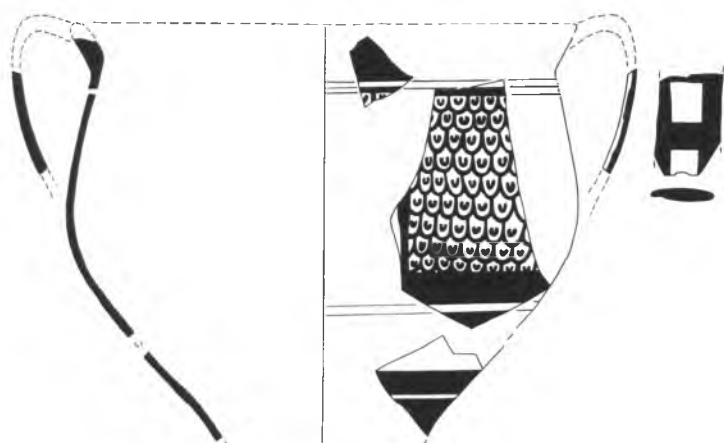
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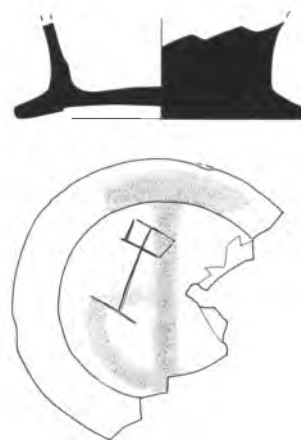
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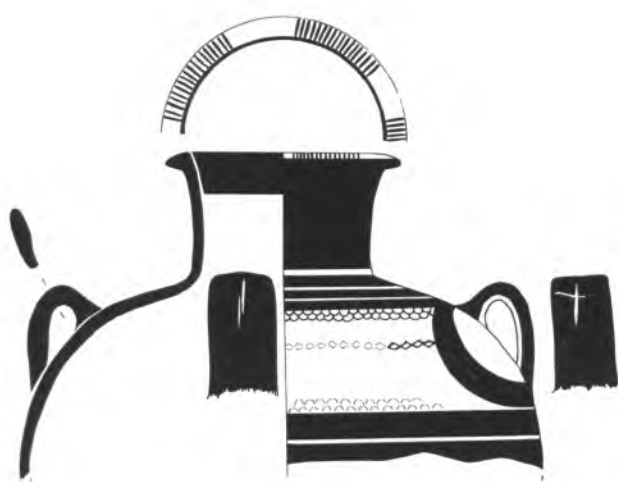
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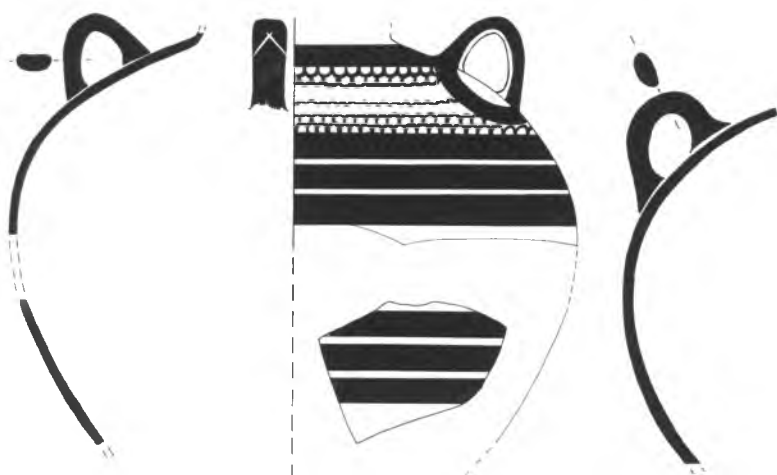
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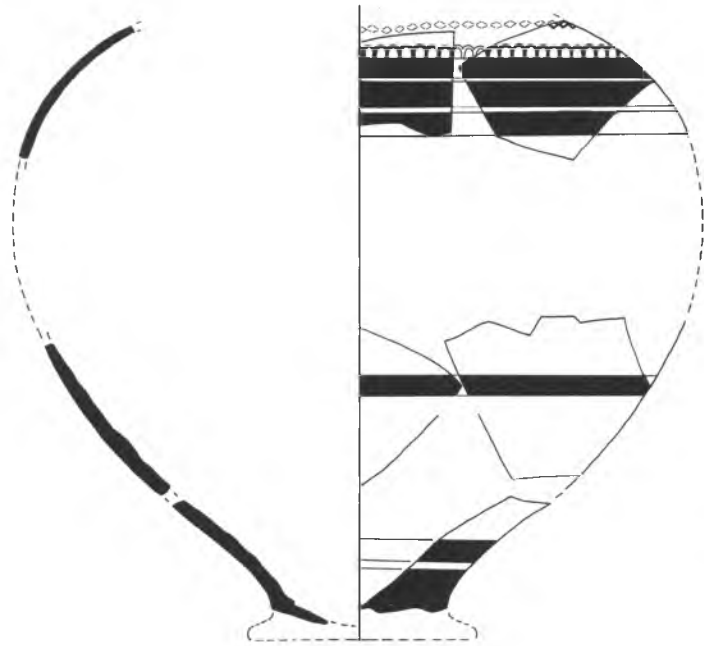


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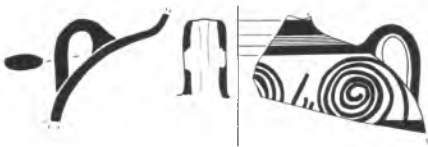


Cat. no. 7

0 5 cm.



Cat. no. 8



Cat. no. 9



Cat. no. 10



Cat. no. 11



Cat. no. 12



Cat. no. 13



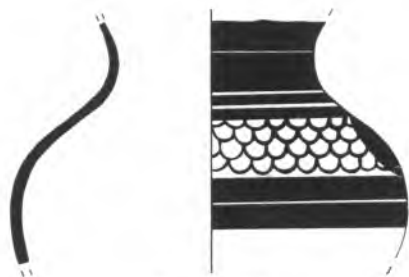
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Cat. no. 27



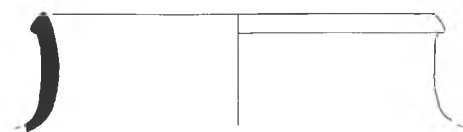
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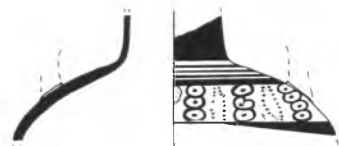
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Cat. no. 30



Cat. no. 31



Cat. no. 32



Cat. no. 33



Cat. no. 34

0 5 cm.



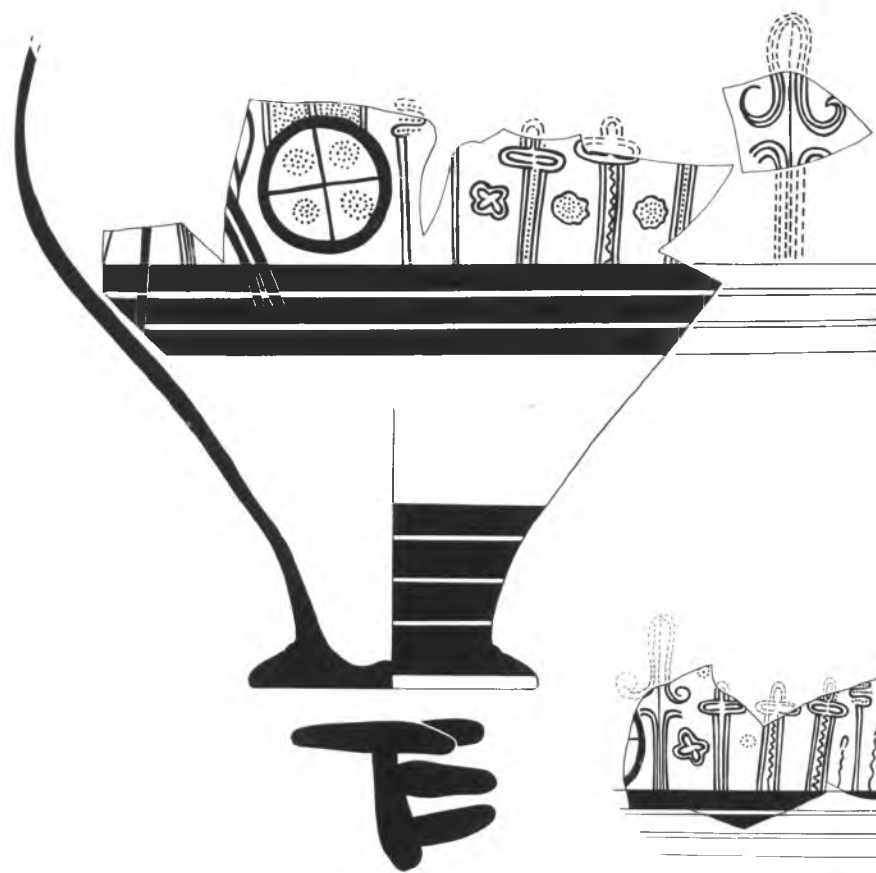
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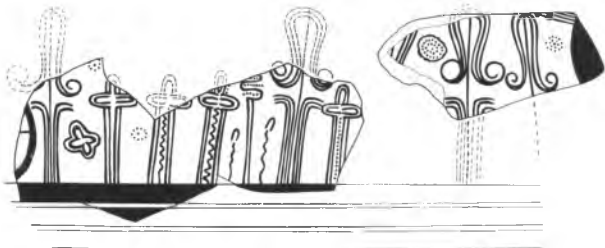
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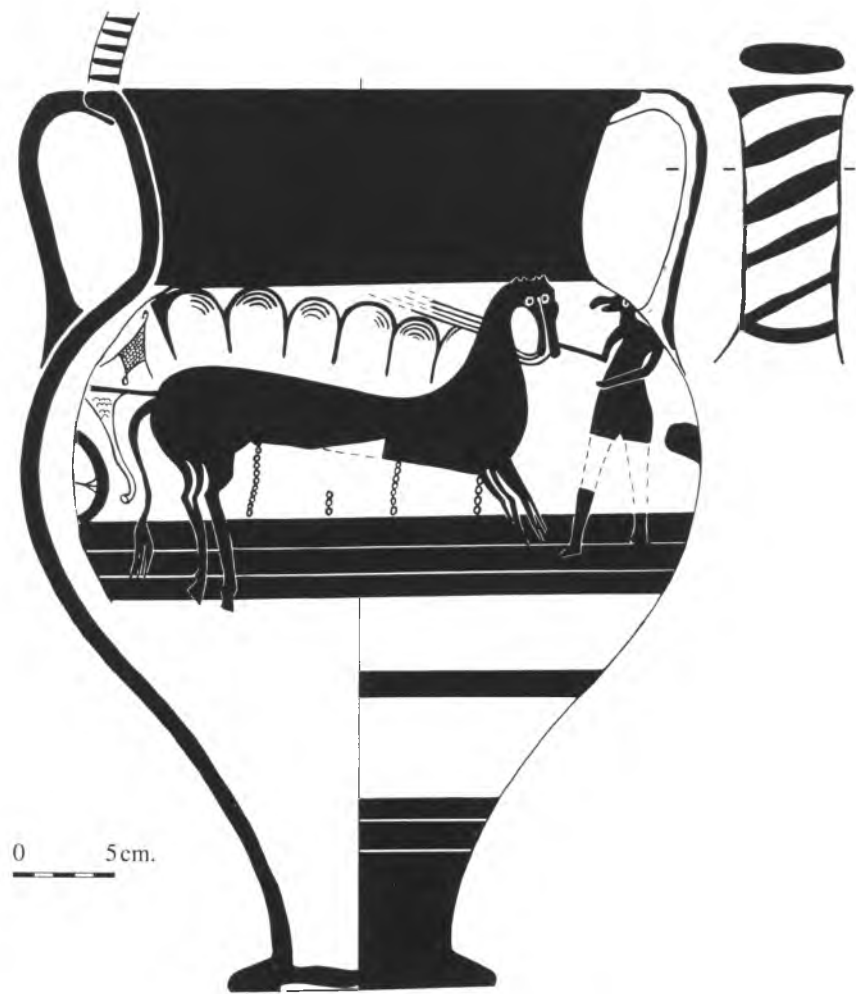


Cat. no. 36



Cat. no. 36 detail

0 5cm.



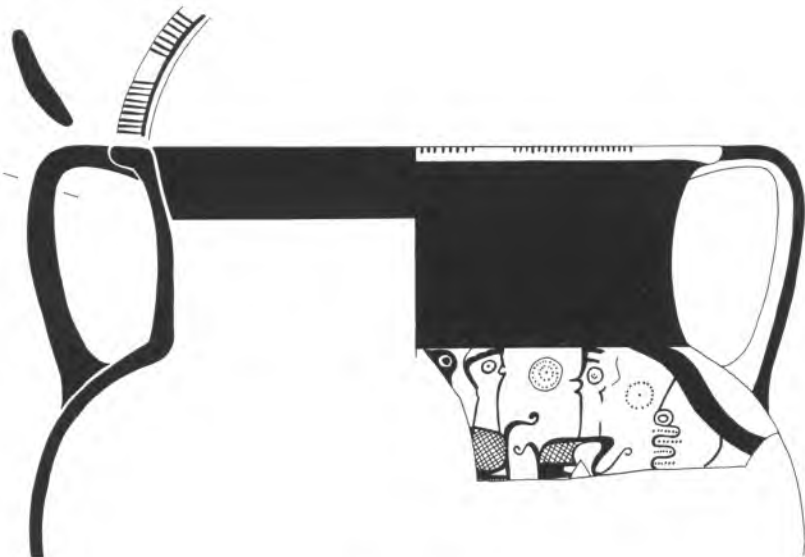
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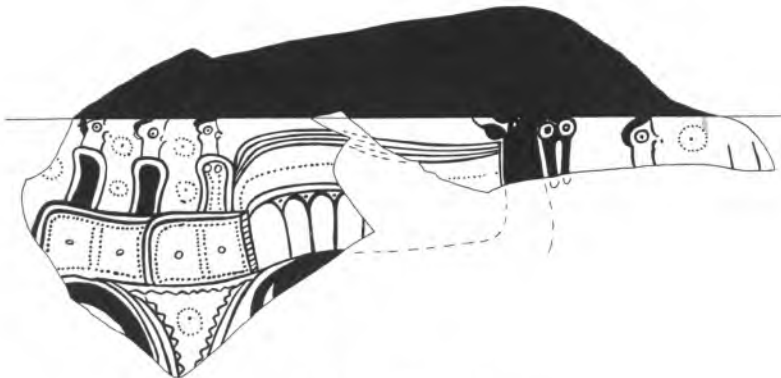
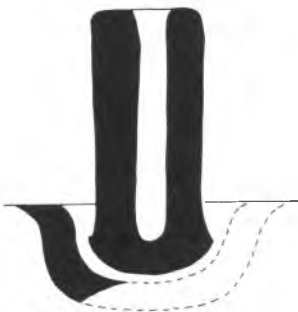
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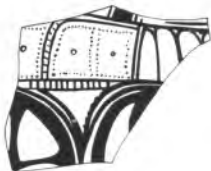
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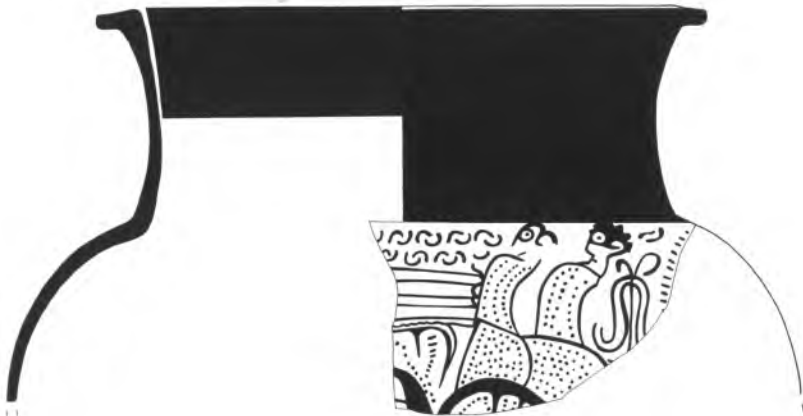
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Cat. no. 38 side A



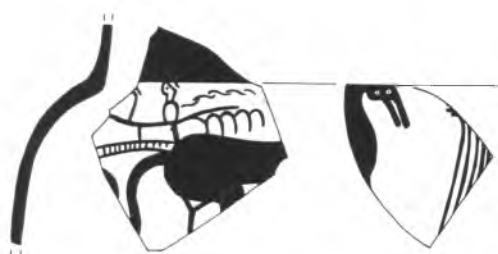
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Cat. no. 39



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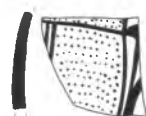
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Cat. no. 44



Cat. no. 45



Cat. no. 46



Cat. no. 47



Cat. no. 48



Cat. no. 49



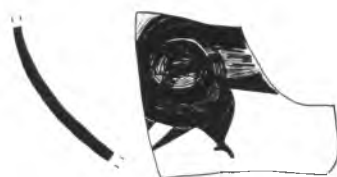
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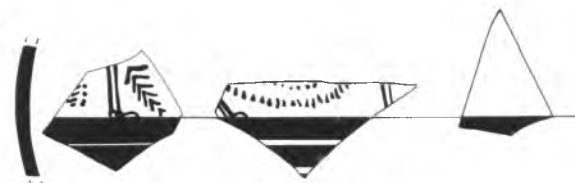
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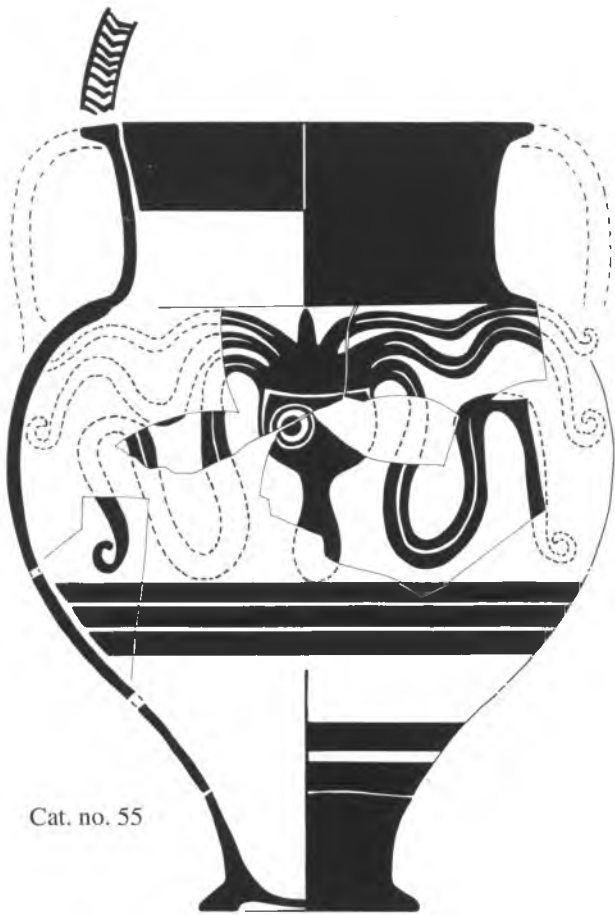
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Cat. no. 54

0 5cm.





Cat. no. 55



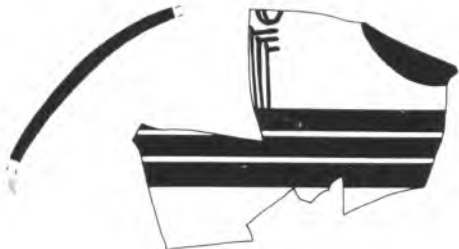
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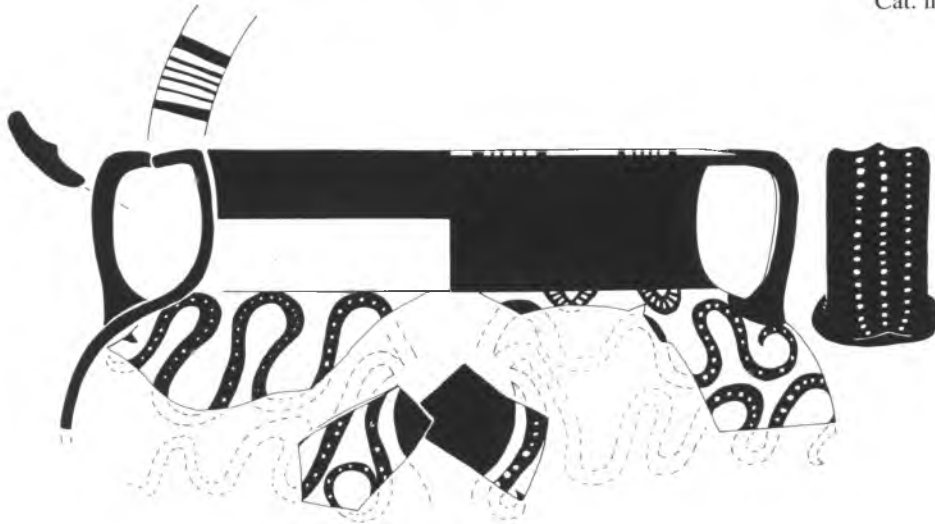
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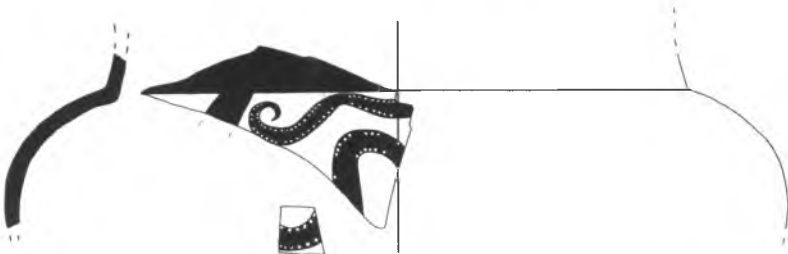
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Cat. no. 56



Cat. no. 63



Cat. no. 57

0 5 cm.



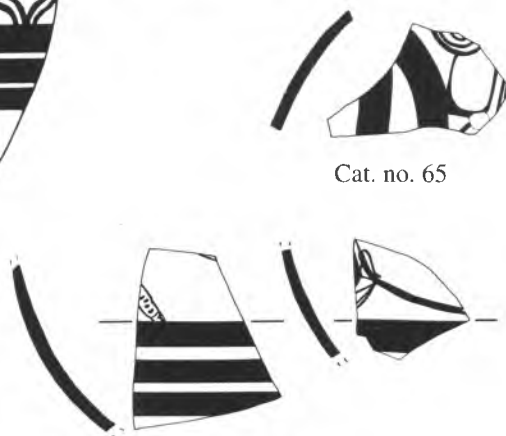
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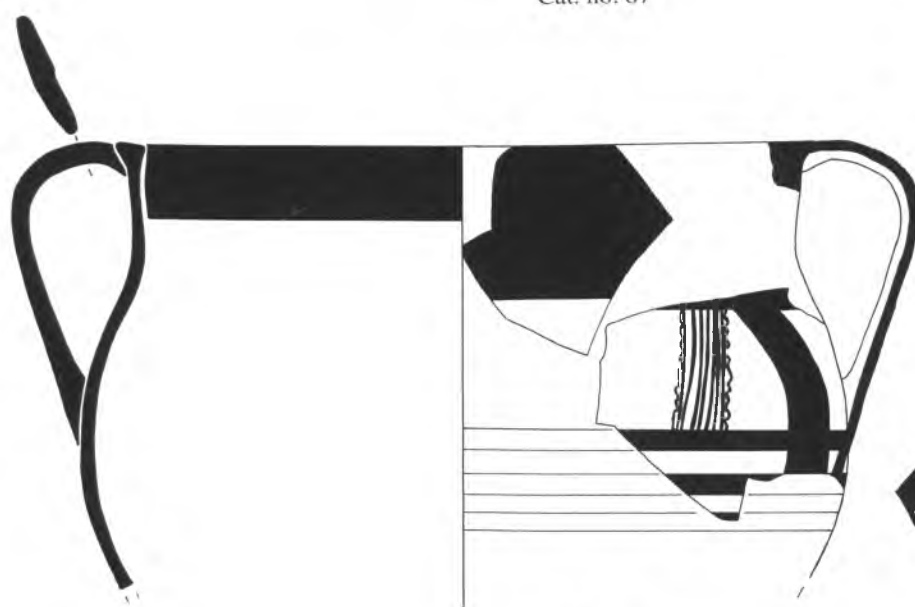
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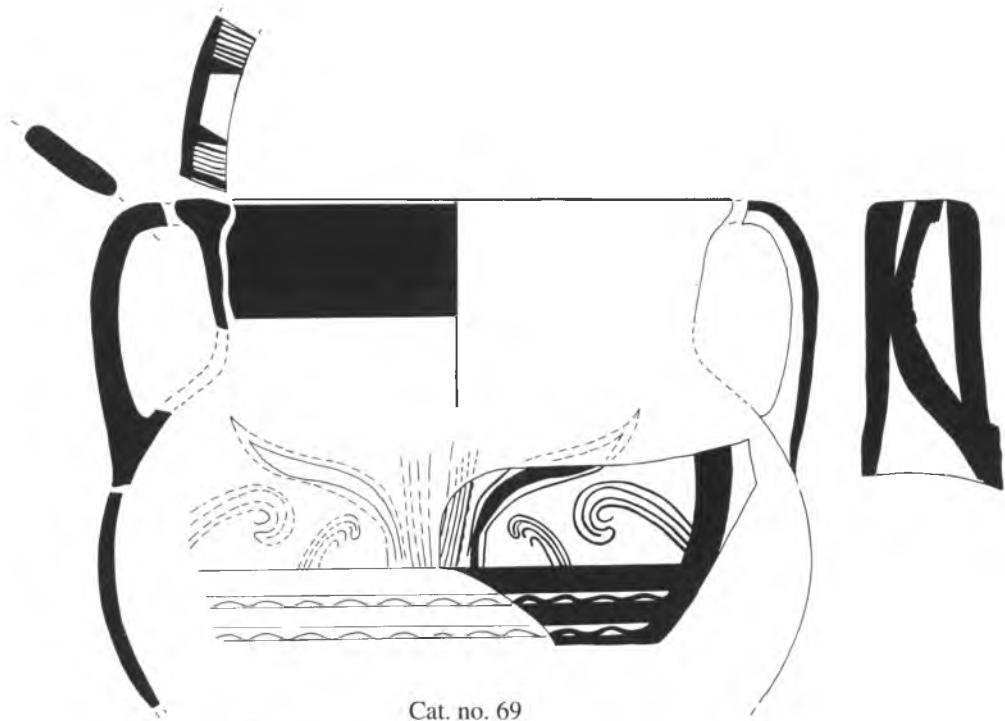
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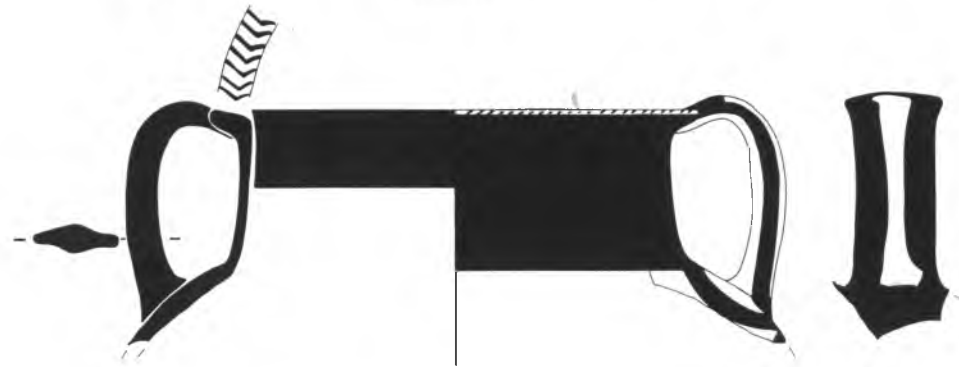
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0 5 cm.



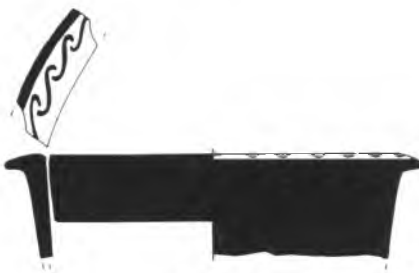
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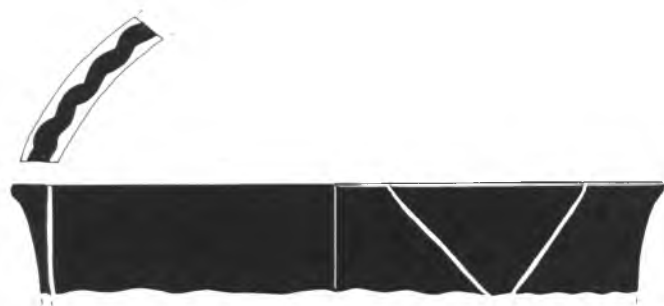


Cat. no. 72



Cat. no. 73

0 5 cm.



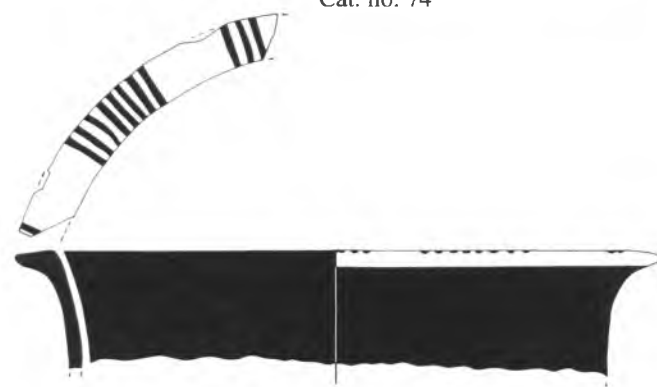
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Cat. no. 81



Cat. no. 82



Cat. no. 75



Cat. no. 83



Cat. no. 76



Cat. no. 84



Cat. no. 77



Cat. no. 85



Cat. no. 78



Cat. no. 86

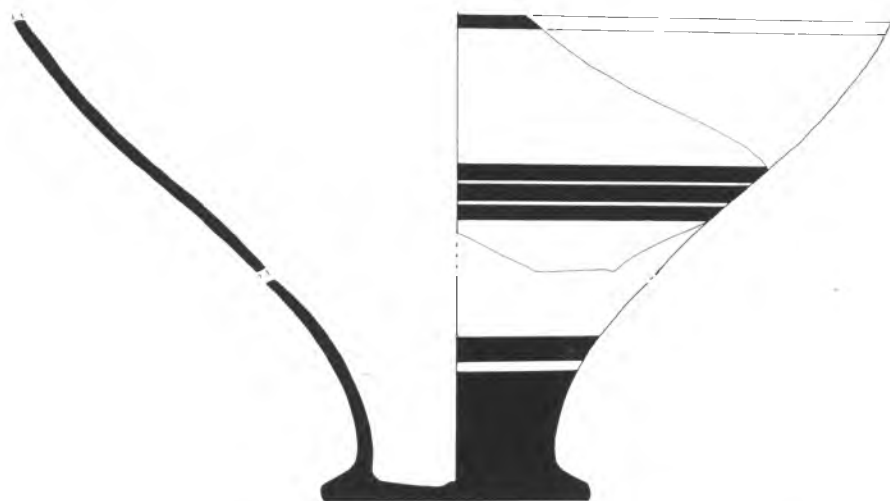


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Cat. no. 88



Cat. no. 92



Cat. no. 95



Cat. no. 96



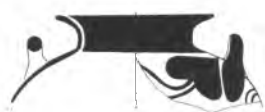
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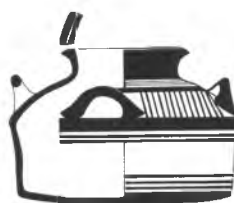
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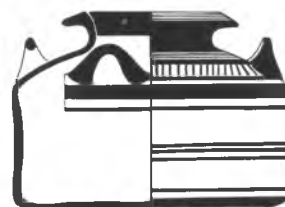
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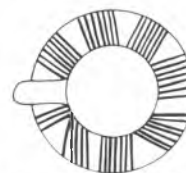
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Cat. no. 110



Cat. no. 112



Cat. no. 113

0 5 cm.



Cat. no. 114



Cat. no. 115



Cat. no. 117



Cat. no. 116



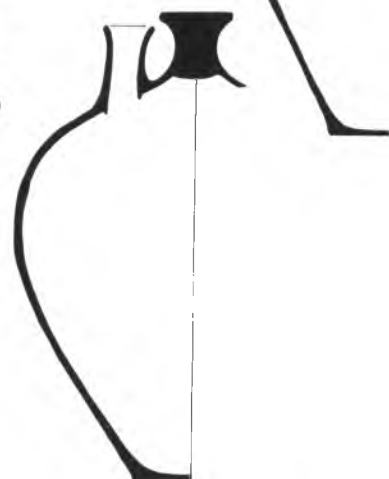
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Cat. no. 119



Cat. no. 121



0 5cm.



Cat. no. 120



Cat. no. 122



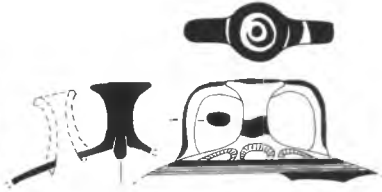
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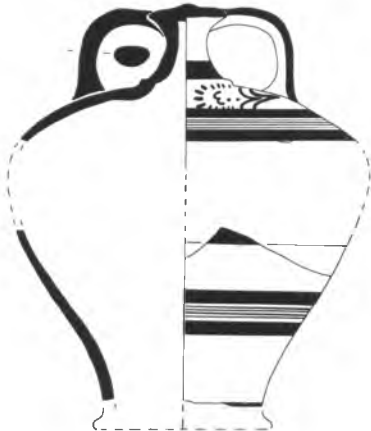
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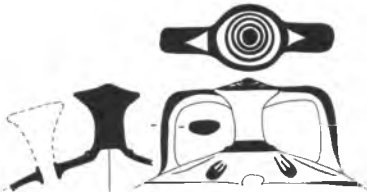
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Cat. no. 125



Cat. no. 128



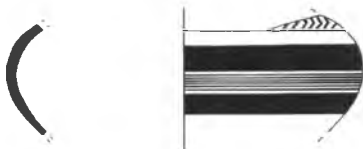
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Cat. no. 132



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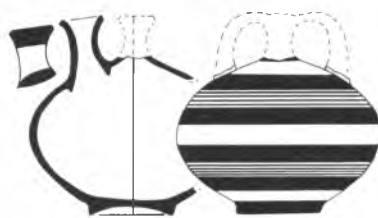


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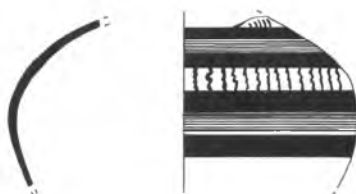
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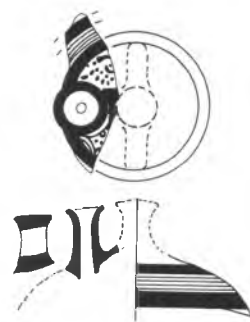
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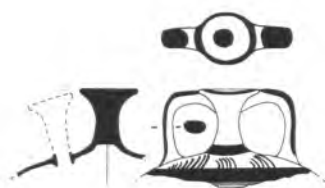
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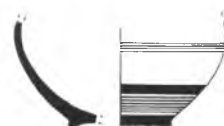
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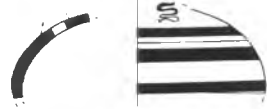
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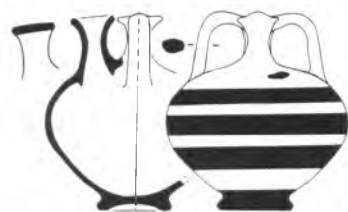
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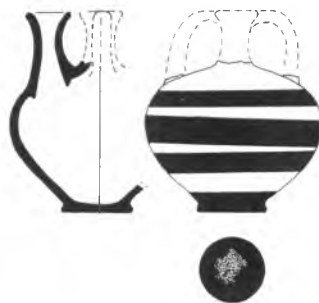
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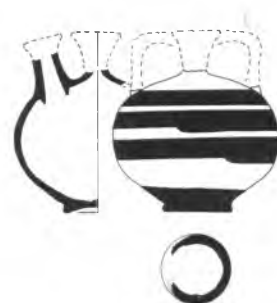
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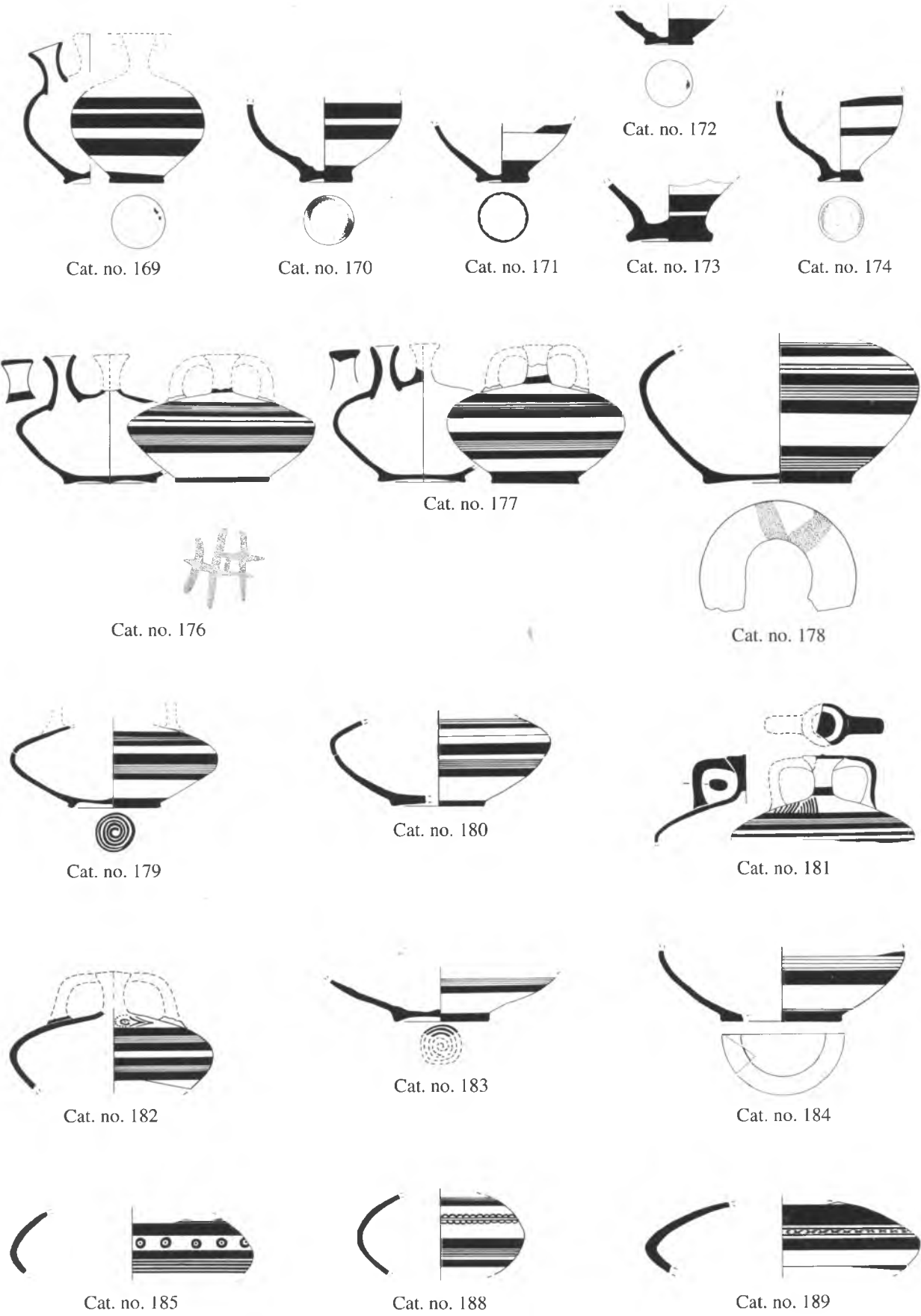
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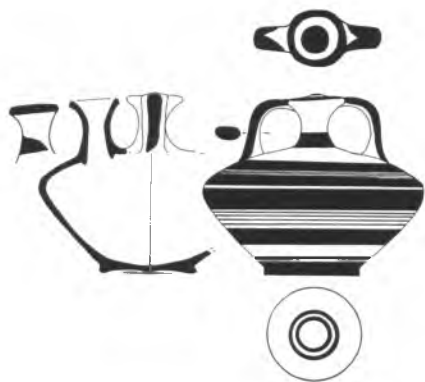


Cat. no. 168

0 5 cm.



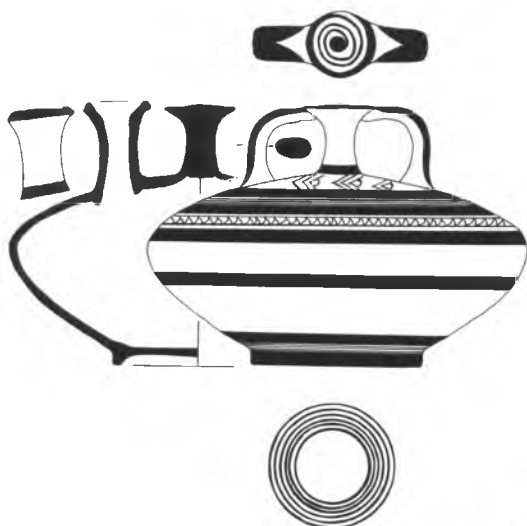




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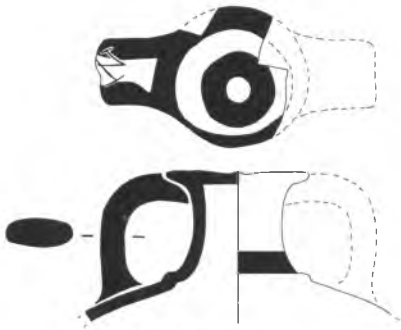


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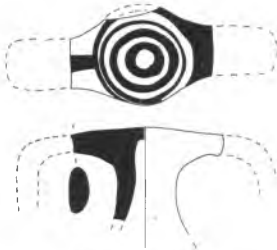
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Cat. no. 211



Cat. no. 212



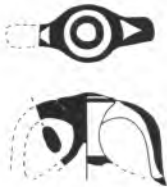
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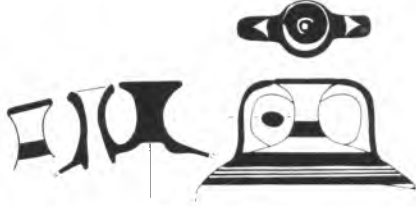
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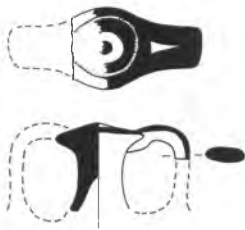
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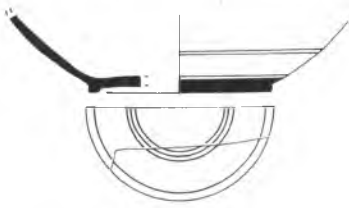
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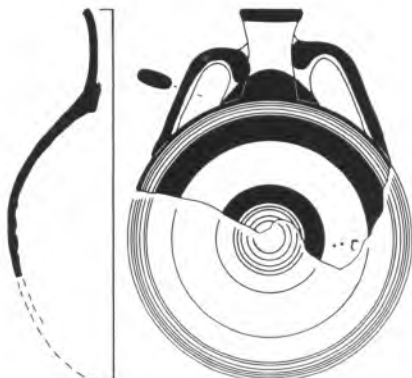
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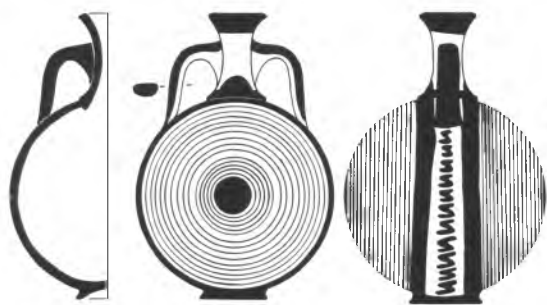
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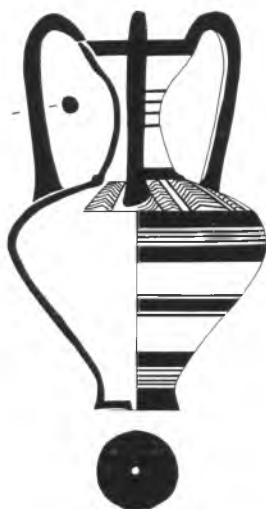
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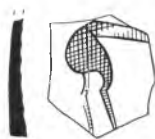
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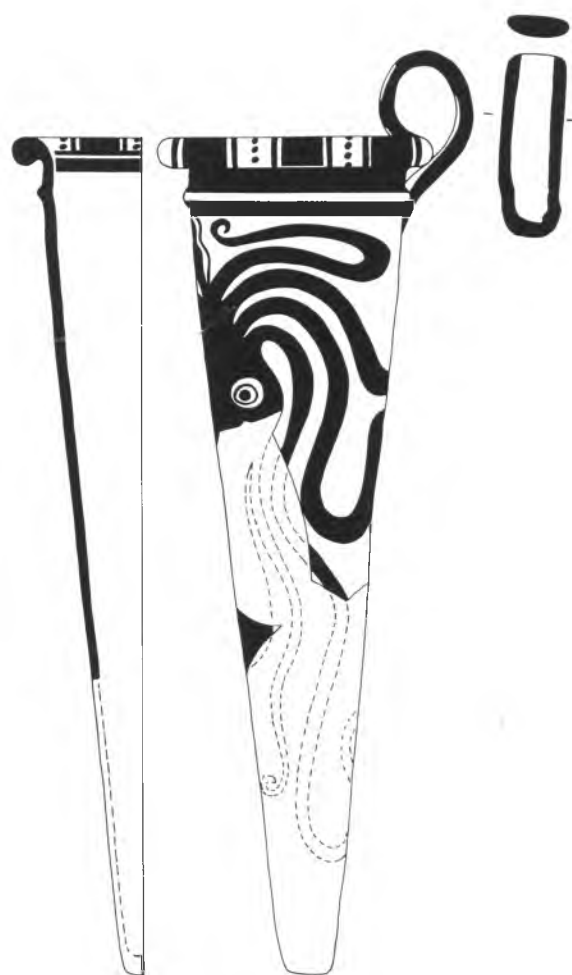
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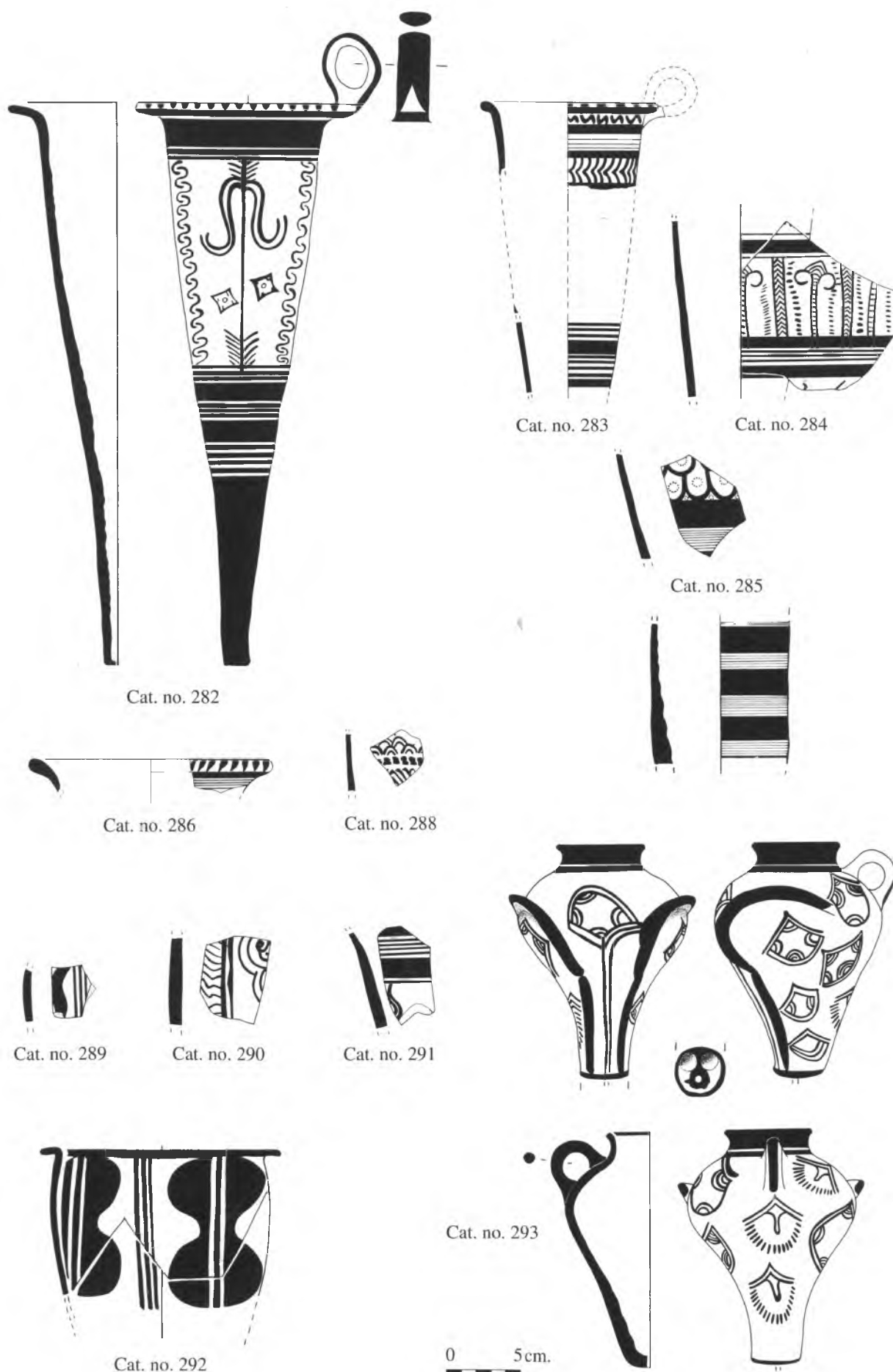
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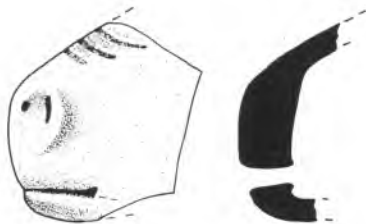




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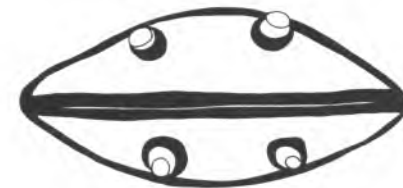
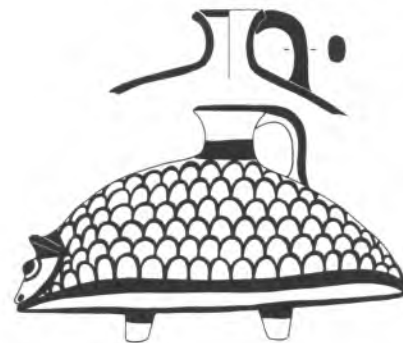
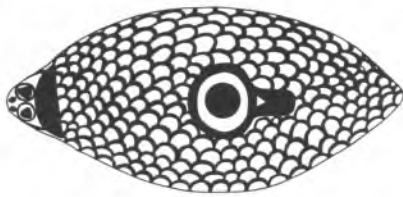
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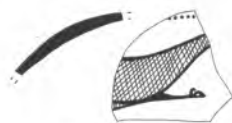
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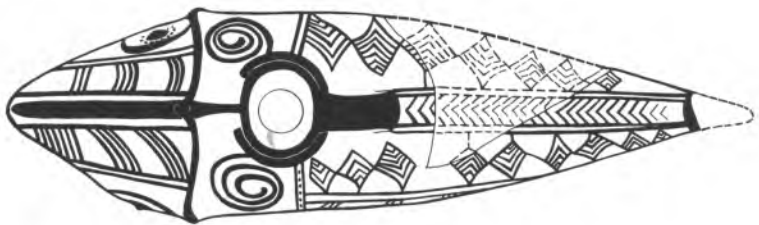
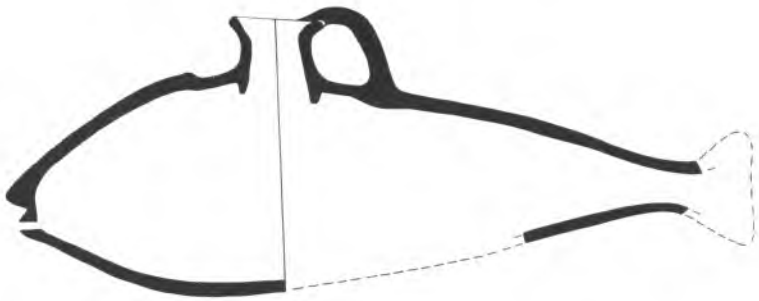
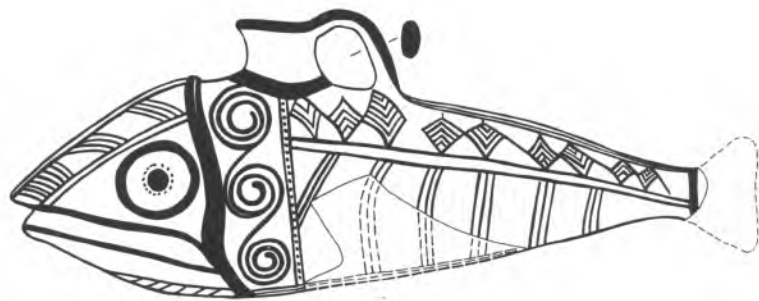
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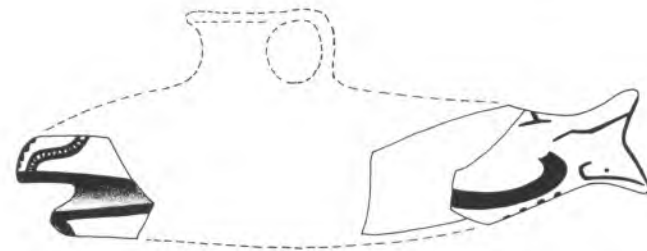
Cat. no. 298



Cat. no. 303



Cat. no. 301



Cat. no. 302



Cat. no. 304



Cat. no. 305



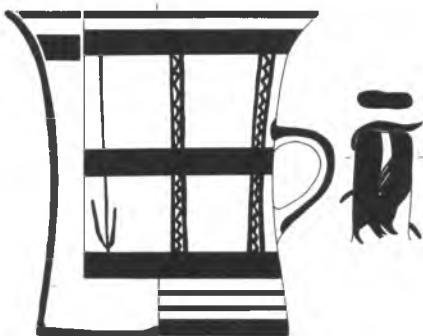




Cat. no. 381



Cat. no. 382



Cat. no. 385



Cat. no. 383



Cat. no. 384



Cat. no. 386



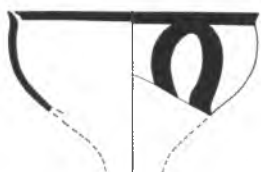
Cat. no. 387



Cat. no. 389



Cat. no. 390



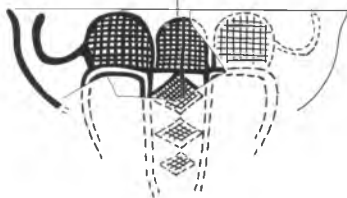
Cat. no. 391



Cat. no. 392



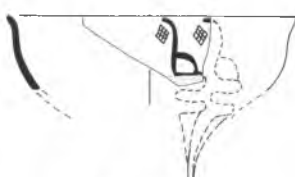
Cat. no. 393



Cat. no. 396



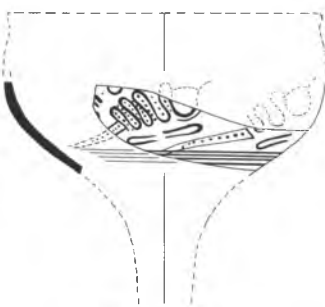
Cat. no. 394



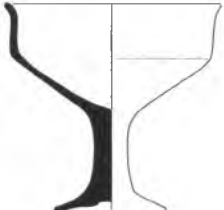
Cat. no. 395



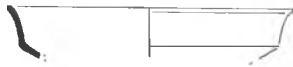
Cat. no. 397



Cat. no. 398



Cat. no. 399

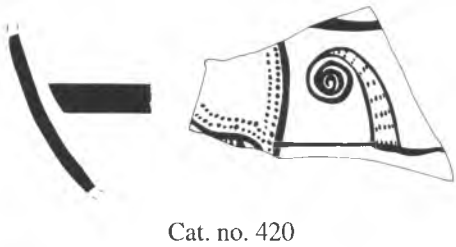
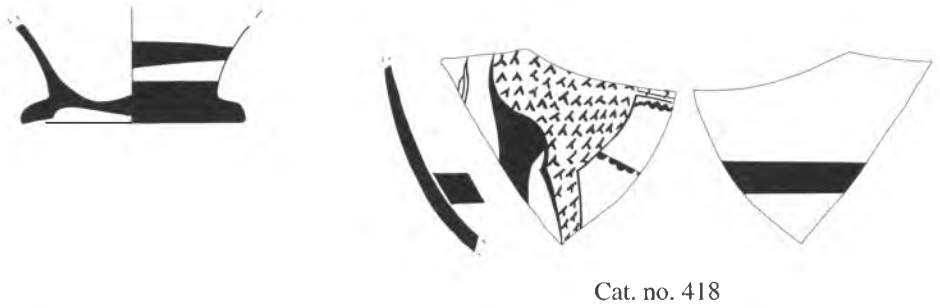
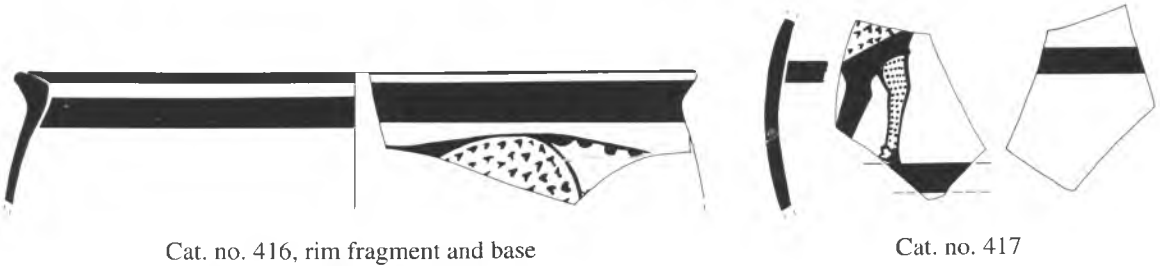
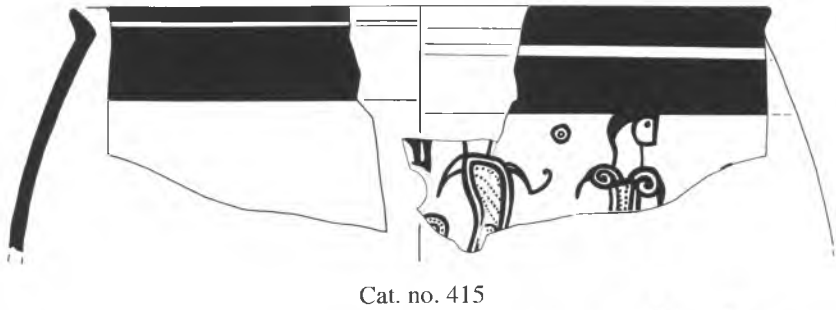
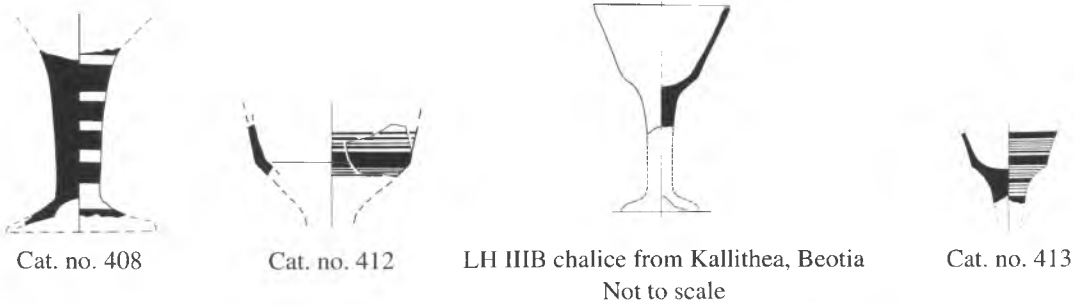


Cat. no. 400



Cat. no. 401



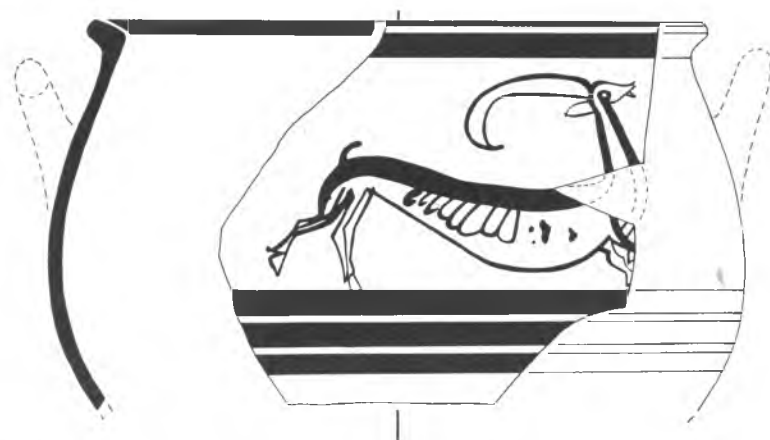




Cat. no. 421



Cat. no. 422



Cat. no. 424



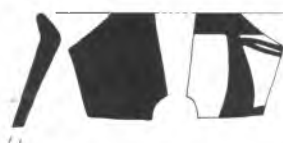
Cat. no. 423



Cat. no. 425



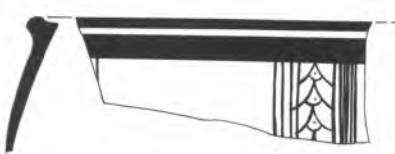
Cat. no. 426



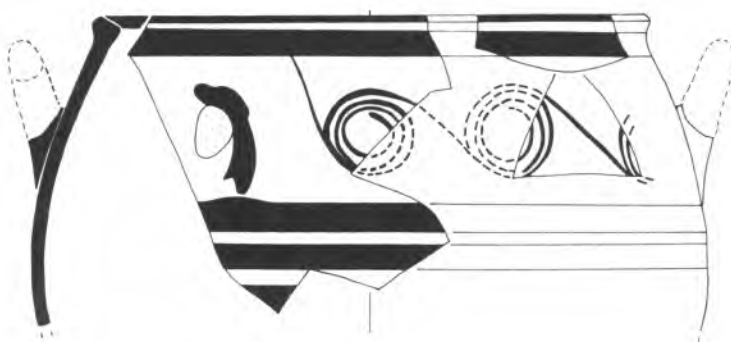
Cat. no. 427



Cat. no. 428

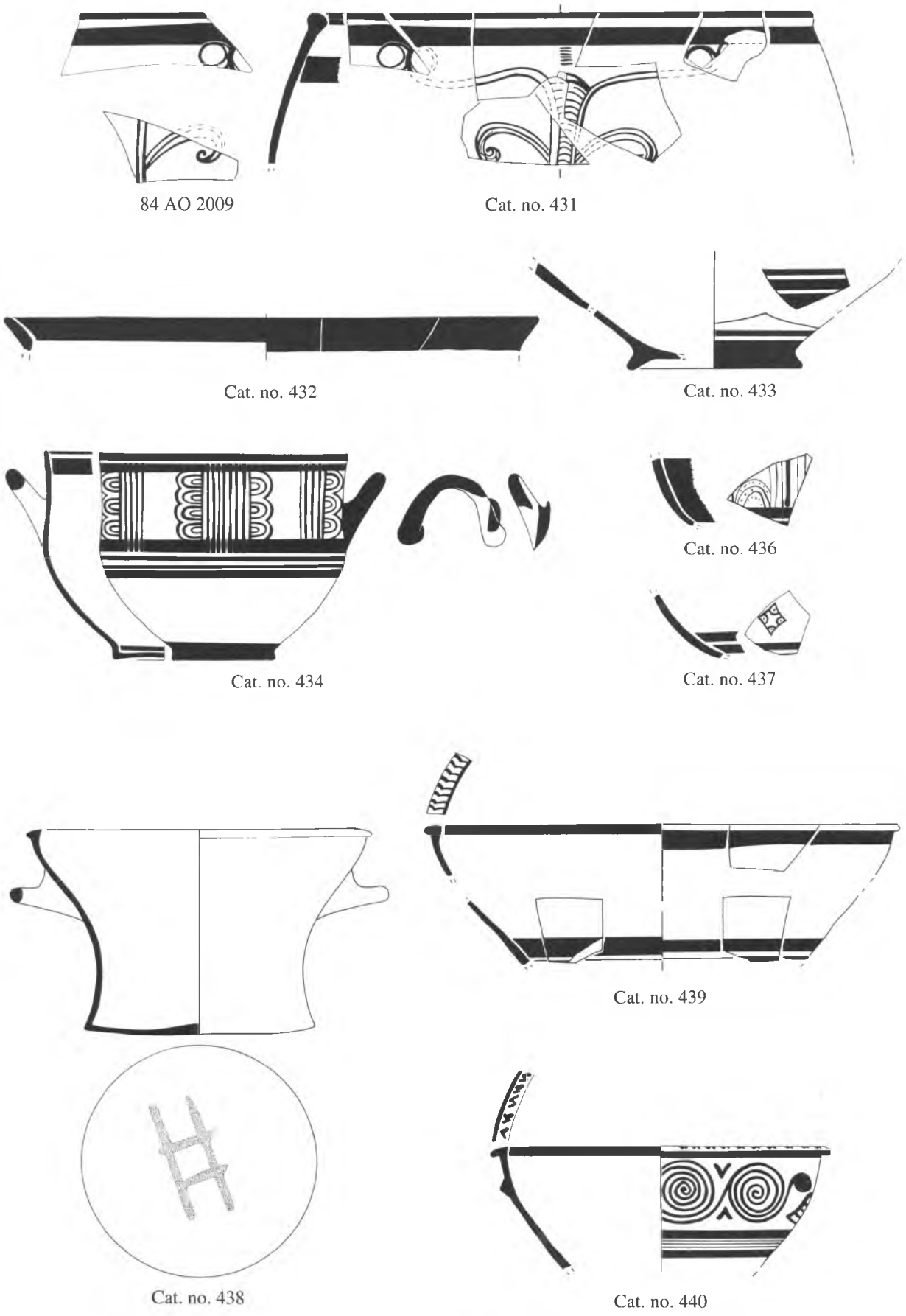


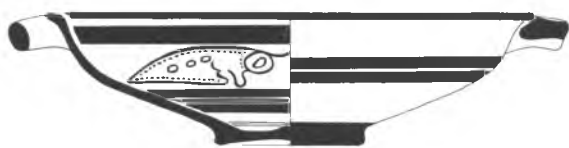
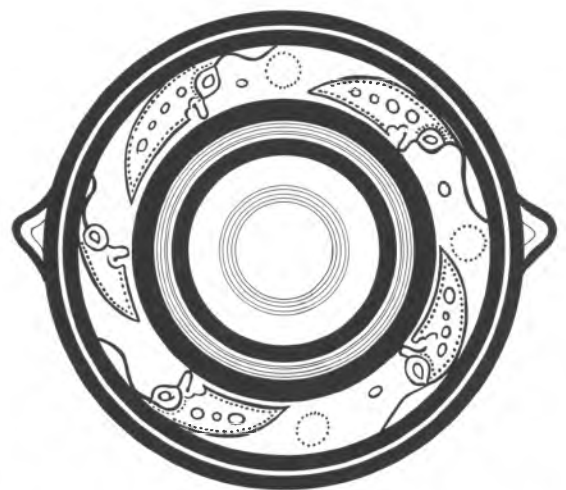
Cat. no. 429



Cat. no. 430

0 5 cm.

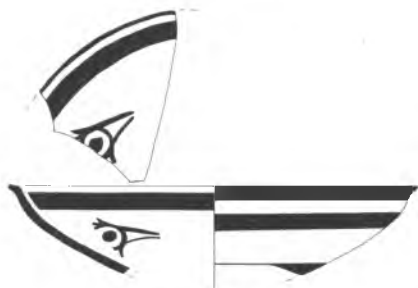




Cat. no. 441



Cat. no. 442



Cat. no. 443



Cat. no. 444



Cat. no. 445



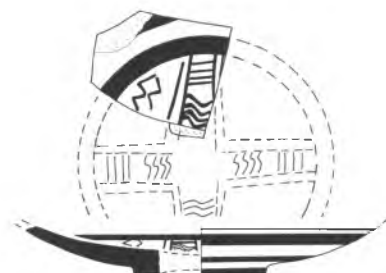
Cat. no. 446



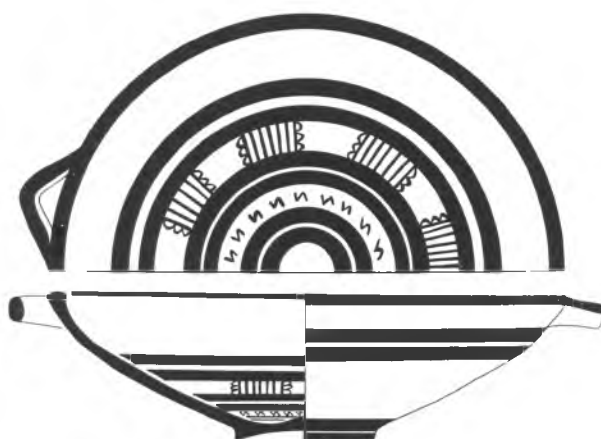
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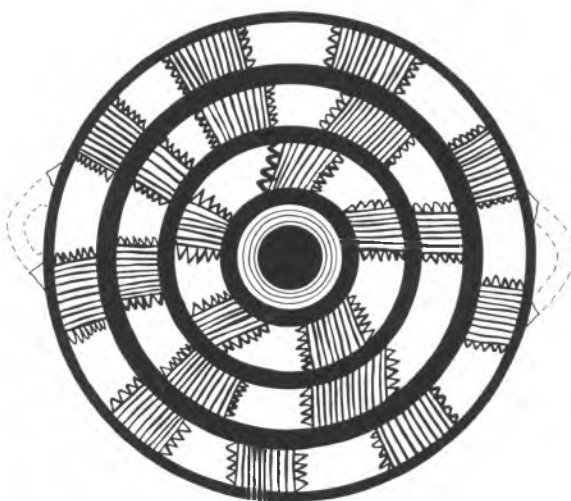
Cat. no. 448



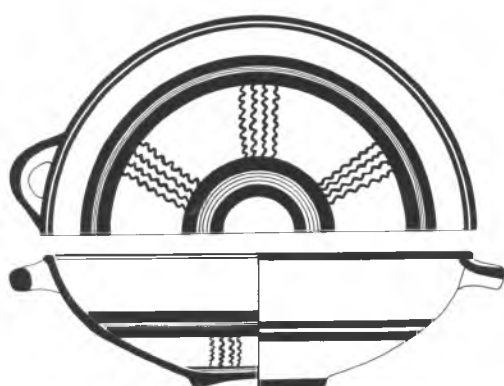
Cat. no. 449



Cat. no. 450



Cat. no. 451



Cat. no. 452



Cat. no. 453

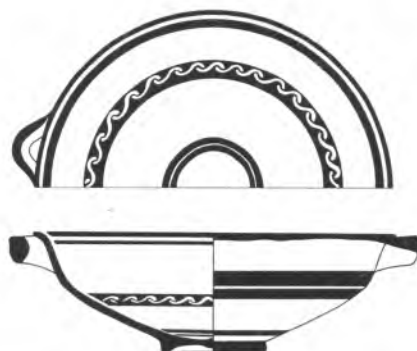


Cat. no. 454

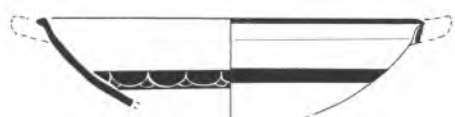
0 5 cm.



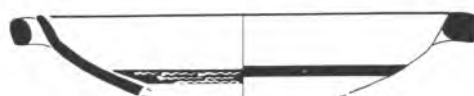
Cat. no. 455



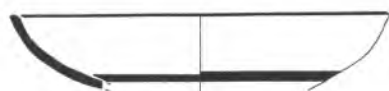
Cat. no. 456



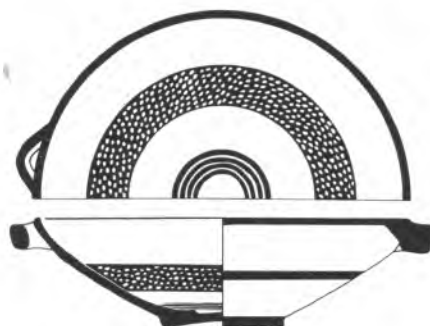
Cat. no. 457



Cat. no. 458



Cat. no. 459



Cat. no. 460



Cat. no. 461



Cat. no. 463



Cat. no. 462



Cat. no. 464

0 5 cm.



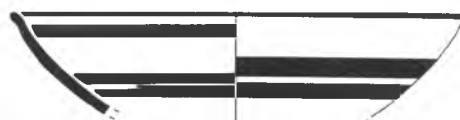
Cat. no. 465



Cat. no. 466



Cat. no. 467



Cat. no. 468



Cat. no. 469



Cat. no. 472



Cat. no. 473



Cat. no. 474



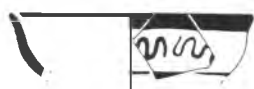
Cat. no. 475



Cat. no. 476



Cat. no. 477



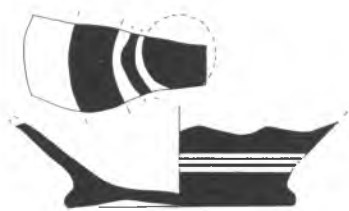
Cat. no. 478



Cat. no. 479

0 5cm.





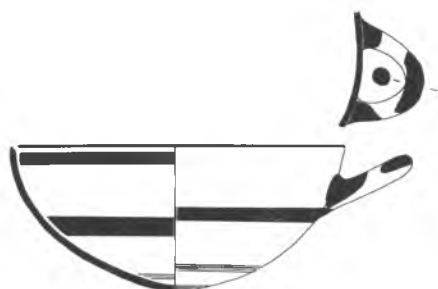
Cat. no. 480



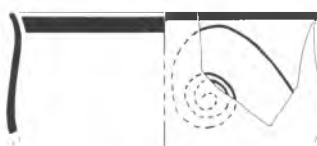
Cat. no. 482



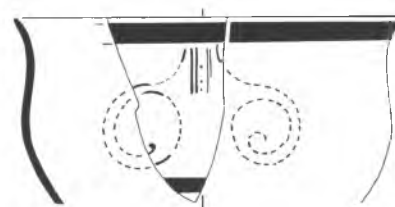
Cat. no. 484



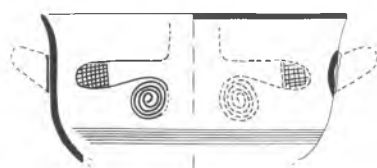
Cat. no. 485



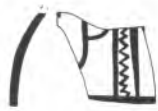
Cat. no. 486



Cat. no. 487



Cat. no. 488



Cat. no. 489



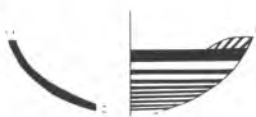
Cat. no. 490



Cat. no. 492



Cat. no. 493



Cat. no. 494



Cat. no. 495



Cat. no. 496



Cat. no. 33 / VK 17



Cat. no. 34



Cat. no. 36 / VK 14



Cat. no. 35



Cat. no. 37 / VK 20



Cat. no. 38a / VK 15



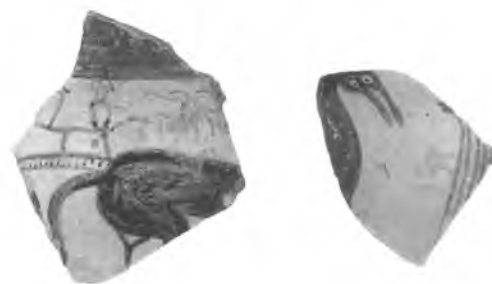
Cat. no. 38b / VK 15



Cat. no. 39 / VK 12



Cat. no. 40 / VK 10



Cat. no. 42 / VK 25



Cat. no. 43 / VK 13



Cat. no. 44 / VK 18



Cat. no. 45 / VK 21



Cat. no. 46 / VK 23



Cat. no. 47 / VK 22



Cat. no. 48 / 26



Cat. no. 49 / VK 27



Cat. no. 50 / VK 24



Cat. no. 51



Cat. no. 52 / VK 19



Cat. no. 53 / VK 34



Cat. no. 54 / VK 28



Cat. no. 55 / VK 2



Cat. no. 56a / VK 1



Cat. no. 56b / VK 1



Cat. no. 56c / VK 1



Cat. no. 57 / VK 4



Cat. no. 59 / VK 3



Cat. no. 60 / VK 53



Cat. no. 61 / VK 54



Cat. no. 62 / VK 57



Cat. no. 64 / VK 55



Cat. no. 65 / VK 58



Cat. no. 66 / VK 50



Cat. no. 67



Cat. no. 68 / VK 56



Cat. no. 69 / VK 52



Cat. no. 116



Cat. no. 120



Cat. no. 121



Cat. no. 194



Cat. no. 195



Cat. no. 270 / VK 8



Cat. no. 271 / VK 65



Cat. no. 272 / VK 66



Cat. no. 277



Cat. no. 278 / VK 41



Cat. no. 279 / VK 42



Cat. no. 280



Cat. no. 281 / VK 7



Cat. no. 282



Cat. no. 292



Cat. no. 293



Cat. no. 294



Cat. no. 296



Cat. no. 297



Cat. no. 298



Cat. no. 299



Cat. no. 301



Cat. no. 302



Cat. no. 303 / VK 40



Cat. no. 304 / VK 35



Cat. no. 305 / VK 9



Cat. no. 384



interior Cat. no. 392 exterior



Cat. no. 399



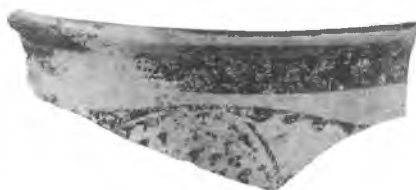
Cat. no. 412 / VK 63



Cat. no. 413 / VK 62

LH IIIB chalice from  
Kallithea, Beotia

Cat. no. 415 / VK 16



Cat. no. 416 / VK 29



Cat. no. 417 / VK 30



Cat. no. 418 / VK 31



Cat. no. 419 / VK 33



Cat. no. 420 / VK 32



Cat. no. 421 / VK 36



Cat. no. 423 / VK 39



Cat. no. 424 / VK 47



Cat. no. 425 / VK 48



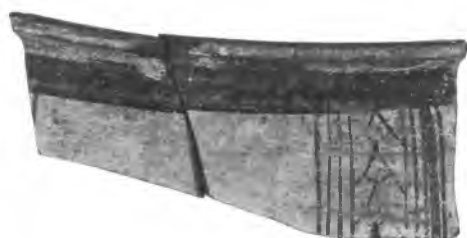
Cat. no. 426 / VK 49



Cat. no. 427 / VK 51



Cat. no. 428 / VK 37



Cat. no. 429 / VK 59



Cat. no. 430 / VK 61







84 AO 2009

Cat. no. 431 / VK 60



Cat. no. 434 / VK 67



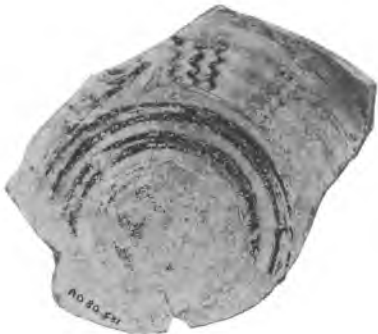
Cat. no. 441



Cat. no. 442



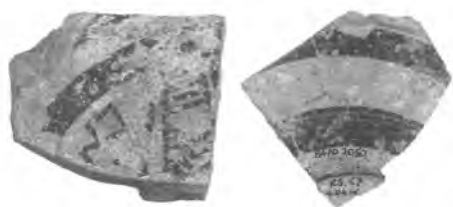
exterior      Cat. no. 443 / VK 45      interior



Cat. no. 444 / VK 44



Cat. no. 446 / VK 43



interior Cat. no. 449 / VK 4 exterior



Cat. no. 456



Cat. no. 473



Cat. no. 474 / VK 64



Cat. no. 486 / VK 70



Cat. no. 487 / VK 72



Cat. no. 488 / VK 71



Cat. no. 489 / VK 69





## ***ERRATA***

- p. 23, figure 6, lire :

*Figure 6. a-e : Cratères de la "Maison d'Ourtenou" (Sud Centre), 1994 ;  
f : Rhyton du "Centre de la ville", 1990.*

Fragments de cratères amphoroïdes à décor de char. *a*: RS 94.2710. *b*: RS 94.2207. *c-d*: RS 94.9303 et 9265b.  
*e*: RS 94.2176+2178. Fragment de rhyton avec une scène de combat. *f*: RS.90.5161.

- p. 124, lire : **277.** AO 14856 (et non 14850).
- p. 243, Cat. no. 36 / VK 14 : Photographie à l'envers (180°).

### Concordance entre l'inventaire du Louvre et la publication RSO XIII

Cette concordance est établie dans l'ordre des numéros d'enregistrement au Louvre (avec, lorsqu'il existe, le numéro d'inventaire **RS** de la mission française) : elle renvoie d'une part aux numéros du Catalogue p. 67-161 (1, 2, etc.) et à ceux du chapitre consacré à l'étude de certains tessons de Style pictural p. 38-65 (*VK*), d'autre part à l'année de découverte telle qu'elle est proposée dans l'Index chronologique p. 29-35 (1929, etc.) : on trouvera dans cet Index par année les indications de provenance dans la mesure où on a pu tenter de les préciser. Mais il a été difficile, parfois impossible, de fournir ces précisions : on ignore très souvent les conditions de prélèvement, de choix, de transport, de ces objets découverts entre 1929 et 1963, et qui ont plusieurs fois déménagé. Les classements et identifications que se sont efforcés d'opérer récemment le Département du Louvre (et j'en remercie A. Caubet et ses collaborateurs) et les auteurs de ce volume se sont heurtés à de multiples difficultés (imprécision des indications anciennes sur les emballages, perte de plusieurs années d'archives de Ras Shamra, enregistrement de plusieurs tessons sous un même numéro, provenance indiquée de façon variable ou non indiquée, étiquettes devenues illisibles...). En faisant la part des erreurs que nous avons pu faire dans ce travail de collation, il reste donc dans cette concordance une part d'incertitude que nous regrettons.

M.Y.

**Enregistrement à l'Inventaire général du Louvre (Antiquités orientales : AO)**

Inv. Louvre (et inv. RS)	Cat <i>RSO XIII (VK)</i>	Année de découverte	Inv. Louvre (et inv. RS)	Cat <i>RSO XIII (VK)</i>	Année de de découverte
AO 11705+ ..... 83 AO 830	125	1929	AO 16090 ..... AO 16091 (RS 4.224) .....	462 142	1932 1932
AO 11708 ..... AO 11709 ..... AO 11710 ..... AO 11713+ ..... 83 AO 788+804+835	176 140 198 126	1929 1929 1929-1936 ? 929	AO 16092 ..... AO 16093 ..... AO 16094 ..... AO 16095+83 AO 751 (RS 4.226) .....	119 121 299 368	1932 1932 1932 1932
AO 11724 ..... AO 13142 ..... AO 13143 ..... AO 14853 (RS 3.241) ..... AO 14855 (RS 3.243) ..... AO 14856 (RS 3.244) ..... [et non 14850 : erreur Catalogue]	37 (VK 20) 273 34 301 280 277	1929 1930/1936 1930 1931 1931 1930	AO 16096 (RS 4.225) ..... AO 16098 ..... AO 17415 (RS 6.415) ..... AO 17416 (RS 6.126) ..... AO 18521 (RS 7.749) ..... AO 18534 (RS 7.090 a) ..... AO 18573 (RS 7.090 a) .....	138 451 164 193 293 282 297	1932 1932 1934 1934 1935 1935 1935
AO 14857 (RS 3.245) ..... AO 14861 (RS 3.247) ..... AO 14932 (RS 3.[570]) ..... AO 14949 ..... AO 14955 ..... AO 15736 (RS 4.202) ..... AO 15737 (RS 4.204) ..... AO 15739 (RS 4.205) ..... AO 15740 (RS 4.206) ..... AO 15741 (RS 4.207) ..... AO 15742 (RS 4.209) ..... AO 15743 (RS 4.210) ..... AO 15744 (RS 4.211) ..... AO 15748 (RS 4.215) ..... AO 15750 (RS 4.217) ..... AO 15751 (RS 4.218) .....	292 366 120 296 22 116 195 434 118 399 450 385 473 441 367 384	1931 1931 1931 1929-1936 ? 1931 1932 1932 1932 1932 1932 1932 1932 1932 1932 1932 1932	AO 18574 (RS 7.090 a) ..... AO 18585 (RS 7.292) ..... AO 18587 (RS 7.293) ..... AO 18641 ..... AO 18642 ..... AO 18643+83 AO 750+771 ..... AO 18645 ..... AO 18647 (RS 6.117) ..... AO 18649 ..... AO 19193 (RS 8.417) ..... AO 19201 (RS 8.409) ..... AO 19202 (RS 8.418) ..... AO 19234 (RS 9.403) ..... AO 19932 (RS 9.076) ..... AO 20376 (RS 8.528) ..... AO 26753 .....	300 106 122 442 455 454 452 438 67 112 194 456 123 294 35 298	1935 1935 1935 1929 1929 1929 1929 1934 1929 1936 1936 1936 1937 1937 1936 1933

Enregistrement interne au Département Antiquités orientales  
en 1980, 1981, 1983 et 1984 (80 AO, 81 AO, 83 AO, 84 AO)

80 AO 2 .....	303	(VK 40).....	1939	80 AO 34 .....	326	.....	1938
80 AO 11 .....	124	.....	1939	80 AO 36 .....	45	(VK 21).....	1938
80 AO 23 .....	229	.....	1939	80 AO 37 .....	287	.....	1938

Inv. Louvre	Cat RSO XIII (VK)	Année de découverte	Inv. Louvre	Cat RSO XIII (VK)	Année de découverte
80 AO 40 .....	84 .....	1938	80 AO 633 .....	485 (VK 68).....	1937
80 AO 41 .....	151 .....	1938	80 AO 634 .....	271 (VK 65).....	1937
80 AO 44 .....	47 (VK 22).....	1938	80 AO 635 .....	272 (VK 66).....	1937
80 AO 50 .....	152 .....	1938	80 AO 636 .....	445 .....	
80 AO 52+ .....	1 .....	1938	80 AO 735 .....	373 .....	1937
53+555+564+566+589			80 AO 736 .....	99 .....	1937
80 AO 54 .....	327 .....	1938	80 AO 737+738+ .....	430 (VK 61).....	1937
80 AO 79 .....	244 .....	1938	770+771+773+776		
80 AO 110 .....	311 .....	1938	80 AO 739 .....	330 .....	1937
(recolle avec 83 AO 663 = 174 ?)			80 AO 770 : voir 80 AO 737+		
80 AO 150 .....	202 .....	1939	80 AO 771 : voir 80 AO 737+		
80 AO 154 .....	216 .....	1939	80 AO 773 : voir 80 AO 737+		
80 AO 166 .....	10 .....	1939	80 AO 776 .....	281 (VK 7).....	1937
80 AO 170 .....	61 (VK 54).....	1939	80 AO 1196 .....	481 .....	1934
80 AO 171 .....	52 (VK 19).....	1939	80 AO 1351 .....	? .....	1934
80 AO 172 .....	228 .....	1939	81 AO 99+117 .....	25 .....	1961
80 AO 180 .....	173 .....	1939	81 AO 101+ .....	178 .....	1961
80 AO 181 .....	241 .....	1939	105+112+126		
80 AO 182 .....	145 .....	1939	81 AO 102 .....	146 .....	1961
80 AO 226 .....	59 (VK 3).....	1939	(+ AO 109 = 246 ?)		
80 AO 235 .....	15 .....	1939	81 AO 103 .....	245 .....	1961
80 AO 236 .....	203 .....	1939	81 AO 104+431 .....	318 .....	1961
80 AO 237 .....	134 .....	1939	81 AO 105 : voir 81 AO 101+		
80 AO 238 .....	27 .....	1939	81 AO 106 .....	184 .....	1961
80 AO 241 .....	? .....	1938	81 AO 107 .....	235 .....	1961
80 AO 253 .....	276 .....	1938	81 AO 108 .....	236 .....	1961
80 AO 262 .....	182 .....	1938	81 AO 109 .....	246 .....	1961
80 AO 271 .....	28 .....	1938	(+ AO 102 = 146 ?)		
80 AO 274 .....	43 (VK 13).....	1938	81 AO 110 .....	331 .....	1961
80 AO 241+300 .....	2 .....		81 AO 112 : voir 81 AO 101+		
80 AO 309 .....	147 .....	1939	81 AO 113 .....	413 (VK 63).....	1961
80 AO 310 .....	328 .....	1939	81 AO 115 : .....		1961
80 AO 316 .....	329 .....	1939	même vase que 81 AO 119+?		
80 AO 323 .....	73 .....	1939	81 AO 116 .....	219 .....	1961
80 AO 353 .....	141 .....	1939	81 AO 119+441 .....	185 .....	1961
80 AO 360 .....	29 .....	1938	même vase que 81 AO 115 ?		
(+ 84 AO 2060 = 317 ?)			81 AO 120 .....	79 .....	1961
80 AO 364 .....	383 .....	1938	81 AO 121 .....	80 .....	1961
80 AO 377+378 .....	415 (VK 16).....	1938	81 AO 126 : voir 81 AO 101+		
80 AO 383 .....	6 .....	1937 ou 1938 ?	81 AO 145 .....	423 (VK 39).....	1961
80 AO 385 .....	425 (VK 48).....	1938	81 AO 247 .....	101 .....	1939
80 AO 386 .....	66 (VK 50).....	1937 ou 1938 ?	81 AO 269 .....	85 .....	1938
80 AO 388 .....	95 .....	1939	81 AO 280 .....	170 .....	1938
80 AO 405 .....	53 (VK 34).....	1937	81 AO 282 .....	89 .....	1939
80 AO 408 .....	291 .....	1937	81 AO 283 .....	325 .....	1939
80 AO 422 .....	153 .....	1937	81 AO 393 .....	242 .....	1962
80 AO 423 .....	275 .....	1937	81 AO 420 .....	217 .....	1961
80 AO 431 .....	114 .....	1937	81 AO 431 : voir 81 AO 104+		
80 AO 507 .....	154 .....	1938	81 AO 432+443 .....	171 .....	1961
80 AO 508 .....	155 .....	1938	81 AO 433+440 .....	218 .....	1961
80 AO 544 .....	289 .....	1938	81 AO 437 .....	214 .....	1961
80 AO 554 .....	372 .....	1939	81 AO 440 : voir 81 AO 433+		
80 AO 555 : voir 80 AO 52+			81 AO 441 : voir 81 AO 119+		
80 AO 564 : voir 80 AO 52+			81 AO 443 : voir 81 AO 432+		
80 AO 566 : voir 80 AO 52+			81 AO 445 .....	201 .....	1961
80 AO 565 .....	304 (VK 35).....	1938	81 AO 516+518 .....	64 (VK 55).....	1939
80 AO 579 .....	404 .....	1939	81 AO 517 .....	14 .....	1939
80 AO 585 .....	426 (VK 49).....	1938	81 AO 518 : voir 81 AO 516+		
80 AO 589 : voir 80 AO 52+			81 AO 521 .....	448 .....	1939
80 AO 631 .....	444 (VK 44).....	1937	81 AO 522-527+779 .....	68 (VK 56).....	1939
80 AO 632 .....	392 (VK 5).....	1937	81 AO 528+746-749 .....	62 (VK 57).....	1939
			81 AO 560 .....	306 .....	1936

Inv. Louvre	Cat RSO XIII (VK)	Année de découverte	Inv. Louvre	Cat RSO XIII (VK)	Année de découverte
81 AO 560 .....	319 .....	?	83 AO 547 .....	432 .....	1937
81 AO 605 .....	323 .....	1939	83 AO 548 : voir 83 AO 542+		
81 AO 636 .....	72 .....	1938	83 AO 549 : voir AO 533+		
81 AO 666 .....	395 .....	1939	83 AO 551 .....	107 .....	1937
81 AO 670 .....	?	1939	83 AO 551 : voir 83 AO 541+		
81 AO 723 .....	?	1938	83 AO 552 .....	108 .....	1937
81 AO 725+83 AO 577 .....	283 .....	1938, 1952	83 AO 553+554 .....	439 .....	1937
81 AO 746-749 : voir 81 AO 528+			83 AO 556 .....	486 (VK 70).....	1937
81 AO 750+ .....	143 .....	1938	83 AO 557 .....	490 .....	1937
83 AO 603 .....			83 AO 559 .....	211 .....	1930
81 AO 752 .....	435 .....	1938	83 AO 560 .....	104 .....	1936
81 AO 779 : voir 81 AO 522+			83 AO 560 bis .....	333 .....	?
81 AO 857 .....	374 .....	1939	83 AO 562 .....	54 (VK 28).....	1937
81 AO 858 .....	375 .....	1939	83 AO 564 .....	213 .....	1952
81 AO 860+861 .....	90 .....	1939	83 AO 565 .....	334 .....	1952
81 AO 869 .....	332 .....	1939	83 AO 566 .....	46 (VK 23).....	1952
81 AO 882 .....	370 .....	1939	83 AO 567 .....	466 .....	1952
81 AO 1001 .....	369 .....	1939	83 AO 568 .....	487 (VK 72).....	1952
81 AO 1915 .....	402 .....	1962	83 AO 568 bis .....	491 .....	?
81 AO 1924 .....	9 .....	1962	83 AO 570 .....	220 .....	1952
81 AO 2032 .....	25 .....	?	83 AO 571 .....	109 .....	1952
81 AO 2033 .....	133 .....	?	83 AO 573 .....	335 .....	1952
81 AO 2035 .....	135 .....	?	83 AO 574 .....	169 .....	1952
81 AO 2038 .....	320 .....	?	83 AO 575 .....	175 .....	1952
81 AO 2039 .....	48 (VK 26) .....	?	83 AO 576 .....	172 .....	1952
81 AO 2040 .....	467 .....	?	83 AO 577 : voir 81 AO 725+		
83 AO 460 .....	?	1938	83 AO 578 .....	150 .....	1952
83 AO 509 .....	447 .....	1939	83 AO 579 .....	215 .....	1952
83 AO 513 .....	139 .....	1937	83 AO 580 .....	376 .....	1952
83 AO 515+516 .....	144 .....	1938	83 AO 581 .....	?	1952
83 AO 517 .....	461 .....	1936, 1938	83 AO 582 .....	248 .....	1952
83 AO 518 .....	127 .....	1936, 1938	83 AO 583 .....	221 .....	1952
83 AO 519 .....	23 .....	1939	83 AO 584 .....	96 .....	1952
83 AO 521 .....	168 .....	1937	83 AO 585 .....	111 .....	1952
83 AO 522 .....	424 (VK 47).....	1932	83 AO 586 .....	382 .....	1952
même vase que 83 AO 752 ?			83 AO 587 .....	5 .....	1952
83 AO 523+524+525+526+ 537+538 .....	8 .....	1937	83 AO 588 .....	?	1952
83 AO 524 : voir 83 AO 523+			83 AO 589 .....	365 .....	1952
83 AO 525 : voir 83 AO 523+			83 AO 590 .....	413 (VK 62).....	1952
83 AO 526 : voir 83 AO 523+			83 AO 591 .....	478 .....	1938 ou 1939 ?
83 AO 529 .....	247 .....	1937	83 AO 592 .....	446 (VK 43).....	1939
83 AO 530+531+827 .....	7 .....	1937	83 AO 593 .....	39 (VK 12).....	1938 ou 1939 ?
83 AO 531 : voir 83 AO 530+			83 AO 594 : voir 83 AO 539+	38 .....	1938 ou 1939 ?
83 AO 532+533+534+ 535+536+549 .....	87 .....	1937	83 AO 595+606 .....	421 (VK 36).....	1935
83 AO 533 : voir 83 AO 532+			83 AO 596 .....	420 (VK 32).....	1929
83 AO 534 : voir 83 AO 532+			83 AO 597 .....	17 .....	1929
83 AO 535 : voir 83 AO 532+			83 AO 598 : voir 83 AO 539+		
83 AO 536 : voir 83 AO 532+			83 AO 599+600 .....	285 .....	1961
83 AO 537 : voir 83 AO 523+			83 AO 600 : voir AO 83 599+		
83 AO 538 : voir 83 AO 523+			83 AO 601 .....	270 (VK 8).....	1938 ou 1939 ?
83 AO 539+94+598+ .....	38 (VK 15).....	1929, 1937?	83 AO 602 .....	419 (VK 33).....	1938 ou 1939 ?
584 AO 2048 .....			83 AO 603 : voir 81 AO 750+		
83 AO 540 .....	56 (VK 1).....	1937	83 AO 605 .....	278 (VK 41).....	1934
83 AO 541+550 .....	36 (VK 14).....	1937	83 AO 606 : voir 83 AO 595+		
83 AO 541 bis .....	91 .....	1937	83 AO 607 .....	18 .....	1951
83 AO 542+548 .....	86 .....	1937	83 AO 608 .....	179 .....	1951
83 AO 544 .....	204 .....	1937	83 AO 609 .....	205 .....	1951
83 AO 546 .....	78 .....	1937	83 AO 610+614 .....	180 .....	1951
			83 AO 611 .....	186 .....	1951
			83 AO 612 .....	336 .....	1951



Inv. Louvre	Cat RSO XIII (VK)	Année de découverte	Inv. Louvre	Cat RSO XIII (VK)	Année de découverte
83 AO 613 .....	249 .....	1951	83 AO 677 .....	131 .....	1935
83 AO 614 : voir 83 AO 610+			83 AO 678 .....	252 .....	1935
83 AO 615 .....	237 .....	1951	83 AO 679 .....	102 .....	1935
83 AO 616 .....	206 .....	1937	83 AO 680 .....	75 .....	1939
83 AO 617 .....	207 .....	1937	83 AO 681+ .....		1939, 1952 ?
83 AO 618 .....	468 .....	1937, 1951 ?	84 AO 2105 .....	165 .....	?
83 AO 619 .....	337 .....	1937	83 AO 681 bis .....	76 .....	1939, 1952 ?
83 AO 620 .....	279 (VK 42).....	1950	83 AO 682 .....	390 .....	1956
83 AO 621 .....	305 (VK 9).....	1950	83 AO 683 .....	69 (VK 52).....	1936
83 AO 622 .....	230 .....	1950	83 AO 684+686 .....	463 .....	1936
83 AO 624 .....	406 .....	1950	83 AO 685 .....	416 (VK 29).....	1935
83 AO 626 .....	440 .....		83 AO 685 .....	82 .....	1935
83 AO 627 .....	250 .....		83 AO 685 .....	83 .....	
83 AO 628+662+			83 AO 686 : voir 83 AO 684+		
706+707 .....	55 (VK 2).....	1956	83 AO 687 .....	130 .....	1936
83 AO 629 .....	389 .....	1936	83 AO 688 .....	387 .....	1936
83 AO 630 .....	129 .....	1936	83 AO 689+690 .....	3 .....	1937
83 AO 631 .....	44 (VK 18).....	1950	83 AO 691 .....	11 .....	1935
83 AO 632 .....	312 .....	1950	83 AO 692 .....	12 .....	1935
83 AO 633 .....	485 (VK n° 68) ... ?		83 AO 693 .....	13 .....	1935
83 AO 634 .....	388 .....	1950	83 AO 693 .....	417 (VK 30).....	1935
83 AO 635 .....	437 .....	1950	83 AO 694 .....	428 (VK 37).....	1935
83 AO 636 (RS 8.492) .....	65 (VK 58).....	1936, 1950 ?	83 AO 696+701 .....	465 .....	1935
83 AO 637 .....	93 .....	1950	83 AO 697 .....	181 .....	1935
83 AO 638 .....	103 .....	1950	80 AO 699 .....	19 .....	1935
83 AO 639 .....	16 .....	1939	83 AO 700 .....	199 .....	1935
83 AO 640 .....	128 .....	1939	83 AO 701 : voir 83 AO 696+		
83 AO 641 .....	57 (VK 4).....	1937	83 AO 702 .....	371 .....	1935
même vase que 84 AO 2055 : 58 ?			83 AO 703+704 +84 AO 1193+		
83 AO 642 .....	49 (VK 27).....	1937	2004+2009 .....	431 (VK 60).....	1953
83 AO 643 .....	443 (VK 45).....	1937	83 AO 705 .....	418 (VK 31).....	1935
83 AO 644+649 .....	251 .....	1951	83 AO 706+707 : voir 83 AO 628+		
83 AO 645 .....	403 .....	1951	83 AO 708 .....	338 .....	1956
83 AO 646+648 .....	208 .....	1951	83 AO 712 : .....		1934
83 AO 647 .....	60 (VK 53).....	1951	voir 83 AO 673+		
83 AO 649 : voir 83 AO 644+			83 AO 713 .....	396 .....	1959
83 AO 650 .....	422 (VK 38).....	1935	83 AO 714 .....	394 .....	1959
83 AO 651 .....	474 (VK 64).....	1936	83 AO 715 .....	115 .....	1959
83 AO 652 .....	290 .....	1938	83 AO 716+717 .....	482 .....	1959
83 AO 654 .....	200 .....	1939	83 AO 730+83 AO 786 .....	397 .....	« 1929-1963 » ?
83 AO 655 .....	475 .....	1938	(RS 10.152.....		1939 ?)
83 AO 656 .....	489 (VK 69).....	1958	83 AO 731 .....	295 .....	1934
83 AO 657 .....	427 (VK 51).....	1959	83 AO 732 .....	77 .....	?
83 AO 661 .....	33 (VK 17).....	1937	83 AO 733 .....	469 .....	?
83 AO 662 : .....		1956	83 AO 740 .....	24 .....	1936
voir 83 AO 628+			83 AO 741 .....	166 .....	1935
83 AO 663 .....	174 .....	1956	83 AO 742 .....	167 .....	1936
recolle avec 80 AO 110 : 311 ?			83 AO 743 .....	113 .....	1935
83 AO 664 .....	40 (VK 10).....	?	83 AO 744 .....	30 .....	1929/1936
83 AO 664 (bis) .....	41 (VK 11).....	?	83 AO 745 .....	460 .....	1928
83 AO 665 .....	377 .....	1956	83 AO 746 .....	100 .....	1933
83 AO 666 .....	378 .....	1956	83 AO 750 : voir AO 18643+		
83 AO 667 .....	407 .....	1929-1963 ?	83 AO 751 : voir AO 16095+		
83 AO 668 .....	408 .....	1956	83 AO 752 .....	424 (VK 47).....	1932
83 AO 669 .....	81 .....	1938	même vase que 83 AO 522 ?		
83 AO 670 .....	321 .....	1939	83 AO 771 : voir AO 18643+		
83 AO 671 .....	286 .....		83 AO 773 (RS 9.450) .....	307 .....	1937, 1938
83 AO 673+712 .....	302 .....	1939	83 AO 782 .....	400 .....	
83 AO 674 .....	183 .....	1937	83 AO 783 .....	401 .....	
83 AO 675 .....	429 (VK 59).....	1937	83 AO 785 .....	177 .....	
83 AO 676 .....	453 .....	1935	83 AO 786 : .....	397 .....	1938
			voir 83 AO 730+		

Inv. Louvre	Cat RSO XIII (VK)	Année de découverte	Inv. Louvre	Cat RSO XIII (VK)	Année de découverte
83 AO 788+804+835 : voir AO 11713+			81 AO 1197	239	1953
83 AO 791	117	1929-1963 ?	84 AO 1198	?	1958
83 AO 804 : voir AO 11713+			84 AO 1199	259	1953, 1958 ?
83 AO 805	92	1929	84 AO 2000	231	1958
83 AO 807	63	1929	84 AO 2001	148	1955
83 AO 808	436	1929	84 AO 2002	342	1955
83 AO 809	253		84 AO 2003	343	1955
83 AO 811	254		84 AO 2004 : voir 83 AO 703+		
83 AO 813	459		84 AO 2005	492	1955
83 AO 814	391 (VK 6)	1929	84 AO 2006	344	1955
83 AO 815	488 (VK 71)	?	84 AO 2007	136	1952
83 AO 816	398	1929	84 AO 2008	210	1960
83 AO 819	50 (VK 24)	1929	84 AO 2009 : voir 883 AO 703+		
83 AO 820+821	458		84 AO 2010	480	1953
83 AO 822	71	1929	84 AO 2011	494	1954
83 AO 825	483		84 AO 2012	495	1955
83 AO 826	386	1929	84 AO 2013 (+2108?)	496	1955
83 AO 827 : voir 83 AO 530+			(même vase que 84 AO 2064 ?)		
83 AO 829	457	1929	84 AO 2014	225	1939
83 AO 830 : voir AO 11705+			84 AO 2015	149	1936
83 AO 832	105	1929	84 AO 2016 : voir 84 AO 138+		
83 AO 833	484		84 AO 2017	288	1937
83 AO 834	187		84 AO 2018	226	1930
83 AO 835 : voir AO 11713+			84 AO 2020 (+2021 ?)	310	1931
			84 AO 2021 (+2020 ?)	309	1931
84 AO 138+2016	274	1936	84 AO 2022	161	1938 ou 1939 ?
84 AO 145	477	1938	84 AO 2024	313	1938 ou 1939 ?
84 AO 168	479	1939	84 AO 2025	314	1938 ou 1939 ?
84 AO 595	284	1955	84 AO 2026	315	1938 ou 1939 ?
84 AO 663	409	1961	84 AO 2027	316	1938 ou 1939 ?
84 AO 1167	222	1929-1963 ?	84 AO 2029	345	1938
84 AO 1168	223	1952	84 AO 2030	137	1938
84 AO 1169	308	1935	84 AO 2031	322	1938
84 AO 1170	493	1935	84 AO 2032	346	1936, 1960 ?
84 AO 1171	156	1951	84 AO 2033	232	1936, 1960 ?
84 AO 1172	255	1951	84 AO 2034	227	1951
84 AO 1173	32	1937	84 AO 2035	347	1953, 1962
84 AO 1174	188	1958	84 AO 2036	470	1953
84 AO 1175	51	1958	84 AO 2037	410	1953
84 AO 1176	189	1958	84 AO 2038	260	1953, 1960 ?
84 AO 1177	209	1958	84 AO 2039	191	1953, 1960 ?
84 AO 1178	190	1958	84 AO 2040	261	1953
84 AO 1179	256	1958	84 AO 2041	262	1953
84 AO 1180	257	1958	84 AO 2042	31	1953
84 AO 1181	224	1958	84 AO 2043+2044	21	1953
84 AO 1182	157	1958	84 AO 2045	476	1956
84 AO 1183	158	1958	84 AO 2046	70	1956
84 AO 1184	159	1958	84 AO 2047	42 (VK 25)	1963
84 AO 1185	339	1955	84 AO 2048 : voir 83 AO 539+		
84 AO 1186	379	1954	84 AO 2049	464	1962
84 AO 1187	160	1954	84 AO 2050	449 (VK 46)	1962
84 AO 1188	380	1955	84 AO 2051	348	1962
84 AO 1189	258	1955	84 AO 2052	88	1939
84 AO 1190	212	1955	84 AO 2053+2054	162	1960
84 AO 1191	4	1955	84 AO 2055	58 (VK 4)	1960
84 AO 1192	340	1955	(même vase que 83 AO 641 : 57 ?)		
84 AO 1193 : voir 83 AO 703+			84 AO 2056	349	1956
84 AO 1194	472	1953	84 AO 2057	97	1956
84 AO 1195	74	1955	84 AO 2060	317	
84 AO 1196	341	1953	(+80 AO 360 = 29 ?)		
			84 AO 2062	163	1955

Inv. Louvre	Cat RSO XIII (VK)	Année de découverte	Inv. Louvre	Cat RSO XIII (VK)	Année de découverte
84 AO 2063 .....	350 .....	1955	84 AO 2085 .....	269 .....	1955
même vase que 84 AO 2064 : 496 ?			84 AO 2086 .....	353 .....	1955
84 AO 2064 .....	496 .....	1955	84 AO 2087 .....	354 .....	1955
même vase que 84 AO 2063 : 350 ?			84 AO 2088 .....	355 .....	1955
84 AO 2066 .....	132 .....	1935	84 AO 2089 .....	356 .....	1955
84 AO 2068 .....	243 .....	1955	84 AO 2090 .....	357 .....	1955
84 AO 2069 .....	110 .....	1955	84 AO 2091 .....	358 .....	1955
84 AO 2070 .....	414 .....	1955	84 AO 2092 .....	359 .....	1955
84 AO 2071 .....	324 .....	1955	84 AO 2093 .....	360 .....	1955
84 AO 2072 .....	263 .....	1955	84 AO 2094 .....	361 .....	1955
84 AO 2073 .....	233 .....	1955	84 AO 2095 .....	362 .....	1955
84 AO 2074 .....	234 .....	1955	84 AO 2096 .....	363 .....	1955
81 AO 2075 .....	238 .....	1955	84 AO 2097 .....	364 .....	1955
84 AO 2076 .....	240 .....	1955	84 AO 2098 .....	471 .....	1955
84 AO 2077 .....	264 .....	1955	84 AO 2099 .....	94 .....	1955
84 AO 2078 .....	192 .....	1955	84 AO 2100 .....	393 .....	1955
84 AO 2079 .....	265 .....	1955	84 AO 2101 .....	381 .....	1955
84 AO 2080 .....	266 .....	1955	84 AO 2102 .....	405 .....	1955
84 AO 2081 .....	267 .....	1955	84 AO 2103 .....	411 .....	?
84 AO 2082 .....	351 .....	1955	84 AO 2104 .....	98 .....	?
84 AO 2083 .....	268 .....	1955	84 AO 2106 .....	196 .....	?
84 AO 2084 .....	352 .....	1955	84 AO 2107 .....	197 .....	?

## Concordance avec l'inventaire de la mission française (RS)

Inv. mission	Inv. Louvre	Cat RSO XIII	Inv. mission	Inv. Louvre	Cat RSO XIII
RS 3.012 .....	AO 14855 .....	280	RS 6.117 .....	AO 18647 .....	438
RS 3.241 .....	AO 14853 .....	301	RS 6.126 .....	AO 17416 .....	193
RS 3.243 .....	AO 14855 .....	280	RS 6.415 .....	AO 17415 .....	164
RS 3.244 .....	AO 14856 .....	277	<del>RS 7.090 a .....</del>	<del>AO 18534 .....</del>	<del>282</del>
RS 3.245 .....	AO 14857 .....	292	RS 7.090 a .....	AO 18534 .....	282
RS 3.247 .....	AO 14861 .....	366	RS 7.090 a .....	AO 18573 .....	297
RS 3.[570] .....	AO 14932 .....	120	RS 7.090 a .....	AO 18574 .....	300
RS 4.202 .....	AO 15736 .....	116	RS 7.292 .....	AO 18585 .....	106
RS 4.204 .....	AO 15737 .....	195	RS 7.293 .....	AO 18587 .....	122
RS 4.205 .....	AO 15739 .....	434	RS 7.749 .....	AO 18521 .....	293
RS 4.206 .....	AO 15740 .....	118	RS 8.018 .....	AO 13142 .....	273
RS 4.207 .....	AO 15741 .....	399	RS 8.409 .....	AO 19201 .....	194
RS 4.209 .....	AO 15742 .....	450	RS 8.417 .....	AO 19193 .....	112
RS 4.210 .....	AO 15743 .....	385	RS 8.418 .....	AO 19202 .....	456
RS 4.211 .....	AO 15744 .....	473	RS 8.492 .....	83 AO 636 .....	65
RS 4.215 .....	AO 15748 .....	441	RS 8.528 .....	AO 20376 .....	35
RS 4.217 .....	AO 15750 .....	367	RS 9.076 .....	AO 19932 .....	294
RS 4.218 .....	AO 15751 .....	384	RS 9.403 .....	AO 19234 .....	123
RS 4.224 .....	AO 16091 .....	142	RS 9.450 .....	83 AO 1773 .....	307
RS 4.225 .....	AO 16096 .....	138	RS 10.152 .....	83 AO 730+786 .....	397
RS 4.226 .....	AO 16095+83 AO 751 .....	368			

## Céramiques mycéniennes Ras Shamra-Ougarit XIII

Les fouilles menées depuis 1929 par la mission française de Ras Shamra-Ougarit sur la côte de Syrie, et qui se poursuivent à ce jour, ont livré une quantité considérable de céramique de type mycénien, qui constitue dans la dernière phase de l'Âge du Bronze (XIV-XII<sup>e</sup> s. av. J.-C.) un des fossiles directeurs les plus significatifs. Les objets mycéniens d'Ougarit déjà publiés représentaient la proportion la plus importante du répertoire connu à travers tout le Proche-Orient; mais une partie restait inédite, comprenant notamment des échantillons d'étude rapportés au Louvre et les découvertes des campagnes récentes. Le présent volume fait connaître près de quatre cents nouveaux documents, que l'on a tenté de replacer dans leur contexte archéologique, et qui bénéficient des travaux les plus récents sur cette céramique et sa diffusion dans l'antiquité.

Marguerite YON, qui a poursuivi des recherches sur la céramique antique, Directeur de Recherche au CNRS (Maison de l'Orient, Lyon), fouilleur de Salamine (site de la ville) et des sanctuaires phéniciens et du port de guerre de Kition-*Bamboula* (Larnaca) à Chypre, a dirigé de 1978 à 1998 la mission française de Ras Shamra-Ougarit (Syrie).

Vassos KARAGEORGHIS, dont les travaux sur la céramique mycénienne font autorité, Directeur des Antiquités de Chypre (1963-1989), puis Professeur d'Archéologie à l'Université de Chypre (1992-1996), a fouillé en particulier la nécropole royale de Salamine et le quartier des temples du Bronze Récent et phéniciens de Kition-*Kathari* (Larnaca) à Chypre.

Nicolle HIRSCHFELD, Professeur à l'Université du Texas à Austin et candidate au doctorat, a mené des travaux importants sur la céramique mycénienne trouvée en Égée, en Turquie (épave d'Uluburun), à Chypre, en Syrie et sur la côte du Levant, en Égypte, en même temps que des recherches sur le commerce de l'Âge du Bronze Récent en Méditerranée orientale.