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## Potters' Marks and Potmarks

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## 24. Potters' marks and potmarks

By *Nicolle Hirschfeld*

The brief remarks and the detailed catalogue presented below, along with the author's forthcoming (a) re-study of the discoveries of the British expedition to Enkomi, supplement and update the author's 2002 study of the marked pottery found at Enkomi. In both cases, it is more a matter of adding, refining, and correcting than significantly changing the observations presented in the earlier paper. But even though they are not headline-grabbing, these contributions are important in that they add to the gradually accumulating evidence for marked vases in circulation in Late Bronze Age Cyprus. Because we cannot (yet) 'read' the marks directly and must still rely on their patterns of occurrence in order to decipher their meaning(s), each new piece of evidence, or each piece of known evidence now more clearly defined, sharpens the patterns.

The catalogue below comprises fifty-three marked vases. Two appear in Dikaios' final report (nos. 2 and 46), ten were included in the tabulations presented in the 2002 study but have not been individually published (nos. 6, 12, 14, 15, 22, 32, 39, 40, 41, 43), and the remaining forty-one are presented here for the first time. This is a substantial addition, when one considers that the 2002 corpus—all the known potmarks found by all the expeditions to Enkomi—numbered approximately 250 vases.

The catalogue is organized first by vase type. This is in part to accord with the methodology proposed by Daniel (1941, 252), viz. to classify marks first in terms of the objects on which they occur. And, indeed, it has become clear that there is some correlation between marking systems and vase shapes. This is certainly true, for example, of Red Lustrous wheel-made spindle bottles with their idiosyncratic marks (Hirschfeld, forthcoming). And it is also the case that vases imported from the Aegean are marked differently according to their shapes: large storage containers with incised marks, small containers and open shapes with painted marks (Hirschfeld 2000, 180). But in general this organizing principle should be regarded only as a tool, a way to grapple with the material until (and in hopes that) classification(s) valid for the ancient function(s) of these marks can be identified. The amphoras, for example, comprise a variety of marking systems—though perhaps a clearer identification of the fabrics or shapes (not easy, when only a handle stub remains) might also reveal some correlation with certain kinds of marks.

Contextual information is given when it is known. Thus far it has not been possible to discern any correlation between findspot and type of mark, or even more generally between occurrence of marked vases and other kinds of evidence for marking or writing (Hirschfeld 2002, figs. 6.1-6.11; the information added by the catalogue presented here does not significantly change the import of those charts).

Perhaps the primary distinction to be made between marks is whether they were made before or after firing. A mark made before firing, a 'potter's mark', *usually* has relevance to the production process, whereas a mark made after firing may have been applied far from the vase's point of origin and for reasons entirely disassociated with its manufacture. 'Potmark' is the generic term: any kind of mark that appears on a vase. Unfortunately, except in those cases where the clay was rather wet when the mark was made (nos. 14, 16, 22, the marks at base of handle, and 15, 23, 24, 38, 44, 45, 47), it is difficult to differentiate between marks made before and after firing (Hirschfeld 2008, 126-128). For these reasons, the author has here made explicit her criteria for assessing a mark as pre- or post-firing—with the caveat that an objective method for making this determination would be much preferred.

Occasionally it is unclear whether an element made before firing is a mark or part of the decorative scheme. This is the case for nos. 49 and especially 47. The location of the latter (under the base, i.e. visible only

if the cup is upside down or hanging), its careless rendering, and its small size relative to the tondo all suggest that this is potter's mark.

It is among the potter's marks that perhaps something 'new' has been recognized: the slashes at the bases of handles that *may* have been deliberately made by potters. The other alternative is that they are traces of careless workmanship, a slap-dash smoothing where the handle attached to the body. So, for example, the rather subtle stroke visible at the base of handle 15 is perhaps simply a deeper but equally unintentional version of the even shallower, partially re-smoothed stroke immediately below it. On the other hand, the stroke at the base of handle 14 is surely deliberate. Nos. 16, 22-24, 38, 44, and 45 can be placed along the same continuum, and this author cannot confidently identify which are the unintentional by-products of manufacturing processes and which were deliberately made by potters. The first step to making this decision is to raise awareness of their existence and thus to encourage their recognition and recording elsewhere. A similar plea can be made for the finger/thumbprints that are often found at the top of amphora handles (cf. the comparandum cited for no. 11) but rarely noted in publications. Bikaki's and Lindblom's examinations of the potters' marks from Kea and Aegina illustrate the potential significance of studying potters' marks. A similar, comprehensive examination of potter's marks has yet to be undertaken for Late Bronze Age Cyprus, or even for a specific site on the island.

Surely one of the reasons that many of the marked vases published here were originally overlooked is that most of the marks are very simple: a vertical line, parallel horizontal lines, crosses, short slashes at the edge of handles. Like the potter's marks, although in and of themselves none of these marks is particularly noteworthy, the patterns of their use become significant. So, for example, while parallel horizontals often mark amphora handles (nos. 10, 11, 21, perhaps 12, 16, 34, 35, it is extremely unusual to find them on a coarse-ware stirrup jar (no. 52), which more usually would be marked with a single, complex mark. At this point, it is not possible to explain the significance of this oddity, only to signal it. A second example is the cross on the monochrome bowl handle (no. 46). The cross itself is unremarkable, but a mark on a monochrome vase (or, indeed, any fine-ware Cypriote vase: Base-ring, White Shaved, White Slip) is rare and the explanation for the cross here will be different than the explanation for the frequent appearance of crosses on amphora handles.

Historically, scholars of Cypriote archaeology have paid attention to potmarks because of their purported identification with Cypriote writing (Hirschfeld 2008, 120-123). Most of the marks in this assemblage have correlates in the Cypro-Minoan signary, but their simple forms (e.g. nos. 8 and 9, 19, 27, 28, 29, and 41) preclude any certainty their inscribers had signs of writing in mind; they could just as well have been independently invented. Only 50(a), incised into one handle of a Mycenaean piriform jar, can be certainly identified with a Cypro-Minoan sign (Masson no. 27). This is not only because of the shape of the mark but because the marked container fits within the parameters of a marking system that as a whole shows the influence of Cypro-Minoan (Hirschfeld 1992, 1993, 1996). By association and because of its 'flag' feature, the mark on the second handle, 50(b), might also be associated with writing and the two signs might even be 'read' together. It is fascinating that the same combination of marks appears also on the two preserved handles of another piriform jar found at Enkomi. It is at this point not possible to substitute a more substantive phrase for the word 'fascinating' in the previous sentence, but this is ultimately the goal. No. 18 is another complex mark that has a Cypro-Minoan parallel (Masson no. 69), but it is not quite complex enough to clinch this identification. It makes sense that amphoras, so widely produced and exchanged, display the greatest range of marks; the various marking systems associated with these containers still need to be sorted out. For now, no. 18 can only be assigned as 'possibly Cypro-Minoan' (contra Hirschfeld 2002, 93). Cypriote plain jugs, on the other hand, have a strong tradition of Cypro-Minoan inscriptions and individual signs. Nos. 40 and 42, both of which are found on jug handles, are

reminiscent of Cypro-Minoan signs, but the parallels are not close enough to compel their identification as signs of writing.

Finally, there is the interesting feature of combination marks — the appearance, on a single vase, of marks made at different times, presumably for different purposes. No. 14, with a base slash made in wet clay and edge slashes probably made after firing, and no. 6, with a cross and an edge slash, are the best examples. Marks scratched into terracotta cannot be easily rubbed out; implicit here is that each user looked for the information relevant to him (her) and ignored the rest, just as canned good purchasers today read the labels but pay no attention to the bar codes. Nos. 11, 16, 22, and 36 may provide more such examples. The two marks each on nos. 51 and 53 are more likely to have been made and viewed as an associated sequence; here, the question of whether the marks were made by the same hand/tool are important. Unfortunately, their surface preservation precludes any conclusions.

## PITHOS

### 1. Unnumbered. Incised mark, on a pithos shoulder.

[Area I?] E-O 2-4, from a looter's pit.

Pithos shoulder fragment. Max pres. dimensions: 13.0 x 25.0, thickness 1.4. Horizontal line and wavy line decoration incised before firing. Brown core, dark pink fabric, light slip. Packed with tiny white grits. Hard-fired.

Mark max. pres. dimension: 7.4.

Star-shaped mark. Fractured edges of the grooves indicate that this mark was incised when the clay was very hard, probably after firing.

Star-marks are not uncommon. At Enkomi, in addition to pithos 1 and amphora 26, Dikaios discovered two other star-marks.

5902/4, incised into an amphora handle from Area I, end of Level IIB.<sup>1</sup>

6068A, incised into a handle from a Plain ware jug, from Area III, level IIIA.<sup>2</sup>



<sup>1</sup> Dikaios 1969-71, 671, 889, pls 160/25, 315/44.

<sup>2</sup> Dikaios 1969-71, 712, 890, pl. 316/76.

## AMPHORA HANDLES

*Fabric 1:* Orange-pink fabric. Exterior surface often with mustard patches; interior surface often entirely mustard. Dark gray core. Inclusions are subangular, maroon and gray grits, and a vegetal temper that burnt up in the firing process, leaving only impressions and cavities. Not hard-fired.

*Fabric 2:* Like PWWM ware: Gray core, orange-pink fabric, light slip inside and out. Many, small, subangular grits give these a 'sandy' feel. Thin walls. Hard-fired.

### 2. 47. Incised mark, on an amphora handle.<sup>3</sup>

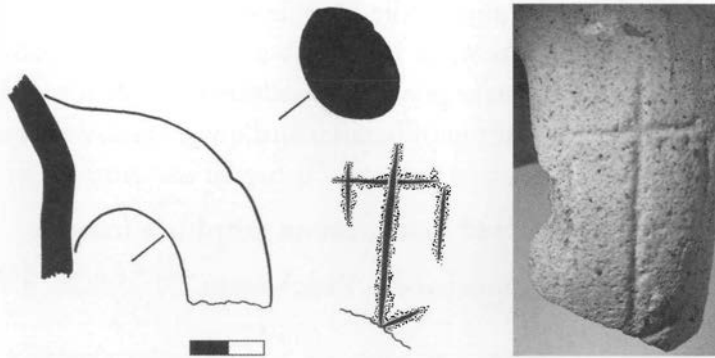
Area I, Z-H 4-6 south, from a looter's pit.

Complete amphora handle. Handle height: 9.5, section: 3.1 x 2.0. Fabric 1.

Mark 5.5 x 3.0.

Large incised mark at top of handle. The handle is broken at left; there could have been (though there are no certain traces of) a short vertical mirroring the one on the right. Long vertical cut first, then the horizontal, and the short vertical cut last. Deep v-shaped grooves cut through surface layer into differently colored core indicate that this mark was certainly incised after firing.

A similar mark occurs on another amphora handle, 1944, also found by Dikaios in Area I<sup>4</sup>; both are essentially a 'T' with added elements. 1944 is more complex and oriented in the opposite direction.



### 3. 5400. Incised mark, on an amphora handle.

Room 14.

Top portion of an amphora handle. Pres. length: 5.0, section: 3.8 x 2.4. Fabric 1, but less well fired, more crumbly than usual.

Mark max. pres. dimensions: 2.0 x 2.0.

Large rectilinear mark, partially preserved, incised at top of handle. The shallow, thin, scratchy grooves cut through the inclusions indicate that the mark was incised when the clay was very hard, probably after firing.

<sup>3</sup> Published in Dikaios 1969-71, 891, pl. 319/128, but his drawing is misleading and so this object is republished in this catalogue.

<sup>4</sup> Dikaios 1969-71, 691, pl. 316/59.

#### **4. Unnumbered. Incised mark, on an amphora handle.**

Room 12.

Top portion of an amphora handle. Pres. length: 2.0, section ca. 4.5 x 2.0. Fabric 1.

Mark length: 5.0.

Incised mark at top of handle. The horizontal line crosses the entire handle; a vertical is only partly preserved. The vertical was cut first. The v-shaped grooves are deep and relatively wide, and must have been cut by a very sharp edge.

#### **5. 1931B. Incised mark, on an amphora handle.**

Room 43?<sup>5</sup>

Top portion of an amphora handle. Pres. length: 1.0, section ca. 4.0 x 2.5. Fabric 1.

Mark max. pres. length: 3.0.

Cross incised at top of handle. The sharp, thin, v-shaped grooves cut through the grits and so this mark was incised when the clay was very hard, probably after firing.

#### **6. 5159C. Two incised marks, on an amphora handle.**

Area I, room 7, in debris overlying floor II. Destruction of Level III B.<sup>6</sup>

Top portion of an amphora handle. Pres. length: 6.0, section: 3.5 x 2.1. Fabric 1.

Max. dimensions of cross: 4.0 x 2.5.

Single short slash cut into edge of handle, close to junction with body.

Large cross messily cut at top of handle. Shallow grooves, each one sloppily retraced several times.

#### **7. Unnumbered. Incised mark, on an amphora handle.**

Top portion of an amphora handle. Pres. length: 7.0, section: 3.4 x 2.0. Fabric 1.

Mark: 2.5 x 2.5.

Cross incised into top of handle. (The short vertical on the left is not an incision but rather the cavity left by a burnt piece of temper). Horizontal line cut first; the vertical line is deeper and more visible. Cavity where large grit popped out (when the incision was made?) may be indication that the mark was incised when the clay was very hard, perhaps after firing.

#### **8. Unnumbered. Incised mark, on an amphora handle.**

Top portion of an amphora handle. Pres. length: 4.0, section: 3.5 x 1.9. Fabric 1.

Mark: 2.2 x 2.0.

Two horizontals crossed by a slanting vertical incised into top of handle. Deep, v-shaped grooves. Vertical probably cut after horizontals. Fractured left-hand edge of vertical indicates that this mark was incised when the clay was very hard, probably after firing.

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<sup>5</sup> The penciled (with many erasures) label for the box in which this handle is now stored is 'room 43' but cf. Dikaios 1969-71, 578 no. 1931/3, whose provenience is listed as court 64.

<sup>6</sup> cf. Dikaios 1969-71, 611 no. 5159/15.

### 9. 5512. Incised mark, on an amphora handle.

Room 24.

Top half of an amphora handle. Pres. length: 7.0, section: 4.3 x 2.8. Fabric 1.

Mark max. pres. length: 2.7.

Two slanting horizontals crossed by vertical, incised at apex of handle. Unclear how much mark extended beyond the break. A thin, sharp edge must have been used. The fractured edges and junctions suggest that the mark was incised when the clay was very hard, probably after firing.

### 10. 6145. Incised mark, on an amphora handle.

Room 36.

Top portion of an amphora handle. Pres. length: 6.0, section: 3.5 x 2.4. Fabric 1.

Mark lengths: 2.1, 1.6

Two parallel horizontals incised at top of handle. The neatly incised lines are long, shallow, thin, and widely spaced.

### 11. Unnumbered. Incised mark, on an amphora handle.

Top portion of an amphora handle. Pres. length: 8.0, section: 3.8 x 3.0. Fabric 1.

Mark length: 3.0.

Two parallel horizontal lines incised across top of handle are deeply cut and widely spaced. The grooves cut through grits and so were incised when the clay was very hard, probably after firing.

The large hole between the two lines seems to have been carved out (rather than a cavity left by a grit that popped out). It is unclear whether this feature was intended to be part of the mark.

### 12. 6076. Incised mark, on an amphora handle.

Room 11.

Bottom half of an amphora handle. Pres. height: 10.0, section: 3.3 x 2.0. Fabric 1.

Mark length: 2.5.

A single horizontal line is incised just above mid-handle and very close to the break; there may originally have been more elements to the mark. The line is long, neatly cut, thin, and shallow.

An amphora handle found by Schaeffer<sup>7</sup> also combines two parallel lines and a round element, in this case a finger or thumb impression certainly made before firing. It is not clear whether the lines were made before or after firing, or whether the various markings were meant to be read in combination.



<sup>7</sup> Cyprus Museum inventory no. 1958/255. Found in sondage XLI, p.t. 25, at 1.40m. Noted in J.-C. Courtois, *Corpus céramique d'Enkomi* no. 1903, fig.136:6 (unpublished manuscript, shown to me by kindness of the author).

### **13. 6054. Incised mark, on an amphora handle.**

Room 54.

Bottom of an amphora handle. Pres. length: 6.3, section: 3.0 x 2.0. Fabric 1.

Mark length: 3.6, width: 0.4, depth: 0.4.

Single horizontal slash cut across base of handle. The deep, wide incision cuts through surface layer all the way into gray core and so was certainly incised after firing.

### **14. 5222. Potter's mark and an incised mark, on an amphora handle.**

Room 11.

Bottom of an amphora handle. Pres. length: 6.0, section: 3.3 x 1.9. Fabric 1.

Two deep slashes at handle edge, just above juncture with body. Their v-shaped grooves and sharp edges indicate that they were cut when the fabric was very firm, probably after firing.

A single, shallow slash across the base of the handle was made before firing, when the clay was still very wet.

### **15. 5128. Potter's mark? on an amphora handle.**

Room 6.

Complete amphora handle and attached body fragment. Length: 13.5, section 3.6 x 2.0. Fabric 1.

Short slash at base of handle made when the clay was wet. Unclear whether this was a deliberate mark or a slip of the smoothing instrument (cf. traces of a second, shallow, slash-mark below).

### **16. 5819D. Potters' marks? on an amphora handle.**

Area I, room 40, floor IV. Level III B (early).<sup>8</sup> Complete amphora handle and attached body fragment. Handle height: 13.0, section: 3.6 x 2.1. Fabric 1.

Two sets of pre-firing slashes; most or even all may have been incidental, rather than deliberately made marks.

Two slashes at mid-handle, or perhaps one that is redrawn. These are off-center, thin and shallow, especially the lower one.

Three slashes at base of handle. The top one is deeper and more deliberate-looking than the other two.

### **17. Unnumbered. Incised mark, on an amphora handle.**

Lower half of an amphora handle. Pres. height: 10.0, section: 3.7 x 2.2. Fabric 1.

Three (or more) short slashes cut into edge, just below mid-handle.

### **18. 5589A. Incised mark, on an amphora handle.**

Room 27.

Top of an amphora handle. Pres. length: 7.9, section: 4.8 x 3.0. Fabric 2.

Mark length: 3.0.

A complex mark incised into top of handle. The mark is highly visible because of its size and because its grooves cut through the light slip into the darker fabric. The mark must have been incised after the slip was applied and had set; the fractured edges of the grooves and junctures suggest that the mark was incised when the clay was very hard, probably after firing.

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<sup>8</sup> cf. Dikaios 1969-71, 757 nos 5819/5 and 6, both also marked amphora handles.



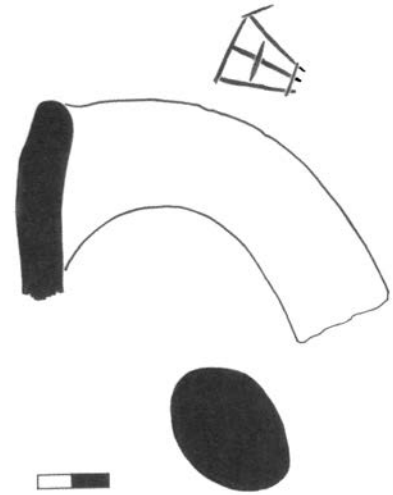
### 19. Unnumbered. Incised mark, on an amphora handle.

Top of an amphora handle. Pres. length: 6.5, section: 3.4 x 2.1. Fabric 2.

Mark length: 4.8.

Three-pronged mark incised into top of handle. The mark is highly visible because of its large size and

The mark can be compared to Masson's no. 69. The closest potmark parallel is incised into the handle of a Plain ware jug found at Hala Sultan Tekke.<sup>9</sup> This mark adds a 'flag' (cf. E. Masson no. 70).



because its deep v-grooves cut through the light slip into the darker fabric. The vertical was cut last. The mark must have been incised after the slip was applied and had set; the recuttings and the fractured edges of the grooves indicate that it was incised when the clay was very hard, probably after firing.

### 20. 3750B. Incised mark, on an amphora handle.

Area III, court Z-H 26-28, in debris overlying floor II. Destruction of Level IIIB.<sup>10</sup>

Fragment of an amphora handle. Pres. length: 5.5, section: 4.0 x 3.1. Fabric 2.

Mark: 2.2 x 1.7.

Small cross, shallowly incised at mid(?) handle. Horizontal cut after the vertical. The fractured edges of the grooves and junction indicate that it was incised when the clay was hard, probably after firing. (It was not possible to determine whether the white substance in the grooves is debris or slip.)

### 21. 2822. Incised mark, on an amphora handle.

Area III, room 5, in debris overlying floor IV. Destruction of Level IIIA.<sup>11</sup>

Complete amphora handle. Handle height: 12.0, section: 3.4 x 2.4. Fabric 2.

Mark length: 1.5.

Two short, relatively wide, very shallow incisions cut through the slip (an indication that the mark was incised after firing). The grooves have broken edges and cut through grits.

### 22. 724L. Incised mark (and potter's mark?), on an amphora handle.

Area I, room 3, floor I, dump B. Level IIIC.<sup>12</sup>

Complete amphora handle and attached body fragment. Handle height: 13.0, section: 3.1 x 2.1. Fabric 2.

<sup>9</sup> F5097, to be published in the author's forthcoming study of the Hala Sultan Tekke potmarks.

<sup>10</sup> cf. Dikaios 1969-71, 606 no. 3750/1.

<sup>11</sup> cf. Dikaios 1969-71, 694 no. 2822/11, 13.

<sup>12</sup> cf. Dikaios 1969-71, 763-4 nos 724/14, r or 19, 20.

Mark length: 2.1.

Vertical line incised at mid-handle. Surface too worn to determine if it was cut before or after firing.

Three (or more) sloppy slashes at base of handle, all made before firing. Unclear whether any of these are deliberate marks or traces of careless smoothing.

### **23 & 24. 3534B. Potter's marks, on amphora handles.**

Area III, room 16, pit in floor IV. Level IIB.<sup>13</sup>

**23.** Base of an amphora handle. Pres. length: 7.4, section: 3.6 x 2.5. Fabric 2.

**24.** Base of an amphora handle. Pres. length: 5.0, section: ca. 3.5 x 3.0. Like fabric 1, though with more small vegetal temper cavities and harder-fired.

Each handle has two sloppy slashes at its base, made while the clay was wet.

### **25. 3749B. Incised mark, on an amphora handle.**

Room 32.

Top of an amphora handle. Handle pres. length: 6.0, section: 3.6 x 2.8. Like fabric 2, but lacking the slip.

Mark length: 2.8.

A short vertical and a long horizontal preserved, cut at apex of handle. Deep and wide incisions. The fractured edges of the junction and the edges of the grooves indicate that the mark was incised when the clay was hard, probably after firing.

### **26. 6265/6. Incised mark, on an amphora handle.**

Complete amphora handle. Handle height: 14.0, section: 3.7 x 2.5. Like fabric 1, but darker pink than usual.

Mark max. dimension: 4.0.

Star-shaped mark cut into top of handle. Fractured edges of grooves, sliced and protruding grits, recuttings indicate that the mark was incised when the clay was very hard, almost certainly after firing.

See 1.

### **27. Unnumbered. Incised mark, on an amphora handle.**

Room 12.

Top of an amphora handle. Pres. height: 12.5, section: 4.0 x 2.5. Very dark gray core, dark pink fabric, lots of vegetal temper, light slip. Hard-fired.

Mark length: 3.2.

Linear mark cut into top of handle. Thin, sharp incisions.

### **28. Unnumbered. Incised mark, on an amphora handle.**

Top of an amphora handle. Pres. length: 9.0, section: 3.6 x 2.4. Large gray core, pinkish-orange slip, inclusions like PWWM.

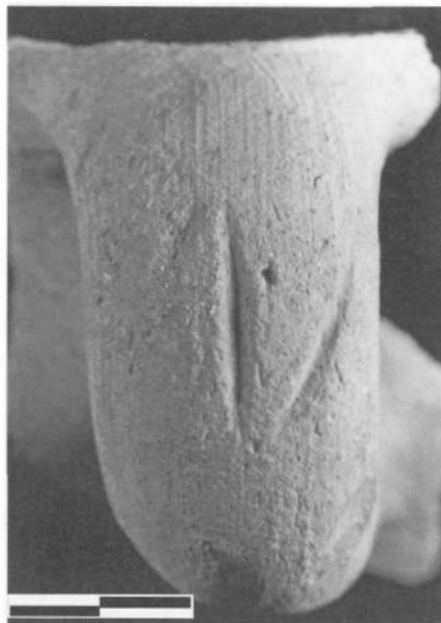
Mark length: 3.9.

Large Y-shaped mark shallowly incised into top of handle with a thin, narrow tool.

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<sup>13</sup> cf. Dikaios 1969-71, 663 no. 3534/10.

The same mark, in mirror image, was cut into an amphora handle uncovered by Schaeffer at p.t. 505 in quartier 3W.<sup>14</sup>



### **29. 6043. Incised mark, on an amphora handle.**

Room 49.

Top of an amphora handle. Pres. length: 7.0, section: 3.9 x 2.5. Brown fabric (burnt?).

Mark max. dimension: 3.4.

Sideways V-shaped mark cut into apex of handle, off-center. Thin and shallow incisions make this mark not immediately visible.

### **30. 4036/2. Incised mark, on an amphora handle.**

Top part of an amphora handle. Pres. length: 9.0; section: 4.0 x 2.5. Harder fired and with more black grits than fabric 1.

Mark length: 2.0.

Cross cut into top of handle. Wide incisions render this medium-sized mark rather visible.

### **31. 5589A. Incised mark, on an amphora handle.**

Room 27.

Most of an amphora handle. Pres. height: 13.0, section: 3.0 x 2.5. Fabric is bright red/pink, with brown patches at surface, and more brittle than usual; perhaps burnt or misfired.

Mark length: 3.0.

Cross cut into top of handle. The fractured edges of the grooves and the re-cuttings indicate that this large mark was incised when the clay was very hard, probably after firing.

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<sup>14</sup> 1960 no. 345. Not published by Schaeffer; included in Hirschfeld 2002, 69. If this mark is alternatively read as a 'flagged V', the parallel is not so close.

### **32. 2289/1. Incised mark, on an amphora handle.**

Area I, room 135, in layer overlying floor VI. End of Level IB.<sup>15</sup>

Most of an amphora handle. Pres. height: 12.0, section, 3.5 x 2.5. Fabric much better levigated than fabric 1; almost fine. Very light gray; buff at surface. Well fired.

Mark length: 2.2.

Cross incised at mid-handle. Shallowly incisions cut through slip, after firing, with thin, sharp tool.

### **33. 5283. Incised mark, on an amphora handle.**

Room 12.

Top of an amphora handle. Pres. length: 7.0, section: 3.5 x 2.5. Strong shoulder carination. Fabric is remarkable for its medium to large, subangular, dark maroon grits.

Mark length: 2.0.

A horizontal line is certain; the diagonal/vertical may not be intentional. Incision(s) very thin.

### **34. 5555. Incised mark, on an amphora handle.**

Room 26.

Top part of an amphora handle. Pres. length: 3.8, section 4.0 x 2.4.

Many maroon subangular grits; more small subangular white grits than fabric 1. Harder fired.

Mark length: 2.2.

Horizontal line is thin, shallow, sloppily placed. Vertical probably not intentional.

### **35. 4748. Incised mark, on an amphora handle.**

Room 90.

Top of an amphora handle. Pres. length: 6.0, section: 3.9 x 2.6. Medium to large, subangular, dark maroon grits. Grittier, harder-fired than usual.

Mark length: 3.0.

Single horizontal line. Fractured edges of groove, grits either protruding into incision or sliced by incising tool indicate that the fabric was very hard when incised, probably after firing.

### **36. 5816. Incised marks, on an amphora handle.**

Area I, room 40, M-N o-o, in layer overlying floor II. End of Level IIIB.<sup>16</sup>

Top and bottom parts of an amphora handle. Fabric is browner and harder fired than fabric 1.

Mark lengths: 3.1 (top), ca. 1.5 (base).

Horizontal line incised at top of handle and two short incised slashes at side or base. Difficult to ascertain whether both were made by the same tool; the slashes are wider, but this could be the result of loca-

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<sup>15</sup> The tag affixed to this handle states 'Area I, room 10, floor IV (=V), 1313-1328, fl. VI [*same as 2286*]'. The context information for 2286/4 (Dikaios 1969-71, 627) corresponds well with the rest of the information recorded for no. 2289/1, except 'room 10'. Room 10 overlies room 135 and probably represents the initial field designation for this context — the diggers, coming down from above, would have kept this designation until further excavation/analysis led to a changed understanding of this context, when it became designated 'room 135'.

<sup>16</sup> cf. Dikaios 1969-71, 757 no. 5816/3.

tion (curve of vase). Sliced grits and fractured edges suggest that all the marks were incised when the fabric was very hard, probably after firing.

### **37. Unnumbered. Incised mark, on an amphora handle.**

Top of an amphora handle. Pres. length: 5.5, section: 3.6 x 2.5. Fabric darker pink than usual, and with a larger percentage of larger grits.

Mark length: 3.2.

Vertical line; unclear whether short horizontals are intentional, or traces of burnt vegetal temper. Vertical cuts through grits and so incised when the fabric was very hard, probably after firing.

### **38. 5421. Potter's marks(?), on an amphora handle.**

Area I, room 15, in layer overlying floor I. End of Level IIIC.<sup>17</sup> Bottom part of a handle and attached body fragment of an amphora (or jug?). Handle pres. length: 8.5, section: 3.1 x 2.0. Perhaps handmade (see interior surface)? But perhaps this appearance is due, rather, to deformation/handling while handle was being attached. Exterior certainly wheel-smoothed. Slip is more mustard in color than usual. Handle section at base rather thin.

At base of handle, wet clay pushed by horizontal smoothing strokes, or are these intentional marks?

## PLAIN WARES

### **39. 2612. Incised mark, on the lower body of a PWWM jug(?).**

Room 8A.

Base and lower body fragment of a closed (jug?) PWWM vase. Base dia. 11.0, pres. height: 3.4, wall thickness 0.5. Buff pink fabric with many tiny grits. Light slip. Hard fired.

Mark max. pres. dimensions: 3.0 x 2.7.

Large X incised into lower body, just above base. Fine, sharp grooves. Fractured edges, sliced grits, and recutting indicate mark incised when clay was very hard, probably after firing.

### **40. 5156B. Incised mark, on the handle of a Plain ware jug.**

Room 7?<sup>18</sup>

Rim and handle fragment of a Plain ware jug. Handle pres. length: 7.2, section: 3.0 x 1.9.

Mark length: 3.0.

Complex mark consisting of a vertical, two horizontals, and a slanting stroke incised at top of handle. Mark is easily visible because of its location, its large size, and it cuts through the slip. The incisions were made with a sharp, thin tool. The narrow strokes are neat and the junctions are clean. The bottom horizontal was recut. The horizontals were (re)cut after the vertical and slanting strokes.

### **41. 5209B. PWWM jug rim and handle fragment with an incised mark.**

Area I, room 11, between floors III and II. Level IIIA.<sup>19</sup>

PWWM jug rim and handle fragment from a PWWM jug. Handle pres. length: 8.0, section: 3.8 x 2.6.

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<sup>17</sup> cf. Dikaios 1969-71, 772 no. 5421/2.

<sup>18</sup> The penciled label for the box in which this handle is now stored is labeled 'room 7' but cf. Dikaios 1969-71, 571 no. 5156/3, whose provenience is listed as room 140.

<sup>19</sup> cf. Dikaios 1969-71, 591 no. 5209/2.

A comparandum the latter possibility is the mark incised into the handle of a PWWM jug from Schaeffer's Tomb 1907.<sup>20</sup>



Mark length: 5.0.

Mark consists of a bipod vertical and two shorter horizontal lines, incised at top of handle. The mark is easily visible because of its location, its large size, and it cuts through the slip. The edges of the grooves and the junctions are jagged. The vertical was recut at least twice; are its divergent bottom ends an intentional bipod, or is this the result of an errant slip of the cutting tool?

Variants of the 'elaborated-A' are a fairly common type of complex potmark. A good parallel for 42 is the mark incised on one handle of a Mycenaean piriform jar found in Enkomi Swedish Tomb 18.<sup>22</sup>

The closest parallel in the Cypro-Minoan repertoire is Masson no. 107.



#### **42. 5445C. Incised mark, on the handle of a Plain White hand-made jug.**

Room 19?<sup>21</sup>

Plain White hand-made jug rim and handle fragment. Handle pres. length: 6.0, section: 3.8 x 2.6.

Mark length: 3.0.

Large, complex mark incised into the top of the handle with a sharp, thin tool. Grooves are relatively shallow, very neat. The second-to-left diagonal was incised last.

#### **43. 2870. Incised mark, on the handle of a Plain White hand-made jug.**

Room 6.

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<sup>20</sup> Lagarce and Lagarce 1985, 121 fig. 35:1, 122-23 no. 193.

<sup>21</sup> The penciled label for the box in which this handle is now stored is labeled 'room 19' but cf. Dikaios 1969-71, 592 nos. 5445/6, 13, 15, 16, whose provenience is listed as room 33.

<sup>22</sup> No. 57. Masson 1957, 21 no. 230; Daniel 1941, 280-81 class II:11, II:18; Persson 1937, 603 no. 14, 613.

Plain White hand-made jug and handle fragment. Handle pres. length: 5.0, section 4.0 x 3.0.  
The shallow, small (max. pres. dimension: 1.9) indentations at the handle break are probably traces of a mark, but it is too faintly preserved to be certain.

#### **44. 2035. Potter's mark? on the handle of a PWWM vat.**

PWWM vat. Pres. height: 11.0, diameter: ca. 34?

Confusing jumble of shallow, wide slashes at base of handle, made when clay was wet, *may* be the traces of a deliberate mark.

#### **45. 2702/7. Potter's mark? on a PWWM wishbone handle.**

Room 1.

PWWM wishbone handle (from an imitation milkbowl?). Handle length: 6.5.

Three short shallow striations, made when the clay was wet, across underside of one arm of handle at junction to body *may* be intentional marks.

### CYPRIOTE FINE and DECORATED WARES

#### **46. 1971. Incised mark, on the handle of a Monochrome bowl.<sup>23</sup>**

Area I, rooms 127-130. Level IIB.<sup>24</sup>

Monochrome bowl rim and handle fragment. Rim dia ca. 12, th 0.3; pres H 3.1, W 4.0; handle section 1.1 x 0.5. Pink fabric with maroon grits. Dark blood-red burnished slip.

Mark: across handle: 1.1, along axis of handle: 0.9 pres.

Cross incised with very sharp, clean strokes that cut through the slip (and thus incised after firing).

Monochrome vases are rarely marked. There are three jugs with trefoil mouths,<sup>25</sup> and from Kouklia two unpublished rim fragments.

#### **47. 2107/1. Potter's mark(?), on the handle of a White Painted jug.**

Room 112.

White Painted jug handle fragment. Pres length: 12.4, handle section 2.7 x 1.4.

Faded paint: band at rim, at least four bands across handle.

Mark length: 3.0, width 0.5, depth 0.5.

Vertical line deeply incised before firing. Catalogued here as a possible potter's mark, it could also be a decorative feature.

Only five other marked White Painted vases are known to the author; their marks are all different, in form and application. None resembles 47.

<sup>23</sup> Published Dikaios 1969-71, 889, pls 130/18, 315/23. Included here only for the reason that this author re-discovered the Dikaios reference after plates and numbering for this volume had been set, too late to remove this object from the catalogue.

<sup>24</sup> The penciled label for the box in which this handle is now stored is labeled 'Area I, room 43, under floor V, 129-130S? = floor VI = ashy'. Room 43 first appears in Level IIIB = floor IV (12.64), which is above the floor (VI) specified on the tag. Floor VI in this area corresponds to Level IIB, rooms 127, 128, 129, and 130, and this might be what is indicated by '129-130S' on the tag. Or, the final 'S' may rather be an '8', i.e. '120-1308', and refer to floor levels; the floor levels of rooms 127, 128, 129, and 130 are at 12.93, 13.05, and 13.08 respectively (Dikaios 1969-71, 167, pl. 293). no. 1972 was found in Room 127 Level IIB (Dikaios 1969-71, 651); perhaps these two consecutive numbers were given to objects found in close proximity.

<sup>25</sup> Åström 1966, 185-6 no. 1, 186 no. 2, 188.

**48. 4279. Incised mark, on the handle of a Bichrome jug.**

Area III, room 54, layer between floors VI and IV. Level IIA.<sup>26</sup>

Bichrome jug handle fragment. Pres length: 2.5; handle section 3.0 x 1.9. Brown and red bands around neck above handle junction; handle decorated with ladder pattern in brown paint.

Mark length: 3.5.

Cross. Thin and shallow incisions. Fractured edges and junction and sliced grits indicate that the mark was incised when the fabric was hard, probably after firing.

Bichrome vases are rarely marked. The author know of only one other example, also published by Dikaios, incised with three horizontal lines;<sup>27</sup>

Dikaios does not specify whether these were made before or after firing, and the author was not able to locate this object in the museum storerooms.

AEGEAN

**49. 2661/11. Painted potter's mark? on the base of a Mycenaean small closed vase.**

Base of a small stirrup jar or piriform jar. Base dia. 2.8, pres. height 1.6.

Hard-fired buff clay with maroon grog. Lustrous blood-red paint. Linear decoration (bands and fine lines).

Mark: 1.5 x ca. 1.4.

Cross painted under base before firing; same paint as decoration. For the reasons stated in the introduction, this is probably a potter's mark.

Painted potter's marks are rare on Mycenaean pottery; best known are the dipinti from Tiryns.<sup>28</sup>

**50. 4546/1(a) and (b). Incised marks, on two handles of a Mycenaean three-handled piriform jar.**

Two handles, the stub of the third handle, and a shoulder fragment of a large piriform jar (FS 36). Approximate interior diameter at top of handles: ca. 14.

Hard-fired buff clay. Lustrous brown paint. Shoulder zone framed by bands, filled with small crosses. Handles probably painted solid, with reserved triangle at top.

Each of the two preserved handles with a different mark incised after firing.

**50(a)** Mark height: 2.6. This mark has the form of Masson's CM 1 no. 27.



<sup>26</sup> The penciled label for the box in which this handle is now stored is labeled 'room 54, Γ-Δ 52-54 ?? 1420-1470'; cf. Dikaios 1969-71, pls. 249, 251.

<sup>27</sup> Dikaios 1969-71, 624, 889, pl. 315/8.

<sup>28</sup> Döhl 1979, 61-66 nos 94-102, fig. 8.



**50(b)** Mark height: 1.7. This X with a ‘flag’ is too simple to identify it with any specific script, but the ‘flag’ is a typical Cypro-Minoan feature. This handle and its mark are very worn and it is difficult to ascertain whether the comparatively thinner, shallower strokes indicate a different tool/engraver, or whether this is a result of the handle’s worn condition.

No provenience is recorded for this vase. The six other FS 36 piriform jars with (an) incised handle(s) discovered at Enkomi were all found in tombs. A complete FS 36 piriform jar (this one with pendant scalepattern FM 70 filling the shoulder panels) recovered from Swedish tomb 11 has the same signs incised into two of its handles. The marks on **50** are more neatly incised.

### **51. 5899/1. Incised mark, on the handle a Mycenaean large fine-ware stirrup jar.**

Room 44.

Handle fragment from large fine-ware stirrup jar (FS 167). Pres. length: 1.0, section: ca. 2.5 x 1.3. Buff core, pinkish-buff fabric, buff at surface. Traces of black or brown painted decoration.

Mark max. pres. dimension: 1.3.

Incised mark, partially preserved. Recuttings, fractured edges, and sliced grits indicate that the mark was incised when the clay was very hard, probably after firing.

This is the only large fine-ware stirrup jar with incised marks found by Dikaios, but it is the tenth one found at Enkomi.

### **52. 981. Incised mark, on the handle of a (Minoan) coarse-ware stirrup jar.**

Area I, room 102, O-Π 2-4 south, above floor VIII. Level Late IIB.<sup>29</sup> Coarse-ware stirrup jar partial disk and most of one handle preserved. Disk dia. ca. 7.0, pres. handle length: 7.5, handle section 2.5 x 2.6. Oatmeal ware. Faint traces painted decoration: band around edge of disk, wavy line along handle.

Mark lengths: 1.5 – 1.9.

Four short horizontal slashes crudely scratched across handle; off-center. Top slash is very thin; all are shallow. The fractured edges and sliced grits indicate that they were cut after firing.

A relatively high percentage of coarse-ware stirrup jars transported outside the Aegean are marked, almost always incised and usually on both handles (though not necessarily the same mark). Other marked coarse-ware stirrup jars found by Dikaios at Enkomi: 1848/12,<sup>30</sup> 4551/2,<sup>31</sup> 5791/1,<sup>32</sup> 5903/4,<sup>33</sup> 6009/5.<sup>34</sup>

### **53 (a) and (b). 3592/3. Incised marks, on both handles of a coarse-ware stirrup jar.**

Coarse-ware stirrup jar disk with both handle stubs. Disk diameter: ca. 5.5; handle sections 3.3 x 2.0. *Not* oatmeal fabric: orange fabric with many small subangular white, gray, black, and maroon grits. Surface extremely worn; no traces of painted decoration.

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<sup>29</sup> This handle published, but its mark not noted: Dikaios 1969-71, 561 no. 981, pl. 66/29. (The inked identification label on the sherd itself identifies context as ‘Room 39A’. Room 39A (Area I) appears in Dikaios’ Level IIIA plan, overlying the southernmost extent of the Level IIB Room 102. Evidently Dikaios revised the identification of the findspot during the study/publication process, but the label on the sherd itself was not changed.)

<sup>30</sup> Dikaios 1969-71, 650, 889, pls 92/25, 160/33, 315/21.

<sup>31</sup> Dikaios 1969-71, 669, 889, pl. 315/41.

<sup>32</sup> Dikaios 1969-71, 711, 890, pls 164/30, 316/75.

<sup>33</sup> Dikaios 1969-71, 671, 889, pl. 315/45.

<sup>34</sup> Dikaios 1969-71, 671, 889, pls 160/24, 315/46.

53(a). Mark pres. length: 4.2.

Only partially preserved; a vertical and a slanting line. The incisions were originally deep and wide, and this large mark would have been readily visible.

53(b). Mark lengths: 2.5, 2.9. At least two horizontal lines, each crosses the entire width of the handle.

The inventory of non-oatmeal coarse-ware stirrup jars with marks is gradually increasing. Schaeffer found a second example at Enkomi.<sup>35</sup>



<sup>35</sup> Cyprus Museum inventory no. 1960/200. Found in quartier 3W, p.t. 428, at a depth of 1.20m. Noted in J.-C. Courtois, *Corpus Céramique d'Enkomi*, fig.134 (an unpublished manuscript, shown to me by kindness of the author).