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Appendix II

Marked pottery at Pyla-Kokkinokremos, 2010–2011

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Seven marked vases or vase fragments were discovered in the course of the 2010-2011 excavation season at Pyla-Kokkinokremos.¹ Six are handles with incised marks and there is a Mycenaean pictorial amphoroid krater with two marks painted on its lower body. Two of the marks occur on Cypriote pottery (Plain White jugs), two on imported pottery (Minoan and Mycenaean amphoroid kraters); the three marked amphoras are also probably imported. Of special significance are the inscription (no. 72) and the amphoroid krater with painted marks found in a non-funerary context (no. 76).

Three of the marked vases (the two amphoroid kraters, nos 75 and 76, and Canaanite jar no. 106) were found in the same courtyard, broken but in relatively complete condition. There is no clear correlation of marks and context. The same mark is found on both amphoroid kraters, but the painted example is combined with a second, different mark; the mark on the amphora is completely different. There is no consistency in the types of vases marked, the placement of the marks on the three vases, or in the ductus (how the marks were made).

AII.1 Plain White ware jugs

No. 54 (*non vidi*) (Fig. AII.5): Plain White ware jug handle fragment; a cross incised at mid-handle, just above the break. The simple cross is one of the most common marks incised into the handles of Plain White ware jugs, before or after firing. The relatively large size and highly visible location are also characteristic. The thin and shallow incisions suggest that this mark was cut after the vase was fired.

No. 72 (*non vidi*) (Fig. AII.5): Plain White ware jug handle fragment; two marks incised into the upper

*I am grateful to Vassos Karageorghis for the invitation to publish this material and for arranging for me to inspect the two kraters. Many thanks to Artemis Georgiou for providing me with the catalogue and photographs of the rest, and especially for her analysis of the contexts in which the marks were found.

part of the handle. There is no room for another mark at the top of the handle; the handle broke just below or even into the lower mark and it is possible that the series continued beyond the break. The deep and wide incisions of these marks would have rendered them much more immediately visible than is now apparent in the extremely worn surface of this handle fragment.

Each mark is relatively simple and, in isolation, could not certainly be identified as a sign of writing. However, the combination of two marks of similar size and ductus and in alignment suggests that this is an intentional multi-sign group, i.e. an inscription (Olivier & Godart 1978: 34). Vertical alignment along the axis of the handle is the usual arrangement for inscriptions incised into the handles of pottery found in Late Cypriote contexts (e.g. Katydhata Tomb 11.11, Åström 1989: fig. 181). Both marks can be identified with signs in the Cypro-Minoan corpus. The top mark is no. 12 in the Cypro-Minoan 1 and 2 signaries of Masson (1974: fig. 2), Olivier (2007: 413) and Ferrara (2012: Appendices 5–6). Olivier tabulates 25 occurrences of this sign in inscriptions, Ferrara lists 18, and both register its use in the initial position. The bottom mark is best compared with no. 57 in Masson's signary (1974: fig. 3), a sign that Olivier incorporates into sign no. 82 (Olivier 2007: 24; followed, apparently, by Ferrara as her sign lists include 82 only — this will undoubtedly be discussed in the second volume of her study, not available at the time of writing). Sign 82 is attested more than 70 times in Cypro-Minoan inscriptions and is frequent in the final position especially on the tablets from Enkomi. However, the combination of 12-57/82 is nowhere attested in the corpus of Cypro-Minoan inscriptions, either as a separate unit or internally within longer inscriptions. This last comment is offered simply as an observation; the extant Cypro-Minoan vocabulary is not sufficient to give any interpretive significance to this remark.

AII.2 Canaanite jars

No. 165 (Canaanite jar catalogue no. 12) (*non vidi*) (Fig. AII.5): Three short horizontal bands incised

at the edge of the lower part of a Canaanite jar handle. Horizontal strokes were, with impressed finger- and thumb-prints, the most common way to mark amphora handles. The prints can only have been made before firing; it is usually not possible to determine whether the strokes were cut before or after firing due to the worn condition of most handle surfaces. Horizontal strokes cut into the upper part of the handle are most often centered on the vertical axis of the handle; those cut into the lower half of the handle are frequently incised into the outer edges of the handle, often at a slight slant, as is the case here. The number of horizontals commonly ranges from one to three, though more are not unusual.

No. 68 (*non vidi*) (Fig. AII.5): Canaanite jar handle fragment; cross incised at mid-handle, just above the break. After prints and parallel horizontals, the T-shaped mark and simple cross are the most common marks incised into the handles of amphoras. The shallow and thin incisions, the off-centre placement, and the smallish size make this mark less visible than is usually the case, but this is not a unique instance.

No. 106a (*non vidi*) (Fig. AII.5): Almost complete Canaanite jar with mark(s) incised into one handle. This mark is unusual and it is difficult to be sure of its features based on photographs alone. The worn handle surface further blurs the clarity of what appear to have originally been fairly wide and deep incisions. The mark appears to have repetitive elements (verticals and slanted horizontals on the right) and perhaps one or more short slanted horizontal(s) on the left. An argument in favor of identifying the left-hand stroke(s) as deliberate is that this would then centre the mark on the handle axis. If the mark consists of the right-hand elements alone, its placement is significantly off-centre—unusual, though not unparalleled.

Most marked amphora handles are found as fragments and so it is impossible to know whether the mark on the fragment was the only mark on the container. There are examples of amphoras marked on both handles, or marked on a handle and shoulder, sometimes repetitive, sometimes different, sometimes clearly made by different tools or hands. No. 106a adds to the small corpus of amphoras certainly marked only once.

AII.3 Minoan amphoroid krater (no. 75)

A simple mark consisting of three diagonals and a vertical, incised into the top of one handle at its juncture with the rim (Fig. AII.5, Colour Pl. III). The mark cuts through the decorative paint and this, as well as its size and location, rendered it easily visible. It was almost certainly incised after firing.

This incised mark cannot be identified with marks of recognised contemporary numerical notation

systems, nor with signs of contemporary Cypriote, Levantine, or Aegean writing systems.

It is similar to Cypro-Minoan 23 (Masson 1974: fig. 2; Olivier 2007: 413; Ferrara 2012: Appendix 5), albeit the incised mark has an additional upward diagonal stroke. The modification of a Cypro-Minoan sign by means of an additional ‘flag’—‘épine’ in Emilia Masson’s terminology (Masson 1985: 153)—is a recognised feature of Cypro-Minoan writing and so it is possible that this mark is a variant of Cypro-Minoan 23. However, this specific variant is not attested as a component of any extant text or inscription. Given the simple form of the mark, its shape alone is not a compelling reason for identifying it as a (heretofore unattested) Cypro-Minoan sign.

However, within the larger context of incised marks on Aegean vases, a(n indirect) connection with Cypro-Minoan writing is likely. This mark, its manner of incision, its location on the vase and the shape of the vase all conform to the characteristics of a Cypriote potmarking system, many of whose elements were derived from or inspired by Cypro-Minoan writing (Hirschfeld 1993).

The same mark is painted on two chariot amphoroid kraters, one found at Pyla-Kokkinokremos in 2011 (discussed below) and the other now in the Rochester Museum (51.204, marks most extensively discussed in Masson 1969, most clearly—but still not adequately—illustrated in Rystedt 1988: fig. 8). I know of no other exact parallels. Close comparanda are two potmarks found at Hala Sultan Tekke, but they are reversed, i.e. with the open diagonal on the left rather than the right: one incised into the handle of a small Plain White Wheel-made II jug (F1523A, unpublished, Fig. AII.1), the other painted under the base of a Mycenaean III B shallow bowl decorated with spirals (N1090, Hult 1978: 78, fig. 129; but see Hirschfeld’s rendering of the mark, below, Fig. AII.2).



Figure AII.1. Hala Sultan Tekke F1523A

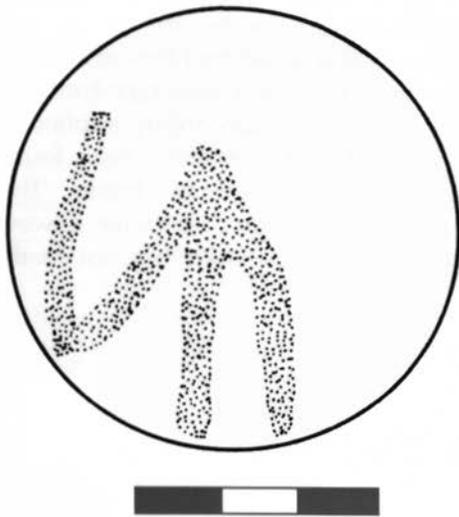


Figure AII.2. Hala Sultan Tekke N1090

AII.4 Mycenaean pictorial amphoroid krater (no. 76)

Two painted marks fill the zone just below the maximum diameter (Fig. AII.5, Pl. I). The marks are faintly preserved and it is especially difficult to see whether they are continuously connected and, if they are, the form of that connection. A conservative reading is that there are two separated marks.

The colour and quality of 'paint' and the wide and large brush strokes are typical of the extant marks painted on Mycenaean pottery. It has yet to be certainly determined whether these marks were painted before or after firing; this author believes the latter is most likely (Hirschfeld 2006: 86–87).

In spite of their relatively large size, these painted marks would have been difficult to see when this vase was at stance and placed at a level where the pictorial decoration was readily visible to those using or looking at the vase. Like most of the painted marks preserved on Mycenaean pottery, those on this vase were meant to be looked at while the vase was in transport or storage, and not when it was actually in use. Confirmation for this comes from the orientation of the marks; comparanda are consistently oriented 'apex up', i.e. these marks are correctly oriented when the vase is set upside down.

The mark with the cross-element was thus intended as the left-hand component of the inscription; the second element of the inscription is identical with the incised mark on the Minoan amphoroid krater discussed above. With reference to the first mark: it, too, cannot be identified with marks of recognised contemporary numerical notation systems, nor with signs of contemporary Cypriote, Levantine, or Aegean writing systems. It can be compared with Cypro-Minoan 25 (Masson 1974: fig. 2; Olivier 2007: 413; Ferrara 2012: Appendix 5), albeit the potmark has



Figure AII.3. Pyla-Kokkinokremos no. 10a (shoulder)

an additional upward diagonal stroke. As discussed above, the modification of a Cypro-Minoan sign by means of an additional 'flag' is a recognised feature of Cypro-Minoan writing and so it is possible that this mark is a variant of Cypro-Minoan 25. However, this variant is not attested as a component of any extant text or inscription. Given the simple form of the mark, its shape alone is not a compelling reason for identifying it as a (heretofore unattested) Cypro-Minoan sign.

This same mark was incised into the shoulder and probably also into the single preserved handle of an amphora also found at Pyla-Kokkinokremos (Masson 1984: nos 10a–10b, but for the latter see Hirschfeld's photograph, Figs AII.3–AII.4). Also from this site and incised with a marking that is perhaps related is a bronze axe (Masson 1984: no. 4).

The two marks on the Pyla amphoroid krater are clearly intended as an associated group and it is reasonable to refer to them as an inscription (Olivier & Godart 1978: 34). A full discussion of whether these

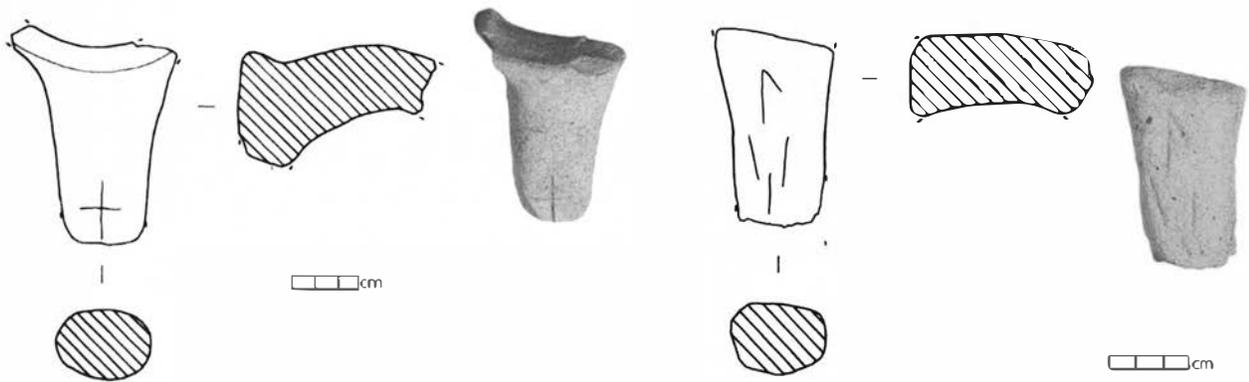


Figure AII.4. Pyla-Kokkinokremos no. 10b (handle)

two marks comprise a Cypro-Minoan inscription is beyond the scope of this brief commentary; here it will have to suffice to emphasise the uncertainty. Neither of the painted marks on this vase can be certainly identified with Cypro-Minoan writing. There are about a dozen other Mycenaean vases with two or more painted marks. Half of these simply repeat the same mark (for example, the Rochester Museum chariot amphoroid krater mentioned above) and none

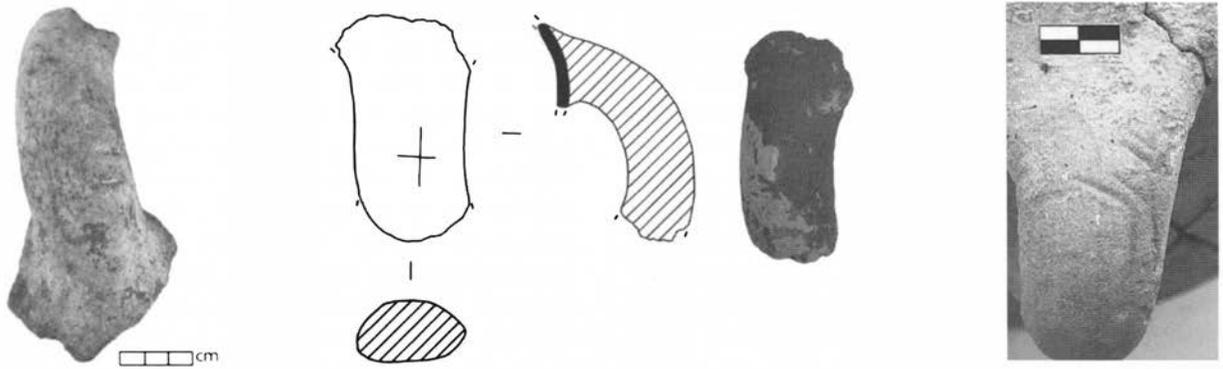
of the non-repeating sequences are attested in the extant Cypro-Minoan vocabulary.

Finally, it is of interest that this vase with painted marks was found in a non-funerary context. Painted marks are characteristically thinly applied and only faintly preserved and most have been found in the relatively protected context of tombs. The marks painted on the Pyla amphoroid krater, however, were clearly made for purposes of living, not death.



No. 54

No. 72



No. 165

No. 68

No. 106a



No. 75



No. 76

Figure AII.5. Marked pottery from Pyla-Kokkinokremos