



THIASOS  
Monografie 4

CERAMICHE TARDO MINOICO I  
DA HAGHIA TRIADA (CRETA):  
CONTESTI, PRODUZIONI, FUNZIONI

I. I MATERIALI DAI PRIMI SCAVI (1902-1914)



Dario Puglisi

Edizioni Quasar

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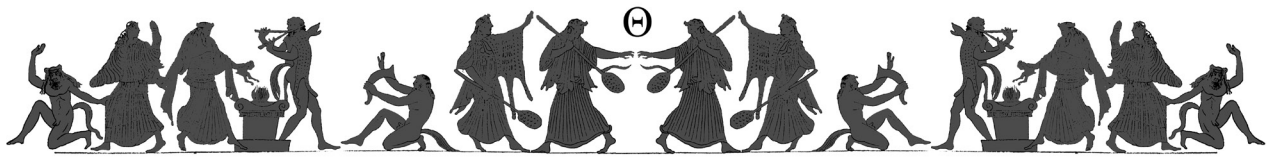
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CONTESTI, PRODUZIONI, FUNZIONI

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EDIZIONI QUASAR

*Alla memoria di mio padre,  
a mia madre,  
a Bettina, Andrea e Stefano*



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## **Abbreviazioni**

Casa VAP: Casa dei Vani Aggiunti Progressivamente

D: diametro

DFV: Distruzione finale della Villa

H: altezza

HM: Museo di Iraklion

HSB 77: F. HALBHERR, E. STEFANI, L. BANTI, *Haghia Triada nel periodo tardo palaziale*, in *ASAtene* 55, 1977, pp. 13-296.

MM: Medio Minoico

PM I-IV: A. J. EVANS, *The Palace of Minos at Knossos*, I-IV, London 1921-1935.

*SPT: Special Palatial Tradition*

MM: Medio Minoico

TM: Tardo Minoico



Nell'estate del 1996 un giovane studente universitario che aveva chiesto (con tutta la soggezione del caso), di fare un'esperienza di scavo a Creta, si trovò catapultato, accanto ad un capo-trincea, nella fascia retrostante la grande stoà TM III di Haghia Triada. Preciso ed attento, superò ampiamente il 'battesimo di fuoco': oggi, vecchi e nuovi scavi di quel sito hanno per lui ben pochi segreti. L'argomento di tesi che successivamente gli proposi sarebbe risultato determinante per le sue scelte future: un gruppo di materiali ceramici TM I da me recuperati qualche anno prima, riprendendo le indagini attorno al c.d. sacello TM III. Già al momento di quei saggi mi ero reso conto della possibilità di isolare precise stratigrafie e scansioni all'interno del periodo TM I, praticamente ignorate nella nostra lunga tradizione di ricerche sia a Festòs che ad Haghia Triada. Dario imboccò quindi quella strada, che continuò a percorrere nelle diverse tappe del *cursus studiorum* (laurea 1998; specializzazione 2003; dottorato di ricerca 2006) e che tuttora batte con riconosciuto prestigio.

La produzione ceramica (forme, motivi decorativi, funzioni) e le relative stratigrafie (ben presto punto di riferimento anche per i siti vicini) furono solo il punto di partenza per temi e ricerche a tutto campo relative al nostro sito: dagli aspetti architettonici e urbanistici, ai rituali (anche con suggestivi 'sconfinamenti' nel periodo classico), ai modi di produzione e consumo, alle dinamiche di popolamento, alle vicende storiche (di particolare interesse la sua proposta di una fase di occupazione *post-Villam*).

Non tardai ad affidargli la pubblicazione di tutti i materiali TM I da me recuperati nel nuovo ciclo di lavori ad Haghia Triada e me lo associai, in tempi recenti, anche nel progetto di edizione definitiva di quei lavori.

In una delle tante nostre (sempre 'dialettiche') sedute, che ci costringevano costantemente alla rilettura dei vecchi documenti di scavo, espressi a Dario l'opinione che accanto al debito scientifico relativo alla pubblicazione delle ultime ricerche, ne esistesse uno assai meno gratificante e decisamente più difficile da onorare: la revisione 'globale' e diacronica di quanto edito ed inedito ci avevano lasciato gli scavi Paribeni-Halbherr-Stefani. Gli proposi quindi di assumere in prima persona, quale ideale proemio alla pubblicazione delle sue proprie ricerche, la revisione dei vecchi materiali e contesti TM I, cercando, per quanto possibile, di 'storicizzarli' rispetto all'edizione, per necessità di cose 'notarile', di Luisa Banti. Approfittai per ricordargli che *riscavare lo scavato e rileggere il già letto*<sup>1</sup> era stato da sempre il nostro *mantra* ad Haghia Triada.

Sulle prime 'si difese', ricordandomi come in diverse occasioni egli stesso avesse già attinto ai dati dei vecchi scavi. Lo invitai a rifletterci e qualche giorno dopo mi vidi proporre un brogliaccio con una possibile articolazione di quel progetto scientifico. Il brogliaccio è ora diventato un'eccellente monografia, alla quale sarà difficile, in futuro, poter aggiungere qualcosa.

L'esemplare padronanza dei vecchi, telegrafici taccuini Paribeni-Halbherr, degli schizzi e delle penetranti osservazioni di Enrico Stefani (ed in genere di tutta la documentazione di archivio) costituisce il fondamento del lavoro. Il resto lo fanno la filologica precisione e la capacità di lettura dei dati proprie dell'Autore.

<sup>1</sup> Cfr. V. LA ROSA, *Ξανασκάβοντας το σκαμμένο: επιστημονική συνείδηση ή ασυνείδησία; Η εμπειρία της Αγίας Τριάδας (Κρήτη)*, in E. VULGARI (a cura di), *The prehistoric research in Greece and its Perspectives. Theoretical and methodological Considerations (Proceed. Intern. Symp. in the memory of D. R. Theocharis. Thessaloniki-Kastoria, 26-28 November 1998)*, Θεσσαλονίκη 2003, pp. 165-169.

L'esauriente determinazione dei contesti, ivi compresi quelli dei 'pozzi di saggio' preliminari del 1902 (ben 22 i contesti dall'area della Villa) integra e corregge i dati proposti dalla Banti. Un efficace approccio stilistico-tipologico consente poi di mettere a fuoco il sistema di produzione, finalizzato al consumo della ceramica (parzialmente ancorato, come era inevitabile, anche sulle seriazioni dei nuovi scavi), con particolare attenzione, dato il tipo di documentazione superstite, al momento della distruzione alla fine del TM IB.

In particolare, l'esame stilistico-tipologico consente all'A. di distinguere (ed è la prima volta!) quattro gruppi che, sulla base della corrispondente distribuzione territoriale, finiscono per coinvolgere l'intera Creta e per far risaltare la specificità del nostro centro: rispettivamente gruppo pan-insulare; della fascia centrale con Cnosso, Messarà centrale e Padiada; della Messarà occidentale; del sito di Haghia Triada. I rapporti e le specificità dei vari gruppi, i sistemi di produzione, i collegamenti con le autorità centrali sono alcuni dei temi di riflessione proposti nel volume.

Applicando poi, convincentemente, alla funzione dei vasi il modello elaborato da Rapoport per lo studio della funzione delle architetture, Dario propone di distinguere sei gruppi funzionali (set da mensa; contenitori di piccola taglia; set da immagazzinamento di medie dimensioni; vasi da immagazzinamento di lungo periodo; forme legate a processi di produzione/trasformazione; forme con evidente e probabile funzione cerimoniale). Di grande interesse risulta il tema dei rapporti funzionali reciproci all'interno del sistema complessivo elaborato dal vasaio in relazione alle richieste della comunità.

Ulteriore classificazione, anch'essa di grande interesse, è quella dei contesti di rinvenimento (deposizioni d'uso; deposizioni di conservazione; deposizioni simboliche: *sub divo* o sottoterra). Sulla base di quest'ultima, una delle conclusioni più significative mi sembra quella della concentrazione di esemplari con funzione rituale e di bruciapofumi all'interno della Villa: segno delle attività cerimoniali in essa svolte, laddove i sistemi di attività legate alla residenzialità quotidiana, sulla base dei dati disponibili, risultano ancora poco documentati. Forme e motivi decorativi, insomma, tesi ad illuminare per quanto possibile storia e vita di quelle comunità. *Sed de hoc satis...*

Il timido studente del 1996 è ora il mio compagno di 'edizione', assai meno timido, scrupoloso, attento ed acuto. Inalterato è rimasto solo il suo attaccamento alla ricerca, perseguito nonostante ineludibili impegni di altra natura (insegnamento medio).

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## SUMMARY

LATE MINOAN I POTTERY FROM HAGHIA TRIADA:  
THE ASSEMBLAGES AND THE SYSTEM OF PRODUCTION AND CONSUMPTION



I. POTTERY FROM THE FIRST EXCAVATIONS (1902-1914)

**Part I: Introduction**

Haghia Triada is one of the most important sites of Late Bronze Age Crete. LM I remains, in particular, include a monumental building, the so-called *Villa Reale*, and a small settlement (the so-called *Villaggio*) with houses that are different in function and social level (*Casa del Lebete*, *Casa delle Sfere Fittili*, *Casa del Pistrinum*, the so-called “*Tomba degli Ori*” and the surrounding *Complesso della Mazza di Breccia*) (Figg. 1, 2, 8). For the most part, the site was brought to light at the beginning of the XX century (1902-1914) by F. Halbherr, R. Paribeni and E. Stefani. A final report of these works appeared in 1980 (HSB 1977), but was exclusively concerned with the LM I remains. Furthermore, it was written by an author, L. Banti, who had not taken part in the fieldwork, and who based his work exclusively on archival documentation. In 1977, V. La Rosa began a new cycle of research at the site (1977-1999; 2008-2012) with the double aim of completing the study and publication of unpublished finds and structures brought to light in the first cycle, and of defining more accurately the chronology of the several phases of site occupation through small stratigraphical soundings in the area of the old excavations. A huge *corpus* of LM I pottery was recovered during the old and new excavations at the site. This study will deal with the LM I pottery from the first cycle, while a further publication will be devoted to that from the second. This form of publication has been chosen as a result of the strong differences in the state of preservation and documentation of the pottery from the two cycles. Evidence from the old excavations includes, almost exclusively, whole vases retrieved in the LM IB destruction layers of the *Villa Reale* and the *Villaggio*, while pottery from the second cycle mainly consists of small fragments from LM IA and B fill layers. Furthermore, finds and assemblages from the first cycle were recorded following the criteria in use at the beginning of the 1900s, which are incomplete and less than rigorous when compared to current standards. Finally, the material from the second cycle is entirely unpublished, while a part of pottery from the first cycle has already been published, even if in a preliminary and unsatisfactory form, in the final publication of the excavations by Halbherr, Stefani and Banti, and in the catalogue of the Pigorini Museum by M. Borda (BORDA 1946).

This new edition therefore aims to gather in one volume all the published and unpublished pottery from the first excavations and to update interpretations according to the more recent research trends. It is divided into three parts: in the first part, the archival documents (in particular the notebooks and sketches of the first excavators) are used to reconstruct the pottery assemblages as retrieved in the old excavations. The nature of the evidence, which mostly consists of whole vases kept in well preserved LM IB architectural contexts, is especially suited to the application of a synchronic perspective and to the investigation of the system of production and consumption of pottery in the site. This investigation, which will be carried out in the second and third parts of the book respectively, is further encouraged by the results of a recent re-study of the LM IB pottery kiln preserved at the site (TOMASELLO 2011; PUGLISI 2011c; MILITELLO 2011). In this multidisciplinary study, new relevant hypotheses were proposed about the production capacity of the kiln, the organization of production and distribution of pottery at the site, and the relationship between the kiln workshop and the palatial authority seated in the nearby *Villa*. In comparison with the evidence from the first cycle, pottery from La Rosa's excavations is more suitable to the application of a diachronic perspective because it mostly comes from stratified deposits of different LM I phases. Thus, the discussion of the chronological developments of the LM I pottery produced at the site and, in particular, the identification of a LM IB reoccupation phase later than the final destruction of the *Villa* will be covered in the second volume, which is in preparation.

## Part II: Pottery assemblages

The LM I pottery from the first excavations at Haghia Triada is dispersed between the collections of the Iraklion Archaeological Museum, the *Museo Nazionale Preistorico Etnografico "L. Pigorini"* in Rome and the *Museo Archeologico Nazionale* in Florence. This distribution is the result of policy in the first decade of the 1900s, when the Cretan authorities allowed the export of a portion of the antiquities retrieved by foreign archaeologists. The bulk of the material is kept in the Iraklion Museum and consists of both complete and fragmentary vases. Complete vases were recorded in part when they first arrived at the museum, at the beginning of the 1900s, when an Iraklion Museum inventory number (HM ...) was assigned to 78 pieces, and in part in 1980, when La Rosa re-examined materials from the first excavations and marked a further 49 specimens according to a new number system (HTR 0...). At the same time, La Rosa took photographs of all the fragmentary pieces from the first excavations preserved without an inventory number in the museum. 29 whole vases from Haghia Triada are kept at the Pigorini Museum, while a dozen fragments in the Florence Museum have an uncertain provenance from Haghia Triada or Phaistos. Finally, 5 further vases, not inventoried and today lost, are described in the final edition of the first excavations or in Halbherr's notebooks. This evidence, consisting of 161 specimens in total, is collected here for the first time in a single catalogue. A concise description of the catalogued specimens is presented in two tables: inventory numbers, references to old publications and notebooks, and essential bibliography are reported in Table I; typology, dimension, morphology and decoration in Table II. An analytical description of the vases published here for the first time is made in Appendix III. Every inventoried specimen is named with a capital letter of the Latin alphabet followed by a number. Capital letters correspond to find contexts. Every find context is reconstructed on the basis of information provided in the notebooks of the first excavators. An overview of these documents is offered in Appendices I and II. The most relevant texts for the reconstruction of vase provenance are Paribeni's notebooks III-V, with daily reports of the 1903 fieldwork, when most of the *Villa* was brought to light, and Halbherr's notebooks XV and XVI, with descriptions of pottery from the first cycle of excavations. In total 31 find contexts, for the most part corresponding to rooms of the *Villa*, but also to the *Casa del Lebete*, *Casa Est* and *Casa a Nord della Casa Est*, are discussed and reconstructed on the basis of archival and archaeological documentation. This reconstruction in many cases integrates and rectifies that offered by Banti in the final edition of the first excavations. Some mistakes in the 1980 publication derive from the fact that the scholar did not know some of Paribeni's sketches showing the location of 1903 excavation pits (in particular, sketches nn. 1-3, Figg. 5-7). Besides catalogued specimens, the fragmentary pieces photographed by La Rosa in 1980 are here published for the first time. On the basis of provenance, they are divided into 7 groups, named with a lower case character of the Greek alphabet followed by a number and a further lower case Latin letter, referring to the illustrations at the end of the text (Plates XX-XXVIII). As for fragments, the text does not provide an individual description, but every specimen is described and discussed in the typological analysis in the second part of the book.

## Part III: The system of pottery production

The problem of the organization of production has largely been neglected in studies on LM I pottery, mostly because of the prevailing interest in chronology and the definition of relative sequences. Regionalism, in particular, has been frequently mentioned but never analyzed in a systematic way, even if it is a crucial point in the investigation of the production system. The evidence provided from the LM IB kiln from Haghia Triada offers a basis for reconstructing a model of organization possibly in use in other sites and regions of Crete. At Haghia Triada, the kiln dimension and the link with the consumption system controlled by the *Villa* suggests that a single workshop, possibly with a limited number of potters, was able to satisfy the pottery demand of the site and its surroundings. Following this model, the stylistic and typological uniformity of LM IB pottery retrieved at the site could have been a direct consequence of the work of a few individuals marked by "idiosyncratic motor habits" that, according to Morelli's interpretation, are the fundamental elements for identifying an artist or craftsman. To test this model in comparison with the evidence from the rest of Crete, the evi-

dence from the first excavations is examined through a stylistic and typological approach according to the traditional distinction in shapes and motifs. More than 50 shapes (Fig. 20a-d) and 30 motifs (Fig. 25a-b) are discussed with an emphasis on their morphological and stylistic features and on their distribution on a local, regional or insular level of consumption. Finally, these features are classified in four groups on the basis of their geographical distribution: in all Crete (Group 1) (Fig. 28); in the central part of the island (Group 2); only in the Western Messarà (Group 3) (Fig. 30); and exclusively at Haghia Triada (Group 4) (Fig. 31). Through this classification, the analysis aims to reconstruct the dynamics governing the spatial distribution of these features and the inferences that can be drawn for the system of pottery production. Two general trends are identifiable: an attempt at uniformity at the level of the whole island and, on the contrary, a deep localism at the level of single site and region. The first trend is especially strong in the general structure of shapes and in the way they are associated with motifs and arranged in sets. Local peculiarities appear more clearly, instead, in the way the morphology of the secondary features of a shape are moulded, or in the syntactical disposition of decoration or, finally, in the graphic rendering of motifs. Regionalism is less evident in a group of vases (Fig. 28) that are quite similar in shape and decoration and that are attested not only in different regions of Crete, but also outside the island, in the Aegean. This uniformity could derive from the symbolic significance assigned to these vases, that in some cases were surely connected to ritual uses and that probably needed to be easily recognized by users. A similar explanation could also account for the uniformity of the group in the Special Palatial Tradition. In both groups, subtle idiosyncrasies in the morphology of vases and rendering of motifs reveal that they were produced by different craftsmen. As for the Special Palatial Tradition, this conclusion is confirmed by the results of W. Müller's recent analysis (MÜLLER 1997). In central Crete, stylistic and morphological homogeneity increases and affects indifferently all the aspects of pottery. In general, this trend seems to derive from a more strict interaction between workshops in the way the secondary features of vases, such as handles or lips, are moulded and in the way some motifs are rendered and arranged on the vase. A case in point is represented by the scuttle and the tripod firebox, two shapes having a similar morphology and probably derived one from the other. They have only one handle that is always horizontal in Central Crete while it is vertical and with a loop shape in East Crete (Fig. 29). This variation is not conditioned by practical needs but derives only from an arbitrary choice of the potter. This case (and other similar ones discussed in the text) shows that local traditions played a fundamental role in determining the features of pottery production. Furthermore, the strictly regional distribution of these features confirms that local markets were mostly fulfilled by a widespread and polycentric system of local workshops. Interaction between local workshops is stronger in the Western Messarà. Here, homogeneity involves secondary features in the morphology of shapes, syntactical arrangement of decoration and motif rendering (Fig. 30). This trend is especially evident in the case of the spiral, one of the most common motifs on LM I pottery. A version painted following a clockwise direction from the centre of the motif to the outside is widely attested in the Western Messarà (Fig. 25a, n. 4), while in all the other regions the counter-clockwise spiral is the rule (Fig. 25a, n. 5). Distribution of these two versions further confirms a strong correspondence between production and consumption areas in LM I Crete. In this context, Kannià/Mitropolis seems to be a boundary area, because here the two versions coexist, even if there is a prevalence of the counter-clockwise spiral (Fig. 27). In the same site, a strong influence from North-Central Crete is also attested by other elements, such as the occurrence of a version of the type 3 conical cup with a ledge rim (Fig. 27), typical of Knossos and Pediada, that is not attested in the Western Messarà. This trend is surprising if one considers the geographical proximity of Kannià/Mitropolis to the Western Messarà in comparison to the North-Central area, on the other side of the Ida ridge, and suggests that dynamics governing stylistic influence in the process of pottery production were determined not only by geographical factors, but could follow more complex cultural and historical processes. Other relevant stylistic and morphological arrangements exclusively attested in the Western Messarà appear in shapes (such as the *oinochoe* with a large base, Fig. 20a, n. 25) and the syntactical disposition of decoration, with a special preference for the use of two or more registers, frequently filled with fresco type spirals on the higher level and retorted spirals on

the lower (e.g. I.7, W.10, Pl.29, Pl.38). A stricter analysis of the features of this area highlights, however, some stylistic peculiarities that, according to Morelli's method, exclude the possibility that they resulted from the work of a single craftsman. It must be concluded, therefore, that different workshops, with a very strong level of mutual interaction, were at work in the region. A further group of features can be identified, with a diffusion restricted to Haghia Triada alone (Fig. 31). They include shapes (e.g., a type of finely painted clay disk (D.2; N.1; R.1; Pl.8; t-20 a-b), or small lamps with two superimposed containers (E.2, M.2), or movable cylindrical altars), motifs (e.g., the foliate band with a double stem and elongated leaves, Fig. 25a, n. 13), and decoration arrangements (such as a couple of retorted spirals placed respectively on the front and back of the vase body). In fact, this picture could be partially altered by *argumenta ex silentio*, and future advances in research could reveal that some of these features were in use also in other sites and areas. In some cases, however, the special link with Haghia Triada is confirmed by the occurrence of motifs, such as the foliate band with double stem or the couple of retorted spirals, among the fragments recovered around the kiln and plausibly produced inside it. Another point worthy of mention is the occurrence at the site of two motifs, a version of the spray with elongated leaves (Fig. 25b, n. 16), and the crocus and festoon pattern (Fig. 25b, n. 29), that clearly belong to the group in the Special Palatial Tradition and that are absent or very rare in other sites and regions of the island. Furthermore, a small fragment with the crocus and festoon pattern comes from the dump around the kiln (Fig. 26). This evidence suggests that a part – at least – of the Special Palatial Tradition pottery consumed at Haghia Triada was also produced at the site. This conclusion contrasts with the traditional view that this group was achieved by specialized workshops located at Knossos. In fact, many potters, probably seated in different sites, could have produced this stylistic group and we cannot exclude that the same workshops responsible for more ordinary pottery, were able, with a special effort in skill and time, to produce Special Palatial Tradition specimens. In general, the number of features exclusively attested at Haghia Triada is an element in favour of the hypothesis that a permanent workshop operated at the site. It was able to satisfy the demand of the site also in the case of specific needs, perhaps linked to local practices concerning ritual or production processes, that required shapes not elsewhere attested.

#### **Part IV: The system of pottery consumption**

A new approach to investigating the system of pottery consumption is proposed. It derives from an adaptation of the model elaborated by A. Rapoport for analysing the cultural use (that is to say the consumption) of space (RAPOPORT 1990; 2006). This adaptation is based on a parallel between pottery and the built environment, both cultural products shaped to satisfy more or less specific and variable uses. A fundamental point in Rapoport's approach is that there is not a univocal correspondence between human behaviour and the built environment, but rather a complex interaction between systems of activities and systems of settings. In the same way, vases are not used in isolation, only according to their morphological features, but are part of a system of shapes that is consumed in connection with systems of activities. Furthermore, because a vase, differently from the built environment, is a movable object, it can be used in connection with different systems of shapes in different contexts of consumption. Thus, two levels of interaction between pottery and systems of activities can be distinguished (Fig. 32). The first – which I call the “level of function” – is a more virtual one, because it exists only in the mind of producers of pottery when they devise a shape. Every shape, especially in a high standardized context of production, always derives from the cultural negotiation of tradition and practical needs and is conceived to satisfy, in connection with other shapes, some relevant cultural functions. The second level, which I call “level of consumption”, corresponds to the moment of the real use of a shape, when it enters into the system of consumption and its morphology and systemic relationship with other shapes is adapted to satisfy contingent needs, possibly different from the primary function assigned to the vase at the moment of its first conception. These two levels mainly focus, respectively, on the system of settings and activities (Fig. 32) and, therefore, require different strategies of investigation. To define these strategies it is useful to start from another relevant point addressed by Rapoport that concerns the fundamental elements determining the cultural use of space. They can be distinguished



in fixed, semi-fixed and non-fixed elements and roughly correspond, respectively, to the material form of space, to its furnishing and to the behaviour of people using it. In a vase, fixed elements can be identified in the morphological attributes that determine the fundamental structure of a shape: the number and form of openings, the number and position of handles, the dimension. These elements, which I call “structural attributes”, define in a very generic way the nature of a vase: a cup, a bowl, a jug and so on. During the process of pottery production, more specific morphological and decorative attributes are added to this generic structure to create a definite type. These last attributes – which I call “significant attributes” – are fixed on a vase as those of the first group, but their function can be compared to that of Rapoport’s semi-fixed elements because they work as secondary elements applied to a fundamental structure to complete and specify its function. Analysis of fixed and semi-fixed elements of shapes involves typology. Therefore, typological classification provides a fundamental interpretative framework for understanding the system of settings conceived by first producers and highlighting mutual relationships between shapes at the level of function. Following this approach, I propose to distinguish the pottery shapes from the first excavations into six “functional groups” according to their morphological features and their connection with systems of activities: 1) tableware for the ordinary consumption of small quantities of solid and liquid food (Fig. 33); 2) small containers for valuable contents (probably in large part unguents) (Fig. 34); 3-4) storage sets of medium (Fig. 35) and large dimensions (*pitthoi*: Fig. 20d, n. 49); 5) shapes involved in production/transformation processes of food, perfumed substances, fuel to light and so on (cooking shapes; vats; fireboxes; lamps) (Fig. 36); 6) shapes certainly (Fig. 37) or probably (Fig. 38) connected to ritual practices (*rhytá*, cup-*rhytá*, egyptianizing amphoras, basins with circular handles and hut models in the first group; clay discs, juglets, elongated amphoras, pilgrim flasks, light-on-dark ewers, dishes and bathtubs in the second). Every type is discussed in order to clarify functional relationships with the other elements of the system. The analysis of the level of consumption begins with the analysis of the non-fixed elements of Rapoport’s model. From an archaeological perspective, they are more difficult to reconstruct, because of the disappearance of the original users. Some significant inferences can however be discerned by analysis of deposition dynamics originating in the archaeological record and by comparison between archaeological contexts of different social levels. Deposition dynamics are distinguished in use, keeping and symbolical depositions. They correspond respectively to the retrieval of a vase in the spot where it was used or kept or placed on occasion of a ritual performance. To investigate pottery consumption in different social contexts, a comparison is carried out between the typological composition of pottery sets recovered in the *Villa* and in some houses of the *Villaggio* excavated in the second cycle of excavations (*Casa dei Vani Gamma e Delta*, *Casa dei Fichi*, *Vano con Pilaastro*, *Vano del Pistrinum*). For the second cycle data, a quantitative estimation of shape occurrences is also provided (Tables III and V; Fig. 39). In such a way, different trends in the consumption contexts are highlighted, in particular in the systems of activities attested in the *Villa* and the *Villaggio*. The involvement of the *Villa* and the *Casa del Lebete* in ceremonial and storage activities is made evident by the frequency and distribution of vases of functional groups 5 and 6, the latter being often associated with fireboxes (Fig. 41). On the contrary, table and cooking ware is definitely prevalent in ordinary houses, whereas the percentage composition of groups shows a recurrence between different contexts that could correspond to the original arrangement of standard sets.



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