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**From the Selected Works of Margaret S. Mook**

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April, 1993

# The Late Minoan IIIC Pottery from the Kastro at Kavousi, East Crete

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statues in variation of color, density, and texture. The evidence from the fragments and the modern reconstruction is the first specific information on the construction of clay statues and the methods of adding distinctive features and decoration in the LM IIIC period.

**THE LATE MINOAN IIIC POTTERY FROM THE KASTRO AT KAVOUSI, EAST CRETE:** *Margaret S. Mook*, University of Minnesota, Twin Cities, and *William D.E. Coulson*, American School of Classical Studies at Athens

The last phase of the Bronze Age on Crete, Late Minoan IIIC, is poorly understood both culturally and chronologically. Although much has been said about the shapes and decoration of LM IIIC pottery, the analyses are primarily stylistic and lack a precise stratigraphical basis. The stylistic development within the pottery sequence is ill defined because the remains from type sites (such as Kastri, Karphi, and Phaistos) are incompletely published, extremely meager, or stratigraphically discontinuous. On the Kastro at Kavousi, however, three distinct chronological phases of LM IIIC occupation, representing the entirety of the period, in addition to a transitional LM IIIC/Early Protogeometric ("Subminoan") phase, have now been distinguished stratigraphically and stylistically. The west slope of the Kastro has provided substantial deposits of all four of these phases of habitation, which in one area are continuously stratified below the floor of a Protogeometric house. Each of these phases has associated architectural features.

This paper presents the LM IIIC pottery from the Kastro and the stratigraphically based criteria for identifying stylistic development within the LM IIIC sequence and through the transition to the Early Iron Age. Additionally, this new evidence from the Kastro provides firm dating criteria for early LM IIIC, thus clarifying another crucial transition in Minoan chronology: LM IIIB–IIIC, where features specific to LM IIIB pottery also lack a firm basis in stratification.

**SESSION VI D: COLLOQUIUM: ARCHAIC MORGANTINA: SIKELS AND GREEKS IN CENTRAL SICILY**

**THE IRON AGE–ARCHAIC PERIOD TRANSITION ON THE CITTADILLA:** *Robert Leighton*, Edinburgh University

The author provides a chronological outline for various occupation phases on the Cittadella prior to the foundation of the Archaic settlement in the sixth century B.C. The sequence begins with the Late Neolithic period, represented by a few recently identified sherds, followed by a hiatus until the establishment of a new settlement toward the end of the Final Bronze Age or beginning of the Early Iron Age. The presence of Mycenaean and Middle Bronze Age pottery is discounted. The chronology of the Early Iron Age settlement is assessed according to a traditional scheme based on stylistic criteria, compared with a series of recently calibrated <sup>14</sup>C dates. This suggests a slightly revised chronology for the

protohistoric settlement, which was probably established in the course of the 10th century B.C. and certainly continued to evolve throughout the ninth and into the eighth century B.C.

The appearance of the settlement in the seventh and early sixth centuries B.C. is harder to establish with certainty on present evidence, although a series of destruction levels beneath an Archaic naiskos building on the summit can be assigned to the seventh century B.C. This suggests that the latest indigenous buildings at the site just prior to the establishment of a Hellenic urban plan had the same design as traditional Late Bronze Age constructions. Finally, it is noted that three Iron Age tombs may well date to the end of the eighth century or beginning of the seventh century rather than to an earlier time, as sometimes claimed.

**THE KRATER LAKONIKOS IN SICILY:** *Jenifer Neils*, Case Western Reserve University

Recently, C.M. Stibbe and P. Pelagatti have documented the distribution of Laconian vases throughout the Mediterranean in the sixth and early fifth centuries B.C. The largest proportion comes from Sicily. In the first quarter of the fifth century, 60% of all extant Laconian pottery comes from Sicilian sites, especially Megara Hyblaea, Gela, Monte Bubbonia, and Selinus. The *krater Lakonikos*, or black-glazed mixing bowl with stirrup handles, is particularly common. Morgantina has thus far produced 23: 11 nearly complete examples from the Archaic cemetery, and 12 fragmentary vases from the Cittadella. Many local imitations have also been found at Morgantina and other Sicilian sites.

The *krater Lakonikos* has been studied from the point of view of Spartan economics and politics, but its popularity in Sicily has not been adequately explained. The Morgantina material suggests three plausible explanations. First, its prevalence in domestic contexts indicates that it served as the centerpiece of the symposium. Attic black-figure oinochoai, kylikes, and skyphoi, often with Dionysiac imagery, are also popular imports. Secondly, the equal prevalence of these kraters in funerary contexts, serving either as cinerary urns or containers for smaller grave gifts, suggests they may have indicated the status of the deceased. Finally, economic considerations may contribute to their wide acceptance. Bronze kraters, like the earliest found at San Mauro, would have been the most desirable, followed by Attic figured examples, such as the Euthymides krater from Morgantina. The *krater Lakonikos* was a cheaper, more durable substitute, which, like the ubiquitous Attic black-glazed stemless cup, survived long distances and heavy usage.

**ARCHITECTURAL TERRACOTTA AND CULTURAL AFFINITIES AT ARCHAIC MORGANTINA:** *John F. Kenfield*, Rutgers University

In spite of Morgantina's relatively remote position in the Sicilian *mesogheia*, the sheer number of buildings with richly decorated roofs eloquently confirms Diodoros's appraisal of Archaic Morgantina as a *polis axiologos*. The far-flung affinities of these architectural terracottas to examples from other