

LATE HELLADIC I POTTERY FROM KORAKOU

(PLATES 73-75)

INTRODUCTION

EXCAVATIONS by C. W. Blegen at the site of Korakou, a small prehistoric mound just west of New Corinth, were a milestone in the study of the Greek Bronze Age. The results of these investigations were presented in 1921 in the classic volume *Korakou: A Prehistoric Settlement Near Corinth*.¹ Blegen was able to outline the phases of the Bronze Age on the Mainland and the development of their pottery styles largely on the basis of the stratigraphy which he found at this site.

The excavation report, although exemplary and still indispensable, includes only the more striking vases and sherds found, and these are not presented separately by deposit. It is impossible, therefore, to modify or refine Blegen's sequence at Korakou without re-examination of the notebooks and finds.

Fortunately this is possible. Pottery from two soundings at Korakou is preserved in the museum at Corinth. The first, Test P, consists of Early Helladic, early Middle

¹ Hereafter abbreviated *Korakou*. The following other special abbreviations are used in this article:

Buck = R. J. Buck, "Middle Helladic Mattpainted Pottery," *Hesperia* 33, 1964, pp. 231-308.

Circle B = G. Mylonas, 'Ο ταφικός κύκλος Β τῶν Μυκηνῶν, Athens 1972, 1973.

Definition = O. T. P. K. Dickinson, "The Definition of Late Helladic I," *BSA* 69, 1974, pp. 109-120.

Eutresis = H. Goldman, *Excavations at Eutresis in Boeotia*, Cambridge, Mass. 1931.

FM, FS = motives and shapes in A. Furumark, *The Mycenaean Pottery: Analysis and Classification*, Stockholm 1941.

Fortifications = J. L. Davis, *Fortifications at Ayia Irini, Keos: Evidence for History and Relative Chronology*, Univ. of Cincinnati diss. 1977.

"Keos II" = J. L. Caskey, "Investigations in Keos: Part II, A Conspectus of the Pottery," *Hesperia* 41, 1972, pp. 357-401.

Origins = O. T. P. K. Dickinson, *The Origins of Mycenaean Civilisation*, Göteborg 1977.

PPGCG = D. French, *Notes on Prehistoric Pottery Groups from Central Greece*, Athens 1972 (privately circulated).

Tiryns V = D. and E. French, "Prehistoric Pottery from the Area of the Agricultural Prison at Tiryns," *Tiryns V*, Mainz 1971, pp. 21-40.

Transition = J. B. and S. H. Rutter, *The Transition to Mycenaean*, Los Angeles 1976.

S. Andreou, P. P. Betancourt, J. L. Caskey, O. T. P. K. Dickinson, J. B. Rutter, C. K. Williams, II and C. Zerner have kindly examined this manuscript and have offered me their comments. Mr. Williams permitted me to study material from Korakou at Corinth in the summers of 1977 and 1978. Prof. Caskey has allowed me to refer often in this report to the finds from Shaft Graves I and II at Lerna (cf. *Hesperia* 24, 1955, pls. 16, 17; *Archaeology* 13, 1960, pp. 130-133; not yet fully published).

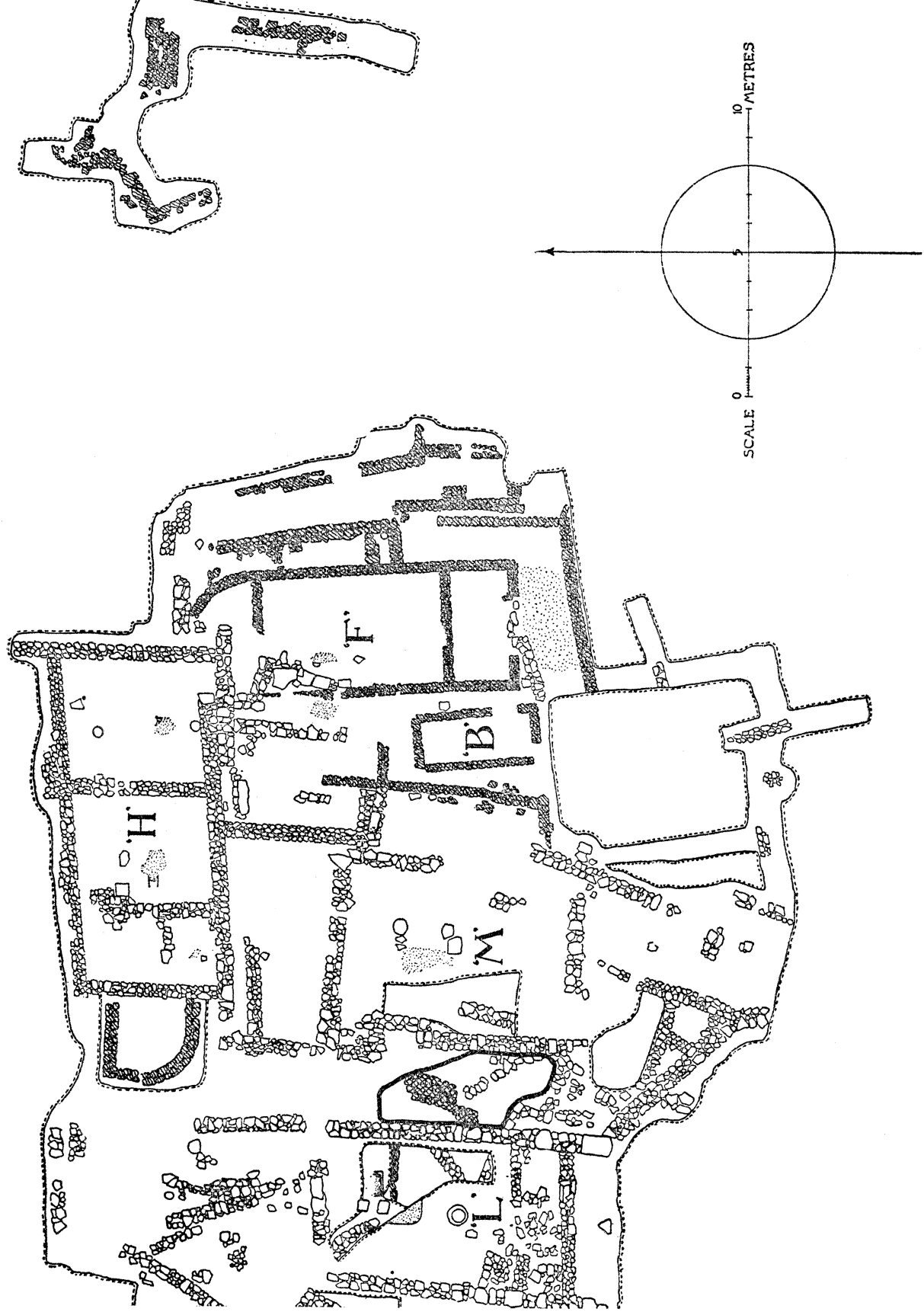


FIG. 1 Plan of Korakou showing the area of the East Alley sounding (W. W. Cummer after *Korakou* pl. VIII)

Helladic, and LH IIIC levels. The second, East Alley, is composed of nineteen levels ranging in date from the Early Helladic period to LH IIIB.²

The finds from levels XII-XVI of the East Alley sounding form a homogeneous deposit which should be dated to LH I. The purpose of this article is to present the pottery from these five levels. Few closed deposits of this period have yet been excavated from settlement contexts,³ especially in the Northeast Peloponnesos where finds from domestic contexts have been overshadowed by the more spectacular burial goods of the Grave Circles at Mycenae.⁴

The excavation of the sounding in East Alley between Houses L and M (Fig. 1) was carried out between June 7 and July 3, 1916 under the general supervision of R. W. Scott.⁵ Entries in his notebooks⁶ contain elevations of levels with rough notes on the character of the pottery from each, a scale plan, and a sectional drawing.⁷

The sounding was excavated in nineteen arbitrary levels, one above the other (Fig. 2); only the southernmost part of the area was continued beneath level III. The uppermost levels (I-IV) are of the LH IIIB period.⁸ Dickinson has dated the next lowest (V-X) to LH II.⁹ XI is mixed and contains sherds of both LH I and LH II types.

Levels XII-XVI mostly lay between two ash layers (labeled *ash etc.* and *ash, carbon* in the sectional drawing); they were associated with no architectural remains. The highest of these (XII) has a few intrusive LH II sherds. The lowest (XVI) is mixed with early Middle Helladic and Early Helladic pottery of types which predominate in levels XVII and XVIII. It is clear from examination of the sectional drawing (Fig. 2) why XII and XVI are contaminated. Neither followed the strata and both included material from above and below ash layers. On the other hand, levels XIII, XIV, and XV which lay totally between the ash layers contain no later intrusions and only a few earlier pieces: sherds of Middle Helladic Lustrous Dark-on-Light, Gray Minyan, and Matt-painted wares together with sherds of various Early Helladic wares. It seems likely, therefore, that originally the levels between

² J. B. Rutter has published the LH IIIB and IIIC pottery from both soundings in *The Late Helladic IIIB and IIIC Periods at Korakou and Gonia in the Corinthia*, Univ. of Pennsylvania diss. 1972. The LH II pottery from the East Alley sounding is discussed by O. T. P. K. Dickinson in "Late Helladic IIA and IIB: Some Evidence from Korakou," *BSA* 67, 1972, pp. 103-112.

³ Dickinson (*Origins*, pp. 22-26) has reviewed the closed settlement deposits of this period.

⁴ Cf. G. Karo, *Die Schachtgräber von Mykenai*, Munich 1930; G. Mylonas, *Circle B*.

⁵ Fellow of the American School of Classical Studies in Archaeology, 1915-1917; see L. E. Lord, *A History of the American School of Classical Studies at Athens 1882-1942*, Cambridge, Mass. 1947, p. 390.

⁶ Record of the excavation is contained in Corinth Notebook (hereafter C.N.) 83, pp. 15, 16, 29, 32-34, 37, 41-42, 47, 53; on file in the Corinth Museum. W. W. Cummer has kindly prepared for me the plan in Figure 1.

⁷ The sectional drawing, redrawn by Blegen (C.N. 85, p. 54), was subsequently adapted for the final publication, *Korakou*, p. 128, fig. 134.

⁸ Dated by Rutter, *op. cit.* (footnote 2 above).

⁹ Dickinson, *op. cit.* (footnote 2 above), p. 104.

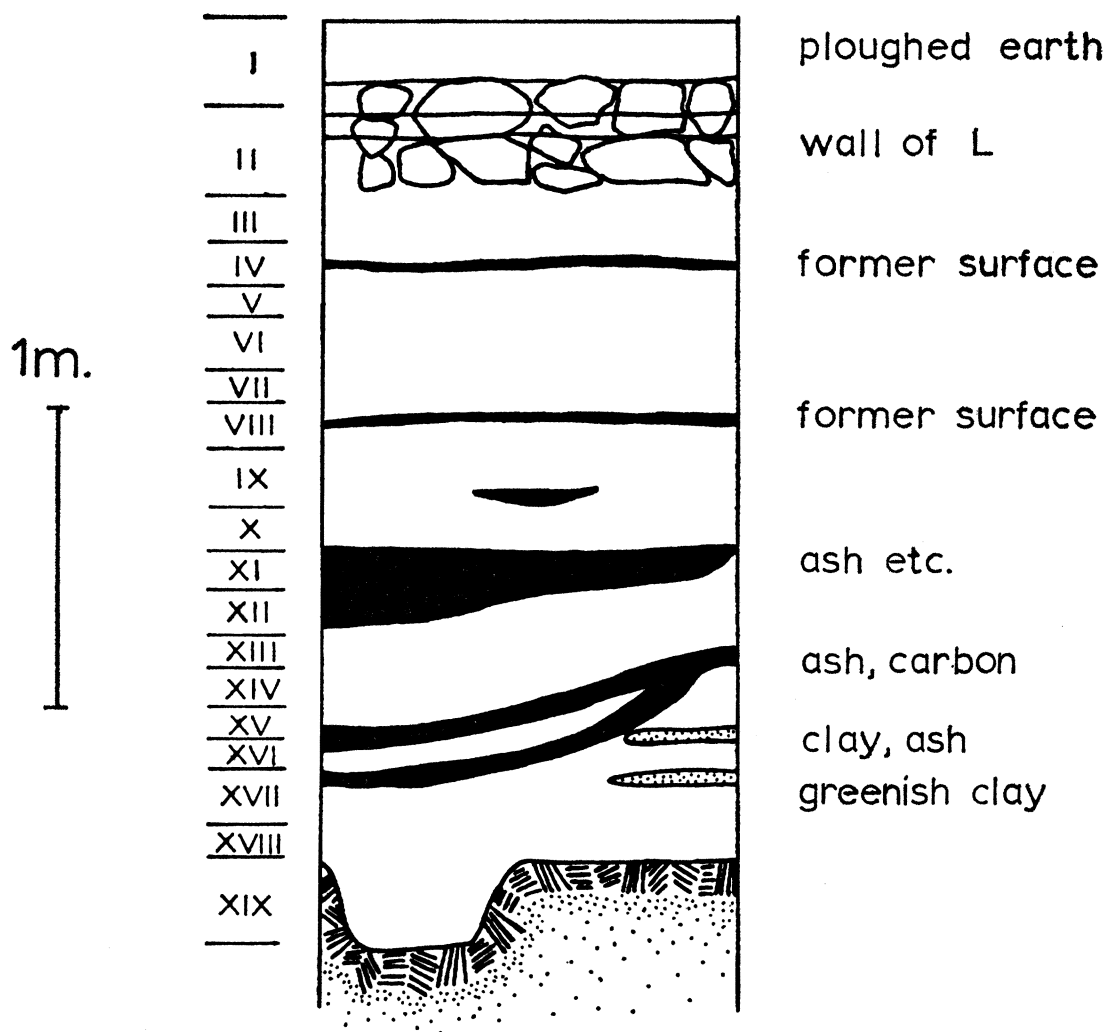


FIG. 2 Sectional drawing of the East Alley sounding (after C.N. 85, p. 54)

the two ash layers were a single stratigraphic unit. The similarities among the sherds from the five levels, with the exception of the intrusions in levels XII and XVI, leave no doubt that they were laid down at the same time.

THE POTTERY

The following is a presentation of the pottery from East Alley levels XII through XVI.¹⁰ More detailed descriptions of the color of selected sherds are included in Appendix III (pp. 262-263 below). Much of the pottery seems handmade.

All sherds from these levels which remain in the museum at Corinth (*ca.* 1200) were considered in this study. Representative pieces have been selected for illustration. Some intrusions (of the kind mentioned above) have been omitted from discussion.

It seems that little pottery from the East Alley sounding has been misplaced since 1921. Sherd counts in Blegen's notebook (C.N. 85, p. 54), later published in tabular form in the final report,¹¹ correspond closely to the quantities still in trays in the museum. The scarcity of coarse and undecorated body sherds from these levels, however, is surprising and it seems likely that some preliminary selection had taken place before Blegen made his notes. No statistical study of the collection, therefore, was attempted here.

LUSTROUS PAINTED

(Plate 73; Figures 3-5)

A. Mycenaean¹²

Paste: Fine. Usually pink.

Surface: Pink to reddish yellow. Often slipped.

Evenly burnished. Main decoration in the LH I style with red or black paint; subsidiary decoration in white.

Shapes and Designs:

1. *Keftiu cup*. Rim (1). Outside: spiral with dot-filled tangents (small white dots on

large dot in center of spiral, traces of added white on dot over tangent) and broad band (over-painted with thin white bands) at mid-rib. Inside: broad rim band.¹³

2. *Teacups*. Rim (2, 3). Broad rim bands inside and out. Designs include spirals and foliate bands.¹⁴

3. *Goblet?* Rim (4); base (not illustrated). Carinated rim with floral pattern perhaps from goblet; pedestaled base probably from same vase (D. est. 0.07 m).

4. *Open vessels*. A thin strap handle (5) with a zigzag band may be from a teacup.

¹⁰ The pottery is of kinds familiar in the Northeast Peloponnesos. I have followed, whenever suitable, the typology set forth by D. French in *Tiryns V* and *PPGCG*. Standard color names suggested in the Munsell Soil Color Charts (Baltimore 1975) are used throughout this article.

¹¹ *Korakou*, p. 127, table I. See also C.N. 85, pp. 42-54 where Blegen mentions that sherds were discarded from levels IV and VI.

¹² Early Mycenaean ware in general is described by Rutter (*Transition*, p. 13). Dickinson (*Definition*, p. 114) discusses specifically the LH I style. See also Furumark, *op. cit.* (footnote 1 above), pp. 13-14; also pp. 252-253 below.

¹³ Cf. *Transition*, p. 55, no. 866.

¹⁴ Cf. *Definition*, p. 110, fig. 1; P. Ålin, "Unpublished Mycenaean Sherds from Asine," *OpusAth* 8, 1968, p. 91, fig. 2:6-12.

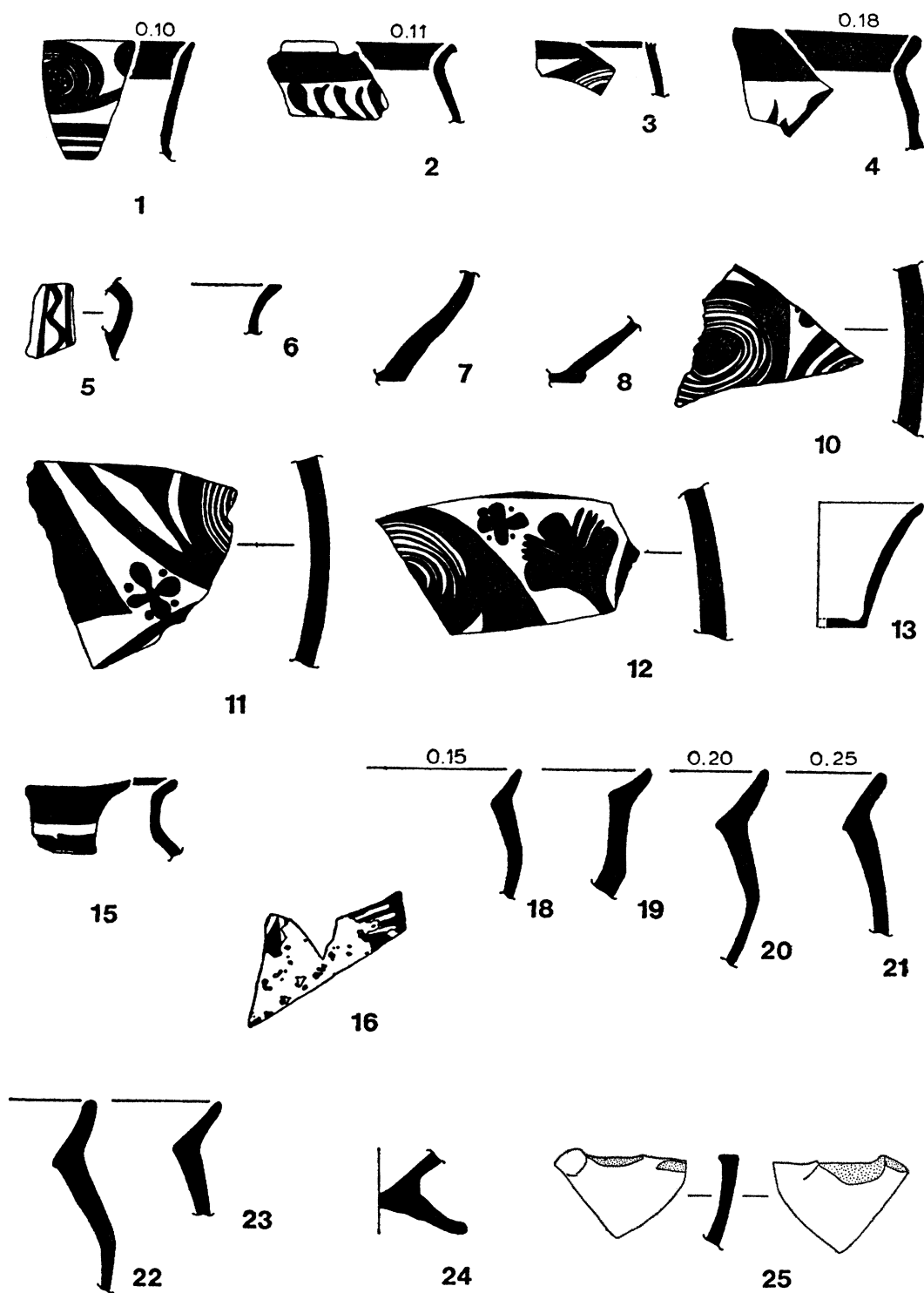


FIG. 3 Lustrous-painted ware (Scale 1:2.5)

5. *Squat jug/alabastron*.¹⁵ Rim (6). Solid black inside and out.¹⁶

6. *Closed vessels*. Bases (7, 8); body sherds (Th. 0.003 to 0.007 m.) from at least three other closed vessels with horizontal bands (W. 0.012 to 0.014 m.).

B. Minoan¹⁷

Paste: Coarse with dark inclusions. Reddish yellow.

Surface: Pink. Burnished. Main decoration in black or red with added decoration in white.

Shapes and Designs:

1. *Keftiu cup*. Fragment of handle and wall. Handle (W. 0.023 m.) decorated with thin black bands on a light ground; wall painted solid black inside.

2. *Jug*. Rim (9). Plastic "eye" on each side of spout; neck molding.¹⁸ Broad band inside rim; solid black outside. Traces of white paint outside; traces of red paint inside and out.

3. *Closed vessels*. About half a dozen body sherds (including 10-12) from large vase with spirals, crocuses, and rosettes in the LM IA style:¹⁹ lower part of pot decorated with black bands, some over-painted with thin white bands (not illustrated). A large round horizontal handle and a body sherd with a black band on a light ground (not illustrated) are from a second large vase. A single sherd

from a third large vase, probably a pithos; lustrous red outside with traces of white paint and a plastic band with diagonal slashes.

C. Light on Dark²⁰

Paste: Fine. Light red to pink.

Surface: Red or black painted ground. White decoration.

Shapes and Designs:

1. *Keftiu cup*. Complete profile without handle (13). Pendent double semicircles with dot centers; bands.²¹

2. *Squat jugs/alabastra*.²² Examples include a nearly complete vessel (14) decorated with concentric semicircles in panels separated by vertical bars, a rim sherd (15), and a body sherd (16) probably with palmettes. 14 has a plastic rivet on the top attachment for the handle.

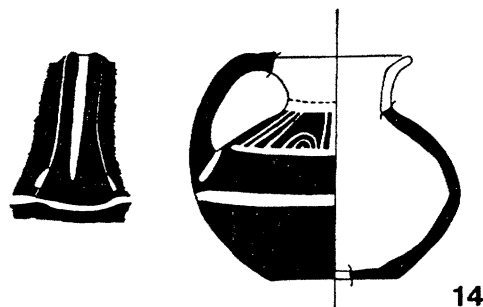


FIG. 4 Light-on-Dark squat jug (Scale 1:2.5)

¹⁵ Profiles of squat jugs (FS 87) and alabastra (FS 80) are similar and in levels XII-XVI the one shape could not be distinguished from the other.

¹⁶ This sherd could equally well have been classified with Lustrous Light-on-Dark ware. Rims of LH I style squat jugs and alabastra with broad rim bands (e.g. *Circle B*, pls. 43:a; 65:γ) cannot be distinguished from rims of Light-on-Dark squat jugs and alabastra (e.g. *ibid.*, pl. 15:γ).

¹⁷ Blegen in *Korakou* did not identify any sherds as Minoan. See also pp. 252-253 below.

¹⁸ Large jugs with neck moldings and spouts of this kind are features typical of Middle Minoan ceramics (see G. Walberg, *Kamarea*, Uppsala 1976, pp. 36-38). Similar jugs continue to be found in LM IA contexts (e.g. S. Marinatos, *Thera* VI, Athens 1974, pl. 8:b).

¹⁹ I have not found close parallels for the design. See M. Popham, "Late Minoan Pottery: A Summary," *BSA* 62, 1967, pp. 337-351, for characteristic LM IA motives.

²⁰ Equivalent to Blegen's Class D I (*Korakou*, pp. 32-33). See also p. 254 below. D. French's White-on-Lustrous-Dark category (*PPGCG*, p. 36) contains not only this ware but also much coarser and earlier Minoanizing pottery with light-on-dark decoration, as Rutter observed (*Transition*, p. 10, note 13).

²¹ Cf. *Korakou*, p. 33, no. 4.

²² See footnote 16 above.

D. Dark-coated ²³

Paste: Fine to semicoarse. Dark gray to reddish yellow.

Surface: Well smoothed and painted red or black. Frequently burnished.

Shapes:

1. *Goblets/kraters*.²⁴ A bridge spout (17) and a horizontal handle (not illustrated) are certainly from kraters. Broad everted rims (e.g. 18-23) and low pedestaled bases (e.g. 24), however, may come from either shape. Strap handles, probably from goblets, are also found.

2. *Saucer*. Rim (25). Flat with attachment for high-swung loop or strap handle.

3. *Hydria/stamnos*. Rim (26). Profile like those of matt-painted hydriai.

4. *Closed vessels*. Bases (27, 28).

POLYCHROME MATT-PAINTED ²⁵

(Plate 73, 74; Figures 5, 6)

A. "Aigina" ²⁶

Paste: Usually semicoarse with white inclu-

sions. Red to reddish yellow or pink. Gray core in thick parts of walls.

Surface: Red or reddish brown to pink. Sometimes slipped. Unevenly burnished to low luster. Decoration in red and black matt paint; lustrous rim bands.

Shapes and Designs:

1. *Kraters*.²⁷ Rims (e.g. 29-46); base (e.g. 47); spout (e.g. 48); handles (e.g. 49, 50). Most have red or black rim bands inside and out, double wavy bands on the shoulder (upper red, lower black) above double black bands, black figures-of-eight around the attachments for the handles, and a black band around the foot. One example (29) has chevrons on the shoulder instead of wavy bands.²⁸

2. *Closed vessel*.²⁹ Body sherd (51). Red and black chevrons?

B. "Mainland" ³⁰

Paste: Fine to semifine. Light red to reddish yellow.

Surface: Pink to light red or reddish yellow.

²³ Defined by Caskey "Keos II", p. 392). The ware resembles Red Slipped: "Aigina" as defined by D. French (*PPGCG*, p. 26: *Tiryns* V, p. 25). Rim profiles of the kraters typical of Red-slipped "Aigina", however, are much different from the characteristic Dark-coated-ware goblet and krater profiles of levels XII-XVI.

²⁴ Cf. *Circle B*, pl. 117: a (goblet).

²⁵ All three polychrome matt-painted wares distinguished here were lumped together by Blegen into his Matt-painted III group (= Class B III: Polychrome Matt-painted Ware); see *Korakou*, pp. 28-30.

²⁶ In *Korakou* this ware was included in Class B III among "sherds with poorer fabric" (p. 30). It was first defined as a separate ware by D. French (*PPGCG*, p. 35, and *Tiryns* V, p. 27). For publications of pottery of this ware more recent than French's catalogues (*loc. cit.*), see: H. Dohl, "Tiryns-Stadt: Sondage 1968," *Tiryns* VIII, Mainz 1975, pl. 73:3 and p. 140, fig. 2:9; *Transition*, p. 9, note 11 and p. 51, nos. 723-725; *Fortifications*, pp. 170-171; S. Hiller, *Alt-Agina*, IV, i, *Mykenische Keramik*, Mainz 1975, nos. 4-6; and J. L. Davis, "Brauron and Keos in the Shaft Grave Period," *AAA* 10, 1978, pp. 270-272. See also p. 258 below.

²⁷ A nearly complete krater of this kind is on display in the Argos Museum (Lerna, no. 246).

²⁸ The range of designs on "Aigina" ware kraters from the fillings of the Lerna shaft graves is much broader than at Korakou. Included are foliate bands, filled pendent semicircles, freestanding foliate derivatives (*Buck* motive no. 65), double saltires (*Buck* motive no. 28), and chevrons, in addition to double wavy bands. At Ayios Stephanos (*Transition*, p. 51, no. 724) triple zigzags are found, at Zygouries, a possible lily (C. W. Blegen, *Zygouries*, Cambridge, Mass. 1928, p. 135, fig. 127:2), and at Tiryns (Dohl, *op. cit.* [footnote 26 above], pl. 73:3, lower right) chevrons.

²⁹ At Lerna, as at Korakou, shapes other than kraters are not common.

³⁰ In *Korakou* this ware was included in Class B III under the heading "fine". The characteristics and distribution of "Mainland" polychrome ware (sometimes called the Shaft Grave VI

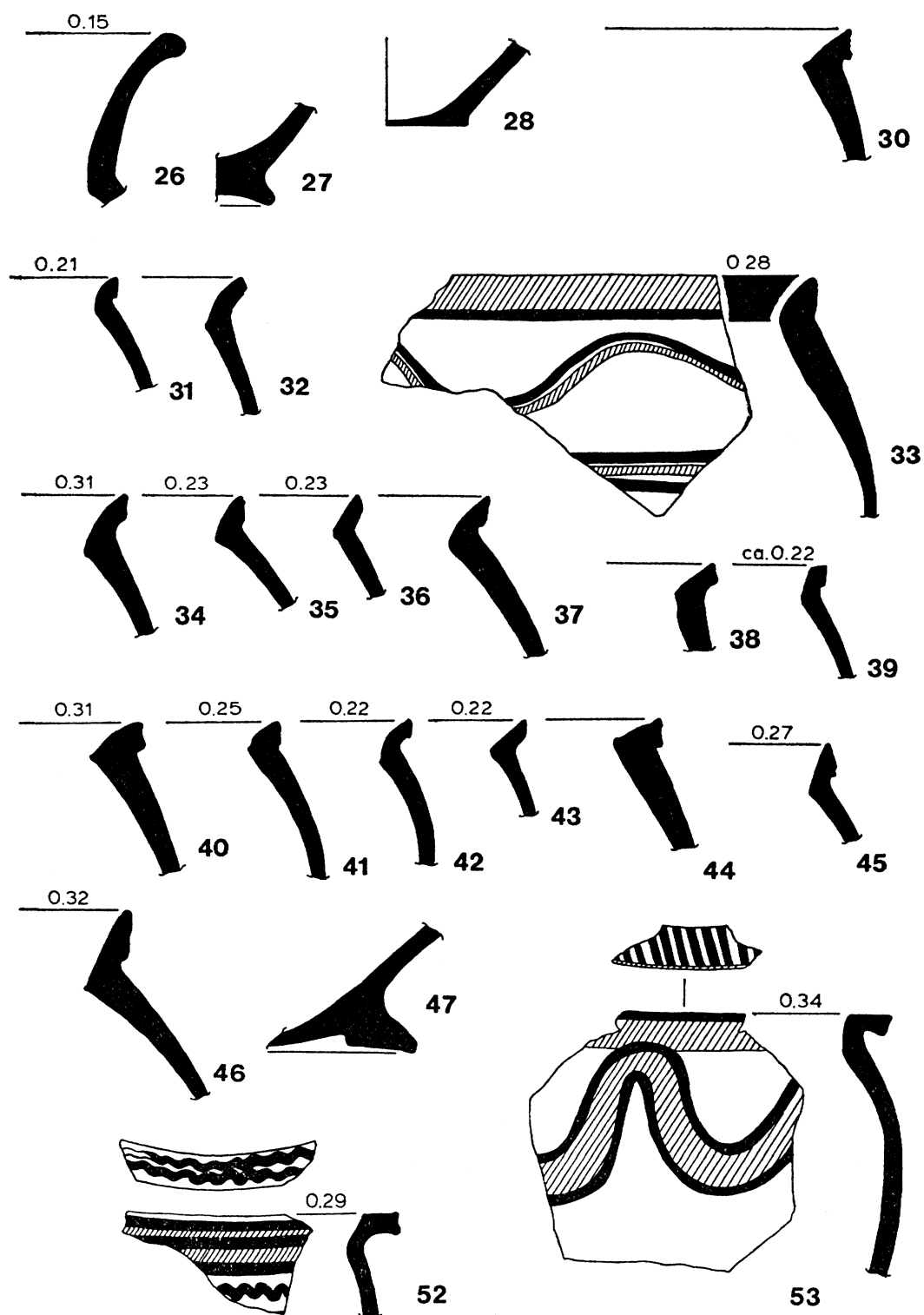


FIG. 5 Lustrous-painted ware, 26-28; Polychrome Matt-painted ware, 30-53 (Scale 1:2.5)

Sometimes slipped. Burnished evenly to high luster. Decoration in red and black.

Shapes and Designs:³¹

1. *Kraters*.³² Rims (52, 53). Designs include broad straight and wavy red bands bordered by thin black bands; thin wavy black bands; and diagonal black bars.

2. *Open vessels*. Base (54); body sherds (e.g. 55, 56). Designs include black zigzag bands, black wavy bands, and broad red bands bordered by thin bands.

3. *Closed vessels*. Handles (57, 58); body sherds (e.g. 59-68). Designs include broad red bands (straight or wavy) bordered by thin black bands, red lozenges outlined in black, a zigzag band reserved within a black band, a black guilloche bordering a red band, black wavy bands, and black vertical bars.

C. Other

A few sherds do not belong to either of the above wares. A rim sherd from a basin (69) has polychrome decoration on a light unburnished ground. Two body sherds (70, 71)

from closed vessels have decoration in black and red matt paint on a lightly burnished ground.

MATT-PAINTED

(Plates 74, 75; Figures 6-8)

A. Matt-painted II³³

Paste: Fine or coarse depending on size of vessel. Light gray to reddish yellow.

Surface: Pinkish white to reddish yellow. Sometimes slipped. Burnished. Decoration in black.

Shapes and Designs:

1. *Keftiu cup*. Base (72) with bands of unequal thickness.³⁴

2. *Mainland Panelled cup*. Body sherd (73) with rosettes and festoons.³⁵

3. *Kantharos*.³⁶ A rim comes from a kantharos with high-swung handles (74). Three parallel bars inside at attachment of handle to rim. Groups of bars pendent from rim inside.

4. *Open vessels*. A series of outturned rims and body sherds (75-81) are from

style or Ledervasen) have been set out by D. French (*PPGCG*, p. 33, and *Tiryns V*, p. 27). For recent discussions and publications as well as omissions from French's catalogue, see: E. Andreou, «ΜΕ πρόχους ἐκ Θήρας», *AAA* 7, 1974, pp. 416-422; J. L. Davis, "Polychrome Bird Jugs: A Note," *AAA* 9, 1976, pp. 81-83; *idem*, *loc. cit.* (footnote 26 above); *Transition*, p. 51, note 38; *Eutresis*, pp. 170-174; O. Rubensohn, "Die prähistorische und frühgeschichtliche Funde auf dem Burghügel von Paros," *AthMitt* 42, 1917, pp. 65-67; and Hiller, *op. cit.* (footnote 26 above), nos. 7-11.

³¹ Most designs at Korakou are common at other sites. For lozenges outlined in black (65), cf. *Eutresis*, p. 168, fig. 235: 3, and Circle B, K-110, fig. 105: a.

³² The shape is the same as Blegen's "deep bowls with wide opening and heavy flat rim" (*Korakou*, p. 30, no. 3). Similar kraters have been published from Mycenae (A. J. B. Wace, "Excavations at Mycenae," *BSA* 25, 1921-23, pl. XXX) and Tiryns (*Tiryns V*, fig. 4: 15, 16). The shape is like that of one variety of Yellow Minyan krater (below, p. 247 and footnote 56).

³³ Class B II (*Korakou*, pp. 24-28). As Blegen observed, small vases with fine pastes are most characteristic of this ware. Levels XII-XVI also contain a few sherds from vases which are larger and coarser than those published in *Korakou*.

³⁴ This cup may have had Mainland Panelled decoration (see J. L. Davis, "The Mainland Panelled Cup and Panelled Style," *AJA* 82, 1978, pp. 216-222) as did many Keftiu cups in this period; too little decoration is preserved to be certain.

³⁵ Too little of the design is preserved to be certain that this cup was decorated in the Panelled style (Davis, *loc. cit.*, footnote 34 above). Rosette motives of this might be Minoan in origin (cf. *Transition*, p. 61, no. 993) and are also found in the Cyclades (T. D. Atkinson *et al.*, *Phylakopi*, London 1904, pl. XVIII: 1).

³⁶ Probably similar in shape to matt-painted and Yellow Minyan kantharoi from Mycenae (*Circle B*, pls. 15: a; 156: θ).

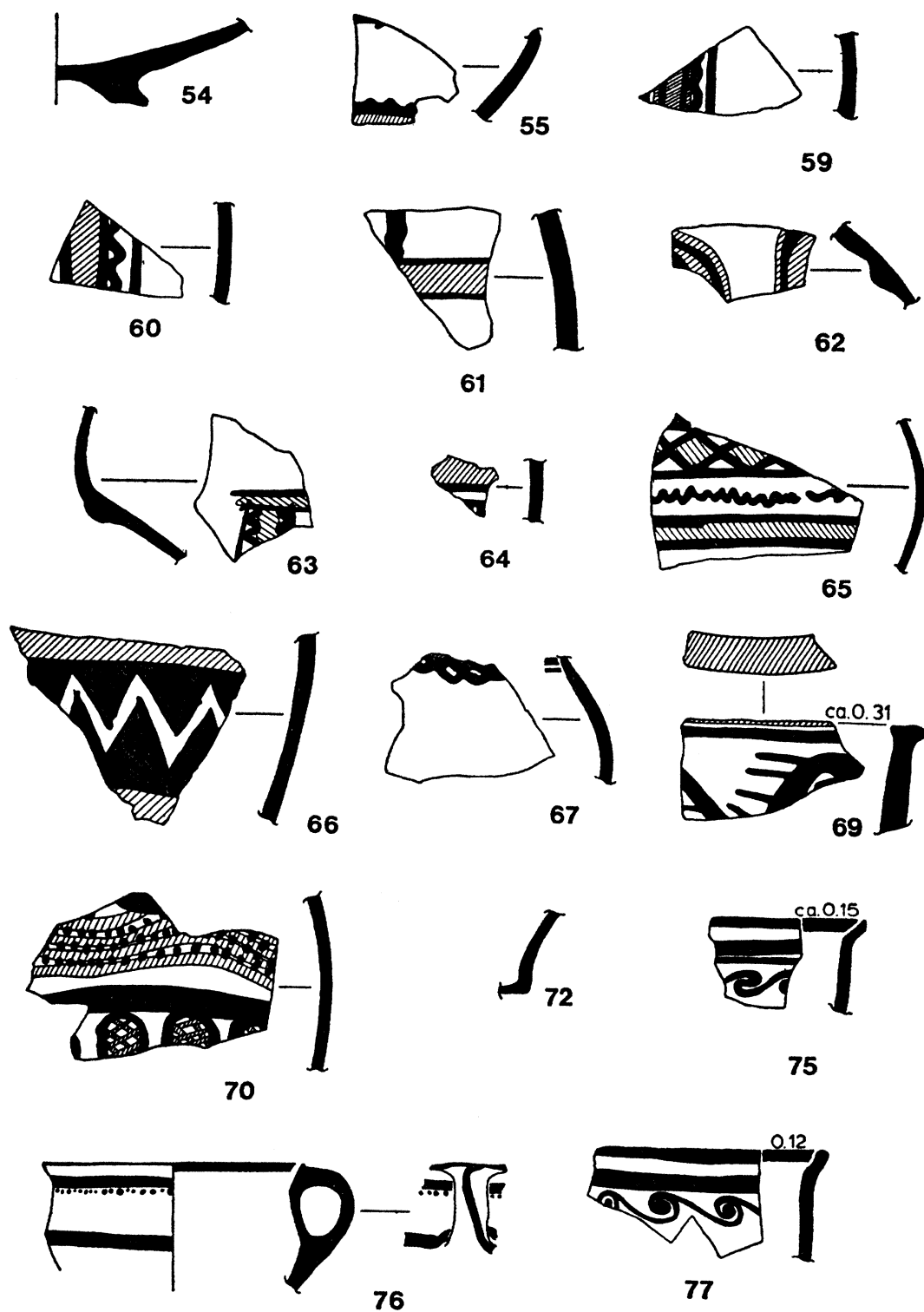


FIG. 6 Polychrome Matt-painted ware, 54-70; Matt-painted ware, 72-77 (Scale 1 : 2.5)

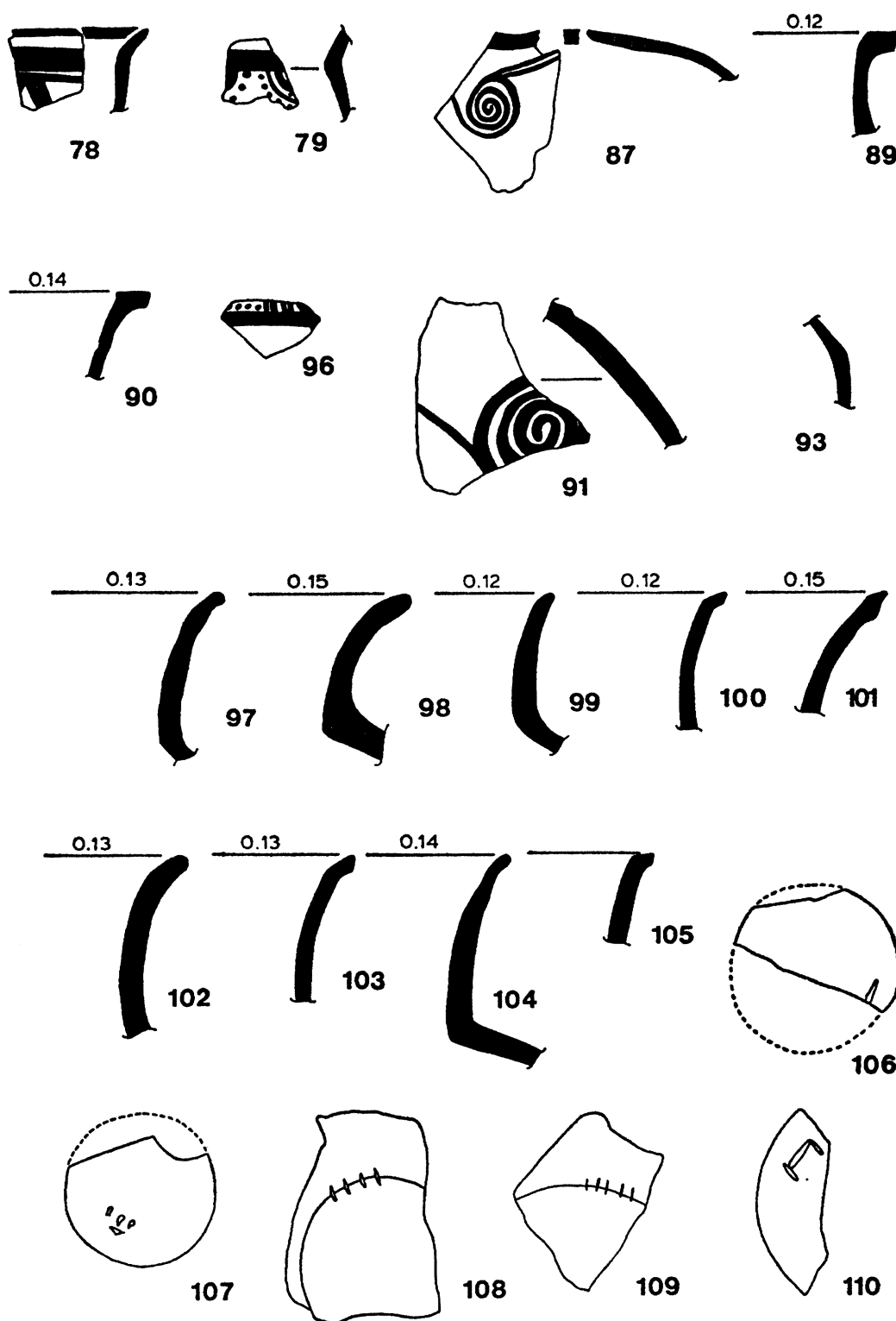


FIG. 7 Matt-painted ware (Scale 1:2.5)

small bowls or cups.³⁷ Strap handles are common (not illustrated). Some are decorated with horizontal or diagonal bars; the edges of others are outlined. Both raised and pedestaled bases (not illustrated) are also found.

5. *Jugs*.³⁸ In addition to the upper part of a breasted jug (82), part of a spout (83) with a thin rim band inside and strap handles (e.g. 84, 85) from high-spouted jugs are represented. A shoulder fragment decorated with straight and wavy bands also seems to come from a jug of this shape (86).

6. *Bridge-spouted jars*.³⁹ Rim sherd (87) with running spiral.

7. *Closed vessels*. Two body sherds (88 a, b) come from a jar which had a side spout (now broken away); both were decorated with palmettes.⁴⁰ Two rim sherds (89, 90) are from large jars with flat rims. Patterns on various other body sherds include guilloche (not illustrated), spirals (91, 92), straight and wavy bands (93, 94),⁴¹ rows of W's (95), and dots and bars (96). Strap and round handles as well as raised and flattened bases occur but cannot be assigned to a particular shape.

³⁷ It is not possible to determine the precise shape of the pots from which these sherds come. Rims from small kantharoi (e.g. *Circle B*, pl. 15: a), teacups (*ibid.*, pl. 92: β), and small bowls have similar profiles.

³⁸ Cf. *Circle B*, pls. 14: γ, δ; 45: β; 47: α; 89: β; 91: β; *Korakou*, p. 25, no. 2.

³⁹ Cf. *Circle B*, pl. 97: β; *Korakou*, p. 27, no. 4.

⁴⁰ This design is common at *Korakou* (cf. 16 and 81 above, and an example with the palmette completely preserved, *Korakou*, p. 33, fig. 47: 10).

⁴¹ 93 may be from a jug. Bodies of jugs in this period are sometimes carinated (cf. an example from Lerna on display in the Argos Museum).

⁴² Class B I, no. 5 (*Korakou*, pp. 22-24). Decoration of examples in levels XII-XVI is simpler than that of vases published by Blegen (*ibid.*, p. 23, figs. 32, 33). At Keos and Lerna, Caskey has described similar water jugs with sparse decoration ("Keos II," p. 393, no. 5). The paste typical of this ware at *Korakou* may correspond to D. French's matt-painted clay no. 2 (*Tiryns* V, p. 27).

⁴³ Stamnoi (cf. *Circle B*, Γ-38) have two belly handles, hydriai (*ibid.*, Γ-17) two belly handles and a neck handle. In other respects, their shapes are often identical and their decoration the same.

⁴⁴ A. Bikaki has kindly examined the potters' marks from *Korakou* with me and will comment on them in her forthcoming publication of potters' marks from Ayia Irini, Keos.

⁴⁵ These sherds are probably intrusive from lower levels (see p. 236 above).

B. Light Gray Unburnished ⁴²

Paste: Semifine with white inclusions. Reddish yellow.

Surface: Light gray. Sometimes slipped. Outer surface wiped and striations (from cloth?) prominent. Decoration in black.

Shapes and Designs:

1. *Hydriai/stamnoi*.⁴³ Rims (e.g. 97-105); bases (e.g. 106-113); handles (e.g. 114, 115); body sherds (e.g. 116-118). The most common decoration consists of a band at the rim inside and out, a band at the base of the neck, double concentric circles on the shoulders, figures-of-eight around the belly handles, double concentric circles around the lower attachments for the neck handle, and a crescent over the upper attachment. Variations on this general scheme are found (117, 118). Potters' marks are common on the bases.⁴⁴ There are also several large flat, horizontally pierced lug handles (not illustrated).

C. Other ⁴⁵

A few rim sherds are decorated in black on a light unburnished ground in styles of the earlier Middle Helladic period. Four are from basins or bowls (119-122); two probably come

from pithoi (123, 124).⁴⁶ Closed vessels: body sherd at handle (125); body sherds (e. g. 126-129).⁴⁷

BURNISHED

(Plate 75; Figures 8-11)

A. Gray Minyan ⁴⁸

Paste: Fine to semifine. Gray to reddish gray.

Surface: Gray to reddish gray. Burnished evenly to high luster.

Shapes:

1. *Goblets/kraters*.⁴⁹ No complete profiles are restorable. Pedestaled bases (e. g. 143-153) come probably from goblets; torus bases (not illustrated) from kraters. Carinated and non-carinated rims, some with strap handles attached, may be from either shape (e. g. 130-142). Some body sherds (e. g. 154-156) have a plastic band at the bottom of the bowl.⁵⁰

2. *Kantharos*.⁵¹ Rims (157, 158).

3. *Saucer*. Rim (159).

4. *Closed vessel*. Fragment of torus base (D. 0.10 m.; not illustrated).

5. *Other*. A few sherds, including ring stems and body sherds with incised festoons, are of Middle Helladic types.

B. Yellow Minyan ⁵²

Paste: Fine to coarse depending on size of vessel. Reddish yellow to light red.

Surface: Very pale brown to reddish yellow. Burnished, sometimes to high luster.

Shapes:

1. *Keftiu cup*. Base (160). Few other body sherds.

2. *Mainland Panelled cup*.⁵³ Rims (161, 162).

3. *Goblets/kantharoi/dippers/cups*.⁵⁴ Some rims (e. g. 163-183) may be from any of these four shapes. A few, however, probably are from goblets specifically (e. g. 184-189) and one with a high-swung strap handle is certainly from a kantharos (190). One small two-handled cup (192) is nearly complete. Some handles are certainly from dippers (191). Flattened bases (not illustrated) may belong to cups, dippers, or kantharoi; low pedestaled bases are probably from goblets or kantharoi (e. g. 193-198). A ring around the stem is characteristic of many of the pedestaled bases (e. g. 198).⁵⁵

4. *Shallow bowls*. Rims (e. g. 199-202). 201 has an attachment for a horizontal strap handle.

5. *Kraters/basins*.⁵⁶ Carinated rims with horizontal double handles are from large basins (e. g. 203, 204). Flattened and molded rims come from spouted kraters with horizontal round handles (e. g. 205-211).⁵⁷ Large torus bases may be associated with either shape (e. g. 212-216).

6. *Squat jug*. Nearly complete; handle missing (e. g. 217).

⁴⁶ Cf. basins and bowls (*Korakou*, p. 21, fig. 29; p. 22, fig. 30) and pithoi (*ibid.*, pp. 19-20; p. 21, fig. 28) published by Blegen.

⁴⁷ Cf. similar designs on closed vessels (*Korakou*, p. 20, fig. 27; p. 21, fig. 28).

⁴⁸ See *PPGCG*, p. 24; *Tiryns V*, p. 24.

⁴⁹ For goblets, cf. *Eutresis*, pp. 136-137, figs. 183-185; for kraters, *ibid.*, p. 140, figs. 190, 191.

⁵⁰ Cf. *Eutresis*, p. 140, fig. 190: 2, 3.

⁵¹ Cf. *Eutresis*, p. 139, fig. 187: 2-4.

⁵² See *PPGCG*, p. 28; *Tiryns V*, p. 26.

⁵³ See Davis, *op. cit.* (footnote 34 above).

⁵⁴ Cf. goblets (*Circle B*, pls. 214-217); kantharoi (*Eutresis*, p. 163, fig. 227); dippers (*Korakou*, p. 19, fig. 26), and cups (*Eutresis*, p. 163, fig. 226; *Circle B*, pl. 232, Ξ 1-187).

⁵⁵ Cf. *Circle B*, pl. 216, O-209.

⁵⁶ Rim profiles of the Yellow Minyan kraters fall into two groups. Profiles of the first (205-207) resemble those of "Mainland" polychrome kraters (see above, p. 243); profiles of the second (208-211) are similar to those of "Aigina" polychrome kraters (see above, p. 241). Cf. also Yellow Minyan kraters at *Eutresis*, p. 165, fig. 231).

⁵⁷ See above, p. 241.

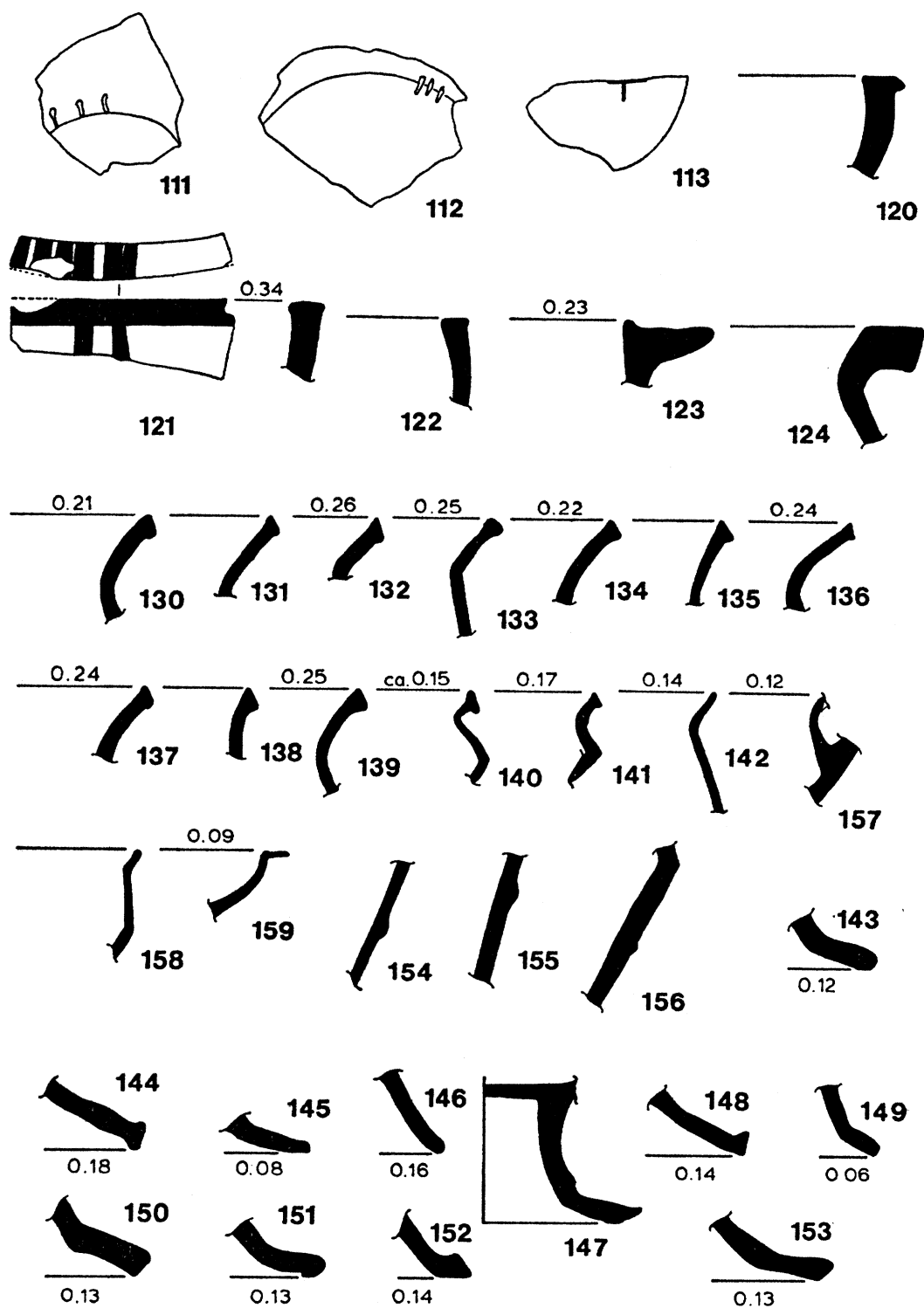


FIG. 8 Matt-painted ware, 111-124; Burnished ware, 130-159 (Scale 1:2.5)

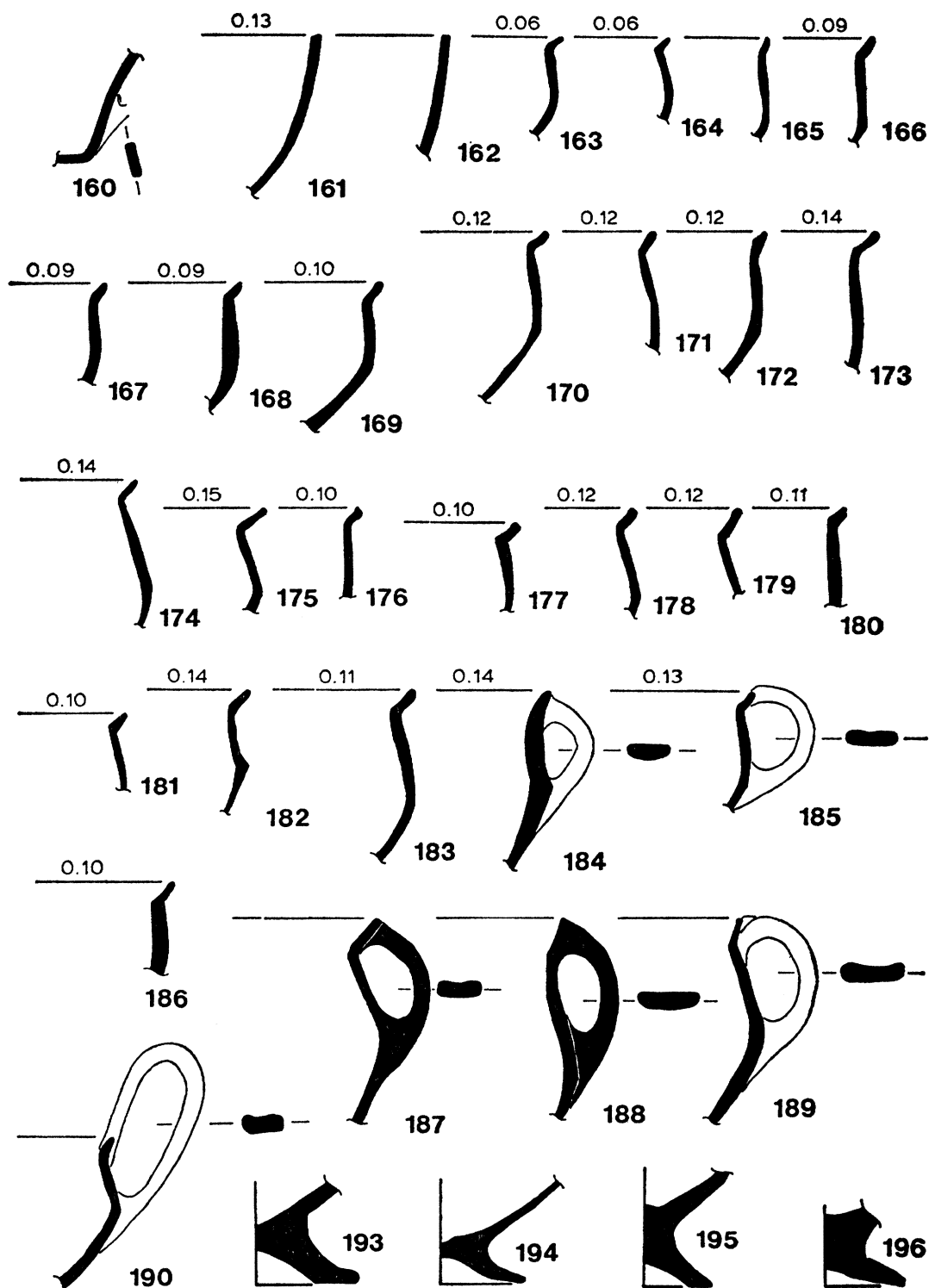


FIG. 9 Burnished ware (Scale 1:2.5)

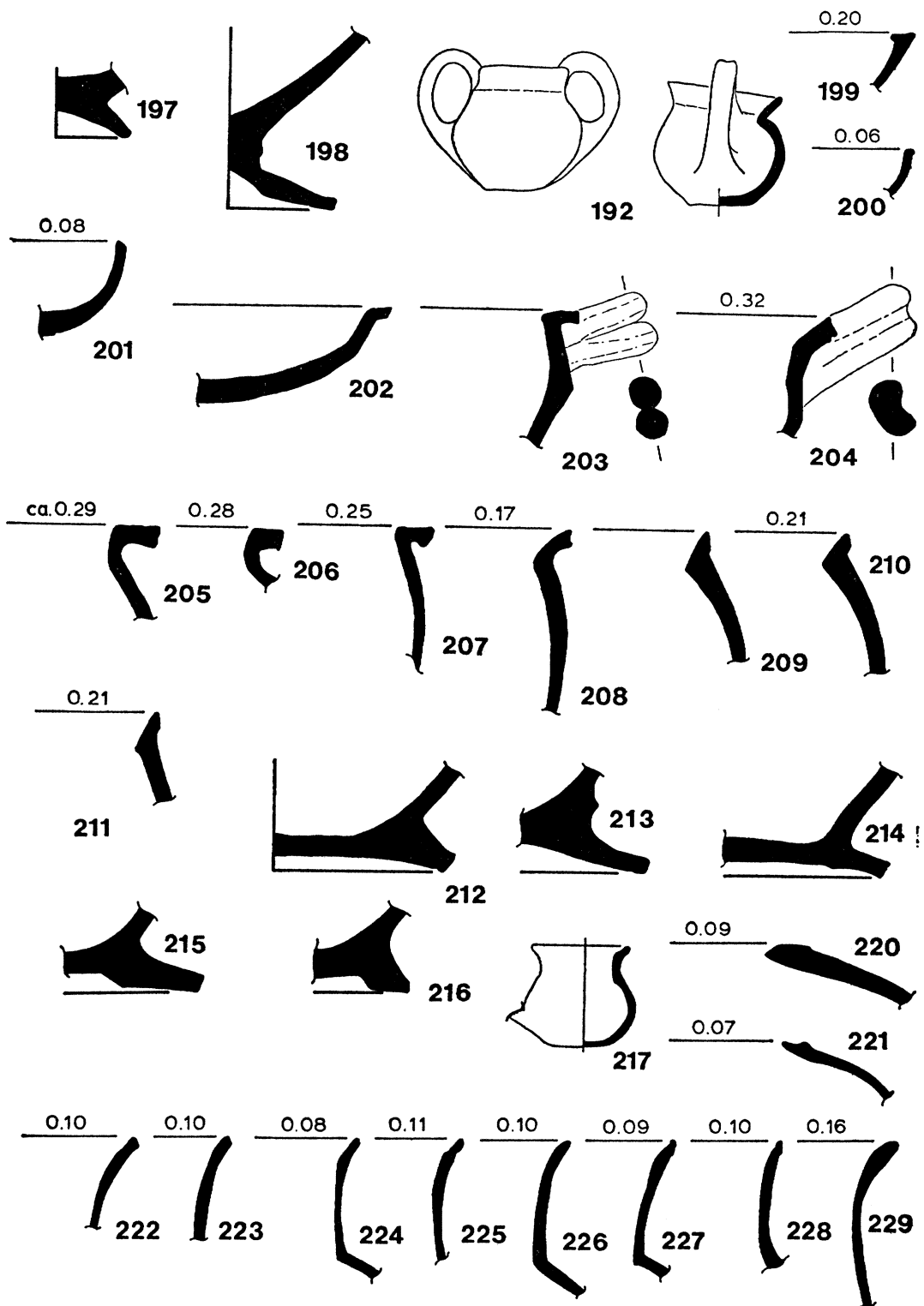


FIG. 10 Burnished ware (Scale 1:2.5)

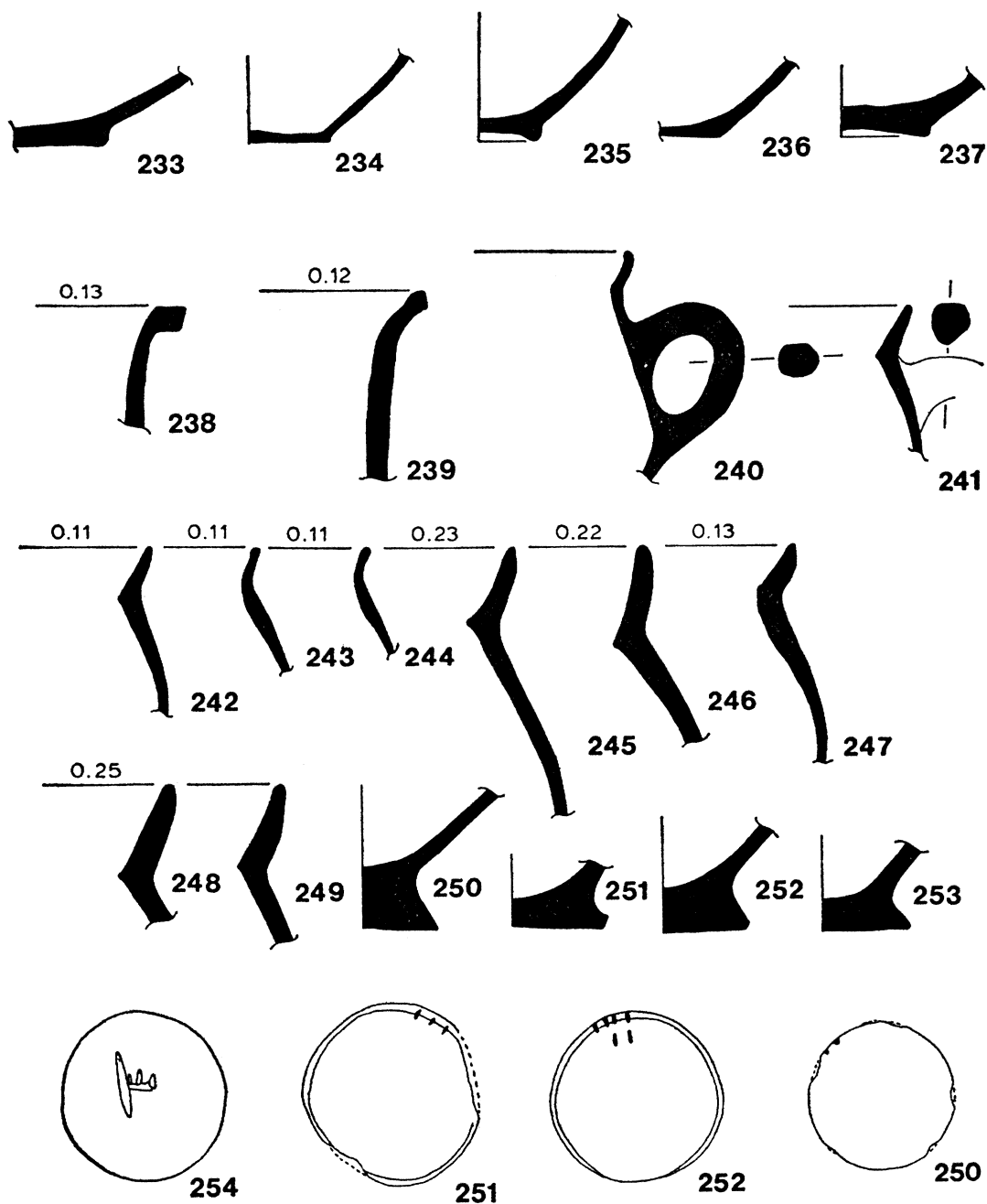


FIG. 11 Burnished ware, 233-239; Undecorated ware, 240-254 (Scale 1:2.5)

7. *Jugs*. Fragments from spouts of jugs with cut-away necks are represented (e.g. 218, 219).⁵⁸

8. *Hole-mouthed jars*. Rims (220, 221).

9. *Hydriai/stamnoi*. Rims (238, 239). Profiles are like those of matt-painted hydriai and stamnoi.

10. *Other*. A group of rims (222-229) of similar size and profile are probably from jugs or small jars; some have strap handles attached. Many handles cannot be assigned to a particular shape (e.g. 230-232). Applied pellets are common on strap handles (e.g. 230, 231).⁵⁹ Bases (e.g. 233-237) are from closed vessels.

UNDECORATED

(Figure 11)

A. Cooking Ware⁶⁰

Paste: Semicoarse to coarse depending on size of vase. Dark reddish brown to weak red. Sometimes with dark gray cores.

Surface: Dark reddish brown to weak red; rarely gray.

Shapes:

1. *Cooking pots*.⁶¹ Rims (e.g. 240-249), some with round or flattened handle attached. Both conical (e.g. 250-254) and tripod (with round or oval legs; not illustrated) bases are found. Potters' marks are found on some of the conical bases (250-252; 254).

ANALYSIS OF THE POTTERY

Pottery of the LH I and LM IA Styles and the Date of the Deposit

Of the pottery in levels XII through XVI, Mycenaean and Minoan wares can be most closely dated. Although sherds of these wares are scarce, their shapes and designs demonstrate that the deposit belongs to the LH I period as defined by Dickinson⁶² and is contemporary with LM IA in Crete.

Two sherds from a goblet and a strap handle with a vertical wavy band (4, 5) are unusual, but small shapes most characteristic of LH I, the teacup, squat jar, and Keftiu cup, are present and the decoration of these shapes is regular.⁶³ The single sherd from a Keftiu cup (1) has a deep band inside the rim, a spiral with dot-flanked tangents in the upper zone outside, and a pronounced mid-rib painted black and over-painted with two thin white bands.⁶⁴ Keftiu cups with deep rim bands outside, which some have suggested are characteristic of the very earliest stage of LH I, are not found.⁶⁵

⁵⁸ Cf. *Circle B*, pl. 220, Z-85, A-5.

⁵⁹ Pellets of this kind were applied to handles of some vases from Mycenae (e.g. *Circle B*, pl. 220, Z-85) and are common on strap handles at Lerna.

⁶⁰ Only a few coarse undecorated vases of the pre- and early Mycenaean periods were published by Blegen (see *Korakou*, pp. 30-31).

⁶¹ None of the published vases from *Korakou* are of these shapes. Cf. *Circle B*, pl. 172, β (with conical base). Dickinson (*Origins*, p. 25) suggests that the tripod-cooking-pot shape is of Minoan derivation.

⁶² *Definition, passim*.

⁶³ *Ibid.*, pp. 109-110.

⁶⁴ *Ibid.*, p. 110, fig. 1; p. 115.

⁶⁵ *Ibid.*, p. 113; J. N. Coldstream and G. L. Huxley, *Kythera*, London 1972, p. 291; *Transition*, p. 62.

Dickinson has observed that large vases in the LH I style are very rare and has argued that some previously thought to be LH I are, in fact, LM IA.⁶⁶ This seems to be the case at Korakou. Nearly all the large closed vases with lustrous-painted decoration in Minoan or Minoanizing styles in levels XII through XVI seem to be Cretan (10-12 clearly in the LM IA style⁶⁷). If this deposit is typical of the site as a whole, it would seem that the people at Korakou were acquiring large vases of this kind from Crete but were not often copying them themselves.

Two explanations for scarcity of large vases in the LH I style come to mind. Matt-painted hydriai and stamnoi, special shapes for the drawing and storage of water, have capacities comparable to those of larger LM IA vases and may have been preferred. Most modern Greeks have strong opinions about what area of the Aegean produces the best water jars (judged both for effectiveness in cooling and taste imparted to the contents); most show considerable reluctance to surrender their old style *stamnes* for new-fangled glass or metal creations. Similar conservatism in antiquity might partly account for hesitation of Mainland potters to begin imitation of large Minoan vases. Another factor could be the unequal breakage and replacement rate of large and small vases. Recent studies in the American Southwest suggest that vases for pouring and storing are usually much longer-lived than vases used for table service.⁶⁸ There might, therefore, have been initially less demand for larger LH I vases to replace old matt-painted storage jars.

The Other Pottery

Major studies of pottery of the LH I period have been mainly concerned with the LH I style, not pottery of the period as a whole.⁶⁹ Both Furumark and Dickinson have been especially interested in the origins of the style, the earliest on the Mainland to execute Minoanizing motives in lustrous paint on a light burnished ground. Its inception marks by definition the beginning of the first phase of the Late Bronze Age on the Mainland, the Late Helladic I period.

Both scholars realized, however, that the LH I style was not the only style current at that time. It has been clear since the publication by Wace and Blegen of the article entitled "The Pre-Mycenaean Pottery of the Greek Mainland"⁷⁰ that in the initial phases of the Late Helladic period much pottery continued to be produced in Middle Helladic ways and was little influenced by Minoan fashions. Dickinson comments that LH I made its appearance as just another fine ware.⁷¹

These wares which follow Middle Helladic traditions have not been given much

⁶⁶ *Definition*, p. 113.

⁶⁷ I thank C. Zerner for examining these sherds with me.

⁶⁸ Cf. S. F. Cook, "Can Pottery Residues be Used as an Index to Population?" *Contributions of the University of California Archaeological Research Facility* 14, 1972, pp. 17-39.

⁶⁹ Furumark, (*FM*, *FS*, footnote 1 above); *Definition*, *passim*.

⁷⁰ *BSA* 22, 1916/17, 1917/18, pp. 175-189.

⁷¹ *Origins*, p. 24.

attention in discussions of pottery of the LH I period. Furumark chose to call them "MH";⁷² Dickinson lumped them together as "Late Phase fine wares".⁷³

It is clear that often, especially in the case of simple, more plain types, no fine distinctions can be drawn between pottery of the later Middle Helladic and earlier Late Helladic periods. The date of many pieces cannot be precisely determined without knowledge of their context. It is, therefore, unfortunate that settlement deposits and homogeneous tomb groups of the LH I period are so rare and so sketchily published. The publication of the pottery from levels XII-XVI is especially valuable since it allows us to examine all components of an LH I settlement deposit, not only the LH I style. As the following outline shows, pottery from deposits of this period is diverse in fabric, form, and decoration.

1. Lustrous Painted (above, pp. 238-241)

Decoration in lustrous paint is a feature of two wares other than Minoan and Mycenaean. The first, Lustrous Light-on-Dark ware, has been described at length by both Blegen and Dickinson.⁷⁴ It is clearly related to both LH I and Matt-painted II and bridges the gulf between Middle Helladic and Minoanizing traditions. The paste of Lustrous Light-on-Dark ware is similar to that of Mycenaean ware and generally the same shapes are found in each. Designs, on the other hand, are identical to those used in Matt-painted II. Pottery of this kind is rare and, from its distribution, as Dickinson has suggested, was probably manufactured in the Northeast Peloponnesos. On the evidence of levels XII-XVI at Korakou, there is no doubt that the style was in use in LH I; whether it began to be produced earlier, however, remains uncertain. Few examples have been published from other sites and the contexts of most have not been closely described.

The second, Dark-coated ware (above, p. 241), was not discussed by Blegen in the Korakou report. Evidence for its chronology, as for Lustrous Light on Dark, is not abundant and it cannot be determined how much earlier than LH I, if at all, such pottery was produced.⁷⁵

2. Minyan (above, pp. 247-252)

The general stylistic development of Minyan wares is clear.⁷⁶ Gray Minyan, most popular at the beginning of the Middle Helladic period, was gradually supplanted by Yellow Minyan as the period progressed.⁷⁷ Both types survived the transition to the

⁷² See *FM*, *FS* (footnote 1 above), pp. 232, 482, 505.

⁷³ *Definition*, p. 112; *Origins*, pp. 22-23.

⁷⁴ *Korakou*, pp. 32-33; *Definition*, p. 112.

⁷⁵ At Keos and Lerna this ware is also found in LH I contexts ("Keos II," p. 392).

⁷⁶ Cf. R. Howell, "The Origins of the Middle Helladic Culture," in *Bronze Age Migrations in the Aegean*, R. A. Crossland and A. Birchall, ed., London 1973, pp. 73 ff.; *Origins*, pp. 19-23.

⁷⁷ *Korakou*, pp. 34-35; p. 127, table I.

Late Helladic period and are found in contexts so late as LH I.⁷⁸ Yellow Minyan, as Rutter has emphasized, "merged imperceptibly" into early Mycenaean unpainted ware.⁷⁹ Gray Minyan, on the other hand, left no successor on the Mainland.

Few aspects of Minyan changed radically enough in the Late Helladic period to allow them to be diagnostic of LH I or later. In Gray Minyan a new shape, it seems, appeared for the first time: a one-handled cup with a sharply everted rim.⁸⁰ "Late" features characteristic of East Alley levels XII-XVI, however, such as the scarcity of Gray Minyan ring-stemmed goblets and the presence of scoring on the stems of Yellow Minyan goblets can be assigned only generally to the late Middle Helladic period or the early Late Helladic period.

3. Matt-painted (above, pp. 243-247)

The popularity of pottery with matt-painted decoration on an unburnished ground had waned considerably by the end of the Middle Helladic period. This has been most dramatically demonstrated at Ayios Stephanos where the percentage of sherds (per kilo of recovered pottery) of the most abundant matt-painted ware of this kind (called Dull Painted by Rutter) falls from a maximum of 30% per lot in MH II to a maximum of 5% in MH III.⁸¹

The most significant innovation in matt-painted pottery at this time was the development of Matt-painted II, a ware which employed matt-painted decoration on a burnished ground. Such pottery is first found at Ayios Stephanos in MH III, the local Lakonian phase which is contemporary with early LM IA but antedates LH I;⁸² it is clear that Matt-painted II continued to circulate elsewhere in the Aegean, as at Korakou, after the emergence of the LH I style.⁸³

In levels XII-XVI most sherds with matt-painted decoration on an unburnished ground are of Light Gray Unburnished ware. At Keos and Lerna pottery of this kind is characteristic of LH I deposits.⁸⁴ The contexts in which it has been found at other sites are not clear and it is uncertain how long before LH I the style started.

4. Undecorated (above, p. 252)

Undecorated pottery of this period has received little attention. Many of the undecorated sherds from levels XII-XVI, as noted above (p. 238), were probably discarded by the excavators. Among the remaining pottery fragments there are two varieties of cooking pot. No other shapes can be recognized.

⁷⁸ E. g. on Keos ("Keos II," p. 393).

⁷⁹ *Transition*, p. 9, note 10.

⁸⁰ "Keos II," p. 393: G63; *Transition*, p. 50, note 35.

⁸¹ *Transition*, pp. 24, 34.

⁸² *Transition*, p. 63.

⁸³ *Transition*, pp. 50-51; "Keos II," p. 392 (not so scarce in recently studied deposits as implied by Caskey in 1972); and also in the Lerna shaft graves (cf. footnote 1 above).

⁸⁴ Cf. footnote 42 above.

Precise chronological limits for cooking pots of this kind cannot be set. Examples have been found at Mycenae in the filling of Shaft Grave O and at Lerna in the fillings of Shaft Graves I and II.⁸⁵ The shape, however, is not much different from that of the usual Middle Helladic cooking pot⁸⁶ and, as Blegen commented in his report, the shapes of coarse and undecorated vases at Korakou in general changed little during the Bronze Age.⁸⁷

On the basis of the preceding discussion, it seems that it is correct to call Gray and Yellow Minyan, as well as certain undecorated and matt-painted wares, transitional since they continued to be used from the Middle Helladic period into the Late Helladic period without undergoing major changes at or soon after the start of the LH I style. We cannot determine on present evidence if Lustrous Light-on-Dark and Dark-coated wares were also transitional or first were made in LH I.

Polychrome Matt-painted Wares

Levels XII-XVI contain examples of two kinds of polychrome matt-painted pottery, "Mainland" and "Aigina", which belong predominantly to the early phases of the Late Helladic period and should probably not be considered transitional.

1. "Mainland" (above, pp. 241-243)

Vases with matt black and red decoration on a burnished ground of the kind called "Mainland" by French, were first recognized as a distinct class by Wace and Blegen.⁸⁸ They believed, because of the prominence of the ware in the Sixth Shaft Grave at Mycenae, that such pottery was used in the latter part of MM III and the early part of LM IA.

It was clear from later work in the Aegean that this date was in the main correct. At Korakou Blegen found that the "Mainland" ware (MH class III fine ware) belonged to the upper levels of the stratum which he called Middle Helladic II.⁸⁹ He recognized, however, that early Mycenaean ware of the LH I style was also characteristic of this stratum.⁹⁰ This is quite contrary to the modern definition of the Late Bronze Age on the Mainland according to which the Late Helladic period begins with the start of the LH I style. It was because these LH I style sherds were found with an abundance of matt-painted and Minyan wares that Blegen considered the upper levels of the second stratum to be Middle Helladic rather than Late Helladic. Blegen clearly chose to use the disappearance of matt-painted and Minyan wares rather than the appearance of LH I style pottery as the dividing line between the Middle and Late Helladic periods.

⁸⁵ *Circle B*, pl. 172: β ; footnote 1 above.

⁸⁶ *Eutresis*, p. 178, fig. 246.

⁸⁷ *Korakou*, p. 30.

⁸⁸ *Op. cit.* (footnote 70 above), p. 185.

⁸⁹ *Korakou*, p. 28.

⁹⁰ *Ibid.*, p. 32.

The "Mainland" style has been found at many other sites on the Greek Mainland and in the Cyclades but only a few excavators have reported its contexts. At Eutresis it was typical of the third level of the Middle Helladic period.⁹¹ But, as at Korakou, Late Helladic I and II styles were found in this stratum together with Minyan and other matt-painted wares. Goldman explains the apparent contradiction more explicitly than Blegen:

Such sherds of Late Helladic I and II as were found, came, with a single exception, from levels in which the Yellow Minyan predominated, showing that the flourishing period of Yellow Minyan is chronologically Late Helladic I and II. In other words, Eutresis has, so far as the pottery goes, no genuine Late Helladic I and II periods. It seemed to me, however, that it would be confusing in view of the persistence in such large quantities of Gray Minyan and Matt, and the fact that the designs on the Yellow Minyan are closely related to Middle Helladic Matt-painted ware and, indeed, show practically no influence of the Cretan designs, to classify this pottery under Late Helladic I and II. It must simply be borne in mind that culturally it belongs to Middle Helladic, and chronologically, while Yellow Minyan with Matt decoration may begin in Middle Helladic, at Eutresis it certainly is the distinctive pottery of the period corresponding to Late Helladic I and II.

Vessels of "Mainland" polychrome ware from the shaft graves at Mycenae have attracted much attention. Examples have been published by Mylonas from graves Γ, Δ, Ε, Κ, Ν, and Ο of Circle B.⁹² In three of the graves (Ε, Κ, and Ν) it appears that no LH I or LM IA pottery was found, either in the burial chamber or in the filling of the shaft. We have seen, however, that, even in the heartland of the Mycenaeans at Korakou, LH I pottery is rare in the LH I period compared to matt-painted and Minyan wares (pp. 252-253 above).

The absence, therefore, of LH I pottery from these graves, especially since all three contained relatively few terracotta vessels (in the case of Κ, none from the filling) and since only complete pots from the fillings of the shafts were published, need not mean that the burials are chronologically earlier than the Late Helladic I period. Evidence from graves Γ and Ο speak to contrary. In Γ a large "Mainland" jar (Γ-37) was found in the filling of the grave together with two LH I cups and an LC I jug. In Ο two large jars in this ware and an LH I bridge-spouted jar were associated with the second burial in the tomb. The case in grave Δ is not so clear. A large "Mainland" jar was found in this tomb together with an LH I jar, the only

⁹¹ *Eutresis*, pp. 124-125.

⁹² *Circle B*, Γ-37, Δ-63, Ε-71, Ε-72, Κ-109, Κ-110, Ν-158, Ο-193, Ο-194; see also *Origins*, pp. 40-46.

other terracotta vase reported from inside the tomb. It is uncertain, however, that both belong to the same burial.

Vases in "Mainland" ware were found in graves II, IV, V, and VI of Circle A, but we are uncertain of their relationship to individual burials and to other pottery in the graves. In any case, LH I pottery has been published from each of these tombs.⁹³

Near by in the Argolid at Lerna sherds of the same ware were found in abundance with LH I style pottery in the fillings of the two shaft graves dug down through the ruins of the House of the Tiles.⁹⁴

Evidence from the Cyclades bears out that from the Mainland. At Ayia Irini on Keos this ware is not found before the advent of LC I.⁹⁵ This is also the case on Melos. Two stratified LC I phases have been distinguished in the new excavations at Phylakopi. The earlier contains LM IA imports and local imitations. The LH I style is found first in the succeeding phase together with "Mainland" ware and more advanced LM IA.⁹⁶

2. "Aigina" (above, p. 241)

D. French was first to distinguish from other polychrome matt-painted pottery a group of vases (almost exclusively kraters) with red and black decoration on a light ground. The kraters are usually decorated with double wavy bands (the upper black, the lower red).

This ware has a more narrow distribution than "Mainland" ware. It has been found in the Northeast Peloponnesos, Lakonia, Aigina, Keos, and Brauron but has not yet been reported from Central Greece or the Western Peloponnesos.

There is no proof that "Aigina" ware was produced earlier than the LH I period. It has been found associated with LH I style pottery at Lerna and Ayia Irini, and in a slightly later context at Ayios Stephanos.⁹⁷

Although, as we have seen above, both the "Mainland" and "Aigina" styles have been consistently found in LH I contexts and there is little reason to believe they began earlier, scholars have persisted in calling them transitional. It is obvious that these two polychrome matt-painted wares continue Middle Helladic traditions, but only in the sense that they reflect that continuity may we consider them to be "Middle

⁹³ Karo, *op. cit.* (footnote 4 above), nos. 200, 590, 591, 858, 941, 943, 944, 946, 947, 950, 952, 954; see also *Origins* pp. 46-50.

⁹⁴ Cf. footnote 1 above.

⁹⁵ *Fortifications*, p. 170.

⁹⁶ A conspectus of the LC I pottery is being prepared by J. Cherry, C. MacFarlane, and myself. O. T. P. K. Dickinson is writing a report on Mainland imports. Mr. Dickinson has informed me that a sherd of a polychrome ware similar to "Mainland" polychrome but without a burnished ground has been found in Middle Cycladic levels at Phylakopi. On Keos and in Boiotia, also, there are sherds from Middle Bronze Age strata which lack burnished grounds but in pastes and decoration resemble "Mainland" ware (*Fortifications*, p. 149; *Eutresis*, p. 175).

⁹⁷ Cf. footnote 26 above.

Helladic". Chronologically, the evidence from Korakou together with that from the other sites reviewed above demonstrates that both wares are characteristic of the Late Helladic I period and are nearly as diagnostic of LH I as the LH I style itself.

CONCLUSIONS

Analysis of settlement deposits such as levels XII-XVI of East Alley is essential, not only for a clearer understanding of the early Mycenaean ceramic sequence but also because diachronic studies of settlement patterns, burial customs, architecture, and most other classes of artifacts depend on ceramics for dating. We may not rely solely upon the Minoan-inspired LH I style for the chronology of the period. The LH I style is basically a Peloponnesian phenomenon and has a limited distribution, especially north of the Isthmus.⁹⁸ Even at Korakou near the center of the Mycenaean world examples of the style in levels XII-XVI are greatly outnumbered by pottery in the Middle Helladic tradition. It is possible that, outside the Mycenaean heartlands, sherds of the LH I style may be absent from deposits of the LH I period (i. e. deposits which are contemporary with the LH I style elsewhere).

Without knowledge of the development of all styles of pottery in use in LH I we shall remain lost. The presentation of levels XII-XVI, I hope, provides the first step toward an all-inclusive classification of pottery of the LH I period.

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⁹⁸ *Definition*, p. 118; *Eutresis*, pp. 124-125.

APPENDIX I

Concordance of Catalogue and Level Numbers

1. XIV	43. XII	85. XV	127. XVI
2. XIII	44. XV	86. XV	128. XVI
3. XIII	45. XII	87. XV	129. XVI
4. XII	46. XII	88. XIII	130. XII
5. XV	47. XVI	89. XIII	131. XIV
6. XIII	48. XII	90. XII	132. XIV
7. XV	49. XII	91. XVI	133. XV
8. XVI	50. XIII	92. XII	134. XV
9. XIV	51. XIV	93. XVI	135. XVI
10. XV	52. XV	94. XV	136. XVI
11. XIV	53. XVI	95. XVI	137. XVI
12. XIV	54. XVI	96. XVI	138. XVI
13. XVI	55. XV	97. XII	139. XVI
14. XIV and XV	56. XIII	98. XII	140. XII
15. XIII	57. XVI	99. XIII	141. XV
16. XVI	58. XV	100. XIII	142. XVI
17. XVI	59. XV	101. XIII	143. XVI
18. XII	60. XV	102. XVI	144. XII
19. XII	61. XVI	103. XIV	145. XII
20. XIV	62. XIII	104. XV	146. XIV
21. XVI	63. XIV	105. XVI	147. XV
22. XIV	64. XV	106. XII	148. XV
23. XVI	65. XV	107. XII	149. XV
24. XIII	66. XV and XVI	108. XIII	150. XV
25. XIII	67. XII	109. XIV	151. XV
26. XVI	68. XIII	110. XIV	152. XVI
27. XIV	69. XII	111. XIV	153. XVI
28. XIV	70. XIV	112. XVI	154. XIII
29. XII	71. XVI	113. XVI	155. XIII
30. XII	72. XIII	114. XIII	156. XV
31. XII	73. XII	115. XII	157. XV
32. XII	74. XII	116. XII	158. XV
33. XIV	75. XVI	117. XII	159. XIV
34. XIII	76. XIII	118. XII	160. XIII
35. XIV	77. XII	119. XVI	161. XV
36. XIV	78. XVI	120. XV	162. XV
37. XIV	79. XIII	121. XV	163. XII
38. XV	80. XIII	122. XVI	164. XIV
39. XVI	81. XV	123. XV	165. XIII
40. XVI	82. XV	124. XV	166. XIV
41. XVI	83. XVI	125. XV	167. XII
42. XII	84. XV	126. XVI	168. XV

169. XVI	191. undetermined	213. XII	235. XVI
170. XIII	192. undetermined	214. XVI	236. XV
171. XIII	193. XVI	215. XVI	237. XVI
172. XIV	194. XIV	216. XVI	238. XIV
173. XIII	195. XVI	217. XII	239. XV
174. XVI	196. XVI	218. XII	240. XV
175. XVI	197. XVI	219. XV	241. XIV
176. XIII	198. XV	220. XIII	242. XII
177. XIII	199. XV	221. XV	243. XIV
178. XIII	200. XII	222. XII	244. XIV
179. XIII	201. XVI	223. XII	245. XIV
180. XV	202. XII	224. XIII	246. XIV
181. XV	203. XVI	225. XIV	247. XV
182. XV	204. XIV	226. XV	248. XVI
183. XV	205. XIV	227. XV	249. XVI
184. XV	206. XV	228. XVI	250. XII
185. XII	207. undetermined	229. XV	251. XIII
186. XV	208. XV	230. XVI	252. XIV
187. XIII	209. XV	231. XII	253. XV
188. XIV	210. XII	232. XV	254. XV
189. XIV	211. XII	233. XV	
190. XII	212. XVI	234. XV	

APPENDIX II

Concordance of Catalogue Numbers and Illustrations in *Korakou*

Some of the pottery published in this article was previously illustrated by Blegen in the original excavation report (see footnote 1 above).

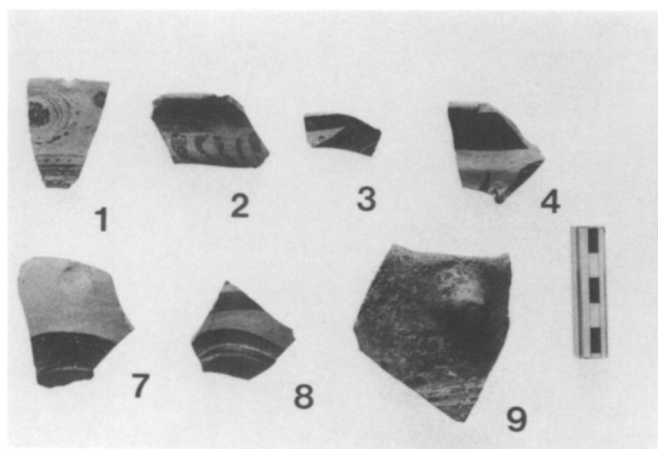
<i>Cat. No.</i>	<i>Korakou</i>	<i>Cat. No.</i>	<i>Korakou</i>
2	fig. 49:5	80	fig. 35:11
53	fig. 40: top, 1.	81	fig. 35:6
65	fig. 41: top, r.	82	fig. 35:3
66	fig. 41: bottom, r.	87	fig. 35:8; pl. II:3
73	fig. 34:5; pl. III:3	88b	fig. 35:10
75	fig. 35:4	92	fig. 36:15; pl. II:1
77	fig. 36:17		

APPENDIX III

Munsell Color Descriptions (numbers not given for black and white paint)

<i>Cat. No.</i>	<i>Ware</i>	<i>Fracture</i>	<i>Surface In</i>	<i>Out</i>	<i>Paint</i>
1	Mycenaean	5YR 8/4	5YR 7.5/4	5YR 7.5/4	black and added white
3	Mycenaean	7.5YR 7/4	7.5YR 7/4	7.5YR 8/4	black
11	Minoan	5YR 7/6	7.5YR 7/4	7.5YR 8/4	black
13	Lustrous Light on Dark	2.5YR 6/6	—	—	white on dark (2.5YR 5/6)
15	Lustrous Light on Dark	5YR 7/4	—	—	white on dark (5YR 3/2)
17	Dark-coated	5YR 4/1	—	—	red coating (5YR 3/2)
19	Dark-coated	5YR 6/6	—	—	red coating (10R 4/6)
21	Dark-coated	2.5YR 5/8	—	—	red coating (10R 4/6)
34	Polychrome Matt-painted: "Aigina"	2.5YR 6/6	7.5YR 7/4	7.5YR 7/4	black and red (5YR 4/4)
37	Polychrome Matt-painted: "Aigina"	5YR 6/6	7.5YR 7/6	7.5YR 7/6	black and red (10R 4/6)
46	Polychrome Matt-painted: "Aigina"	edges-2.5YR 5/8 core- 2.5YR 5/2	5YR 7/4	5YR 7/4	black and red (2.5YR 4/4)
48	Polychrome Matt-painted: "Aigina"	5YR 6/8	5YR 7/4	2.5Y 6/4	black
55	Polychrome Matt-painted: "Mainland"	2.5YR 6/8	7.5YR 7/4	7.5YR 7/4	black and red (7.5R 4/4)
63	Polychrome Matt-painted: "Mainland"	2.5YR 6/6	5YR 7/6	2.5YR 6/6	black and red (7.5R 4/4)
65	Polychrome Matt-painted: "Mainland"	5YR 6/6	7.5YR 7/6	5YR 7/6	black and red (10R 4/4)
89	Matt-painted II	10YR 7/2	7.5YR 8/4	7.5YR 8/2	black
92	Matt-painted II	7.5YR 7/6	7.5YR 7/4	7.5YR 7/4	black
97	Light Gray Unburnished	5YR 6/8	2.5Y 7/2	2.5Y 7/2	black
98	Light Gray Unburnished	5YR 6/8	10YR 7/2	10YR 7/2	black
130	Gray Minyan	5YR 5/1	10YR 5/1	10YR 5/1	—
131	Gray Minyan	10YR 4/1	2.5Y N4/	2.5Y N4/	—
133	Gray Minyan	5YR 5/2	5YR 6/1	7.5YR N4/	—
147	Gray Minyan	2.5YR N6/	10YR 4/1	10YR 6/1	—
170	Yellow Minyan	2.5YR 6/8	10YR 8/3	10YR 8/3	—

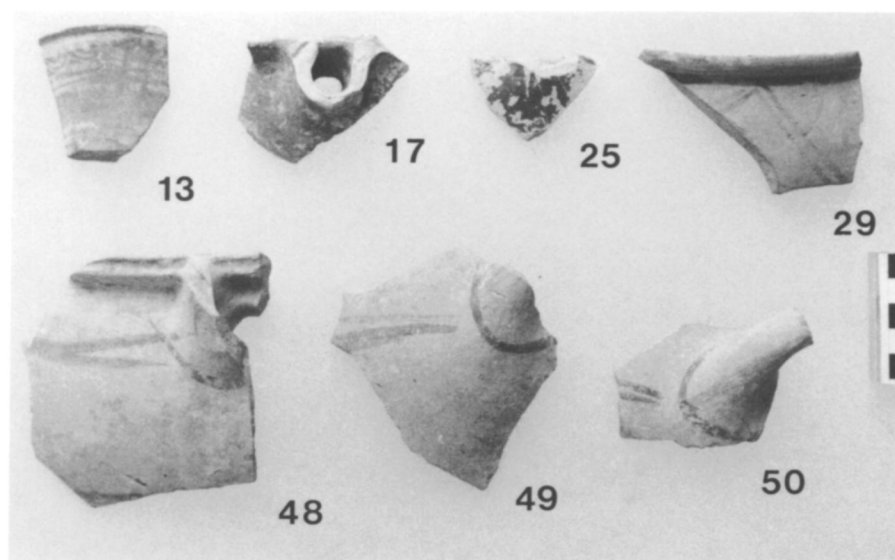
<i>Cat. No.</i>	<i>Ware</i>	<i>Fracture</i>	<i>Surface In</i>	<i>Out</i>	<i>Paint</i>
204	Yellow Minyan	5YR 7/6	10YR 8/4	10YR 8/4	—
221	Yellow Minyan	2.5YR 6/8	7.5YR 6/6	2.5YR 6/6	—
242	Cooking Ware	2.5YR 4/2	2.5YR 6/4	2.5YR 6/4	—
247	Cooking Ware	2.5YR 3/4	2.5YR 6/2	5YR 5/1	—
249	Cooking Ware	edges-2.5YR 5/6 core-2.5YR N3/	2.5YR 5/4	2.5YR 5/4	—



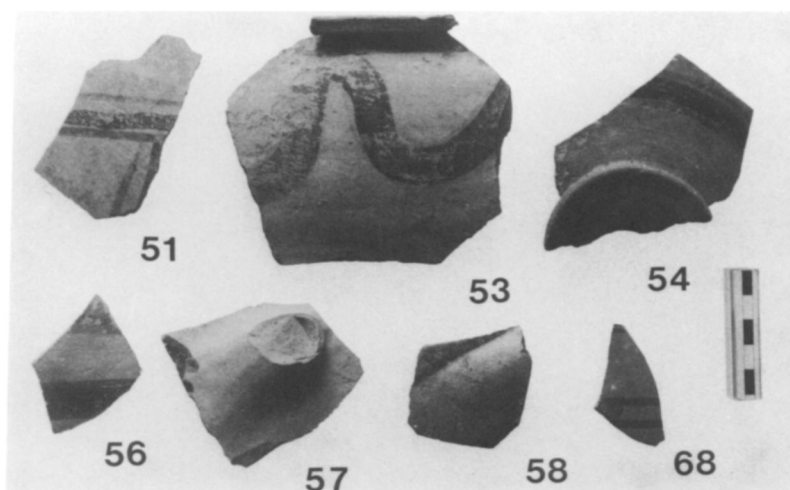
a. Lustrous-painted ware



b. Light-on-Dark squat jug



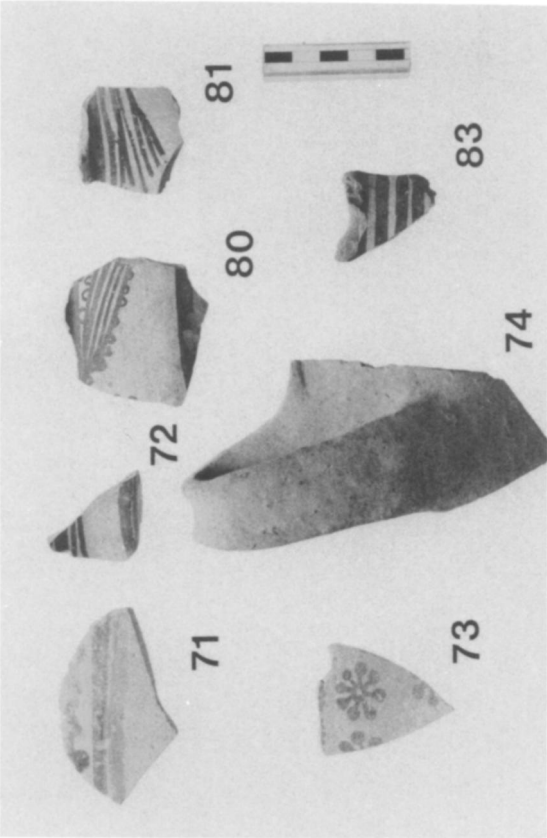
c. Lustrous-painted (13-25) and Polychrome Matt-painted ware (29-50)



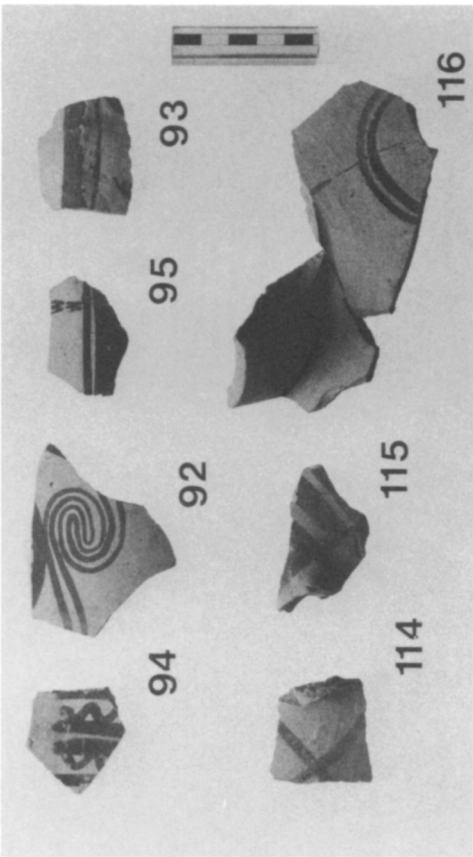
d. Polychrome Matt-painted ware



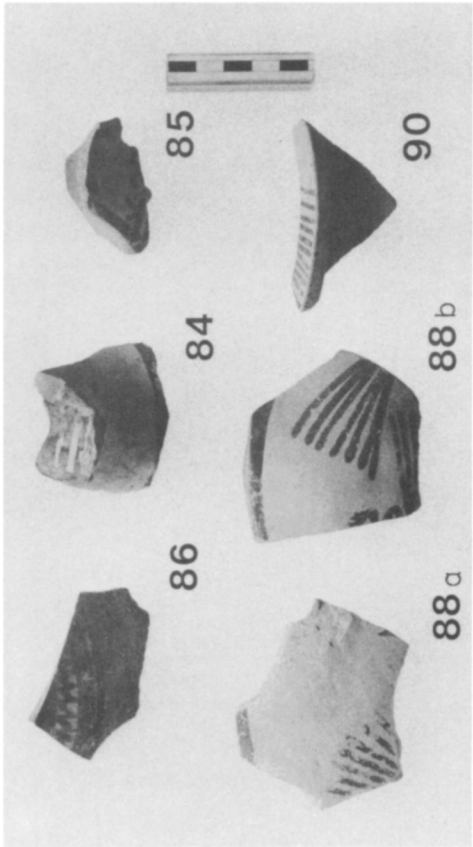
b. Matt-painted jug



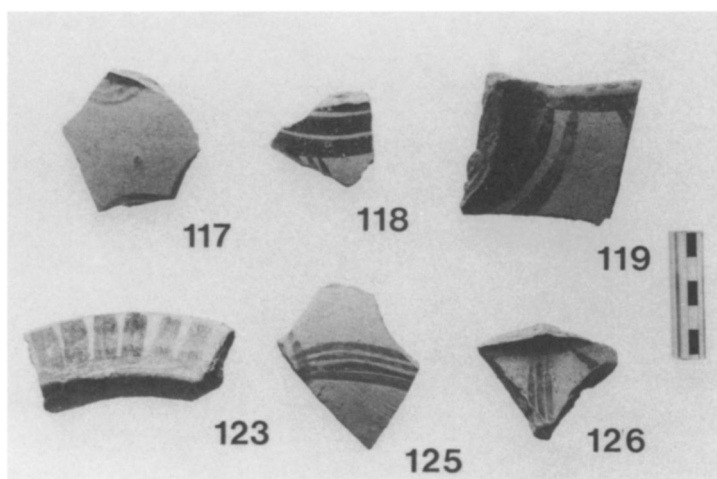
a. Polychrome Matt-painted (71) and
Matt-painted ware (72-83)



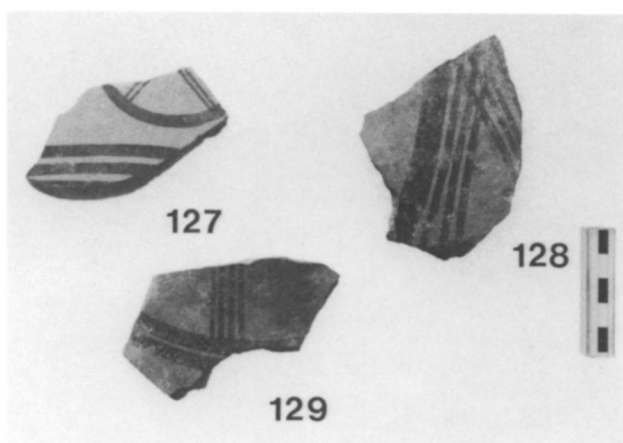
d. Matt-painted ware



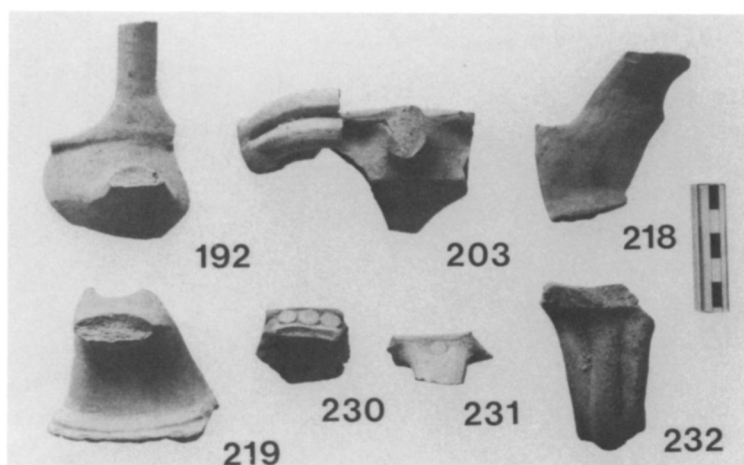
c. Matt-painted ware



a. Matt-painted ware



b. Matt-painted ware



c. Burnished ware