

THE POTTERY DEPOSITS FROM BUILDING 2 AT KNOSSOS–GYPSADES

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This paper presents the pottery assemblage from Building 2 at Knossos–Gypsades, excavated in 2014–15 as part of the ‘Knossos–Gypsades Excavation Project’, a synergasia of the British School at Athens with the Ephorate of Antiquities of Heraklion. Building 2 was constructed in Middle Minoan (MM) IIB, but its main occupational phase occurred during the subsequent MM IIIA phase. At the end of MM IIIA the building was severely damaged, probably due to an earthquake. The damage was rather extensive, resulting in its final abandonment. Contextual, typological and statistical analyses are applied to analyse the ceramic material and to clarify site formation processes. The ultimate aim is to assess whether the archaeological strata under study result from primary, secondary or even tertiary depositional episodes, and to delineate chronological phasing within the cultural-historical period straddling the end of the Old Palace period and the beginning of the New. Building 2 was revealed as undisturbed by later building activity, allowing its original architectural plan and construction to be evaluated, and to document the sequence of events that signal the final stages of its use-life. Furthermore, this study may contribute to the critical debate on Knossian chronological and ceramic phasing, as well as provide a fuller picture of the city of Knossos in the Gypsades neighbourhood, in terms of settlement pattern and spatial configuration.

INTRODUCTION

Building 2 is located on the north-eastern slope of Gypsades, a low hill that rises south of the palace of Knossos (Fig. 1). The site was part of the city of Knossos for a considerable period of time, with fluctuations in the intensity of its habitation. Whitelaw (2004, fig. 10:4) incorporates the north-eastern lower Gypsades town district into a high-density zone of habitation, in which Building 2 as well as the Neopalatial Hogarth’s Houses A and B have been excavated (Hogarth 1899–1900). This habitation zone lies immediately to the south and to the south-west of the core elite zone around the palace. More architectural remains related to Building 2 and Hogarth’s Houses A and B were excavated by Sinclair Hood in 1958 (Hood 1958, 18–19, fig. 27). These in fact were identified as part of Hogarth’s House A (Driessen and Macdonald 1997, 163–5, fig. 7.31) as well as of Building 2. Immediately to the east of Building 2, the Late Minoan (LM) IB–II Building 1 was also excavated (Fig. 2). Moreover, the Gypsades hill was used as a burial place, with the boundaries between the town and its external cemeteries being ‘fluid’ through time, as Cutler and Whitelaw (2019, 9) point out.

Building 2 was founded in the Middle Minoan (MM) IIB period, but its main occupational phase is dated to the subsequent MM IIIA. Eight spaces have been identified: Spaces (S)107–109 to the south and S801–805 in the semi-underground northern part of the edifice (Fig. 2). The elongated S803 probably functioned as a staircase, while the small S109 (filled up with MM IIB pottery) was formed during the reconstruction that took place at the beginning of the second architectural phase. It is difficult to determine what caused this restoration work, as the building was immediately inhabited, thus eliminating any clues from its interior condition. These architectural changes were aimed primarily at strengthening the structure by adding buttresses (namely, modifying single walls to become double ones by adding a new line of stones at their front, creating so-called double walls) or by blocking doors, hence altering the internal spatial arrangement and access. These kinds of interventions are commonly encountered in the archaeological narrative and are often interpreted as responses to natural disasters, such as fires and earthquakes. However, they may also be due to socio-economic factors, such as a need to



Fig. 1. The low hill of Gypsades and Juktas further to the south, as seen from the *Piano Nobile* at the Knossos palace (picture framed from the film of René Zuber and Roger Leenhardt, 'En Crète sans les dieux', filmed in 1934; available online <<https://renezuber.fr/en-crete-sans-les-dieux/>> accessed April 2024). I thank Dr Th. Eliopoulos for bringing the film to my attention.

expand living space, which would have resulted in the construction of an upper floor that required bolstering of the lower walls. As far as Building 2 is concerned, the occurrence of a natural disaster can neither be confirmed nor ruled out. But it is reasonable to assume that any structural damage would have been limited, allowing the building to be renovated and re-inhabited rapidly. By contrast, structural damage at the end of the second architectural phase was so extensive that it resulted in the final abandonment of the building. A strong earthquake probably struck the area at the end of MM IIIA, as the tilted walls indicate.

The east façade of Building 2 played a vital role in the arrangement of space and the architectural layout, while at the same time functioning as a retaining wall in the sloping hillside (Fig. 3). The façade had been dismantled already in antiquity, but its foundation trench documents its megalithic construction, probably of ashlar masonry, notwithstanding its early date of construction.¹ The façade is aligned to the south with the MM wall γ' of Hood's excavation, and it is very likely that these two wall sections, the latter with an indentation, are of the same structure. With a total façade length estimated as over 16 metres, Building 2 becomes comparable to Hogarth's House A, which has a surface area of 250 m² (McEnroe 1982, 7–10, ill. 2, tables 1–2). The gypsum door jamb base, probably L-shaped, and the lime-plastered earth floor in Space 802, as well as the gypsum cornerstone in Space 109, all imply an attempt at elaborate construction.

¹ Examples of limestone ashlar masonry from the palace and dating to the MM II period (Knappett, Macdonald and Mathioudaki 2023, 20) suggest that the east façade of Building 2 could also have been constructed with ashlar blocks.



Fig. 2. Ground plan of the Gypsades excavation 2014–15 and Hood's excavation (© Knossos–Gypsades Excavation Project).

Most of the rooms were found backfilled, emptied of their original domestic contents, as well as from all destruction debris. As a result, it was difficult to determine their character since almost no primary deposits were found inside. The partial nature of Building 2's excavation also raised



Fig. 3. The east façade (F1001) of Building 2 from the north (© Knossos–Gypsades Excavation Project).

difficulties in contextualizing and interpreting the finds (Fig. 2). However, its residential character is assumed based on its architectural layout and its location on Gypsades hill.

Methodology

Typological, stratigraphical and contextual analyses provide the methodological framework under which pottery from Building 2 has been studied, supported by statistical evaluations of fabric, form, surface treatment, preservation, function and distribution.² Two chronological horizons have been recognized, MM IIB and MM IIIA, and five types of archaeological deposits (see Figs 11, 13, 27 and 48):

1. a foundation deposit (context 2:1.802.1),
2. floor deposits (contexts 2:2.801.1, 2:2.802.2, 2:2.802.3),
3. backfilling deposits (contexts 2:2.107.1, 2:2.107.2, 2:2.107.3, 2:2.108.1, 2:2.801.2, 2:2.802.4),
4. special deposits (contexts 2:2.107.1a, 2:2.109.1, 2:2.801.3),
5. the fill of a pit with waste disposal (contexts 2:2.601.1, 2:2.601.2, 2:2.601.3).

Further, a MM IIB layer was revealed partially overlying Building 2 (context 2:2.801.4) but according to the stratigraphy there was no architectural or contextual relationship with Building 2. Backfilling deposits were identified based on the pottery's highly fragmentary state of preservation, degree of wear and vase type selectiveness, and its even distribution within the matrix of compact yellowish *kouskouras* clayish sediment, which had few cobbles or other finds

² The analysis of pottery, architecture and stratigraphy, as well as definition of phases and contexts, was based on the methodology developed by Prof. Eleni Hatzaki during excavation (2014–15) and study seasons at the Stratigraphical Museum at Knossos (2016–19).

and no traces of burning. In S801–S802, the backfill was 70–79 cm thick, while in the northern, but higher level S107–S108, it was excavated only 32–37 cm in depth. This material most likely originated from Building 2 itself, derived from its clearing and from rubbish pits in the surrounding area, after having probably been previously processed to be reused in the backfilling work.³

The cataloguing of the pottery was executed by type, ware and fabric (albeit macroscopically), including as many sherds as possible. The catalogued entries total 1603. (Most uncatalogued pottery comprises body fragments, which are the least securely identified in terms of vase type.) Body fragments from handleless cups and ledge-rim bowls are identical, as are those from same-sized closed vessels, like jugs, bridge-spouted jars and oval-mouthed amphorae.

The state of preservation, i.e. the degree of surface and edge wear, the size of fragments and traces of burning all played a vital role in contextualizing the ceramic material. Furthermore, an exhaustive attempt was made to identify cross-joins among sherds from different excavation units, which largely determined inter-context relationships, along with the soil characteristics and other finds. Interestingly, all cross-joins were made within the same spaces, except for a ripple decorated medium-sized bowl (75), sherds of which were found on the floor of both S801 and S802.

The recorded pottery comprises a very low percentage within the backfilling ceramic deposits (16–30 per cent). Slightly higher but still low percentages are seen in the rubbish pit S601 with 36–38 per cent, though S109 and Hogarth's/Hood's excavation spoil heaps achieved 31–46 per cent. Interestingly, however, the recorded pottery from backfill context 2:2.107.3 is much higher at 66 per cent, suggesting a different depositional process at work. These percentages, apart from being indicative of the state of preservation of the pottery, also designate the different manipulations undergone by the ceramic fragments. The character of the deposits was further evaluated by examining the ceramic distribution percentages in terms of functionality (Fig. 4). The MM IIIB context 2:2.801.4 shows a strikingly high percentage of small-sized tableware (almost all cups and bowls), which means that the assemblage of sherds in this context had been highly selected; the sediment was a soft, 10YR 5/4 (yellowish brown), clayey silt. Lower, but still over 50 per cent, was the percentage of tableware seen in the MM IIIA backfilling contexts 2:2.801.2 and 2:2.802.4, i.e. the material would have undergone significant treatment before becoming a component in the backfilling; the sediment was a firm, 2.5Y 6/4 (light yellowish brown), clayey silt, but context 2:2.801.2 was mixed with 10YR 4/3 (brown) clayey sand. In contrast, in the MM IIB context 2:2.109.1 the pottery was more proportionally distributed in terms of shape and function, suggesting that it had resulted from room cleaning, although again it would have been sorted before deposition; the little sediment existing was a friable, 10YR 5/4 (yellowish brown), clayey silt.

Typology

The typology currently followed for the small-sized drinking and/or serving cups and bowls is largely based on MacGillivray (1998), Knappett, Mathioudaki and Macdonald (2013), Rethemiotakis and Warren (2014), Mathioudaki (2018a) and Knappett, Macdonald and Mathioudaki (2023). However, adjustments have been made. The ledge-rim bowl is here treated separately, in part because of differences in its surface treatment, but primarily because of differences in its functionality.⁴ Moreover, bell-shaped cups with or without handles, carinated or false/slightly/weakly carinated, were all treated together:⁵ this was required because of their highly fragmented state and consequent lack of accurate identifiability.

The handleless cups in MM IIIA contexts form 8.8 per cent of the total, compared to only 5.3 per cent in MM IIB, but 33.8 per cent in MM IIIB (Fig. 5).⁶ They usually have a plain rim

³ For depositional and stratigraphical sequence within pits, see Oddo 2015; Oddo and Cadogan 2016. See also Mathioudaki 2018a, 25–9, concerning deep deposits within the Houses of the Fallen Blocks and Sacrificed Oxen.

⁴ Recently Knappett, Macdonald and Mathioudaki (2023, 75–6) also identified ledge-rim bowls from broad handleless cups.

⁵ For the matter, see also Rethemiotakis and Warren 2014, 15.

⁶ The percentage in the typology is based on contexts that are considered undisturbed. For the MM IIIB period only the pottery from context 2:2.801.4 has been calculated.

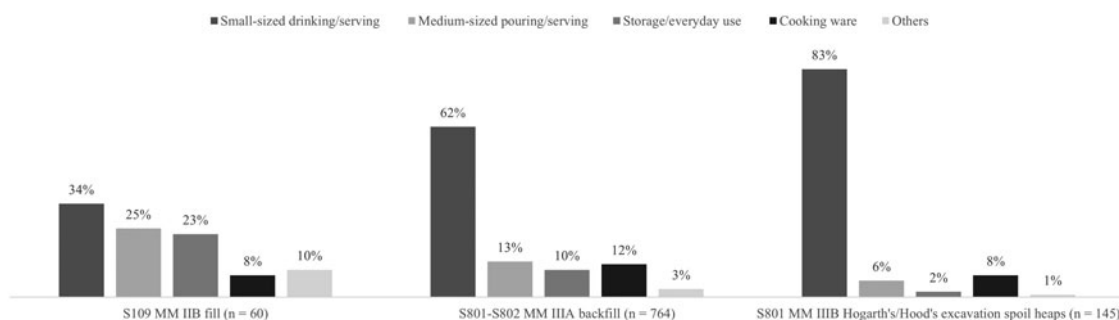


Fig. 4. Pottery distribution percentages in terms of functionality.

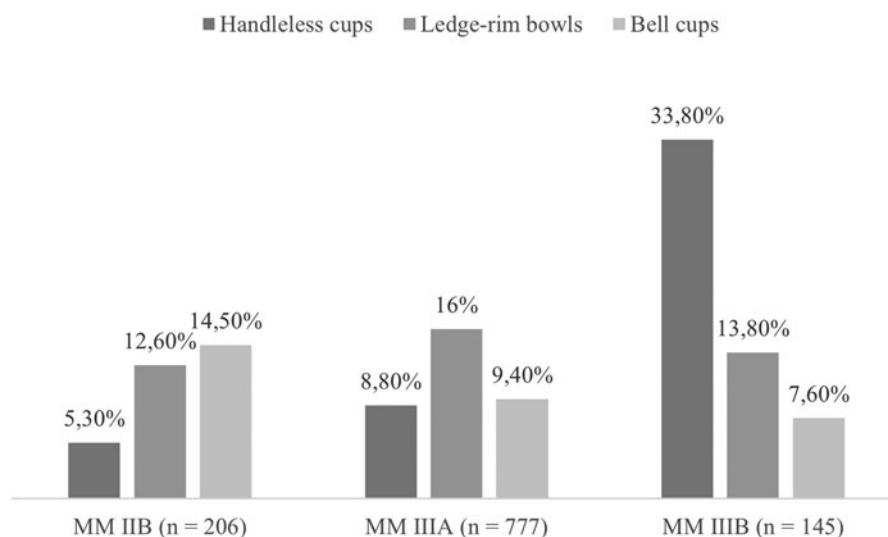


Fig. 5. Distribution of handleless cups, ledge-rim bowls and bell-shaped cups by chronological period.

(occasionally thickened, slightly flattened or incurved) and flat base. They are divided into two major categories (Fig. 6): type 1 is conical and type 2 hemispherical, each with subdivisions, based on size and proportions. Types 1a–2a are small, broad and shallow (saucers in some terminologies), types 1b–2b are large, broad and shallow, types 1c–2c are the standard ‘conical cups’, while type 1d are the tall and deep handleless cups.⁷ Ledge-rim bowls in MM IIIA contexts make up 16 per cent of the total, 12.6 per cent in MM IIB and 13.8 per cent in MM IIIB (Fig. 5). They have the characteristic everted and/or flattened rim (of a width up to 1.45 cm), sometimes down-turned, or with double lugs, or again with a thin, shallow groove below the rim, which may form a carinated profile (cf. Macdonald 2013, 26, cat. no. 2013, fig. 2.6; Rethemiotakis and Warren 2014, 22, cat. no. 57, fig. 3.3). This prominent forming given to the rim distinguishes them from the handleless cups (and makes it more likely a serving vessel), as well as their usually decorated surfaces and the more careful manufacture. Their typology, though, follows that of the handleless cups (Fig. 7): types 1 and 2 have a conical and

⁷ Types 1a–2a dimensions (in cm): D. rim 8–11.5, D. base 3.3–6 and Ht 1.5–3.5. Types 1b–2b dimensions (in cm): D. rim 11–14, D. base 5.1–5.5 and Ht 3.5–6. Types 1c–2c dimensions (in cm): D. rim 7.5–9.5, D. base 3–4.5 and Ht 3.5–4.8. Type 1d dimensions (in cm): D. rim 7.5–11, D. base 4–5.5 and Ht 5.5–7.

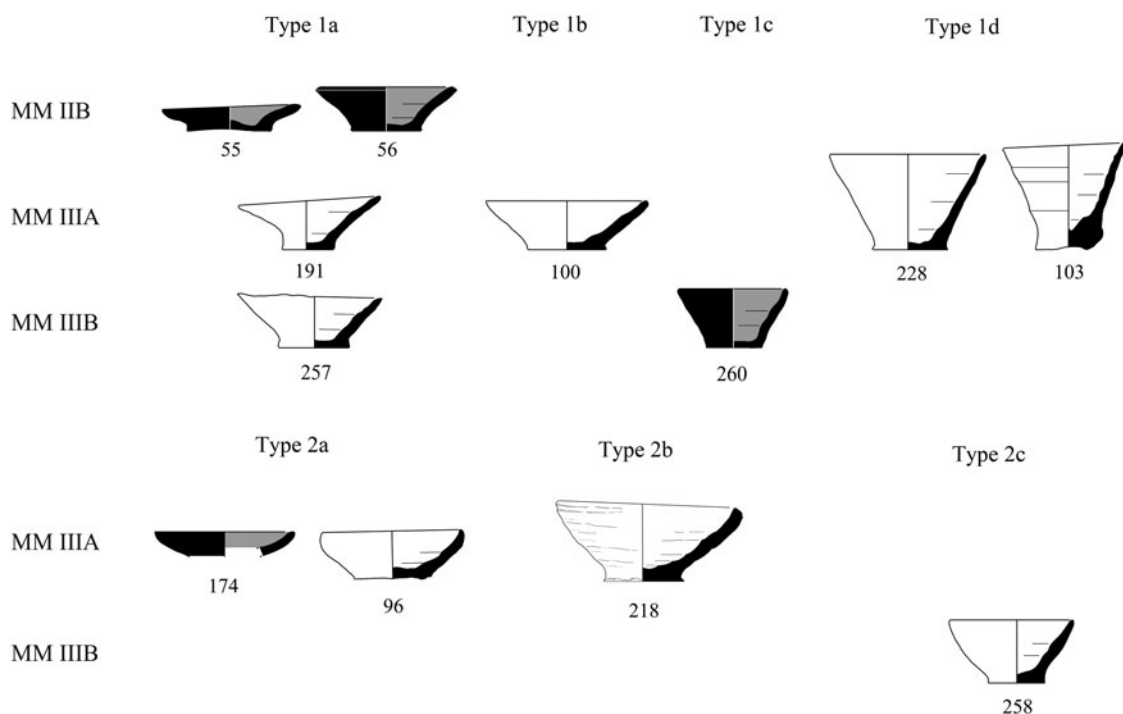


Fig. 6. Typology of handleless cups.

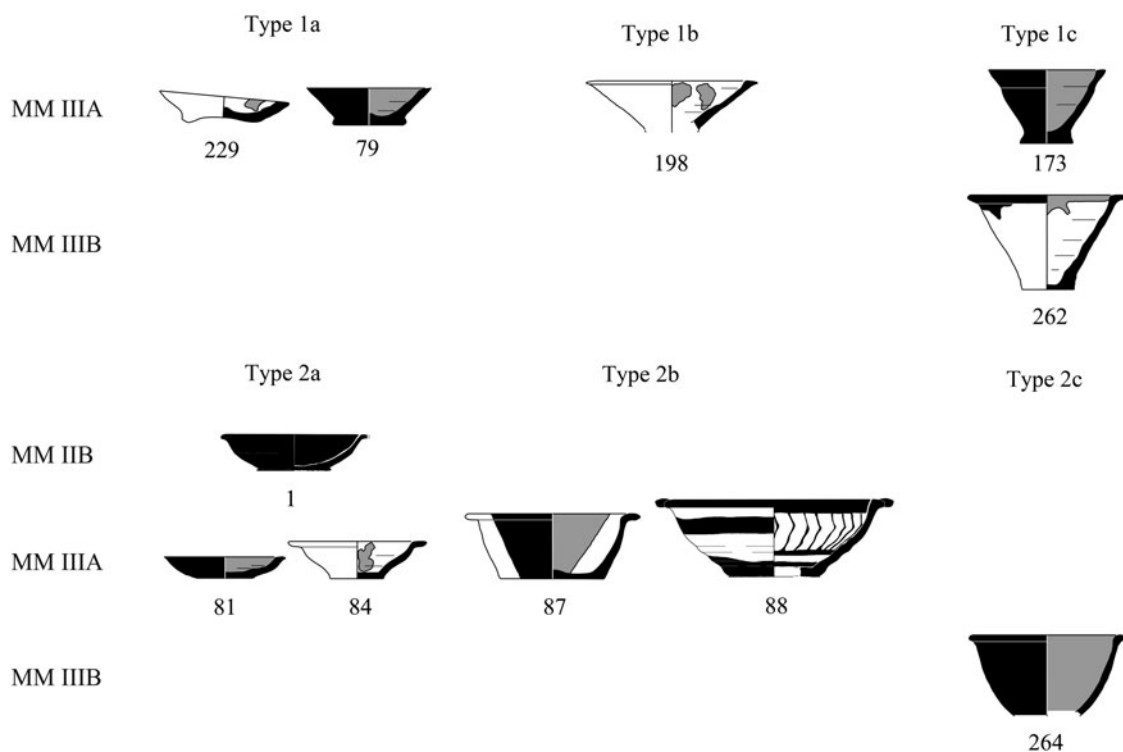


Fig. 7. Typology of ledge-rim bowls.

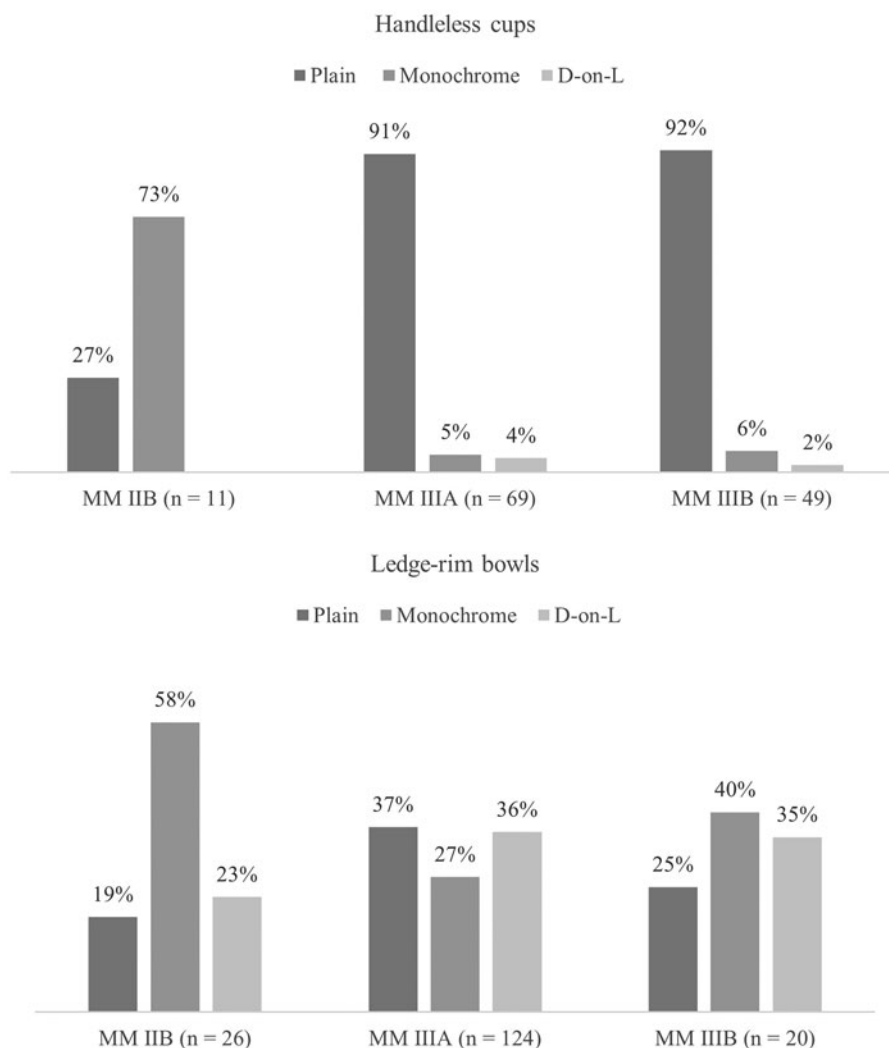


Fig. 8. Surface treatment of handleless cups and ledge-rim bowls.

hemispherical body, respectively (with the hemispherical ones being the favourite), each with subdivisions, based on size and proportions. Types 1a–2a are small, broad and shallow (or else saucers), types 1b–2b are large, broad and shallow, and types 1c–2c are tall and deep.⁸ The typology of both handleless cups and ledge-rim bowls is also indicative of their dating. Broad and shallow types fall within MM IIIA (the smaller ones also in MM IIB), while the tall handleless cup is the hallmark of MM IIIA. Conical cups of the standard type (1c–2c) date to MM IIIB, as do tall ledge-rim bowls (1c–2c).

The vast majority of MM IIIA handleless cups are plain (Fig. 8). A few are monochrome or with spatter decoration and often of crude ware production with intense rilling on the inside. Within contexts of the previous MM IIB period the recorded examples are mainly monochrome with a few plain ones (eight and three respectively). Again, in MM IIIB most are plain, or continue decorative traits of the previous MM IIIA, although now the shape begins to take on the typical form of the conical cups of LM I. More than half (63 per cent) of the MM IIIA ledge-rim bowls are decorated, either monochrome or dark-on-light, mostly with a band at the rim which may

⁸ Types 1a–2a dimensions (in cm): D. rim 7.5–11.5, D. base 3.7–6 and Ht 1.1–3.9. Types 1b–2b dimensions (in cm): D. rim 11–14.5 (one example 18), D. base 3.8/4.5–7.2 and Ht 4–5.5. Types 1c–2c dimensions (in cm): D. rim 9–11, D. base 3–3.5 and Ht 5–6.5.

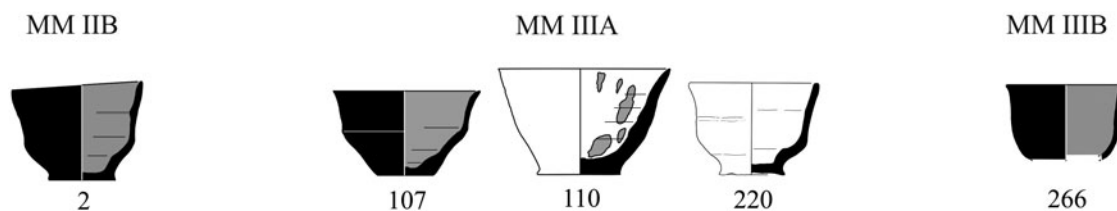


Fig. 9. Typology of bell-shaped cups.

trickle downwards, and spatter decoration on the internal surface (Fig. 8). Ripple decoration makes a dynamic appearance (28 per cent of those decorated in dark-on-light ware), a favourite pattern especially for ledge-rim bowls of type 2b. Interesting are examples, again of type 2b, with broad bands diagonally arranged on the outside and inside, covering thus a large part of the body (half-dipped). MM IIB and IIIB ledge-rim bowls are also decorated in monochrome and dark-on-light, but the percentages differ depending on the period. During the MM IIIA period, the most preferred small-sized tableware is the ledge-rim bowl. However, it becomes less popular during the next period, MM IIIB (Fig. 5). According to Gerontakou (2011, 157) this change in pottery production could be suggestive of changes in dietary behaviour.

Together with handleless cups favoured in the period, at least within Building 2's contexts, is the bell-shaped cup, comprising 9.3 per cent of the total in MM IIIA, 14.5 per cent in MM IIB and 7.6 per cent in MM IIIB (Fig. 5). The upper part of the bell-shaped body may be vertical, but it is usually flaring, while the base has a proportionally small diameter (3–4.5 cm; though for one example it is estimated at 5–5.5 cm) and is almost always prominent, so that the cup acquires its bell shape (Fig. 9). The profile can sometimes look more like a carinated or S-profiled piece, the latter being occasionally difficult to distinguish from tall handleless cups (see for example 102 and 104 in context 2:2.802.4; Figs 31–2); in Knappett, Macdonald and Mathioudaki's (2023, 67–8, fig. 3.1) nomenclature this is largely equivalent to the tall type 3B. Plain and dark-on-light wares are equally attested, with 38 per cent each, and monochrome achieves 24 per cent. Dark-on-light motifs are bands at the rim with trickles downwards (or not) and spatter decoration. MM IIIB bell-shaped cups, mainly of monochrome red, are better manufactured than their MM IIIA predecessors: wheel traces are not visible, the walls are evenly made and the surface treatment is carefully rendered.

Straight-sided cups are also frequent within the MM IIIA pottery deposits of Building 2, mostly with ridged/ribbed walls and white spotted/dotted decoration, while a few are with the ripple pattern. There are also straight-sided cups with a bevelled base, but the type is not frequent. During the following MM IIIB period the production of straight-sided cups continues with similar decorative styles but presents a significantly reduced percentage. The S-profile cup (or hemispherical cup) is not that common in Building 2. In total, the straight-sided cup scores 12 per cent in the recorded pottery overall, while the S-profile stands at only 3.1 per cent. Hemispherical bowls are present, both in MM IIIA and IIIB contexts (five and six examples respectively, although 12 have been catalogued from the mixed context 2:2.601.3). All are carefully made with thin walls, plain rim, and hemispherical body, but with differences in the formation of the upper walls, which may be broad, vertical, or slightly incurving – both the latter are also called ogival bowls (cf. Hatzaki 2007, 166, fig. 5.6:4). Most are monochrome black or red, and a few with dark-on-light band or ripple decoration, as well as with white-on-dark motifs (but they are too badly preserved to be securely identified). Some have ridges in the upper part of the body. A MM IIB hemispherical bowl is plain with plastic knobs at the rim. The larger in-and-out bowls are also recorded, mainly from the MM IIIA backfill contexts, but are very few and much fragmented. The flaring bowls made of soft sandy fabric and the medium-sized bowls with wide, flat rim, sometimes pedestalled (*lopades*, or flaring bowls of the shallow type, according to Knappett, Macdonald and Mathioudaki 2023, 73–5), seem to be typical of the MM IIB and IIIA periods. The first are usually plain (or such have been preserved), the latter with white-on-dark (like the white-dotted style) and dark-on-light decoration (like the splashes and the ripple pattern).

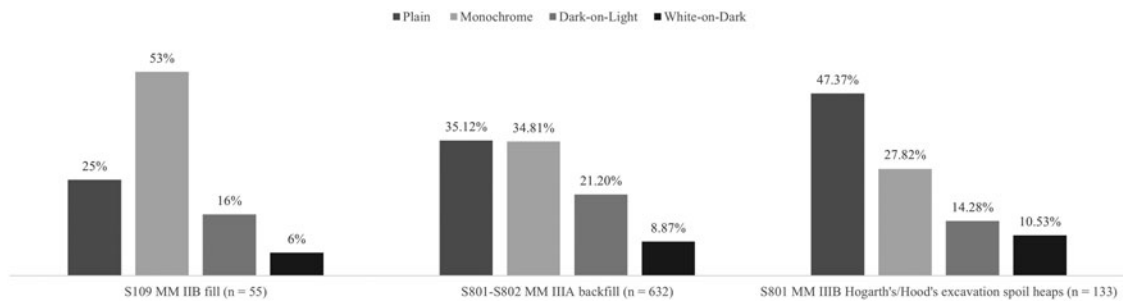


Fig. 10. Pottery distribution percentages in terms of surface treatment.

Among the pouring vessels, the bridge-spouted jar is the commonest type in MM IIB and IIIA contexts (from miniature to medium-sized), as would probably have been the jugs (again from juglets to medium-sized), but in the fragmented pottery from Building 2 the jug quantities are almost half of those of the bridge-spouted jar, as the latter is much more easily identifiable. Typical of the MM IIB and IIIA periods is also the piriform hole-mouthed jar with a pulled-out rim spout, an everyday pouring vessel of the Old Palatial ceramic tradition. It is typically plain or with dark-on-light bands and trickle decoration. The oval-mouthed amphora and the *stamnos* are the storage/transport vessels, while the pithos fragments are, like the amphoras, very few, usually of the conical type, although the ovoid-piriform type is also attested. Large fragments of cooking ware have been recovered mainly from the rubbish pit S601 (see below, context 2:2.601.3). From the building itself only small-sized and proportionally very few scattered fragments have been collected, though from all pottery contexts. Small fragments from cooking dishes (otherwise named baking plates) were almost everywhere.

In terms of surface treatment in general, plain and monochrome wares predominate over the fine / semi-fine buff fabric (Fig. 10). The favoured dark-on-light motifs are bands and trickles, as well as splashes. The ripple decoration appeared in MM IIIA with a percentage of 14.51, rising to 22.23 per cent during MM IIIB among the decorated vases in the dark-on-light style. In the white-on-dark, the white-spotted/white-dotted decoration makes up almost half (45.6 per cent). Retorted or running spirals, discs, and abstract linear motifs follow. In the coarse / semi-coarse buff fabric, dark-on-light band and trickles is the preferred style of decoration, reflecting the strong influence of the Middle Minoan ceramic tradition, while the least popular is white-on-dark.

THE POTTERY ASSEMBLAGE⁹

MM IIB and IIB–IIIA pottery contexts

The pottery deposit from the small S109 (context 2:2.109.1) is dated to MM IIB (Figs 11–12). The backfill pottery from S107 is mainly of the same period (contexts 2:2.107.1, 2:2.107.1a and 2:2.107.2; Fig. 13), but with some MM IIIA ceramic features within. MM IIIB pottery also has been detected in the upper layers of context 2:2.107.1,¹⁰ probably as a result of contamination from the MM IIIB layer found on top of Building 2 (see below, context 2:2.801.4). Of MM IIB date is context 2:2.107.3 (Fig. 13) from the deepest layers within S107.

The nearby S108 was partially excavated (context 2:2.108.1; Fig. 13) but shows the same filling pattern as S107. Finally, context 2:1.802.1 (Fig. 27) includes pottery from the small trench excavated below threshold F8004 in S802, in order to determine the foundation of Building 2.

⁹ For the correspondence between the Gypsades excavation catalogue numbers and the present numbering see Appendix 1 (published as online-only [Supplementary Material](#)).

¹⁰ For example, the bell-shaped cups (10089.P40) and (10089.P41, 10098.P08), the straight-sided cup (10098.P03) and the ledge-rim bowl (10109.P28) with ripple decoration (not included in the present study).

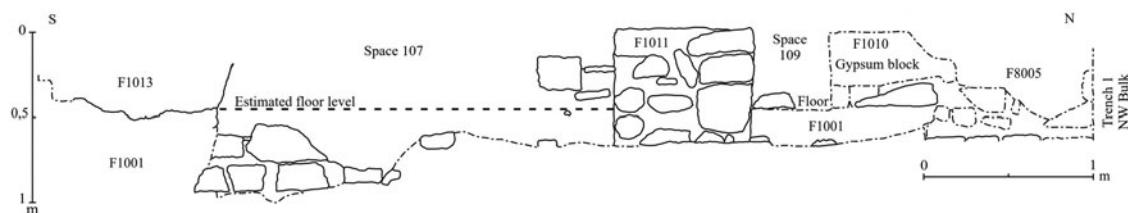


Fig. 11. North-south architectural section of S107 and S109 looking west (© Knossos–Gypsades Excavation Project).

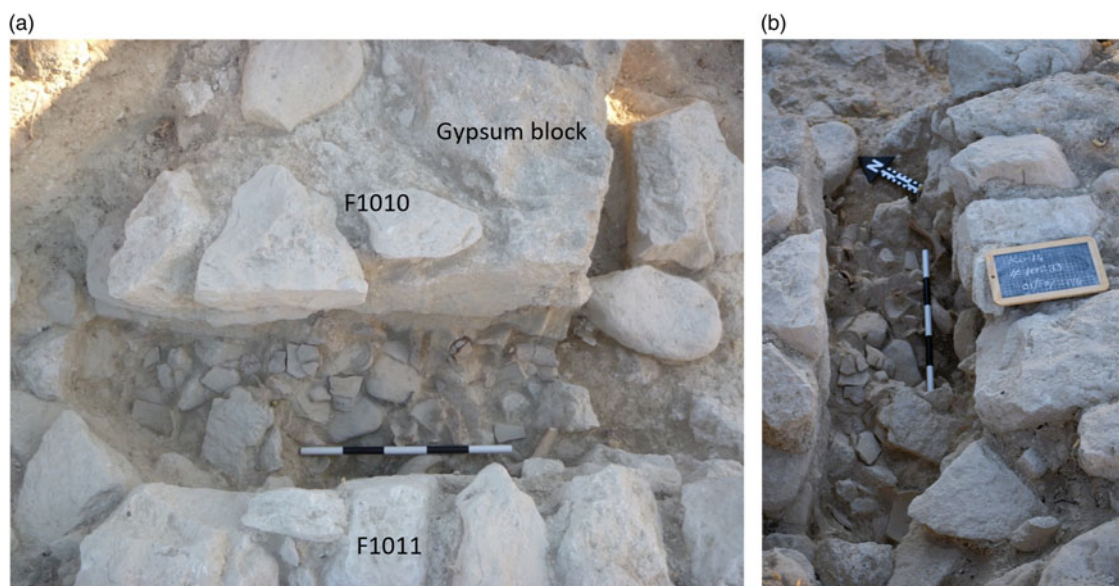


Fig. 12. S109 during excavation (© Knossos–Gypsades Excavation Project).

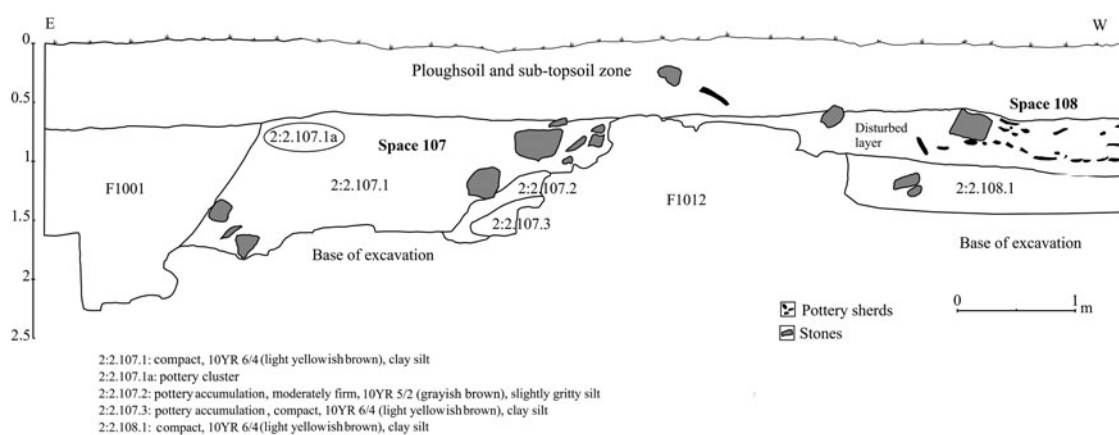


Fig. 13. East-west archaeological section of S107 and S108 looking south (© Knossos–Gypsades Excavation Project).

Context 2:2.109.1

The catalogued pottery is 31 per cent of the total pottery found within context: mostly rim- and base-body fragments with only three examples with a full profile. Fine pottery occupies the



Fig. 14. Context 2:2.109.1: small-sized drinking and serving tableware (drawings of 1, 5 and 6 by D. Evely).

majority at 48 per cent, semi-coarse / coarse buff ware 10 per cent, red coarse 15 per cent, but soft sandy is up to 26 per cent, leaving just 1 per cent for all the others (this last includes non-Knossian fabric or unidentified). According to their functional types, small-sized tableware accounts for 34 per cent, pouring and serving 25 per cent, those of everyday use and storage 23 per cent, cooking ware 8 per cent and others 10 per cent (this last includes singletons or vases of special function). In terms of surface treatment, monochrome ware predominates with 53 per cent, followed by plain ware with 25 per cent, dark-on-light 16 per cent and only 6 per cent for the white-on-dark (Fig. 10).

There exist one small-sized, broad and shallow (type 2a), black monochrome ledge-rim bowl (1; Fig. 14) and two bell-shaped cups, a full-profiled black monochrome (2; Fig. 14) and a body-base fragment with a dipped-rim (3; Fig. 14).¹¹ A plain hemispherical bowl, with plastic knob under rim, made of fine pinkish-buff fabric (4; Fig. 14), is a rather earlier example of a MM IIIB type (cf.

¹¹ A small rim-body fragment and a base-body one from handleless cups of type 2a, (10223.P29) and (10233.P20) respectively, and a base-body fragment from a type 1d tall cup (10242.P33) were also identified (not included in the present study).

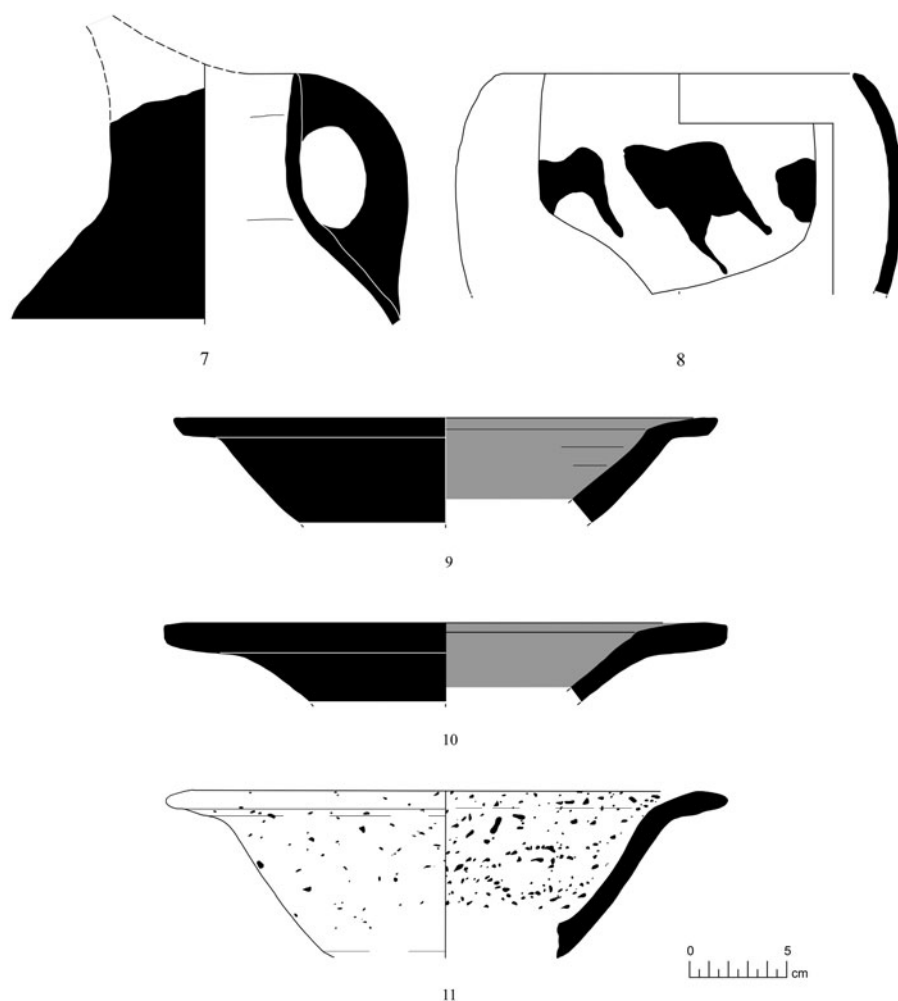


Fig. 15. Context 2:2.109.1: medium-sized vases of pouring and serving (drawing of 11 by D. Evelyn).

Catling et al. 1979, 28, cat. no. V.99, fig. 18; Warren 1991, 323, fig. 7*b*; Hatzaki 2007, 166; Macdonald 2013, 28, cat. no. 1984, fig. 2.6; Rethemiotakis and Warren 2014, 27, cat. no. 94, fig. 3.6). A black monochrome straight-sided cup made of red-brown semi-fine fabric (5; Fig. 14) is the only one which was found almost complete, though fragmented.¹² Rim-body fragment 6 (Fig. 14) is unique. It is from a large, very fine, thin-walled S-profile cup (estimated rim diameter 15.5 cm), which preserves, although very faded, its polychrome decoration: white-on-dark running spirals with an orange thin band under the rim. Vase type and decoration (Spiral Band Style) are of MM IIB date according to MacGillivray (1998, 75–6, type 5, 150, cat. no. 590, pl. 21). Similarly rendered are the running spirals depicted on large vessels from the Loomweight Basement (MacGillivray 1998, 39–42, 163, cat. nos 878–9, pls 25–6 and 131; Evans 1921, 257, fig. 192). This type of vase and decoration can also be found in MM IIIA (cf. Catling et al. 1979, 28, cat. no. V.93, fig. 18).

Tableware for pouring and serving includes a black monochrome cut-away necked jug which forms a beaked spout (7; Fig. 15), a piriform hole-mouthed jar with black splashes in a row on

¹² The only vases found complete or nearly complete in the structure were those from contexts with special connotation (contexts 2:2.107.1a and 2:2.801.3); the three vases on the floor in S801–S802 were half preserved (contexts 2:2.801.1 and 2:2.802.3).

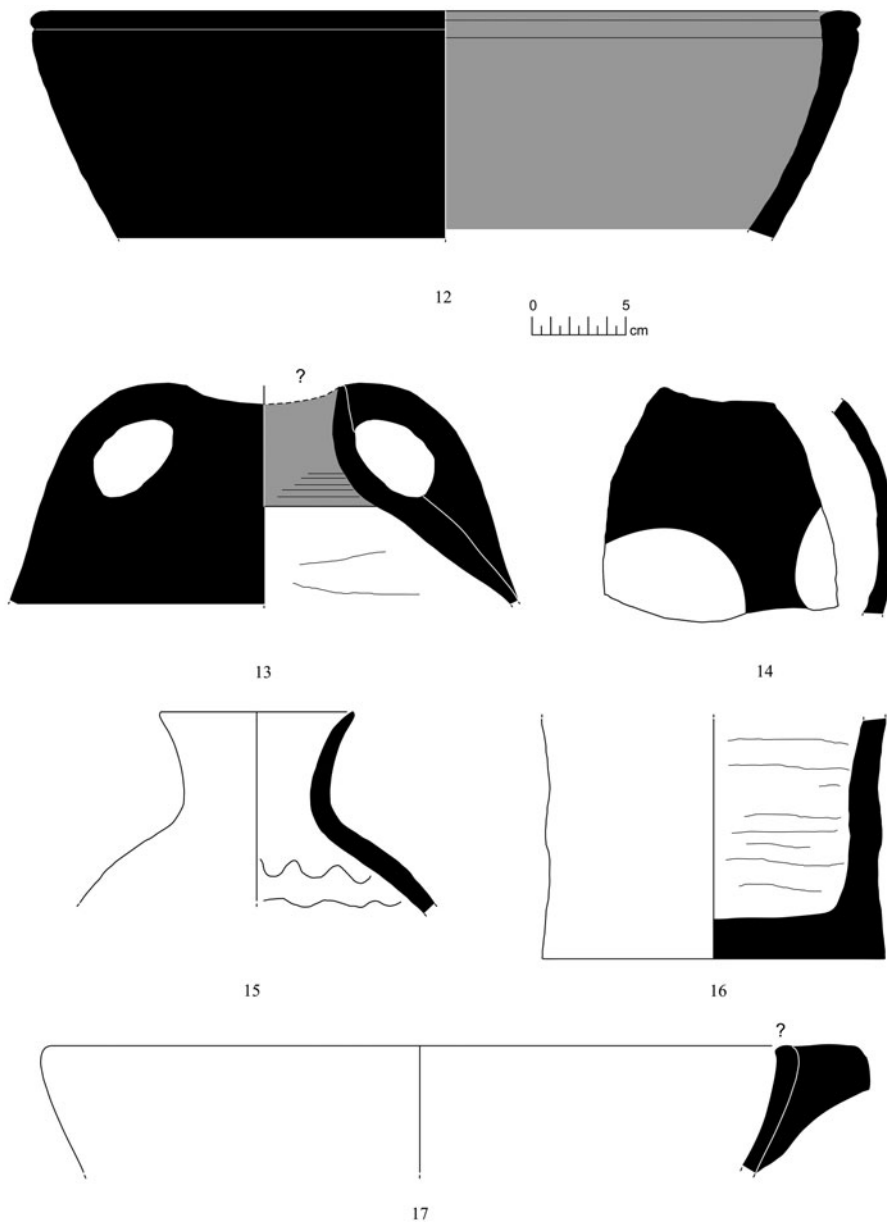


Fig. 16. Context 2:2.109.1: storage/everyday use and cooking ware.

the shoulder, each with a trickle at an angle (8; Fig. 15; cf. Popham 1974, pl. 29f for a MM IIB example and Macdonald 2013, 23 for a MM IIIA piece), and three rim-body fragments of medium-sized bowls with wide, flat rim, two being monochrome, one red and the other black (9 and 10; Fig. 15; cf. MacGillivray 1998, 149, nos 574–80, pls 63 and 95; Rethemiotakis and Warren 2014, 36, cat. nos 165–7, fig. 3.8, pls 19b, 20ab; Mathioudaki 2018a, 43, cat. no. 44, fig. 14d) and the third with reddish dark-on-light spatter decoration (11; Fig. 15; cf. MacGillivray 1998, 148, cat. no. 562, pl. 93). A medium-sized red monochrome bowl (12; Fig. 16) of semi-fine buff fabric is utilitarian. Closed medium-sized vessels for storage or transport are represented in a rim-body fragment of an oval-mouthed amphora (13; Fig. 16), a body fragment of a medium-sized closed vessel, probably also an amphora, decorated with large dark-on-light curved motifs (14; Fig. 16; cf. Mathioudaki 2018a, 55, cat. no. 95, fig. 21e), and a rim-body fragment of a *stamnos* in soft-sandy orange fabric (15; Fig. 16; Macdonald and Knappett 2007,

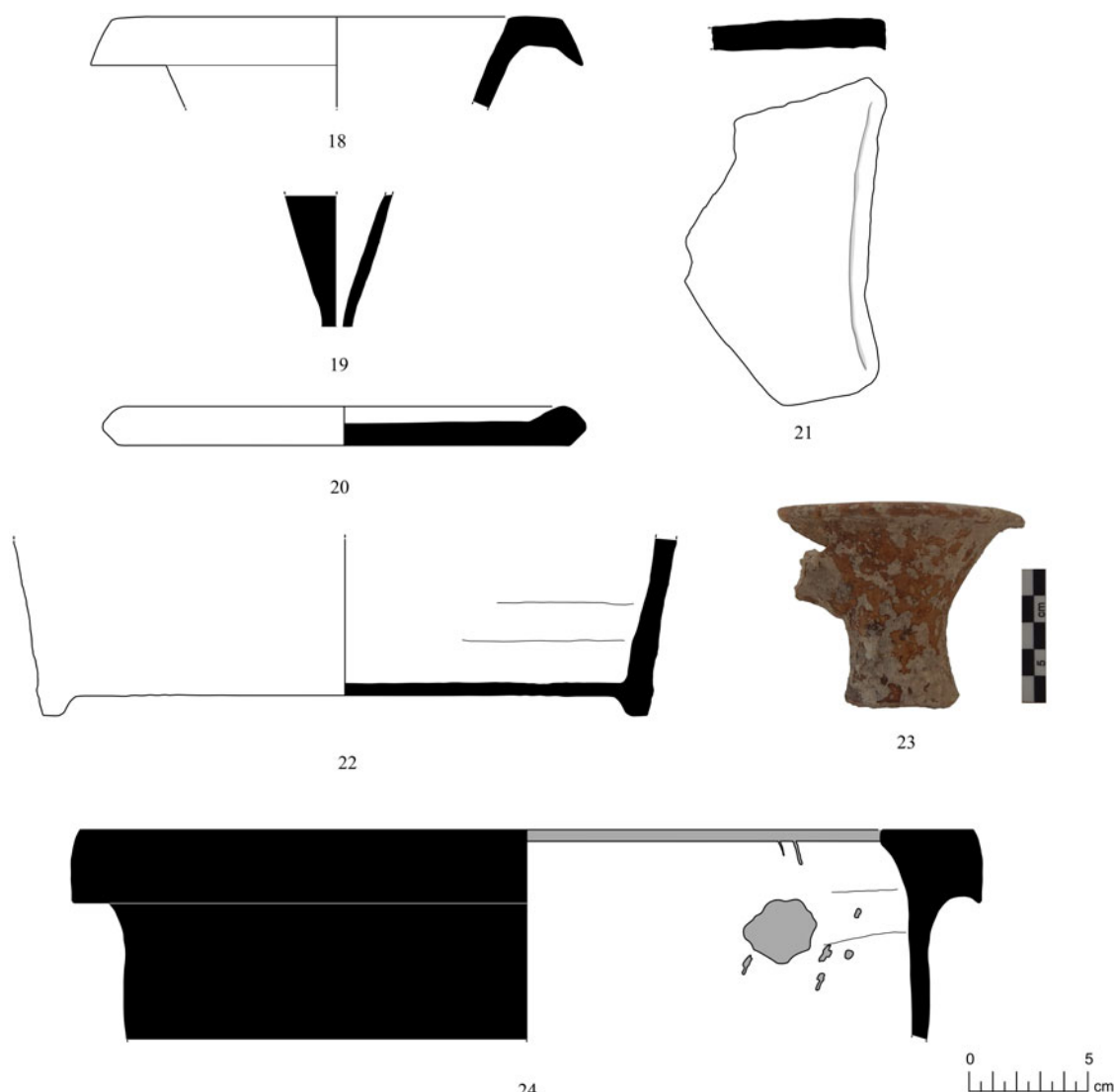


Fig. 17. Context 2:2.109.1: vessels of special function.

105, cat. nos 521–3, fig. 3.30, pl. 33; Mathioudaki 2018a, 58, cat. no. 102, fig. 23a).¹³ The plain, thick-walled, base-body fragment 16 (Fig. 16) is probably an import.¹⁴ It is a heavy transport vessel, a *stamnos* or an amphora, made of dark pale brown fabric and extremely dense (cf. Panagiotaki 1999, 133, cat. no. 335, fig. 37, pl. 29; Knappett 2006, 114; Macdonald and Knappett 2007, 105, cat. no. 520, fig. 3.30, pl. 32; Nikolakopoulou et al. 2019, 250, cat. no. 1105, pls 117, LVII; Knappett, Macdonald and Mathioudaki 2023, 161, cat. no. 1146, colour plate I:c). Within the cooking ware is a medium-large bowl with a spout (17; Fig. 16).

Of special function are a rim-body fragment of a pedestal lamp (18; Fig. 17), a black monochrome, but originally probably with white-on-dark decoration, lower part of a conical rhyton (19; Fig. 17; cf. the conical rhyton from the West Polychrome Deposits [MacGillivray 1998, 142, cat. nos 395–6, pls 16, 78]), a full-profiled lid or disc with red spatter decoration

¹³ *Stamnos* or stamnoid amphora or belly-handled amphora is also termed the amphora with circular mouth and horizontal handles (Macdonald and Knappett 2007, 29; Knappett, Macdonald and Mathioudaki 2023, 80).

¹⁴ Pottery sherds that have been macroscopically evaluated as imported will need further petrographic analysis to ascertain their place of origin (see also nos 184–5).

(20; Fig. 17; cf. Mathioudaki 2018a, 61–3, fig. 27), and a partly preserved four-sided plate/cover (of a box/pyxis?) (21; Fig. 17). From a large, tripod pyxis comes a base-body fragment made of semi-fine pinkish-buff fabric (22; Fig. 17; estimated base diameter 24–26 cm), which had been secondarily used as a polishing tool. Finally, a neck-body fragment of a funnel-mouthed jug, possibly a ‘libation jug’ (23; Fig. 17; cf. Rethemiotakis and Warren 2014, 30, cat. no. 122, fig. 3.7, pl. 16a), and a rim-body fragment of a *pitharaki* (24; Fig. 17; cf. Knappett, Macdonald and Mathioudaki 2023, 126, cat. no. 622, fig. 4.9; Rethemiotakis and Warren 2014, 46, cat. no. 229, fig. 3.11, pl. 24c) would have been decorated in the white-on-dark/polychrome ware manner, but unfortunately this has not been preserved.¹⁵

Most of the pottery within S109 was found broken and incomplete but in relatively medium- and large-sized fragments, and with a high degree of shape restoration possible. It is therefore considered that the deposit had resulted from clearance, representing most probably a secondary deposition. Additionally, based on the pottery’s quantitative analysis by function (Fig. 4), it is concluded that it comprises a household assemblage, which could have been part of the household of Building 2’s first occupational phase, and so intentionally preserved within S109 during the second phase, as a ground floor foundation deposit. The pottery from S109 is dated to MM IIB, based on its typology and on the following key elements: 1) monochrome ware predominates, followed by plain and dark-on-light on medium-sized vessels, while white-on-dark is only 6 per cent; 2) large, broad and shallow handleless cups and ledge-rim bowls are absent (the three catalogued examples are all of small size); 3) ridged straight-sided cups and white-spotted style are absent too; and 4) ripple decoration is lacking. There are elements, of course, that will become representative of the next MM IIIA period, like the conical rhyton, as well the diagonal trickle decoration and the dark-on-light spatter decoration.

Dating the pottery from S109 proved to be a challenge. The assemblage exhibited different characteristics from those of the pottery found in the rest of the building, in terms of both proportionality and functionality. The key question, therefore, was whether the pottery assemblage from S109 belonged to a different chronological phase or was the product of a different depositional process. Consequently, the dating was based primarily on the building’s architectural phasing and stratigraphical sequence and secondarily on pottery typology. The latter, in fact, was attributed to MM IIB mainly on the basis of the absence and not the presence of ceramic features that characterize MM IIIA pottery, such as those listed above.

Context 2:2.107.1

The catalogued pottery is no more than 18 per cent of the context, of which most are rim- and base-body fragments (75 per cent), while very few are complete or with a full profile (numbering only 2 and 9 pieces respectively). Fine pottery occupies the majority at 79 per cent, with the small-sized tableware at 61 per cent in it. As far as the surface treatment is concerned, monochrome ware prevails with a percentage of 47 per cent, followed by dark-on-light with 26 per cent, plain ware with 24 per cent and white-on-dark with a percentage of only 3 per cent.

There are very few handleless cups, or small-sized saucers (type 1a), but several ledge-rim bowls of types 2a and 2b exist (7 and 23 examples respectively), such as 25–28 (Fig. 18; see also the ledge-rim bowl 27 in Fig. 62), while bell-shaped cups are highly attested, with 24 examples, like 29 (Fig. 18). All three types are mostly in the monochrome ware of the MM IIB period. The typical MM IIIA large and broad handleless cups with the intense interior spiralling rilling are absent, but a ledge-rim bowl (30; not illustrated) preserves double lugs at the rim, a feature attested mainly in MM IIIA. A tall handleless cup (31; Fig. 18), while a distinctive MM IIIA type (Mathioudaki 2018a, 34–7, fig. 8), is also present in earlier MM IIB contexts (cf. Popham 1974, 186–8, figs 6:10, 8:7).

Straight-sided cups are few, with six examples. Only a black monochrome one has its walls ridged (32; Fig. 18). In narrow ones, a kind of surface treatment is used that is still in the manner of the MM IIB pottery tradition (Rethemiotakis and Warren 2014, 40, cat. no. 220,

¹⁵ *Pitharaki* is also termed a conical pithos (Christakis 2005, 19–21, figs 23–6).

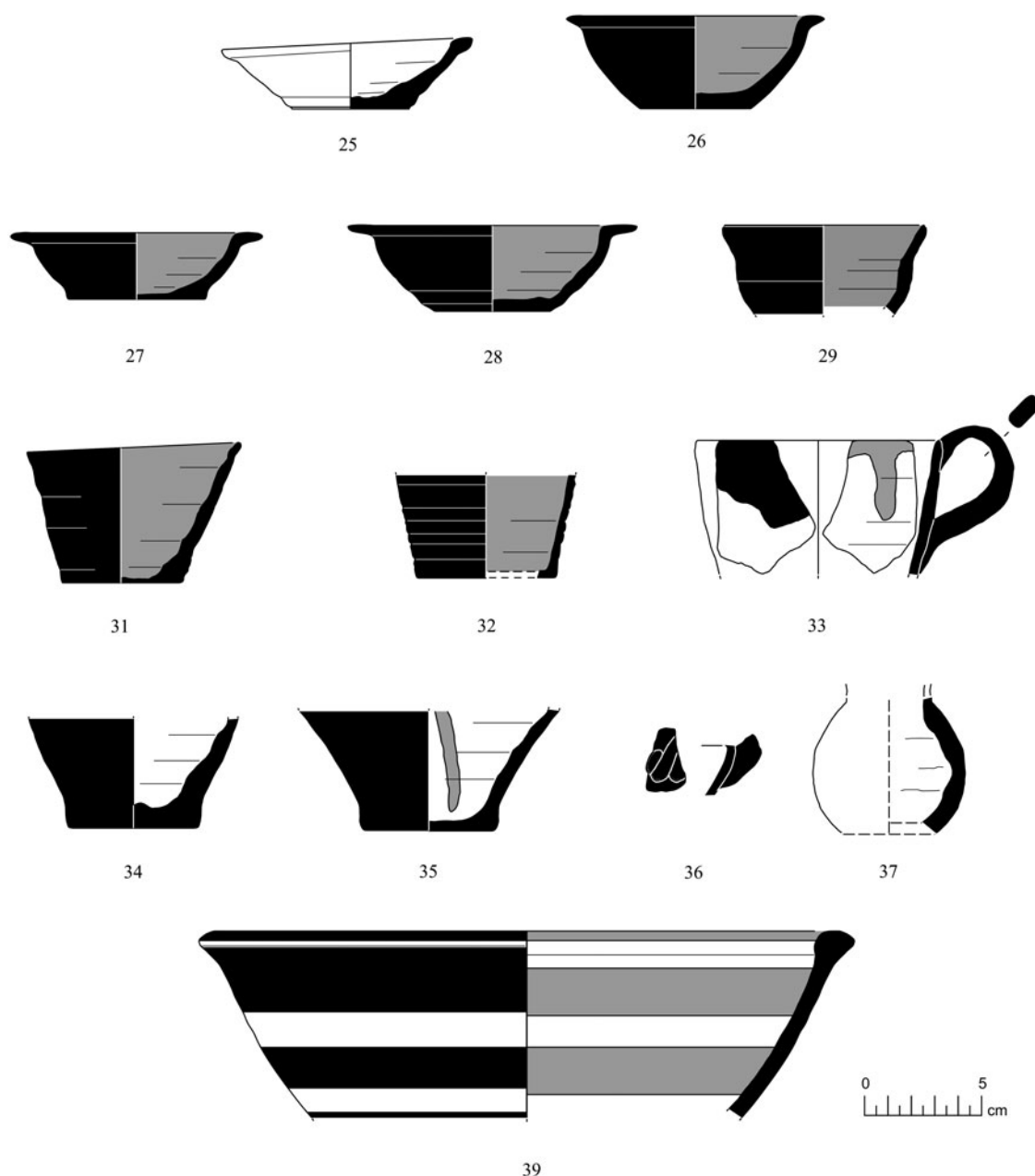


Fig. 18. Context 2:2.107.1: small- and medium-sized tableware.

fig. 3.10). there are no typical MM IIIA, evenly ridged, straight-sided cups, with or without the white-spotted decoration. There is a straight-sided cup with a dipped rim with downward trickles, but it is of crude ware production (33; Fig. 18; cf. Rethemiotakis and Warren 2014, 29, cat. no. 111, fig. 3.6). Body-base fragments from small-sized closed vessels, bridge-spouted jars or jugs are seen in 34 and 35 (Fig. 18), both monochrome with no added white decoration being preserved. Meanwhile, 36 (Fig. 18) is a small wall fragment of a closed vessel with relief (*appliqué*) decoration rendering an insect, perhaps a bee. Juglet 37 (Fig. 18) is plain with thick walls. MM IIIA white-dotted decoration is attested, though not on a straight-sided cup, but on a *lopas* (38; not illustrated), a serving bowl of medium-size with white dots carefully applied on the flat rim (cf. Rethemiotakis and Warren 2014, 36, cat. no. 166, fig. 3.8). A medium-sized bowl, made of a coarse buff fabric (estimated rim diameter 26 cm) and decorated with dark-on-light

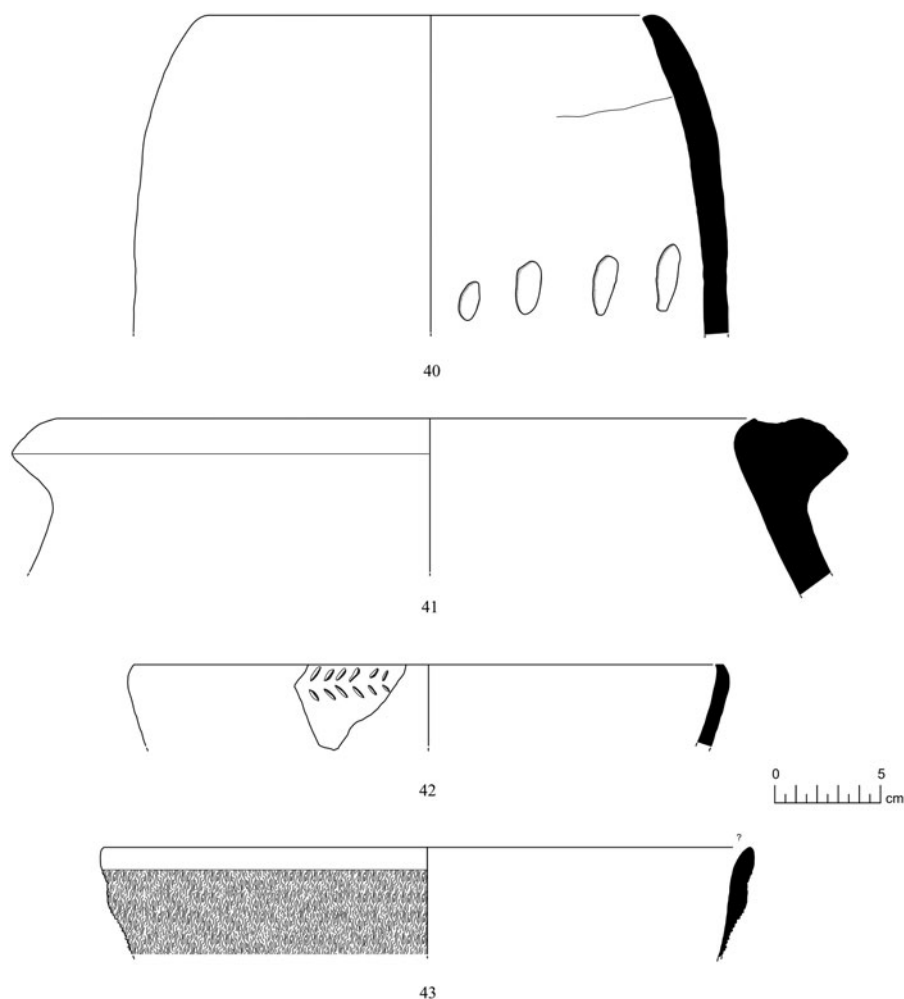


Fig. 19. Context 2:2.107.1: storage and cooking ware.

bands on the internal and external surfaces (39; Fig. 18), is an example of the so-called in-and-out bowl. This type is typical of MM IIIB, but is earlier found in MM IIIA (cf. Mathioudaki 2018a, 42–3, fig. 14*ce*). An example from the Acropolis Houses is similar, though it is not decorated on both sides (Catling et al. 1979, 21, cat. no. V.10, fig. 16).

Storage vessels consist of a coil-built, plain hole-mouthed jar (or a small piriform pithos) (40; Fig. 19) and an ovoid-piriform pithos with estimated rim diameter of 35 cm (41; Fig. 19). According to Christakis (2005, 10, forms 23–25, fig. 7), the latter is the type preferred by north-central Cretan potters during MM II–III. Of the red coarse ware, 42 (Fig. 19) is a cooking bowl with smoothed surfaces, decorated with herringbone impressions below the rim. This decorative pattern is familiar on LM pithoi, though then rendered on raised bands. The earliest examples date back to MM III. A similar decorated MM IIIA pithos has been found at Alonaki (Karetsou 2013, fig. 7.14; cf. Christakis 2005, 28, Group V-Band 36, fig. 39*c*). 43 (Fig. 19) is a small rim-body fragment of a cooking dish. Fragments of cooking dishes are easily identified by their extremely thin walls, which have their outer surface rough. This is a vessel that is steadily produced from Early Minoan (EM) I onwards (Popham 1984, 174–5, fig. 16; Betancourt 1990, 69, cat. no. 87, fig. 14; Rutter and Van de Moortel 2006, 341–2, pl. 3.11; Wilson 2007, 55, fig. 2.4:5; Gerontakou 2011, 105; Day 2011, 315–17).

Moving on to vessels of special function, we have two miniature cups, one with an S-profile (44; Fig. 20) and a tripod handleless cup (45; Fig. 20), of monochrome black and red ware, respectively. Miniature vessels are frequent within Building 2 (contexts 2:2.107.1, 2:2.802.4, 2:2.601.1,

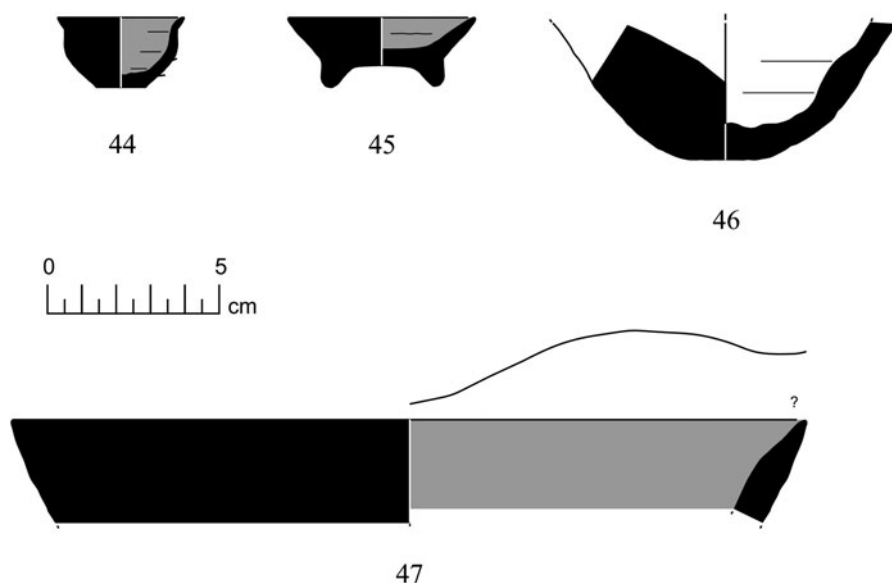


Fig. 20. Context 2:2.107.1: vessels of special function.

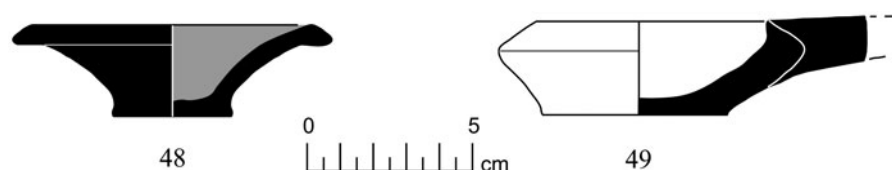


Fig. 21. Context 2:2.107.1a: small-sized serving tableware and a vessel of special function.

2:2.601.2, 2:2.601.3), all imitating small-sized open vessels. Their occurrence in a variety of contexts raises difficulties in their interpretation, and some scholars suggest their use should anyway be considered on a case-by-case basis (Poursat 1994; Weingarten 2007, 136; Tsiopoulou and Alberti 2011, 469, 475–8; Simandiraki-Grimshaw 2016, 132–3; Flevari 2016, 182–3; Betancourt 2022; Dewan 2023). It is not feasible to conclude much on their presence in Building 2, as they all come from S107 and S802 backfills and the S601 rubbish pit. They are rather fine and carefully rendered, in contrast with the examples from the palace (Knappett, Macdonald and Mathioudaki 2023, 82) and the Houses of the Fallen Blocks and Sacrificed Oxen (Mathioudaki 2018a, 43–5), which are usually slightly deformed and hastily made. Also within the special vase category is an alabastron with its lower body rounded and slightly flattened (46; Fig. 20). According to Koehl (2006, 28), the tall alabastron-shaped rhyta (vessels of the same profile but perforated) are imitating the contemporary MM III, imported Egyptian stone alabaster. Its lower preserved part is also now black monochrome but would probably have been decorated with white-on-dark patterns (cf. Betancourt 1990, 178, cat. no. 1769, fig. 61). A brazier, monochrome with thick red lustrous slip and made of soft sandy orange fabric, follows traits of the earlier Middle Minoan ceramic tradition (47; Fig. 20).

Context 2:2.107.1a

There are only two small-sized vessels in context 2:2.107.1a. These had been preserved broken but almost complete among the highly fragmented pottery of the backfill in S107 (context 2:2.107.1). They were revealed close to each other and inverted along the western wall F1012. One is a reddish-brown monochrome ledge-rim bowl with flaring walls and an unevenly made and downturned rim (48; Fig. 21). It belongs to the MM II Protopalatial ceramic tradition (MacGillivray 1998, 156, cat. nos 714–16, pls 24, 114; Popham 1974, 185, fig. 5:1; Rethemiotakis and Warren 2014, 30, cat. no. 119, fig. 3.7). The second is a handled lamp with carinated profile

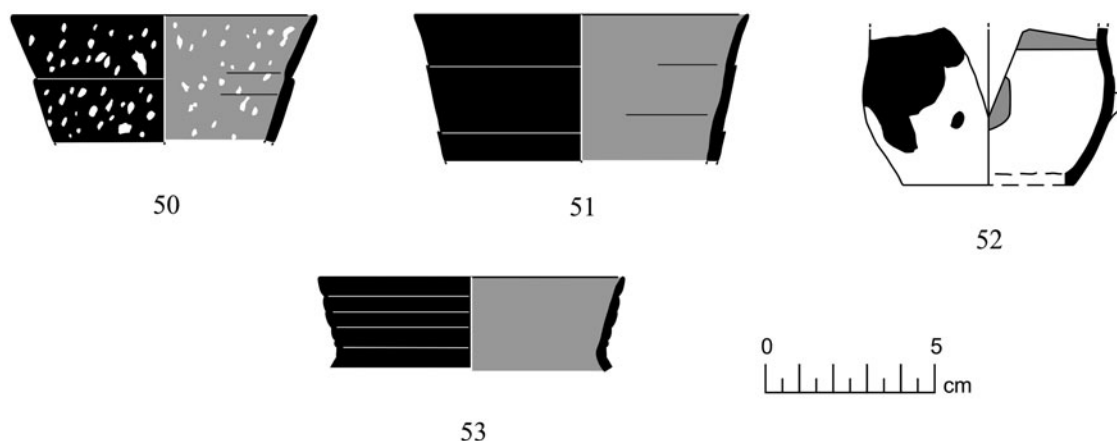


Fig. 22. Context 2:2.107.2: small-sized drinking tableware.

and in-turned rim, horizontal ovoid handle and a burnt wick-cutting opposite (49; Fig. 21). It is a MM IB–IIA type according to Macdonald and Knappett (2007, 109, cat. nos 541–3, fig. 3.33) and MacGillivray (1998, 86), but it continues into MM IIB (Popham 1974, 189, fig. 8:9, pl. 32*h*) and MM IIIA (cf. Catling et al. 1979, 39, cat. no. V.161, fig. 23, pl. 8*h*; Mathioudaki 2018a, 63, cat. nos 145–8, fig. 28*a–d*). Their documentation within the S107 backfill suggests their different treatment as a ‘special deposit’. Similar is the case of the four intact vases clustered together within the backfill of S801 (see below, context 2:2.801.3).

Context 2:2.107.2

Catalogued pottery makes up 26 per cent of the context. All are fragments, mostly of the rim-body. Fine pottery occupies the majority at 69 per cent, with the small-sized tableware at 73 per cent. Handleless cups and ledge-rim bowls are missing. There are straight-sided cups with evenly spaced ridges on the walls (50 and 51; Fig. 22), the first with white-spotted decoration all over and on both surfaces (maybe also the second one too, but it is faded). Both are dated to MM IIIA. A bell-shaped cup with a dipped rim that trickles down on the internal and external surfaces (52; Fig. 22) is either of MM IIB or IIIA date, while a carinated cup decorated with grooves, i.e. grooved ware (53; Fig. 22), is dated to MM IB–IIA (MacGillivray 1998, 126, cat. no. 95, pls 3, 40).¹⁶

The distinctive feature of this deposit is that ash was found mixed with the moderately firm, brown, clayey and silty sediment, though the pottery showed no traces of burning. This proves that the ceramic material came not from a primary destruction layer but most likely from a waste pit and that it probably belonged to the same depositional episode as the abovementioned context 2:2.107.1.

Context 2:2.107.3

The catalogued pottery makes up 66 per cent of the context, mostly fragments of rim-body, while only a very few are intact or with a full profile (one and three, respectively). Fine pottery occupies the majority at 65 per cent, with the small-sized tableware at 53 per cent, the pouring and serving at 26 per cent, cooking ware 11 per cent, storage 5 per cent and others also 5 per cent. As far as surface treatment is concerned, monochrome ware prevails with 59 per cent, followed by plain with 29 per cent. There is only one example, a straight-sided cup (54; Fig. 23), which is decorated with dark-on-light band on rim and trickles, probably dated earlier in MM II (cf. Macdonald and Knappett 2007, 99, cat. no. 484, fig. 3.25). Regarding white-on-dark ware, no examples were found (or none has preserved the white-on-dark decoration).

¹⁶ Grooved ware carinated cups are common in MM IIB at Malia (Poursat and Knappett 2005, 70–1, fig. 19). For its presence in context, see below.

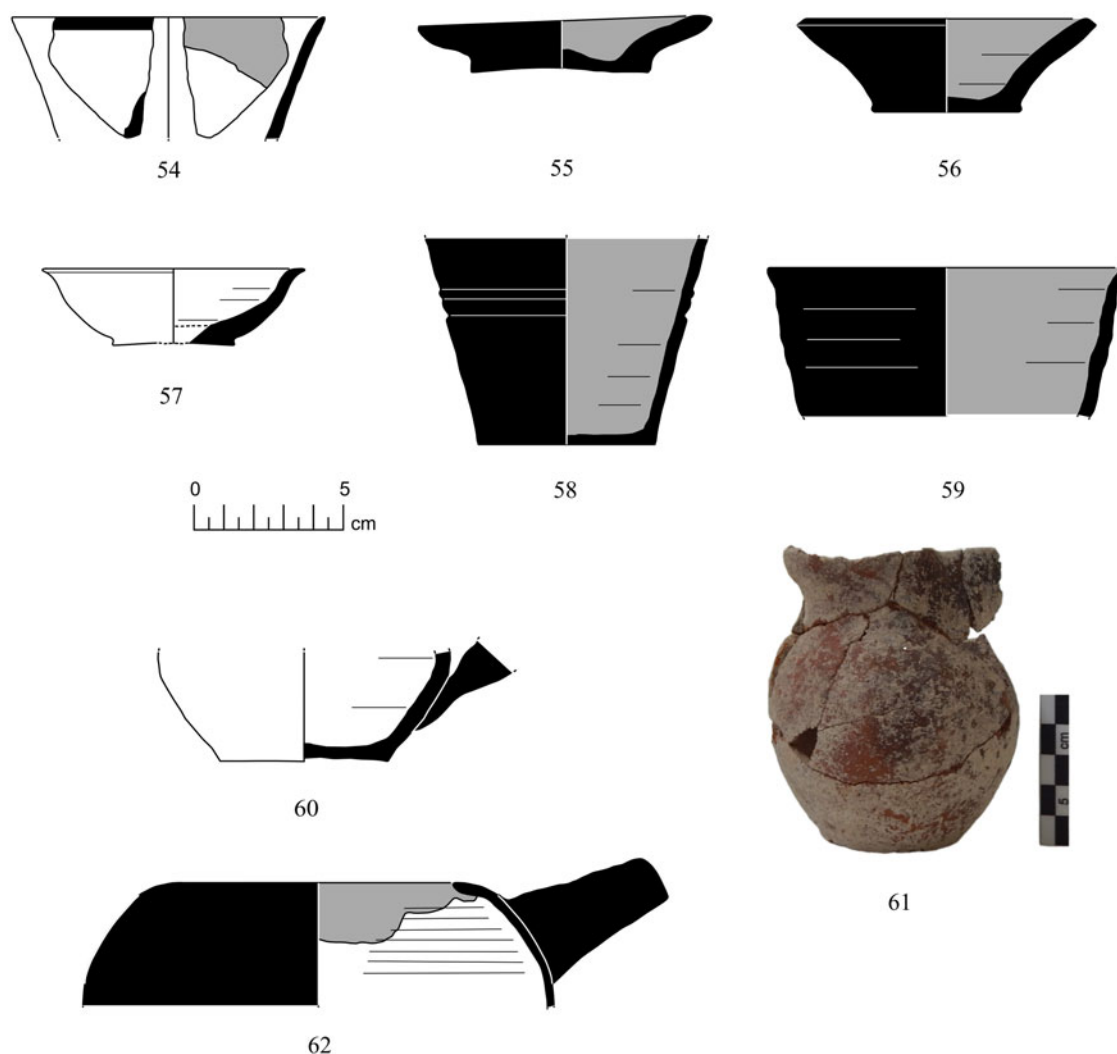


Fig. 23. Context 2:2.107.3: small-sized drinking, serving and pouring tableware.

Handleless cups and ledge-rim bowls are present (55, 56 and 57; Fig. 23), still of the MM II ceramic tradition, i.e. small-sized and mainly monochrome (cf. Macdonald and Knappett 2007, 113, cat. nos 583 and 593, fig. 3.36). There are two straight-sided cups of black monochrome ware (58 and 59; Fig. 23), the first with two narrow ridges in the middle of its walls. A plain, hemispherical, handled cup (60; Fig. 23) is similar to the one from the Vlachakis plot (Rethemiotakis and Warren 2014, 38, cat. no. 187, fig. 3.9, pl. 21*d*). A small-sized, plain trefoil jar (61; Fig. 23) is the only one from the context which was preserved almost complete. Its shape is unique within the Building 2 pottery assemblage. A similar example comes from the palace of Phaistos, which is dated to *Fase IB*, i.e. MM IIA (Levi and Carinci 1988, 34, pl. 16*n*).¹⁷ The Knossian example is made of red semi-coarse fabric, very friable, and the same fabric as the straight-sided cup 5 in context 2:2.109.1 (Fig. 14). A red monochrome bridge-spouted jar with a slightly lustrous surface (62; Fig. 23) is small-sized (estimated rim diameter 9 cm), while a red monochrome (63; Fig. 24) of uneven firing is medium-sized (estimated rim diameter 13 cm). Its walls are thin and so reminiscent of the Kamares ware. 64 (Fig. 24) is the lower body-base part

¹⁷ For the correlation of the Phaistian pottery phases with the Knossian, see Caloi 2009, 379, table n. 2, based on Fiandra 1961–2, 125.

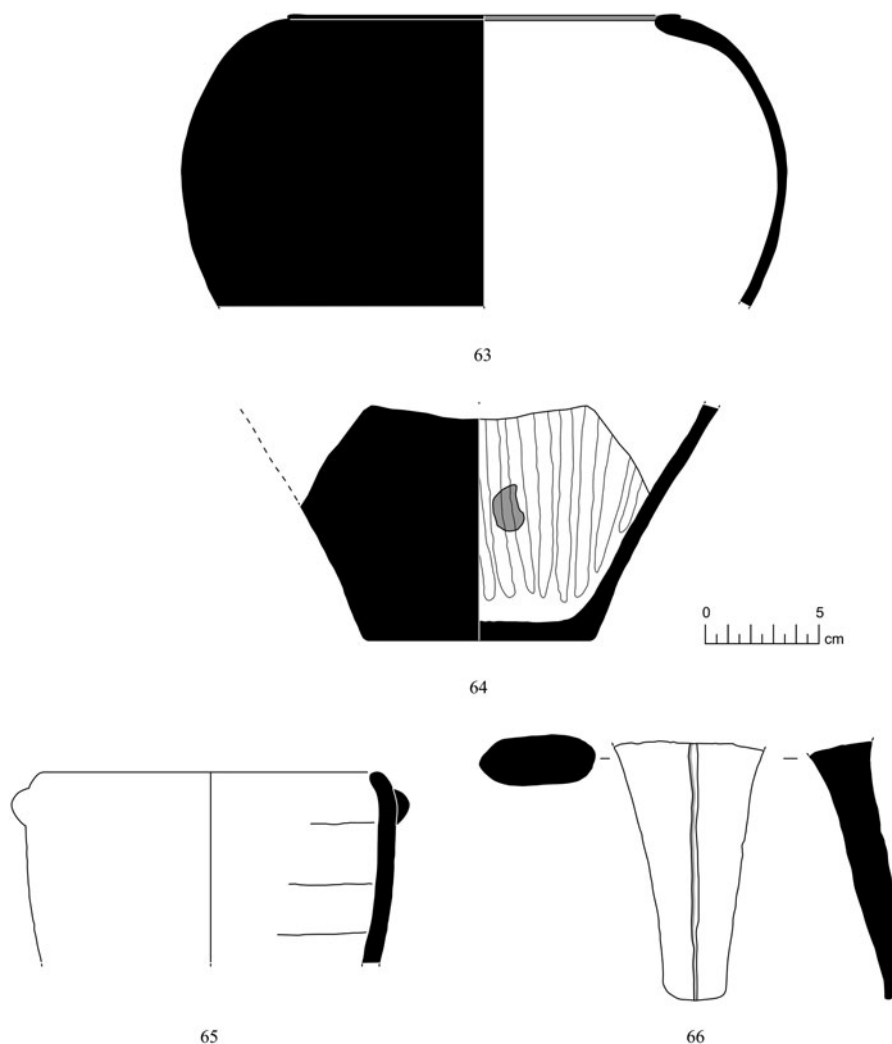


Fig. 24. Context 2:2.107.3: medium-sized serving tableware, storage ware and cooking ware.

of a medium-sized black monochrome closed vase, a jug or an amphora. A piriform hole-mouthed jar (65; Fig. 24) is plain with a plastic knob under the rim made of soft-sandy buff fabric. A tripod cooking leg (66; Fig. 24) is large with a thin elliptical section; it is a leg type that continues from an earlier period (Betancourt 1980).

Pottery from context 2:2.107.3 is better preserved and with larger fragments, being less worn. It includes vase types distributed more expectedly according to their functionality, but still oriented towards drinking and pouring. The context lies within the deeper layer of S107 (Fig. 13), supposed to be close to the floor surface, but its fragmentary state of preservation with missing parts ruled out the possibility of it being from a floor deposit. The context is chronologically placed within the ceramic production of MM IIB. Contexts 2:2.107.2 and 2:2.107.3 were revealed next to each other along the western wall F1012, the latter being slightly deeper, but were contextualized separately. The sediment in context 2:2.107.3 was not mixed with ash (see above context 2:2.107.2), while the pottery fragments were not preserved similarly in terms of size and degree of wear. However, both pottery groups looked as if they had been thrown against the wall and crushed in the process.

Context 2:2.108.1

The pottery context consists mainly of small undiagnostic sherds (close to 84 per cent) and of fine ware (up to 76 per cent). Only one example preserves its full profile, a plain ledge-rim bowl with

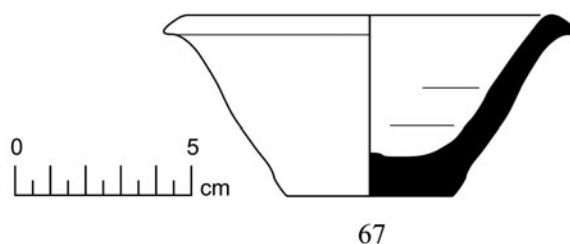


Fig. 25. Context 2:2.108.1: ledge-rim bowl.

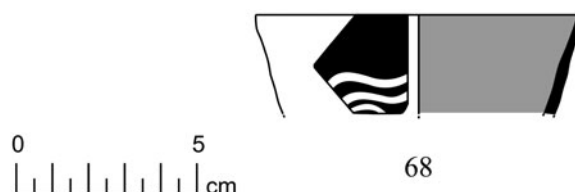


Fig. 26. Context 2:1.802.1: straight-sided cup.

conical body and downwards-turned flat rim, dated to MM IIIB (67; Fig. 25). The fill within S108 seemed to have been disturbed by later activity but was similar in character and formation to the backfill in adjacent S107 (context 2:2.107.1).

Context 2:1.802.1

The pottery collected from a small trial trench (50 x 50 cm) under the S802 threshold F8004 (Fig. 27) consisted mostly of body fragments, very small in size (min. 1 x 1, max. 2 x 3 cm) and worn, having been used probably as a filling mixed with sediment. Ninety-two per cent were unidentified, though they are all of the Middle Minoan ceramic tradition. A straight-sided cup with wavy lines on the rim zone (68; Fig. 26; cf. MacGillivray 1998, 136, cat. no. 272, 150, cat. no. 587, pls 9, 21, 69, 97) could be dated either in MM IIB or IIIA; however it has been placed in MM IIB based on the building's stratigraphy.

MM IIIA pottery contexts

Floor deposits (contexts 2:2.801.1, 2:2.802.2 and 2:2.802.3) from the adjacent S801 and S802 date the last occupation phase of Building 2 to MM IIIA (Fig. 27). Contexts 2:2.801.2 and 2:2.802.4 represent the superimposed backfill, which reached up almost to the top of the preserved walls. Both of these contexts are characterized by homogeneity as regards depositional patterning and pottery typology and chronology, but context 2:2.801.2 appears to have been partially disturbed in its upper layers (see below, context 2:2.801.4). Lastly, context 2:2.801.3 comprises four small-sized vases clustered within the S801 backfill.

Context 2:2.802.2

This context includes pottery collected from the floor F8008 of S802. They are all small-sized rim- and base-body fragments. The catalogued pottery is only 37 per cent of the context. Fine pottery makes up the majority at 67 per cent, with the small-sized tableware at 60 per cent (ledge-rim bowls and straight-sided cups are mostly attested, while only one handleless cup and no bell-shaped ones have been identified), pouring and serving at 27 per cent, of everyday use and storage 6 per cent, and cooking ware 7 per cent. As far as surface treatment is concerned,

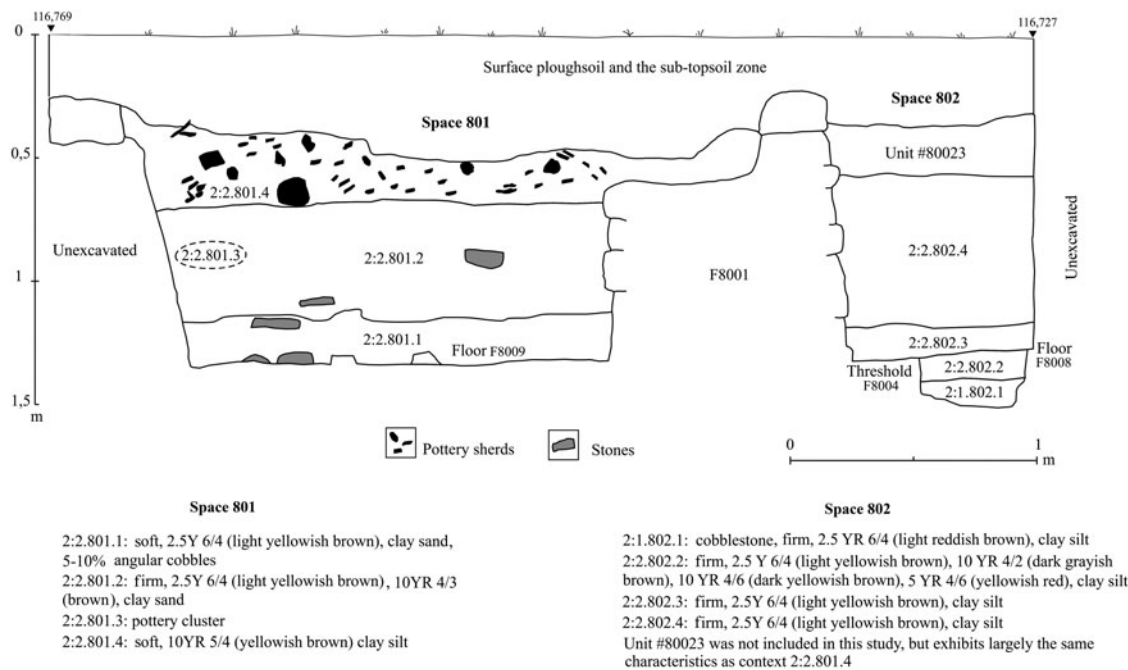


Fig. 27. North-south archaeological section of S801 and S802 looking west (© Knossos-Gypsades Excavation Project).

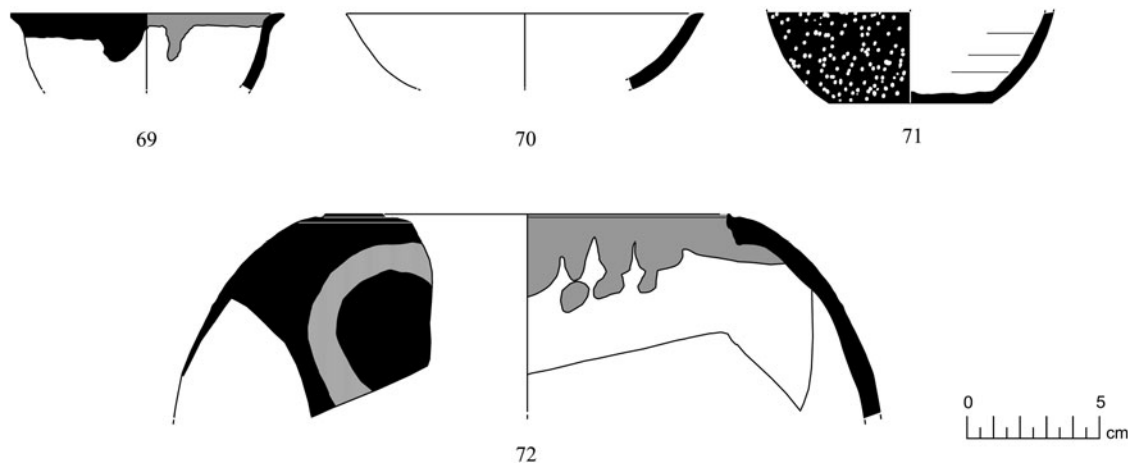


Fig. 28. Context 2:2.802.2: small- and medium-sized drinking, serving and pouring tableware.

monochrome ware accounts for 50 per cent, followed by the white-on-dark ware with 25 per cent, monochrome with 17 per cent and dark-on-light with 8 per cent.

Most fine ware was representative of both the Protopalatial and early Neopalatial periods. The earliest pieces could have got into the floor construction as bonding material (like the footed goblets in units 80033, 80034; not illustrated). The later ones, however, are likely to be the remains of floor relaying during the period of occupation, like the ridged straight-sided cup with white-dotted decoration on the rim zone in unit 80032 (not illustrated). There are cross joins between both floor deposit contexts 2:2.802.2 and 2:2.802.3, like the bridge-spouted jars 72 (Fig. 28) and 74 (Fig. 29).

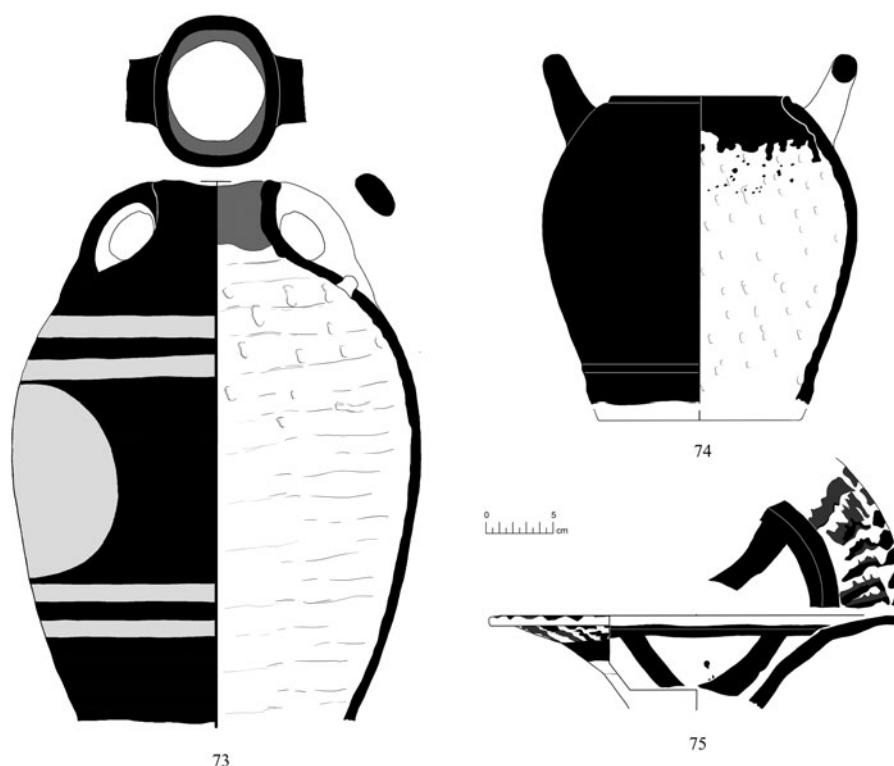


Fig. 29. Contexts 2:2.801.1 and 2:2.802.3: medium-sized pouring/serving tableware and storage (drawings by D. Evely).

The ledge-rim bowls **69** and **70** (Fig. 28) are broad, typifying both small (type 2a) and large (type 2b) versions respectively; the first has a dipped rim with downward trickles on the internal and external surfaces and the second is plain. Though only the lower part of the body and base have been preserved, it is thought that **71** (Fig. 28) is a funnel-mouthed jug decorated in the white-spotted style (cf. Mathioudaki 2018a, 50, cat. nos 73–4 and 76, fig. 19*abd*). The bridge-spouted jar **72** (Fig. 28) is a large one, decorated with white-on-dark curvilinear motif (much faded and rather obscure) and an internal wide band on the rim with downward trickles (cf. Popham 1974, 188, fig. 7:2, pl. 29a; Rethemiotakis and Warren 2014, 45, cat. no. 227, fig. 3.11).

None of the ceramics associated with the plastered floor in S802 (in both the contexts 2:2.802.2 and 2:2.802.3) showed any signs of burning, in contrast to the intense burning that the floor's surface itself exhibited. This probably suggests that the room had been cleared of destruction debris before it was backfilled and that the vases found on the floor (context 2:2.802.3) were placed there after the debris had been removed.

Contexts 2:2.801.1 and 2:2.802.3

On the plastered floor F8008 three medium-sized vases, two serving and one storage, were found *in situ*, though completely backfilled (context 2:2.802.4) (Fig. 27). Their state of preservation, fragmentary but largely complete, distinguishes them from the rest of the pottery, which consists mainly of small-sized sherds. A medium-sized oval-mouthed amphora is decorated with large white discs on the body (73; Fig. 29). Similarly decorated are the amphorae from Trial KV (Popham 1974, 188, pls 29*d*, 31*c* upper left) and the Acropolis Houses (Catling et al. 1979, 39, cat. no. V.158, fig. 25, pl. 7*b*). The medium-sized red monochrome bridge-spouted jar **74** (Fig. 29) has the taper to the flat base typical of the period (MacGillivray 1998, 78–80, type 6, fig. 2.16), again a feature that had already appeared in MM IIB. Similar are the bridge-spouted

jars from Trial KV (Popham 1974, 188, cat. nos P3, P4, fig. 7:2, pl. 29*ag*), while the type is also found in MM IIB–IIIA Phaistos (Girella 2007–8, 62–7, figs 6*mn* and 12*p*).

The medium-sized bowl (*lopas*) 75 (Fig. 29) has a wide, flat rim and curved walls. Usually, the type has a ring base or low pedestal. It is decorated with ripple pattern on both sides of the rim, while the body is internally decorated with wide crossed bands with a large dot in between. The slip is black, but at places becomes deep red, almost purple. The decoration is rendered with the burnishing technique that creates a wavy surface, like the *lopades* from the West Polychrome Deposits (MacGillivray 1998, 148, cat. nos 552–4, pls 91–2). The burnished/thick ripple is the earliest to appear (Hatzaki 2013, 40), and it is directly related to the featherwave pattern. According to Knappett and Cunningham (2013, 191), the ripple pattern has probably developed from the ‘featherwave’ pattern, noting that several MM IIB examples have been found in eastern Crete, particularly at Myrtos–Pyrgos and Malia (Poursat and Knappett 2005, 126, fig. 32:8). The few Knossian examples come from the palace itself (Knappett, Macdonald and Mathioudaki 2023, 83, table 3.1) and the West Polychrome Deposits (MacGillivray 1998, 88, 148, cat. nos 555–6, pl. 92).

The deposition analysis of the ripple bowl 75 indicates a special treatment. One of the two surviving quarters of the half-preserved bowl was recovered from S801 (context 2:2.801.1). The other was recovered from S802 (context 2:2.802.3). Although, this could also mean that it had fallen from the upper floor and scattered, there was no destruction debris in the rooms, as already mentioned, suggesting that the clearing out had already been done.

Context 2:2.802.4

The catalogued pottery represents no more than 17 per cent of the context, mostly rim- and base-body fragments (76 per cent), while very few are complete or with a full profile (five and 34 respectively). Fine pottery constitutes the majority at 72 per cent, with the small-sized tableware at 59 per cent. As far as the surface treatment is concerned, monochrome ware prevails at 37 per cent, followed by plain ware with 33 per cent, dark-on-light with 21 per cent, and white-on-dark with only 9 per cent.

Within the small-sized tableware category, ledge-rim bowls prevail with 16 per cent (95 examples), following by handleless cups at 7.5 per cent (45 examples) and bell-shaped cups with 3.6 per cent (22 examples). Most ledge-rim bowls are hemispherical, broad and shallow (types 2a–2b). A few are plain, like 76–78 (Fig. 30), or monochrome, as 79–81, and perhaps 82 (Fig. 30). While the monochrome ware is still following the MM pottery tradition (cf. Popham 1974, 186, fig. 6), dark-on-light is the favoured style of decoration for the MM IIIA ledge-rim bowls: 83 (Fig. 30) has broad bands inside and out, 84–86 (Fig. 30) are with splashes on the inside, and 87 (Fig. 30) is with broad diagonal bands continuing inside and out, or may be half dipped (cf. MacGillivray 1998, 145, cat. nos 467–9, pl. 85; Mathioudaki 2018a, 37, cat. no. 18, fig. 9b). Lastly, 88–90 (Fig. 30) are with the ripple pattern on their inner surface, a combination of vase type and decoration followed mainly in the MM IIIA period (cf. Rethemiotakis and Warren 2014, 29, cat. no. 103, fig. 3.6; Sakellarakis and Sakellarakis 1997, 417–19, figs 383, 386). 91 (Fig. 30) is an exception, having the ripple motif on the exterior, as it is usually found during MM IIB, like 261 (Fig. 59).

Most handleless cups are small, shallow and broad (types 1a–2a), like 92–99 (Fig. 31). There are not many examples that are larger (types 1b–2b), such as 100 and 101 (Fig. 31), the latter having been used as a lamp, with traces of burning on the rim. A few are tall (type 1d), like 102 and 103 (Fig. 31). This last one is a characteristic example of crude ware production, with an unevenly made profile, intense spiral rilling on the inside, which significantly narrows the cup’s bottom, and a big inclusion in the base, which does not allow the vessel to balance (Fig. 63). It makes one wonder if it was meant for everyday use or just for a one-time toast. Single use and discard have also been suggested for the many MM IIIA handleless cups of crude quality from the palace (Knappett, Macdonald and Mathioudaki 2023, 171). All are plain, except for 97 and 98 with spatter decoration. Bell-shaped cups 104–106 are plain, 107 black monochrome, 108 and 109 dipped rim, and 110 and 111 with splashes on the inside (Fig. 32). This last one is the only example that preserves its flat handle (cf. Popham 1974, 186, fig. 6; Mathioudaki 2018a, 42, fig. 13).

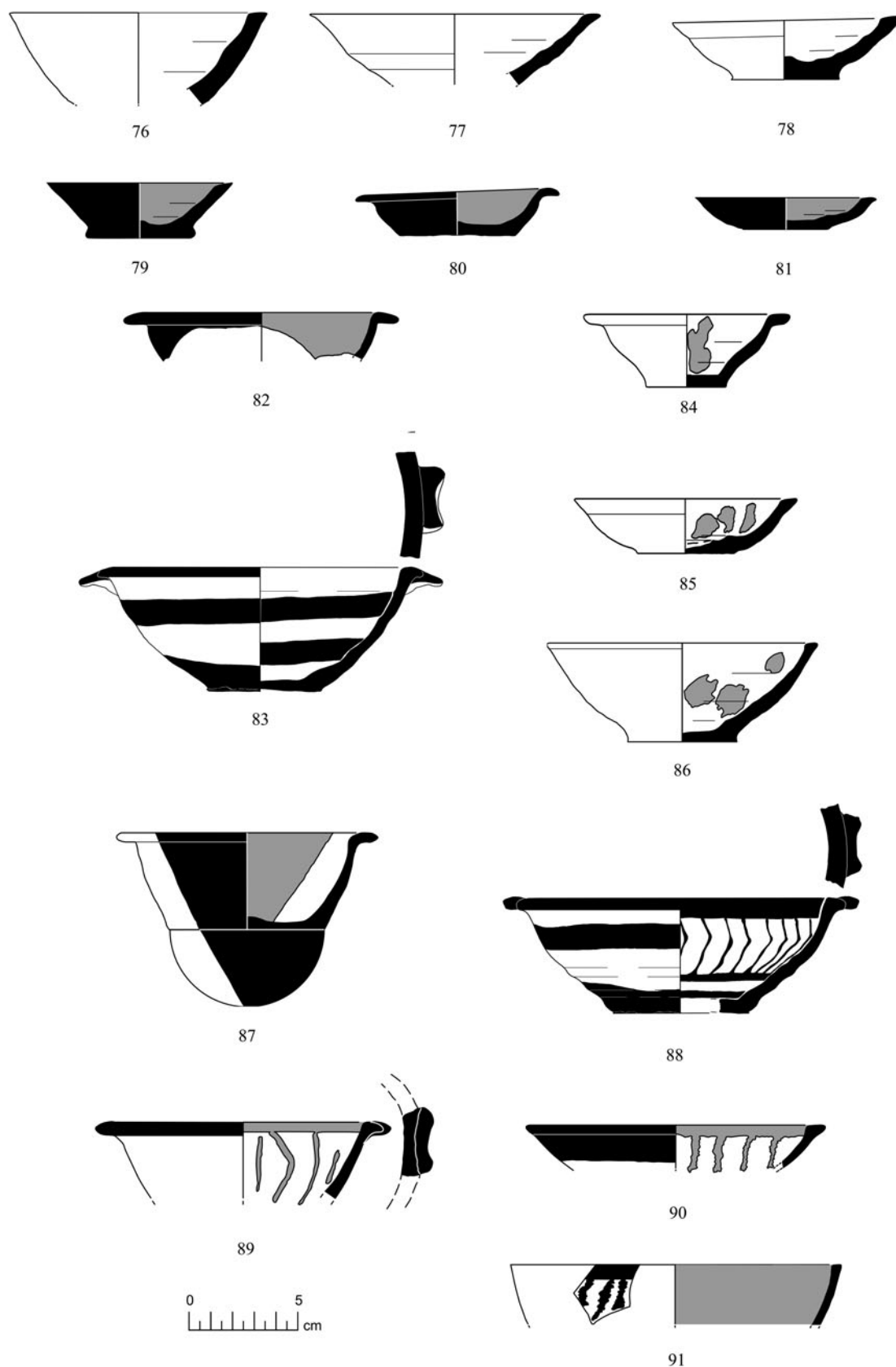


Fig. 30. Context 2:2.802.4: small-sized drinking/serving tableware, ledge-rim bowls (drawings of **83** and **88** by D. Evely).

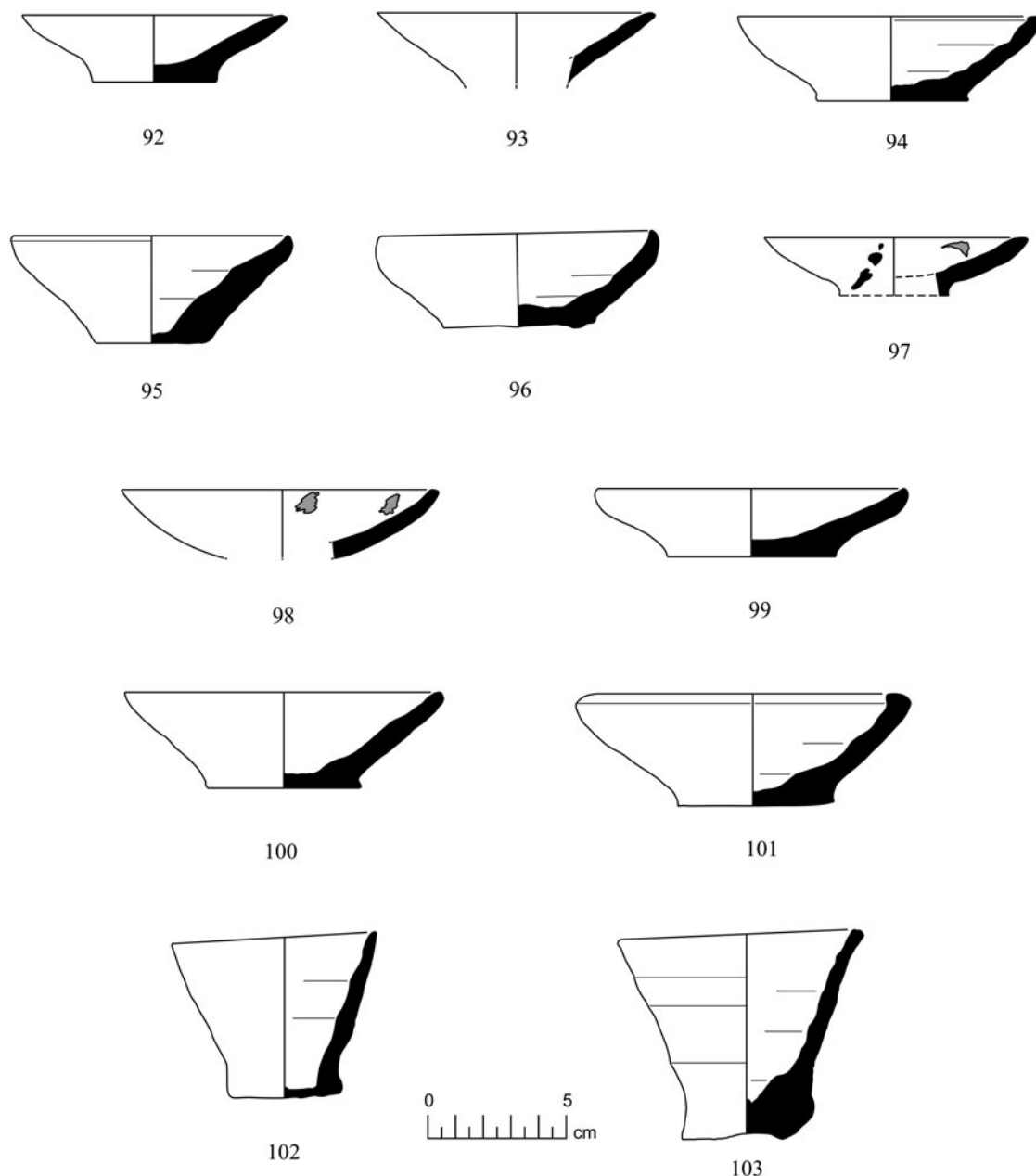


Fig. 31. Context 2:2.802.4: small-sized drinking/serving tableware, handleless cups.

The straight-sided cup is the popular drinking vase type in the handled cup category, accounting for 13 per cent of the context, with the S-profile cup only achieving 2.5 per cent. Unfortunately, almost all examples from context 2:2.802.4 are rim- and base-body fragments, which does not allow a full appreciation of the type. In this current study MacGillivray's (1998, 69–71, types 7–12, fig. 2.10) typology is largely followed, based mainly on the formation of the lower body. All recorded straight-sided cups from the context are monochrome red/reddish-brown and/or black because of uneven firing, some with a slightly lustrous finish. The red monochrome **112** (Fig. 33) is the only one with a full profile, but has its walls pushed in at the handle. With a bevelled base are **113**, **114** and **115** (Fig. 33), the latter two decorated with the white-spotted style, **114** only on the interior, **115** on both sides (cf. Rethemiotakis and Warren 2014, 34, cat.

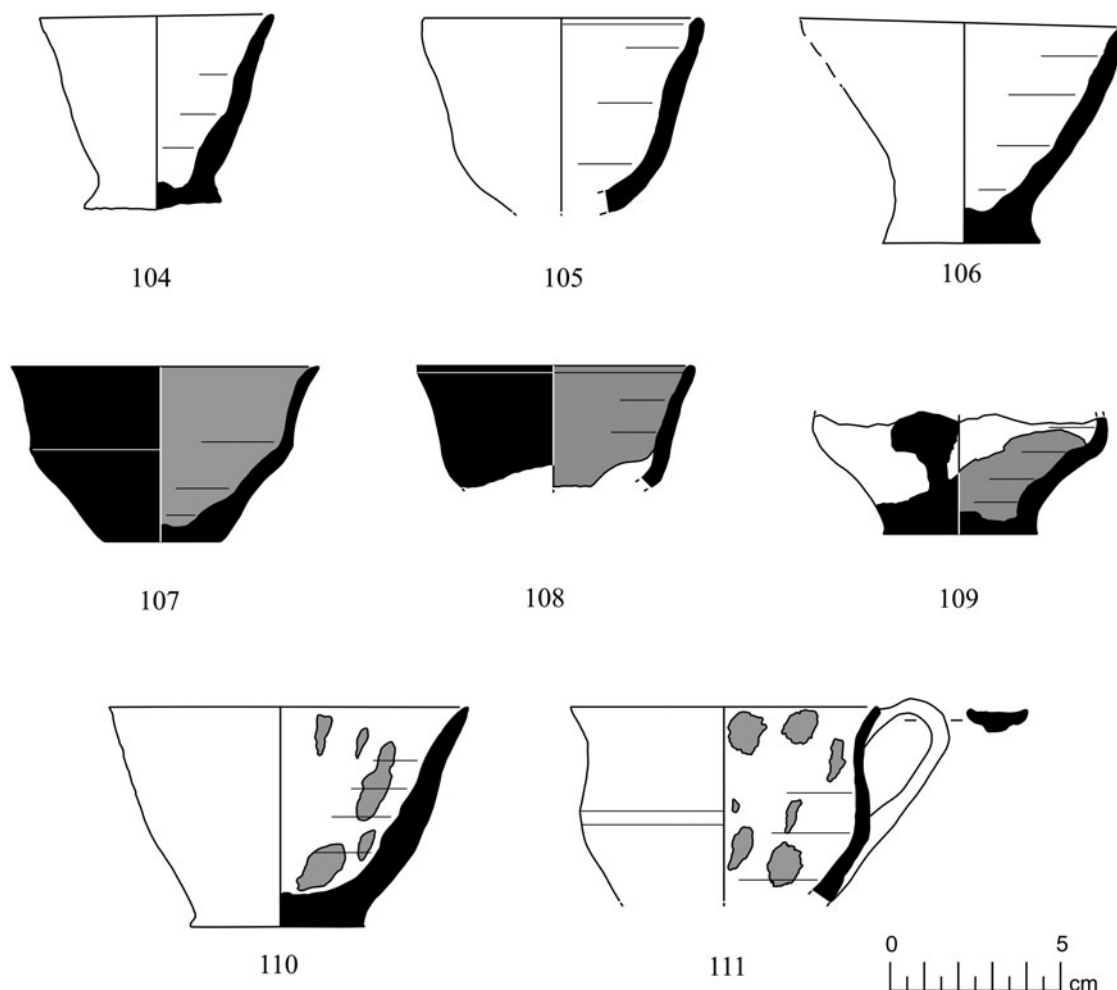


Fig. 32. Context 2:2.802.4: small-sized drinking tableware, bell-shaped cups.

nos 158–60, fig. 3.8; Mathioudaki 2018a, 40–2, fig. 12c–g). With ridged/ribbed walls are **116** with flaring walls and **117–119** and **120** (Fig. 33), all decorated in the white-dotted style, except for **120**, at least for its preserved part.

Although the terms ‘white-dotted’ and ‘white-spotted’ are generally used in the same way, in the present paper they are treated as slightly different.¹⁸ The white-spotted style, i.e. spots applied carelessly and densely all over the cup, is still reminiscent of the MM IB–IIA white-flecked decoration (Macdonald and Knappett 2007, 34, figs 3.21 and 3.22, pls 26–7). The two styles are closely related, as the latter evolves from the former. The white-spotted is attested in both the MM IIB and IIIA periods, in Trial KV (Popham 1974, 186, fig. 6:21) and the Vlachakis plot (Rethemiotakis and Warren 2014, 69–76, tables 5.4 and 5.7), as well as in the pottery deposit from the south-eastern corner of the palace of Knossos (Mathioudaki 2018a, 40–2, fig. 12dg). Likewise, it is found, but in reduced numbers, in MM IIIB (Warren 1991, 331, figs 5f, 9bf). On the other hand, the white-dotted style is applied in a different manner, i.e. small white discs are carefully placed, usually in rows on the rim and/or base zone (Catling et al. 1979, fig. 18; Sakellarakis and Sakellarakis 1997, fig. 383). According to findings from Building 2, the white-dotted style is attested mainly in MM IIIA.

¹⁸ For the style and its chronological implications, see also Mathioudaki 2018b.

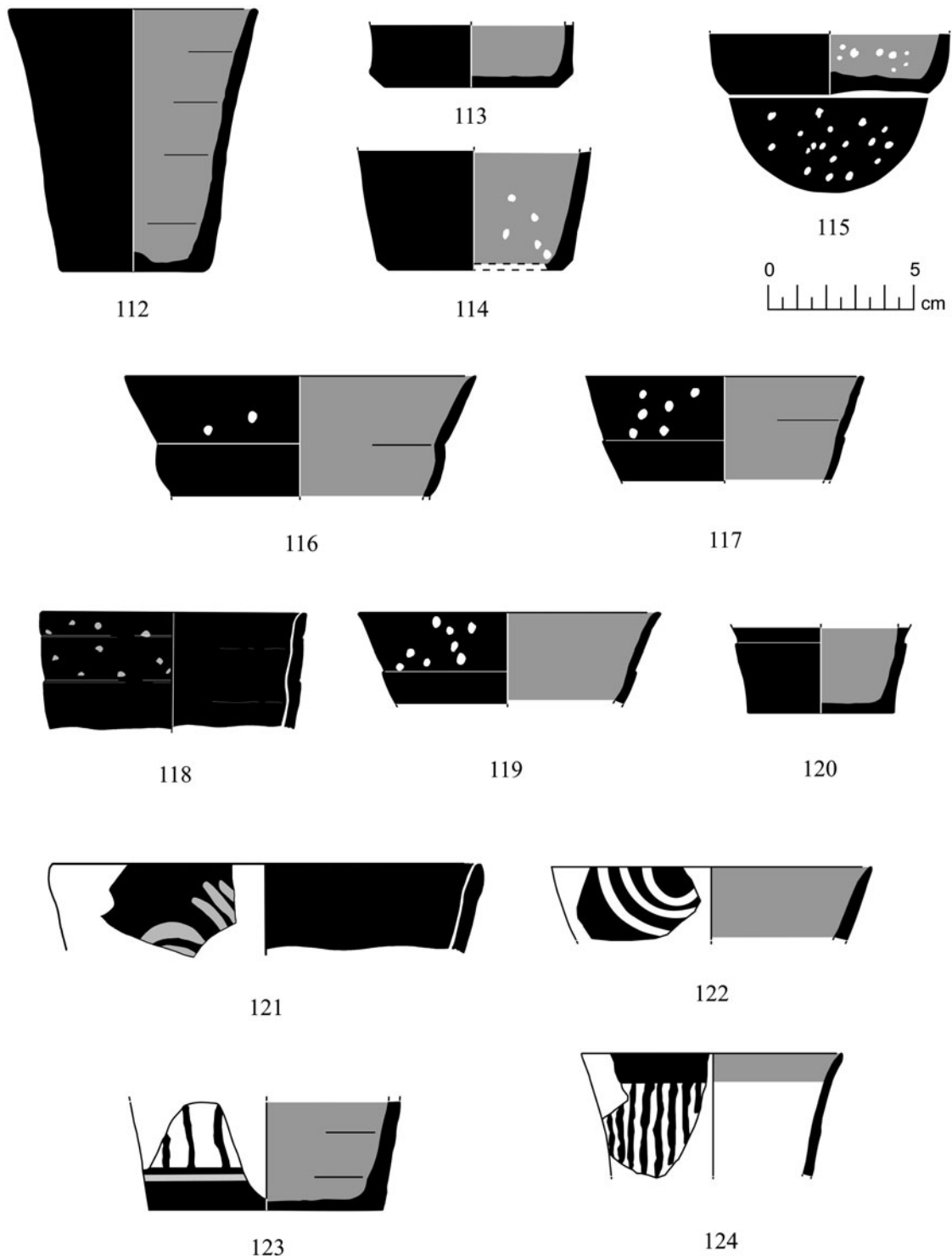


Fig. 33. Context 2:2.802.4: small- and medium-sized drinking/serving tableware, straight-sided cups (drawings of **118** and **121** by D. Evelyn).

Fewer are the straight-sided cups with white-on-dark curvilinear motifs, maybe spirals, like **121** and **122** (Fig. 33; cf. MacGillivray 1998, pls 11, 21, 97), as well as those with the dark-on-light ripple pattern, like **123** and **124** (Fig. 33). On both these latter examples the style is rendered with thin wavy lines and a lustrous surface, and **123** displays an added white band at the base, all features

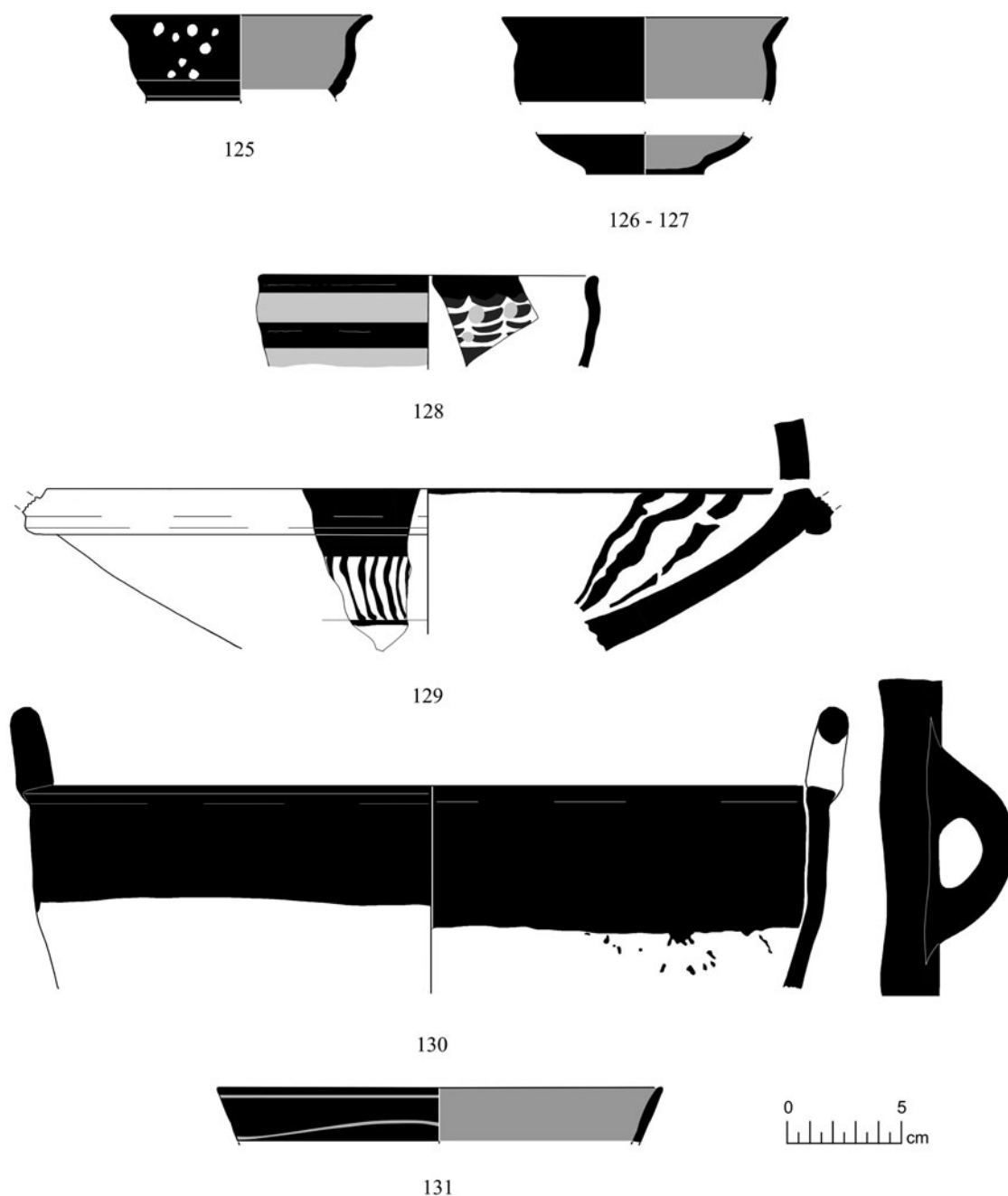


Fig. 34. Context 2:2.802.4: small- and medium-sized drinking/serving tableware, S-profile cups, and in-and-out bowls (drawings of 128–130 by D. Evely).

that foreshadow the MM IIIB dark-on-light pottery production (Hatzaki 2007, 164, fig. 5:4). Although both look more MM IIIB in date, there are similar examples which belong to MM IIIA, like the one from the Southwest Houses (Macdonald 2013, 24, cat. no. 1144, fig. 2.3).

The S-profile cup 125 (Fig. 34) with slightly ridged walls and white-dotted decoration is a typical vase of the MM IIIA period, but not frequently attested (cf. Catling et al. 1979, 30, cat. no. V.111, fig. 19; MacGillivray 1998, 143, cat. nos 414–15, 417, 419, pls 18 and 80; Mathioudaki 2018a, 38–40, fig. 11c). The non-joining rim-body 126 and base-body 127 fragments probably belong together (Fig. 34). They make a monochrome red S-profile cup, with a slightly lustrous surface

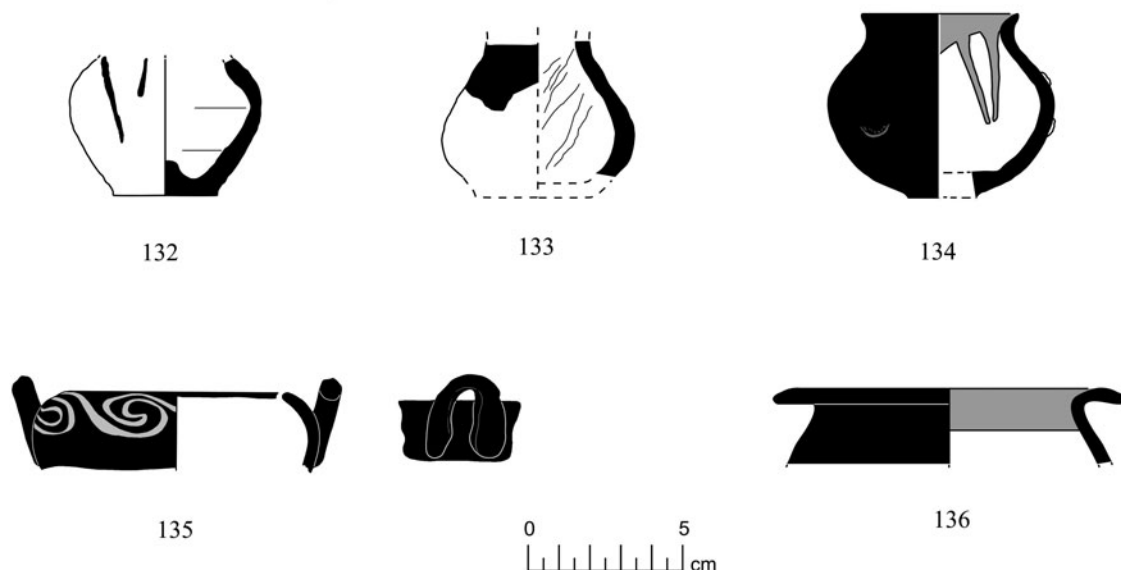


Fig. 35. Context 2:2.802.4: small-sized pouring tableware (drawing of **135** by D. Evelyn).

and possibly with white-dotted decoration, though the white paint has been entirely flaked off (it is illustrated without the added white decoration). The in-and-out bowl **128** (Fig. 34) is decorated with white-on-dark wavy lines on the inside with added orange dots at the junctions, but it is too poorly preserved to decipher in detail. It looks a lot like the one from the Acropolis Houses (Catling et al. 1979, 28, cat. no. V.100, fig. 18). This kind of decoration is regularly attested on MM IIB–IIIA S-profile cups (cf. MacGillivray 1998, 62–4, wavy-line style, pls 12, 73–4). A larger example of the in-and-out type bowl (with estimated rim diameter 28 cm and wall thickness 0.94 cm) is **129** (Fig. 34) (cf. Preston et al. 2013, 30, cat. nos C270–C274, fig. 3.19; Mathioudaki 2018a, 42–3). It is decorated with ripple pattern on both surfaces, but the motif is rendered differently; on the inside the ripple is burnished, like the ripple bowl **75** (Fig. 29), while on the outside it is depicted with thin lines. An in-and-out bowl with basket-like handles is represented by **130** (Fig. 34), decorated with a broad band at the rim on both surfaces and small trickles on the inside. A thin incision marks the rim on the outside. Of the MM IIIA or IIIB period are similar examples from Haghia Triada (Girella 2010, pls LXX:288, LXIII:364, LXXIV:471) and of the later LM IA, further examples from Myrtos–Pyrgos (Hatzaki 2015). Finally, the thin-walled conical bowl **131** (Fig. 34), with estimated rim diameter 17 cm, has reddish lustrous surfaces and is decorated with white-on-dark linear motifs, but this too is poorly preserved.¹⁹

Thirteen juglets have been found in Building 2 pottery contexts, of which eight came from context 2:2.802.4, such as **132** and **133** (Fig. 35; see also contexts 2:2.107.1, Fig. 18 and 2:2.601.3, Fig. 55). Both are products of crude ware, decorated with dark-on-light bands and trickles (Rethemiotakis and Warren 2014, 36, cat. no. 163, 38, cat. no. 195, 42, cat. no. 222, fig. 3.8–3.30; Mathioudaki 2018a, 50–2, fig. 20). A third example looks more like an *amphoriskos* (**134**; Fig. 35). It is black monochrome with a band at the rim and trickle on the inside. A small-sized bridge-spouted jar with estimated rim diameter of 5.5 cm could also be classified as a miniature vessel (**135**; Fig. 35). It is decorated with white-on-dark interlocking S-spirals, like the one from the West Polychrome Deposits (MacGillivray 1998, 141, cat. no. 383, pls 15 and 76). Also interesting is a small rim-neck fragment from a baggy-shaped bridge-spouted jar (**136**; Fig. 35), similar again to one from the West Polychrome Deposits (MacGillivray 1998, 142, cat. nos 390–1, pls 15, 67 and 77). Two MM IIB examples come from Phaistos (Levi 1976, 41, 74,

¹⁹ For the type, cf. Macdonald 2013, 28, cat. no. 1983, fig. 2.6.

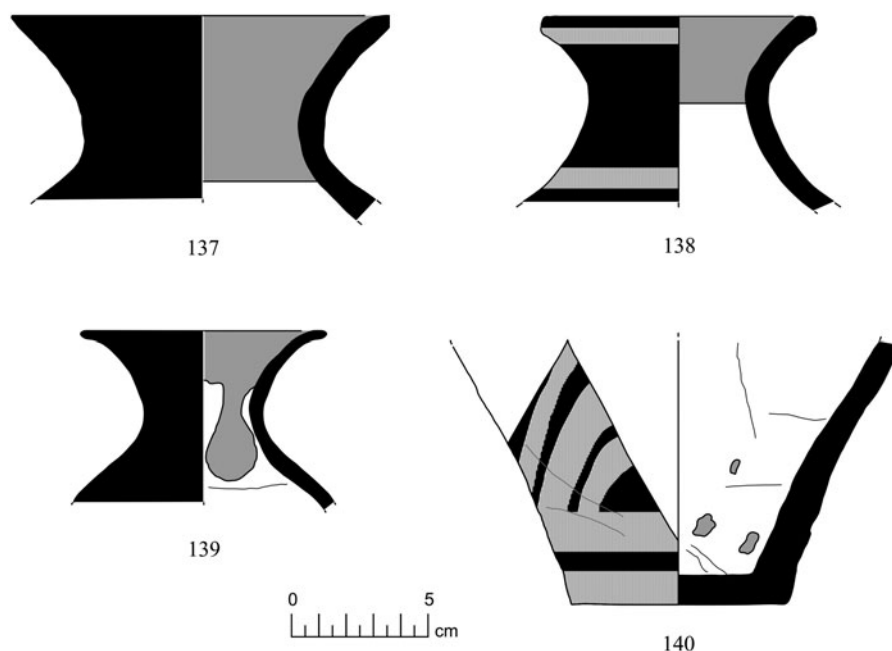


Fig. 36. Context 2:2.802.4: medium-sized pouring tableware and/or storage.

fig. 30, pl. 99*ad*, pl. XL*a*) and one of the MM IIIA period from the tholos tomb at Kamilari (Girella 2010, 268, type 13, fig. 84).

Medium-large-sized jugs (some are likely to be of the ewer type) and/or jars are seen in **137** and **138** (Fig. 36), while **139** (Fig. 36) is a smaller thin-walled funnel-mouthed jug (cf. Mathioudaki 2018*a*, 50, nos 73–4, fig. 19). All examples are black or red monochrome, and only **138** preserves white-on-dark horizontal bands on the neck. **140** (Figs 36 and 62) comes from the conical lower body probably of a jug decorated with white-on-dark horizontal bands and curved linear motifs. It resembles mostly a ewer from the Anemospelia Building (Sakellarakis and Sakellarakis 1997, 419–20, fig. 388:top left; see also Panagiotaki 1999, 133, cat. no. 328 ‘palm-like plant’, fig. 36; Mathioudaki 2018*a*, 58, cat. no. 113, fig. 24*b*).

The lower part of the body and the base of a flaring bowl makes up **141** (Fig. 37). The shape is rather frequent within Building 2 MM IIIA contexts (10 catalogued entries within S802 contexts), but always in a very fragmented state. It is usually made of a soft sandy fabric, but **141** is in fine buff. Small circular pressure-marks around the base are either a technical feature or a simple way to decorate the vase. **142** and **143** (Fig. 37) are medium-sized bowls with wide, flat rims and white-on-dark linear and white-dotted decoration, respectively. **144** (Fig. 37) is a large conical bowl (or a basin) with its rim diameter estimated at 30 cm, decorated with white-on-dark bands on the outer surface. Within the everyday use and storage vase category are to be placed the hole-mouthed jar (**145**; Fig. 38), a jar or amphora (**146**; Fig. 38), conical bowls (or basins) (**147** and **148**; Fig. 38), a shallow, rounded bowl (**149**; Fig. 38), and the so-called ‘beehive basin’ (or conical pithos) (**150**; Fig. 38) with crisscross incisions on the inside. Two are decorated in black monochrome ware, while the rest have dark-on-light horizontal bands or trickles.

With regard to cooking ware, in both the S801 and S802 backfills, very few fragments were found, and those that were were of small size. **151** and **152** are cooking pots, probably tripods (Fig. 39). They are broad-mouthed with a deep cylindrical body and slightly incurving rim, although the favoured cooking pot of the MM III period is the one with flat, slightly pronounced rim (see context 2:2601.3). No traces of burning mark the cooking jar **153** (Fig. 39). It is decorated with a thick pie-crust relief band running around the base, though its base and tripod feet are not preserved (cf. Macdonald and Knappett 2007, 77, cat. no. 254, fig. 3.13). Knappett

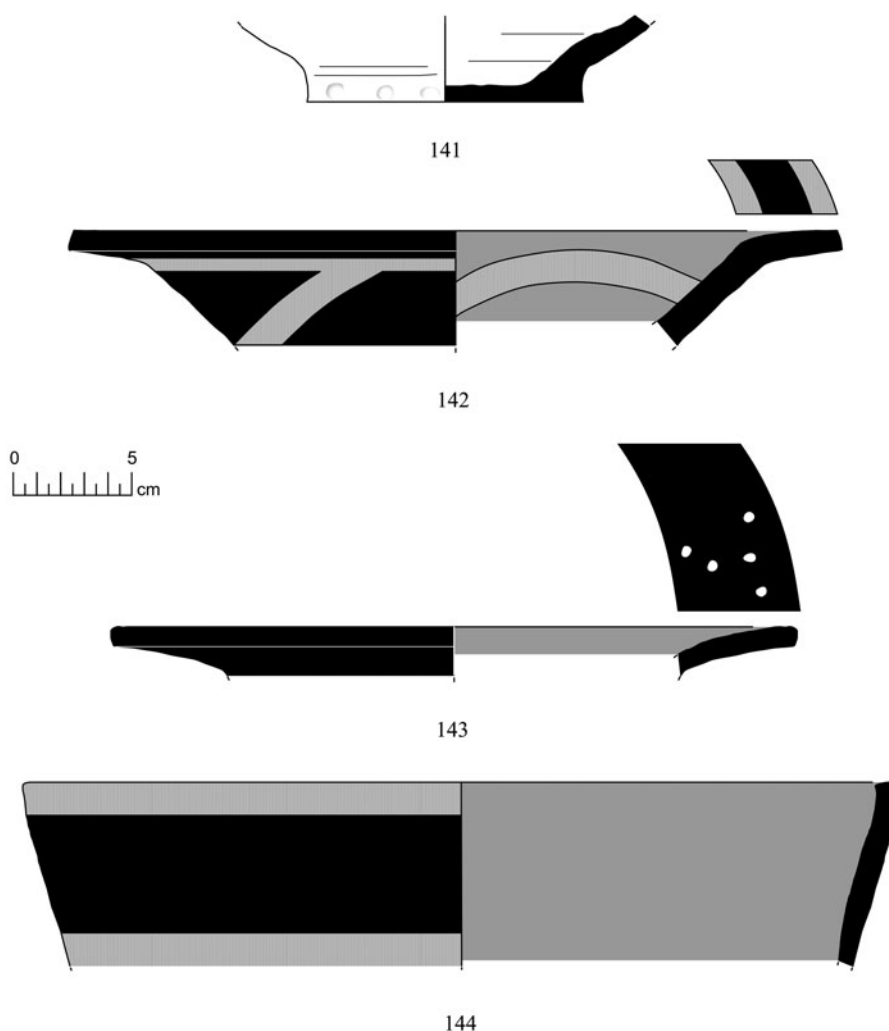


Fig. 37. Context 2:2.802.4: medium-sized serving tableware.

and Cunningham (2003, 131) argue that these pots could have been used for storing water or other liquids. Finally, **154** (Fig. 39) is a cooking dish.

Around 3 per cent of the pottery in context 2:2.802.4 comprises vessels of special function. Among them are two miniature vessels, a red monochrome tumbler (**155**; Fig. 40) and a tripod hemispherical bowl, which is black outside but red inside (**156**; Fig. 40). **157** is a chalice, a tall conical cup decorated with a white-on-dark band on its raised base (Fig. 40; cf. Mathioudaki 2018a, 63, fig. 27; for the type and its ritual connotation see Rethemiotakis 1992–3; Tyree, Kanta and Sphakianakis 2007; Archontaki 2012). **158** and **159** are lids or discs, both of red monochrome ware (Fig. 40). The first with a diameter of only 10 cm is more suitable as a lid, such as for a cylindrical pyxis, but the second, with a diameter of 21 cm, could be a tray or a pithos lid. **160** is also a lid, with a conical body and a knob-like handle at the top (although it has not been preserved) (Fig. 40). The fire box **161** is unique (Fig. 40). Its use is associated either with the burning of aromatic plants for the perfuming of rooms – the same interpretation has also been suggested for braziers – or to produce perfumes, ointments (Georgiou 1973; 1986; Warren 2014) or even drugs and hallucinogens (Hamilakis 2008, 4).

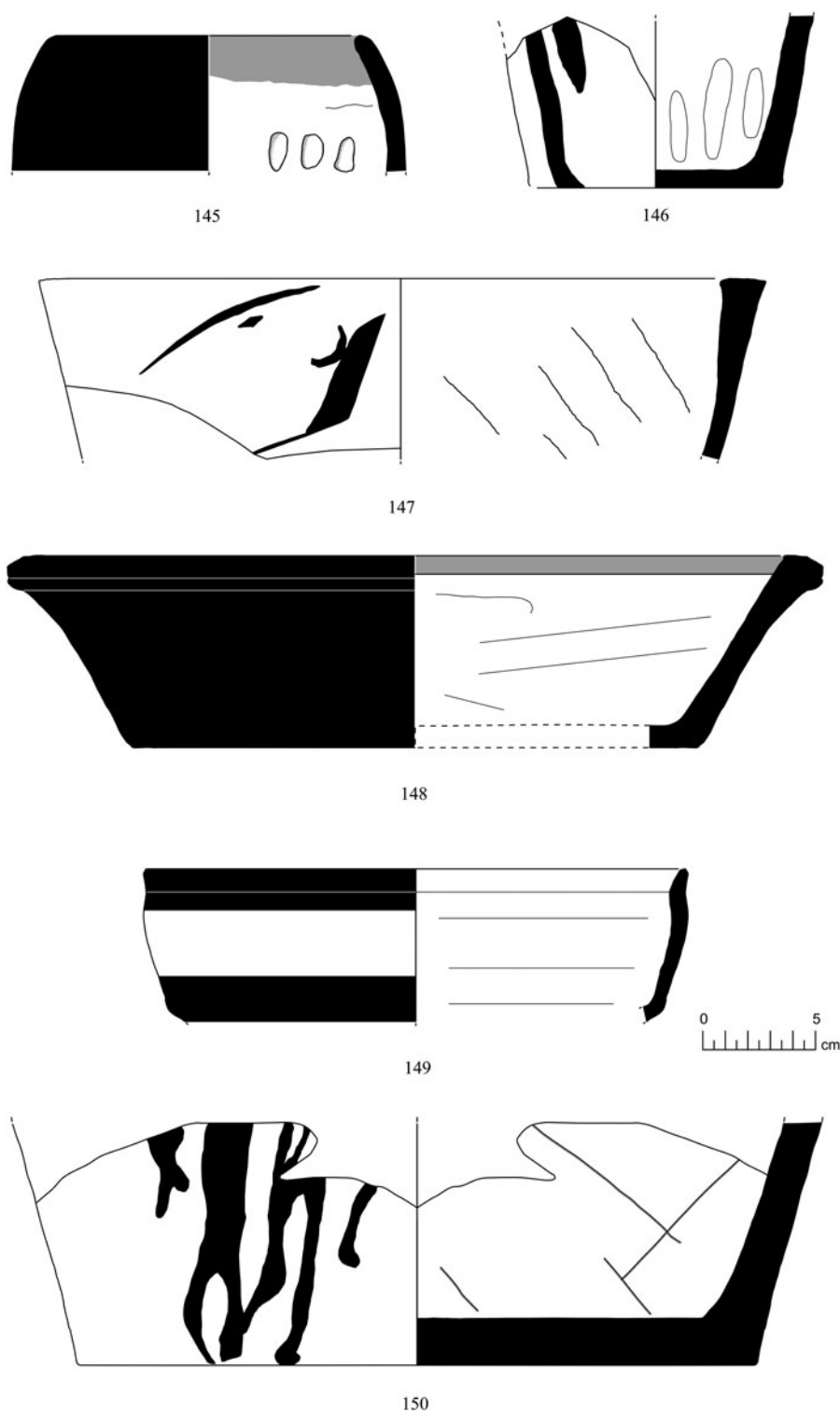


Fig. 38. Context 2:2.802.4: vessels of everyday use and storage.

Context 2:2.801.2

The catalogued pottery represents 30 per cent of the context, mostly rim- and base-body fragments (74 per cent), of which very few are complete or with a full profile (numbering only two and 13,

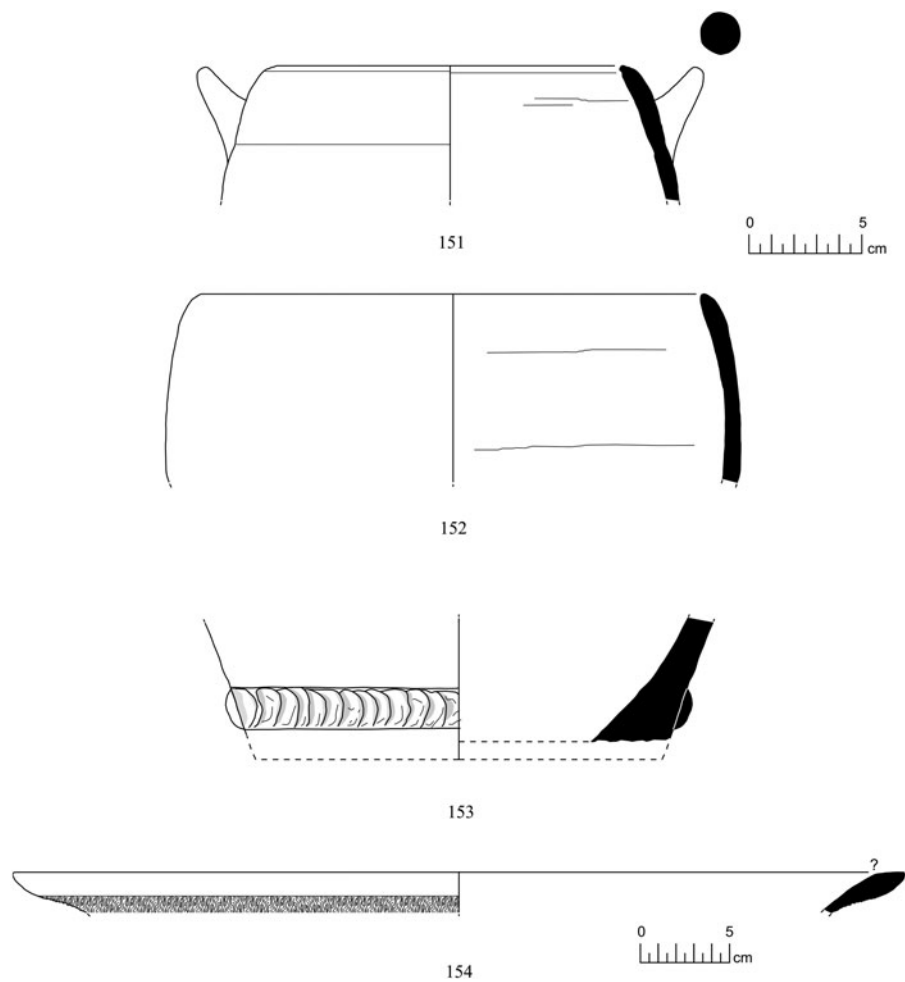


Fig. 39. Context 2:2.802.4: cooking ware.

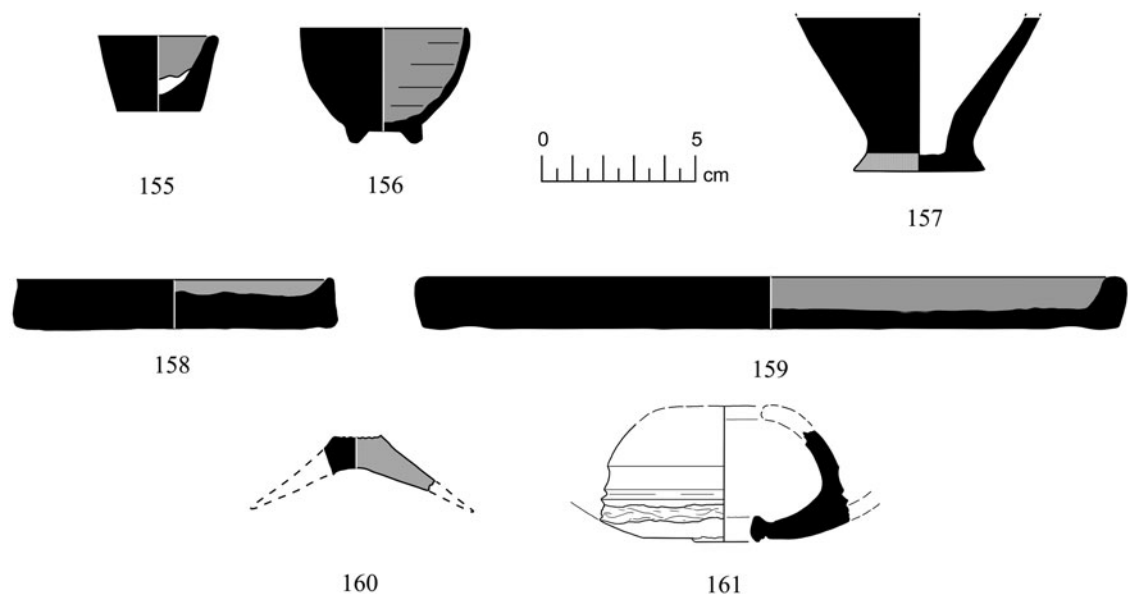


Fig. 40. Context 2:2.802.4: vessels of special function (drawing of 161 by D. Evelyn).

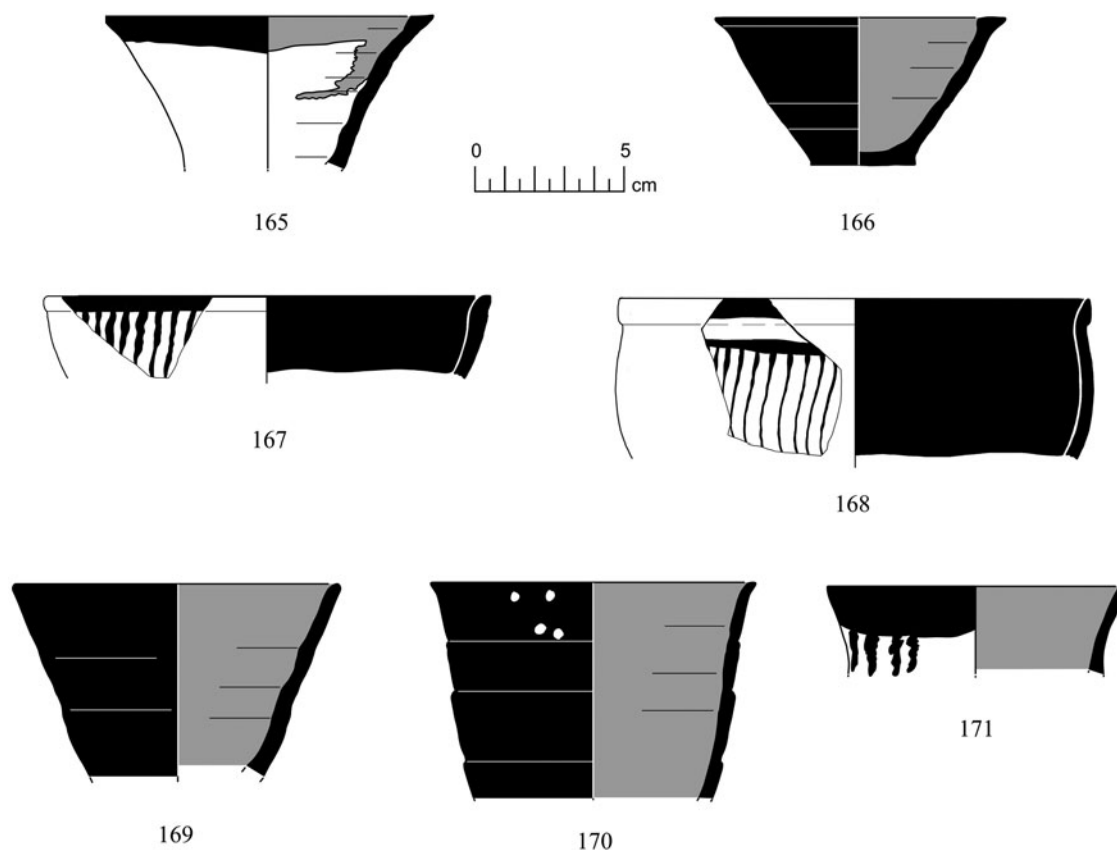


Fig. 41. Context 2:2.801.2: small-sized drinking/serving tableware (drawings of **167** and **168** by D. Evelyn).

respectively). Fine pottery occupies the majority at 68 per cent, with the small-sized tableware at 73 per cent. As far as the surface treatment is concerned, plain ware prevails at 42 per cent, followed by monochrome with 28 per cent, dark-on-light with 21 per cent, and white-on-dark at only 9 per cent.

Within the upper layers, MM IIIB pottery is recorded, clearly the remains of the superimposed MM IIIB Hogarth's/Hood's excavation spoil heap, represented by handleless cups of the standard type (e.g. **162–164**; not illustrated), a tall dark-on-light ledge-rim bowl (**165**; Fig. 41), as well as a smaller sort in black monochrome ware (**166**; Fig. 41; cf. Warren 1991, 331, fig. 10*p*; Rethemiotakis and Warren 2014, 15, cat. no. 3, 19, cat. no. 38, fig. 3.2). A hemispherical bowl (**167**; Fig. 41) and an S-profile cup (**168**; Fig. 41) are both decorated with the ripple pattern rendered in the MM IIIB technique with thin lines, dilute paint and added white (Hatzaki 2013, 40; cf. Popham 1984, 155, pl. 141; Warren 1991, 330, fig. 10*j–l*). Dated to either MM IIIA or IIIB are a black monochrome straight-sided cup with a slightly ribbed conical body (or with intense horizontal rilling) (**169**; Fig. 41), a ridged-walled black monochrome with white-dotted decoration on the rim zone (**170**; Fig. 41), and a ripple decorated with a band at the rim (**171**; Fig. 41), though the MM IIIB ripple decorated straight-sided cups are usually without, or with only a thin, band at the rim (Hatzaki 2007, fig. 5.4; 2013, fig. 4.5; Warren 1991, fig. 9).

Within the MM IIIA small-sized tableware the predominant type is the ledge-rim bowl, as seen in the backfill of the adjacent S802, although in S801 only to a lesser extent (24 ledge-rim bowls and 20 handleless cups have been recorded). Ledge-rim bowls are mostly of the large, broad and shallow type (type 2b), either plain, monochrome or with dark-on-light bands and trickles. A large and broad ledge-rim bowl is decorated with horizontal bands on its outer surface (**172**; Fig. 42), while the profile of a black monochrome one (**173**; Fig. 42) is similar to the plain bell-shaped cup **104** (Fig. 32), but its flat rim identifies it as a ledge-rim bowl (type 1c, conical). **173**

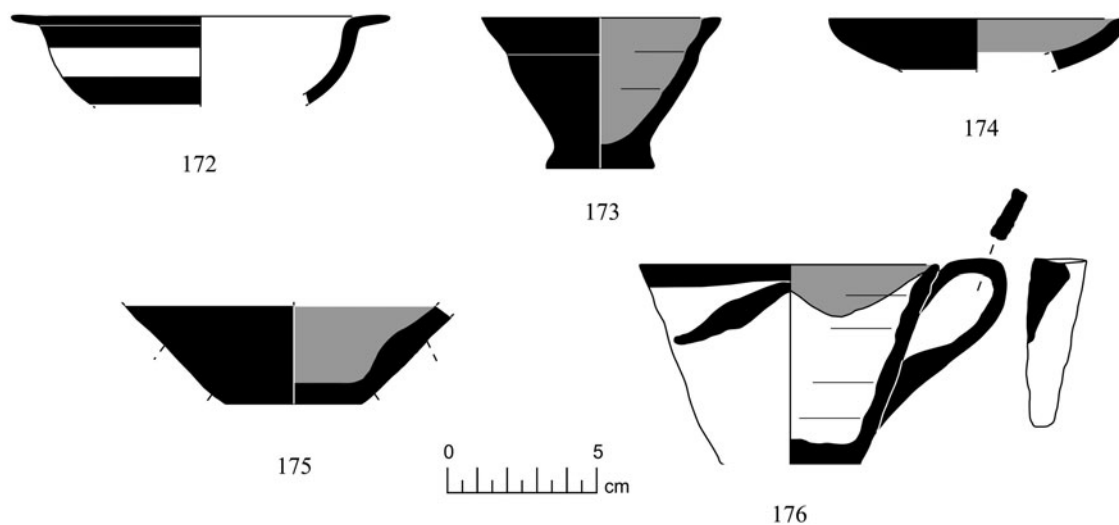


Fig. 42. Context 2:2.801.2: small-sized drinking/serving tableware.

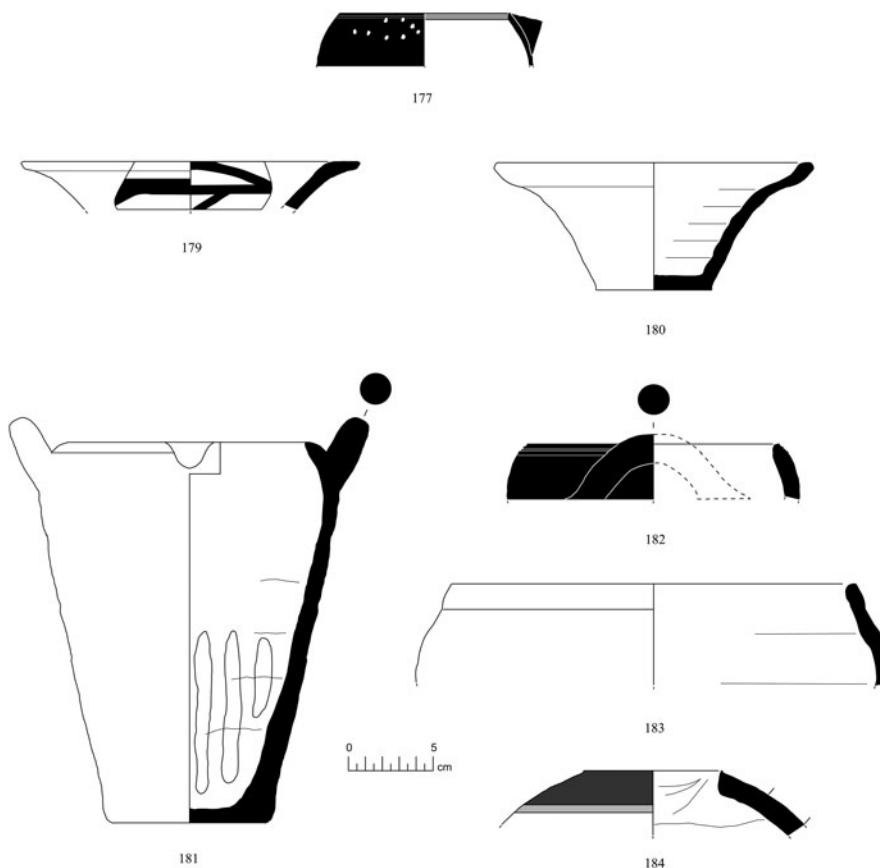


Fig. 43. Context 2:2.801.2: small- and medium-sized pouring/serving tableware and storage.

is also similar to the abovementioned MM IIIB 166 (Fig. 41), but it is smaller. Handleless cups are mostly of the saucer type and plain (types 1a–2a), but 174 is of red monochrome ware (Fig. 42). There are examples of handleless cups and ledge-rim bowls that have been used as lamps, while a monochrome black tripod bowl or cup is unique (175; Fig. 42; cf. Macdonald 2013, 23, cat.

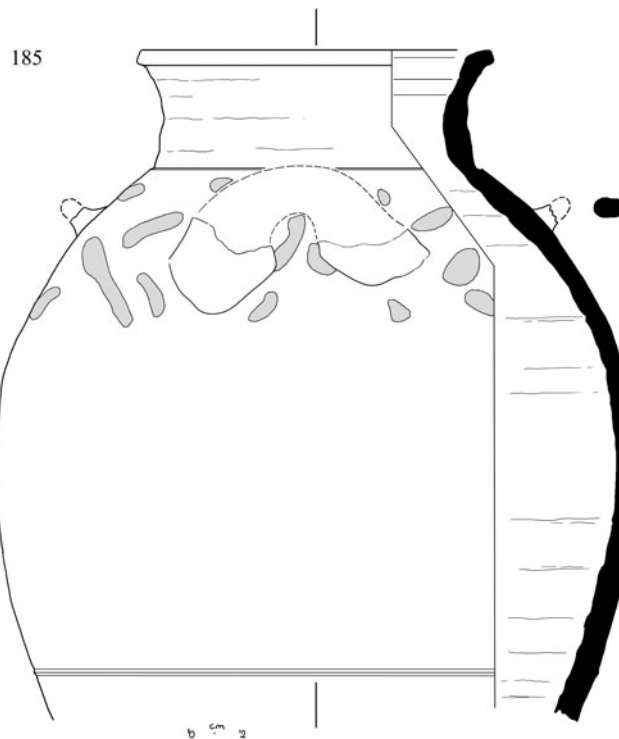


Fig. 44. Context 2:2.801.2: medium-sized storage/transport *stamnos* (drawing by D. Evelyn).

no. 189, fig. 2.2). Straight-sided cup **176** (Fig. 42) is of crude ware production, decorated with a dark-on-light band at the rim and a diagonal trickle.

The bridge-spouted jar **177** is small-sized (Fig. 43; estimated rim diameter 10 cm), decorated with white dots carefully applied on the shoulder zone (see also the larger MM IIIB bridge-spouted jar **277**; Fig. 60). This simplified decoration in zones is a later adopted feature, contrasting with the earlier MM IIB Kamares ware in which the entire vase was covered with composite motifs. The bridge-spouted jar with white-spotted decoration all over the body from the Vlachakis plot is still following traditional rules of decorative syntax (Rethemiotakis and Warren 2014, 40, no. 214, fig. 3.10). From a fine closed vessel comes the body fragment **178** with relief *appliqué* decoration of likely flower petals (not illustrated; cf. Evans 1921, 414, fig. 299a; Sakellarakis and Sakellaraki 1997, 544–62, fig. 547). The medium-sized bowl **179** with a wide, flat rim has dark-on-light linear decoration on both sides (Fig. 43), while **180** is a flaring bowl of the tall type made of a soft, sandy orange fabric and the only example in the Building 2 pottery assemblage that preserves much (two-thirds) of the whole vase (Fig. 43; cf. Knappett, Macdonald and Mathioudaki 2023, 73–5, fig. 3.3:611). The plain, piriform hole-mouthed jar **181** is preserved in a comparable amount (Fig. 43). Its manufacture is rather crude and carelessly made (see also below and Fig. 63). Of the same type of vase is **182** (Fig. 43), but the preserved rim-body part is monochrome red (unclear whether it is all monochrome or has a broad band at the rim) and has two horizontal grooves under the rim. Both **181** and **182** are not well-fired, with a pale brown, soft fabric and black core. The small rim-body fragment **183** (Fig. 43) comes from a plain hole-mouthed jar (or small piriform pithos). Two closed vessels are likely to be imports: the small rim-body fragment **184** (Fig. 43) of a hole-mouthed jar and the *stamnos* or belly-handled amphora **185** (Fig. 44). The first is thick-walled and heavy, made of a dark brown, dense fabric and is decorated with one broad red, and one thin white, band at the rim. The second one is thin-walled, made of a red brown semi-coarse fabric, with polished exterior and decorated with splashes and/or strokes of a rather diluted whitish slip and plastic knobs between the handles.

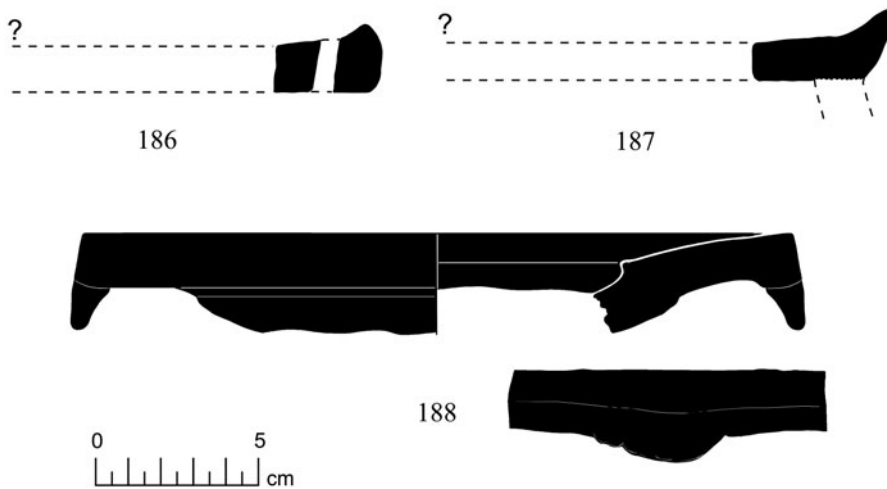


Fig. 45. Context 2:2.801.2: baking trays and pedestalled lamp (drawing of 188 by D. Evely).

Within the cooking ware a few small-sized fragments have been catalogued. 186 and 187 are two full-profiled baking trays with intense traces of burning (Fig. 45). Unfortunately, in both cases the rim diameter could not be estimated. The latter would have been tripod-footed, as indicated by the elliptical-shaped mark made by the foot's detachment at the base. Baking trays from Building 2 are of two types, though both 186 and 187 belong to the one with the raised profile (cf. Macdonald and Knappett 2007, 109, cat. no. 552, fig. 3.34). The second type has low vertical sides 6–6.5 cm high (cf. Poursat and Knappett 2005, 59, 215, cat. no. 372, fig. 13, pls 17 and 47; Preston et al. 2013, 38, fig. 3.31). Within the category of vessels with a special function is a rim-body fragment of a large lamp, probably a pedestalled one (188; Fig. 45; cf. Popham 1974, 189, pl. 32c; Macdonald and Knappett 2007, 120, cat. no. 671, fig. 3.39). It is red slipped, made of a soft sandy orange fabric, so following the usual Knossian manufacture recipe for lamps and braziers, such as 47, 213 and 254 (Figs 20, 51 and 58).

Context 2:2.801.3

This small accumulation of vessels was uncovered within the backfill of S801. It includes four intact small-sized vases. Two are closed, a *miniature pitharaki* (189; Fig. 46) and a *stamnoid amphoriskos* (190; Fig. 46), and two are open, a handleless cup (191; Fig. 46) and a ledge-rim bowl (192; not illustrated). They were placed together in the north-east corner of the room, the two closed vases lying on their side, the *stamnoid amphoriskos* almost with its mouth downwards, while the two open ones were inverted (Fig. 47). They clearly contrasted with the rest of the small and worn pottery fragments of the fill in S801.

The *miniature pitharaki* (189) was found intact, decorated in white-on-dark bands around the foot and neck and with small discs in vertical rows on the shoulder connected with curved lines (decoration poorly preserved). The scheme is particularly popular in south-central Crete throughout the MM III period (Girella 2010, 269–77, type 3a, fig. 86). In contrast, it is rare in Knossos; two have been published so far, one from the Lower Gypsades Well (Evans 1928, 549, fig. 349u) and one from the 'KS 178' deposit on the south-east slopes of the Acropolis hill (Hatzaki 2013, fig. 4.2). Both are imports from Phaistos dated to MM IIIB. A third example comes from Building 2, most probably also brought in from the Western Mesara. Its dating could be placed either in MM IIIA or IIIB. The small-sized *stamnoid amphoriskos* (190) is also unique within Building 2, while the shape seems again rare within the Knossos area. Two come from the palace, one from the Area of the Lime Kiln (MacGillivray 1998, 155, cat. no. 672, pl. 111) and one from the North-West Pit, beneath the west rooms of the North-west Treasury (MacGillivray 1998, 130, cat. no. 171, pl. 54). Both belong to crude ware production, dated to late MM IIA and to MM IIIB-later, respectively. The example from Building 2 appears to have

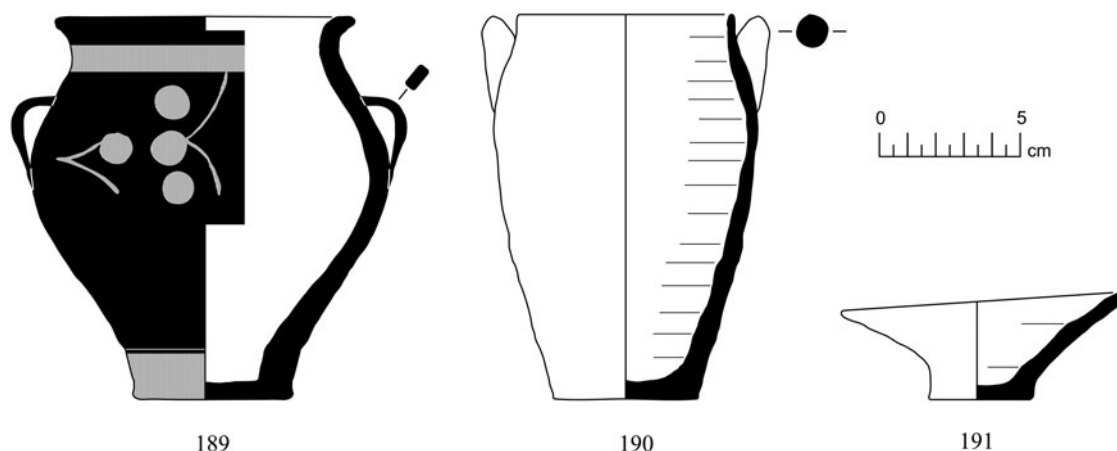


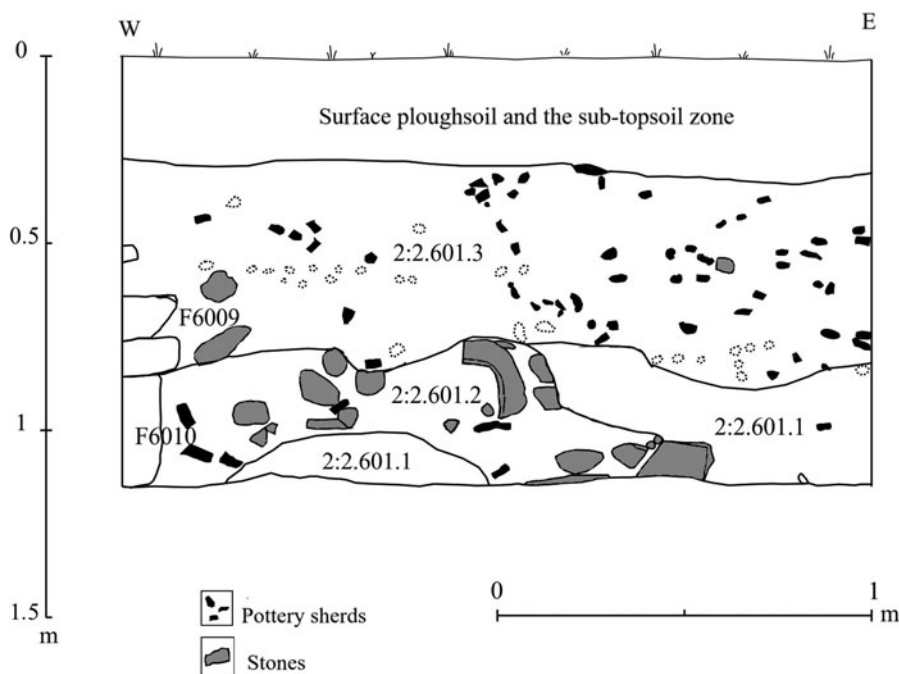
Fig. 46. Context 2:2.801.3.



Fig. 47. Context 2:2.801.3 during excavation (© Knossos–Gypsades Excavation Project).

evolved from the earlier type, as it is a rather thin-walled and wheelmade closed vase (deep horizontal rilling on the interior). The shape occurs again more often in the Phaistos region, though there are differences (cf. Levi and Carinci 1988, 48–9, pl. 24; Girella 2010, 293–302, type 9, fig. 92). Of the broad and shallow type, but small-sized (types 1a–2a) are a plain handleless cup (191; Fig. 46) and a ledge-rim bowl (192; not illustrated), the latter probably monochrome black, but its slip was much faded.

Comparable depositions have been recognized and described by Betancourt (1990, 46–8; 2013, 146), who identified small groups of intact vases within MM III destruction layers and fillings at Kommos, referring to them as ‘special deposits’ that might have some religious or symbolic significance. Levi (1976, 406) had already suggested the same for Phaistos. In all cases, these were vessels of different kinds, but usually small-sized, often handleless cups that had been placed together and inverted. These clusters reflect a repeated pattern and therefore are of



2:2.601.1: hard, 2.5Y 7/3 (pale brown), clay silt

2:2.601.2: stone accumulation, firm, 2.5Y 7/3 (pale brown), clay silt

2:2.601.3: hard, 2.5Y 6/3 (light yellowish brown), 2.5Y 7/4 (pale brown), clay silt

Fig. 48. East-west archaeological section of S601 looking north (© Knossos-Gypsades Excavation Project).

particular significance and cannot be considered accidental. Ritually inverted vases have been detected all around Bronze Age Crete, in different places and contexts, as part of toasting ceremonies performed by members of the community in honour of the ancestors.²⁰ The picture of the almost 200 inverted handleless cups placed in rows around the pillar of the south chamber in the nearby Hogarth's House B at Gypsades is a well-known example (Hogarth 1899–1900, 76–7, pl. VI:1–2). In the case of Building 2, the rituals performed are linked to the abandonment of the house after its destruction. These special depositions could be interpreted as part of a 'closing ceremony', just as the foundation deposits were the inaugural ceremony for a new beginning. The two inverted small vessels of context 2:2.107.1a could also be included in the same interpretative framework of structured deposition. In both contexts the handleless cup is the common shape employed.

Rubbish pit S601

Pottery from rubbish pit S601 has been included in the study, although it is unclear whether or not the pit is associated with Building 2. It was located 6.5 metres east of Building 2, outside wall F6010, in what probably functioned as an open space or enclosure; it was partially excavated, within the limits of Trench 6 (Fig. 2). The fill within was less than a metre thick (70.2 cm), with three depositional episodes identified (Fig. 48). Context 2:2.601.1 is the earliest, dated to MM IIIA, but with small fragments of MM I–II date in its deepest layer. Context 2:2.601.2, a concentration of stones with little MM IIIA pottery, probably represents a cleaning episode

²⁰ For a meaningful manipulation of the handleless cups, see Åström 1987. For their placing in burial environments as offerings to the ancestors, see Caloi 2011. See also Privitera 2018; Knappett and Hilditch 2015.

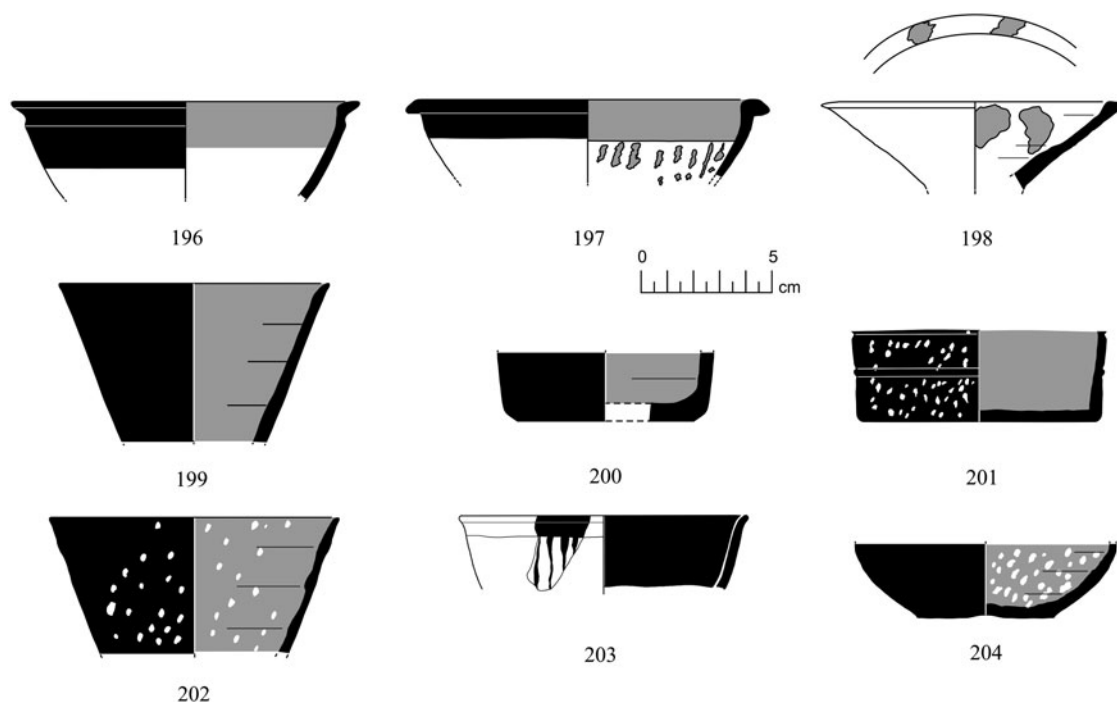


Fig. 49. Context 2:2.601.1: small-sized drinking and serving tableware (drawing of **203** by D. Evelyn).

during the period.²¹ Finally, context 2:2.601.3 includes pottery mainly attributed to MM IIIA, but with substantial evidence of MM IIIB. The pit appeared to have been disturbed during the construction of the later Building 1 in LM IB–II, when a foundation trench was dug for the construction of F6001. Pottery collected from the pit, especially from its upper layers, is better preserved than that from backfill contexts in Building 2. Fragments are larger and less worn, with many joining together, and so suggesting a different deposition process of the ceramic material. The majority are 5–6 cm in size, but with several larger ones. By contrast, for instance, the majority of the backfill context 2:2.802.4 is only 2–3 cm. This pattern is also true for the cooking ware coming from S601, which represents broken and discarded material of a household(s), probably in a secondary deposition.

Context 2:2.601.1

The catalogued pottery comprises 36 per cent of the context, mostly rim- and base-body fragments, while none was found complete and only eight had a full profile. Fine pottery accounts for the majority at 55 per cent (coarse buff ware 20 per cent, red coarse ware 15 per cent and soft sandy 10 per cent), with the small-sized tableware at 59 per cent. As far as surface treatment is concerned, plain ware prevails at 44 per cent, followed by monochrome with 24 per cent, dark-on-light with 20 per cent, and white-on-dark with 12 per cent. Ridged ware is present at 7 per cent, while the white-spotted decoration makes up 6 per cent.

Of the handleless cups, 76 per cent belong to the broad type (types 1a–2a, 1b–2b), while the remaining 24 per cent go with the standard type of the later Neopalatial period (types 1c–2c). **193** (not illustrated) is a tall handleless cup (type 1d) made of an orange and soft sandy fabric typical of MM IIIA. Almost all are plain, except from the broad and shallow **194** (not illustrated)

²¹ It is also likely to be associated with the plaster fragments found within the underlying context 2:2.601.1, resulting both from the same depositional episode of cleaning destruction debris or house remodelling (no traces of burning were identified).

with spatter decoration on the internal surface, and the monochrome red **195** of the standard type (not illustrated). The same chronological pattern is followed in ledge-rim bowls, with broad (1a–2a, 1b–2b) and tall types (1c) making up 84 per cent and 16 per cent respectively. Dark-on-light bands at the rim are the usual style of decoration, as on **196**, but **197** has a ripple pattern on the inside (Fig. 49). There are also examples with the spatter decoration, like **198** (Fig. 49). Bell-shaped cups are well attested: plain, dipped rim or with spatter decoration. Straight-sided cups are as popular as the handleless cups and bowls (at 28 per cent in small tableware), but the S-profile cups are rare (5 per cent in small tableware), a feature consistent with their MM IIIA dating. All straight-sided cups are monochrome, red but mostly black slipped, like **199** (Fig. 49), and sometimes with a semi-lustrous surface. Several are given a bevelled base, as **200** (Fig. 49), or ridged walls, as **201** (Fig. 49). The latter is decorated with the white-spotted style on the outside, but **202** (Fig. 49) has it on both surfaces. Lastly, **203** (Fig. 49), decorated with the ripple pattern in dark-on-light lustrous ware and added white (band at rim), is mainly assigned to MM IIIB dating (but see **123** and **124**; Fig. 33). The S-profile cup **204** (Fig. 49) is also ornamented with the white-spotted style, though the black slip is faded, and the imprint of the added white spots is evident only on the inside. Similar are the cups from the Vlachakis plot (Rethemiotakis and Warren 2014, 38, cat. no. 188, 40, cat. nos 211–12, figs 3.9 and 3.10).

A cut-away necked jug with a slightly beaked spout is decorated with dark-on-light red drops (**205**; Fig. 50), likely to have been arranged in vertical zones, as on the bridge-spouted jar from the deposit from the south-eastern corner of the palace of Knossos (MacGillivray 1998, 169, cat. no. 1004, pl. 149; Mathioudaki 2018a, 46, cat. no. 61, fig. 16g) and similar examples from the palace and the town (MacGillivray 1998, 162, cat. no. 874, pls 25, 131; Panagiotaki 1999, 177, cat. no. 327, fig. 35, pl. 26a; Macdonald 2013, 25, cat. no. 1175, fig. 2.3). A jug with horizontal spout (**206**; Fig. 50) is made of a red semi-fine fabric with a creamy slip on its outer surface. It preserves a full profile (almost two-thirds of the whole), but it was found in a fragmentary state, with sherds being collected from all three contexts, thus documenting the disturbance of the rubbish pit S601. Jugs with horizontal spouts are much more favoured now than the beaked jugs mainly produced during the Protopalatial period. Body sherd **207** from a fine closed vessel, a jug or a bridge-spouted jar is decorated with dark-on-light red lustrous ripple pattern arranged in two zones separated by a band of added white (Fig. 50). A similarly decorated jug comes from the South-west Houses (Macdonald 2013, 25, cat. no. 1174, fig. 2.3). Base-body fragment **208** is also from a fine closed vessel, though only the subsidiary banding decoration with a double row of dots added in white has been preserved on the lower part of the body (Fig. 50). According to Poursat and Knappett (2005, 119–20, fig. 33:7, pl. 56s), it is to be dated to MM IIB, but Walberg (1992, 95, pl. 11) dates it to MM III. The small body fragment **209** (not illustrated) is from a fine closed vase, with a relief plastic decoration of a scarab (cf. Evans 1921, 239, fig. 180). Although only four examples of relief *appliqué* decoration have been recorded (see in addition the body fragments **36** [Fig. 18] and **178**, as well as bowl-lamp **254** [Fig. 58]), this kind of impressive decoration is indicative of MM IIB and MM IIIA pottery production, primarily the latter (cf. Levi and Carinci 1988, pls 11 and 27; Poursat and Knappett 2005, 115, pl. 37a–e). Flaring bowl **210** is made of an orange, soft sandy fabric, as is usual (Fig. 50). Larger vessels of storage and/or transportation are **211**, probably an oval-mouthed amphora decorated with dark-on-light horizontal bands (Fig. 50), and **212**, a hole-mouthed jar with a pulled-out rim spout (Fig. 50). The preserved upper part of the latter is black slipped, with a band at the rim and splashes on the interior.

Brazier **213**, made in an orange, soft sandy fabric, has a deep conical body with flaring walls and an indentation at the point where the long horizontal ovoid handle joins the body (the handle is not preserved) (Fig. 51). Knossian braziers usually have red slip inside and out (Macdonald and Knappett 2007, 30–1). Our example here shows a little trace of red slip only on the inner surface. Its deep horizontal rilling is almost decorative. White-on-dark abstract motives decorate its internal surface. Similar examples come from the Mavrospelio cemetery (Forsdyke 1926–7, 263, cat. no. VII A.23, fig. 44, pl. XXII) and Trial KV (Popham 1974, 189, pl. 32h). **214** (Fig. 51) is a lid of a small-sized vessel, say a bridge-spouted jar or a cylindrical pyxis. It is red monochrome on the outside, black on the inside with lustrous surfaces (cf. Levi and Carinci

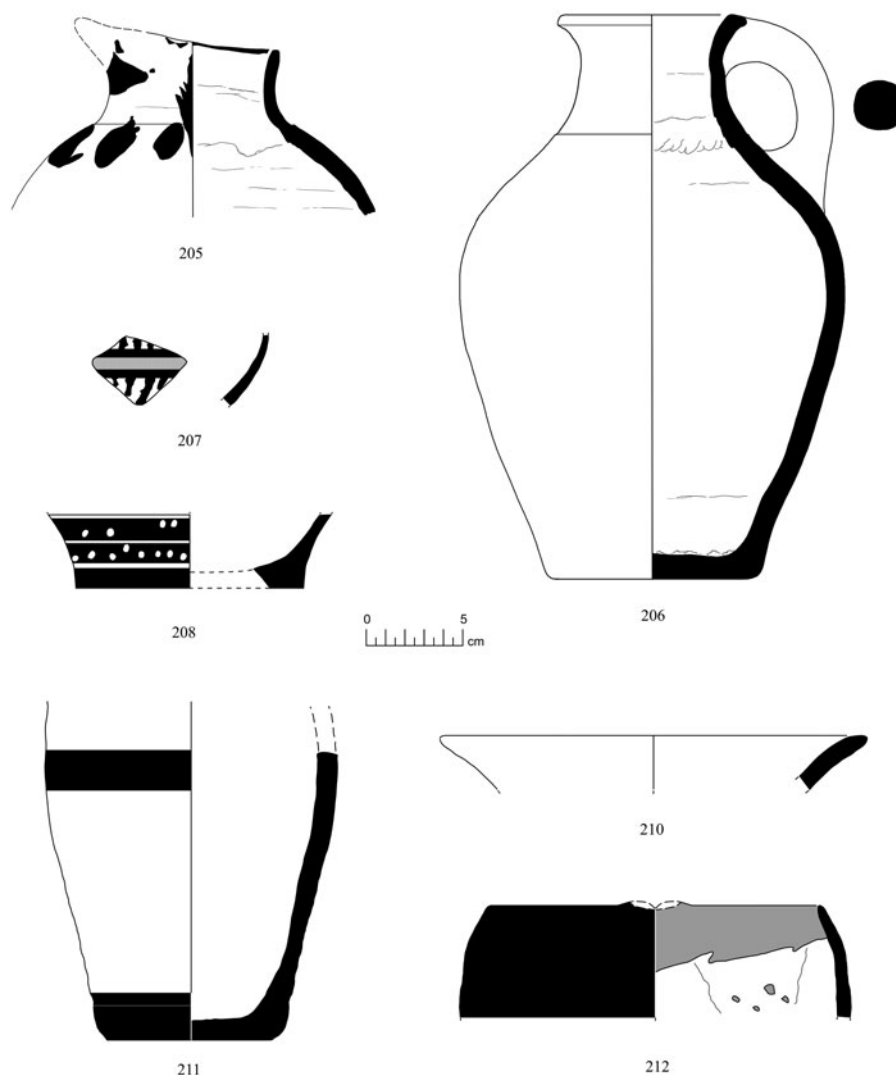


Fig. 50. Context 2:2.601.1: small- and medium-sized pouring/serving tableware, everyday use, and storage (drawing of **205** and **206** by D. Evely).

1988, 229–33, pl. 98). Lastly and of special function are **215** (Fig. 51), a red, slightly lustrous monochrome miniature conical vessel, imitating perhaps a chalice (for the real-size chalices, see **157** [Fig. 40]), the small-sized tripod vessel **216** (not illustrated), made of a soft-sandy orange fabric, probably a cylindrical pyxis, and the house model **217** (not illustrated). House models are assumed to be either dedicated as votives at shrines to protect the real house or placed as grave goods as a substitute for the real house of the deceased (Lebessi 1976; Rethemiotakis 2010). Here, its having been found in the rubbish pit S601 proclaims its domestic use.

Context 2:2.601.2

The catalogued pottery constitutes 50 per cent of the context, mostly rim- and base-body fragments, with several complete or with a full profile. Fine pottery predominates at 62 per cent, coarse buff is at 20 per cent, red coarse 4 per cent and soft-sandy 14 per cent. Small table ware again prevails with 78 per cent. Plain ware is 36 per cent, followed by white-on-dark with 29 per cent, monochrome with 21 per cent and dark-on-light with 14 per cent.

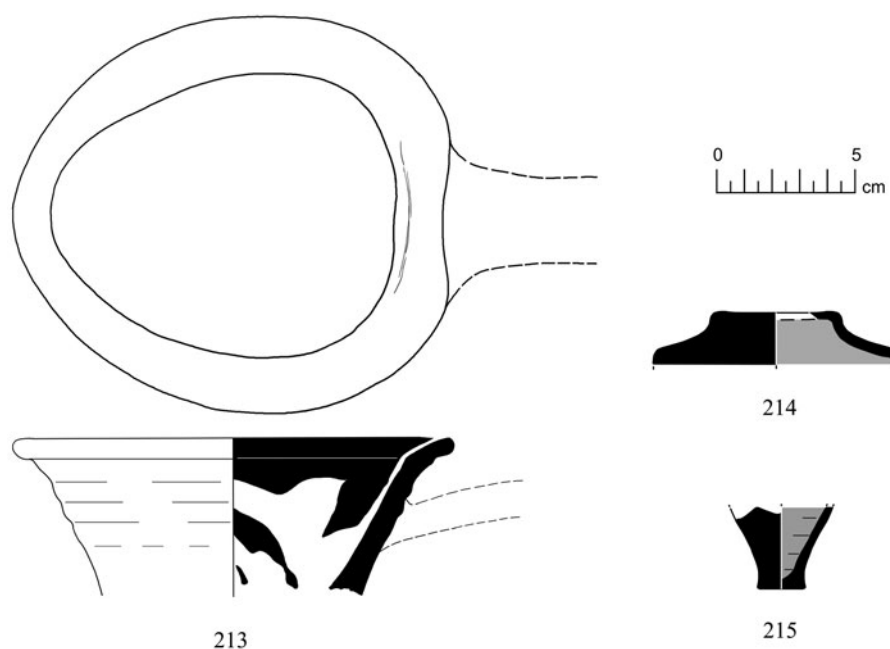


Fig. 51. Context 2:2.601.1: vessels of special function (drawing of **213** by D. Evely).

The pottery from context 2:2.601.2 consists mainly of drinking vessels. The large, broad handleless cup **218** of type 2b is plain with intense spiralling rilling on the inside (Fig. 52). The bell-shaped cups **219** and **220** (Fig. 52) are also plain, the latter being carefully manufactured with thin walls, unlike the former, which is thicker, crude and asymmetrical, and with spiralling rilling on the inside. All are typical examples of MM IIIA. Ledge-rim bowls are missing. The straight-sided cup **221** (Fig. 52), with its bevelled base, is decorated with white-on-dark running spirals and thin bands at rim and base (MM IIIA zone decoration). Similar examples come from the Vlachakis plot (Rethemiotakis and Warren 2014, 33, cat. no. 129, fig. 3.7). The straight-sided cup **222** (Fig. 52) is black monochrome, while two more straight-sided cups, **223** and the ridged **224** (Fig. 52), are decorated with the white-spotted and white-dotted style (i.e. the first with spots all over the external, possibly on the internal surface too, the second with dots restricted to the rim zone). The piriform hole-mouthed jar **225** (Fig. 52) with plastic knobs at rim (probably with a spout, but this is not preserved) is decorated on the outside with a wide black band on the rim and a thinner one on the inside. Two deep incisions about 2 cm long (made before firing) could be a potter's mark incised on the body fragment of a red monochrome medium-sized closed vessel, likely a Linear A numerical symbol (**226**; Fig. 53; cf. Watrous et al. 2015, 453, cat. no. 11, fig. 42). Similar are the signs identified on a loom weight from Petras (Tsipopoulou 2016, 144–5, fig. 33:PM 75-LW 34) and on storage and cooking vessels from Syme (Christakis 2016, 138, fig. 18.2).

Context 2:2.601.3

The catalogued pottery represents 38 per cent of the context, mostly rim-body fragments; very few are complete or with a full profile (numbering only one and 19, respectively). Fine pottery makes up the majority at 52 per cent, with coarse buff ware at 17 per cent, red coarse 25 per cent and soft-sandy 5 per cent. Small-sized tableware accounts for 63 per cent, with cooking ware generally now increasing (relative to all of the above contexts) to 13 per cent and everyday/storage at 11 per cent. In terms of surface treatment, plain ware predominates with 45 per cent, followed by monochrome with 30 per cent, dark-on-light with 14 per cent and white-on-dark with just 11 per cent (the white-spotted style is 6 per cent).

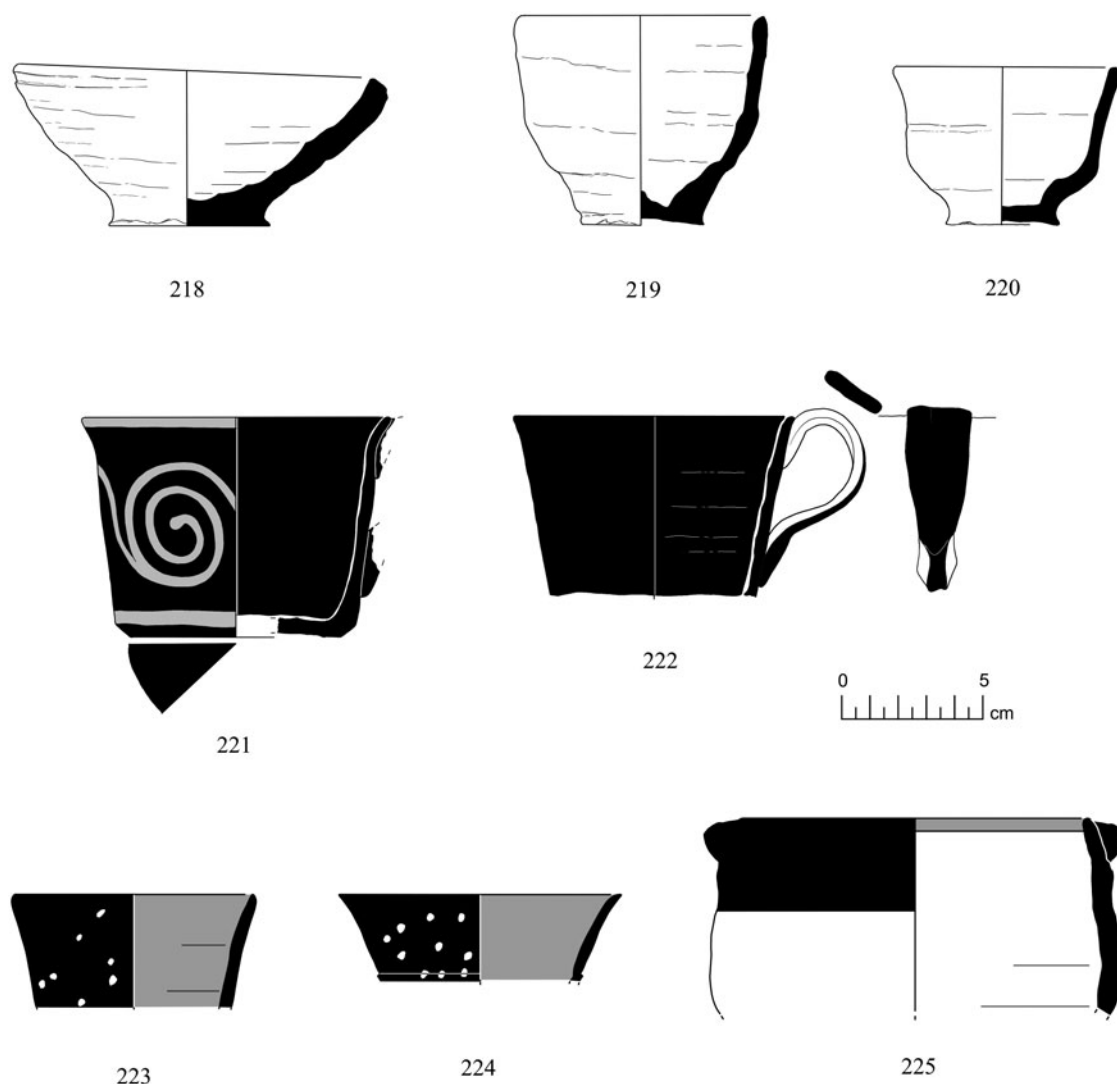


Fig. 52. Context 2:2.601.2: small-sized drinking/serving tableware (drawings of **218–222** by D. Evely).

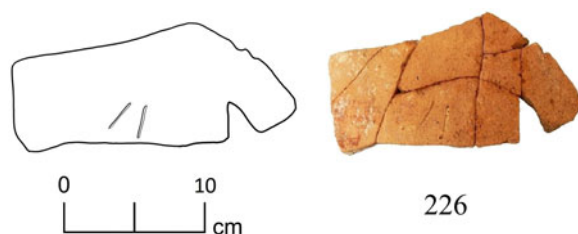


Fig. 53. Context 2:2.601.2: closed vase with potter's mark (drawing by D. Evely).

Most handleless cups are plain, like the broad **227** (Fig. 54; type 2b) and the tall **228** (Fig. 54; type 1d), but **229** (Fig. 54) is a saucer (type 1a) with spatter decoration. Several examples belong to the standard form (types 1c–2c) of the later Neopalatial period, during which conical cups were mass-produced. There are also conical cups with traces of burning on the rim where they have been used as lamps. Plain and of the broad type 2b is the ledge-rim bowl **230** (Fig. 54). The tall

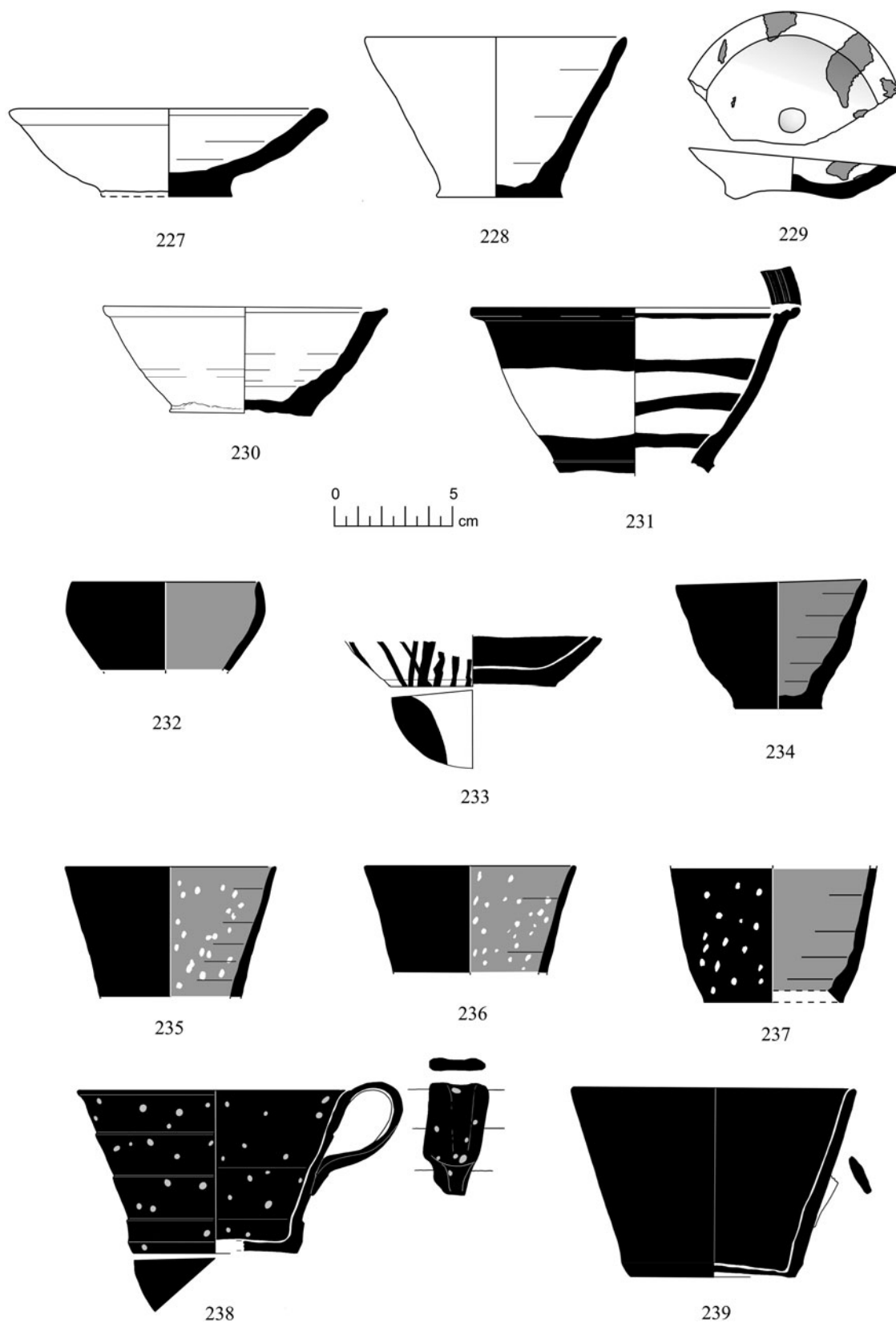


Fig. 54. Context 2:2.601.3: small-sized drinking/serving tableware (drawings of **230**, **231**, **233**, **238** and **239** by D. Evely).

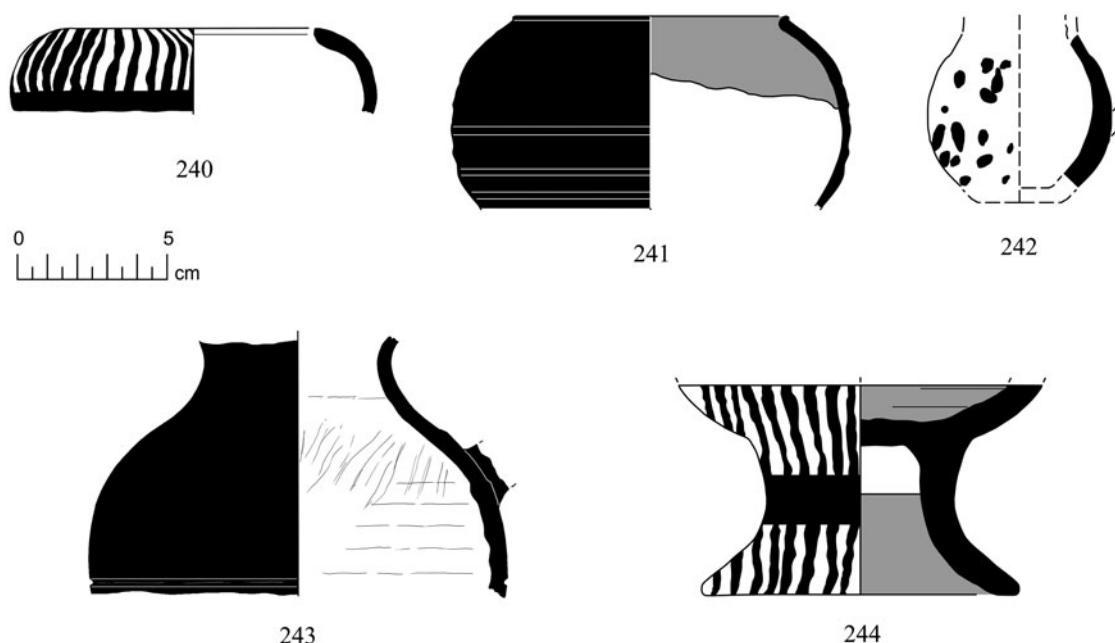


Fig. 55. Context 2:2.601.3: small- and medium-sized drinking/serving tableware (drawings of **240** and **243** by D. Evely).

ledge-rim bowl **231** (Fig. 54; type 2c) with horizontal bands inside and out in dark-on-light lustrous ware and with two incisions on its flat rim is also dated to MM IIIB, as is the rim-body fragment **232** (Fig. 54) of a monochrome hemispherical bowl (cf. Warren 1991, fig. 7a; Hatzaki 2007, 165–6, fig. 5.6:4). Within the same period probably goes the body-base fragment of a bowl or a cup decorated with the ripple pattern in dark-on-light lustrous ware (**233**; Fig. 54). The bell-shaped cup **234** (Fig. 54) is monochrome red with intense spiralling rilling on the inside: it looks more at home in the MM IIIA period. Several straight-sided cups with white-spotted decoration are present in the context, such as **235–238** (Fig. 54), the last with well-spaced ridges all over the body. Spots are applied all over the internal and/or external surfaces. **239** (Fig. 54) is monochrome, but the slip is red to black because of uneven firing.

A miniature bridge-spouted jar with the ripple pattern on the shoulder (**240**; Fig. 55) is an example of MM IIIA pottery production, both in terms of vase type and decoration technique. **241** (Fig. 55) is a small-sized, thin-walled, monochrome black bridge-spouted jar with horizontal grooves around the body, just like the larger example from the West Polychrome Deposits (MacGillivray 1998, 143, cat. no. 422, pl. 80). Juglet **242** (Fig. 55) has dark splashes on the body, and jug **243** (Fig. 55), probably funnel-mouthed, is monochrome black, and like the bridge-spouted jar in having a horizontal groove around the body. A similarly grooved jug comes from the Acropolis Houses (Catling et al. 1979, 40, cat. no. V.179, fig. 27). A pedestalled bowl or fruit stand, made of a coarse pink fabric and coated with a creamy slip, is decorated with the ripple pattern of dark-on-light lustrous ware (**244**; Fig. 55). The rendering in solid thick lines is more in keeping with the MM III ceramic tradition, particularly its earlier phase, although fruit stands are more popular in LM IA, as is the dark-on-light slipped lustrous ware (Hatzaki 2007, 178–9, fig. 5.17).

The preserved upper part of an oval-mouthed amphora is decorated with large dark-on-light curved bands (**245**; Fig. 56), similar to the one from the deposit from the south-eastern corner of the palace of Knossos (Mathioudaki 2018a, 55, cat. no. 95, fig. 21e), but also with the MM IIIB example from the Cists below the Stepped Porch at the palace (Knappett, Macdonald and Mathioudaki 2023, 157–8, cat. no. 1129, fig. 5.5). **246** is an interesting example of a conical bowl or basin with a flat, downturned rim, which is decorated on the inside with white-on-dark curvilinear motifs and on the outside with a dark-on-light broad band at and below the rim

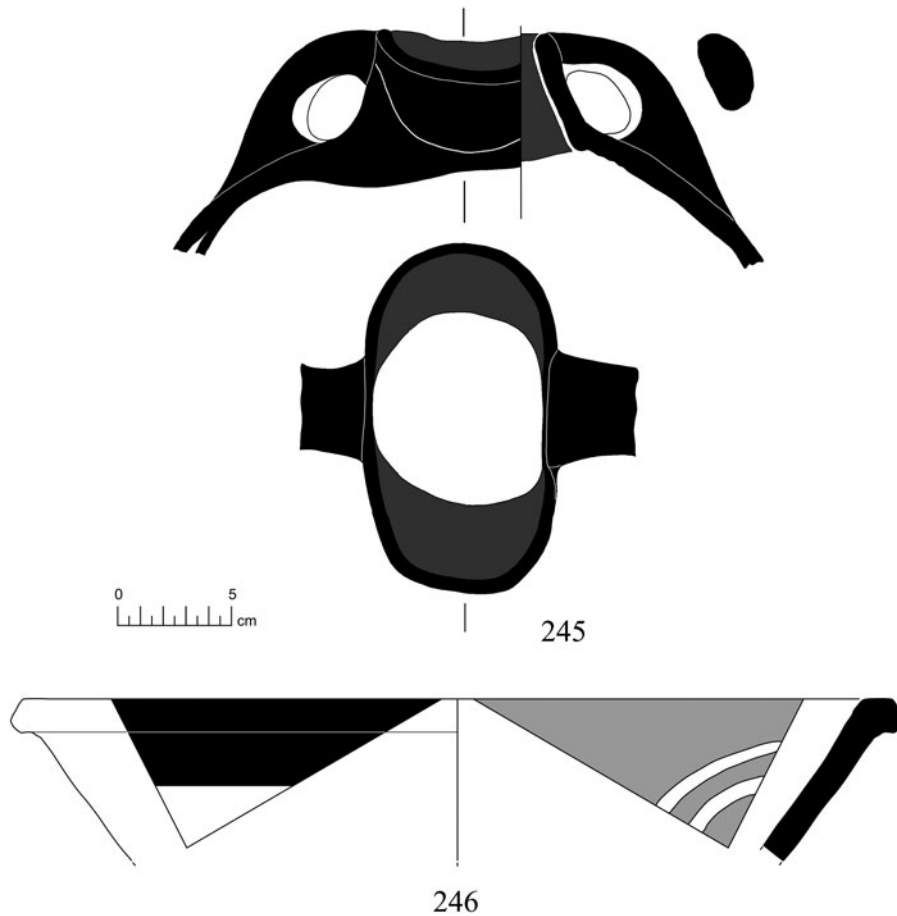


Fig. 56. Context 2:2.601.3: transport/storage and everyday use (drawing of **245** by D. Evely).

(Fig. 56). **247** (not illustrated) is an import from the Cyclades, a thin-walled neck-body fragment of a Middle Cycladic beak-spouted jug made of pale-brown micaceous fabric with angular inclusions. It is decorated with two parallel debased bracket necklaces on the neck in dark brown paint (cf. Nikolakopoulou et al. 2019, 408, cat. no. 1734, pls 196, LXXXV).

A relatively well-preserved assemblage of cooking pots came from context 2:2.601.3. **248**, **249** and **250** are broad-mouthed with a deep cylindrical body (Fig. 57; cf. Catling et al. 1979, 39, cat. no. V.165, 40, cat. no. V.181, figs 26, 28; Karetsou and Mathioudaki 2012, 94, fig. 23; Preston et al. 2013, 38, fig. 3.30a–c; Rethemiotakis and Warren 2014, 39, cat. no. 198, fig. 3.9). They were probably all tripods, but none have their feet preserved. Only **249** retains the impression of the join. The type continues from the previous Protopalatial period, but now develops a more elongated body (cf. Macdonald and Knappett 2007, 30, figs 3.13 and 3.32, pls 22 and 33), which is the favoured one within Building 2 contexts. The rim is usually flat, slightly pronounced, marked with an incision or thin groove. Handles are either of the lug type or horizontal with circular section. And the feet large are triangular and ovoid or elliptical in section. The rim-body fragment **250** has its walls formed with grooves in the handle zone and has a red coating on the outside. The latter is a feature which is rarely attested on cooking pots (see also **280**, below), but there are similar examples from Knossos (Mathioudaki 2018a, 59, cat. no. 129, fig. 26b) and Kommos (Rutter and Van de Moortel 2006, 342). However, it should be stressed that no traces of burning have been identified on the preserved fragment, which makes it questionable whether it was a cooking pot or a hole-mouthed pithoid jar of everyday use (see also **153** in context 2:2.802.4, above).

Cooking pots **251** and **252** (Fig. 57) are broad-mouthed with a hemispherical body and a flat, slightly pronounced rim (cf. Catling et al. 1979, 40, cat. no. V.182, fig. 28; Preston et al. 2013,

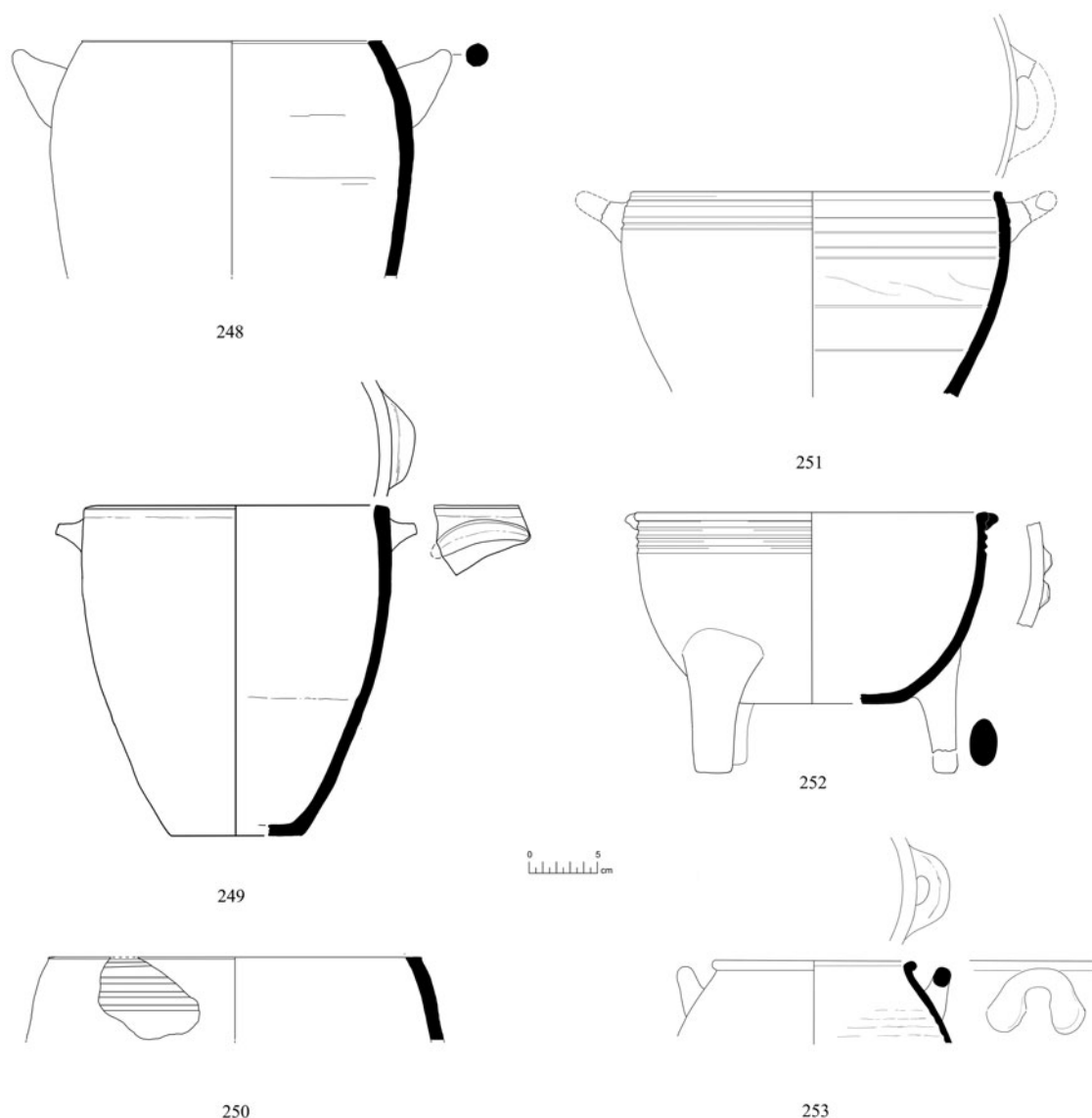


Fig. 57. Context 2:2.601.3: cooking ware (drawings of **249** and **251–253** by D. Evelyn).

38, fig. 3.30f/h; Mathioudaki 2018a, 59, fig. 25f). The first has a full profile, but only part of its foot with ovoid section has been preserved. Both examples have the walls formed with grooves in the zone handle (cf. MacGillivray 1998, pl. 64). Similar cooking pots come from Iasos (Momigliano 2009, 132, fig. 19) and Akrotiri (Nikolakopoulou et al. 2019, 529, pl. XLIII:1043). **252** has additional plastic double knobs at its rim (like **280** in context 2:2.801.4, below). **251** preserves part of its horizontal rounded handle, but lug handles are also attested. **253** (Fig. 57) is a small rim-body sherd of a third vase type identified within the cooking assemblage of Building 2. It is a narrow-mouthed vessel with curving thin walls sloping inwards, a rounded rim and horizontal loop handles, though it is not clear if it was a tripod vessel.²²

A singleton (although of a typical MM IIIA vase type) is seen in bowl-lamp **254** (Fig. 58), from which several rim-body fragments have been preserved. It is medium sized with a broad, flat,

²² Similar are two examples from the Houses of the Fallen Blocks and Sacrificed Oxen, although both have the rim formed with a flange for taking a lid (Mathioudaki 2018a, 60–1, nos 132–3, fig. 26ef).

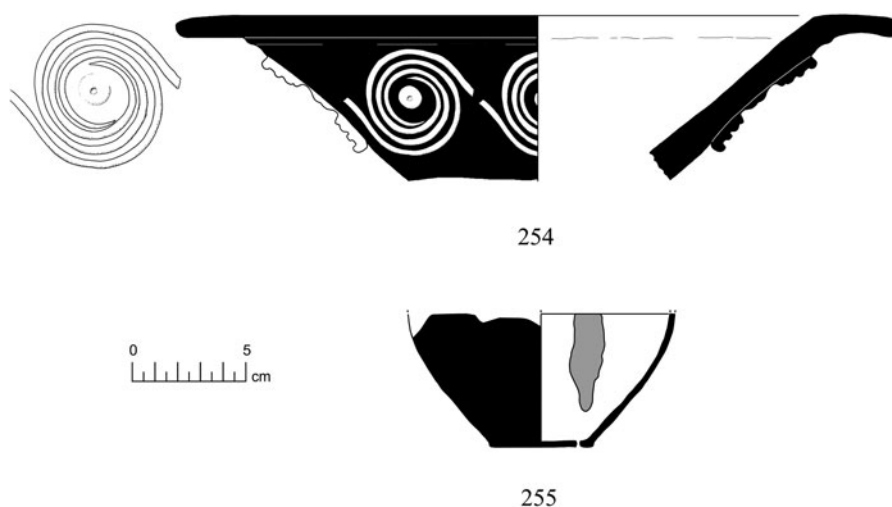


Fig. 58. Context 2:2.601.3: vessels of special function (drawing of **254** by D. Evelyn).

everted rim, either low pedestalled or equipped with a ring or flat base (Rethemiotakis and Warren 2014, 36, nos 165–7, fig. 3.8). It is made of an orange soft-sandy fabric with thick red slip, well burnished. It is impressively decorated with running spirals of the ‘open centre’ variety rendered in relief *appliqué*, characteristic of MM IIIA decorative style (Macdonald 2013, 28), which were subsequently painted with added white. Traces of burning on the rim and the inner walls confirm its use as a lamp.

Last but not least, two rhyta were found within the context, both of the LM I period. **255** (Fig. 58) is a body-base fragment, probably of a jug (Koehl 2006, 58, Type IV jug) with an off-centre opening in its flat base. It is monochrome black, but highly faded. **256** (not illustrated) is part of the low foot of a LM IB cup-rhyton, decorated with dark-on-light bands of lustrous ware (Mountjoy et al. 2003, 94, fig. 4.19; Koehl 2006, 59–63, type IV cup; Hatzaki 2007, 189–90, fig. 5.23:3).

MM IIIB: Hogarth’s/Hood’s excavation spoil heaps

The pottery in context 2:2.801.4 originates from a layer immediately below surface ploughsoil and the sub-topsoil zone (of soft, yellowish brown clayey and silty sediment, 17–20 cm thick) (Fig. 27). It partially covered the walls of Building 2, which indicated that it was neither chronologically nor functionally related to Building 2. Moreover, its pottery was almost entirely dated to MM IIIB.²³ It probably originated from the spoil heaps of the nearby Hogarth and Hood excavations.

The catalogued pottery makes up 46 per cent of the context, mostly rim- and base-body fragments; very few are complete or with a full profile (numbering only seven and 17, respectively). Fine pottery comprises the majority at 79 per cent, with the small-sized tableware at 83 per cent (Fig. 4). As far as the surface treatment is concerned, plain ware prevails at 48 per cent, followed by monochrome with 27 per cent and dark-on-light with 14 per cent. The white-on-dark ware with only 11 per cent is less, especially so the white-spotted decoration, which comprises but 3 per cent. There are examples decorated in the dark-on-light style lustrous ware,²⁴ as well as with the feather-like effect,²⁵ both ceramic features that appear in MM IIIB and become typical of the Neopalatial pottery tradition (Hatzaki 2007, 160–5).

²³ In the present study only the MM IIIB layer over S801 was included, although it ran further over S802 (#80023) (Fig. 27). A few MM IIIB ceramics mixed with the earlier material were identified within the upper layers of S107 and S108.

²⁴ MM IIIA vases in dark-on-light ware occasionally have a lustrous finish (e.g. the ledge-rim bowl **83** with banded decoration and the straight-sided cup **123** with the ripple pattern). However, the style is not yet fully established.

²⁵ Like the base-body sherds 80017.P150, 80017.P151 and 80017.P155 from S-profile cups (not included in the present study).

The broad handleless cups of MM IIIA (types 1a–2a and 1b) are now much fewer, for example the asymmetrical **257** (Fig. 59), while the typical handleless cups of the Neopalatial period (types 1c and 2c) prevail (14 and 33 catalogued examples, respectively). These are mostly plain, like **258** and **259** (Fig. 59), whereas much fewer are the monochromes like the red **260** (Fig. 59). Ledge-rim bowls are now tall (types 1c–2c), decorated in dark-on-light, **261** (Fig. 59) with the ripple pattern (now it is mostly on the exterior, without a band at the rim and applied in single thin and wavy lines; see Hatzaki 2013) and the dipped rim **262** and **263** (Fig. 59). There are also a few monochrome ledge-rim bowls, such as the black **264** (Fig. 59). Bell-shaped cups are frequently attested, but now are better manufactured with thin walls and almost without traces of rilling on the inside. Most are of red or black monochrome ware, like **265** and **266** (Fig. 59). The type is also with a handle, such as the examples from the Unexplored Mansion (Popham 1984, pl. 141:14–16), but in none of the cases from context 2:2.801.4 has the handle been preserved. Hemispherical bowls are becoming typical of the period (Warren 1991, 323, fig. 7a–j; Hatzaki 2007, 166). Shape and dimensions vary: **267** (Fig. 59) has a compressed spherical body, and **268** (Fig. 59) shows almost vertical walls in the upper part. Most are monochrome black, **268** with an added white band at the rim and **269** of red monochrome with grooves under rim (Fig. 59; cf. Rethemiotakis and Warren 2014, 32, cat. no. 124, fig. 3.7). The body-base fragment **270** (Fig. 59) comes from a thin-walled in-and-out bowl (estimated base diameter 15–17 cm). It is decorated with white-on-dark linear motifs on the external surface, probably on the internal too (cf. Catling et al. 1979, 28, cat. no. V.100, fig. 18; Macdonald 2013, 28, cat. no. 2002d, fig. 2.6; Mathioudaki 2018a, 42–3, cat. nos 42, 46, fig. 14bf).

In contrast to MM IIIA contexts, S-profile cups have a notable presence, while straight-sided cups are on the wane (numbering 16 and 11, respectively). S-profile cup **271** (Fig. 59) is red monochrome, while **272** (Fig. 59), with an off-set rim, is decorated with a white-on-dark curvilinear motif. Straight-sided cups account for the black monochrome **273** (Fig. 59), the ridged walled **274** (Fig. 59), the white-spotted with bevelled profile **275** (Fig. 59), and the plain **276** (Fig. 59) with a conical body and thicker walls (cf. Popham 1984, 156, pl. 142; Warren 1991, 330, fig. 9a).

The medium-sized bridge-spouted jar **277** (Fig. 60) is decorated on the shoulder zone in the white-dotted style (cf. the jug from the Houses West of the Palace; Evans 1928, 369, fig. 206; MacGillivray 1998, 50–1, fig. 1.13, pl. 155:1046). Similarly decorated is the MM IIIA bridge-spouted jar **177** (Fig. 43), although this is of small size. The ripple decoration with added white has been applied on **278** (Fig. 60), a body sherd of a medium-sized closed vase, probably a jug, like the ewer from the South-west Houses (Macdonald 2013, 25, cat. no. 1174, fig. 2.3). A few examples of cooking ware have been recorded, as in the rim-body sherds **279** (Fig. 61) and **280** (not illustrated) of broad-mouthed cooking pots with hemispherical body. The latter is decorated with horizontal grooves under the rim and two plastic knobs placed together (like **252** in context 2:2.601.3, above), while a thick layer of creamy slip covers both the internal and external surfaces. This coating, according to Rutter and Van de Moortel (2006, 342–3) reduces both porosity absorption and the likelihood of food sticking to the bottom, while increasing thermal efficiency during cooking. The rim-body fragment **281** (Fig. 61) is from a large cooking bowl with an estimated rim diameter approximately 35–40 cm. Base-body fragment **282** (Fig. 61) is from a tripod cooking pot, which preserves one large foot, elliptical in section.

The pottery in 2:2.801.4 is fragmented, but the sherds are larger and better preserved than those from deeper backfill contexts (with much less surface wear and sharper edges). Complete examples or ones with a full profile are statistically more represented than in any other context discussed here. The vast majority belong to drinking cups and bowls, indicating that the ensemble here was highly selected and differently manipulated than the Building 2 backfills (Fig. 4).

MM I–II and LM IB–II pottery

Prepalatial and Protopalatial pottery sherds are usually those of footed goblets, tumblers and carinated cups, like **53** (Fig. 22). They are repeatedly found in the pottery from Building 2 backfill contexts. Their presence is always patchy, and they are interpreted as bonding material

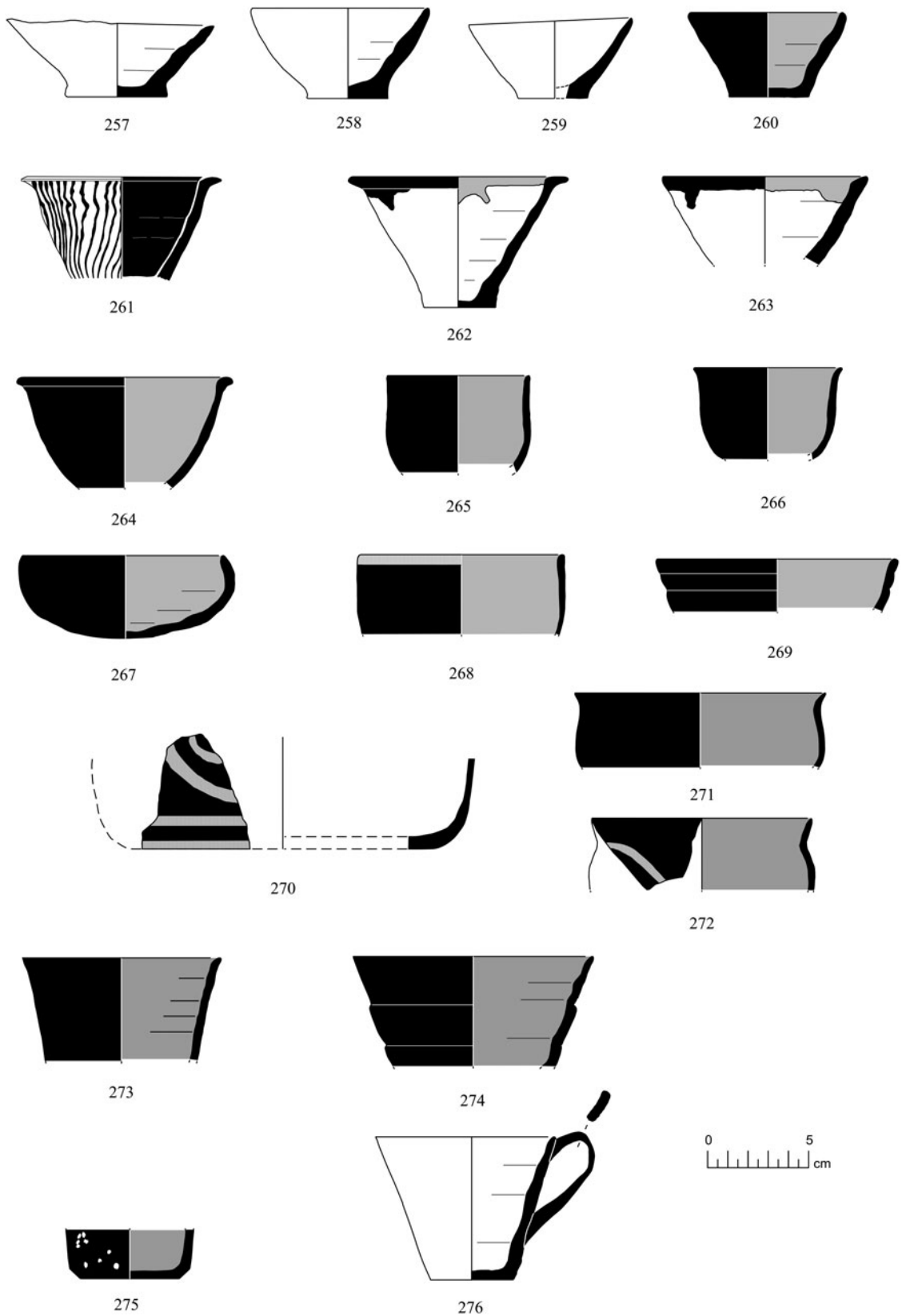


Fig. 59. Context 2:2.801.4: small- and medium-sized drinking/serving tableware (drawing of **261** by D. Evely).

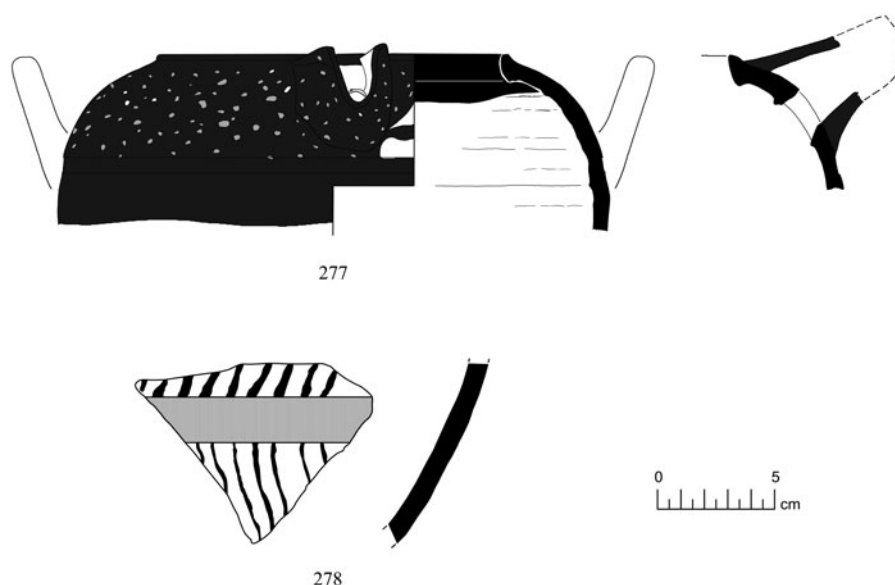


Fig. 60. Context 2:2.801.4 medium-sized pouring tableware (drawing of 277 by D. Evely).

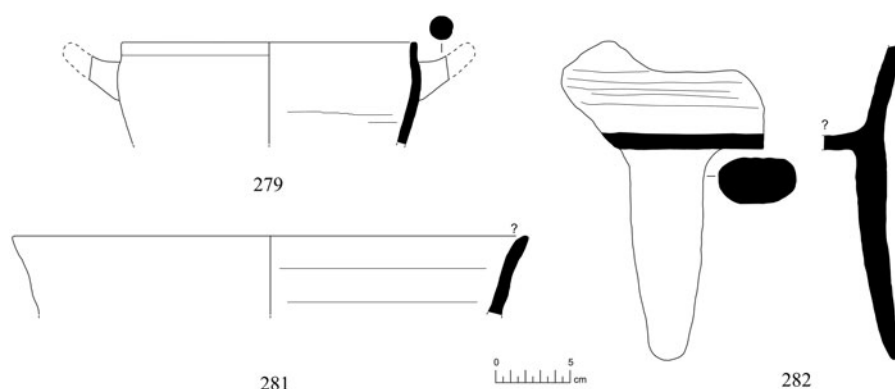


Fig. 61. Context 2:2.801.4: cooking ware.

that had been used in the construction of floors, ceilings or walls. It is likely that the earlier pottery would have been naturally scattered around the area or more deliberately gathered in pits and, thus, could easily have been exploited as construction material. The same probably applies for the light yellowish brown clayey silt that has been used to backfill Building 2 (decayed mud bricks, earth floors, etc.). No such pottery has been found in contexts 2:2.109.1, 2:2.107.3 and 2:2.801.3, nor in the MM IIIB context 2:2.801.4, suggesting different depositional processes at work. LM IB–II and occasionally LM IIIA–B pottery is mainly attested within the upper layers of Building 2: they are considered intrusions from later use. The disturbance in pit S601 was caused by later building activity.

MANUFACTURING TECHNOLOGY

Four basic types of fabric were used in the pottery production of Building 2: 1) fine/semi-fine buff; 2) coarse/semi-coarse buff; 3) red coarse; and 4) soft and sandy, usually orange. All four are local and typical of the Knossian pottery production from the Prepalatial period onwards



Fig. 62. Ledge-rim bowl **27** and closed vessel **140**.



Fig. 63. Piriform hole-mouthed jar **181** and tall handleless cup **103**: external and internal view.

(Wilson 1985, 307, 319; Momigliano 1991, 245; MacGillivray 1998, 55, 85–90; Hatzaki 2007; Macdonald and Knappett 2007, 33–8; Knappett, Macdonald and Mathioudaki 2023, 85–6). Pottery made in a red coarse fabric is not only cooking ware, as there are examples without traces of burning, e.g. **153** in context 2:2.802.4 and **250** in context 2:2.601.3. Fine buff has been identified as accounting for almost 74 per cent of the pottery from Building 2 (1183 catalogued records out of 1603 in total).

Forming techniques have been evaluated macroscopically, such as the identification of the fabrics mentioned above, although traces of manufacture are usually eliminated by any final smoothing of the ceramic surfaces. However, the crude ware of MM IIB and IIIA is revealing on the subject,²⁶ because of its quick and careless manufacture. Coil-building and wheel-fashioning

²⁶ MacGillivray (1998, 82) called crude ware what Popham (1974, 186), had already described as ‘mass-produced and clumsily made’ tableware, an Old Palatial ceramic feature that became almost typical during the MM IIB and MM IIIA periods.

technologies are applied for the construction of most of the pottery from Building 2 (Knappett 1999; 2004; Poursat and Knappett 2005, 30–5; Macdonald and Knappett 2007, 40–2; Jeffra 2013; Choleva 2017; Knappett, Macdonald and Mathioudaki 2023, 86–7). Several cases have been recorded in which coils have been left exposed, like ledge-rim bowl 27 and jug 140 (Figs 18, 36, 62).

Paring and vertical finger pressure applied to medium and large vases are indicative of the handmade and coil-built construction. They are often found inside the lower walls and around the bottom, like the piriform hole-mouthed jar 181 (Figs 43, 63) and the closed vases 64 (Fig. 24) and 146 (Fig. 38), but rarely on the upper body, though we have this with 145 (Fig. 38). Sometimes the finger-pressure marks are small, irregular and cover the entire inner surface of the vase, indicating handmade construction, as on the oval-mouthed amphora 73 (Fig. 29) and the bridge-spouted jar 74 (Fig. 29). With these last two vessels, traces of coil seams are visible on the outer surface, indicating that the handmade technique was combined with that of the coil built. Occasionally, coil seams are located together with wheel traces, such as striations, grooves or the spiralling rilling typical for the period, namely on the small-sized tableware, like 103 (Figs 31, 63).

Apart from the black/red monochrome wares, there are some vases with a creamy slip on their surfaces, such as the plain jug 206 and the footed bowl decorated with the ripple pattern 244, both made of red semi-coarse fabric. Some tripod cooking pots, e.g. 280, also have a creamy slip on both their inner and outer surfaces, probably for reasons of functionality. The firing conditions are in many cases of low quality, resulting in soft and friable ceramics, while several times the monochrome wares vary from black to reddish-brown because of uneven firing. This contrasts with the earlier Protopalatial period, where the pottery is described ‘as generally well fired’ (Macdonald and Knappett 2007, 33).

MM IIIA DEPOSITS FROM THE PALACE OF KNOSSOS AND ITS SURROUNDINGS

Recent studies and re-examination of the MM IIIA pottery from the palace and the surrounding buildings by Knappett, Mathioudaki and Macdonald (2013, 11–12; Knappett, Macdonald and Mathioudaki 2023, 59–63) have further divided the period into an earlier and later phase. From the palace’s assemblages, the majority of the MM IIIA pottery comes from the East Slope Terraces, the area immediately to the north of the Domestic Quarter, and especially from the Olive Press Room (later named Room of the Drain-heads), which has been dated to the early phase of the period (Knappett, Macdonald and Mathioudaki 2023, 103). Specific ceramic features suggest an early MM IIIA dating, most of which already occur in the previous MM IIB, such as the tall and broad handleless cups with deep rilling at the interior, discs decorated with red/oranges splashes, straight-sided cups with ribbed walls, weakly carinated monochrome cups, pots decorated with the featherwave style, white-dotted style mainly on straight-sided cups, and spiral bands style in combination with undulating white lines (Knappett, Macdonald and Mathioudaki 2023, 103).

To the later MM IIIA have been assigned the pottery deposits from the Court of the Stone Spout (1st Blind Well), the Room of the Stone Pier (box 1229) and the Test in the Room East of the School Room (Knappett, Macdonald and Mathioudaki 2023, 64). However, there has been uncertainty as to whether the pottery belongs to the late MM IIIA or the MM IIIB period (Knappett, Macdonald and Mathioudaki 2023, 121–4, 128, figs 4.7–4.8). The dating of the pottery (mainly handleless cups) from the Test in the Room East of the School Room, a possible destruction deposit rather than filling, is based on two key features: on the one hand, the relatively few tall handleless cups found therein, and on the other hand, the almost complete absence of the MM IIIB conical cup of the standard type (Knappett, Macdonald and Mathioudaki 2023, 131).

MM IIIA pottery deposits from old excavations, such as the above, are problematic as they lack clear and secure stratigraphy. Most are secondary or even tertiary deposits (Knappett, Macdonald and Mathioudaki 2023, 12), which makes the matter more complicated, as the ceramics could have

been subjected to sorting, mixing or disturbance. Pottery from the West Polychrome Deposits (MacGillivray 1998; 2007) and the deposit from the Houses of the Fallen Blocks and Sacrificed Oxen (or South Polychrome Deposits; MacGillivray 1998; 2007; Mathioudaki 2018a) are considered of MM IIIA date, the latter of the early phase, but both are backfillings of destroyed edifices without MM IIB or later MM IIIA stratigraphical evidence to evaluate ceramic phasing. Stratified deposits of early and late MM IIIA are those from the South-west Houses (Macdonald 2013) and the Vlachakis plot (Rethemiotakis and Warren 2014; but for a different chronological evaluation, see Girella 2017; Knappett, Macdonald and Mathioudaki 2023, 63).

The MM IIIA pottery contexts from Building 2 correspond greatly with the above-described ceramic features of the early MM IIIA from the palace, apart from the presence of the ripple decorated pottery, which surprisingly is lacking from the palace's contexts. But as in the abovementioned contexts from the palace, most of the pottery in Building 2 comes from backfilling deposits as well, a late MM IIIA stratified deposition has not been identified, and the MM IIB layer found above the building has no architectural or contextual correlation with it (see above, Hogarth's/Hood's excavation spoil heap). Therefore, the stratigraphy of Building 2 cannot document the chronological sequence between the MM IIB and MM IIB periods, and particularly an early and a late phase within MM IIIA.

THE 'LIFE-HISTORY' OF BUILDING 2

Building 2 was constructed in MM IIB. Its first occupational phase is represented by the pottery assemblage derived from the small S109 (context 2:2.109.1), which was formed during reconstructions made at the end of the period. Unfortunately, the pottery from the small foundation trench excavated beneath the plastered floor of S802 (context 2:1.802.1) did not provide a definitive date for its initial construction. Pottery within S109, like the pyxis fragment 22 which had been used as a tool, the pedestalled lamp 18, and the conical rhyton 19, a vessel intended for liquid offerings, indicates that all came from a place of a special character, or belonged to a set of special function. The retention of this assemblage in the newly reconstructed house could suggest the desire to link, by keeping hold of earlier material with symbolic meaning, the old with the new, thus creating a bond of continuity and a common identity for the inhabitants.

Floor deposits in S801 and S802 (contexts 2:2.802.2, 2:2.801.1 and 2:2.802.3) date the final use of Building 2 in MM IIIA. During the same period the building was backfilled (contexts 2:2.801.2 and 2:2.802.4), after being cleared of all destruction debris and abandoned material. It had suffered severe damage from an earthquake, probably the same one that destroyed the Anemospilia Building (Sakellarakis and Sakellarakis 1991) and the Houses of the Fallen Blocks and Sacrificed Oxen (Mathioudaki 2018a).²⁷ Hence, the final use and abandonment of Building 2 are within MM IIIA, though whether these events occupied a shorter or longer period of time is unknowable. The backfilling of S107 (contexts 2:2.107.1, 2:2.107.2, 2:2.107.3) and S108 (context 2:2.108.1) would be part of the same process, but the material used was mainly of MM IIB ceramic production. Their backfilling followed the same depositional pattern, and 'special deposits' were identified within each (contexts 2:2.107.1a, 2:2.801.3). The material used was processed by mixing mostly small-sized pottery sherds of fine ware with *kouskouras* clayish sediment. It was a well-defined procedure, a ritual closing ceremony. It was an intentional action made to 'seal' and 'bury' the destroyed house. The three vases left on the floor of S802 together with a series of cups and bowls found within the deepest layers of the backfill could suggest a ritual feasting or performance. A similar process regarding the Houses of the Fallen Blocks and Sacrificed Oxen, two buildings that suffered the devastating effects of the 'Great Earthquake',²⁸

²⁷ The Anemospilia Building is dated to the early MM IIIA by Knappett, Macdonald and Mathioudaki (2023, 59–87, *passim*), as are the Houses of the Fallen Blocks and Sacrificed Oxen (Mathioudaki 2018a).

²⁸ According to Evans' (1928, 347–64) nomenclature, though he dated it to MM IIB (Macdonald 2017, 333–4).

is eloquently described by Macdonald (2017, 337). It involves the removal from the interior of the primary deposits of destruction, the cleaning and the placement on the floor of the heads of sacrificed bulls and finally the filling in, the ‘sealing’ of the two buildings with secondary deposits. This procedure has already been defined by Evans (1928, 297) as a ‘methodical filling in’. All these actions correspond closely to the data from Building 2. Both the sites remained sealed and free of habitation, even when Building 1 was erected immediately to the east in LM IB–II, sharing the east façade. The abandonment of Building 2 was permanent, and the place remained free of construction henceforth.

Looking beyond Building 2 and taking into consideration the continuity between MM IIB and IIIA that has been documented through its stratigraphy (building construction, use and backfilling), the transition from the First to the Second Palace at Knossos presents a different story than the rest of Crete, where MM IIB ends with great destructions, whether due to earthquake or conflict (Macdonald and Knappett 2013, 1–2). At Knossos immediately after MM IIB and during MM IIIA, the palace does not show extensive destruction or subsequent signs of decay or abandonment. However, during the first half of the seventeenth century BC, rebuilding is recorded in the palace, probably due to an earthquake that hit the area (Knappett, Macdonald and Mathioudaki 2023, 9–13 and 59–63). Yet the dynamics of reconstruction confirm that the economy and power of Knossos remained stable enough to overcome any disaster. This dynamic is also present in the town, which from MM IIB onwards seems to have expanded –albeit with episodes of destruction and rebuilding – to the south-west, on the Acropolis Hill, namely the ‘Trial KV’ excavation (Popham 1974), the Acropolis Houses (Catling et al. 1979) and the ‘KS 178’ stone-built compartment (Driessen and Macdonald 1997, 20; Hatzaki 2007, 161; 2013), and to the south on the Gypsades hill with the ‘Gypsades Well’ on its northern slopes (Evans 1928, 549–50; Hatzaki 2007, 175) and the establishment of Building 2 further to the south. Notwithstanding its destruction and abandonment in MM IIIA, habitation in the Gypsades neighborhood continued. New edifices, Hogarth’s Houses A and B (Hogarth 1899–1900), were established in its immediate vicinity shortly afterwards, probably at the beginning of MM IIIB.

EPILOGUE

The present study focuses on the contextual and chronological evaluation of the pottery deposits from Building 2, placing them within the ceramic phases of Knossos. The importance of Building 2 lies exactly in providing undisturbed archaeological data with no subsequent interference, as well as a clear stratigraphical sequence, thus contributing decisively to the study of Middle Minoan pottery traditions. Moreover, its establishment on the lower hill of Gypsades is evidence of the expansion of the city to the south and the urban planning of Knossos already from the end of MM IIB but mainly at the beginning of the Neopalatial period, an era of great transformations.

SUPPLEMENTARY MATERIAL

Appendix 1 is published as online-only Supplementary Material at <https://doi.org/10.1017/S006824542400011X>.

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Οι κεραμεικές αποθέσεις από το Κτήριο 2 στους Γυψάδες Κνωσού

Στο παρόν άρθρο παρουσιάζεται η κεραμεική από το Κτήριο 2 στους Γυψάδες Κνωσού, το οποίο ανασκάφηκε το 2014–15 στα πλαίσια του προγράμματος “Knossos–Gypsades Excavation Project” της Βρετανικής Σχολής Αθηνών σε συνεργασία με την Εφορεία Αρχαιοτήτων Ηρακλείου. Το Κτήριο 2 οικοδομήθηκε στη Μεσομινωική (ΜΜ) ΙΙΒ περίοδο, αλλά η κύρια φάση της κατοίκησης του χρονολογείται στην επόμενη ΜΜ ΙΙΑ. Στο τέλος της ΜΜ ΙΙΑ περιόδου το κτήριο φαίνεται ότι υπέστη σημαντικές ζημιές πιθανότατα ως αποτέλεσμα ισχυρής σεισμικής δόνησης, γεγονός που οδήγησε στην οριστική εγκατάλειψή του. Η μελέτη της κεραμεικής βασίστηκε καταρχήν στην τυπολογική της ανάλυση και κατά δεύτερον σε στατιστικά δεδομένα, τα οποία με τη σειρά τους αξιολογήθηκαν και ερμηνεύτηκαν στο πλαίσιο της στρωματογραφικής συνάφειας. Σκοπός ήταν να αποσαφηνιστεί η διαδικασία σχηματισμού της αρχαιολογικής θέσης, δηλαδή να γίνει κατανοητό αν τα αρχαιολογικά υπό μελέτη στρώματα έχουν προκύψει από πρωτογενή, δευτερογενή ή ακόμη και τριτογενή επεισόδια απόθεσης. Το Κτήριο 2 δεν είχε υποστεί διατάραξη από μεταγενέστερη οικοδομική δραστηριότητα, επιτρέποντας έτσι την αξιολόγηση τόσο του αρχικού αρχιτεκτονικού σχεδιασμού όσο και της ανακατασκευής του, καθώς επίσης και την τεκμηρίωση της αλληλουχίας των γεγονότων που σηματοδοτούν τα τελευταία στάδια της ζωής του. Επιπλέον, η μελέτη αυτή μπορεί να συμβάλει στην κριτική συζήτηση σχετικά με την κνωσιακή κεραμική και χρονολογική περιοδοποίηση, καθώς και να παράσχει μια πληρέστερη εικόνα της πόλης της Κνωσού, κυρίως της γειτονιάς των Γυψάδων, όσον αφορά το οικιστικό μοντέλο και τη χωροταξική διάταξη.