THE NEOLITHIC SEQUENCE IN SOUTHERN GREECE

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INTRODUCTION

This thesis is an attempt to assemble such evidence as is available to the writer for the origins and development of Neolithic pottery in the Peloponnese. The Peloponnese was chosen primarily for the practical reasons that it forms a convenient geographical unit, that a considerable body of old and new unpublished material was accessible, and that no previous detailed study of the typology and sequence of the pottery had been made for this area and for the whole of this period.

The area forms an approximate cultural province. The precise delimitation of a cultural province, even for a restricted archaeological period, is not always an easy matter. Over a time-span of some three thousand years, which witnessed probably considerable climatic and ecological changes, and certainly the development of a great diversity of pottery types, it is not to be expected that cultural boundaries should remain constant. In the earliest stages of the Neolithic period, it could be argued on the ceramic evidence that all the Greek mainland, from Macedonia to Laconia, constituted one province, with the possible exception of the Adriatic coast, while during what is generally known as the Middle period, the same area could be subdivided into five or six cultural provinces. But, with this qualification, the pottery of the Peloponnese is on the whole sufficiently distinguished from that of its Northern neighbours by style and technique, to justify treating the region as one
cultural unit. This is more clearly apparent for some phases than for others.

It was decided to take the whole Neolithic Age as the chronological framework of the study for two reasons. First, because there is not enough material or evidence available at present for a detailed examination, of thesis proportions, of any one period alone. And secondly, because it was thought that a unified study of the development, changes and relationships of all the Neolithic pottery from the one region, might make a more useful contribution at this time towards the elucidation of Greek and Aegean prehistory. It is, too, a moment in man's history which has a certain stadial unity of its own, at least in this part of the world. It begins with his first efforts to control his environment through agriculture and stock-raising, and ends with the rapid expansion of trade and intercourse that accompanies the maturation of metallurgical techniques in the Early Bronze Age.

Nomenclature

The choice of a suitable nomenclature for the subdivisions of the Neolithic has been difficult. Weinberg (1965) still uses the tripartite scheme of Early, Middle and Late periods which he first proposed in 1947. Milojčić (1959) first employed a combination of site names with prefixes and numerals for the Thessalian Neolithic phases, which he called cultures, the basis for which was partly typological and partly chronological. At the same time he used the term Early Thessalian for the Early Bronze Age. He has since modified the system for the Early Neolithic by renaming some of his cultures (1971), and Hauptmann has done the same for the
Renfrew (1972) and French (1972) have followed his example, the first using site names for cultures, and the second using them for phases, and they have gone a step further by using site names for the Bronze Age phases in southern Greece and the Cyclades.

Neither of the systems meets all the requirements of simplicity, consistency and logic, and it is not proposed to argue the theoretical aspects of the question in detail here, but two practical points are worth making.

The first is that the use of site names for cultures or pottery phases implies a geographical unity of style which is rarely found in practice, at least in the Neolithic Age; it masks important local variations, and its validity diminishes proportionally as one moves away from the type centre. At a certain point the contemporary assemblage at another site may seem to one archaeologist, if not to all, sufficiently different to warrant a different culture/phase name, and thus a proliferation of names ensues. More often than not the composition of a group at one site will differ somewhat from that of a group best represented at another site in the area, simply because of a slight chronological difference. Are they then different cultures or phases, and which of them is to be given precedence as the type site? Early Helladic II has been called the Korakou culture/phase by Renfrew and French, although Lerna is considerably more important in terms of architecture, stratigraphy and pottery repertoire, and the two assemblages may well be seen to differ
when the final publication appears. Early Helladic I is called the Eutresis culture/phase after Caskey’s groups III – IV at that site, although there is EH I material in group II and Final Neolithic in group III. The assemblage from Perachora-Vouliagmeni is different again in many respects and unquestionably EH I; it is a much more homogeneous and unified pottery group, with a short time span, and one would think just as deserving of cultural recognition. But it is not, any more than EM IIb is dubbed the Myrtos culture, for the simple reason that it is only an assemblage of pottery locally made by the occupants of the site some time late in the first Early Helladic period.

The term Early Helladic, like Early Minoan, as traditionally used, is a geographical and chronological designation and not the name of a culture; it means no more than the Early Bronze Age in southern Greece (cf. Caskey 1964,4).

The second point is that a chief purpose of any typological study is to order the material within a chronological system so as to make comparisons with contemporary cultures elsewhere, and thus to look for evidence of contact, influence, movement, commerce and so forth. Whatever scheme of terminology is used, all the pottery groups must in the end be set in order and given as precise a position within an absolute chronological system as the evidence allows.

At the beginning of prehistoric investigations in an area, it is naturally not possible to construct an overall framework;
this can only be done when the investigations have reached a point where it is clear that no major cultural gaps exist in the sequence. In the Greek Neolithic as a whole we have reached that stage. Although we are still a long way from being able to fill in the details, we can at least establish the main periodic divisions with some confidence that they will constitute a broad and stable framework which will support the finer ordering of the material to be expected in the future.

It has to be borne in mind when making a scheme for one region that it must ultimately be integrated into a wider geographical context. Fortunately within the boundaries of modern Greece, with the possible exception of eastern Macedonia and Thrace, the major cultural changes during the Neolithic Age are, if not exactly, sufficiently contemporary to fit into one general chronological system of periods. The earliest neolithic, from west Macedonia to the Peloponnese, can be considered contemporary by the prehistorian's rough calendar, although it is possible that there is a slight absolute lag in its first appearance in the south, which more accurate methods of dating than exist at present may reveal. The cultural change represented by the development of Sesklo type pottery in the north and Urfirnis in the south is a second approximately contemporary phenomenon, reflected in settlement patterns as well as pottery. In central Greece the change in pottery style is less apparent, but the chronological period is defined and given cultural identity in the areas where it is most marked, and even there no break in continuity is apparent. The beginning of the next period can be synchronised
right across the country with some probability, and it represents if not a break, at least a sharp deflection from the previous steady course of development. A range of new wares appears which have little obvious direct connection with those of the preceding period, although the actual transition is documented stratigraphically at very few sites.

These three periods are theoretically capable of being given calendar dates, and they correspond to the Early, Middle and Late scheme of Weinberg. They should not be considered as more than conventional divisions, introduced for convenience in handling a large body of varied material which stretches over a long time span. Since they are primarily chronological and not cultural, they must be, like the Early Bronze Age periods, defined in each province by the local groups of pottery or cultures which fall within them. It makes no sense, for example, to talk of the Early Neolithic ending later at Elateia than at Corinth; this is to give the period a purely cultural significance. What in fact happens is that the Red on White ware characterises the EN at Elateia continues into the MN at that site, and is thus contemporary with the Sesklo wares of Thessaly and the Urfinis of the Peloponnese. Boeotia cannot be used to define the Middle Neolithic period because there appears to be no marked change in pottery style there which coincides with the beginning of the period.

If the major periods can be established with reasonable assurance for the whole country, the subdivisions are another matter. They vary considerably from province to province, and
the available amount of detailed information about them varies even more. The north Thessalian EN has been subdivided into three cultures and six phases: Achilleion, Early Protosesklo, Protosesklo, Transition, Early Magoulitsa, and Late Magoulitsa (Milojcic 1971). In central Greece two phases have been identified (Weinberg 1962). In the Peloponnese, although there are undoubtedly two and perhaps three phases, these have not yet been clearly defined stratigraphically. The MN period in Thessaly and the Peloponnese can be divided up into Early, Middle and Late phases, which cannot be given exact dates because their limits cannot be closely defined even on stylistic grounds, but which are none the less useful for that. The Late Neolithic of Thessaly has been divided into seven groups, although it is not clear, pending publication, how far they all represent separate phases: Tsangli, Arapi, Otzaki, Local Dimini, Classic Dimini, Larissa and Rachmani (Hauptmann 1969, and personal information). In the Peloponnese this period has been a dumping ground for all the material between the Middle Neolithic and the ill-defined first period of the Early Bronze Age. But there are too many wares and types to fit happily into one period, and I propose to use the term Final Neolithic to cover the late Crusted, Pattern-burnished and Transition wares.

I shall use a four period division of the neolithic in this thesis, adopting Weinberg's criteria, with some modifications, for the first three. The subdivisions made by the excavator at any one site are rarely applicable to other sites, and a general survey such as this must reconcile all the different
systems and subdivisions. Therefore, where subdivisions seem possible, they will be labelled simply Early, Middle or Late Phases, in order to preserve flexibility, and allow scope for more precise future adjustments to the sequence suggested here. To simplify and shorten the terminology, I shall number the Early, Middle, Late and Final Neolithic Periods I to IV, but I shall use either system in discussion, as seems best to suit the context. Site names will be used for particular wares, such as Gonia Polychrome or Prosymna Incised, to distinguish them from related but not identical wares with which they might be confused. Finally, the period of time spanned by an excavated deposit that seems to be secure and of limited duration may sometimes, for the sake of convenience in discussion, be designated by an appropriate name, like the Bothros phase or Forum West phase. These phases are purely chronological, not cultural, and represent a precise, if unknown, number of years. They naturally fall somewhere within the more general system of Period subdivisions, as defined above, and are also called phases, but are most unlikely to be coterminous with them. The Forum West phase, for example, comes somewhere late in Period III Early Phase.

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the present Inspector General down to the museum custodians. The individual directors of museums, and their assistants, who have put the material in their charge at my disposal, sometimes at the cost of considerable trouble, cannot be listed here but will recognise throughout this study the results of their help, and sometimes friendship.

The part played by the British School of Archaeology at Athens corporately, and more especially individually, in every student's programme of research in Greece is too obvious to call for special mention. I also owe much to the other foreign Schools in Athens, particularly the American School, and to the Director and past and present secretaries of the Corinth excavations, where much of the groundwork for this thesis was laid. I was able to study the Material from the Agora Wells in great detail through the courtesy of the Director of the Agora and the great personal kindness of the previous Secretary there.

For permission to study and use unpublished material and for much valuable information, I am deeply grateful to a host of excavators, Greek, British, American, French, Italian and Swedish. They are named individually at the appropriate points in the text, but it should be emphasised here that it is their material which constitutes the body of this thesis.
HISTORICAL SYNOPSIS

The neolithic sequence in the Peloponnese has received little attention compared with that of Thessaly. Only Weinberg and Walker-Kosmopoulos have treated the subject methodically, and their studies were based on and virtually confined to one site, Corinth. Their conclusions, as well as those to be drawn from excavations at other sites, will be discussed in detail in the following section, but a general account of the work done on the principal sites to date will make the present situation clearer.

Apart from the occasional artifact found during the last century and ascribed at the time to the New Stone Age, the first published observation of "pre-Mycenean" pottery, belonging "to the same class as that found from Thessaly to Crete", was made by Hermance at Corinth in 1904 (Hermance, 1904, 440). In fact six years earlier Dickerman had found neolithic sherds near the Temple of Apollo, from which the urfinnis pedestal bowl shown in Walker-Kosmopoulos 1948, pl. II was later restored.

In these first years of the century Walker-Kosmopoulos began to interest herself in the prehistoric pottery that was turning up at Corinth, and she was given a virtual monopoly of it. In 1914 she made the first neolithic excavations in the Peloponnese, with some trenches on Temple Hill. There was general disturbance in all but one, where she found over two meters of apparently undisturbed neolithic strata underlying
Early-Helladic levels. She could thus show that the Early Helladic Urfirnis, found earlier at Tiryns, was stratigraphically later than the neolithic. More important, she distinguished three strata within the neolithic deposit, of which the lowest contained 90% variegated monochrome ware, which she named 'Rainbow Ware', and Riddled Ware (Weinberg's Spongy Ware), with a little Red on White painted. This group was to form her Corinthian Period I in the final publication. In the next two strata there was a progressively increasing percentage of Corinthian Brown Ware (Urfirnis), still accompanied by the Spongy Ware. These strata she later assigned to Corinthian Period II. Twenty-three years later Weinberg, excavating in the same place, was to make the same subdivision of the material.

Two years later Blegen dug a series of trenches across the hilltop of Gonia, a few miles east of Corinth, seeking confirmation of the Bronze Age sequence he had established at Korakou. In four of them he found neolithic sherds mixed with the Early Helladic, but no stratified levels, and he classified the material by wares alone. With the exception of a little Early Neolithic and some Urfirnis, the material is late neolithic, and inevitably his classification is misleading. The most characteristic ware is the polychrome which has taken its type name from the site (Blegen 1931).

In 1920 Walker-Kosmopoulos conducted "careful and scientific excavations" on Temple Hill again, to check the 1914 results. As briefly reported at the time (W-K, 1921, 260), the lowest
strata south of the temple produced wares resembling those of the First Thessalian Period, while those from the upper strata were more related to the Second Thessalian Period. On the north side there was little of the first class, but wares contemporary with the second were found in an almost equal quantity with Early Helladic. In the same year, south and east of Temple Hill, close to a 1905 Hermance pit, she discovered her first deposit of apparently uncontaminated late neolithic pottery, in a 50m. deep layer over bedrock. It consisted of Brown on Buff (Matt Painted), Black burnished and Protominyan (Grey) wares, together with a little earlier material. This group of wares, confirmed by later excavation, formed her Corinthian Period III and is substantially the same as Weinberg's Late Neolithic.

In 1924, in an upland valley a day's walk to the south, Blegen and others excavated the classical remains of Phlius. In a deep sounding near the present stream bed they found neolithic sherds at the base of an Early Helladic stratum, mainly Early with a little Final Neolithic material. It remained unstudied for forty years (Biers, 1969, 444 ff).

In the following year Blegen excavated the extensive Early Helladic site on the southern slope of Tsoungiza hill, by ancient Nemea. The settlement was on a low hill on the western edge of a small fertile basin at the head of the Zapantis river, with easy access to Corinth on the north and the Argolid on the
Apart from trial trenches across the hillside, all the neolithic material came from a large collapsed cave. The finds were never published, although the manuscript was completed, and the only accounts of the neolithic pottery are the brief notices of the excavator (the fullest in Blegen 1927, 437ff) and a few references elsewhere (especially Mylonas 1928, 82). A revised version of the manuscript is expected to be published soon. The material was compared to the Thessalian Al, A5 and A3b of the Wace and Thompson classification, in other words Walker-Kosmopoulos' Period I, to which it is very similar.

In the same years Blegen was excavating the prehistoric deposits on the hills of Prosymna in the Argolid (Blegen 1937). The deposits occurred in five separate places on the site, and he divided the material into three groups. The first group came from the small collapsed burial cave on the terrace above Tomb X and included Early Neolithic Red on Buff, Middle Neolithic Urfinnis and Late Neolithic Matt Painted wares, all of which are put in his A III class. The second group, from the East Yerogalaro Pyres, contained Polychrome sherds like those from Gonia, a few incised sherds and dark coarse ware, but, curiously, no Matt Painted. The third group contained fine incised and Pattern Burnished wares. It is probable, from the circumstances of the findspots, that the last two groups are closed deposits and represent occupations of short duration. But it is strange that Blegen did not deduce the relatively later chronology of
the Matt. Painted ware from their total absence at Ayioryitika, to the material from which he several time refers.

This site, excavated in 1928, is on a low terrace beside a stream which flows into the Tripolis plain. Blegen found round and rectangular houses with stone foundation walls and packed floors, and he distinguished two stratigraphic phases. The material remained unpublished but carefully segregated by trench and level until the war, when due to conditions of storage it became hopelessly mixed and could not then be published without further control excavation. From the short note by the excavator (1928, 533f) it is clear that the results were similar to those from the 1914 Temple Hill excavation. He also recognised that Urfirnis developed from the earlier Red on Buff ware (1932, 661). There are other references in the Prosymna and Gonia reports (especially Blegen 1931, fig 1).

In 1930 Bertos excavated the deep Pan Cave on the mountain-side above the modern village of Klenia, close to a pass between Corinthia and the Argolid. Apart from Roman, Hellenistic and Classical votive terracottas, Mycenaean and Middle Helladic sherds, the cave is particularly rich in Late and Final Neolithic material and includes some late-looking Urfirnis (Béquignon 1930, 479; Kathimerini 28-III-1930).

In the same year Walker-Kosmopoulos excavated what she considered to be an undisturbed Late Neolithic deposit in the Forum
West region at Corinth. The Matt Painted, Black and Grey wares were similar to those she had found on Temple Hill in 1920, but in a safer context, and confirmed her classification of Period III.

Excavations in the next year on the site of the present Corinth museum by Miss Hill produced interesting new evidence for Period III. Although the area was much disturbed by Early Helladic intrusions, as Weinberg found in 1938, the absence of Period II material and the presence of types that were rare or absent from other deposits of this Period, both indicated the existence of a late phase within it. The phase is characterised by a new variety of Black burnished ware with different shapes and decoration, commoner 'Tricolor' Ware, the more frequent occurrence of 'minority wares' (not specified), and a marked increase in coarse ware. Weinberg used the similar material he found in the same area to make his Late Neolithic subdivision.

Walker-Kosmopoulos' last excavation, in 1935, into the fill which lay along the southern edge of Temple K, was an attempt to bridge the gap between her Periods III and V (roughly E.H.II.). Although she realised it was all late fill, uniform from top to bottom, she persisted in believing that it must have come from a single stratified deposit elsewhere. Since the material included Gonia Polychrome, Red, Brown and Black burnished wares, as well as E.H.I, her Period IV is something of a ragbag. At this point she retired from the scene, but publication of her first volume was held up by the war until 1948. The second volume, which was to describe the pottery, never appeared.
In the early thirties the Swedish Messenia Expedition under Valmin excavated the great bronze age site of Malthi. The excavator believed some of the earlier material to be neolithic, but neither the illustrations nor the descriptions of the pottery lend much support to his belief, and I am informed by Mr Howell, who has examined the material, that he observed nothing earlier than Middle Helladic. Weinberg has also pointed out that the profiles of the Grey ware are different from those of the Late Neolithic at other sites (1940, 156f).

Between 1936 and 1938 Holmberg excavated Asea, a small, steep-sided hill on the west side of a rather swampy valley. Little stratification was found in the lower levels, but the quantity and quality of the neolithic material give it some typological importance. It is like that from Ayioyitika, but the scarcity of Early Neolithic Black burnished and Red-Brown slip wares imply a somewhat later date for its first occupation. It is remarkable for the amount of white on Red painted ware, not generally common in the Peloponnese. Holmberg based his classification on Blegen's Prosymna model, but with modifications of his own which only add confusion, as Weinberg politely hinted in his review (1945, 381).

Weinberg's excavation of six trial trenches on Temple Hill in 1937, and his rapid publication of the results, are something of a landmark (Weinberg 1937). He gave the first clear and concise outline of the sequence for the earlier periods.
was no communication between him and Walker-Kosmopoulos and some of his trenches seem to have overlapped hers, but their conclusions were the same. In the otherwise disturbed trenches he found three isolated deposits: the two early ones were on or cut into bedrock and one of them contained large restorable fragments. The third, in a small area of Trench VI, produced quantities of Urfirnis with some Grey Ware. Using these deposits as a control, he classified the rest of the material, dividing it into two Periods, the first of which roughly corresponded to Walker-Kosmopoulos' Period I, but the second of which included all the later wares. He rectified this the following year when he found Matt Painted, Black and Grey Wares in a deposit west of the New Museum, mixed indeed with Early Helladic material but without any Urfirnis. This led him to propose his overall division of the neolithic into Early, Middle and Late Phases (1942, 121). In 1937 he had found his class II A Red Monochrome, which he equated with the Thessalian Al, in both the early and late deposits, although more of it with the latter; and he had noticed sherds which combined the class II A technique with the earlier I B Red Slip, as well as sherds which combined the II A technique with the later Urfirnis glaze slip. Consequently he considered the II A Red Monochrome transitional between the other two wares, and appears to have accepted, like Walker-Kosmopoulos, Biegen and Kunze (at Orchomenos) the view that Urfirnis was a development out of the Red Slip (Weinberg 1937, 498-500). He restated this view more emphatically ten years later (1947, 175) and again in 1960 (1960, 249). Nevertheless he has since rejected this opinion in favour of a Middle Eastern origin for Urfirnis ware (1965, 39).
Vona Vacano made a small unpublished excavation at Koufovonon in 1940. The site is on a low river terrace close to a tributary of the Eurotas. The periods represented include Middle, Late and Final Neolithic, Early Helladic I and II. The material was taken to Germany where a careful study and analyses of fabrics and slips were made, but the completed manuscript remains in the hands of the excavator. The material was later returned and is now in Sparta museum (Vacano 1942, 156f; Dimacopoulos 1966, 158; Waterhouse and Simpson 1960, 72).

In 1958 the speliological society discovered and explored the great cave of Alepotrypa with its deep subterranean lake, near Pyrgos-Dirou, in the Mani. The entrance to the cave, on the shore of a small bay with a sandy beach, seems to have collapsed and blocked the cave around the beginning of the Early Helladic period, since no later pottery has been observed there. Deposits up to three meters deep were preserved, with hearths and whole vessels lying on the surface. The surface material was collected, and some pits were dug by the spelioists, which produced many human skulls and burial remains, but no archaeological examination was carried out. Subsequently most of the deposits were dynamited and cleared to open up the cave for tourism. A small hoard of silver jewelry was found on the scree above the subterranean lake, and three copper tools were found among the entrance fill (best summary in Daux, 1962, 724). In 1970 excavation was begun by Papathanasopoulos (Papathanasopoulos 1971), and continued in 1971 (Lambert 1972, 845-871) in partial collaboration with the French School. Three fragments of possible copper knives were reported, and curious deposits of skulls.
The earliest sherd I have seen is late Period I; there appears to be no Urftris, and the bulk of the material belongs to Periods III and IV.

Weinberg's last excavation at Corinth, in 1959, consisted of four test trenches (1960, 240f). There was no good stratification in trenches 1 and 2 beside the Lechaion Road, except for a patch in 2 where he detected a succession of floors. On the lowest were E.N. spongy, variegated, red slipped and painted sherds, with a little of his A I class. Above, the material was largely M.N. In trenches 3 and 4, he found pure Early and Middle Neolithic deposits on bedrock, but they were wash derived from higher up the slope. The progression from Early to Middle was well illustrated, but gave no basis for a finer separation of the two periods. Even so the transition role of the Red-Brown Slip was apparent. There was much Late and Final Neolithic material in all the trenches, some of which, to judge by his comment, was new to him, especially the red-brown stroke burnished ware. A number of these sherds were found in trench 1 at levels suggesting a late phase.

Meanwhile Caskey had been excavating at Lerna between the years 1952 and 1958. The site is a low hill above the southern shore of the Gulf of Argos. Soundings below the E.H. II settlement went down through eight M.N. building levels and a meter of E.N. to bedrock. In three of the four E.N. soundings it was hard to distinguish floors, but in AP he found three superimposed stone wall foundations. The E.N. and M.N. strata were separated in most places by a pebble layer, but it is not clear whether this
represents a break in occupation or not. From the typological continuity of the pottery it seems that any break must have been very short. In the provisional report the excavator notes that a development is apparent in the style and quality of the Urfinnis decoration (1958, 137). In the uppermost neolithic level Urfinnis sherds were mixed with Matt Painted and other Late and Final Neolithic material, and no traces of structures were present, but there were three burials of the Final Neolithic Period. Caskey attributed the absence of Late Neolithic levels to extensive landscaping by the E.H. II settlers, for which there is good evidence. But the presence of the Final Neolithic burials, together with the scarcity of latest Middle Neolithic wares, points to a sharp decline in occupation before the end of the Middle Neolithic, such as occurred at Ayioryitika and Asea. Lerna is the most important site for the E.N. - M.N. transition and development of the M.N. phases (Caskey 1954 to 1959).

Franchthi Cave, on a small enclosed bay further east on the north side of the Gulf of Argos, is the only stratified site at which occupation can be traced from the paleolithic to the end of the neolithic. Excavations began in 1967 and have continued until 1973. The detailed preliminary report in Jacobsen 1969; Jacobson 1973a & b and brief later notes show the importance of the site. The transition from Early to Middle Neolithic is less clearly defined at Franchthi than at Lerna, perhaps because the relevant levels have been less extensively excavated. Above all Franchthi is important during the neolithic for the late phase of Period II and the transition to III. The upper levels are unfortunately disturbed by modern digging for sheep manure, but the quantity and variety of types may be expected to extend the repertoire of Late and Final Neolithic shapes.
The latest significant neolithic excavations at Corinth are those of the American School in the Forum West region from 1968 to 1970. In 1968 they explored the Babbius Monument, close to the scene of Weinberg's 1959 trenches, with similar results. In 1969 and 1970 they excavated in the same area as Walker-Kosmopoulos in 1930, and found the remains of Late Neolithic structures and bothroi with quantities of pottery and rhyton fragments, most of which seem to belong to a limited chronological phase. Excavation did not go below the Late Neolithic levels, but small trial soundings produced Urfinris and Black ware without Matt. Painted sherds. The material is expected to be published in Hesperia 43, 1974, by John Levezsi, and will be of great value in subdividing the Late Neolithic Period at this site.

Additional notes:

The latest Franchthi excavation reports do not significantly modify the account given below (pp 36 - 40) but suggest two qualifications: 1) that there is a hiatus between the mesolithic and the neolithic occupations (Jacobsen 1973a, 52-54; 1973b, 259); 2) that the Period I deposits on the shore outside the cave may be earlier than those inside the cave, and include a monochrome phase (Jacobsen 1973b, 263).
SITES AND EVIDENCE

The following account of the most important sites is not intended to be complete. Only those facts or parts of reports that throw some light on the pottery sequence and chronology have been summarised. Further reference to the material and discussion of the conclusions will be found in other sections.

Corinth

Corinth was extensively inhabited throughout the neolithic age. Pottery of every period and phase has been found there in abundance, but most of the neolithic deposits occur in the form of fill or wash. Untouched pockets of material are scarce, limited in extent or depth, and generally truncated by later levelling or cut by pits and wells. Nevertheless useful information can be gleaned from such rough stratigraphic evidence as has been recorded, and from a study of the contents of different deposits even where they are not pure.

The undisturbed pockets on Temple Hill found by Walker-Kosmopoulos and Weinberg established the Period I - II sequence. (W-K 1948, 16.40. 43-47; Weinberg 1937, 492-496). Little of the Walker-Kosmopoulos material can be located to-day, but fifteen of the thirty-three vessels she was able to restore are in the Corinth museum and at least two are in the Halai showcase of the National Museum. Much of Weinberg's 1937 material is preserved at Corinth, but sorted by ware and useful chiefly as a source for typological study. His 1959 material is all preserved as excavated. In trench 3, within the foundations of Temple K,
he found a layer of pure E.N. at the bottom, underlying an almost pure M.N. level, with progressive mixing of the two at the interface, and reaffirmed his 1937 belief in the sequence class I B, Red Slip - II A, Red Monochrome - II B, Urfrnis (Weinberg 1960, 247-249). The American School excavated close by in 1968; the deposit was either fill or, more probably, wash, since many of the sherds were very worn, but fairly homogeneous. It consisted of perhaps 10% late Period I, the rest being early Period II with very little decorated. Among the slipped sherds were many, brushed or smeared, in every stage of technical transition between Red Slip and Urfrnis, some of which it would be impossible to assign categorically to Period I or II.

Period II Urfrnis cannot be subdivided on the evidence at Corinth. Walker-Kosmopoulos illustrates its frequency growth on Temple Hill South and the progressive decline of Rainbow ware (W-K 1948, 47). But no floors or levels were observed there and she found the first sherd of Grey Ware in her second stratum. In the third stratum she notes the occurrence of Matt Painted, Black and Grey wares, while north of the temple she found 7% each of these wares along with 15% Urfrnis. Weinberg must have had similar results, because in the 1937 publication he groups Urfrnis and the other three wares together into one Late Phase, and he remarks of the Grey Ware that it is 'commonly associated with Urfrnis (Weinberg 1937, 503). It is significant that Grey was commoner than Black ware in his trenches (1937, 511). In his 1938 excavation beside the museum he found E.H. disturbance throughout, but no trace of Urfrnis. Grey Ware was 'most abundant',
there were 'many pieces' of Matt Painted, and Polychrome was 'numerous' (1939, 599). He was thus able to separate these wares chronologically from the Urfinis, which he put in a new Middle Neolithic Phase (1942, 121). But although he had found Grey as well as Matt Painted in his mixed Temple Hill deposits, he only used the latter as a type indicator for the Late Neolithic, and continued to believe that the Grey Ware occurred earlier and in association with Urfinis (1965, 42).

Walker-Kosmopoulos based her Period III on deposits in four places, only three of which concern us here. The first was the St John - West Shops - 'tongue' region, now simply called Forum West and the site of the 1969-1970 excavations under Mr. C. Williams, only a short distance south of Temple K, where Weinberg put down trenches 3 and 4 in 1959. Here she reports Urfinis as 4% of the total, which included 58% Black, 14% Matt Painted and 3% Grey wares, as well as some Black on Red. The material from the more extensive 1969-1970 excavations was kindly shown me by Mr. Williams and Mr. Lavezzi, who is publishing it with the relevant data, and my impression from a rapid inspection of the boxes is that the percentages of the wares are not very different from those given by Walker-Kosmopoulos (W-K 1948, 48-53). In most of the lots a little Urfinis was present, some of which might be put down to contamination, which is inevitable when pits are cut into earlier levels, since the material from the pits will be incorporated into the debris accumulated by the diggers of the pits. There are plain Red Clipped sherds with a low luster which could be grouped with the Urfinis or the Black on Red ware, also present in small
quantities. The commonest wares are Black, Matt Painted and
Coarse. The Black Ware may be partly tan in colour, and many
pieces are decorated with paint or pattern burnish. There is
some Corinthian Polychrome, and a handful of very fine sherds
which look identical to the best Thessalian Grey-on-Grey. But
Grey Ware proper is exceedingly scarce in the earlier levels,
and only slightly more frequent in the later ones (information
from Mr Lavezzi), and I saw no example of the grooved inturned
rim bowls which are common among Weinberg's Temple Hill material.
Rhyton parts are numerous.

Walker-Kosmopoulos' second deposit, excavated in 1920, came
from a place south and southwest of the museum, where 'an unvitiated
deposit' underlay a developed E.H. stratum. Black Ware predominated,
with some Matt Painted. Grey Ware varied from 3% to 10% of any
given collection, but wares of earlier periods were almost non-
existent (W-K 1948, 24, n. 48).

The third deposit about which she comments was from the site
of the new museum, excavated by Miss Hill in 1931. The material
differed in several respects from that of other Period III
deposits: the shapes and fabric of the Black Ware were not the
same, and there was more Polychrome (1948, 30). In 1940 an
adjacent patch was excavated for the extension of the museum
(Weinberg, 1948, 197, n.1). Mr Lavezzi has studied the abundant
material, mixed neolithic to classical, and he informs me that it
includes some Gonia Polychrome, Scratch-crusted and Red Pattern-
burnished wares, and even a scoop fragment. This agrees with
the brief account by Walker-Kosmopoulos.
Walker-Kosmopoulos' Period IV was best represented in the fill from south of Temple E (W-K 1948, 32-53). Her description of the monochrome wares is not detailed enough to identify them surely, because such wares are common at the end of the Neolithic and in EH 1, and the differences are slight. But two wares were certainly present: the Gonia type Polychrome and the Prosymna Incised (1948, 3755; figs. 34; 37; pl. IVk.1). It is clear that whatever the nature of the deposit, these two wares must be dated, at least in part, later than the Matt Painted and Grey wares, which from her silence one can assume to have been absent. The material from the 1940 excavation on the site of the new museum extension, already referred to, and the Prosymna evidence confirm this point.

The following conclusions can be drawn:

1) On Temple Hill there was an Early Neolithic occupation preceding the development of Urfirnis.

2) A substantial deposit of Urfirnis in the same place preceded the appearance of the first Late Neolithic wares.

3) On Temple Hill there was a phase in which Grey is the dominant ware.

4) In Forum West there was a phase in which Black and Matt Painted wares are dominant and Grey ware is scarce.

5) On the site of the new museum and south of Temple E there is a later mixed deposit with Polychrome, Prosymna Incised and Pattern burnished wares, but without the earlier Matt Painted, Black and Grey wares.

Weinberg believes that the Grey ware phase overlaps and follows the latest Urfirnis levels (1965, 42), and must therefore precede
the Forum West phase or phases. Lavezzi, on the other hand, has found the Grey ware element increasing from the early to the later levels in Forum West. From this it seems more probable that the Grey ware phase succeeds the Forum West phase. As we shall see, typological considerations and the rest of the material support this view.

If this interpretation is correct, there must be a gap in the occupation on Temple Hill corresponding to the formation of the deposit in Forum West. There is no reason why this should not be so, since every excavator is familiar with undetectable hiatuses in the stratigraphy. It should be added here that the Forum West deposit is not the earliest phase of Period III; the Matt Painted ware is already fully mature and very abundant. A stratified deposit covering the Period II - III transition has not yet been excavated, or noted, at Corinth.

Akra

The site is close to, and west of the Akra-Krathion road, where it is cut by the new Patras highway, on a terrace above the narrow coastal plain. It was completely demolished during the construction of the highway in 1967, but a rescue excavation was conducted by the Ephor of Antiquities, Mr E Mastrokostas, who was kind enough to show me some of the material and allow me to make some drawings. There is much of the EN Period, comparable to and rivalling in quantity that from Nemea, as well as lesser amounts of Late and Final Neolithic, Early and Middle Helladic material. A number of whole and restorable vessels of different periods were found, and some figurines. It is the most westerly
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EN. site known to me in the north Peloponnese, and it must have been nearly as large as Corinth in that Period. It has parallels with Nemea, in the askoi and decoration, with Asea in some motifs, and with Central Greece in the finish and white slip of some sherds. (Mastrokostas 1969, 138).

Gonia

I have examined the material with some care. It has been kept in separate boxes according to trench and level, and neolithic sherds occur in appreciable quantities in four of the trenches. There is a general tendency for the proportions of different wares to change from top to bottom, but not with enough consistency to allow of any useful stratigraphic observations. The characteristic Polychrome sherds are found throughout, mixed with EH in the upper levels. However, the absence or scarcity of certain wares from all the levels carries chronological implications. I saw no EN sherds, and Urfinnis is uncommon; and of a quality appropriate to a late II or early III phase. There is much Stroke Burnished Red Slip and a kind of Black on Red, but different from and later than that from Forum West. Black and Grey wares are also uncommon and different from those in the Temple Hill and Forum West deposits. Matt Painted ware is common, especially of the finer sort, which is not found at Forum West and which is closely related to and no doubt contemporary with the Polychrome. There is no Prosymna Incised, and only a sherd or two of the late red Pattern Burnish, no material comparable with the Agora, no heavy late burnished ware or rolled rim bowls. There is a little EH I of a developed kind and EH II.

It seems that occupation before an advanced stage of Period III was slight, and ceased again at the beginning of Period IV,
not to start again until towards the end of EH I. This helps to locate the chronological position of those wares which are present and characteristic of the site.

Nemea.

There are some sixty or seventy large drawers of material from the excavations, most of it belonging to Period I. There are rare Urfinnis sherds in some drawers, including a large fragment of a storage jar, the provenance of which is doubtful, but they are so few that it is clear the settlement had begun to decline by the end of I and had dwindled into insignificance early in II. There is a fair amount of late I material, including one or two painted sherds which are on the typological boundary between the periods, but they represent a small fraction of the total. The percentage of painted sherds, Red on Buff or Red on White, is tiny. The considerable age of the settlement is attested by the depth of the deposits in the collapsed cave, since the cave itself was too small to have housed many people, and in any case cave occupation is not typical of the Early Neolithic. As on most EN sites, there is a monotonous uniformity about the material, but it might be that a detailed analysis of the whole lot, in conjunction with the excavation notes, could isolate the early phase which must be present. Not having the stratigraphic information, I was limited to identifying the wares which, on grounds of fabric and finish, should be late transition, and to indicating the shapes and decoration which typologically could be earlier, with the proviso that early types may well have persisted alongside the later. Subsequent examination of the more limited but well stratified material from Lerna, which bridges the transition between the two periods, confirmed the division.
Klenia

The cave penetrates, through a series of steeply sloping chambers, deep into the mountainside. In the lowest there are permanent pools of water and a probable spring or source at the very end. There are a dozen large boxes containing a quantity of neolithic, some Middle and Late Helladic, Classical and later material, but nothing which could be attributed surely to the Early Bronze Age. The earliest sherds are Urfirnis, most of which appears to be late, although a few could be earlier; it is generally dull, and much of it is stroke burnished. A number of sherds combine the Matt Painted and Urfirnis techniques. The repertoire of shapes is curiously limited. Globular closed bowls and steep-sided open convex bowls on low ring feet are commonest, and there are fragments of several miniature low-collar jars, or pyxides, of the sort common in the upper Lerna II levels. There are no carinated shapes, high pedestals, or medium or high collar jars. There are very few piriform jars, open shallow bowl rims, or painted sherds, and they are of the simplest patterns. Husking bowl fragments are relatively frequent. Perhaps the cave was used occasionally in Period II by local farmers or pastoralists, but if Urfirnis carries on into III, as seems probable from other evidence, most of it could belong to that Period.

The rest of the neolithic includes most of the usual III and IV wares and types, those which are found at Gonia as well as those which are not. The local Polychrome, which must be contemporary with the Gonia variety, has a very distinct character of its own.
Prosymna

Elgen told me that the material from the 1925-1937 excavations had been stored in the National Museum, but it could not be found in 1972. This is the more a pity because two of the pottery groups seem to have come from small closed deposits of very limited duration, and while the fine wares from them were adequately described and illustrated, the coarse and plain wares which accompanied them were not. A knowledge of their shapes might help to date some of the unstratified similar wares from Klenia and Alepotrypa.

The first pottery group came from a small collapsed cave in the Area about the Graves. Elgen distinguished several strata but they seem not to have had much chronological significance, since in his publication he divides up the material typologically and includes both Middle and Late Neolithic wares in the one category A, and the decorated Urfirnis in B (1937, 370-361). The group spans late I to early III. To the latter belong the Matt Painted (Fig. 623, 9 - 15) and the Grey/Black wares (Figs. 621; 622).

From the shapes and from the absence of specific mention of the silvery grey colour so typical of the Corinthian Grey, it is probable that the Grey/Black ware belongs to the Forum West rather than the Temple Hill group, and this is perhaps supported by the absence of any sort of Polychrome.

Group II was made up of four or five baskets of sherds. One cannot of course be sure that they are all contemporary, but it is likely since only one kind of fine ware, the Polychrome, was:
present, and it is the only deposit where it has been found alone. The bulk of the pottery was coarse ware from large vessels, of a brownish-black colour. Among the traits are ring feet; plain ledge, indented, scalloped and crescentic lugs; flat or concave topped knobs; dimpled knobs; long thin, and medium wide strap handles (fig. 623). The decoration of the larger vessels was by dimpled cordon, and one sherd has a plastic spiraloid motif.

'A fair amount' of the coarse sherds was decorated with incision, for the most part roughly executed, although one of them looks neat enough (fig. 627). The pattern of chevrons or alternating groups of oblique lines is confined to a more or less wide band around the rim. There are no profiles on this ware, but from the photographs the incised rims appear to come from simple convex open or closed bowls. The characteristic ware is the Polychrome, of which there was 'a considerable amount' (figs. 628-631; pl. III, 3.4). The shapes and decoration are virtually identical to much of the Gonia Polychrome and not to the Klenia Polychrome, although the latter site is closer.

Group III is made up of some four baskets of sherds from three places, two of them being only small deposits. Most of them were from large thick vessels, burnished red, brown or black (fig. 632). There was a little red monochrome, which was 'not distinctive', and which Biegen equated with the early red monochrome. Since burnished Red Slip bowls with tapered lips are characteristic of the latest neolithic, with which Biegen would probably not have been familiar, and since there is nothing in the deposit remotely EN, it is safe to assume that the burnished red ware is of the late kind, or represents an undecorated form of the Pattern Burnished
ware. It is significant that he noted fine Black among the material.

There were twelve sherds (only) with bands of fine incised decoration on the rims of bowls with tapered and slightly everted lips (fig. 633), a ware which appears at Corinth and Klenia and will be referred to as Prosymna Incised. There were a few sherds of coarse painted ware with plain cordons (fig. 634), of which there is a quantity at Klenia. And finally there was the Red Pattern Burnished ware (fig. 635), the shapes and patterns of which are very close to those of the Incised sherds. The twin pellets of fig. 635, 9 have their counterpart in the plain ware fig. 632, 2; as this is an uncommon trait at any time in the Peloponnese, it implies that some at least of the plain wares are probably contemporary.

I have assumed that Groups II and III represent single and distinct phases. There is no evidence from Prosymna to show which is the earlier, although the similarity of the incised wares from both Groups, and the closeness of the shapes of the Polychrome and Pattern Burnished bowls suggest that they may not be far apart in time. The chronology will be discussed later.

Franchthi Cave 1

The cave is a great hole on the west side of an enclosed bay, further protected by an island close to the entrance. There is a spring inside the cave and others outside it. They emerge just below the present surface of the sea, and a slightly lower relative sea-level would expose them, as well as considerably

1. v. p 23, Additional note.
increasing the area of the small cultivable plain at the head of the bay.

It is the only stratified site in Greece with apparently a complete climatic and archaeological sequence, beginning at the end of the Pleistocene and continuing until the end of the Neolithic. A detailed preliminary report appeared in 1969 (Jacobsen 1969), and here only those aspects of the excavations which bear on the neolithic will be discussed. The following account is based partly on limited personal observation and rather more on verbal information kindly vouchsafed by the excavators. There is a large amount of material, much of it as yet unstudied, and I know nothing of the results of the last two campaigns (1972-3), so that the picture given here is very tentative and may well have to be revised later.

The importance of Franchthi for the neolithic sequence is due above all to the fact that it is the only site with mesolithic-neolithic levels, a complete stratified record of all phases of the Middle Neolithic and a continuous transition from Middle to Late Neolithic. For all periods, including the disturbed Final Neolithic levels, it has produced a wealth of new and complete profiles, and evidence for trade or cultural contacts with other places.

Early Neolithic

According to the 1969 report, the results of which may have been modified since, the earliest neolithic stratum was distinguished from the mesolithic levels below by the appearance of (probably) domesticated sheep/goat and small bovid bones, while the chipped
stone industry apparently continued with little change other than the addition of obsidian blades to the repertoire of types. This apparent mesolithic - EN continuity in the stone industry, however, was suggested by a very incomplete study of the stratigraphy and typology, and too much reliance cannot be placed on it.

In the two trenches nearest to the entrance, G/G1 and H, pottery was found to accompany the faunal changes, while in the two inner trenches, A and F/F1, there was an intervening stratum without pottery, and which the excavator has cautiously called Aceramic. Two interpretations are possible. The first is that the mesolithic occupants of the cave developed or acquired a pastoral economy, but did not immediately adopt the art of potting. The second is that small numbers of farmer-pastoralists occupied the cave, and that their ceramic remains were too scanty or too localised within the cave to appear everywhere in the same stratum. The area explored so far at this depth was too small for the evidence to be conclusive. It is a fact, however, that EN cave occupation is uncommon in Greece, and the more recent exploration of the settlement on the terrace outside the cave may throw some light on the matter.

The EN stratum in the four trenches, besides being limited in area, was thin in depth, and consequently the quantity of material recovered was small. I was able to examine that from trench H 37, where the early deposits had been most carefully excavated, and it appears to confirm the sequence at Lerna. The units examined were those between H 37 Z, early Period II, and H 37Φ, the lowest Period I level. The bottom five units resemble the lowest Lerna groups; the first transition sherds occur in unit Π, and the first two or three chips of true Urfirnis appear in unit 0. In Η, Urfirnis predominates. The units are digging spits, not stratigraphic levels marked
by floors, but they serve to illustrate the progressive development, shown by the appearance of new types and the changing proportions of wares.

If the sequence at Franchthi roughly parallels that at Lerna, the pottery is rather different, in fabric and in type percentages, from that at Corinth or in the Argolid plain. The pale, very fine buff or light red fabric is very rare, as are the knife-edge rim bowls so characteristic elsewhere. The few examples stand out from the rest of the pottery. Clay sources could account for the difference in fabric, but not for the different forms. There is a higher proportion of the medium coarse fabric, and the burnished surfaces show the tool strokes clearly; shape fig. 4 is common. Fine wares are present, but in small quantities. The differences may reflect a difference in the local way of life or simply its independent development, since it is comparatively far from the main centers to the west. We shall see other differences between sites as close as Nemea and Corinth. Painted sherds, both solid and linear, occur in the lowest unit, which cannot therefore be assigned to the earliest phase of Period I.

Middle Neolithic

The Middle Neolithic Urfinis of Franchthi has been the subject of a doctoral thesis, which I have not seen, by Miss K D Vitelli, and I am not familiar with the stratigraphical development of the period there. The I – II transition is less clearly defined at Franchthi than at Lerna, and the deposits of the early phases appear to be more compressed. It should also be noted that
Jacobsen begins the Middle Neolithic with the appearance of the smeared slip ware, which precedes true Urfinnis as the term is used by Kunze and Weinberg, and which I have put in the last phase of Period I. In the middle phase decorated ware accounts for some 20% of the total; stroke-burnished ware was present, but in insignificant amounts (1969, 366-7). By the end of the late phase the proportions of stroke burnished and painted wares were reversed (personal information).

Late Neolithic

A carefully controlled excavation in 1971 appears, from the information kindly given by the excavators, to amplify and confirm the preliminary account. The five main strata in trench F/FA/FL extend from the surface well down into the Middle Neolithic, V, with 3% stroke-burnished, falling in the middle phase. In IV stroke-burnished rises to 17%, decorated falls to 3%, and plain Urfinnis accounts for some 70%. In the second half of IV, Black ware appears, apparently rather suddenly, and reaches its peak, and there is a trace of Matt Painted. In III b the proportions of the Urfinnis seem to be about the same, the Black ware peak continues, there is more Matt Painted and the first few sherds of Grey ware. In III a Urfinnis remains the same, Black ware has become insignificant, Matt Painted reaches its peak and there is a little more Grey ware, but this remains rare at Franchthi. By II Urfinnis has dropped to around 17%, there are traces of Black and Grey wares, and still some Matt Painted. Even in the first stratum Urfinnis constitutes about 12% of the total. These are
not the final figures, nor are they complete, but pending the final publication they serve to give an idea of the Late Neolithic at Franchthi. Final Neolithic wares/types, such as Crusted ware, elephant lugs and Pattern-burnished ware, are found in the surface stratum, with still a little Urfirnis.

One cannot comment on the results at present, but if they are confirmed, I find the persistence of Urfirnis throughout the strata perplexing. It is perhaps best attributed to pit digging and disturbances by the later occupants; such pits need not, after all, coincide with the excavators' trenches. Cave excavation presents special problems, as a very meticulous cave excavator has recently pointed out (Lambert, 1972, 819). Nevertheless the deeper levels are probably more secure, since contamination rises more easily than it falls, and even if one cautiously reduces slightly the Urfirnis component, it is hard to doubt that at Franchthi Black ware appears while Matt Painted is still in its infancy, that it precedes Grey ware, and that Urfirnis flourishes alongside Matt Painted. The last two conclusions are supported by the evidence already cited from Corinth, where there is as yet no excavated evidence for the first.

Lerna

Lerna is the only site in the Peloponnese that might be described as a tell, although a poor one by northern standards. The earliest settlement was on what must have been a low rise, close to the sea and to an abundant spring. Only a small area near the top of the mound has been excavated, although trial trenches were put down at various points around the perimeter (Caskey 1957, fig.1),
and the deepest EH pits into virgin soil reach down below the present water table. To avoid destroying the Early Helladic structures, deep soundings into the neolithic levels were limited to four places, Area J, and Pits BD, BE and AP.

**Early Neolithic: Lerna I**

In Area J the Early was separated from the Middle Neolithic strata by a thin pebble layer over most of the trench. Below this 'three or four floors could be distinguished with difficulty', some with bothroi, but no walls were found (1957, 160; fig. 5). In Pit BD the sequence was similar (1958, 138). In BE the layers of different coloured earths with loose stones and patches of hearths implied fill or wash rather than habitation accumulation (1958, 139). Only in Pit AP were there three strata with stone wall foundations (1958, 139).

Professor Caskey kindly allowed me to examine the material as it has been finally sorted and grouped by trench and stratum for the forthcoming publication. There are four strata in J and two in each of the other two trenches. Only four of the groups of pottery from these strata appear to be pure Early Phase, in that they contain none of the types or traits I have used to define the Late or transition Phase, and they are quantitatively small. They closely parallel the Nemea material and they have supplied something of a stratigraphical control for its chronological division. At Lerna, as at Franchthi, the quantity of Early Phase material is insufficient to allow of a further subdivision, even if the site had been occupied at a very early date, which, from the thinness of the deposits, is doubtful. The Late transition.
Phase is very well documented. Some groups have mainly Early Phase with few Late sherds; others are predominantly Late with little Early; while others contain Period I and II wares together.

**Middle Neolithic: Lerna II**

In Area J, above the pebble layer, eight building levels were distinguished, marked by floors and walls; one floor had a fine clay-lined bothros (1957, 156-7; fig. 5). In Pit BD there was a similar sequence, and in BE five building levels were found. At the top the Neolithic was separated from the Early Helladic by a layer of mixed fill, which was also found at other places on the site. In the uppermost J-C level a few sherds of Matt Painted and Crusted wares occurred, and two burials (1959, 204-5). There was another burial in HTN. The pottery associated with the burials is like that from Kea-Kefala (1968, 314f), in other words belonging to the Final Neolithic and far removed in time from the level into which the burials were dug. The dozen or so Grey and the few Black sherds came from the top of Lerna II. Two unusual Matt Polychrome sherds from the same vessel were found in the topmost undisturbed Middle Neolithic level in J (1959, 159; pl. 48 a.c), but they also belong to a Late Neolithic phase and must surely be intrusive. For the transition from II to III Lerna affords no evidence.

The excavator commenting on the pottery of the eight building levels, writes that besides the Urfirnis ware there were vessels with a thicker slip, usually red-brown
but sometimes grey, and thoroughly burnished (1957, 159); this ware occurs especially in the earlier phases (1958, 137), but was also found in small quantities in the upper three J-A levels (1956, 170). Of the Urfirnis he says that a development in the style and quality of the decoration was discernable, and that the characteristics of the upper strata are carinated bowls, piriform jugs and pedestals with pricked decoration (1958, 137; pl. 36 f.g.h.; 38 c. d.e.f). Three collar jars from three different strata are also illustrated (1958, pl. 37 d.e.f). The fine small carinated bowl containing an infant burial came from the fourth building floor down. Finally, in the upper strata most of the pottery is monochrome (1957, 159).

Having looked at the material I would add the following comments, bearing in mind that the lots or groups represent the amalgamation of a larger number of excavated levels, after the discarding of some of the featureless sherds. First of all, in two of the three upper Lerna I groups, disregarding an occasional intrusive full Urfinis piece, there are some sherds which, from their finish or shape, are typologically more at home in early Period II (e.g. 17 h; 18 e). Secondly, in the group marked 'J. Pebble Layer', in addition to Late Period I and Early Period II material, there are many sherds which cannot be assigned categorically to either Period on grounds of ware or shape, and they resemble the material from the Babbius Monument trenches at Corinth already mentioned. This level marks the last appearance of most Period I, and the first appearance of many Period II features. Among the latter
are black, olive-grey and deep red varieties of the red-brown slip, and black, brown and red varieties of Urfirnis proper.

In the first Lernā: II stratum above the Pebble Layer, J-A, there is a sharp decrease in Period I wares and a corresponding increase in the red slipped ware and its black and dusky variations. This is still sometimes burnished, but the effect is noticeably different from that of the EN ware. The earlier wares, which continue in small quantities, include the fine buff and black monochrome, the cherry or orange slip and paint, the smeary slip and spongy ware.

By J-B Period I wares have virtually disappeared and there is very little spongy ware. The red or red-brown slip is still commonest, but there is more of the black, dark and mahogany Urfirnis.

The upper strata from area J show a considerable increase in the use of stroke-burnishing, which had started somewhat earlier, but the technique and appearance are not yet quite like the characteristic Franchthi 'stroke-firnis' of the Late phase. Three or four sherds of this kind appear in J-G, the latest stratified group of Lerna II, including two which are pattern decorated. There are some other examples from trench HTN and Area B, both late. In J-D two or three all black sherds appeared for the first time; the fabric is Urfirnis, but black all through, and the black surface has been burnished like that of some red slip sherds. The shapes
are Urfirnis (15,2). In the highest group from J, mixed fill, the material consists mainly of Urfirnis, including some Stroke-firnis pieces, with a little EN, Matt Painted, and two incised Black sherds.

The rarity of Stroke-firnis, Matt Painted, Grey and Black wares shows that the third phase of II is virtually non-existent, and that the subsequent periods are barely represented at Lerna. Caskey has suggested that EH levelling was responsible, and it is of course possible that excavation elsewhere on the mound might reveal more of these wares. But the mound is very extensive in area, and on the present evidence it is easier to assume that occupation declined sharply after the middle phase of II and that it was thereafter inhabited sparsely or intermittently until EH II. Much the same thing seems to have happened at a number of other sites in the west Peloponnese. In any case the result is the same for a typological study of the pottery sequence: all the Middle Neolithic types present may be safely attributed to the first two phases, whether or not some of them also continue into the third phase.

Late and Final Neolithic

Except for the two polychrome sherds referred to, the material all came from the upper mixed stratum, in which EH II sherds were also found. I have not examined the finds in detail and cannot tell if all the phases are represented, but the Polychrome, Grey and some of the Black
wares belong to an advanced stage of III, and the pots from the burials to IV. The ware and some of the shapes of the latter have their closest parallels in the Attic-Kefala pottery (cf Caskey 1968, 314f). And sherds of large coarse vessels with cordon decoration and perforated rims, from B, are like some from Alepotrypa.

Kefalari.

This is a lofty but not extensive cave beside a great spring which gushes out of the foot of a steep cliff as a small but fully formed river. It has been occupied intermittently from the Mesolithic Period onwards. Apart from a possible E.N. sherd found in the recent German sondage (Felsch 1973) the rest of the neolithic material belongs to an advanced stage of Period II and part of Period III. The bulk of the Urfrinis sherds are of the late stroke-burnished kind known from Franchthi and Koufovouno but rare, and only in the upper levels, at Lerna (Felsch, 1971). Occupation would seem to begin at Kefalari in earnest when the Middle Neolithic sequence at Lerna is ending.

Ayioryitika.

A few years ago the jumbled mass of material from the excavation was sorted and some of the completer fragments restored. The little that remained in order, and the feature sherds, were retained. Of the seventeen small bags of unmixed material only three contain no red-brown slip sherds and so could be pure Early Phase I; five contain Late Phase transition sherds; but the bulk of the material belongs to Period II. I saw no Late Phase II or Period III sherds, although six of the bags include EH I and II wares.
The site seems to have been first occupied at the end of Period I, and abandoned after the middle of Period II until some time in the Early Helladic I Period.

Asea.

The excavator reported, beneath a pure EH stratum, .90m. of mixed EH/Neolithic deposits (Holmberg 1944), and the illustrated schematic section seems to show .30m. of pure Neolithic. The material is classified typologically, and some of the categories include wares of all periods and phases. Neolithic Matt Painted sherds are put with the EH painted ware (1944, fig.77, b.c.g.j), and there is general confusion between Neolithic and Early Helladic Coarse wares. The material is at present distributed between the Nauplion and Tegea museums and I was able to examine all that could be found in both.

There is a fine collection of partly or fully restored pots, but comparatively few sherds that I could find. The existence of only some ten Black ware sherds, most of which do not need to be EN (class A 3); the scarcity of red burnished slip (class A 1); and the scarcity of variegated ware (A 2) date the first occupation of the site to the end of Period I. Asea is remarkable for the quality and relative quantity of White on Red ware, uncommon elsewhere in the Peloponnese; this class, to judge by the scarcity of other EN material from the site, must fall late in Period I if not early in II. I saw no Late Phase II sherds, and there is only a handful of sherds, including the Matt Painted, which can be attributed to Period III. There seems to be some Period IV material, and EH I is well
represented. The pithoi elaborately decorated with cordons have parallels at Alepotrypa, and may well span the transition; no hard and fast typological line can be drawn through this phase.

Koufoyouno.

The trench made by von Vacano in 1940 is still open, although the bottom has partly silted up. It is not large, perhaps 4 by 4 metres, and may have been three metres deep. The earliest settlement seems to have taken place at some time in Period II: there are shapes and decoration characteristic of the Middle Phase. A great deal of the material is stroke-burnished, as at Franchthi, although the firnis is duller and the strokes less conspicuous, and must belong to the Late Phase. Until the Franchthi excavation produced stratified quantities of this ware, it had been doubtful whether the stroke-firnis represented a different chronological phase or was only an outlying local version of the usual Urfirnis. There is some white ware, which seems to be local, and some Late Neolithic Matt Painted and Black/Grey sherds, but I saw nothing that was certainly Final Neolithic, although some of the coarse plain wares could be. EH I is well represented, and includes incised handles like those from the Kastraki deposit on Cythera (Colistream 1972, p1.17, 53-57), and matt-impressed bases and scored ware. Two spherical maceheads, one of white marble, the other thickly encrusted, and what looks like a lamp, also of marble and much blackened around the edge of the hollow, may be of this period. From the
quantity of well preserved EH II fragments and whole vessels, it is clear that the site must have flourished in this period as well. The occupants, unfortunately it is not known during which period or periods, were much concerned with stone working. Celts of every kind are exceedingly abundant; a large box of them survives from the excavation, and cf. Waterhouse 1960, 72-7. Obsidian and flint tools and cores are abundant; seven flint and ten obsidian arrowheads of different types were found, as well as serrated obsidian blades, and marine shells.

**Alepotrypa.**

I do not know if the excavations by Papathanasopoulos in 1971-2 have produced useful stratigraphical information, but from the reports it is apparent that he has found much of interest, including clay-lined bothroi, skull deposits, and a wealth of pottery and artifacts, including several copper fragments, said to be knives (Papathanasopoulos 1971; Lambert 1972).

The material I have been able to examine comes from collections made by the speliologists and local workmen, and later by N. Velissiotis. The latter claimed to have discovered a number of cave drawings and incised artifacts, which are however suspect; for this reason too much reliance cannot be placed on certain sherds he produced which are atypical but typologically would be late EN or MN, and I have not used them here although they may be genuine. I picked up a good late EN sherd and an obsidian crescentic microlith from the terrace outside the entrance, which has been constructed
from material thrown out of the cave, which show that it was occupied in Period I, if not earlier, and it would be surprising if it were not also occupied in Period II; I have seen typical ring feet, but no actual Urfirnis sherds. The material in the Sparta museum comes from the surface and from casual probing by the speliologists; the pottery is all Late and Final neolithic, consisting of Matt Painted, Black, Dark, Red, Mottled and Coarse wares. Other interesting finds include rhyton fragments, spondylus shell bracelets and a large hook, much bonework, perforated schist crescents, marble figurines, one stone macehead, silver bracelets, pendant and beads, and a set of three copper tools which came from the entrance fill, according to Mrs. Petrocheilou. The painted wares include Polychrome, different from although related to that from the north-east Peloponnese; but the repertoire of shapes is curiously limited, being confined almost exclusively to collar jars, with only a fragment or two from bowls. This may, however, be due to selection by the collectors, since all their finds did not reach the museum.

It is clearly important to try to establish the date of the last occupation of the cave, since on this hangs the chronology of the pottery as well as the metal artifacts, some of which have no close parallels in the Aegean.

All the indications are that the entrance collapsed and sealed off the cave during, or soon after, the occupation phase represented by the hearths and whole vessels which were found lying on the surface. Nothing surely attributable to
later periods has been observed among the pottery, and the
cave itself was inaccessible except through a narrow fissure
on the hillside above, used by foxes and other animals. This
was discovered and brought to the attention of the spelio-
logists by a villager, whose dog, while hunting, had disappeared
down the hole and only reappeared a day or so later, covered
with mud.

I have drawn heavily on the Alepotrypa material to
illustrate my Final Neolithic transition Phase on the grounds
that no diagnostic EH I traits, as defined in Appendix A, have
been found in the cave to my knowledge. Certain sherds are
typologically close to the EH I repertoire, but they are few
in number, and seem to me to be only just sufficiently
similar to emphasise the gradualness of the transition, and
the basic continuity, between the two Periods. Other shapes
could indeed be assigned to either period, since they are not
diagnostic, and also occur in earlier contexts like the Agora.
The parallels and problems of each type are discussed in
detail in the Catalogue.

The objections which might be raised against this
interpretation of the Alepotrypa pottery are freely recognised.
First, my criteria for defining EH I types may not be generally
accepted. Second, the apparent absence of diagnostic EH I
traits could be fortuitous, or, equally, could be due to a
locally individual tradition which does not reflect the
typical characteristics found in other parts of the
Peloponnese. The last point may be partially countered by
the fact that none of the features found at Koufovouno, the
route to which is not excessively long and difficult, or at
Cythera, are found at Alepotrypa: matt-impressed bases, scored or wiped ware, wavy or cut-off rims.

The other objects from Alepotrypa add little to the picture given by the pottery (see p. 44 for a short description and illustrations). The single macehead is not diagnostic by itself. The nearest others are from Koufovoou, where their context is doubtful, but might be EH I; they can hardly be used to establish a terminus post quem. One is known from Attica, in an EH II house at Ayios Kosmas (Mylonas, 1959, pl. 169-65). They are commoner in Thessaly, where they have been found in the E.B.A. levels at Sesklo and Dimini, but were 'very probably already in use in the LN' (Tsoungas 1908, 322-4). One from Rachmani was found in a house that can be dated to the phase after that of the Crusted ware, and roughly contemporary with Late Phase IV in the Peloponnese; another from Zerelia seems to belong to the transition stratum (W and T. 1912, 42. 165). In Crete they occur throughout the Neolithic, although not in the lowest levels (Evans, 1964, 229), and in Yugoslavia they appear in the Vinca-Plocnik phase (Ale2¢ander, 1972, 45).

Of the three copper tools, the adze is unique in the Aegean sphere, but belongs to the massive class which includes the Knossos and Sesklo axes, and its butt casting-depression is the same as that on one of the latter. They are generally accepted as being neolithic. The silver pendant is cast, not hammered leaf, and drilled like the green schist pendant from Dimini, which it resembles in form (Tsoungas 1908, 337; pl. 43,8; and cf. BCH, 96, 1972, fig. 305, from Pevkakia). The bracelets have a certain similarity to one from R-grave 15b on Levkas (Doerpfeld 1927, pl. 60,7). The R-graves in general may be dated by the pottery and associated objects to EH II, and the simpler Alepotrypa bracelets could be taken to
illustrate an earlier form, typologically ancestral to the multi-coil bands of Levkas.

It should be pointed out, however, that the collapse of the entrance cannot now be dated, since the front of the cave has been entirely rebuilt, and that the closing of the cave cannot with certainty be chronologically tied to the abandonment of the cave at the beginning of EH I: the occupation at a number of other Late and Final Neolithic cave sites in the Peloponnese seems to have ceased before, or early in, EH I. It cannot therefore be shown that the silver jewelry and copper tools are contemporary with the latest surface pottery in the cave. In any case neither the pottery nor metal typology of this period is well enough known to date one by the other closely. But on present evidence it is at least probable that the pottery and other objects are contemporary, and the present division rests on that assumption. Until suitable deposits are excavated and more closely dated there can be no certainty about the Alepotrypa chronology, and nothing can be gained here by pursuing further the argument whether or not, or by how much, any of the pottery overlaps into EH I.

**Elateia, Sequence and Chronology**

Elateia is the one stratified site in Central Greece with a more or less complete Early to Late Neolithic sequence. At certain times the connections with Corinthia are strong, at others less apparent, but at all times it remains the nearest neighbour with which cultural and chronological comparisons can be drawn. Because reference will frequently be made to it, and because the stratigraphy presents certain problems, it
is more convenient to summarise the situation in one account at this point, than to repeat the argument in several different places for each period. I shall concentrate on three points: the Early Neolithic sequence, the evidence for the Middle-to Late Neolithic transition, and the chronology and typology of the Bothros deposit in trench 3.

In 1959 Weinberg excavated three 4m by 4m trenches on the south slope of the Drachmani-Kheva hill (1962, 158f) not far from where Soteriades had excavated in 1902 (Soteriades 1908, 63f). Soteriades had found two metres of mixed painted and monochrome pottery overlying a metre of monochrome, and Weinberg found a similar sequence in his lower levels.

**Early Neolithic.**

Weinberg was able to distinguish typologically three phases (1962, 167 - 178). The first is represented by a metre of monochrome pottery immediately over bedrock. The predominant colours of the sherds were browns, reds, greys and variegated, but there was no black burnished ware. A dark red or brown and a white slip occur in small quantities from the start. The morphological traits include tapered and everted rims, disk and concave feet, vertical and horizontal pierced lugs and even a few handles, plastic decoration with round or oval pellets, the former often paired and on the rim, and plastic strips. Collar jars as well as bowls are found in the lowest levels. From this it is apparent that the first settlers arrived with an already well developed pottery technique. Two sherds of Corinthian type buff ware were found in Trench 1, .25m. above the bottom, and some more higher up, which the excavator believes to be Corinthian imports.
The second phase, represented by a stratum some .40m. deep, is distinguished from the first by the appearance, among other new features, of Black ware with more elaborate pellet decoration, notched rims, more white slip ware of better quality, and the first painted sherds. They are decorated with a lustrous red brown paint on a buff to dark red buff ground. They are rare. The decoration is on the outside of bowls and jars, and inside the rims of bowls; the motifs are linear. On the illustrated examples the decoration is all neatly and professionally executed, and there is no evidence of primitive experimenting (pl. 56 a - b).

The third phase is characterised by Red on White Slip pottery, which 'begins seriously' at 1.90m. in trenches 1 and 3, although some fragments had appeared earlier. The slip may be thin, streaky and transparent or thick, creamy white and well burnished. Both kinds are found together from the first; but in all phases some pieces have been reduced to a dark grey slip with a nearly black paint. The decoration is similar to that of the second phase, with the addition of small solid motifs: triangles, dots and semicircles, most often used as a pendent frieze inside bowl rims (pl. 56 c.d).

Middle Neolithic

This chronological period cannot be precisely defined in ceramic terms at Elateia, because there is no stratigraphic break in the trenches and no marked typological change that can be cross dated with the Peloponnesian sequence. It is characterised by a change in the slip, which is now a thick matt chalky white, and by more elaborate decorative patterns, but it is not possible to tell whether or not this development
is contemporary with the transition to Urfirnis in the Peloponnese and to the first Sesklo phase in Thessaly (pl. 67 a.d). Typological comparisons are discussed elsewhere, but they are not very helpful.

**Transition**

Red on White continues, apparently pure, from the 1.90m. level until 1.60m, and thereafter, mixed with later wares, but still 'in force', up to 1.20m, after which it drops off considerably. In trench 2, the best stratified, there were well marked floors at 1.20m, 1.35m, 1.50m. and 1.65m. (1962, 164). The later pottery consisted of Urfirnis, Black on Red and Grey/Black wares, but no Matt Painted. In trenches 1 and 3 this particular stratum is not described, but in 3 a large bothros was picked up at 1.60m. and traced down to 2.70m, which contained the same wares but with little Red on White (20 sherds). The Bothros may have started higher up (cf 165), but the 1.60m. level, where it was first noticed, is also the level at which the same group of wares began in trench 2, and it is reasonable to suppose that both deposits represent the same phase. It is clear from the absence of Matt Painted ware in both that there must be a phase with Urfirnis, Black on Red and Grey/Black wares preceding the appearance of Matt Painted at Elateia. Even higher up, between the 1.20m. and .80m. levels in trench 2, there were only eight Matt Painted sherds, and in the same stratum in 1 only two. The Matt Painted and other late wares were virtually all concentrated in the upper .80m. (196).

At the time of the report Weinberg commented that Urfirnis
came late to Boeotia, and that Red on White had run its full course before it arrived (180). Since he also equated the later Red on White with full Sesklo (179), he must have believed that the Sesklo and Urfirnis groups represented more or less contemporary Middle Neolithic cultures. Both the radiocarbon dates and the scarcity of Urfirnis in Central Greece, as well as cultural comparisons with the Peloponnese, support this view. If Red on White is thought to have ended much before the end of the Middle Neolithic period in Central Greece, it is hard to know what to put in its place to fill the chronological gap. The statements in his latest survey (1965, 36-37) about the Early and Middle Neolithic in Central Greece appear to contradict his earlier conclusions, but there is some confusion in his use of the term 'period' in both a chronological and cultural sense, to denote an assemblage of pottery, and the passages may not be intended to mean what they seem to.

Bothros.

Hauptman (1969, 42, n.158) has questioned the stratigraphical purity of the Bothros. The reasons he gives cannot be discussed here, but they appear to rest on a misinterpretation of the stratigraphical account in the report. The simplest answer is that if he were right, one would expect contamination from the upper stratum by Matt Painted and Polychrome sherds, which is not the case. It is more reasonable to accept the Bothros as an uncontaminated deposit, especially since a similar group of wares was found in 'the pit north of it' (1962, 167) and in the trench 2 1.20m. to 1.60m. stratum (196). Unfortunately the report does not describe or illustrate most of the material from the different deposits, so that it is not possible to judge or comment on their typological affinities.
Urfirnis.

The 'very little' of it at Elateia was found scattered in the upper mixed levels and in the Bothros (180). Weinberg includes in the same category what he calls a 'variant of it'. I have examined the ware, and a few pieces have great technical similarity to Urfirnis, especially the Boeotian Urfirnis, which is generally more smeary and lustreless than the Corinthian. It is very variable. The fabric may be identical to that of proper Urfirnis or coarser and darker. The slip is brushed on, and ranges from a smeary mahogany or dark red, indistinguishable from some Urfirnis, to, more usually, a red brown or dark brown, or both together, which may be thick. There is little doubt that the 'variant', like the Black on Red, is a development of Urfirnis; and from the distribution, its home is Central Greece. But the shapes and decoration are different from those of Urfirnis; it is what Walker Kosmopoulos called 'Hybrid ware', and French 'Brown Wash' (1972, 8). The only shapes in the Urfirnis and its variant wares are pedestal bowls, jars and incurved rim bowls. The first two may be Urfirnis and may have been found in the Bothros (we are not told), but none of the incurved rim bowls (fig. 8, 1 - 6) came from there; they are from the upper mixed level (181). The bowls have close Grey ware parallels at Corinth, but nothing comparable was actually found in the Forum West deposits, and the shape is therefore considered to be later. If one excepts these bowls from Weinberg's Urfirnis category at Elateia, the repertoire of shapes is reduced to two or three, like that from Orchomenos. None of the other characteristic Corinthian profiles is found there. In short, since the Urfirnis at Elateia is so limited in quantity and only occurs together with Black on Red and
Grey/Black wares, it is indeed very probably, as Weinberg suggested, that it spread late to Central Greece, at the end of the middle neolithic, if not later.

**Black on Red.**

Unlike Urfirnis this was well represented in the Bothros, and also occurred in the trench 2 1.20m.-1.60m. stratum. The ware is discussed in the relevant section, but it may be emphasised here that the slip on which the matt black or dark brown painted decoration is applied can vary between a coating indistinguishable from true Urfirnis, and a thick, dull, red-brown or brown like that on some 'hybrid' or 'variant Urfirnis' sherds. Like the latter, it is surely a development of Urfirnis, and to judge by its distribution, probably centered in this region (1965, 40). The shapes are limited to pedestal bowls, an open bowl with a wide flat rim, deep bowls and a shape which, from the photograph, appears to resemble the profile of 1965, fig.8, 2 or 3. These are all Late Neolithic shapes which occur at Corinth also in the Matt Painted and Black wares, with the exception of the pedestal bowls of figs. 8, 7; 9; pl.58d. g, which are closer to the Urfirnis profiles of Period II than to the Forum West examples I have seen. The latter have narrow-waisted pededtals and wide bowls, a shape which may also have been found in the Bothros, of course. But on the strength of the published profiles one would conclude that either the Period II shape lingers on in Boeotia, or the Bothros Black on Red is earlier than that at Forum West. In view of the great similarity of the painted decoration, they cannot be chronologically far apart.
Grey/Black Ware.

This ware was found in the same contexts as Urfirnis, including the upper mixed stratum, where it occurred with Matt Painted, Polychrome and 'variant' wares (186f). Weinberg's category is therefore made up of types which span at least two of my Phases. The report does, in the case of this ware, make a distinction between the shapes and traits belonging to the Bothros and those of the upper mixed stratum.

1) Bothros shapes and traits which are also found in the Forum West deposits include the following:

   - The pedestal bowl rim, fig.8, 10.
   - The three bead-rim bowls, fig.11, 3.5.7.
   - The pellet decoration, pl.62c, 6.
   - The two Grey on Grey sherds, pl.62a, 6-7.

2) Bothros shapes and traits for which I have not noticed convincing parallels at Forum West, are the following:

   - The pedestal bowl, fig.8, 8.
   - The carinated bowls, fig.10, 1-11.
   - The hourglass handles, fig.10, 1.4.7, although a small unperforated example does occur on a Forum West collar jar.
   - The bowl rim, fig.11, 8.

   The two bowls, fig.10, 1.3. are quite like Corinthian Grey shapes which I would consider to be later than the Forum West phase, but the rest, with their pattern-burnished (pl.60d, 1) and painted (pl.62a, 2-5) decoration, are virtually identical to the carinated Black bowls at Orchomenos.

3) Shapes and traits found in the upper mixed stratum which have close parallels in Corinthian Grey ware are the
The pedestal bowl parts, fig. 8, 9, 11, 12, 13.
The bead-rim bowls, fig. 11, 1, 2, 4.
The 'rare' rippling, 188; pl. 61b, 1.
The pedestal bowl with a facetted lip.

The last two traits are so typical of Corinthia and so rare elsewhere that they could be taken for imports.

The Grey/Black pottery group from the Bothros is perhaps best regarded as belonging to a local Central Greek tradition which exhibits fewer cultural links than the other Bothros wares with Corinthia. The presence of the two Grey on Grey sherds, in view of their great scarcity south of Thessaly, is probably more significant for chronological comparisons than the typological differences of the carinated bowls noted above.

Rhyta.

A number of fragments were found in the Bothros (190–195; fig. 12; pls. 63–65). They are most characteristic of the Forum West deposit, where well over fifty pieces must have been found in this one excavation. They are discussed in more detail later; here we are only concerned with their role as cultural and chronological links between Corinth and Elateia.

The other late wares are unstratified and need no further mention at this point, apart from noting that none of them appears to be later than Period III. A ware analogous to the Gonia-Klenia Polychrome is known in Central Greece (e.g. Kunze 1931, pls. II, 3; IV, 2.5), but very little of this class was found at Elateia (1962, 198). It is probably from this that
occupation there ended at the time this ware was flourishing in Corinthia, that is towards the end of Period III Late Phase.

**Bothros Chronology.**

The purpose of this rather detailed account of the Bothros contents has been to try and show that taken as a whole, and with one exception, it agrees reasonably well with the assemblage from Forum West, particularly in the presence in both deposits of the diagnostic Rhyta, Black on Red, and Grey on Grey. Some of the Grey/Black shapes from the Bothros might seem typologically rather later than the Forum West phase, while the Black on Red pedestal bowls look earlier. One may give what weight one chooses to these typological factors; the causes may be geographical and not chronological. They do not, however, seem to me to outweigh the other evidence for a fair measure of contemporaneity.

The one exception is the absence from the Bothros of Matt Painted ware, since this is predominant at Forum West. The excavator's explanation is that the Bothros represents a phase preceding the appearance of Matt Painted at Elateia. This is reasonable, because the large size of the Bothros and the 'masses of pottery' (165) found in it, are guarantee enough that the absence of Matt Painted sherds was not fortuitous. It is clear that the ware was not in use, or at least, in significant quantity, at the time of the Bothros fill, but it raises an interesting problem concerning the date of its arrival in Central Greece.
The simplest answer is that the Bothros phase is slightly earlier than the Forum West phase, and that Matt Painted ware arrived in Central Greece slightly later than at Corinth. We do not know how long it took for Matt Painted ware to become such an important element of the Forum West assemblage. The absence of known transition deposits everywhere except at Franchthi, and perhaps at Eutresis (discussed later), may imply that it was not very long. The virtual identity of the painted patterns on the Black on Red pedestal bowls at both sites also implies that the Bothros phase was not much earlier than Forum West, while their Urfinnis shape and cut out decoration implies that they were at least somewhat earlier. Since we cannot estimate the chronological significance (if in fact it is not geographical) of these typological factors, we cannot say how much earlier the Bothros phase may be, nor how long the delay before Matt Painted reached Elateia. But the conclusion that there was some time lag would seem to be inescapable.
Catalogue of Wares and Types

Method.

The Catalogue has been divided into four sections corresponding to the four Periods. A ware that occurs in two Periods is generally only described under the Period in which it is more characteristic.

A brief explanation of the way shapes have been classified is called for at this point. A serial number or code for each shape, although ideal for material from one period or site, is impractical in a broad survey such as this. On the other hand minor variations of shape are important for distinguishing chronological and geographical relationships, and a system using only a few general categories is inadequate; the significant nuances are masked. It is these last which differentiate two superficially similar assemblages of pottery, and cultural differences are in many cases more informative than similarities when the origins and development of obviously related communities or cultures are under study.

The system adopted here will not be totally satisfactory to everyone, but it has suited my approach to the subject better than others I considered, and combines a degree of flexibility with as much precision as seemed appropriate to the material. The question of precision is pertinent, because when one is dealing with thousands of fragmentary sherds it is obviously impossible to establish the original shape of most of them with great accuracy. Assigning them to a particular category is often a matter of personal judgement or feel, and what is important here is not certainty but consistency. It cannot be proved that a certain sherd belongs
to a particular shape, but if all other sherds having the same characteristics are put into the same category, they form a class which is valid enough for comparative purposes. This calls for a careful appraisal of each sherd, including its angle and diameter, but the final decision on its place in the typological system inevitably remains subjective.

Apart from a few minor, special categories, all shapes are divided into bowls and jars, the latter being closed vessels with some sort of distinct collar, neck or offset rim. Bowls are open or closed, shallow, medium or deep, and are further distinguished by their degree of openness, their rims or other morphological features. These are all explained in their context. To save space and time some of the descriptive terms are abbreviated as follows:

- B = Bowl; O = Open; C = Closed; S = Shallow; overall height less than \( \frac{1}{2} \) diameter; M = Medium; overall height more or less \( \frac{1}{2} \) diameter; D = Deep; overall height and diameter more or less equal.

The numbers used with the classes of Open Bowls express roughly the angle made between the rim-line and the upper wall of the bowl, and thus give an idea of the openness of the shape:
- 0 = ca 90 degrees;
- 1 = ca 80-50 degrees;
- 2 = ca 50-40 degrees;
- 3 = less than 40 degrees.

Convex = a more or less evenly curved side, approaching the spherical.

Shoulder = a fairly abrupt, but not angular, bend in the wall.
Carinated = a more or less sharp-angled bend in the wall, separating rim and side, or side and bottom.

Collar Jars are arbitrarily classified by the height of the collar and its direction: Low = less than .025m. high; Medium = from .025 to .050m. high; High = over .050m. in height; they are inverted, vertical or everted.

A list of sites is given for each Period at the beginning of the relevant section. I have only given sites personally known to me or reported by reliable sources. Maps are among the figures in Vol. 2.

For each shape there is a short description and comment, the evidence for its place in the sequence, the sites where it has been noted, its Phase or Phases, and sometimes the number of examples I have recorded. The last is in no sense a statistic, since, especially for the commoner types, I have made no effort to count all the examples. In the case of the rarer shapes I have noted all instances of their occurrence where that was possible, and the figures therefore give some idea of their frequency.
Period I.

Introduction.

Period I corresponds roughly to Walker-Kosmopoulos' Period I and Weinberg's Early Neolithic. It begins with the earliest pottery in the Peloponnese and ends with the appearance of Urfirnis proper. The end of Period I is not an exact moment of time but a short phase of transition, which is defined in cultural terms by a series of deposits containing progressively changing proportions of late Period I and early Period II wares. These deposits cannot be labelled categorically Period I or II, unless some arbitrary statistical proportion is taken as the criterion, and this is hardly a practical proposition at present.

It is probable that three phases of Period I could be distinguished in the Peloponnese, the first being monochrome as in Central Greece and Thessaly, the second monochrome with a little painted, and the third monochrome with rather more painted, and including the transition wares and types listed below. The great quantity of pottery from Nemea, with the relatively tiny percentage of painted ware, suggests that there was a monochrome phase, because in the few stratified deposits with painted sherds that I have seen from elsewhere, the proportion of painted, though always low, is higher than at Nemea.

It is clearly not possible to make a tripartite subdivision of Period I on typological grounds alone. At Nemea there is no stratigraphy; At Lerna the lowest deposit, the
'Cavities in Virgin Soil', held only fifteen sherds, and at Franchthi the lowest level in trench II - 37 has solid and linear painted sherds and therefore cannot be very early, but the substantial EN deposit on the shore below may represent an earlier stage (Jacobsen 1973b, 263).

There is however enough typological and stratigraphical evidence to define in part the latest transition phase. This is characterised first and foremost by the presence of smeary, brushed, red-brown or low-lustre slips on basically E.N. fabrics, and secondly by the absence of true Urfirnis ware: that is, Urfirnis as defined by Kunze and Weinberg. There was enough of this late ware at Nemea for it to be recognised as a class distinct from the other red-slipped ware, but no clue as to which of the rest of the material might be associated with it. The answer was provided by the stratified deposits of Lerna I, for permission to study which I am much indebted to Professor J.L.Caskey, but the opinions expressed here were reached without more knowledge of the stratigraphical background of the material than that given in the preliminary reports, and they may not accord with the excavator's final published conclusions. Of the fifteen deposits I looked at, four appeared to contain no sherds with the diagnostic late finish, and these I take to be earlier, but only just, than the rest: they are JA-JB, Cavities in Virgin Soil, with fifteen sherds; J, Stratum above Virgin Soil; J, Stratum I; and J, Hollows or Gully on East. Four others contained such a high proportion of Late ware, but still with little Urfirnis, that they may be taken to
characterise the transition phase: trench HTJ; J, Trenches around room J 17, 3rd stratum; Pit AP, 2cd stratum; Pit BE, stratum 2. Two more deposits contained the same wares but with a significant amount of Urfirnis: J, Pebble Layer; and Pit BD with room 62. Finally, five deposits contained chiefly early, but included a little of the later material, varying from one or two sherds to a fair amount: J, Stratum 2; J, Stratum 3; Pit AP, Stratum 1; Pit BD, Stratum 1; and Pit BE, Stratum 1.

It was not possible to study the deposits with the thoroughness they deserve, but a brief examination was enough to show that they do not have a wide typological span. Apart from the fifteen sherds in the lowest pockets, the only noticeable differences in the contents are their changing proportions, as painted wares become a little more frequent and the new Late ware develops. The rarity of painted sherds in the earlier deposits is in part explicable by the relatively small size of the latter, but the finest knife-edge rim bowls in pale buff or black burnished ware, including the late grooved decoration, are present from the beginning, and there is no doubt that habitation began later at Lerna than at Nemea.

I have used the material from these deposits as the basis for my Late Phase types, supplemented by material from the upper six or so E.N. levels of trench H 37 at Franchthi, from Nemea and from other sites.

Wares, types and traits are attributed to the Early
Phase which are common at Nemea or Corinth but scarce or absent from the Late Lerna I deposits. There is a lot of material, including much of the painted ware and the askoi, to whose position in the sequence neither ware nor stratigraphy gives any clue. A number of types and traits, such as the 'proto-carinated bellies and shoulders', which are characteristic of the Late Phase, almost certainly begin earlier than some others, such as the smeary slip since the former is commoner at Nemea than the latter. All the fine wares known in the Early Phase seem to persist into the beginning of Period II. In this context it is interesting to note how similar much of the Nemea material is to that of the earlier Lerna deposits, in which the full transition wares are scarce. On the other hand some of the slips found in the later Lerna deposits are quite unknown at Nemea, as are some of the pot painting techniques. The greater frequency of collar jars in the late Lerna deposits is also noticeable. For these and other reasons, which will be given, I have concluded that the latest material at Nemea is roughly contemporary with the earlier Lerna I deposits in time, and overlaps the later ones. Lerna grows as Nemea dwindles. If this is so, it suggests that some of the Nemea painted ware may be earlier than most of that from Lerna.

Site List. Map 1.

The following sites are marked with an E or an L according to whether Early or Late phase material occurs on them. The unexcavated sites are only known from surface sherdng, and the absence of Early material, always less diagnostic than the Late, need not be given too much significance. I have seen material from all the sites except Prosymna.
Published references are given brackets.

North Coast.

<table>
<thead>
<tr>
<th>No.</th>
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<tbody>
<tr>
<td>2.</td>
<td>Tarsina</td>
<td>L Surface B.S.A. (Charitonides 1967, 164)</td>
</tr>
<tr>
<td>4.</td>
<td>Gonia</td>
<td>L Excavated Blegen 1916 (1931, 55)</td>
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Inland Corinthia.

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<tr>
<td>5.</td>
<td>Nemea</td>
<td>E : L Excavated Blegen 1925 (1927, 437)</td>
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<td>6.</td>
<td>Phlius</td>
<td>?E : L Excavated Blegen 1924 (Biers 1969, 443f)</td>
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Inland Argolid.

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<th>No.</th>
<th>Place Name</th>
<th>Details</th>
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<tr>
<td>7.</td>
<td>Prosymna</td>
<td>L Excavated Blegen 1925-27 (1937, fig. 620, 13.4)</td>
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<td>8.</td>
<td>Nycenae</td>
<td>?E : L Excavated (French 1970, fig. 2)</td>
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Argolid Coast.

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Inland Arcadia.

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<td>Levadhion-Panayia</td>
<td>L Surface (Nowell 1970)</td>
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<tr>
<td>12.</td>
<td>Nestane-Paniyistria</td>
<td>&quot; ( &quot; &quot; )</td>
</tr>
<tr>
<td>13.</td>
<td>Loukas-Rakhi t Ambelia</td>
<td>&quot; ( &quot; &quot; )</td>
</tr>
<tr>
<td>14.</td>
<td>Tzivas-Goumacradhes</td>
<td>&quot; ( &quot; &quot; )</td>
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<tr>
<td>15.</td>
<td>Vourvoura-Analipsis</td>
<td>&quot; ( &quot; &quot; )</td>
</tr>
<tr>
<td>16.</td>
<td>Karyai-Derveni</td>
<td>L &quot; ( &quot; &quot; )</td>
</tr>
<tr>
<td>17.</td>
<td>Ayioryitika</td>
<td>L Excavated Blegen 1928 (1928, 533)</td>
</tr>
<tr>
<td>18.</td>
<td>Asea</td>
<td>L Excavated Holmberg 1936. 8 (1944)</td>
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Laconia.

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<th>Details</th>
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<tr>
<td>20.</td>
<td>Kokora Troupa</td>
<td>Surface (McDonald 1969, 156. pl. 44.1, 46 x-1)</td>
</tr>
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</table>
Fabric.

This has been divided into three groups in order to emphasise certain features; in practice all three groups grade into each other. The Gritless is exceedingly fine, dense and uniform, being almost lamellar in structure, and containing virtually no filler apparent to the eye. Occasionally, due to the fine structure, a pocket of air, or a stray calcareous particle disintegrated during the firing, has expanded to raise a hollow blister on the surface. It is generally hard and clinky, though less so than the best urfinnis fabric, but may also be soft and silty in texture. It is used for the finest plain or decorated bowls, is never common, and is basically a variant of the Fine group. It begins some time in the Early and flourishes in the Late Phase, but is found only as a relic in earliest Period II levels.

The Fine, much commoner, fabric contains a fine grit filler, and may be dense and uniform or slightly porous. The grits are nearly always white and apparently calcareous, but in some sherds there are fine black particles, and gold, or more rarely silver mica inclusions, reminiscent of the glittering Nea Makri fabric. A more or less complete burning out of the grits often creates a fine spongy texture, which may be concealed by a slip: typical examples are 66, 21.29,36. It is more often hard and slightly clinky than soft, and may have a thin grey core. All shapes and sizes of vessel are made from this fabric, and certain regional differences may be noted. At Franchthi it is both grittier and more granular in texture, and with more non-calcareous inclusions.
The Medium fabric is a coarser extension of the Fine. It contains more and larger white grits, amongst which shall can sometimes be identified, and some quartz and dark particles (67.16). All degrees of sponginess are common, and Walker-Kosmopoulou's Riddled Ware is an extreme form of this. Her figure of 6% Riddled to 91% Rainbow in the first metre of Temple Hill deposits seems low, unless she is only counting the coarsest of the spongy ware sherds. Spongy ware diminishes in the Late Phase and is relatively uncommon in full Period II. Much of the Medium fabric is less well fired than the Fine, and a thick grey core and crumbly texture more frequent, though many sherds are exceedingly hard (66,34).

**Fabric colour.**

The usual colours of the Gritless fabric are dark grey or pale buff. The grey may sometimes be dark enough to describe as black. Red, orange or pink are not common in the Early Phase, and the orange in particular is associated with the soft silty fabric. The buff is always pale, and may have cream, yellowish or slightly pink tones. The Nemea buff has a warmer, less creamy tone than the Corinth fabric (e.g. 66,21).

Among the Fine and Medium wares, tan, brown and a dark dusky red are commoner. Generally, the coarser the fabric, the more prevalent the dark browns, tans and greys. A dusky beige is typical at Franchthi, where pale buff is hardly known. When this does appear there, it stands out conspicuously from the rest of the material, as it also does in Attica and Boeotia.

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On the unlippped vessels burnishing will darken a grey to
Surface colour.

On the unslipped vessels burnishing will darken a grey to black, and deepen the tone of any other fabric colour, although less so in the case of the cream buff clay.

Slipping is usual. The colour may be the same as that of the fabric, but even in the Early Phase red, and orange slips are common (66,31) on both fine and coarser wares. The rarer white slip varies from ivory to milky buff, is generally thin, and can be very inconspicuous on the pale buff (66,5; 67,16 cf Weinberg 1937, 493). At Akrata and Asea a good white or cream slip was produced which compares well with that developed in Boeotia (67,2.3 give some idea, and see Holmberg 1944, pl.I). Red slips vary considerably in hue, from a deep crusty vermilion found mainly at Nemea, to a bright brick or orange, or even brown, and are much commoner than the red fabrics. Black slips are by their nature harder to detect, and are sometimes overlooked. At Nemea a number of the monochrome fine bowls, especially those with groove decoration, such as 3.45, are black and tan mottled, or mainly tan in colour.

Except for the fine black monochrome, most of the pots are not uniform in colour all over; this is a late characteristic. In the case of the fine buff or red-slipped bowls, it is usual for the inside to be black, except for a band below the lip which is the same colour as the outside. Sometimes the lower part, both in and out, is black, while the upper is buff (67,15) - the reverse of the Nea Makri black-topped bowls. Among the less fine vessels the colour
often varies from buff to red to brown or black on the same pot, although the contrasts between the zones are not marked, and the mottled effect not striking on most of them (see below for exception).

Various terms have been coined to describe the early neolithic pottery: Rainbow Ware, buntpoliert, variegated. But their usage varies according to the writer, and it is not always clear whether they refer to the black and buff, the truly mottled, or both. The terms variegated or mottled will be used here for the ware with red, black, brown, buff or cream patches (e.g. 64.25). A confusingly similar ware is characteristic of Period IV.

Finish.

The Gritless is sometimes wet-smoothed, but more usually well burnished. A high glassy finish is found only on some of the finest bowls (cf. Jacobsen 1973b, 263). The Fine and Medium fabrics are usually wet-smoothed or lightly burnished, sometimes well burnished. The marks of the burnisher may or may not be visible: rarely in Corinthia, commonly at Franchthi. Paring and scraping are confined to the insides of closed vessels. The coarser ones are more frequently smoothed.

But slipping or burnishing or both may be used on the coarsest fabrics, spongy or not. The presence of a slip is not always easy to identify when slip and fabric are the same colour, or to distinguish from the thin compacted skin produced by simple burnishing. This is especially true of
the black monochrome fabric; on which, for this reason, it may often pass unnoticed (no mention by Weinberg 1937).

**Late Phase characteristics.**

There are a number of new traits associated with the transition pottery. The red, orange and pink fabrics become commoner, and in the upper Lerna I levels there are some examples of the fabric that is most typical of the urfinsis ware. The more frequent overall evenness of colour on many pots indicates a greater control of firing conditions. But more striking is the appearance of new slip techniques and colours. Looking at a representative group of transition sherds from Lerna, one is impressed with the variety of surface colours and effects produced. It is a time of innovation and experimentation.

The red-brown slip, burnished or not, is most characteristic (well described by Jacobsen, 1969, 363). This is Weinberg's Class II A Red Monochrome and Blegen's A I lustrous red slip, or a part of it. The burnish strokes referred to by Weinberg (1937, p.498) may in some cases be the marks left by the scraper, which show through the unburnished slip. Its lower shine derives not from mechanical burnishing, but from the chemistry of the slip combined with a high firing temperature. I have used the term lustrous to describe the low shine thus produced. Where the surface of the pot has not been well smoothed or even burnished before application, the slip is matt. But burnishing is common, and the same bowl may be burnished on one side, and have an unburnished but lustrous slip on the other (often the inside). The slip is the same, as an inspection of the zone where the two surfaces meet will

The red-brown slip is sometimes streaked lightly here and there with dark. The streaks may be due to slight surface irregularities in which the slip lies more thickly and has resisted oxidation, or to irregular burnishing of the surface. The effect is characteristic, and is very common on urfurinis ware.

Another important innovation is the way in which the slip is applied. Instead of simply dipping the pot into the slip, the potter has begun to use a brush or hairy swab which leaves fine 'brush marks' behind. Other pots were thinly and patchily smeared all over and show no brush lines. The slip used on the smeared, and some of the brushed pots was thin and watery, so that every detail of the surface beneath shows through. At Lerna the smeared slip is often an unusual cherry colour, not observed at Nemea or Corinth.

Finally there is a small class of mottled ware, especially from Lerna and Franchthi, on which the variation of surface colours in conspicuously pronounced. They are of fine fabric,
burnished, and the contrasting black, tan and red patches produce a Vasiliki-ware effect, which one can hardly help thinking was deliberate. (66,257; 67,16 ; and c.f. two bowls from Thessaly in Theocharis 1967, pl.XVIII A and B).

There is a general similarity, with local differences of detail, in the development of Early Neolithic ware in the North. The earliest fabrics at Elateia and in Thessaly are in a range of greys, browns, tans etc., which later becomes predominantly redder and lighter, and the pot walls thinner and harder. The finest Proto-Sesklo bowls closely parallel the Peloponnesian in technique and quality. A true black does not occur in Central Greece before the 2cd phase at Elateia, or in Thessaly before Proto-Sesklo. But in Thessaly and at Elateia, the black monochrome ware never becomes common, unlike Southern Greece (Theocharis 1967, 144; Weinberg 1962, 172).

Slipping everywhere occurs on the earliest pottery, except for the primitive Thessalian ware described by Theocharis (1967, p.99 ff). A white slip appears sporadically at Elateia in the lowest metre, at Nea Makri only in the 2cd phase, and in Thessaly probably not before the Proto-Sesklo painted ware. The red slip of Central Greece (Orchomenos Class D) begins in the first phase at Elateia and continues through until the appearance of Black on Red and urfirms. It varies from dark red to red brown (Weinberg 1962, p.168). But there are sherds from Chaironea and Souvala with cherry red, bright red and orange slips that would pass without comment in the Peloponnesse. The brushed or smeared slip, however, does not appear to be found outside of the Peloponnesse in this Period.
The white fabric found in the lowest levels at Elateia and Nea Makri, and in the Proto-Sesklo phase in Thessaly, is not, apparently, known in the Peloponnese before the next Period, except for one spongy sherd in a Lerna transition level. (Weinberg 1969, p.168; Theocharis 1967, 144; Theocharis 1956, 10, but see PAE 1954, p.117).
Period I Shapes.

Shallow Bowls (Open Bowls Shallow and Closed Bowls Shallow; for other abbreviations see p.65).

Shallow open bowls do not appear to be a feature of the Early Neolithic in the Peloponnese, in contrast to Thessaly, and they are late, to judge by their finish or context. They are common in the next Period.

O.B.S.Convex 2 & 3. 1,2,3. ca 5 ex.

These are rare: only two from Nemea and one or two like 1,2 from Lerna transition levels. All have some form of red or red-brown slip.

Nemea; Lerna. Late.

O.B.S.Convex 1. 1,1,4,5,10,13; 2,2; 66,2 ca 14 ex.

There are more of these, but they are still not very common. One like 1,10 comes from a low Lerna stratum. Small cups like 1,13 appear more often in transition contexts or wares, and become one of the most popular II vessels. Two have spur lugs (like 11,17), and one a ring foot, which are more naturally Period II traits. Two are Black, one has a white slip, and there are two in Spongy ware. 67,2 from Akrata is like 2,2.

Akrata; Corinth; Tarsina; Nemea (Zervos 319); Lerna; Loukas; Karyai (Howell 1970, fig.2,7); Franchthi (Jacobsen 1973b, fig.2,6; 3,5). Early : Late.

O.B.S.Convex 0. 1,7 ca 10 ex.

This is a fine ware shape, a variation of the Medium form, from which it cannot be distinguished by small rim sherds. Five of these are Late by context or technique, the others
uncertain. One is Black, two or three are Red on Buff painted, and one from Akrata is Red on Cream. A very large one is illustrated from Phlius.

Akrata; Tarsina; Phlius (Biers 1969, pl. 114, 28); Nemea; Franchthi; Lerna; Ayioryitika. Early : Late.

O.B.S. Shoulder. 1, 6, 8, 11. ca 6 ex.

A mixed category, including one or two different shapes which are too few to be classed apart. What they all have in common is a tendency for the curve of the side to harden into a shoulder, high or low. Some are almost carinations. There are four from Nemea and are all in a late ware, with brushed slip; the knob on 1, 11 is rare. Two are Black. I take the shoulder form to be a late feature in the Peloponnese.

Nemea (Zervos 319); Franchthi; Lerna; Karyai (Howell 1970, fig. 2, 13). Late.

C.B.S. Convex. 1, 9; 3, 1, 7-8. 12 ex.

The slightly closed shallow bowls grade into the Medium form, or which they are a less common variation. All are in fine ware and often decorated, several painted and others in Black groove-decorated ware. Eleven of the examples are from Nemea, and I noticed none from Lerna, which suggests it may be a local speciality. 1, 9 from Franchthi has the beginning of a shoulder.

Corinth; Nemea. (Early) : Late.

C.B.S. Shoulder. 3, 12. 1 ex.

This bowl is taken separately because it is a characteristic Lerna Urfrinis type. It has a slip which is not properly Urfrinis but which some might include in that class, and comes
from a Lerna deposit which has otherwise very little Late Phase material.

Lerna. Late.

Medium Bowls. (Open Bowls Medium and Closed Bowls Medium)

These are the leitmotif of the Early Neolithic. They come in all sizes, in every ware, and with many minor variations of proportion, foot and decoration. The difference between the open and closed forms is often slight, but worth noting. The open bowls are rather less common than the closed, especially outside of Corinth and Nemea, and are more usually found in fine buff or black monochrome with knife-edged lip.

Ω.B.M.Convex 0. 1, 12.14.15.16.17; 2,1.3.4; 6,15.

A few rims like 2,4 are very slightly open, but a separate Convex class cannot be usefully isolated in this case. The form is universal and needs no comment. There is a tendency for the lips to be more rounded on the coarser bowls and more tapered on the fine ware; perforated lugs are more frequent than plain ones, and there are generally four, equally spaced around the belly or shoulder, although one from Lerna shows that an arrangement of two pairs also occurs. Low flat or more usually concave feet are commoner on all sizes than simple round or flat bases. A typical small black bowl at Lerna held infant bones (Caskey 1958,138). Early : Late.

Published examples are from Corinth (W-K 1948, pl.1a; Weinberg 1937, fig.6 (Zervos 109); Theocharis 1973, pl.27; Phlius (Biers 1969, fig.3,25; pl.114,24); Prosymna (Blegen 1937, fig.620,1); Lerna (Caskey, 1958, pl.38a).
O.B.M. Straight 1. 1,18.  
ca 11 ex.

A minor variation of the Straight O form, not as open as the later conical bowls. More of these are in spongy than fine ware and only one has the late smeary slip.

Corinth; Tarsina; Nemea; Franchthi; Lerna; Ayioryitika. Early: Late.

O.B.M./D. Straight 0. 2,5,6,9,11,15; 3,9; 4,2; 68 & 274 ca 33 ex.

Medium and Deep bowls are taken together because rim sherds are rarely diagnostic, and the difference is slight, but the existence of both forms is well attested. They merge into the convex, differing only in having a straight length of side. They are variations of the Convex forms. The strongly everted rim of 2,15 is unique and very late, with its Red under Red painted technique. 2,13,14. and a dozen or so others are also Late. 2,13 has a faintly S-profile, unusual in this Period but typical of the next, and is from a Late context; 2,11 may be similar. There are examples in Spongy, Painted and Monochrome wares, some of which might be Early.

Corinth; Tarsina; Gonia; Nemea; ?Prosymna (Blegen 1937, fig.620,4); Lerna; Ayioryitika; Asea (pl.IIa); Tzivias; Vourvoura, virtually concave-sided (Howell 1970, fig.2,12); ?Alepotrypa. Early Late.

C.B.M.Convex. 2,14; 3,2-6,8-11,14,15; 4,6-9; 74,10

This, with the Deep form, is the commonest of all shapes. The comments made on the Open form apply here, except that there are more of these in the coarser utility wares. Some of the many variations are illustrated; 4,7,8 are not typical rims.
A fragment just like 3,10, nearly shouldered, was found at Alepotrypa. Ubiquitous. Jacobsen 1973b, fig. 2,3; Theocharis 1973, pl. 28. Early : Late.

**Deep Bowls**

These merge so imperceptibly into the Medium classes that the line between is arbitrary, and the difference not always detectable in the sherds. But the distinction is worth making because Deep forms seem to be more characteristic of the later phases.

**O.B.D.Convex.** 2,10; perhaps 4,2. ca 5 ex.

Deep forms, if they are not closed, necessarily tend to straightness of the upper wall, so this category is very close to the O.B.M.10 straight (see above). They are all in fine slipped ware except for one from an Early stratum at Lerna.

Corinth (Weinberg 1937, fig. 4; Zervos 101); Nemea; Lerna. (Early) : Late.

**C.B.D.Convex.** 2,16; 3,16; 4,1.3-5.10-12.15.17.20; 6,29; 68,1.

A number of the above illustrations may be from medium rather than deep bowls, and too much distinction cannot be made between the deep and medium forms. Some of the variations shown are atypical: e.g. 4,5,13. The swollen rim of 4,4 is unusual in the Peloponnese, though not further north (Theocharis 1956, fig. 1,1; 10). The narrow mouth of 4,10 is also unusual; true hole-mouthed jars or bowls are hardly known in the south. Early : Late.
Distribution too widespread to be listed, but published examples are from Nemea (Zervos 122); ?Prosymna (Blegen 1937, fig.620,3); Franchthi (Jacobsen 1969, pl.94c,right; 1973b, fig.2, 2.4.5); Loukas (Howell 1970, fig.2,2); Holmberg 1944, fig.38b.

C.B.Straight. 4,6.16.18.19; 67,17 . ca 20 ex.

These include closed bowls on which the upper wall straightens out towards the rim. A number are in Spongey ware, but most are smaller fine vessels and several have an everted lip like 4,6. Rims occur in Early deposits at Franchthi and Lerna, but seem commoner in the Late Phase.

Corinth; Gonia; Nemea; Phlius (Biers 1969, fig.2,8); Mycenae; Franchthi (Jacobsen 1973b, figs.2,1.8.9; 3,1.2); Lerna; Ayioryitika; Loukas (Howell 1970, fig.2,10); Asea. Early : Late.

C.B.Shoulder. 3,13.17. ca 7 ex.

All but one of these are from Nemea. As with the open forms, this 'proto-carination' trait seems to be Late. The one from Ayioryitika is white painted.

Nemea (Zervos 118); Ayioryitika. (Early) : Late.

Mugs. 8,1.6.9.14. 4 ex.

I only know of four, with handles; one each from Corinth and Lerna and two from Nemea. Two are open, two closed. The Lerna mug is from J, 2cd stratum, in which there is a little Late material. There is otherwise nothing to date the type. Handles are unknown in the Early Neolithic except on these mugs and the askoi, and one would suppose them to be Late.

Corinth; Nemea; Lerna. Probably Late.
Closed Concave-sided Bowls. 4,21.22; 5,5.7.11; 6,24. ca 18 ex.

These are intermediate shapes between the closed bowl and the Piriform Jar, which does not begin properly before Period II, but has its roots here; 4,22 almost falls within that category. Four of them, from their finish, or context at Lerna and Franchthi, are certainly Late, and most of the others may well be, but one or two come from Early Phase levels at Lerna and Franchthi.

Corinth; Franchthi (Jacobsen 1969, p1.95a, top right; 1973b, fig.2.7.13; 3,3); Lerna; Ayioryitika; Asea; ?Alepotrypa. Early : Late.

Jars.

Jars, as the term is used here, are closed vessels with a definite neck or collar, and they are subdivided accordingly. They are not common in the Peloponnese before the next Period, but they begin to appear towards the end of Period I.

Neck Jar A. 5,1-4.6.8-10; 6,13. ca 11 ex.

These are closed bowls with elementary necks, not high enough to qualify as Collars. They come from Franchthi (3.9.10) and Nemea (1.2.4.6-8). The strongly hooked lip of 5,9 has only been noted at Franchthi and may be a local trait (cf 5,7 from this site). Three of those from Franchthi with a provenance known to me are from Early Phase levels, and one from an Early/Late Phase level. The Nemea sherds are painted but the finish and fabric give no clue to their date.

Nemea; Gonia; Franchthi (Jacobsen 1973b, figs.2,11; 3.4). Early : Late.
Neck Jar B. 6,1-6.8; 66,1. ca 11 ex.

These are characterised by internally angled and thickened rims. Apart from one rim like 6,5 in a Late Phase Lerna stratum, and one like 6,8 in spongy ware from Weinberg's 1937 excavations, they are all from Nemea. Three have the special flanged rim of 6,8. There is little to date them. One has a Late red-brown slip; some of the others are painted Red on Buff, one Red on White. Neck Jars are not found in Period II.

Corinth; Nemea; Lerna; Franchthi (Jacobsen 1973b, figs. 2, 10, 13). ?Early : Late.

Flaring Rim Jar. 6,7.10. ca 3 ex.

The few examples of this particular rim are given a separate category to emphasise their importance as transitional elements. They are typical of Period II, and one can trace a typological development from the end of Period I to the end of Period II. The fabric and paint of the two illustrated are typically Early Neolithic; the restored foot of 10 is hypothetical but probable. A rim like 7 came from a Late Phase stratum at Lerna.

Nemea; Lerna. Late.

Collar Jars.

I only know of four from Nemea, one of which from its ware and decorative style could almost be classed as Period II (7.1). There are however a number in the upper Lerna I levels, the material from which is quantitively minute compared with that from Nemea. This may be taken to support the view that the Lerna transition levels are on the whole later than the latest Nemea material. There are none from the lower strata at Lerna. The Low, Medium and High Collar classes, though somewhat schematic in application, do have chronological significance.
Collar Jar, Low. (less than .025m.) 7,11. ca 4 ex.

Low collars appear to be rarer than high ones. 7,11 from Franchthi is the only complete profile I know; others may have been less globular. The thin smeary slip on 7,11 puts it in my Late transition Phase (but Jacobsen's Middle Neolithic: 1969, 363). None from Nemea.

Phlius (Biers 1969, fig.2,2.3); ?Prosymna (Blegen 1937, fig.620,5); Franchthi (Jacobsen 1969, pl.95a, right). Late.

Collar Jar, Medium. (.025-.050m.) 7,1-4; 66,14. ca 6 ex.

These call for little comment. 7,3 is from the Pebble stratum in J at Lerna; 7,1; 66,14 from Nemea has a finish and decoration that verge on Urfirnis. One from Franchthi was in a Late Phase level.

Nemea; ?Prosymna (Blegen 1937, fig.620,6); Franchthi; Lerna. Late.

Collar Jar, High (more than .050m.) 7,5-10; 67,3. ca 11 ex.

Eight of these come from Late Phase strata at Lerna. 7,8, the only one from Nemea, has a thin white slip. 7,6 from Akrata has a more everted collar than usual in the Peloponnese; this is a Central Greek feature. 7,9 from Ayioryitika, unstratified, has a red-brown slip which persists into Period II, so its attribution to this phase is not sure.

Akrata; Nemea; Lerna; Ayioryitika. Late.

Spouted Bowls. 8,3,5,8,11-13,16-18; 67, 9,10,104,14. ca 12 ex.

From the one or two examples on which part of the rim is preserved (8,8,13) it appears that these were simple hemispherical
bowls with an open spout projecting from the rim and supported by a curved strut (8,11.12) from the end of the spout to the belly of the bowl. (8,17.18) The spouts may be long and narrow or short and wide, the fabric fine or spongy, and some were painted. There are five from Nemea, 'several' from Phlius (Biers 1969, 450), at least one from Akrata, in fine Black ware, and fragments of struts were noticed at Corinth, Lerna, and Louka. Nothing of the kind is known from Central Greece, and rare spouts in Thessalian A1 ware (Tsountas 1908, fig.81 and unpublished examples in Volos Museum) are rather different and strutless. There is little to date them, but one strut was noted in an Early Lerna deposit and two in Late deposits.

Akrata; Corinth; Nemea; Phlius (Biers 1969, pl.114,29); Lerna; Louka. Probably Early and Late.

Askoi. 8,19.22.23.26; 66,34; 67,11.

I have only seen fragments of these vessels at Nemea and Akrata. Their characteristics are clear from the restored drawing. I have changed the Biegen restoration of the lip, illustrated on Zervos 286, on the evidence of several lip and rim fragments observed in the Nemea drawers, one of which is from an askos with the same neck and mouth dimensions as Blegen's. They are fine ware, painted vessels, evidently not common, because the narrow oval mouth is diagnostic enough not to be easily missed, and possibly ancestral to the Urfirnis Pitcher of Period II. Askoid vessels are known from other parts but are not the same (Lianokladi; Wace and Thompson 192, fig.119; Nea Nikomedea; Rodden 1964, figs.9; 13; Levkas: Valde 1912, fig.3.11; 14.5).

Akrata; Nemea (Zervos 286). Probably Late.
Crucibloid Vessels. 8,15.20.21.25; 68,4.5.6.

First noted by Weinberg (1937, 493). They vary in size from large (8,25) to small (8,20), but have in common the bullet shape and dense heavy walls. The fabric is only slightly coarse and a well-fired buff, except for the inside. The exterior is wet-smoothed; the interior of 8,25 is smoothed, but others have pared and scraped inner surfaces, especially pronounced towards the bottom. Some have a round or square perforation in the bottom or side (8,15.20). In a few cases the pointed base shows a certain blackening, as though it had stood in a fire. Fig. 8,21 is unique, being comparatively fine, with scored strokes on the smooth outside; the inside is roughened for a short distance below the lip, while the rest is covered with fine scratched or wiped lines. These vessels are distinct in shape and fabric from the Husking Bowls. They show no signs of exposure to unusually high temperatures, and the thick walls seem designed to withstand pressure rather than heat. They may have served as mortars for crushing or macerating fruit and seeds, and are perhaps a forerunner of the Husking Bowls. Indeed, one fragment was noted with coarse grits embedded in the inner wall.

There are numbers of them from Corinth and Nemea, and two or three sherds that might be from similar vessels from an upper Lerna I deposit. I know of nothing comparable from elsewhere, nor do they occur in Period II.

Corinth; Nemea; Lerna. Early or Late.
Musking Bowls. 8,24; 68,7.

The term has been applied by Weinberg to this characteristic Period II utensil (1965, 38). Its large size, thick walls covered with deep sharply scored grooves inside, often showing marked signs of wear, and open bowl shape all suggest that its function was the husking of grain. From Nemea and Lerna I levels there are fragments of such bowls, some of them in a distinctive fabric which does not seem to occur in Period II. The clay is packed with very large angular grits, giving it a brecciated appearance like a certain Middle Helladic coarse ware. At Lerna three examples have an obliquely bevelled lip (8,24). The first horizontal cut-off lips appear in the upper transition levels. Although one husking bowl sherd was found in an early Lerna I deposit, fragments are very rare at Nemea, and they be more safely assumed to begin in the Late Phase. Like the previous vessels, they appear to be confined to the Peloponnese.

Nemea; Lerna. Late.

Spoons. 8,7. ca. 4 ex.

These do not seem to be common in Period I. There is a fragment from Nemea (8,7), and three from transition levels at Lerna (J, 3rd stratum), one being in Red Slip and one in Black ware. There is too little preserved to restore the complete shapes, but the handle is round in section.

Nemea; Lerna. Late.

Protomes; Face-pots. 8,2,4; 68,10. ca.3 ex.

Rare curiosities from Nemea seems to represent a plastic nose and mouth surmounting a now broken handle, from a cup or
askos. 8,2 ia an unusual handle from Nemea, that may have come from a similar vessel or from a spoon. One fragment of a face-pot has been found at Franchthi (Jacobson 1973b, 262-3, p.150a.b). Probably Late.

Legs. 8, 10; 68, 9.11.3

I know of no figurines from the Peloponnese which can be attributed on grounds of provenance or finish to the Early Neolithic Period, in marked contrast to Thessaly. However legs turn up in E.N. contexts, some of which certainly, and all which probably are from vessels of some sort. There are several from Nemea (8,10), reminiscent of those from Nea Makri, but not incised (Theocharis, 1959, figs.42,43). They consist of a simple clay core with a thick outer layer of finer clay, badly bonded to the core, which was moulded into a leg with a schematic foot; they are broken at the top. A leg from Lerna, J. Mixed Fill, which from shape, fabric and finish should belong to the same class, has preserved at the top a patch of original burnished concave surface, which looks just like part of a bowl interior. There is another almost the same from Akrata with a transition smearly slip (68,3). Since no fragments of 'tables' or 'altars' have been noted in the Peloponnese, the presumption is that such legs were used on vessels not markedly different from the ordinary repertoire; perhaps open bowls.
Period I, Special Features.

Rims.

Period I rims are with few exceptions plain rounded or tapered. The former is rather less frequent, and used on coarser or heavier vessels. The characteristic lip has a more or less pronounced symmetrical taper; 1,17 would be about normal. But on fine ware bowls the taper approaches a knife-edge (e.g. 3,4) and this may well be a regional speciality, since it is rarely seen north of the Gulf, apart from Boeotia where one or two examples are known. It is hard to tell how early this extreme form begins, but it is characteristic of the Late Phase fine ware monochrome Buff or Black.

Asymmetrically tapered rims like those in Central and Northern Greece are very rare in the Peloponnese (cf Theocharis 1959, figs.4.21; Weinberg 1962, 170; fig.5,1.2; Theocharis 1967, fig.63; Rodden 1962, figs.9,3; 10, 31.32).

Flat or cut-off lips.

These are rare (cf Weinberg 1937, p.496). Equally, the bevelled lip, so characteristic of Central Greece (e.g. Elateia fig.6,4; Zervos fig.115), where it is often notched, hardly occurs in the Peloponnese.

Nemea rim. 3,2.3.6.8.15.

This uncommon but characteristic form is distinguished by a sudden thinning or hollowing of the wall immediately below the lip; it is less pronounced than a groove and gives the section a waisted profile. It is found chiefly on the glossy
burnished, rib and groove decorated Black ware and is centered on Nemea, although I have seen an example from Akrata. (cf. the slightly different version at Lerna of 3,5). End of Early, and Late Phase.

**Everted rim.** 1,16; 2,9; 4,4.

This slight eversion of the tapered lip is less common in the Peloponnese than perhaps in Central Greece: (cf. Orchomenos fig.3; Weinberg 1962, figs. 5,6,7,8) ... there are a number from Chaironea and Souvala in the B.S.A.

**Grooved rim.** 4,7,8.

Uncommon; only two or three examples known.

**Beaded rim.** 4,6.

This characteristic Thessalian rim is rare in the Peloponnese, and associated with the late transition or even early Period II wares and shapes. The slightly thickened lip is round, and clearly distinct from the thinner wall below. The examples from Nea Makri (Theocharis 1959, figs. 1, 2.3; p.8) where it is described as common, would be unusual in Corinthia. It occurs at Elateia perhaps (e.g. Weinberg 1962, fig.5, 9.10. 'with lip groove'), but is most common in the North. At Argissa it starts in the Early Ceramic phase (Milojić 1959, fig.5, 3.16), and it is the typical rim on the Proto-Sesklo bowls (Milojić 1971 passim).

**Bases.** 9,16-28

Round bases are used on most shapes and need little comment. (1,10.13; 9,16). They may be commoner in the Early Phase, but the only observation to this effect is a note by
Walker-Kosmopoulos (1948, 21, n. 43) that 65% of the Rainbow Bowls from Period I have round bases. They are probably not used on the later fine wares. Flat bases are most frequent on the very large heavy bowls, used no doubt for storage, which are common at Corinth, but are otherwise rare (9,17), like simple concave base (9,10), and the flat disk foot (9,19) although the latter seems more frequent at Lerna. Commonest and most characteristic are concave feet like 9,20-22, which are occasionally perforated. The higher, profiled foot of 9,25 is Late Phase, found on transition ware bowls. Many come from closed shapes; hence the hypothetical restoration of fig. 6,10. They are less frequent in the medium coarse spongy ware (cf. Weinberg 1937, p. 497).

Ring Feet.

There is a basic difference, often overlooked, between concave feet like 9,20-22, 25 and true ring feet like 9,24,26. The first is made by building up the vessel from a thick disk base which is then hollowed and trimmed. The second is made by attaching a ring of clay to the round or flat bottom of the pot after it has been built. Generally it is easy to distinguish them in the hand, especially when broken: the ring foot breaks cleanly away from the bottom, while the concave foot never does. From a drawn profile it is not always easy to tell the difference. 1,14 shows the simplest, most primitive form of ring foot (cf. Biers 1969, figs. 2, 13, 14); 9,24 is a more developed type. 9,23 is found only on large heavy vessels (Biers 1969, fig. 2; 15). 9,24 and an identical foot from Corinth in fine black-burnished monochrome, with
perforations, are the only examples of this type I know which, on grounds of provenance or fabric and finish, might be attributed to Period I.

Apart from the 1.14 type, itself not common, the ring foot, wherever found in the Peloponnese, outside of Final Neolithic contexts, signifies Period II. The concave foot may persist into Period II, but not for long and it never occurs in classic Urfirnis ware; it is thus a usefully diagnostic feature. How far this rule applies to Attica and Central Greece is doubtful. At Nea Makri, fig. 5 (lower) looks like a typical concave foot, while figs. 5 (upper); 12; 22 are ring feet, (Theocharis 1956). From the early phase at Psachna in Euboea, fig. 1, 6 is a concave foot, fig. 1, 5 a pedestal foot that would be typically Period II in Corinthia. (Theocharis 1959; 10). At Poussi Kaloyerou (Attica) there are ring feet in the same ware as the concave feet and other Early Neolithic sherds.

In Central Greece the concave foot seems to be rarer than the ring foot in the Early Neolithic levels, although Weinberg does not draw a distinction between concave and ring feet, so it is hard to be sure. In Weinberg 1962, fig. 7, nos. 5 and 7 look like concave feet, while 6 is a developed ring foot, all from the Early Neolithic. The flat splayed base of no. 3, is not a Peloponnesian type. Fig. 7, 8, "Middle Neolithic", could well be a concave foot; in which case it is another illustration of the persistence of Early Neolithic features in Central Greece into the later Period, which characterises that region (Weinberg 1962).
In Thessaly the concave feet of the Early Ceramic phase are a parallel to the Peloponnese. The low concave feet from Sesklo (Theocharis 1967, figs. 60; 61; 63), the higher foot of the typical Thessalian bowl (Theocharis 1967, fig. 59; Milojević 1959, fig. 5, 12) as well as the early ring foot (Theocharis 1967, fig. 58; Milojević 1959, fig. 5, 11) persist into the Proto-Sesklo phase (Theocharis 1967, fig. 85; Milojević 1959, figs. 6, 6.9; 7, 6; 7, 2.3). Thereafter ring feet and pedestals appear to be much commoner than they are in the Peloponnese before Period II (Milojević 1971, figs. 13-15; beilage 7.8).

**Pedestals?**  9,27.28  3 ex.

Each of the three examples from Nemea has a painted band around the rim, which carries over for a short distance on to the inside. 9,27 is very rough and irregular, not even smoothed, on the inside; 9,28 has strong paring marks on the inside; the third, of similar shape to 9,28, has been lightly burnished on the inside. The fabric and paint are typically Nemean E.N., but pedestals are otherwise unknown to me in this period. A fragment like 9,28 appears in an early Lerna II stratum with good Urftirnis outside (22,26).

The inside finish of two of them seems to preclude their function as normal bowls or cups, since open shapes are without exception smoothed, burnished or slipped inside. On the other hand, pedestals of this type would be unusual even in early Period II in the Peloponnese, but are common enough in the Thessalian Magoulitsa culture of Milojević (1971 pl. 13; fig. 7).
Lugs, plain.

Unperforated lugs are uncommon in the Peloponnesian Early Neolithic and are generally small, being either vestigial (2,4; 6,10; cf. Biers 1969, fig. a 2, 8; pl. 113, 8.9) or decorative. One large angular ledge lug was noted in an Early Phase level from Franchthi. And in the Late Phase there are a few vertical lugs on the belly or rim of bowls (Jacobsen 1969, pl. 94c, left; our 9,1), and one or two cylindrical knob lugs from Nemea (1,11; 66,38). The oblique rim lug of 9,6 comes from the Lerna pebble layer and is transitional.

Lugs, perforated. 9,29-36; 66,32,34-35; 68,1-2.

Both horizontally and vertically perforated lugs are the standard Period I form of handle. They are most frequent on the coarser wares (cf Weinberg 1937, p. 497; Biers 1969, p. 448), but may also be found on the finer vessels. The vertically pierced type is more usual on the bellies of closed forms. In the Peloponnese they are placed close to or above the middle of the bowls, but never directly under the rim, either two or four to a vessel. (cf 4,1.17). Sometimes four lugs are arranged in spaced pairs; an instance was noted at Lerna, like 2,16; 68,1 from Asea, although this bowl is unstratified and could be later.

There is a development in the forms of lug from the Early to the Late Phase. The earliest is rounded both in plan and section, and projects less from the body. (9,30; 66,34). Later lugs become thinner (9,31), often more profiled (9,33), and in the Late Phase may assume the triangular or
rectangular shapes which are common in Period II (9,32.34). At the same time the early form continues to be used, especially on the heavier vessels. For early lugs see Walker-Kosmopoulos 1948, pl.1a; for the later type, Biers 1969, pl.114, 20. 22. 9,35 is perhaps a local Nemea variant.

The first small tubular lugs, usually vertical (2.14) begin to appear, in a late context or ware, at Lerna and Franchthi. There is one from Nemea, in typical black-burnished fine ware, some .040m. long.

Strap Handles.

Proper strap handles with oval or rectangular sections are unknown to me in Period I (cf Weinberg 1937, 495), but some large perforated lugs might be considered transitional between the handle and the lug (eg 9,36). When handles first appear in Period II they are used at first only on collar jars. Round section bar handles occur in Period I, but exclusively on Mugs and Askoi (8.1.6.9.14.23.26).
Decoration

There are three ways of decorating pots in Period I: by painted patterns, round or oval pellets, and by grooving and ribbing.

Painted.

Painted sherds constitute as tiny a fraction of the total assemblage in the Peloponnese as they do in Thessaly and Macedonia. Figures are not yet available for Lerna, but at Franchthi the painted is some 5% of the total (Jacobson 1973b, 263) and at Nemea the painted would be no more than 1%, at a conservative estimate, which is another reason for supposing that this total includes a monochrome phase. Painted sherds were noted in the Early Phase Lerna strata and the lowest levels of H 37 at Franchthi, which lie directly over the aceramic stratum.

The only single site with enough painted material to afford a general view of the range of styles and patterns is Nemea, where I noted some eighty sherds. The upper transition strata at Lerna illustrate in fragmentary fashion the stylistic trends towards Period II decoration which accompany the new slipping and painting techniques. The small but interesting number of painted sherds from Asea, without stratigraphical context, indicate the degree of local differentiation prevailing at the end of Period I.

The Nemea painted wares may be taken as characteristic of the Early Neolithic in the Peloponnese as a whole. The special transition features found at Lerna, and scarcely noted
at Nemea, are confined to the very latest phase and will
be described separately. Table I sets out in tabular form
the main features of the Nemea pottery; the percentages
are based on a figure of between 70 and 80 sherds. It will
be seen that the ground is generally a shade of buff, unslipped,
and it is usually burnished. The paint appears generally to
be burnished, but it is hard to tell with worn sherds; there
is a small class of brilliantly glossy-burnished sherds, and
another with thick crusty paint. The red colour is variable;
I have divided it into red with a strong orange cast, and
simple red, which in the case of Nemea is of a deep brick
hue. Some are dark red; a few have been reduced to dark
brown, and one or two are black: fig 66 gives an idea of the
range of colours. At Franchthi a chestnut brown seems to be
commoner than red. The white slip is very uncommon at Nemea
(66,5) and often hard to detect on the buff body. At Asea
and Akrata the white slip sometimes resembles the thick
cream burnished slip typical of Central Greece (cf Weinberg
1937, §98).

Table I

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<th>Rd on Wh</th>
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<td>46</td>
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Nemea Painted Pottery.
It is characteristic of Period I that only the outside of a pot was decorated. The inside of open shapes generally has an overall slip, burnished or matt, and the inside rim of collar and neck jars is similarly treated. The very rare exceptions to this rule only prove the point: 2,1, from Tarsina, has an inside rim frieze of tiny triangles on a typical Period I bowl, and three or four from Lerna upper transition strata are painted inside with zig-zag or net patterns, but their stratigraphical position is marginal and the ware and paint close to Urfirnis.

Solid Patterns.

Large solid motifs are common at Nemea and seem to be all based on the triangle (Blegen 1931, fig.3,2). Fragments are known from Akrata, Asea and Franchthi, where three or four come from the lower H 37 levels, but the pieces are too scrappy to be sure of the motif, except in one case (5,7). None were observed at Lerna among the relatively more numerous Late Phase sherds.

There is much variation in the triangles, which are equilateral or elongated, upright or inverted, and pendent from the rim, with or without a rim band. Sometimes they are used with linear motifs: a simple line parallel with the outline of the triangle, or a large cross-hatched motif, perhaps also triangular (2,6; 3,8; 4,3.22; 5,7.8; 5,1.5; 7.10; 10, 1-4.8.10.11.21;66,17.18.20.21).

Small chequerboard triangles are known only from Akrata,
Corinth and Asea (2,2; 10, 19, 20). They seem to cover a large area of the pot and there is no evidence that they were used as a fill for larger motifs, as at Chaironea. Part of a Red on Buff chequerboard of larger squares was found at Nemea (10,9), and two diamond chequerboard Red on White fragments are published from Asea (fig.46k) and Corinth (Walker-Kosmopoulos 1948, pl. IIc). The latter are uncommon at any time in the Peloponnese, but more appropriate to Period II (cf Jacobsen 1973b, fig.2,15).

Linear Patterns.

The motifs are simple multiple-line chevrons and zig-zags, cross-hatched triangles (3,7; 66,15) and wide bands (10,14, 21,22; 67,5, 6,7 ) with or without a fairly wide rim band (Biegen 1931, fig.3). There is variation in the treatment of the zig-zag lines, and at Nemea they are not very fine or thin: compare the unique and very late 66,14 with the rest. It is probable that with enough examples to hand one could distinguish local styles. For example the motif 10, 18; 67,2, from Akrata, is quite distinctive, as are some of the Nemea triangles (10, 11; 66,28 ). Jacobsen 1973b, pl.49,6.

Late Phase Characteristics.

In terms of technique these may be listed as a) the commoner use of a slip ground for the decoration; b) the practice of painting a thin smeary slip over the painted decoration, with the result that the latter is partly masked or nearly obscured (Asea pl.IIA is a good example but not one example was noted from Nemea); c) painted lines are sometimes wholly or partly black, instead of red or red brown (e.g. 66,8 , 14 ); d) perhaps the occasional brilliant, glassy burnish, although
Stylistically there is little of which one can be certain except: a) the practice of covering the lower half of the vessel with a plain slip and decorating the upper reserved zone (3,9); this is also the common Urfinnis practice; b) the tendency of linear decoration to become finer and neater and more complex: e.g. 2,5; 3,11; 4,4.13; 7,1.3.5.6.7; 10, 17,18,23,24,26; cf. Walker-Kosmopoulos 1948, pl.IId.e; Weinberg 1937, fig.7g.h.

The dating of other features of the painted pottery must remain a matter of opinion at present, but some suggestions may be made:

a) Red on White slip. Only three or four sherds were noted among the eighty from Nemea, while half of the dozen painted sherds I have seen from Akrata are of this class, three of the eight sherds illustrated by Weinberg from Corinth (1937, fig.7), several from the upper Lerna I stratum, and probably half of the E.N. painted sherds from Asea. This again suggests that the low percentage found at Nemea has a chronological rather than geographical explanation. The E.N. from Asea is, as we have noted, considered on other grounds to be late. Some support for the lateness of the Red on White slip may also be found in:-

b) the chequerboard motif of small triangles. At Asea these are in Red on White, or the very late Period I (if not
early Period II) thin smeary over-slip of 2,15 (Holmberg 1944, pl II A). At Akrata they are Red on White, and used on the askos shape (67,8). There are none at Nemea, where material of the latest transition sort is also wanting, or very scarce; and they are also missing at Lerna, where some of the material is contemporary with Nemea and some later. This suggests that the small triangle chequerboard motif is late and with a restricted local distribution as well. The inspiration for the decoration at Akrata is probably to be sought across the Gulf of Corinth (Weinberg 1962, pl.57c). Its popularity at Asea remains hard to explain except as a manifestation either of local tradition; or of distant ties with Akrata, or simply of the thinness of our knowledge of E.N.Arcadia.

c) Large triangular motifs are known only from Akrata, Nemea and Franchthi at present, if we exclude the white painted examples from Asea (Holmberg 1944, pl.Ih.1, and there are others). The prevalence of this motif at Nemea and in the lowest Franchthi levels, and its absence at Lerna, both from the E.N. strata and the earliest M.N. strata, all suggest that large solid patterns flourished early rather than late. On the other hand, the large white triangles from Nemea (10,28) and Asea (10,31,32) imply that the motif continues until late at some sites. 13,6 and 15,10 from Akrata are a unique local survival of this motif into Period II.

d) White on Red paint. This is uncommon except at Asea, although the odd piece or two turns up on most sites. The white paint is crusty and put on over the burnished surface at Nemea; it is therefore very fugitive, leaving no trace where it has dropped. There are only two pieces from Nemea, one with solid triangles (10,28) and the other with a zig-zag
Linear decorated sherds are known from Akrata (10,29; 67,4); Mycenae, Franchthi, Lerna, Prosymna (Blegen 1937, fig.623,3.4.); Ayioryitika (10,34) and Asea. At the latter site I noted some fourteen sherds, mostly linear, including some complex patterns (Holmberg 1944, fig. 46a), but with some solid, already referred to, and combination and other motifs (fig. 46; pl. I). Their stratigraphic position at Lerna, in the Late Phase strata, the scarcity of other material from Asea which could be earlier than the end of Period I,1 the fabric and finish of the unstratified Akratég and Ayioryitika sherds, suggest a late transition date for most of the Asea material, although the use of white paint may well have begun earlier.

e) The three sherds of white-edged red triangles from Nemea (10,27; 66,19) are worth noting. The matt white fugitive paint is put on over the red. Their importance lies in the rarity of this type in the Peloponnese and the close parallels in Boetia, at Orchomenos and Chaironea (Kunze 1931, pl.112; Faraklas 1968, fig.1,1-10).

f) Other motifs which there is reason to think may be late are the fine hatching of 10,17.22, and the multiple wide-margined band of 10,15, since they are dominant elements in Period II decoration, but are rare in Period I contexts. I know of only two other sherds with the 10,15 motif (Corinth: Weinberg 1937, fig.7g; Ayioryitika: Blegen 1931, fig.3 - and that one looks much more Urfirnis than red slip).
Comparisons with the North.

At Nea Makri painted sherds were rare in both E.N. strata. Any of the Red on Buff sherds from the first stratum would be at home in the Peloponnese, but they are not distinctive. More interesting are those from the second level. The white zig-zags of Theocharis 1959, fig.27 have parallels at Nemea, Lerna and Franchthi. The cross-hatched triangles of fig.28 resemble those from Nemea, although their arrangement has no exact counterpart. The finer lines of fig.31 are like the Late Phase examples from Nemea and especially Lerna. Among some sherds from Poussi Kaloyerou (Attica) at the BSA, there is one with a thin high-gloss orange paint on a thin ivory slip, and a pattern of broad oblique lines, that is like enough in all respects to the Nemea equivalent. The body of evidence from Attica is not great, but it displays a degree of similarity in technique and style with Corinthia.

In Central Greece, at Elateia, two separate excavations found a lowest meter of monochrome wares (v. supra, Sites and Evidence). Although a white slip was in use from the beginning, it was not apparently used as a ground for painted decoration at first, because the earliest painted is Red on Buff. The white slip found on the first Red on White sherds is apparently often not very good, a thin streaky greyish (Weinberg 1962, 177), in which it resembles some of that in the Peloponnese. But in Central Greece the potters soon developed a thick creamy, and later a thick chalky white slip which the Corinthians never achieved, although they had more success at Akrata and Asea.

The patterns of the earliest Red on Buff painted can all
be matched in the Peloponnese (Weinberg 1962, pl.56a.b),
while those of the early Red on White (pl.56c.d) cannot, with
one or two atypical exceptions. The large solid triangles
of the Peloponnese have no parallel in Boeotia. Another
difference is the practice in Boeotia from the first of
decorating the inside of bowl rims. Separate potting traditions
have already been established. By the time Red on White
becomes common at Elateia, there are further divergencies:
the characteristic bowl rim friezes of small triangles, semi-
circles and circles, and the ubiquitous multiple line band
with broad margins, are local Central Greek features (Elateia,
figs.56 c.d; Thespiai, Caskey 1951, pl.87; Kunze 1931,
pl.XVIa, etc). Some of the early Red on White, and many of
the later, have close parallels with the Peloponnesian Period
II, and this poses the question of the comparative relative
chronologies, which will be considered later. There is,
however, no mention of white paint at Elateia, although
further down the Kefissos valley at Orchomenos and Chaironea
it is known, if infrequently, and is similar to that from
Nea Makri and the Peloponnese. The added white decoration
has already been referred to. At Chaironea it is used also
as a separate element together with red linear patterns.

Painted pottery begins in North Greece with the Thessalian
Proto-Sesklo phase. It is interesting that one can detect
the beginnings of both solid and linear styles in the amorphous
splotches from Sesklo, Pyrasos and Soufli (Theocharis 1967,
figs.71; 72; 73; 1959, fig.9), if indeed they represent
the first potters' groping after painted decoration, as
Theocharis believes (cf. Hourmouziades 1971, fig. 10). But the earliest properly painted sherds include both Red on Buff and Red on White, and rare White on Red (Milojčić 1971, 60-64; Theocharis 1967, 130-131). Crudely painted sherds from Nea Nikomedeia (Rodden 1961, fig. 10) and Prodromos (Hourmouziades 1971, fig. 3) show fragments of solid and thick linear motifs. There are sherds from Nemea that display a similar roughness of execution (cf. 4, 22, and others not illustrated here). Such crudity may imply a primitive or early stage, or equally just a local preference; better stratigraphic evidence is needed than that available to determine which. In the North again the earliest painted bowls are not decorated on the inside (only one - Milojčić 1971, 61). Among the Proto-Sesklo material there are many parallels with the Peloponnese, especially with Nemea (Milojčić 1971, figs. 6, 9, 7, 10; Theocharis 1967, figs. 75, 78, 82, 83, 84; pls. XXII A, XXIII A). The solid white triangles of pl. A are reminiscent of Asea, but the large semicircles of pl. B are not found elsewhere. The white linear decoration, although not distinctive, is broadly similar.

**Plastic and incised decoration.**

The most typical form of decoration in Period I is by applied pellets, round or oval. The simple round pellets are generally convex (3, 1), sometimes flattened on top (9, 10; 66, 29, 23) and vary between .005m and .010m. in diameter. They appear on all fabrics and shapes, but are especially characteristic of the finer bowls, where they are usually placed close to the widest diameter, sometimes close to the rim, but never immediately beneath the lip, unlike Elateia (Weinberg 1962, p. 171). They are noticeably less frequent south of Corinthia. Occasionally they have dropped off,
leaving a scar on the surface of the pot. The pellets may be two or four to a pot, like the pierced lugs. In Corinthia they are often grouped into horizontal or oblique rows of three (1,7; 2,10) with four such groups to a vessel. Multiple rows (10,10) are rare.

Oval pellets (3,16; 66,26) are not so common, and generally found in groups. At Corinth there are examples of oval pellets in two or more rows, after the Central Greek fashion (Weinberg 1937, fig.29 a,b). At Nemea there is a horizontal row of heavy pellets set obliquely on the painted wall of a closed vessel (10,16; 66,30). Elsewhere they seem hardly to occur, though I know of one example from Lerna, on a black-burnished sherd. In the Argolid the pellet is worked into the wall of the pot to produce a low welt-like protuberance, (cf. 4,21; Jacobsen 1969, pl.95a, top right; 1973b, pl.49d). There are similar sherds from Lerna. A sherd from Akrata has rows of vertical strip pellets, and from the bed-rock cavities of Lerna I also comes part of a thick-walled, spongy, closed pot covered with welts, identical to that illustrated, from Nea Makri (Theocharis 1959, pl.8, upper right).

At Nemea the rare oval pellets are on Late wares (3,16). The commoner black-burnished Corinth examples could be Early or Late. The Lerna welts occur, with the exception noted above, in Late levels. On the whole they seem more characteristic of the Late Phase. The round pellets begin earlier.
At Nea Makri the four pellets on Theocharis 1959, fig. 21 are very Nemea-looking; on the other hand the crowded pellet decoration of pl. 8 is purely local, and closer to the Central Greek style, since pl. 8, top left, with the more open spacing, can be matched at Chaironeia on a black burnished sherd, and at Souvala (BSA). But more usually the Central Greek pellets are set in single or multiple rows making triangle or zig-zag patterns (Kunze 1931, 16; pl. XI c; Weinberg 1962, pl. 53 d), and are common on the black monochrome ware. Oval pellets are less common, but still apparently commoner than in the Peloponnese.

In Thessaly single round pellets are common on the Proto-Sesklo bowls. Oval pellets occur singly (J955, fig. 8, 1), and in rows on the white ware (Theocharis 1967, fig. 85).

Pellet Rims. 9, 2-4

An uncommon but curiously widespread form of decoration. The pellets may simply be stuck on (9, 2), or moulded into the lip to produce a wavy effect (9, 3). One from Lerna has a row of oblique welts along the lip. There are examples from Nea Makri (Theocharis 1959, fig. 11, d-e), Orchomenos (Kunze 1931, fig. 35), Skyros (Theocharis 1945, 7, fig. 38), Leukas (Dörpfeld 1927, pl. 85 b). In the Peloponnese the only stratified examples, from Lerna, are Late. Two are shown from Phlius (Biers 1969, fig. 2, 4, 6).

Finally there are a few uncommon variations on the pellet theme. At Nemea there are some large pellets with
dimpled tops (9,11) and some large very thin disks, which may be concave (9,5) or more usually flat. One such from Nemea is on a streaky orange slipped bowl; there are others on fine black burnished sherds from the Lerna pebble layer; and they appear to be found at Prosymna (Blegen 1937, 369). Otherwise they occur on Period II urfinis pots.

One is illustrated from Orchomenos (Kunze 1931, pl. IX, 2).

A characteristic Period II applied ornament (or in some cases mark; see below) begins at the end of Period I. This is a small strip of clay, which may be straight or curved, single or in groups. There is part of one from Nemea (2,3), and a few examples come from transition wares at Lerna.

Cordons. 2,8; 9,7,14

Another Late Phase feature which becomes more popular in Period II is the long, thin applied cordon, half-round or sub-triangular in section. At Lerna it is used to make a zig-zag (2,8), and in another case a long curved pattern. There are examples from Ayoryitika and from Phlius, where there are two parallel cordons (Biers 1969, pl.114, 23). The slashed cordon from Nemea (9,14) is unique for Period I. This form of decoration may be commoner in Central Greece: at Elateia single and double cordons are used to make simple lines and wavy and zig-zag patterns (Weinberg 1962, 171).
Grooving and Ribbing. 2,7; 3,2-6.15; 9,12,15.

This uncommon but characteristic Peloponnesian form of decoration has been found at Nemea, Tarsina and Lerna. It was used chiefly on the fine glassy-burnished black or tan bowls, and one or two instances on red slipped bowls. It consists of one or more parallel, shallow grooves which have been pressed rather than incised into the soft clay, so that sometimes a low rib is formed between the grooves. (eg. 2,7; 3,3.6). No whole examples are preserved, but the patterns are rectilinear, or formed from groups of slightly curving lines (3,4.5.), the latter being more typical of Lerna. One sherd from Lerna has a triple zig-zag (9,12), but the most elegant example is 3,15, from Nemea. Bowls with this decoration commonly have a lip groove as well. 9,8.9. show two unusual variations from Lerna, and 9,15 is the only example known to me of a sharply incised groove. One or two sherds of grooved ware appear in the lowest Lerna I levels, so it should begin in the Early Phase, but it is commoner in the next.

I know of no parallels outside of the Peloponnesian except for the Nea Makri grooved ware, on which the grooves are sharper, narrower and probably incised, since they were filled with white paste. The patterns are more crowded and complicated in many cases (Theocharis 1959, pl.4). On the other hand the shapes of the bowls on which the decoration was used are similar (Theocharis' reconstructions could as well be deeper), and, for the reasons to be discussed later, should be roughly contemporary. Some cross inspiration is not improbable.
Finally, a few odd pieces should be mentioned: the row of fingernail impressions on a black burnished sherd from Nemea (9,13), the fine stamped circles on a Lerna sherd, and the frieze of slashes around the small 'crucibloid bowl' from Nemea (11 t).

**Stone Vessels.**

Eleven fragments of marble bowls were reported by Jacobsen from Franchthi (1973b, 256, fig.1). Seven were from EN or EN-MN levels, two were early MN, one was MN and one from a mixed deposit. The rim of fig.1,1 and the disk foot of 1,5 are Period I traits in the Peloponnese. Like the white-ware bowl from the same levels (13,13), which there is reason to suppose imitates stone (p.78), and the morphological features of which are also more Period I than II, the stone bowls were almost certainly imported. The nearest known source is Nea Makri in Attica, where there was something of a stone bowl industry (Theocharis 1954; 1956) and white ware was also made. They are from the Early Neolithic stratum. But it is probable that Early Neolithic traits continued in Attica well into Peloponnesian Period II; the evidence points to a late arrival of Urfirnis ware there. I do not know which Franchthi levels the stone bowls are from, but Jacobsen's Middle Neolithic begins rather earlier than my Period II and the white ware and stone bowls would typologically fit very well into my Period I Late Phase transition. The wider chronological implications are discussed later.

Walker-Kosmopoulos reports a number of sandstone and coarse marble fragments from her Period II deposits (1948, 47; figs.24.25). Two miniature stone vases from 'the Sparta area'
are in the National Museum (Theocharis 1973, figs. 209-210). One is a medium convex footed bowl, like 3,7, with rim-groove and four perforated belly lugs, and the other a tall pedestal bowl like 12,9. The first is a late transition I/II shape and the second rather II than any other Period: the most likely date would be end of Period I or early II. The most likely source for them as for the five stone figurines with the same alleged provenance, is Koufovouno. Only one source of marble is known in the Peloponnese, at Doliana in Arcadia (Howell 1970, 93). If the stone is from there, then they must have been imported, like the figurines found at Alepotrypa, and which, for the reasons given below, are probably later. But the provenance of the 'Sparta' vessels and figurines is suspect and too much weight cannot be given to them as evidence, especially as there is no Period I material from Koufovouno. Local antique dealers and agents in Greene have a wide network of contacts among the farmers, and there are a number of Late or Final Neolithic sites in Laconia.

Summary and Comment.

The overall general similarities of the early pottery sequence in Greece need no emphasis. But lack of sufficiently documented reports makes a close examination of the rather more interesting and significant regional dissimilarities difficult. Some have already been mentioned, but a short summary of the principal differences in the regions immediately north of the Peloponnese is useful, because it is just these differences which reveal the degree of cultural separation already attained by the end of the Early Neolithic period.
Exclusively Peloponnesian are the bowls with strutted apouts, askoi, husking bowls, crucibloid vessels, rib and groove ware, and the transition brushed and smeared slip. Characteristically Peloponnesian are the fine buff and black bowls and the popularity of black monochrome burnished wares, the knife-edge lip, the proto-carinated shoulders and bellies, the rarity of inside painted decoration, and the large solid motifs.

Exclusively Attic are the Nea Makri white-filled incised decoration and the nail impressed lugs. Characteristically Attic are the large plain lugs, the bead rims, the thickened rims or upper walls, and the overall pellet decoration.

Typically Central Greek are the frequency from the earliest levels of collar jars with flaring necks, the more complicated pellet patterns, the fine thick white and cream slips, painted rim friezes inside bowl rims, the popularity of open straight-walled bowls, the bevelled rim, the notched rim, and the oval-mouthed bowls.

Features in the Peloponnese, Attica and Central Greece unique enough to constitute evidence of direct contact between these regions (and estimates of uniqueness are subjective) are few. Among them may be mentioned the added white margins of red solid triangles at Nemea and Chaironea, the painted rim frieze inside a bowl from Tarsina, and perhaps the anthropomorphic feet from Lerna, Nemea and Nea Makri. They lend support to Weinberg's belief that two sherds from the lowest Elateia stratum may be Corinthian imports.
The white stone button seal and "shanked button" (nose-stud?) from Nemea are interesting (Blegen 1927, 440), since such objects seem to be as rare in the South as figurines, but like the latter are common in Thessaly and beyond. Nothing is known of them, however, apart from a brief mention in the report.
Period II

Introduction

Period II begins with the appearance of neolithic Urfirnis ware as originally defined by Kunze, and ends with the appearance of Matt Painted pottery. It corresponds approximately to Walker-Kosmopoulos' Period II and Weinberg's Middle Neolithic. The pottery consists almost exclusively of the fine Urfirnis ware together with the coarser utility variety which accompanies it. Shortly before the end, Black and perhaps Black on Red wares come into use, but since they herald the start of Period III, of which they are characteristic, they will be treated there with the other contemporary wares of that Period. Jacobsen (1969, 363; 1973b, 264) begins his MN Period earlier, with the appearance of the smeary red slip which characterises my transition phase, and before the appearance of classic, obviously recognisable Urfirnis. This should be borne in mind when he refers finds stratigraphically to EN-MN, or early M.N contexts.

The fabric and appearance has been well described by Kunze (1931, 31), Weinberg (1937, 500) and Holmberg (1944, 42-49). It has been variously classified and labelled: by Walker-Kosmopoulos as Corinthian Brown Ware; by Kunze as Class D and part of Class G; by Blegen at Gonia as A I, B I and part of B III; by Blegen at Prosymna as B I, and parts of A III and B III; by Weinberg as II B; by Holmberg as Classes B I, B 2 and C 4; and by Caskey as neolithic Glazed Ware. Its close technical similarity to the red-brown slip, from which it is not always easily distinguished, as well as the presence of both 'techniques' on the same sherd, has been commented on by most excavators: Walker-Kosmopoulos 1948, 17; Blegen 1931, 66; Blegen 1932, 371; Kunze 1931, 32, 34 (his Class D includes the early and the late red monochrome);
The general consensus of opinion on the unbroken development of Urfirnis out of the earlier red slipped ware has already been referred to (p. 17 above).

Period II can be divided into three phases on the basis of stratified deposits from Lerna and Franchthi. Caskey hinted in his preliminary report at the existence of an earlier and a later style of decoration, and Franchthi has now produced abundant evidence for a third, late, Phase which is hardly found at Lerna (Jacobsen 1973b, 266). A sharper delineation of the phases must await the detailed final publications. Although Miss K.D. Vitelli has made a doctoral study of the Franchthi decorated Urfirnis, this is not at present available to me, and I have used such information as I have for the following tentative outline.

The Early Phase is taken to cover the first three Lerna II strata, J A to C; the Middle Phase occupies the rest of Lerna II and most of Jacobsen's 'high period'; and the Late Phase belongs to the upper Franchthi strata, until the time when Black ware starts to reach a peak and Matt Painted makes its appearance. The division into phases is a useful convention to illustrate the development of the pottery and its connections, but there can be no sharp division between them. Certain shapes appear to continue throughout, and many others span two of the phases. To describe a shape or style as characterising one phase does not mean that something hardly distinguishable will not be found in another phase; it is a question of frequency rather than exclusiveness of occurrence. Some of the attributions made here are firmly based on stratified groups or chronologically limited contexts,
while others rely, less surely, on the extrapolation of an apparent typological trend from an earlier context, in which it can be dated, into a later one, in which it cannot.

Early Phase.

Most of the Period I shapes continue for a time, either unchanged or with minor modifications of detail, but there is a change of emphasis. Some shapes, like the open shallow ring-footed bowl (1,1) and the collar jar become commoner; others, like the medium convex bowl with knife-edge lip (1, 12 or 2,4), Buff and Black monochrome, pellet decoration and the groove and rib decoration, soon become rare. The concave foot is replaced by the ring foot. Carinations and gentle S-profiles develop.

Middle Phase.

Carinated bowls on ring feet or pedestals, which may be decorated with punched pellets, are characteristic, as well as piriform jars, pitchers, low-collar jars, long tubular lugs and a more elaborate style of decoration - Caskey's 'later fine style'. Not all of these features begin at the same time, and some had appeared already in the Early Phase. Burnishing become commoner, apparently, and the careful regularity of the strokes, still barely visible to the eye, anticipates the deliberate stroke-burnish style of the next phase.

Late Phase.

My evidence for the typology of this phase is incomplete, since I have not studied the Franchthi material. The indications are that most of the shapes continue, while carinated bowls become shallower and more angular, like 16,3 or 18,16, and S-profiles more pronounced (Jacobsen, 1969, 367). Cut-out pedestal decoration
probably belongs mainly in this phase. There is a sharp decline in the proportion of painted, and an increase in that of stroke fírnis decoration. The new Black ware is common enough by the end of the phase to form a separate class, at least at Franchthi. The manner of its first appearance at this site and the range of its shapes need careful study, because they may illuminate a moment in Greek prehistory which, for want of stratigraphic evidence, remains obscure everywhere from the Peloponnesse to Western Macedonia: the transition from the Middle to the Late Periods.

Site List. Map 2.

The sites are marked E, M or L according to the phases represented at them or left blank if there is no evidence at all. The list is based on my interpretation of the evidence available to me, and uncertain sites, like Iria, which I have not been able to confirm, or sites quoted in the past, where there is good reason to suspect the identification, like Ay. Strategos or Malthi, have been omitted. Surface finds in the BSA are so marked. A bracket means barely or doubtfully represented.

North Coast.

2. Tarsina.            EM Surface BSA (Charitonides 1967, 164)
3. Zevgolatéo          Surface BSA
5. Gonia.              (E)ML Excav. Blegen 1916 (1931,55f,71f)
Inland Corinthia.
7. Phlius Excav. Blegen 1924 (Biers, 1969, 443)

Inland Argolid.
10. Mycenae Excav. (Caskey 1960, 159 n.8)
     (French 1970, fig.6)
     621. 623)

Coastal Argolid.
     1973b)
13. Tiryns Excav (Müller 1938,5; fig.1; p1.7126)
     (French 1979,21; fig.1,1,2.)
16. Lerna EM(L) Excav. Caskey 1953-58 (1956, 170; 1958,
     137; 1957, 158)

Inland Arcadia.
17. Loukas - Rakhi t'Ambelia. E. Surface (Howell 1970)
18. Tzivas-Gounairadhes E Surface (Howell 1970)
19. Vourvoura-Analipsis E Surface (Howell 1970)
20. Karyai-Derveni E Surface (Howell 1970)
Laconia.
23. Koufovouno (E)ML Excav. Vacano 1942 (Waterhouse 1960,72)
24. Apidia Surface (Waterhouse 1960, 86; pl.18b 9)

Messenia.
26. Nestor's Cave Excav. MacDonald & Theocharis 1953
27. Pontoko Kastro Surface (MacDonald 1961, no.1)
Fabric.

The high quality of Urfirnis pottery has been often enough remarked on. Because it is relatively uniform wherever it is found, a simple description will suffice. It does not present the variety of hardness, texture and colour of the early neolithic fabrics, although there are naturally minor differences and degrees of fineness. For practical purposes it can be divided into two classes: the fine, which makes up the majority of the pottery, and the coarse, itself of a high quality, which forms a lower proportion of the total than in any other period, although it increases markedly towards the end.

The fine fabric is dense, hard and slightly granular, with tiny white grits and sometimes a little fine gold mica and darker inclusions. The grits may be few or many, but are evenly dispersed throughout the clay. The filler and the granular texture distinguish it from the typical fine early neolithic fabric; the contrast between the two when they are found together in the same lot, is striking, and one wonders that two such different manners of working the clay as the appearance of the fabric suggests should have coexisted in the same community.

The colour is predominantly red, ranging from pale pink to a deep brick, although buffs and tans are not uncommon. The only regular exceptions are pots that have been reduced in the firing to grey or black. These become more frequent in the Late Phase, but are found from the very beginning. Occasionally, a dark unoxidised core is visible. The fabric is characteristically hard and clinky. It was employed for every sort of vessel, even the large storage jars.
The coarse fabric is much the same as the better spongy ware of Period I, hard and finely porous, in colour brick, dusky buff, or dark, and often mottled. The larger white grits have often not burnt out in firing and some are generally present.

**White Wares.**

These are rare in the Peloponnese and not all identical. A CBM Straight rim from Corinth has an ash-white fabric with some gold mica inclusions and a low-burnished surface; the painted decoration of thin multiple zig-zag lines is of a curious mauve-brown to beige colour. The shape and the inside rim painted band are usual in the Late Period I transition phase, and the context was a mixed transition and early Period II deposit. There is a ring foot in creamy white fabric from Klenia. At Franchthi several pieces have been found in early Middle Neolithic deposits (verbal communication). The clay is pale cream with fine red grits and pitting on the surface which has a low lustre-less burnish. One fragment is painted with the typical Period II motif of a broad multi-linear band with wide outer lines. The largest sherd is described below (13,13). One suspects that they are imported, like the fragments of white stone bowls, of which 13,13, to judge by the thickness of wall and style of lug, is an imitation. The nearest source of white ware to the north would be Nea Makri in Attica, a centre also of stone-bowl production. At Koufovouno there are several sherds in a pale pink to dove grey fabric with a cream surface, fine and hard, from globular jars and open bowls. One has a multilinear band with wide outer margins in chestnut paint, one a slip of the same colour, and another has a bright red slip. There are two sherds from Nestor's Cave at Pylos...
similar in fabric and colour, and with gold mica, to that from Corinth, and one of them has a multilinear chevron in beige paint. White ware seems to be the result of local experimentation, and need not be everywhere contemporary.

Finish.

The walls of the pots were pared and scraped to the desired thickness. The characteristic appearance of the inside of closed shapes is well illustrated from Corinth and Orchomenos (Weinberg 1937, fig. 8 d; Kunze 1931, figs. 29; 30 a) and has been sufficiently described. It is however more likely that the characteristic ridging and drag marks on the inside surfaces are caused by the irregular edge of a sharp tool, no doubt of flint or obsidian, than by the action of the grit filler in the clay. The outside generally, and the inside of open bowls, was subsequently smoothed and sometimes burnished.

Slip.

A high proportion of the pots were slipped over all or a part of the surface. A rough estimate by Jacobsen puts the figures at 70% for the Middle Phase (Jacobsen 1969, 366). Even husking bowls were normally coated on the outside, and only the inside of closed narrow necked vessels was left plain.

Colour.

The colour of the slip ranges from bright red or orange (69,3) to deep black (69,2), sometimes on the same pot. Commonest is a warm reddish-brown, streaky mahogany (69,16; Weinberg 1937, 501), which may be more red or more dark. An idea of the frequency of the red, black and mahogany colours is given by the following count, based on 169 sherds noted at
Corinth: 10% red, 14% black and 76% mahogany. The black slip is found on black, fully reduced, and on partly reoxidised dark red or buff, fabrics. It generally shows some, if only a little, streakiness. The black Urfirnis occurs in the earliest Lerna II stratum, but the first all-black slip on a black fabric was noted in J-D; the fabric and shapes of the three pots represented by the sherds are still typically Urfirnis, although the finish is more reminiscent of the next Period, and they stand out sharply from the rest of the material.

The red slip has sometimes been put into a separate category. It is Weinberg's class II A at Corinth, Blegen's A Ia Red Monochrome at Prosymna, and Ayioryitika, and Caskey's Red Slipped and Burnished ware at Lerna, which, however, may also be grey (Caskey 1957, 159). Superficially it presents a different appearance from the typical Urfirnis slip, since it tends to be naturally matt unless burnished (Weinberg 1937, 493f; Caskey 1958, 137, n. 22). It is in fact a continuation of the late Period I red-brown slip, and is no more than a red Urfirnis which has been burnished, and which for various reasons does not have the usual lustre. Caskey rightly pointed out that "it is not always easy to distinguish" from the normal Urfirnis, and noted, like Weinberg and Blegen before him, that the two surfaces occur together on the same vase. The distinction is technically artificial: the slip is chemically the same, as can be seen by examining the zone where the sintered and non-sintered surfaces meet. Urfirnis of every hue is often matt, although mattness is more characteristic of the Late Phase. Equally it is often burnished: both traits occur throughout the Period (cf Caskey 1958, 137; 1956, 170). It has seemed best to treat the red slip simply as another variety of this
very multifaced ware.

It may be that the relative proportions of Urfirnis colours change in the Late Phase: the statistical evidence is not available. There is however more of the dull, opaque brown Urfirnis generally lacking in lustre.

Occasionally a thin ivory slip was used; several fragments were noted at Franchthi and Asea. At the latter site a number of the flaring-rim bowls have a white slip ground for the red triangles on the flat rim (18, 11, 14).

Lustre.

The naturally lustrous appearance of the sintered slip on the best Urfirnis vases is its most obvious characteristic, and led Kunze to coin the term in his publication of the neolithic material from Orchomenos. It is similar to the Early Helladic urfirnis, the Mycenean, Geometric and Classical 'glazes'. Like them the neolithic urfirnis may be so dull as to appear matt: the degree of lustre achieved depends on the fineness and chemical constituents of the clay slip, the thickness of application, the smoothness of the surface, and the firing conditions (Farnsworth and Simmons 1963, 389ff). It is noticeable that few of the Franchthi vessels attain quite the degree of lustre exhibited by the best examples from Lerna, Asea (40, 10) and Ayioryitika.

The variability of the lustre has often been noted, most recently by Jacobsen (1969, 363). Where the coating is thick it may have a crusty surface. If the surface has not first been well smoothed or burnished, the slip will be matt;
this is most apparent on the inside of closed vessels or the outside of shallow pedestal bowls. Even on the same surface there may be a difference in degree of shine, according to its application. At the beginning and end of Period II the percentage of matt or near matt sherds is highest.

**Burnish.**

This technique is employed in two ways. In the first the surface is lightly burnished before slipping. Where the slip is thin and the tool marks have not all been eliminated, they show through clearly, producing a streaky effect. The strokes may be horizontal or vertical, or make a pattern of short curving lines as in 23,62. An example of the latter appeared already in Lerna J-C. These strokes differ from the "brush" marks, which may often be seen to run across them. The black streaks are caused by the slip lying thicker in the surface depressions, or else by the compaction of the surface clay under the burnisher, which renders it more resistant to reoxidation (cf Farnsworth and Simmons, 1963, 391). It is noticeable that on less well burnished surfaces the slip is always dull.

The second method is to burnish after slipping. This practice continues from Period I, and is not confined to the red slipped vases. By the Middle Phase it has become relatively common again. During the first two phases it is very inconspicuous because the process hardly affected the tone or hue of the surface, which remains quite even, but only the degree of lustre. The higher gloss of the strokes is just visible against the lower lustre of the parts untouched by the tool if the surface is inspected at an angle to the light. But sometimes
the tone also is modified. On a bowl from Lerna (:\: 11,46) with the same profile as 13,2, the matt slip was red in the tool depressions while the ridges, which had been lightly stroked by the brunisher, remained dark – a reversal of the normal effect.

By stratum J-E these burnished sherds were plentiful. The strokes are still generally haphazard and may produce a scribbled appearance, although already by the end of the Early Phase regular groupings of strokes show more methodical working. In the Late Phase the strokes stand out more clearly from the ground and the effect seems to have become deliberate and controlled. At Franchthi in the late levels, I have been told that sherds decorated in this manner make up nearly twenty percent of the Urfirnis material. It is characteristic of the sherds from Kefalari and other sites in the Argolid. Elsewhere, at Corinth and Klenia in the north, and at Koufovouno (\: ) in the south, the technique seems not to have been used so deliberately for decoration and the tonal contrast is less marked (cf Jacobsen 1969, pl.97 c with Demacopoulou 1966, pl. 150.)

In J-G there were several urfurinis patterned burnished sherds, including two neatly patterned piriform jar rims. The other known examples from Lerna were found in the upper mixed fill. In some cases the burnishing was effected on the slip itself, and Farnsworth has described the process (1963, 363). She however, examined only one sherd of this kind, from Corinth, and others look more as though they were burnished before the application of the thin slip. On these the slip is even and transparent, so that the fabric shows clearly through. The
burnish strokes stand out strongly as darker reds on a red fabric, or as black on a dark fabric, but even on the most contrasty pieces not the slightest depression can be observed in the surface by naked eye or handglass, and the even, uninterrupted, lustre gives no clue. A thin section study would no doubt give the answer; meanwhile it seems to me probable that in many instances the slip was put on over the previously patterned burnished surface, thus levelling up the depressions. Applying a thin slip over painted decoration is a common feature of Middle Phase vases, so the technique would not have been an innovation.
Period II Shapes.

Shallow Bowls. (Open Bowls Shallow and Closed Bowls Shallow, for other abbreviations, see p.)

O.B.B.S. Convex 3. 11, 2.13. 7 ex.
Corinth.
O.B.S. Straight 3. 11, 1; 69,23 4 ex.
Corinth; Ayioryitika.
O.B.S. Concave 3. 11, 3.6. 4 ex.
Corinth

These very shallow forms are not uncommon at Corinth, but I have seen only one from elsewhere: Ayioryitika. The concave form merges into the straight. One of the convex and several of the other bowls have square rims (11, 13), and that from Ayioryitika has a square rim with a longitudinal groove, giving it a fish-tail profile. Some have conical lugs on or close below the lip, like 11, 14,17, and all were probably set on ring feet or pedestals. There is no direct evidence for their chronology; the convex type appeared at Nemea late in Period I, so it could be Early Phase. On the other hand at those sites from which Late Phase material is absent or very rare - Lerna, Ayioryitika and Asea - this shallow bowl is virtually unknown, and it is common in Period III. This suggests, as does the streaky finish on some, that many of them are Late. Probably all phases, but especially Late.

O.B.S. Convex 2. 11, 4.7,8,10,12,14; 72,4 21 + ex.
A dominant type, which continues on from Period I. It comes in all sizes and with every type of foot, from the early 11,10 to the full pedestal. 11,7 is a typical bowl. The great pedestal-bowl from Asea (Holmberg 1944, fig.55a,b,
which has the same profile as 11,4, is exceptional; the
diameter is .390m, and the slender walls vary between a
minimum thickness of only .004m and a maximum, towards the
rim of .005m (v. 24,7 for the decoration). The foot was
probably low. Conical lugs are frequent, and the lips may
be round, tapered or square (11,14).

The shape is common in early Lerna levels, and the
decoration of the Asea bowl and others set it firmly in the
Middle Phase. Two from Corinth with polychrome decoration
(11,4; Weinberg 1937, fig.18f), and a large one from Gonia
with matt painted lines, are probably Late, although the
chronological value of these traits is not certain. But
there is no reason to doubt that the shape continues.

Akraté; Corinth; Gonia; Prosymiá (Blegen 1937, fig.
624,1); Lerna; Ayioryitíka; Asea (Holmberg 1944, fig. 55a-
d); Loukas (Howell 1970, fig.2,1). All Phases.

O.R.S. Straight 2. 11, 9,11,15,16; 12, 2,5,9; 77,6, 31 + ex.

A dominant type merging into the Concaves 2 and the
Concave 2 forms. The wall may be straight over most of its
length (11,9.), or only a short way below the lip (11,11).
It is perhaps the most frequent shape among the high-
pedestalled fruitstands. Square-cut rims occur, but 11,16 is
unique.

11,10 is from an early Lerna level; 19,9,15,16 are
unstratified, but examples from other sites are painted in the
developed style. The large spur lug of 11, 15 is a Koufoouno
speciality and should be late. And the cut-out pedestals of
12,5,9, a form of decoration I have not noticed at Lerna, are
also probably Late. All Phases.

Akrata; Corinth; Klenia; Franchthi (Jacobsen 1969, pl.97, top); Argos; Lerna; Koufo vouno; Tiryns (Müller 1938, pl. I,1).

O.B.S. Concave 2. 11,5; 12,12. 9 ex.

A variation of the Straight 2 form, in which the upper wall curves gently outwards, and merges into the Medium form, from which it cannot be distinguished in small fragments. 11,5 is from the first Lerna II stratum. The great Franchthi bowl (12,12) is Late.

Corinth (Weinberg, 1937, figs.9-10); Franchthi (Jacobsen 1969, fig. 6,2); Lerna. All Phases.

O.B.S. Convex 1. 12,6. 7 ex.

The Period I hemispherical bowl nearly disappears in Period II, and these best taken as a variation of the dominant more open forms. Two small ones come from Lerna J-A, and the Corinth and Tarsina examples are in a ware that is very close to that of Period I. 12,6 could be Early or Middle. Two large bowls from Koufo vouno are, from the decoration, Middle or Late.

Tarsina; Corinth; Lorna; Ayioryitika; Koufo vouno. Early, Middle and probably Late.

O.B.S. Straight 1. 12,1,2; VI,2 8 ex.

Difficult to distinguish from the Medium form in small fragments, but two large ones from Corinth, the Akrata bowl (12,1) and several small cups from Ayioryitika (12,7) and Tarsina are sure. One miniature from Ayioryitika has a diameter of 0.080m.

Two from Tarsina are in early, transition wares; one of
them, with cream slip outside, and fine cross hatching inside has the gritless fabric of Period I. A similar one from Ayioryitika has the same overall fine cross hatching inside (69,30). There is no reason to suppose any of them are Late.

Tarsina; Corinth; Ayioryitika; Koufovoouno. Early; Middle.

**Simple Medium Bowls.**

**O. B. M. Convex 1.** 12, 3.4.11. 3 ex.

The Period I convex bowl is replaced by straight, shouldered and carinated forms, but the odd one may turn up at any time. 12,3 from Tarsina is a transition type, from fabric and paint; 12,11 is from a transition level at Franchthi; and 12,4 is a typical Late stroke-burnished piece from Koufovoouno.

Tarsina; Franchthi; Koufovoouno. All Phases, rare.

**O. B. M. Straight 1.** 12, 7.8; 13, 1.4; 69, 24, 32. 16 + ex.

Dominant form with considerable variation of size and proportion. They range in size from small cups like 12,8 - and there are smaller examples - to large bowls, and may have round bases or ring feet. A few from Corinthia with early fabric and finish have an everted lip (like 13,8). The shape is common in Early Phase contexts, and the decoration of Zervos 324 looks Middle Phase.

Akrata; Tarsina; Corinth; Gonia; Klenia; Lerna (Zervos 324); Ayioryitika. Early; Middle.

**O. B. M. Straight 0.** 13, 2.3.8.9.10.11.14; 73/4.

Dominant form, exceedingly common at Lerna. The deep form (13,11) is included here as it is difficult in practice to distinguish from the Medium and may be only an infrequent
variation. The characteristic vessel is a small cup with round or slightened flattened base (13,2.3.9.). They are generally undecorated, but many at Lerna carry painted or plastic 'marks' (e.g. 13,2.3, and see below). In Corinthia some have the everted lip of 13,8, an Early trait. The medium sized bowls are usually painted.

The type continues from Period I and is common in Lerna J-A. The larger bowls are perhaps commoner in the Early, and the cups in the Middle Phase; they appear to reach a peak in Lerna J-C and to continue. For the Late Phase I have no evidence apart from the little Kefalari cup (Felsch 1971, fig.1), but its frequency in Middle Phase levels at Lerna suggests that it must continue at least partly into the Late Phase. It is not a Period III shape.

Corinth; Gonia; Kefalari; Lerna (Zervos 325); Ayioryitika; Koufovouno. All Phases.

O.B.M. Concave 0 & 1. 13, 5.6.7. 4 ex.

Not a common form. The concavity of the upper wall is slight, and they are perhaps best considered as variations of other forms: the Straight walled, or the Carinated bowls. None were noticed at Lerna. 13,7 has a black slip, tan around the lip, which has been brushed onto a black urfinnis type fabric, and is probably Late. 13,6 from Akrata looks Early.

Corinth; Franchthi; Ayioryitika; Asea. Probably all Phases, rare.
O.B.D. Concave 0. 13,12. 1 ex.

This is the only example I know of a tulip-shaped vase, but it could escape notice in small fragments. It is from the highest undisturbed Lerna stratum, and its black streaky lustre is typically late (like that on 15,9). The plastic cross is another type of mark, rather than decoration. A similar shape comes from a Middle Neolithic house as Sesklo (Theocharis 1967, pl.5b).

Lerna. Late.

Simple Closed Bowls.

The closed shallow bowls that were a feature of Period I are no longer found. The shallowest shapes in Period II belong to my Medium category.

C.B.M. Convex. 13,13; 14,1.3.4.6. 12 + ex.

This dominant Period I form plays a minor role in Period II. There are variations with more or less closed mouths, but the number is too small to justify subdivision. 14,3 from an early Franchthi context has the bead lip often found on Period I bowls from that site. 13,13 from Franchthi is in white ware, and neither the fabric nor the miniature perforated lug look Peloponnesian; this and other fragments of white ware come from early Franchthi levels. In view of the small repertoire of shapes noted at Klenia, there is a surprisingly large number of these shapes from there. 14,1 from its finish should be Late, and there is a coarse-ware bowl with a big ledge-lug in the uppermost Lerna stratum.

Corinth; Klenia; Franchthi; Lerna (Caskey 1959, pl.41c); Asea. All Phases.
C.B.M. Convex A. 14,2.12. 4 ex.

A variation of the previous in which the upper wall straightens towards the rim. It is a Late Period I form (e.g. 4,12), and 14.12 is from a low Franchthi level.

Klenia; Franchthi; Ayioryitika; Asea. Early.

C.B.M. Convex, Shoulder. 14,5.15. ?

A variation apparently confined to Lerna. 14,5 has the characteristic Lerna foot, the profiled appearance of which is caused by paring the outside and the lower wall with a sharp tool; it is from a very early transition deposit and has a plastic mark. Others were noted in J-C. 14,15 is from J-E and Middle Phase, but most of them are Early.

Lerna. Early; Middle.

C.B. Straight, Wide. 14, 7.8.9.10.13.16.17; 17,6;430 + ex.

One of the commonest Period II forms, very variable in size and proportion. The wide-mouthed version is the dominant type. The small cups (14,7) with round bases merge into the open type (13,3). The large ones with long vertical walls merge into the phiform jars. The curve of the lower wall may be more or less abrupt. The rim of 14,17 is unusual. 17,6 is between this type and the deep carinated bowls of 17,5.7, to the phase of which it and others from Ayioryitika clearly belong.

They are well stratified in the first two Phases. There is one each from Corinth, Franchthi and Kefalari in the Late stroke-firnis ware. 14,8, and 13 are black burnished on a black fabric, the first being the earliest of the black wares noted at Lerna, from a Middle Phase stratum.

Corinth; Gonia; Klenia; Franchthi (Jacobsen 1969, pl.
96c, 3); Kefalari; Lerna (Caskey 1937, pl. 48, b); Ayioryitika; Asea; Tiryx (Müller 1938, pl. 1, 6). All Phases.

**C.B. Straight, Narrow. 14, 11.14.**

A less frequent variation of the previous. 14,14 is stratified Early; 14,11 has a developed style of decoration (Weinberg 1937, fig. 20c).

Corinth; Franchthi. Early, Middle, probably Late.

**C.B.M. Concave; Piriform Jars. 15, 1-11; 17, 3.8.9.6. 60 + ex. 73,2**

The difficulties of identifying and classifying shapes from rim fragments is nowhere better illustrated than in this large group of closed vessels with S-profiled walls. I have drawn and noted well over 60 examples from different sites; their shapes range from 15,2 to 15,10. I have arbitrarily divided them into three categories: Closed Bowls Medium, Concave (15,2.6), Medium Piriform Jars (15,5.7.8.9; 17,3) and Narrow Piriform Jars (15, 1.3.4.10.11; 17,8.9). The three categories merge imperceptibly into each other, and the totals of each cannot be established with accuracy, but I have the impression that there is no great differences between them. It is probable that a close study would reveal minor chronological and geographical differences of shape and detail, but such distinctions must at present remain hypothetical. The differences between the categories depend on the proportions of the complete vessel; jars are deeper and more profiled than bowls. It is often impossible from a small rim sherd to tell how deep the vessel is or how wide at the belly, even where the diameter of the rim is known.

**C.B.M. Concave. 15,2.6.**
This shape is intermediate between the previous, Straight, form and the Medium Piriform Jar. It includes the small cups (15,6) which are virtually the same as 14,7,8, and numerous in the Early and Middle Phase strata at Lerna and Franchthi. But there are also large bowls, although 15,2 is probably less common. Late cups are found in the typical stroke-firnis ware at Lerna and Franchthi.

Corinth (Weinberg 1937, figs.12a.b; 13; Zervos 318); ? Prosymna (Blegen 1937, fig.623); Franchthi (Jacobsen 1969, pl. 96c 1.2.4.); Lerna.

Medium Piriform Jar. 15, 5,7,8,9; 17,3; 72,2.5; 73,4.

These are slightly deeper and more profiled than the previous. On some the rim flares outwards (15,9). 15,7 (72,2) is a cup like 6, but closer in shape to 15,8 (73,6), an unstratified coarse ware jar from Asea which could also be from a later Period, but in shape, ware and lugs is typical of Period II. 15,9 (72,5) from Akrata has a twin at Franchthi which comes from a Middle Phase level, but the dark grey fabric of the Akrata jar, with black and tan streaky burnished slip is technically a forerunner of the Black ware. 17,3 from Franchthi is the only one with a pedestal foot preserved, but others may also have had pedestals or ring feet.

Akrata; Corinth; Franchthi (Jacobsen 1969, pl.95c); Lerna (Caskey 1958, pl.38d); Asea (Holmberg 1944, fig.62b); Koufovouno. All Phases.

Narrow Piriform Jar. 15,1,3,4,10,11; 17,8,9; 72,1.

The rim diameter of these is less than the height. 15,10 from Akrata has an Early looking finish and decoration. There are a number in Lerna Middle Phase strata, and 17,8 (Weinberg 1937, fig.20a) like two from Lerna (Caskey 1958, pl.36f) should be in this Phase. A typical patterned stroke-firnis jar from
Kefalari is Late (Felsch 1971, fig. 5). They often have four lugs around the belly.

Akrata; Corinth; Prosymna (Blegen 1937, fig. 623,5); Franchthi (Jaconsen 1969, pl. 97c); Argos; Lerna; Ayioryitika; Koufovouno. All Phases.

**Flaring-Rim Bowls.** 16,6; 18,1-16; 73,3. 23 ex

A very characteristic Period II type which develops out of the Period I jar. The rim is horizontal or angled upwards, and the steeper rims merge into the low-collar jar. Early forms are globular (18,1.3.) and they tend towards squatter and more angular shapes in the later Phases. The development is well illustrated in the series 18,1 (Early) - 18,5 (Middle) - 18,16 (Late). The last is from the Upper Mixed Fill at Lerna, and identical to one from Kefalari; both are covered with Late stroke-firnis. The rounded shapes also continue alongside the carinated; 18,15 is from an upper Franchthi MN level. 18,2 is perhaps not strictly in this category, but it is unique and closest to the general form. The shape, but not the ware, would be more at home in Period III. Unfortunately most of those illustrated are not stratified, but it is probable that all the carinated ones are Middle or Late Phase, and others can be dated by their finish or decoration. Shapes like 18,10.12, are not found at Lerna, so may be late in the Middle Phase. One from Lerna J-G has a very thin rim .030m wide.

Corinth; Franchthi; Argos; Kefalari (Felsch 1971, fig. 10-12); Lerna; Ayioryitika; Asea (Holmberg 1944, figs. 52; 53a).

**Carinated forms.**

Carinated shapes are typical of the Middle and Late Phases. The sharp carination develops out of the angular shoulder, and true carinations hardly occur at Lerna before J-D. Extremely angular and shallow shapes are typical of the Late Phase.
Carinated dishes. 16,1.2. 2 ex

The only dishes I know are from Corinth, where, Weinberg to the contrary, they do not appear to be common. The shape belongs much more to Period III, and there can be little doubt that these are very late II if not in fact III (cf 26,2.3.5.7) Corinth (Weinberg 1937, fig.15). Late II or Early III.

O.B.S. Concave Carinated 1. 12,10; 16,5.8.10. 5 ex

These are all from Corinth except for 12,10, which may be from a deeper shape. It may be that these shallow bowls with everted rims are a local type. 16,10 from the decoration could be Middle or Late, but 16,5.8. should, on the typological grounds suggested above, be late. Their plain streaky finish gives no clue.

Corinth (Weinberg 1937, figs.8b; 11; 19c.d; LWK 1948, pl.1b). Middle; Late.

O.B.S. Concave Carinated 0. 16,7. 2 ex

This is a classic Period III shape in Black ware. The Corinth sherd has a thick matt dark slip out and is rough in; the Kefalari bowl is in Late stroke-firnis (cf 26,7.10).

Corinth (perhaps Weinberg 1937 fig.15); ? Franchthi (Jacobsen 1969, pl.97c, bottom); Kefalari (Felsch 1971, fig.9). Late II or Early III.

C.B.S. Concave Carinated. 16,3.9. 3 ex.

These shallow bowls only noted in the Argolid, are also Period III shapes. 16,9 is from transitional levels in which Black ware peaks, at Franchthi, and 16,3 is late, with a fragmentary pattern-burnished decoration like some found on the White on Black painted ware; Franchthi; Tiryns (Miller 1938, pl. 1,2). Late II-III

O.B.M. Concave Carinated 0. 16,12.14.15; Η,3.4. 12 ex.

A dominant type with some local variability of proportion. There are no complete examples from Corinth, but many sherds
that must come from this shape. The Franchthi bowls have relatively shorter sides and deeper bottoms. It seems to be scarce in the south, on the evidence from Asea, where there are only two or three possible fragments, and Ayioryitika where none were noted. At Lerna there is a huge bowl from a Middle stratum like 16,15 but with more flaring rim and a diameter of \( \frac{400}{m} \). There are two sherds from Corinth of bowls like 16,12, with a pattern-burnished decoration that can only be Late. The only known examples with pedestal feet are from Franchthi.

Akrata; Corinth (Weinberg 1937, fig.19a,b); Franchthi (Jacobsen 1969, fig.6,3; pl.95c); Asea. Middle; Late.

**OBM Concave-convex Carinated 1.** 16,4.11.13; 17,2; 70,1.7 ex

A common variation on the above. The shallow round base of 16,11 does not appear to occur on the concave carinated bowls. The shape is more frequent at Ayioryitika than elsewhere. Some from Ayioryitika should be Early, and 16,13 is from Lerna J-C, an Early stratum - 16,4 is Middle. There is no evidence for the Late Phase.

Franchthi; Lerna; Ayioryitika; Asea. Early; Middle.

**OBD Concave Carinated 0.** 17,5.7; 70,7; 73,1.

This with the concave-convex variation is the dominant type of carinated bowl in Arcadia. From Asea Holmberg refers to fragments of at least thirty such vessels, and there are many from Ayioryitika. From Lerna comes the small burial urn, but I know of no other certain examples. On present evidence it appears to be a local Arcadian type, and it is not known in Late Phase contexts or wares.

Lerna (Caskey 1957, pl.48f; Zervos 323); Asea (Holmberg 1944, fig.49a,b; pl.IIIa); Ayioryitika. Middle.
A variation of the previous type in which the wall above the carination has a very slight S-profile. The carination is often very gentle. It too is probably a local Arcadian type, and no doubt some of Holmberg's thirty deep carinated bowls are of this type.

Ayioryitika; Asea (Holmberg 1944, fig. 54, b; pl. IIIb).

Collar Jars.

One of the innovations that characterise the Early Phase at Lerna is the rapid increase in the number of collar jars together with the rarity of neck jars. There is one like 6,6 from Koufovoouno and one or two like 19,1 from Corinth. The collar jars have been divided into Low-, Medium- and High-Collar types, because the changing proportions among these categories have some chronological significance. From rim sherd one cannot always tell whether the collar is relatively as well as absolutely high since the size of the body is not known, but the use of a simple, absolute measurement produces a classification sufficiently consistent for comparative purposes. Within each of these three categories there are also Wide- (19,10) and Narrow-mouthed (19,6) forms, with wide, globular (20,16; 21,12) or narrow, bodies (20,14). The complete shapes are little known and the typology has to be based on rims. Some of the collar jars are tiny and must have had quite a different function from the larger ones.

Low-Collar Jars. 19,1-16; 69,7. 12. 40 + ex

25 are of the wide-mouthed, and 15 of the narrow-mouthed varieties. The same numbers apply to the vertical and everted rim proportions. They may have round bases or ring feet; it is a peculiarity of some Lerna jars that the round bottom has
sagged below the line of the ring foot, making them rather unstable (16,15). Four perforated lugs, simple or tubular, are common, but strap handles are unknown. There is a great variety of shape, proportion and, no doubt, function.

They are rare at the beginning; in Lerna J-A only 2 were noted, and they do not begin to be common until J-D, after which they become the dominant Middle Phase type. There are a number of restored jars from stratum C in pit BD, which suggests that BD-C is a little later than J-C. Some are exceedingly small and fine. I have no direct evidence for the Late Phase.

Corinth; Gonia; Klenia; Prosyna (Blegen 1937, figs. 623,1; 624,3); Franchthi; Lerna (Caskey 1958, pl. 37d.e; Zervos 320); Ayioryitika; Asea; Koufovouno. (Early); Middle; Late.

Medium-Collar Jars. 20,1-9,11,13,14,16; 27,2-9,11. 40 + ex

This category has collars between .025 and .050 m high. 33 of those noted have narrow mouths, and the wide-mouthed variety is less so than many of the low-collar jars. 23 have vertical, and 12 slightly everted collars like 15,7,8, but rarely to the degree usual in Central Greece. Complete profiles are few, and little can be said about body shapes, except that globular (15,16) and narrow (15,14) forms exist. Some had lugs on the belly; 15,16 from Lerna had a plastic mark, like the cups, and some had strap handles from collar to shoulder. At Lerna one or two have internal ledges (cf 21,19), presumably to take a lid.

8 were noted in Lerna J-A, so they may be taken as common in the Early Phase, and there are rather more in the Middle Phase. 16,5 with the rarer inturned collar, is from a Late Franchthi level, so the type continued to the end, but in what
numbers I cannot say.

Corinth (Weinberg 1937, fig. 16); Prosymna (Blegen 1937, fig. 624, 4); Franchthi (Jacobsen 1969, pl. 95b, left); Lerna (Caskey 1958, pl. 37f); Ayioryitika; Asea; Koufovouno. All Phases.

High-Collar Jar. 20,10,12,15,17,18,19; 14, 4. 21 ex

Collars higher than .050m: 13 are vertical (20,12), 6 everted and 2 inturned. Some of these seem to be large vessels, like that from Franchthi (Jacobsen 1969, fig. 6, 4). 20,15 from Tarsina is unusual, much in the Boeotian tradition. Some have strap handles from collar to shoulder or on the shoulder (Franchthi) but the ornamental knobs on 20,18 are unique in the Peloponnese, as is the inside decoration of 20,10.

I noted 9 in Lerna J-A, but they are much less frequent in the later strata. I have no evidence for the Late Phase, but they may well have continued; certainly they are common enough in Period III.

Tarsina; Corinth; Franchthi; Lerna; Ayioryitika; Asea (Holmberg 1944, figs. 54, 56).

Pitchers. 21,1-6.8.9. 16 + ex

The name has been given to a class of collar jar whose oblique, oval mouth is clearly designed for pouring. There are no complete examples or even sizeable fragments, although rim and shoulder sherds are not especially rare. They are easily confusable with collar jar rims (cf LWK 1948, pl. IIIa), and the bodies must be very similar; if it was asymmetrical, it must have been only slightly so. The neck may be high or low; the mouth is oval or ovoid, without a pronounced spout, since none have been observed. The rim rises in a straight or curved line from the lowest point, where it is joined by a strap handle to the shoulder, towards the pouring end. The latter may be
rounded or with a slight angle. The neck-shoulder junction is most often defined by a very diagnostic, fine-scratched line, which must have been functional rather than decorative - perhaps to assist in placing the painted decoration - since it is generally covered by the painted neck band. The fabric, thinness of wall and decoration put them among the finest pieces of Urfirnis pottery. One possible form has been reconstructed by Miss Vitelli (Jacobsen 1973, 265, fig.4); others probably were closer in shape to the high collar jar, and with a sloping rim.

21,2 comes from quite low in Franchthi MN levels, and 21,3 is from a Middle Phase stratum at Lerna. The fine decorated pitchers from Ayioryitika should also be Middle, like Caskey 1954, pl.10e from Lerna. I do not know how late they continue, but quite probably into the Late Phase. I noted two or three examples from Elateia in the Chaironea Museum: one just like 21,1 in Black on Red, and another with a profile like 21,9 but angled into a spout like 21,10, in plan; it was in typical Urfirnis fabric and with a low lustre red-brown slip of the kind so common at Corinth in early Period III deposits. It is just possible that 21,10 also represent a spout from a pitcher (see below).

Corinth; (Franchthi; Lerna; Ayioryitika. Early; Middle; Late.

Large Storage Jars. 21,7

This is really a special class of large piriform jar. They are all well made and slipped, but not apparently decorated. They often show large dribbles and splashes of slip on the inside. The lip is always cut off square, and there are strap handles set well down below the rim. They are stratified in the Early Phase at Franchthi and Middle Phase levels at Lerna, and are widely found elsewhere. I have no evidence for their
use in the Late Phase.

Nemea; Corinth; Franchthi; Lerna; Ayioryitika.

Early; Middle.

**Husking Bowls.*** 21,13; 70, 8

Holmberg 1944, fig. 45; Jacobsen 1969, pl. 96a; Caskey 1957, pl. 48e; 1958, pl. 38b; Howell 1970, figs. 2, 14; pl. 29d, 30c.

This characteristic vessel carries on from Period I, but the 'breccia' ware is less frequent and the fabric is more usually of the normal coarse variety. The shape is a slightly closed convex-walled bowl with very thick walls, and the lip is in most cases cut off square. The bottom is rounded and may have a low ring foot. The outside is often slipped but not decorated; a rim from Ayioryitika has, exceptionally, transverse grooves on the flat lip. The inside is covered with deep scoring, but this may not extend right up to the rim, and it may be quite haphazard or display some regularity, like 21, 3. Holmberg 1944, fig. 45 shows a good selection of sherds. The surface around the bottom often shows signs of use and wear. They are found on all sites and are common in the first two phases. At some time, perhaps in the Late Phase, they cease, because none are found in Period III.

Corinth; Franchthi (Jacobsen 1969, pl. 96a); Lerna (Caskey 1957, pl. 48e; 1958, pl. 38b); Asea; Loukas (Howell 1970, figs. 2, 14, pl. 29d; 30c).

**Dippers and Ladles.*** 21, 14, 15; 70, 4; 78, 4. 8 ex

Fragments of these have been found at a number of sites. 21, 14 (70, 4) is a dipper like that from Franchthi (Jacobsen 1969, pl. 97b), but slightly larger. 21, 15 is a handle fragment from a rather shallower utensil, more spoon-like; there are two more fragments from Ayioryitika. There is a handle fragment in Lerna
J-A, and two pieces from Corinth; one like 21,15, and the other with a shallow curved bowl.

Corinth; Franchthi; Lerna; Ayioryitika; Asea (Holmberg 1944, fig. 43).

Triangles. 21,17. 4 ex

I have only seen these objects at Lerna. They are roughly right-angle triangles with a slightly convex long side. In section the plaque is slightly convex, like the segment from a large sphere, but they were made and finished as complete pieces. They may be slipped and decorated, and there are three holes on the long side for suspension or attachment. They look more like ornaments than utensils, and no doubt had prototypes in a perishable material. One fragment was in J-A and three in J-B.

Miscellaneous. 21,10.11.16.18.19.20; 74,25'; r.

Under this head come odd pieces that do not fit into any other class. 21,19 is a miniature squat collar jar with an internal ledge and row of holes around the rim, and it comes from an Early Phase stratum (Caskey 1957, pl. 48d). 21,16, from the way it is painted, appears to be a strainer lid, but it could have been used the other way up; typologically, if taken as a foot, it would be very Early. 21,18, unstratified, from Lerna is the rim of a small cup, like those on 8 from the Early Neolithic. The low lustre red slip could be transition of Period II, but the rectangular section of the handle is typical of the latter. It is surmounted by the plastic representation of a nose and two eyes. 21,10,11 are curious rims with a slightly angled spout or corner. One or two are known from Corinth and Franchthi; they are not all identical and the shapes they come from are not known. The corner of 11 has been thickened; below the shoulder, and below the plastic strip of 10, the angle
is lost and the curve is smooth. Another from Corinth, like 11 in profile, has a vertically perforated lug on the corner, just below the lip; 22,2 may be from a similar vessel. 21,10 could be the spout from a pitcher, in which case the angle would be steeper to the horizontal than drawn. Walker-Kosmopoulos' reconstruction (1951, pl.3b) is difficult to reconcile with the obtuseness of the angle. From Lerna a curious, tubular-bodied, four-footed rhyton with long basket handle is published (Caskey 1955, pl.23d). Finally, from Ayioryitika, comes the fragment of a hollow elephantine foot with painted decoration; it seems to be from a vessel of some sort rather than a figurine (21,20).

**Stone Bowls.**

see under Period I.

**Figurines.** 78,1-3; 79,1-4

The complex subject of figurines falls outside the scope of this study, but some mention must be made of the main types because of their chronological and cultural implications.

First there is a class of standing, squatting or cross-legged fat female figurines, all but two in stone, and generally attributed to the Middle Neolithic (Weinberg 1951,133; Renfrew 1969, 29). Only one is stratified, and few have a sure provenance. If the provenances attributed to them are correct, eight are from islands (Crete 2; Aigina 3; Amorgos 1; Naxos 1; Saliagos 1), five from the 'Sparta region' (Zervos 113.119.138.139.163), three from Attica (Eleusis, Zervos 204; Patissia, Zervos 145; Agora pl.14, 219), and one unknown (Weinberg 1951, pl.II A), which is virtually identical to the Patissia example. They are stylistically different from figurines that can be certainly assigned on stratigraphic grounds to the Middle Neolithic, and such evidence as there is does not support a
Middle Neolithic chronology for them. The Saliagos lady is from a Late Neolithic context; nothing has been found on Aegina, that I know, earlier than Final Neolithic; the Agora material is, with the exception of a handful of Late neolithic sherds, all Final Neolithic; material contemporary with mainland Middle Neolithic is unknown from Amorgos and Naxos; no neolithic is known from Eleusis; in the 'Sparta region' Koufovouno is the only fair sized Middle Neolithic site known, and the Late and Final Periods are also represented there, while there are a number of Final Neolithic sites; and, finally, none of these figurines have been found on large Middle Neolithic sites like Ayioryitika, Asea, Lerna or Franchthi, where the quantity of excavated material is considerable.

The figurines here grouped together do in fact differ in many details and need not all be contemporary, and more could be said of the techniques employed and the typological significance of these details of form and posture, but this is not the place. On the present evidence of style and distribution I prefer to regard most, if not all of them as belonging to the Late or Final Neolithic Periods.

A second class of figurines is characterised by tall cylindrical or slightly tapering heads and a beak-like nose. They usually have incised eyes, sometimes incised or painted hair, and more rarely an incised mouth. The considerable variation in the treatment of the heads may or may not imply chronological differences. The Kefissos valley in central Greece seems to have been a centre, and there are many in the Chaironea museum from Elateia and Chaironea - Magoula Balomenou (cf Zervos 1946. 199-202. 205-214). I know only of two in the Peloponnese, both unstratified but having the characteristic Urfinis fabric and finish (Akrata, 79-1; Corinth, Weinberg 1937,
Bodies to fit the heads appear to be rare, and the discrepancy is greater than would be expected from the hazards of excavation alone. It seems to me likely that many of them never did have bodies, while others may well have been set on bodies of more than one type (e.g. Zervos 140.238; Corinth, Weinberg 1948, pl. LXX; Prodromos, BCH 96, 1972, fig. 252). Both the form and the treatment suggest stick prototypes. In Thessaly they constitute only one element in the wide range of figurine types which was produced in that region in great quantities. 154 were recently reported from one small excavation at Prodromos (BCH 1972, 694) and 160 from Achilleion (verbal information). For a wider Balkan distribution of similar heads, v. Nandris 1970, fig. 2. None appear to have been found in the Early Neolithic soundings at Otzaki, where the predominant type, associated with the Magoulitsa phase of the Thessalian Early neolithic, was the pear-shaped figurine. At Otzaki both the Proto-Sesklo and Magoulitsa (the former Pre-Sesklo) phases are well represented, but not the full Sesklo (Middle Neolithic) period, nor the transition phase. But this transition phase is found at Prodromos, where rod-head figurines were also present, so one may assume that the type appears in Thessaly at the end of the Early, or beginning of the Middle Neolithic. Its chronological horizon seems to have been as broad as its geographical distribution, and it cannot serve as more than a rough chronological indicator.

A marble head and shoulder fragment from a low Middle Neolithic level at Franchthi, perhaps a stone version of the beaked rod-head (Jacobsen 1969, pl. 99; one would like a profile view) is the only stratified head I know in the Peloponnese. Another from Akrata (79.2) is so close typologically to the clay head from there that their contemporaneity
can hardly be doubted.

Other figurines of the period are of interest in illustrating the diversity of types which can be found. The Lerna lady (Caskey 1956, 175-177) is unique among mainland figurines for its grace and slender proportions, in which respects it is reminiscent of the otherwise different marble man from Knossos (Evans 1964, pl.66). The recently found sitting figurine from Franchthi (BCH 96, 1972; fig.160) is unusual for its semi-reclining posture (Jacobsen 1973b, pl. 52 b,c).

**Legs.**

The commonest figurine fragments in the Peloponnese are legs. Of the eleven known to me, two are from Akrate, four from Corinth, three from Asea, and one each from Lerna and Franchthi. There is one instance of a pair of joined legs (Caskey 1957, pl. 36, d,e.), and one of a leg with part of the torso still attached (79,3). The rest are all single leg-and buttock fragments either broken or terminating at the waist. In the case of two from Asea (79,1;2; Holmberg 1944, fig.111,8.9; pl.II k) and two from Akrata (79,3,4), there is no doubt that they were intended to be separate entities; the others are doubtful. The two from Asea have prominent buttocks and vestigial legs, now broken. They were modelled on a clay core and the inner (medial) sides were finished before firing in the same way as the outside; one with a slip, the other with a low burnish. 79,2 is complete at the top, but 79,1 is broken at that point and conceivably might have supported a wasp-waisted torso, although I doubt it. The two from Akrata are rather different; the leg is well developed and the buttock proportionately less prominent, and they are standing. One is partly preserved above the waist and evidently had a torso and arms, since the remains of a hand with incised fingers still rests on the front of the thigh, below the incised
pelvic triangle. The inner side is straight and almost flat, and the surface, now worn, preserves faint traces of the same slip or burnish which covers the rest. A close examination of the angle where the inner and front sides meet shows that the interrupted pelvic triangle incision was made, or at least retouched, before firing. The other Akrata leg (79,4) is broken at the waist. The area of the break is very small, and it is doubtful whether it had a torso. It too bears traces of burnish on the inner side, and was made as a half.

One from Corinth is similar to the first Akrata leg in having the remains of a hand attached to the thigh. The broken top is large enough to have supported a similar torso. Like the others at Corinth it was broken after firing. The break follows exactly the painted and deeply incised medial line which cuts both front and back, and the surface of the break is very smooth, although not quite flat. But the presence of the deep sharp incision and the regularity and smoothness of the break make it probable that the original pair was intended to be split into two halves.

The Franchthi leg (Jacobsen 1969, pl.99b) is sitting, like those from Asea, and the incised pubic triangle is filled with fine jabs to represent hair.

The purpose of these legs can hardly be demonstrated but leaves ample scope for speculation. The preoccupation of society at this time with the theme of legs is further illustrated by the stone pendant from Franchthi, and incised with the same motif used for the painted clay ones (Jacobsen 1969, pl.99a). Three legs were found in the recent excavations at Servia, not unlike those from Akrata, and two of them had holes on the inner side by which they could be joined with a wooden peg to make a pair. They came unfortunately from mixed fill (Ridley 1972,
Rims.

The average Period II rims are not distinctive. They are rounded and may have a slight taper, but the knife-edge lip of Period I is no longer found. Tapered lips are more frequent on the fine pedestal and carinated bowls. (11,3; 16,13 19 d.j.l; 27 e.f.)

Square-cut lips. 11,1.6.13.14.16.

These are not uncommon on open shallow bowls or fruit-stands. They are characteristic of the husking bowls and large storage jars. I do not know if the fine ware examples have a chronological or geographical significance, but there appears to be more at Corinth than elsewhere.

Everted Rims. 13,8; 14,9

A slight eversion of the lip is occasionally found on straight sided open or closed fine bowls; it is a feature found on late Period I bowls and is probably Early. Apparently commoner in Corinthia.

Beaded Rims. 14,3.

These are exceptional, and perhaps a relic of Period I at Franchthi.

Bases and Pedestals. 74,12-13.

More or less rounded bases are frequent, especially on the small cups (13,3), some larger bowls (14,15), flaring-rim bowls (18,5), piriform and collar jars (15,9; 20,16), and coarse-ware bowls (15,18). Very slightly convex bases are found on some carinated bowls (20 e.f; 29 a). Apart from a few instances where the round base has been partly flattened (13,2; 15,13; 22,11), true flat or concave bases are rare (18,1; Illegen 1937 fig.624,12,13) on fine wares (c.f. Jacobson 1969, 363). There are one or two examples of disk feet, but none were noted at
Lerna after stratum J-B (22,12). Concave feet (22,13) as opposed to ring feet have virtually disappeared, although the odd one may turn up: there are one or two among the Tzivas-Goumourhades sherds, which, from their fabric and finish might be classified as early Ūrfirnis, and perhaps one at Prosymna (Blegen 1937, fig. 624,10).

Ring Feet. 11,7.10.11.12; 12,1-6; 17,5-7; 22,14.17; 74,12.

These, together with pedestals, make up the majority of all vessel bases. The difference between them is only one of height, and, since the terms are used rather subjectively in various reports it seemed necessary to define them more closely for this study. I have called ring feet those with a height-diameter ratio of less than .2. On a few large vases, like 11,12, one might more naturally describe the foot as a low pedestal, but for comparative purposes the need for consistency seemed in this case to justify a certain stretching of conventional usage.

Ring feet continue throughout all the phases and are the commonest. They are used on every shape of vessel including, on occasion, the husking bowls. Since the foot is attached to the already formed pot, it is not surprising that many vases with ring feet also have round bottoms. Sometimes the round bottom projects below the ring foot (c.f. 19,15). As the foot becomes higher function gives way to style, and the pedestal is simply an embellishment. The ring foot is also proportionately wider than the Period I concave foot. Whereas the latter rarely exceeds a third, and is generally about a quarter of the widest diameter of the pot, the ring foot averages one half, giving the vessel much greater stability. (Blegen 1937, fig. 620, 13.15).
Pedestals.

Weinberg 1937, fig. 8 e; Caskey 1958, pl. 38 e-f; Jacobsen 1969, pls. 95 c; 97 a; Blegen 1937, fig. 620, 14; 624, 11.

The average pedestal whether high or low has a slight inward taper and gentle concave (22, 28) or straight (22, 24) sides. Some have a faint S-profile (22, 32) and a very few are convex (22, 27). Vertical sides, concave or straight, are not infrequent and, exceptionally, the diameter may be smaller than the foot than at the neck (22, 25, 29). The taper of 22, 24 is greater than the average, as is the flare of 22, 28. Pedestals are mainly associated with open bowl shapes, but at Franchthi they were also occasionally employed on carinated bowls and piriform jars (Jacobsen 1969, pl. 95 c). The fruitstands tend to be large, as a glance at the table below will show (the diameter of the bowl may be taken as approximately twice the diameter of the foot). Over half of the 73 bowls measured had a diameter of between .150m. and .250m.; the largest one I know, from Corinth, is more than .320m. across. The relative height of the pedestals also varies considerably, and this may well have a chronological or geographical significance; clearly fewer tall ones will have survived intact, so that comparisons are difficult to make, but such indications as there are suggest they are late (e.g. 22, 30).

They are rarely painted: only three from Corinth and one from Ayioritika (22, 27). The cut-out or punched decoration is discussed below. If the miniature pedestals already noted (22, 26) are indeed such, then they may be considered to have their roots in the transition phase. A fragment of pedestal with punched decoration was noted in the Pebble Layer at Lerna, and another in J-B, but at Franchthi they belong to Jacobsen's 'high' urfinnis.
period (1969, 365), and they seem generally to be more characteristic of this phase. I have no direct evidence for their use in the Late Phase, but it was suggested above that cut-out pedestals probably belong there; this decoration is also most characteristic of the Black on Red and occurs on the Matt Painted wares of Period III.

I. Pedestal types: % of 92.

<table>
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<tr>
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<td>convex</td>
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II. Diameters, measured at foot: % of 73.

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</tr>
<tr>
<td>.100m +</td>
<td>33</td>
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<td>.150m +</td>
<td>36</td>
</tr>
<tr>
<td>.200-.250m</td>
<td>22</td>
</tr>
<tr>
<td>.300m +</td>
<td>6</td>
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III. Pedestal height-diameter ratios: % of 39

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<tr>
<td>.4 - .5</td>
<td>31</td>
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<tr>
<td>.5+.</td>
<td>13</td>
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</table>

Lugs and Handles. 22,1-10.15-16; 76,2-12.

Simple unperforated lugs are uncommon except on the coarse ware bowls. The standard type for the period is the conical spur lug. It is confined to open bowls, shallow or medium, and is usually set just below the lip (11,17), but occasionally on the lip (22,4). It normally has a round section and more or less pronounced droop (12,2), but oval sections are known. Some are very long and curved (11,15), and this is probably a late feature. Several were found in Lerna J-A; they are popular in the Middle Phase, and some at least of the Koufovouno examples from their fabric and finish are Late.

Vertically and horizontally perforated lugs are frequent, but less so than in Period I. The vertically perforated are the more common; both kinds occur on closed shapes, especially closed bowls, piriform jars and low collar jars, where they are
mounted on the belly, four to a pot (15,11; 19,16) and more rarely in opposed pairs (15,8). They are thinner and more profiled than those of Period I; they may be carinated (22,8), triangular (22,5), or very long and thin (22,9). 22,2 is an exception, being on the lip of an angle-mouthed bowl of unknown form.

Tubular lugs began in the transition phase and are now relatively common on closed shapes like píriform jars (15,10) or small collar jars (19,15). They may be short or long (one from Lerna is .090m.), tubular or square in section (22,6,10). A broken fragment of a long lug from Ayioryitika is solid, with a false perforation at the preserved end.

Handles are a new feature of Period II. Flat rectangular sectioned strap handles (22,15,16) are rarer round bar handles (22,7), the latter only observed at Corinth, are confined to collar jars, pitchers and large storage jars. They never become very common, and, from their apparent absence in the first three Lerna strata seem to be rather Middle and Late Phase features. On collar jars and pitchers they join the shoulder to the lip (21,1,5,12) or to the collar (21,4). On very large collar jars they may be entirely on the shoulder (Jacobsen 1969, fig.6,4), and on the large storage jars they are placed well down on the side (21,7). They are usually parallel sided, but some expand at the ends, anticipating the waisted handle of Period III. They were often painted like the rest of the vessel; 20,18, with decorative knobs, is exceptional.

**Painted Decoration: Technique.**

Jacobsen estimates that patterned urfrinris accounts for some 20% of the material in the 'high period' (1969, 366). The paint would normally have had the same composition as the slip; the colour range and lustre, or lack of it, are identical. The
relationship between colour and thickness of paint is even more obvious: red or brown lines are black where they cross or run over onto the slipped area. The same line may begin as black and become red as the brush runs out of paint (c.f. Zervos 196, fig.323).

The decoration may be painted onto a reserved or a slipped surface. In either case it may be lustrous or matt. Another technique, deriving from the Period I transition phase, and which seems especially popular at Asea and Ayioryitike, but not at Franchthi, is the use of an overslip. This is generally thin and transparent, lightly toning the fabric and darkening the paint over which it is laid. Sometimes it is hardly apparent to the eye; in other cases the brush marks are evident and run across the painted motifs. In a few cases the overslip is so thick as almost to obscure the pattern.

There are also examples of deliberate urfinnis polychrome decoration (11,4; Weinberg 1937, fig.18 f.j). This exploited the difference in colour caused by the different thickness of the paint. Thin lines are often lighter than broad ones. The principle must have been obvious, and perhaps many of the colour variations we assume to have been accidental represent attempts at a bicolour effect. Until manganese slips came into use, consistent results were hard to achieve. (Farnsworth and Simmons 1963, 393ff). But there are enough obviously deliberate and successful examples to show that Period II potters sought after and sometimes achieved a polychrome decoration. By thickening and double-painting the parts intended to be black they produced combinations of black with orange, red or mahogany (23,55-58).

There are however a very few sherds on which the paint in its texture and colour strongly resembles Matt Paint, but the evidence is too slight to permit any conclusions.
White paint is very rare. I know of only two examples from Lerna (15,3), and one or two from Koufovouno; Blegen 1937, fig. 623, 3.4. may be Period I or II (v. p. 61 for Asea).

M. Patterns.

With rare exceptions the decoration is found on the outside of closed or slightly open shapes, and on the inside of more open bowls. The lower body of the vase and the outside of shallow bowls was slipped overall. The elements of the potter's are few; apart from the solid frieze and the fill ornaments, they are all constructed of simple lines, straight or wavy, of various widths. The patterns are rectilinear and geometric. In the Early Phase they are simple; in the Middle Phase they are sometimes combined to form very intricate tectonic designs. The style is based on order and symmetry, even if this is not always achieved in the execution, but the potter was not a slave to the principle, and on occasion rebelled against too mechanistic an application by varying the details and neglecting the balance. The torsion principle displayed by 16, 14 (7, 4) from Akrata is rarely found elsewhere, but has Period I precedents at the same site (e.g. 7, 6).

Generally there are no fields or zones except those imposed by the structure of the vase, such as jar collars or carinations, and these are rarely ignored; 70, 9 (Holmberg 1944, fig. 56) is an exception. The division of a structural field into zones is also not usual; 16, 12; 23, 41 are both from Franchthi.

The decoration can be divided into three types: rim pendant, running and static.

Rim Pendant. 23, 18-30; 69, 7, 21, 41; 72, 2; 74, 13; 77, 2.

The commonest motif is the solid inverted triangle with a tail and its derivatives (23, 18-26). Next commonest are groups
of short vertical or oblique lines (18,10; 19,3; 20,5; 21,5; 77,2. II.). Finally there are a few more elaborate motifs based on the triangle or lozenge (20,8). The large triangle of 15,10 is unusual and reminiscent of Period I, from which it is no doubt a survival. Rim pendant decoration is also used on narrow structural zones like jar necks, everted rims, shallow carinated bowls. On a reserve rim band it may be the only decoration for an otherwise overall slipped vase, and may be on the inside or outside (e.g. 13,9; Weinberg 1937, fig.19 a.b.e.f: Caskey 1954, pl.10 e,1.2; 1957, p1.48 d; 1958, p1.36 e,3; Jacobsen 1969, p1.96 b,2; Blegen 1937, fig.623,1.)

Running.

This is the largest class. It is essentially dynamic: the design runs around the vase and each repeated unit leads on to the next in a continuous horizontal movement. The patterns fall into three groups: 1) simple horizontal bands, 2) continuous zigzags and chevrons, 3) and chains of filled triangles and lozenges.

1) Simple horizontal bands (14,2; 23,32; 67,42), usually wide, circle the upper body of open or closed bowls (Jacobsen 1969, pl.96 c,3), sometimes flaring rims (16,8) and jar shoulders (19,10), the rest of the vase being slipped.

2) 12,1; 14,16; 16,10,14; 18,12; 20,1,12,14,18,24-6,9.

This, the largest group, consists of running zigzags made up of one or more lines. They may consist of one broad line with or without added ornament (20,1.12; 23,24) or, more commonly, a group of thin lines meeting at a more or less acute angle (12,1; 13,1-20,18; 23,41). The number of lines varies from four or five to twenty or more. This is the main Early Phase decoration. Beginning in the Early Phase but more characteristic of the Middle, are the multilinear bands with broad outer margins
(14,16; 16,10). (Walker-Kosmopoulos 1948, pl.1 b; Blegen 1931, fig.1, 1.4.8; Weinberg 1937, fig.20 b.c.e.i; Caskey 1958, pl.36, g.h; Jacobsen 1969, pl.96 b,4.8).

3) 16,15; 23,36,37,38,39,69,23,37.

This is an intermediate group of more elaborate patterns derived ultimately from the running zigzag, but developed into linked triangles and lozenges by filling alternate spaces with hatching. Crosshatched lozenges are quite frequent. The others illustrated are known only from one example (Weinberg 1937, fig. 19 i; Caskey 1954, pl.10 d; 1958, pl.36; Jacobsen 1969, pl. 95 c; 95 b,7).

Static.

This class may be divided into two groups: 1) separate units which, whether repeated or not, convey no feeling of movement; 2) complicated tectonic arrangements of opposed diagonal elements combine to create an effect of static balance.

1) 13,6; 15,10; 16,12; 18,15; 19,12; 23,42,43;

This group includes the commonest motif, contiguous chevrons; plain vertical lines, which may be broad and single (17,1; 69,40) or thin and in groups (13,4); and uncommon motifs like 18,15. The wide-margined multilinear bands of 23,39,44 are Middle. The wide vertical crosshatched band on the carinated bowl of Weinberg 1937, fig.19 h and 33,12 from Franchthi could be Middle or Late.

2) The basic element from which the tectonic designs are constructed is that of 17,7; 70,6.7.5. With minor variations and the addition of ornamental triangles and bars, it is the leitmotif of the Asea deep carinated bowls. The decoration developed on this shape seems to be as restricted as the shape itself, and one may perhaps call it the Arcadian style. The small burial urn from Lerna (Caskey 1957, pl.48b) is the only one I know outside of Arcadia. The fine vase of Holmberg 1944,
pl. III b carries the identical decoration with the addition of a large asymmetrical lozenge on its end flanked by two vertical ladder bands (17,4; 70,2). At Ayioryitika there are even more elaborate compositions (17,5.6; 73,1.2). A large shallow bowl from Lerna has a simpler pattern made up of broad-margined multilinear bands (Zervos 324); a more complex design based on crosshatched bands, which are rare in Arcadia, but not infrequent at Corinth, is shown on 23,40 (Caskey 1958, pl. 36 f). At Franchthi a great collar jar is decorated with a variant of the Arcadian style (Jacobsen 1969, fig. 6,4), and a pedestalled piriform jar with a skeuomorphic design (17,3; Jacobsen 1969, pl. 95 c, right). 23,41 is probably by the same hand; the shape is identical and the style remarkably similar; there are no parallels from any other site.

The elaborate tectonic style can be placed with some confidence in the Middle Phase. It is Caskey's 'later fine style' and Jacobsen's 'high period'. The small Lerna burial urn comes from the fourth building phase down, which would put it at the beginning of the Middle Phase. And the deep carinated bowls from Arcadia are Middle types. But it was noticeable that among the painted sherds in Lerna J-D, the majority were simple wide-margined multilinear zigzags, and that the tectonic decoration was relatively scarce.

Open Bowl Decoration. 24,1-7; 72,4

The circular area of the inside of shallow openbowls presents the potter with a field for decoration free from the structural constraints of an articulated shape. The Peloponnesian potter adapted his designs to the circular field with great skill, and rather more ingenuity than his northern contemporaries. His sense of order and symmetry is most apparent in the open bowl. A narrow lip line is common.
1) The simplest treatment is to cover the area with a single motif, which may be a basketry weave pattern of thin lines, diagonal crosshatching (12,2; 23,33; 69,30), or chequerboard lozenges (69,35). All are Early Phase motifs.

2) The field is filled with multiple chevrons arranged in different ways (11,5-8; 12,1; 24,4). Often a triangle is added on the lip. This is perhaps the commonest theme in all phases. There are many sherds from all sites with multilinear bands and some from Corinth with crosshatched bands running obliquely to the rim; most are probably fragments of similar patterns (Weinberg 1937, fig.18 a.d.f.h; Jacobson 1969 pl.96 b,3).

3) The field is divided into quadrants which are filled with simple or elaborate patterns. The division may be by a single line or a multilinear band or straight or wavy lines; 24,2.3.6.7; Holmberg 1944, fig.55,a,b show some of the combinations. 24,5 is based on a reconstruction by Walker-Kosmopoulos of the centre of a very large bowl, much of which is missing, including the outer part, so that its present asymmetry is perhaps deceptive. 24,1 is a small bowl with large solid motifs, which is unusual. A sherd from Kefalari appears to be from something similar (Felsch 1972, fig.4). Other fragments of patterns from open bowls are in 11,1.4.5; 23,31; 75,14.23; Weinberg 1937, fig.18; Holmberg 1944, fig.51.

**Handles.** 23,65-70; 69,44.

These were often painted, usually with simple stripes, but sometimes more elaborately. The same motif as that on the rim of 18,14 is also used on a handle from the same site (Holmberg 1944, fig.53 b).

**Motifs.**

The number of basic motifs employed is limited, but their aspect is very varied and has some chronological and geographical significance.
Solid Motifs.

These include triangles, squares, lozenges, butterflies and dots. Chequerboard squares and lozenges are infrequent, in contrast to Central Greece; stratified examples from Franchthi and Lerna are Early Phase. Motifs like (23,46-48) and auxiliary dot ornaments (23,50,51) are rare. The characteristic motif is the triangle, which is used in rows on the rim as a frieze or singly as a filler ornament (e.g. 23,40; 67,38). Large triangles are not common in Period II and are perhaps a Corinthian speciality continuing from Period I: Akrata potters in particular seem to have a preference for them (13,6; 15,10), and there are a few fragments at Corinth. The early plain triangle developed a short tail in the Early Phase. It is no more than an extension of the brush stroke on one side, and it may have begun at the end of Period I (Walker-Kosmopoulos 1948, pl.11b), perhaps accidentally at first. The development from the short early type to the long fine tails of the Middle and Late Phases can be seen in 23,19-25; extreme examples are shown in Holmberg 1944, fig. 53 f; Walker-Kosmopoulos 1951, pl.1b. Variations include the thorn of 23,26 and the vestigial 17,2. Although popular everywhere, they appear to be most common at Corinth, where the long-tailed 23,21.22 are used on collar jar and pitcher necks. It is noticeable that the tail is invariably slanted to the left. At Ayioryitika a thin line is sometimes added (21,9; 69,34), and Asea has its own special design of opposed triangles with a reverse zigzag line between, used on flaring rims and handles (18,11.14). Triangles are never used as appendages to larger motifs, as in Central Greece. (Weinberg 1937, fig.18 d; Blegen 1937, fig.623,1; Walker-Kosmopoulos 1951, pl.1; Caskey 1958, pl.36 f,e; Jacobsen 1969, pl.96 b.)
Broad Lines.  

Plain broad lines average between .010m and .015m in width; on rims they may be as much as .030m. They are used to emphasise rims and neck-shoulder junctions. Alone, they make simple zigzag, chevron or vertical motifs; an open bowl fragment from Corinth has two pendant from the lip (17,1; 69,40 ); Jacobsen 1969, p.196 c; Blegen 1931, fig.1,2.

Wavy Lines.  

These are much used in groups as frieze and fill motifs (18,8; 23,34.43), or as multilinear lines between straight margin lines (24,6.7; Weinberg 1937, 18 e.f.j; 19 e; 20 b.k; Caskey 1954, p.110 e,2; Jacobsen 1969, p.196 b,2.5.). Weinberg 1937, fig.20 k is a unique example of two wavy lines entwined to form a chain. Wavy lines begin in Lerna J-A, but are probably more typical of the next phase.

Straight Line Bands.  

Groups of thin lines alone or bordered by wide lines are by far commonest element in Period II decoration. There is a great variety in width of band and the spacing and number of lines. The earlier wide-margined multilinear bands have fewer lines, often only four or five: e.g. 10,15 with 16,10. The wide-margined band seems to begin early - there is a sherd from Nemein transition ware - but does not become common until the Middle Phase.

Short Stroke Motifs.  

These include ladders, more frequent at Corinth than elsewhere (22,11; 23,52-54), small chevrons (Caskey 1954, p.110 d), fir-trees (23,45), raindrops (Weinberg 1937, fig.20g) and fringes (23,39; 75,23), none of which however are common or characteristic. (Weinberg 1937, fig.17 b; 19 g).

Butterflies and Dots.  

Butterfly motifs are found alone or with other motifs and are
not common, although they begin as early as Lerna J-A. Auxiliary dots are used to fill open spaces, large chequerboard squares, and in one case as a border to a solid motif. Rare, but they begin in Lerna J-A (18,10; 23,50.50; 69,33; 75, 8). Hatched and Crosshatched Motifs. 69,33,39; 75, 8.31.

These are common and are combined to form various patterns. They include triangles, lozenges, rectangles and bands (23,33.35.36.37.40.43). The lines may be medium or very fine, and the crosshatching square or oblique. They continue throughout from Period I. (Weinberg 1937, fig.17 a.g; 18 a.d.h; 19 i; 20 a.i; Walker-Kosmopoulos 1948, pl.II d.e.; Caskey 1954, pl.10 d; 1955 p1.36 f.g; Jacobsen 1969, pl.95 c left; 96 b).

Pattern Burnished Decoration.

The stroke-burnish on the late monochrome urfinirs might itself be regarded as a form of decoration, when it is neatly executed. It is of three kinds: the scribble, the more or less regular, and the undulating. The first may be seen in Felsch 1972, pl.3, and the last two are well illustrated in Jacobsen 1969, pl.97 c, lower centre and left. All three kinds can be observed on the ordinary monochrome wares if they are carefully examined, and probably signify no more than the individual potter's preferred method of working. But once the burnish strokes could be rendered sufficiently conspicuous at will, then elaboration and embellishment followed. The patterns always remained simple and were often carelessly executed. The simplest consists of one or more vertical stripes, placed where two groups of undulant lines meet (23,62); Jacobsen 1969, pl.97 c, left; Eelsch 1972, pl.2, 13), or without regard to the horizontal strokes, which were made afterwards (Jacobsen 1969, pl.97 c, left). Most of the patterns, like 16,9; 23,59 are the product of the technique itself, but others were taken from and have exact counterparts
in the painted decoration (16,3; 23,60,61,63,64); Weinberg 1937, fig.19 a.b; Felsch 1971, figs.6-9; pls.2.3.4.9). The shapes apparently most often decorated in this fashion were shallow carinated bowls and piriform jars. The special potentiality of the pattern-burnishing technique for rendering exceedingly fine lines was not exploited in Period II, and instances like 23,59 and Felsch 1971, pl.2,25 are exceptional.

Plastic, Incised, Impressed Decoration.

There is very little plastic decoration in Period II, if we exclude what appear to be private marks or symbols, and incision is a rare eccentricity; there is an example from Franchthi (Jacobsen 1969, pl.96a,1). Round pellets, hemispherical or disk, like those of Period I, occur infrequently on the bellies of piriform jars or on bowls where perforated lugs are more usually found (Blegen 1931, fig.1,5). Thin oval welts on the body or rim are a direct continuation of the earlier tradition (Caskey 1954, pl.10 f). There is some use of cordons with a triangular or flat section, but it is not common; I have only found three sherds with patterns (23,16,17; 76,8 ). A pedestal fragment at Corinth has a curvilinear motif. On a sherd from Argos the cordon is thickened at one point and perforated to make a cordon lug.

Pedestal Decoration.

Apart from the few painted pedestals, already referred to, and one with plastic cordon decoration, the two characteristic methods were by punched pellets and cut-out perforations.

The first is widespread although not especially common. Low pellets are raised on the outside surface by poking the inside of the still soft wall with a pointed tool (22,32). Less frequently a tubular tool was used which produced a larger pellet. The patterns were more often than not rather irregular,
and consist of single or double rows of pellets forming horizontal, zigzag or chevron lines, or combinations of these (Weinberg 1937, fig.8f; Holmberg 1944, fig.40 b; Caskey 1958, pl.38 e,f; Jacobsen 1969, 96 a, upside down). They seem to characterise the Middle Phase, but may begin earlier and continue late. Fragments occur at Lerna in J Pebble Layer and J-B; there is an example from Corinth in Matt Painted ware, and one from Nea Makri in Urfirnis (Theocharis 1956, 20; pl.13, 2 b).

The second method is by cut-out perforations. Round, triangular or quadrangular apertures were cut in the pedestal wall before slipping. The round perforation average .005m in diameter, and in all cases form a single horizontal row just below the bowl and pedestal junction. At least twelve fragments have come to light at Corinth, but nowhere else except Franchthi, where they are reported as being rare (Jacobsen 1969, 365), and they may fairly be considered a Corinthian trait (22,22).

Triangular perforations are commonest among the other cut-outs (22,30) although lozenges and perhaps squares also occur. The triangles may be used to make butterfly or more elaborate designs: 12,5.9; 22,25.29.30.31; Jacobsen 1969, pl.97a.

The known distribution of angular cut-outs is curiously limited. At Franchthi they are relatively frequent. Among the other sites I know only of one from Koufovouno, one from Akrate and six from Corinth. At Akrata there is a large body of unexamined material and one can make no conclusions, but for Corinth, Lerna, Asea and Ayioryitika where the material is abundant and I have inspected most of it, the rarity or absence of this decoration calls for some explanation. One might be that it is a local speciality, but its occurrence in Laconia, Corinthia and (on the Black on red fruitstands) in Central Greece makes this doubtful. On the other hand, the sites from which it is absent are precisely
those which, as it appears from the pottery record, dwindled at
the end of the Middle Phase. So it looks on present evidence as
though cut-out decoration is a Late Phase feature. The Koufovouno
fragment is in fact stroke-burnished, but I have no evidence for
the Corinth sherds. The Elateia Black on red ware, the shapes
of which resemble the urfinnis fruitstands, should not begin
before the end of the Late Phase, at a time when contact between
the two areas was closest.

Potters Marks. 23,1-15

At Lerna and at Franchthi a large number of the fine mono-
chrome vases bear plastic or painted motifs that surely have
another purpose than decoration. The painted examples are fewer,
but they have their counterparts in the plastic marks. There are
at least three low pedestals or ring feet, two from Lerna J-C
and one from J-E, which have a cross painted on the under side.
A closed convex bowl from J-E has two short oblique white lines
on the rim (cf 16,4), and an O.B.S.Convex 2 with a ring foot,
from a late Early Phase level, has a motif like 23,64 on the rim.
The motif painted on 13,2 is most probably another, although it
is unusually large, since it appears on one side only. There may
well be others which we have assumed to be decoration.

A number of plastic marks are shown on 23,1-15. They consist
of pellets, welts or longer strips, alone or in groups and combina-
tions. 23,13,15 are also found painted. They are generally placed
in an inconspicuous position low on the vessel's side, but may be
on the belly, shoulder or rim. The most usual shapes with marks
are small bowls or cups, globular low-collar jars and piriform
jars. I know of none from any other site, and plastic motifs are
generally rare; on the other hand it is only on whole, or large
fragments of vases that they would be recognised as marks. For
the moment it seems that they are an Argolid characteristic. A
close study of them with their frequency of occurrence and associated shapes might lead to some better grounded conclusion, but that they are potters' marks is as likely an explanation as any (Vitelli 1971, 216).

They begin early. The semi-lunate motif of 13,3 comes from a transition group. They are most common in the late Early and Middle Phases, but for the Late Phase I have no evidence.

At Orchomenos two ring feet had slashed marks underneath (Kunze 1931, 29, pl. XIV, 1), and two marks are published from Tsangli (Wace and Thompson 1912, fig. 43), but they are not quite the same.
Northern Distribution of Urfirnis

Urfirnis ware has a wide distribution north of the Gulf of Corinth, but both the evidence and its interpretations present problems. The quantity of material is scanty, so that the range of identifiable shapes is limited; and there is such a fine gradation from typical Urfirnis to what Weinberg calls 'related wares' that it is sometimes difficult to decide whether individual sherds can be classed as Urfirnis at all. If they are a local ware that happens to exhibit certain Urfirnis characteristics, are these sufficiently diagnostic to signify cultural contact? And, finally, with what local pottery is the Urfirnis associated, and with which periods or phases in the Peloponnesian sequence is it contemporary? These questions are discussed as they arise, in the following list of sites; it is grouped into areas which appear to constitute distinct cultural units.

West Coast.


Apart from one Mycenaean sherd, all the material from the inner cave is neolithic. Among them are a number of pieces which, though not identical to the Corinthian or Boeotian, exhibit the same technique and shapes. The paint or slip is brushed rather unevenly onto a more or less well burnished surface, so that the natural lustre varies in degree. On other sherds the overall brushed or smeared slip is matt, like most of the Boeotian and many of the late Peloponnesian sherds. The decorative elements can all be matched in the Urfirnis of the Peloponnesse or Central Greece, but the style is rather different (e.g. Benton 1947, nos. 21b, 26, 27, 28, 35, 50). Other pottery from the cave includes Matt Painted, Polychrome, Crusted, Black Burnished and Grey wares; some sherds of the last two classes
would be quite at home in the Peloponnese. The red slip bowls with polychrome decoration (pl. 30, 21a) have a fabric identical to that of the Urfirnis fragments; and the red slip is brushed on in the same manner. They should be contemporary or very close in date. There is no stratigraphic evidence from the excavation, but the Black and Polychrome on a red slip as well as the Black and Grey monochrome, are associated with the first matt painted in Corinthia, so that the earliest Astakos pottery should be contemporary with the Period II – III transition.

Archontaria. Mastrokostas 1967, 323+

This is one of a group of caves in a ravine near the village of Mytikos, some thirty kilometers up the coast from Astakos, and opposite Levkas. It is remarkable for having produced the only wooden figurine in Greece that could be neolithic (unpublished). Amongst the surface material collected there are two Urfirnis sherds from the same collar jar, which had a neck to shoulder handle. They are in all respects identical to the Peloponnesian ware, and suggest imports. But with them are fragments of the Astakos red-slip polychrome bowls (like Benton 1947, pl. 30, 21a, etc.) the fabric of which is indistinguishable from that of the Urfirnis sherds. The rest of the material consists of the late neolithic types that appear to be found all over Central and Southern Greece. I am indebted to Mr. Mastrokastas for showing me this material.

Levkas: Choirospilia. W. Dörpfold 1927

I have not examined this material, but Kunze writes that he saw a few Urfirnis sherds there; Choirospilia is just across the water from Archontaria (Kunze 1931, 34).

Central Greece.


The 1970 excavations of the French School produced a quantity of neolithic material, mostly late and typically
Boeotian. Amongst it were a fragment or two of Chaironea red on buff and some Urfrinis of the pale variety that is more Boeotian than Corinthian, as well as some brushed or smeared red slip that has partly 'smeared'.

**Thespiae.** Caskey 1951, 14-15, p1.87.

There are a few smeary sherds in the B. S. A. and a cut-out pedestal in Red Slip. Two carinated and incised bead-rim bowls are published by Caskey.

**Eutresis.** Goldman 1931; Caskey 1960

Urfrinis sherds were found in the lowest deposit on bed rock along with black on red, matt painted and black burnished wares. The shapes include pedestal bowls, carinated bowls and piriform jars (Caskey 1960, 131; pl.43, I 1-4). I have examined the material; there is very little of it and it has generally a matt or dull finish. Pl.43, I 3 is biChrome: the lines are brown-black and the pendant hooks, a motif not found in the Peloponnese, are in thick crusty red. The inside rim frieze of small pendant semi-circles is exactly like that inside an Elateia red on white rim and is matt (Weinberg 1960, pl.56 d,5). Caskey's Group I Dull Paint class is mostly identical in fabric to the Urfrinis. The matt black paint is on a thin matt red, or occasionally buff, slip that has in many cases been brushed on. Caskey 1960, pl.44, I 8 is a tall jar collar, and the thin brushed slip, except that it is quite matt, differs little from the Urfrinis. There is also a large shallow fruitstand bowl with matt black streaky paint on a red-brown matt brushed Urfrinis type slip. Some of these correspond closely to some of the black on red bothros sherds from Elateia (Weinberg 1960, 182 ff).

**Oinoë.** French 1972, fig.6.

One or two worn sherds in the B. S. A.
Kalami. French 1972, 10; figs. 6; 20, 27-28.
One or two pale Urfirnis sherds in the B.S.A., and a Matt Painted sherd of identical fabric.

Haliartos: Seidi Cave. French 1972, fig. 6.
One or two sherds of the thick dull Boeotian sort in the B.S.A.

Thebes: Pyri. Felsch 1971, n. 44.
Incised inturned-rim bowls fragments are reported.

More Urfirnis is known from this site than anywhere else in Central Greece, but even here it is not abundant, and the shapes and painted sherds are very limited. Pedestal bowls like (Kunze 1931, pl. III or fig. 31) are the most usual shape, and there is mention of cut-out pedestals (supra 31), but the closed bead-rim bowls of fig. 32 are also common and they do not exist in Corinthian Urfirnis, although they are frequent in the Matt Painted and Grey-Black burnished wares of Period III. There are also jars with strap handles. The only other shape mentioned is fig. 33, which Kunze himself places in a different class and which is rare at Orchomenos but commoner at Chaironea, Drachmani and Ay. Marina (Kunze 1921, 34). It belongs to Period III and is discussed in that chapter.

Kunze also emphasises the closeness of Urfirnis in technique to the red slip ware, and Weinberg seems to imply the same (Kunze 1931, 32; Weinberg 1960, 182 f). This red slip ware, whether decorated (Black on Red) or plain is also frequent in Corinthia, although rarer in the south, and is firmly associated with Matt Painted and Black wares in Period III.

Chaironea.

Kunze mentions the more frequent occurrence here than at Orchomenos of the inturned rim bowls, usually decorated with incision and often bichrome. This effect is produced by the use
of a red and a brown slip, the red filling the spaces enclosed by the incised lines. The brown slip is brushed on and is reminiscent of Urfinnis, although the effect is no longer the same, and these bowls are Period III.

**Pyrgos.**

Kunze refers to Urfinnis sherds from this site (1931, 31, n.1) Kastron Topolia. French 1972, fig.6.

There is a pedestal foot fragment in dull Urfinnis and a similar sherd in red slip in the B.S.A. French 1972, fig.20,29 is doubtful.

**Lithareg.**

Reported by Felsch. v. Thebes: Pyri; doubtful.

**Souvala.** French 1972, figs.6; 20.26.

This site at the head of the Kefissos valley is not far from Elateia. There are a few sherds in the B.S.A., including a collar jar, everted in the Boeotian manner, and a rim like 11,5, but finer. The fabric though not quite like the Peloponnesian Urfinnis, is different from the early and middle neolithic sherds from the same site.

**Lianokladi.**

Weinberg reports seeing a sherd in the Ashmolean museum from this site (Weinberg 1947, 175), and there are one or two sherds in the B.S.A. Wace and Thompson 1912, 172, fig.118,1 is said to be Urfinnis but does not look much like it. This site in the Spercheus valley is the furthest north Urfinnis sherds are known to me personally.

**Fourospilia.**

Bakalakis reports one or two Urfinnis sherds from this cave in the mountain side opposite to Lianokladi (Bakalakis 1958, 68).
East Coast and Euboea.

**Athens.** Levi 1930, 428; pl.XXVIIa

Levi cites three possible sherds and illustrates one of them which, however, from the painted illustration looks doubtful. I have examined all the material with care and saw nothing that could be called Urfirnis: it all belongs to later periods.


Theocharis mentions a rich collection of Urfirnis sherds from here. There is also much early neolithic material which resembles that from Nea Makri. Among the several decorated fragments in the B.S.A. is part of a shallow fruitstand with crosshatched triangles or lozenges in the centre.

**Brauron.** Theocharis 1959, 287, n.14

This is mentioned by Theocharis as an Urfirnis site and there is a complete piriform jar like 15,6 in the museum there. It has a monochrome red slip with dark burnish strokes that should set it in the Late Phase.


Urfirnis is reported from trench 1 in the lowest Stratum IV along with Period III wares, and possibly from trench 2, Stratum III with the same association.

**Nea Makri.** Theocharis 1954, 118; 1956, 20; fig.32; pl.13.

The first Urfirnis sherds came from the ash level which separated phases A and B, but Theocharis considers that they mark the beginning of B proper, in which they continue to occur, but not abundantly. They are found together with the Black, Grey and some Matt Painted and Polychrome of Period III. Most of the sherds are monochrome; decoration is rare, but he found some punched-pellet pedestal fragments. The context is again late.
In trial trenches he found a quantity of Urfirnis, but very little decorated. The commonest shape is the open bowl on a high ring foot. Jars are almost unknown, and he describes the thickened, inturned rim bowls as "rare" although he illustrates three of them. It is clear that some of the material is Period III, and none of it need be earlier.

Halae. Walker-Kosmopoulos 1948, 47.68, n.13; pl.IIig.

Walker-Kosmopoulos refers to a 'northern phase of Corinthian Brown'. The one sherd she illustrates is interesting but would be unusual in a southern context. I have seen a number of good Urfirnis sherds among the excavated material, which has not been published, in the National Museum. Several were dark and all were dull or nearly matt. A small decorated cup in the National Museum showcase may be, like some of the Early Neolithic ware, from Corinth.

Northern Greece.

Urfirnis is apparently unknown in Thessaly. The Pyrassos sherd, at one time thought to be Urfirnis, has since been questioned by the excavator himself (Theocharis 1959, 52-54, fig.21; 1967, 163). There are said to be single sherds from West Macedonian sites: Ay. Mammad, Marmariani Toumba, Valtochori, Kritsana and Nea Nikomedeia (information from Mrs.Ridley), but I have not been able to examine them.

Conclusion.

At Delphi, Eutresis, Astakos and Archontaria no other material is known which by Boeotian or Peloponnesian criteria is earlier than Period III. At a number of the Kofissos Valley sites the only Urfirnis fragments reported are from inturned rim bowls with bead lip and incised decoration which belong to Period III (see below). The Urfirnis from Orchomenos is little in
amount and includes these same late bowls. At Elateia it is associated stratigraphically with black on red, grey-black monochrome, and rhyton vessels in the bothros, and its appearance there follows a long red on white sequence which is at least partly if not wholly contemporary with Period II in the Peloponnese. At Nea Makri it is also found with Period III wares. The evidence from these sites is nowhere strong enough to be conclusive, but taken altogether points strongly to a late arrival of Urfirnis technique in the regions north of the Gulf, as Weinberg first suggested.

Northern Parallels.

Urfirnis shapes and decoration have few parallels in the Red on Buff or White pottery of Central Greece. It is not clear whether the published profiles from Elateia (Weinberg 1962, fig. 8, 1-6) represent all the shapes he found in this ware, and no mention is made of the monochrome pottery that must have accompanied the late phase decorated. At Orchomenos there was little painted red on white, and Kunze's class D includes all the red monochrome, both early and late. In any case from the published Elateia profiles and the restored vases from Chaironea it appears that the repertoire of shapes was very limited. Open bowls with ring feet and collar jars are very generalised forms. The flaring-rim bowl, 14,16, has a close parallel at Lianokladi (Zervos pl.A.).

The painted decoration offers more parallels. Most of the rim frieze motifs at Elateia can be found in Peloponnesian Urfirnis, but not the characteristic Boeotian solid circles and semicircles (Weinberg 1962, pl.56 d). Solid triangles are common to both areas, but the Peloponnesian tailed triangles are exclusive to that region, and inside rim decoration is rarer there, except on shallow open bowls, which are not found in Central Greece. The broad-margined multilinear band is common all over Greece in more
than one Period, and cannot be considered significant of close contacts. But even here it is used rather differently: the characteristic Boeotian design in which oblique bands cross each other below the rim (Weinberg 1962, pl. 55 e) is uncommon in the Peloponnese, where the solid appendages to larger motifs (ibid. pl. 55 g) are also absent. Chequerboard designs of small solid squares, lozenge or triangles are very frequent in Central Greece, where they are used to fill large triangles and lozenges. They are much less common, and the large triangles or lozenges hardly known, in the Peloponnese. Exclusive to Central Greece are the wide serrated-edge lines, the vertical zigzag on a straight line, although it occurs in Matt painted decoration in the south, the vertical rows of W s, and others (ibid pl. 57 a-d). Exclusive to the Peloponnese are the elaborate tectonic designs on the fruit-stands and deep carinated bowls.

On the whole there are more differences than similarities in decoration and shape between the Peloponnese and Central Greece. The contrast with the Sesklo period shape and decoration of Thessaly is even more marked, and need not be described here. Period II is one of independent regional growth and development.
Summary and Conclusions

Urfirnis is a product of the north-east Peloponnese. Within that region there is reason to believe that the technique was developed first at the larger centres in Corinthia and the Argolid, and that it spread slightly later to the peripheral settlements of Akrata in western Corinthia, and to Arcadia. Subsequently it penetrated to Laconia and Messenia. At Corinth, Aioryitika and especially at Lerna there is an abundance of late Period I material in which every step of the technological transition from Red Slip to Urfirnis slip can be clearly demonstrated. The transition stage is less clear at Asea, while for Akrata we have no evidence at the moment. On the other hand at these two places as well as at Nemea, a number of late Period I stylistic features are found that are not present or are scarce at other sites. Among them are the relatively larger amounts of Red on White painted decoration, White on Red or Buff ground decoration, the use of large solid triangles, the small chequerboard triangles of Asea and Akrata, and the chequerboard squares of Nemea. At Franchthi in the eastern Argolid a relatively high proportion of the late Period I painted pattern consists of large solid motifs. All these features may be in part a measure of local specialisation, but it seems to me probable that their scarcity or absence at these sites where the transition development to urfirnis is best demonstrated, has a chronological implication: which is that these centres had already begun to produce urfirnis pottery. Why the pottery of Nemea should in certain respects show more affinity with that of Akrata than that of Corinth is hard to explain. But so is the reason for the decline of Nemea just at the beginning of this period of growth and expansion.

By the middle of the period a fine pottery industry had developed with a general uniformity of style, in which minor but
significant local variations are evidence of sophisticated local specialisation. At the same time the settled and independent character of society at the time is perhaps reflected in the considerable diversity of style between the larger cultural provinces, because little direct cultural contact between them can be detected in the shapes or decoration of the pottery.

Some time in the Late Phase, Peloponnesian influence began to spread northwards into the Kefissos valley, and up the eastern and western seaboards of the mainland. On the Akarnanian coast and in Boeotia its arrival appears to be later than in the east, perhaps not much before the end of Period II, and in these parts it was incorporated into or stimulated a local pottery tradition, of which it formed only an element. The coastal distribution no doubt indicates an increase in maritime traffic at this time, and certain settlements, like Franchthi, with a seafaring tradition going back to the mesolithic occupation, may have specialised in it. The imports in the early levels, and the sudden jump in the obsidian-flint ratio from about 25% in Period I to 75% in Period II (Jacobsen 1969, 359-61) are evidence of the trend, and the late expansion of Urfirnis influence up the Attic and Euboean shores will be signs of its continuation.

At the same time changes are taking place in the Peloponnese. The old settlement pattern is breaking up, and with it something of the cultural unity that had hitherto existed. New pottery types appear. The larger centres, except for Corinth and Franchthi, fade into insignificance, and a number of new sites, some of them caves, are occupied either quite for the first time, or more intensively than before: Gonia, Klenia, Argos, Kefalari, Koufovoouno, Alepotrypa. Corinth is in closer contact with Central Greece, while the Argolid goes its own rather different way.

The clearest evidence for the transition comes from Franchthi
where the new Black ware with white-painted or pattern burnished decoration reaches its peak when the first trace of Matt Painted pottery appears. The Urfirnis which accompanies the new ware is itself frequently burnish decorated. In Corinth the picture seems to be different. The appearance of the stroke-firnis sherds is less striking, and the technique was more rarely employed decoratively. No sure deposits have been found with Urfirnis and Black pottery but without Matt Painted. They may well exist, but it is still doubtful that the Black ware could have reached a peak before the appearance of Matt Painted, as at Franchthi, without some evidence of it being observed. Black ware at Corinth is associated with Red Slipped ware, plain or decorated with black paint, a little Urfirnis still, Matt Painted, and a little Grey ware. If Black ware pottery precedes Matt Painted, it is likely to be only by a short interval. From this two conclusions are possible: either the Black ware begins earlier, or the Matt Painted begins later, at Franchthi than at Corinth. I prefer the second, but the question will be considered further in the context of Period III.
Periods III and IV.

Introduction.

The first two Periods developed in a steady, unbroken sequence from the first appearance of pottery in the Peloponnese. The pottery itself, though showing variation in detail, is on the whole much of a kind. The wares and decoration are the product of a relatively uniform technique. The last two Periods, on the other hand, are characterised by a multiplicity of wares and techniques, the chronological position of which cannot be closely defined on present evidence, but for which some arrangement in a tentative sequence may be suggested by a study of their typological affinities and occurrence.

Weinberg begins his Late Neolithic period with the appearance of Matt Painted pottery, which is still the most convenient criterion to follow, and ends it at the beginning of EN I. I have put the latest groups of pottery into a fourth, Final Neolithic Period (v. p. 9).

During the course of the later neolithic there is no such clear or major change of style as marks the beginning of Period III. A continuous, if not smooth, development is apparent right up to and into the Bronze Age, and it witnessed the flowering of a variety of short-lived and local wares and, in the latest stages, the impact of external influences. There is a time, however, when Matt painted and the various Polychrome wares appear to die out, and to be replaced by predominantly monochrome red, red-brown and dark pottery, sometimes decorated with pattern-burnishing, incision or white and red crusted pigment. We also have the first evidence that copper was being used in Greece and the nearer Cyclades. It is the logical moment at which to begin Period IV.

How far is one justified in dividing these two Periods into
Phases? There is no question but that they are capable of chronological subdivision into two, three or more parts. At Corinth, for example, one may detect three possible phases. The first is characterised by Black, Matt Painted and Black on Red wares, and rhyta; the second by Black, Grey, Matt Painted and Polychrome wares; and the third by Grey, Matt Painted, Polychrome and Stroke-burnished wares. But there are no closed deposits or strata corresponding exactly to these phases, and it is not possible in practice to apply them with much confidence to the material, either from Corinth itself, or from other sites, such as Klenia and Alepotrypa, where it is clear that a long sequence of pottery is represented.

It has seemed best to use a broad, flexible framework with few subdivisions, and to indicate within it the probable chronological order and association of the different types. I have therefore divided Periods III and IV into Early and Late Phases, and have arranged the catalogue and illustrations of shapes according to ware, even though some of the wares span more than one Phase. Where possible, I have indicated which types within each class of ware may be attributed to a particular Phase, and which are doubtful and may belong to any or more than one Phase. The reasons in each case are given in the catalogue.

Unfortunately one important class is missing from the Period III catalogue, the coarse wares. One of the features of this Period is the great increase in the proportion of coarse wares (cf Jacobsen 1969, 369). These often reflect traits of the finer wares and, more important, being generally less sensitive to change, can serve as a measure of the continuity between phases. But more than any other wares the coarse domestic types must be studied in a secure stratigraphic context. They are rarely mentioned in the short earlier excavation reports, and indeed were
often discarded. The only such contexts in the Peloponnese are from Prosymna, Franchthi and the Corinth Forum West excavation, none of which has it been possible to examine. This deficiency, like others in the present account, should be remedied by the forthcoming publications of the last two excavations. Some of the coarse ware from Alepotrypa and Klenia which has been described under Period IV may in fact date back to period III.

Site List. Map 3 (fig. 64).

Sites marked with a query are considered probable but not confirmed. The two Matt Painted sherds reported from Dhimitra could be Middle Helladic, since worn body sherds are sometimes indistinguishable, and so could the painted sherd from Yeraki: the handle appears rounder in section than is usual on neolithic vessels. The abbreviations in the central column indicate the wares known from the site, and the references are only to the principal published sources: duplicate or derived references are not given since they add no information.

North East.


   Mastrokostas 1963; p1.72.
   Mastrokostas 1964, p1.60; 'Mastrokostas 1965, pls. 149, 150.

2. Aigion. MP Mastrokostas 1968, 136

North Coast.

3. Akrata Bl. MP. Mastrokostas (unpub.)


5. Aetopetra Gr. MP. Blegen 1920, 3-4. (B.S.A.)

6. Corinth all classes v. Sites and Evidence

7. Gonia. Bl. Gr. MP Poly. Blegen 1931, fig. 2; pls. I; II.
Inland Corinthia.


Inland Argolid.

10. Mycenae Bl, wh pnt. French 1970 (seen on visit)
622; 623, 12-15; 626;
628; 629; 630; pl.III.

Coastal Argolid.

14. Tiryns MP Müller 1938, figs.2; 3.
15. Kefalari MP.Poly. Felsch 1973, fig.6
Caskey 1957, 159, pl.48a.c
Caskey 1959, 204.

Arcadia.

175.243.
19. Asea Bl.Gr.MP. Holmberg 1944, fig.77;
?35a; ?37s; pl. Ia.j.

Laconia.

21. ? Yeraki MP BSA 16, 1924, 72. fig.2.
22. Apidia Poly. BSA 55, 1960, pl.18b, 11.
23. Alepotrypa all classes. Papathanasopoulos 1971,
pls.2.4.

Messenia.

Period III Shapes and Wares.

Urfirnis

At Franchthi Urfirnis ware was still in common use long after the first appearance and subsequent peak of Matt Painted pottery (Jacobsen 1973, 269, n. 43). Whether its persistence into the later levels necessarily demonstrates the coexistence of the two wares, or whether this apparent stratigraphic association may not be due in some measure to the anomalous conditions under which cave habitation deposits are formed and accumulate, is open to doubt. But, as with the Forum West deposits at Corinth, some continuity of Urfirnis into Period III can hardly be doubted, and of course the length of this overlap will be governed by local factors which need not everywhere be the same.

The late Urfirnis is chiefly plain monochrome (Jacobsen 1973, 269, n. 43), with some stroke-firnis. The shapes are much the same as those of Late Period II, as far as one can tell. Some of those illustrated here (16, 3.9; 22, 24) come from Period III contexts, while others, like 18, 7; 20, 5 have been noted in the earlier Franchthi Matt Painted levels. Unstratified 16, 1.2.5.6.7; 18, 16 are, from their shape and finish, certainly Late Period II, and, to judge by their similarity to some Black and Grey Ware bowls, very probably Period III.

Both at Corinth and Franchthi there are sherds which combine Urfirnis and Matt Painted characteristics. There may be a brushed Urfirnis slip on one side and a typical Matt Painted finish on the other. The style and decoration may be Matt Painted but the technique and fabric Urfirnis, or vice versa. These sherds may not be numerous at Corinth, but they probably represent a phase in which Matt Painted was developing alongside Urfirnis, as at Franchthi, where, it seems, it was slower in displacing the earlier ware, as it may have been slower to reach, and be adopted by, this
Hybrid Ware.

There is a special group of sherds which, though small, is of some interest. They form one of the small classes which 'occur for the first time' in Walker-Kosmopoulos' Period III. She described the ware as a 'combination of Black Polished and the technique that produced in II Corinthian Brown (Urfirnis) and coarse painted ware' (1948, 52. fig.34), and aptly dubbed it 'hybrid'. The sherds are all from closed, shallow, more or less carinated bowls with lip-groove and incised or grooved decoration. Weinberg found similar sherds in 1937 and included them in his Urfirnis category (1937, figs. 8a; 14a). I have not seen the Walker-Kosmopoulos sherds and only one of the two illustrated by Weinberg (36,18). This, with its thick, dark mahogany brushed slip outside and typical red-brown Urfirnis slip inside is in all respects more like some Boeotian sherds than the typical Corinthian Urfirnis. But the impression it gives is rather that of an odd kind of Urfirnis than of any other ware. The fabric is typical of Urfirnis or Black on Red ware, as are the inside lustrous slip and scrape marks.

The decoration, however, is virtually the same as that on certain Black or Grey ware bowls (31,17. 18. 21.30; 34,8.9). Of the eight sherds published from Corinth, three have groups of double crescents like 36,18; two, perhaps from the same vessel, have incised jab-filled triangles like 34,11; one, a single row of short zig-zags, like 34,5; one, a treble row of longer zig-zags; and one, a series of round punched holes (Walker-Kosmopoulos 1948, fig.30).

Their distribution in the Peloponnese is, as far as I know, confined to Corinth, although it would not be surprising if the odd one or two turned up in the Argolid. In Central Greece they are
much commoner. Identical looking pieces are published from Orchomenos, Thespiai and Drachmani, and they are mentioned from other sites (see list below), while the ware, which French has called Brown Wash (see p. 58) is there used for a wider range of shapes than at Corinth. It is therefore probable that the Corinthian bowls are imports.

C.B.S. Convex Carinated. 36,18. 8 ex.

The blunt carination is characteristic. Those shown by Walker-Kosmopoulos appear to be the same. Close parallels in Matt Painted (39,5), Black (27,18) and Red burnished (27,17) wares, for the shape, as well as the Grey ware referred to above.

Corinth (Weinberg 1937, figs. 8a; 14a. Walker-Kosmopoulos 1948, fig. 30); Thespiae (Caskey 1951, pl. 87, 14, 15); Orchomenos (Kunze 1931, fig. 33; pl. XIII 1, d-g); Chaironea, Ay. Marina, Drachmani (Kunze 1931, 34); Elateia (Weinberg 1962, perhaps pls. 58b 3; 68c 3).

C.B. Carinated Hook Rim. Weinberg 1937, fig. 14b.

I have not seen the sherd. The closest parallels would be 38,16 in Matt Painted and 31,16 in Grey ware. None in what might be this ware are published from Central Greece.

Chronology.

Both the shape and the ware appear to be absent from the Forum West deposits. Since in any case they are uncommon, this cannot be taken as conclusive negative evidence, but their closest parallels in shape and decoration are with the Grey ware bowls which are also absent from these deposits, and which there are grounds for thinking are later (see p. 23). It seems therefore most likely that the Corinthian Hybrid bowls belong to a phase immediately following that represented by the Forum West material, end of Early to beginning of Late Phase. Their dating in Central Greece is uncertain. Neither of the two possible examples
published by Weinberg from Elateia appear to come from the Bothros, and could be later.

Black on Red.

The basic characteristics of the ware may be summed up as a more or less fine red or red-buff fabric, like that of Urfirnis and commonly with some white grit filler, a red slip, and black linear decoration sparsely applied. But this general description covers a considerably variability in terms of finish and appearance (cf Weinberg 1962, 182f; 1965, 40). The slip may be brick red, orange red or red brown, with a lustrous or matt surface; at Corinth it may be finely crazed. The slip can be thin and smeary, strongly brush-marked, or evenly opaque. The paint varies from black to chocolate to dark brown. It is mostly generally matt and applied on top of a lustrous slip, but in some instances the black has a low shine, in others a powdery granular quality, in others it is finely crazed. It has a tendency to adhere poorly to the lustrous slip and to flake off, leaving no trace behind. Occasionally the lustrous slip is applied over the black paint, a trick often observed on Period II pottery, or the decoration is painted directly onto the unslipped red surface. The inside surfaces on some bowls were scraped and the marks show through the matt slip.

O.B.S. Straight 3. 36,1.4; 80,1. 4 ex.

Slightly curving sides and gently tapered lip, with more parallels in the Matt Painted than the Grey or Black wares.

Corinth: Gonia: Elateia (Weinberg 1962, fig.8,7).

O.B.S. Convex 3. 36,3. 1 ex.

Convexity very slight. Identical profile in Matt Paint, but not Grey or Black wares.
Corinth; Eutresis (unpub. example from Group I, in the local ware).

O.B.S. Straight 2. 36,2.6. 4 ex.
Tapered or rounded lip. May be from pedestal or simple conical bowls.

Corinth; Gonia.

O.B.S. Concave 2. 36, 5.13. 2 ex.
These two rims may be from different types of vessel: 13 is probably part of a pedestal bowl, and 5 part of a simple concave cup. The swollen upper wall and tapered rim of 13 has parallels in Black (25,4) and Grey (30,12) wares.

Corinth; Gonia.

O.B.M. Convex 2. 36, 11. 1 ex.
A very generalised shape found in most wares, particularly those of Late III.

Corinth.

O.B.M. Straight 1. 36, 12. 2 ex.
Another generalised shape found in most wares.

Corinth.

O.B. Thickened Flat Rim. 36,8. 1 ex.
This distinctive rim occurs in the Matt Painted (38,11) and Grey (31,10) wares, but not the Black. From its absence from the Forum West deposits, and its Grey ware parallels, it is probably Late III.

Corinth.

C.B.M. Bead Rim. 36,9. 2 ex.
This shape is common in the Matt Painted and monochrome wares, and the two examples come from Forum West.

Corinth; Elateia (Weinberg 1962, fig.8,2; pl.58b 5).

Pedestals. 36,7.10.15; 80,2-4. Several.
I have no evidence for bases or ring feet. The pedestal
fragments include a narrow-waisted type (36,10) and a steep narrow foot (7). These are not of the wide (Urfirnis) Elateia type, of which I noticed no fragments at Corinth.

Jars. 36,14. 1 ex.

The shape is unknown. The traces of a high strap handle rising from the rim suggest the possibility that it comes from a pitcher. There are two or three fragments of Black on Red pitchers in the Chaironea museum, and high handles are not known on any other shapes before Period IV (cf 45,8).

Gonia.

Decoration. 36; 80.

This is usually restrained and characteristic. Some pots seem to have had no more than a simple rim line (36,3,9,13). The commonest decoration is with groups of three or four thin vertical lines (36,5,8,10,14). On tall pedestals the outermost of the group of lines is zig-zag, making a motif which may be taken as the hallmark of this ware in Corinth as in Central Greece, as it is not found on any other (36,15; Walker-Kosmopoulos 1948, pl. IIh; Diegen 1931, fig.14g). 36,17 is also confined to Black on Red ware. 36,6,11 are typically Matt Painted motifs, and the former could also be Urfirnis, but 36,16 is only found in Corinthia on Period IV Pattern-burnished and perhaps White Crusted wares (48,15,25) where it is used rather differently.

The limited and exclusive use of some of the Black on Red motifs renders the closeness of the parallels in Central Greece especially significant:
Distribution.

In the Peloponnese Corinth and Gonia are the only sites where I have seen Black on Red ware. There is none among the many boxes of roughly contemporary material from Klenia. It appears to have been confined, like the Hybrid ware, to the coastal sites of Corinthia.

In Central Greece on the other hand it has a wide distribution from the Corycian Cave above Delphi, where I noted a number of sherds along with technically very similar Urfinis ware, to Amouri II in the Spercheus Valley, but not beyond (French 1972, 9). It is safe to conclude that its home is somewhere in Central Greece. The striking similarity of the Corinthian sherds, the small and characteristic repertoire of decoration, and the limited distribution south of the Gulf suggest the possibility that this ware was produced in one centre, perhaps the Kefissos Valley, and exported thence to other parts where it was subsequently imitated (see the section, Gonia Red Burnished Painted ware, p. 290).

Discussion.

The role and chronology of Black on Red in the Central Greek and Peloponnesian sequence are important since it constitutes a solid link between the two areas, and it is worth discussing in some detail. The closeness of Black on Red to Urfinis is such that there can be little doubt, as Weinberg remarked (1965, 40),
that the one developed out of the other. Sherds at Corinth and Gonia can scarcely be assigned to one rather than the other ware. 81,3 is a good example, from Gonia: the fabric and the brushed light mahogany slip, as well as the profile, which is the same as 11,4, but very much larger, are so indisputably Urfirnis that I classified it as such without a second thought when I was drawing it, at a time when I had just finished examining and drawing some hundreds of Urfirnis sherds from Corinth. The paint is matt, but so it is not infrequently on other Urfirnis sherds. The pattern however is not found on Urfirnis pedestal bowls elsewhere, but it is close to a typical Black on Red decoration. It serves to demonstrate the probable late survival of the Urfirnis technique, since it is doubtful that there was much occupation of Gonia before Period III, and the chronological overlap of the two wares. Weinberg cites sherds from Elateia with Urfirnis on one side and red slip on the other (1965, 40).

A group of sherds from Gonia, which to avoid confusion are catalogued separately (see below; 49,8.13.14.17; 81,1.2), may also be classed as Black on Red, although they combine the use of black matt paint with the stroke or scribble burnishing technique which characterises the later red Pattern Burnished ware of Prosymna-Klenia type. This group should be dated by any criteria well after the Forum West phase.

In the Peloponnese there is little Matt Painted material having a red fabric or surface, and there is no likelihood of confusing it with Black on Red, although, as has been mentioned, there are sherds with Urfirnis characteristics. In Central Greece, however, the situation is different. As in Akarnania, there is a ware with red fabric and red or red-buff surface, with or without a slip, decorated with black matt paint or both
black and red paint. Sherds which French has called Brown on Buff, and which I have examined, are, to an eye accustomed to Corinthian material, more naturally Black on Red. They are virtually identical in fabric and finish to some Rhizochrome sherds, since the added red on these is the same paint as the black, more thinly applied. The fabric is also identical to that of the unquestionably Black on Red pieces (French 1972, fig. 20, 30, 31; 33-35; 21, 34).

The Group I decorated wares from Eutresis are also of interest in this context. Among them there are no Matt Painted sherds of the classic kind common at Elateia, Orchomenos and in the Peloponnese. Caskey himself divides them into two classes, glaze paint and dull paint. In fact it is not at all easy to classify many of them. A few will pass well enough as Urfirnis (his glaze paint), one or two as Black on Red and some as a local form of Matt Paint and Rhizochrome; most of them lack sufficiently differentiated characteristics to justify any of these labels. The Urfirnis is nearly all dull, matt and generally dusky; between the smeary Urfirnis and the Matt Paint there is no clear division; the fabric is the same, hard and clinky. The slip on the Matt Painted varies from yellowish buff to dull red, is matt, and often applied with a brush. The Polychrome variety (Caskey 1960, pl. 44, I 6. II 16) is apparently produced, as with French 1972, fig. 20, 30, by varying the thickness of the paint. An exception is Caskey 1960, pl. 43, I c, where the pendant hooks are in a thick red crusty paint on a low-lustrous buff slip. Kunze found the same problem with some of his Orchomenos material (Kunze 1931, 39).

From all this it is apparent that in Central Greece there is a close technical relationship between the late Urfirnis, the Black on Red and early (or local) Matt Painted wares. This contrasts with the present evidence in the Peloponnese, where Matt
Painted, with the slight qualification already referred to, is sharply differentiated. Group I at Elateia comes from the scrapings on bed fock, and may represent more than one occupation or phase, but the association of these decorated sherds need not be doubted, if only for their technical similarity. In them one can perhaps see the evolution of a local Matt Painted-Polychrome pottery from the late local Urfirnis, at a time when Red on White had ceased to be made, and before the development - or arrival - of classic Matt Painted.

Chronology.

In Corinthia the only stratified evidence is from the Forum West excavations, where Black on Red is associated with a fully developed Matt Painted and early Polychrome pottery, which cannot represent the earliest phase of Period III but which falls somewhere in my Early Period III. At Gonia there is some Black on Red of the Corinthian sort as well as some with features that link it to the red stroke burnished ware which is taken to be later than Forum West. At Gonia Matt Painted and Black wares of the Forum West types are scarce or absent, which is another reason for supposing that the bulk of the material there post-dates Forum West and belongs to Late Period III. If one leaves the Gonia types of Black on Red out of the picture, on the grounds that they probably represent a late local variation of the true Black on Red, it still seems likely that Black on Red continued after the Forum West phase and perhaps into the beginning of the Late Phase.

In Central Greece it is best represented in the Elateia Bothros, the chronology of which has already been discussed (p.62). Little of the material in Eutresis Group I could happily be described as true Black on Red, but it is clearly related, and indeed the decoration on pl.44, I 11.12 is the
same as 36,16. Other typical motifs are not found, nor are the incurved rim or bead rim bowls which are common in the Bothros. It is possible that Eutresis Group I just antedates the Bothros and the Forum West deposits, although some overlap or continuity is provided by the Black carinated bowls with fine pattern burnish (1960, pl.43, I 21).
Black Ware.

Black ware occurs throughout Periods III and IV, although it is more characteristic of some Phases than others. There is little diagnostic about the fabric and finish and the only way to date unstratified material is by shape or decoration, and since some unspecialised shapes have a very long life, even this method is not always reliable. Both Black and Grey wares were made together during part of Period III, and there is sometimes a problem in deciding to which class a sherd belongs. Only a small proportion of the Black ware has a black fabric; generally it is dark grey and the black surface is achieved by burnishing, with or without a slip. Where the surface is worn only the dark grey body survives. A number of pots are not fired evenly, and parts of the surface are tan or buff as well as black. In most cases I have included them in the Black category, assuming for present purposes that they are imperfectly fired Black ware. As in the Grey category there are a few sherds with a uniform tan surface; those with a black or very dark grey fabric have been put with the Black ware. These sherds are only variants, accidental or deliberate, of the Black or Grey wares and the shapes are identical, so there seemed little point in creating a separate category.

Some of the heavier Black pieces are reminiscent, in their density and hardness, of stoneware; rhyton legs and large pedestal bowls are often of this fabric. Another kind of thick walled pot has a pink or pink-buff fabric, usually rather soft and friable, with a black slip, and this may be due to under-firing.

It is hard to estimate how much of it was slipped because a slip is hard to distinguish from a good burnish unless it is thick or partly flaked off or brushed. I have noted some twenty
sherds with a thin or thick brush marked slip which in every respect but colour is like that used on Urfinis ware. It is found on black, dark grey, pale grey or pink fabrics. Most of these sherds are from vessels which from their shape and decoration, such as fluting or rippling, I take to be contemporary with the Grey ware and Late. At Franchthi I have seen sherds with Urfinis outside and what appears to be a typical black burnished surface inside.

Shapes.

Pedestal Bowls.

Certain types are found exclusively, others principally in either Grey or Black ware, and others about equally in both. The same differences are observable in other shapes. Apart from the variations among specific types, pedestal bowls of all types are much commoner at Corinth in the Grey than the Black ware. The figures given below are based on a count of a large number of pedestal bowl rims and bases from all sources, but chiefly from Corinth. Where there was doubt about very dark grey examples, they were put in the Black category in order to avoid exaggerating the Grey proportion, although probably most of them are more properly Grey.

<table>
<thead>
<tr>
<th>All rims.</th>
<th>Black</th>
<th>Grey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total: 117 (Corinth: 100)</td>
<td>-</td>
<td>30%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pedestals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total: 102.</td>
</tr>
</tbody>
</table>

| Straight-sided bowls (like 25,12) | - | 18% | 2% |
Straight 3 & 4, Plain Rim. 25,8,9,10,14. 6 ex.

There are two each like 8,14; the bevelled lip is hardly known in Grey. 9, with the fine pattern burnish on the inside, is red brown out.

Corinth; Argos; Alepotrypa. Early or Late.

Straight 2 & 3, Bead Rim. 25,2,7,11,12. 11 ex.

The swollen rims of 2 and 7 are also found in Grey, but the Grey examples are typically heavier and more swollen. 12 is the standard Black type, from Forum West. There is a rim like 11 from a stratum at Franchthi in which Matt Paint is just beginning, and others published from that site show no or only slight thickening. A rim like 7 has the thin brushed slip which is commoner on Grey ware than Black. There seems to be a chronological progression from the unthickened or slightly thickened to the massive Grey types, like 30,17.

Corinth (Walker-Kosmopoulos 1951, p1.2f); Franchthi (Jacobsen 1934, fig.5,7,10. Fig.5, 6,8,9 appear to be local variants). Alepotrypa. Early; Late.

Concave Horizontal and Drooping Rims. 25,3. 2 ex.

The only two examples of this very Corinthian Grey shape also have the notched lip which is otherwise found exclusively on Grey ware. They are brown, not black, and undoubtedly belong among the Late types.

Concinth. Late.

Concave 4, Plain Rim. 25,5. 3 ex.

A Grey shape, like all shallow concave pedestal bowls. One of these is in fact dark grey, and one is a dark coarse ware.

Corinth. Late.

Concave 3. 25,4,6 and as 30,13,15. 10 ex.

There are two each like 30,13,15, a characteristic Grey shape, and five like 25,6, which lacks the swollen rim, and of
which type there is only one Grey example. It may be considered early.

Corinth (Walker-Kosmopoulos 1951, pl.2g); Alepotrypa.

Early (25,6) and Late (the rest).

Convex. 25,1.13. 2 ex.

Convex pedestal bowls are virtually unknown in Period III, at least until very late. There are none in Grey. These two may well be later, and 1 could belong to the Rolled Rim class.

Alepotrypa. Late III or IV.

Simple Open Convex Bowls. 25,15.16.20 and as 31,11.13. 6 ex.

This ubiquitous Period IV form is surprisingly uncommon in Period III Black ware, although common enough in Grey and other wares. The rim like 31,13 looks like an accidentally reduced Matt Painted bowl, since the texture and fabric are typical of that ware and not of Black ware. 16, from Nestor's Cave is a curious piece with no parallels I know of in the Peloponnesian neolithic, though it bears an interesting if perhaps irrelevant similarity to certain Beycesultan Late Chalcolithic I bowls (French 1961, fig.4,6.7) both in shape and decoration (cf 50,1 from the same site, placed among the Crusted Ware because the white paint is so thick and crusty). 20 is from Forum West and Early, the others doubtful.

Corinth; Nestor's Cave. Early; ? Late.

O.B.M. Concave 1. 25,17. 6 ex.

These are no doubt from concave cups like 31,22. Of the six, four are grey inside and one is brown burnished. 17 is the only one from Forum West. The crusty raised grey decoration seems to be a kind of white paint.

Corinth. Early; Late.

C.B.M. Convex. 27,5.3. 3 ex.

Uncommon in Early III. 5, from Asea, had a white painted
Corinth; Mycenae; Asea (Holmberg 1944, fig. 48) Early; Late.  
**Shoulder Bowl I.**  
27,1.4.6.  
8 ex.  
Two have oval pellets set obliquely on the shoulder, and one a round pellet. 6 is from Forum West. 1 is slightly different from the others and perhaps very early (cf 18,2). The shape is basically Early, a precursor of the typical Grey types.  
Corinth; Asea; Alepotrypa. Early; ? Late.  
**Shoulder Bowl II.**  
27,7.8.10-12.20.  
11 ex.  
A variably shape with Grey parallels. The thickened shoulder, bead lip and incised or scratched decoration are characteristic. Many are black and tan, the separation of the zones being strongly marked. One has plastic decoration (11), and one from Forum West is between 4 and 12 in shape with a round knob on the shoulder.  
Corinth (Walker-Kosmopoulos 1951, pl. 2b.c). Early; Late.  
**Shoulder Bowl II, variation.**  
27,13.16; 93,3.4.  
8 ex.  
Similar to the previous but more closed and without the thickened shoulder. There are five like 16 from Klenia, most with plastic decoration.  
Corinth (Walker-Kosmopoulos 1951, pl. 2e); Klenia; Asea (Holmberg 1944, fig. 37s). Late.  
**Shoulder Bowl III.**  
27,18.  
3 ex.  
A Grey ware shape.  
Corinth. Late.  

**Carinated Shapes.**  
These are less common in Black than in Grey ware, and the proportion of sharp carinations with straight lower walls to soft carinations with convex lower walls is lower.
Convex Lower Walls.

O.B.S. Straight 1. 26,4,6. 3 ex.

Two are from Forum West, and one is white painted. The Grey examples have sharper carinations and straight lower walls. Corinth. Early.

O.B.S. Concave 1. 26,3,8,9. 3 ex.

One is white painted and one has a brushed black slip and Grey ware parallel. 8 is from Forum West.

Corinth (cf Weinberg 1937, fig.24a, in Grey). Early; Late.

O.B.S. Straight 0. 26,5. 3 ex.

These all have soft carinations. One is silver grey inside, and another was decorated, whether with white paint now lost or reserve pattern burnish is not clear. Two from Forum West.

Corinth. Early.

O.B.S. Concave 0. 26,7. 3 ex.

A variation on the previous with which it could be taken. 7 is from an early level at Franchthi in which Urfirnis predominates, and the shape occurs in that ware. There is a rather coarse one from Lerna.

Corinth. Franchthi (Jacobsen 1973, fig.5,3); Lerna. Early.

O.B.M. Straight 0. 26,13,14. 3 ex.

Two have white paint and one a large, unusual strap handle. Another has a perforated lug and suggestions of a foot or pedestal, also unusual. One is from Forum West.

Corinth. Early; Late.

O.B.S. Straight 0. 26,11,16,17. 4 ex.

11, from Forum West, has the same everted lip which occurs on the Matt painted equivalent from the same deposit (40,4), a local trait. A similar bowl from Franchthi, without the everted
lip, is from an early Urfirnis dominated level. 16 and 17 are
dark grey, and with their thickened shoulder look late.

Çorinth. Franchthi. Early; Late.


No high-sided carinated bowls of the common Central Greek
type have been preserved, to my knowledge, in Corinthia, but
this sherd shows that they must have existed. As similar shapes
are not infrequent in Grey, it is more likely to be Late.

Çorinth. Late.

Carinated Bowls with Straight Lower Walls.

Most of these are Grey; there are dozens of grey carination
fragments from the Temple Hill excavations from different shapes,
and very few black. So this trait may be taken as a Late: Period
III trait in general. One or two examples from Forum West prove
that it develops earlier.

Platters As 32,2. 1 ex.

These more or less flat bottomed shallow vessels are a
Grey ware type. Perhaps Walker-Kosmopoulos 1951, pl.4d is one,
but this is doubtful.

Çorinth. Late.

O.B.S.Concave. 26,1 and as 32,4.7. 3 ex.

There is a unique, very fine miniature bowl with the same
profile as 32,7 from Forum West, with white paint. Otherwise
the shape and similar types are all grey. It shows perhaps, like
the Grey sherds which increase in number in the later Forum West
levels, that the deposit reaches into the beginning of the Late
Phase.

Çorinth. ? Early; Late.

O.B.S. Straight l, Plain Rim. 26,2. 5 ex.

Two have white paint, and one the Late burnish ripple of
the Grey ware.
Corinth. ? Early; Late.

O.B.S. Straight 1, Swollen Rim. 26,18. 3 ex.

18, from an Franchthi stratum, has a rather East Aegean looking pattern burnished decoration, but the same decoration and rims are found at Corinth, although not together. Similar, but neater thickened rims are common in Grey.

Corinth. Franchthi. Early; ? Late.

C.B.M. Concave 26,12. 5 ex.

One from Franchthi is early, but 12 from Klenia has white paint and ripple burnish. The latter trait, the strap handle and the frequency of the same shape in Grey point to the Late Phase for it.

Corinth; Klenia; Franchthi (Jacobsen 1973, fig. 5,1)

Early; Late.

Collar Bowls. 29,7.9.

There are a few fragments of this shape, which merges into the wide collar jar. Rims, which commonly break at the constricted shoulder junction, are not distinguishable. The shape is fairly common in the heavy dark burnished ware, often with fluting, which I have put into Period IV.

Corinth. Alepotrype (Hauptmann 1971, fig 54 e). Late.

Piriform Jars. 29,1.4.8; 92,2. 7 ex.

The shape is common in Periods II, III and IV. 8 is from an early Franchthi level, and 4 from Forum West. One from Lerna has the ripple and bead decoration.

Corinth; Klenia; Argos; Franchthi; Lerna.

Early and Late.

Collar Jars.

There are several types, which fall roughly into four groups, only the first of which has any stratigraphic context.

Wide, High Concave Collar. 28,2.5-8.11; 92,4.5. c 8 ex.
These are all from Forum West, and seem characteristic of it. They have globular, more or less squat bodies, with concave collars commonly set off from the shoulder by a groove. 6 and 8 have parallels in the Gonia Polychrome. A huge one is published from Franchthi. They are decorated with white paint, plastic strips and ripple and bead.

Corinth. Franchthi (Jacobsen 1969, fig.8)    Early.
Wide: Thickened shoulder, concave collar. 29,10.11. 5 ex.

No stratigraphical evidence; they seem to go with 12 and 13. The same shape occurs at Alepotrypa in the red ware which typifies Period IV.

Corinth; Alepotrypa.    Probably Late.
Narrow Inturned Concave Collar. 29,12.13; 90,1. 3 ex.

I have only seen these in Black or Grey monochrome at Alepotrypa, but the shape is common in Matt Painted ware from there. The shape but not the handles is also Period IV. 12 is not all black, but heavily mottled with grey and cream, and could as well be classified as Grey, but is so close to the black and brown mottle 13 that they have been kept together.

Alepotrypa (Hauptmann 1971, fig 54 b).    Probably Late.
Narrow Concave Everted Collar. 28,1.3.4. 6 ex.

The type is not common in this ware compared to Matt Painted. None are closely datable.

Corinth; Alepotrypa; Nestor's Cave.     Early or Late.

29,5.

There are a number of these fine rims from Corinth, including the Scratch-Crusted one illustrated by Weinberg (47,24; 1937, fig.29k), some with a high glossy burnish. Since this form of decoration is thought to be later, Weinberg's sherd has been put with the others, but the shape, a wide collar bowl or jar, may begin earlier, and some of the sherds could come
from shapes like 28,11.

**Bases.** 26,20-25.

There is the usual range of bases, but no concave or ring feet, in marked contrast to Period II; they have completely died out. Among the Forum West material concave bases seem relatively frequent; they are hardly existent from the Temple Hill excavations where Grey ware was prevalent. Few have the sharp base-wall angle (26,24) found in Grey ware. One or two convex bases were noted (26,25).

**Pedestals.**

**Type I, Wide Waist.** 25,18.19.21.23.27. 13 ex.

Generally steep-walled, and a number are very large. 19 from Koufovouno is a typical Urfirnis pedestal and probably early. 21 from Franchthi comes from an early level. 18 and 27 are from Forum West.

Corinth; Franchthi; Koufovouno. Early; ? Late.

**Type II, Narrow Waist.** 25,25.26.22. 7 ex.

Two have solid shanks, 26 from Forum West and one from Gonia. 25 and another from Alepotrype have a dark mahogany burnished finish and could be from IV, but this type also occurs in Grey. 26, like many pieces from Forum West, is tan and dark streaked. 22 from Corinth is unique.

Corinth; Tarsina; Gonia; Alepotrypa. Early; Late.

**Type III, Massive.** 25,24. 3 ex.

24 has a pink body and black brushed slip. Another from Koufovouno is rather less massive. 25,13 must have had such a pedestal.

Corinth. Koufovouno. Probably Late.

**Lugs.**

No plain lugs were noted and vertically perforated ones are very uncommon. In Forum West there are a couple of vestigial
waisted-handle lugs, one unperforated (92,4) on the belly of a jar like 28,11, and a smaller perforated one on a closed round belly.

**Strap Handles.**

These are not common; only two were noted on bowls or cups (26,12,14) and two or three on collar jars like 29,12,13. 29,6 is part of a curious asymmetrical strap, possibly from a rhyton, although it does not have the D section usual on them. 26,14 is unique and unstratified; the others are typically grey ware types. They are surely Late.

**Miscellaneous.**

28,9 appears to be from a rectangular couch or bed model with four legs, now broken, and with two small perforations at the preserved end.

28,10, unstratified from Corinth, is part of a lid, oval in plan, with white-filled scratched decoration on the top and traces of red crusting under the lip. Both ware and decoration and red crusting are characteristic of the rhytons, which also are the only vessels to have oval mouths. It is probable that this is part of a cover for one of them - to keep the water from slopping out in the course of the aquatic rituals to which some have suggested these vessels were dedicated, or to snuff out the flames during the fire rituals which other cult students prefer.

92,1 is the anthropomorphic root of the handle from a small bowl or dipper, clearly inspired by the fat female figurines so well known in stone and clay. It is from Forum West, and Early Period III.

**Decoration.**

This is by white paint, pattern burnishing, incision, grooving, rippling and plastic applique.
White Paint. 25,16.17; 26,3.6.7.11.13.14; 27,8; 29,1-4.8; 35,1-15; 92,2.3.

This is the commonest form of decoration. The paint varies from thin and smooth to thick and crusty, but very often the paint itself has worn off leaving a grey unburnished streak on the surface. In this it differs from the Crusted paint of Period IV which generally leaves no trace on the surface, which had been burnished before being painted. It is used on most shapes, but not, significantly, on those shapes which, though sometimes in Black, are most characteristic of the Grey ware. These include Shoulder Bowls and some carinated forms. There is a great deal relatively, at Corinth, especially the Forum West deposits, and at Franchthi, where material corresponding to Late Period III seems scarce.

The patterns are mainly simple linear with a few odd motifs. Among the first are single or multiple straight horizontal lines, commonly around the upper wall of carinated bowls: 26,7; 29,2; 35,1; groups of vertical lines, sometimes wide: 25,17; 29,1; 35,2.8; 92,4; chevrons and zigzags: 26,3.6.11.14; 35,3.4.5.6. Among the other motifs are wavy lines: 25,16; 29,4; (35,10 is a Grey sherd, unique); 92,2; arcs: 26,7; triangles: 29,3; ladder pattern: 35,13; combtoothed lines: 35,17; and other motifs: 28,2.11; 35,6.11.12. The curious 38,7 from Asea has already been mentioned.

Corinth (Weinberg 1937, fig.29; Walker-Kosmopoulos 1948, fig.51; 1951, pls.2d; 4d; Franchthi (Jacobsen 1969, fig.8; 1973, pl.50c; Asea (Holmberg 1944, fig.48; Klenia; Mycenae; Alepotrypa; Nestor's Cave.

White on Black appears early at Franchthi and is common in Forum West, so it clearly spans the Early Period III Phase. I only saw two sherds from Alepotrypa, where there is no Urfirnis,
and only one or two at Klenia. There is none from Gonia, where indeed there is very little Black ware at all. It would appear therefore to have virtually died out by the time Polychrome was flourishing at Klenia and Gonia and Prosymna, which by my dating is late in the Late Phase. It may be said to have finished somewhere near the beginning of the Late Phase.

**Pattern Burnishing.**

The Forum West and Franchthi material is the main source for this form of decoration. The technique appears to be less common in the Peloponnese at this time than Central Greece. There are three kinds: one in which a large, if not the whole surface is covered with lattice pattern (26,18); a second in which a rectangular reserve panel is decorated; and a third which consists of simple groups of vertical lines. In the case of the latter, it is not always certain that the lines are not caused by an original, now worn, white paint; especially since the motifs are identical. Weinberg 1937, fig.29c (pattern as 35,2), on a carinated bowl wall, is certainly pattern burnished, with close parallels in Boeotia.

35,16, on the inside of an open bowl, and two similar fragments, is from Forum West and has an exact parallel from Drachmani (D.I. photo 156), further confirmation of the Corinthian-Central Greek connexion.

Lattice motifs are popular, either overall (26,18 from an early Franchthi level), or very finely drawn in reserve panels (35,17 from Forum West, on a collar bowl or jar, and the identical Jabobsen 1973, pl.50e from Franchthi).

A fragment with a simple decoration of fine oblique lines filling a reserve panel, just like the finely scratched band on 27,10, is published by Weinberg (1937, fig.29d) and might be a little later.
Finally two sherds from Forum West (35,18,19) have a very fine scribble pattern in a reserve panel, which seems to spring directly from the late Urfinnis motif on 23,59, although I have not seen any of the latter at Corinth. This pattern is otherwise unknown to me south of Thessaly, where it is very characteristic of the Arapi Phase (Hauptmann 1969, figs. 12, 6, 7; 17, 9; 20, 4), but is used there in quite a different fashion.

Black Pattern Burnish no doubt derives partly from Urfinnis ware, but pattern burnishing in general is a natural consequence wherever black pottery is widely produced and a fine burnishing technique employed. There is not a single piece from Gonia or Klenia (or Alepotrypa), so that, like the White Paint, it must have disappeared, for a while, somewhere in Early Period III, to re-emerge at the end of the Period.

Incision and Grooving.

This is confined to a few Shoulder and perhaps Collar Bowls of types that are similarly decorated in Grey ware (27, 10, 12, 13, 18). There are three examples of 34,18 in Black ware, and one from Argos in tan. In all only some seven or eight fragments were noted, to which may be added Walker-Kosmopoulos 1951, pl. 2b, a standard type; and less probably pls. 2c and e, which look much more like rhyton decoration.

Rippling.

This is found on very few Black ware sherds, and it is used in the same way and on the same shapes as the Grey ware (q.v.). In one case a bowl like 26,2 was ripple decorated with the 34,13 motif.

Rib and Beading. 28, 5, 7; 34, 31, 32. 4 ex.

Three of these are from Corinth and one was noted at Lerna. The technique is obscure and Heurtley's explanation not altogether satisfactory (1939, 69). The fine ridges are
probably made with the burnishing tool, and the beading by stamping the outermost ridges with a thin hollow tube or concave-tipped comb, before the final burnish. Kunze has suggested rouletting (1931, 18). From its rarity in the Peloponnese and its frequency in Central Greece, which must be its home, it is probable that our pieces are imports or imitations. The fabric of the two Forum West examples (28,7; 34,32) with their thick red core is unusual for Corinth. One sherd is from a jar belly (28,7); C - 68 - 129 from Corinth could be from a piriform jar; the Lerna rim is straight and closed (34,31); and 34,32 is a very slightly concave wall, conceivably from a deepish carinated bowl of the Orchomenos variety.

In Corinth their context would put them in Early Period III. Plastic decoration.

As well as round or oval pellets on shoulder bowls (27,4,7) or collar jar bellies, plastic strips are used to make simple patterns. Arcs are found on a shoulder bowl (27,11) and a wide collar jar (28,11) from Corinth, the latter from Forum West. At Klenia there are half a dozen examples: two on black coarse ware like 27,16, and a vertical strip to the rim on a coarse ware bowl of similar shape. Grey fragments from there, which must be contemporary, are decorated and are from similar bowls: one with a straight oblique strip and two with zigzags (91,2). 25,26, with a strip spiralling the pedestal, is from Forum West. A couple of Corinthian sherds also have traces of plastic decoration.

They are very few and seem to span the Early and Late Phases. Scratch Crusted. 47,21-28. 10 ex.

A small but significant class known to me only from Corinth and Lerna. The Corinthian sherds have a highly lustrous black burnish; one is red-buff and another tan inside (47,26 and 28
respectively).

The shapes include a pedestal bowl, collar bowls and wide collar jars. The pattern is lightly incised and the solid motifs are filled with fine scratching the function of which was to key in the white crusted paste, which has sometimes survived (57,21; Caskey 1958, pl.36a). The rim is often incised with a line, and the carination emphasised by a line of short strokes (47,24.28) or impressed dots (47,23). The motifs are triangles, lozenges or broad bands. There is an instance of vertically opposed triangles at Lerna.

Weinberg 1937, fig.29,i.j.k; Zervos 374; Caskey 1958, pl.36a.b.c.

This is a Central Greek type of decoration. A number are published from Thespiae (Caskey 1951, pl.87,16); Orchomenos (Kunze 1931, pl.VI 1,a.b.c.e); Elateia (Weinberg 1962, pl.62d,6) and there are more from one or other of the Drachmani sites (D.I. photos). The shapes, as far as one can see, are not carinated bowls but round bellied vessels and perhaps collar bowls (Orchomenos, pl.vi 1,a). There are differences both of pattern and style, particularly the use of dot and dog's tooth edged bands like Orchomenos pl.VI 1a.b.e. and other unpublished ones. The close similarity in pattern between these and the rib and bead decorated sherds (pl.VII 2a) suggests that the two are contemporary.

Chronology.

There are no stratified sherds of this kind in the Peloponnese that I know, and the range of shapes is small. The collar bowl, 47,23, is found in the late Grey ware. The Corinthian sherds are from the 1937 excavations, where Forum West material is hardly represented, and which I take to be later. There are none from Forum West. Equally there are none
from Gonia or Klenia. The bulk of the material from Gonia is Late III, and from Klenia Late III and IV. This suggests, though the scarcity of this decoration does not allow great certainty, that Scratch Crusted should be put in the Late phase, between the phases represented by Forum West and the Gonia Polychrome. This also does not conflict with such evidence as there is from Boeotia, because there was none in the Bothros at Elateia, and the sherd on Weinberg 1962, pl.62d,6 was found above the burnt house in trench 1, that is with Matt Painted, but below the Polychrome, which was all in the top 80 centimeters of mixed deposit. It should be noted that pl.62d, 7-9 are like Orchomenos pl.V 1; VI 1,1a a different type, which is not found in the Peloponnese.

Distribution of Black Ware.

Peloponnese. See p.186.

West Greece.

There is Black ware from a number of sites, little and not diagnostic for the most part. Some of it belongs to IV. Some interesting parallels at Astakos are discussed in the Grey Ware section. They might indicate Peloponnesian connections. The fine Levkas Black ware with its beaded decoration has no parallel in the Peloponnese; it is closer in many respects to Milojčić’s Larissa Phase in Thessaly and the late neolithic of Servia.

Central Greece.

Shapes.

Pedestal bowls are rare at Orchomenos, but the two illustrated (Kunze 1931, fig.11a,b) are close to 25,4,12 as well as to Grey ones. The pedestals shown in fig.12 (one is drawn as a rim) are both common types and occur at Elateia (Weinberg 1962, fig.8).

The plain open bowls on figs.5; 8a have more parallels in Grey ware, and 5 itself is rare at Orchomenos (Kunze, 1931).
The shoulder bowls in Orchomenos fig.7,1.2, which are so typical at Corinth, are rare (Orchomenos, p112). There are many more at Elateia (Weinberg 1962, fig.11), and others at Chaironea and Pyrgos. An unpublished fragment in Chaironea museum is identical to 31,24 in profile.

The carinated bowls which are the characteristic shape at Orchomenos (pl.1,2), Eutresis (Goldman 1931, fig.89; Caskey 1960, fig.4) are not typical, even if they occur, in the Peloponnese, nor is the decoration on them. Orchomenos pl.V,3 and the Bothros bowls on Weinberg 1962, fig.10,1.4.7.10. have closer parallels at Corinth, especially in Grey.

The repertoire of shapes in Central Greece is very limited and many typical Corinthian profiles are missing. This fact, and the differences in carinated bowl shapes, are hardly surprising in two areas so geographically separated. The same differences have been noted in the decoration. But there are sufficiently convincing close parallels and similarities to confirm the picture of relatively close connections between the regions built up by a number of other specialised wares and types, Attica and Euboea.

In the Athens area Period III material is known from Palaia Kokkinia (Piraeus) and the Acropolis. The carinated profiles in Theocharis 1951, fig.7, and the white painted sherd in fig.6 appear to have more in common with the Boeotian than the Corinthian shapes, but I have not been able to inspect the sherds. The South Slope material at the Acropolis has more Grey than Black ware, like Gonia. Among the two or three Black sherds one is pattern burnished like the Weinberg 1937, fig.29c but the profile is like that of 29,1; it could be from a piriform jar or a carinated bowl like 26,19 or the Boeotian types. The pattern also occurs in the latter region.
The other Grey-Black profiles from Nea Makri are dealt with in the Grey section, but the black patterned burnished bowl on Theocharis 1956, pl.14 needs mention here. The shape would pass as Corinthian, but the combination of shape and decoration is more reminiscent of some Orchomenos fragments.

The Black sherds published by Theocharis from Psachna (1959, figs.9,2.6; 10,4) are not diagnostic except for fig.10,4, which with its rib and bead decoration looks typically Boeotian. I noted some fourteen Black and eight Grey sherds among the Euboean Survey material from Psachna. The Black shapes include a straight pedestal bowl rim, shallow like 25,7, without the thickening but with a slightly bevelled lip (Euboea fig,18,18, drawn inside out), a large pedestal junction like 25,21; and a pedestal foot like 25,22, but straight. Fig.18,19.39 are a sharply carinated shoulder and flat foot of Grey type, respectively. There is a piriform jar rim like 29,4, with a very fine horizontal plastic cordon; one like 33,12; and a bowl like 33,5, but more open. The black burnished shoulder on fig. 18,20 has a horizontal row of beading, or tiny pellets, which is Boeotian, not Corinthian.

The North.

Certain of the shapes, the the white painted and pattern burnished decoration, of the Tsangli and Arapi Phases of Thessaly are fairly close to the Peloponnesian material, at first glance. There are however many small differences of shape and the decoration is treated quite differently (Hauptmann, 1969). Many Corinthian shapes are missing from the Thessalian repertoire, and on the whole the sum of the differences is greater than that of the similarities. Nevertheless the outlines
of the Peloponnesian and Thessalian cultures are sufficiently alike to indicate a parallel development from beginnings that must have had much in common, culturally and chronologically.

Conclusions.

The origins of Black ware are to be found well back in the Urfirnis Period and may perhaps be seen as a consequence of the Late-Period III fashion for burnishing and monochrome pottery. The detailed publication of the Franchthi transition levels may be hoped to demonstrate the typological development of shapes which bridge the present gap between the repertoires of Urfirnis and early Black Ware shapes more fully than I have been able to do.
Red Slip.

Some half dozen sherds from different sites are conspicuous for their red slip. In two instances the fabric is grey, while in the others it varies from red-buff to pale or dark brick. The slip is bright red on 27,17.19 and dark red on 27,14.15. Another, like 27,10, is partly tan, where it has not oxidised to red. 27,15 may be a simple base for a shallow concave bowl, but is more probably part of a platter like 32,1.

The shapes put them all in the Late Phase of III, and they are no doubt just variations, accidental or deliberate, of the Grey and Black wares. They could be regarded as signs of the trend to the red wares which become commoner in IV.

Corinth; Phlius (Biers 1969, fig.3,74 is a heavy red slipped pedestal foot, diam. over .20cm, comparable to 25,24; 30,29; the fabric and finish look neolithic, but an EH date cannot be excluded); Klenia; Argos. Late.
Grey Ware

The 'Proto-Minyan' of Walker-Kosmopoulos has been well described by Weinberg (1937, 503). It is typically hard and dense in texture with fine calcareous inclusions, which too fierce an acid bath will readily turn to pinholes (as I have demonstrated on an occasion). The commonest shade of fabric is a pale dove grey, at Corinth, which may have a slight green, cream or buff tinge. Some are darker grey, and outside of Corinth a medium grey is most usual. A few fine vessels are very pale, silvery grey (90, 3.5.6.). A variety of this ware is khaki or tan in colour, and the surface often covered with small white marks and striations, clearly visible on 90,2.4. The number of examples, and the identity of the shapes with normal grey ware, make a separate category of ware irrevalent.

A dozen or so sherds have a thin, dark, transparent slip, which has been applied with a stiff brush, and retains the fine imprint in the clay even when the slip itself has worn off. The same brushed technique, with a thicker and more opaque slip, produced some of the Black ware. Most of this group of sherds are from Late shapes and some have the characteristic rippled or fluted decoration (e.g. 34,25).

I have omitted the designation Late after a shape, in the catalogue below, since I take Grey ware to be a type indicator of the Late Phase. Grey ware certainly begins in Early III (Forum West), but I cannot show stratigraphically which are the earliest shapes. Therefore where a shape has many or close parallels in the Black Forum West material known to me, I have put Early after it, to indicate that it has Early affinities. Black ware of course continues side by side with the Grey, and the existence of a Grey shape in Black does not necessarily mean that it is Early.
Pedestal Bowls.

This is probably the largest single category of shapes in Grey ware, and their numbers far exceed the numbers in any other ware (table on p.200 for Black proportions). They are perhaps only equalled by the carinated bowl family, taken all together. The large number of pedestal bowls is reflected in the variety of shapes and traits. These are listed in some detail, because in the absence of good stratigraphic evidence at Corinth, the distinguishing features of what one might label the Grey phase at Corinth can only be isolated typologically. It seems to me that an analysis of the Grey shapes, mostly from the 1937 Temple Hill excavations, makes this possible.

**Straight/Concave**

4 (less than 15 degrees) 30,8.11. 3 ex.

Two with lips like 11. Only in Grey. Corinth.

**Straight**

3 30,9 and as 25,10.11. 3 ex.

9 has a matt, purplish red rim band, and the tapered lip is unusual in Grey. Both traits typical Matt Painted.

Corinth; Argos; Alepotrypa. Early.

**Straight, Thick, Bead Rim.**

30,4.7. 6 ex.

Slightly thickened straight rims are the main Black type. The heavier, like the Concave, types, are only in Grey (e.g. 30,7).

Corinth; ?Prosymna, (fig.621,5, if this is grey and not black). Early.

**Straight 2.**

30,12. 1 ex.

An odd steep variation. Corinth.

**Concave Pedestal Bowls.**

These are some 80% of all pedestal bowls: 50% Grey, and 30% Black.

**Shallow, Drooping Rim.**

30,5.3. 17 ex.

The rim droops below the horizontal. 14 have thickened rims with waisted or slightly beaded lips. 8 of the lips are
notched, and four slightly upcurled. All are Grey. Corinth.

**Shallow, Horizontal Rim.** 30,1,2,10. 22 ex.

Dominant shape. Most are like 1; seven are like 10. Nine have notched lips and one a painted rim band. Except for two in brown (25,3) exclusively grey. Corinth.

**Medium, Concave 3.** 30, 13,15,16-19. 16 ex.

Half of this group have plain rounded or slightly tapered lips (30, 18,19), and half thickened rims with more or less accentuated bead lips (13,15); one has a notched lip. The rolled lip of 17 is unique. Two are Grey out and Black in, and there are a few Black examples.

Corinth (Weinberg 1937, fig.22); Klenia; Argos.

**Medium, Concave 2.** 30,14,6; 91,9. 10 ex.

These have a straighter wall than the previous. All have rounded or slightly tapered lips, four notched. Only in Grey. One from Klenia had a strap handle, unique for this shape at this time (91,9.)

Corinth. Klenia.

**Simple Open Bowls.**

Open shallow or medium bowls are common in Grey ware, unlike Black. Some 40 different examples were noted. A few, like 31,1.4 are very likely pedestal bowls; but having no evidence one way or the other on which to separate them, all are taken together.

**O.B.S. Convex 2.** 31,1.4. 12 ex.

All have rounded or slightly tapered lips. One very thick heavy bowl, with profile as 1, has the grooved decoration of 34,5 around the outside (Klenia). A dominant shape from Late III into EH, in every ware.

Corinth. Klenia.
O.B.S. Convex 1, Plain Lip. 31,3 4 ex.
Steeper variation of the previous. Rounded or squared rims.
Corinth.

O.B.S. Convex, Various Rims. 31,7.10.13. 12 ex.
Modified rims are popular in Grey as in Matt Painted ware. 10 seems to be the most frequent (9 examples); the expanded lip is more or less flattened. In Matt Painted and Black on Red; and one in Coarse Black ware from Klenia has a perforated rim lug (13).
Corinth; Klenia; Argos; Lerna.

O.B.S. Convex 0. 31,6. 3 ex
A variation with a slightly swollen rim. One from Argos has a narrow lip groove. Found in Matt Paint and Rhyolite, not Black.
Corinth; Argos.

O.B.M. Convex 1. 31,11. 6 ex.
The row of incised lines in 11 is unique. The shape is not found in Black, but is very common from now until EH in many wares.
Corinth.

O.B.M. Convex 0. 31,2 3 ex.
Corinth. Comment as previous.

Concave Sided Cups. 31,22.25.26.28.29. 22 ex.
Concave sides, flat base and a small or medium strap handle are the characteristics of this common Grey shape. It has its own decoration, confined to this shape: a row of round or rectangular dots pricked into but not through the inside rim, only at Corinth. There are two forms: a more open (22,28,29) in which the rim angle approaches the pedestal bowl, and a steeper, perhaps narrower form (25). There are ten of the former and twelve of the latter. The rims of the open variety can generally be distinguished without trouble from those of pedestal bowls of similar angle by the lip, which differs in the two categories.
Corinth; Klenia; Argos.

Closed Bowls.

Plain convex closed bowls are very rare, but there are many varieties of more or less shallow shapes with thickened shoulders and profiled lips.

C.B.S. Convex, Plain. 31,9. 1 ex.

Commoner in Matt Painted. Corinth.

Shoulder Bowl II 40,20. 5 ex.

It has a thickened, evenly rounded shoulder with a more or less sharply offset lip. 20 has a row of vertical slashes on the shoulder; another has faint oblique fluting and a thin brushed slip. Common in Black, but none from Forum West.

Shoulder Bowl III (elbow) 40,18.23.24.27.30. 13 ex.

A variable class with thickened angular shoulder and straight or slightly convex lower wall. There are two in Red Burnished slip (27,18.19). This is a characteristic Grey shape, though found in Black and Matt Painted. Commonly decorated with incised or grooved patterns and with lip notches. 23 is unique.

Corinth (Weinberg, 1937, fig.26 a.b.c.d; 37; Zervos 376.377). Klenia (in red).

Shoulder Bowl IV. (hook rim) 31,15.16. 6 ex.

Shallow bowl with more or less thickened inturned rim. Similar shapes in Grey. No Black.

Corinth; Klenia; Lerna.

Shoulder Bowl V. (duckshead) 31,17.19.21. 6 ex.

A rounded, thickened shoulder, with more or less long concave rim. Often decorated with incision, grooving and lip notches. Found in Matt Painted, not Black.

Corinth (cf Weinberg 1937, fig.23b; Zervos 375, left); Klenia.
Carinated Bowls

Probably the second largest class of shapes after pedestal bowls at Corinth. Four features may usefully be distinguished: soft and sharp carinations, and convex and straight lower walls. Sharply carinated shoulders with straight or slightly concave lower walls are commoner in Grey ware at Corinth, while soft or blunt carinations with convex lower walls are commoner in Black and Matt Painted wares.

Carination in degrees

<table>
<thead>
<tr>
<th>Carination</th>
<th>Convex Lower Wall</th>
<th>Straight Lower Wall</th>
</tr>
</thead>
<tbody>
<tr>
<td>90 - 105</td>
<td>Gr. 2 - Bl. 0</td>
<td>Gr. 18 - Bl. 5</td>
</tr>
<tr>
<td>110 - 120</td>
<td>9 - 1</td>
<td>11 - 2</td>
</tr>
<tr>
<td>125 - 130</td>
<td>2 - 3</td>
<td>3 - 1</td>
</tr>
<tr>
<td>Totals</td>
<td>13 - 4</td>
<td>32 - 8</td>
</tr>
<tr>
<td>Total:</td>
<td>17</td>
<td>40</td>
</tr>
</tbody>
</table>

The above table gives an idea of the Grey/Black ware proportions of sharply carinated bowls. The sherds are with one or two exceptions taken from the 1937 Temple Hill excavations, and do not include any of the rims in the catalogue of shapes below. They are grouped according to acuteness of angle.

Soft Carinated Shapes.

These generally but not always have convex lower walls.

O.B.S. Concave 1 and 0. 31,8; 32,3.6; 91,4 6 ex.

These have more or less vertical sides; two are slightly more open. There are a couple in Matt Painted, and several in Black ware, including one from Forum West (26,8). Others have the Late Burnish ripple (faint, vertical, visible on 91,4). The unusual 31,8 perhaps belongs here.

Corinth (Weinberg 1937, fig.24a); Prosymna (fig.621,3). Early.

C.B.S. Concave 32,17. 8 ex.

These are all from Klenia, something of a local speciality. Some have burnish ripple. Klenia.
C.B.M. Concave 32,11.14; 91,8. 5 ex.

There are four from Klenia with straight lower walls like 11, and this group should be taken with the sharp-carinated bowls. Handles are not unusual.

**Sharp Carinated Bowls.**

Most have straight or concave lower walls. Shallow bowls are popular, but there may be more deeper forms than can be identified from broken sherds.

**Platters** 32,1.2. 7 ex.

Six have the thin flat base of 1; there are two red ware examples, and one in Black like 2. A typical Grey vessel, only noted at Corinth.

O.B.S. Concave/Straight 1 (dish) 32,4.5.7.8.9. 12 ex.

A shallow form closely related to the previous. Eight have the thickened carination of 7 and 9; one small straight sided bowl has a strap handle (8). Some are very wide. One is painted inside and out (9). There is a miniature bowl from Forum West, Black burnished and White painted, but it is so small and fine that the similarity is perhaps not so significant. Otherwise they are all Grey.

Corinth; Klenia.

O.B.S. Concave 0, Short Rim. 32,10.15.16.18. 12 ex.

Differentiated from the preceding and following groups by the slightly deeper form and relatively short vertical rim above the carination. 18 is the standard type; 15 is exceptional. A concave lower wall is common, and occasional handles or lugs.

Corinth; Klenia.

O.B.S. Concave 0, Medium Rim. 32,12.13. 9 ex.

Shallower form than the previous, with rather deeper concave wall and rim. One has a tubular lug on the carination (like 90,11). 13 is one of the few Corinthian type Grey ware sherds I have seen.
Deeper open forms are uncommon among identified shapes. There are no doubt a few more. These two are from different shapes.

This sherd is isolated here because it is from the Forum West material and has the characteristic everted lip noted on Black and Matt examples of the same shape.

May have vertically perforated lugs or horizontal tubular lugs on the carination. 24 is ripple decorated.

A number of similar carination fragments were noted in Grey (e.g. 90,6) but only one in Black (26,19). Several have a rippled or fluted decoration.

A number of S-wall bowls are included in this class which, though not all the same, are not worth separating. At one end of the range they are close to bowls like 26,1.4.6, and at the other they approach the Shoulder Bowl, like 33,17. Characteristically they have the thickened shoulder of the latter. There are eight like 8 from Corinth and Klenia; three like 5 from Klenia, and four like 2 from Corinth and Klenia. They may have small or long strap handles, or lugs on the belly (33,17; 91,7), and are decorated in
different ways: by grooving (1), rippling, fluting (2; 91,3), plastic (91,2; shape as 33,14).

Corinth (cf Weinberg, 1937, fig. 25f); Klenia; Prosymna (cf fig. 621, 1); Argos; perhaps Asea pl. Ij, a curious a-typical sherd.

Collar Bowls. 33, 17, 20, 22, 23, 25, 26. 20 ex.

These tend to have squat round shoulders, often thickened, sharply set off from a straight or concave collar. They seem generally not to be very large; 26 is unusual. The shapes merge into the wide Collar Jar. Some seem to have had handles and decoration; 26 has a very low grooving, faint, almost like rippling. It occurs in Matt Paint and Polychrome, but is not common in the Black ware associated with Period III. It is a characteristic shape in the heavy dark burnished ware which I attribute mainly to Early Period IV, and which is also fluted. There is no doubt a continuity, if not overlap, here (cf. 53, 5.6.)

Piriform Jars.

These are common in Grey ware. The high proportion with strap handles from the rim, or just below, to the shoulder, suggest their function as jugs or tankards. They may be grouped into four types.

Narrow Mouth, Vertical Rim. 33, 3. ca. 12 ex.

Some of these rims could be from collar jars.

Corinth; Klenia; Argos.

Wide Mouth, Vertical Rim. 33, 9, 12. ca. 5 ex

Corinth. Klenia.

Narrow Mouth, Everted Rim. 33, 4 5 ex.

Two fragments were noted in the Forum West material, one in a ware similar to the Grey on Grey sherds. One from Klenia has red-brown paint (35, 24).

Corinth; Klenia.
Wide Mouth, Everted Rim. 42, 7. 3 ex.

One of these is large and wide like 12, but with the rim turning out more. Corinth; Klenia.

Neck Jars. 33, 13, 16. 4 ex.

Fine, thin walled vessels, not common. Corinth; Klenia.

Collar Jars.

Uncommon in Grey ware, apparently. But it is very possible that some of the rims attributed to piriform jars are from collar jars (cf 29, 13).

Medium Collar Jars. 33, 18, 19, 21. 4 ex.

18 and 19 are normal cylindrical necked jars. 21 from Tarsina is different both in shape and fabric and may not be of this Period.

Corinth; Tarsina.

High Collar. 33, 11, 15, 24, 27. 4 ex.

11 should be from a shape like 29, 12. 15 has the high handle found infrequently in other wares as well (eg. 45, 8) and is perhaps from a pitcher or askos. 27, from Klenia, also has a Polychrome counterpart from the same site. 24, with traces of a handle is curious, and not of the normal collar jar type.

Lugs 31, 26; 32, 16, 21; 33, 14; 34, 33-35.

Plain and perforated lugs are not very common, and are used chiefly on carinated bowls, some round shoulders and the occasional concave cup. At Klenia only small crescentic vertical lugs are used on pedestal bowls (34, 36). Rim lugs (31, 13) are a rarity, but there are a number of tubular lugs, sometimes slightly waisted, on carinated or round shoulders. (32, 23; 90, 11; Weinberg 1937, fig. d-g; Prosymna fig. 621, 7).

Handles.

These are frequent on carinated bowls, concave cups, piriform and collar jars. A greater or lesser degree of waisting (hourglass) is characteristic.
Small Handles 31, 19.22; 32, 8.10.11; 34, 38, 39; 91, 7, 8.

32, 11 is an average handle; 32, 8 shows the slightly bevelled sides which are often found; 34, 39 is nearly a tubular handle, a kind that is prevalent in Period IV. Weinberg 1937, fig. 23f; Zervos 377.

Medium Handles 31, 25; 32, 29; 33, 3.4.7.9.25; 34, 41-43; 90, 9.13.

Among these are simply larger versions of the previous, but also longer, narrow, straight sided handles on piriform and perhaps some collar jars (34, 41). The high handle on 33, 15, also found in Polychrome, may be from a pitcher or askos, although this shape has not been identified in Grey.

Wide Handles 34, 45, 46.

There are few fragments of these, and it is not clear what sort of vessel they come from; possibly a piriform jar. Corinth only.

Horizontal Handles 34, 40.

Two examples only noted, from Corinth.

Curious Handles 34, 44, 47.

There are several fragments like 44. It appears to be part of a strap handle rising from the rim of a small hemispherical bowl or scoop (like 31, 14) and thickening in section as it rises, to become, perhaps, a basket handle like those from Hauptmann 1969, pl. A.1. 47 is the junction of three round sectioned struts or handles. The upper (or lower) surface is scarred where some appendage has broken away. It might be related to the curious Matt Painted 39, 10, or to the roughly contemporary "rapa handles on Hauptmann 1969, fig. 23, 1.2.

Spout 43, 82.

The only one known to me in Period III. It is tubular, of unknown length, being broken, and attached to a bowl, something like 32, 17.
Rhyton
61,15.
I have only seen one rhyton leg in Grey, and with the finish typical of this ware. It points to a chronological overlap, which one would expect. But if rhyta had persisted long into the phase in which Grey ware was predominant, it is surprising that more have not been found in this ware.

Decoration

There is relatively little decoration of any kind on Grey ware: seven or eight sherds with plastic decoration; some ten painted, apart from the Grey on Grey; rather more with incised or grooved patterns, and more again with rippling and fluting, although some of this is so faint as hardly to qualify as decoration. Certain shapes have their own exclusive forms of decoration: pedestal and shoulder bowls, and concave cups.

Plastic
33,6; 91,2.10.

Among the Temple Hill material there are a couple of pedestal foot fragments, like 30,27, which had a narrow plastic strip circling the bottom, with, in one case, another strip rising obliquely from it. At Klenia half a dozen sherds in different fabrics but from similar shapes, shoulder and collar bowls, have plastic decoration: two have zigzags like 91,2, and one a short oblique strip (33,6; 91,10). No others are known to me in Grey ware.

Painted

Two pedestal bowl rims from Corinth, 30,9; 34,29, the latter a characteristic Grey ware profile, have rim bands in a dark purplish red, matt paint. 32,9 is decorated in and out with black glossy paint. 35,23 is the wall of a carinated bowl or concave cup, being roughly burnished inside, with thick black matt lines on a tan-tinged grey. 35,22 is a jar shoulder with black matt on dark grey. 35,26 is a collar jar shoulder from Gonia with matt dark violet paint on tan. 35,24, with red-brown paint, and 35,25
with glossy black paint, are from Klenia. 35,21 from Argos has a typical late shape, and motif in red-brown paint. 35,10 is white on a grey slurry surface. Weinberg (1937, 504) cites another sherd with thick matt white zigzags.

The shapes where diagnostic (32,9; 35,20,21) are Late. The patterns tell little, except for 35,21, where the fine rim lines match those typical of the Polychrome and contemporary Matt Paint. This fine ware is not found in Forum West, as far as I know, and serves as a further link between Grey ware and the Late Phase. The glossy black paint is unusual in the Peloponnese, but other examples exist, on Matt Paint fabric.

Incised Decoration

Sharp incised decoration is less common on Grey ware than grooving; I know of perhaps a dozen sherds in all. Most are on Shoulder Bowls and the motifs are as the grooved: 34,4,6,19. There are two like 34,12 and 16, one of the latter being on the rim of a shape like 32,26. 34,11 is found on the Hybrid bowls and 20 has a parallel in grooved decoration.

Weinberg 1937, fig.27c,e; 29d; Zervos 375, right.

Grooved decoration

The term as used here is restricted to shallow but well defined, rounded furrows in the surface, made by a sharp or blunt tool, the effect being as much due to compression of the surface as to the excision of the clay. This can be seen clearly in Zervos 376 and 377, right.

The patterns are most usually based on the zigzag or chevron (34,2,3,5,14) or arcs and curved lines (34,8-10). 34,7 is a lozenge, the only one. 34,1 is found in rippled and fluted decoration. It is used generally on Shoulder Bowls, but sometimes on other shapes. A heavy thick pedestal bowl with the same profile as 25,13, from Klenia, has 34,5 around the outside, and a pedestal
wall (Weinberg 1960, fig. 60a, 3). The same fig. 60a illustrates other uncommon motifs; spiraloid, concentric circles, multiple verticle zigzags. Also Weinberg 1937, fig. 23a.b; 27, 2.b.d.f.

Rippling and Fluting

The terms are variously used by different writers. The two are closely related kinds of decoration made with the burnishing tool and not always easy to distinguish, and often so faint as to be barely perceptible to the eye. The difference can be seen by comparing 90, 12 and 91, 4, both what I term burnish rippled, with 91, 3 and 93, 1, although Grey ware fluting is never so pronounced as 93, 1. In rippling the furrows are narrower than or equal to the space between them, and the effect sometimes is just that of a corrugated iron sheet. In fluting the channels are wider but more closely spaced, having a narrow ridge between them. Both techniques no doubt began as a chance byproduct of the methodical and meticulous thinning and smoothing of the vessel walls which characterise Grey ware. This also explains the imperceptibility of much of it: the intention was not originally to produce visible decoration. But from there to deliberate decorative working of the surface is only a short step.

At Corinth both techniques merge into one another. They are employed in the same way and on the same shapes, and on Grey ware the distinction is unimportant. It is made, however, because fluting, and not rippling, is also the typical decoration on quite another ware, the heavy dark burnished ware which I have put in Early Period IV, and the contemporary fine black ware (93, 1).

Rippling 32, 24; 34, 23; 90, 12; 91, 4.

This is the commoner of the two, being perhaps more inherent in the finishing process used by the potter. It is very rarely found on Black ware. It varies in width from .005m down to .002m between troughs, and can be found on most shapes. The direction
of the ripple may be vertical or oblique, straight or, more rarely, curved (as 34,26). Sometimes the ripples are grouped into alternating sets of oblique lines (as 34,22-24). Pedestals, including the solid-shanked variety, may have oblique, curving or even spiralling burnish ripples. The inside of one pedestal bowl like 30,15, from Corinth, is covered with parallel wavy lines perpendicular to the rim.

**Fluting** 33,2; 34,21.22.24-27; 91,3.

Less common than the rippling. Some of it is very fine (34,22). Not found on the Early Phase Black ware.

**Other Decoration**

This is of two kinds. The lips of pedestal and Shoulder bowls are notched. The notches in the case of the former may be on the upper surface of the lip (30,3; 34,28.30) or its outer edge, which sometimes produces a scalloped effect (30,2; 34,29). This is never found on Black ware proper; the two brown sherds, put into that category because they are not grey, have been described (25,3). On shoulder bowls the notching may be discontinuous (31,24). Weinberg 1937, fig.23b; 27 a-d; Zervos 375.376.

The other kind of decoration is confined to the concave cups. It consists of a row of small holes pricked into but not through the inside of the rim; in one case they were made with a small sharp rectangular-tipped tool (31,28.29). Only noted on Grey ware from Corinth.

**Distribution of Grey Ware**

Grey ware is centered on Corinth which, from the amount, variety and quality, must have been the main producer. The only other site which seems to have produced a similar quality is Argos, and the excavated evidence from there is relatively little. Elsewhere Grey ware is widely but not abundantly found, and the quality is different; it is more of a medium to dark grey.
Aetopetra
Typical tan sherd in BSA.

Corinth

Gonia

Klenia

Prosymna Probable. Blegen does not distinguish.

Franchthi Little

Argos May have been common; certainly high quality.

Lerna Dozen or so sherds

Asea Little

Koufovouno Little

Alepotrypa Very little

Koufiero MacDonald 1973, 169. pl.44,11.

West Mainland

Astakos is the only site I know of with Grey ware. Benton comments that it is very like the Corinthian (1947, 179), and so it seemed to me. There are only a handful of sherds. Fig.11, 66-68 have close parallels in, respectively, 33,5; 32,17; 32,10 etc; and so do the individual parts of fig.11,69 in 29,10.13 and 33,14. There are also one or two pedestal bowl rims of the straight kind and a pedestal foot.

Among the Black ware from Astakos, fig.11.71 looks more like the heavy dark burnished ware of the sort shown on my 53; there is indeed a very similar profile from Klenia, not illustrated here. But fig.11,72 is closer to Grey types at Corinth, though not to any one shape in particular.

Central Greece

At Delphi (Corycian Cave) I noticed a fair amount of Corinthian-looking Grey, including shapes like 31,3; 32,22; 33,3.
It is hard to tell how much of the Elateia material is Grey rather than Black, or whether there is no clear cut distinction there; Weinberg does write that 'light grey is rarer', so some was present. There is one notched pedestal bowl rim (pl. 61b, 3) and rare rippling (Weinberg 1962, 188, pl. 61b, 1). Some of the profiles on fig. 10 and the waisted handles are similar to Corinthian shapes (discussed in more detail on p. 60).

**Attica**

There are five fragments of Corinthian type grey ware from Salamis (Euripides Cave; BSA), including a shoulder as 33, 14 and a base like 34, 49, but finer. From the Acropolis South Slope excavations some half a dozen sherds are grey, but not of the Corinthian type. The only sherd with possible affinities is a pedestal bowl rim like 25, 12, but this is equally found in Boeotia.

The material from Nea Makri is of some interest (Theocharis 1954; esp. 1956). The profiles on 1956 figs. 33-36 are all characteristic of Corinthian Grey ware, but figs. 33, 34, are described as red-brown. No example of these shapes in red ware is known to me from the Peloponnese although other Grey shapes, notably the shoulder bowls, do occur in red (37, 26-28). Theocharis 1959 pl. 10 shows two shoulder bowls of typical Corinthian form (eg 40, 10) with fluted decoration; the latter I have not seen on this particular shape at Corinth. The bowls on Theocharis 1959, fig. 11 also resemble the Corinthian, except for the disk; a convex pellet would be more usual.

**Euboea**

The Grey ware from Psachna in Euboea, like some of the Black, is equally close typologically to Corinthia and Boeotia. A straight pedestal bowl rim from the Euboea Survey material is of the common 25, 12 type (cf. Weinberg 1962, fig. 8, 9); another, perhaps Euboea fig. 18, 16, is like a blunt 30, 15. The carinated profiles on
Theocharis 1959, fig. 11, 5, 6, 8, 9, and two rims from the Euboea Survey, one like 32, 13 (cf Weinberg 1962, fig. 10, 5), the other identical to 26, 2, as well as a piriform jar rim like 33, 12 but more everted, are all characteristically Peloponnesian, but would no doubt be as much at home in Boeotia.

The Black burnished beaded shoulder of Euboea, fig. 18, 20 and Theocharis' rib and bead decorated carinated shoulder (1959, fig. 10) are certainly Central Greek.

Until more detailed evidence is available one can assume that Paachna was open to influences from the South and the West.

**Thessaly**

Grey monochrome ware was produced only in the Tsangli phase of the Thessalian late neolithic, along with Black and Red monochrome wares and Matt Painted. A little of the pale grey monochrome is comparable to the Corinthian (Hauptmann 1969, 20, n. 11); the commoner sort is coarser, with a dark grey fabric and grey-black, olive brown or tan surface, sometimes slipped. The Arapi phase is characterised by Black and Black Topped Red wares.

Many of the profiles and some of the forms of decoration of Corinthian Grey ware have parallels in Thessaly, but not with any one phase alone. They can be matched in the monochrome wares of the Tsangli, Arapi and Larissa phases equally.

There are also many differences. Certain shapes are exclusive to the one or other area, while other shapes, although present, do not play an equal role in the respective repertoires of the two areas. A few examples will be given here for the Tsangli, Arapi and Larissa phases. References are to Hauptmann 1969 unless otherwise stated. It should be noted that Hauptmann's typology sheets (Beilage 1 and 4) give the profiles for painted as well as
monochrome wares, and a number of shapes are recorded as only occurring in the monochrome or the painted wares, but not both. It is clear from the Peloponnesian evidence that this is not always due to the chances of excavation but at least in some instances (e.g., collar jars) reflects the deliberate preference of the potters, and as such must be taken as a cultural trait or indicator. The comparisons given here are therefore with the monochrome shapes illustrated by Hauptmann and not the painted, which may or may not be the same.

Tsangli

The parallels are chiefly with the carinated bowls. Compare 32,11.12.18.22.25.26 with many profiles on figs. 1; 2; 7; Beilage 1,3.8.10.11.

Hauptmann says that concave cups are popular (1969, 22) but only one is illustrated (fig. 2,1).

Missing and rare shapes in monochrome are pedestal bowls, simple convex bowls like 31,1-10, closed convex and shoulder bowls like 31,20.21.24, S-profile bowls like 33,1.2.5.8.10.14 and collar jars. All of these shapes are characteristic at Corinth. The decoration is quite different; the grooving and lip notches are on different shapes or used in a different way.

Arapi (Black and Black-Topped)

Here too the similarities are chiefly in the carinated bowl class. 32,12.13.20.27.30 are similar to carinated shapes in Figs. 9-12; 16; 18; Beilage 4,2.6.12. In this phase there are some simple convex bowls (Beilage 4,36) like 31,6.11. The same shapes listed above under Tsangli are also missing or present in small numbers in the Arapi repertoire, except for a form of collar bowl (fig. 9,9-13). The characteristic thickened shoulders, knobbed handles and pattern burnish decoration are purely Thessalian.
The profiles published by Milojčić (1959, figs. 18, 19) and a more comprehensive series prepared by Hauptmann, and kindly shown to me privately, include a few carinated shapes, some of which are like 32, 11, 17, 25, also found in the Tsangli and Arapi phases. The S-shapes, thickened round shoulders, offset or bead rims, have many similarities with shapes in Grey, and the heavy dark burnished ware on 53. There are pedestal bowls with straight or slightly convex profiles, and rims like 30, 4 and 17; and wide pedestals like 25, 21 on solid shanked pedestals with flaring feet like 30, 24, 25. There are convex open bowls, like 31, 1, 2, 6, with slightly swollen rim, and like 51, 5, 12 (cf Hauptmann 1969, fig. 15, 7, 9). Shapes like 31, 20 have parallels with Milojčić 1959, fig. 19, 3; like 33, 6, 10, 14 with fig. 18, 1, 9, 11; like 33, 20, 22, 23, 26. with fig. 18, 10. Collar jars are wide, like 33, 21. No piriform jars are illustrated.

Other traits include fine pellet or beaded decoration in a single horizontal row, rippling and fluting (Hauptmann 1969, fig. 15, 6; Biesantz 1959, figs. 10a, b; 11c; 12, b; 13).

Grey Ware Chronology and Origins

Grey ware may have been made throughout Period III, since the local clays under certain conditions readily fire to a pale grey, but it appears from the stratigraphic and typological evidence that there was a subphase at Corinth in which Grey was the predominant monochrome ware, although the Black continued to be made as well. This subphase is confined to Corinth and possibly centres like Argos, with which there may have been close contact and where similar calcareous clays were present. Elsewhere Black continued to be the main monochrome ware.

Weinberg believes that this phase marks the very beginning of the Late Neolithic and even overlaps the transition from the Middle
Neolithic (1965, 42). If this is so, it must precede the phase represented at Forum West, since much of the material from Forum West is quite different from that on Temple Hill, which is the source of most of the Grey ware. It seems to us, on the other hand, that if all the evidence is taken into account, some of which was not available when Weinberg was writing, it points to the Grey ware phase following the Forum West phase.

Summary of Evidence: Stratigraphical

Grey ware was found in quantity on Temple Hill mixed with Urfirnis and but little Black ware (Weinberg 1937, 511). Grey was also found 'most abundantly' west of the New Museum, in a context where none of the earlier wares was present (i.e. Early Neolithic and Urfirnis), but where Polychrome was commoner than it had been on Temple Hill (Weinberg 1939, 599). Polychrome is not frequent in the Forum West deposits, and it is of an earlier variety than most of what Weinberg found on Temple Hill (see below under Polychrome and cf 1965, 46). At Klenia Grey ware is common, and Black (of the early kind) virtually absent. The same may be said of Gonia, although the Grey too is not so common there. Both sites are characterised by their Polychrome. At Argos there is high quality Grey, fine Matt Painted and Polychrome related to that from Klenia and Gonia, but not Black ware. In short, wherever there is a monochrome pottery associated with the type of Polychrome which Weinberg himself agrees is late, it is Grey ware.

The Forum West excavations produced relatively little Grey ware, but Black was common. The Grey ware increases in quantity in the upper levels, according to the excavator, Dr. Lavezzi (personal information). There is a fair quantity of Urfirnis present, some of which at least should be stratigraphically associated with the rest, and a quantity of red slipped ware which is so close technically to the Urfirnis that it must be a development from it.
Other wares present, Black on Red, Grey on Grey and numerous rhyton fragments link this deposit with the Elateia Bothros, and that cannot be late because no matt painted or polychrome sherds were found in it.

Thus the evidence from the deposits at Corinth and elsewhere strongly suggest that the Forum West material is earlier than the phase with predominant Grey ware. This implies that there is a gap in the occupation on Temple Hill where the Forum West phase is missing. This seems to me the most reasonable explanation. Every excavator is familiar with stratigraphically undetectable hiatuses in occupation, and the stratigraphy on Temple Hill was not, by the excavator's own account, reliable.

**Chronology**

If the bulk of the Grey ware postdates Forum West, most of which falls in the Early Phase of Period III, then it may be used, at Corinth, to define the beginning of the Late Phase. Its end seems to fall somewhere just before the end of the Late Phase, although certain shapes may persist into Period IV. There is little Grey ware at Gonia and that little does not include the typical carinated shapes found on Temple Hill and at Klenia. And in the Prosymna deposit with Polychrome of Gonia type there appears to be none at all, so the Prosymna deposit may be taken to represent a short period of time during which Grey ware had nearly died out, but not entirely.

**Origins**

There seems no reason to look outside Greece for the origins of Black or Grey ware. The technique of firing in a reducing atmosphere would hardly present problems to the potters of Period II since black Urfirnis is no great rarity. The reasons why Grey ware became such a vogue at Corinth will not be guessed at here, but one was no doubt the nature of the clay. Weinberg has suggested,
Anatolian origins for the Black ware (1965, 42). The principal known source of black, as well as brown and red, wares at this time in Anatolia is the Late Chalcolithic of Beycesultan. Carinated shapes do not begin before Beycesultan 3, which is generally thought to begin around 4000 BC, and are the hallmark of Beycesultan 4 (Mallaart 1962, 6), whereas Black ware reached a peak at Franchthi over 500 years earlier (Jacobsen 1973, 268). Also the shapes of Beycesultan 1 and 2 have only the vaguest Peloponnesian parallels, while the characteristic Peloponnesian shapes have no counterpart at Beycesultan. French publishes a sherd from Ilicapinar, near the Sea of Marmora, which is quite like a Peloponnesian Shoulder Bowl of Black, Grey or Hybrid ware, even to the decoration, but not in fabric. It appears to be atypical and undatable in that part of the world (French 1967, 58. fig.11,40).
Grey on Grey

A few sherds turned up in the Forum West excavations which very much resemble the northern Grey on Grey class. They are not all identical in ware, some being a very pale Grey and quite Corinthian, and others having a blueish tinge unlike the local grey. They are all very fine; 35,27 (upper) is only 1.5mm thick. Nevertheless they would all pass without comment but for the decoration, which itself is inconspicuous enough. The only feature sherds were the rim and base on 35,27, and a fine concave wall fragment, as from a concave cup or carinated shape. The decoration was made up of thin dark lines, single or in groups; they are less than .6mm wide, thinner than any painted line I have seen, and in this respect more like a burnish stroke. However made, the decoration is characteristic of the finest Thessalian. One sherd, not shown here, has part of a multiple band (like 43,23, but in miniature).

The patterns and ware correspond to the Thessalian, although I have not seen any from there quite so fine, and the paint on them is often crusty. They do not look local, and since two such sherds were found at Elateia in the Bothros, it is possible these are all imports from further north. (Weinberg 1962, 188. pl.62a, 6.7). If so they should help to link Thessaly with Southern Greece chronologically.

Hauptmann examines the evidence for its dating (1969, 44.47) and concludes with Wace and Thompson that it falls early in the Late Neolithic, or at the end of the Middle. There is quite a lot of it at Servia from the old and the recent excavations. Heurtley was of the opinion that the ware derived, at Servia, from the accidental reduction of Middle Neolithic vessels. Milojčić for a time thought it to be very late, having found sherds of it in some Larissa phase pits. Certainly if it is not very late, which
seems hardly possible for typological reasons, then it must be very early. No pieces have been found stratified in Tsangli levels, and it seems probable that it belongs to that transition phase in Thessaly, not yet found stratified, preceding the Tsangli, in which monochrome and Matt Painted pottery developed, and the more extreme Tsangli carinated shapes.

This accords roughly with the dating of this ware in Central Greece (Elateia) and at Corinth. It would place the Forum West phase slightly earlier than the Tsangli and would allow the latter to overlap with my Period III Late Phase, characterised by Grey ware. The chronological relationship cannot be pushed, however: a general correspondence is all that need be sought. This is further discussed in the section on Chronology.
These curious vessels are of considerable interest and deserve a study on their own. Here I shall confine myself to examining their chronological significance for sites and sequences in Greece. The name rhyta first given them by Yugoslav archaeologists will be retained here for its brevity and familiarity of usage.

The heavy incised legs were originally thought to come from tripod vessels or altars (Walker-Kosmopoulos 1948, fig.5). Weinberg was able to reconstruct most of the lower half of one with fragments from the Elateia Bothros, and this was identified by Milojić as belonging to the Danilo-Kakanj groups of vessels (Weinberg 1962, 190 for full account).

The basic features are the four legs supporting a squat asymmetrical body with wide oval or subrectangular mouth set in a nearly vertical plane, the whole surmounted by a strong basket handle springing vertically from the highest part of the rim. The legs, and sometimes parts of the body, are covered with grooved or incised and whitefilled decoration, while the deep grooves outlining the leg-body junction, as well as other parts of the body, are red crusted. The inside is also generally red crusted, either directly on the dark surface or over a thin white slip (Weinberg 1962, 190. 192). I have not noticed the latter at Corinth.

Only three substantial fragments have been found in Greece: a pair of legs at Drachmani, by Soteriades (1908) 75. fig.7; Zervos 372); the fragment from Elateia already mentioned (Weinberg 1962, pls. 63; 64); and a large rim and body fragment from the Forum West excavations to be published shortly (61,14). This has the same mouth as the restored Elateia rhyton, a lip groove, and
part of the handle, which has the usual D section except where it joins the rim; there it is round. The legs are missing.

There are differences in shape between the Greek and the Yugoslav rhyta, and there may well be differences among the Greek vessels. Certainly there is much variability in the shape, size and proportions of the legs. There are wide, squat, peg-footed legs, popular at Elateia, but not at Corinth (Weinberg 1962, pls. 63; 64c, 1.2; 65a, 1.5.6.7) and the longer narrow type of pl.65a, 2.4. b, 1-4. Examples are shown on 61; 18 and 19 (102,3) are from Alepotrypa and more like the Elateia legs, while 13 is of the second kind.

The fabric is generally black or grey, and black burnished, although some have tan and buff patches like the ordinary Black ware at this time. The Forum West fragment is a highly burnished buff out, and the inside is scraped rough, and black (from the original firing, not from use). There is also a leg in typical Grey fabric and finish (61, 15), not from Forum West, and a Matt Painted leg.

Nearly all are decorated by fine incision. Out of sixty fragments, including the published legs from Central Greece, twelve use the notched line motif of 61, 13 and 15; nineteen are decorated with hatched or crosshatched bands like 17 and 18; six with hatched or crosshatched triangles in rows or on a string; five with hatched chequerboard rectangles or lozenges; and there are various other motifs, only recorded once or twice: the spiral on Weinberg 1962, pl. 65a, 4 and the dotted spiraloid motif on Walker-Kosmopoulos 1948, fig. 6.

Their purpose can only be guessed at. An obviously functional feature on them is the handle. This is larger and more massive than any of those on collar jars and must be for use; one of its principal functions, therefore, involved being held in the hand.
For a possible lid fragment, see comment on 28,10.

Whatever the original purpose, their present role is significant for the archaeologist. They are the first pots in Southern Greece on which white or red crusted paint was used. Neither the technique nor the patterns, with one or two exceptions, can be found on the Black, Grey or Matt Painted pottery which are stratigraphically associated with them. The exceptions are some sherds illustrated by Weinberg from Elateia, on pl.62d, and perhaps the small group of crusted sherds found in the Peloponnese (47, 21-28) and already described (p.213). The technique of white crusting used on these may have been inspired by the rhyta. Otherwise the latter remain unique and alien in Greece. The Grey and Matt Painted examples, in showing how local techniques were once or twice adapted to producing these vessels, only emphasise their typological isolation.

**Chronology**

At Corinth they are characteristic of the Forum West phase, to which well over forty can be attributed, and this means that they must have begun somewhat earlier. None were found at Gonia or, as far as I know, in contexts at Corinth that one might suppose contemporary or later. Thus it is probable that they did not last long into the Late Phase of Period III. At Franchthi they appear to belong to the end of the black burnished phase there, at a time when Matt Paint was reaching its peak (Jacobsen 1973v,269. fig.6); this accords well with the Forum West phase at Corinth. At Elateia they came mainly from the Bothros, the chronology of which has been discussed in detail on p.62; the conclusion there was that it may have antedated the Forum West phase but probably overlapped it. Three legs from Tsangli were in level V, associated with the White on Black and Matt Painted wares which characterise the Tsangli phase in Thessaly (P.T. 99. fig.50), implying that there was at least some chronological
overlap with Forum West. Further afield they bring the one-period culture of Cakran, in Albania, where nearly as many rhyton fragments have been found as at Corinth, into chronological harmony with the Early Phase of Period III in the Peloponnese and the roughly contemporary Tsangli phase of Thessaly. The Cakran pottery includes a ware decorated in a similar manner to the rhyta, which in this respect would appear to be more at home there than at Corinth (Korkuti 1972, 12). The distribution suggests a coastal diffusion along the Adriatic. They are found from Albania to Trieste; and the sea route from Albania to Corinth is short and easy. The Thessalian legs, very few in number, may have come down via Ochrid and the Haliakmon valley. Allegedly Dimini sherds have been found in Albania, and Cakran is the only other site known anywhere at present, at which a particular kind of Late Neolithic decorated bowl, peculiar to Servia, has been found (personal information from Mrs. C. Ridley).

Distribution.

Legs or other fragments have been found at:

**Corinth**
Well over a hundred legs have been inventoried.

**Franchthi**

**Alepotrypa**
Two legs (61, 18, 19; 102, 3).

**Elateia**
Seventeen legs plus other fragments are recorded by Weinberg (1962, 190-195; pls. 63-65)

**Chaironea**
Several; v. Soteriades 1905; 1908.

**Rakhes-Phourno**
Probable worn leg in BSA.

**Tsangli**
Three legs. P. T. 99, fig. 50.

**Otzaki**
One reported by Milojčić (A. A. 1954, 21, fig. 11)

**Albania**

**Cakran**
51 fragments reported (Korkuti 1972, 13, fig. 1)

**Dunavec**
Two fragments (as previous)
Matt Painted Ware

Introduction

The generic term Matt Painted covers a variable range of fabrics and colours (cf. fig. 81) but they have one feature in common: the paint is matt. Occasional sherds with lustrous paint which catch the eye are discussed below. Matt Painted ware in the Peloponnese (the Brown on Buff of Walker-Kosmopoulos) is all believed to fall within Period III. There is an early and a late class of Matt Painted which can be distinguished to some extent by shape and style, and which correspond in a general way with the Early and Late Phases. There is little stratigraphic evidence from closed deposits, so that the criteria for distinguishing the earlier and later styles is largely typological and some of it very tentative. The early class includes the material from Forum West; the late class is defined partly by types absent from Forum West but other deposits, where the Forum West phase is missing; partly by the closeness of shapes to Grey Ware shapes; and partly by similarities of style and technique to the late Polychrome wares of the Gonia-Klenia kind.

The fabric can be divided into three grades: thin, hard and gritless; less fine and more, or less gritty; and the coarse, with large white, brown or black inclusions as well as what, under the handglass, looks like grog. The use of this last is new, and characterises a number of Period III and IV wares. The body may be hard and clinky, like the best Urfirnis, or soft and friable. The colour ranges from brick red to ivory white, and sometimes there is a dark core. The surface colour often differs from that of the body due to firing, burnishing or slipping. The latter appears to be relatively uncommon, although where fabric and surface are very light, it is sometimes hard to tell. Perhaps for this reason white or cream slips are most frequently recorded on red fabrics.

The table below is intended to give some idea of the proportions
of the three main colour groups of sherds noted from five sites. It is neither comprehensive nor complete, but a fair random sample in which certain tendencies can be perceived which are significant for the chronological and geographical separation of types.

The Red group includes pale brick, orange and pinkish buff sherds (81,7.9), some of which differ little from the Buff group. At Klenia there are in fact more sherds of the Buff and Cream groups than I noted, so the proportion of red at that site is rather inflated. At Gonia on the other hand the red proportion is rather low, because most of the red painted decoration, not enumerated in the table, is on a red ground (like 81,4.6).

The Buff group consists of the pale and medium or honey coloured sherds (as 82,6.7.8), some of them very fine and highly burnished, which seems to be a late feature. The proportions of pale to medium buff vary from site to site, according to the local clays, no doubt. At Corinth the light outnumber the darker tones, while at Alepotrypa a medium tone is commonest.

The Cream group covers the pale yellow, cream, greenish and ivory range of colours and is the largest at all sites in the Peloponnese (81,10 - 21). In many cases the fabric is the same colour as the surface, although some have pink or buff cores. At Corinth the greenish tone is very characteristic (81, 10-12) and due to the high limestone content of the clay (Farnsworth 1963, 390). This group includes the small number of white-slipped sherds (81,5.8.18). At Alepotrypa, where there is little of the cream fabric, the white slip is conspicuous and common on collar jars; it is often thin and uneven (82,2.3.4.9). Rarely, a thin dark or mauvish slip is applied all over the outside or inside of a vessel.

The paint can be divided into a dark and a red group. The colours of the dark group are black, chocolate brown and a faded, dusty-looking mauve, and the paint may be thick and crusty or thin, smooth and watery. The different shades are partly due to the thickness of
the paint, the colour of the ground and the firing conditions, but also, perhaps, sometimes to a different composition. The mauvish paint is generally thin and sometimes has a brown tone; it is probably similar to the vermilion paint of the red group, because on a sherd from Gonia the same paint is a deep vermilion outside and faded mauve inside.

The red group includes the red brown (81,5), orange red (83,25,28), cherry red and vermilion (81,4,22). These are the same colours as those used on the Polychrome pots; without analysis it is impossible to tell how much of the variation is due to chemical and how much to physical factors. The red and vermilion paints are uncommon at Corinth; at Gonia, where they nearly equal the dark paint in frequency, the red often has a brownish tinge which is never found at Klenia. Shapes and decoration make it probable that they are contemporary with the Polychrome and red stroke-burnished wares; some sherds indeed may well be from Polychrome pots. Five vermilion on pale buff sherds were noted at Lerna in J. Mixed Fill, along with two Black scratch-crusted sherds.

The surface of the vessel may be burnished, smooth or matt, and a wet or slurry finish is usual on the coarser sherds. A high burnish is common on the fine matt painted vessels which are taken to be late.

Occasionally the dark or red paint has a low natural lustre, and in one or two instances the whole surface has been burnished after painting. The lustrous paint stands out immediately from the rest: the red for its Polychrome associations, and the black for its alien appearance. The red or vermilion on the Polychrome is almost invariably lustrous, but on the one-colour sherds it may be matt. The slightly lustrous dark paint, exceptional in the Peloponnese, is common, even usual, in other regions: Akarnania, Attica, Euboea and of course Thessaly, where it characterises the Arapi painted wares.
Matt Paint: Surface Colours

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Reds %</th>
<th>Buffs %</th>
<th>Creams %</th>
<th>(Wh. Slip %)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corinth general</td>
<td>216</td>
<td>6</td>
<td>39</td>
<td>54</td>
<td>(4)</td>
</tr>
<tr>
<td>Forum West</td>
<td>37</td>
<td>11</td>
<td>36</td>
<td>54</td>
<td>(7)</td>
</tr>
<tr>
<td>Gonia</td>
<td>83</td>
<td>6</td>
<td>38</td>
<td>55</td>
<td>(5)</td>
</tr>
<tr>
<td>Klenia</td>
<td>59</td>
<td>21</td>
<td>30</td>
<td>49</td>
<td>(10)</td>
</tr>
<tr>
<td>Argos</td>
<td>19</td>
<td>5</td>
<td>32</td>
<td>62</td>
<td>(5)</td>
</tr>
<tr>
<td>Alepotrypa</td>
<td>26</td>
<td>11</td>
<td>25</td>
<td>60</td>
<td>(50)</td>
</tr>
</tbody>
</table>

Matt Painted Shapes

Shallow and Pedestal Bowls

Open Bowl Shallow Convex 3. 37,5,6,7,9,18; 38,6,7. 9 ex.

Most of these very shallow shapes are probably from pedestal bowls, but 38,6,7 may be from simple saucers. Tapered, rounded, square and bead lips are all normal Matt Painted features. The shape is hardly known in period III Grey or Black wares, but is typical of Black on Red and the later monochrome.

Corinth (Weinberg 1937, fig.32c); Gonia; Argos; Asea. Early; Late.

37,6: cf Elateia (Weinberg 1962, 197, pl.67c 2)
38,6: cf nearly identical profile from Amouri II, with black paint on a red body (B.S.A.).

O.B.S. Convex 2. 37,14,17. 5 ex.

These may or may not have pedestal feet. The shape has more parallels in Polychrome and Grey wares than Black.

Corinth; Gonia; Franchthi (Jacobsen 1969, fig.7,6; 1973b, fig.7,12). Late.

37,17: similar from Euripedes Cave, Salamis, and Leondari Cave, Hymettos (B.S.A.).

O.B.S. Straight 3. 37,3,11,12,15. 9 ex.

The lip is generally rounded, but there is one bevelled and one
slightly beaded lip, which is like the Polychrome 44,6, with which it is no doubt contemporary, and the Black pedestal bowl 25,12, as well as Black on Red examples. There is a huge coarse rim with matt vermilion paint from Gonia, which should be Late.

Corinth; Gonia; Franchthi. Early; Late.

O.B.S. Straight 2 37,8. 7 ex.

Very close to the previous. Rounded or tapered rims. The shape has more parallels in the Black than Grey ware. One had some sort of handle.

Corinth; Gonia; Argos. Early; Late.

A tapered rim with this shape comes from Euripides Cave, Salamis (B.S.A.).

O.B.S. Concave 3 or 4. 37,1.2.4.13. 7 ex.

The shape is well matched in Grey Ware, less so in Black. 37,13 is a unique, small, footed cup. I know of none from Forum West, and because of the Grey parallels, these may be taken at Late.

Corinth; Franchthi (Jacobsen 1973b, fig.7,14,15; pl.51,a). Late. 37,2: cf Psachna (Euboea, fig.18,10).

O.B.S. Convex 1. 38, 1.5.12.13.20.22. 16 ex.

One of the commonest shapes if taken with the closely related Convex 0. The lip is generally rounded, and they may have perforated lugs or waisted strap handles below the rim. They probably had rounded or flat bases. There are parallels in the Grey, Polychrome and later wares.

Corinth; Gonia; Klenia; Argos. ? Early; Late.

38,1: Leondari Cave, Hymettos (B.S.A.).

38,5: Amouri II, in local Black on Red (B.S.A.).

O.B.S. Convex 0. 38, 3.9.10.26.29. 13 ex.

Rounded, tapered, square, grooved and thickened rims. They grade into the previous group.

Corinth; Gonia; Klenia; Argos. Early; Late.

38,10: Amouri II (B.S.A.)
O.B.S. Convex 1, Shoulder 38, 2

A dish-like variation of the previous. Only one known, from Gonia.

Early or Late.

O.B.S. Expanded Rim 38, 8, 11, 14, 15, 18, 19. 16 ex.

This type of rim is very characteristic of Matt Painted ware. The lip may be slightly rounded, like 38, 8, or sharply profiled, and with a groove and lug. The flat lip is often painted. There is one in Black on Red and something similar in Grey ware (31, 10). A rounded example is published from Franchthi and there is one from Argos; otherwise the type seems to be confined to Corinth, where it is common, and Klenia. 38, 8 is from Forum West, but typologically the more exaggerated rims look like a late development.

Corinth; Klenia; Franchthi; Argos. Mainly Late.

38, 11: identical from Orchomenos (Kunze, 1931, fig. 37; pl. XXI, 2c)

O.B.M. Convex 1. 38, 21, 22. 7 ex.

This shape, with tapered lip and nearly straight upper wall, is typical of the late, III - IV Stroke-burnished and Crusted bowls.

Gonia; Klenia. Late

O.B.M. Convex 0. 38, 24, 25. 4 ex.

The deeper form is less common in Matt Painted than in Polychrome and later wares, and merges into the closed bowl. Nor is it common in Grey or Black wares.

Corinth; Gonia; Klenia; Argos. Early or Late.

38, 25: cf Psachna (Theocharis 1959, fig. 6, 3), and one from Leondari Cave, Hymettos (B.S.A.).

O.B.M. Straight 0. 38, 28, 30, 31. 7 ex.

Probably a deep, straight-sided bowl; may have a tapered lip. Polychrome parallels. Not a diagnostic shape. 38, 31 is from Forum West, but there are four from Gonia.

Corinth; Gonia. Early; Late.
O.B.M. Concave-Convex: 38,27. 2 ex.

A shape hard to identify from small rim sherds. 38,27 is from Forum West and early.


A similar shape is illustrated from Nea Makri (Theocharis 1959, fig.40).

Concave Bowls 38, 32; 86,1. Common

The restored bowl from Forum West gives the shape to which many hitherto unidentified fragments must belong. There may be some variation in their proportions, but there do not seem to be any cups in matt painted ware like the Grey 31,22. A quantity turned up in the Forum West excavations, but I have not noticed many fragments from other sites that could be from similar vessels, although the Black on Red 36, 5.13 and the Polychrome 44, 13, both from Gonia, could be.

Corinth. Gonia. Early; ? Late.

Large Coarse Bowls 85, 12; 83, 27.28.

At Gonia and Klenia many fragments were noted from large coarse open bowls of unknown shape, roughly painted inside and out with broad lines making up some kind of elongated zigzags or chevrons. 85,12, from Forum West, gives some impression of the ware.

Closed Bowls

C.B.S. Convex, Plain Rim 39, 1.4.6.17.20. 16 ex.

A common type. The side makes a more or less even curve, although there is the hint of a shoulder in some. The lip is generally rounded and may be grooved; on clearly later examples the lip is tapered (39, 1). There are no lugs or handles, but an occasional plastic welt serves as decoration or mark. They have their counterparts in the Black and Grey wares and are characteristic of the late Polychrome ware at Gonia and Klenia. 39,6 may represent a local Franchthi type; I have seen two identical profiles from there, but none from Corinth.
There is at least one like 39,20 from Forum West, but the Polychrome parallels suggest that they may be commoner in the Late Phase. Most of the Corinth examples are from Temple Hill.

Corinth; Gonia; Klenia; Franchthi (Jacobsen 1973b, fig. 7, 17-18); Tiryns (Müller 1938, fig. 1, 4). Early; Late.

C.B.N. Shoulder 39, 12, 15. 2 ex.

A variation of the previous. Both are Polychrome and Grey shapes.

Gonia; Klenia. Late.

C.B.D. Convex 39, 22; 86, 2. 2 ex.

The deeper plain forms seem less common. 39,22 is the only certain example I know, and is from Forum West. The arrangement of the lugs is unique. The shape is like the Polychrome 44,7.

Corinth. Early-Late.

Shoulder Bowls

These form a large variable class of shallow and medium closed bowls, distinguished by the sharp curve and thickening or angularity of the shoulder. They include what Weinberg calls the inturned rim bowls. Their distinctive profiles make them useful indicators of chronological relationships with other wares and regions. They are not all contemporary, to judge by their parallels in other wares, but probably all fall within the Early Phase and first half of the Late Phase. Although the different types merge into each other, they can be roughly divided up as follows.

Shoulder Bowl I 39, 14, 16. 6 ex.

A simple convex bowl with thickened shoulder and bead lip. Some have a round or oval pellet on the shoulder. The shape is a Black rather than a Grey ware one (e.g. 27, 4.6). They are found at Forum West, and in the mixed Prosymna deposit which contains no Polychrome and therefore cannot be very late. There are none from Gonia.

Corinth; Prosymna (Blegan 1937, fig. 623, 15). Early.

39,14: cf Elateia (Weinberg 1962, fig. 8, 2; pls. 58, 5; 67c,
8-9), and there is another Matt Painted example with the same painted pellet in the Chaironea museum.

**Shoulder Bowl II** 39, 19. 3 ex.

A more closed form, with heavier shoulder and more profiled rim than the previous. Frequent in Black, but also found in Grey. Only found at Corinth. There are none from Forum West, and on typological grounds as well as for its Grey ware analogies it should be later than the previous.

Corinth. Late

**Shoulder Bowl III (Elbow)** 39, 21.23. 3 ex.

This is a pure Grey ware shape.

Corinth. Late

**Shoulder Bowl IV (Hook Rom)** 39, 2,7,9. 5 ex.

Distinguished from the simple convex shape of 39,4 by a more sharply curved and often thickened shoulder and a straight lower wall. 39,2 from Asea is unique. The closest parallels are in Grey ware. There are none from Forum West.

Corinth. Asea. Late

39,9: an identical profile from the Agora, with the same decoration as 39,16( in) could be Corinthian (Agora P 23503, unpublished).

**Shoulder Bowl V (Duckshead)** 39, 8,10,11. 5 ex.

A short thick shoulder with more or less elongated thin rim, over a convex lower wall. A typical Grey shape and therefore to be considered Late; the less profiled shape of 39,11 is from Forum West and earlier. 38,10 seems to have had a strange high forked handle; either some sort of ladle, or possibly from a rhyton with uncanonical handle.

**Carinated Bowls**

The many kinds of carinated bowls merge into each other, but there appears to be a chronological distinction between some of them
and it is worth differentiating between the group with sharp carinations and straight lower walls, and that with soft carinations and convex lower walls.

**Platter 40,1.**

This is the only example I know of. But for the inside decoration it could be taken for a lid, like 41,2; indeed, with its curious overall mauve wash on the outside, it might be one.

**Soft Carinated Shapes with Convex Lower Wall**

O.B.S. Convex/Straight 0 40,4; 86,4.6. 2 ex.

These have a rounded carination and straight or slightly convex upper wall. 40,4 is from Forum West and has the everted lip noted on the similar Black profiles from that deposit (26,11). The decoration on 40,5 from Temple Hill is late-looking.

**Corinth Early; Late.**

O.B.S. Concave 0 40, 6.7. 2 ex.

Similar to the previous, but with a concave upper wall. The waisted strap handle of 6, as well as its fine decoration, is Late, and the shape has Grey parallels. There are also some in Black from Forum West.

**Corinth Early; Late.**

40,7: cf Elateia (Weinberg 1962, pl.67c, 3-5).

C.B.M. Concave 40, 10.14. 4 ex.

Similar, but more closed, and with a more pronounced concave side. Three of the four have strap handles and the shape is common in Grey, not Black Ware.

**Medium and Deep Baggy Bowls** 40, 17.20.22. 6 ex.

This appears to be a characteristic Franchthi shape, with handles and comb-tooth decoration. There are many in all sizes at that site. The rim is sharply offset from the convex body. 40,22 from Klenia is slightly different. The handles should be late, but there is little else to date them, and the stratigraphic difference
between my Early and Late Phases is perhaps not very clear at Franchthi.

Klenia. Franchthi (Jacobsen 1969, fig.7,1.2; pl.98a; 1973b, fig.7,1.8-10).

**C.B.S. Straight** 40,2. 2 ex.

Small bowls, close to 40,4,11, found also in Black.

Corinth. Early.

**C.B. Convex** 40, 18,19. 7 ex.

Similar to the previous but deeper, and with Polychrome parallels.

Corinth; Gonia; Argos. Late.

**Carinated Hook Rim Bowls.** 38,16; 39,3.5. 7 ex.

These are close to the Expanded Rim bowls of 38,14,19. The flat lips are painted and may be grooved. There are similar shapes in Grey ware, and Weinberg 1937, fig.14b is identical.

Corinth; Klenia; Franchthi (Jacobsen 1973b, fig.7,19,20). Late.

**Sharp Carinated Bowls** 40,3. 1 ex.

This shallow dish has a convex bottom and is identical to a Black ware bowl from Forum West (cf 26,4). There are also Grey parallels.

Corinth. Early; Late.

**O.B.S. Concave 40,9.13.** 5 ex.

This is a characteristic Grey shape, although one tiny Black bowl was noted in Forum West deposits. 40,13 is a particularly fine miniature, neatly decorated.

Corinth; Klenia; Argos. Late

**O.B.M. Straight 0** 40,11,12. 3 ex.

40,11 from Forum West is close to 40,4, with the same local lip. The handle on 49,12 is a late feature and there are Grey parallels.

Corinth. Klenia. Early; Late.

**O.B.M. Concave 0.** 40, 8. 4 ex.

All four have strap handles and should be dated after Forum West.

Corinth. Late
C.B.M. Straight/Concave Carinated 40,16,21. 5 ex.

The closest parallels are with Polychrome (44,14) and Grey ware (41,10,24).

Corinth; Gonia; Argos; Franchthi (Jacobsen 1973b, fig. 7, 21).

40,16: cf Orchomenos (Kunze 1931, pl. XXVI, 3).

C.B.D. Concave Carinated 40, 15,23. 4 ex.

There are fragments of deeper carinated bowls but no complete profiles are preserved. Shoulders like 40,23 are not uncommon in Grey ware (cf 32,20) and for this reason as well as the decoration should be late.

Corinth. Franchthi. Late.

Collar Bowls 41, 1,2,4,5,6,9. 12 ex.

A low wide bowl with compressed globular body and vertical or inturned collar. The shoulder may be thickened, and have a groove at the neck (41,9). Similar shapes are found in Black, Grey and Polychrome wares; none were noticed in the Forum West deposits.

Corinth (Weinberg 1937, fig. 32e is like 41,4); Gonia; Klenia. Late.

C.B. Concavo-Convex. 4 39,13; 41,15. 4 ex.

A generalised form which merges into the Piriform Jar class. The long tubular lug of 39,13 is exceptional.

Corinth; Argos; Franchthi (Jacobsen 1969, fig. 7,3).

41,15: cf Euboea fig 18,12.

Piriform Jars 7,10,14,16. 15 ex.

Rim sherds are not always distinguishable from the inverted collar jars, and the two types merge, but generally the thin even wall and tapered lip of the piriform jar is distinct. 41,14,16 are typical shoulders. The shape is especially common in Grey ware.

Corinth; Klenia; Prosymna (Blegen 1937, fig. 623,13); Argos; Alepotrypa. Early; Late.

41,16: cf Agora pl.17, no.97).
Collar Jars

There is a great variety of types and the incompleteness of the fragments makes an accurate classification impossible, but it is clear that there are wide and narrow necked, squat and deep types (cf Lambert 1973, fig. 14 and Zefvos 843). Handles from the rim, or half way down the collar, to the shoulder are usual. New features in Period III include the tendency to inturned strongly concave collars, and jars on which the neck runs smoothly and without a break into the shoulder. Alepotrypa is particularly rich in numbers and variety.

Low Collar Jars

41,3,12,19; 81,18; 85,5. 4 ex.

This group includes several different types, none of which appear to be common. 41,19 is like the small Period II pyxides.

Corinth. Early/Late.

Medium Inturned Concave Collars

41,13,17,32; 81,2; 89,3. 6 ex.

These are all fairly wide-mouthed vessels, but otherwise differ considerably. 41,22 has a pronounced thickening of the shoulder and collar with very thin junction, features which by analogy with the Grey and Black ware jars are late.

Corinth; Klenia; Argos; Alepotrypa (Hauptmann 1971, fig. 48b; 54a). Late

Medium Vertical Collars

41,8; 42,1,3,4,5. 12 ex.

These are all narrow-necked, except for 41,8 and a miniature from Corinth, and the collars are mainly straight and vertical. Only 42,5 has the shoulder preserved.

Corinth; Gonia; Klenia; Franchthi (Jacobsen 1973b, fig. 7,4,5); Alepotrypa. Early/Late

High Inturned Concave Collars

41,18; 42,2,6,7,9,11,14,15; 81,13; 82,5-8; 89,1,2,4. 22 ex.

High collars are the commonest, and the variability of the collars no doubt reflects a similar variability of body proportions.
42,12 from Forum West is the only one with a stratigraphic context. The others may be Early or Late or both.

Corinth; Klenia; Franchthi (Jacobsen 1973b, fig. 7,2.3); Alepotrypa (Hauptmann 1971, fig. 45b; 47a.b.c) Early/Late.

42,9: cf Pan Cave, Marathon (Zervos 843); Orchomenos (Kunze 1931, p1.XXVI, 4a).

42,13: cf Orchomenos (Kunze 1931, p1.XXV 2).

High Vertical Collars 40,23; 41,12; 42,8.10.13; 89,6. 15 ex.

The collars are all slightly concave. One from Corinth could be a pitcher, but too little is preserved to be sure. The type is common in Period III wares but not in those of Period IV. It may therefore be earlier than some of the inturned concave collar jars, since these are found in Period IV as well.

Corinth; Gonia; Alepotrypa (Hauptmann 1971, fig. 48a).

Cf Elateia (Weinberg 1962, p1.167a);

Agora, Athens (Agora pls. 7; 69, no. 97)
Kitsos Cave (Lambert 1973, fig. 14)

Lugs

Plain lugs are very rare; only two or three were noted, on carinations, and triangular in plan. 38,24 is unique. Very few perforated lugs were seen (38,22). Of the three or four from Klenia one, on the rim, has an exact parallel in Grey ware from the same site (38,18). Lugs on the rims of deep bowls or piriform jars occur in the Forum West deposit (39,22; 85,15; 86,2). The long tubular lug of 39,13 is unique. Tubular lugs otherwise appear on Grey, Polychrome and Period IV wares.

Handles

Strap Handles are common on small carinated bowls, which no doubt served as cups, and piriform and collar jars; they also occur sometimes on other shapes which would serve as cups or scoops and which would be awkward to handle without some attachment (38,13;
There are three types, which merge into each other: the hourglass (41,20; 81,17), the moderately waisted (41,22; 82,6) and the straight-sided (42,8,9,10; 82,7; 89,2). The first is mainly found on fine carinated bowls, the second on carinated bowls and some collar jars, and the third on jars alone. The handles most often have a D section (41,14), but lentoid and oval sections are frequent (41,16). On some finer vessels the section is a flat rectangle, the sides being sharply bevelled. They are almost invariably painted (43,64 - 73) and one or two are incised (42,10).

There is little by which to date them. On collar jars they probably were used in both phases, but since, apart from one or two odd types, they seem to be absent from the Forum West deposits, and since their closest parallels are with Grey ware, it is safe to place most of them, especially the waisted types, in the Late Phase.

**Bases**

These are of three kinds: rounded, flat and very slightly concave (38,32; 85,4). Round bases seem to be rare, although they are easily missed in a quick survey, and the standard type is flat. A characteristic of the Late Phase are the sharply angled flat bases like 41,26. Painted decoration is commonly carried down and under the bases (85,4; 97,11).

41, 26: cf Psachna (Euboea fig.18,39).

**Pedestals**

37, 16.19-30; 88,3.

A marked difference between Periods II and III is the total absence of ring feet in the latter, at least on the finer wares. Pedestals are common and variable in proportion, although the rarity of preserved examples makes a classification difficult. There are narrow-necked pedestals with flaring feet (37,20,23,28; cf Weinberg 1937, fig.31b.5), and there is a larger one from Forum
West with the same profile as the Grey 30,23. Some were massive like the Grey 30,22 (37,21) but none appear to have had solid shanks. Somewhat wider, more open types, are perhaps a little commoner, like 37,24.27 (cf Weinberg 1937, fig.31). There are a few wide pedestals like 37,19; 88,3, and heavy squat ones like 37,26.

They are generally painted, and a few have cut out decoration: two triangular (37,22; Weinberg 1937, fig.31a), and one round or oval perforation like the Stroke-Burnished 48,28. Two more from Gonia have some sort of rectangular openings. One is from Tiryns (Müller 1938, fig.3).

Pedestals are plentiful among the Forum West material and occur in the other contemporary wares. Early; Late.

Cut-out Pedestals, if not common, have a wide distribution: Athens (Levi 1930-31, fig.41b; pl.XXVIII X - not very clear in the illustration); Kitsos Cave (Lambert 1971, fig.28); Nea Makri (Theocaris 1952, p1.14,2); Elateia (Weinberg 1962, p1.67b); Amouri II (French 1972, fig.20,35); Orchomenos (Polychrome: Kunze 1931, p1.II 3), and one or two from Astakos (unpub.).

Miscellaneous

Lids

41,23.

The thinness of the top, the outside decoration and rough inside finish, make its identification as a lid fairly certain.

Spoons

41,24.

They appear to be rare; this is the only example noted. There is a similar fragment in Polychrome.

Dippers

41,21; 86,5.

There are several of these elbow handles in the Forum West deposits, and one has part of the wall attached. Not known from elsewhere.
Twin Bowl 41,27

This curious vessel is unique for the Period. Double and triple bowls are a part of the Cycladic and Middle Helladic repertoire, but the ware and decoration of this one are unquestionably Matt Painted. The Handle, central wall and part of each bowl are preserved.

Other odd pieces include a slender tubular spout, handle or leg from Forum West, and the corner of a rectangular 'table' or 'altar', like the legged receptacles of Knossos (Evans 1964, fig.31, 3.4.5).

Decoration

Incision

This is confined to the use of a single line beneath the rim of some shallow bowls (38,4) or on the flat lip of expanded rims (39,5), and two instances of oblique incisions on strap handles, both from Alepotrypa (42,10). 83,24 from Gonia is unique.

Plastic.

This is confined to the occasional use of round or oval pellets on the belly, or below the rim, of rounded bowl shapes (39,6.14), like those on the corresponding and no doubt contemporary Black shapes. The pellet is emphasised by a surround of paint, a trick also practiced in Boeotia.

Painted Decoration

It is possible to detect the outline of an early and a late style, to one or other of which certain patterns can be assigned with some assurance by reason of their occurrence in the Forum West deposits, or their closeness to Polychrome patterns of the Gonia-Klenia kind. Many of the patterns, however, can only be classified with a greater or lesser degree of probability on grounds of style, the shapes on which they occur, and to some extent, provenance. As a general principle it may be taken that
the careless, free style exemplified by 38,8; 39,4a; 40,4 is early, and the thin-lined, more delicate metope style of 40, 12.13. 14.22.23 is late. The precision and fineness of line is sometimes remarkable; at Gonia lines 1 mm. thick are not uncommon. This is not an infallible criterion, since coarse decoration may be early or late, and some of the Forum West decoration is executed with neatness and precision, but it is a useful guide.

Unlike Urfirnis ware, Matt Painted pots were usually decorated all over. Rectilinear patterns are still the commonest, but there are many more curvilinear ones, mainly arcs and semi-circles. For descriptive purposes the decoration will be divided into four groups: Rim Bands, Rim Pendants, Running and Static Patterns.

### Rim Bands

These are a typical Matt Painted feature. Virtually every rim and many bases and pedestal feet have some sort of band. The commonest is a simple medium wide line; most of the Forum West rims have one, and it is an early trait. A medium line with one to three thin lines, or one to three thin lines alone, are commonest in the Late Phase (38,2.6; 39,1; 40,6.13). Two or three thin lines (38,6) are rare at Corinth, but common at Klenia, Gonia and Argos, and so may be a geographical as well as chronological feature, like similar Polychrome rim bands with which they must be contemporary. Rim lines with a serrated edge (37,5; 39,1; 43,1) are frequent at Klenia, with short teeth (40,15; 43,2; 85,6) at Corinth, and with comb teeth (40,17) at Franchthi, but are not exclusive to these sites (37,5 is Weinberg, 1937, fig.32c, and there is one from Forum West).

43,1: Weinberg 1937, fig.32c; Walker-Kosmopoulos 1951, pl.I,f.
43,2: Walker-Kosmopoulos 1951, Pl.I,G.
40,17: Jacobsen 1969, pl.98,a.
Rim Pendents.

These consist of triangles, arcs or groups of short lines. The triangles are similar to those on Urfinnis ware, ranging from tiny teeth to medium or large solids, which may be continuous or intermittent, usually inside (38,2.5.6.9.12.24; 43,9). The very characteristic two or three line pendent arcs (37,9; 39,16; 43,24; 89,2) occur on most shapes, inside or out. 52,48 from Franchthi is the same as some Archarnanian Polychrome bowls of similar shape (Benton 1947, p1.30, 21a, and especially one from Archondaria). Less common are solid semicircles (37,10; 42,12). Short groups of vertical or oblique lines may be inside, outside or both (38,26.32; 40,22; 42,11.13; 43,10.11).

All these motifs, except the large triangles, are found in Forum West and are early. The larger triangles and some of the vertical linear groups are probably early and late.

37,9: Holmberg 1944, fig.77j; Müller 1938, fig.3; Blegen 1931, pl.Id.

39,7: Mastrokostas 1965, pl.150.


Running Patterns

These consist of simple frieze bands on the upper part of the vessel, and larger motifs on deep bowl or jar bellies.

The first are like more elaborate rim bands: four or more horizontal plain lines, sometimes with one or two wavy lines, equally spaced or in groups (40,5.14.15; 41,2.3; 43,6); horizontal zigzags or chevrons (37,12.25.13; 38,18; 39,9.12.16; 40,11; 41,8.18; 43,7); and odd motifs (37,10; 40,3; 43,21).

On jar bellies, large coarse bowls and inside pedestal bowls, multiple zigzags are common (37,3.12; 38,8; 42,5.15; 43,23.25; 82,9).

40,11 and 41,3 are from Forum West, but most of the multilinear
frieze motifs like 43,6 are late. The slender evidence for the jar bellies has been discussed (under Collar Jars).

42,5: cf McDonald 1969, pl. 44a, 10.
43,23: cf Weinberg 1937, fig. 31e-h; Zervos, 399.
Hauptmann 1971, figs. 45; 46.

**Static patterns**

These consist of designs in which the field is filled with rough linear or individual motifs, or is divided up by verticals into panels.

The first kind is exemplified by 38,8; 39,4a, 13; 40,4; 84,10,12; 85,17; 86,3,4,5. They are well represented at Forum West and should be early.

The second, larger group includes patterns in which single or grouped vertical lines are spaced around the rim or shoulder to form panels, which are sometimes filled with other motifs. The verticals may be composed of straight or wavy lines or both mixed (e.g. 39,22; 40,21-23; 42,11-13; 43,14-18, 26); tooth or dot fringed bands (43,14,28); and the zigzags, alone or about a straight line, which are so characteristic of Forum West (38, 27, 31,32), and must be early, like 43,28. The complex bands 39,1; 40,7,12; 43,29-32,39,40,43. have Polychrome parallels, are not found at Forum West, and are late.

The panels between the verticals often contain free motifs: 38,32 is common at Forum West and is early. Horizontally projecting triangles are peculiar to Matt Painted decoration (37,25; 43,39), and spiral fringes (43,47,48).

Complex diagonal bands like 43,37,41 are also a Polychrome feature and will be late; some are in red (43,20; 81,22). Horizontal bands like 43,33,42; 82,12) are also late.

**Shapes and Patterns**

Pedestal bowls seem to be mostly decorated with pendent arcs
or chevron bands; pedestals with vertical lines and bands, rarely with horizontal lines (37,36). Pedestal necks always have a horizontal line or two, and 37,19 (88,3) has a unique serpent motif. Jar collars have rim and neckbands and may or may not be divided up by verticals. The tall ones have single or multiple, horizontal or oblique, continuous or broken lines (41; 42). The bellies of jars and the lower part of carinated bowls have either groups of vertical lines or multiple zigzags (e.g. 82,9,13; 89,3). Flat lips are painted with dots or triangles (38,11,12,14,16; 39,3,5.), and handles are regularly painted with the usual motifs (43,64-73).

Motifs

Characteristic and common are:

Serrated, toothed and dot-margined lines: 40,24; 43,1.2. 45,46; 85,8.14.

Zigzag lines about a straight line: 38,31.32; 85,3.

Short dashes and squiggles: 41,13.27; 42,5.

W and M motifs: 37,5; 38,32.

Unique are: 43,12.15.22.27.54-60.

Rare are dots (43,62.63), net patterns (43,38) and lattice patterns (Jacobsen 1973b, p1.51). The rarity of the two last motifs contrasts strongly with their ubiquity in Urfinis decoration.

Matt Painted sherds are illustrated in Weinberg 1937, figs. 31; 32; Zervos, 399; 400; Walker-Kosmopoulos 1951, pl.1,d-g; 4,a,b; Blegen 1931, pl.1; 1937, fig.623, 12-15; Møller 1938, fig.1.4.5; 2; 3; Jacobsen 1969, pl.98, a; 1973b, pl.51,a; Felsch 1973, fig.6; Papathanasopoulos 1971, pl. B; 1971b, pl.II; Hauptmann 1971, figs.45-48. 54a; Holmberg 1944, fig.77, b.o.e.i.j; Mastrokostas 1962, pl.136a; 1963, pl.72a; 1965, pl.149,a.b.c; 150, a.b; Howell 1970, fig.2,29; McDonald, 1969, pl.44, 10.
Northern Parallels

West Greece.

There is a handful of sherds from Astakos which, for fabric and paint, would pass as Peloponnesian: Benton, 1947, p. 28, 57 right (which is not the same vessel as 57 left); p. 25, 15 with vermilion paint has the shape of 41, 5; and a few others, unpublished. The rest of the material is of the local Acharnanian variety.

Central Greece

In Phokis and Boeotia the parallels are closer. There is much unstudied Matt Painted from the Corydian Cave, Delphi; a few surface sherds from Thespiai (Caskey 1951, p. 87, 8.9.13), which are similar in principle if not in detail to the Peloponnesian; and the proto-Matt Painted from Eutresis already discussed (p. 196). At Orchomenos and the Drachmanis, and at Amouri II in the Spercheus Valley there is more, although at the last site much of it is a kind of Black on Red and perhaps closer to the Thessalian. There is a sufficient number of motifs from Orchomenos and Elateia with Peloponnesian parallels to imply some degree of intercourse or common influence, but the differences in detail and overall style suggest that contacts were limited.

37, 5: almost the same profile and double W decoration, but without the serrated rim line, is found on Orchomenos fig. 37; pl. XXI 2c.

The squiggles of 41, 13, 22: cf Orchomenos pl. XXI 2b; Weinberg 1962, pl. 67a, 3.

The pendent arcs and semicircles of 37, 9: cf Orchomenos pl. XXI, 1g; XXV, 1 and Weinberg 1962, pl. 67a, 2.

The butterfly motif of 43, 18: cf Orchomenos pl. XX, 1b.

Pendent oblique strokes (38, 32); vertical line groups (40, 22.23); single and multiple wavy lines (43, 11.26); cf
Orchomenos pl. XXI, 1a-d, h-i. and Weinberg 1962, pl. 67a, 1,8; b, 3, 7.8), and unpublished in Chaironea Museum.

Toothed and dot-edged lines (40, 24; 43, 45, 46): cf Orchomenos pl. XX, 1h; 2c, d, g and Weinberg 1962, pl. 67b, 6, and unpublished in Chaironea Museum.

Rim bands like 38, 6; 40, 12 and triangle-edged bands: cf Orchomenos XXIV, 1, 2; XX, 2 f; XXII 1a.

More complex bands like 39, 1; 43, 40 have general stylistic analogies with Orchomenos pl. XX, 2b; XXVI, 2.

Handles are similarly decorated: Orchomenos pl. XXII, 2d, f; XXV, 2.

East Greece

Matt Painted pottery is widely spread throughout Attica, from Salamis to the eastern coast and up into Euboea, but is known mainly from small surface collections. Two excavated sites where it seems to be relatively abundant, Pan Cave, Marathon, and Kitsos Cave, have not yet been published. At Nea Makri little was found, so that site was not much inhabited at this time. In the Agora area a few sherds have been found, but very little on the South slope, where the predominant decorated ware is Polychrome of a local kind, which points to an independent tradition in the Athens area during Late Phase Period III, although the similarity of such Matt Painted as there is suggests contact with Corinthia. The Matt Painted from the rest of Attica, and Euboea, appears from shapes and style to correspond with the Late Corinthian, but most of the Euboean is not strictly Matt Painted at all, having a low lustre.

Rim bands like 37, 1; 38, 6: Leondari Cave, Hymettos (B.S.A.); like 38, 2 in, on a bowl like 37, 17: Euripides Cave, Salamis (B.S.A.); like 38, 2, out; Psachna (Theocharis, 1959, fig. 6, 3).

The pendent 43, 9: Nea Makri (Theocharis 1956, fig. 40).
Pendent arcs like 37,9 on a bowl like 39,9: Agora no P235503, unpublished.

The Metope frieze decoration of 40,22: Leondari Cave; and like 39,16, out, from the South Slope (Levi 1930-31, pl.XXVII, p.s.).

The dot motif of 43,62: Psachna (Euboea, fig.18,10).

The Pan Cave collar jar (Zervos 843) has the same motif elements as 39,1 and 43,35. A Kitsos jar (Lambert 1971, fig.29,4) has similar motifs to 39,12.

Thessaly. See under Polychrome.

Origins

Weinberg has attributed to Matt Painted ware an East Mediterranean origin, because of some technical and stylistic similarities with the Syro-Cilician Ubaid pottery (Weinberg 1965, 45). This theory seems to me unlikely on the present evidence: the distance is huge, no intermediate sites are known - indeed, none in Central or Western Anatolia at all - and there is no other suggestion of cultural contact between the Eastern Mediterranean and the Aegean for another thousand years. Until and unless some closer point of origin for Matt Painted intruders is located, it is more reasonable to look for the source in the region where this ware appears in the greatest abundance and variety of form and decoration, and that region is the North Eastern Peloponnese. In Thessaly Matt Painted pottery only amounts to some 6% of the monochrome (Hauptmann 1969, 26), and the repertoire of types is more restricted.

The two main difficulties in accepting a local origin are the superficially different appearance of Urfinnis and Matt Painted wares, and the scarcity of excavated deposits in which a transition can be traced. These points are worth closer examination. The superficially very different appearance of typical Urfinnis and fully developed Matt Painted is the result of less
dramatic changes in the technique of potting than might appear. They consist in the employment of new types of clay for the body, and of manganese based paints for the decoration (Farnsworth 1963). Mention has been made of the technically intermediate sherds noticed at Corinth and Franchthi, which combine the fabric of the one ware with the decoration of the other. Eutresis group I (p.196) may well represent a phase in Boeotia during which the new kind of pottery was developing out of and along side of the old. Undoubtedly there is much less of this intermediate ware than there was of the Period I-II transition ware, which should mean that the Period II-III transition phase was shorter and sadder.

The brevity of the transition is also one of the reasons why stratified levels that document it are so scarce, in Thessaly as well as in the south. At Franchthi there appears to be complete continuity, but the conditions of cave deposition are such that fine stratigraphic distinctions are difficult if not impossible to make. House plans, structures and therefore floors do not exist; fallen walls and roofs do not seal in the contents of a burnt or collapsed house, as they may do, with luck, on an open site. Even a long gap in occupation may leave no trace; the surface of the cave floor remains untouched by wind or rain, and new occupants move in to squat among the relics of the old, lying just as they were abandoned, and to mingle and tread down their debris with the earlier. Nevertheless at Franchthi the broad outline of the story is revealed by the changing proportions of Urfirnis, Black and Matt Painted wares in the successive strata. It is clear that Matt Painted developed alongside Urfirnis, and the Forum Vest deposits add confirmation.

But the brevity of the transition itself calls for explanation. We do not know what brought about the innovation in pottery, or why a similar change occurred from the Peloponnese to Macedonia.
The stimulus must have been provided by some common external factor or factors. It is significant that so many flourishing Middle Neolithic habitations fell into decline at about this time, or a little earlier, and may well have been abandoned for a while; that caves began to be occupied on a much larger scale, or for the first time. (p. 182); and that Thessaly, Central Greece and the Peloponnese are closer culturally, in terms of the ceramic evidence, at the beginning of the Late Neolithic than they have been since the Early Neolithic. These facts all point to a changing way of life, and therefore probably a changing economy. Whether the causes were human or ecological, the new technique and style of pottery was no doubt only one manifestation of a much deeper change in human affairs.
Polychrome Ware

Introduction

All the painted wares with bichrome decoration are treated together because there is insufficient evidence to separate them stratigraphically. There is an earlier and a later style, as Weinberg pointed out (1965, 46), but his criteria of separate linear elements for the early, and black bordered red bands for the later, although true as far as they go, are something of an oversimplification. The differences of ware, shape and pattern are more complicated, and often due as much to contemporary local variations as to chronological factors. Some sherds are difficult to classify with certainty as early or late, the Matt Painted ware, of which many Polychrome sherds are no more than a variety (cf Hauptmann 1969, 26 apropos of the Tsangli painted). There are three recognisable local styles, from Corinth, Gonia and Klenia. They can readily be distinguished by the decoration and to a lesser extent, since few profiles are preserved, by the shapes: 44,17, for example, does not occur at Klenia, nor 44,9 at Gonia.

The Gonia and Klenia styles are taken to be characteristic Period III Late Phase wares: the first on the evidence from Prosymna, where it was found in a deposit without any other Period III wares (Blegen 1937, 373); and the second on the vaguer but supporting evidence from Corinth already discussed (Sites and Evidence; cf Walker-Kosmopoulos 1948, 30,37; Weinberg 1939,599). The Corinth Polychrome is harder to place, because some of it includes elements of the Gonia-Klenia styles and is therefore assumed to be contemporary with them, and some of it is simpler and occurs in the Forum West deposits. Polychrome appears in any case to be less common there than at the other two sites, where it nearly equals in quantity the Matt Painted.
Fabric

This is similar to that of the finer Matt Painted and has the same differences from site to site. Rather more of it is red to orange in colour: some 30% at Corinth and 80% at Klenia. The surface colour is most commonly a medium buff at Corinth and Klenia, pale buff at Gonia, with cream or yellow buff next. There is a lesser amount of pale orange and cream surface colours, and only a handful with an obvious cream or ivory slip. The surface is generally smooth or has a low burnished shine. The paint is normally black or chocolate, and matt, although a number of sherds from all the sites have a low overall lustre. At Gonia the black was applied after the red, but elsewhere the practice varied: at Klenia and on the solitary sherd from Kandila the red is put on over the black (Howell 1970, fig.2,30; pl.27c,2). The red itself varies considerably: at Corinth 50% is orange, 30% brick, and the rest dark or brown red. At Gonia there is little orange-red, and red or red-brown is commoner; some 25% is a dark vermilion red, and 25½ brown. Many of the Gonia sherds show signs of reduction; the red has degraded and darkened until sometimes it is hard to distinguish the dark border. Whether this is due to original kiln reduction or to a subsequent holocaust is not clear. Some of the brown effect of the paint may be due to post-excavation treatment; the sherds appear to have been subjected to heavy aciding which has disintegrated the red to a point where it brushes off at the lightest touch. At Klenia some 70% is a deep red or vermilion, very characteristic, and some 18% red or orange brown.

As a general rule the red has a low gloss and the black is matt; but there are exceptions where the red is matt or crusty, or where the whole surface has been burnished after decoration. On some of the Gonia sherds brush marks are visible, and the red is the same as that used for the burnished red slip ware (see below).
Shapes

Pedestal Bowls

These appear to be relatively common.

O.B.S. Straight 3 44,3.6; 87,1. 3 ex.

44,6 from Forum West has a Matt Painted parallel from the same deposit (37,3) and the fabric is like that of the Black on Red, although the serpent motif is unique (compare however the dot-fringed spiral in Walker-Kosmopoulos 1948, pl. IV c). The other two rims (like 44,3) have the typical Corinth and Gonia decoration, respectively.

Corinth; Gonia End of Early; Late

O.B.S. Straight 2 44,5. 4 ex.

The three from Gonia have the typical tapered rim of 44,5 and the one from Corinth has the same profile and decoration as 44,3.

Corinth. Gonia. End of Early; Late.

O.B.S. Concave 2 and 3 44,1. 2 ex.

The shape has most parallels in Grey ware and should be Late, but from the decoration probably near the beginning of the Phase.

Corinth (Weinberg 1937, fig. 33g; Walker-Kosmopoulos 1948, pl. IV c).

O.B.S. Convex 2 44,11 2 ex

Both are from Gonia. Late.

O.B. Straight 1 44,4.8. 2 ex.

44,4 is the local 'javelin' rim. Gonia. Late.

O.B.S. Convex 1 44,10 4 ex.

Relatively common in Grey and Matt Painted wares.

Gonia; Klenia. Late.

O.B.M. Convex 1 44,12; 83,13. 1 ex.

A variation of the next group, found in Grey, Matt Painted and Later wares.

Gonia. Late.

O.B.M. Convex 0 44,15.17; 88,2. 8 ex.

A dominant shape, with variations. The bowl of 44,15, but
not perhaps the pedestal foot, is typical at Klenia; the deeper
form of 44,17, with rather straight upper wall, at Gonia.

Gonia; Klenia; Prosymna (Blegen 1937, fig.629). Late.

O.B.M. Concave-convex 44,2.21; 83,12. 2 ex.

A variation of the previous, perhaps confined to Gonia. Late.

O.B.M. Concave 1 44,13. 1 ex.

Perhaps a concave bowl like the Grey 31,22. Gonia. Late.

O.B.M. Straight 0 44,20; 45,5; 83,11. 6 ex.

Some of these rims could be also from collar bowls, with
bodies like 45,23. Corinth. Gonia. Late.

C.B.S. Convex 44,9. 1 ex.

A less common variation of the next shape. Klenia. Late.

C.B.M. Convex 44,16.22.19; 83,22.23 10 ex.

This is the commonest shape. The lip may be rounded or
tapered and there is often the suggestion of a shoulder; some
have small strap handles or tubular lugs. One from Franchthi and
one from Corinth look like Klenia imports.

Corinth; Gonia; Klenia; Franchthi; Prosymna (Blegen 1937,
fig.639; pl.III). Late.

Carinated Bowls 44,14.18. 2 ex.

These are very rare; I have only come across two sherds,
and only the Corinth bowl is sharply carinated (44,18). It is a
typical Grey profile and must be considered later than Forum West,
but the linear decoration is not of the Gonia-Klenia kind and
therefore probably earlier. Shape and decoration suggest first
half of the Late Phase. 44,14 from Klenia has Grey and Matt
Painted parallels, but the decoration is typical of the Klenia
Polychrome. Late.

Piriform Jars 45,3.6. 2 ex.

45,3 is from Forum West and belongs to the earlier Polychrome.

Corinth. Gonia. End of Early; Late.
Collar Bowls 45, 5, 20, 23.

45, 5 is probably the rim from one of these. The shape is hard to distinguish from Collar Jars in small fragments. It occurs in Grey (33, 23).

Gonia. Klenia. Late.

Collar Jars

Most of these appear to be from fine, thin-walled vessels; there are few handles.

Low Straight Vertical Collar 45, 2, 2 ex.

These are both from Gonia, one of them being that on Blegen 1930-31, fig. 10. Late.

High Straight Vertical Collar 45, 4, 7, 9, 14; 81, 23; 83, 14. 4 ex.

Gonia. Klenia. Late.

High Straight Inturned Collar 45, 1, 10. 3 ex.

45, 10, from the oblique slope of the upper painted line, could be from a pitcher or askos. There is one like it in Grey.

Corinth; Gonia; Klenia. Late.

High Concave Interned Collar 45, 11; 82, 8. 3 ex.

This is a typical Alepotrypa Matt Painted shape and different from the Gonia and Klenia examples. Alepotrypa. Early or Late.

Jar Bodies 45, 13, 16, 18, 23; 81, 24; 83, 23. c 8 ex.

The only complete jar known (Blegen 1931, fig. 16) has a spherical body like 45, 13, but squat forms may be more common.

Gonia; Klenia; Argos (Daux 1967, fig. 17); Prosymna (Blegen 1937, fig. 631). Late.

Jug or Pitcher 45, 8.

Only part of the handle scar on the lip is preserved so its full width is unknown. But wide handles like 45, 19 may well be from such a rim. Gonia (Zervos 413). Late.

Lugs 44, 7; 83, 23.

Tubular lugs appear to be the only kind used, and they are uncommon.
Handles 45,15,18,19; 83,21.

Handles are not common. There are small ones on a bowl from Prosymna (Blegen 1937, fig. 629,631) and medium ones on jars (45,18; Blegen 1937, fig.530,4; 631,3). There are several fragments of wide heavy handles (45,19) and one has a broad notched thumbgrip top (45,15). They are perhaps comparable to the wide Grey ware handles (34,45,46), and come from some sort of jug or pitcher.

Corinth (Weinberg 1937, fig.33,4; Walker-Kosmopoulos 1948, fig.37); Argos (Daux 1967, fig.17 top right, upsidedown); Gonia; Prosymna.

Bases 45,22,25,27; 87,6.

Bases are flat, concave (45,27) or dimpled (Blegen 1937, fig.631,5). Walker-Kosmopoulos illustrates a curious disk foot (1948, pl.IV k) which may however be a disk decoration like the Polychrome sherd from Athens (Levi 1930-31, fig.32,n). Blegen 1937, pl.III shows a curious foot, otherwise unknown to me in any Late Neolithic ware except the coarse.

Pedestals 44,15; 45,17,21,24,26,28,29; 88,1,2.

They appear to be relatively frequent and are in general similar to the Matt Painted. There are wide (45,21) and narrow necked pedestals (45,17), with straight or flaring feet.

Corinth (Weinberg 1937, fig.33h.c; Zervos 400b); Gonia; Klenia; Prosymna; Argos (Daux 1967, fig.17).

Miscellaneous

Spoons: a fragment of one like 41,24 but smaller, with the motif of 46,32 on the handle and running into the bowl.

Lids: 45,12 from Forum West is unique, as far as I know, in any ware.

Decoration

There is enough material from Corinth, Gonia and Klenia to distinguish three styles of decoration. The small amount of material from other sites, apart from Prosymna, will be described afterwards.
Rim Bands

Corinth: either a simple black line \((44,1; 45,3)\) or no line \((44,3)\).

Gonia: Invariably a medium or wide red band, most often with a thin black border and sometimes interrupted by groups of vertical or oblique straight black lines \((44,17.19; 46,1.2)\).

Klenia: two to four black lines on the outside, either all thin or with a wider one on the lip \((44,14-16; 46,37-39)\); \(44,10\) is exceptional. Inside there is often a frieze of small triangles, claws or semicircles \((44,14.15.22; 45,7.9)\).

Three-line bands

Corinth: a medium wide black line edged with thin red lines \((cf 46,30.34)\).

Gonia: the central line is red and bordered by thin straight or zigzag lines \((46,24.25)\).

Klenia: this type of band is hardly used but sometimes a plain red line with borders takes its place.

Multiple Line Bands

Corinth: these may be composed of thin red lines with wide outer black lines \((46,29)\) or alternate red and black lines with rather wider black lines on the outside \((44,3; 45,17)\); the latter is typical. In nearly every case the lines, although close, are separate and not contiguous. The bands are used to make zigzag or chevron patterns. The simple black-red-black line band found in Boeotia appears to be confined to Corinth in the Peloponnese \((46,26)\).

Gonia: the commonest is a band of contiguous thin straight lines, the outer ones, which may be wavy, and the central one, being black but never wide.

Klenia: alternate black and red line bands seem not to have been used. In their place are alternating groups of loosely spaced lines, often irregular \((45,21.24; 46,37)\).
Complex Bands (composed of linear and other elements)

Corinth: generally the outer lines are red and the inner lines and other motifs are black; these may be wavy lines (44,18), or small solids (45,29; 46,31). In the case of 45,3 the colours are reversed but the basic principle in Corinthian Polychrome decoration is still observed, namely that black is used for the main theme and red for the auxiliary.

Gonia: this kind of band is not used.

Kleninia: complex bands are rare but do occur (46,43.44.).

Solid Motifs

At Corinth, where the decoration is mainly linear, solid motifs are uncommon; 46,31 is one of them, and in one or two instances small added triangles are used as ornaments (45,29; Walker-Kosmopoulos 1951, pl.I h).

At Gonia solid motifs in red or black are used more for auxiliary decoration than for the main theme, as at Kleninia. They include rectangles (46,19), triangles (44,20; 45,15; 46,9.10; 83,10.11) and others, sometimes too fragmentary to identify (46,8.13; 83,9.17), but including spiraloid motifs (44,20; 46,5.20; 83,8; Blegen 1931, pl.II 1.m).

At Kleninia solid motifs and broad lines in red are characteristic (44,9.14.16; 46,38.39.41.42; 81,23.24), and red and black are used together (46,38). The material is too fragmentary to identify many motifs, but they include long thin triangles.

Other Motifs

Corinth: 44,6; 87,1 is clearly intended to represent a snake or caterpillar, like the Matt Painted 88,3 which should be roughly contemporary. 46,27 (Walker-Kosmopoulos 1948, pl.IV d) is a Boeotian pattern. 84,11 from Form West, although formally Polychrome, is, except for the added red lines, a typical Black on Red ware sherd. 46,35 looks, and may be, a Gonia import, except
for the very fine toothed margins (barely visible in the reduced drawing: cf 46,42).

Gonia: black auxiliary motifs are commonly employed as fill (46,4.8.11.13.14.15; 83,5.7.9) or to embellish a linear band (46,16-18; 83,13.18; Blegen 1931, pl.II d.e.j.k.).

Klenia: pendant arcs in shallow bowls (44,10) and small solid rectangles (44,14; 46,44) are not very distinctive, but the manner in which they are used is: compare 44,14 with 46,19. The use of red zigzag lines is characteristic (45,1.10).

Stylistic Differences: summary.

At Corinth the patterns tend to be simple linear: multiple chevrons or zigzags in pedestal bowls (44,1.2) just like the Matt Painted, and vertical lines in more complex bands on pedestals (45,17.26.29). Black is generally the dominant colour in the design.

At Gonia the patterns are, typically, tectonic (44,17.19; 46,24.25), constructed from broad red lines edged with thin black straight or zigzag margins. The added black is always put on over the red. On the inside of bowls the red bands may lack the black borders.

At Klenia there is generally a horizontal division between the upper and lower parts of the vessel; red is the dominant colour and is put on after the black. Black is used as a separate and subordinate element in the design, never as a border.

Other Sites

Prosymna is the only other site where a sizeable deposit of Polychrome ware has been excavated. The material is very similar to that from Gonia in shapes and style. Many of the motifs and decorative elements are identical. It is quite distinct from the Klenia Polychrome, although the latter site is geographically situated half way along a line between Gonia and Prosymna. See 46,22-25; Blegen 1937, 373f; figs.26; 628-631; pl.III.
Three sherds from Argos (45,18.31.26; Daux 1967 fig.17) are stylistically closer to Corinth than to Prosymna or Klenia. 46,47, from Franchthi, where Polychrome does not appear to be very common, would be quite at home in a Klenia box, for its shape, ware, paint and decoration, and could be an import. The two published sherds from Lerna (Caskey 1957, pl.48,a,b) are technically and stylistically different from anything else in the Peloponnese. The dull purplish paint with black edging, and what can be seen of the pattern outside and in, are unique. If they do not represent some local style otherwise unknown, they must be imported, although it would be a problem to pinpoint the source; there are no close Thessalian parallels. The sherd from Kandila in Arcadia (Howell 1970, fig.2,30), though too small to be diagnostic, is of the Klenia type: the matt orange-red band was put on after the black. Another sherd, from Apidia in Laconia (Waterhouse and Simpson 1960, pl.18b,11) looks more like the Gonia type. The half-dozen sherds known to me from Alepotrypa are mainly from collar jars, and the quality is poor (45,11; 82,8; 46,46; 89,5). A finer bowl rim is published with a linear pattern similar but not identical to some from Corinth (Papathanasopoulos 1971, pl.IV,3).

Probable imports from one site to another are easier to detect in Polychrome than in Matt Paint. Gonia style sherds turn up at Corinth (e.g. Weinberg 1937, fig.33 d; Walker-Kosmopoulos 1948, fig.37; pl.IV 1 and perhaps k); at Klenia (45,27; 46,4); and at Athens (Levi 1930, pl.XXVII I.L). Klenia style sherds occur at Corinth (1959 excavations, unpublished); Gonia (46,7 and others; probably Blegen 1931, pl.II 1); and Franchthie (46,47).
Northern Parallels

West Greece

Polychrome is known from Kokkini Spelia, Astakos, Archondaria and Levkas. It is of two kinds: painted directly onto a burnished buff surface, or over a thick white, sometimes burnished, slip. Both kinds are illustrated by Benton (1947, pl. 30). Neither has close parallels in the Peloponnese. The black bordered red bands on a jar collar (Benton 1947, pl. 24, 5) from Astakos have a Gonia appearance, but the black rim line has not; there is one from Kokkini Spelia (Mastrokostas 1963, pl. 18 g, top left). At Astakos a black hook-spiral projecting horizontally from the apex of a black triangle (pl. 24, 5) is like 46, 18, but the red net pattern is not. There is a jar collar with handle from Archondaria very like 41, 18, with a single black zigzag around the collar and a red-brown line around the neck, which could have come from Alepotrypa. But in general close parallels are lacking and the Polychrome has a style of its own.

Central Greece

There are three kinds of Polychrome: the first, in which the contrast between the colours is slight and the elements are linear and separate; the second, based on wide red bands with black borders; and the third, in which solid red motifs are superimposed on a basically black framework. All three have close parallels in the Peloponnese.

First Group: as 46, 26, Orchomenos (Kunze 1931, pl. IV 1); Elateia (French 1970, fig. 20, 31). As 46, 27, Elateia (Weinberg 1962, pl. 67 d); DrakhmaniPiperi (French 1970, fig. 20, 30). Since both of these motifs are known by only one example each in the Peloponnese, they perhaps indicate Central Greek influences.

Second Group (Gonia style): the black bordered red band is widely spread: from Thespiai (Caskey 1951, pl. 87, 5); Eutresis (Caskey
1960, pl.44,1b, II 13.14.16); Elateia (Weinberg 1962, pl.67d 6); Kalami (B.S.A.). The quality varies from a smeary, barely Polychrome effect at Eutresis to the more elaborate, well finished Kalami sherd, which has a wavy line band like 46,43. A sherd from Orchomenos (pl.IV 2) is very much in the Gonia style, although it differs in details.

In the third group, two sherds from Orchomenos (pls.II 3 and IV 5); fig 36) are very similar in style to sherds from Argos (45,18) and Klenia (44,14).

The black-dot fringed red icicle motif from Orchomenos (pl.XXVI 1 b) is related to 46,33 from Corinth, and there are similar fragments from Elateia (Weinberg 1962, pl.67d,3.9, and two in the B.S.A). It looks like a Boeotian motif and is no doubt contemporary with the Matt Painted equivalent.

East Greece

In Attica there are two kinds of Polychrome; with and without a white slip. They have been found in the Euripedes Cave, Salamis (B.S.A.), the South Slope of the Acropolis; Nea Makri; Pan Cave, Marathon; Kitsos Cave; Psachna and Amarynthos, on Euboea.

The Nea Makri bowl (Theocharis 1956, pl.14,3) is interesting in that it links up the simple black-red-black band to the convex bead-rim bowl which belongs to the Forum West phase. A sherd from Amarynthos (Euboea fig 22,129) is very Peloponnesian in shape, ware and decoration. A bowl from Pan Cave (Zervos 828), with black bordered red bands on a white slip has the shape, handle and decoration of the Gonia-Prosymna style, but the upper part is too worn to make out the rim band. The thick white slip is not Peloponnesian and the dimpled knobs opposite the handle look rather later. In the South Slope material there are two probable imports from Gonia (Levi 1930-31, pl.XXVII I.L.). The rest of the Polychrome sherds from there have a white slip, thick and crusty or thin.
A few sherds from Gonia and Klenia do have a white slip, but it is not characteristic. However, the shapes are similar, as far as one can see: the convex bowls, pedestals (one cut out) and a broad strap handle (Levi 1930-31, fig. 32 d). The decoration includes the black bordered red bands (pl. XXVII M.N.) and one rim has the typical Gonia rim band, and auxiliary black lines are used (fig. 32 n: pl. XXVII N). The characteristic red on white saw-toothed lines and fringes (pl. XXVII A.G.D.L) have parallels in the Corinthian Matt Painted, where, however, they are not so common. The two Salamis sherds are like those from the South Slope, but lack the white slip. They belong to a local South Slope tradition. A base from Amarynthos could almost come from Gonia (Euboea fig. 22, 129).

**Thessaly**

The Period III painted wares of the Peloponnese, like the black and Grey monochrome, have parallels in the Thessalian Late Neolithic which are close enough to have some chronological significance, but not sufficiently detailed to establish a precise synchronism.

The carinated bowls of the Tsangli and Arapi phases are the most obviously similar shapes (Hauptmann 1969, figs. 13, 15-20; 21, 8; beilage 1, 13-15; 4, 1.2). Other parallels include pedestal bowls (fig. 22, 7.8), which appear to be commoner in the Arapi than the Tsangli phase, concave cups (fig. 22, 5), piriform and collar jars. Distinctive features are the waisted handles on carinated bowls and collar jars in both Tsangli and Arapi phases (ibid, 62; figs. 21, 8.9), the Matt Painted decoration of the Tsangli phase (ibid, beilage 2, 1.2.6. 10. 12. 13. 19. 21. 23. 26. 34. 37. 42-45. 51. 54. 57-61) and some of the Arapi patterns (ibid, beilage 5, 1.2.14. 28. 31. 34. 44. 52. 53. 58. 79. 81. 83). Waisted handles are not found in the Forum West deposit and should therefore be later. Painted ware constitutes only a
small percentage of the Tsangli pottery (ibid, 26). Some Tsangli
motifs are found at Forum West (e.g. the short squiggle) and on
later material (the rim bands of beilage 2,1.2). Gonia and
Klenia shapes are not carinated; the commonest are open or
closed convex bowls, which are virtually absent from the Tsangli
phase, rare in the Arapi phase, but common in the Otzaki and
Dimini phases, often with a slight shoulder.

The differences in repertoire and emphasis are equally
important. Pedestal bowls are a dominant type in the south, but
rare in the Tsangli phase. Shallow open carinated bowls like
40,13 are rare or absent in Thessaly, like the convex bowls and
flat expanded rims. Most of the shapes on 39 are missing in the
north. The typical Thessalian basket handles, horned handles,
rim tabs and spur lugs are absent in the Peloponnese. Of the
decorative patterns there is a larger number in the Arapi phase
without than with parallels in the Peloponnese, and the difference
is reflected in the finish; matt paint is confined to the Tsangli
phase.

The many differences of detail between the regions make any
assessment of the parallels tentative; but assuming for the
moment that the common features may be evidence of a cultural
relationship, the waisted handles on the Tsangli carinated bowls
imply a later date for that phase than for the Forum West material.
This accords with the fact that no Grey on Grey ware, present at
Forum West, has been found in stratified Tsangli levels. Also,
the extreme forms of the Tsangli monochrome carinated bowls fit
better with those of the Peloponnesian Late Phase Grey and Black
wares than those of Forum West. The Tsangli phase, then, may
overlap, but should on the whole be slightly later than Forum West,
that is, in the first half of the Late Phase, and the small
quantity and more limited repertoire of shapes suggest that its
arrival or development in Thessaly is also rather later than in Corinthia. The Arapi, Otzaki and Dimini pottery, which there is reason to suppose represent to some extent local styles as well as chronological phases, will occupy the rest of the Late Phase of Period III in the Peloponnese.

Chronology

The three pottery groups from Prosymna have been mentioned (p.33). It is the only site where a pure Polychrome deposit has been found, apparently unmixed with Matt Painted or Grey wares. This means that for a short time, at least, a group of people lived or camped on the East Yerogalero ridge, where the five pyres or hearths were found, who made only Polychrome, brownish-black monochrome, a little coarse incised and much coarse utility pottery (Biegen 1937, 24. 372f). It is hardly possible, considering the tiny amounts of Polychrome known from sites other than Corinth, Gonia and Klenia, to believe that there was a Peloponnesian-wide phase during which only Polychrome was made as the fine ware. Therefore the Prosymna potters must represent a small community, specialising in the production of this ware, which flourished at a time when Matt Painted pottery was still being produced at other sites. The remarkable similarity of the Prosymna and Gonia pottery suggests that there was a very close tie between the two settlements. Possibly the prosymna group was an offshoot from Gonia - colonising, refugee or transhumant. It is in any case clear that the Polychrome group II at Prosymna is later than group I with Matt Painted, Urfinis, Black and Grey wares.

At Gonia there is no good stratigraphic evidence, but a rough sample count of the trench alpha material gives percentages of 34% for the Polychrome and 21% for the black Matt Painted wares, which indicates that Gonia was an important Polychrome pottery centre. There is also a larger percentage of red Matt Painted
pottery (17%) than at any other site I know, but very low percentages of Black and Grey wares. One conclusion is evident: the floruit of Gonia was relatively short and came late in Period III, at a time when Grey and black Matt Painted wares were on the wane. This is perhaps confirmed by the style of the Gonia Matt Painted which, although not reflecting closely the specialised Polychrome style, is yet different from that in the Forum West deposit. Polychrome ware, then, should come at the end of Period III, before the (Period IV) Crusted and Pattern Burnished wares, which are not found at Gonia, but contemporary with or closely overlapping the red Matt Paint.

Since the distribution of Gonia-Prosymna ware is confined, apart from one or two possible imports elsewhere, to those two sites, what was the contemporary pottery at Corinth, Klenia, and other sites? The only site where stratified deposits of this phase may be known is Franchthi, where Polychrome, like fine Grey ware, appears to be scarce. At Corinth, Argos and Alepotrypa Polychrome is found in small amounts only, quite insufficient to postulate a separate chronological subphase, such as might conceivably have existed at Gonia and Klenia. The answer must be that at sites where a dominant local Polychrome tradition did not develop, Matt Painted continued to be made. To judge by the decorative style, this late Matt painted would have consisted of pottery decorated in the manner of 39,1; 40,22; 43,16,18a.20.32.33.40.47,48.

It is not at the moment possible to give a more detailed account; in the Peloponnese as in Thessaly it is difficult to separate local geographical from chronological traits, and the chronological phases may be equally short.

**Gonia Red Burnished, Painted Ware**

This is a ware much in evidence at Gonia, where it makes up some 10% of the neolithic material from trench alpha, and which
turns up at Corinth in late, mixed contexts. The fabric, slip and shapes are like those of the Polychrome ware. Most of the sherds have an orange red slip which displays both brush and burnish strokes, sometimes difficult to tell apart. The stroke or scribble burnish is the same as that found on the red Pattern Burnished ware of Period IV, although less emphatic. The ware could be regarded as an early and local, but overlapping variety of the Pattern and Stroke Burnished ware; but it is so clearly linked by the fabric, slip and shapes to the Polychrome that it should be contemporary. One sherd, 49,12, has been reduced to a dark grey, again like much of the local Polychrome.

49,9 is a standard Late Period III pedestal bowl shape with a plain red streaky burnished slip. 49,10.11 (83,1.3) are vertical walls with tapered rims from shapes, perhaps, like 44,17 or 21. Like the piriform jar rim 49,12 they have small reserved triangles or bands, which in one case – and perhaps in others, since the paint is much worn – contains a little motif in black matt paint. The reserved areas were left in the course of the painting, not during the burnishing. The curious javelin rims of 49,14.17 (81,1.2) and the soft carination of 49,8 are also found among the Polychrome shapes. The black painted decoration on them is not found on other wares or at other sites. 49,13 is probably from a wide squat jar, and the black paint is over the red slip; indeed it might pass as a Black on Red piece were it not for the bright red scribble burnish inside and out. 49,16 is different; the decoration is by dark pattern burnished strokes on a warm buff ground. It is worn and much of the surface has been lost, but the design is unlike that on the other Pattern Burnished pottery. 49,15 has a simple burnished neck line.

The reserved triangles of 49,10.11 bear a superficial similarity to some of the Central Greek reserved decoration (e.g. Kunze 1931, pl.IX 1d, in black, or pl.XI 1, utility ware) but the
shapes are different. There are however one or two very similar looking sherds in the museum at Aigina.

Coarse Wares

Little will be said here about Period III coarse wares because it has not been possible to study the material from the only three sites - Corinth, Franchthi and Prosymna - where stratigraphy or closed deposits make it possible to assign shapes and traits to one or other Period or Phase. It is clear that a characteristic of Period III is the "dramatic increase in the amount of coarse ware" (Jacobsen 1969, 369) and this is especially true of Period IV. The distinction between my Periods III and IV may not be stratigraphically very obvious at Franchthi because of the upper level disturbances in the cave, but at least for the earlier Phase of III the final publication will illustrate the shapes of the coarse pottery which accompanies the Black and Matt Painted wares. Most of the profiles shown on Jacobsen 1973b, fig.8, appear to belong to Period IV.

There is a considerable amount of coarse ware in the Forum West deposits, which I date to late in the Early Phase, ranging from medium fine, smoothed vessels to large bowls and jars with very coarse fabric and rough slurry finish. The shapes include large open bowls, low neck jars, collar jars and pedestals. Some are roughly painted (85,12).

Group II at Prosymna is assumed to come from a closed deposit of limited duration characterised by the fine Polychrome ware (p.33). It is of course quite possible that the deposits from the hearths cover a slightly longer period and that some of the coarse ware, including the incised, is slightly later than the Polychrome. In any case some of the coarse ware is illustrated and gives an idea of the features to be found at the end of Period
III or beginning of IV; there is probably little difference. Similar features can be noted among the mixed material of Periods III and IV from Klenia and Alepotrypa which are described under Period IV, but which may date back to the end of III. They include different sorts of ledge lugs: indented, rectangular, crescentic and scalloped (Blegen 1937, fig. 625,1.2.5.6.9.10); medium and long thin strap handles, just like the Polychrome ones (ibid, fig. 625,8.11.12); single and triple-dimpled knobs (ibid, fig. 626,1.5.8; c.f. 51,24 from Gonia); dimpled cordons and one with a spiral (ibid, fig. 626,2.3.4.6.7.9.10). That these features continue throughout Period IV shows the cultural continuity between Periods III and IV underlying the other different finer wares.

Finally, there was a fair amount of incised decoration (ibid, 372-3; fig. 627). Some of these pieces, other than being coarser and cruder, are not so dissimilar from the fine incised in Group III, which accompanies the Pattern Burnished ware (ibid, fig. 633), and one suspects that the two groups are not chronologically far apart.

**Dot Incised Ware**

This small group of sherds from Corinth, Gonia and Klenia is hard to place. There are some four from Corinth, three from Gonia and one from Klenia. The fabric is black, dark, tan or light red, and the decoration consists of incised bands, lozenges, rectangles or triangles filled with small impressed dots, which in some cases seem to have been white-filled. The few body sherds and one strap handle fragment give no clue to the shapes, except for a rim from a bowl like 32,26, from Temple Hill, which should probably be included in the Grey category; a squat, closed belly sherd from Forum West has the same motif (as 34,13). All the Corinth sherds are best regarded as belonging to the end of the Period III Early Phase or beginning of the Late, and the decoration
as derived from the rhyta. They have parallels in Boeotia (Kunze 1931, pl.VI ld; D.I. photo no.127). The Gonia sherds (47,29-31; 83,26.29) are rather different in fabric and motif. They are clearly part of the group centered on the east coast of Attica, if frequency of occurrence is any indication. The Pan and Kitsos caves have produced the most; the motifs are like those from Gonia (Zervos, 838; 841; 842; Lambert 1971, figs. 26; 27; 1972, Fig.13). There is a fragment of a handle in the B.S.A. from Pan Cave identical to that on Zervos 838, with the same motif on one side and that of 47,29 on the other. These handles are from a curious vessel, perhaps local to Attica, something between a rhyton and a Kefala scuttle, a little like Tsoundas 1908, fig.152, except that the lefthand wall curves more inwards, and there is no projecting overhang to the right. The mouth is roughly circular in plan, and slopes down from the back, where the handle is attached, to the front. They are mounted on low ring feet. The back of one is illustrated from Kitsos (Lambert 1971, fig.26), and perhaps Zervos 842 is the lower half of another. There are several complete vessels from Pan Cave, undecorated.

Three similar looking sherds are published from Sesklo and Dimini by Tsoundas (1908, figs.113-114), but they appear to be scarce outside Attica.

**Chronology**

There are none from Kefala and only one chip from the Agora (pls.7; 69,no.99), where a handful of Period III Grey and Matt Painted sherds were also found. The three most characteristic fragments are from Gonia, where no Agora type material occurs, and where the bulk of the finds appear to belong to the Late Phase of Period III. Contemporary Matt Painted material is also well represented at the two Attic sites where the Dot Incised is found
in greatest quantity, Kitsos and Pan caves. The evidence is slender, but it points to a phase earlier than Agora, that is, towards the end of Period III. This type of decoration plays a minor role in the Samos Tigani and Ayio Gala incised repertoire, and if one chooses to regard it as an early manifestation of East Aegean influence, along with the cordon decorated ware and baking pans, then the chronology would fit, because Tigani and Ayio Gala are generally regarded as belonging to the Anatolian Late Chalcolithic 1 and 2 (Mellaart 1964, 25).
Period IV

Introduction

Period III ends with the last of the Matt Painted and Polychrome pottery, although coarse painted ware continues for a time, since it is found with the Pattern Burnished ware at Prosymna (Blegen 1937, 375; fig. 634). Period IV covers the latest neolithic and the transition to Early Helladic. I have divided it into an Early and a Late Phase because the nature of the material and the changing cultural orientation at the end seemed to justify it. The number of sites attributable to the Period is considerable, but they are known chiefly from scanty surface collections or deeper mixed deposits. In the absence of well stratified excavations the material has had to be arranged according to its typological affinities, where they are apparent, with pottery groups outside the Peloponnese that have some sort of chronological status of their own, such as those from the Agora, Kefala and Grotta.

Apart from the relatively small amounts of distinctive fine wares, like the Crusted or Pattern Burnished, Period IV pottery is all monochrome, in various shades of black, dark, red, tan and mottled; plain or slipped; and burnished, smoothed or slurry finished. The technical differences are not striking and, lacking stratigraphic evidence, hard to evaluate. I have divided the material into three groups: that which seems characteristic of the Early Phase; that which could belong to either, or certainly belongs to both, of the Phases; and that which seems characteristic of the Late, transition, Phase.

The Early Phase includes the Prosymna or Aigina type of Pattern Burnish, the Prosymna Incised; the white and red Crusted ware, and features or shapes which can be connected with the Agora-Kefala group. The Late Phase comprises the rolled rim
bowls of Kum Tepe Ib type, French's North Slope group, and the typologically latest pottery from Alepotrypa, which is transitional to EH I. I have used this material to define the end of the Neolithic because, although there are features suggestive of EH I, and which in another context might pass as EH I, none of the criteria is present which seem to me to characterise this Period (see p. 356). Another reason is that it is the latest pottery, so far as the limited evidence in some cases allows one to judge, in a number of caves, all of which seem to have been abandoned at this point, not to be reoccupied before the Middle Helladic period, or later still; in the case of Alepotrypa, not at all. The caves include Ayios Ilias, Kitsos and perhaps the Marathon cave in Attica; and Klenia, Franchthi, Kamenitsa, Alepotrypa, Koufiero, Baroutospilia, Kokora Troupa and Portes in the Peloponnese, as well as the open site of Lerna. This break in cave occupation forms a rough chronological horizon across the Peloponnese, even though there is no such typological break in the pottery. This changes so imperceptibly that many sherds cannot with assurance be labelled Final Neolithic or EH I, and it seems best to class groups of pottery which lack the distinctive EH I features simply as Transitional, or Late Phase Period IV (cf Hauptmann 1971, 352; Howell, 1970, 106-108).

Site List Map 4 (fig. 65).

Coarse monochrome sherds are not diagnostic, being similar and common in the Final Neolithic and Early Bronze Periods. Small surface collections cannot therefore be closely dated unless they include characteristic features. The reported sites marked with a query are thought, from the descriptions, and contexts, to fall somewhere close to the Neolithic - EH I transition.
### North East

2. Portes Patron Mastrokostas 1967, 216; 1968, 138; B.S.A.

### North Coast


### Inland Corinthia

8. Konia-Stymphalia Howell 1970, 41; fig. 2, 31-9; pl. 34b.

### Inland Argolid

11. Prosymna Blegen 1937, fig. 632-635.

### Coastal Argolid

15. ? Kefalari Felsch 1971, fig. 15.
16. Lerna Caskey 1958, pls. 36a-c; 1959, pl. 41b.d.

### Arcadia

18. Kandhila-Bikiza "", 82; pl. 27c.
19. ? Vlakerna- Petra "", 82.
20. ? Dhavia- Kastro "", 100; pl. 35a.
<table>
<thead>
<tr>
<th>No.</th>
<th>Location</th>
<th>Reference(s)</th>
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<tbody>
<tr>
<td>25.</td>
<td>Merkovounion-Ayiolias</td>
<td>&quot;</td>
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<tr>
<td>27.</td>
<td>Asea</td>
<td>Holmberg 1944.</td>
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<td></td>
<td><strong>Iaconia</strong></td>
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<td>29.</td>
<td>Koufovouno</td>
<td>Vacano 1942, 156.</td>
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<td>30.</td>
<td>? Parnonberger</td>
<td>Vacano 1942, 156.</td>
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<tr>
<td>32.</td>
<td>Asteri-Karadusa</td>
<td>&quot;</td>
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<td>33.</td>
<td>Ay. Strategos</td>
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<td></td>
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<td>fig. 15, 1-4; pl. 19a, 3-4.</td>
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<tr>
<td>34.</td>
<td>? Goules- Plitra</td>
<td>Waterhouse &amp; Simpson 1961, 139-140.</td>
</tr>
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<td>35.</td>
<td>Alepotrypa</td>
<td>Lambert 1972, fig. 20.</td>
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<td></td>
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<td>Hauptmann 1971, 352; figs. 49.50.</td>
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<td></td>
<td></td>
<td>51a.b; 52a.b; 53; 54c-c.</td>
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<tr>
<td>37.</td>
<td>? Zarnata-Kambos</td>
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<td>39.</td>
<td>? Paliokastro</td>
<td>&quot;</td>
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<tr>
<td>40.</td>
<td>Nestor's Cave</td>
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<td>41.</td>
<td>Kokora Troupa</td>
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<td></td>
<td></td>
<td>1969, 156; pl. 44a, 1.7.12; 46.1.</td>
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<tr>
<td>42.</td>
<td>? Chora-Katavothra</td>
<td>Marinatos 1955, 245;</td>
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<td></td>
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<td>Daux 1956, 285.</td>
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<tr>
<td>43.</td>
<td>Koufiero</td>
<td>McDonald 1969, pl. 44a, 2-6.8;</td>
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<td></td>
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<td>p1. 46, 2.4.</td>
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<tr>
<td>44.</td>
<td>Baroutospilia-Vournazi.</td>
<td>McDonald 1969, 158.</td>
</tr>
</tbody>
</table>
This group has been found at Corinth, Klenia and Prosymna (47,1-20; 94,1.2.4-9). The fabric is medium fine to coarse and has a porous texture. Two thirds of those noted were dark to (rare) black, and one third red. The surface colour is generally dark grey to black, with few tan or red shades. About half are burnished, but only one or two to a high glossy black (eg 47,5); the rest have a smooth or slurry finish (cf Blegen 1937, 375).

The only certain shapes are simple convex bowls.

O. B. Convex 1

47,1.2.3.7.8; 94,2.5. 12 ex.

Most of the Prosymna profiles are of this shape; they have the same tapered, slightly everted lip (eg 47,7) as the Pattern Burnished bowls from there, unlike those from Klenia. Handles seem to be frequent.

Klenia; Prosymna (Blegen 1937, fig. 633,1.2.4.5.6.8.9).

O. B. Convex 0.

47,4.6; 94,2.5. 6 ex.

A variation of the previous. Klenia; Prosymna (ibid, fig. 633,7).

C. B. M. Convex

47,10-13. 6 ex.

47,10 from Corinth is slightly different. It is in the same red ware as the Pattern Burnished and the very fine incised pattern is an exact copy of the commonest Pattern Burnished theme.

Corinth; Klenia; Prosymna (ibid, fig. 633,3).

Handles

The four noted at Klenia are simple straight sided strap handles, as found on many plain and coarse ware bowls. The two from Prosymna (47,7) are like those on Pattern Burnished bowls (49,2).

No bases were identified; being plain they would not be easily noticed. Two low pedestals seem to belong here: 47,20 from Corinth and a very similar one from Klenia. The latter has
a row of inverted triangles alternating with the upright ones
on the foot, so as to create a reserved zigzag.

Decoration

The incised lines vary considerably. The best are very
fine and sharp, but in several cases they have been so blurred
as to be almost obliterated, by cutting into the still wet slurry
or from careless handling in a soft state. The outer line of a
band, where there is one, is neat and straight while the fill
lines are carelessly scratched in. The decoration is confined
to a narrow or wider frieze around the rim, which may be divided
into panels. At Prosymna the published patterns have a lower and
generally an upper horizontal margin line; at Klenia there are
no upper margin lines and sometimes no lower line either,
resembling in this the incised bowls from the Prosymna group II
which accompanied the Płychrome ware (Blegen 1937, fig.627).

Whether or not they were white filled or crusted one cannot
now tell. The Prosymna vessels, from the look of the patterns,
were not. At Klenia traces of white fill were noticed in only
one instance, the glossy black burnished 47,5, from the appearance
of which it is unlikely that crusted decoration was used. On the
other hand the irregular scratched fill of some of the other motifs
looks as if it were intended as a key for pigment.

The patterns fall into two types: simple parallel groups
of four or more oblique lines and more complex arrangements of
filled bands and triangles. The first is the commonest (47,5.6.7.
9.12-17). Some of the Prosymna bowls have the common Pattern
Burnished basketry motif (47,14-16). 47,1.2.4.8.18; 94,1 are
of the second type.

Distribution

It appears to be a local north east Peloponnesian ware;
there are no close parallels in Boeotia or Attica. A fine incised
ware is common enough in Central Greece, but the decoration is generally by multiple zigzag lines, overall or in panels (Kunze 1931, pl.V, 1; Weinberg 1962, pl.62d, 7-9; and others from Chaironea and Drachmani). A sherd from Orchomenos (Kunze 1931, pl.IX, 4) has some similarity to 47,10, but neither of them are typical of the Prosymna Incised; perhaps also a sherd from Kitsos (Lambert 1971, fig.25).

**Chronology**

The Prosymna sherds come from the same deposit as the Pattern Burnished, which must therefore represent a separate phase either slightly earlier or later than that with the Polychrome. Since no earlier wares are present, and since the Pattern Burnished is best compared with that from Aigina, Kefala and the Agora, it is a fair assumption that the Incised is later than the Polychrome.

The Corinthian sherds do not come from Forum West or Temple Hill, but from deposits which, although mixed, contain only later neolithic and even Early Helladic material. The two most important are those from south of Temple E, which interestingly, also supplied most of the late "Dimini type" Polychrome (Walker-Kosmopoulos 1948, 33.53; fig.34, "crowded incision"), and from the site of the New Museum extension excavated in 1940 by Kent and Roebuck (Weinberg 1948, 197, note 1). This will be published by Dr. Lavezzi, who informs me that it includes much Final Neolithic, including Prosymna Scratched, Pattern Burnished and Agora types.

There is none from Gonia, which also suggests that it is later than the Polychrome. From the general similarity of the incised sherds to the Prosymna groups II and III, it is probable that the two deposits are close in time, and I would therefore place the Prosymna Incised at the beginning of Period
IV, when apparently Gonia had ceased for the time to be occupied, since other Period IV wares are missing from there.

Odd Incised 47,32-34; 94,3.

Three pieces do not fit into any category but are worth a passing mention for their intrinsic interest.

47,32 is a complete bowl from Akrata. The two holes below the rim and the larger one on the lower wall were made after firing but not, to all appearances, recently. The shape is not diagnostic but could hardly be earlier than Period IV in this ware, and the decoration is unique. If it is indeed neolithic the only phase in which it could be placed is the Early Phase of Period IV, contemporary with the Agora, where similar shapes are found. The little chevron rows are slightly suggestive of the Bronze Age, although there are no close parallels.

47,33, unstratified from Corinth, combines the lustrous red brown paint of the late Prosymna group III (Blegen 1937, fig.634) with the groove and dot decoration of the Agora-Kefala culture, and should be Early Period IV.

47,34, unstratified from Corinth, with white-filled incision, is reminiscent of the West Anatolian or Northern Late Chalcolithic or Early Bronze Age, but there are no close parallels for the combined shape and decoration. From the roughish inside it could be a lid.
Stoke and Pattern Burnished Ware

The differences between the Stroke and Pattern Burnished wares does not appear to be significant enough in the present context to justify making two categories, and they will be treated together. The shapes and fabric are similar and the carelessness of some of the Patterned decoration sometimes makes a hard and fast distinction between them hard to draw. Stroke burnished in itself occurs on different wares and different periods (cf the Stroke Firnis), and this particular ware is related to the streaky or scribble burnished Gonia Red Slip ware already described, but the strong, sparse burnish on fragments like 48,28,29 is not found at Gonia.

The fabric is buff or brick and may have a thin black core; in a few cases it has reduced to dark grey. The surface is buff or reddish and often carries an orange, red or red brown slip. The decoration is generally on a reserved band around the rim. At Klenia some are mottled red, black and buff, and sometimes the burnished strokes on the red surface are dark or black. The burnishing on the patterned sherds tends to be thick and streaky (well illustrated on Blegen 1937, fig. 635), and on the stroke Burnished sparse and running in different directions on different parts of the vessel (48,28; 93,9; Weinberg 1960, pl. 63b,8). The patterned sherds are not numerous.

Shapes

The commonest shapes are open or slightly closed bowls.

O.B.S. Convex 2

48,1; 49,1.

2 ex.

Very open shapes are few. Klenia.

U.B.S. Convex S/M

48,2,5,6,7; 49,2; 93,2.

7 ex.

This merges into and can be taken with the next shape.

49,2 from Klenia has highly glossy black strokes; the handle and profile are very like the Prosymna Incised bowl from Prosymna.
(Blegen 1937, fig.633,1).

Corinth (Weinberg 1937, fig.29e); Klenia; Prosymna
(Blegen 1937, fig.635,1); Asea (Holmberg 1944, pl.1 a).

0.B. Convex 0.  48,3.4.8.  4 ex.

Corinth (Weinberg 1960, pl.63b,4); Prosymna (fig.635,3).

C.B.M.Convex  48,9.10.12.14.15; 49,3.4; 91,6; 93,6. 11 ex.

Common. There may be more variation of form than is apparent from the rims. One has a lug, one an elephant lug, and one a small handle.

Corinth (Weinberg 1960, pl.63b,1); Klenia; Prosymna (fig.635,1.2.4). It is not clear whether the reserved lines on 49,3 are the result of scraping away the slip, or a fugitive paint applied before burnishing.

C.B.Straight  48,13.  2 ex.

48,13 is in the Aigina style, but the shape and the proportions of the burnished lines are different. There is a similar rim from Corinth, with more tapered lip and a small angular elephant lug of Corinthian type (like 49,3) in tan fabric with black stroke burnish. Corinth. Klenia.

Carinated bowls  48,11.16.  2 ex.

These are the only carinated fragments I have seen in this ware. 48,11 has close parallels in the Agora, and is not related, at least directly, to the Period III carinated shapes. 48,16 (Weinberg 1960, pl.63,b) is the curved lower wall or base of some angular bowl.

Collar Jars

Flat or slightly concave bases (49,6.7) seem to be usual. The concavity of 49,6 is characteristic of the Agora bowls. 48,32 is a ring foot found commonly on coarse ware vessels of the period.

Collar Jars  48,23

Jars appear not to be common in this ware. 48,23 is a
shoulder.

**Bases**

Flat or slightly concave bases (49,6.7) seem to be usual. 49,6 is also characteristic of the Agora bowls. 48,32 is a ring foot found commonly on coarse ware vessels of the period.

**Pedestals**

48,28-30; 49,5; 93,7.

There are half a dozen or so of these, including two with cut-out decoration, one oval and one rectangular (48,28.29). Perforated pedestals are typical of the Kefala group.

**Corinth** (Weinberg 1960, pl.63b,8); Klenia.

**Lugs**

There is one horizontal tubular lug (48,17) from Klenia, of a type found on other wares, and two or three elephant lugs, which are commoner on coarse ware vessels. They are found on the Agora-Kefala pottery. 49,3 is an angular variety apparently confined to Corinth.

**Handles**

49,20; 49,2; 93,2.

Miniature strap handles on or close to the rim of convex bowls, like those on the Prosymna Incised, are characteristic. The larger handle 48,20 is more usual on coarse ware (Blegen 1937, fig.632,4).

Klenia; Prosymna.

**Decoration**

Some of the stroke burnishing is used in a vaguely decorative manner (48,28.29; 93,7). The more organised patterns fall into several groups: a narrow reserve band below the rim with basketry patterns (48,4.6.12; Blegen 1937, fig.635,5; Holmberg 1944, pl.1.I a); a deep reserve band with the same patterns; well spaced vertical or oblique lines pendent from the rim (48,1.3.23.27); and more complex, less regular patterns (48,7.21.22.24.26). 48,24 is the only example of this ware from
Gonia. The pattern, like 48,7 from Corinth, is different from the Prosymna Pattern Burnished and is probably contemporary with the Gonia Red Slip sherds of 49,8.14.

**Distribution**

**Peloponnese**

On present evidence the distribution appears to be limited to the north west Peloponnese. Most Final Neolithic sites are known only from a handful of surface sherds, so the evidence is far from conclusive; but at Alepotrypa there is a large body of material and I have seen no stroke burnished sherds amongst it. This could mean a gap in the sequence there, but the rest of the material does not encourage that view. It is simpler to conclude at the moment that Pattern Burnished ware, centered on the Attic-Saronic Gulf, did not penetrate so far south.

Corinth; (Gonia); Klenia; Prosymna; Franchthi (a small amount; Jacobsen 1973b, 273 note 48); (Asea).

**West Greece**

The only pattern burnished I have seen comes from Archondaria. It has a red slip decoration like 48,13, without the lip band and with more widely spaced lines.

**Central Greece**

I know of little that is comparable from Phocis or the Kefissos Valley. There is plenty of Pattern Burnish from Orchomenos and Elateia with basketry patterns in a narrow reserve band, like 48,4, but it is all on the Black carinated bowls of Period III (Bothros). Kunze's Class H, Utility Ware (1931, pl. XI; fig.18 b; Zervos 423 from Drachmani), looks similar, especially pl.XI f; pl.XL a.b. are reminiscent of the Gonia Red Slip 49,11.12.

**East Greece**

A particular Pattern Burnished style characterises the
first half of Period IV in the Attic-Saronic Gulf region. It has been found around the Acropolis; at Asketario, Thorikos and Kitsos in East Attica; and at Aigina. The Kefala burnished ware may have similar patterns, but from what I have seen of the shapes it seems to be rather different. Local Aigina pottery also is distinguishable stylistically from the Attic. The colour is predominantly red, but black and black and red mottled sherds are found at Aigina, and perhaps elsewhere. However the style in general is distinctive and a useful chronological indicator.

**Athens:** Agora, pl. 69, no. 35. I noticed perhaps a dozen certainly pattern burnished sherds from different wells, but it is difficult with some of worn Agora material to distinguish Pattern Burnish from the fugitive White Paint. In many cases only the eroded, unburnished ghost lines remain to mark where paint may have been. Some of the patterns are the same. Some stroke burnish also occurs in the wells; there is at least one pedestal like 48,28, but larger. Other sherds were found in the South Slope pits (Solomou 1964, pl. 15b), and the South Slope Italian excavations (Levi 1931, pl. XXVII v, dark grey).

**Asketario:** (Theocharis 1954, 104) **Thorikos:** (Mussche 1965, figs. 21.22). **Kitsos:** (Lambert 1971, fig. 22; 1972, fig. 7), where the decoration is also found inside rolled rim bowls; Kefala (Caskey 1964a, pl. 47 h.i; Coleman 1967, 12-13; pl. XLVII for patterns; XLIII for closed coarse bowls with elephant lugs; XXXIX e for pedestals with cut out triangles) **Pan Cave** (Zervos 840, pedestal with cut out triangle).

**Thessaly**

No comparable Pattern burnished ware has been published from the north to my knowledge. The Tsangli and Arapi shapes and style are entirely different, although some of the individual patterns are the same (cf Hauptmann 1969, 58).
Chronology

At Corinth the ware has not been found in closed contexts, but its absence from fairly secure deposits of earlier Periods is significant. The mixed deposits where it is found contain Late Period III and Period IV material, or only the latter. Among them are the 1940 New Museum extension excavations (Weinberg 1948, 147, note 1), for information about which I am indebted to Dr. Lavezzi; the 1968 North Building excavation, from which some baskets of sherds were shown me during a visit to the site; and Weinberg's 1959 excavations in Temple A and beside the Lechaion Road, in the report of which he comments that the ware is "new to the Corinthian repertoire of Late Neolithic pottery" (1960, 250). Finally, it did not occur on Temple Hill, at least in sufficient quantity to attract attention. The conclusion is that it should be later than the Late Period III Grey ware.

At Gonia some of the Red Slip ware is stroke or scribble burnished, but there is virtually none of the ware described here; the single pattern burnished sherd is different to the Prosymna type. At Prosymna it was found in a deposit without Polychrome or earlier wares. It must therefore be different in time from the Polychrome, and not earlier.

Much of the Peloponnesian Pattern Burnished ware is sufficiently different from the Attic-Saronic in style and shape to indicate a separate local tradition, but a few pieces (48,13,23) are sufficiently similar to some Aigina examples to make a chronological link with the Agora-Kefala culture probable. Whether all the Stroke and Pattern Burnished material brought together here is exactly contemporary is doubtful; some of the Stroke Burnished may well be earlier; but the Early Phase of Period IV is broad enough to take them all. That it continued up to the beginning of the Late Phase is shown by its occurrence on rolled rim bowls
at Kitsos, while its absence from sites in Attica like the Acropolis Grottos or Ay. Ilias Cave, where no earlier than Late Phase wares are known, must mean that it ended about this time (and compare its association at Franchthi with the Period IV heavy dark burnished ware: Jacobsen 1973b, 273, note 48).

**Crusted Ware**

The term is loosely applied to all forms of decoration employing a thick red or white crusty pigment, applied sometimes to a previously burnished surface to which it adheres badly. It may also occasionally have been applied after firing. It was first classified by Tsoundas in his description of the Rachmani ware, and he distinguished several varieties. Like Pattern Burnish it is a variable technique with a wide distribution from Vinča to Crete, and does not necessarily denote immediate cultural or chronological connections, although it does appear to represent a rough chronological horizon.

There are two sorts of Crusted ware in the Peloponnese, neither of which are very common (cf Jacobsen 1973b, 274), which may be described as the Klenia and Lerna groups. The first I have examined in some details, but the second I know only from the published reports and showcase inspection. I have only seen one or two pieces of the Franchthi unpublished material. Some fragments of bowls identical in all respects to those from Klenia turned up at Corinth in the 1968 North Building excavations, associated with Stroke and Pattern Burnished sherds, as well as other, earlier, material.

At Klenia I counted some sixty to seventy sherds, all fragmentary and badly preserved. All the identifiable shapes but one are small simple convex bowls or cups, the exception being a slightly larger closed bowl. They are unusually delicate and fragile. The fabric is medium to coarse, in spite of the thin
Walls. The colour of the fabric varies from black to different shades of buff and light red, the latter being perhaps a little more common. The light coloured fabric is particularly porous in texture and friable. The surface is generally very smooth, and some of the black pieces were burnished. The walls may be as little as 1.5mm thick.

The very friable crusted paint is so eroded that few patterns were identifiable, and the overall white crusting has been reduced to a soft white icing-sugar powder which brushes off at a touch, leaving no mark on the burnished black surface. There appears to be a difference, at least where the evidence remains, between the treatment of the light red or buff and the black bowls. The former seem to have been coated overall, inside and out, with white or red or both, while the latter were decorated with white linear patterns alone, painted directly onto the burnished surface. The condition of many of the sherds makes this generalisation impossible to confirm absolutely, but it is interesting that the same two techniques also occur in Thessaly (e.g. Tsounas 1908, 244-249).

Shapes

**O.B. Convex 1** 50,2.4.5.7; 95,4.7.8.11. 8 ex.

This is the standard vessel. The walls are thin and the lip usually tapers outwards, sometimes inwards. The upper wall has a tendency to straighten towards the rim. They may have two small strap handles. 50,3 from Franchthi is larger than any from Klenia, has a bevelled lip, and is perhaps local, but no doubt contemporary. 50,1 from Nestor's Cave, is also different; it has a high black burnish and two well preserved hatched triangles in a thick white paint which stands out in relief. The sherd is unique, and perhaps less related to the north east Peloponnese than to the west coast; the paint and
technique recall that of a red-brown piriform jar from Astakos (Benton 1947, pl.24,61). Remoter parallels might be sought in the North West Anatolian chalcolithic.

Klenia; Franchthi (Jacobsen 1973b, fig.9,2; pl.52a, right).

O.B. Convex 0 50,3.6.9; 95,12.13. 3 ex.

50,6, black burnished, is the only one from Klenia. 50,9 from Asea is also black burnished and has faint traces of red pigment in the surface cracks. Klenia; Asea.

O.B. Concave 1 50,8. 1 ex.

This strikingly decorated rim probably comes from a large bowl similar to 50,3 but with a slightly concave upper wall. A large deep bowl from Levkas has a long straight to slightly concave side, and an elaborate spiraloid polychrome decoration on a red brown ground.

Franchthi (Jacobsen 1973b, fig.9,3; pl.52a).

O.B. Concavo-convex 50,18. 2 ex.

This is a typical Period IV shape in other wares (54,5). The Lerna bowl is on a short pedestal with two small holes beneath the junction, and has a wide perforated lug. It was associated with a burial.

Franchthi (Jacobsen 1973b, fig.9,1); Lerna (Caskey 1959, pl.41d; Zervos 337).

C.B.M. Convex 50,10.12.17; 95,5. 5 4 ex.

Two from Klenia are like 50,12. 50,10 is from Franchthi, with an interesting parallel in the Klenia fluted bowl of 51,19 (93,1), and has a different, more globular shape.

Klenia; Franchthi (Jacobsen 1973b, fig.9,5); Lerna (Caskey 1958, pl.37a).

C.B. Straight

This has the same bevelled lip as 50,3 from the same site.

Jacobsen 1973b, fig.9,4.
Jug 50,16.

This unique vessel from Lerna has a small lip spout and high handle with, originally, two supporting struts and a conical knob on the top. Fragments of possibly similar strutted handles occur in the Agora wells, as do knobbed strap handles.

Lerna (Caskey 1959, pl.41b).

Lugs and Handles

At Klenia I have only seen fine, small strap handles in this ware (50,11), not apparently on the rim. The vertically pierced lug from Franchthi (50,10) has parallels in other wares, Polychrome, Prosymna Incised, Black fluted and coarse. The Lerna bowls have the lug, characteristic, low down on the belly, like the similar bowls in black or dark burnish from the same context (e.g. 51,23) and from Kitsos Cave (Lambert 1972, figs.20.22).

Bases and Pedestals

Klenia bases are flat; 50,13, perhaps exceptionally, is sharply profiled. Low feet (50,16) and short conical pedestals, precariously small for the bowl they support, are typical Period IV traits in burnished and coarse wares.

Decoration

There appear to be three kinds. The first has overall white or red crusting and sometimes a wide rim band of different colour (50,5; 95,2.3.7-10). Traces of red here and there on some Klenia sherds may be remnants of the second kind: a polychrome decoration of more elaborate design of which the only example known to me is 50,8 from Franchthi (Jacobsen 1973b, fig. 9,3; pl.52a). The third kind consists of simple white linear patterns on a black or dark burnished surface (50,6.7.12.13). There are traces of single or grouped and parallel horizontal,
vertical and oblique lines, and crossing lines that may be part of a basketry design (e.g. 50,13). 50,3 from Franchthi is of the first kind, but differs from the Klenia bowls in that it has a highly burnished brown surface with overall red crusting inside and a white rimband with traces of red below, outside. There are other similar fragments.

The Lerna group was found associated with two burials in areas HTN and JC, in the topmost neolithic level (Caskey 1958, 136f; pl.37,a.b.c; 1959, 205f; pl.41.a.b.d). The three crusted bowls are in red or red-brown fabric. 50,18 has a thick white sugary encrustation with faint traces of deep red paint, a description which could also be applied to the Klenia sherd. The other two had traces of a powdery orange coating. Other sherds of white crusted ware were found near the grave in JC.

Distribution

In the Peloponnese crusted ware, and the orange powdery coated ware, which is a variety of it, are known from few sites: Corinth; Klenia; Franchthi; Lerna; perhaps Malieis; Asea; Nestor's Cave.

West Greece

There are four fragments from Astakos (Benton 1947, 178; fig.10, 58.60.61; pl.24.28), but they are different from the Peloponnesian, except for the stylistic similarity referred to between pl.24,61 and the Nestor's Cave sherd. The closed convex bowl (ibid, pl.28,60) is very like the Thessalian in ware, shape and technique, but the knobbed decoration on three of them is local.

A more important West Greek polychrome ware, known from Kokkini Spelia in Aitolia (Mastrokastas 1964, 295-300), Astakos (Benton 1947, fig.10; pls.24.30, nos.3.5.9.10), Archondaria and Levkas (Dörpfeld 1937, pl.88b and unpublished photos in the
D.I.), is not strictly speaking crusted ware and has no close parallels with anything in the Peloponnese or Thessaly, except perhaps for a sherd described by Tsountas (1908, 227; fig.122), and no doubt looks northwards to Dalmatia. The technique, but not the style, has parallels in the Polychrome and Red on White from the Acropolis South Slope. Some of the ware however has certain characteristics in common with the crusted sherds of the south. The spiraloid decorated bowl shown on Dörpfeld 1937, pl. 88b, now restored and in the National Museum, has a similar shape to 50,7; it is covered with a well burnished red slip, which is then covered with a thick chalky white slip, and over this the decoration is painted with what looks like the same clay mix that was used for the first slip. The white appears to have flaked off the rim and lower body, leaving the burnished red underslip exposed, but it is possible that these bands were deliberately reserved. Exactly the same process was used on Benton 1947, no.3, shown inside and outside on pl.24, and outside, in colour, on pl.30. Where the white has dropped off no trace is left on the burnished surface.

Central Greece

Nothing comparable is known to me from this region, although it would be surprising if none existed. There are however other reasons for supposing that Corinthian-Boeotian cultural contact was much less at this time than in the previous Period (see below).

Crete

Pending the forthcoming publication by Dr. Vagnetti of the Phaistos late neolithic material little can be said except that crusted decoration is a feature of the latest neolithic phase on Crete, but from what little I have seen of the illustrations it does not appear to be closely related to the Peloponnesian.
East Aegean

Black burnished bowls with red crusting and a rim band, like 50,3, are said to occur at Tigani on Samos (personal communication by R. Felsch, who is publishing the material from deposits there). And mention is made by Butler (1935-6, 189) and Heidenreich (1935-6, 130; pl. 64). A shape just like 50,16 was found at Tigani, with the same handle and knob, but no struts; the spout area is missing (D.I. Photo).

Thessaly

The Rachmani phase in Thessaly is characterised by decorated and plain, red or dark burnished wares, besides the coarse. There are different kinds of crusted paint decoration (cf Tsountas 1908, 244-249; Wace and Thompson 1912, 179-181), which may not all be contemporary, but the shapes are relatively few. The commonest are simple open bowls like 50,2-4 (Wace and Thompson 1912, pls. IV; V; Milojčić 1959, fig. 20, 2.4; Hauptmann 1971, fig. 57c; Theocharis 1959, pl. II a). Other painted shapes include bowls like 52,2.4 (Milojčić 1959, fig. 20, 8; and an unpublished tan and black bowl with a pink linear decoration like 50,12), very shallow convex bowls with slightly rolled rims, which are probably not connected with the Late Phase bowls of Grotta type, and are not found in the south; an inturned conical necked jar (Milojčić 1959, fig. 20, 7) and a tubular handle (Wace and Thompson 1912, pl. 12 2). Small knobs and perforated round lugs of Dimini type seem frequent. The elaborate spiraloid decoration is not found in the south, but the simpler linear patterns are, as are the plain wide rim bands (Milojčić 1959, fig. 20).

There are specific similarities and differences in shape and technique between Thessaly and the Peloponnese and the same proves true of the plain burnished ware (see next section), but
the general impression of the pottery as well as its relative position in both sequences strongly suggest that the crusted wares in both areas are contemporary counterparts.

Chronology and Summary

No well stratified deposits of this phase exist in the Peloponnese. At Franchthi Crusted ware occurs in the upper levels, which were subject to modern disturbance, along with a little Pattern Burnished and the predominant coarse wares (Jacobsen 1973b, 273). The Klenia and Lerna groups are different from each other and typologically unrelated. The first is connected by ware and shape to the Prosymna Incised and the red Pattern Burnished wares; the second is related to the Agora-Kefala culture, by ware and shape, but not by decoration. Both groups should therefore be roughly contemporary, at least to the degree that both fall in the early Phase of Period IV. The differences between them are perhaps explicable by their different origins. The Klenia group, on present evidence, is confined to Corinthia, and the fine ware and shapes suggest a local development of what may well be an alien technique. The second is an offshoot of the maritime coastal Attic-Kefala culture, whose own origin is no doubt partly foreign, and which has only limited influence in the Peloponnese; but the incised ware and scoop fragments from Halieis at Porto Cheli (Jacobsen 1968, 145) might have come straight from Kefala and show that these people voyaged as far south as the Gulf of Navplion. If the publication of the Samos neolithic pottery confirms the parallels with the Franchthi crusted bowls, it will be one more strand linking the eastern Greek coast with the islands of the Aegean.
Painted Wares, not Crusted

These are not characteristic of Period IV in the Peloponnese and, except perhaps for the Red on White sherds at Eranchthi (see below), could well be disregarded. A few odd examples that can probably be attributed to this Period are listed here.

White on Red 50,15

An interesting fragment of pedestal was reported from Alepotrypa and is described here because of its intrinsic interest, although its source (Velissiotis) is not wholly reliable; it may be that a similar ware will be found in the future to confirm its origin. It has no parallels elsewhere except at Astakos, where the ware and technique of pl.24,61 is similar. The matt white paint is on a smoothed red surface on which the vertical strokes can be seen. The pattern consists of two vertical rows of opposed hatched triangles like those on 50,1, so spaced as to leave a reserved zigzag band between them (rather like the band on 44,9, but vertical).

The only other White on Red vessel I know is 50,15 from Akrata, which Mastrokostas has kindly allowed me to use. It is complete and unbroken. The fabric is orange-red and had a low burnish; there is one pellet on the shoulder, and traces of a once painted pattern can with difficulty be discerned here and there on the red surface. The combination of ware, shape and decoration make it most unlikely that it could belong to any of the first three Periods and such parallels as can be found are late. The rim has parallels in the Agora and the base is most characteristic there, although no whole profile is preserved combining the two. Round knobs are not typical but do occur; there is one below the rim of a shape like 54,7 (Agora P 13988). White painted decoration is typical of the Agora, on open bowls and squat collar jars, and basketry patterns are common, as they are on the Pattern Burnished and Incised wares. The marks of the pattern on the surface were so
faint and discontinuous that it is possible the paint was of the crusted variety. The surface is somewhat worn and the surviving burnish has little shine left. Whatever the technique, it presents a very similar appearance to many Agora fragments, and for this reason is tentatively placed in this Phase.

Red on White

I have seen perhaps a dozen sherds altogether from Corinth and Gonia, all but one of which are minor variations of different Period III wares. The exception (C-70-293) from Corinth, has a profile like 54,7, but with an outward taper to the lip that is unusual in the Peloponnese. The dark red paint on a cream slip is burnished overall. The shape, paint and style of decoration have no resemblance to the ordinary Matt Painted or Polychrome wares, and I have little doubt that it is an import, more probably from the West than from the East or the North. A somewhat similar ware occurs at Athens on the South Slope (Levi 1930-1, fig.30.31), which has nothing to do with Sesklo ware, as Levi has suggested, but is a one-colour version of the Polychrome. That pottery however is different in its shapes and decoration from the Corinthian sherd.

Jacobsen has recently reported the presence of a hundred or so sherds of Red on White from the same upper levels at Franchthi as the Crusted and Pattern Burnished (1973b, 273 note 43). Pending the publication of fuller details this ware must remain a pleasing enigma. A possible explanation is that it belongs to the same group of wares as the South Slope material just mentioned, and the West Greek Polychrome, which I would put in a phase immediately preceding that with Crusted ware, and which may not be stratiographically differentiated at Franchthi. To this group of wares belongs a bowl from Pan Cave, Marathon (Zervos 828), now restored. It is very worn, but the red painted decoration on a white slip, which is overall burnished, may have had a black margin, like some of the South Slope Polychrome.
Monochrome and Coarse Wares

These constitute by far the largest bulk of the material in Period IV. The fabric ranges from fine to coarse, and in colour from black to red, with every shade of grey, brown, tan and buff; red colours are the commonest even when the surface is dark. Surface colours have the same range as the fabric, but brown, dusky and mottled are commonest, with red next. Some degree of burnish is usual, but even small relatively fine pots may have a rough slurry finish. Pure black is the least frequent colour, and is associated chiefly with collar bowls and pedestal bowls.

Faced with such a variety, and with the difficulty of grouping the material by surface colour or finish, which does not in general appear to be very diagnostic, I have classified the material in the catalogue mainly by shape. Where a shape or trait is associated with a particular colour or variety of ware, it is stated in the commentary. But most of the wares and many of the shapes continue into EH I and it is often impossible to date isolated fragments or small collections. In this Period more than in earlier ones small details of rim or handle may identify a pot, and the significance of such traits in dating a body of material can only be evaluated by a statistical comparison with collections from known deposits. The problem is complicated by the strong probability that some traits are local and are therefore of no help in assessing material from another area.

The shapes and traits in the Early section are first those that are typologically the same as or close to Late Period III shapes; second, those typologically similar to known decorated wares, or foreign groups such as the Agora, which are considered to be Early IV; and third, shapes that are not found in groups of pottery, local or foreign, that are transitional to EH I.
Early Monochrome and Coarse Wares

O.B.S. and M. Convex 1 51,1.2.8; 93,1.

This is a characteristic shape, which continues into EH I, but not with the handles illustrated here. It occurs in all fabrics and sizes. 51,1 from Klenia is like the Incised 47,8 and no doubt contemporary. Exactly the same shape with similar but not identical handle is standard at the Agora, red burnished and white painted. 51,2.8 both have Agora-Kefala type handles.

Klenia; Franchthi (Jacobsen 1973b, fig.8,4.8); Alepotrypa; Agora (pls. 3; 68,31; many of these in fact have similar rim angles to 51,3); Kefala (Coleman 1967, pl.XXXVI j).


These are probably rather less common than the previous in the Early Phase. 51,7 has an unusual high knobbed lug on the rim, which has parallels in the Agora and at Kefala.

C.B.M. Convex 51,3.6.11.15; 101,7.8.10.

A typical Period IV and EH I shape in fine and coarse wares. The knobbed handles of 51,3.6 are distinctively Early Phase.


A variation of the previous with straighter upper walls. The lugs and handles on those illustrated are typical Early Phase (cf Coleman 1967, pl.XXVII j). Corinth; Klenia; Alepotrypa; Franchthi (Jacobsen 1973b, fig.8,5.6.10).

C.B.S. Short Concave Rim 51,17.18.

Perhaps a development of Shoulder Bowls like 27,16. There is a red burnished bowl from Klenia like 51,18, with a vertical welt. The ware and the occurrence of the shape in the Agora, though with different plastic decoration (unpublished), suggest that these are Early Period IV.

Klenia; Lerna; cf Kefala (Coleman 1967, pl.XLI 6.1.)

Neck Jar 51,19; 93,1.

The shape occurs in Crusted ware at Franchthi (Jacobsen 1973b, fig.8,5.4.8).
and in larger coarse vessels, otherwise it is not common. The black burnished fluting on this example is exceptionally fine and unique. Klenia.

C.B.M. S-profile 51,23.27.

41,23 from Lerna (Caskey 1958, pl.37b; Zervos 336) is securely dated by its association with the crusted vessels in the HTN burial. The shape is common at Kefala (Coleman 1967, pl.XXXVII) with similar lugs, and one from Kitsos looks very similar (Lambert 1972, fig.18). 51,27 from Alepotrype is in coarse red burnished ware. Lerna; Alepotrypa.

Shouldered and Carinated Shapes

Carinated shapes are much less common than in Period III, but a few types are characteristic of the Agora-Kefala culture. The carinations are not sharp and merge into the shouldered form. The ware and lug types place them in the Early Phase. The shapes here are all from three sites: Phlius, Akrata and Alepotrypa.

O.B.S. Concave 1 52,2.4; 96,7.

52,4 from Phlius has parallels at the Agora (pl.4,46, also with a tubular lug) and Kefala (Coleman 1967, pl.XXXVIII d). There is a bowl like 52,2 from Aigina in dark burnish, with three oblique ghost-painted lines.

Akrata; Phlius (Biers 1969, fig.3); Alepotrypa.

O.B.S. Shouldered, Concave 0 52,1.

This Akrata bowl has the same tubular lug as the Agora bowl cited above, and the concave base so prevalent at the same site. A similar bowl is published from Kitsos (Lambert 1972, fig.20).

O.B.S. Carinated, Straight 0 52,5.

This Phlius bowl (Biers 1969, fig.3,36; the angle is not quite correct) has parallels at the Agora and especially at Kefala, where several are illustrated, one with the same lug (Coleman 1967, pl. XXXVIII). It appears to be a common Aegean type; cf Thorikos.
Both are typical Alepotsypa dark or red-brown mottled ware identical to 52,2. This and the handle of 52,9 make them unlikely to be Period III. The shape is not found in the Agora, and affinities with the Anatolian Late Chalcolithic are more general than specific. The closest parallel is a bowl from Kitsos (Lambert 1972, fig.20) which has a smaller more tubular lug. A similar rim was noted at Lerna. It is not found associated in deposits with rolled rim bowls and it seems to belong more properly to the Early Phase. 52,9 is illustrated by Hauptmann (1971, fig.54,C), but the lug is not as bevelled and waisted as shown there.

A more closed version of 52,1 and also from Akrata. The indented lug is a common Period IV type which first appears at Prosymna in Late III (Blegen 1937, fig.625). A similar shape from Aigina has traces of a red powdery coating inside, and it has been noted in the Agora.

This Philos bowl (Biers 1969, fig.3,37) with two (or more) vertical ribs, has general parallels at the Agora (p1.69,175: the angle is not quite correct) and Kefala (Coleman 1967, p1.XLI m) and perhaps Thorikos (Mussche 1965, fig.25, where the lug on the rim looks very East Aegean). Such vertical ribs are found in the Agora, but on different shapes (p1.4,33.34).

Large heavy collar bowls are relatively common; most are black, but some red brown and black and tan. Some forty fragments
were noted from different sites. It is a distinctive if variable form with close antecedents in the Late III Grey and Black wares (eg. 29,9). But typical Period IV ware is quite distinct from even the Black ware of Period III, being heavier, coarser and having larger grits. The difference is less obvious with the finer sherds, but on them also the typical glossy burnish is more conspicuous than in the previous Period.

Their chief characteristic is the slightly thickened shoulder and offset collar. The latter is generally vertical or everted, and straight or concave; the lip is tapered. The collars are often broken at the neck where the wall may narrow suddenly. Some have a distinct step at the neck (53,8), but 53,1 is a unique variation. Fluted decoration on the shoulder is frequent. None appear to have lugs or handles.

The shape has been recorded from Corinth, Klenia, Franchthi, Lerna, Alepotrypa (Hauptmann 1971, fig. 54, f = 53,9; 96,6); and perhaps a rim from Kionia is from such a bowl (Howell 1970, fig. 2,33). I saw none from Gonia.

A number of fragments come from the Agora Wells, black burnished and fluted (Agora pls. 6; 69, no. 70-76) and plain red burnished (pls. 4; 68, no. 48), as well as from Eutresis (Caskey 1960, fig. 4; III, 10). The black burnished bowls from the Agora are virtually the only black material present and are very conspicuous in their context. They are very probably imports. — Similar shapes in Thessaly are attributed to the Larissa phase (Volas museum, unpub.).

Lugs and Handles

These types are all fixed in the Early Phase by their occurrence on other wares of the same Phase or at the Agora and Kefala. Some of them (eg 51,13,14,28,29) are also found earlier and later.

Lugs

Plain lugs are not very diagnostic. Straight and indented ledge lugs (51,10,29) and vertical lugs (51,11) all occur in the
Agora. 51,25 looks like a solid version of a typical Agora handle. Horizontal and vertical tubular lugs, as well as double ones (51,22) occur at the Agora (pl.2, no.11) and Kefala. Horse-shoe lugs like 51,21 are also common at those two sites, where there are more elaborate variations, but they are less common in the Peloponnese. I only know of 51,21 from Corinth, one from Franchthi (Jacobsen 1971, fig.8,3) and perhaps one from Kionia (Howell 1970, pl.34b, 11) and one from Kastria Kalavyron (Kastrokostas 1968, pl.155,b). The tapered or elephant lug is one of the most characteristic of the Phase; there are a number from Corinthia in plain and other wares (49,3; 51,2; 53,5): cf Agora pls.13; 69, no.196; Caskey 1964a, pl.47,b,d. Square, horizontally perforated lugs like 51,23 (cf Holmberg 1944, fig. 37,d) belong here, and perhaps later as well. A variation (51,4) was noted at Corinth and Argos. The high spurred lug of 51,7 is a variant of the usual spurred lug, with parallels at Kefala (Coleman 1967, pl.XXIV c, without the knob) and perhaps the Agora (pls. 9; 69, no.169), which is lower.

Handles

Small strap handles are used on the Pattern Burnished, Prosymna Scratched and the Crusted wares. Medium sized handles are generally common (52,1.13.15; Blegen 1937, fig.632,1) in all wares. Most characteristic of this Phase are the spurred strap handles in all sizes so common at the Agora and Kefala, (51,3.6.16.20). 51,26 (cf Jacobsen 1973b, fig.8,4) is a variation with a parallel at the Agora, and with higher spikes at Kefala (Caskey 1964a, pl.46,h), Kitsos and Ayios Ilias Caves. 51,8 is a small spiked handle also found at the Agora and Kefala; something similar is illustrated from Perachora (Fossey 1969, fig.6), and it is a common East Aegean type. 51,30, from Alepotrype, like 60,11 (101,5.17) has parallels at the Agora in fine and coarse wares (eg.Pls.4; 68, no.47; pls. 13; 69, no.189), although these are typically concave backed.
There is little at Alepotrypa that can be linked with the Agora-Kefala culture, and it is debatable whether these two handles reflect northern influence or are a local creation.

Scoops

The term has been given to the curious incised oblique-mouthed vessels on low pedestals, with a wide basket handle that forks in two at the back, best illustrated in Tsounadas 1908, pl.16,3 (Agora pl.8). Many fragments were found at the Agora and Kefala; at the latter site, representing over 30 different vessels (Coleman 1967, 24); and the shape, with its incised decoration, may be taken as the Leitmotiv of this culture. There is remarkably little evidence for them in the Peloponnese. I know of only two or three certain fragments from Corinth (from Temple Hill and the 1940 excavations; for the latter I am indebted to Dr. Lavezzi), and the small deposit from Halieis which has a Carbon-14 date of 3152 BC (Jacobsen 1968, 145-8). The heavily incised and grooved decoration is well illustrated from the Agora; the motifs include the impressed chevron band used on the Akrata bowl (94,3).
Early and/or Late Phase Shapes

The shapes and traits described in this section either are common to both Phases or cannot be convincingly attributed to one rather than to the other.

O.B.S. Convex 3  54,2.4.

The very shallow convex form is not common and probably belongs to pedestal bowls. 54,4 from Argos has a dimpled lip which can be regarded as a late variation of the Grey ware lip or as a variation of the EH I scalloped rim. 54,2 with the perforated lug below the rim is from Alepotrypa. Similar lugged bowls are also found at Perachora (cf Fossey 1969, fig. 5, 19), a parallel that might be thought to place this sherd in the Late Phase. Argos. Alepotrypa.

O.B.S. Convex 2  54,1.3.

This shape is found in all Final Neolithic and EH I deposits, in black and red burnished wares. There is one from Portes (B.S.A.)

O.B. Convex 1  54,6.

Another long-lived shape. There are two from Portes, black and dark burnished.

O.B.M. Straight 1  54,7.15; 97,1.

The open conical bowl is common in all wares, especially coarse. With tubular lug it is characteristic of the Late Phase (q.v.). 54,7 is one of the few fine ones. Another slightly thicker, black out and black and tan in, comes from Portes. One from Ay.Stratigos in Laconia has a typical Agora tapered handle (Waterhouse and Simpson 1960, fig. 15; pl. 19a, 3). The wide tab handle of 54,15 could well be Late, but similar tabs occur at Kefala (Coleman 1967, pl. XXXV a; Caskey 1964a, pl. 47 f) and Eutresis (Caskey 1960, pl. 46, 228). One is published from Kokkora Troupa in Messenia (McDonald and Simpson 1969, 168; Pl. 46, N 1; this is almost certainly not Early Neolithic because of the shape, although the fabrics can sometimes be remarkably alike).
O.B.M. Convex 0 54,9.12.

This is not so common as the more open or closed shapes. 54,12 is a fine cup with upcocked handle. Coarse perforated rim bowls have a wide distribution from the Agora (pl.69, no.188) to the islands: Kea (Caskey 1972, fig.1, P3; fig.2, A15), Melos and Naxos (Renfrew 1972, fig.10.2.5.11). The shape occurs at the Agora in finer wares, but is more typical of later deposits (Ayios Ilias cave, Acropolis Grottos) and especially EM I (Fossey 1969, figs.3; 5).

O.B.M. Shoulder 1 54,11.

The only example I know; from Alepotrypa.

Platters 51,5.9.12.

These wide flat-bottomed dishes may be Early or Late. Shapes like 51,5 occur at Kefala, and there is one like 51,12 from Phlius (Biers 1969, fig.3,33: the rim is in fact more like 51,12 than as drawn), and Kefala. 51,9 is different and has a sloping rim, but it is in fine red-buff burnished ware and is not a baking pan.

Concave Sided Mug 54,5.

This is in the same ware as the other Akrata bowls (52,1.3). Neither shape nor handle match the EM cups, and it is probably Early IV, although the handle might put it in the Late Phase.

Carinated Mug 55,7.

The off-white fabric is like some Matt Painted fabrics, but not those from Alepotrypa where it was found. The surface is worn. The general form is not unlike the more rounded 60,5, which has a more conventional handle. It can in any case hardly be earlier than Period IV.

Closed Convex Mug 54,14.

This is from Ayioryitika and has no exact parallel. The shape and the handle are found at Klenia, and the combination of handle and decoration has parallels in the Peloponnese (cf Jacobsen 1973b,
fig. 8,1) and at the Agora, although the latter is slightly different (eg pl.11,160). Handled mugs also occur in EH I, but with other shapes (cf Caskey 1972, fig.3,13.36.37).

C.B.M. Convex  54,10.13.14.17.18; 97,2; 100,8.

These occur in all wares from fine to coarse, and all sizes. 54,10 is a fine ware bowl typical of a number at Klenia. The thickened and tapered rim of 54,8, from Klenia (cf the painted and scratched 47,33), is one of several noted there and has a close parallel at Paoura on Kea (Caskey 1972, fig.1; pl.76, P8). 54,13 is similar to some Agora bowls, also with plastic decoration (Agora, pl.11, nos.158.159.164). 54,17 (97,2) is fig.38,c from the Asea publication; it could be from an earlier Period, but the lugs and ware seem more characteristic of IV.

Collar Jars  55,1.2.4.5.6.10; 59,2; 98,2.

Collar jars of all sorts are common in Period IV and there is no way to date many of them to a particular Phase. These are all from Alepotrypa except for 55,5; 59,2, which are from Klenia. There are rough parallels for 55,4-6 at Kefala (Coleman 1967, pl. XLI 1; XLII b.c; Caskey 1964a, pl. 46 h). 55,10 is very like Agora pls.2; 68, no.11, which has twin lugs like 29,22. Rims like 55,4.6. are also found in EH I (Fossey 1968, fig.2,4).

Baking Pans  54,16.

These flat coarse vessels are characteristic of the Final Neolithic and EH I Periods and have a wide distribution all over Greece and the Aegean. Their function is hard to guess: they do not appear to be hearths, and yet the wide diameter and, sometimes, the relatively thin flat base would make them difficult to move about. More often than not they have a row of small holes around the rim. From the impressions on the base, this pan, like others, was clearly made on an earth floor and possibly fired there (cf Caskey 1972, 366). The perforated rim on large bowls or jars presumably served to lash down a cloth or skin cover, but that seems
hardly to explain the perforations on some of the pans. Other suggestions include fermenting, curdling, and cheese-making (cf Weinberg 1954, 95). There are identical pans at the Agora and Kefala, where one has two rows of holes (Coleman 1967, pl.XLV). Fragments were noted at Klenia, and cf Asea (Holmberg 1944, fig. 57,c), which may be EH I.

Miscellaneous 55,9.

Two of these were noted at Alepotrypa. The fabric is very coarse and dense, with large grits, and a pale brick colour. The walls are unusually thick and there is a small tab, with a hole in the rim beneath. The rough inner surface has flaked away to show orange-red on the lower half, with black patches on the upper. The ware is unlike any other, and in one of the two (55,9), there are traces of a greyish deposit.

Spouts 55,11.

These are almost unknown in Peloponnesian neolithic. I have only come across this one from Alepotrype, and a small one in Grey ware from Corinth. There are some at Kefala, however.

Lugs

The usual different plain lugs are common in both phases: tongue lugs (55,13), ledge lugs (54,9) and flat-topped knobs (51,28); there is a perforated version of the latter from Klenia (55,12).

Vertically perforated lugs are found throughout, and into the Bronze Age. Square ones like 54,17 were noted at the Agora. Tubular lugs are general although not especially common (55,10).

Handles

Strap handles of all kinds are usual, especially on heavy jars (55,8; 59,2), where they are often combined with cordon decoration. The upcocked handles of 54,12.14 may be Early or Late; they are close in style to some EH handles. Tubular handles like 101,3 are
not common at Alepotrypa, and may be Late there. Identical handles are found at the Agora (pl.12, 171. 172, and others), in the Acropolis Grottos, and at Ayios Ilias cave; at the last two sites the associated pottery is Late Phase.

**Bases**

There is a great variety on the coarse wares, including the flat (54,15), the concave (55,15.17.21.22), the low foot (55,16; 101,23), the ring foot (55,19.26; 101,31), and the narrow solid foot (55,18). All these occur at the Agora and Kefala. Ring feet are very frequent on large coarse vessels, to which they no doubt gave some stability when slightly embedded in the earth floor. (cf Jacobsen 1973b, fig.8).

**Pedestals**


Low pedestals are commonest on medium and large coarse pots. Some of these are perforated at opposite sides by small single holes (55,20; 101,22), or by pairs of holes as on 50,18 (not illustrated). Both practices are found at the Agora (pls.2; 68, no.16) and Kefala (Caskey 1964a, pl.47,f). Medium (55,24.25) and tall (55,23) pedestals although less common are not rare. I have seen a complete small pedestal with rectangular cutout decoration from Alepotrypa (Daux 1962, 724; fig.4). Medium to high pedestals are common at Kefala but not apparently at the Agora. Some have small cutout triangles, and are characteristically convex in profile (Agora, pls.5; 68, no.56; Coleman 1967, pl.XXXIX).

**Plastic Decoration**

This is common on coarse ware pithoi, jars and some bowls. It seems to have begun at least by Period III Late Phase, if the evidence from Prosymna can be trusted (Blegen 1937, fig.626), and it continues into EH I. Certain chronological differences are detectable, and more would no doubt be apparent if there were more stratified material available. The plastic cordons are of three
kinds: Impressed, incised and plain. The impressed seem to have been the earliest, but by the first half of Period IV all three kinds were in use at the Agora (pls. 10; 11). There is little decoration by pellets, but a few examples were noted at Alepotrypa: twin round pellets, like those from Prosymna (Blegen 1937, figs. 635, 9; 632, 2), also found at Levkas; and twin dimpled pellets like 48, 18. The latter are also found on a Red on White Slip bowl from Pan Cave (Zervos 828) where they are set opposite the handle.

**Impressed Cordons**

A half round or sometimes triangular strip is impressed by means of a round or oval tip, perhaps of a finger, more or less deeply (61, 1.5.6; 101, 1-3). This is the most universal kind. A variation is impressed obliquely to produce a rope impression (61, 8; 100, 7); this is uncommon, and distinct from the well known EH cordon. There are no examples of this from Alepotrypa.

Wider bands with two or three rows of impressions on the wall, or as part of a thickened rim, are found at Klenia, Gonia, Prosymna, Argos, and Alepotrypa. Their presence at Gonia and in the Prosymna Polychrome deposit (Blegen 1937, fig. 626, 7) suggests that this not very common decoration may occur at any time. Similar bands are frequent at the Agora, but with the local incised decoration not found in the Peloponnese. (61, 10-12; 101, 7).

**Incised Cordons**

Cordons with vertical or oblique slashes are common at Asa and Alepotrypa, but not at Klenia or in the Agora-Kefala group. They differ from the common Early Helladic cordons, which are much neater and sharper in execution, more oblique and often grouped together. They are basically Late.

**Plain Cordons**

The strips may be half round or triangular in section. They
are found at most sites where Final Neolithic is known: Corinth, Kionia; Klenia; Franchthi; Lerna; Kamenitsa; Koufoenvouno; Alepotrypa; and Koufiero, to mention a few. They continue throughout Period IV, but it is uncertain whether they survive into Ell I. They may be taken as characteristic of Period IV, and especially of the Late Phase.

Patterns

The impressed cordon decoration is generally simple: a single horizontal cordon around the rim or belly of bowls or pithoi (57,2; 60,1; 100,7); several equally spaced cords circling a large pithos like Asea fig.62,c; horizontal and sometimes oblique cords linked to handles (54,14; 59,2; 100,6.9.10; Jacobsen 1973b, fig. 8,1). There are some more elaborate patterns at Asea, like those with plain cords (ibid figs.61c.e; 78,a.g), and Ayioryitika (100,6). It is not certain that Asea figs.61a; 78g are neolithic, but it is probable, since groups of impressed cords are found at the Agora (pl.11, no.169), and Kitsos (Lambert 1971, fig.23).

Incised and Plain Cordon patterns are similar to each other. Apart from a few simple ones like 60,6, they are used to make more elaborate designs. The majority are skeuomorphic imitations of rope slings and nets, such as would have been used to transport the large pithoi. This is well illustrated by two large fragments of such pithoi from Asea (figs.60a; 60b); the first shows a sling tightened around the vessel, the second a sling slackened off so that the rope bands are hanging in loops over the belly.

Most cordon patterns are variations of the first, sometimes schematically rendered. Fragments of these are shown on 60,7 (Asea fig.82,4); 60,4.10.13.14; 99,1.2.4.7.10-12 from Alepotrypa, where there are many more. Another widespread but not frequent theme is the spiral or volute, single or double (99,8.9).

Plastic decoration on coarse ware is so universal at this time
that it cannot by itself be used to demonstrate close chronological relationships, one need only cite Levkas in the northwest (Dörpfeld 1937, pls. 84; 85) and Samos to the northeast (Heidenreich 1935-6, pl. 44). It is found from the Late Chalcolithic (Kum Tepe Ia) to the Early Bronze Age (Samos Heraion and Thermi). Spiraloid motifs are known from Levkas (Dörpfeld 1937, pl. 85, a,b), the Agora (pl. 10, no. 153), Palaia Kokkinia (unpublished), Aigina (unpublished), Thessaly (Tsountas 1908, figs. 178; 179), Saliagos (Evans and Renfrew 1968, pl. XXXVIII b) and Thermi (Lamb 1936, pl. XVII c). The last two references well illustrate the chronological range of plastic spiral decoration.
Late Phase Shapes

Introduction

I have used the appearance of rolled rim bowls of Kum Tepe Ib type to mark the beginning of the Late Phase. This is believed to coincide roughly with the ending of the Crusted and Pattern Burnished wares, although in practice some overlap seems probable (see below). Other bowl forms are considered to belong to this Phase because of rim, handle and lug features which are associated in deposits with rolled rim bowls but are not found in the Agora-Kefala group of pottery. Except for the rolled rim bowls, most of the material is taken from Alepotrypa, where the latest transition is best represented. A large number of coarse bowls and pithoi were found there at the time of its discovery, more or less intact on the floor. These are assumed to belong to the latest occupation and therefore to the transition phase. Other types that may belong to this Phase have been cited in the previous section. Not too much material of this Phase is known at Corinth, and it comes from mixed deposits that usually include EH material. At Klenia there is a fair amount, but it is much more fragmentary than at Alepotrypa. There is some from Koufovo, but also much of what I consider to be early EH I, so I have avoided using that material in general. The same may be said for the small collection from the cave of Kamenitsa. There is a considerable amount from Franchthi, but I have not seen it. It may be expected to include fragments with Attic and Aegean affinities.

The colours and fabrics are the same as before. Bowls are black, dark, mahogany, red-brown, red or mottled, and burnished. They are often slipped. The fabric is dark to red, red being the commonest for the heavier vessels, which may be low burnished, smoothed or rough.

Open Bowls

These are very common at Alepotrypa in all forms, from shallow
to deep, and all sizes from tumblers to large storage pots.

**O.B.S. Convex 2** 56,1.

There are several of these from Alepotrypa, with a dark red, mahogany to black, or all black burnished slip. A significant feature, noted only on two or three, is the slightly flattened lip. This is never found on earlier bowls, apart from unrelated Matt Painted types, and almost certainly marks a transition step towards the highly characteristic EH I lip, which is wider and more sharply cut-off (e.g. Possey 1969, figs. 3; 4, passim).

**O.B.M. Convex 1** 56,3, 4, 6, 17.

This is commoner than the previous. A few have the same slightly flattened lip. One rim (54,4) has a series of shallow oblique incisions on the lip. This is no doubt also a transition feature towards the characteristic EH I incised flat lip, well illustrated at Palaia Kokkinia (Theocharis 1951, fig. 17) but widely found. The lug on 54,17 is perhaps a local and certainly a Late form of tubular lug. 56,3 from Klenia has a swollen rim, found also at Corinth, and perhaps connected with the rolled rim.

**O.B.M. Convex 0** 65,5

A common shape, and equally so in EH I (Jacobsen 1973b, fig. 8, 16).

**O.B.D. Convex 1** 56,7, 14; 97, 4, 5.

Deep bowls with straight to slightly convex sides are perhaps the commonest forms at Alepotrypa. A slight foot is usual. Small ones may have served as tumblers. The tiny lug on 56,14 may be regarded as a vestigial tubular lug of 56,10 type, or as a fore-runner of the spool lug.

**O.B.M. Straight 1** 56,2.

The shape is common but the thickened tapered rim is unique at Alepotrypa, although shorter versions occur at Klenia and Corinth.

**O.B.D. Straight 1** 56,10, 18; 96, 11; 97, 3.

These are coarse and burnished. 56,10 (the side is more open
than drawn) is typical of a class of burnished, more or less straight sided bowls with tubular lugs or handles of the sort found on rolled rim bowls, with which they should probably be associated. They are found in central and eastern Greece and the neighbouring islands: Eutresis (Goldman 1931, fig.114,1; Caskey 1960, fig.4, II 29); Athens (Hansen 1937, fig.2a.b; French 1964, fig.9,4.5); Kea (Caskey 1972a, fig.2; p1.72, A14).

Rolled Rim Bowls 56,8.9.11-13.15.16; 96,1.2.

These are variable in form, being straight or convex sided, and black, dark brown, tan or red brown. They often, but not always, have a tubular lug or handle below the rim. The rim itself may be only slightly thickened; some Attic rims, but none known to me in the Peloponnese, have lightly rippled rims, and others shallow oblique grooved decoration (eg Hansen 1937, fig.1c.d; French 1964, fig.9,1.3; decoration omitted on 9,3 drawing). Only two were noted at Alepotrypa, one of which (56,16) has an atypical hooked rim, evidently a variation, since there are two small similar rims from Corinth and one from Klenia, and two more from the Acropolis Grottos, which also have EH material as well as the ordinary rolled rims. There are several rims like 56,12.13 from Klenia. 56,12 is from Lerna, where there are others (Renfrew 1972, fig.5,3, 12.13). 56.15 is unusual: the profile and decoration are normal, but the fine incised lines are filled with red and the handle or lug, only partly preserved, and at least .060m wide merges into the wall in an unusual manner.

The 'Kum Tepe Ib' bowl has a wide distribution across the Aegean and onto the West Anatolian plateau (French 1961, 104; fig.2; Renfrew 1972, fig.10.6). In Macedonia a similar form was popular from the Middle Neolithic onwards in various wares, and the shape has no great significance unless considered within a certain geographical and chronological context. The Greek and
Cycladic bowls, because of their similarities in ware, shape and handles, may be taken as belonging to one horizon, albeit a broad one (discussed under Conclusions and Chronology below).

**Peloponnesian Distribution**

Corinth; Klenia; Lerna; Khotoussa-Ay.Yeoryios (Howell 1970, pl.27a,2); Levidhion-Ayiolias (ibid 107); Milea-Ay.Nikolaos (ibid. pl.30,1); Dhavia-Kastro (ibid.pl.35a, 1); Alepotrypa; Koufiero-Flesiada (McDonald 1969, pl.46, N2).

To the lists cited above may be added one or two new sites: Archondaria (Akarnania: unpublished); Acropolis Grottos (Levi 1930-31, fig.50,q.v); Ayios Ilias Cave, (Athens, unpublished; a number of sherds, including one restored, complete, in the 3rd Ephoria); Kitsos Cave (Lambert 1972, fig.21); Aigina (unpublished); Kea-Paoura (Caskey 1972a, fig.1, p2).

**Large Coarse Vessels**

The great quantity of large, heavy-walled vessels, plain or cordon decorated, is a characteristic of Period IV. They are common on all sites of the Period, but are particularly abundant at Alepotrypa, a phenomenon not unconnected, perhaps, with the rather special aspects of cave habitation in general and the great freshwater lake at Alepotrypa in particular. The forms may be divided into three broad classes which no doubt reflect the different functions of storing, preserving and transporting liquids and solids of many kinds. The first class comprises the deep, wide-mouthed pithoi like 57,4 (98,4). These are the vessels most frequently and elaborately decorated with rope sling and net skeumorphs, and they commonly have perforated rims. The latter must be for lace-on covers where a tight seal is required, and the rope decoration surely implies that they were at times transported from one place to another. The form is not, one would judge, designed primarily for holding or carrying water; those of
the next two classes are much more suitable. But what victuals they contained, where they were transported, and for what purpose, remain an interesting field for thought and speculation. The siting of the cave above a relatively protected and sandy beach, halfway on the coastal route between the Aegean and Adriatic seas, as well as the presence of a fair amount (by neolithic standards) of copper and silver artifacts, suggest a number of possibilities, but they are outside the scope of this thesis.

The second class of large vessels are the hole-mouthed jars like 59,6, a type little encountered in earlier Periods. The third are the collar and neck jars. There are also other types that do not fall into these three classes.

Wide Mouthed Pithoi 57,1-4; 60,1.4.7.10; 98,4; 99,1.2.4.5.7-12.

The shape of most of them is probably like 57,4, but its walls are unusually thin and the surface is better smoothed than on most. Some are much larger than 57,4. Perforated rims and complex plastic cordons are usual. This shape is typical of the Late Phase, and may extend into EH I. The equivalent vessels from the Agora and Kefala are a little different (cf Caskey 1964, p.46,1). This is the shape of the large Asea vase (Holmberg 1944, fig.62,c).

Hole Mouthed Jars 59,3.5.6.

These are characterised by narrow mouths and straight or concave upper walls. The form of the complete vessels is uncertain, but probably deep. They do not have perforated rims, but may have simple cordon decoration. They are common, and smaller than the Pithoi. They occur, rarely, at the Agora.

Wide Mouthed Jars 59,1.7.

The upper wall is concave. Such rims are not common; there are a few similar fragments from the Agora, where a square flat lip is more typical than at Alepotrypa. 59,1 is the only wavy rim noted at Alepotrypa. A wavy rim, on different shapes, is an
Ell I trait, and found at Kandhila (Howell 1970, fig. 2, 25; pl. 27c, 7), Koufovouno and Nestor’s Cave.

**Neck Jars** 58, 1; 59, 2.

This is a difficult category to define, but common and very characteristic of the Late Phase. The shape is something between the hole-mouthed and collar jars; the rim turns upwards but is not profiled enough to call a collar. They are rarely decorated, and occur generally in deposits that are mainly or wholly of this Period (Ayios Ilias Cave, Ayia Irini) and in EH I (Fossey 1969, fig. 4, 20) when, however, sharply offset collars are predominant.

**Collar Jars** 58, 2-5; 98, 3; 101, 2.

Typical Collar Jars of this Phase do not have the sharply angled neck of earlier and later jars; the shoulder curves smoothly into the collar. There are exceptions (58, 5, which could in fact be earlier, although the handles and their position look Late), but they are few. 58, 4 is the only rim of this sort with a high handle that I noticed. A somewhat similar shape to 58, 3 is published from the Agora (on p. 23) and Kefala (Caskey 1964a, pl. 46. h, with the Kefala lug).

**Wide Collar Jars** 59, 4.

There are a number of similar rims at Klenia, and the shape occurs in EH I (Fossey 1969, fig. 4, 16).

**Bucket Shapes** 60, 2-3; 101, 16.

Large open vessels are rare at Alepotrypa, but vertical sided pithoi are common at the Agora, with the local incised band decoration, and cf Caskey 1964a, pl. 46, 1.

**Miscellaneous**

59, 8 from Argos is stratigraphically uncertain, but thought to be Late Phase because the ware, rim and lug all occur at Alepotrypa and Klenia, and I know of none very like it from EH contexts.

60, 15; 98, 1 are typical bodies from two different types. There
is little standardisation among the coarse ware vessels, and several different tops could be restored for them.

**Lugs**

Plain ledge lugs are always common, but wide ones like 60,3 should be late since they are not found in earlier contexts but do occur in EH I. 60,6 is unique. Simple vertically pierced lugs like 60,15 are not diagnostic. Indented lugs like 56,14 and 57,4 were in use much earlier, but 56,14 is approaching the EH I spool lug. Tubular lugs are common in the Early Phase, but they are either short and stubby (51,14.22) or longer and slightly convex (52,1). The Late ones are longer and either cylindrical or slightly waisted and may have lightly bevelled ends (56,10.13).

Tubular lugs of this kind are widespread further north and in the islands, on the Grotta bowls (Renfrew 1972, fig.52,8).

**Handles**

Narrow and broad strap handles continue (60,5.9), but there are more of the latter now. Still not common, but more so than before, are round sectioned handles (55,7). Horizontal bar handles on the other hand are probably new in this phase, precursors of a common EH type (60,2; 98,3; 101,16). Strap handles are still symmetrical top and bottom or, on tankards and small bowls, upcocked (54,14; 60,8), but never sagging as in EH I and II. 60,12 is an odd perforated strap handle, the only one.

Tubular handles are common in EH I, but are different and generally easily distinguished (see Appendix A). In Southern Greece in the Final Neolithic they are found on a limited number of shapes: open convex or conical bowls with straight or rolled rims, and on the rim of closed convex bowls. I have not met with the latter in the Peloponnese but they occur in the Agora and the typologically later Ayios Illias Cave collection (B.S.A.). They have a wide distribution from Eutresis (eg Caskey 1960, fig.4; pl. 45, II 29) to Attica (Hansen 1937, fig.2a,b; French 1964, fig.
9, 4.5) and the Cyclades, where they characterise the Grotta Pelos Culture (Renfrew 1972, fig.10.1, 1.2.4.5). They are a common East Aegean type from Kum Tepe to Emborio (ibid figs. 5.2; 5.3), but the trumpet lug on the rim of carinated bowls represents a later phase in the east, and is unknown in Greece. This may signify that the Cycladic maritime hegemony in the Early Bronze Age Aegean had already grown to a point when it was blocking further East Aegean influence on the west.

**Matt and Straw Impressions**

I did not come across any matt impressed bases at Alepotrypa, and only one or two at Klenia. One or two have also been found at Frenchthi (Jacobsen 1973b, 271; pl.51c). Otherwise they are only known in the Peloponnese from sites where Early Helladic material is also present (Koufovouno; Asea - only two were found: Holmberg 1944, 81), or pure Early Helladic sites, where they are a regular feature. In the Peloponnese therefore they are primarily an EH indicator, and when found in Neolithic deposits may be regarded as a sign of extreme lateness or, in the case of maritime sites like Franchthi, perhaps as evidence of external contact. Matt and straw impressed bases are not uncommon in the Agora-Kefala culture (eg Agora nos.6.8.179-182 and others unpublished; Caskey 1964a, pl.46g; Coleman 1967, pl.L), and one comes from Ayias Ilias Cave where nothing later than Final Neolithic has been found. Eastwards they are found earlier: Saliagos (Evans and Renfrew 1968, 71; pl. VL) and the Lower Cave at Ayio Gala (Furness 1956, pl.XXI,7).

**Northern Parallels**

So much of the Final Neolithic material lacks striking features that comparisons with other regions is rather inconclusive, unless large collections can be examined in detail. A brief summary of the more useful parallels is given here.
West Coast

Astakos: Large, heavy, open bowl rims and pithoi are present, a few coarse ring feet, the usual knobs, ledge, tongue and crescentic lugs (one scalloped: Benton 1947, fig.13,83), a few plain cordon fragments, and one or two impressed cordon fragments.

Archondaria: Apart from several rolled rims, tubular lugs like 52,1, and a rim similar to 52,2, which are the most specific features, there are open bowls like 54,1,3; closed bowls like 51,15 and 54,10; a jar like 55,3, but much larger, and cordon fragments like 54,13; The rest of the material has no parallels.

Spelia Tis Omorphias: A straight conical bowl like 54,7; an open carinated shoulder like 52,4; a collar bowl like 53,5, and some plain cordon fragments.

Levkas: The principal published feature here is the plastic decoration: plain, impressed and incised, which is very like that from Alepotrypa. But other features, notably the tubular handles, are quite different (Dörpfield 1927, pls.84; 85).

Central Greece

Too little has been published that could belong to this period for many comparisons to be made. I know of nothing from Elateia or Orchomenos, but there are some parallels at Eutresis: the conical bowls with tubular handles, and the black fluted collar bowls, which have been mentioned above. There are baking pans and large coarse vessels, but these can as easily be Early Helladic. There do not appear to be any rolled rim bowls, apart from some in coarse ware which are not of the Attic-Grotta type and belong to the EH club-rim bowl family. The impression, although based on negative evidence, is that there is little cultural connection between the Peloponnese, or Attica, and Central Greece at this time. Lithares is an important site for the Early Bronze age, but from the little I have seen of it there appears to be nothing in common with the Peloponnese.
Euboea

As might be expected the Kefala culture is represented there at several sites: Katheni-Krasas (Euboea fig.19,2; pl.19a); Yimnou-Profitis Ilias (ibid pl.19a); and Maghoula (ibid. fig.18, 30; pl.19b,1.2). The handled cups from Amarynthos (ibid fig.18, 29,31; pls.17b; 19b; the rim angles are not quite correct) are almost identical to the cups from Eutresis, except that the handles on the Maghoula fragments are wider (Caskey 1960, fig.7; IV 8); they could be Final Neolithic, but the Eutresis context is EH I. None of these have been noticed in the Peloponnese. It is curious that no rolled rim bowls have been reported from Euboea.

Thessaly

Apart from the imported scoop at Sesklo and perhaps the other strange vessel (Tsoundas 1908, pl.16,2.3) little has been published that bears any relation to the Agora-Kefala or the Attic-Grotta material. The Larissa and Rachmani wares on the other hand do have some parallels in the south.

No rolled rims are known from Thessaly apart from the Rachmani bowls cited under the Crusted section, and these apparently come from shallower shapes which do not appear to be directly related. Unfortunately the monochrome and coarse wares which accompanied them have not been published so the argument must be based on negative grounds for the present. Such evidence as there is, therefore, suggests that Thessaly and Euboea, probably for different reasons, were relatively unaffected by the influences from the Cyclades which were making themselves felt in the coastal regions further south at the end of the Neolithic. The same appears true of Crete, where there are no rolled rim bowls, and cordon decoration is virtually unknown in the Final Neolithic (Vagnetti, personal communication).
**Conclusions and Chronology**

The Early Phase of Period IV includes the Red Pattern Burnished, Presymna Incised, Crusted, red or dark burnished, and coarse wares. They need not all be exactly contemporary, since the Phase may have a duration of several centuries. The evidence for dating different shapes and traits has been given in the relevant sections, and it can be seen that much of it relies on typological analogies with the Agora and Kefala pottery groups. These are the only substantial, pum, one-phase sites. There are differences between the two pottery groups but for present purposes they may be treated as one culture. The other recently excavated sites contain material of more than one Period and are either stratigraphically imprecise, like Eutresis, or unpublished like Kitsos.

The links between the North East Peloponnese and the Attica-Saronic Gulf region are not as close and solid as one would like, and both appear to be relatively self-contained and independent cultural zones at this time. The many differences between them may reflect in part the external influences which were responsible for the Agora culture. In the Agora Wells there were a very few fragments of wares left over from earlier habitation - Matt Painted, Grey, Black on Red, Red on Cream, White on Black - and  

![Image](https://via.placeholder.com/150)

two small fragments of rolled rim bowls. It cannot therefore be proved that the half dozen or so sherds of Black fluted collar bowls found there are contemporary with the main body of the material.

But if they are contemporary, as I am inclined to believe, they only emphasise the scarcity at the Agora of ceramic evidence for contact with neighbouring cultures. There is one sherd of Pan Cave type Dot Incised ware, which could also be earlier, and a handful of Attic Pattern Burnished sherds. There are rather more Agora
traits in the Peloponnese, but even these amount to little more than a few lugs, handles and generalised shapes, none of which can be regarded as exclusive to the Agora-Kefala culture. More specific Agora types like scoops, white painted and incised decoration are very rare, and known only from a couple of sites; more may have turned up at Franchthi, which has always had a seaward orientation. What, indeed, is striking about the Agora culture is its exclusiveness and individuality, its cultural isolation from both Corinthia and Boeotia. This is in marked contrast to the situation at the end of Period III, when basically similar Matt Painted and Polychrome wares were in use from the Southern Peloponnese to the Kefissos Valley and Euboea.

The easiest explanation for this isolation, as well as for the lack of local antecedents, is that the Agora culture is alien in origin, a supposition strengthened by the coastal and maritime distribution of its known sites. More parallels can be found on the East Aegean islands of Samos, Chios, Kalymnos and Cos than in Attica or the Peloponnese, although again there are differences which show that there was no direct linear movement at this time across the Aegean from East to West. It is possible that there was a common cultural stock from which parallel but independent local island cultures developed and expanded, each subject to and modified by different outside influences. The Tigani and Agio Gala communities grew up in the east, the Kefala culture in the west. One element in this cultural stock may have been the Saliagos culture (Evans and Renfrew 1968) which flourished half a millennium earlier on the islands of the Southern Cyclades, since it cannot be supposed that all human habitation ceased on the islands at its close. Its settlements, like many later ones no doubt, were generally small and, where they have not been entirely obliterated, have left scant traces on the eroded slopes of hillside and headland.
The Kefala and Agora communities were larger than others of the same culture, perhaps the only two centres. The presence of copper objects at Kefala, and Kitsos, and the evidence of a fragment of imported gossan rock in Agora Well 10 (Identified by Professors Rapp and Cook) hint at a new source of commercial activity, although how large a role it played in the economy of the west Aegean at this point remains to be demonstrated.

No identifiable material of the Grotta culture was found at Kefala, so far as I know, and only two sure fragments at the Agora, but on the north slope of the Acropolis and in the caves on the south, where Agora material is scarce, as well as in the neighbouring Ayios Ilias cave at Rizoupolis, plain and rolled rim bowls with tubular handles typical of the Grotta pottery have been found. The Grotta culture of the islands is at least in part associated with the Cycladic Pelos culture and is considered by Renfrew to overlap both Early Helladic I and the Attic-Kefala culture (Renfrew 1972, 75; 206). The Cycladic aspect of the Grotta culture, has been fully discussed by Renfrew, but the mainland situation of Grotta types deserves a short comment here because of the chronological implications for Attica and the Peloponnese.

Of the Grotta-Pelos shapes published by Renfrew (1972, figs. 10.1; 10.2), all the bowls with plain, perforated and rolled rims, and with similar ledge and tubular lugs, are found in Attica. At Ayios Ilias cave there are also closed convex bowls with the same tubular lugs below or on the rim. The other elements, such as the conical necked jars with vertical tubular lugs and everted lips, and the slashed cordon decoration, are not found on the mainland; nor are any of the Pelos types before an advanced phase of EH I (e.g. Korakou).

This suggests that the Grotta rolled rim bowl component represents the cultural influence of an earlier and geographically
different tradition from the Pelos culture, with which it overlapped, and to which it perhaps gave rise. Minor differences among the bowls may be due to local evolution, which would entail, however brief it may be, some span of time in which it could take place: for example the inner bevel on the island bowl rims is never found on the mainland, and the rippled and incised rims on the mainland bowls is not cited from the islands.

The precise chronological relationship between the Kefala and the Grotta cultures remains to be clarified. Some light may be thrown on this by the Kitsos excavations where, perhaps, the two cultures meet. Elsewhere they seem rarely if ever to occur on the same site. If this phenomenon is confirmed in the future, it will suggest, what seems at least possible on present evidence, that cultural and social, as well as chronological, factors may play a part. The Kefala and Agora people, with a different tradition, and a history behind them of local West Aegean development, may well not have welcomed or mingled with the bearers of the Grotta culture which was expanding westwards from the islands. This can be no more than speculation at the moment, but the rolled rim bowls from Kitsos with Attic Pattern Burnished decoration could well be regarded as the consequence of a chronological overlap between the two cultures (cf Renfrew 1972, 75).

I have ended the neolithic sequence in the Peloponnese with the last occupation of the Alepotrypa cave. I know too little of the mixed surface levels at Franchthi to say how much the material there corresponds, while at Asea and Koufovouno the presence of EH material makes other than a typological division impossible. Alepotrypa is far from the Attic-Saronic area, and the possibility cannot be ignored that independently developed local traits may to some extent obscure typological comparisons
with material from further north. Since everyone may not accept that all the Alepotrypa types used here belong to the Neolithic Period, however, Final, I have given in Appendix A a short list of some of the criteria which seem to me to define EH I. The transition, whether rapid or not in terms of absolute chronology, is gradual and imperceptible in terms of the pottery typology. There does not appear to be any break or striking innovation of ware or shape. EH I types develop out of the Final Neolithic, and most of the earlier shapes continue without apparent change except perhaps in their frequency of occurrence. It may be impossible to place a given collection of material at one or the other end of the transition phase unless it is large enough for the presence or absence of diagnostic traits to be statistically significant (cf. Howell 1970, 106-8).
Carbon-14 dates are at present inadequate for the making of close chronological comparisons between different regions. They confirm what on typological grounds could hardly be doubted, that the Early, Middle and Late Neolithic Periods in Southern and Northern Greece are roughly contemporary, but they do not tell us whether Urfirnis begins and ends earlier or later than Sesklo Ware. Until many more dates are available from both areas, systematically tied to closely defined pottery phases, a study of the comparative chronology must continue to rely on two assumptions: that major cultural changes in different provinces were expressed in the typology of the pottery they produced, and that these changes occurred at approximately the same time in cultural provinces with similar traditions and ecology and exposed to similar influences. Changes in Thessaly, for example, are paralleled by changes in the Peloponnese, but not necessarily in Macedonia, or Thrace. How far these assumptions are valid, and if they are, by what mechanism a simultaneous and systadial development takes place in two regions not in immediate and direct contact, cannot be discussed here. Ecological, economic, social and diffusionary factors are all involved.

Charts I to III (p. 374-6) set out schematically the chronological relationships of the principal wares in the Periods and Phases which have been described in the previous sections, in each of which the relevant evidence and arguments have been discussed. The uncorrected Carbon-14 dates published for Franchthi have been included, arranged in series according to the phases to which they are attributed by the Excavator, and each Period or Phase is shown by a different convention for ease of comparison: Aceramic, EN, MN, LN and FN. The length of the lines is based on the maximum range of statistical error given for any single date or group of
dates. They are taken from Jacobsen 1969, 374; 1973a, 85-6, Table 8; 1973b, 282; Radiocarbon 13, 1971, 364. The charts are intended only to illustrate the conclusions arrived at in the thesis, and, as has been repeatedly emphasised in the text, many of these are at the moment no more than provisional.

Chart IV (p. 377) is a similarly constructed summary of the uncorrected Carbon-14 dates from all of Greece, excluding Eastern Macedonia and Crete, which develop differently from Southern Greece. It is based on sixty-one dates, six of which have been rejected as being obviously discordant. Other unreliable dates have been incorporated for the sake of completeness, such as the late Aceramic date from Sesklo. Attempts to analyse individual dates are irrelevant to the overall picture, which is all that is aimed at here. This is fairly consistent, given the uncertainty of much of the data. It should be noted that the two Elateia EN lines refer to the Monochrome and Early Painted ware dates, and that the earliest Monochrome date was taken from a level high up in the metre deep Monochrome deposit in Trench 1. There are discrepancies in all three of the Early Painted dates: one (omitted) is much too early and the other two are late, by comparison with the Sesklo and Franchthi series. The published Kitsos dates are not related to wares or phases, and the Late and Final Neolithic line conventions are my suggestion.

Summary

This is brief, because all the arguments and conclusions have already been given in the various sections dealing with Sites and Evidence and with the different Periods and Wares, and it has seemed unnecessary to repeat them all. Main references to the arguments and evidence are given in brackets.

The origins of the Early Neolithic are still uncertain. At Franchthi the most recently published opinion of the excavator is
that there is a hiatus between the Mesolithic and lowest Neolithic levels in the cave (36-37; Jacobsen 1973b, 256, note 6.263). Neolithic techniques are generally assumed to be imported; the problem here is, whether overland from the north, or by sea from the east. Such C-14 dates as there are give no chronological precedence to the north (Chart IV, p.377), and the absence of EN sites from Eastern Macedonia, Thrace and North West Anatolia further raises the question of the origin of the two or three sites known in West and Central Macedonia. Obsidian in the Franchthi Mesolithic levels is proof that seafaring was practiced much earlier in the Aegean than farming, and there is thus no reason why the techniques, seed, stock and farmers could not have made their way across the Aegean from the east. A greater feat of navigation and transport was performed by the first colonisers of Malta, who crossed some seventy miles of open sea from Southern Sicily to a low lying island which is habitually invisible from the sea at a greater distance than fifteen miles or so, except for brief periods at sunrise and sunset. But whether in fact neolithic farmers did migrate from Anatolia, and from what part they came, are still matters of speculation, since no EN sites are known in Western Anatolia or on the islands along the route, unless the recent report of a cemetery on Kythnos proves to be relevant (Coleman 1974, 333, footnote).

**Period I**

At Franchthi no monochrome phase has yet been definitely isolated, but reasons have been given (p. 67) for supposing that such a phase probably existed in the Peloponnese as at Elateia. In Boeotia Red on White appears later than Red on Buff, and from the little evidence available in the Peloponnese it is likely that same situation prevails there (p.104). In fact there is relatively little Red on White in the south, and if any weight can be given
to stylistic comparisons between Boeotia and the Peloponnese, the decoration of even the early Red on White at Elateia is closer to early Urfirnis than to the EN (p. 208).

**Period II**

These two considerations suggest that Period II begins a little before Weinberg's Late Red on White in Boeotia. In Thessaly the evidence from sites like Argissa, Otzaki and Prodromos implies that painted Early Neolithic pottery may have had a longer life than in the Peloponnese. It could begin earlier, or end later; in the second case Sesklo would begin later than Urfirnis. Most of the Sesklo period, however, should be contemporary with Period II.

The late spread of Urfirnis into Central Greece and up the East and West coasts has been discussed (p. 58. 172), and the difficult question of the transition from Period II to III (p. 182. 272).

**Period III**

The only site where the Periods II and III transition phase seems to be complete is Franchthi. The Forum West deposits at Corinth are not the earliest Period III (p. 26), nor is the Tsangli phase the earliest in Thessaly. The evidence points to Matt Painted coming into use earlier in the North East Peloponnese than in Boeotia (p. 62) or Thessaly (p. 243. 287). But C-14 dates and stratigraphic evidence to demonstrate the relative chronologies of the transition in the Peloponnese and Thessaly are lacking. However the abruptness of the change is the same in both regions and may be attributed to the same causes, whatever they may be. If the new style of pottery began slightly earlier in the Peloponnese, as I have suggested, it was not long in spreading to Central Greece and Thessaly. In the chronological terms of prehistory the beginning of the Late Neolithic can be regarded as roughly contemporary from the north to the south of Greece.
Thereafter the different regions tend to go their own ways, although Boeotia and Corinthia maintained links until the end of the Period. It is a time of independent development for the potters, and even within one cultural zone, like Thessaly or the Peloponnese, distinctive local styles emerged which make close chronological correlation difficult (p.287-8), as in Period II.

Period IV

At some point the Polychrome wares of the Peloponnese and the Dimini wares of Thessaly cease, to be followed or closely overlapped by a variety of new wares: Prosymna Incised, Red Pattern Burnished and Crusted in the south, and the Rachmani and part of the Larissa cultures in the north. There is no evidence to show whether this took place at the same time or not. In Attica and the West Aegean the Kefala culture took root (p.345). It is probable, from the few parallels among the shapes and traits, and from the similar crusted paint technique, that all these are at least partly contemporary (p.302. 309. 314. 316).

The use of copper in Southern Greece is attested for the first time in the Early Phase of Period IV, at Kefala, Kitsos and probably the Agora, where gossan rock and fragments of possible crucibles have been found (p.327). The massive Sesklo axes, and the copper tools and silver jewellery from Alepotrypa (p.49 ff) may be from this, or more likely the Late Phase.

In the south two phases are distinguishable, corresponding to the Agora-Kefala and Pelos pottery groups (p.320). These phases have not been clearly documented in Thessaly, where the new Aegean maritime influences seem to have made little impact (p.344), and the Rachmani crusted ware may have lasted rather longer there than the crusted wares of the south, which was more exposed to the new pressures. How long it continued is doubtful, since good transition levels have not been excavated in Thessaly. Milojić based his
Early Thessalian Ia on the Otzaki Kellergrübe which contained Crusted Ware and a ware with a thick shiny red slip, which he equates with the EH I wares of the South (Milojić 1959, 26 f.). But, as we have seen, red-slipped wares are found in the South continuously throughout the Final Neolithic and EH I Periods, where they constitute only one element among the many that characterise different phases. At Otzaki it is not clear, since the material has not been published, how the wares found in the Kellergrübe are related to each other chronologically. They are unlikely all to be contemporary, unless the pits were filled in at one time; and even then it would not be surprising if earlier material dug out of the pits found its way back into them along with later fill. Theocharis describes a similarly mixed deposit at Pyrasos (1959a, 58), but again the stratigraphical and typological affinities of the material are not known. If, as has been suggested by Milojić (1959, 26), Theocharis (1959a 59) and French (1972, 20), the red-slipped Thessalian Ia ware is contemporary with EH I in the south, it has yet to be shown whether it is the same red-burnished ware that accompanies the Crusted in pure Rachmani deposits, or a later ware which has evolved from it. In other words, is there a gap between the end of the Rachmani Crusted phase and the beginning of Early Thessalian I, which would correspond to the Late Phase of Period IV in the Peloponnese, or does the Crusted Ware continue to the end of the Period in Thessaly?

Certainly it had ceased to be made by Early Thessalian Ib, which Milojić has defined by the material from the three fortification ditches at Argissa, in the latest of which a few Urfinnis sherds appeared. The ET Ib ware is predominantly dark or black, not red (Milojić 1959, 26f).

In the south the growth of the Agora-Kefala culture seems to have interrupted the previously close contacts between Attica, Boeotia and Corinthia, but during the Late Phase the new Grotta culture, spreading west from the islands, brought Attica and Corinthia closer together again. Unlike the wares of the previous culture, the new pottery types had a wide distribution throughout the Aegean, and penetrated to the southern Peloponnese.
and as far as the west mainland coast (p. 337). It apparently did not, however, have much influence in Thessaly and the north.

This short phase marks the beginning of the maritime Grotta-Pelos culture and merges into the dark age of EH I in the Peloponnese, from which arose the populous, prosperous and semi-urban communities of EH II, independent of, but influenced by, and commercially linked with the Cycladic sea powers of the later third millennium B.C.
Appendix A

Early Helladic I

In order to round off the wares and shapes of the Final Neolithic it was necessary to know what precisely constitutes the pottery of EH I. Blegen's division at Korakou was largely typological, but from the publication it looks as though what little EH I material was present belongs to the end of the phase. At other Early Helladic sites excavated in the Peloponnesse the EH I phase, if it is represented at all, was not clearly separated stratigraphically from EH II. Caskey's 1958 Eutresis excavation was rather more explicit (1960) and his Groups III to V are composed mainly of EH I material. They are not, however, closely stratified deposits and there is some mixing of material (eg pl.46, III 7 is the same as the black fluted collar bowls found at the Agora, discussed above, and pl.45, II 32 is an EH I slashed rim bowl); too much confidence cannot be placed in the chronological association of all the types in a Group. The excavator himself is cautious in his conclusions (Caskey 1960, 162). Furthermore a number of Peloponnesian features are absent from Eutresis. French has discussed the typology and illustrated some of the shapes (1968, 56; 1972, 18-19; fig.21, 6-19) for Central Greece, but they do not include shapes and traits important for the Peloponnesse. The only one-phase site so far excavated in Southern Greece is Perachora-Vouliagmeni (Fossey 1969, 53 ff), where the absence of any traces of Final Neolithic or EH II material places it squarely in EH I. It is however noteworthy that certain EH I traits, such as the slashed rim bowls, appear to be missing, while shapes ancestral to the sauceboat are found there (Howell, personal communication) and typical sagging EH II jar handles (B.S.A.). From this one suspects that the Perahora settlement was late in EH I.

The following summary includes only some of the salient EH I
features, since others are too well known to need restating here. Some of them persist into EM II, and others may have a limited local distribution. Boeotia and the Peloponnese are still culturally separate zones, although they have more types in common in this phase.

Wares

Red is the commonest, but buff, cream and black form substantial minority variations. Some of the wares are identical to those of the Final Neolithic, but a few are characteristic and distinctive in the hand. Among them is a fine hard, thin-walled ware with a thick black core and thinner, smooth buff skins; a semi-coarse ware, the surface of which looks as if it had been wiped when soft with a bunch of grass or straw; a finer ware, which has been not very carefully smoothed, and was then covered with a bright red matt slip; and a red, red-brown or red and black mottled, slipped ware, on which differential shrinkage in the kiln has produced a fine, characteristic crazing of the surface.

Shapes

Large pedestal bowls in red, smoothed or low burnished ware, with tall bell-mouthed pedestals, drooping rims and tubular lugs. The pedestals may have cut-out, pinched or plastic decoration, the latter around the neck (e.g. Holmberg 1944, figs. 67a; 72; Blegen 1928a, fig. 108; Fossey 1969, fig. 3, 5; Caskey 1972, fig. 4, B 64).

Open or closed convex bowls with swollen or sharply incurved rims (Theocharis 1951, fig. 18; Caskey 1960, fig. 7, 1-3; Fossey 1969, fig. 3, 4, 8).

Jars with thickened, hooked rims (Caskey 1960, fig. 4, III 15; Fossey 1969, fig. 4, 1) or low flared collars (Fossey 1969, figs. 2, 6; 4, 2-9), or slightly convex collars with everted lips (Caskey 1960, fig. 7, IV 7; Fossey 1969, figs. 2, 17-19; 4, 25-29).
Rims

These are most diagnostic, and particularly on open and closed bowls some sort of thickening is common. Flat cut-off rims tend to be wide and often become a T-rim (Caskey 1960, fig.4, III 11.12; Fossey 1969, fig.5, 23-26; Holmberg 1944, fig.65e). Other types include the bevelled (Caskey 1960, fig.4, III 1) and the wavy or scalloped rims (Fossey 1969, fig.4,22; Howell 1970, fig.2, 25).

Flat rims are, characteristically, decorated on the top with transverse or oblique incisions (Blegen 1928a, pl.V, 1; Theocharis 1951, fig.17; Holmberg 1944, fig.68,c.m; Caskey 1960, fig.4, II 32). At Palaia Kokkinia some have transverse plastic strips on the rim, but this has not been noted elsewhere. Kerbschnitt decoration belongs to EH II.

Lugs

Certain types are characteristic: long narrow ledge lugs with two vertical perforations (Holmberg 1944, fig.68,m), and most especially spool lugs (Holmberg 1944, figs.57,b; 64,a.b; Fossey 1969, figs.4 and 5 passim; Säflund 1965, fig.112, 23a).

Handles

The EH I tubular handle is larger, thinner walled, often slightly convex, and projects farther from the side of the bowl or jar than the FN version. The ends are often strongly bevelled, and on large jars they sag in a distinctive manner (Theocharis 1951, fig.15a; Caskey 1960, pl.47, III 8; Blegen 1928a, fig.99; Levi 1930-1, fig.49,d; Coldstream and Huxley 1972, pl.16, 25). Coarse ware handles with a flat or round section may have grooved decoration (Coldstream and Huxley 1972, pl.17, 53-57; Koufovouno, unpublished).

Cordons

These are rare at Perachora: simple impressed cordons around the rim or belly are the only ones shown. The typical cordons
with neat oblique incisions, often set in rows of three or more, with the slant of the incisions alternating so as to produce a herringbone effect, are not mentioned from there, and could be EH II, like the rope and overlapping disk varieties.

None of these traits was found at Alepotrypa, Klenia or sites like the Agora, Kefala and Ayios Ilias which have been used in the Period IV section for typological comparisons. Small vertical spool lugs on a bowl from Kamenitsa Cave suggest a slightly later date for part of its occupation than that for the latest pottery from Alepotrypa, but the difference if any is small. Handles like those from Kythera, at Koufovoouno, should be EH I, but they are not found at Alepotrypa, nor have I seen them in the north of the Peloponnese, and their parallels are perhaps to be sought in the East Aegean.
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Abbreviations

A.A. Archäologische Anzeige. Beiblatt zum Jahrbuch des Deutschen Archäologischen Instituts.
A.A.A. Archaioloyika Analekta ex Athinon.
A.D. Archaioloyikon Deltion.
A.E. Archaioloyiki Ephimeris.
A.E.M. Archeion Euboikon Meleton.
A.M. Mitteilungen des Deutschen Archäologischen Instituts.
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Ergon. Ergon tis Archaioloyikis Etaireias.
JRGZM Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz.
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