

# REGIONALISM AND THE FIRST APPEARANCE OF PLAIN WHITE HANDMADE WARE IN THE MIDDLE CYPRIOT BRONZE AGE

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## INTRODUCTION

The term ‘regionalism’ is commonly used within Cypriot prehistoric archaeology to describe variability in pottery styles within more or less topographically delineated geographical areas of the island.<sup>1</sup> Variability is manifested in details of decorative techniques (or lack thereof), plastic embellishment, vessel attributes such as shape or placement of handles, and (less immediately visible) in pottery fabrics. Aside from the more unusual forms, such as zoomorphic and composite vessels, these variations generally sit comfortably within a broadly island-wide Cypriot typology. Whilst regional pottery types are usually fairly easily identified and categorised, understanding the chronological significance of island-wide patterns must await the retrieval of further stratified sequences in the different areas. The aim of this paper is to examine the earliest recorded examples of one of these styles – the Plain White Handmade ware – which began as a regional phenomenon during the Middle Cypriot (MC, c. 1900–1650 BCE) but was produced island-wide during the Late Cypriot Bronze Age (LC, c. 1650–1050 BCE). Production increases from LC I, when the ware first appears in both handmade and wheelmade forms at sites across the island.<sup>2</sup>

The beginnings of Plain White ware are associated primarily with the eastern third of Cyprus (Figure 1). Vessels described and illustrated by Gjerstad<sup>3</sup> and Åström<sup>4</sup> still form the basis of any studies of the beginnings of this style, as all relevant sites are located in the now inaccessible north of the island. All of the published vessels which could be relocated have now been examined in the Medelhavsmuseet, Stockholm, and the Cyprus Museum, Nicosia, along with a tomb from Galinoporni held in the stores of the Cyprus Museum which contains two additional exam-

ples,<sup>5</sup> all of which are included in the catalogue at the end of this paper. The focus here is on whole vessels, as it is only through a combined study of fabric and form that it is possible to attempt to discern any developments through time.

The earliest published examples of Plain White ware exhibit a wide range of forms and fabrics, united by a pale buff-cream surface, which may be slipped or unslipped.<sup>6</sup> This forms a marked contrast with other contemporary wares, such as Red Polished, White Painted, Red Slip and Black Slip and the Red-on-Red and Red-on-Black wares, all of which were given a decorative surface treatment of either an all-over colour finish and/or painted, relief or incised linear designs. This diversity may indicate multiple production centres and either simultaneous developments or imitations of vessels with the new plain, pale surface by potters at the different sites. Given this heterogeneity, my aim here is also to consider whether all these vessels should indeed be classified as Plain White ware, and it would seem that some of the ‘plain’ surfaces may be unintentional or closely related to the more common wares listed above.

By the beginning of the LC, the Plain White wares exhibit not only a novel surface treatment but also a range of new shapes and vessel attributes, such as kraters with ring bases and hook rims and carinated bowls. It has long been recognised that these owe some inspiration to mainland Levantine forms.<sup>7</sup> Innovative features occur in combination with more traditional Cypriot forms, such as round-based juglets with high vertical handles, still using the Cypriot handle attachment technique of inserting the lower end of the handle through the body wall. As the MC period proceeded evidence for foreign contacts increased, including imported Levantine and Egyptian juglets which were also imitated by Cypriot pot-

<sup>1</sup> MERRILLEES 1971; ÅSTRÖM 1972; FRANKEL 1974 to name but a few influential works.

<sup>2</sup> See CREWE 2007 for further discussion.

<sup>3</sup> GJERSTAD 1926, 179–181.

<sup>4</sup> ÅSTRÖM 1972, 126–129.

<sup>5</sup> This tomb (Galinioporni Tomb 1, 1956) is in the process of being fully published and will appear in the Report of the Department of Antiquities, Cyprus 2009.

<sup>6</sup> ÅSTRÖM 1972, 126.

<sup>7</sup> CATLING 1957, 59; ÅSTRÖM 1972, 232.

ters in the Black Slip and White Painted wares, and Cypriot exports to the Eastern Mediterranean. There was also an apparent increase in the movement of people within Cyprus at this time,<sup>8</sup> signalled by stylistic borrowings and hybridisation between the regions often making it difficult to assign a vessel to a specific 'ware'. This culminated in an explosion of new regional wares (and manufacturing technologies) at the beginning of the LC when we see the establishment of the coastal towns, such as Enkomi and *Toumba tou Skourou*, and led scholars<sup>9</sup> to postulate a broad east-west regional divide in terms of group affiliation centred on preference for certain common pottery styles. The development of Plain White ware is therefore part of a package of innovations in material culture and social behaviour which were most probably influenced by the adoption of Levantine consumption practices.<sup>10</sup>

#### THE MC PLAIN WHITE PRODUCTION ZONES

Only six sites (Table 1) yielded Plain White Handmade which may be attributed to the MC. Only at two (Lapithos and Ayios Iakovos) is the material unmixed

with later LC IA deposit. The Nicosia-*Ayia Paraskevi* example cannot be verified so discussion below focuses on the remaining five sites, four of which are cemeteries. Kalopsidha is the only settlement that has produced near-complete examples. Study is ongoing into the sherd material from deposits at Kalopsidha and Ayios Iakovos. All of the sites except Lapithos on the north coast are located in the east of the island, in the Karpas Peninsula or the eastern Mesaoria Plain (Fig. 1). Below I will briefly summarise the sites before discussing the specific typological and technological examples of Plain White ware from each.

Around 136 tombs have been excavated at the important EC–MC cemetery at Lapithos-*Vrysi tou Barba* on the north coast<sup>11</sup> but less than half have been fully published. Many of the tombs contained considerable amounts of copper and some of the earliest imported goods to the island.<sup>12</sup> The site was abandoned at the end of MC III, when focus seems to have switched from the north coast of the island and the new settlements of Enkomi and *Toumba tou Skourou* became dominant in international relations. Given the importance of the site, and the early evidence for foreign

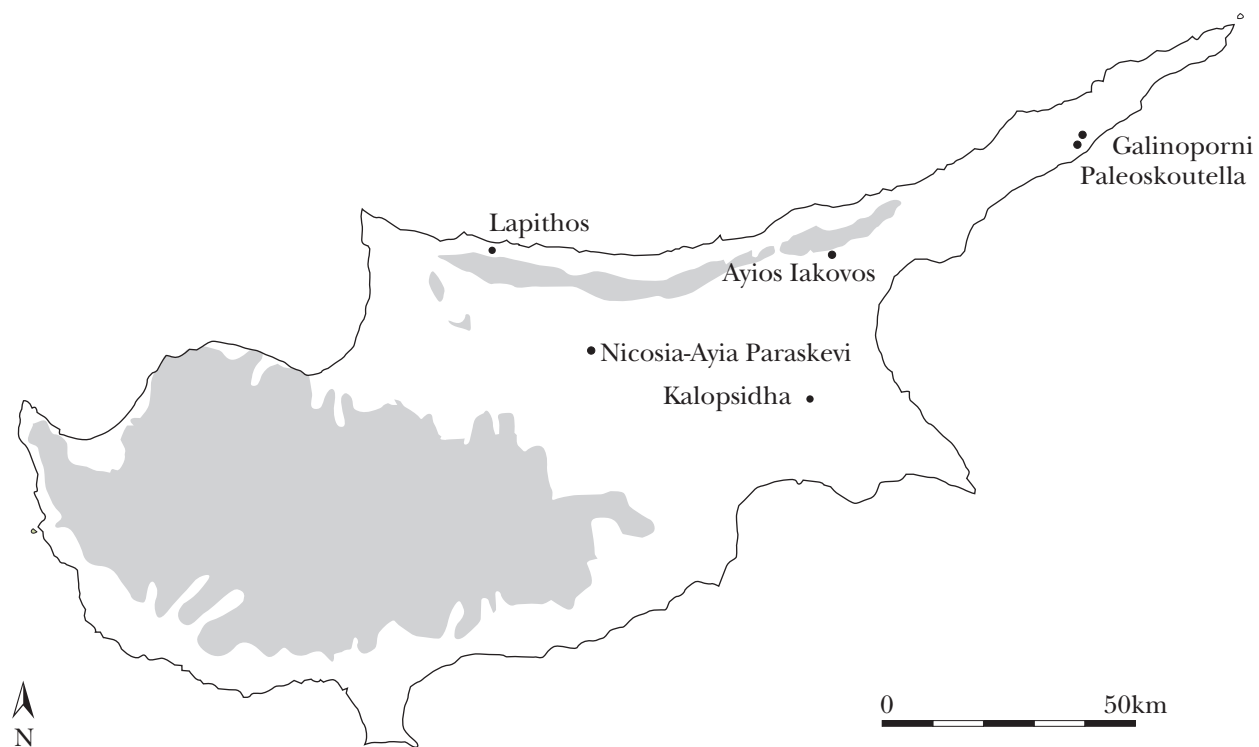


Fig. 1 Map of Cyprus showing sites with Plain White Handmade ware attributed to the Middle Cypriot period

<sup>8</sup> HERSCHER 1972, 29; FRANKEL 1988, 31.

<sup>9</sup> MERRILLEES 1971, 50; ÅSTRÖM 1972, 275.

<sup>10</sup> CREWE 2007.

<sup>11</sup> KESWANI 2004, 188, table 3.1.

<sup>12</sup> KESWANI 2004, 206–213, tables 4.11a–c.

Site	Vessel	Type (ÅSTRÖM 1972, 126–8)	Ware	Published date	Modified date
Lapithos					
T 10B.7	Amphora	VIIICa	PWHM	MC II	
T 10B.?	Jar	Vb	Not located, possibly = L 50.144	MC II	
T 50.144	Jar	Ve	Coarse ware	MC II–III	
T 50.?	Jar	Vf	Not located, possibly = L 10B.7	MC II–III	
T 50.?	Amphora	VIIIBa	Not located	MC II–III	
T 313B(II).13	Amphora	VIIICb	Plain or Polished variant	MC I–II	
Ayios Iakovos					
T 6(I).22	Bowl	IAa	Unpainted RonR/B	MC I–II	MC II–III
T 7.3	Jar	Va	PWHM (not located)	MC II–III	
T 7.18	Jar	Va	PWHM (not located)	MC II–III	
stray find	Amphora	VIIICc	PWHM	MC	
Paleoskoutella					
T 4.6	Jar	Vd	PWHM	MC III	MC III–LC IA
T 7.26	Lamp	IA	PWHM	MC III	MC III–LC IA
T 7.45	Cooking pot	IXa	Coarse ware	MC III	MC III–LC IA
T 7.51	Jar	Vc	PWHM (not located)	MC III	MC III–LC IA
T 7.71	Jar	Vc	PWHM (not located)	MC III	MC III–LC IA
T 7.79	Spouted bowl	IV	Unpainted RonR/B	MC III	MC III–LC IA
T 7.101	Juglet	VIA1a	Unpainted RonR/B	MC III	MC III–LC IA
T 7.116	Bottle	VIA1a	Unpainted RonR/B	MC III	MC III–LC IA
T 7.122	Wide bowl	IIIc	Coarse ware	MC III	MC III–LC IA
Kalopsidha (Gjerstad's House)*					
R 10(?), Str. 2	Wide bowl	IIIa	PWHM	MC III	
Str. 1 or 2	Juglet	IIa	Not located	MC III	MC III–LC IA
Str. 1 or 2	Juglet	IIb	PWHM or worn White Painted	MC III	MC III–LC IA
Str. 1 or 2	Juglet	IIc	PWHM	MC III	MC III–LC IA
Ayia Paraskevi					
	Amphora	VIIIAa	Not seen	?	
Galinoporni					
T 1.42 (1956)	Jar		PWHM		MC III–LC IA
T 1.43 (1956)	Jar with handle		PWHM		MC III–LC IA

\* An additional Plain White handmade ware bowl noted from Tomb 11 in ÅSTRÖM (1972, 128) is not included as all Plain White from this tomb is described as wheelmade in the Kalopsidha report (ÅSTRÖM 1966, 22). There are also additional Plain White handmade sherds from settlement at Kalopsidha which are not included here.

Table 1 Total Plain White Handmade ware potentially attributable to the Middle Cypriot period

contacts, it is perhaps not surprising that early examples of Plain White ware occur here. The MC III abandonment should also ensure secure attributions for the early Plain White ware. Unfortunately, only three of the six examples cited by Åström<sup>13</sup> could be located and, as will be discussed further below, only one of these can be classified as Plain White ware.

The three sites in the Karpas peninsula exhibit a homogenous tradition, with quantities of the local

Red-on-Red/Black styles associated with a few examples of Plain White ware. Of the seven tumuli investigated at Paleoskoutella, only Tombs 4 and 7 contained *in situ* burials and grave goods and it seems that the contents of the other tombs were deliberately removed and transferred, probably to Tomb 7<sup>14</sup> prior to abandonment of the site. The entire site seems to have been in use for a short time period, beginning in MC III. Use of Tumulus 7 certainly extends into LC

<sup>13</sup> ÅSTRÖM 1972, 126–128.

<sup>14</sup> SJOQVIST 1940, 127–128 and see KESWANI 2004, 47–9 for discussion.

IA, with Bichrome and other wheelmade wares amongst the 5000 sherds found within the deposit of the overlying tumulus<sup>15</sup> and examples of Red-on-Red/Black wares with flat bases within the tomb. The latter feature also occurs in the Red-on-Black of Tumulus 4. The single example of a Plain White Handmade storage jar from Tumulus 4 is typologically indistinguishable from LC IA types, although the fabric is atypical and may attest to a slightly earlier date (see catalogue below). Of the eight examples recorded from Tumulus 7 (Table 1), two were coarse ware and not included in the catalogue below, two storage jars could not be located, the lamp (7.26) is atypical but still may be classified as Plain White Handmade and the remaining three vessels are unpainted Red-on-Red/Black ware. The significance of this will be discussed in the following section.

As noted above, study of material from Tomb 1 (1956) at Galinoporni is ongoing but the two Plain White Handmade storage jars from this tomb have been included here as the fabric and typology is unusual and probably early. The other associated material from this tomb is primarily Red-on-Red/Black ware, along with two imported Canaanite jars. Use of the tomb certainly began in the MC but again the presence of flat bases on some of the Red-on-Red/Black indicates it was used into early LC I.

Fourteen tombs were excavated at Ayios Iakovos-Melia by the Swedish Cyprus Expedition.<sup>16</sup> The tombs fall into two main chronological and spatial groupings, with a hiatus then later reuse in some cases. Tombs 1–7, 9 and 11, located in the western part of the cluster,<sup>17</sup> all were used only within MC I/II–III. Tombs 8, 10 and 12–14 saw use between MC III–LC II.<sup>18</sup> Only Tombs 6 and 7 have examples of Plain White ware attributed to the MC (Table 1). This situation is at odds with the MC III pit at nearby Ayios Iakovos-Dhima, which appears to date solely to MC III. The pit underlay, and was apparently unconnected with, a LC IIA cultic deposit, and contained around 300 sherds, all handmade wares. Plain White and Red/Black Slip were most numerous, followed by Red-on-Red/Black and related wares, a few examples of Red Polished ware and a single White Painted sherd.<sup>19</sup> The two storage jars from Tomb 7 could not

be located but are typologically very similar to Paleoskoutella Tumulus 7.71 and Galinoporni Tomb 1.42 (Fig. 3.2 and 3.3).<sup>20</sup> The final example of Plain White ware attributed to Ayios Iakovos is a striking parallel to the example from Lapithos and will be discussed further below.

The area around Kalopsidha, in the eastern Mesaoria, shows a long period of occupation (primarily EC I–LC IIB) and is of importance for understanding the later MC and beginning of the LC. A house dating from MC II–LC I (and overlying an earlier structure) at the locality *Tsaoudhi Chiflik* and a trial trench at the locality *Koufos* were excavated by Gjerstad in 1924.<sup>21</sup> Further excavations were carried out in 1959 by Åström and the subsequent publication summarises both his work and earlier excavations.<sup>22</sup> The earliest recorded sherds of Plain White ware originate in Gjerstad's Stratum 4 at Kalopsidha, which dates to MC I–II and amounts increase in the following MC II level, Stratum 3.<sup>23</sup> The only near-complete examples originate in Strata 1–2, considered as a single unit as material, has been mixed since excavation and seems to represent a short period of construction and occupation before abandonment at the beginning of LC IA.<sup>24</sup>

#### **Typology and chronology: when did Plain White ware begin and how do we define it?**

In the following discussion I will begin by isolating the Plain White ware examples from tomb groups at Ayios Iakovos and Lapithos in order to establish whether any of the Plain White can be definitely attributed to the MC (references and dates are supplied in Table 1).

Lapithos Tomb 313B (II).13 (Fig. 2.2 and Pl. 1.2), from the second burial layer, is dated to MC I–II. The surface is pale in areas but mottled to a brownish colour and the fabric is not related to the later LC I Plain White ware (see catalogue for full description). Whilst this may represent some experimentation with surface finishes and style, and may be considered as a forerunner to later Plain White, this vessel is not considered here to possess enough of the attributes to classify it as true Plain White ware. Lapithos Tomb 50.144 (Pl. 1.9), dated to MC II–III, again whilst

<sup>15</sup> SJÖQVIST 1940, 126.

<sup>16</sup> GJERSTAD *et al.* 1934.

<sup>17</sup> GJERSTAD *et al.* 1934, plan V.

<sup>18</sup> ÅSTRÖM 1972, 178–199.

<sup>19</sup> GJERSTAD *et al.* 1934, 360.

<sup>20</sup> SJÖQVIST 1940, plate 1.4.

<sup>21</sup> GJERSTAD 1926, 27–37.

<sup>22</sup> ÅSTRÖM 1966.

<sup>23</sup> ÅSTRÖM 1972, 166.

<sup>24</sup> ÅSTRÖM 2001.

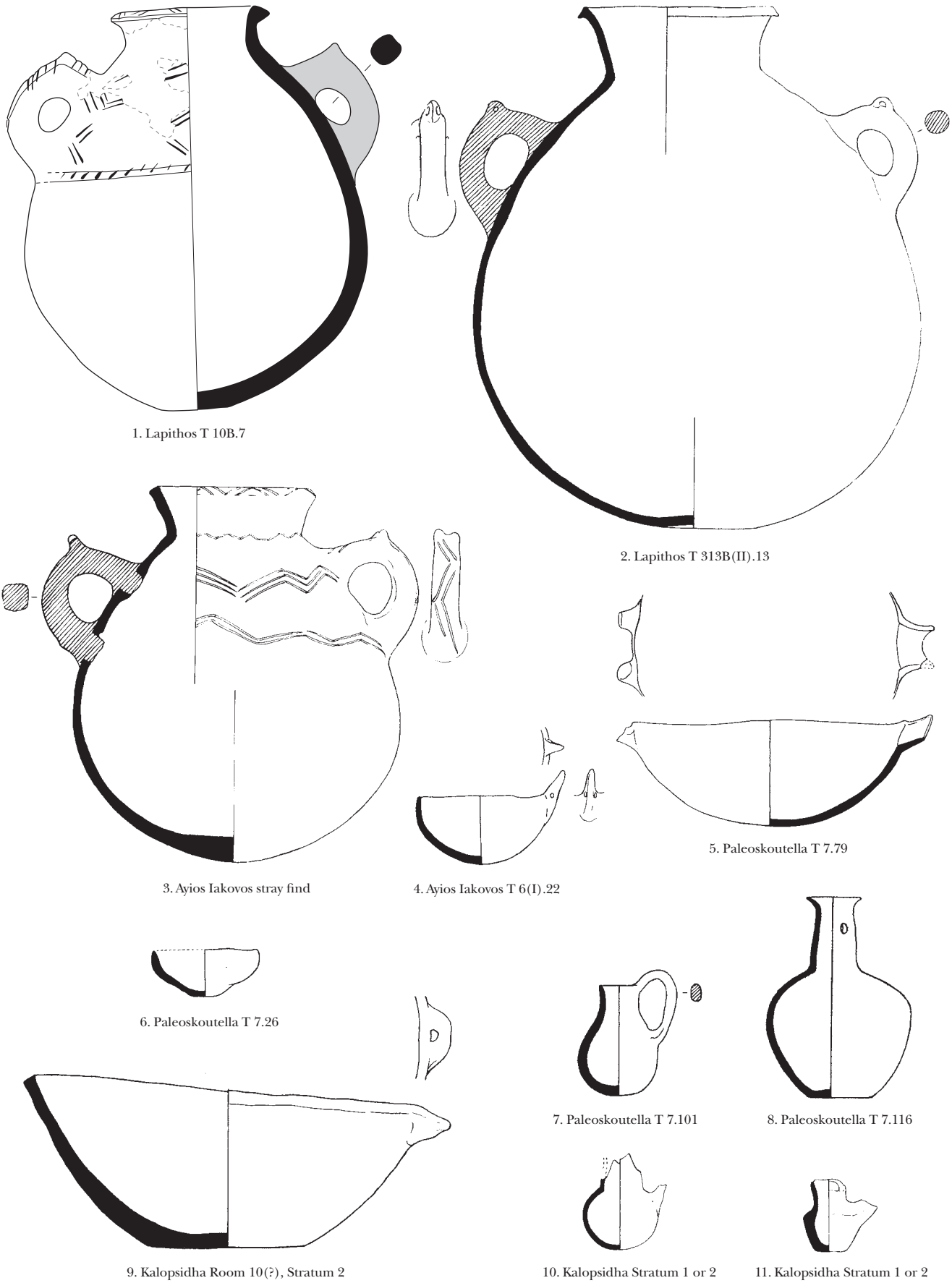
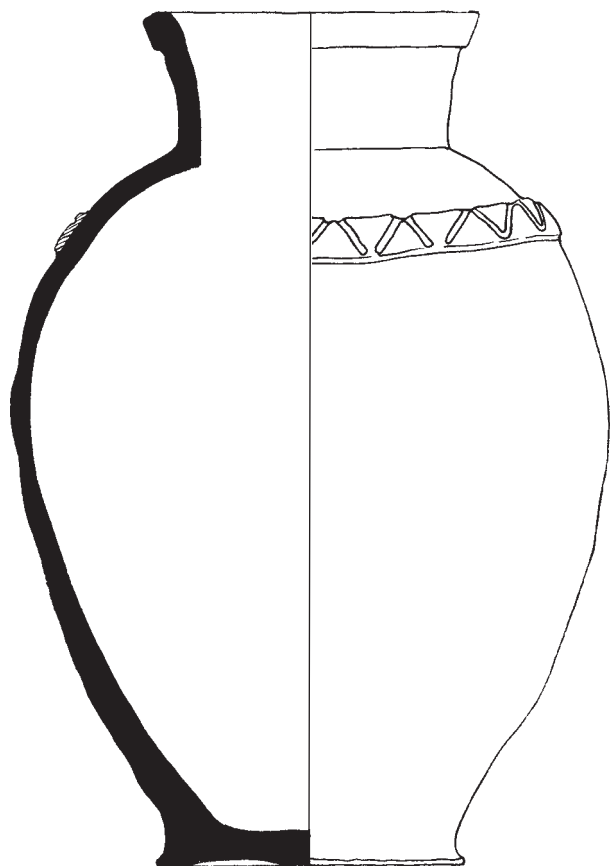
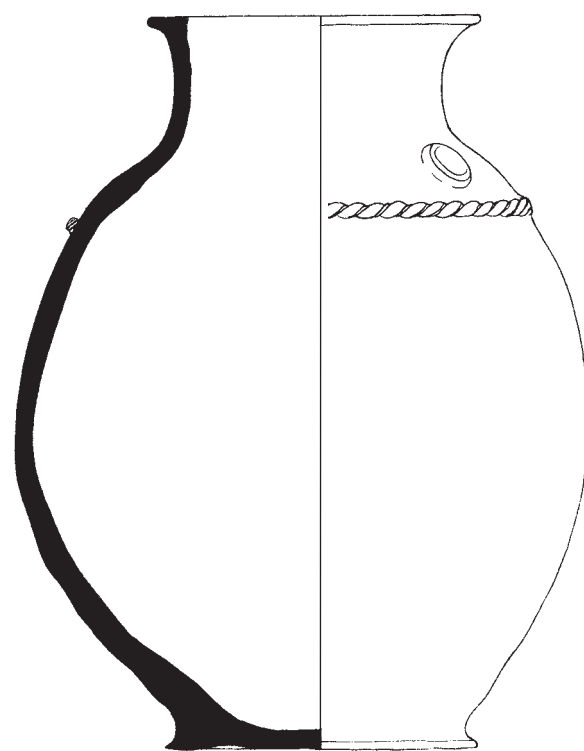


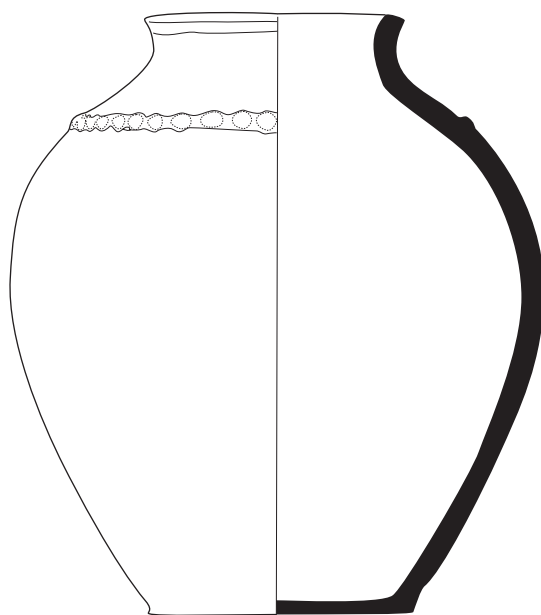
Fig. 2 Vessels published as Plain White Handmade ware from Lapithos, Ayios Iakovos, Paleoskoutella and Kalopsidha (2-11 after ÅSTRÖM 1972, figs. XXXVIII and XXXIX). Scale 1:4



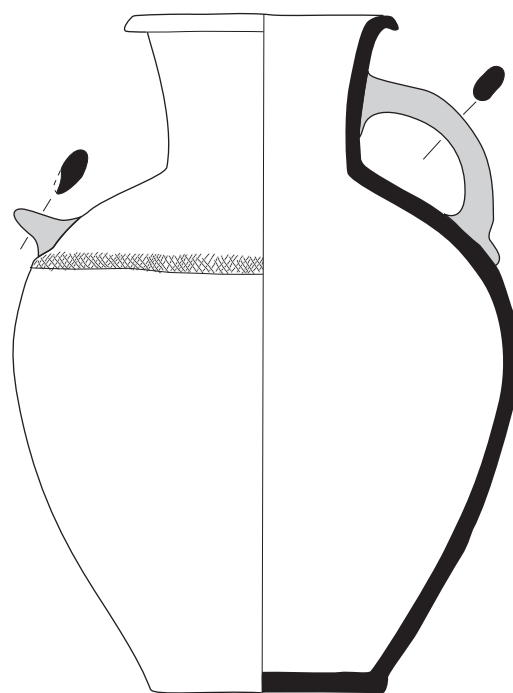
1. Paleoskoutella T 4.6



2. Paleoskoutella T 7.71



3. Galinoporni T 1.42 (1956)



3. Galinoporni T 1.43 (1956)

Fig. 3 Plain White Handmade ware jars from Paleoskoutella and Galinoporni  
(1–2 after ÅSTRÖM 1972, fig. XXXVIII). Scale 1:5



showing some hybridisation of form is a coarse ware vessel, not classified as Plain White ware.

This leaves the two strikingly similar vessels from Lapithos 10B/7 (Fig. 2.1 and Pl. 1.1) and the Ayios Iakovos stray find (Fig. 2.3 and Pl. 1.3). Whilst incision within a relief band becomes a common feature of Plain White Handmade storage vessels during LC I, decorative incision on the body and rim of the vessel is unusual and ties these vessels in with the Red Polished decorative tradition. These vessels certainly seem to represent early experimentation with a white finish. The handles are also seen in Red Polished ware and an exact parallel for this shape occurs in Red Slip ware, also at Lapithos in Tomb 702/32, dated to late MC III.<sup>25</sup> Åström<sup>26</sup> feels that the Red Slip example copies the Plain White versions but it is just as likely that it was the other way around, or more likely contemporaneous. There are certainly other ceramic links attested between Ayios Iakovos and Lapithos.<sup>27</sup> The overlap and hybridisation between styles during the later MC is best illustrated by a tankard that the potter began to decorate in the White Painted style, changing his/her mind before finishing it with an all over slip to produce a Black Slip vessel.<sup>28</sup> All of the above vessels are a testament to the experimental nature of later MC pottery but only the final two achieved a Plain White finish, manufactured from fabrics with affinities with the LC Plain White wares.

The next sub-category within the catalogued vessels are the four classified as unpainted Red-on-Red/Black ware (Table 1). These occur at Ayios Iakovos and Paleoskoutella in strong association with the painted versions and fabric and form is identical. It is possible that these vessels were all originally painted and the paint has now completely flaked off. Fugitive paint is considered to be a late feature of Red-on-Red/Black<sup>29</sup> and Horowitz<sup>30</sup> also notes that the RonR/B at Phlamoudhi was smoothed before application of the slip and paint and had often completely flaked off on some sherds. The other possibility, which I consider likely, is that this represents further experimentation with surface finish and the vessels were left deliberately unpainted. Another piece of evidence leading to the conclusion that the same potters were manufacturing the painted and unpaint-

ed Red-on-Red/Black varieties is the method of handle attachment to the exterior of the body of the juglet from Paeoskoutella Tumulus 7.101 (Figure 2.7 and Plate 1.13). Plain White handmade juglets from Enkomi and elsewhere invariably have the handle inserted through the vessel wall in the usual Cypriot technique, as do the majority of the Red-on-Red/Black vessels. This particular method of manufacturing juglets seems to occur only in the Karpas, at Galinoporni and Paleoskoutella.

The dating of transitional MC I–II given to the unpainted RonR/B bowl (6.22) from the first burial group of Ayios Iakovos Tomb 6 is problematic (Fig. 2.4 and Pl. 1.5). This vessel is identical to a painted Red-on-Black example from the same tomb group, 6.92<sup>31</sup> and may also be compared to another (more squat) example of the painted style from Paleoskoutella Tumulus 4.8.<sup>32</sup> Åström<sup>33</sup> acknowledges that Tomb 6 may go into MC III, and I believe that this is a more likely production date for this vessel, given that all the other examples of this style are from Paleoskoutella, which is certainly no earlier than MC III. More recent work at Deneia, and in comparison with settlement deposits at Marki and Alambra, also indicates that Red Polished IV (examples contained within the first burial group of Tomb 6) should first appear in late MC II, rather than MC I.<sup>34</sup> This fabric does bear some relationship to the larger storage jars of LC IA but not to any of the smaller vessels found at Enkomi and it is likely that again this was a short-lived phase, probably to be attributed solely to MC III.

The three vessels from Kalopsidha are not dateable securely to the MC. The large bowl from Room 10(?) of Gjerstad's House (Fig. 2.9 and Pl. 1.10), has affinities with Enkomi LC IA Plain White ware but is a softer fabric and the flat base seems to be an early feature as the majority of LC IA bowls were finished with ring bases. The juglet (Fig. 2.10 and Pl. 1.11) is quite possibly completely worn White Painted, as the fabric is similar to White Painted VI. The miniature vessel (Fig. 2.11 and Pl. 1.12) is paralleled in LC levels in Kalopsidha Trench 9.<sup>35</sup>

All four storage jars shown on Figure 3 can be considered true examples of Plain White Handmade ware but none can be securely dated before LC I. It is

<sup>25</sup> ÅSTRÖM 1972, 192, fig. XXI.17.

<sup>26</sup> ÅSTRÖM 1972, 192.

<sup>27</sup> ÅSTRÖM 1972, 177.

<sup>28</sup> HERSCHER 1972.

<sup>29</sup> ÅSTRÖM 1972, 108.

<sup>30</sup> HOROWITZ 2007, 305.

<sup>31</sup> ÅSTRÖM 1972, fig. XXXI.5.

<sup>32</sup> ÅSTRÖM 1972, fig. XXXII.3.

<sup>33</sup> ÅSTRÖM 1972, 186.

<sup>34</sup> FRANKEL and WEBB 2007, 138.

<sup>35</sup> ÅSTRÖM 1966, fig. 78.

unfortunate that the two from Ayios Iakovos Tomb 7 could not be located to compare fabric and form. A common feature of these jars is the relief band at the shoulder. As also pointed out by Åström,<sup>36</sup> the incised or impressed rope bands on larger Plain White vessels have parallels around the Levant. Whilst earlier Cypriot pithoi in Red Polished and Drab Polished ware also employ this technique, and it may have had a function in joining the separately created pieces of these very large vessels, it is possible that this particular style also reflects some hybridisation of local and mainland traditions.

In sum, much of the Plain White ware assigned to the Middle Cypriot period is in reality a mixture of coarse wares, unpainted Red-on-Red/Black ware, worn White Painted ware, some probable unrecognised imports, unique pieces and a very few that can be considered forerunners of the canonical Plain White wares of the LC. It is thanks to the thorough work done by Paul Åström in collating all of this material that it is possible to re-examine these issues as new information comes to light. The earliest secure forms, the incised amphorae, clearly owe a lot to the Red Polished and Red Slip local traditions. The initial experiments may date to as early as late MC II at Lapithos but are certainly no earlier than MC III at Paleoskoutella. These hybridised examples seem to indicate that transformations in surface treatment preceded changes in typology but the distinctions between 'wares' have become extremely blurred. The exception is probably the Plain White Handmade storage jar, probably to be considered an eastern borrowing of mainland jar forms dating to the end of MC III.

## CATALOGUE

### Lapithos

1. Tomb 10B.7. Plain White Handmade amphora. Round mouth, everted rim with triangular profile. Concave neck widening to globular body with small flattened base. Two vertical handles, with a square profile (21 × 21mm) and upper pointed projections, attached to exterior of vessel wall from shoulder to upper body. Rim diameter 120mm; total height 290mm; maximum diameter 255mm; base diameter 60mm. Exterior with matt cream self-slip (10YR 8/3–8/4). Lime encrustation over part of surface. Fabric not visible in section but it is possible to see

from the surface that the fabric is of a sandy consistency, with many small sub-angular and angular inclusions (primarily dark red and black with some gold mica, white and rounded quartz grains). Decorated with sets of opposed double incised dashes forming zig-zags above a low relief band decorated with oblique incised dashes at the base of the handles. Double incised zig-zag around rim top and sets of oblique dashes on handle exteriors. Date: MC II<sup>37</sup> (Fig. 2.1 and Pl. 1.1).

2. Tomb 313B(II).13. Plain(?) amphora. Round mouth, everted rim with triangular profile. Neck widening to globular body with small indented flattened base. Two vertical handles, with round profile (17 mm) and pierced pointed projections, from shoulder to upper body. Handles pushed through vessel walls and smoothed on interior. Rim diameter 145mm; total height 377mm; maximum diameter 324mm; base diameter 90mm; wall thickness 5–6mm. Exterior surface slipped matt light pinkish brown (5YR 6/4–7/4) with drag marks from being wiped smooth. Fabric is reddish brown (2.5YR 5/6), medium-textured, fairly hard and friable with many angular small, medium and large inclusions: primarily crushed quartz with some burnt vegetal voids, white, brown and gold mica inclusions. Thick light grey-brown core to interior wall. This fabric bears no relation to any other Plain White ware and it seems likely that the pale mottled surface is due to the application of a slip which was not as iron-rich as those usually used for Red Polished or Red Slip ware. Date: Transitional MC I–II<sup>38</sup> (Fig. 2.2 and Pl. 1.2).

3. Tomb 50.144. Coarse ware jar. Round mouth (part of rim and neck missing) and flaring rim with flattened end. Slightly concave neck sloping to piri-form/ovoid body with flat base. Rim diameter 164mm; total height 370mm; maximum diameter 277mm; base diameter 160mm; wall thickness at neck 9mm. Exterior surface wet smoothed, matt light pinkish brown (5YR 7/6). Fabric fine-textured, medium-soft reddish brown (5YR 6/6) with many small, medium and large, angular, sub-angular and rounded black, white, red, grey, quartz, occasional shell and vegetal inclusions. Thick, dark grey core. Decorated with a finger-impressed relief band at shoulder. Date: MC II–III/LC IA. Note: this is possibly the same vessel classified as Plain White and published as Lapithos Tomb 10B by Gjerstad<sup>39</sup> as this was published prior to

<sup>36</sup> ÅSTRÖM 1972, 230–231.

<sup>37</sup> ÅSTRÖM 1972, 128, Type VIII Cc.

<sup>38</sup> ÅSTRÖM 1972, 174, 128, Type VIII Cb.

<sup>39</sup> GJERSTAD 1926, 180, fig. 1b.





Pl. 1 Vessels published as Plain White Handmade ware: 1) Lapithos Tomb 10B.7; 2) Lapithos Tomb 313B(II).13; 3) Ayios Iakovos stray find; 4) Paleoskoutella Tumulus 7.26; 5) Ayios Iakovos Tomb 6.22; 6) Paleoskoutella Tumulus 7.79; 7) Galinoporni (1956) Tomb 1.42; 8) Galinoporni (1956) Tomb 1.43; 9) Lapithos Tomb 50.144; 10) Kalopsidha MM Acc. 1956, 328f; 11) Kalopsidha MM Acc. 1956, 328h; 12) Kalopsidha MM Acc. 1956, 328i; 13) Paleoskoutella Tumulus 7.101; 14) Paleoskoutella Tumulus 7.116. Not to scale

cleaning, with a very badly deep etched reproduction, and the 10B vessel could not be located in the Cyprus Museum stores. Åström<sup>40</sup> assigns it to Tomb 50 on the evidence from a photograph of the tomb group. The other Tomb 50 vessel<sup>41</sup> could not be located (Not illustrated, Plate 1.9).

### Ayios Iakovos

4. Stray find. Plain White Handmade amphora. Round mouth and straight rim with flattened end. Neck widening to globular body with round base. Two vertical handles with square-rounded profile (19 x 17mm) and pointed projections at the top, attached from shoulder to upper body. Handles pushed through body wall. Rim diameter 120mm; total height 272mm; maximum diameter 236mm; wall thickness at neck 7mm. Exterior surface with a thin matt cream (10YR 7/3) self-slip. Fabric (partially visible in old breaks) is fine-textured, quite hard with medium-many small and occasional medium and large black, white, red and brown inclusions (sand). Core not visible. Decorated with sets of double or triple incised lines forming two zig-zags around upper body. Double zig-zag around top of rim and down handles. Date: MC<sup>42</sup> (Fig. 2.3 and Pl. 1.3).

5. Tomb 6(I).22. Unpainted Red-on-Red/Black ware hemispherical bowl. Slightly incurved rim, thinning profile and rounded end with pierced horned projection at rim. Round base. Rim diameter 95mm; total height of body 49mm; maximum diameter 99mm; thickness below rim 3mm. Interior and exterior surfaces have a thin matt pale yellowish-grey self-slip (2.5Y 7/2), worn around rim and handle. Multi-directional striations visible from wiping surface. Fabric (partially visible in old breaks) is fine, hard buff (10YR 6/4) with a few small black, white, red and gold mica inclusions. Date: MC II–III<sup>43</sup> (Fig. 2.5 and Pl. 1.4).

### Paleoskoutella

6. Tumulus 4.6. Plain White Handmade storage jar. Round mouth with slightly flaring rolled rim flattened on the exterior and top. Neck widening, sharp angle at neck to body join, ovoid body with flat, flanged base. Rim diameter 190mm; total height c. 560mm; maximum diameter c. 390mm; base diame-

ter c. 200mm; wall thickness at rim 17mm. Matt, light brown surface wet smoothed or self-slipped. Fabric not visible but surface is hard with a medium amount of small, medium and large black, white, red and brown inclusions. Thick, rectangular relief band incised with zig-zag at shoulder. Date: MC III–LC IA<sup>44</sup> (Fig. 3.1).

7. Tumulus 7.26. Plain White Handmade lamp. Two thirds preserved. Mouth shape uncertain, possibly round or pinched. Rim incurved and thinning to a rounded end. Profile straight-sided with concavity towards flattened base. Rim diameter c. 73mm; total height 32mm; wall thickness 4–6mm. Surfaces unslipped and brown (7.5YR 6/4). Blackened on parts of rim from burning. Fabric very fine, hard reddish brown (5YR 6/4), with very few small red and gold mica inclusions and a faint light-grey core. Date: MC III–LC IA<sup>45</sup> (Fig. 2.6 and Pl. 1.4).

8. Tumulus 7.79. Unpainted Red-on-Red/Black spouted bowl. Rim course vertical, thinning to rounded end. Horizontal handle below rim (end missing but probably a loop handle) on opposite side of vessel from shallow open spout with concave end. Base slightly flattened. Rim and maximum diameter 197; total height 80mm; wall thickness 4mm. Exterior and interior surfaces have a medium, slightly lustrous cream-buff self-slip (10YR 7/4–8/3). A few vegetal impressions on surface and burnishing marks visible. Fabric hard, fine, pinkish brown (5YR 6/6) with a few small black, white, red and gold mica inclusions. Stress crack near base probably occurred during manufacture. Date: MC III–LC IA<sup>46</sup> (Fig. 2.5 Pl. 1.6).

9. Tumulus 7.101. Unpainted Red-on-Red/Black juglet. Round mouth with vertical rim, thinning to rounded end. High vertical handle from rim to shoulder, oval section (12 x 7mm) attached to exterior of vessel wall. Neck concave, widening to globular body with round base. Rim diameter 29mm; total height 94mm; maximum diameter 59mm; wall thickness at neck 5mm. Exterior surface worn in places but evidence of medium, buff (10YR 7/3) slip with burnishing marks preserved. Fabric (visible on surface) is fine, hard, pinkish-buff (7.5YR 7/4) with a few small black, red and gold mica inclusions. Date: MC III–LC IA.<sup>47</sup> Figure 2.7 and Plate 1.13.

<sup>40</sup> ÅSTRÖM 1972, 127, Type Ve.

<sup>41</sup> GJERSTAD 1926, 180, fig. 1a.

<sup>42</sup> ÅSTRÖM 1972, 128, Type VIII Cc, fig. XXXIX.8.

<sup>43</sup> ÅSTRÖM 1972, 126, Type IAa, fig. XXXVIII.1.

<sup>44</sup> ÅSTRÖM 1972, 127, Type Vd, fig. XXXVIII.7.

<sup>45</sup> ÅSTRÖM 1972, 126, Type IA, fig. XXXVIII.2.

<sup>46</sup> ÅSTRÖM 1972, 127, Type IVa, fig. XXXVIII.3.

<sup>47</sup> ÅSTRÖM 1972, 128, Type VIA1a, fig. XXXIX.4.

10. Tumulus 7.116. Unpainted Red-on-Red/Black bottle. Mended from sherds, incomplete. Round mouth with flaring rim, thinning to rounded end. Straight neck widening to misshapen globular body with flat base. Hole drilled into neck post-firing. Rim diameter c. 40mm; total height 145mm; maximum diameter 105mm; base diameter 52mm; wall thickness at neck 4mm. Exterior worn, probably wet smoothed as shaving and smoothing marks visible. Surface colour and visible fabric pinkish buff (7.5YR 7/4). Fabric fine, hard with a few small black, red and gold mica inclusions. Date: MC III–LC I<sup>48</sup> (Fig. 2.8 and Pl. 1.14).

#### Kalopsidha (Gjerstad's House)

11. Room 10(?), Layer 2 (MM Acc. 1956, 328f). Plain White Handmade bowl. Mended from sherds, incomplete. Rim course vertical, thickening to flat end. Walls slightly curved and sloping in to flat base. Pierced ledge handle at rim. Rim and maximum diameter 280mm; total height 128mm; base diameter 118mm; wall thickness below rim 6mm. Exterior and interior surfaces with thin, matt buff-cream self-slip (10YR 7/4–2.5Y 8/3). Fabric (surface only) medium texture, soft brown (7.5YR 6/4) with many (sandy) small and medium black, white, red, brown, quartz and chert inclusions and occasional vegetal imprints. Date: MC III–LC I<sup>49</sup> (Fig. 2.9 and Pl. 1.10).

12. Stratum 1 or 2 (MM Acc. 1956, 328h). Plain White Handmade or worn White Painted ware juglet. Rim missing. Neck narrowing slightly, globular body with round base. Lower part of vertical handle with oval profile (8 × 6mm) preserved, lower end pierced through vessel wall. Maximum diameter 54mm; preserved height 68mm; wall thickness at neck 3–4mm. Exterior surface extremely worn. Traces of thin matt cream (10YR 8/2) slip preserved. Fabric fine, soft, light pinkish brown (7.5YR 7/3) with a few, small black, red, brown and gold mica inclusions. Date: MC III–LC IA<sup>50</sup> (Fig. 2.10 and Pl. 1.11).

13. Stratum 1 or 2 (MM Acc. 1956, 328i). Plain White Handmade roughly formed miniature vessel. Mouth rounded with straight rim, thinning to rounded end. Neck widening, carinated shoulder and handle-like protuberance from shoulder. Rim diameter 27mm; maximum diameter 40mm; total height 52mm; wall thickness at neck 4mm. Unslipped. Fabric fine, soft pinkish brown (7.5YR 6/4) with a

few–medium small red, black and gold mica inclusions. Date: MC III–LC IA<sup>51</sup> (Fig. 2.11 and Pl. 1.12).

#### Galinoporni

14. Tomb 1.42 (1956). Plain White Handmade jar. Round mouth with flaring rim with flat end. Short concave neck sloping to ovoid body with flat, slightly flanged base. Rim diameter 177mm; maximum diameter 352mm; total height 396; base diameter 176mm; wall thickness at rim 18mm. Exterior surface has a thick, matt, cream slip (10YR 8/3) applied with a brush. Fabric of medium texture and hardness, pinkish brown (2.5YR 6/6) with a medium amount of small–large black, white, red, brown, grog and gold mica inclusions and burnt out vegetal voids. Decorated with a finger-impressed relief band at shoulder. Date: MC III–LC IA (Fig. 3.3 and Pl. 1.7).

15. Tomb 1.43 (1956). Plain White Handmade jar. Round mouth with overhanging rim, thinning to rounded end. Neck widening with sharp join at shoulder to piriform body with flat, slightly flanged, base. Vertical handle with elongated oval profile (27 × 15mm) from mid neck to shoulder. On shoulder opposite handle there is a flattened tapering protuberance broken at end (probably originally horned). Rim diameter 185mm; maximum diameter 336mm; total height 448mm; base diameter 156mm; wall thickness below rim 7mm. Exterior surface with matt, pale cream (2.5Y 8/2) self-slip. Fabric fine, hard pinkish brown (5YR 7/6) with many sub-angular to rounded small black, white, red, brown and gold mica inclusions (alluvial sand). Decorated with a low cross-hatched relief band at shoulder. Date: MC III–LC IA (Fig. 3.4 and Pl. 1.8).

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<sup>48</sup> ÅSTRÖM 1972, 128, Type VIIA1a, fig. XXXIX.5.

<sup>49</sup> ÅSTRÖM 1972, 127, Type IIIa, fig. XXXVIII.4.

<sup>50</sup> ÅSTRÖM 1972, 127, Type IIb, fig. XXXIX.2.

<sup>51</sup> ÅSTRÖM 1972, 127, Type IIc, fig. XXXIX.2.

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