The early Bronze Age cemetery at Chalandriani on Syros (Cyclades, Greece)

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Chapter four

TYPOLOGY AND CHRONOLOGY

Having described all the objects from the cemetery in the previous two chapters, both from reconstructed tomb inventories and from the cemetery in general, we will now order them into different typological groups. Based on observed similarities and differences in both the composition of the object, the shape and other characteristics, individual objects are assigned to particular type groups. In some cases these type groups can further be subdivided into varieties based on distinctive characteristics. The purpose of this analysis is threefold. In the first place, by sorting the numerous individual items into a typological classification we will be able to compare different tomb inventories on the basis of the presence or absence of certain types of artefacts. Analysis of the variation in the presence or absence of certain types in tomb inventories may inform us about the social aspects of the burial practices at Chalandriani. These considerations are the subject of the next chapter. Secondly, by recognizing certain type classes, we become better aware of the range of variation in the material culture of the people who used the cemetery at Chalandriani. Furthermore, it may give us clues about functional categories within this material culture and insights into the technological skills used in manufacturing and decorating the objects. Finally, this classification is aimed at distinguishing certain types of objects which may give us chronological details concerning the period of time the cemetery was in use. These chronological observations form the final part of this chapter.

The main group of objects consists of pottery, followed in decreasing order by metal objects, stone vessels, bone objects, stone objects, shells, obsidian blades, stone figurines, pigments and terracotta objects (see table 9). The attribution of individual objects to type groups is based on a combined set of criteria, mainly technological and morphological. The actual sorting process is to a large extent based on what might be called an intuitive approach. The first step consists of sorting the objects according to the materials from which the object was made, in this case clay,

stone and marble, metal, obsidian, bone, and shell. Next, within each material category we can distinguish a varying number of types, sometimes with several variations. These types are based on general morphological characteristics and details related to the techniques of production or the finishing treatment.

Table 9. Numbers of objects for each material category and provenance

<table>
<thead>
<tr>
<th>Material Category</th>
<th>Tsountas 1898</th>
<th>Stephanos 1870</th>
<th>Bosanquet 1892</th>
<th>Doumas 1965</th>
<th>Surface finds</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pottery</td>
<td>224</td>
<td>57</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>440</td>
<td>50.0 %</td>
</tr>
<tr>
<td>Metal objects</td>
<td>103</td>
<td>23</td>
<td>3</td>
<td>-</td>
<td>1</td>
<td>130</td>
<td>14.7 %</td>
</tr>
<tr>
<td>Stone vessels</td>
<td>75</td>
<td>22</td>
<td>23</td>
<td>-</td>
<td>2</td>
<td>122</td>
<td>13.8 %</td>
</tr>
<tr>
<td>Bone objects</td>
<td>50</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>52</td>
<td>5.9 %</td>
</tr>
<tr>
<td>Stone objects</td>
<td>38</td>
<td>3</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>42</td>
<td>4.7 %</td>
</tr>
<tr>
<td>Shells</td>
<td>27</td>
<td>11</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>39</td>
<td>4.4 %</td>
</tr>
<tr>
<td>Obsidian</td>
<td>28</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>30</td>
<td>3.4 %</td>
</tr>
<tr>
<td>Figurines</td>
<td>6</td>
<td>-</td>
<td>16</td>
<td>-</td>
<td>-</td>
<td>22</td>
<td>2.5 %</td>
</tr>
<tr>
<td>Pigments</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>0.3 %</td>
</tr>
<tr>
<td>Terracotta</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>0.3 %</td>
</tr>
<tr>
<td>Total</td>
<td>557</td>
<td>215</td>
<td>101</td>
<td>1</td>
<td>5</td>
<td>4883</td>
<td>100 %</td>
</tr>
</tbody>
</table>

The total figures for each material category in table 9 are based on the total numbers of objects which originate from Chalandriani kept in various museum collections. Nearly 90 percent of all the 883 objects from Chalandriani came from the excavations carried out by Tsountas (see tables 8 and 9). Fifty percent of all the finds from the cemetery are pottery vessels, of which 226 are recorded with a tomb provenance. The remaining 443 items are divided over the other material categories. The second largest group consists of 130 metal objects, of which 103 are from known tombs, followed by 122 stone vessels with 77 from known tombs. These two groups account for approximately 30 percent of the total number of finds. Finally, the last 20 percent of objects are spread over the other categories: 30 pieces of obsidian with 28 from known tombs; 52 various bone objects, all but one from known tombs; 42 different stone objects, of which 38 came from known tombs; 39 shells with 27 from known tombs; and 22 figurines with 6 from known tombs. The two smallest groups are the lumps of red or blue pigments and the terracotta spindle whorls, each with only three items. From these figures it becomes apparent that for an analysis of the variations between the tomb inventories the three most numerous categories (pottery, stone vessels, and metal objects) are the most important.

The remainder of this chapter is concerned with the detailed presentation of the different types of objects identified within each material category. The first category consists of the ceramic vessels, followed by stone vessels, stone objects and figurines, metal objects, bone objects, obsidian tools, shells, pigments and terracotta objects. The typological classification of objects for each material category is preceded by general observations regarding the characteristics of the materials from which the objects are made, references to general studies of the same kind of materials from other areas, and other particular features. Individual objects mentioned in the typological classification appear in boldface. These figures correspond to the description of objects in Appendices 1 and 2.
4.1. Pottery

An exhaustive account of the complete range of Early Bronze Age pottery wares, especially its shapes and styles from the Aegean as a whole, has yet to appear. Only a number of regional pottery groups have received the kind of detailed and analytical attention sufficient to distinguish wares and styles. In most cases these studies discuss only a specific period or phase, a class of pottery shapes, a particular site, or inferred relationships between different areas on account of similarities in pottery. Although the definition of regional and temporal groups in the material record of the prehistoric Cyclades is predominantly based on pottery finds, discussions generally centre on a selection of the full range of shapes, fabrics, and styles of decoration. Moreover, these discussions of Early Cycladic pottery are often focused on the finer, decorated vessels. This situation is partly due to the over-representation of funerary contexts in the provenance of most of the finds. Only a few Early Bronze Age settlements are known and fewer still have been adequately investigated or published. General studies of Early Cycladic pottery tend to be dominated by funerary finds, which are more than likely to represent a different range of shapes and styles compared to domestic pottery found at settlements. If any progress is to be expected in refining Early Cycladic chronology and culture (and by extension the Aegean chronology in general) a much more detailed account of the complete range of pottery finds from all the sites is needed. In particular fabric studies with the aid of technological ceramic analyses are essential. It lies beyond the scope and intention of this research to present such an integrated account. This section deals with an extensive analysis of the typological aspects of the pottery from Chalandriani only. Because of the large number of pottery finds and the fact that save for a few exceptions all the pots are intact, much of their variations can be analysed. This full account of the pottery typology of Chalandriani gives us a better understanding of the competence, skill, and inventiveness of the potters of Northern Syros in the Early Bronze Age. Furthermore, the pottery may help us identify its place within the complex networks of interregional contacts between the various areas in the Aegean world in general. It may also help us to establish with more precision the chronological position of the cemetery within the Aegean Early Bronze Age.

The ceramic vessels from Chalandriani are handmade, there is no evidence of the use of a throwing wheel. The shapes are generally well-defined and show a wide variety in forms, ranging from plain bowls and cups to more complex shapes. Four aspects of the pottery from Chalandriani is presented below: fabric; surface treatment; styles of decoration; and shapes. Together these four aspects enable us to identify a number of different pottery wares. Of the 440 different pottery vessels in various collections, 94 objects were, for various reasons, not available for study.

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188 See for instance Overbeck (1989) on the Early Bronze Age pottery from Paros; Caskey (1972) for Keos; MacGillivray (1979); (1980b) for Mount Kynthos on Delos; general accounts discussing the Aegean EBA pottery are found in Lacy (1967); Renfrew (1972); Doumas (1972); Treuil (1983) and Karantzali (1996).

189 Recent investigations at Early Cycladic sites such as at Skardos on Ios, Cave Zas on Naxos, and on Keros, may help clarify this problem of connecting funerary and domestic assemblages and wares.

190 See for instance Barber (1987) and Dickinson (1994).

4.1.1. Fabrics

Fabric is defined as the particular choice, at a certain place and time, of raw materials for making pots. The main ingredient is of course clay, usually taken from a selected source which has a certain quality. Various other materials are added to this clay in order to render it more workable and successful in the firing process. Added materials include water and various types of inclusions, such as sand, stone or straw. These inclusions are added to the different impurities already present in the natural clay matrix. The inclusions, called temper, modify the clay to a mixture which has certain desirable characteristics, such as reducing shrinkage, decreasing porosity and drying time, improving firing conditions among other things. This mixture of natural clay with added inclusions is called a paste. A fired paste results in a pot made in a certain fabric.

Table 10. Distribution of fabrics and pottery types

<table>
<thead>
<tr>
<th>Pottery types</th>
<th>1A</th>
<th>1B</th>
<th>2A</th>
<th>2B</th>
<th>3A</th>
<th>3B</th>
<th>4</th>
<th>Subtotal</th>
<th>%</th>
<th>N.a.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bowl</td>
<td>25</td>
<td>50</td>
<td>4</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>91</td>
<td>26.3 %</td>
<td>27</td>
<td>118</td>
<td></td>
</tr>
<tr>
<td>Conical cup</td>
<td>28</td>
<td>49</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>89</td>
<td>25.7 %</td>
<td>6</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td>Spherical jar</td>
<td>4</td>
<td>1</td>
<td>16</td>
<td>-</td>
<td>11</td>
<td>-</td>
<td>32</td>
<td>9.2 %</td>
<td>7</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>Footed biconical jar</td>
<td>7</td>
<td>2</td>
<td>10</td>
<td>3</td>
<td>1</td>
<td>-</td>
<td>23</td>
<td>6.6 %</td>
<td>10</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>Pan</td>
<td>5</td>
<td>-</td>
<td>15</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>21</td>
<td>6.1 %</td>
<td>17</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Saucer</td>
<td>6</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>13</td>
<td>6.0 %</td>
<td>2</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Jug</td>
<td>4</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>9</td>
<td>2.6 %</td>
<td>7</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Footed cup</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>6</td>
<td>-</td>
<td>-</td>
<td>8</td>
<td>2.3 %</td>
<td>1</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Footed bowl</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>7</td>
<td>2.0 %</td>
<td>-</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Sauceboat</td>
<td>3</td>
<td>1</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>7</td>
<td>2.0 %</td>
<td>1</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Goblet</td>
<td>-</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>6</td>
<td>1.7 %</td>
<td>-</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>One-handed tankard</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>1</td>
<td>1.4 %</td>
<td>-</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Biconical jar</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4</td>
<td>12</td>
<td>1.2 %</td>
<td>1</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Lid</td>
<td>2</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>4</td>
<td>1.2 %</td>
<td>-</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Footed one-handed cup</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>0.6 %</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Bottle</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>0.6 %</td>
<td>-</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Footed spherical jar</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>0.6 %</td>
<td>-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Spouted spherical jar</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>0.6 %</td>
<td>-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Composite vase</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>0.6 %</td>
<td>-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Deep bowl</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>0.6 %</td>
<td>-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Small footed jar</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>0.3 %</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Spool-like pyxis</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>0.3 %</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Zoomorphic vase</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>0.3 %</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Uncommon bowl</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>0.3 %</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Uncommon cup</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>0.3 %</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Uncommon jug</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>0.3 %</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Triple-spouted footed vase</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Unknown type</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>93</td>
<td>106</td>
<td>66</td>
<td>13</td>
<td>42</td>
<td>11</td>
<td>346</td>
<td>100 %</td>
<td>94</td>
<td>440</td>
<td></td>
</tr>
</tbody>
</table>

N.a. not available
The identification of fabrics in the overall corpus of pottery from Chalandriani is based on the general impression of the clay from macroscopic examinations and close visual observation of all the described pottery finds together with several variables: colour, tempering, texture, manufacture and surface treatment. For the description of the colours of the pottery, the values and hues were taken from the Munsell Color codes. These colour codes were noted for each pottery vase and helped to distinguish the range of variations within fabrics. Based on these technological and compositional aspects, four fabrics could be identified. The variations in texture, manufacture and surface treatment show that all fabrics but one were found to comprise both a finer and coarser variety.

Reddish-brown fabric (Fabric 1)
The colour of this fabric ranges from various shades of red to darker reddish-brown fired clay, with either a similarly coloured or a grey core. The highly micaceous clay is tempered in most cases, especially the coarse variety, with calcareous and occasional dark gritty inclusions. Surfaces are generally smoothed with blunt instruments and are sometimes covered with a light greyish-yellow to white slip or thin wash. This fabric is occasionally difficult to distinguish from Fabric 2, but is generally characterized by a more reddish appearance.

1A Fine variety
The finer variety has fewer and smaller inclusions. Its surfaces are always smoothed, sometimes with a polished finish. In many cases the pots are covered with a pale white or reddish slip, but in a number of rare occasions they are given a semi-lustrous brown burnished surface treatment. Most shapes are carefully made with relatively thin walls and are fired better than the coarse variety. In nearly every case the vessels are left undecorated except for the special surface treatments. A wide variety of shapes are common for this fabric, the plain bowl and the conical cup being the most frequent.

1B Coarse variety
The coarse variety has distinctly rougher surfaces, is generally not made as well, in many cases imperfectly fired causing dark blackened patches on the surfaces. The surfaces are less finished than the fine variety, with only occasional smoothing. All examples are left undecorated. This coarse variety is used almost exclusively for plain bowls and conical cups, and only for a few other shapes, mostly other types of bowls and jars.

This fabric is by far the most common. Nearly 50 percent of all the pottery from Chalandriani was made in this fabric and it is most likely local in origin. Similar reddish-brown fabrics are also found in many other parts of the Aegean and it was probably the main fabric for making domestic or cooking pottery. Decoration on pots made in this fabric are rare and consist only of incised and impressed motifs which, with the exception of one example, are only found in the fine ware. None of the vessels was decorated with painted motifs or with plastic decorations.

Brown-grey to dark grey fabric (Fabric 2)
This fabric consists of a dark fired reddish-brown to dark grey clay with a grey to reddish-brown core. The paste is generally tempered with micaceous and calcareous inclusions, sometimes also with

192 Compare the “semi-coarse to semi-fine domestic ware” found at Ayia Irini on Keos (Caskey 1972, 365; Wilson 1987, 36-37).
distinct dark grit. Surfaces are in many cases smoothed or polished/burnished. Both a coarse and a fine variety exists.

2A Fine variety
Generally covered with a dark slipped and burnished surface treatment, resulting in a lustrous dark brown or sometimes black surface colour. Covered in rare cases with a thin yellowish-white wash. The surfaces are sometimes carefully smoothed. More than half of the vessels in this fabric are decorated with incised and impressed motifs on the exterior. One of the two pots with plastic decoration was made of this fabric. Typical shapes made in this fabric include various types of jars, jugs and a large number of pans. Occasionally the fabric was used for a few of the other types of pottery. This fabric was almost never used for plain bowls or conical cups.

2B Coarse variety
The coarse variety of this fabric has more numerous inclusions which are generally greater in size. In most cases the surfaces are only smoothed, but on occasion they are covered with dark brown burnished slip. Only three vessels in this fabric are decorated with incised or impressed motifs, all others are left undecorated. Shapes made in this fabric include plain bowls, conical cups, one saucer and various incised/impressed jars.

This fabric is used for a variety of shapes, with the most numerous being the pan, footed biconical jar, footless biconical jar, small jar and jug. The two most frequent shapes, plain bowl and conical cup, were rarely executed in this fabric. The fabric is probably local in origin, and may be closely related to Fabric 1. The coarse variety is considerably less frequent than the fine variety.

Light reddish-yellow to yellowish-brown fabric (Fabric 3)
A fabric with a distinct range of colours, differing from the previous two fabrics. The overall tone is much more yellow and brown, mostly with a similarly coloured core, but also with grey cores. In general the clay is well levigated and usually tempered with small micaceous and calcareous inclusions. Surfaces are in many cases smoothed. A coarse and a fine variety can be recognized.

3A Fine variety
Well levigated clay with almost no inclusions visible, regularly covered with matt white-yellow slip and in many cases decorated with a dark reddish-brown pattern of painted motifs. Only rarely was the surface treated to a dark brown or black burnish. Nearly all pottery with painted decorations was made of this fine fabric. Shapes made in this fabric include nearly all types of pottery, of which the spherical jar (pyxis) and various footed bowls or cups are the most frequent, but also some of the miscellaneous individual shapes. This fabric was rarely used for shapes such as the plain bowl or the conical cup.

3B Coarse variety
This is a much coarser clay with larger sized inclusions, a similar colour range, and in several instances with dark patches due to imperfect firing. In general, only with smoothed surface treatment, but some are covered with slip. Nearly all vessels are left undecorated. Shapes associated with this fabric comprise mostly plain bowls and conical cups, both footed one-handled painted cups.
Orange to light reddish-brown fabric (Fabric 4)
This last fabric is made of a well levigated clay with carefully smoothed surfaces, rarely with traces of darker burnish or slip, but sometimes covered with thin reddish-brown greasy slip. It is the least frequent of all the fabrics and has a distinct orange-red colour, usually with a similar core, but occasionally grey to dark grey. It is tempered with micaceous and calcereous inclusions. In most cases the surface is smoothed or polished and only rarely covered with slip fired in a different colour. This fabric is predominantly produced in a fine texture. Only one vessel exhibits a relatively coarser texture tempered with much larger inclusions.

None of the vessels in this fabric are decorated. The shapes associated with this fabric are almost only saucers with only two other shapes, a plain bowl and a one-handled tankard.

Because of its strong association with the saucer and the relatively lesser frequency of this fabric in comparison with some of the other fabrics, it may well be an imported fabric.

The total numbers and percentages of pottery vessels for each of the discussed fabrics are specified in table 10. The pottery types are vertically presented in decreasing frequency. The result shows the total number of individual vessels for pottery types distributed over the seven fabric varieties. The most prolific fabric used for pottery at Chalandriani is clearly the reddish-brown fired clay of Fabric 1. It accounts for more than 57 percent of the pottery from the cemetery available for study. Both the coarse and the fine variety are represented in large numbers. The plain bowl and the conical cup are the most common shape made in this fabric. The second fabric is found in over 22 percent of the pottery shapes, predominantly in the fine variety. The pan, the footed biconical jar, the footless biconical jar and the small jar are the most frequent shapes. This fabric is less frequently used for different shapes. The third fabric also exists almost exclusively as a fine variety, but with a different range of associated shapes: the footed cup; the small jar; the jug; the footed bowl and the sauceboat. Pottery made from this fabric accounts for more than 15 percent of the total amount of ceramics. Many of the vessels made in this fabric have a light slipped surface on which decorations are painted in a darker reddish-brown slip. The rarest fabric, Fabric 4, is used for slightly over 4 percent of the pottery. It is almost exclusively used for saucers, with only two other shapes (plain bowl and one-handled tankard). On account of this distinct shape association and the relative scarcity of this fabric, it seems likely to suggest a possible non-local origin for these saucers. Similar objects with a comparable fabric are common at the Period II/III settlement at Ayia Irini on Keos, and these saucers from Chalandriani may well have been imports (see below, saucers).

Fabrics 2, 3 and 4 are in a majority of cases fine to medium-fine in texture, well levigated and tempered with small added inclusions of quartz and schist. The coarser variety is much more rare. Two of these fabrics, 2 and 3, are each associated with a particular method of decoration. Incised and impressed decorations are mainly seen on vessels of Fabric 2, while dark-on-light painted decorations are closely associated with Fabric 3 (see below table 14).

4.1.2. Shapes

The pottery has been grouped into four main classes: (A) bowls and related shapes; (B) jars and related shapes; (C) jugs and related shapes; and (D) miscellaneous shapes. All divisions are further subdivided into types (see table 11). A type may include a range of shapes which show some individual variety or details not always shared by all specimens. The division of types within these four major categories has both a morphological and functional origin. Group A, bowls and related shapes, consists of open vessels with a rim diameter generally larger or equal to their height. In footed examples the stem is considered to be an additional feature.
The jar and related shapes (Group B) consists of vessels which show some kind of narrowing neck or a mouth in addition to a generally spherical or globular body. A number of such jars are set on the flaring hollow foot. Others have separate lids to close off the mouth. Jugs and related shapes (Group C) are in some aspects similar to jars, but were used for pouring liquids. The addition of a spout, either elaborate or modest, sets them apart from the other types. To this group is added the one-handled tankard and the footed one-handled cup, which although they have no spouts, are considered more at home with the liquid containers. A fourth, miscellaneous group (Group D) consists of various individual shapes which are not easily placed within the three preceding groups. Moreover, their function is much less clear, and could include particular ceremonial uses in addition to domestic uses.

Table 11. Classification of main pottery types from Chalandriani

<table>
<thead>
<tr>
<th>A. Bowls and related shapes</th>
<th>C. Jugs and related shapes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bowl</td>
<td>Jug</td>
</tr>
<tr>
<td>Spouted bowl</td>
<td>Bottle</td>
</tr>
<tr>
<td>Saucer</td>
<td>Sauceboat</td>
</tr>
<tr>
<td>Conical cup</td>
<td>One-handled tankard</td>
</tr>
<tr>
<td>Footed bowl</td>
<td>Footed one-handled cup</td>
</tr>
<tr>
<td>Footed cup</td>
<td></td>
</tr>
<tr>
<td>Goblet</td>
<td></td>
</tr>
<tr>
<td>Deep bowl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D. Miscellaneous shapes</td>
</tr>
<tr>
<td></td>
<td>Pan</td>
</tr>
<tr>
<td>B. Jars and related shapes</td>
<td>Composite vessel (kernos)</td>
</tr>
<tr>
<td>Footed biconical jar</td>
<td>Spool-like pyxis</td>
</tr>
<tr>
<td>Biconical jar</td>
<td>Triple-spouted footed vase</td>
</tr>
<tr>
<td>Spherical jar</td>
<td>Zoomorphic vase</td>
</tr>
<tr>
<td>Spouted spherical jar</td>
<td>Isolated lid</td>
</tr>
<tr>
<td>Footed spherical jar</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The classification as presented in table 11 is based on both morphological and functional criteria. Although interpretations of possible functions or even combinations of different functions are a notoriously difficult subject in archaeological studies, some overall observations seem valid. Generally speaking, objects found in cemeteries should be interpreted differently in terms of meanings and even functions than finds from settlements.

Several specific types of objects are found almost exclusively in funerary contexts, and rarely in domestic contexts (e.g. pans, figurines). Other types, such as bowls and cups, and jugs are found in both kinds of contexts. The shapes are sometimes very similar, and yet these identical pots may carry very different meanings in each context. Although a specific funerary repertoire of forms may have existed, a large proportion of the finds from Early Cycladic cemeteries are closely related at least in terms of morphology to finds from settlements. The typological classification used in this study is partly based on this observation. The first three main groups of types, bowls, jars and jugs, comprise pottery types which are also found in many settlement contexts. The bowls and related shapes...
includes those types which have a wide opening or rim diameter. Some types have additional features such as stems and pedestals, but the body is generally quite similar in shape. These objects are probably associated with functions such as consuming (presenting and serving) foodstuffs, either solid or liquid. Jars and related shapes usually have a narrowing of the upper part of the body and a smaller rim diameter. Several types in this class have lids to close off the contents kept inside. These objects are most likely to have served as containers for storage of either solid or liquid foodstuffs or other kinds of products. The jugs and related shapes include types which have a facility for pouring liquids, such as spouts. Two specific types, the tankard and one-handled cup, are grouped with this typological class on account of the fact that their particular shape suggest that they were used for consuming or pouring liquids. Types grouped under the fourth main typological class are in many cases found exclusively in cemeteries.

4.1.3. Surface treatment

A large number of pottery vessels could be studied with regard to their specific surface treatments (see table 12). After the forming process during which the vessel acquired its basic shape, several finishing techniques were employed to affect the surface appearance and the decoration of the vessel. Furthermore, such treatment of the vessel surface served to enhance the hardness and suppress the porosity of the clay.

Many pots were smoothed or brushed while still wet or were rewet with a soft tool, such as a piece of cloth, leather or the potter’s hand. Traces of such actions are visible on a number of vessels. The effect of this is a matt, non-glossy appearance. On open shapes, both the interior and exterior surfaces were treated in this manner. Darkened patches on the surface suggest that the firing condition were not always optimal and are probably caused by the use of open fires for baking the pots. The figures presented in table 12 for the number of vessels showing evidence of smoothing include only those pots which were not otherwise treated.
A more elaborate finishing technique was the hard and prolonged rubbing of the leatherhard surface of dark slipped vessels with a smooth, hard object, such as a pebble or a piece of bone or horn. This produced a lustrous dark brown or black uniformly coloured glossy surface. In most cases these burnished vessels carry incised decoration.

A small group of vessels were covered with a thin light coloured slip on which, in most cases, painted decorations were applied before firing. The slip was probably applied either by means of a brush of some sort or by dipping the vase into a bowl of levigated clay mixed with water. Marks on some of the pots indicate that the slip was applied with some kind of brush. In most cases the slip was left dull. One vase, a sauceboat, no. 188, was covered with a blue-grey slip applied with a brush to give it a dull metallic appearance.

### 4.1.4. Decoration

A decoration of some kind was applied to about one quarter of the vessels during the process of finishing the vase before firing (see table 13). A much larger group of vessels carried no surface decoration at all, while 51 vessels were in too poor a state to determine the presence of decoration. The decorations found on the pottery consist of incised and impressed motifs, painted decorations.
and, though rarely, plastic decoration. At least 180 vessels were left undecorated save for the application of a special surface treatment.

Incised and impressed decorations are in most cases restricted to the exterior surfaces. Only rarely are they found on other parts, such as the flattened lip of two bowls (nos. 9 and 687). Various combinations of rectilinear motifs are generally arranged in horizontal bands, mostly on the upper part of the body of footed biconical jars and small jars. Pans carry in all cases incised and impressed decoration on the base with motifs arranged in a circular pattern surrounding a central composition of more freely placed motifs. In a number of cases the incised grooves are filled with a white substance, creating a sharp contrast with the dark burnished surface of the vase. The motifs used in the incised and impressed style of decoration include a range of rectilinear and isolated geometric designs, usually in horizontal bands around the body.

Only on the pans do we see representational designs, including fishes, oared boats and pubic triangles. Borders and certain areas are mostly filled with single or double rows of small triangular impressions with their apices facing each other forming a Kerbschnitt pattern. The incised designs were probably made with a pointed tool or a piece of wood or bone, or in the case of parallel lines with a comb. The impressed designs could be made with bone or wooden tools.

Painted decoration consists in every case of dark painted designs on a light slipped background. Both rectilinear and curvilinear geometric motifs occur in horizontal bands, usually in a reserved style on certain zones of the vase, such as the upper body, base, rim and upper side of lids. The colour of the painted decorations may vary between light reddish-brown and dark brown. Bands of geometric designs are usually flanked by composite linear designs. Most decorations show a repetitive arrangement of similar motifs in a concentric horizontal band placed on the outside of the vessel.

Only two pots show clear examples of plastic relief decorations. Both spouted small jars, or thelastra (392, 796) have horizontally placed concentric raised bands with oblique incisions at regular intervals applied to the upper body, possibly imitating ropes. These two spouted jars both have a black burnished surface. On one sauceboat (467) short raised bands with incised strokes are placed on either side of the handle, imitating a piece of rope. On a few other vessels, mainly bowls (e.g. 687) and conical cups (628, 662), small straps of clay are attached to the surface of the body or bent across the rim; no clear functional origin can be assigned to this.

As can be seen in table 13 the three styles of decoration are very much associated with particular shapes of pottery. Incised and impressed decorations are mainly found on bowls and various types of jars as well as with the pans. Painted decorations are on the other hand found on various footed vessels, high-necked jugs and rare objects such as the zoomorphic vase and the spool-like pyxis. Two types of pottery share both styles of decoration: the spherical jar or pyxides and the composite vessels or kernoi. Plastic relief decorations are only found on the two spouted spherical jars or thelastra.

The group of conical cups with either leaf or woven mat impressions on the base are discussed below. Because both kinds of impressions are exclusively found on this type of pottery it may be a functional feature instead of a decorative one. Possibly these cups stood on a woven mat or a large leaf when they were formed, leaving impressed designs on the base. One conical cup (501) shows a unique example of a sealing or stamp pressed in the outside wall. It seems likely this impression was made from a stamp which was also used in some other types of pottery, such as pans.

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193 Free style painted decorations, as found on Mainland sites, is not observed in the Cyclades; see Donovan (1961), 120.

CHAPTER FOUR

195 For a sound presentation of the term \textit{ware}, see Adams and Adams (1991), 357.

<table>
<thead>
<tr>
<th>Fabrics</th>
<th>None</th>
<th>Incised/</th>
<th>Painted</th>
<th>Plastic</th>
<th>Leaf</th>
<th>Mat</th>
<th>N.a.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1A</td>
<td>52</td>
<td>14</td>
<td>-</td>
<td>-</td>
<td>11</td>
<td>16</td>
<td>-</td>
<td>93</td>
</tr>
<tr>
<td>1B</td>
<td>56</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>31</td>
<td>18</td>
<td>-</td>
<td>106</td>
</tr>
<tr>
<td>2A</td>
<td>24</td>
<td>38</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>66</td>
</tr>
<tr>
<td>2B</td>
<td>5</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>2</td>
<td>-</td>
<td>13</td>
</tr>
<tr>
<td>3A</td>
<td>15</td>
<td>1</td>
<td>23</td>
<td>1</td>
<td>1</td>
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<td>-</td>
<td>-</td>
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<td>-</td>
<td>-</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
<td>-</td>
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<td>-</td>
<td>15</td>
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<td>5</td>
<td>32</td>
<td>2</td>
<td>-</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Total</td>
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<td>90</td>
<td>26</td>
<td>2</td>
<td>51</td>
<td>40</td>
<td>51</td>
<td>440</td>
</tr>
</tbody>
</table>

Table 14. \textit{Distribution of styles of decorations and fabrics}

4.1.5. The pottery from Chalandriani

From the various aspects of the pottery from Chalandriani, as discussed above, we can identify a number of different pottery wares. A ware is generally considered to be a group of ceramic vessels sharing a number of physical, morphological and typological characteristics: selected fabrics, methods of construction, surface treatment, a range of vessel forms and methods and styles of decorations. At a further taxonomic stage we may identify ware groups, in which the ceramic vessels share a common fabric and range of colours, and a method and style of decoration. The central idea behind this rather formalized system of ceramic classification is the fact that close relationships between pots reflect in some degree social and cultural relationships between potters. Similar pots were most likely made by people who were in close contact, using similar clays, methods of construction, range of shapes and styles of decoration. Differences between wares can be interpreted as differences between people. The origin of such differences can be temporal, geographical or cultural or a combination of these three. Wares can be locally made or imported from other areas. Different cultural meanings may also cause the presence of different pottery wares in certain contexts. This seems especially valid in analysing ceramic assemblages from funerary sites, where cultural meaning is a crucial element in constituting grave inventories. The inclusion of ceramic vessels of a certain pottery ware may carry specific meanings in the burial practices. New pottery wares may come into use at a time when other wares were still being manufactured. This creates a difference between pottery wares on a temporal scale. At the same time these new wares may carry a particular meaning in a society.

In regard to the pottery from Chalandriani we are able to identify several different pottery wares. Tsountas already spoke of different pottery wares in his published report. He distinguished between three major wares: plain medium-coarse ware; incised dark burnished ware; and painted ware (see also above table 6).
Reddish-brown, undecorated ware (Ware I)
The most numerous pottery ware consists of a reddish-brown medium-coarse undecorated ware. It is similar to the plain medium-coarse ware as identified by Tsountas. The pottery in this ware is made of a medium-coarse fabric ranging in colour from red to reddish-brown, sometimes yellowish-brown, occasionally with a grey core (Fabric 1). The clay was tempered with micaceous and calcareous inclusions. The surface is generally smoothed and only rarely covered with a light greyish-yellow or white slip or wash. Both a fine and a course variety exists, of which the fine variety is generally more carefully made, has finer inclusions and was fired better. The vessels in this ware are not decorated. The range of shapes in this ware is quite broad, but several types are much more frequent, such as the plain bowl and the conical cup. More than 80 percent of all the pottery in these two shapes belong to this ware (see table 10). The finer variety has the greatest range of shapes in this ware, including the footed biconical jar, spherical jar, saucer, jug, footed bowl and cup, sauceboat and one-handled tankard. The range of shapes in the coarser variety are narrowed down to the plain bowl and the conical cup, with very few other types. On account of the fact that this ware is clearly the most numerous at Chalandriani and includes a wide variety of shapes it seems probable that is a locally produced pottery ware. Similar wares can be found on various other islands, where it is generally considered to be a domestic ware used mainly for household pottery. It may be regarded as part of a dominant Bronze Age domestic pottery ware found throughout the Aegean. It is impossible to suggest a temporal range for this pottery ware, since similar wares are found at a great many other sites in the Aegean.

Red-orange, undecorated ware (Ware II)
This second undecorated ware is much less frequent at Chalandriani. It consists of the particular light reddish-orange to orange fabric (Fabric 4), sometimes with a grey core. It is tempered with fine micaceous and calcareous inclusions to create a well levigated fine paste. The surface is generally smoothed. The main shape in this ware consists of the saucer with two rare examples of a plain bowl and a tankard. Its distinctive fabric sets this ware apart from other wares at Chalandriani and it is probably not locally produced. The combination of a particular fabric and a distinctive shape suggests that this ware may have been imported from elsewhere. An origin on Mainland Greece, probably in the eastern part of the Peloponnese, seems a most likely candidate (see also below in the section dealing with saucers). This ware may well be dated to the late phase of the Early Cycladic II.

Dark brown burnished, incised ware (Ware III)
This distinct pottery ware is characterised by the application of a dark brown burnishing of the surface of the vessels. The fabric is most commonly in a dark fired reddish-brown to sometimes dark grey (Fabric 1A and 2A) with a reddish-brown core. It is generally tempered with micaceous and calcareous inclusions, sometimes also with a distinct dark grit. A few vessels were made in more uncommon fabrics, i.e. 1B, 2B and 3A, and only rarely in Fabric 4. The surface is burnished to a dark brown lustrous finish, although sometimes the surface is very weathered with only a few traces of the original surface treatment. Many of the vessels in this ware are decorated with incised and/or stamped motifs, sometimes filled with a white substance to create a stark contrast between the dark vessel surface and the decorations. The most frequent shapes in this ware are the pan, the footed biconical jar and the spherical jar. Less common shapes are the footless biconical jar, the goblet, the footed bowl, the short-neck jug, the bottle and the plain bowl. Rare shapes made in this ware are a footed cup, a sauceboat, a footed spherical pyxis, a small footed jar and two tankards. The combination of the types of shapes, the elaborate finishing techniques and the decorations distinguish this ware from the others found at Chalandriani, with the exception of Ware IV, black
burnished, incised ware. These combined characteristics suggest that this ware was probably not used in a domestic context, but more specifically made for ceremonial and funerary use. The burnished wares are typically at home in the Aegean Early Bronze Age 2 period.

**Black burnished, incised ware (Ware IV)**
A variation of the previous ware, this pottery is characterized by a black burnished surface. Vessels in this ware are generally made of a reddish-brown fabric (Fabric 2A and 1A), sometimes with a grey core. The dark slipped vessels are burnished with a black lustrous surface. Many have incised decorations generally consisting of vertically placed bands of parallel lines on the body surface. In some cases remains of a white substance filling the motifs is still visible. The two spherical spouted j**ars (or *thelastra*) with plastic relief decorations can also be assigned to this ware. The most common shape in this ware is the incised short-neck jug (nine examples), and less frequently the spherical jar together with singular examples of a spouted bowl, a bottle and a footed bowl.

Black burnished ware probably developed out of the dark brown burnished ware, but with several distinct pottery shapes. It is generally considered to be part of the Kastri-group of pottery which came into use during the later part of the Early Cycladic Age II period and possibly continued to be made in the following phase.196

**Yellow-brown, dark-on-light painted ware (Ware V)**
This is the only ware with painted decorations in a dark-on-light style. Vessels are generally made of a light reddish-yellow to yellowish-brown or buff fabric which is usually well levigated (Fabric 3A); a reddish-brown fabric (Fabric 2A) occurs only rarely. The surfaces are generally smoothed and covered with a matt yellow-white slip. Decorations are painted in a dark reddish-brown slip on top of this surface. These decorations are nearly always found on the finer variety of the fabric. The motifs used in this painted decoration are completely different from the motifs used in the incised and impressed wares, and include various curvilinear designs. Characteristic shapes in this ware are the spherical jar or pyxis, the footed cup and footed bowl, the high-neck jug and the footed one-handled cup. Less frequent shapes are the spool-like pyxis, the zoomorphic vase and the composite vessel or *kernos*, and two undecorated one-handled tankards. The usually thin-walled vessels are well made and seem too fragile for heavy daily use. The vessels in this ware were probably more ceremonial in function, although many shapes are closely related to similar examples made in other wares (*e.g.* spherical jars, footed bowls and cups). Some of the shapes in this ware seem to indicate a period of use for this ware in the later part of the Early Bronze Age (*e.g.* footed one-handled cup, tankard, spool-like pyxis).

If we view these different pottery wares from a functional perspective, it appears that particular ceramic services were placed in the tombs at Chalandriani. The first ware (*Ware I*) seems to clearly comprise the standard household pottery of a common Cycladic, or in general Aegean, community. Both open and closed shapes were manufactured in the ware, while none carried any kind of decoration. The shapes are also found in settlement contexts and many have close parallels in other Cycladic islands as well as beyond. It would be natural to expect parts of the standard household pottery ware to be encountered in tomb inventories. These vessels were probably not placed in tombs at face value, but as containers or accessories of foodstuffs and drinks accompanying the dead, much in the same manner as they would have been used during the everyday life of the deceased.

196 For a discussion on the Kastri-group, see Sotirakopoulou (1993) and Renfrew (1972), 533-34.
The second pottery ware (Ware II) is closely related in function and use to the first one. Its distinctive features, such as colour and limited range of shapes, set it apart from the standard household pottery ware. The relatively rare and unusual fabric may be an indication that these vessels were not locally produced, but imported or brought from elsewhere. The saucer, which is particularly associated with this ware, may possibly be related to a specific usage or it may simply be a stylish item treasured for its rarity. In general this ware is closely linked to the first pottery ware.

The dark brown burnished and incised ware (Ware III) has a particular range of shapes, fabric and style of decoration. Shapes made in the dark brown burnished incised ware include a variety of jars and the enigmatic pan. Many of the vessels made in this ware are decorated with incised and impressed geometric designs often filled with a white paste.

Although in some ways similar to the brown burnished and incised ware, the black burnished incised ware (Ware IV) has a number of distinctive features. Studies of similar pottery found elsewhere in the Cyclades indicate this black-burnished pottery belongs to a particular phase in the Early Cycladic Bronze Age, probably the intermediate period connecting EC II and EC III. Although not found in large quantities this black-burnished ware suggests that the cemetery at Chalandriani continued to be used for burials into the transitional phase of the Kastri-group.

The painted pottery shares some shapes with other wares, but is made of a completely different fabric and with a distinctive surface treatment. The decoration is also different from the burnished and incised wares. The carefully constructed shapes, usually thin-walled, suggest it was not for everyday use, but most likely ceremonial, perhaps specifically funeral.

Furthermore, it is important to note that, contrary to the opinion of Renfrew and endorsed by Cosmopoulos, the two main styles of decoration (painted and incised) are almost never found together in the same tomb inventory. Only two tombs (Tombs 292 and 408) have pottery with both kinds of decoration.197 Also the two examples of pottery decorated with plastic relief decoration are each from tombs which have no pottery with the other decoration styles.198 There are 45 tombs at Chalandriani with brown-burnished pottery decorated with incised or impressed motifs, one tomb with black-burnished incised pottery and 20 tombs with painted pottery. Of these 66 tombs with painted or incised and impressed decorated pottery, only two share both decoration styles. Each decorated ware is sometimes accompanied by pottery in one or more of the undecorated wares. This clear division of pottery styles suggests that the choice of including decorated pottery in the tomb inventories was probably a deliberate action. Each decorated ware may have carried a specific meaning to the people using the cemetery at Chalandriani. It could also point to a chronological difference between the two main kinds of pottery decoration, in which case I would argue that the painted pottery is a somewhat later development, mainly on account of the finer quality of the vessels and the particular range of shapes, which include carefully made high-necked jugs, footed one-handled cups, footed bowls and cups and spherical jars and several of the more rare shapes, such as the zoomorphic vase, the spool-like pyxis and a kernos or composite vessel. Such shapes indicate a higher level of ceramic expertise with carefully chosen clays, slip and firing techniques.

197 Renfrew (1972), 529, Appendix 3.1; Cosmopoulos (1991), 34.
198 Painted pottery is found in Tomb 157, 166 (twice), 182, 183, 186, 195 (twice), 196, 271, 287, 292, 326, 371, 374, 386, 387, 407, 408, 410, 411 and 455. Incised brown burnished pottery in found in Tomb 159, 196, 172 (twice), 174, 175, 190 (twice), 192, 204 (twice), 207, 218, 236, 239, 262, 264, 266, 267, 268 (twice), 283, 289, 292, 297, 302, 307, 322, 324, 328, 338 (twice), 345, 347, 351 (twice), 355 (twice), 356, (twice), 359, 364, 369, 376, 377, 382, 384, 396, 398, 408, 417, 445 and 446. One tomb contained a black burnished jug with incised decoration. Pottery decorated with plastic relief designs are found in Tomb 372 and 452. All these tomb were excavated by Tsountas.
4.1.6. Typological classification of pottery shapes

The description of the shapes, presented below, includes all objects known both from individual tombs and from the cemetery. For each type the variation in fabric, surface treatment, and decoration is described. In most cases comparable objects are presented which came from other more or less contemporary dated contexts.

A. Bowls and related shapes

Bowl
A total of 118 bowls from the cemetery are recorded in the various museum collections, 23 of which were unavailable for study. Bowls account for 26 percent of the total pottery finds from the cemetery. Tsountas stated in his published report that he found 224 bowls during his excavations, with several tombs containing more than one bowl (see above table 6). The 109 bowls which we only know as a reference in Tsountas were not registered in any of the museum collections with material from Chalandriani. Among the investigated bowls, five main varieties can be observed, although their differences are only slight. The type of base is the principal criterion which distinguishes these five different varieties of bowls. Four main kinds of bases can be observed: rounded; indented; low ring foot; and flat. In addition there is one rare example of a concave base. Within the group of bowls with a rounded base a further distinction can be made between shallow bowls and deeper or hemispherical bowls. The main types also include a small number of uncommon bowls. The fifth variety consists of three spouted bowls. Some bowls possess features which closely parallel similar types made in marble.

Variety 1: bowl with rounded base (fig. 29)
The most numerous type, with 72 examples, is a rounded bowl on a rounded base with an outcurving wall and rim profile and usually a rounded lip, although several examples exhibit outwardly extending lips or incurving lips. Due to its rounded base, these bowls wobble on flat surfaces. Two sub-classes can be recognized: a deeper hemispherical bowl and a more shallow and wider bowl. The walls of the hemispherical bowl on a rounded base have a more rounded profile curving outwards from the rounded base and ending almost vertically in a thin rounded lip; the shallow bowl with rounded base is not as high and has a proportionally wider rim diameter. The bowls on a rounded base are predominantly made in the reddish-brown fabric (Fabric 1A: 17 and Fabric 1B: 45). Other fabrics are much rarer: Fabric 2B: 1; Fabric 3A: 1; Fabric 3B: 5, Fabric 4: 1; unknown fabric: 3. Several bowls have smoothed surfaces, while a small number were covered with a reddish-brown slip. None carry any sign of decoration, either with incised or painted designs.

Examples of this type of bowl have been found at many other sites in the Aegean. Given the fact that these bowls are probably among the standard shapes of any archaeological context, both domestic and funerary, and the fact that they generally do not possess distinctive features such as decorations or characteristic wall profiles which would enable us to associate them with a specific period of use, these bowls are of much less importance for establishing the chronological range of the tombs of the cemetery than other types of pottery. Similar bowls have been found in numerous contexts on many of the Cycladic islands and the adjacent coastal areas of Mainland Greece (in particular Attica and the western part of the Peloponnese). Examples from Early Bronze Age 2

Karantzali (1996), 120, fig. 118f-g.
Figure 29. Bowls and related shapes (1). Bowls: variety 1 (cat.no. 4); variety 2 (cat.no. 214); variety 3 (cat.nos. 462, 9 and 376); variety 4 (cat.no. 306); Saucer (cat.no. 135); Conical cups: variety 1 (cat.nos. 39 and 501); variety 2 (cat.no. 76).
sites are found at: Ayia Irini on Keos, associated with Period III\textsuperscript{200}; Grave 3 in the Lakkoudes A cemetery on Naxos\textsuperscript{201}; Grave 1 in the cemetery at Avdeli on Naxos\textsuperscript{202}; the Fifth City at Aegina\textsuperscript{203}; House G and H and other contexts in the settlement at Ayios Kosmas in Attica\textsuperscript{204}; Grave 7 and 11 of the first group in the cemetery at Manika in Euboea\textsuperscript{205} and more recent excavations in the same cemetery\textsuperscript{206}; Raphina in East Attica\textsuperscript{207}; Zygouries\textsuperscript{208}; Asine\textsuperscript{209}; Korakou\textsuperscript{210}; Tiryns\textsuperscript{211}; the Early Helladic settlement at Lithares in Boeotia\textsuperscript{212}; and Phases IV and V at the settlement at Sitagroi in Northern Greece.\textsuperscript{213}


Variety 2: bowl with indented base (fig. 29)
The presence of a small depression or indented base sets these bowls apart from the previous variety. Twelve examples of this variety were found at Chalandriani. Both a deeper, almost hemispherical and a more shallow spreading version exists. The rims are generally simply extensions from the walls and end in rounded, sometimes slightly thinner lips. The most common fabric of these bowls is Fabric 1 (Fabric 1A: 6; Fabric 1B: 3). Less frequent fabrics include Fabric 2A: 1; Fabric 2B: 1; and Fabric 3B: 1.

Although not a common type of bowl in the Aegean, a similar bowl was found at Mt. Kynthos in Delos.\textsuperscript{214} Generally all are dated to a slightly later phase in the Early Bronze 2 period, continuing well into the Early Cycladic II late phase at Mount Kynthos on Delos.

Catalogue numbers: 1, 56, 146, 214, 228, 250, 418, 424, 624, 626, 741, 766.

Variety 3: Uncommon bowls (fig. 29)
The seven bowls grouped under this heading are each different from the varieties of bowls previously discussed. Each of these uncommon bowls is a unique example having particular features which are not found among any of the other bowls. Two of these uncommon bowls have a flat rim decorated with Kerbschnitt. The first bowl (9) has an irregularly shaped depression at the base, while the second bowl (687) is characterized by a low raised foot with either flat or indented base, an outcurving or outflaring wall and rounded lip, and an outwardly thickened flat rim with a band of Kerbschnitt decorations. No clear parallels could be recognized among the finds at contemporary Early Bronze 2 sites in the Cyclades or the Greek Mainland.

\textsuperscript{200} Caskey (1972), pl. 81: C33; Wilson and Eliot (1984), 78.

\textsuperscript{201} Doumas (1977), pls. 47e, 49g.

\textsuperscript{202} Doumas (1977), pls. 49e and 49m.

\textsuperscript{203} Walter and Felten (1981), pl. 102: 270-71.

\textsuperscript{204} Mylonas (1959), figs. 128: 83, 131: 36, 134: 60.

\textsuperscript{205} Papavasiliou (1910), figs. 5 and 9.


\textsuperscript{207} Theocharis (1952), 144.

\textsuperscript{208} Blegen (1921), fig. 5.

\textsuperscript{209} Frödin and Persson (1938), fig. 35, ix, 1-2.

\textsuperscript{210} Blegen (1921), fig. 5.

\textsuperscript{211} Müller (1938), pl. 7: 6-7.

\textsuperscript{212} Tsavella-Evjen (1984), pl. 33a.

\textsuperscript{213} Renfrew, Gimbutas and Elster (1986), figs. 13: 27.2, 15.1, 15.4.

\textsuperscript{214} Bowl type Ib, Group A/B, transitional phase, see MacGillivray (1980b), fig. 11, no. 74.
Figure 30. Bowls and related shapes (2). Deep bowls (cat.nos. 453 and 470); Footed bowls (cat.nos. 6 and 226); Footed cup (cat.no. 49); Goblet (cat.no. 24); Uncommon footed bowl (cat.no. 269); Uncommon cup (cat.no. 192).
Another bowl (676) has a flat or flattened base and a straight spreading wall and an inturned rim ending in a thin pointed lip. Only one example is recognized at Chalandriani and the bowl seems to be closely related to the bowls with rounded base. Because of their flat base they are better suited to an even surface. Similar bowls were found at sites dating to the Early Bronze Age 2 period, among them were: Panormos on Naxos; Ayia Irini on Keos; Delos; Zygouries; Tiryns; Manika; Ayios Kosmas; Lerna; and Aegina.²¹⁵

One other uncommon variety is a bowl (376) which is a perfect example of a kind of bowl that is frequently found in marble. It has a flat base and straight, spreading walls with a rounded lip and four rectangular lugs set horizontally at the rim at opposite sides. Another uncommon variety of bowl (462) also has more similarities with certain bowls made of marble. It has a concave hollow base, flaring outcurving walls and a rounded lip. One bowl (391) with flat base, flaring concave walls and a thin lip has two solid knobs extending from the wall downwards. Only one such bowl was found at Chalandriani. And, finally, one bowl (616) with a flat base and short raised solid foot, outcurving wall and rounded lip, has no clear parallels either at Chalandriani or elsewhere.

Catalogue numbers: 9, 376, 391, 462, 616, 676, 687.

Variety 4: spouted bowl (fig. 29)
Three bowls may be separated from the other bowls on account of the presence of a spout. This clearly indicates a different function for these objects, the pouring of liquids. Suggestions that these spouted bowls were used as lamps seems most unlikely. One of these bowls (787) has a hemispherical shape with two pierced small handles placed horizontally at opposite sides and a spout extending from the rim. It was black burnished with white-filled incised decorations. The two others are each different in shape. A more shallow bowl (249) has a flat base, spreading wall ending in a rounded lip. The spout starts halfway from the wall and extends from the rim. It has a straight edged front. The third spouted bowl (306) stands on a low raised ring foot, has a thick outcurving wall which at one side extends into a horizontal spout with a straight edged front. At the opposite side of the bowl traces of probably a handle or lug are visible.


Saucer (fig. 29)
This kind of bowl on a low, flaring ring foot is generally known as a saucer.²¹⁶ At Chalandriani twenty-three examples were found, nine of which were from known and reconstructed tombs, while two were not available for study (688, 763). In terms of shape and function, these saucers are closely related to the bowls discussed above. However, the saucers have a different kind of fabric and the surface treatment is in most cases of a higher quality. The most common fabric used for these saucers is Fabric 4 with thirteen examples. Other fabrics used are Fabric 1A: 6; Fabric 2A: 1; Fabric 2B: 1; and one fabric which could not be determined. The general shape consists of a hollow concave base, flaring spreading foot with tapering edge, a spreading convex curved wall with incurring or sometimes upright to inturning rim ending in an unmarked rounded lip. The addition of a low ring foot and the wall with inturning rim set them distinctly apart from the plain, common bowls.

²¹⁵ Karantzali (1996), 121, fig. 118i, 1.
²¹⁶ The name was coined by the Caskey’s for a group of objects found at the excavations at Eutresis, see Caskey and Caskey (1960), 165, n. 33.
Similar bowls or saucers have been found in many Aegean sites dating to the Early Bronze Age 2 and 3 periods. Close parallels were found at: Ayia Irini on Keos\textsuperscript{217}; Mt. Kynthos on Delos\textsuperscript{218}; the Third City in Aegina\textsuperscript{219}; the Early Helladic II settlement at Ayios Kosmas and Grave 3 at the same site\textsuperscript{220}; the cemetery at Manika in Euboea\textsuperscript{221}; several EH II sites in Attica; and at various sites in the Peloponnese.\textsuperscript{222} The distribution of this type suggests it was a mainland type of pottery which has been found in several Cycladic contexts as well. In the Cyclades the type was found mostly in graves, whereas on the mainland it is found in settlement contexts.

One example stands apart from the other twenty-two saucers through its unusually large dimensions (689). The overall features, the particular wall profile and the raised hollow foot place it clearly in this group of pottery, instead of any other type.


**Conical cup**

Tsountas mentioned in his published report having found 129 examples of this type in 121 tombs (see table 6 above and table 15 below). With the exception of a few tombs, most of these tombs contained one cup.\textsuperscript{223} A total of 95 conical cups from Chalandriani are listed in the records of various museums from the excavations by Tsountas and Stephanos, four of which were unavailable for study (22, 534, 546, 621). One other similar cup was found by Bosanquet in his investigations at Chalandriani.

This distinct category consists of more or less identical cups with straight sides on flat bases. Together with the bowls it is the most prolific type of pottery found in the tombs. Although to some degree related both functionally and typologically to the bowls, these conical cups are arranged into a separate type for several reasons. First, the relationship between the rim diameter and the height

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**Table 15. Decorated bases of conical cups**

<table>
<thead>
<tr>
<th></th>
<th>Museum collections</th>
<th>Tsountas (1899)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>Percentage</td>
</tr>
<tr>
<td>Leaf impressions</td>
<td>51</td>
<td>53.7 %</td>
</tr>
<tr>
<td>Mat or textile impressions</td>
<td>40</td>
<td>42.1 %</td>
</tr>
<tr>
<td>Plain bases</td>
<td>2</td>
<td>2.1 %</td>
</tr>
<tr>
<td>Unknown</td>
<td>2</td>
<td>2.1 %</td>
</tr>
<tr>
<td>Total</td>
<td>95</td>
<td>100 %</td>
</tr>
</tbody>
</table>

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\textsuperscript{217} Caskey (1972), 365-69, fig. 5: B29-31, C13, C38; Wilson and Eliot (1984), 83.

\textsuperscript{218} MacGillivray (1979), 11, no. 48, fig. 48.

\textsuperscript{219} Walter and Felten (1981), pl. 88:160.

\textsuperscript{220} Mylonas (1959), 53, fig. 128:56, 133:5, fig. 140:173.

\textsuperscript{221} Sampson (1985), fig. 34:50.

\textsuperscript{222} Lerna - Caskey (1968), 314-15; Korakou - Blegen (1921), 7, fig. 6; Zygouries - Blegen (1928), 106, fig. 75, 90; Eutresis - Goldman (1931), 98, fig. 125:3-4, 7-8; Caskey & Caskey (1960), 165, n. 33, 156, fig. iv;VIII:34; Asini - Frödin and Persson (1938), 203-205; Tiryns - Müller (1938), pl. VII:4; see also Thimme, ed. (1977), 112, nos. 409-10; Karantzali (1996), 118.

\textsuperscript{223} Tsountas (1899), 85.
of the cups is generally different. Cups usually have a rim diameter which is more or less equal to the height of the vase, whereas bowls generally have a rim diameter much larger than the height. Secondly, these cups have in many cases either leaf or woven mat impression on the base. In fact such impressions are only found on these conical cups. Thirdly, conical cups are more crudely manufactured, having thicker walls and bases.

The cups are usually left undecorated and have no distinct surface treatment. The main fabric used for the conical cups was Fabric 1 (Fabric 1A: 28 items; Fabric 1B: 49). Other less frequent fabrics include Fabric 2A: 2; Fabric 2B: 5; Fabric 3A: 2; and Fabric 3B: 3. Many of these conical cups have a ‘decorated’ base, i.e. either an impression of a mat or of a leaf. Tsountas mentions that 62 cups had a leaf impression of the base, while 49 had a mat impression. A group of ten had plain bases (eight cups are left unaccounted for by Tsountas). In our studies we have found that 51 cups have leaf impressions, 39 cups have mat impressions and 5 have plain bases (see table 15).224

The conical cups can be divided into two varieties on account of the differences in the base of the cup. The largest quantity of cups have a plain flat base, while other cups have a small raised solid foot. Information regarding the base of four cups could not be ascertained.

Variety 1: cup with flat base (fig. 29)
The largest group (59 examples) consists of cups with flat bases and the straight spreading walls starting at the edge of the base and ending in rounded, sometimes pointed, lips.


Variety 2: cup with solid raised foot (fig. 29)
The second group of cups (32 examples) is characterized by a low solid raised foot on a flat base. The sides of the raised foot are generally curved. The walls start at the narrow inflection point at the top of the foot and end in a rounded or sometimes pointed lip.


On a small number of conical cups we can recognize certain special features. On one cup a circular impression can be seen on the exterior wall (501). The mark consists of four concentric circles and a central dot. Similar designs are found on the decorated bases of several pans, and it may therefore be just a decorative feature rather than a true sealing. One other cup carries incised, curved grooves on the exterior body (863). Two other cups have thin strips folded over the rim on four or two sides. These are not handles and serve no obvious purpose. They may be just decorative (628, 662).

Within the large group of conical cups three kinds of bases can be distinguished. Besides cups with bases decorated with either a leaf or a woven mat impression, a small group of cups have plain bases. Examples of similar cups with leaf impressions on the base have been found at various Aegean sites, including: Mt. Kynithos on Delos225; Phylakopi on Melos226; Naxos227; Grave 139 at the

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225 MacGillivray (1979), no. 104, fig. 8.

226 Atkinson et al. (1904), pl. 6; CVA Copenhague, Musée national, pl. 34:5.

227 Kontoleon (1949), pl. 13; Zervos (1957), pls. 88-91.
Manika cemetery in Euboea\textsuperscript{228}; the settlement at Ayios Kosmas in Attica\textsuperscript{229}; Zygouries in Corinthia\textsuperscript{230}; the EM II settlement at Myrtos in Crete\textsuperscript{231}; and the Menelaion near Sparta.\textsuperscript{232} Conical cups with mat impressed bases were found at a site during the Southern Argolid Survey, dating to the Early Helladic II period.\textsuperscript{233} Other similar cups were found: on Naxos\textsuperscript{234}, the Early Cycladic II settlement at Pyrgos on Paros\textsuperscript{235}, Tomb 13 at Dokathismata on Naxos\textsuperscript{236}, Kato Akrotiri on Amorgos\textsuperscript{237}, and Phylakopi on Melos.\textsuperscript{238} At Ayia Irini on Keos similar cups occur in Period II and III.\textsuperscript{239} Conical cups were among the common items of the pottery traditions in many parts of the Aegean and occur throughout the Early Cycladic II period.

The kinds of leaves impressed on the base were identified in only a few cases. At Myrtos, Melos and Tiryns the impressions were of vine leaves.\textsuperscript{240} The impressed mats and textiles on other cups have not yet been studied by specialists on prehistoric weaving and matting or basketry techniques.\textsuperscript{241} Conical cups with mat impressions on the base were also found at Asea\textsuperscript{242} in the Peloponnese and at Lithares in Boeotia.\textsuperscript{243} It is important to note that nearly all conical cups have a ‘decorated’ base and that this kind of decoration or treatment was restricted only to these conical cups. Clearly this feature signified some hidden meaning, since it was not used on any other type of pottery.

**Deep bowl** (fig. 30)

Only two examples of this type were found among the ceramic objects from the tombs. Although they are not completely identical they share a number of characteristics which set them apart from any other type of pottery from the cemetery. Both have a flat base and wide curving, thick walls. Both are of a medium to coarse fabric (1B and 3B) and have a slipped, undecorated surface. One bowl (470) has three horizontally placed semi-circular handles at three sides and a spout extending from the upper wall on the fourth side. The other bowl has none of these features.

Bowls similar to the plain deep bowl were found at the cemetery of Ayioi Anargyroi on Naxos\textsuperscript{244} and a similar bowl of marble came from the rich tomb at Louros on Naxos.\textsuperscript{245} Another comparable bowl was found at the site of Emporion on Chios and in Troy.\textsuperscript{246}

Catalogue numbers: 453, 470.

\textsuperscript{228} Sampson (1988), fig. 84:139.5780.
\textsuperscript{229} Mylonas (1959), fig. 54:S6.
\textsuperscript{230} Blegen (1928), fig. 109, 91:2.
\textsuperscript{231} Warren (1972), pl. 38:D.
\textsuperscript{232} Dawkins (1909/10), pl. 3.
\textsuperscript{233} tiny fragments of conical cups with mat impressions at the base found at site C11 - Magoula Efstratiou/Mases, see Runnels et al. (1995), 184, nos. 165, 616, figs. 34, 122.
\textsuperscript{234} Zervow (1957), figs. 89-91.
\textsuperscript{235} Tsountas (1898), 174, 182, comp. pl. 9:39.
\textsuperscript{236} Tsountas (1898), 154.
\textsuperscript{237} Tsountas (1898), 167, 182-83.
\textsuperscript{238} Atkinson et al. (1904), 94-96, pl. VI and CI'A Copenhagen, pl. 34: 5; see also J.M. Renfrew in Renfrew and Wagstaff, eds. (1982), 157-58.
\textsuperscript{239} CVA Copenhagen, pl. 34: 5; see also J.M. Renfrew in Renfrew and Wagstaff, eds. (1982), 156-60; Jameson et al. (1994), 262, note 2; U. Willerding in Tiryns VI, 221-40 and Tiryns XI, fig. 22.
\textsuperscript{240} Holmberg (1944), 81, fig. 82 j-k (two base fragments).
\textsuperscript{241} For examples of reconstructed woven mats from bases of similar cups found at Tiryns see Tiryns XI, fig. 22.
\textsuperscript{242} Tzavella-Evjen (1984), 159, pl 54.
\textsuperscript{243} Doumas (1977), pl. 64e.
\textsuperscript{244} Papathansopoulos (1961/62), pl. 678.
\textsuperscript{245} Hood (1981), 175, fig. 198, no. 6; see also, Blegen et al. (1950), 62, fig. 263: shape A 16 (Troy I-II).
Footed bowl (fig. 30)
This type of footed bowl is found seven times at Chalandriani. Its high-stemmed foot with spreading base is easily recognized. A wide rounded bowl with rounded lip stands on a low cylindrical stem ending in a hollow flaring foot spreading towards the base. The dimensions of these bowls are fairly consistent, on the average their height is 10.9 cm with a rim diameter of 14.1 cm. This separates them from the footed cups, as described below, which are on the average not as high and with a smaller rim diameter. Three of these bowls are decorated with painted geometric designs on the interior wall of the bowl (6, 415, 587). Three other bowls are covered with a dark brown burnished surface, while one example is burnished in black. All are made of fine to medium clays (Fabrics 1 and 3).

Similar examples were found at Mt. Kynthos in Delos\(^{247}\), at Pyrgos in Paros\(^{248}\) and at Ayia Irini in Keos\(^{249}\), by Stephanos in his excavations at Naxos, and in two sites in Crete, Knossos and Debla.\(^{250}\)


Footed cup (fig. 30)
Nine examples of this footed cup were found in the tombs at Chalandriani: seven from the excavations by Tsountas, and two found by Stephanos. These last two examples were not available for study. This type of cup is easily distinguished from the footed bowl. Its stem is much shorter and the cup has spreading walls which are generally very thin. The height of the footed cup almost equals the rim diameter. All footed cups from the cemetery except one (454) have painted decorations. Two cups from the Stephanos’ excavations were not studied in detail (793, 814). The cups are made of fine to medium fabrics (1A and 3A).

Other similar footed cups were found at Knossos in an EMIIA context, Manika on Euboea and Skyros.\(^{251}\)

Catalogue numbers: 49, 65, 67, 72, 386, 454, 456, 783, 804.

Goblet (fig. 30)
The goblet resembles the footed cup in some ways, but has a different wall profile. It has straight to concave spreading walls, a low cylindrical stem and a spreading foot with hollow base. The rim diameter is roughly similar to the height. This type is also found in marble (see below). Four of the six examples found at Chalandriani are large, while two are small in size; one may even be termed a miniature vase (20). The other small goblet (91) is less carefully made and is of a much coarser fabric (Fabric 1B). It also lacks a distinct stem between the bowl and the foot. Except this last small goblet, all the goblets are made of fine to medium clays (Fabrics 2A: 3 and 3A: 2). None have any kind of decoration, but three have a dark brown burnished surface treatment. This type of cup is also found in marble.\(^{252}\)

Catalogue numbers: 20, 24, 91, 150, 406, 457.

Uncommon footed bowl (fig. 30)
Both because of its size and the peculiar angular profile this unique footed bowl is separated from

\(^{247}\) MacGillivray (1980b), fig. 4, no. 417: dark brown burnished ware.

\(^{248}\) Tsountas (1898), pl. 9:15.

\(^{249}\) Caskey (1972), fig. 3, nos. B25, B27, from Period II.


\(^{251}\) Wilson (1985), 229, fig. 11:43; Sampson (1985), 264, fig. 61:40; Sapouna-Sakellarakis (1986), 254; Parlams (1984), pl. 52i, c; Karantzali (1996), 114-15.

\(^{252}\) Karantzali (1996), 115.
the other kinds of footed bowls and cups. It is represented at Chalandriani with only one example, from a tomb which contained only this one bowl (269). The bowl has practically straight, spreading walls with two solid knobs at the side. It stands on a hollow flaring foot. The angular wall profile sets this footed bowl apart from other footed bowls. It is made of a fine to medium fabric (3A) with a slipped but otherwise undecorated surface treatment.

A similar footed bowl was found at Mochlos (Crete) from an Early Minoan II context.253

**Uncommon cup** (fig. 30)
This one example of a cup is shaped with a relatively thick wall ending in a rounded lip (no. 192). It stands on a low hollow flaring foot, equally thick in profile. It may be regarded as a transitional shape between a bowl on flaring foot and a cup.

**B. Jars and related shapes**

**Footed biconical jar**
Tsountas mentions in his published report to have found 48 examples of this type of pottery, 33 of which are listed in various museum catalogues; ten of these jars could not be studied (32, 535, 759, 761, 782, 792, 800, 805, 806). The other fifteen jars counted by Tsountas were probably only fragments and may have been discarded after the excavation or stored away from the main collections of finds.

The footed biconical jars can be divided into two varieties based on size. All eleven larger jars are decorated with incised and/or stamped geometric designs. Among the twelve smaller examples there are six without such decoration. The decoration generally consists of a wide concentric band on the upper part of the body with alternating rows of incised or stamped repeating motifs. Several jars have similar compositions, with some minor variations. Among the smaller jars several are not decorated. Nearly all the jars are made of a fine-medium or medium coarse fabric (Fabrics 1A: 7; Fabric 1B: 2; Fabric 2A: 10; Fabric 2B: 3; Fabric 3A: 1; unknown fabric: 8) and many have a dark brown burnished surface. In several cases this burnished surface is worn or shows signs of being fired imperfectly. A small group has a slipped surface, generally with no further decorations.

This type is one of the characteristic vessel forms from Chalandriani. Its shape and the style of decoration on most of these jars is highly consistent.

This type of vase is also found at several sites in the Cyclades and elsewhere in the Aegean, although the majority of examples are from the cemetery at Chalandriani.254

**Variety 1: small footed biconical jar** (fig. 31)
The jar stands on a hollow flaring foot, has a wide biconical body with an outcurving neck and rim ending in a rounded and thickened lip. Usually it has two small horizontal lugs set at the widest diameter on opposite sides. The decoration is generally on the upper part of the body continuing to the neck. The average height of these small jars is 12.9 cm. (smallest: 9.9 cm., largest: 16.8 cm.).

Catalogue numbers: 70, 71, 93, 179, 193, 222, 375, 585, 747, 748, 752, 753.

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253 Soles (1992), 110, fig. 37 (Siteia Museum M Θ-1); see also Warren (1972), 102-103 (Myrtos) and Wilson (1985), 297-99 (Knossos, EM IIA).

**Variety 2: large footed biconical jar (fig. 31)**
The larger variety is similar in shape and features to the smaller one, except that its average height is considerably greater: 20.1 cm. (smallest: 18.1 cm., largest: 23.3 cm.).
Catalogue numbers: 52, 107, 177, 300, 311, 323, 339, 357, 463, 479, 799.

**Biconical jar (fig. 31)**
Four of these jars were studied in the museum collections. A fifth was not available for study. These jars are closely related in form to the footed biconical jars except for the flaring trumpet-shaped foot. The general shape of the jar is exactly similar to the upper part of the footed type. These jars have two types of handles: two horizontal semi-circular handles at the widest diameter, or four solid lugs at opposite sides at the widest diameter. Only one jar carries incised decoration on the upper part of the body in the same manner as the footed jars. The fabric used in the four studied jars was all the same medium fabric (2A) and all were burnished dark brown.
Catalogue numbers: 171, 324, 658, 794, 843.

**Spherical jar**
A total of 39 ceramic vessels from the cemetery could be classified under the heading spherical jar. Seven jars were unavailable for study in the various museum collections (14, 275, 298, 421, 564, 760, 790).
Several varieties can be identified among these shapes, of which the spherical pyxis is the most common (25 examples). The majority of these pyxides are undecorated. Several are decorated with either incised (9) or painted (7) geometric designs. Three kinds of handles can be observed. The first variety has no handles or lugs, the second variety has two solid or pierced lugs on the widest diameter of the belly at opposite sides; the third variety has two pairs of vertical tubular lugs set at opposite sides at the widest diameter of the belly.

**Variety 1: spherical pyxis (fig. 31)**
This is the most common variety with 25 examples. In size the pyxides in the groups differ greatly. There are very small examples, almost miniatures, and some very large jars. All have a flat base with a wide spherical body, a flat shoulder and an outcurving or upright collar-like rim. The body diameter is larger than the height. A large group of these jars was made in Fabric 2A with a burnished dark brown surface, five of which are decorated with incised and impressed motifs. Nine jars were made in Fabric 3A of which five have painted decorations. Four jars were made in Fabric 1 (Fabric 1A: 3; Fabric 1B: 1). Several jars still have a lid, while those of others are probably lost.
Several similar examples have been found at different sites in the Aegean, e.g. Phylakopi, Ayios Kosmas, and at Lerna, Eutresis and Manika. All date from the ECII/EHII period.

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255 Karantzali (1996), 97-98.
Figure 31. Jars and related shapes. Footed biconical jars: variety 1 (cat.no. 70); variety 2 (cat.no. 52); Biconical jar (cat.no. 171); Spherical jars: variety 1 (cat.no. 11); variety 2 (cat.no. 81); variety 3 (cat.no. 203); Spouted spherical jar (cat.no. 392); Footed spherical jar (cat.no. 43); Small footed jar (cat.no. 412).
Figure 32. Jugs and related shapes. Jugs: variety 1 (cat.no. 80); variety 2 (cat.no. 12); Bottle (cat.no. 25); Sauceboats: variety 1 (cat.no. 191); variety 2 (cat.no. 467); variety 3 (cat.no. 50); One-handled tankard (cat.no. 321); Footed one-handed cup (cat.no. 438).
Variety 2: spherical jar (fig. 31)
These four examples differ in several aspects from the spherical pyxis discussed above. Generally, the height of the jar is roughly equal to the widest diameter of the body, which is more globular in shape. Three jars are undecorated and made of medium fabric (Fabric 1A: 1 and Fabric 2A: 2). One jar is covered with a black burnished surface with white-filled incised lines on the body. The shape is closely similar to the spouted spherical jar or teapot, but without the spout.

The resemblance of this jar to the spouted spherical jar or teapot (see below) and the occurrence of black burnishing in both types suggests a date for this type of jar in the later phase of the Early Bronze 2 period, Early Cycladic II late. Such spherical jars have been found at: Aplomate on Naxos; on Kouphonisi; Mt. Kynthos on Delos; Ayia Irini on Keos; Manika on Euboea; Zygouries in Corinthia; and Lithares in Boeotia.

A fourth jar (628) differs from the other three jars in two aspects. Its body is set on a low ring base and it is much smaller than the others, almost a miniature shape. In all other respects it is very similar to the larger spherical jars.

Catalogue numbers: 77, 81, 219, 618.

Variety 3: squat jar (fig. 31)
This small group of three jars has a highly characteristic form consisting of a flat or slightly concave base with a low, very squat, biconical body with a marked edge or inflection point at the widest diameter, and an outcurving collar-like rim. A distinguishing feature may be the fact that the widest diameter of the body is almost twice the height of the vase. Two of these pyxides carry painted decorations.

A similar type of pyxis was found at Tiryns and dated to the early phase of the Early Helladic II period.

Catalogue numbers: 66, 203, 262.

Spouted spherical jar (fig. 31)
Although its general appearance is closely related to the spherical pyxides described above, the two spouted jars are treated separately because of their specific chronological associations. The two examples from Chalandriani have a black burnished surface, and are decorated with horizontal plastic rope bands and groups of vertical incised lines.

An almost identical example of this type was found on Naxos, dating to the Early Cycladic II late phase or 'Kastri-group'. It also had a black burnished surface decorated with six horizontal plastic rope bands on the upper body and eight groups of vertical white-filled incised lines on the lower body.

Catalogue numbers: 392, 786.

Footed spherical jar (fig. 31)
Two spherical jars are set on a hollow, flaring foot. The shape of the body, the collar-like rim and the type of handles are similar to the spherical pyxides with a flat base. These two footed jars are each of a different fabric (3A and 4A) and have a different surface finishing. One jar (19) is covered with a dark brown burnish with incised and stamped decorations on the upper part of the body. The other jar (43) has a slipped surface with dark painted decorations on the upper body and the rim of

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256 Karantzali (1996), 99; MacGillivray (1980b), 18-19, fig. 5-6, 418; Wilson and Eliot (1984), 78-79, 19-20, fig. 1f, 5; Sampson (1988), 18-19, fig. 5, 6; Blegen (1928), 88, fig. 77; Tzavela-Evjen (1984), pls. 40-41.

257 Siedentopf (1973), 12-13, Abb. 10.

258 Marangou, ed. (1990), no. 187.
the base. This last vase also has a flat lid with painted decorations on the top.

Small footed jar (fig. 31)

One jar (412) stands a little apart from the main group. It shares many characteristics, such as spreading foot, biconical body and collar-shaped rim, but has a different height:maximal diameter ratio (being nearly equal). Furthermore, it is covered with incised and stamped decorations all across the exterior surface. The shape falls between the footed biconical jars and the spherical jars and pyxides.

C. Jugs and related shapes

Jug

This type of ceramic vessel is both typologically and functionally different from the previous two pottery classes. Sixteen examples are known from the cemetery of which three were not available for study (83, 387, 441). Within this group of jugs two varieties can be distinguished.

The first variety has a short beak or spout, while the second variety has a longer tapering neck. Besides a few undecorated examples, most of these beaked jugs are decorated either with incised or painted designs, usually on the upper part of the body and the neck.

Variety 1: short-necked jug (fig. 32)

The most common variety of jug (11 examples) is this small juglet with a short neck and pointed spout. One example is somewhat larger than the others, but is very similar in shape. Eight of these jugs are decorated with incised decorations on a generally black but sometimes dark brown burnished surface. All are made of a fine-medium to medium fabric (Fabrics 1A and 2A).

Many similar examples have been found at various sites in the Aegean, all dating to the Early Bronze 2 period continuing into the late phase of the Early Cycladic II period, and are generally associated with the Kastri-group.259

Catalogue numbers: 2, 8, 17, 80, 204, 780, 788, 789, 849, 850.

Variety 2: high-necked jug (fig. 32)

Only two examples of the elegant and carefully made jug were found, in two different tombs. A third example is only preserved as a fragment in the Collection of the University of Heidelberg (762). They are clear testimonies of the craftsmanship of the Syriote potters. Both are decorated with dark, painted geometric motifs on a light, slipped exterior surface. The jugs are made of the same fine-medium fabric (Fabric 3A).

Close parallels can be found at sites in the Eastern Aegean and some Cycladic islands.260

Catalogue numbers: 12, 396, 762.

Bottle (fig. 32)

This vessel closely resembles the short-neck jug discussed above except for the absence of two features. These bottles have no pointed or beaked spout, nor do they have a handle. Two of these bottles have white-filled incised decoration on the body, similar to the short-neck jugs. These decorations usually consist of groups of parallel incised lines running from the shoulder to the base.

259 Karantzali (1996), 111-12.
On one example the area between these groups of vertical lines is filled with lozenges consisting of closely set parallel lines filled with small dots. All three bottles are made of a medium fabric (Fabrics 1A: 1; Fabric 2A: 2), and two are burnished dark brown, while a third is burnished black.

Catalogue numbers: 25, 78, 629.

Uncommon jug (fig. 32)
Only a few aspects of one crudely shaped vase (455) resemble the short-necked jugs discussed above. Instead of a vertical handle this jug has three small pierced lugs just above the widest diameter of the body. It is made of a medium-coarse fabric (2B) and is burnished dark brown.

Sauceboat (fig. 32)
Although not a large group of objects at Chalandriani (eight examples, one of which was unavailable for study) the sauceboats are an important and characteristic type of vessel in the Early Bronze Age 2 period. Caskey identified four main types at the Lerna III settlement in the Argolis, and this classification is probably valid for the Aegean as a whole in this period, although there will be minor differences. Of these four types, three are also present at Chalandriani: Types I, III and IV, here variety 1, 2 and 3 respectively. Four sauceboats from the cemetery are very similar to examples of Type I from Lerna (191, 420, 627, 774). One, however, has much smaller dimensions and may be regarded as an miniature sauceboat (627). One of the other three has a different type of handle. This vase has a vertical handle instead of a horizontal one (420). One other sauceboat (467) has a close parallel in the examples of Type III from Lerna, with its high pointed beak. The handle is, however, different: instead of horizontal this one has a vertical handle. One sauceboat (50) may be regarded as a close parallel to Type IV. Its mouth is smaller and there is no handle attached at the rear. Finally, one sauceboat shares (363) only a few characteristics with the Lernean examples. It has a flat base instead of the usual low ring base, and a rather plump body with extending open spout and small solid handle at the rear.

Except for one, all the sauceboats are made of a fine to medium fabric (Fabrics 1A and 3A). Only the unusual shape of 363 is made of a medium-coarse fabric (1B) with a smoothed surface. None of the sauceboats carries any decoration. Only one example (467) has two short plastic bands with oblique strokes placed vertically on each side of the handle, imitating a rope.

On account of the particular fabric (resembling a yellow-mottled ware) of one of these sauceboats (420), it is possibly an import from the mainland. The other sauceboats are more likely to be locally produced. The shape is generally dated to the Early Bronze 2 period continuing into the Early Bronze 3 period.


One-handled tankard (fig. 32)
Three of the five examples of this highly characteristic vessel form are from reconstructed tomb inventories. The shape of all five examples is very similar with only minor variations in height, wall thickness, and the shape of the handle. One example is incompletely preserved (644). Two are made of a similar fabric (Fabric 3A: 597, 644), the other three are each of a different fabric (1A, 2A, 4A). There are also differences in surface treatment: three are slipped, while two others are burnished dark brown. None of the tankards bears any decoration. Although the shape indicates these tankards are related, the use of different fabrics and surface treatments suggest they may have come from...
different sources. Possibly some of these tankards are imports from other areas in the Aegean.

This type has a wide distribution over many sites in the Aegean and is generally considered to be Anatolian or Eastern Aegean in origin, with the Cyclades as intermediaries in its dispersal to mainland Greece and possibly Crete.\(^{263}\) The tankards are associated with the Kastri-group of pottery and date from the later phase of the Early Cycladic II period.


Footed one-handled cup (fig. 32)
This characteristic cup has a wide conical body with an outcurving rim standing on a hollow flaring foot with a vertical handle with rectangular section on one side. Three examples are known from Chalandriani, one of which came from the reconstructed tomb inventory. Only one of the two other cups was available for study. The two studied cups are made of a similar fine-medium fabric (Fabric 3A) with a slipped surface and decorated on the exterior surface with dark painted geometric designs, consisting of crossed solid lines.

An almost identical example of this vessel form was found by Tsountas in Tomb 142 at the cemetery of Akrotiraki on Siphnos.\(^{264}\)

Catalogue numbers: 438, 586, 784.

D. Miscellaneous shapes

Pan (fig. 33)
This large group contains one of the most characteristic and peculiar shapes from the cemetery at Chalandriani. Based on the information in the published report by Tsountas, studies by other scholars and details in the inventory books of the museum collections, at least 38 pans have been found at Chalandriani. The majority came from the excavations carried out by Tsountas (30 pieces, nine of which are known only from references in the report published by Tsountas; they could not be located in the museum documents). Six pans are recorded in the inventory book of the museum in Athens as coming from the excavations by Stephanos (781, 793, 795, 796, 797, 801). Two others were found by visitors to the site of the cemetery and have no precise provenance (880 and 882).

The shape of these pans is more or less standard with variations only in size and in decoration patterns. One pan (118) has an unusual solid rectangular handle. Similar handles are also seen in pans made of marble.\(^{265}\) The most common fabrics are 1A (5 pieces) and 2A (15 pieces). One other pan was made of Fabric 2B. All pans are burnished in a dark brown semi-lustrous surface and are decorated on the base with incised and/or stamped motifs, usually arranged in patterns which fill the whole space. Several pans are further decorated in a similar fashion on the handle. The compositions generally consist of stamped spirals or concentric circles and bands and areas filled with Kerbschnitt. Many pans have additional motifs, such as a boat with oars, a pubic triangle, or spoked stars. Occasionally these incised lines and cut-out triangles are filled with white paste.\(^{266}\)


\(^{263}\) Compare similar finds from Troy (Blegen et al., 1950, shape no. A39), Samos (Milojic 1961, pls. 15: 6, 21: 1, 47: 6) and Poliochni (Bernabo-Brea 1964, 639, pl. cxliii: a-f, k).

\(^{264}\) Tsountas (1899), pl. 9: 11.

\(^{265}\) Compare for instance two marble pans from the cemetery at Aplomata on Naxos (Kontoleon, 1972, pl. 140; Lambrinoudakis, 1976, pl. 196γ-δ). A third marble pan with rectangular handle is kept in Karlsruhe (Thimme, ed., 1977, no. 364).

\(^{266}\) For a comprehensive discussion of these pans and a large collection of examples from the Aegean world, see Coleman (1985).
Figure 33. Miscellaneous shapes. Pans (cat.no. 23 and 118); Kernos (cat.no. 802); Spool-like pyxis (cat.no. 188); Zoomorphic vessel (cat.no. 798); Lid (cat.no. 13).
Composite vessel (*kernos*) (fig. 33)

Two examples are preserved from Chalandriani of this unusual vessel consisting of several small jars connected to each other in a circular arrangement around a central jar. Only one of the two examples is completely preserved, but unfortunately from the excavations by Stephanos and thus without tomb provenance or associations (802). The other example is partly preserved, consisting of one small spherical jar with two attachments to at least two other similar jars (258).

A similar composite vessel consisting of seven small spherical jars on a high flaring foot was found on Naxos. Other parallels are known in stone and marble.

Spool-like pyxis (fig. 33)

This unique ceramic object (188) has an exceptional form which sets it apart from other types. It consists of two almost similar parts which neatly fit over each other. Both have a flat circular disk on which an upright wall stands. The upper part has a wider diameter than the lower part which makes it possible to place the upper part over the upright cylindrical wall of the lower part. The pyxis is covered on the exterior with dark-on-light painted geometric designs.

Similar pyxides made of marble with horizontal incised grooves around the cylindrical body have been found at the cemetery at Spedos on Naxos, and another one reportedly from Syros (see Appendix A, no. 22). Clay examples are known from Phylakopi on Melos and from Troy, from Keros and the Aplomata cemetery on Naxos, and from Pyrgos and Lebena on Crete.

Triple-spouted footed vase

One other unique object (785) which is without parallel either in the cemetery at Chalandriani or elsewhere is this vase with three spouts on a high hollow flaring foot. It is related to the sauceboat. This triple-spouted vase may be considered as a composite vessel form, in which three sauceboats are combined into one vase and set on a high pedestal. The records in the National Museum in Athens indicate that it was found by Stephanos during his investigations at Chalandriani. Unfortunately it cannot be linked to a particular tomb inventory and thus remains without clear provenance. A similar object was found at the EB settlement at Kolonna on Aegina.

Zoomorphic vessel (fig. 33)

This last vase (798) is one of the most famous among the pottery from Chalandriani found by Stephanos. It is the only example of a vase shaped in the form of an animal. It is generally interpreted as a hedgehog (*Erinaceus concolor*), an animal which can still be found on several Cycladic islands. The back is decorated with a netted pattern of crossing lines, perhaps representing the spikes. In its paws it holds a common conical cup which is connected through an opening to the hollow body of the animal.

An almost identical object was found at the settlement of Ayia Irini on Keos during excavations. Although no other animal-shaped vessels were found at Chalandriani, many such forms carved in the shape of animals, usually quadrupeds (sheep, pig, hedgehog) or birds have been found in other areas in the Aegean.

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267 Marangou, ed. (1990), no. 103.
269 Marangou, ed. (1990), no. 43.
270 Melos Museum, inv. no. 87; Berlin Museum 824/825, from Troy II or III settlements; see Karantzali (1996), 95.
271 Karantzali (1996), 95.
272 Walter and Felten (1981), fig. 92.
Lid (fig. 33)
Besides the lids found together with the vessels to which they belonged, four lids were found without the associated vessels. These lids probably belonged to the spherical jars. All four isolated lids are of a similar type, consisting of a flat top with straight upright sides and four holes through the top. One is oval in shape with extensions with holes on two sides to be attached to corresponding parts of the missing jar or pyxis (630).

Nine other lids are known from the cemetery which were found together with the spherical jars. Six are very similar in type to the four mentioned above (40, 43, 287, 386, 408, 433). Three other lids have vertical semi-circular handles on top of the lid (66, 161, 326).

Catalogue numbers: 13, 630, 631, 870.

4.2. Stone vessels

The third largest group of artefacts from the cemetery consists of stone vessels or stoneware in various sizes and shapes. With 122 objects, these stone vessels account for almost 14 percent of the total number of artefacts from the cemetery (see above table 9). Of these stone vessels, 79 are recorded in various museum collections from the excavations carried out by Tsountas and include the tomb number from which they originate. Another 18 stone vessels were excavated by Tsountas, but no tomb number was recorded. Two vessels were excavated by Doumas, while the remaining 23 came from the excavations by Stephanos. Thirteen stone vessels were not available for study and are classified as unknown types. Three of these bowls are from tombs excavated by Tsountas, while six others were found by Stephanos.

Both in terms of technique and materials used in their manufacture and in terms of shape, the stone vessels of the Early Cycladic II period developed from the stoneware of the preceding period.274 However, during the Keros-Syros phase the range of different shapes increased considerably. Several new types were manufactured for the first time and several basic types, such as bowls, received additional features in the form of pedestals, spouts and rim lugs. The suggestion that this “new-found rigour” and “new vitality and expressiveness”275 was related to the introduction of the use of metal tools is not substantiated.276 Techniques of manufacturing stone vessels probably remained unchanged during much of the Bronze Age. Nevertheless, increasing mastery of material and techniques can be observed together with the introduction of several new shapes or variations of existing types. Possibly the same stonecutters were manufacturing both figurines and vessels in stone, since both kinds of objects involve the same range of carving and finishing techniques.

Although studies of the wear patterns of stone vessels are not yet available, general opinion seems to regard most stone vessels as too precious for daily domestic use. Possibly they were made specifically for placement in graves.277 Only the stone palettes and several bowls give any indication of their original usage. Several show signs of having been used as containers or mortars for grinding colouring materials in preparing pigments for body decorations. Many stone vessels have close parallels in clay which are much more frequent and probably better suitable for domestic use. It seems likely that the stone vessels were only for ceremonial use in rituals and funerary rites. A large

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274 A thorough discussion of the technology of stone carving during the Aegean prehistoric periods can be found in Warren (1969), 157-65; see also Getz-Preziosi (1977); (1987); Barber (1987), 96-99; Bossert (1983); Devetzi (1990), 117-18.
275 Getz-Preziosi (1977), 98.
276 See Oustinoiff (1984), 38-47.
277 See Devetzi (1990), 118.
CHAPTER FOUR

278 This situation may be observed on Naxos and elsewhere in the Aegean, such as at Manika on Euboea, see Sampson (1985); (1987) and possibly on Skyros, see Parlama (1984).

279 See Thimme, ed. (1977), 106, fig. 87.

280 The nearest source of marble is located at the hill with the prehistoric settlement of Kastri, only several tens of metres away from the cemetery. This marble was quarried for a short period in the 20th century as is witnessed by the existence of limekilns and a marble quarry, see Bossert (1967), 55.

proportion of the stones vessels from the Early Aegean Bronze Age presently known in various collections were found in graves. This overrepresentation of funerary contexts is partly due to the fact that excavations of cemeteries far exceed those of settlements. Moreover, depositional conditions are very different for both types of contexts. Abandonment of settlements usually involves the removal and taking away of the more precious items of the material culture. Cemeteries on the other hand are more or less intentionally constituted contexts in which various kinds of items were deposited and left to stay. This situation may account in part for the differences between the material repertoire of cemeteries as opposed to settlements. In cases where both kinds of contexts from a contemporary phase are known on an island or region, there seems to be a larger proportion of stone vessels found in funerary contexts than in domestic contexts.278

Different types of stone were used to make these stone vessels. Most vessels are made of white fine-grained marble. In a few instances other types of stone were also used, such as chlorite schists, grey and blue banded marble or limestone, and greenish-black steatite or soapstone. Each of these stones possesses characteristics which were sought out by the stoncutters. The chlorite schists were much easier to work and polish, and were especially used for more complex vessels, such as the intricate pyxides in the shape of huts, granaries, and composite vessels.279 Horizontally banded blue and grey limestone or marble was clearly chosen for its effect of creating stone vessels with alternating bands in different colours. Sometimes the stone chosen resulted in creating a greyish-white vessel with the darker veined rim or base. Finally, black or dark green steatite was used for one of the vessels from Chalandriani. Due to its relative scarcity within the group of stone vessels from the cemetery, it may have been an import, possibly originating from Crete. The majority of the stone vessels were made of pure crystalline white marble. Although marble is found at certain locations in northern Syros, it is not yet clear whether the stone used for the stone vessels is local in origin.280 But considering the large quantity of vessels and the relatively consistent range of forms it seems more than likely that they were locally made from locally available stone. The chlorite schist and blue-grey banded limestone or marble may also be local in origin, and may have been quarried in northern Syros. Steatite on the other hand was probably imported, and since only one vessel of this type of stone was found at Chalandriani, it may well have been imported in its finished state.

Among the 122 stone vessels, three main types can be recognized: bowls, footed bowls, and jars. Several varieties exist among the group of bowls, with the most numerous variety being a bowl with a flat base, spreading walls and either with or without rim lugs. Several bowls carry additional features, such as spouts or various kinds of lugs. The footed bowls are essentially common bowls set on a flaring foot. The shape of these bowls is akin to the varieties that are found among the bowls without foot. A less common bowl or cup with outflaring walls is quite popular with a flaring foot. A distinct shape are the spherical jars made of stone. Only two examples were found at Chalandriani. The plain small jar or pyxis is commonly found in many other islands. The other, a steatite small footed jar is much rarer in Cycladic contexts.

Except for the small footed jar, none of the stone vessels carries any traces of decorations, either incised or painted. On several stone bowls, grooves can be observed below the rim on the inside.

The stone vessels from the cemetery at Chalandriani are somewhat meagre compared to the stoneworking traditions that existed in contemporary areas, especially on Crete. Both in the kinds
of chosen materials and in the range and varieties of forms the stonecutters on Syros were less innovative and manufactured mainly open shapes, such as the different types of bowls. These stone vessels probably served very particular functions which did not allow for many experiments with new forms and new materials. Possibly the relative poverty of locally available stone of different colours and texture may also have inhibited the Syriote stonecutters from developing new shapes and uses.

Bowl

Two main varieties can be distinguished among the large group of plain undecorated bowls: those with a rounded base and those with a flat base. Besides the base, the wall profile is also different in both varieties. The bowls with a rounded base have a more curved flaring wall, while the bowls with the flat base have much more straight spreading walls. Different types of rims are found in both varieties. Rims can be thickened or rolled on the inside, or simply rounded at the top. A large group of the bowls with flat bases also have four horizontal rim lugs set at the rim. Not all were made of white marble; examples made of greyish banded marble and blue-grey banded marble or limestone are also quite common.

Both varieties have been found in large numbers in many Cycladic islands and in other Aegean regions. Unfortunately, many examples in various collections have no exact provenance.

Variety 1: rounded base (fig. 34)

This variety is present with six examples, four of which are from reconstructed tomb inventories. Generally these bowls have a rounded or convex base, which sometimes makes it quite difficult to stand them firmly on a flat surface. In most bowls the rim is thickened on the inside, sometimes with a groove below the rim on the interior wall. The walls are generally equal in thickness, and are quite thin. One bowl is hemispherically shaped with walls curving from the rounded base to an almost upright rim with rounded lip (259). All other bowls are shallow with widespread walls and a rim diameter in some cases twice the height of the bowl.

Similar bowls with rounded bases were found in graves at the cemeteries of Ayioi Anargyroi and Avdeli in Naxos.282 Two bowls with rounded bases came from graves excavated by Mylonas at Ayios Kosmas in Attica.283 Other examples have been excavated at the cemetery at Manika in Euboea.284 Catalogue numbers: 263, 403, 427, 432, 700, 757.

Variety 2: flat base (fig. 34)

Nineteen stone bowls have a distinctly flat base; fourteen of these bowls came from recorded tomb inventories. The bowls have a flat base with a sharp edge to the spreading walls. The walls can be either straight or outcurving. The rims are rarely rounded, usually they have a so-called rolled rim, thickened at the inside, sometimes with a groove below the rim on the interior.

Similar examples from dated Early Bronze Age 2 contexts were found at the cemeteries of Spedos285 and Aplomata286 on Naxos and at Manika in Euboea. On Crete close parallels to this form

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281 See Thimme, ed. (1977), nos. 296–304; for stone bowls in American collections, see Getz-Preziosi (1987b), nos. 122–127; for a typological classification, see Bossert (1983) and Getz-Gentle (1996), 99-120.
283 Grave 21: Mylonas (1959), fig. 97, no. 109; grave 24A: Mylonas (1959), fig. 165, no. 110.
284 Manika on Euboea, tombs with stone bowls with rounded base: Tomb 81 - Sampson (1985), fig. 69:5553, pl. 36; Tomb 139 - Sampson (1988), fig. 73:5727, 5727, 5739; Tomb 1 - Sampson (1985), fig. 71:63, pl. 1036; Tomb Phrangou area - Sampson (1985), fig. 68:76, 77; fig. 68:81.
285 Naxos Museum 4762/6124.1: Papathanasopoulos (1961/62), 128, pl. 60a-b; Marangou, ed. (1990), no. 48; from...
have been found at various sites in the northern part and in the Mesara plain. At two sites, Knossos and Trapeza, white marble bowls clearly of Cycladic origin were found indicating that exchanges between these areas took place and objects from the Cycladic area reached different parts of Crete during the Early Bronze 2 period.287 The plain bowls made in Crete were all with flat bases, and most are associated with EM II to MM I pottery finds.


Variety 3: bowl with rim lugs (fig. 34)
By far the largest number (42 specimens of which five were unavailable for study) of stone vessels are bowls with a flat base and straight or slightly curving walls, usually with four solid rectangular lugs set off the rim. They closely resemble the plain bowls with flat base (see above). One such bowl (178) stands on a low solid raised foot. All other bowls are with flat bases.288

Similar bowls have been found on various Cycladic islands, such as Siphnos, Antiparos, Naxos, Amorgos, Melos and Keros.289 Bowls with rim lugs were found at several sites in Crete, mostly from the northern part. Thirteen were found in tombs excavated at Mochlos. Most contexts are dated to the later part of the EM II and the EM III periods. Another group came from sites in the Mesara area, and are dated between EM II and MM I periods.290 At the cemetery of Ayios Kosmas in Attica one such bowl was found in Grave 12, dating to the EH II-III period.291 Numerous examples in various collections are from unknown contexts.292


Spouted bowl (fig. 34)
The eight stone bowls with a spout off the rim are treated separately, because they probably served a distinct function. Four of these bowls came from reconstructed tomb inventories. In some cases these bowls also have a small solid lug set below the rim, usually opposite the spout. Generally they are rather low and shallow with spreading, slightly outcurving walls. The height is usually smaller than the rim diameter.293 Their general shape and wall profile is similar to the plain stone bowl (see above). One of the spouted bowls, made of chlorite schist (307) has a spout of Minoan type294 and a Cycladic lug.

Although several scholars have interpreted these spouted bowls as lamps295, they may have served more simply for the pouring of liquids.

Similar spouted bowls have been found in other Cycladic and Cretan contexts. This form seems to be widespread in the southern Aegean. Two similar bowls were excavated at the Spedos cemetery...

[Further text continues with detailed analysis and catalogue numbers]
in Naxos. At Keos a bowl in steatite may have been a Minoan import. In Crete this form is found at several Early Minoan sites. A large number came from several of the tombs at Mochlos, others were found at various sites in northern Crete, e.g. Kamaiza (in a MMI context), Krasi, Mirsine, Sphoungaras (in an EMII-MM context), and at Trapezia. Another group came from sites in the Mesara plain, including Platanos and Koumasa. Warren sets the beginning of this form in the latter part of the EM II period. It continues to be made into the MM I period. Some similar examples have been found in later contexts: such as at Knossos (MMIII), Karphi, and Zakro (Geometric period).

A unique deep bowl with a spout set below the rim of an unusual shape was found in tomb 472. It consists of a flat base with a deep outcurving wall and a rounded lip. At one side below the rim a circular spout is attached to the upper body. Three small horizontal lugs are set just below the rim.


**Flaring cup** (fig. 34)

These three bowls, or rather cups, have flat bases and outflaring walls ending in thin pointed lips. The shape of these cups is similar to that of the footed bowls with a flaring wall (see below). No indications were observed on the base of these examples which would suggest that the flaring foot is broken off. They appear to be complete. Similar bowls are found in clay (see above).

A similar stone cup was found in Naxos at the Aplomata cemetery and at Kato Kounphonisi. It resembles another stone cup or beaker also from the Aplomata cemetery, Grave 14A. No clear parallels are found in Crete, except perhaps some of the small jars with incurved or flaring sides found mainly in the Mesara region and at Mallia, and further at Ayia Traidia, Chania, Koumasa, Mochlos, Pseira, and others. Warren dates this form between EM III and MM I. However, the Cretan forms are quite distinct as a group from the Cycladic ones, and probably represent two separate traditions.

Catalogue numbers: 426, 692, 702.

**Footed bowl**

Two examples are only known from entries in museum catalogues and are without specific details regarding the shape or form. The remaining bowls set on a pedestal are divided into three varieties, each with some characteristic features.

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296 Papathanasopoulos (1961/62), 121, pl. 53a; both are illustrated in Marangou, ed. (1990), nos. 119-20.
297 See Warren (1969), 94.
298 See Buchholz and Karageorgis (1973), 91, no. 1133; Evans (1921), 90, fig. 58.
299 Tombs I, VI and XI associated with EMII pottery, and Tombs V and VIII with pottery no later than EM III, see Seager (1912), pl. 6, nos. 3, 12, 17; pl. 11, no. 1; pl. If-g-j; see also Warren (1969), 94; results of the recently resumed excavations at Mochlos are described in Soles (1992).
300 Warren (1969), 94.
301 For a general discussion of this type, see Getz-Gentle (1996), 120-23, Checklist H, pl. 70.
302 Marangou, ed. (1990), no. 131; see also Zervos (1957), pl. 12; Getz-Preziosi (1987), no. 113 (EC I period, reputedly found on Paros).
303 Zapheiropoulou (1970), pl. 373, lower right (Naxos Museum 4549).
304 Kontoleon (1972), 151, pl. 133b; Marangou, ed. (1990), no. 130.
306 For a general discussion of these footed bowls, see Getz-Gentle (1996), 157-67.
Figure 34. Stone vessels. Bowls: variety 1 (cat.no. 263); variety 2 (cat.no. 126); variety 3 (cat.no. 178); Spouted bowl (cat.no. 307); Flaring cup (cat.no. 426); Footed bowls: variety 1 (cat.no. 74); variety 2 (cat.no. 26); variety 3 (cat.no. 259); Spherical jar (cat.no. 400); Small footed jar (cat.no. 442).
**Variety 1: footed hemispherical bowl** (fig. 34)

Each of the three examples of this variety of footed bowl have features which are not shared with the others. Their general shape is nevertheless quite distinct from the other type of footed bowl. A hollow flaring foot narrowing towards a cylindrical stem on which stands a hemispherical bowl with outcurving wall ending in an upright rim with a rounded lip.

Other footed hemispherical bowls were found in tomb 13 at Aplomata on Naxos, in tomb A in Dokathisma on Amorgos and on Paros.\(^{307}\) This type of footed bowl has close parallels in clay (see above). One example has a horizontal lug set below the rim (74). A similar bowl was found in Tomb II at Mochlos dating to EM-MM period.\(^{308}\)

Catalogue numbers: 74, 292, 698.

**Variety 2: footed flaring cup** (fig. 34)

Sometimes also called a kylix, this type of footed bowl is quite numerous at Chalandriani, with 24 recorded of which 14 came from reconstructed tomb inventories.\(^{309}\) These footed cups show a wide range of sizes. On a hollow concave or flat base with a flaring foot is the spreading flat base of the bowl with outflaring walls ending in rounded lips. In several cases the short stem of the foot in hollowed out. Some of the small examples may be termed miniatures (141, 205, 445).\(^{310}\)

Similar footed cups have been found in Tombs 15 and 27 at Aplomata on Naxos, Keros, Koufonisi and Paros, and a fragment on the island of Makronisos near Attica.\(^{311}\)


**Variety 3: spouted footed bowl** (fig. 34)

This group consists of three almost intact examples and one from which the flaring foot is broken off (251). All four are from reconstructed tomb inventories. Three are made of white marble and are apart from the spout similar to the footed bowls of variety 2. These three bowls have a short low stem with spreading base, curving walls ending in rounded lips and at one side an open spout horizontally extending off the rim. Comparable examples were found in Grave 23 of the Aplomata cemetery in Naxos.\(^{312}\)

A fourth spouted footed bowl was made of blue-grey horizontally banded stone. One other footed bowl of a different type also stands on a high stem with spreading foot. It is made of blue-grey banded marble. This bowl is also with curving walls ending in an upright rim with rounded lip. A semi-circular open spout extends from the rim and three retangular lugs are set just below the rim.\(^{313}\)

Catalogue numbers: 251, 259, 264, 459.

**Spherical jar (pyxis)** (fig. 34)

Although represented at Chalandriani by only one example (400), this form is very different from any of the other types discussed. It is made of fine white chrystaline marble. The shape resembles similar jars made in clay. It has a flat base, a globular, slightly squat body and an evertting collar-like rim ending in a rounded lip. At its widest diameter two double pierced lugs are set. The opening is

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\(^{307}\) Getz-Gentle (1996), 161, Checklist K.

\(^{308}\) See Warren (1969), 101, fig. D306, pl. P569; Seager (1912), fig. 7IIq, pl. III.

\(^{309}\) For a discussion of these footed cups, see in general, Getz-Gentle (1996), 164-67, Checklist L.

\(^{310}\) Kontoleon (1972), 151, pl. 138a and Marangou, ed. (1990), no. 132; Lambrinoudakis (1976), 298, pl. 196a.

\(^{311}\) Theocharis (1955), fig. d.

\(^{312}\) Kontoleon (1972), 151, pl. 138b; Marangou, ed. (1990), 54, no. 19.

\(^{313}\) For a discussion of these spouted footed bowls, see in general Getz-Gentle (1996), 162-64, Checklist K.
closed by a disk-shaped lid with a flat top. For a discussion of these stone pyxides, see Getz-Gentle (1996), 129-30, Checklist I.

Similar marble jars have been found at the cemetery of Aplomata on Naxos. Other jars are known from Keros, Antiparos, Thera and possibly Marathon in Attica, from Tomb 147 in the Euboean cemetery at Manika as well as others without a clear provenance. On Crete this type of jar was found in the cemetery at Mochlos and in Tholos B at Platanos.

Small footed jar (fig. 34)
The only example of this small globular vessel was found in Tomb 408. It stands on a low flaring ring foot, has a collar-like rim and two double vertical pierced lugs at the widest diameter of the body. It is made of a greenish coloured steatite or soapstone and carries incised geometric decorations on the upper part of the body: three bands of hatched triangles with their apices turned up. Both form and material are unusual within the context of finds from Chalandriani. The motifs of decorations are on the other hand quite commonly found on pottery from the cemetery, both incised and painted (see above).

A fragment of a similar shape in the same material is kept in the Archaeological Museum in Syros and is probably from the settlement at Kastri.

4.3. Stone figurines (fig. 35)
One of the greatest disappointments in studying the material remains of the cemetery at Chalandriani as excavated by Tsountas and others is the fact that of all the known stone figurines from this site only six are from secure contexts. These six figurines, two abstract-schematic and four folded-arm types, were found by Tsountas in five tombs. One tomb at Chalandriani (Tomb 307) contained two figurines. In addition to these six figurines, there are another sixteen figurines kept in the National Archaeological Museum in Athens which are from the excavations carried out by Klon Stephanos.

In addition to these two groups of figurines which are undisputedly from the cemetery at Chalandriani, there are also figurines which probably coming from this cemetery. Two grave groups reportedly from Syros are kept in the collections of the Staatliche Museen in Berlin and in the Zemaljski Museum in Serajewo. Each was acquired towards the end of the nineteenth century in Athens from a local art dealer. In Berlin three figurines of the folded-arm type are among a group of objects which also include a stone hut-pyxis, a frying pan, and various stone vessels (see Appendix 3, A13-A15). The three figurines are of the Spedos variety. Although their precise origins will never be completely clear, it is certainly possible that this grave group came from a disturbed tomb at Chalandriani. Another grave group purchased by the Zemaljski Museum in Serajewo in 1899 includes three marble figurines and two stone vessels (see Appendix 3, A27-A29).
TyTology and Chronology

[Figure 35. Stone figurines from the tombs excavated by Tsountas.]

This group was first published by Bogdan Rutkowski in 1974. The figurines are Late Spedos and Chalandriani types of the folded-arm variety. Finally, there are two other stone figurines in the British Museum in London and one in the National Archaeological Museum in Athens which are reportedly from Syros. No further details are available regarding their provenance. The figurine in Athens is a male of the Chalandriani variety (see Appendix 3, A1), while the two in London are female folded-arm figurines of the Spedos variety (see Appendix 3, A24-A25). Although other Early Bronze Age sites are known in Syros, it is possible that at least some of these figurines may have come from the cemetery at Chalandriani. A fragment (torso) of a seventh schematic-abstract figurine was found among the remains of tombs at the cemetery of Ayios Loukas in northwest Syros.321

Thus, the number of stone figurines from the tombs at Chalandriani may be larger than the six excavated by Tsountas. However, nothing is known of the artefact associations of the other figurines. The six stone figurines found by Tsountas during his excavations account for 0.7 percent of all objects that were excavated by him (see above, table 9). Together with the sixteen other figurines from the cemetery the percentage of this class of objects still remains low, 2.5 percent.

All figurines from the tombs and the cemetery are made of fine chrysaline, white marble. None show any traces of painted details, as are found on some other figurines. Most of the figurines were found intact in the tombs. Only one figurine from Tomb 307 was not intact, consisting of only the lower half (its location is presently unknown). It is unknown whether the other part was also in the tomb and overlooked during the excavation or whether this fragment was deposited as it was inside the tomb. Considering the way Tsountas meticulously recorded and published details of a selection of the tombs he excavated, it may be hypothesized that this figurine was intentionally placed incomplete in the tomb. It is also found in the only tomb at Chalandriani which contained two figurines instead of the usual one.

321 Tsountas (1899), 100-101. The current location of the figurine from Ayios Loukas is unknown.
The uncanningly modernist appearance combined with the almost transparent whiteness of the marble has attracted much attention of collectors and scholars worldwide. Unfortunately many figurines which are kept in various private and public collections have no provenance and large numbers are from illicit excavations of prehistoric graves in the Cyclades. This has presented a serious drawback for studies of the chronological development and distribution of the different types of figurines in these islands. Only a small percentage comes from securely dated contexts. Following Renfrew, who in 1969 proposed a typological and chronological development of these Cycladic figurines, many scholars distinguish between a schematic-abstract group and a naturalistic-realistic group. The latter group consists of figurines which have the arms folded across the belly.322 Recent approaches in identifying different hands of master sculptors in this group have met with scepticism.323 Most important, however, is the observation by Renfrew and others that the naturalistic-realistic figurines are not to be seen as developing out of the schematic-abstract ones: both evolved concurrently. In some Early Cycladic graves both types were found together. For instance, Grave 5 of the cemetery at Akrotiri in Naxos excavated by Christos Doumas in 1962 contained both a Violin-shaped schematic figurine and a Plastiras-type naturalistic figurine. The grave can be dated to a later phase of the Early Cycladic I period or Grotta-Pelos culture.324 The fact that at Chalandriani both schematic-abstract and naturalistic-realistic figurines are found is in itself no chronological indication. Only the chronological extent of each particular type may present clues regarding the chronology of the cemetery at Chalandriani.325

Abstract-schematic variety: Apeiranthos type

The only schematic-abstract type of figurines found in contexts dating to the Early Cycladic II period is named after a village in Naxos where many examples have been found: Apeiranthos. It may be regarded as a development and possibly amalgamation of the different types of schematic-abstract figurines of the preceding period. Instead of the headless figurines of the Grotta-Pelos period, these Apeiranthos figurines have some indication of a head, although generally no more than a prong.

Tsountas reported to have found two examples of this type in excavated tombs: Tomb 415 (461) and Tomb 468 (507). They are similar in their basic form, but very different in size. The first one measures only five centimeters in height, while the second one is just over twice as high. The smaller example differs from the larger one in having a rounded spade-shaped body, instead of a more usual rectangular or square body. The upper part of both figurines consists of a narrowing ‘shoulder’ and ‘neck’ and a ‘head’ widening towards the top. This upper part slightly inclines backwards, while the body is straight in profile. The contexts in which both schematic figurines were found at Chalandriani differ widely. The smaller figurine comes from a tomb which further included an undecorated clay spherical jar or pyxis. The larger figurine, however, came from a tomb with a large number of objects.

322 The basic typological study is Renfrew (1969); later studies include Doumas (1968); Renfrew (1977); Getz-Preziosi (1987a).
323 Getz-Preziosi’s studies of different masters are found especially in Getz-Preziosi (1987a); criticisms regarding these attributional studies are found in Cherry (1992); Morris (1993); see also Gill and Chippindale (1993); Chippindale and Gill (1995).
324 See Doumas (1977), 82-96, pls. 28, i-k.
325 Care should be taken of circular reasoning; the chrono-typology of the figurative art of the Cycladic Bronze Age is based on studies of variability in artefact associations found in graves. To use the chrono-types subsequently for dating the graves would be a perfect example of a circular argument.
Among the figurines found by Stephanos at Chalandriani at least six are of the Apeiranthos type (nos. 829, 831-835). Three other figurines which could not be located may also belong to this variety (nos. 836-838).

Catalogue numbers: 461, 507, 829, 831, 832, 833, 834, 835.

Folded-arm figurine: Dokathismata type
Only one example among the figurines found by Klon Stephanos (840) belongs to this variety of the folded-arm figurines. The figurine has an angular body with pointed shoulders, the arms folded above the slightly protruding belly, long slender legs with incised toes, a long neck and a backward tilted spade-shaped head with a prominent nose. It is one of the best preserved examples of its type. Unfortunately, it is unknown whether this figurine was found in a tomb with other artefacts.

Folded-arm figurine: Spedos type
Only one figurine, from Tomb 345 (304) of this type was found by Tsountas at Chalandriani. It is a complete example which shows all the characteristics of the type: a lyre-shape head with long nose, long neck and sloping shoulders; the modeled arms bent across the waist, the left below the right; modeled breasts; a narrow waist and separated legs ending in tilted feet with no toes marked. The head inclines backwards. The spine is indicated with a vertical incision and the legs are separated at the back also.

Of the figurines found by Klon Stephanos, two can be assigned to the Spedos variety (839, 841 and 842). Among the finds reported as coming from Syros are seven Spedos-type figurines. Three are among the finds from a grave group from Syros, now in Berlin (see Appendix 3, A13, A14, A15), two others are part of a grave group in Serajewo (Appendix 3, A27, A29), while the British Museum in London houses another two Spedos-type figurines said to have come from Syros (Appendix 3, A24, A25). Unfortunately all are without clear provenance and they cannot be firmly linked to the cemetery at Chalandriani.

Catalogue numbers: 304, 839, 841, 842

Folded-arm figurine: Chalandriani type
Although this type of folded-arm figurine is named after the site of Chalandriani, only three examples are recorded with the number of the tomb in which they were found. Both figurines from Tomb 307 were probably of the Chalandriani variety as can be inferred from the details published by Tsountas (233 and 234, their present location is unknown). The third example came from tomb 447 (486) and was found intact, save for a break just below the head. Three other figurines of this variety are among the group which came from the excavations by Stephanos (827, 828, 830).

All are characterized by a rather angular body shape with short legs and a triangular almond-shaped head. Anatomical details are generally present and are used to indicate the legs, the pubic triangle, the arms folded horizontally across the waist. Occasionally, as with no. 486, the arrangement of the arms differs from the usual, in this case the left arm is set below the right.326

A large fragment of a Chalandriani-type figurine is among the three figurines from Syros in the museum in Serajewo (see Appendix 3, A28). Several rare male figurines are associated with this type. One of these, reportedly from Syros (see Appendix 3, A1), is in the National Archaeological Museum in Athens.


326 See for a general description of this variety, Renfrew (1969), 17-18.
Three figurines in the National Archaeological Museum in Athens from the excavations by Klon Stephanos could not be located (836, 837, 838). It is not certain which type of figurine these examples represent.

It is especially disappointing to have sixteen figurines of different types and sizes from the cemetery without any clue regarding their original associations or context. There appears to be a major difference between the number of figurines found by Tsountas and by Stephanos in relation to other kinds of artefacts. Tsountas found only six stone figurines among the 772 objects from his excavation of 540 tombs, while Stephanos several years earlier found sixteen figurines from an unknown number of tombs. In the inventory book of the Prehistoric Collection of the National Archaeological Museum in Athens, 101 objects are described as coming from the investigations by Stephanos at Chalandriani. The sixteen figurines account for nearly 16 per cent of his finds, but still the total number of figurines is not comparable with that found on some other islands, such as Naxos and Paros. The group of stone figurines from the cemetery at Chalandriani is remarkable small in comparison to the several hundreds of other finds. This clearly indicates that stone figurines are not part of a standard burial set of artefacts.

4.4. Stone objects (fig. 36)

Besides vessels and figurines, stone was also used as the base material for a heterogeneous group of objects. Most of these are tools, associated with several domestic activities, and made from different kinds of stone. A total of 42 objects from the cemetery at Chalandriani are classified as stone objects, accounting for 4.7 percent of the total assemblage of artefacts (see above, table 9).

Palette (fig. 36)

Three examples are only mentioned in the published report by Tsountas in the descriptions of three tomb inventories. They could not be located in any of the museums in which finds from Chalandriani are kept. The remaining nine palettes were found in seven tombs; one tomb, T 192, contained two palettes. One other palette kept in the Archaeological Museum in Syros is not recorded with a tomb number (707). Six of these palettes came from tombs which also included various kinds of pestles and grinders.

Three of these twelve palettes were made of white or greyish marble. Six others are of different kinds of stone, greyish-green schist, greyish-blue limestone and coarse black speckled white schist. All have carefully smoothed surfaces and a deeper cut-out depression on the top surrounded by a rim with rounded edges. They are not always exactly rectangular, many have curved sides which meet at sharp angles at the vertical edges. The base is usually flattened, but sometimes slightly convex. Its basic shape is clearly a development of similar objects of the preceding period, however, without cut-through holes in the corners seen in many Early Cycladic I palettes.

Comparable examples were found at various sites in the Cyclades, among them the cemetery at Leivadi on Despotikon, the cemetery at Kapros on Amorgos, in the lower burial of Tomb 143 at Akrotiraki on Siphnos, in two graves at different sites on Ano Kouphonisi, in Tomb 5 at Akrotiri on Naxos, and on the islands of Keros and Delos. All date from the Early Cycladic II period.

**Pestle** (fig. 36)
The four small cylindrical or spool-like stone objects are called pestles and came from three different tombs. The material is white-greyish limestone, white marble, and greenish soapstone. These stone pestles are associated in every case with one or several stone palettes or stone bowls and in one case also with three larger stone grinders.

According to Holmberg\(^{330}\) these stone tools were used for grinding colouring materials in stone bowls or on stone palettes. Some were made of clay, most however are of stone. Cosmopoulos\(^{331}\) distinguishes between three types: with concave sides, with cylindrical sides and with convex sides. The first is found mainly in Mainland and Cycladic sites, the second in the eastern Aegean and in Crete, while the convex type is associated with the later Early Bronze Age 2 phase in Mainland and Cycladic sites. The use of greenstone is also mostly restricted to this later phase. Similar examples have been found at a large number of sites throughout the Aegean. Cosmopoulos\(^{332}\) lists more than 129 pestles from 26 different Early Bronze Age 2 sites. Close parallels have also been found at Keros.\(^{333}\)

Catalogue numbers: 58, 282, 283, 433.

**Grinder** (fig. 36)
Five variations can be distinguished among this group of ten stone tools, one of which, found by Stephanos, was not available for study (826). The most common shape is conical with a flattened, convex and polished round or oval base and a narrowing rounded top. Most are made of white marble or coarser limestone, other materials are various coloured stones; the surfaces are carefully smoothed or polished. One example (236) is much more slender and elongated with a pointed top. Two grinders are ovoid in shape with an oval, flattened polished base (60, 63). One cylindrical grinder, made of brownish-red stone, has a round section with straight sides and a flattened top and base (709).

Similar stone grinders are regularly found at various Neolithic and Early Bronze Age sites in the Aegean. Cosmopoulos\(^{334}\) distinguished seven types mainly based on the section or shape of the objects. He lists more than 62 examples from twelve different Early Bronze Age 2 sites.

Catalogue numbers: 60, 61, 63, 236, 252, 344, 491, 515, 708, 709, 826.

**Pounder** (fig. 36)
Although functionally perhaps difficult to separate from the grinders as described above, pounders are generally much more heavy and less elegantly shaped. The three stone objects classified here as pounders are all different from each other. The first is a large bell-shaped granite grinder with a convex, round base, regular tapering sides, and a widening head with convex top (165). Of the two other pounders, one is heavy and irregularly shaped with a flat, round base and a rounded hat (310), while the other is irregularly shaped or perhaps an unfinished piece of stone with several unworked surfaces (185). Each object was found in a different tomb in a different context.

Zapheiropoulou (1970), 429, pl. 369b and Zapheiropoulou (1971), 467, pl. 478y; for Keros, see Zapheiropoulou (1968), 331; for Delos, see Plassart (1928), 26, fig. 25; see also Cosmopoulos (1991), 82.

330 Holmberg (1944), 120-21; see also Blegen (1928), 197-98.
331 Cosmopoulos (1991), 82, fig. 6.8.
333 Marangou, ed. (1990), nos. 52-53, 72-73, 142-44.
334 Cosmopoulos (1991), 80, fig. 6.7; following Banks (1967), 113-15.
Figure 36. Stone objects. Palette (cat.no. 62); Pestles (cat.nos. 282-283); Grinder (cat.no. 63); Pounder (cat.no. 185); Hammer (cat.no. 163); Polisher (cat.no. 164); Plug (cat.no. 154); Weight (cat.no. 469); Celt (cat.no. 536); Beads (cat.nos. 508-513)
Pounders are not well studied in general handbooks. The partly unworked aspect of these tools may make identification difficult in some cases. Cosmopoulos lists almost 100 similar objects from seventeen Early Bronze Age 2 sites in the Aegean, most of which are from the settlements of Lerna and Zygiouries in the Peloponnesus. Very few were found in burials. No clear parallels exist for the three pounders described here. Catalogue numbers: 165, 185, 310.

**Hammer (fig. 36)**
This one large and heavy piece has a tongue-shaped form with a flattened upper and lower side and rounded edges. The upper side has a flattened, polished surface with sloping sides. The narrowing end has an easy grip and the object may have been used as a kind of hammer or pounder, the widening upper end has flat surfaces on both sides. Its shape however also resembles axe-hammers with holes bored through that have been found at various Early Bronze Age sites in the Aegean. The stone object listed here may be regarded as an unfinished tool, possibly an axe-hammer. Two other unworked or unfinished pieces of stone were found in the same tomb (Tomb 264).

**Polisher (fig. 36)**
A piece of unworked or possibly unfinished stone from one tomb may have been a kind of stone polisher used for burnishing the surface of unbaked pottery. Possibly this object may also have been a grinder/rubber/pounder. Its association in the same tomb with two other unfinished or partly worked stone objects is further discussed in the next chapter. Together these items may have been part of a stonemasons’ toolkit.

**Plug or stopper (fig. 36)**
Most of the bone tubes (see below) were originally closed at one end with small stone stoppers or circular lids. Such small items were found only in a few tombs. The associated bone tube may in several cases have been wrongly interpreted as part of the buried skeleton, or the bone tube may have been decomposed. Two of the four known stone plugs were found with a bone tube, the two other examples do not have an associated bone tube found in the tomb inventory. The stone used for two of the lids was a greenish-blue stone, while in a third it was steatite. These plugs are difficult to date in themselves. The bone tubes to which they belong will be discussed below. Catalogue numbers: 154, 430.

**Weight (fig. 36)**
Only one stone object of this type was found in a tomb, a circular object made of greenish stone with red speckles is irregularly shaped with two depressions in the middle. Its function is difficult to ascertain, but it may well be an unfinished stone weight. The depressions on both sides could be the beginnings of a hole that was supposed to be bored through the stone.

A similar unfinished example was found at Manika.

**Celt (fig. 36)**
Made of finely polished, hard greenish stone (possibly some kind of flint), this celt is a rarity at

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335 Cosmopoulos (1991), 81, 206-208.
336 Sampson (1985), 120, fig. 33, no. 13.
Chalandriani, and indeed in the Cyclades as a whole. It was found in Tomb 469 (536). The celt has a trapezoidal shape with an oval section and one broader, whetted cutting edge and a smaller straight neck. The shape does not fit easily into any of the four types defined by Tsountas for Neolithic celts, but the best fit would be his Type A celt. The best suited typological parallel is the Type C (trapezoidal) celt from Lerna III. Although most celts are found in Neolithic contexts, mainly on the Mainland and in the East Aegean, the type continues into the Early Bronze Age period. A similar example was found at Asea in an unclear Early Helladic to Middle Helladic context.

Bead (fig. 36)
These six small circular, globular or barrel-shapes beads are all from one tomb, Tomb 468, and were probably part of a single necklace. Various kinds of stone were used in making these beads. The four globular beads are of a light green stone, while the other two cylindrical beads are of a dark blue-black stone. Another collection of beads made of shells was found in the same tomb, possibly part of the same necklace, or forming another one.

Although similar beads were found at many sites in the Aegean no clear chronological horizon can be attached to either of the two shapes or kinds of stone. Beads are not only found in cemeteries, many have come from settlements. These six beads from Tomb 468 have close parallels in several other Early Cycladic burial contexts.

4.5. Metal objects

Metal objects are the second largest class of objects found at Chalandriani. The 130 metal items account for nearly 15 percent of all the objects from the cemetery. Three main categories are recognized within the large collection of metal objects from Chalandriani. An additional category is created to accommodate the one unidentified fragment of copper-based alloy. The three main categories within the collection of metal objects are: tools; cosmetic utensils; and objects of personal adornment or jewellery. These categories are comparable to the main groups as found in classifications of various large corpora of metal objects from the Aegean earlier Bronze Age.

The metal objects from Chalandriani clearly fall into a limited range of types. The tombs contained no objects that can be described as weapons. Furthermore, only a small range of tools or implements were placed in the tombs and practically no jewellery, except for a large group of pins, some with elaborately decorated heads. Also absent in the tombs are metal vessels and figurines of copper, lead or silver such as occasionally found in other Cycladic and Aegean contemporary contexts. The total absence of weapons is remarkable, since such objects are well attested in many other Cycladic contemporary contexts. Moreover, metal weapons, spearheads and daggers have been found at the nearby settlement of Kastri. Equally remarkable is the lack of other types of jewellery or ornaments besides pins.

Although accounting for less than 15 percent of the total number of finds from Chalandriani, in relation to other Early Bronze Age 2 contexts in the Cyclades and elsewhere in the Aegean the number of metal objects from Chalandriani is exceptionally large. Based on the total numbers of

337 Tsountas (1908), 307-309, ill. 231-37.
338 Banks (1967), 85-86.
339 Holmberg (1944), 122-23, fig. 115, no. 8.
341 Renfrew (1967); Renfrew (1972), 308-38; Branigan (1974); Tripathi (1988); Cosmopoulos (1991), 56-73.
342 Bossert (1967), fig. 2.1-2, 6.
metal finds from Aegean Early Bronze Age 2 sites as published by Cosmopoulos, we can see that with 130 items Chalandriani has left us with more metal objects than all other Cycladic sites of that period put together. Their number also exceeds the total number of metal finds from Crete. Only from Mainland and Eastern Aegean sites do we have more metal artefacts left (265 and 1,740 respectively). In table 16 the number of metal objects are presented for each region and for each main typological class. Jewellery is recalculated leaving the enormous amounts of metal beads out. Cosmopoulos (and others) counted every bead as an individual object, although in most cases groups of beads clearly represent necklaces which should be counted as one item. For instance, the 200 small silver disks found in a grave at Louros on Naxos are counted individually in the group of jewellery from the Cyclades. Excluding this exceptional find from Louros, we are left with 17 items of metal jewellery from the Cyclades, besides the finds from Chalandriani, during the Early Bronze Age 2 period. On similar lines the number of jewellery is recalculated for the eastern Aegean region. With the new data at our disposal in this study we can recalculate the percentage of the Cycladic metal finds of the total from the Early Bronze Age 2 Aegean to 9.5 percent (again leaving the metal beads out). This is a slight increase compared to the 6.6 percent as was calculated by Cosmopoulos. Of these Cycladic metal finds nearly 60 percent are from Chalandriani. Although these figures clearly indicate the prominence of Chalandriani within the Early Cycladic culture as we know it, the four main geographical areas in the comparison of the metal finds from Early Bronze Age 2 contexts are of different sizes.

Table 16. Chemical composition of metal objects from Chalandriani

<table>
<thead>
<tr>
<th>Copper-based alloy</th>
<th>Chemical Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>486 punch (Syros 201)</td>
<td>Cu 97.09; Sn 0.05; As 2.81; Pb 0.07; Fe 0.05; Ni 0.05; Sb 0.06; Bi 0.01; Ag 0.07 (Stuttgart 16125)</td>
</tr>
<tr>
<td>290 tweezers (Syros 203)</td>
<td>Cu 95.4; Sn 0.5; As 4.1; Pb 0.28; Fe 0.16; Ni &lt;0.1 (Stuttgart 16157)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Silver</th>
<th>Chemical Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>391 pin (NAM 5144)</td>
<td>Ag 97.8; Au 0.2; Cu 1.0; Pb 1.0 (Oxford)</td>
</tr>
</tbody>
</table>

Within the collection of metal objects only two are made of silver, both are pins with decorated heads (nos. 294, 394). The remainder are of an unidentified copper-based alloy, probably arsenical bronze. With the exception of three items no metallurgical analyses are yet executed on these metal objects. The specific composition of the copper alloys are not identified and the general term ‘copper-based alloy’ is used for all these objects. The chemical composition of only three objects from Chalandriani has been analysed, two of a copper-based alloy and one silver object. Two copper objects were included in the chemical composition analyses carried out at Stuttgart on the metal objects from Kastri found by Bossert.343 One silver object, a decorated pin (394), was analysed in Oxford together with other silver objects from the settlement of Kastri. Lead-isotope analysis of the silver pin suggest the silver ore came from Laurion in Attica.344 The chemical composition of these objects is presented in table 17.

343 Bossert (1967), 75-76.
344 Gale and Stos-Gale (1981), 209, Table 7, 211, Table 10.
Table 17. Distribution of EB 2 metal objects (based on Cosmopoulos 1991, table 5.1)

<table>
<thead>
<tr>
<th>Category</th>
<th>Mainland</th>
<th>Cyclades¹</th>
<th>Chalandriani</th>
<th>Crete</th>
<th>E. Aegean</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weapons</td>
<td>17</td>
<td>15</td>
<td>0</td>
<td>35</td>
<td>99</td>
<td>166</td>
</tr>
<tr>
<td>Tools</td>
<td>57</td>
<td>29</td>
<td>96</td>
<td>23</td>
<td>283</td>
<td>489</td>
</tr>
<tr>
<td>Jewellery²</td>
<td>161</td>
<td>17</td>
<td>33</td>
<td>47</td>
<td>1256</td>
<td>1512</td>
</tr>
<tr>
<td>Vessels</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>39</td>
<td>44</td>
</tr>
<tr>
<td>Figurines</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Miscell.</td>
<td>29</td>
<td>30</td>
<td>1</td>
<td>4</td>
<td>59</td>
<td>123</td>
</tr>
<tr>
<td>Total</td>
<td>265</td>
<td>95</td>
<td>130</td>
<td>112</td>
<td>1740</td>
<td>2341</td>
</tr>
</tbody>
</table>

¹ Recalculated without the metal objects from the cemetery at Chalandriani.
² Excluding beads

A. Tools

This first class of metal objects consist of items that clearly were used for tasks related to either various kinds of handicraft or subsistence activities.

Chisel (fig. 37)
Three metal objects can be identified as chisels or awls. It has a flattened butt with a square section, the sides are more or less parallel ending in a sharp cutting edge which extends sideways. It looks more like a bit that may have been hafted in a wooden or bone handle.

Branigan placed this chisel in his Type V together with similar items from Thermi IV, Zygouries and Naxos. These contexts suggest a chronological horizon for this type in the later part of the Early Bronze Age 2 period.³⁴⁵


Punch (fig. 37)
Twenty-six metal tools, all thin, pointed objects, are defined as punches and have as a general characteristic a square section. Two objects were not available for study (36, 136). Although other investigators make no further distinctions between the punches, some variation is here identified. Most punches are simple tools which very probably served to punch or drill holes in hard surfaces. Some however are more carefully manufactured and would be attached to a haft of wood or bone. The few very short punches are better defined as bits and would need additional hafting to be able to be effective.

All punches are classified by Branigan under one type. He makes no further distinction between subtypes or varieties in this group. However, the punches from Chalandriani may be divided into two varieties based on particular characteristics of the form and finishing details.

Punches are found in various Early Bronze Age sites all across the Aegean. Numerous examples came from Troy, Poliochni on Lemnos, Thermi on Lesbos and from the island of Crete. Punches

³⁴⁵ Branigan (1974), cat.no. 918.
were also found by Bossert in her excavations at Kastri on Syros. The chronological range of this type of metal object comprises the Late Neolithic to Middel Bronze Age.

*Variety 1: plain shaft*

Seventeen examples of the punch have a square section, narrowing towards a sharp point, and with a blunter butt at the other end.


*Variety 2: raised upper part*

This group of six punches shares most characteristics of the previous type, but they are more carefully made with a raised straight area with a square section below the narrowing butt. One example (488) has a flattened butt with rounded top.

Catalogue numbers: 102, 111, 488, 517, 518, 519.

*Needle* (fig. 37)

Needles are easily distinguished from the nearly identical pins by the fact that they possess a small hole through the upper end of the shaft. Nine such needles are present among the finds from Chalandriani. The needles are made of a piece of thin metal with a circular section, such as a wire. One of the tips is pointed, while the upper tip has a small eye for a thread. Based on differences in the way these holes are formed we can identify three varieties. The eyes are either bored through the tip of the pin, or are made by bending the upper tip over, or by flattening the upper part of the pin and making a hole through the flat disk. The three varieties recognized by Branigan are also present at Chalandriani.

Similar types of needles have been found at various Early Bronze Age sites in the Aegean, mainly Eastern Aegean, Cyclades, Crete, and at Zygouries on the Mainland. Most date to the Early Bronze Age 1 and 2 periods, and come from both domestic and funerary contexts. On Crete comparable needles are found in MM contexts. The third variety has also been found at Kastri.

*Variety 1: bored hole* (Branigan type I)

The six examples of this variety are made of circular-section wire, pointed at the lower end with a hole bored through to pin at the upper end. In some cases the top was slightly flattened in order to allow a somewhat larger eye.

Catalogue numbers: 113, 480, 495, 540, 712, 727.

*Variety 2: bend top* (Branigan type II)

The only one example of this variety (471) is made of circular-section wire, pointed at one end, rounded and bent at the top creating a small eye-hole.

*Variety 3: disc-shaped head* (Branigan type III)

Two examples of this last variety (110, 115) are made of circular-section wire, pointed at one end, with a broadening to a flat oval or rounded circular head with a hole through the centre.

346 Bossert (1967), 61.
347 Bossert (1967), fig. 2.2.
Figure 37. Metal objects (1). Chisel (cat.no. 167); Punches (cat.nos. 541 and 112); Needles (cat.nos. 480, 471 and 110); Fish-hook (cat.no. 498); Scraper (cat.nos. 384 and 487); Spatulas (cat.nos. 458, 94 and 166); Pair of tweezers (cat.nos. 285 and 143)
Fish-hook (fig. 37)
Based on similarities with modern fish-hooks these objects are identified as such. They probably served the same function. Both fish-hooks came from the same tomb (Tomb 453, 498 and 499). Both are made of a circular-section wire, bent at the lower end to form a hook. The upper part shows remains of windings of rope or small narrowing to allow more secure attachments.

Branigan\textsuperscript{348} divides these fish-hooks into two separate subtypes. However, except for their size the differences in appearance and manufacture are not very marked and such a precise typological distinction does not seem to be useful. The two examples from Chalandriani are therefore treated as one type.

These two fish-hooks are the only known examples from the Cyclades. Similar objects have been found at various other sites in the Aegean. The larger one has parallels mainly in Eastern Aegean Early Bronze Age sites, in a few sites on the Mainland and on Crete.\textsuperscript{349} Together with one example from Levkas and one from Lebena, the two fish-hooks from Chalandriani are the only ones that have been found in graves. The smaller one (Branigan type Ia) has only one parallel: from a tomb at Lebena, but without clear chronology.

B. Cosmetic utensils

This class of metal objects is connected with activities directed at beautification or adorning the human body. In particular, these items are associated with the preparation and application of body decorations by means of painting and/or tattooing. Contextually these metal objects are closely associated with various other types of objects, such as stone bowls, bone tubes, colouring materials and stone pestles. This class of metal objects is first witnessed in the Early Bronze Age 2 period.\textsuperscript{350}

Scraper (fig. 37)
The various rectangular, trapezoidal or oblong, thin, bronze blades are best described as scrapers. Some other researchers have used different terms, such as trowels, razors, spatulae or plates. None of these terms is sufficiently precise and each implies a specific function inferred from more recent objects. The particular shape of the object indicates that it was probably used to cut or scrape. Probably these objects were part a toolkit which was used for preparing the human skin before the application of decorations or tattoos.

The scrapers have a rectangular, flat, thin blade with straight sides sometimes slightly concave; a straight cutting edge sometimes slightly convex; a straight top, but also cut-out with two raised sides. The twenty-nine scrapers from Chalandriani may be divided into five groups according to the number of rivets found on the blades, ranging from none to four, either placed in one line downwards or in pairs. Branigan divides these scraper into three sub-types I, Ia, and Ib. The blades may have been attached to either a wooden or bone haft with rivets placed through the haft and the blade. The scrapers with no indications of rivets were probably attached to hafts with ropes tied around the part where the blade was set into a cut-out notch in the haft. One scraper without rivets was found with the original bone haft still attached to the blade (350).

Scrapers are comparatively rare in other Aegean contexts. Few similar objects have been found, nearly all in graves. Their dates suggest a relatively brief period of use, mainly Early Bronze Age 2.

\textsuperscript{348} Branigan (1974), nos. 1174, 1177.
\textsuperscript{349} Branigan (1974), pl. 15.
\textsuperscript{350} Cosmopoulos (1991), 63.

**Spatula** (fig. 37)

Two varieties are observed within this group of seven similar objects, generally called spatulae. The variation is found in the way the top has been decorated or constructed. The spatulae have long blades widening towards a, usually convex, cutting edge, used for slicing, cutting or scraping. The top is either bent creating a suspension loop, or worked into knotted loops. One spatula (34) could not be located in the museum collections studied. Although differing in shape, these spatulas may be related functionally to the scrapers described above. The main difference is the way these metal blades are either attached to a haft or are finished products.

Both varieties are grouped together in the classification by Branigan under Type VI in the category of scrapers. However, this type of object is distinctly different from the scrapers (see above). The decorated tops of the spatulas indicate that they were not attached to wooden or bone hafts, but were complete objects. Similar objects were found at various funerary contexts on Crete, all without clear chronology, and at a few sites in the Cyclades. The period of use for this type of object lies in the Early Bronze Age 2 period.

**Variety 1: bend suspension loop**

Four spatulas have as a distinctive mark a bent end at the top of the utensil.

Catalogue numbers: 175, 458, 525, 542.

**Variety 2: knotted head**

Two spatulas are decorated with a head of knotted wire.

Catalogue numbers: 94, 493.

Although typologically classified by Branigan as a long dagger, one spatula (166) from tomb 264 at Chalandriani clearly never had such a function or use. The blade is very thin and bend; the sides are smoothly curved (see fig. 37). There are no indications which suggest the blade was in any way hafted or attached to a handle with rivets.

If it is to be classed within the group of long daggers, as Branigan suggests, it seems more likely to have served as a ‘weapon’ in a symbolic way as a status marker or a symbol of authority, rather than as an actual weapon. More likely it was a tool of some kind. The spatula was found in a tomb in which other tools of stone and metal were also found. Together these items may have belonged to a toolkit of a sculptor or other craftsman.

**Pair of Tweezers** (fig. 37)

These twenty metal objects are generally designated as pairs of tweezers on account of their obvious similarity to modern parallels. The prehistoric objects probably had an identical function. Mylonas describes their use as depilatory tools for removing hair of the human body. Together with other tools and implements they were probably part of cosmetic toolkits.

Based on the two ways the top of these tweezers is formed we can identify two basic types of tweezers at Chalandriani. Tripathi divides the tweezers into ‘open-spring types’ and ‘pinched-spring
types.354 One tweezers is of unknown type because it could not be located in the museum collections studied (89).

Nearly all tweezers found in Aegean contexts are from graves, and most date to the Early Bronze Age 2 period. Cosmopoulos355 suggests that the use of these implements starts in the later phase of this period.

Variety 1: open-spring (Branigan type I)
Fifteen examples are made of a U-shaped piece of sheet bronze, with arms widening towards the convex tips.

Variety 2: pinched spring (Branigan type III)
Two examples are made of a U-shaped piece of sheet bronze, arms widening towards the convex tips and a top formed by pinched loop.
Catalogue numbers: 143, 551.

C. Objects of personal adornment

The only objects which can be placed in this category are the pins. These objects probably functioned as dress pins holding together pieces of clothing, such as cloaks or mantles. The two silver specimens were probably conspicuously placed on the garments. In the absence of knowledge about the gender of the buried persons, associations with either male or female usage are not possible. Such pins are sometimes described as dress pins indicating that they were worn on garments as pieces of jewellery. Since no evidence is left of the clothing of Early Bronze Age people, we have no knowledge of the way these pins were used. However, one pin with a solid spherical head was found lying on the throat of a buried person (Tomb 205, 88) suggesting that it did in fact serve as a dress pin. Certainly the more elaborately decorated pins were used as markers of wealth both within the living community as well as in the burial ritual. Possibly the body of the deceased was laid out in state and buried with certain valuable possessions attached to the garments. The fact that no evidence of garments, clothing, leather belts or other perishable materials was found in the tombs does not mean that these pins were placed in tombs simply as metal objects. They are strong indications that some of the buried bodies in the tombs were clothed with mantles or other loosely hanging garments held together with such metal dress pins. The undecorated plain pins and possibly also some of the decorated ones may have been used in the application of tattoos on human skin.

Pin (fig. 38)
Thirty-two pins were found in many graves at Chalandriani. Several varieties can be observed. The variation is mainly found in the way the top of these pins are either decorated or left unworked. Two pins (35, 368) are only known from a reference in the report by Tsountas, they could not be located in the museum collections studied. One other pin (Tomb 370) is clearly not prehistoric, and may be an intrusive find not recognized as such by Tsountas at the time of excavation. It is, however, described in the inventory of the museum in Syros as being from Tomb 370.

On the bases of the variations in which the heads of these pins are formed, six varieties may be

354 Tripathi (1988), see tweezers.
identified. The decorations range from simple terminals, double spirals of bronze wire to more elaborately executed terminal with knotted pieces of bronze wire or solid shapes such as solid pyramids, jugs or balls.

**Variety 1: plain head** (Branigan type I)
Nineteen pins have a circular shaft of thin wire with a plain terminal or rounded top and a sharp lower point. The shaft in sometimes bend in one or two places, on occasion forming a sort of hook.
Catalogue numbers: 51, 114, 194, 315, 316, 373, 468, 520, 521, 553, 554, 710, 713, 718, 720, 721, 725, 726.

**Variety 2: knotted loops** (Branigan no. III)
Five pins have a circular shaft with multiple knotted looped head. One example has four rows of multiple loops (395)
Catalogue numbers: 79, 103, 295, 395, 448.

**Variety 3: ball** (Branigan no. IVa)
Two pins have a circular shaft with a spherical solid head at the top. One pin of this variety (394) was made of silver.
Catalogue numbers: 88, 394.

**Variety 4: pyramid** (Branigan no. VI)
Only one pin (367) has a circular shaft ending in a pyramidal solid head, with grooves below the head.
Variety 5: double spiral (Branigan no. XI)
Two pins have a circular shaft ending in a double spiral head.
Catalogue numbers: 516, 538.

Variety 6: vase (Branigan nos. XIII, XIIIa)
Two pins have a circular shaft with a terminal consisting of a vase-shaped solid head. One pin of this variety is made of silver (294)
Catalogue numbers: 294, 296.

D. Miscellaneous

A piece of unidentified sheet metal (526), possibly a scrap fragment, was found in T 468. Its shape could not be connected with any of the types of metal objects described above.

4.6. Bone objects

With 52 items, bone objects rank as the fourth largest group of artefacts from the cemetery at Chalandriani, nearly 6 percent of the total number of finds. The majority of bone objects are tubes made of worked fragments of hollowed long bones. Other types of bone objects include pins, a needle and two small rings. Objects made of animal bones are found at many sites in the Aegean Early Bronze Age. Cosmopoulos lists 524 bone objects from Early Bronze Age 2 contexts in the Aegean.356 Two thirds of the items are from the eastern Aegean, especially the settlements at Troy, Poliochni and Thermi. The remaining one third is unequally divided over the other regions. With 126 items or 24 percent, the Mainland is the second largest group. Only 6 items came from Crete, while 46 are recorded from the Cyclades. This last group consists almost completely of finds from Chalandriani (40 items). The other six objects came from the cemeteries at Ayioi Anargyroi, Spedos and Aplomata on Naxos and Dokathismata on Amorgos. Again the cemetery at Chalandriani figures prominently within this class of material. With the evidence available from this study we can adjust the figures given in Cosmopoulos. Six bone objects are recorded by Cosmopoulos from the Cyclades excluding Chalandriani. We can now add to this figure the 51 objects from Chalandriani, making a total of 57 bone objects from Cycladic Early Bronze Age 2 contexts.

Bone objects are more subject to processes of natural decay than other kinds of material, such as stone vessels or pottery. However, by working and decorating these parts of animal bones they were better resistant to these processes than the human skeletons buried in the same tombs. Moreover, the fact that human bones were not systematically gathered during the excavations at Chalandriani, or at other sites, suggests that some bone objects may not have recognized as artefacts and thus not saved for further study.357 The fact that in two tombs only the small stone stoppers were found without any reference to the associated bone tubes may indicate that not all bone objects from Chalandriani are at our disposal. The same bias may be inferred for various kinds of simple or plain bone pins or other small tools. The group of bone objects available in the museum collections studied are therefore only a sample of the possibly much larger group of objects originally placed in the tombs.

357 The only exception to this practice of not keeping remains of human skeletons from the tombs are the nine skulls in the collection of the Anthropological Museum of the University of Athens, which were excavated by Klon Stephanos, see above chapter 3.
Tsountas reported to have found 35 bone tubes in 30 tombs at Chalandriani. The inventories of the museum collections studied record a total of 36 bone tubes from various tombs. Four other tubes which are mentioned by Tsountas in his description of tomb inventories could not be located in these museums (189, 286, 287, 489).

Many are in a very fragmented state, while a few are in pristine condition. The bone used for these tubes probably came from the tibia or femurs of sheep or goats. Several of the bone tubes are decorated with incised designs arranged in concentric bands around the exterior surface. Few were found together with a stone stopper. On account of the presence of small holes drilled in the upper

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Tsountas (1899), 104.

I thank David Reece for helping me with identifying the bone of these tubes.
end on several tubes it can be assumed that most if not all of these tubes were originally closed off
with such a stone stopper that could be fixed into the opening. In several tubes traces of blue or red
colouring material are still present. Although not yet analysed scientifically, this pigment probably
consisted of a mixture of a grinded mineral ore and a liquid (e.g. animal fat, olive oil). The function
of these bone tubes was probably a container of the colouring material. Traces of these pigments
were also found on some of the stone or marble bowls. Together these items were probably part of
a cosmetic toolkit used for preparing and applying painted or tattooed decorations to human skin.360

Similar bone tubes with incised decoration have been found on several Early Bronze Age 2 sites
in the Aegean, both settlements and cemeteries. Plain undecorated tubes have been found at House
2 at Ayios Kosmas, House L at Eutresis, Lithares, Aegina, Lerna, Troy, Lefkas and Skyros.361 Tubes
with incised decorations were found at grave 18 at Spedos (Naxos), Tombs IV, XII, XIII and
Tombs 71, 82, 110 at Manika on Euboea, Poliochni on Lemnos, Thermi on Lesbos and Tiryns in
the Peloponnesos.362

Catalogue numbers: 27, 54, 68, 105, 121, 142, 156, 158, 189, 206, 211, 221, 237, 238, 239, 240, 241, 255, 265, 266, 286,

Pin (fig. 39)
Two varieties can be distinguished among this group of eight bone pins, a plain and a decorated
variety. One pin (35) is only known from its mentioning in the description by Tsountas of the tomb
inventory in which it was found, it could not be located in the museum collections studied. Although
we do not know its shape, it is probably of the plain variety; if it had been decorated with a bird-
head, such as the other pins, it would more than likely to have been mentioned by Tsountas.

Variety 1: plain pin
All three have plain shafts with circular sections and pointed tips.
   Catalogue numbers: 159, 160, 530.

Variety 2: bird head
These four pins resemble the plain pins save for the addition of the carved bird on the top.
   Catalogue numbers: 131, 334, 349, 360.

Needle (fig. 39)
Only one pin (104) with a small hole through the top can be described as a needle. Its shape
resembles in all other respects the bone pins. It may be compared with the metal pins discussed
above.

360 A paper on these bone tubes from the Aegean prehistory is being prepared by professor J.F. Ross, Virginia
Theological Seminary, see Manning (1995), 86, note 148. Mr H. Genz of Tubingen University is studying these

361 For Aplomata, see Marangou, ed. (1990), 69, pl. 51; for Ayios Kosmas, see Mylonas (1959), 30, 148; for
Eutresis, see Caskey and Caskey (1960), 156, pl. 53: viii.62; for Lithares, see Tzavella-Evjen (1984), 174-75, pl. 93;
for Aegina, see Walter and Felten (1981), 179: 525; for Lerna, see Banks (1967), 437-38, nos. 1135-39; for Troy, see
Schliemann (1880), 426, no. 526, Blegen et al. (1950), pl. 365; for Skyros, see Parlama (1984), 112-14, pl. 54; for
Tomb 4 at Nidri on Lefkas, see Dörpfeld (1927), fig. 66b.

362 For Spedos, see Papathansopoulos (1961/62), 126-27, pl. 578;7γ Marangou, ed. (1990), 52, pl. 16; for Manika,
see Sakellarakis (1987), pl. 41c-d, Sampson (1985), 314-15, fig. 71, Sampson (1988), Table 12; for Poliochni, see
Bernabo-Brea (1964), 457, 666, pl. CI.XXVIII, 12; for Thermi, see Lamb (1936), 22: 30.26.
Bone needles are very rarely found at Early Bronze Age contexts. Similar items are known from Manika in Euboea.363

**Ring** (fig. 39)
These two curious and rare items (527, 528) are most likely to have served as finger-rings. Although one is only partly preserved it caries parallel and concentric, incised grooves on the outside, and had a diameter of circa 2 centimeter which would fit on a human finger. The better preserved example has a smaller diameter and caries a small thin disk on top. On the upper surface irregular scratchings can be seen which do not, however, suggest any intentional design. Both rings came from the same tomb (Tomb 468) which is one of the richest in terms of both the number of artefacts and the variety of types.

**Handle** (fig. 39)
This piece of worked bone, probably part of a long bone or rib of sheep/goat, was made to fit as a handle or haft for a metal scraper (359).

**Unworked bone**
Finally, one unworked piece of bone (580) is most likely to have come from the horn core of a goat or sheep. These kinds of unworked bone are known from several other Early Bronze Age sites in

the Aegean, mostly settlements. This piece of unworked animal bone may have been used as some kind of grinder or pounder, or possibly it was to be worked into a pendant or other kind of jewellery.

4.7. Obsidian (fig. 40)

The only pieces of chipped stone found in the tombs at Chalandriani consisted of small blades of worked obsidian. No cores were found. Tsountas reports to have found obsidian blades in circa fifty tombs, and generally measuring between 0.05 and 0.09 m in length. In his descriptions of a selection of tomb inventories, Tsountas lists eleven obsidian blades from eight tombs, two contained respectively two and three blades. This suggests that the number of obsidian blades from the cemetery is probably higher than the number of tombs which contained them. Unfortunately we have no other source which would allow us to calculate the total number more accurately. The estimated total of obsidian blades found by Tsountas at the cemetery may thus be set at more than 53. Thirty obsidian blades (or fragments thereof) excavated by Tsountas are recorded in the inventories of the museum collections with material from Chalandriani. One of these obsidian blades (581) is recorded without a tomb provenance. Two pieces mentioned in the tomb descriptions by Tsountas were no longer traceable (190, 319). Five obsidian blades (122, 200, 201, 202, 271) were transferred from the National Museum in Athens to the Archaeological Museum in Syros, where they unfortunately are not recorded in the inventory. This leaves nineteen obsidian blades that were available for study. In addition, one obsidian blade was found close to a tomb during the excavations by Doumas.

All obsidian objects are blades of more or less similar shape. These tools are commonly found in numerous prehistoric contexts in the Cyclades and elsewhere in the Aegean. This type of parallel sided blade with an uplifted proximal end, a dorsal ridge and triangular in section can generally be dated to the Early Bronze Age. It seems more than likely, although it is not analysed, that the obsidian used in these blades came from one of the sources on the island of Melos.


4.8. Shells

Marine molluscan remains were found in several tombs. Tsountas describes finding shells in several tombs and presents a summary of the various species among them. He records to have found various edible shells in nine different tombs. In six tombs remains of limpets were found, sometimes inside clay bowls or cups. Three other tombs each contained another, different species. Unfortunately he does not present us with further informations regarding the other finds from these tombs, nor the tomb numbers.

364 Tsountas (1899), 100.
365 Carter (1994); (1996a); Cherry and Torrence (1984); Torrence (1979); (1986).
366 For discussion of these obsidian sources, see Torrence (1986).
367 Tsountas (1899), 105. He mentions to have found at the cemetery examples of *Patella vulgata* L., *Ostrea edulis* L., *Cassidula glauca* L., *Arca Noae* L. and *Triton Tritonis* L.
Besides these shells placed in tombs as food, there are also shells placed in tombs for other reasons. A large number of shells were special containers belonging to cosmetic assemblages, while a smaller group of shells were worked into beads and formed necklaces. A few other shells may have been put in tombs for other unknown reasons, possibly as rare or valuable objects in themselves.

The first step in classifying the moluscan remains involves a separation of the shells into either gastropods or bivalves. This last category consists of shell species which possess two parts connected at the apex. Both parts of such species are not always found together. In several tombs only one valve was encountered during excavation. The *Pecten jacobeus* L. is the only species of the bivalvia found in the tombs. It is also the most numerous group, with 19 examples. Of the gastropods several species were found, including two *Patellae* (218 and 389), *Charonia variegata* Phil. (261 and probably 582 and 584), while the three necklaces are of *Cyclope neritea* L. (297), *Dentalium elephantinum* L. (90) and of *Murex brandaris* L. (531). Two other necklaces in the museum in Athens have not been studied in detail, but are probably each of five examples of the genus *Cassididae*. Two conch shells were also not available for study. Finally, one of the seashells mentioned by Tsountas in Tomb 371 could not be located in the inventories of the museums studied.

In the description below the shells are divided into worked and unworked examples. The first category consists of shells worked into beads for necklaces. The second category consists of complete or parts of shells placed in tombs for various reasons.

**Bead (fig. 40)**

Three groups of shells worked into beads were found in three different tombs. Each group consists of a different species. In Tomb 205 is a group of many small beads of the species *Dentalium elephantinum* L. (90). As can be seen on the black and white photographs in Tsountas (see plate XII above), these beads were lying in front of the face of the deceased and suggest they were probably a necklace hung around the neck. A second group of worked shells was found inside Tomb 343. These 45 small shells of the species *Cyclope neritea* L. (297) were also likely to have been strung into a necklace. The tomb contents are not described by Tsountas in detail, nor is their any other information available on how they were found in the tomb. The third group of worked shells was lying in Tomb 468. These ten beads were worked parts (*opercula*) of the species *Murex brandaris* L. (531).

Shell necklaces have been found in other funerary contexts in the Aegean, *e.g.* in Grave 3 at the cemetery Akrotiri on Naxos.  
Catalogue numbers: 90, 297, 531.

**Unworked shell (fig. 40)**

In addition to the small shells which mentioned above, many unworked examples were found in several tombs. Nine shells which are listed in the descriptions of the tomb inventories published by Tsountas, but could not be located in the museum collections (37, 133, 337, 353, 389, 390, 532, 533, 543). Another group of twelve shells were excavated by Tsountas, but are registered in the museum inventories without a tomb provenance. The remaining fifteen shells are from reconstructed tomb inventories, five of which were unavailable for study.

The majority of these shells are scallops, *Pecten jacobeus* L. The two species are much less frequent: two limpet shells, *Patella caerulla* L. (218, 389) and probably three triton or conch shells, *Charonia variegata* Phil. (261, 582, 584).

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368 Tsountas (1899), 105 and pl. 3 facing page 88.
369 Doumas (1977), 86, pl. 27f; Marangou, ed. (1990), 58, no. 25.
The scallops were probably used as containers for colouring materials or small metal and bone tools. The shells are generally associated in tomb inventories with other items belonging to a cosmetic toolkit.


4.8. Terracotta objects (fig. 40)

Tsountas mentions having found three terracotta spindle whorls during his investigations on Syros. One at the settlement of Kastri and two others from the cemetery at Chalandriani. The two from Chalandriani were found in two tombs. One of these whorls from Tomb 467, decorated with incised lines, is illustrated in Tsountas. The other whorl was undecorated. The inventory of the museum in Athens, however, lists two whorls from two different tombs excavated by Tsountas, Tombs 344 and 452. The whorl listed as coming from Tomb 452 is described as having similar incised designs as the one illustrated in Tsountas pl. 10:6. This whorl was studied during one of my visits to the museum in Athens. The whorl from Tomb 344 was transferred to the museum in Syros in 1971, according to a reference in the inventory in Athens. Unfortunately, it is not listed in the inventory of the museum in Syros, nor has it been studied. The whorl from Tomb 467 is not listed in the museum inventories of both Athens and Syros, and is therefore described only from the illustration given in Tsountas. Based on the information from these different sources, the total number of terracotta spindle whorls can be set at three examples from three different tombs.

The decorated terracotta whorls have close parallels in similar objects from eastern Aegean sites, such as Troy II, Poliochni and Thermi. Decorated biconical spindle whorls are relatively rarer in the Aegean Early Bronze Age.

Catalogue numbers: 299, 496, 504.

4.9. Colouring material

Three fragments or lumps of colouring material were found in three different tombs. Two of the fragments were red colouring material, while the third was blue. Traces of similar material are found in a small number of stone vessels, or still inside some of the bone tubes. The use of this material was most likely connected with various kinds of body decorations. Although not preserved from the excavations it may be possible that lumps of charcoal were also used as a similar colouring material.

The material was not analysed, but both kinds of pigment were probably obtained from two different copper ores, hematite and azurite. No indications are at present available to suggest that either or both of these ores are found on Syros. Colouring material, such as these lumps of powdery stone, may well have been brought home from sea voyages to areas with more evidence of metallic exploitation.

Catalogue numbers: 134, 170, 354.

370 Tsountas (1899), 105.
371 Tsountas (1899), pl. 10:6.
4.10. Chronology

Despite numerous scholarly studies and ingenious schematic reconstructions, the chronology of the Early Bronze Age in the Cyclades is not yet beyond dispute. Much of the discussions are caused by the absence of clear stratigraphic associations with ceramic finds from different parts of the Aegean. The Cycladic prehistory is characterized by the predominence of sites with only one period of occupation. The majority of these sites are cemeteries. Renfrew summarized the available sources of information regarding the Early Cycladic chronology into stratigraphic evidence, mainly from the settlement of Phylakopi on Melos, the many cemeteries, and the comparative analyses of associations of finds within individual graves.\(^{373}\) Much of the problem stems from the difficulty of combining local sequences of individual sites into meaningful regional sequences. A large number of the sites are one-component sites, which were occupied for only a relatively short period of time. A major progress may be made through comparative studies of material assemblages from a large number of sites, both settlements and cemeteries. The identification of certain diagnostic ceramic traits, in the form of shapes and/or decorative styles, allow us to make propositions regarding connections between different sites and their contemporaneity. Such chronological diagnostic ceramic complexes are the chronological subdivisions or ceramic phases of a culture or a period. By ordering these recognized phases within a particular region we create a sequence of phases, or a regional sequence. The procedure of this ordering is based on chronologically arranging representative components of these phases by means of stratigraphy, seriation, chronometric dating or some combination of these.\(^{374}\) Additional information may be derived from correlation dating or cross-dating procedures. Through establishing correlations between the specific components (artefacts) with other, better understood regions we may identify some ‘fixed points’ within a regional chronology. Such hinges are essential in relating regional chronologies to those of other areas.

In the case of the Early Bronze Age Cyclades, the main handicap lies in the fact that the majority of the archaeological remains and artefacts came from cemeteries which were mostly excavated at the end of the nineteenth and the first decades of the twentieth century. Recent projects, which include important settlement complexes, are yet to appear in print. Any further refinements of the chronology will only be possible when major find complexes such as Ayia Irini on Keos, Keros, the

| Table 18. Chronology of the Early Bronze Age in the Cyclades (after Manning 1995) |
|---------------------------------|---------------------|-----------------|
| Final Neolithic II             | Attic-Kephala culture | later fourth millennium BC |
| Early Cycladic I               | Grotta-Pelos culture  | ca. 3100/3000-2650/2600 BC |
| transitional phase             | Kampos group         | ca. 2750/2700-2650/2600 BC |
| Early Cycladic II early        | Keros-Syros culture  | ca. 2650/2600-2450/2300 BC |
| Early Cycladic II late         | Lefkandi I-Kastri group | ca. 2450/2300-2200/2150 BC |
| Early Cycladic III             | Phylakopi I culture  | ca. 2200/2150-2050/2000 BC |

\(^{373}\) Renfrew (1972), 135.  
\(^{374}\) See Michels (1976).
settlement at Skardos on Ios and the cave of Zas on Naxos are known in more detail. It is essential, however, that as much of the material finds are published as possible. Furthermore, one important aspect which is only beginning to develop concerns the study of fabrics, and especially the coarser ones, from various islands. Any advancement in our knowledge of exchanges of ceramics (the largest category of artefacts in all complexes) can only be collaborated through examinations of the clays used in making the pots. A full-scale program of analyzing fabrics from the Early Bronze Age Cyclades is one of the most promising fields of research into the chronology and interconnections of the different islands communities. At present the available information regarding fabrics is inadequate for any detailed analysis of ceramic exchange pattern.

With regard to the chronology of the prehistoric Cyclades, two traditions are in use, sometimes employed in combination. The first is based on the definition of a more or less historic periodization into distinct and successive phases. It is based on the tripartite chronological scheme of the Bronze Age first set up by Arthur Evans for Minoan Crete and by Allan Wace and Carl Blegen for Mainland Greece. These schemes consist of three main periods or phases, Early, Middle, and Late, each subdivided into three or less sub-phases, generally designated with Roman numerals (I, II, III). In some cases these subdivisions are again split into smaller units. The basis for discriminating between distinct phases lies mainly in the recognition of significant changes in the styles and forms of pottery. A ceramic change is considered to be an indication of a change in the culture or social structure in a given area. Overall this system creates a highly detailed chronological framework. Furthermore, regional traditions are identified within this model: thus we have the Minoan chronology on Crete, the Helladic in Mainland Greece, and the Cycladic on the Cyclades. In general, corresponding periods and phases are more or less synchronous throughout the Aegean world, although in several cases longer or shorter periods are recognized.

A second tradition starts from the ‘bottom-up’, in stead of the ‘top-down’ structure of the other tradition. This chronological model is based on the identification of homogeneous artefact groups with specific temporal and spatial boundaries. Individual archaeological contexts are systematically compared and the nature and strength of typological similarities in the material remains is noted. These geographical groups are generally placed in some sequential chronological order. Through seriation of these various correlations between sites a sequence is developed which is considered to be chronological in nature. At appropriate points major changes are recognized which indicate the changing of one culture into another. Each of these cultures are regarded as more or less homogeneous cultural systems. The basic work on this tradition was done by Colin Renfrew. His detailed analyses of the cultural traits of many of the Cycladic prehistoric contexts formed the foundation of another tripartite chronological system. It consists of three main cultures which are at the same time chronological and geographical entities. The demarcation of these cultures in terms of space and time is a matter of continuing debate. Some kind of overlap, both in time and space, is considered a characteristic of this approach. The chronological scheme constructed in this tradition is less rigorous and discrete than in the other tradition of successive periods and sub-phases. Also, some discussion is centred around the labelling of the cultures and sub-phases. A serious problem with this approach lies in the fact that it remains extremely difficult to establish the origins and demise of such cultures. Studying cultural change usually involves placing these distinct archaeological (material) cultures within a predefined regional chronological scheme. Both systems of chronology are currently in use. However, most scholars use a combined chronology in which ceramic groups are placed within the tripartite scheme of historic periodization. Nevertheless, the

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375 Evans (1906); Wace and Blegen (1916/18).
376 Renfrew (1972).
existence of these two traditions are the cause of much of the confusion found in many discussions of the cultural developments during the prehistoric times in the Aegean world. The growing number of chronometric dates, especially through the radiocarbon method, will eventually lead to a much better understood chronology of the Aegean earlier prehistory.

The recently published study by Sturt Manning on The Absolute Chronology of the Aegean Early Bronze Age summarizes the discussions and controversies which surround this issue of chronology. In addition he presents details of the implications of the various chronometric datings available for the Aegean prehistory. Instead of repeating the exercise of summarizing the development of our present state of knowledge we will base our discussion of the chronology in relation to the cemetery at Chalandriani on his account.

The results of studying the various kinds of artefacts from the tombs do not seem to contradict earlier statements regarding the broad chronological setting of the cemetery. The cemetery at Chalandriani comes into use somewhere after the start of the Early Bronze Age 2 period, as well as the associated settlement. It remains in use during the early part of the Early Bronze Age 2 period and continues, although probably on a lesser scale, into the Early Bronze Age 2 late phase, contemporary with the occupation of the fortified settlement at Kastri. This fortified settlement north of the cemetery at Chalandriani was abandoned probably at the end of the Early Bronze Age 2 late phase, around 2200/2150 BC. The total period of use of the cemetery may thus stretch between ca. 2600-2200 BC, with the bulk of the tombs constructed during the earlier part, ca. 2600-2400/2300 BC. The range of diagnostic pottery types confines the cemetery material to the EC IIA period with an overflow into the EC IIB phase (Lefkandi I-Kastri group). The tombs do not contain any material associated with the earlier Kampos or the later Amorgos-group; all material is mainstream Keros-Syros material with a small number (but not the full range) of Kastri-group types.