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Editorial

The present journal issue turned out rather unexpectedly to be almost monothematic; that is, if Bronze Age archaeology can be taken as a topic on its own within the field of Classical Archaeology. On top of that, the four papers were written by young scholars, thus adding another layer of thematic unity. Our rigorous peer-review system has turned out to be a useful enhancement for improving the quality of submitted and accepted papers. The peer-review process has also served as a useful tool for identifying and declining the less adequate ones.

The first study presented in this issue is a paper by Monika Matoušková on Minoan iconography, which stems from an excellent B.A. thesis and was praised by the reviewers for the many interesting observations it makes. Papers by Kristina Jarošová and Miloš Roháček are the first major outcome from their respective M.A. and Ph.D. dissertations on LBA Emporio on Chios and Second Millennium metal production in Eastern Aegean and Western Anatolia, both prepared within the project *Along Interface* supported by the Czech Science Agency. Finally, the paper by Rositsa Hristova, presents her doctoral research on LBA pottery from Bulgaria, which she successfully defended at Seoul University in South Korea. Last, but not least, we are also pleased that three out of the four main studies in this issue are by female researchers, complemented by two field-reports, again in a balanced authorship.

At this time, I would also like to take the opportunity to dwell briefly on the discussion over the whole peer-review system in academia. An increasing number of academics considers the process contra-productive by now, serving as a mere tool of peer-hatred rather than peer-review (just consider all the jokes about Reviewer #2). This may partially be true, but I still do believe in the usefulness of peer-reviews. The potential lies more specifically in hands of the editorial team. Careful selection of the reviewers is important, but running a relatively small journal gives the editors the opportunity to interact more closely with the authors. Along the process, there are not only the two reviews (sometimes even more), but also a whole range of editorial responsibilities from us, the *Studia Hercynia* team, which includes fine-tuning the papers and illustrations, communicating tough reviews, and improving the English. I see these responsibilities as an advantage against the large and high-rated journals, which have a considerably less personal approach. Redaction systems, double-blind reviews, communication through contact-forms only – they are all expected to further the goal of objectivity and perceived independent assessment. However, in this way articles become commodities. On our end, running a journal with a relatively broad scope such as ours we strive to publish interesting papers; yet by being based at an educational institution, we also see our role as supporting the next generation of researchers.

Peter Pavúk
Editor-in-chief

I. PEER-REVIEWED STUDIES

Late Bronze Age Settlement History of Emporio on Chios Reconsidered

Kristina Jarošová

ABSTRACT

This paper proposes a revision of the Late Bronze Age ceramic sequence from the eastern Aegean island of Chios. More specifically, it puts forth a new stratigraphic and typological assessment of the Late Bronze Age ceramic material from Areas D, E, and F at the settlement of Emporio. As the 2nd millennium BC deposits originally seemed to have been of disturbed and mixed nature, the pottery from these deposits was dated by its excavator only typologically, not having been assigned to any well-defined periods. However, due to the preservation of a relatively precise documentation from the excavations it is now possible to reconstruct the original stratigraphic contexts, which, upon closer inspection, seem to be far less disturbed than expected. As a result, three Late Bronze Age occupation periods at Emporio have been identified, corresponding roughly to the Early Mycenaean, Palatial Mycenaean, and Post-palatial Mycenaean periods on the Greek mainland, equivalent to Troy VI and VII on the Anatolian coast. This paper thus presents this new periodisation and suggests up-to-date chronological correlations for the previously identified strata.

KEYWORDS

Aegean; Late Bronze Age; pottery; chronology; Minoanisation; Mycenaeanisation; Interface.

INTRODUCTION

The pottery from Emporio was originally published by its excavator, Sinclair Hood, in 1981 and 1982 (*Prehistoric Emporio and Ayio Gala. Excavations in Chios 1938–1955, Volume I and Volume II*). As the 2nd millennium BC deposits seemed to have been of a very disturbed and mixed nature, Hood dated all the pottery from these deposits predominantly typologically and did not assign them to any well-defined periods, in contrast to the Early Bronze Age (EBA) sequence. The EBA sequence in the main excavation Area A ended during what Hood termed Period I, contemporary with Troy IIg/III and Poliochni *Giallo* phase. According to Hood, the next well-stratified strata come only from the end of the 2nd millennium BC, roughly equivalent to Late Helladic (LH) IIIC. Hood established three artificial horizons for the 2nd millennium BC sequence in-between EBA and LH IIIC without any well-stratified contexts or relevant architecture. First, any fragments that looked chronologically earlier to him but did not seem to have been of EBA II style anymore, were grouped together as Troy III–V. Second, he suggested a Middle Bronze Age (MBA) phase, which he deemed contemporary with Troy VI and in which he included all of the matt-painted and grey ware finds. And finally, he isolated a so-called ‘pre-Mycenaean’ group, in which he included the rest of the unpainted pottery, which did not look obviously ‘Mycenaean’ in character without providing any further specification (as first pointed out by PAVÚK 2010, 939–940; for the description of excavations in Areas D, E, and F see HOOD 1981, 147–164; HOOD 1982, 568–622). His naming of the strata reflects this uncertainty, as he used the term ‘periods’ for the earlier strata and the term ‘stages’ for the strata postdating Period I, with added Arabic numerals in Area F and Roman numerals in area D for further subdivisions.

Thanks to the preciseness of his documentation, it was possible to reconstruct the original stratigraphic contexts, which are far less disturbed compared to what Hood expected. The more recent re-examinations have demonstrated more clearly that contexts were not contaminated by later building activities as much as had been thought previously. First, the re-examination of the finds in the Archaeological Museum of Chios by Peter Pavúk¹ showed that both the artificially created group called Troy III-V, most of the matt-painted pottery, as well as a large part of the so-called pre-Mycenaean pottery actually all belong to a single horizon dating roughly to the Early Mycenaean period (termed preliminarily LB 1 here). The grey ware finds comprise only a few sherds in Emporio and come from distinctive levels. With several different fabrics represented, all of them seem to have been imported and can be broadly considered as Anatolian grey ware. However, typologically these pieces have not been assigned to any given period so far (PAVÚK 2010, 939; GIRELLA - PAVÚK 2015, 403; GIRELLA - PAVÚK 2016, 21).

The present work builds upon preliminary results of Pavúk's analysis. He has entrusted me with further elaboration of his initial work, which targeted the Early Mycenaean period exclusively. For my Master Thesis at Charles University in Prague, I have included and sequenced all of the post-EB II material published from Emporio. Using the stratigraphic information provided by Hood, I reconstructed all of the original contexts as fully as possible, including the better-preserved LH IIIC ones, which have never been presented contextually (JAROŠOVÁ 2016). The newly reconstructed potential stratigraphic levels have been typologically dated anew, following the up-to-date information from western Anatolian coastal sites, which was not available to Hood back in his days, combined with better knowledge of the Mycenaean pottery and the re-assessment of the finds from Emporio by Penelope Mountjoy (1998, 53-67; 1999, 1147-1155).

The following pages briefly describe the site of Emporio, concentrating on its re-defined stratigraphy, chronology, and pottery classification from all areas that yielded relevant Late Bronze Age (LBA) levels. This article ultimately offers a new definition of individual wares. Important comparison with the Aegean, and especially the area of the so-called eastern Aegean - western Anatolian Interface, will be also discussed, as well as the issue of settlement dis-/continuity. All of this effort has been on purpose primarily based exclusively on the previously published material only. A full restudy of the material published by Hood, which is now stored in the Chios Museum, will be presented together with P. Pavúk in a separate paper.² The so-far unpublished material which is currently being investigated by the present author will be published once the study is fully completed.

THE SITE OF EMPORIO: STRATIGRAPHY AND COMMENTS ON SINCLAIR HOOD'S EXCAVATIONS

The Emporio site lies in the south-eastern part of Chios in the municipality unit Mastichochoria (with Pyrgi as the largest village), situated on the southern end of the modern Emporio village harbour (**Fig. 1**). This southern end comprises a rocky promontory (the so-called Acropolis hill), with a little harbour that offers good anchorage and a favourable landing place on the southern and eastern part of Chios between Chios Town and Kato Phana, another site with LBA finds and a look-out post (also possibly a harbour), lying only 9 km from Emporio

1 Who studied the pottery in October 2009.

2 A more detailed assessment will be published in the Annual of the British School at Athens.



Fig. 1: Map of Emporio Acropolis and Bay with excavation areas (after HOOD 1981, fig. 47; courtesy of The British School at Athens).

(BEAUMONT 1999; 2004; 2007, 143). Majority of the prehistoric sites on Chios have never been systematically examined with the exceptions of Emporio, Kato Phana in the south, and Ayio Gala in the north (for the first thorough list of prehistoric sites see HOOD 1981, 2–9; a more extensive overview was compiled later by YALOURIS 1986).

Sinclair Hood directed works on Chios for the British School at Athens from 1952 to 1955. He noticed a settlement at Emporio for the first time in 1952, and excavations started during the same year. The main emphasis was put on the excavations of prehistoric levels, with a special focus on settlement stratigraphy, including important Bronze Age deposits. According to brief preliminary reports and the final publication of *Prehistoric Emporio* (HOOD 1981; 1982), his main observations about the settlement at Emporio and its prehistoric material can be summarised as follows. The majority of the prehistoric material recovered here belongs to early periods, that is from the beginning of the Early Neolithic to the beginning of EBA (in Aegean terms). This ‘early’ material was divided by Hood into ten periods (designated as Period X–I), based on major building developments and differences in pottery from Area A, which includes only early prehistoric levels. The ten periods fall into five main groups, which are marked by distinct changes in pottery fashions from the earliest parts of the Early Neolithic (Period X as the earliest) through to EBA (with the first wheel-made pottery in Period I; HOOD 1981, 85–91; HOOD 1982, vii–viii, 715–725; for a more recent re-assessment of this earlier material from both Ayio Gala and Emporio see ALRAM-STERN 1996, 474–480; SCHOOP 2005, 235–237, 258–259, Taf. 143–146; LAMBRECHTS 2014; SCHWALL 2018, 86–89, Abb. 11).

At Emporio, the 2nd millennium BC levels with architectural remains were preserved mainly in Areas D and F, together with built tombs in Area E. Unfortunately, all these areas have been exposed to erosion and disturbances since antiquity, especially during Roman and Byzantine building activities, and some of the levels are therefore mixed. As has been foreshadowed at the beginning of this article, these levels are, in fact, less mixed than it was originally thought. Before I embark on a short description of individual areas, for the sake of clarity it should be noted that individual excavation areas were composed of trenches, and both the areas and the trenches were labelled by partly identical capital letters, which causes some confusion for the reader today.

Area D is situated on the western slope of the Acropolis hill (HOOD 1981, 147–150, figs. 79–81). Here, two trenches contained 2nd millennium BC material: Trenches Q and M. While Trench M did not actually contain any 2nd millennium BC deposits, and the excavated Mycenaean sherds were intrusive in the EBA strata, the adjoining Trench Q, on the contrary, did not include any earlier Bronze Age deposits, but showed evidence for two Mycenaean building phases. Sinclair Hood named them Stage I and Stage II (HOOD 1982, 150). The earlier one of these (Stage I) ended with a destruction by fire (the burnt debris in Hoods’ Levels 4, 5, and 6). Fragments of LH IIIB pottery (Level 7) were found under the floor level of Stage I. Numerous fragments of LH IIIC pottery came from the level above the floor. Stage II, on the other hand, remained poorly preserved, but several LH IIIC pottery fragments were excavated there.

Area E likely represents remains of a cemetery, situated on the adjacent slope and west of the Acropolis hill. Only two cist graves (Tomb 3 and Tomb 4) were preserved. Interestingly, there was an EBA II chamber tomb just higher up the gentle slope (HOOD 1981, 150–153, fig. 83, pl. 29 d, e). While Tomb 4 was empty, Tomb 3 contained Mycenaean decorated pottery of a LH IIIB date (HOOD 1982, 582–583, fig. 260, pl. 117:a; MOUNTJOY 1999, 1149). LH IIIB tombs of the same type have been documented at Archontiki on the neighbouring island of Psara, where a Mycenaean cemetery was in use from LH IIB to LH IIIC. Except for a few tombs, all of the burial structures were orientated north – south (just as at Emporio Tomb 3, but no traces of body were preserved in this tomb; CHARITONIDIS 1961–1962, 266; HOOD 1981, 152–153, fig. 83;

ACHILARA 1996; ARCHONTIDOU-ARGYRI 2006, 41). Similar cist graves to those at Psara have been found at Panaztepe (ERKANAL-Öktü 2018, 54–57, Taf. 96, 98, 99), and less well defined cist graves have also been detected at Makara on Lesbos (CHARITONIDIS 1961–1962, 265) and Beşik Tepe in the north (e.g., a likely LH IIIA2 Cist 75 with a slab; BASEDOW 2000, 49, Taf. XXXVI:1).

Area F is situated on the northern edge of the Acropolis hill, overlooking the shielded Harbour bay (HOOD 1981, 154–164, figs. 88–95). Several soundings were made below the Roman occupation levels: Trenches S, F, D, B, K, L, and J, revealing 3 m deep Bronze Age deposits, partly located on quite a steep slope. Unlike in Area D, Hood defined eight stages here designated by Arab numerals. Level 8 was of a post-Bronze Age date, but the contexts were still pre-Roman, likely belonging to an Archaic phase yet to be defined at the site. Two clearly dated LBA building phases were distinguished in this area. They were named Stage 6 and Stage 7 by Hood. While the latter one was considered a ‘Mycenaean’ building phase belonging to Final LH IIIC (Stage 7), the date of the earlier period (Stage 6) could not be securely assigned and was therefore termed ‘Pre-Mycenaean’ by Hood. Nevertheless, pottery from both stages was presented in the final publication all together and conceptualised as Mycenaean (even though Hood pointed out that pottery coming from Stage 6 could also be earlier and non-Mycenaean in character; HOOD 1982, 579–580). Thus, lumping together Stages 6 and 7 has made a more specific dating of Stage 6 problematic, and overall Hood’s term ‘pre-Mycenaean’ is of relatively little help (HOOD 1981, 158–161). In any case, the later LBA building phase ended with a destruction and final abandonment during LH IIIC.

In order to better understand the stratigraphy in Area F, one needs to start at the beginning of the sequence, even if briefly. Here, Stages 1–4 clearly belong to EBA, with the latest Stage 4 said to have been contemporary with Troy II (HOOD 1981, 154). The major question, therefore, concerns what happened between the end of the EBA and the beginning of the LBA sequence. Even though Hood mentioned repeatedly that there is no evidence for any architectural remains or deposits in areas excavated at Emporio that would have come from the later part of EBA (HOOD 1981, x, 158; HOOD 1982, 568), he nevertheless created an artificial Stage 5 to bridge the settlement gap. Based on pottery fragments, which to him seemed older than the main LBA group and which were considered contemporary with Troy III–V, a continuity of occupation throughout EBA into, MBA was suggested. However, the existence of, MBA is another point of contention at Emporio, as it is based mostly on fragments of grey and matt-painted wares thought to be contemporary with Troy VI. Yet, there is almost no evidence of architectural remains that could be dated to this period. Only Wall 30 in Area F was identified as a possible candidate (HOOD 1981, x, 158–161, fig. 88; for the originally devised pottery groups see HOOD 1982, 568–578, fig. 254–257).

NEW EXAMINATION AND PERIODISATION OF POTTERY FINDS FROM EMPORIO

As stated above, the ceramic material found mainly in Areas D, E, and F was originally published only typologically and with little consideration for stratigraphy, as Hood thought that it was all coming from disturbed strata. However, Pavúk (2010) noticed that the finds described as ‘Pre-Mycenaean’ do cluster in Hood’s Stage 6 (in Area F) and Pre-Stage I (in Area D) and that their association does make sense if one approaches the Chian assemblage from a Western Anatolian point of view, so to speak, in the sense that vessels from Emporio seem to reflect shapes known in western Anatolia and not on the Greek mainland. It was thus decided to re-analyse the assemblage and reconstruct *all* of the original stratigraphic contexts

using Hood's indications (JAROŠOVÁ 2016). As will be shown in the following pages, this was a worth-while undertaking.

Since Hood's notebook sections indicated all identified levels for each trench, and since he indicated to which level almost every single published piece belonged, it was decided to try and follow these original assignments and reconstruct the original contexts as excavated by Hood. Best results were achieved for Trench Q in Area D and for Trenches B, D, and F in Area F. Plates with pottery drawings were created accordingly as well. For the non-Mycenaean shapes, a new terminology was introduced based on the knowledge of pottery shapes from Anatolia and the surrounding islands. Retaining Hood's original stage designations by trench, each stratum was dated anew in relative terms (by ceramic typologies and in respect to vertical stratigraphy) (**Fig. 2**). While the earlier post-EBA strata were dated using comparative examples from other sites on the eastern Aegean islands and western Anatolian coast, the new dating of the stratigraphically later contexts has been based on Mycenaean painted pottery, which has been more precisely dated by Mountjoy (1998, 53–67 and MOUNTJOY 1999, 1147–1155). Not only did this detailed examination confirm Pavúk's observation that the artificially created group called Troy III–V, most of the matt-painted pottery, as well as the so-called pre-Mycenaean pottery actually all belong to the same horizon dating roughly to the Early Mycenaean period, but also a new dating of the Emporio sequence could be proposed, which now complements and supersedes the one suggested by Girella and Pavúk (2016, fig. 2.5).

The LBA settlement sequence at Emporio can now be divided into three broad horizons termed preliminarily here LB 1, 2, and 3: LB 1 covers the Early Mycenaean period on the Greek mainland (LH I–II), followed by a possible gap during LH IIIA. LB 2, corresponding to the Pa-

Chios, Emporio Area, Trench Level	New relative dating	Hood's stages
D, Q 7	LH IIIB	Pre-I
D, Q 6, 5, 4, 3	LH IIIC Middle	I
D, Q 2	LH IIIC Late	II
E, Tomb 3	LH IIIB	
F, B 7, 6	LH I–II	6
F, B 5	LH IIIC Middle	7
F, B 4	LH IIIC Middle–Late	7
F, B 2	LH IIIC Middle–Late	7
F, B 1	LH IIIC Late	7
F, D 5	LH I–II	6
F, D 4	LH IIIC Middle–Late	7
F, D 3	LH IIIC Middle–Late	7
F, D 2	LH IIIC Middle–Late	7
F, D 1	LH IIIC Middle–Late	7
F, F 3 and 2	LH I–II	6
F, F 1	LH IIIC Middle	7

Fig. 2: Updated chronology of the Late Bronze Age levels at the site of Emporio (after JAROŠOVÁ 2016).

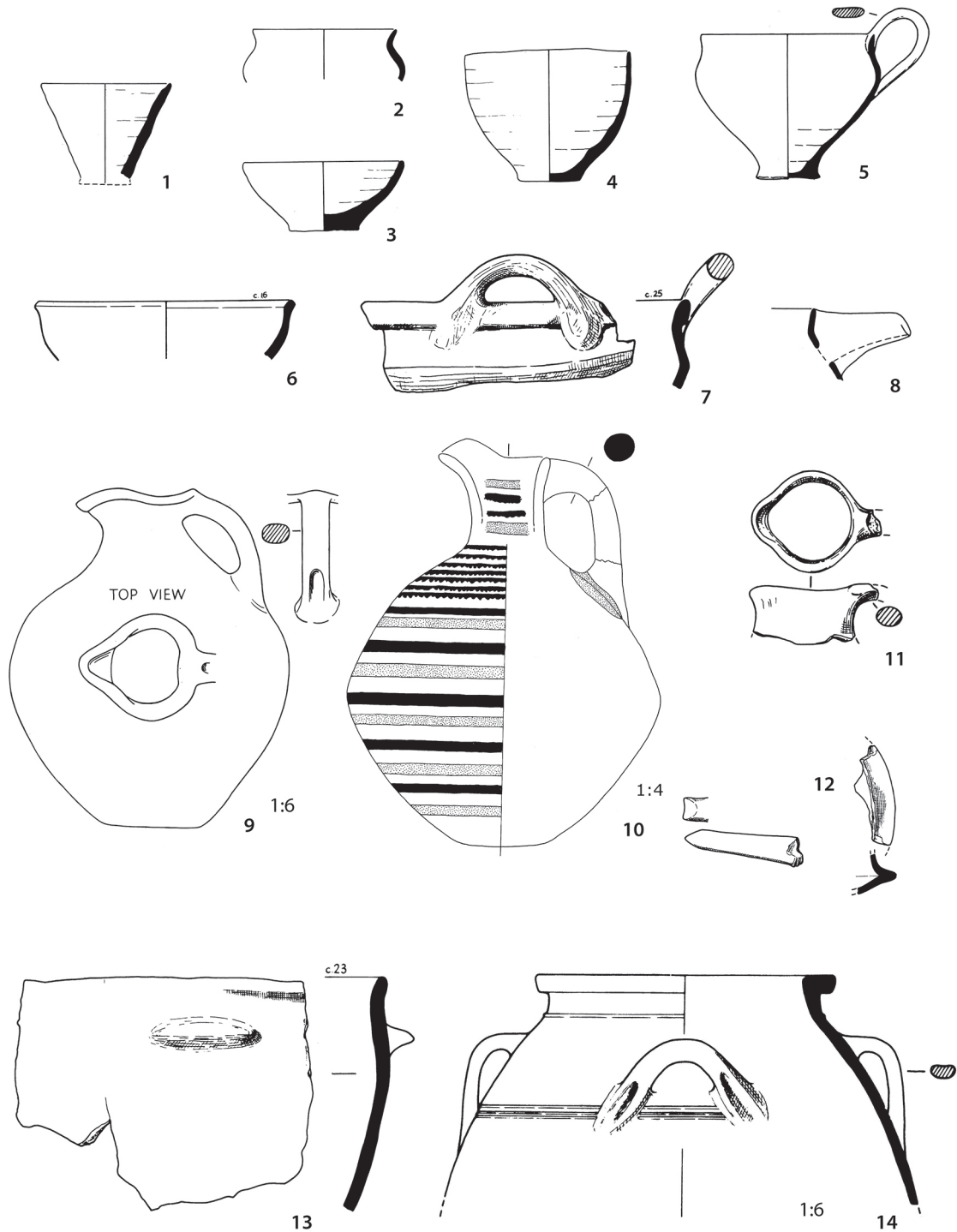


Fig. 3: Representative selection of pottery dated to the LB 1 period. 1-9, 11-12 - unpainted; 10 - matt-painted; 13, 14 - coarse. All to scale 1:3, unless stated otherwise. Adjusted after HOOD 1982; courtesy of The British School at Athens.

latial period on the Greek mainland, is evidenced by LH IIIB strata in Area D. There might be another short gap during LH IIIC Early, followed by a well-evidenced settlement in LH IIIC Middle and Late, constituting the local LB 3. The ceramic developments can be summarised as follows:

LB 1 (c. LH I and LH II) includes matt-painted pottery and local unpainted pottery including some kitchen wares and pithoi. Among especially distinctive open shapes are conical cups (**Fig. 3:1, 3**), ogival handleless cups (**Fig. 3:4**), S-cups (**Fig. 3:2, 5**), and bead-rim bowls (**Fig. 3:7**). Representative closed shapes are tea-pots/bridge spouted jars (**Fig. 3:8**), trefoil mouthed jugs (**Fig. 3:9, 11**), and jugs with cutaway spout (**Fig. 3:10**).

LB 2 (c. [LH IIIA?]-LH IIIB) constitutes the smallest segment of LBA pottery from the site. It consists mainly of local unpainted pottery and a few Mycenaean painted vases (of a very good quality, though it is unclear whether local or imported), and some grey ware sherds (which are likely imported). Among representative types are conical cups (**Fig. 4:1**), thick-walled deep round bowls with horizontal handles (**Fig. 4:6, 7**), kylikes, from which FS 258 is very frequent in the painted variant, but the unpainted class also occurs often (**Fig. 4:4, 5**), jugs with circular mouth (**Fig. 4:8**), stirrup jars (FS 182) (HOOD 1982, pl. 126:2848, 2849), and various types of small to medium jars. Another representative shape is the large Mycenaean flask (FS 186/189) (**Fig. 4:9**). The cist grave from Area E yielded Mycenaean painted pottery that contained a mug (FS 226), a bowl with one handle (FS 244), and an alabastron (FS 94), which are also common shapes of the period (**Fig. 4:2, 3, 10**).

LB 3 (c. LH IIIC) includes the highest amount of pottery from the LBA strata. This group includes some of the grey ware but consists mainly of local unpainted ware and Mycenaean painted ware (see representative shapes in **Fig. 5**). The most commonly represented shapes are carinated cups (**Fig. 5:7**), kylikes (FS 275) (**Fig. 5:3**), ledge-rim bowls (**Fig. 5:1**), kalathoi (FS 291) (**Fig. 5:2, 9**; for the interior design see HOOD 1982, pl. 121:2758), as well as basins, kraters, jugs, and different types of variously sized jars. Cooking jugs and pithoi are also present (see representative examples on **Fig. 6**; pithoi of this period are mentioned in the text below). Among the most frequent Mycenaean shapes of this period are deep bowls with horizontal handles (FS 285) (**Fig. 5:4**), small bowls with one horizontal handle (FS 242) (**Fig. 5:6**), hydriae (FS 128) (**Fig. 5:11**), amphorae (FS 70) (**Fig. 5:10**), ring-based kraters (FS 282), and stirrup jars (FS 175). An amphoriskos (FS 59) is an exceptional shape (**Fig. 5:8**).

NEW CLASSIFICATION OF POTTERY WARES

The pottery from Emporio has now been re-classified into six different ware-groups: matt-painted ware, local unpainted ware, Mycenaean painted ware, grey ware, kitchen ware, and pithoi. A new typological terminology has been established, reflecting better the 'Pre-Mycenaean' part of the pottery sequence, which does not match the standard Mycenaean shapes according to Furumark's typology (JAROŠOVÁ 2016). This re-classification has also been based on autopsy in the Archaeological Museum of Chios, conducted by the author in years 2017–2019. Both local and imported wares/fabrics have been distinguished, but planned petrography will provide final assessment of these groupings. The majority of the finds seems to be of local origins, and only some of the Mycenaean painted wares (especially the LH IIIB ones) and likely all of the grey wares seem to have been imported (PAVÚK 2010). Hood suspected also one piece of matt-painted ware to be imported, but that remains to be verified (HOOD 1982, 574, 578; pl. 115a:2681).

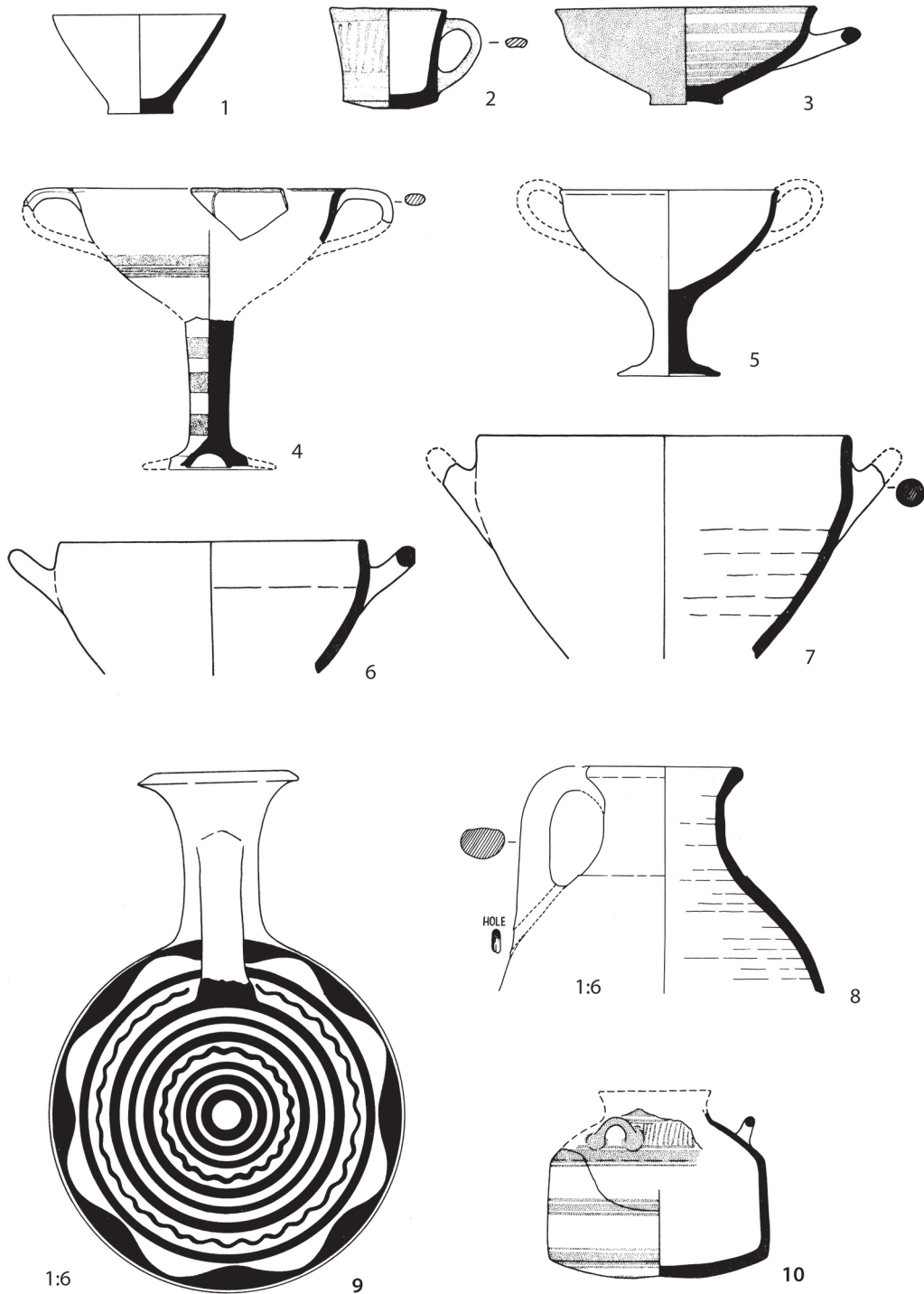


Fig. 4: Representative selection of pottery dated to the LB 2 period. 1, 5-8 - unpainted; 2-4, 9-10 - Mycenaean painted. All to scale 1:3, unless stated otherwise. Adjusted after HOOD 1982; courtesy of The British School at Athens.

LOCAL UNPAINTED WARE

Local unpainted pottery forms the largest group of wares at Emporio. Not all of it has been published, however. It is well represented throughout LBA. The vessels are wheel-thrown or wheel-fashioned and made of predominantly fine ceramic material, colour changing from pale orange to orange or reddish orange with calcareous inclusions, small dark stones, and also quite often containing mica. The finish of the vessel surface is usually coated with wash or slip in buff colour and then smoothed, burnished, or polished. Variants with a plain surface also occur. In a few cases, the pottery is decorated with horizontal plastic ribs or stripes, rope imprints, or ridged or wavy lines (HOOD 1982, pl. 128b).

During the final stages of LB 2 and especially in LB 3 the local unpainted pottery started imitating shapes of the Mycenaean painted pottery, especially in the case of deep bowls (FS 284 or FS 285) and kylikes (FS 274). A good comparison for the mug (FS 226) (**Fig. 4:2**) comes from Thermi on Lesbos in its unpainted variant (LAMB 1936, 140, pl. XXIII:650).

The local unpainted pottery consists mainly of carinated cups (**Fig. 5:7, 5**; for more examples, see HOOD 1982, fig. 254:2631, 2632), S-cups with one handle (**Fig. 3:2, 5**), conical handleless cups (**Fig. 3:1, 3; 4:10**), ogival cups (**Fig. 3:4**, for more examples, see HOOD 1982, fig. 269:2805, 2808), kylikes (**Figs. 4:5; 5:3**), and bowls of various types and sizes: carinated (HOOD 1982, fig. 254:2625, 2638), conical (HOOD 1982, fig. 254:2630), hemispheric (**Fig. 3:6**), deep bowls (**Fig. 4:6, 7**), ledge-rim bowls (**Fig. 5:1**, for more examples, see HOOD 1982, fig. 270:2816–2820), bowls with incurving rim (HOOD 1982, fig. 258:2691, 2694, 2695), and bead-rim bowls (**Fig. 3:7**). Larger open shapes are represented by basins (HOOD 1982, fig. 270:2812, 2818). Closed vessel shapes are represented by jugs with circular (**Fig. 4:8**) or trefoil mouth (**Fig. 3:9, 11**), teapots (HOOD 1982, pl. 123:2825), bridge-spouted jars (**Fig. 3:8**), necked jars (HOOD 1982, fig. 275:2856, 2857), and small to medium sized jars (HOOD 1982, fig. 275:2872, 2874, 2879, 2880), kraters (HOOD 1982, fig. 275:2890, 2891), and dinoi (HOOD 1982, fig. 275:2895–2898). Lamps (**Fig. 3:12**) also belong to this ware-group.

Both Anatolian and Aegean shapes are represented. ‘Anatolian’ in character are various bead-rim bowls and other carinated bowls with upright shoulder. Of interest are conical or semiglobular cups reflecting southern Aegean styles. The connection with the Cyclades is visible especially in the case of handleless cups of ogival and conical types. Closed vessel shapes showing further connections with Anatolia are represented especially by a trefoil mouthed jug, a teapot, necked jars, bridge-spouted jars, and dinoi. Handless cups of at least two types (conical and ogival) show clear parallels with similar cups from Periods VI and VII at Ayia Irini on Keos (CASKEY 1972, 397, fig. 13). Further connections with the Cyclades are visible through the ogival cups (DAVIS – CHERRY 2007, 273, figs. 7.5:1421, 783, 810; GIRELLA – PAVÚK 2015, 403) and S-cups (DAVIS – CHERRY 2007, 279, figs. 7.8:347, 679) from Phylakopi on Melos island and Thermi on Lesbos island (LAMB 1936, 140; pl. XVIII:645) or Iasos in Caria (MOMIGLIANO 2012, fig. 118). We can see more comparative material in the conical cups from Poliochni on Lemnos, which make the connection between Brown Period 2 and early LBA on Chios visible in the large number of these cups (CULTRARO 2007, 328, 331, fig. 3:7–9). Moreover, other shapes that show this connection are carinated cups (LAMB 1936, 138, fig. 40.3, pl. XVIII 633, 644, 647) and low conical cups (LAMB 1936, 138, pl. XVIII 605, 624) from Thermi, as well as carinated cups (LAMB 1936; pl. XVIII A) and kylikes (BAYNE 2000, fig. 29:2; LAMB 1930–1931) from Antissa on Lesbos. Other direct parallels come from the site of Archontiki on Psara, namely the ogival cups that seem to have been related to those from Emporio.³ Çeşme-Bağlararası, site that lies

3 Formerly exhibited as part of a temporary exhibition at the Archaeological Museum of Chios.

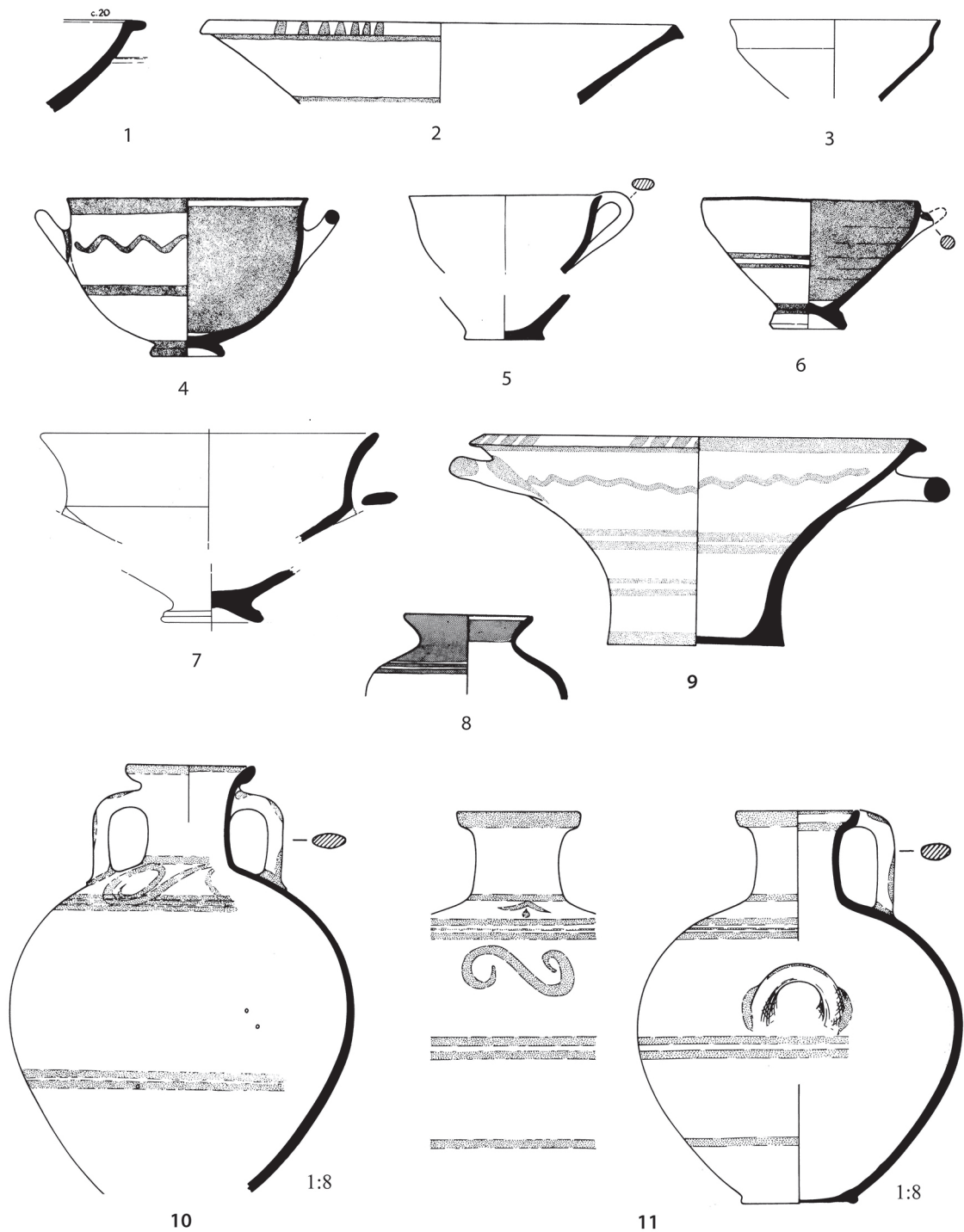


Fig. 5: Representative selection of pottery dated to the LB 3 period. 1, 3, 5 - unpainted; 7 - grey ware; 2, 4, 6, 8-11 - Mycenaean painted. All to scale 1:3, unless stated otherwise. Adjusted after HOOD 1982; courtesy of The British School at Athens.

geographically nearest to Emporio, also shows parallels in terms of local unpainted pottery, especially in the case of simple lipless cups (ŞAHOĞLU 2015, fig. 11). On the other hand, handleless cups of various types that are similar to the Chian examples were found at Tigani on Samos (BUTTLER 1935–1936, 191, fig. 5:3, 4; WREDE 1935–1936, 117). Finally, similar pieces from Panaztepe comprise closed vessel shapes such as the trefoil mouthed jugs (GÜNEL 1999, 126, lev. 106: 1).

LOCAL MATT-PAINTED WARE

Relevant fragments come from all possible levels, but they are definitely more prominent in the deeper LBA levels and it is very likely that those in upper strata are just residual. The majority of this ware can thus be dated to LB 1. While the most of this ware is wheel-thrown or wheel-fashioned, several fragments do seem to be hand-made. The fabric is very similar to the local unpainted ware, though a bit coarser. The fabric is fine, hard, and often sandy with micaceous inclusions. The surface of the vessels is usually coated with whitish, buff, or greenish slip and then burnished or polished. This type of pottery is decorated with monochrome or bichrome linear motifs (especially wavy lines and spirals) in matt black or a matt red colour. As only one complete vessel, a jug with cutaway spout (**Fig. 3:10**), survives, it is hard to tell the exact shapes. However, it seems that an almost total majority comes from medium sized closed shapes – jugs – according to handle types (HOOD 1982, fig. 256, pl. 114b, d). Other than that, there is only evidence of a teapot (HOOD 1982, pl. 116a:2678) and small S-shaped cups (HOOD 1982, fig. 256:2656, 2657).

This local matt-painted pottery does not resemble that of the Middle Helladic (MH) period from the Greek mainland, nor does it have any regional predecessors. The Emporio matt-painted ware can be interpreted as an example of a hybrid production, which mixed Cycladic elements (specifically the Black-and-Red style pottery from Phylakopi) together with the elements of the Dark-on-Light production in Crete, starting in the Middle Minoan (MM) III and still occurring in Late Minoan (LM) IA – mostly comprising horizontal bands, single or multiple wavy-bands, running spirals, and cross-hatchings, and more rarely also vegetal motifs and foliate bands (HOOD 1982, 573; HOOD 1986, 170; GIRELLA – PAVÚK 2015; GIRELLA – PAVÚK 2016, 21–23). This Dark-on-Light pottery and its imitations spread across the Cyclades, the Dodecanese, as well as the western part of Anatolia and the eastern parts of the Greek mainland (MOMIGLIANO 2012, 54–57). Parallels – especially with respect to the matt-painted decoration (note the decoration of the interior of vessels consisting of hatching on MM cups, spirals and wavy lines on the exterior), but also some shapes like S-cups – can be detected in, for example, the MH and LH finds from Ayios Stephanos in Laconia, a mainland site that likewise shows a strong connection with the island of Crete (ZERNER 2008, 182–291, figs. 5.27:1581, 1583, 1587, 1595, 1598; 5.29:1656; 5.31:1689; 5.52:2239, 2246, 2247), or from Phylakopi on Melos, again seen in the decorative motifs like spirals and cups shapes (DAVIS – CHERRY 2007, 279, figs. 7.2:12, 20; 7.8:347, 679) and Tigani on Samos (BUTTLER 1935–1936, 190, 194, Taf. 68, 69; HEIDENREICH 1935–1936, 166, pl. 49: 3, 4). Further parallels can be seen at Çeşme-Bağlararası, which lies in Anatolia opposite of the island of Chios. Various semiglobular cups with Dark-on-Light (or bichrome) decoration in the shape of running spirals reminiscent of those from Emporio with the same Cycladic influence have been found here (ŞAHOĞLU 2007, fig. 12; ERKANAL – KESKIN 2009, 103, figs. 1–12). Some of them may, in fact, be imports from Emporio (GIRELLA – PAVÚK 2016, 23).

LOCAL AND IMPORTED (?) MYCENAEAN PAINTED POTTERY

Mycenaean painted pottery is present both in settlement and burial contexts. From the chronological point of view, the Mycenaean painted pottery appears at Emporio for the first time in LH IIIB and lasts until LH IIIC Late.⁴ The majority of it belongs to phases LH IIIC Middle and LH IIIC Late and shows quite a variety of shapes. The LH IIIB phase at Emporio is especially represented by complete vessels found in Tomb 3 in Area E, as well as by fragments of kylikes, a few stirrup jars, and one exceptional flask (**Fig. 4:9**). The ceramic material is fine or semi-fine (in the case of larger vessels), coated with slip or overall wash, burnished or polished, and decorated in matt,⁵ slightly lustrous or lustrous dark red, brown, or black paint. While the LH IIIC Mycenaean painted pottery is most likely made locally, based on its macroscopic similarity to the local plain ware, it will be necessary to microscopically and chemically prove the provenance of LH IIIB pieces due to the very good quality of their manufacture. The possible imports, including the Mycenaean painted pottery from Tomb 3 in Area E, were made of very fine, hard fired light orange or pinkish clay without, or almost without, inclusions. Both the surface and the decoration are very regular and lustrous. This is seen mainly in the kylikes, which occur in LH IIIB. The most popular motifs are wavy lines (FM 53) and running spirals (FM 46). Some of the vessels are not decorated with motifs, but typologically correspond to Mycenaean shapes. They are monochrome, overall coated with dark wash.

The most commonly represented shapes are kylikes (FS 258) (**Fig. 4:4**) and (FS 275) (HOOD 1982, fig. 268:2778, pl. 122:2788), deep bowls with horizontal handles (FS 284/285) (**Fig. 5:4**; for more examples see HOOD 1982, fig. 264), one handled bowls (FS 242) (**Fig. 5:6**) and (FS 244) (HOOD 1982, fig. 260:2700), kalathoi (FS 291) (**Fig. 5:2, 9**), amphoroid kraters (FS 56) (HOOD 1982, fig. 265:2743 and 2747), ring based kraters (FS 282) (HOOD 1982, fig. 265:2742, 2746, pl. 119:e), stirrup jars (FS 175) (HOOD 1982, fig. 273:2845, 2847, 2850) and (FS 182) (HOOD 1982, fig. 273:2848, pl. 126:2849), amphorae (FS 70) (**Fig. 5:10**; HOOD 1982, fig. 272:2839, pl. 125:2840), and hydriae (FS 128) (**Fig. 5:11**; HOOD 1982, pl. 124:2834, 2837). Among the more exceptional pieces there are askoi (FS 194) (HOOD 1982, fig. 273:2852), amphoriskoi (FS 59) (**Fig. 5:8**), lids (FS 334) (HOOD 1982, fig. 277:2908, 2909, 2910), flasks (FS 186/189) (**Fig. 4:9**), as well as an alabastron (FS 94) (**Fig. 4:10**) and a mug (FS 226) (**Fig. 4:2**), both coming from Tomb 3 in Area E.

As the Mycenaean painted pottery from the Aegean islands and the Anatolian coast has already been more precisely discussed by Mountjoy (1999 and 2015 respectively), it will only be briefly summarised here. It is especially important to see connections between similar types of pottery visible on the islands closest to Chios and at the neighbouring Anatolian coast. The best parallels have been found on the islands of Naxos, Kalymnos, Kos, Rhodes, and Melos (MOUNTJOY 1999, 1147–1155). From a comparative point of view, Mycenaean painted pottery from Emporio belongs to the so-called *East Aegean Koiné* during LH IIIC Early and Middle together with the pottery from the islands of Astypalaia, Kos, Kalymnos, Samos, Ikaria, and the site of Miletus. However, the majority of Mycenaean painted pottery from Emporio can be dated to LH IIIC Late. In this period, many other sites in Anatolia can be included in this koine, such as Liman Tepe, Bakla Tepe, Bademgediği Tepe, Kadıkalesi, Pilavtepe, and Çine Tepecik (MOUNTJOY 2015, 40). Mycenaean pottery in these areas and periods shares simi-

4 The same dating is suggested for the whole island of Chios by Mountjoy. More LH IIIB pottery fragments were found at Kato Phana and at the settlement of Volissos-Levkathia (HOOD 1986, 169; MOUNTJOY 1999, 1148).

5 Some of the matt paint might have been once lustrous; the natural PH of the soil can destroy the shine of this paint.

larities in decoration (the most remarkable are spirals, simple or double wavy lines, and the so-called heavy panelled style) and the popularity of specific pottery shapes (especially deep bowls, kalathoi, amphoroid craters, and flasks) (MOUNTJOY 1999, 968–969; MOUNTJOY 2015, 46). Some newer assemblages suggesting parallels to Emporio's Mycenaean painted pottery have come to light from recent work in Anatolian Çeşme-Bağlararası, the site located on the opposite shores from Chios. There are good parallels in shapes such as straight-sided alabastron (FS 94) dated to LH IIIB (**Fig. 4:10**) (AYKURT 2010, 13, fig. 20.50). Another interesting site with a high amount of LH IIIC Mycenaean painted pottery is Bademgediği Tepe, lying further inland in Anatolia, but which shows a similar pattern to the so-called *East Aegean Koiné* (MERİÇ – MOUNTJOY 2002, 83; MOUNTJOY 2015). Good comparable pieces include painted flask (FS 186/189) dated by Mountjoy (1999, 1149) to LH IIIB (**Fig. 4:9**). A similar flask was found in Panaztepe (ERKANAL-ÖKTÜ 2018, 96, Taf. 109:X 2). Moving away from Anatolia and the East Aegean, there is also a notable similarity between Mycenaean painted pottery from Emporio and Euboea, which had already been noticed by Hood (HOOD 1986, 173–174, fig. 6). Similar pieces include closed vessel shapes such as amphorae (FS 70) (**Fig. 5:10**), hydriae (FS 128) (**Fig. 5:11**), and kraters (FS 282) (MOUNTJOY 1999, fig. 474:15, 16, 18), all dated to LH IIIC Late (for Euboean comparanda with Chios, see MOUNTJOY 1999).

IMPORTED (?) GREY WARE

Grey ware belongs to the smallest group of pottery represented at Emporio. This ware group is formed by eight published fragments of pottery. The fragments of grey ware seem to be wheel-thrown or wheel-fashioned. Several fabrics are represented, all of which seem to be imported. The clay colour is light grey to dark grey, fired evenly throughout the sherd, with silver or gold mica visible. The surface is washed and burnished or polished. This type of pottery is present at Emporio rather sporadically, but a variety of pottery shapes is represented there. More frequent are smaller shapes like carinated cups and one semiglobular cup (**Fig. 5:7**; HOOD 1982, fig. 255:2647, 2649, pl. 113:2646), two jug fragments attest to larger shapes (HOOD 1982, fig. 255:2650, 2651), and one pedestal (HOOD 1982, fig. 255:2648) and one fenestrated stand were documented as well (HOOD 1982, fig. 255:2654). The grey ware finds come from all possible levels but increase in higher levels. Overall, the finds can be roughly dated from LH IIIB to LH IIIC Late. As the number of examples is small, more precise evaluation will be done when the unpublished material is processed. It was previously thought that these fragments in general represent various grey wares including the Minyan ware (HOOD 1982, 571–573, fig. 255). However, these can all be considered now as Anatolian grey ware (PAVÚK 2010). Carinated cups seem to be the most typologically indicative shape (as HOOD 1982, fig. 255:2649); a good example comes from Panaztepe (GÜNEL 1999, 117, lev. 17:1).

LOCAL KITCHEN WARE

Kitchen ware at Emporio is of a local character and appears in all LBA levels. The vessels are coarse, usually hand-made or irregularly made on a potter's wheel. The fabric is hard, the clay is dark grey, light to dark brown, or red to reddish brown in colour with dark stone inclusions or quartz, calcareous inclusions, and in some cases also with visible mica. The vessels are not decorated and are only sometimes coated with wash or slip, smoothed or burnished, often with fire marks. Vessel shapes include different types of cooking jugs (**Fig. 6:1, 2**) and cooking jars (**Figs. 3:13, 6:3**), baking plates (HOOD 1982, fig. 276:2905), tripods (**Fig. 6:4**), and pot stands (HOOD 1982, fig. 277:2907). One large handleless cooking jar (**Fig. 6:5**) contained an infant

burial. The handles of the kitchen ware are rounded or oval shaped in section. Bases are of two basic types; wheel-made vessels have a ring base (**Fig. 6:1**) or a pedestal base (HOOD 1982, fig. 279:2938, 2943, fig. 280:2965) and hand-made vessels usually have a flat raised base (HOOD 1982, fig. 280:2949, pl. 127:2948).⁶ Tripod feet at Emporio are of two types: more or less oval or even triangular in section (as in HOOD 1982, fig. 280:2967, 2968) and straight (as in HOOD 1982, fig. 280:2968) or rounded at the bottom (**Fig. 6:4**). Comparable rounded tripod feet with a groove were found at Iasos (MOMIGLIANO 2012, fig. 82:BE 33).

Kitchen ware should be examined in more detail as Hood published very little of it for the LB 1 strata, and there is surviving unpublished material. One of the published pieces (**Fig. 3:13**) looks different from the LB 3 examples and is more in line with the EBA traditions in the area. The main goal for the future is thus to examine possible changes before and after the period of the Mycenaean influence.

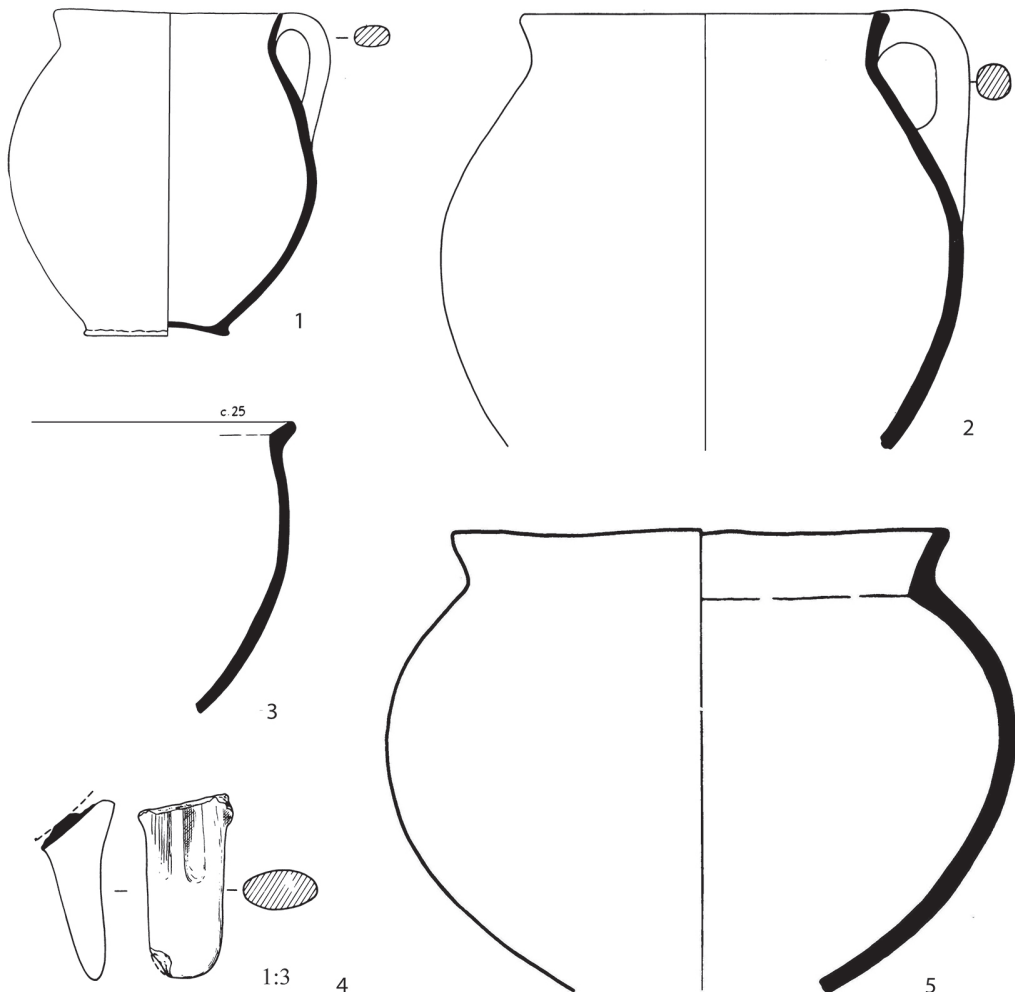


Fig. 6: Kitchen ware. LB 1:5; LB 3:1, 2, 3, 4. All to scale 1:4, unless stated otherwise. Adjusted after HOOD 1982; courtesy of The British School at Athens.

⁶ Both examples of cooking jugs with flat raised base come from the level above the floor of Period I in Trench Q in Area D, dating to the LH IIIC.

PITHOI

The pithoi at Emporio are of a local character. They have been found primarily in Area F. This coarse ware is very hard fired, contains inclusions of small stones and commonly also mica (including gold mica). Sherds are usually orange or grey in the break and pale orange or reddish on the surface. The surface of the vessels is usually left plain or washed in pale brown colour, smoothed or slightly burnished. One fragment was painted (HOOD 1982, pl. 119b:2906). Principally, the pithoi are of the necked-type with ring or flat base, with raised bands on the body, or decorated with horizontal grooves. The height of the vessels is estimated to be up to 1 meter (HOOD 1982, 611–612). A typical pithos usually has two or three horizontal handles (for more illustrations, see HOOD 1982, fig. 276:2900, 2901), but a variant with alternating vertical and horizontal handles is also present (**Fig. 3:14**). A comparable vessel has been found in Panaztepe (ERKANAL-ÖKTÜ 2018, 87, Taf. 85:AH 1) and is considered to be an import from Chios by the excavator. Further parallels for the variety with three horizontal handles can be found at Ayia Irini on Kea (CASKEY 1972, 397, pl. 94: H 29) and a fragment with horizontal ribs comes from the Chian settlement of Volissos: Levkathia (HOOD 1982, 8).

MINOANISATION AND MYCENAEANISATION

Emporio seems to have been re-settled at the end of the Aegean MBA or early in LBA; a hiatus is now expected for the most of MBA. It shows an interesting mix of island cultures with Anatolian elements (GIRELLA – PAVÚK 2015, 404). In a more restricted context, the island of Chios plays an important role for the overall assessment of the so-called eastern Aegean – western Anatolian Interface (MOUNTJOY 1998). In the case of the Aegean Bronze Age, this material informs on the processes of Minoanisation (BROODBANK 2004; KNAPPETT – NIKOLAKOPOULOU 2008) and Mycenaeanisation (MOUNTJOY 1998; GOROGIANNI – PAVÚK – GIRELLA 2016).

If we accept Mountjoy's (1998) division of the eastern Aegean into the Upper and Lower Interface, it is important to reconsider the position of the island of Chios in terms of the Interface. According to Mountjoy, Chios should belong to the Upper part (MOUNTJOY 1998, fig. 1). However, the site has now shown many links to the south during the LB 1 period (which is also the case of Çeşme-Bağlararası, located on the opposite Anatolian coast), which makes it worthwhile to consider the new concept of 'Central Interface' (GIRELLA – PAVÚK 2016, 34).

The nature of the Minoan and Mycenaean involvement on the island of Chios, as seen predominantly through the pottery and small finds, can now be described as follows. Emporio was likely deserted during the so-called 'Pre-contact Stage' of Minoanisation in, MBA, as defined by Girella and Pavúk (2016). There are only a few items (e.g. pendant mould, see HOOD 1982, pl. 137:39) that can be considered as belonging to the 'Contact Stage'. In contrast, the so-called 'Hybrid Stage' is now mostly well represented by the matt-painted pottery and by several Aegean/Minoan shapes of the local LB1 period (GIRELLA – PAVÚK 2016, 18–24). As far as the Mycenaean influence (or Mycenaeanisation) at Emporio is concerned, we have evidence from LH IIIB onward from both the settlement and funerary context. While non-Mycenaean shapes continue to be used during LH IIIB, possibly in the tradition of hybrid shapes found already in the preceding period, the LH IIIC period seems to be entirely Mycenaean in terms of shape forms and the fact that Mycenaean shapes were clearly imitated in local ware.

Overall, the LB 1 period shows hybrid material culture with some influences in pottery from the southern Aegean, stemming mainly from the earlier process of Minoanisation. The next

period, LB 2, corresponds chronologically with the Mycenaean palatial period and shows an integration of Mycenaean forms into the local culture, for example through imports of LH IIIB Mycenaean painted pottery, but many non-Mycenaean shapes are present. The last period, LB 3, is defined completely by Mycenaean features and mass production of locally imitated Mycenaean painted pottery. The absence of clear LH IIIA2 material is actually surprising, as it is this phase that is well represented at almost all sites in the eastern Aegean, yielding Mycenaean pottery.

CONCLUSIONS

This article presents the first results of a new re-evaluation of the published ceramic material from the site of Emporio on Chios. All of the published 2nd millennium BC pottery from the site was newly sorted according to the original stratigraphic contexts, re-evaluated, and re-dated. This new evaluation makes it now possible to assign the majority of the pottery into three major horizons: LB 1 (roughly contemporary with LH I–II on the Greek mainland), LB 2 (roughly LH IIIB), and LB 3 (LH IIIC Middle and LH IIIC Late).⁷ This re-dating also changes the originally-postulated theories about continuity and discontinuity of the settlement activities throughout the Bronze Age. A hiatus can now be detected between the end of EBA II and the beginning of LBA. Short occupation gaps possibly occurred during LH IIIA and LH IIIC Early. A few sherds from the Archaic period aside (Hood's Stage 8), the site was fully re-occupied only in the Roman period.

Re-assessed here are two main excavation areas with evidence for the 2nd millennium BC. In Area F on the Acropolis Hill there were two major building phases dated to LBA: Stage 6 ('Pre-Mycenaean') and Stage 7 ('Mycenaean'). The analysis showed that Sinclair Hood's loosely defined 'pre-Mycenaean' phase can now be dated to the early part of LBA (ca. LH I to LH II). This early phase is directly followed by a new settlement dating to LH IIIC Middle and Late. There is currently no evidence for habitation on the said terrace during LH IIIA, but individual residual LH IIIB sherds were present in the LH IIIC strata and on the surface.

Area D, a terrace on the western slope of the acropolis Hill, shows a slightly different chronological sequence. Here, the early part of LBA is barely preserved. Almost directly on the bedrock is a habitation stratum termed pre-Stage I by Hood. This can be now dated to LH IIIB, a dating that has not been properly recognised before.⁸ Two following building phases in Area D were termed Stage I and Stage II by Hood. Both phases can be dated to LH IIIC, but it seems that almost all fragments dated by Mountjoy to LH IIIC Middle concentrate in Stage I. The following Stage II is less well preserved and of a more mixed character, yielding both LH IIIC Middle and IIIC Late pottery. While Stage I deposit was destroyed by fire, the cause of the end of Stage II is not clear (HOOD 1981, 149–150).

7 Should, in the future, evidence for habitation contemporary with LH IIIA appear, it can be hypothesised that it will likely belong to LB 2, given the developmental tendencies on other eastern Aegean Islands, as currently understood.

8 A possibly non-contaminated or closed character of the stratum was first recognised by Girella and Pavúk (2016), who dated it to LH IIIA2. This contribution's suggested dating to LH IIIB is based on the full-scale re-evaluation of the material, which matches the date of the cist-grave in the nearby Area E.

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ABBREVIATIONS

FM: Furumark Motive (after FURUMARK 1941)

FS: Furumark Shape (after FURUMARK 1941)

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