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# The potmarks from Troy VI–VII in the Berlin Schliemann Collection

Nicolle Hirschfeld

More than a century of excavations on and around the citadel of Troy have uncovered a total of only fifteen Late Bronze Age (LB) ceramic vases with non-decorative mark(s) incised into their rim, handle, belly or base. Surely potmarks have been overlooked or lost in the course of the tremendous labors of digging and sorting. On the other hand, in the absence of the discovery of archives, the excavators of Troy have been on the look-out for signs of writing of the briefest sort on the humblest kinds of objects. For example, already the first volume of Schliemann's publications is peppered with references to marks on "*terra-cotta whorls, balls, seals, vases, and other objects*"<sup>1</sup>, and Blegen's team recorded "*a circle on the bottom of a baking pan*"<sup>2</sup>. Given this historical interest in possible signs of writing, it does not seem likely that large numbers of LB potmarks have gone unnoticed, for these are characteristically conspicuous: they are large in size and deeply cut and they are usually incised into the kinds of vases (fine wares) and parts of vases (rims, handles, bases) that archaeologists pay attention to as "diagnostics". Present evidence suggests that the inhabitants of Troy VI–VII infrequently felt the need to mark their pottery directly with signs of production, ownership, value, contents, source or destination<sup>3</sup>.

J. Zurbach, in his excellent 2003 publication, presents an eminent-sensible discussion of the entire corpus of Bronze Age potmarks found at Troy. He sets forth the full range of information necessary for eventually understanding the significance of potmarks: analysis of the marks themselves along with descriptions of the vases on which they appear and, where possible, the depositional contexts in which those vases were found.

This essay focuses on the seven potmarks now in the Berlin collections<sup>4</sup>, including one not discussed by Zurbach<sup>5</sup>. Here we<sup>6</sup> present full visual documentation of the marks and their position on the vases. The index cards which formed the basis for Schmidt's published catalogue occasionally provide additional information about find context, and this is noted in the discussion of the individual pieces. Finally, I see some details differently and some that Zurbach did not notice. Sometimes those details are significant, and I discuss those instances below.

## Discussion

The seven marked LB vases in the Sammlung Schliemann suggest the existence of a local tradition of marking vases. All are local products: Anatolian Gray Ware and Tan Ware are typical of

LB Troy, the large pithos was most likely made nearby, and neutron activation analysis indicates that stirrup jar Sch 3392 was made locally at Troy<sup>7</sup>. With one exception, the other marked vases found in LB levels at Troy – the five marked vases catalogued by Blegen and two of the three marked vases discovered during Korfmann's excavations – are also local products<sup>8</sup>. While the actual number of marked vases found at Troy is small, their appearance on a variety of shapes and fabrics suggests that the concept of marking vases was current in LB Troy.

The existence of a local tradition of marking vases at Troy is important to the study of marking systems in LB eastern Mediterranean, in which the practice of marking vases was limited to certain regions and specific applications. For example, marked vases are extremely rare in the Mycenaean world. Egyptians often marked their vases, strictly for internal use. Cypriots were relatively prolific in their marking practices, but only on specific shapes and fabrics. The reasons for marking extended beyond the island, for Cypriot-marked pottery circulated not only within the island but also along the shores of the eastern Mediterranean and even into the western Mediterranean. Similar kinds of marked vases are found in the kingdom of Ugarit<sup>9</sup> and this may be a reflection of the close associations between this kingdom and its island neighbor. Elsewhere in the LB Levant, it seems that only "Canaanite" jars and Red Lustrous Wheelmade spindle bottles were typically marked. The marks on Red Lustrous Wheelmade spindle bottles were made before firing and their meaning is most likely associated with the production process<sup>10</sup>. The provenience of "Canaanite jars" and the meaning of the marks incised into their handles are currently under investigation<sup>11</sup>.

Fourteen marked vases from the LB levels of Troy indicate the possibility that here is another regional "pocket" of marking<sup>12</sup>. The corpus of marked vases found in LB Troy is presently too small for any meaningful evaluation of the range and purpose(s) of marking and the following observations are necessarily tentative. There is a variety of marks, with no obvious unifying pattern shared among them. Most of the marks are simple and none can be definitively associated with any LB Mediterranean writing system<sup>13</sup>. The corpus includes pre- and post-firing marks. Both open and closed shapes were marked: almost all are fine wares (Tan. Gray, local Mycenaean)<sup>14</sup>. Many depositional contexts have been recorded inadequately and so it is not possible to define the chronological limits or any possible patterns of context (by area or function). Zurbach presents sensible suggestions for the

<sup>1</sup> Schliemann 1875, *passim* and especially 363–374 "Appendix. On the inscriptions found at Hisarlik."

<sup>2</sup> Blegen 1958, 45.

<sup>3</sup> M. Basedow rightfully cautions that in fact "*the amount of LB pottery from Troy is proportionately low and the amount of area investigated for LB is very small compared to sites elsewhere*" [personal communication, 29 Jan 2006]. I agree with her that this may account for the dearth in potmarks.

<sup>4</sup> I am grateful to Dr. Dieter Hertel for inviting me to study the potmarks in the Sammlung Heinrich Schliemann, for discussing his observations with me, and for the many kindnesses he showed me during my visits to Berlin. The museum staff was generous in its accommodations to my schedule. Dr. Altx Hänsel has been ever patient and ever ready to help me with bibliography and questions of manuscript. Penelope Mountjoy continues to share her knowledge generously. Finally, I wish to acknowledge the kindness of the late Professor Korfmann, who first suggested that I contact the Museum für Vor- und Frühgeschichte. None of these kind people should be held responsible for the ideas expressed herein, which are mine alone.

<sup>5</sup> Zurbach apparently did not know of see Sch 3025.

<sup>6</sup> I am grateful to Claudia Plamp for the excellent photographs; to Daniela Grienert whose penciled line drawings for Sch 3324 and 3325 are the basis for the inked drawings presented here; and Penelope Mountjoy, whose inked drawing of Sch 3392 I have used (slightly modified) here.

<sup>7</sup> Mommsen-Hertel Mountjoy 2001, 186–187 Nr. 24, 205, 209, 211 (Sample 81).

<sup>8</sup> Tan Ware: Zurbach Nr. 17–22, Anatolian Gray Ware: Zurbach Nr. 24, Hirschfeld 2000.

<sup>9</sup> Hirschfeld 2002, 93.

<sup>10</sup> Hirschfeld 2002, 95.

<sup>11</sup> How big that pocket might be can only be assessed on the basis of the discovery (or not) of marked pottery from LB sites in the Troad and Anatolia.

Zurbach's identification of the mark on "Canaanite" amphora handle Nr. 30 (Abb. 26) as "*Cypro-Minoan*" is possible, but the fragmentary state of the handle and our uncertain understanding of the marking system(s) used on "Canaanite" amphoras make it premature to accept this identification without reservation.

<sup>12</sup> The preponderance of marks on fine wares may be an accident of discovery; fine wares are given much more attention during the excavation, sorting and recording process.

functions of the marks based on the form of vases and locations of the marks, and this is as far as the present evidence can be taken.

Two of the marked vases call for special comment because of their possible connection with Cyprus (fig. 1). The mark on the imported "Canaanite" jar (no. 5, fig. 1.5; 2.5) handle recalls many such examples on Cyprus and may have come to Troy from the island or via its traders<sup>17</sup>. The mark on stirrup jar handle Sch 3392 no. 7, fig. 1.7; 2.7) is also typically Cypriot. The form of the mark, its ductus (manner of incision), its location on the vase, and this specific type of Mycenaean vase all conform to the characteristics of a marking system that I have identified as Cypriot<sup>18</sup>. I have argued that such marks make it possible to trace Cypriot involvement in the trans-Mediterranean exchange of Cypriot, Mycenaean, Minoan and other vases<sup>19</sup>. But Sch 3392 was made locally. The simplest presumption is that the mark was also incised locally. And so this single piece of evidence throws doubt on my theory that these large, boldly incised marks on Mycenaean containers indicate some sort of connection with Cyprus or Cypriots. Several different explanations can be suggested:

1. The results of the NAA analysis are incorrect. The authors of the study admit an initial difficulty in separating A-Troy products (including Sch 3392) from the group of fabrics made at Mycenae-Berati<sup>20</sup>. Is their solution satisfactory? Has A-Troy in fact been correctly identified and provenienced? Is Sch 3392 correctly grouped? Given the scientific rigor of the team conducting the NAA analysis, these doubts are unlikely and I raise them only for the sake of completeness.

2. The simple explanation is that my identification of this mark as Cypriot is incorrect, and that it should be viewed purely within the local marking milieu. But, in every respect except the fabric itself, this vase and its mark fit the criteria of the marking system that I have argued is specifically associated with Cyprus. I cannot dismiss that as coincidental. Thus I must explain the local use of a Cypriot marking system at Troy.

3. One possibility is that there were Cypriots present at Troy. I suggested a similar explanation for the approximately three dozen Cypriot-marked vases found in the Argolid, especially at Tiryns<sup>19</sup>. These hypotheses could be substantiated by other evidence for resident Cypriots: at present, there is no conclusive corroboration.

4. A more elaborate hypothesis is that the mark indicates Trojan participation in an exchange system administered by Cypriots. Or perhaps the "Cypriot" marking system had become a universal standard, used by anyone participating in the exchange of certain commodities (e.g. "Mycenaean" vases, Minoan stirrup jars, "Canaanite" jars) circulating within the LB eastern Mediterranean. An analogy is the present-day system of barcodes, internationally used and recognized. Both of these suggestions presuppose a highly developed administration of exchange, and Troy's active participation within that system. This is not the forum in which to discuss the debates and evidence for the nature of LB exchange, and the single marked local-Mycenaean vase found at Troy does not add unequivocal evidence to any of the arguments. But it is a piece that must be accounted for in the bigger picture. The suggested comparison of Sch 3486 (no. 6, fig. 1.6; 2.6) with a stirrup jar found on the Uluburun shipwreck is particularly interesting in

the context of this discussion, for this identification (if it holds true) suggests a close interconnection between local (Trojan) imitations of Aegean ceramics and Cypriot cargoes.

In the absence of a bilingual, any attempt at decipherment requires a sufficiency of texts. The marks on LB pottery are texts in the sense that they were intended to convey specific meaning. We cannot "read" these marks and so we must rely on their patterns of occurrence to understand their functions. The corpus of LB potmarks -- those found at Troy as well as throughout the eastern Mediterranean -- is at present too small even to identify those patterns with confidence. New discoveries continue to add to and challenge our understanding of the patterns of marking. Every detail counts: a mark's ductus, its placement on the vase, the shape and fabric of the vase, its place of production and its depositional context. Theoretical approaches will eventually help us understand the reasons for marking. At present, we are still in the stage of collecting the details. This paper contributes towards a complete and accurate collection.

## Catalogue

Catalogue entries are arranged as follows<sup>21</sup>: Inventory number. Summary description of vase and mark. Description of the mark, with special attention to the criteria for identifying the marks as post-firing<sup>22</sup>. Description of the vase and fabric; dimensions of fragment. Discussion of context. Zurbach reference and any additional bibliography. Significant comparanda and/or additional commentary.

### 1 Inv.no. Sch 3025 (fig. 1.1; 2.1)

Rim, neck and complete handle of an Anatolian Gray Ware jug. Large cross incised after firing into top of handle.

After firing: The sharp V-shaped incisions were certainly cut into hard clay and through the slip: the edges and junctions of the incisions are extremely jagged. The vertical stroke appears to have been cut first.

Maximum dimension of mark: 4.1.

The fabric is gray and hard-fired. Rim diameter 12.2; maximum preserved length: 13.

Troy VI VII.

### 2 Inv.no. Sch 3324 (fig. 1.2; 2.2)

Handle from an Anatolian Gray Ware tall jar or jug. Single mark incised after firing at top of handle.

After firing: Deep spalling at the junctions and sliced inclusions indicate that this mark was cut when the clay was very hard (Schmidt also identifies this as a post-firing mark). The incisions are deep and sharp. The overlapping of grooves at the junctions indicates that the incisions were cut in a clock-wise order. Maximum dimension of mark: 2.8.

The fabric is gray and hard-fired, with substantial amounts of mica inclusions<sup>23</sup>. Handle section: 3.4; maximum preserved length: 20.

Troy VI VII.

Zurbach 2003, Nr. 23 Abb. 20.

### 3 Inv.no. Sch 3325 (fig. 1.3; 2.3)

Pithos rim fragment. A large five-pointed star incised after firing into the inner face of the rim.

After firing: The large grits protruding into the grooves and the crumbling edges of the incisions indicate that the clay was very hard when this mark was cut. Maximum dimension of mark: 7.6.

Fabric is terracotta orange with gray core at the thickest sections. Many and substantial inclusions (medium-large; subangular; white, gray, orange, maroon); numerous copper-colored flecks are readily visible. Rim dia-

<sup>17</sup> But see my comments, *op cit*

Hirschfeld 1992, 1993

Hirschfeld 1996, 2004

<sup>18</sup> Mommsen Hertel *Mosintroy* 2001, 174

Most comprehensively discussed in Hirschfeld 1999, published in summary fashion in Hirschfeld 1992, 1993, 1996

<sup>19</sup> All dimensions are given in cms.

The question of whether a vase was marked before or after firing is integral to any interpretation of the mark's possible function(s). Publications dealing with marked pottery often describe the marks as pre- or post-firing, but the criteria

for making that judgment are rarely made explicit. Signs incised into wet clay are easy to identify, but it can be extremely difficult to differentiate between signs incised into clay at the leather-hard stage and those cut into fired clay. My assessments are subjective and are based on what is visible to the naked eye and under minimal magnification (x15, using a hand lens). The study of LB potmarks will not be on firm footing until an objective method for differentiating between pre- and post-fired marks is developed

<sup>20</sup> Micaceous Gray Ware is more common in Troy VI early (Pavuk 2002, 35) but continues to be used into latest VI (Basedow 2000, 54-55; GVIW 3 and GVIW 4)

meter cannot be determined; wall thickness just below the rim is 3.7 cm; maximum preserved length 22.

Troy VI VII. Record of the context: "in dem grossen Magazinräume der VII. Ansiedelung".

Zurbach 2003, Nr. 26 Abb. 23; Schmidt 1902b, 317.

Star-shaped potmarks are not unusual; they have been found at various LB sites on Cyprus, for example, Enkomi<sup>21</sup>. This mark, although large in size and boldly incised and thus conspicuous on the vase fragment, is positioned on an inward sloping rim and so would have been visible only when looking down upon the complete vessel – difficult if this rim comes from the tall variety of pithoi, and thus this rim is probably from a low, squat pithos type.

4 Inv.no. Sch 3552 (fig. 1.4; 2.4)

Rim fragment and handle stub from a Tan ware jar or jug. A cross incised into the handle.

After firing: The grits were so firmly embedded in very hard clay that they stayed in position when incising tool cut through them. The feathered ends of the incised grooves indicate that the person cutting the mark was having some difficulty: it took several strokes to make each groove and thin shallow etchings parallel to the grooves are perhaps remnants of "false starts" or strokes having "jumped" the groove. The grooves are wide and shallow (0.5). Maximum dimension of mark: 4.5.

Tan ware<sup>22</sup>. Orange-brown surface burnished to a slight luster. Pinkish-gray fabric with many small, angular, sandy grits. Rim diameter is difficult to ascertain, perhaps ca. 12; handle section 3.1 x 2.1; maximum preserved length 7.

Troy VI late or VIIa<sup>23</sup>.

Zurbach 2003, Nr. 27 Abb. 24.

5 Inv.no. Sch 3553 (fig. 1.5; 2.5)

Rim fragment and handle stub from a jar or jug. Two marks incised into the handle.

After firing: The V-shaped incisions are deep (0.1), inconsistent in width, with crumbled edges, and the incising tool has cut through hard (quartz?) grits. At first glance, the right vertical appears to form one continuous line and this raises the possibility that we are dealing here with a single complex mark. But in fact the long right vertical is composed of two separately made grooves and the left vertical is clearly separated into two sections, not quite in alignment. Thus, this handle is marked with two signs: the upper one composed of two verticals and two horizontals ("tic-tac-toe" grid) and the lower with two verticals but only a single horizontal. In each mark, the verticals were cut first. Maximum dimension of combined marks: 5.4.

Tan ware. Orange-brown surface burnished to a slight luster. Gray fabric

with many small, angular, sandy grits. Rim diameter is difficult to determine, perhaps ca. 10; handle section: 3.2 x 2.3; maximum preserved length: 6.2.

Troy VI late or VIIa<sup>24</sup>.

Zurbach 2003, Nr. 28 Abb. 24.

Each of these marks is incised into the handles of various Mycenaean vases, "Canaanite" amphoras and Cypriot plain wares. In general, LB marks most often appear as singletons, one mark incised per handle. Sequences of two marks (or sometimes even three) marks on a single handle are rare, and those are characteristically found on "Canaanite" amphora handles. Whether such sequences might be inscriptions is a topic currently under research<sup>25</sup>.

6 Inv.no. Sch 3486 Xlb 1252 (fig. 1.6; 2.6)

Partial disk, neck and handle stub of a large coarse-ware stirrup jar. A single mark incised after firing into handle: a short stroke (length 0.4) cut into the edge of the disk is probably also deliberate.

Schmidt describes this mark as having been cut into soft clay, i.e. before firing. But I can see nothing to corroborate that description; rather, the mark seems to me to have been cut into hard clay, after firing. The edges of the grooves and especially the junction have been crumbled by the incision process. The maximum depth of the V-shaped grooves is 0.8. Maximum dimension of mark: 2.6.

Tan ware. Orange-brown surface burnished to a slight luster, but mottled by discoloration from fire damage<sup>26</sup>. It is difficult to see the fabric clearly enough for specific description: inclusions are plentiful, small, angular. A large, concave disk (diameter 10) atop a short, squat neck. Handle section: 3.2 x 2.4.

Troy VI middle late up to VIIb 2 and VII b 3 or VIII (very) early dump (Versturz) in the Nordostbastion<sup>27</sup>.

Zurbach 2003, Nr. 25 Abb. 22; Hertel 2003a, 105, 117 Abb. 5.

Fragments of a stirrup jar similar in fabric and shape and dimensions were discovered on the Uluburun shipwreck<sup>28</sup>. Each handle of the Uluburun jar carries the same single incised mark (a "1" with double cross-bar).

"X" is a common mark and embellishments are not infrequent. For example, an exact parallel to the underlined X of Sch 3486 is found on a Minoan coarse ware stirrup jar from Tripti (Crete)<sup>29</sup>.

7 Inv.no. Sch 3392 (fig. 1.7, 2.7). Disk and one handle stub of a large, fine-ware stirrup jar (Furumark Shape 164). A single mark is partially preserved on the handle stub: two short strokes (notches) incised on the edge of one side of the disk are also probably deliberate

Schmidt describes the marks as having been cut into hard ("festen") clay. The incisions are sharp, clean V-shaped grooves, almost 0.1 deep. Cuts through large grits, spalled junctions, and multiple strokes per groove

<sup>21</sup> Dikaios 1969/1971, II 671 pl. 315.4, IIIa pl. 160.25, IV 889 (Enkomi 5902.4); Dikaios 1969/1971, II 712, pl. 316.76, IV 890 (Enkomi 6068A).

<sup>22</sup> Zurbach identifies this as a handle from a Mycenaean jar (125) or a jar made in the Mycenaean technique (121), perhaps even made locally. The handle is certainly Tan Ware, which is considered to have been made locally (Mommmsen Hertel Mountjoy 2001, 180 with references).

<sup>23</sup> D Hertel kindly researched the provenience of this fragment and provided the following information [personal communication 30.07.1997]: "Die beiden Henkel [Sch 3552 & 3553] wurden hinter der Vermauerung des Tores VI I im Bereich der Häuser VII a und VII b gefunden (Dorffeld 1902 Taf III VI). Die Vermauerung des Tores hat nach Dorffeld in der Siedlungsphase Troia VII a, nach Koefmann in der Siedlungsphase Troia VI spat stattgefunden. Die beiden Häuser sind zweifellos in der Siedlungsphase Troia VII a erbaut worden. Da die genauen Fundumstände der beiden Henkel unklar sind, kann man nur sagen, dass sie entweder aus der Siedlungsphase Troia VI spat oder der Siedlungsphase Troia VII a stammen."

<sup>24</sup> Ibid.

I have begun to address this question with specific reference to the sequences of marks on Mycenaean vases (Huschfeld, forthcoming).

<sup>25</sup> Hertel 2003a, 105 fn 98.

<sup>26</sup> D Hertel kindly provided the following information [personal communication 30.07.1997 and e-mail 18.05.2007]: "Für die der spathronzezeitlichen Tan Ware angehörende Bügelkanne Sch 3486 lassen sich die Fundumstände mithilfe von Dorffelds Lagebüchern und Grabungsfotos aus den Jahren 1893/94 Dorffelds Grabungspublikation aus dem Jahre 1902 und den Nachforschungen Koefmanns im Jahre 1997 wie folgt rekonstruieren: Die Bügelkanne wurde in der Nordostbastion von Troia VI (Dorffeld 1902, Taf III, VI VI I) gefunden. Dabei in dem Versturz, der durch den schon irgendwann in der Antike erfolgten Zusammenbruch der Ost- und Nordwand der Brunnentfassung, die man in der Phase Troia VII a angebracht hatte ('Brunnen VI I') und der Ost- und Nordmauer des Brunnens B b von Troia VI I (Grosser Brunnen B b VI I Schicht) zustande gekommen war, und zwar in demjenigen Teil des Versturzes, den man im Bereich der Brunnentfassung getroffen hatte (s. u. S. 95 Abb. 1, Schichten 7 e b). Der Versturz hatte über der Verfallung (diese im Bereich unter Schicht 7 d)

gelegen, die nach Koefmann die Folge der spätestens in der Phase Troia VII b 2 erfolgten Auflösung des Brunnens B b von Troia VI und der Brunnentfassung von Troia VII a war. Die Keramik des erwähnten Versturzes hatte sich aus wenigstens einem protoeometrischen Fragment (s. o. Hertel 118 f. Abb. 20.1) und zumindest einer lokal-mycenischen Scherbe (einem Deckel der Stufe Spathronzezeitlich III B s. o. Mountjoy [s. o. S. 44 Abb. 17.103], einem zypriisch-spathronzezeitlichen Fragment, griechischer Ware und vermutlich auch weiterer Tan Ware der späten Bronzezeit) Barbarian Coarse Ware und Buckelkeramik sowie vielleicht auch etwas Iolisch-Griecher Ware zusammengesetzt. Die Keramik dürfte aufgrund der Entstehungsgeschichte des Versturzes und seines gerade beschriebenen Inhalts eine Mischung von Fundmaterial aus Troia VI Mitte Spät, VII a VII b 1 2 und der unmittelbar an Troia VII b 2 anschließenden Phase gewesen sein, auch wenn von den wenigen noch nachweisbaren Scherben die griechischen und die Bügelkanne nun allgemein Troia VI Mitte Spät bis VII b 2 zugeordnet werden können. Die auf Troia VII b 2 folgende Phase wurde von Koefmann als Troia VII b 3 von mir dagegen als ganz frühes Troia VIII klassifiziert. Auf der Versturz war in seinem südwestlichen Teil die nur protoeometrische Keramik (Iolisch-Griecher Ware und griechische Tan Ware) und eventuell auch sog. subprotoeometrische Scherben, aber keine spathronzezeitlichen Fragmente erhaltende Schicht 7 b gefallen und hatte sich hier als Schicht 6 abgelagert. Aus all dem geht hervor, daß die Bügelkanne Sch 3486 aus einem Troia VI Mitte Spät bis VII b 2- und Troia VII b 3- bzw. sehr frühen Troia VIII-Kontext stammt. Da diese mycenische Keramik in der Zeit nach Troia VII b 2 nicht mehr vorkommt, ist dadurch ein klarer terminus ante quem gegeben. Demnach, Bügelkanne ist eine typisch mykenische Gefäßform zu Baugeschichte und Stratigraphie in und über der Brunnentfassung der Nordostbastion s. Hertel 2003 [1], 104 197, 109 111 117 und zu den älteren Interpretationen z. T. korrigierenden und ergänzenden Ausführungen s. o. Hertel 94 ff 3".

<sup>28</sup> KW 1977. Mentioned by J. Rutter, in his presentation "Assessing the Shipboard Profile of a Regional Ceramic Assemblage: The Aegean Pottery from the Uluburun Shipwreck" at the Annual Meetings of the Archaeological Institute of America, Boston, 7 January 2005, in which he suggests a "potentially 'non-Aegean' provenience for this lot".

<sup>29</sup> Heraklion Nr. 9246, mentioned in Kanta 1980, 25 fig. 9.5



we suggest that the mark on the handle was cut after firing. The notches on the disk are of similar character. Maximum preserved dimension of mark: 2.1.

The edge of the disk (diameter 6.5) is nicked in several places and one large fragment has flaked off. The paint is lustrous brown-black; it is mostly crazed and much has flaked off, but the decorative pattern is clear: concentric circles on disk and a wide band along outer edges of handle. Fire damage has discolored the fabric to olive-grayish. The inclusions are difficult to see but there are some small subangular grits and traces of silver mica; Mountjoy suggests that possibility, also, of gold mica. Handle section: 3.3 x 1.1; maximum preserved length: 10.2.

Troy VI VII.

Zurbach 2003, Nr. 29 Abb. 25; Mommsen-Hertel Mountjoy 2001, 186-187 Nr. 24, 205, 209, 211 (Sample 81).

The shape and decoration of this vase are characteristic of a type of LH IIB large fine-ware stirrup jar commonly exported to Cyprus and the

Levant, and it is not unusual to find a large single mark incised into one or both handles of these jars. The fragmentary mark makes it difficult to cite clear parallels, but the preserved elements are typical of several marks found incised on large fine stirrup jars. This marked disc is unusual only in that neutron activation analysis indicates that it was made locally at Troy.

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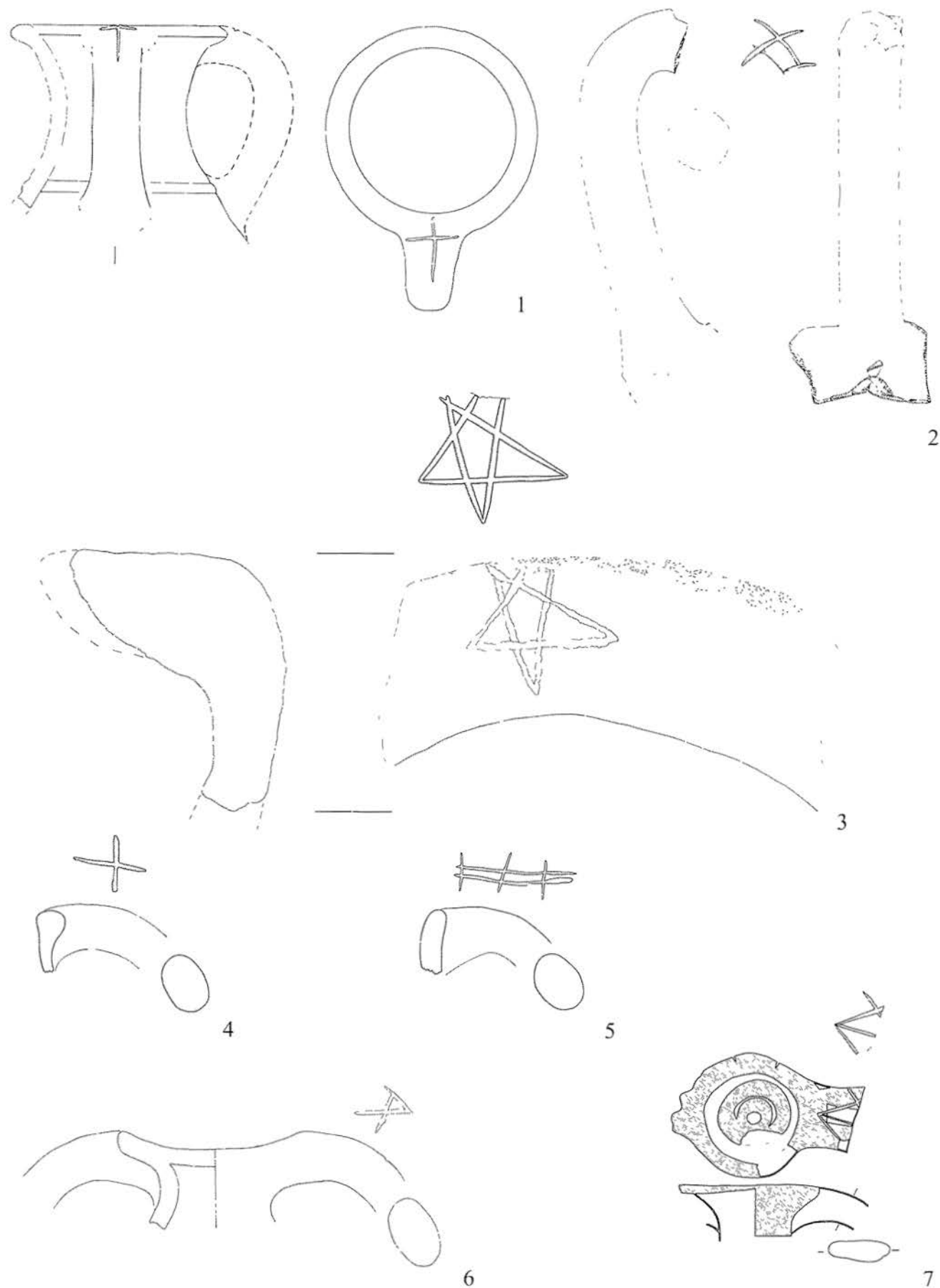


Fig. 1: Sherds with potmarks: 1 Sch 3025, 2 Sch 3324, 3 Sch 3325, 4 Sch 3552, 5 Sch 3553, 6 Sch 3486, 7 Sch 3392. M.: 1:3. Drawings: N. Hirschfeld, D. Greinert, P. Mountjoy.

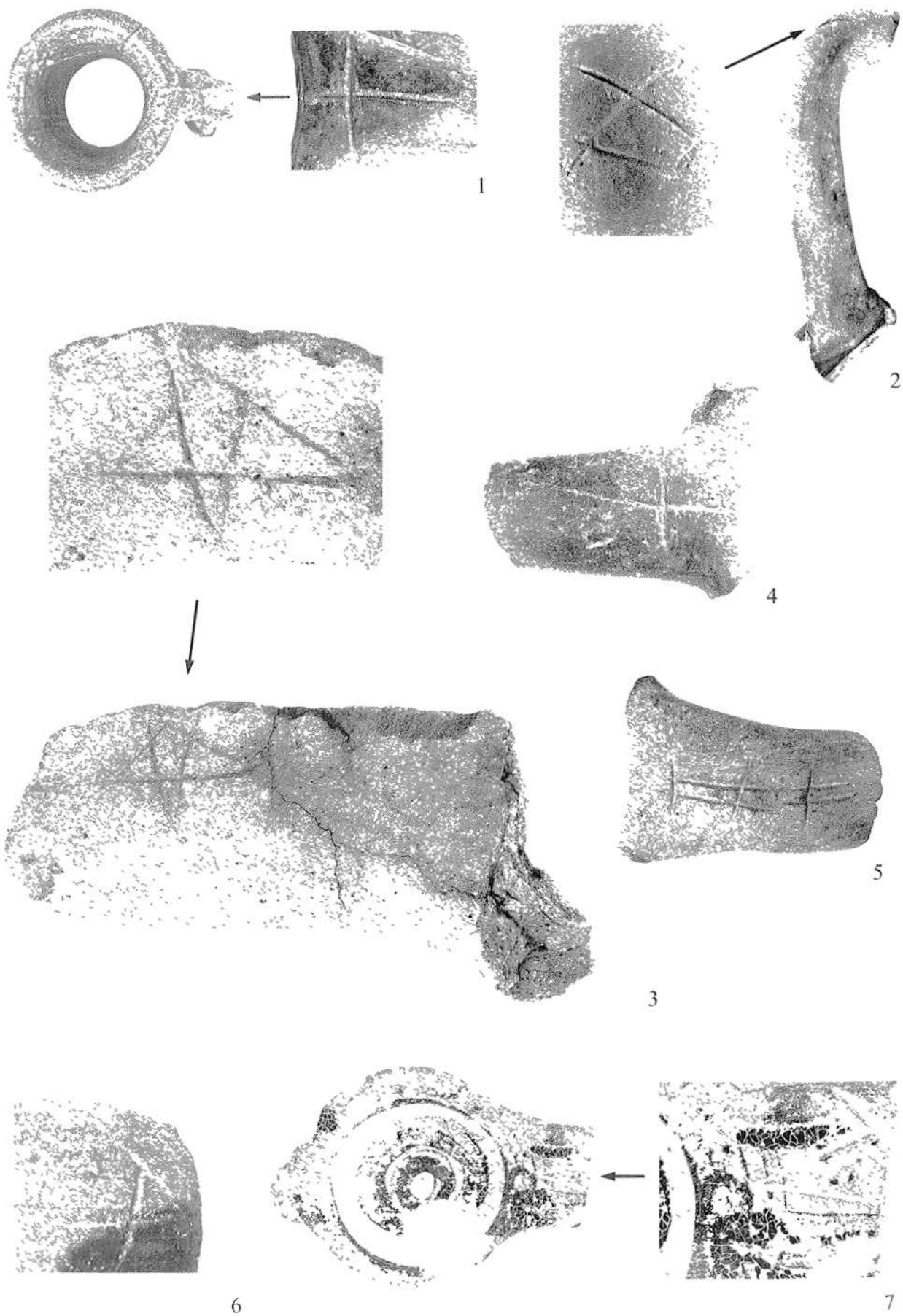


Fig. 2: Details of the incisions: 1 Sch 3025, 2 Sch 3324, 3 Sch 3325, 4 Sch 3552, 5 Sch 3553, 6 Sch 3486, 7 Sch 3392. Photo: C. Plamp.