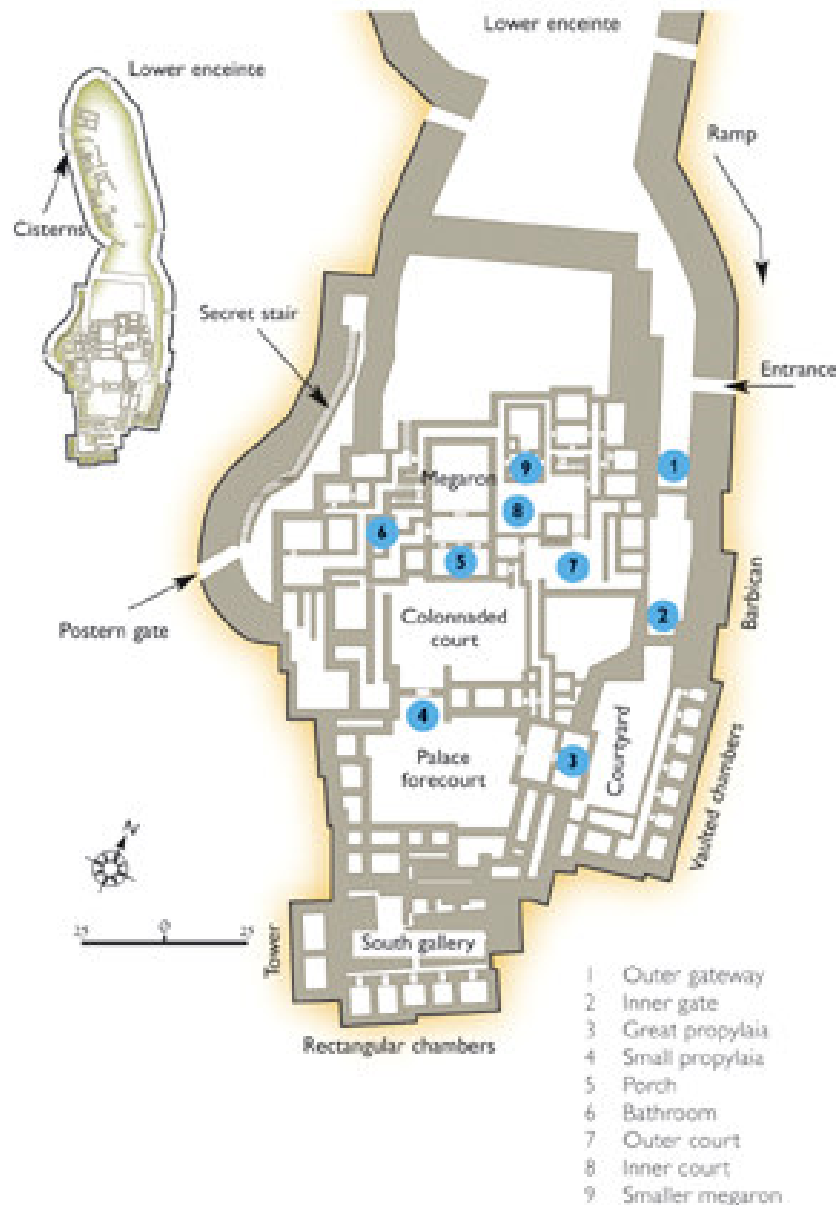


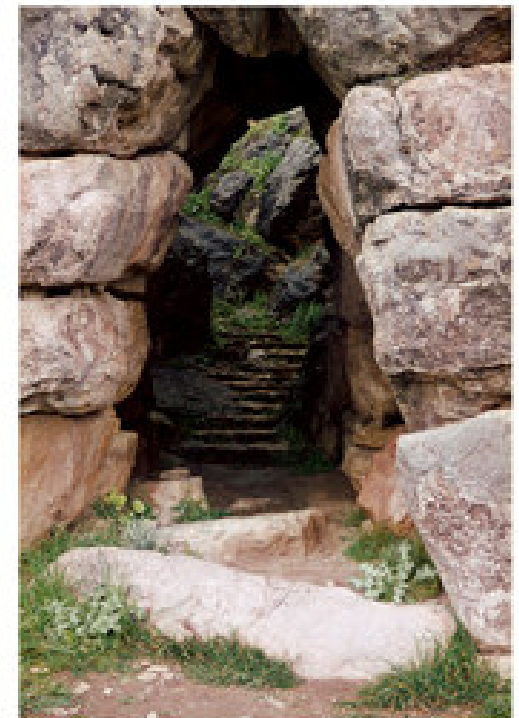
TIRYNS: THE CITADEL



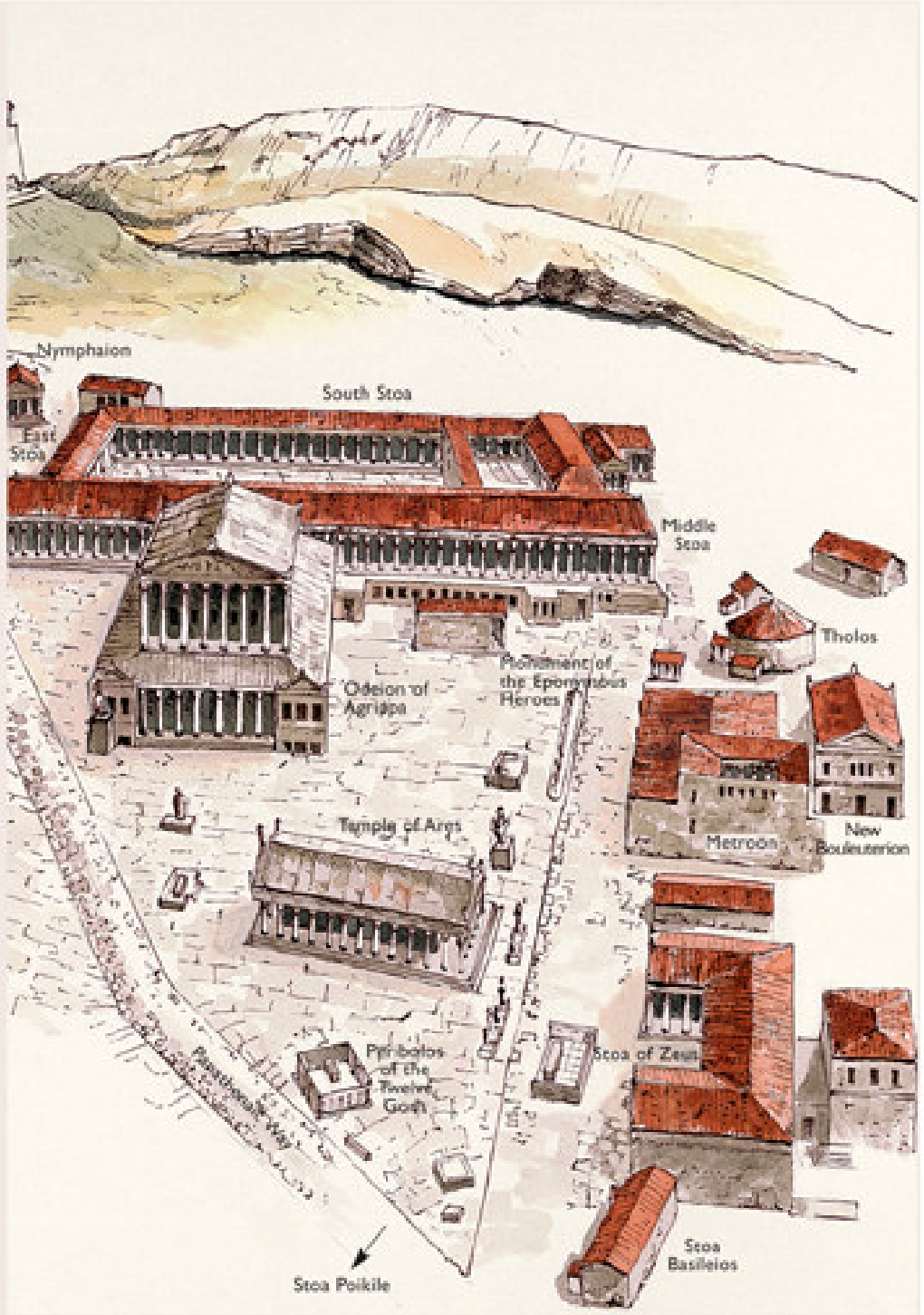
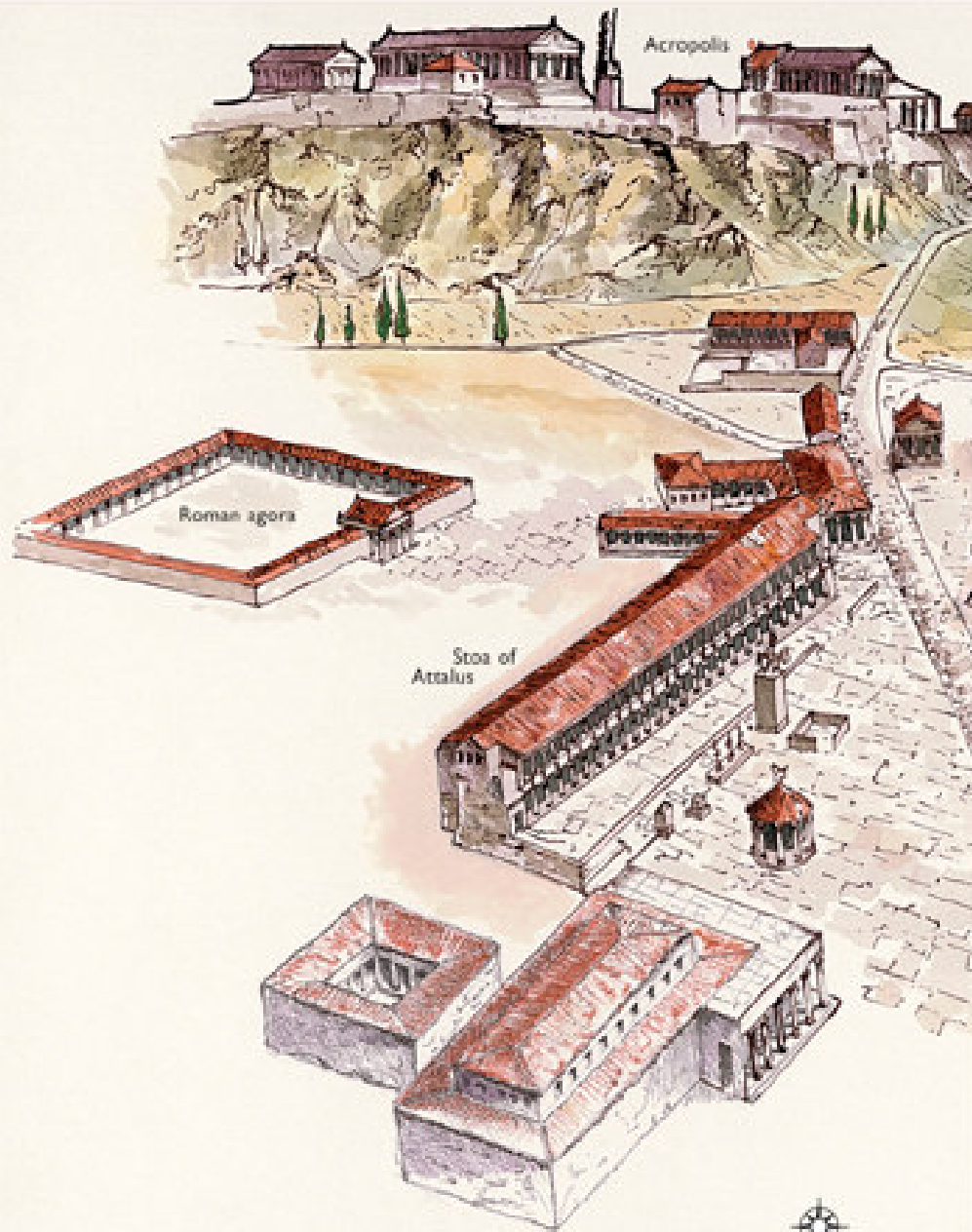
megaron, or great hall. In the centre is a circular clay hearth, 3.4m in diameter. The roof was supported by four wooden columns, set on stone bases (still present), which had an open lantern to give light and let out the smoke. The base of the throne is well preserved and the painted floor intact in places. The walls were frescoed with scenes of a boar hunt and a life-size frieze of women; the frescoes are now in the National Archaeological Museum in Athens. Reached from the ante-chamber is the bathroom (6), with a floor composed of one huge limestone monolith 4m by 3m.

The apartments described above are duplicated on a smaller scale behind and to the east (outer court, 7; inner court, 8; smaller megaron, 9; and ancillary buildings), sometimes thought to be women's quarters, though a recent study (by K. Kilian) suggests that a double megaron arrangement was typical of advanced Mycenaean palaces. Behind is a large open court separated by the massive inner wall from the lower enceinte. In the Early Helladic period, a massive round building, c. 28m in diameter and with walls 4–5m thick (possibly a granary), occupied the hilltop. It was two-storeyed and roofed with terracotta tiles. This is now concealed beneath the megaron and court. The lower enceinte has been intensively investigated by the German Archaeological Institute (Prof. K. Kilian). The area was occupied as early as Neolithic times and substantial remains of Early Helladic buildings have been discovered. As at Mycenae, there would have been a substantial settlement outside the palace/fortress itself.

In times of war, as many people as possible would have taken refuge inside the walls of the palace/fortress. Tiryns' most massive fortifications, however, were only built in the later 13th century. About 1200 BC there was a catastrophic destruction, probably by earthquake, after which the layout of the buildings was completely changed. The most interesting discoveries (not yet accessible) are of a cult room of 12th-century date, with a predecessor on the same site, and associated ritual equipment, including large numbers of terracotta figures of various types. There is also much evidence of industrial activity, including metal working,



Cyclopean masonry at Tiryns.



RECONSTRUCTION OF THE AGORA
(SECOND CENTURY AD)

THESSALY

Thessaly (Θεσσαλία), one of the most fertile areas of Greece, and in summer one of the hottest, consists of a vast plain surrounded on three sides by mountains, with the Aegean sea to the east. It has a reputation as a dull and flat agricultural area, inhabited by politically curmudgeonly small farmers—but there is much to see and do. Meteora is a famous monastic centre, and Pelion is a lovely region for ecotourism.

The province has three large towns: Larissa, its political centre; Volos, its chief port; and Trikala. They are all recommended centres for exploration. Thessaly's most important archaeological remains are from the prehistoric era. In the Tertiary epoch the whole plain was under water. It is nowadays drained by the Pineios (Peneios), which rises in the Pindus and, joined by substantial tributaries, flows through the Vale of Tempe into the Gulf of Thessaloniki. The surrounding mountains are covered with forests of pine, oak and beech; the plain yields corn, tobacco, cotton and fruit. The horses of Thessaly have always been famous; Thessalian cavalry helped the Athenians in the Peloponnesian War. Cattle and sheep thrive on its pastures. In the mountains bears, wolves, and wild boar used to be common, but uncontrolled hunting has led to badly depleted numbers.

The population includes Albanians and Vlachs. Few are still nomadic shepherds, but there are large communities in the towns.

The convent of Rousanou in the Meteora.



Vase from Mycenae, with its parade of helmeted warriors with a woman bidding them farewell (now in the National Museum in Athens), stands out.

Athenian pottery

Skilled pottery-making in Athens began in the second half of the 11th century BC, when the city and surrounding Attic plain began to develop a new cultural identity. The earliest style is known as Proto-geometric. Pots, often in similar forms to those of the Mycenaeans, are carefully made (the speed of the wheel was faster than in Mycenaean times) and covered in a much more formal decoration of concentric circles, semi-circles or hatched-in triangles between thick black bands. The stirrup-jar disappears and the *lekkythos*, or perfume jar, with a handle now on the side of a longer neck, replaces it. Various shapes of amphora are common, as are *skyphoi*, deep bowls with side handles. Early examples of the *hydria* (water jug), and the *kantharos*, a cup with long 'folded' handles stretching above it, appear for the first time. (A *kantharos* with only one 'folded' handle is known as a *kyathos*.) For pouring there is the jug known as the *oinochoe*. By 900, the Geometric period begins. The same shapes remain common but the decoration now consists of meanders, row upon row with the black rims reduced to thin bands or even just lines. The whole surface of the pot is now covered in patterning. It is assumed that woven baskets or carved wood (which have not survived) provided models for the potters.

The most exciting development of the 8th-century Geometric style is the appearance of humans and animal figures. The animals—deer grazing, ducks, birds feeding, or goats—run around a frieze. Human figures are stereotypes, a triangle for a body, a dab of paint for a head and elongated legs. There are often funeral scenes, with the body surrounded by mourning women or a procession of chariots, presented either in a frieze or in a panel. Some are scenes of shipwrecks or sea battles. Not surprisingly the finest of these pots have been associated with graves, either as markers or containers for libations. (See

the exceptional collection of Geometric pots from the Dipylon cemetery, by the so-called Dipylon master, in the National Archaeological Museum in Athens.)

The Mycenaean Warrior Vase (c. 1200 BC), one of the earliest narrative scenes in pottery (National Archaeological Museum, Athens).



Athens, with its inexhaustible supply of fine clay from the plain of Attica, led the world of pottery making for 300 years and other cities often imitated its wares.

Corinthian pottery

In the 7th century, Athens' pre-eminence was challenged by Corinth. Corinth was near to the isthmus which joins mainland Greece to the Peloponnese, and so was able to exploit the growth of Mediterranean trade. One of the commonest new shapes was the *aryballos*, the small perfume jar, which probably contained perfume from the east. (In contrast to the elongated *alabastron*, the *aryballos* is a more rounded vessel.) While the *oinochoe* shape continues, there is also the *olpe*, a pouring jug whose belly rounds nearer the foot. Corinth's openness to the east is shown by the painted decoration of its pots. In the so-called Proto-Corinthian period (from 725 BC), a profusion of images from the east—animals, flowers and foliage—run round the surface. One source for the images may have been imported cloth. The most popular animals are panthers, lions, boars, bulls, geese and hares with fillers between them provided by rosettes. One common technique, borrowed from metalworking, was the incision, after firing, of anatomical details on black animals. The combination of the finely defined silhouettes and the meticulous incisions produces work of real quality.

By the 'Ripe' Corinthian period (late 7th century), a more formal setting of animals, often with the animals facing each other in pairs, or grouped in threes, takes over, in contrast to earlier friezes where the animals chase each other around a pot. Black is the predominant colour for figures (and incision continues), but another feature of Corinthian work is the addition of white and purple as colours for detail. Human figures are relatively rare and animals and humans never mix other than when men are shown on horseback or with chariots. The most famous example of a frieze of humans is that of the hoplites marching to a piper on the so-called *Chigi Vase* (in fact an *olpe*, now in the Villa Giulia in Rome). These Corinthian styles are widely copied throughout Greece and can be spotted in most museum collections.



'Ripe' Corinthian *olpe* (7th century BC) with a typical design of paired animals against a flowered ground, from the collection of the British Museum.