

Archaic pottery and terracottas from the Sanctuary of Poseidon at Kalaureia

Abstract*

The excavation season of 2009 in the Sanctuary of Poseidon at Kalaureia brought to light a deposit of Archaic pottery and associated metal and other objects in conjunction with a long terrace wall (Wall 49) south-east of the Temple of Poseidon. The deposit in question is the largest accumulation of Archaic material recovered from the entire sanctuary thus far. The fine-decorated, black-glazed and coarse pottery together with the terracotta figurines are discussed in detail in this article. Furthermore, the results of the quantitative analysis of the pottery are presented. The study of the deposit provides an overview of the ceramic vessels and other terracotta objects originally dedicated to the deity or used in the sanctuary during the Archaic period. Moreover, based on the chronology of its deposition, it seems possible to incorporate it into a narrative of the development of the sanctuary over time. The significance of the deposit as a whole will be more fully discussed in the forthcoming final publication of the Kalaureia Research Program. The context and the condition of the deposited pottery and terracottas allows for associating it with a period of important redefinition of the sanctuary's sacred space, which took place towards the end of the 6th or the early 5th century BC.

The archaeological context

During the excavation season of 2009 in the sanctuary of Kalaureia, a large deposit of material dating to the Archaic period was detected in association with a terrace wall (Wall 49) to the south-east of the Temple of Poseidon (*Fig. 1*). It con-

tained large quantities of pottery, a few clay figurines and other clay objects, as well as numerous finds of metal and organic material.¹ The deposit was recovered from the area designated as H, the exploration of which was initiated by a geophysical survey conducted in the spring of 2006.² The survey indicated the existence of a number of sub-surface structures, among which was the excavated Archaic Wall 49.³ The wall with a south-west–north-east orientation was found to border the artificially terraced area, south of the Temple of Poseidon, suggesting that it once demarcated the south-eastern border of the sacred space of the sanctuary. Three large, unfinished column drums were found deposited against the external face of the wall towards its south-east edge during the excavation of 2007. They belong to a free-standing Ionic votive column, part of a mid-6th century building project which was abandoned by the end of the century.⁴

The stretch of Wall 49, visible in *Fig. 1*, came to light during the excavations of 2007–2009, as well as the Hellenistic drain that meets the wall almost at a right angle.⁵ Additional exploration of the area during the excavation season of 2012 proved that Wall 49 continued to the south-west partly underneath a modern terrace wall. The total, preserved length of the wall is thus *c.* 55 m, and not *c.* 25 m, as previously thought, strengthening the hypothesis that it was not only a retaining or a terrace wall, but that it also served as a demarcation of

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¹ Dr Dimitra Mylona is responsible for the study of the organic material and Dr Susanne Bocher for the metal finds. The results of their study form part of the forthcoming final publication of the Kalaureian sanctuary: *Ritual and cult at the Sanctuary of Kalaureia on Poros. An archaeological exploration*, ed. P. Pakkanen.

² Sarris 2006.

³ Penttinen & Wells 2009.

⁴ Pakkanen 2009.

⁵ Penttinen & Wells 2009, 95, 109–111, figs. 8, 20, 21.

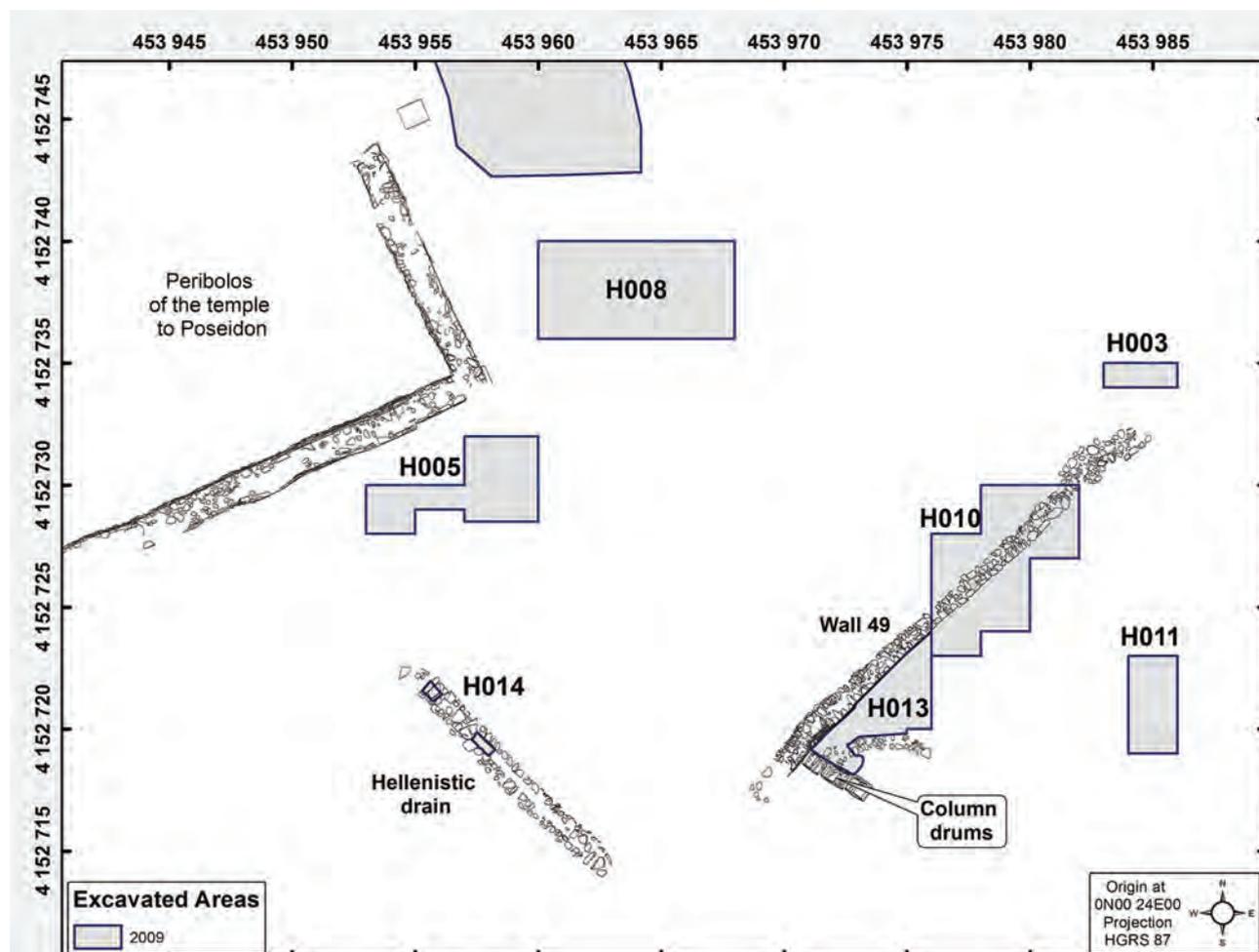


Fig. 1. Plan of the excavation in area H010 in 2009. E. Savini.

the sanctuary's border towards the south and south-east. The wall is built of locally quarried, light grey limestone with a yellowish brown surface colour, which is typical of the Archaic buildings of the sanctuary. Its external face was carefully constructed (Fig. 5). Its width varies from 0.66 to 0.92 m, and the maximum height, measured next to the abandoned column drums, is 0.97 m.⁶

The accumulation of Archaic pottery and other materials was found deposited against the external face of Wall 49 directly underneath a layer of almost sterile surface soil. The core of the deposit was found within the excavation area designated H010, where it extended from +187.59 m to +187.00 m, which is almost from the highest preserved elevation of the

wall down to its foundation. A few sherds were also found on the top of its preserved surface and in contact with its internal north part. The lowermost stratum, in which the wall was founded, did not yield any finds (Figs. 2–5). It becomes clear from the character of the deposit that the materials it contained originated inside the sanctuary proper, before being at some point deposited just outside its boundary in a similar manner to the above-mentioned column drums. It is also obvious that not much time elapsed between the construction of the wall and the deposition of the material on the outside of it. According to our present hypothesis, these events coincided with some sort of re-organization of the sacred space inside the sanctuary towards the very end of the 6th or early in the 5th century BC. This is also suggested by the fact that the same type of material was found outside the western *peribolos* wall of the temple in excavations conducted in an area desig-

⁶ The architectural features of this wall have been studied by Dr Jari Pakkanen who kindly shared this information with me.

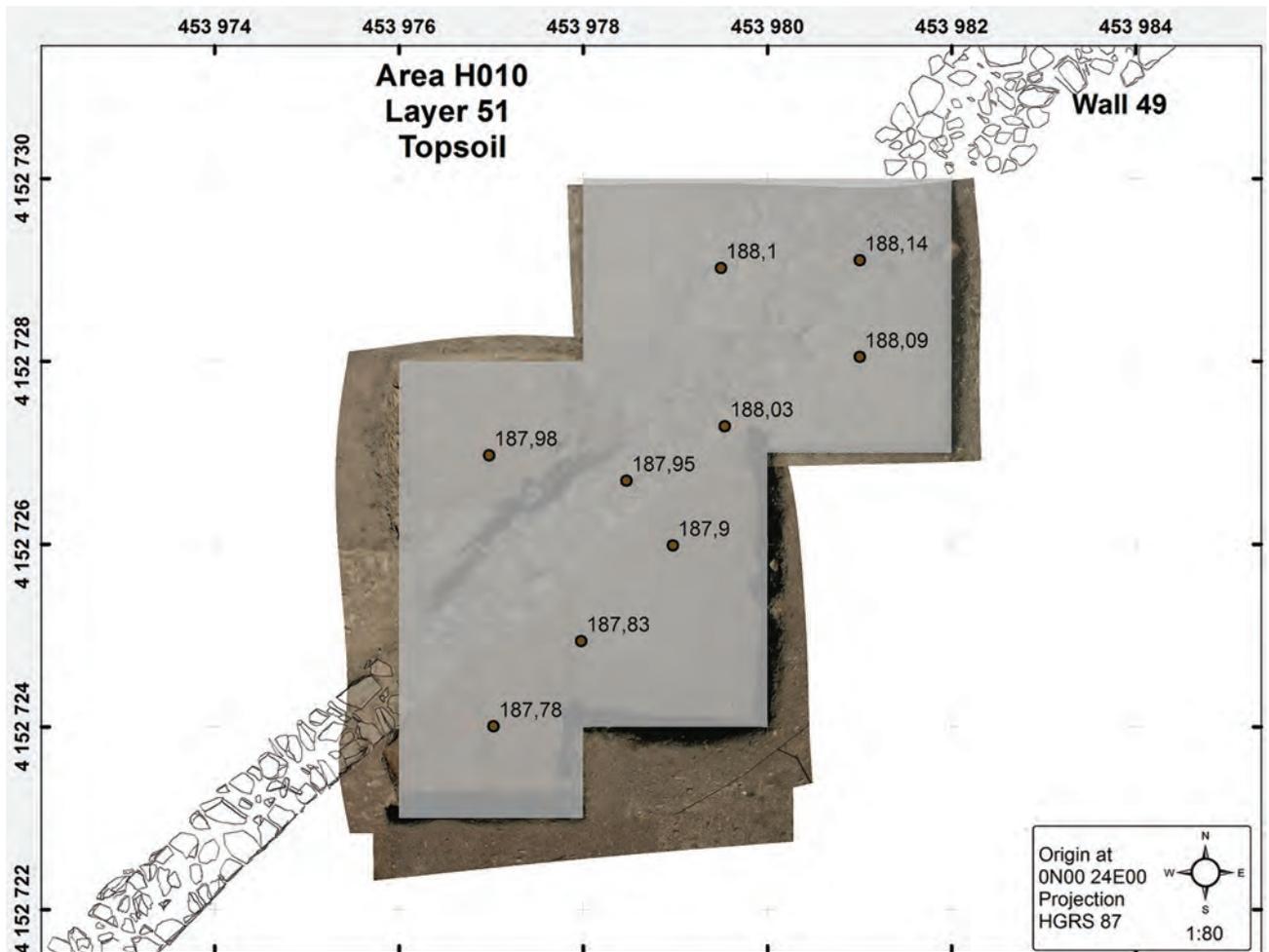


Fig. 2. Plan of area H010 showing top elevations of the top layer (S1). E. Savini.

nated P in 2010 and 2011. It is notable that some of the sherds found there joined with others found in Area H.

The present article deals with the pottery and terracottas found in Area H010 and the neighbouring squares. The metal and organic finds from the same deposit, those from Area P, as well as the significance of the deposit as a whole will be more fully discussed in the forthcoming final publication by P. Pakkanen.

The contents of the deposit

The earliest vase fragments from the deposit date to the end of the 8th or the early 7th century BC, but they are rather isolated. On the other hand, the bulk of the studied material extends from the last decades of the 7th until the early 5th century. The state of preservation of the whole assemblage is very

poor. With the exception of an almost complete round aryballos (cat. no. 19) and a miniature glazed oinochoe (cat. no. 111), the rest of the pottery is very fragmentary. Only in a few cases could a shape be largely reconstructed from a number of joining fragments. The pottery sherds have very worn edges. If not covered by incrustation, their paint is largely flaked off. There is no evidence to suggest intentional breaking. The vessels' condition rather indicates that before ending up in the deposit, the pottery suffered from long exposure, multiple cleanings and re-depositions.⁷ Sherds which join those from the deposit, and which were discovered at some distance, closer to the temple area, also support this interpretation.⁸

⁷ For the disposal of earlier material at Archaic sanctuaries: Snodgrass 1989–1990, 289. The fragmentary and poor state of the Archaic pottery from Isthmia has been similarly explained: Arafat 1999, 57.

⁸ See below the case of the krater cat. no. 2.

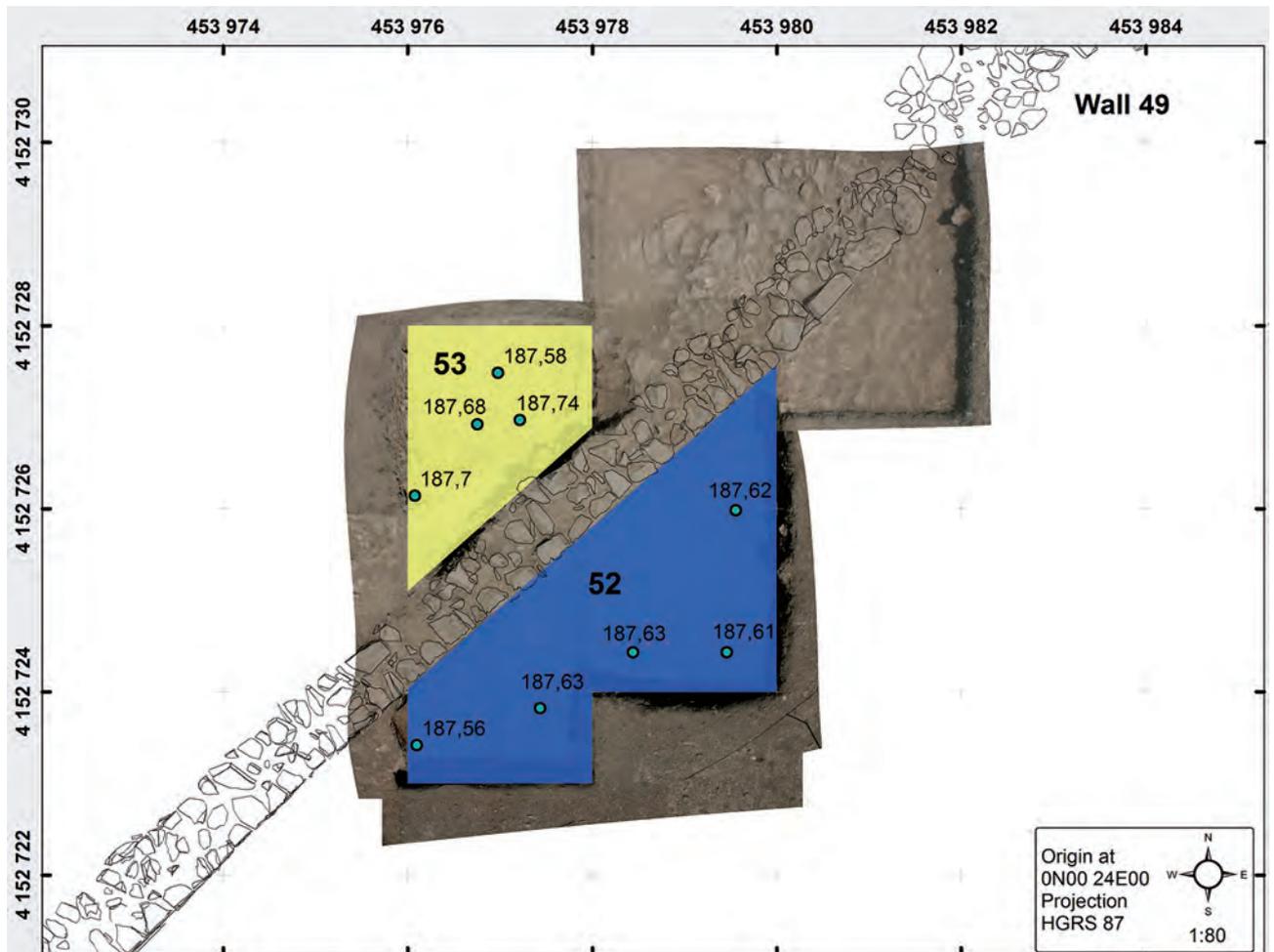


Fig. 3. Plan of area H010 showing top elevations of the Archaic layer (52) and that excavated north of Wall 49 (53). E. Savini.

The fine-decorated pottery is in its large extent Corinthian or Corinthianizing. Apart from the vases made of the typical fine, buff Corinthian clay, the large percentage of the shapes, although close copies of their Corinthian counterparts, are made of a different fabric. Their low quality, buff clay containing sparse mica and often small black inclusions attempts to imitate the colour and texture of the Corinthian fabric and points to a local workshop, probably situated at the area of Troizen. A 7th-century krater from the area of Kato Phanari, which has been assigned to this workshop, shares the same fabric characteristics.⁹ The local vase-production does not seem to have only received Corinthian influences, as indicated by a fine-decorated krater, an imitation of the 6th-century La-

conian kraters. A number of black-glazed and coarse vessels from this area also seem to be locally produced.¹⁰

Miniature vases, in particular kotylai, predominate among the finds, followed by round aryballoi. In contrast to the few fine Protocorinthian shapes, the quality of the Corinthian pottery almost in its entirety is very poor. The vast majority of the fragments bear linear patterns. Only a limited number of sherds retain part of their mediocly-executed figure decoration. Except for a very fragmentary Middle Corinthian plate and a fragment of a closed shape, which could be associated with the Chimaera Group, no other vase could be assigned to a particular Corinthian painter or workshop.

⁹ Simantoni-Bournia 2007, 396, 398; 2009, 155.

¹⁰ They share the same fabric with the banded amphora from Kato Phanari. Simantoni-Bournia 2009, 155.

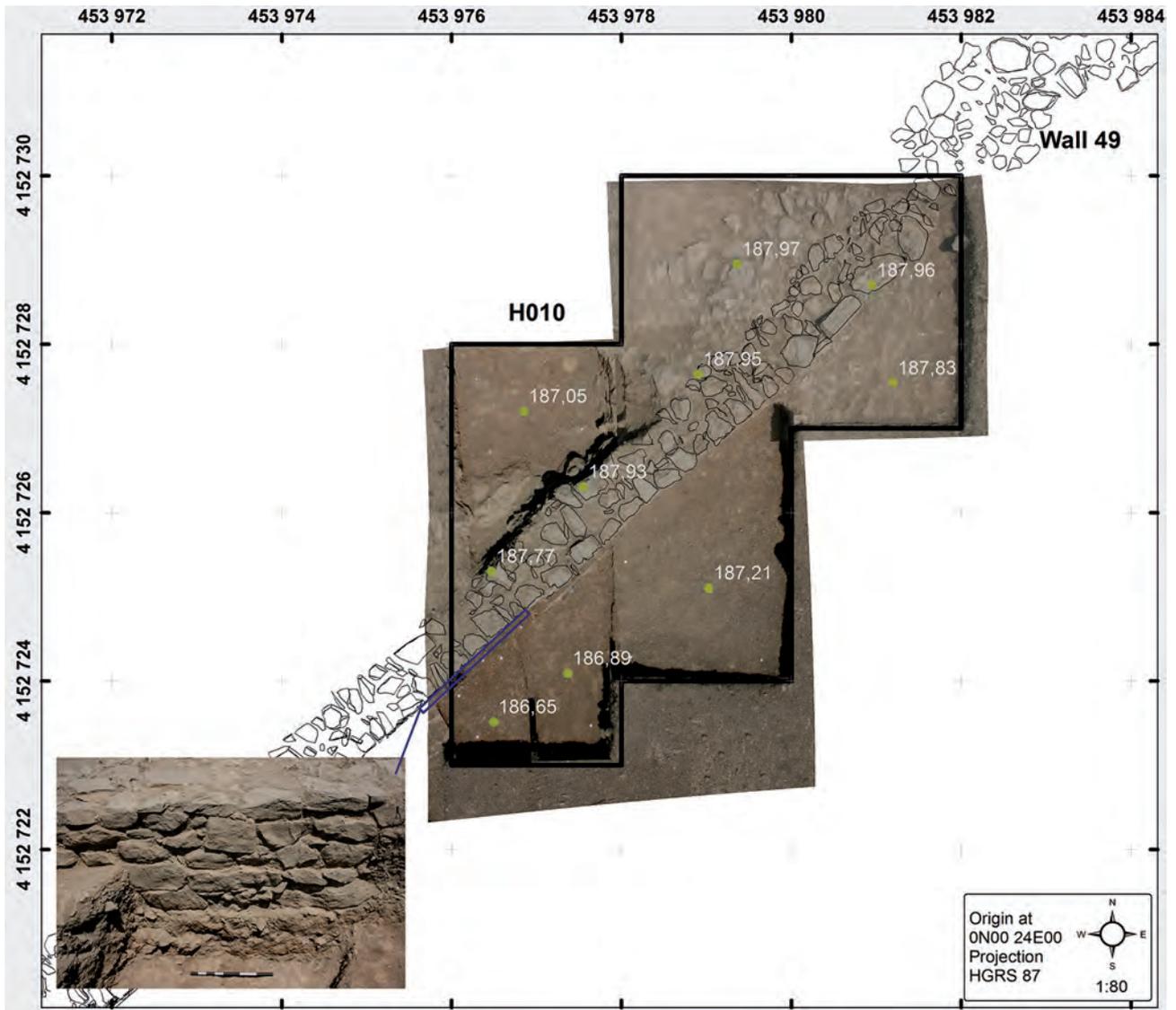


Fig. 4. Plan of the final stage of the excavation in area H010 (rectified and geo-referenced). E. Savini.

Although Protoattic or Attic black-figured pottery is completely absent from this deposit,¹¹ a number of late 7th- or early 6th-century SOS amphorae were found. Attic black-glazed drinking shapes and oil containers from the deposit belong to the latter part of the 6th and the beginning of the 5th century. Laconian black-glazed shapes, in particular low-based cups were included among the deposited material. A

number of miniatures and black-glazed shapes must be of Argive production, even though Argive kraters and kantharoi, as well as fine-decorated pottery are conspicuously absent.¹²

¹¹ The excavation of 2010 in the area P001 west of the temple *peribolos* over the Mycenaean building brought to light a number of Athenian late black-figured fragments dating to the early 5th century.

¹² For the Archaic decorated Argive pottery: *Tiryns XIII*. For the study problems: *Tiryns XIII*, 15–16.



Fig. 5. The façade of Wall 49 with basic elevations noted. M. Nilsson.

Late Geometric and Subgeometric fine-decorated pottery (Fig. 6)

Only a few Late Geometric or Subgeometric fragments were discovered among the accumulated pottery.

Two rim fragments and a handle belong to kraters (cat. nos. 1–3). Both rims share the same features, with the former being shorter and slightly more everted. They have a flat upper surface, a slightly convex interior profile, with the external face forming a sharp angle with the shoulder. Their shape finds parallels among Early Protocorinthian,¹³ as well as Argive Geometric kraters.¹⁴ With the exception of the continuous transition to the shoulder, the shape of the lip can be

compared to an Early Iron Age krater from the Kalaureian sanctuary.¹⁵

The external surface of the rim of the first krater (cat. no. 1) is decorated with a narrow frieze bearing a horizontal zigzag. This pattern can be found¹⁶ on the rim of Attic,¹⁷ and Corinthian Late Geometric examples. However, bands¹⁸ or vertical sigmas are more common on Late Geometric Corinthian

¹³ *Corinth* XV:3, 43–44, pl. 9, 160, 164. Although with a sloping upper rim surface, compare also to a number of Corinthian Geometric kraters: Pfaff 1988, 49, cat. nos. 22–23, fig. 8, pl. 28.

¹⁴ Bommelaer 1972, 236, fig. 9.

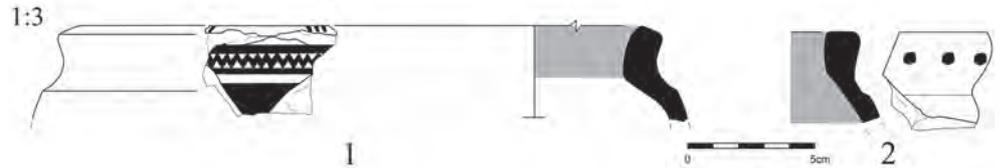
¹⁵ Penttinen & Wells 2009, 116, fig. 30, 63. Although with a shorter lip, the shape is very close to a Late Geometric louterion on high foot which has been mostly thought Cycladic, even though Dehl-von Kaenel could not assign it to a particular workshop: *CVA* Berlin 10, 105, pl. 53, 1–4 (LG Ib, 750–730).

¹⁶ *Corinth* XIII, 34, 44, pl. 9, 44-1 (mid 8th century marking the transition from Late Geometric to Protocorinthian).

¹⁷ Jarosch-Reinholdt 2009, 134, Beil. 16, pl. 36, no. 401 (LG II).

¹⁸ See for example: *Corinth* XIII, 32, pl. 7, 32-1; *Isthmia* VIII, 121–122, pl. 47, 363–364.

Fig. 6. Late Geometric and Subgeometric kraters. Drawings A. Hooton.



kraters.¹⁹ The pattern of the Kalaureian rim is closest to the narrow frieze found on a shoulder of a Corinthian krater.²⁰

The second krater is later and can be placed to the early 7th century (cat. no. 2). Dots, often bordered by lines, are found on Geometric Argive,²¹ Protoargive,²² as well as Corinthian kraters.²³ The rim fragment joins with a number of rim and body fragments of the same krater, discovered in the deposits lying over Mycenaean building remains, west of the temple *peribolos* (cat. no. 2).²⁴ A number of horizontal rows of dots decorate its body. The shape of the rim and the body decoration can be closely compared to a 7th-century Argive example.²⁵

A large horizontal handle might also belong to a krater, as indicated by a comparable example found in association with Building D (cat. no. 3).²⁶ A horizontal cylindrical handle with bands could belong to an Early Iron Age or Subgeometric open shape, most probably a plate or a bowl (cat. no. 4).²⁷ A small, vertical strap handle with three vertical bands on its exterior and three horizontal at the point of connection with the body is of a one-handled cup, most probably Attic (cat. no. 5).

¹⁹ See for example: *Isthmia* VIII, 121, pl. 47, fig. I.48, 359; *Corinth* XV:3, 26, pl. 4, 55; *Corinth* XIII, 38–39, pl. 10, S-2, S-3.

²⁰ *Corinth* XIII, 39, pl. 11, S-6.

²¹ Courbin 1966, 150, pl. 122, C.3824, C.3813, C.3830, C.3825. However, the rim shape of these kraters significantly differs. See also Bommelaer 1972, 237, fig. 11.

²² Ekroth 1996, 202, fig. 25, 87. See also Penttinen 2001, 69, fig. 64, 185 (7.5YR 7/4).

²³ *Isthmia* VIII, 120, pl. 46, fig. I.48, 355 (MG II/LG). The motif appears on rims of late 8th- or early 7th-century examples from Aigina (Jarosch-Reinholdt 2009, 133, cat. no. 396, fig. 16, pl. 35, 135, cat. no. 412, fig. 16, pl. 37), while on the other hand, the dotted rim decoration is uncommon on Attic Late Geometric and Early Protoattic kraters (see for example: *Agora* VIII, 74, pl. 22, 380a; *CVA* Berlin 1, pl. 27, 1).

²⁴ The final publication of the Mycenaean finds from this area is undertaken by Dr Michael Lindblom.

²⁵ Courbin 1966, pl. 125, C.3846. However, the rim is decorated with vertical and horizontal multiple chevrons instead of dots.

²⁶ Wells *et al.* 2005, 147, fig. 22.30. The same type of decoration is found on a vertical handle of a closed shape: Wells *et al.* 2006–2007, 59, fig. 31, 42.

²⁷ A Late Geometric plate with comparable handles was found at the sanctuary at the area D. Wells *et al.* 2006–2007, 73, fig. 41, 77. Similar decoration is found on Geometric plates from the Kerameikos: *Kerameikos* V, inv. 375, grave 24, pl. 103, inv. 365, grave 21, pl. 124. Although slightly angled in the middle, cf. Brann 1961, 135, pl. 21, O 34.

Archaic fine-decorated pottery (Figs. 7–8)

OIL & COSMETIC CONTAINERS (FIG. 7)

Aryballoi

The material from the examined deposit, which is almost entirely Archaic, spanning the latter part of the 7th and the 6th century BC, is dominated by aryballoi.²⁸

The deposit in Area H010 contained a limited number of Subgeometric pointed aryballoi dating to the Transitional or the first decades of the Early Corinthian period. Although fragmentary, a pointed aryballos decorated with bands and chequers, the finest preserved example, belongs to the Late Protocorinthian or Transitional periods (cat. no. 6).²⁹ Two body fragments belong to thin-walled pointed aryballoi with fine scale decoration (cat. nos. 7–8).³⁰ No added colours have been preserved. This type of aryballoi gained in popular-

²⁸ The earliest examples came to light within the temple *peribolos* during the first excavations of 1894. Two ovoid Protocorinthian aryballoi, exhibited now at the Archaeological Museum of Poros, find parallels among examples of Neeft's Late Protocorinthian groups of his middle and late ovoid periods, dating between 650 and 630 BC. Two groups of facing felines with vertical zigzags in the background decorate the body of the first, while the shoulder bears a frieze of hooks, followed by a frieze of vertical zigzags arranged in groups of three (Neeft 1987, 162–163, List LXX, fig. 72, Oberdan Workshop, Stream B, Subgroup A, nos. 2 and 4; Neeft 1987, 166, List LXX, figs. 78–80, Mon Repos Painter, Subgroup D, 166, nos. 1–2. It is closer to Neeft 1987, 167, List LXX, Subgroup E, 167, no. 6). The shoulder and the body of the second aryballos bear rows of dot rosettes (Neeft 1987, 258, List CIX, fig. 159, Carlsberg Group, although the rosettes appear only on the shoulder). An almost complete example (Poros, Archaeological Museum 494) with dot-and-band decoration belongs to Neeft's late ovoid period. The aryballos can be placed into the group of the Banded aryballoi of Stream F (Neeft 1987, 236). The type of decoration does not find exact parallels among Neeft's groups. It is closer to examples of the Sette Group (Neeft 1987, 254–255, List CVII, fig. 157). Four Transitional or Early Corinthian pointed aryballoi are decorated with friezes of running animals. Dogs can be securely identified on two of the examples. Two of them were illustrated in the publication of 1895: Wide & Kjellberg 1895, 318–319, figs. 34–35; Neeft 1987, 388, nos. 325–328.

²⁹ It belongs to Payne's group with band-and-dot decoration: Payne 1931, 286, no. 479 and Neeft's list CXVI, most probably subgroup D: Neeft 1987, 290–291, List CXVI, fig. 167.

³⁰ For this type of shape: Payne 1931, 286, no. 478A; Neeft 1987, 282–288, Lists CXIII–CXIV, fig. 165. In particular, aryballoi of his list CXIV do not have commonly applied colours. For some examples: *Corinth* XV:3, 75–76, pl. 17, 337–339.

ity during the Transitional and Early Corinthian periods.³¹ Tongues appear on the lower body of a fragmentary Transitional–Early Corinthian pointed aryballos (cat. no. 9).³² A fragment decorated with densely placed black dots could belong to a piriform or a flat-bottomed aryballos of the Transitional period, as indicated by its fine quality and thickness (cat. no. 10).³³

Apart from a single exception (cat. no. 19), the numerous round aryballoi are very fragmentary, mostly represented by their mouthplates.

The majority of the recovered body fragments belong to undecorated, thick-walled Middle or Late Corinthian aryballoi. On those decorated in black-figure technique the paint is usually completely flaked off and only traces of the incisions are preserved. The variations in the decoration of the numerous mouthplates show that the round aryballoi from the deposit extend from the Early to the Late Corinthian periods.

A body fragment belongs to a late Early or Middle Corinthian aryballos of the Warrior Group (cat. no. 11).³⁴ The filling ornament is peculiar.³⁵ A fragmentary aryballos with remains of figure decoration is among the finer from this deposit and can be assigned to the Early Corinthian period (cat. no. 12). Dots bordered by a line are extremely rare on the vertical side of the mouthplate. The decoration shows features common with aryballoi of the Warrior Group.³⁶ On another fragment the lower part of a wing point to the birds or sirens with outstretched wings decorating Early and Middle Corinthian aryballoi (cat. no. 13).³⁷

Three fragments, of which one is included in the catalogue (cat. no. 14), belong to round aryballoi of Payne's type NC 641, which is common in Early Corinthian contexts, but it continues to be produced during the 6th century.³⁸ Football aryballoi, Payne's type NC 638, are well represented (see characteristically cat. nos. 15–16). They are decorated with single vertical incisions.³⁹ A similarly decorated rim with in-

cised lines on its top should belong to an aryballos of the same type (cat. no. 17). The black-polychrome aryballoi, supposed to imitate their leather counterpart, were widely distributed, being a common grave offering during the Early Corinthian period. Their production lasted until Late Corinthian I.⁴⁰

A few fragments belong to the widely distributed quatrefoil aryballoi mostly common during the middle of the 6th century. One of the outlined leaves of the quatrefoil and part of the crosshatched area between the side leaves of the flower appear on the larger and better preserved body fragment from this deposit (cat. no. 18).⁴¹

Unlike the examples examined above, the almost complete round aryballos cannot be easily entered in a chronological sequence (cat. no. 19). Its body must have been simply covered with paint or decorated with some sort of floral pattern. It bears a black band on the top of its broken flat rim and very few remains of black paint on the body. It is made of a rough, pale brown to yellow fabric which points to a product of the local Troizenian workshop.⁴² The aryballos seems to be an imitation of Corinthian wheel-made aryballoi.⁴³ The simple banded rim decoration might point to the Late Corinthian period even though an earlier date should not be excluded.

A large number of complete or nearly complete, variously decorated rims of aryballoi were found. They extend from the Early to the Late Corinthian period, with the majority being late. The Early Corinthian examples can have tongues on their upper surface, dots on the vertical edge and concentric bands on the underside (cat. no. 20).⁴⁴ Early or Middle Corinthian mouthplates can have tongues on their upper surface and bands on the vertical edge (cat. no. 21). Most of the rims have bands on their top, combined with bands (cat. no. 22) or dots (cat. no. 23) on their vertical edge. Both combinations are characteristic of Late Corinthian aryballoi.⁴⁵ The rim of an aryballos decorated with small tongues on the top surrounded by concentric bands and a net pattern on the vertical edge could be Late Corinthian too (cat. no. 24).⁴⁶

³¹ Neeft 1987, 356–358.

³² Neeft 1987, 279, type CXI, fig. 163 (pointed football aryballoi of type 2).

³³ Neeft 1987, 296–297, Lists CXXIII–CXXIV, figs. 174–174a. For the chronology: Neeft 1987, 358.

³⁴ On the Warrior Group: Payne 1931, 320 B, nos. 1244–1249. Compare to: *CVA* Paris, Louvre 8, pl. 21.19.21. For the typological development and dating: Ure 1934, 22–23, 38–41. The Warrior Group is also represented by a smaller fragment preserving parts of the lance and shields of two hoplites. It is late Middle or Late Corinthian.

³⁵ Compare to an example from Isthmia, carelessly drawn: Broneer 1955, 132, pl. 51b, 7.

³⁶ Payne 1931, 288, fig. 124.

³⁷ See for example: *Corinth* XV:3, 156–157, pl. 37, 795 and 798 (MC).

³⁸ For this type of aryballos: Payne 1931, 291, no. 641, fig. 127; Ure 1934, 26–28, pl. V, 92.6.

³⁹ For this type of aryballos: Payne 1931, 291, fig. 126, no. 638; Ure 1934, 23; *Délos* X, 67–68. From a large number of examples, see charac-

teristically: Devillers 1988, 13, pl. 2, 36; Dehl-von Kaenel 1995, 74, pl. 3, 281; *Délos* X, 68, nos. 172–176, pl. 22A; *Délos* XVII, pl. 54D, no. 7; *Perachora* I, pl. 32, 4.

⁴⁰ Payne 1931, 291; Ure 1934, 23–25.

⁴¹ For the shape: Ure 1934, 43–45 (Group IV, viii); Payne 1931, 320–321, fig. 161, no. 1263; *CVA* Reading I, 9, pl. 5.1a–b; Hopper 1949, 201; Amyx 1988, 443.

⁴² For the local pottery production: Simantoni-Bournia 2007; 2009.

⁴³ See for example: *Perachora* II, 316, pl. 124, 3293–3295 and the monochrome aryballoi: Caskey & Amandry 1952, 204, nos. 268–270, pl. 57, 268. Only one is wheel-made (no. 270). It can be also compared to a Middle Corinthian miniature aryballos from Malophoros: Dehl-von Kaenel 1995, 75, pl. 3, 288.

⁴⁴ Payne 1931, 290, type E.

⁴⁵ Payne 1931, 319.

⁴⁶ The decoration on the top is very close to that on a Middle Corinthian aryballos, whose vertical edge bears however a row of dots: *CVA*

Concentric thin bands decorate the upper surface of the overhanging mouth of a round aryballos, whose shape is peculiar and cannot be easily dated (cat. no. 25). It has a concave neck with a thin plastic ring at its lower edge. The clay suggests a local product, possibly a variation of the Corinthian shape. It can be compared to some Laconian aryballoi with small, concave mouths and straight or concave sides.⁴⁷

Except for the painted decorated aryballoi, the deposit contained a single example of a bucchero aryballos made of hard dark grey clay (cat. no. 26). The shoulder is flattened and the transition to the body is well-marked. The body bears vertical incisions which do not cross the shoulder.⁴⁸ Examples are known from the Heraia at Perachora⁴⁹ and Argos,⁵⁰ as well as Aigina,⁵¹ with large numbers coming from Etruria and Magna Grecia. Hayes suggested a South Ionian origin for the shape.⁵² Examples from datable contexts point to the second and third quarter of the 6th century.⁵³

Besides the round variant, an example of a ring aryballos came to light, preserving large part of the wall surrounding its central hole and decorated with vertical incisions (cat. no. 27).⁵⁴ The shape seems to have been produced for a short period during the Middle and early part of the Late Corinthian period with a number of specimens assigned to particular painters.⁵⁵

Alabastra

Unlike the aryballoi, the alabastra are quite limited in this deposit. The fragmentary state of the material does not always facilitate a secure identification of the shape, since a number of partly preserved rims could easily belong to both aryballoi and alabastra.

The poorly preserved alabastra bear figure or linear decoration. A mouthplate with tongues on its upper surface seems to belong to a black-figured alabastron of Payne's type A (cat. no. 28).⁵⁶ The mane and ear of a lion are visible on the shoulder of an alabastron with animal decoration (cat. no. 29). Facing lions flanking a central motif or an animal is a common iconographic theme on small Early Corinthian alabastra of this type. A number of alabastra are decorated in the dot-and-band style of Payne's Group C II (see characteristically cat. no. 30).⁵⁷ Alabastra of the linear style are not easily dated. They are mostly found in Early Corinthian contexts, but they continue to be produced later in the 6th century too.⁵⁸

The partly preserved mouthplate, shoulder and the intact vertical handle of an alabastron with no painted decoration is worth discussing, since it seems to be a poorly made, local copy of the Corinthian shape, as indicated by its micaceous white fabric (cat. no. 31). The shape of its handle is rather peculiar, since a small strap handle extends from the rim to the shoulder.

EXALEIPTRON

Only a single fragment could be associated with a figure-decorated Corinthian exaleiptron with knucklebone handles (cat. no. 32).⁵⁹ The wings of a water bird and an incised rosette are visible. Water birds commonly appear on the three panels of the handle zone created by the handles of the shape. This variant appears in the Early Corinthian period and continues to be produced during the Middle Corinthian period too. Corinthian exaleiptra are attested at the nearby sanctuaries of Perachora⁶⁰ and Argive Heraion.⁶¹ Outside the Peloponnese, a large amount has been excavated at the Archaic sanctuary of Malophoros.⁶²

PLASTIC ANIMAL VASES

A few plastic vases are known from the sanctuary. Two almost complete Corinthian examples in the form of a seated ram and a seated hare came to light during the first excavations of 1894.⁶³ Two joining fragments of the mould-made cylindrical

Kiel 2, pl. 27, 11. The net pattern is found on the vertical edge of the rims of Late Corinthian I quatrefoil aryballoi: *CVA* Karlsruhe 1, pl. 39, 8 with a rosette on top and pl. 42, 5 with bands on top.

⁴⁷ Stibbe 2000, 127, fig. 64, M22, subgroup Md in particular.

⁴⁸ Although with wider and more well-separated grooves, compare to: Kinch 1914, pl. 31.7, 32, bb3, 33; Waldstein 1905, 71, fig. 4, although with a different shoulder. Compare in particular to the miniature example: *CVA* Frankfurt, University 4, pl. 40.13 (MC to the end of the 6th century).

⁴⁹ *Perachora* II, 331–332.

⁵⁰ Waldstein 1905, 71, figs. 4–5.

⁵¹ *Alt Ägina* II:I, no. 96, pl. 6.

⁵² *Tocra* I, 65–66; *Tocra* II, 28.

⁵³ Schaus 1985, 73, 75, n. 16. For Ionian bucchero: Boldrini 1994, 75–76.

⁵⁴ For comparable rim decoration: *Perachora* II, 228, pl. 87, 2234; Ure 1946, pl. X, nos. I 39–40; Neeft 1977–1978, 165, figs. 28–29; Dehl-von Kaenel 1995, pl. 5, 341 (Blaricum Painter).

⁵⁵ For the shape: Payne 1931, 313 (nos. 1057–1066); Hopper 1949, 248–249; Ure 1946, 38–50; Neeft 1977–1978, 145–148; Amyx 1988, 446.

⁵⁶ Payne 1931, 281–282, nos. 208–244.

⁵⁷ Payne 1931, 284, fig. 121 bis, no. 377.

⁵⁸ Ure 1934, 25. 91 examples come from grave group a, fewer from b and one from c. Some examples from Malophoros were dated to the transition from the Early to Middle Corinthian: Dehl-von Kaenel 1995, 85.

⁵⁹ For the shape and its development: Payne 1931, 297–298 (nos. 722–724), 314 (no. 1099A), 333 (nos. 1519–1526); Hopper 1949, 231–232; Amyx 1988, 470–474; Dehl-von Kaenel 1995, 207–209.

⁶⁰ *Perachora* II, 303–304, nos. 3124–3139, pl. 121.

⁶¹ Amyx 1988, 474.

⁶² Dehl-von Kaenel 1995, 207.

⁶³ Poros, Archaeological Museum.



Fig. 7. Corinthian and Corinthianizing pottery. Drawings A. Hooton.

cal body of a plastic vase in the form of a seated ram came to light from the deposit in Area H010 (cat. no. 33).⁶⁴ Part of the

handmade tail is preserved, formed by a strip of clay. It is made of micaceous, brown clay, excluding a Corinthian origin and

⁶⁴ A large number of rams have been catalogued by Ducat under the classification: "groupe au corps en bobine". For a number of comparable examples: *Tocra* I, 152, pl. 102, 69–70; Peppa-Papaioannou 2003, 257,

fig. 4; Ure 1934, pl. X, 105.1; Higgins 1959, 41, nos. 1672–1673, pl. 28; Biers 1994, pl. 122e.

suggesting a local product, closely following the Corinthian prototypes.⁶⁵

Plastic vases have been classified by scholars according to the colour of their clay and their style of decoration. Corinth was one of the major Archaic production centres, with the workshops most probably situated in close proximity to the source of supply for the vessels' contents rather than in the Pottery Quarter.⁶⁶ Plastic vases in the form of animals, humans or other creatures have been produced by the Corinthian workshops since the Protocorinthian period and they were widely distributed.⁶⁷ The sample analysis of a number of examples verified that they contained perfumed oil manufactured after the use of animal fat.⁶⁸ Such content is further supported by the shape's special size and characteristics. The distribution of the plastic vases suggests that they must have been highly appreciated and pursued by members of high social classes. They come from various contexts and in particular from graves, especially outside Corinthia. When not exported, they are often found at sanctuaries.⁶⁹ A number of examples of a variety of forms are known from the sanctuary of Poseidon at Isthmia.⁷⁰ Fewer plastic vases of various types come from the sanctuary of Demeter and Kore on Acrocorinth.⁷¹

PYXIDES

A considerable number of pyxides was discovered. The concave-sided type is dominant, followed by a few powder pyxides. A single convex-sided glazed pyxis was recovered, while a plastic female bust could have been part of the handle attachment of a pyxis of this type.

The pyxis, was a shape closely connected with women as also indicated by vase iconography.⁷² Based on the available funerary evidence, lidded pyxides were not only offered for their own sake, but they could have contained wool or cosmetics.⁷³ The shape is considered a favoured dedication for female deities,⁷⁴ since it is well attested at sanctuaries, like those of Perachora, Acrocorinth, Tocra and Malophoros at Selinus.

Unlike the evidence from the Isthmian sanctuary,⁷⁵ the shape is prominent among the vase dedications at the sanctuary of Kalaureia, raising questions on the identity of the worshiped deity.

The concave-sided pyxides have either linear decoration (cat. nos. 34–36) or they are decorated in the black polychrome style (cat. no. 37). A fragmentary pyxis is decorated in the dot-and-band style with part of the last two rows of dots followed by four thin horizontal lines being preserved (cat. no. 34).⁷⁶ This type of decoration appears on concave pyxides from the Late Protocorinthian period, continuing into the Early Corinthian.⁷⁷ Horizontal bands are more common on Late Protocorinthian examples,⁷⁸ while teeth are more common on Early Corinthian. A row of teeth decorates the lowest part of the wall of a slightly smaller pyxis. Above, three horizontal bands appear (cat. no. 35). Examples with comparable decoration are known from the Late Protocorinthian period,⁷⁹ spanning the Early and Middle Corinthian periods.⁸⁰ Banded decoration appears on the lowest part of another pyxis, which cannot be easily dated, since pyxides with comparable decoration are continuously produced from the Protocorinthian to the Corinthian periods (cat. no. 36).⁸¹ The fine horizontal lines can be indicative of an early date.⁸²

The concave-sided pyxis of the black-polychrome style bears vertical double incisions separating into vertical zones a central wide black band (cat. no. 37). This type of shape comes from Early Corinthian contexts, remaining limited during Middle Corinthian.⁸³ The use of horizontal bands at the base, replacing the rays, has been considered unusual.⁸⁴

The shape of the concave-sided pyxis can be traced back to the Protocorinthian period, but it is during the Early Corinthian that it was particularly favoured. Only a few examples date to the Middle Corinthian. At that time they are replaced by other types of pyxides, in particular those with convex

⁶⁵ One more example in a very fragmentary state (KEP 2503) came to light from the deposit in area H008, which unlike that of area H010 seems to have had a special cultic significance. For this deposit see Karivieri forthcoming; Alexandridou forthcoming.

⁶⁶ Biers 1994, 512–513; 1999, 136.

⁶⁷ For the history of research: Biers *et al.* 1988, 33. For the Corinthian production: Payne 1931, 170–180; Amyx 1988, 512–533; Higgins 1954, 37–43; Ducat 1963.

⁶⁸ Biers 1988, 46; Biers 1994, 509–510, 512; Biers *et al.* 1994; 1999, 136.

⁶⁹ Biers 1992, 227.

⁷⁰ Biers 1992.

⁷¹ *Corinth* XVIII:1, 178, nos. 595–602.

⁷² Richter & Milne 1935, 20; Gericke 1970, 86–87.

⁷³ Stissi 2002, 243; Dehl-von Kaenel 1995, 317.

⁷⁴ Dehl-von Kaenel 1995, 317.

⁷⁵ Arafat 1999.

⁷⁶ For this type of decoration on pyxides: Payne 1931, 292, fig. 129, 665; *Perachora* II, 162, no. 1708. A number of concave-sided pyxides from Timpone della Motta offer close parallels to the Kalaureia example: van der Wielen-van Ommeren & de Lachenal 2006, 131–134, figs. 3.21–3.29, dated during the Late Protocorinthian or the Early Corinthian.

⁷⁷ Payne 1931, 273 (no. 55), 292 (nos. 665–666).

⁷⁸ Young 1942, 35, fig. 17, 18.3, 40, fig. 22, 71.2A, fig. 24, 78.2.

⁷⁹ Young 1942, 39–40, fig. 22, 71.2B and 42, fig. 26, 36.2.

⁸⁰ For comparable examples with linear decoration, cf. Dehl-von Kaenel 1995, 166, pl. 26, 1042a (EC to MC); *Tocra* I, 31, pl. 13, 161, 164, 166; *Tocra* II, pl. 4, 1861; *Corinth* VII:1, 70, pl. 37, 299 (EC, but more pointed); *Corinth* XV:3, pl. 62, 1504 (EC); Lorandou-Papantoniou 1999, 243–244, pl. 22, 295 (EC to MC).

⁸¹ Dehl-von Kaenel 1995, 164.

⁸² See for example a Middle Protocorinthian pyxis: van der Wielen-van Ommeren & de Lachenal 2006, 130, figs. 3.16–3.17.

⁸³ Payne 1931, 293, no. 667; Dehl-von Kaenel 1995, 164–165.

⁸⁴ *CVA* Tübingen 1, 55.

walls.⁸⁵ The linear decorated examples cannot be easily dated. The examples from the Kalaureia deposit can find parallels among the Protocorinthian material. On the other hand, the comparable evidence from the sanctuaries of Malophoros and Tocra is comparable was placed to the end of the Early Corinthian, the period of the shape's decline, when pyxides with linear and black-polychrome decoration prevailed.⁸⁶ In particular, the examples from Tocra have been dated to the Middle Corinthian period or later.⁸⁷

Unlike the concave-sided pyxides, the convex type is very poorly represented.⁸⁸ A rim and shoulder fragment belongs to a locally produced, glazed shape, imitating a Corinthian pyxis without handles of type B (cat. no. 38).⁸⁹ Although shorter, the shape of the rim is found on convex pyxides with upright handles.⁹⁰ A plastic female bust seems to have been a handle attachment of a convex-sided pyxis (cat. no. 39).⁹¹ The head is oval and shallow, with the facial characteristics badly worn. A strand of hair appears on either side of the face, falling over the shoulder. It seems that there are low curls on the forehead. It finds close parallels among examples from Corinth and Perachora, dated to Late Corinthian II.⁹² Unlike the evidence from the Kalaureian sanctuary, this type of pyxis is more common at Perachora,⁹³ and it is frequently represented at the sanctuary of Demeter and Kore on Acrocorinth.⁹⁴

A number of fragmentary lids belong to powder pyxides (cat. nos. 40–42). The shape, with the distinct lid, almost covering the entire body, appeared in the Corinthian workshops during the Late Protocorinthian period and continued to be produced until the 4th century.⁹⁵ The decoration is always lin-

ear. All the Kalaureian examples bear mouldings at the edge of the lid, while in two cases the decoration is partly preserved. One of the lids with its upper surface curving towards the centre has a single groove at the edge (cat. no. 40). The walls are slightly curving inwards. Unlike most of the contemporary lids of powder pyxides, where short or larger vertical lines or zigzags are most commonly arranged into groups,⁹⁶ the carelessly drawn lines appear in a continuous row on this lid. The very light brown, micaceous clay points to a non-Corinthian product.

The other two examples differ in shape. They all have a flat upper surface with a more elaborate grooving at their edge. The walls are almost vertical with a slight outward curve towards the top. They share the same dimensions with a diameter of around 9 cm.⁹⁷ Only one retains part of its linear decoration (cat. no. 42). Remains of paint are seen on the body, while the top bears a thick band, followed by three thinner lines towards the edge.⁹⁸

Due to their long period of production, powder pyxides are not easily dated, except if coming from closed grave contexts.⁹⁹ The quality of the drawing and the careless arrangement of the lines on the Kalaureian lid might be indicative of a chronology in the Middle or Late Corinthian period. Due to their context, powder pyxides have been associated with an almost exclusive funerary use.¹⁰⁰ However, they are not absent from Corinthian sanctuaries, like the Heraion at Perachora or more distant cult sites, like Tocra¹⁰¹ and Selinus.¹⁰²

⁸⁵ For the shape: Payne 1931, 273 (nos. 52B–55), 280 (nos. 203–207), 292–293 (nos. 646–667), 305 (860B); Hopper 1949, 205–208; Amyx 1988, 446–447.

⁸⁶ Dehl-von Kaenel 1995, 165.

⁸⁷ *Tocra* I, 23.

⁸⁸ For this shape: Payne 1931, 293 (no. 668), 305 (nos. 861–879), 322 (nos. 1295–1303), 331 (nos. 1488–1489), 307 (nos. 895–904), 322 (nos. 1318–1328), 331 (nos. 1490–1500a); Hopper 1949, 201–214; *Perachora* II, 167–173; Callipolitis-Feytmans 1973, 1–18; Amyx 1988, 448–453; Dehl-von Kaenel 1995, 169–171. Despite the different rim, the Kalaureian example can be compared with an undecorated round pyxis from Babes: Lang 1992, 77, fig. 15, 6, pl. 17, 6.

⁸⁹ Payne 1931, 306, (nos. 873–875).

⁹⁰ Dehl-von Kaenel 1995, 172, pls. 27, 78, 1071 (MC), 188, pls. 32, 79, 1199 (LC). Despite the different rim, the Kalaureian example can be compared with an undecorated round pyxis from Babes: Lang 1992, 77, fig. 15, 6, pl. 17, 6.

⁹¹ For the shape of the pyxis with female heads as handle attachments: Payne 1931, 293 (no. 669), 306–307 (nos. 880–894A), 322 (nos. 1304–1317), 332, (nos. 1501–1503a). For the shape, see also: Hopper 1949, 214–215; Wallenstein 1970, 44–51; Amyx 1988, 451–453; Katz 1997.

⁹² *Corinth* XVIII, I, 181–182, pl. 55, 618; *Perachora* I, 216, pl. 94, 86.

⁹³ *Perachora* II, 167–175.

⁹⁴ *Corinth* XVIII:1, 57.

⁹⁵ Payne 1931, 273 (no. 56), 293–294 (no. 672), 333 (nos. 1510–1515). For the development of the shape: *Perachora* II, 187–191; Amyx

1988, 465; *Corinth* VII:5, 49–50; *Corinth* VII:6, 220–221.

⁹⁶ Although with different decoration for the shape, cf.: Lorandou-Papantoniou 1999, 280–281, pl. 23, VI, 383; van der Wielen-van Ommen & de Lachenal 2006, 148–149, fig. 3.68–3.70. For examples with comparable decoration: *Tocra* I, 32, pl. 15, 230 (LC); Dehl-von Kaenel 1995, 195, pl. 34, 1242 (MC to LC); Lawrence 1964, 96, pl. 19, E 24–26 (transition from MC to LC); Lorandou-Papantoniou 1999, 281, pl. 23, 384 (end of EC or early MC); *Corinth* XV:3, pl. 62, 1508 (EC); *Corinth* VII:II, pl. 73, An 110 (end of EC or early MC); *Corinth* XIII, 188, pl. 88, 168-8 (MC), 205, pl. 33, 224–5 (middle of the 6th century), 184, pl. 23, 88, 157-t (580–570).

⁹⁷ Compare the shape of the lid to: Lorandou-Papantoniou 1999, 283, pl. VI, 391.

⁹⁸ For comparable linear decoration: *Corinth* XV:III, pl. 68, 1777 and 1781. See also the same decoration on the underside of the body of examples dated to the Early or Middle Corinthian: van der Wielen-van Ommen & de Lachenal 2006, 150, figs. 3.72–3.73.

⁹⁹ In particular three pyxides from the Examilia grave point to the transition from the Middle to the Late Corinthian: Lawrence 1964, 101. Secure dating is offered by a number of graves from the North Cemetery which revealed powder pyxides: *Corinth* XIII, 188, pl. 88, 168-8 (MC), 205, pl. 33, 224-5 (middle of the 6th century), 184, pl. 23, 88, 157-t (580–570).

¹⁰⁰ *Corinth* XVIII:1, 57, n. 190.

¹⁰¹ *Tocra* I, 32, nos. 224–232, pl. 15; *Tocra* II, 12, no. 1874, pl. 5.

¹⁰² Dehl-von Kaenel 1995, 194–196, nos. 1238–1250.

LIDS AND KNOBS

The recovered lids, some of which are reconstructed to a large extent, are more numerous than the pyxides. They are all flanged bearing linear decoration. No domed examples were found. The prominence of the lids over the pyxides is also attested at the Heraia of Perachora and Argos. The characteristics of their form might explain their endurance, although it has been suggested that they could cover a variety of shapes other than pyxides.¹⁰³ A separate dedication of lids does not seem possible.¹⁰⁴

The earliest pyxis lid from the deposit, decorated with a central star radiating from the edge of its knob, can be dated to the Late Protocorinthian or the Transitional period (cat. no. 43).¹⁰⁵ Despite its bad state of preservation, the quality of the drawing is very fine.

A number of flanged examples belong to Early Corinthian concave-sided pyxides of the band-and-dot style.¹⁰⁶ A fragmentary lid preserves a tongue pattern around the broken knob followed by a zone with a double row of small squares framed by wide bands (cat. no. 44).¹⁰⁷ On an almost complete lid, the small squares have been degenerated into dots (cat. no. 45): a single row of dots appears around the knob followed by a double row below. A double row of dots decorate another lid fragment (cat. no. 46). This type of decoration, although not absent from Early Corinthian lids,¹⁰⁸ is common during Middle or even Late Corinthian I periods.¹⁰⁹ The careful execution of the decoration of the Kalaureian examples may be suggestive of an early date. A fragmentary flanged lid of larger dimensions bears a simplified version of the linear decoration of the examples above (cat. no. 47). Tongues surround the broken knob, followed by a wide band with a single row of large dots, framed by black bands above and below. The row

of dots seems to have replaced the double zone of chequers or dots on the lids of the pyxides of the band-and-dot style.¹¹⁰ The lid's fabric suggests it is a local product.

An almost complete lid with a button knob is made of a buff, micaceous fabric with a few inclusions (cat. no. 48).¹¹¹ Its banded decoration is found on Middle and Late Corinthian flanged or domed lids,¹¹² while it is common on lids of convex-sided pyxides with handles in the form of female protomes¹¹³ and flat lids of concave-sided pyxides.¹¹⁴

A flanged lid with linear decoration seems to imitate Early or rather Middle Corinthian examples (cat. no. 49).¹¹⁵ A band with a tongue pattern outlined by incision and framed by wide bands appears at the centre of its upper surface. Its pale pink, coarse looking fabric with abundant black mica differs significantly from that of the rest of the studied lids. A fragmentary flanged lid with most probably a button knob, of which only the lowest part has been retained, is decorated in the black polychrome style (cat. no. 50).¹¹⁶

Flanged lids with button knobs were used with convex-sided pyxides without handles and tripod pyxides (cat. nos. 48 and 50).¹¹⁷ The examples from Kalaureia, and in particular those with dot-and-band decoration, might belong to the concave variant,¹¹⁸ whose lid type can vary.¹¹⁹

Except for pyxides and lids a number of almost intact knobs were discovered. High-moulded knobs with convex sides ending to a thick disc with a central protuberance prevail (cat. nos. 51–53). They present slight variations in their

¹⁰³ Friis Johansen 1923, 32.

¹⁰⁴ *Perachora* II, 175.

¹⁰⁵ For comparable examples: Dehl-von Kaenel 1995, 198, pl. 34, 1253 (LPC or TR); *Perachora* II, pl. 52.1196 (PC); *CVA* Gela 1, pl. 2.7; *CVA* Hague 2, pl. 7.2.

¹⁰⁶ Payne 1931, 292, fig. 129, no. 665.

¹⁰⁷ Compare to: van der Wielen-van Ommeren & de Lachenal 2006, 165, no. 46, fig. 4.39 (EC–MC I). For comparable decoration, although with slightly different arrangement: *CVA* Gela 1, pl. 22, 3 (lid of a Subgeometric concave sided pyxis).

¹⁰⁸ For examples with comparable decoration, cf. *Corinth* XIII, pl. 23, 157-r (grave 580-570); Kocybala 1999, 32, pl. 17, 93 (MC to LC I); *CVA* Heidelberg 1, pl. 18, 7 (MC or LC I); *Tocra* I, 32, pl. 15, 221 (EC or early MC); *Tocra* II, 12, pl. 5, 1871 and 1873 (Deposit I, 590 BC). Same shape and decoration: Ommeren & de Lachenal 2006, 164, no. 45, fig. 4.38a–b (EC–MC). For a domed lid with comparable decoration: Dehl-von Kaenel 1995, 207, pl. 36, 1460 (MC to LC); Lorandou-Papantoniou 1999, 244, pl. 22, 298. For the same linear decoration: Lorandou-Papantoniou 1999, 287–289, cat. nos. 402–409 (EC–MC).

¹⁰⁹ A rather late dating has been suggested for the examples from Cyrene: Kocybala 1999, 32.

¹¹⁰ It could be a simplified version of the following scheme: *Tocra* II, 12, pl. 5, 1871 (deposit II, level 9).

¹¹¹ For the shape compare to: Dehl-von Kaenel 1995, 199, pl. 79, 1260. It has band-and-dot decoration and its knob is not rounded. It has been placed in the Early to Middle Corinthian.

¹¹² For the same shape and decoration, albeit with no dots at the lid's edge: van der Wielen-van Ommeren & de Lachenal 2006, 165, no. 47, fig. 4.40a–b (MC–LC I). Compare also to *CVA* Gela 2, pl. 21, 2. For similar decoration although with different arrangement of the bands see the Late Corinthian II miniature lid: Kocybala 1999, 81, pl. 50, 302.

¹¹³ *CVA* Tübingen 1, pl. 33, 1–6.

¹¹⁴ *Tocra* I, 32, pl. 15, 212–217, 219.

¹¹⁵ Payne 1931, 292, no. 666. Compare to: *Corinth* XV:3, 301, pl. 65, 1642. For the same tongue pattern although in combination with more elaborate linear decoration: *Tocra* I, 32, pl. 15, 211 (MC); Payne 1931, 333, fig. 176, no. 1508 (tripod pyxis). For an example of a lid with two rows of tongues: *CVA* Oxford 2, pl. 2, 33 (third quarter of the 6th century).

¹¹⁶ For this type of pyxides: Payne 1931, 293, no. 667. For a comparable lid, cf. *CVA* Tübingen 1, pl. 27, 11–12 (EC 600 BC); Kocybala 1999, 30, pl. 16, 83, (albeit with dots in added white), pl. 16, 84 (EC); Dehl-von Kaenel 1995, pl. 34, 1262 (EC to MC). In their early phase it is common for this type of lids to have double dotted bands around the edge of the flange. See for example Caskey & Amandry 1949, 191, 193, pl. 52, 172 and 175; Kocybala 1999, 30, pl. 16, 85; *Tocra* II, pl. 4, 1870.

¹¹⁷ Hopper 1949, 207–208; Kocybala 1999, 29–30.

¹¹⁸ Payne 1931, 292–293.

¹¹⁹ Amyx 1988, 446–447.

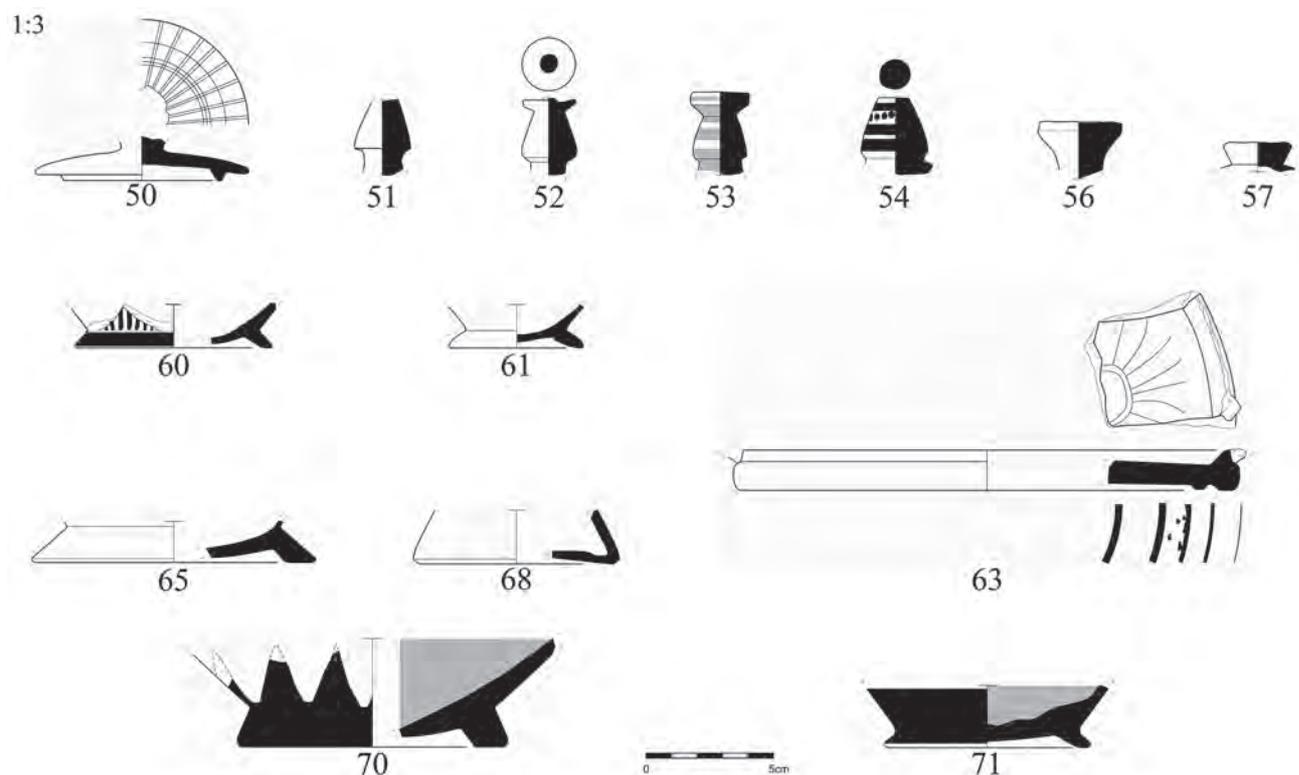


Fig. 8. Corinthian and Corinthianizing pottery. Drawings A. Hooton.

proportions and they all bear banded decoration. This type of knob is found on lids excavated from Middle Corinthian contexts, which might belong to concave-sided, convex without handles or even tripod pyxides.¹²⁰ A knob, shaped like a truncated cone, can find parallels among Protocorinthian examples.¹²¹ However, its thickness, the quality of the decoration and its general characteristics rather point to the Corinthian period (cat. no. 54).

Two low, concave-sided knobs, widening towards the top must be part of lids of late 6th-century convex-sided pyxides, although this type is not only limited to this shape (cat. nos.

55–56).¹²² An unpainted low knob (cat. no. 57) finds parallels among examples of lids of Middle or Late Corinthian concave and convex pyxides with linear decoration.¹²³

DRINKING AND CARRYING SHAPES

Kotylai

The kotyle is considered as the Corinthian shape *par excellence*, having a long production history in the Corinthian workshops, going back to the Geometric period.¹²⁴ A number of ring feet from the sanctuary extend from the Early to

¹²⁰ See characteristically: *Corinth* XIII, pl. 19, 141–6 (convex-sided pyxis), pl. 24, 159–13 (tripod pyxis), pl. 23, 157–r (concave pyxis), 157–q (slightly different but of this type, kotyle-pyxis), pl. 18, 154–3 (MC grave; concave pyxis); Lorandou-Papantoniou 1999, 244, pl. 22, 398 (MC concave pyxis), 265–266, pl. 23, 349 (MC or LC I convex-sided pyxis without handles). Only the knob preserved: Caskey & Amandry 1949, 202, pl. 52, 256 (only knob); Kocybala 1999, 34, pl. 19, 108 (MC or MC/LC).

¹²¹ Compare for example to: *Perachora* II, 123, pl. 56, 1245, 1257–1258 (PC); *Corinth* XV:3, 47, pl. 9, 115, no. 178 (EPC), albeit with different linear decoration.

¹²² Compare also to: *Tocra* I, 32, pl. 14, 195, pl. 15, 219 (domed lid) and to the knob of a lid of an overfitting lid: *Corinth* XV:3, 300, pl. 65, 1639 although with more rounded edges than the Kalaureian example.

¹²³ For a comparable low knob albeit with banded decoration: *Tocra* I, 32, pl. 15, 215 (flat, flanged lid for concave pyxides); *Tocra* II, 12, pl. 4, 1867 (domed lid). Compare also to: Dehl-von Kaenel 1995, pls. 35, 80, no. 1287 (flanged lid, windmill pattern on its top); Lorandou-Papantoniou 1999, 266, pl. 23, VI, XII, 350 (convex pyxis).

¹²⁴ For the shape: Payne 1931, 278–280 (nos. 188–200), 294–295 (nos. 673–699A), 308–310 (nos. 928–973), 323–324 (nos. 1335–1341), 334–335 (nos. 1516–1518); Amyx 1988, 457–458 with previous bibliography. For the typology of the shape: *Corinth* VII:II, 73–78; *Corinth* XVIII:I, 25–28.

the Late Corinthian periods. Almost half of the preserved examples correspond to Late Corinthian types. Five examples have narrow bases of a diameter between 5 and 6 cm. The foot diameter of the rest ranges from 6 to 8 cm, while a single example is larger with a diameter of 10 cm.

The dimensions of a fragmentary foot ring of a small-sized kotyle bring it close to Late Protocorinthian examples of Lawrence's type Ib,¹²⁵ although the shape of the ring is reminiscent of Early Corinthian examples of type III (cat. no. 58).¹²⁶

The brushstroke rays on the lower body of two examples place them to the Late Corinthian period (cat. nos. 59–60).¹²⁷ The almost complete narrow foot of a small-sized kotyle is of local manufacture, an imitation of the Corinthian shape (cat. no. 61). It stands close to the bases of Corinthian kotylai of types VIII and especially of IX even though it is lower and more spreading.¹²⁸

The fragment, bearing the head of a siren turned to the left with part of its spread wing, might belong to a black-figured, carefully drawn kotyle (cat. no. 62).

Plate

The shape of the plate is represented by a single Corinthian example bearing floral decoration (cat. no. 63). The origin of the shape goes back to the Geometric period but despite its long history in the Corinthian workshops, its floruit is placed in the Middle Corinthian.¹²⁹ The floor of this plate retains part of a palmette of the central lotus-palmette cross. Its style stands close to Middle Corinthian examples of the Chimaera Group,¹³⁰ the painters of which employed floral decoration on the shape.¹³¹

POURING SHAPES

Oinochoai of various types

Like drinking vases, pouring shapes are rare. Only a limited number of oinochoai were found whose types are not easily identified. Part of the flat base and the convex wall of a closed shape could belong to a broad-bottomed oinochoe (cat. no. 64). It is made of micaceous clay with small brown inclusions, whose buff colour is imitating Corinthian fine vases. Its exterior preserves few remains of black paint with no indication of decoration. This type of oinochoe has a broad base and either a short or a tall, cylindrical neck with a plastic ring around it and a trefoil mouth.¹³²

A large part of a flaring ring foot with a straight exterior profile and sloping downwards bottom could belong to a fine-decorated Corinthian oinochoe (cat. no. 65). Its type cannot be easily defined. Corinthian oinochoai with trefoil or round mouths,¹³³ as well as round-mouthed oinochoai with black-figure or linear decoration have comparable low ring bases.¹³⁴ The shape of the foot could be Middle or Late Corinthian. A vertical double-reeded strap handle should belong to a globular Corinthian oinochoe with a trefoil or round mouth and ring foot (cat. no. 66).¹³⁵

A body fragment of a closed shape, retaining part of its black-figured decoration, most probably belongs to an oinochoe (cat. no. 67). The border of a garment decorated with an incised wavy line between double lines points to a Boread or an unknown flying demon with sickle wings shown in the "knielauf" position. The embroidered part of the chiton must be at the edge of the sleeve. The stylistic details of the Kalau-rea figure are comparable to those of Boreads of the Chimaera Group.¹³⁶ The figure is closer to that depicted on a Middle Corinthian plate from Perachora of the same group of painters.¹³⁷ Winged male figures, shown running, are commonly found on Corinthian vases of a variety of shapes, such as aryballois, alabastra, cups, pyxides and plates. They are most often inter-

¹²⁵ *Corinth* VII:2, 76, fig. 1 (An 229).

¹²⁶ *Corinth* VII:2, 76, fig. 1 (An 86).

¹²⁷ *Corinth* VII:2, 77, fig. 2 (An 31).

¹²⁸ *Corinth* VII:2, 77, fig. 2 (An 33, An 6).

¹²⁹ For the development of the shape: Callipolitis-Feytmans 1962. See also Payne 1931, 280 (no. 202), 297 (nos. 720–721), 312–313 (nos. 1027–1056), 336 (nos. 1531–1532); Hopper 1949, 230–231; Amyx 1988, 468–470.

¹³⁰ For the shape: Callipolitis-Feytmans 1962, 153, fig. 17, 55 and 62. For comparable decoration, cf. *Corinth* XV:3, pl. 35, 750, 751, 753, 756 (the last albeit with different decoration at the edge of the floor). The Kalau-rea palmette has many leaves and is closer to nos. 751 and 756, while its sketchiness is closer to: *Corinth* XV:3, pl. 36, 769, a bowl associated with the Chimaera Group. Compare also to the lotuses of the central lotus cross without double palmettes: Dehl-von Kaenel 1995, 231, pl. 40, 1632 (Chimaera Group). For a comparable palmette with many leaves: *CVA Musée Rodin* 1, pl. 6, 4, which according to Benson does not belong to the same group of painters: *Corinth* XV:3, 148.

¹³¹ Amyx 1988, 174, pl. 65, 3a–b; Neef 1991, 51.

¹³² For the shape: Payne 1931, 277 (nos. 138–140), 299 (nos. 746–749), 315 (nos. 1113–1133), 325 (nos. 1382–1383), 336 (nos. 1536–1549); Amyx 1988, 482–484.

¹³³ Payne 1931, 33, fig. 10; *Corinth* XIII, 132–133, fig. 14, pl. 92, 134–137, fig. 14, pl. 92. In particular compare to the Middle Corinthian examples: Payne 1931, 33, fig. 10G–H.

¹³⁴ See for example: *Corinth* VII:2, 101, pls. 61, 109, An 4 (LC). For the development of the shape: *Corinth* VII:2, 78–80.

¹³⁵ For the shape: *Corinth* VII:2, 78–80. For oinochoai with this type of handle: *Corinth* VII:2, 133, pl. 49, An 181.

¹³⁶ In particular compare to: *Corinth* XV:3, 152, pl. 36, 774 (bowl). Same garment decoration: *Corinth* XV:3, 148, pl. 35, 755b (plate); pl. 104, 765 (plate).

¹³⁷ *Perachora* II, 196, pl. 82, 1961. The style of plate has been thought as akin to the Chimaera Painter or related to Payne's group: Payne 1931, 313, nos. 1054–1056; *Perachora* II, 196.

preted as Boreads, although they could also represent Typhon or other unknown flying creatures.¹³⁸

Conical oinochoai

Conical oinochoai are only scarcely represented.¹³⁹ A fragmentary, flat, slightly hollowed base and the lower part of the inwards curving, diagonal wall possibly belongs to a conical oinochoe decorated in the black-polychrome style, as indicated by the remains of black paint on its exterior (cat. no. 68).¹⁴⁰ The thin-walled shoulder fragment with a row of vertical double incised lines should be also associated with a conical oinochoe of the same type (cat. no. 69).¹⁴¹ Black-polychrome conical oinochoai were produced during Early and Middle Corinthian periods,¹⁴² although there is evidence that they did not disappear during Late Corinthian.¹⁴³ The material from the Malophoros sanctuary shows that unlike the figure-decorated examples which seem to have become uncommon at the end of the Early or Middle Corinthian,¹⁴⁴ linear or polychrome examples continued to be produced.¹⁴⁵

MIXING SHAPES

Kraters

Archaic large open shapes are very scarcely represented at the sanctuary. Only two ring bases might belong to kraters. They are both complete, restored from a number of fragments (cat. nos. 70–71).

The former (cat. no. 70) is made of the local buff pale yellow to whitish fabric, which closely imitates the Corinthian fabric. The lower part of the body is decorated with thick rays. A square hole perforates the centre of its underside. Although its diameter is slightly smaller, the ring foot can be compared with those of Laconian early 6th-century volute and stirrup-

handled glazed or decorated kraters.¹⁴⁶ Rays are found on the lower body of pseudo-volute kraters of the first quarter of the 6th century.¹⁴⁷ Examples with a low foot, like that of the Kalaureia krater, belong to the early 6th century.¹⁴⁸ It is possible that the vessel is a local imitation of the Laconian shape, which has been also copied by potters in Attica, Corinth and elsewhere.¹⁴⁹ Local imitations are known from the neighbouring Isthmian sanctuary¹⁵⁰ and Argos.¹⁵¹

A ring base, with a thick bottom and a low ring foot and preserved in its entirety, mended from four fragments, belongs to a comparable open shape with straight steep walls (cat. no. 71). It is glazed, made of clean light reddish brown clay, comparable to the Laconian. The shape of the foot and the thickness of the bottom point to Laconian kraters with its small dimensions rather bringing it close to the *krateriskoi*, produced throughout the 6th century.¹⁵² In particular, the Kalaureian base is closer to an example of the second quarter of the 6th century.¹⁵³ The context of the Laconian *krateriskoi*—a large number come from the Agamemnoneion¹⁵⁴—suggests that they were favoured as votive offerings for heroes and deities.¹⁵⁵

MINIATURES (FIG. 9)

The term miniature applies either to copies of shapes reproduced in a reduced scale,¹⁵⁶ or to small-sized vases with no larger models produced for non-practical uses.¹⁵⁷ Miniature shapes dominate among the discovered Archaic material from Area H010. A variety of shapes could be identified, with miniature *kotylai* forming the vast majority. Compared to the rest of the material, they are very poorly preserved. Except for the miniature *kotylai* and two lids, which bear linear decoration,

¹³⁸ Payne 1931, 78. For the subject K. Schefold, “Boreadai”, *LIMC* III, 1, 129, 126–133. For a catalogue with winged figures and interpretation: von Heland 1970.

¹³⁹ For the shape: Payne 1931, 267, 272 (nos. 36–38), 277 (nos. 141–143), 299 (nos. 750–758); Amyx 1988, 486–487; Hopper 1949, 239–240; *Corinth* VII:1, 27.

¹⁴⁰ For the shape and this type of decoration: Payne 1931, 299, fig. 136, no. 758. For comparable examples: *Corinth* XV:3, pl. 62, 1513–1514; *Corinth* VII:2, pl. 63, An 53 (beginning of LC); *Perachora* II, 222–223, nos. 2178–2187; *Tocra* I, 33, pl. 17, 237; Dehl-von Kaenel 1995, 108, pl. 9, 536 (EC–MC); Lorandou-Papantoniou 1999, 296–297, pl. 24, 435 (EC); van der Wielen-van Ommeren & de Lachenal 2006, 194, fig. 5.51. For the shape: Payne 1931, 299, fig. 136, no. 758.

¹⁴¹ The same decoration is found on the shoulder of oinochoai with linear decoration. See for example: *Corinth* XV:3, 292, pl. 64, 1594; *Corinth* VII:1, pl. 22, 147; Dehl-von Kaenel 1995, 107, pl. 9, 533.

¹⁴² Payne 1931, 299.

¹⁴³ *Corinth* VII:2, 109, pl. 63, An 53.

¹⁴⁴ Amyx 1988, 486.

¹⁴⁵ Dehl-von Kaenel 1995, 105.

¹⁴⁶ Compare for examples with: Stibbe 1989, fig. 20, C12, krater with double stepped rim of 600 BC, Stibbe 1989, figs. 22–23, D6 and D15, pseudo-volute kraters of 580–575 BC, Stibbe 1989, fig. 29, E17 and fig. 32, E29, fig. 34, E34, stirrup-handled krater with geometric rim ornaments of the early to middle 6th century, Stibbe 1989, fig. 44, F6a of the first quarter of the 6th century, Stibbe 1989, fig. 47, F10 (565), fig. 48, F11, fig. 50, F14, stirrup-handled all black kraters, both of the second quarter of the 6th century). Compare also to Catling 1996, 67, 36g, fig. 14.11, 28.

¹⁴⁷ Stibbe 1989, figs. 22–23, D6 and D15.

¹⁴⁸ Stibbe 1989, 15–16.

¹⁴⁹ Stibbe 1989, 51–57. Corinthian imitations, 53, 121, K5–K12.

¹⁵⁰ Stibbe 1989, 121, K19; Broneer 1955, 134, no. 30, pl. 52d.

¹⁵¹ Argos Museum P22/22, Stibbe 1989, 121, K21.

¹⁵² Stibbe 1989, 47–50.

¹⁵³ Stibbe 1989, fig. 194, I8.

¹⁵⁴ For the shape and its use at the Agamemnoneion: Cook 1953, 33; Antonaccio 1995, 147–152, esp. 150.

¹⁵⁵ Stibbe 1989, 48.

¹⁵⁶ *Corinth* XVIII:1, 293, n. 49; *Perachora* II, 290; Cook 1953, 48–49.

¹⁵⁷ *Corinth* XV:3, 309. For references on the definition of “miniature” vessels, cf. Hammond 1998, 14–16.

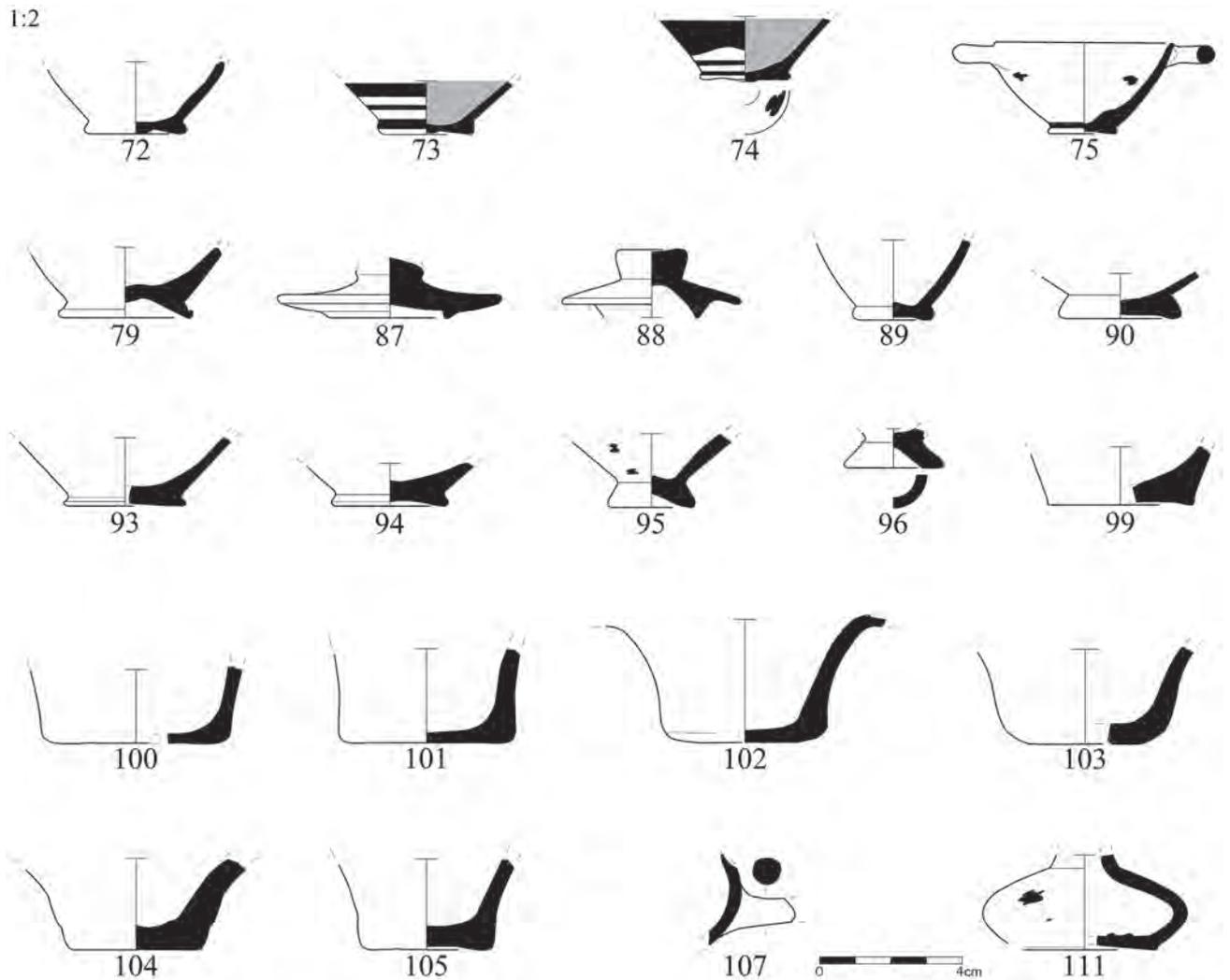


Fig. 9. Miniature shapes. Drawings A. Hooton.

the rest are glazed. A nozzle belongs to a miniature lamp, the single plain shape.

The kotyliske is the clearly favoured miniature shape at the sanctuary. A notable quantity of fragments came to light. Although many are Corinthian, there is a large percentage of examples of different origin, with the fabric's colour varying from white to reddish yellow and brown, often being micaceous or containing sparse inclusions. The rim diameter is around 6 cm, while the foot diameter ranges from 1.50 to 3.50 cm. Few examples were retained. Their preserved bases belong to a variety of types. The majority of examples have a low, disc foot with a button-like projection or a raised disc at the centre of their underside (cat. nos. 72–74). They can be more care-

lessly made, being round, low and flat with wire marks on the underside (cat. nos. 75–76).¹⁵⁸

Two bases are low, completely flat, but without having string marks (cat. nos. 77–78). On the underside of the latter, a band appears at the edge. The bases are well-constructed and the shape is convex on the exterior. A few examples have a high ring foot, slightly spreading, strongly bevelled at the edge with a straight internal profile and a central convexity on the

¹⁵⁸ Compare to: Lorandou-Papantoniou 1999, 169–170, pl. III, 74 (6th or 5th century); *Perachora II*, pl. 119, 2946; *Tocra II*, pl. 8, 1922 dating to 590–565.

underside.¹⁵⁹ They have slightly convex walls, imitating closely the shape of the normal-sized Corinthian kotyle (cat. nos. 79–80).¹⁶⁰ A miniature kotyle has a peculiar low disc foot with wide resting surface of squarish profile (cat. no. 81).¹⁶¹ At the centre of the underside, there is a concave round projection.

Except for two Middle Corinthian “running dog” miniature kotylai (cat. nos. 82–83),¹⁶² the rest are simply decorated with linear patterns. Vertical strokes appear on the rims, while the body is covered by horizontal lines. The quality of the decoration is mostly poor with the paint carelessly applied. Very few rim fragments have retained part of their decoration. Three examples are quite carefully decorated (cat. nos. 84–86). Comparable examples can be placed to the early part of the 6th century, although there are Late Corinthian parallels too.¹⁶³

According to their linear decoration, the better preserved miniature kotylai can be placed to Tocra’s type II¹⁶⁴ or Neeft’s type 6.¹⁶⁵ Their fragmentary state does not allow for securely associating them with the particular subdivisions suggested by Neeft, but based on their rim diameter, they stand closer to types 6a and 6d. They are decorated with a thick band, followed by thinner, but instead of a wire-marked base, they have one with a central button projection or a raised disc on the underside (cat. nos. 72–74). In spite of the well-constructed feet and the low and wide shape, which point to the early 6th

century, the walls of these shapes are not convex but straight, as on the late 6th-century examples from Cyrene.¹⁶⁶

Due to the simplicity of their decoration and its recurrence, the miniature kotylai cannot be easily dated. On the basis of closed grave groups, Payne observed that the shape becomes common around the middle of the 6th century.¹⁶⁷ The examples from the North Cemetery of Corinth have been dated to the Middle Corinthian, extending to the late third quarter of the 6th century.¹⁶⁸ The stratigraphical evidence from Tocra supports a date in the early 6th century extending to its latter part.¹⁶⁹ At the sanctuary of Demeter and Kore at Cyrene, the evidence from the Archaic undisturbed levels points to the second half of the 6th and the early part of the 5th century.¹⁷⁰

On the basis of their shape development, it has been observed that the earliest examples are low and wide, having convex walls, while those of the late 6th and especially of the 5th century have higher walls with straight exterior profile.¹⁷¹ Dehl-von Kaenel used the type of the foot as a criterion for dating the examples from Malophoros: the Middle Corinthian examples have well-constructed bases with thin, finely made walls, while the Late Corinthian and those of the latter part of the 6th century have broader, roughly made bases.¹⁷² The Tocra material allowed for the classification of the miniature kotylai, according to the shape of their base and the application of the linear decoration,¹⁷³ although these decorative differences do not seem to be related with their foot shape.¹⁷⁴

The Kalaureian material spans the 6th century. Although the walls are not always convex, the decoration and especially the type of foot with the disc or button projection on the underside, point to the second and third quarters of the 6th century. A date in the early 6th century should be deduced for the examples with the well-constructed ring or flat bases bearing banded decoration on the underside too. The wire-marked bases should belong to later examples.

Comparably to miniature kotylai, two quite well-preserved miniature lids bear linear decoration (cat. nos. 87–88). The larger has a low button knob and belongs to the Middle or Late Corinthian I period (cat. no. 87).¹⁷⁵ The second smaller

¹⁵⁹ It should be noted that the shape is very close to that of an Early or Middle Corinthian miniature krater with banded decoration from Solysgia: Lorandou-Papantoniou 1999, 316, pl. 25, VIII, 493. It cannot be decided whether it is a kotyle or a krateriskos. The thickness of the walls might be suggestive of the latter case.

¹⁶⁰ In particular it shares common characteristics with Lawrence’s types Ib and II, which date to the Late Protocorinthian and the Early Corinthian respectively: *Corinth* VII:2, 76, fig. 1.

¹⁶¹ The closest parallel which can be found is a Late Protocorinthian example: *Corinth* XVIII:1, 27, fig. 6, 6 (without a central omphalos). This kind of foot is not found on normal-sized and miniature kotylai.

¹⁶² For comparable examples: Kocybala 1999, 40–42, pl. 23, 134–137, pl. 24, 138–139 (especially close to pl. 23, 135–MC); *Tocra* I, 39, inv. nos. 343–350, 352–355, pl. 25 (especially close to inv. nos. 353, 355); Dehl-von Kaenel 1995, 290–291, inv. nos. 2422–2423, 2463–2465, pls. 53–54. (esp. 2423, pl. 53, p. 291, EC); *Perachora* II, no. 2500. For this type of decoration: Payne 1931, 309, nos. 965–969 and its development: *Tocra* I, 25.

¹⁶³ Compare to: *Perachora* II, pl. 119, 2946 (LC); *Corinth* XIII, pl. 26, 172-f (late first quarter of the 6th century or early in the second). See also Dehl-von Kaenel 1995, pl. 54, 2765 (MC), 2990, 2991 (LC). The same style of stripes at rim and bands below on the examples from Tocra: *Tocra* I, 40, nos. 454–532 (ring foot) and nos. 533–573 (flat base), pl. 27. No examples from Deposit I, more examples in II and less in III (latest pottery from II is about 565 and the latest from III, 530s). *Tocra* II, 9.

¹⁶⁴ *Tocra* II, 9, 14.

¹⁶⁵ For Neeft’s categories of the Late Corinthian miniature kotylai: Neeft 2006, 94–97 (Appendix I).

¹⁶⁶ In particular compare cat. nos. 72–74 to Kocybala 1999, 83, pl. 52, fig. 3, 313, 84, pl. 53, fig. 3, 83, pl. 52, fig. 3, 313 (LC II/LC III) respectively.

¹⁶⁷ Payne 1931, 334–335.

¹⁶⁸ *Corinth* XIII, 106.

¹⁶⁹ *Tocra* I, 26; *Tocra* II, 9.

¹⁷⁰ Kocybala 1999, 81–82.

¹⁷¹ *Corinth* VII:5, 68.

¹⁷² Dehl-von Kaenel 1995, 254.

¹⁷³ *Tocra* II, 9.

¹⁷⁴ *Corinth* VII:5, 68, n. 53.

¹⁷⁵ For a comparable shape, although with animal decoration: *Corinth* XV:3, pl. 118, 1296 (MC), possibly of a tripod pyxis. For a comparable

example is of different type with a knob flat on the top with its edges flaring outwards (cat. no. 88). Banded decoration appears on its upper surface and its vertical edge. Miniature lids of the same type with large vertical flange are associated with convex-sided pyxides without handles and head-pyxides.¹⁷⁶ Although of larger dimensions, the shape is very close to a 6th-century lid of a convex pyxis from Solygeia.¹⁷⁷ Examples of miniature lids are known from Perachora, some with banded decoration.¹⁷⁸

A variety of glazed miniature shapes came to light. Except for an oinochoe, they are all open, with drinking shapes prevailing. A number of mostly complete bases belong to the black-glazed version of the kotyliske. The non-lustrous black glaze of rather poor quality is often misfired brownish. The foot diameter ranges from 2 to 4 cm. In the majority of the cases, the fabric is reddish yellow to pink, while there are examples made of deep reddish yellow clay.

A miniature glazed kotyle retained its convex lower body and its low, slightly hollowed disc foot with convex profile (cat. no. 89). Unlike the linear-decorated examples, this has a tall, narrow and deep body with convex sides, tapering downwards to a narrow disc foot. Albeit with a different foot, the shape can be compared with Late Protocorinthian kotylai.¹⁷⁹ The form of the foot finds close parallels among the miniature kotylai with linear decoration (cat. no. 90).¹⁸⁰ Two low, slightly spreading ring bases with prominently thick bottoms and straight lower body might belong to kotylai too,¹⁸¹ although bowls or even miniature kraters should not be excluded (cat. nos. 91–92).¹⁸²

A flat, slightly spreading (cat. no. 93) and a low disc slightly hollowed base, with straight exterior profile (cat. no. 94) belong to miniature kotylai or bowls. The shapes are wide and rather shallow with straight and not convex walls. The foot

is spreading and in all cases the bottom is prominently thick. The bases are comparable to those of the decorated miniature kotylai,¹⁸³ but their body is reminiscent of Corinthian miniature bowls.¹⁸⁴ Miniature black-glazed bowls are known from Corinth,¹⁸⁵ Perachora¹⁸⁶ and Cyrene.¹⁸⁷ Handmade or wheel-made miniature bowls or saucers are common finds in the Argolid.¹⁸⁸ Hundreds of examples are known from the Argive Heraion, many of which have a suspension hole under their lip.¹⁸⁹

A number of conical bases (cat. nos. 95–96) and offset rims (cat. no. 97) clearly divided from the body can be linked to black-glazed miniature cups. The first is narrow with straight, flaring walls,¹⁹⁰ while the second is more spreading, with its inner profile straight.¹⁹¹ A complete low conical foot is reminiscent of those of Attic Komast cups (cat. no. 98),¹⁹² although its fabric points to Laconia.¹⁹³ It can be compared with the feet of figure-decorated cups by the Falmouth Painter dating to the 560s,¹⁹⁴ being closer to the conical foot of a plain Komast cup of type C.¹⁹⁵ The bases of the black-glazed miniature cups, which copy the plain Komast shape are different from

knob, although of a domed lid: Dehl-von Kaenel 1995, 206, pl. 80, 1403 (MC to LC); Kocybala 1999, 31–32, pl. 17, 92 (MC or LC I).

¹⁷⁶ Compare to the examples from Timpone della Motta: Jacobsen 2010, 140–141, A464 and A465 for cat. no. 88 and cat. no. 87 respectively. In particular compare to two examples from the Potters' Quarter, despite the fact that they have slightly higher knobs. The latter bears banded decoration: *Corinth* XV:3, pl. 69, 1804 and 1807.

¹⁷⁷ Lorandou-Papantoniou 1999, 268–269, pl. 23, VI, 354.

¹⁷⁸ *Perachora* II, 307–308, nos. 3189–3200, pl. 120.

¹⁷⁹ In particular Lawrence's type Ib. *Corinth* VII:2, 76, fig. 1 (An 229). Compare also to: *Perachora* II, pl. 19, 385–386; Payne 1931, 23, fig. 9A. For Protocorinthian and Transitional kotylai, see Payne 1931, 278–280, nos. 188–201.

¹⁸⁰ See in particular cat. no. 72. There are similarities with miniature kraters or bowls too: *Corinth* XV:3, 314–315, pl. 68, 1752–1753 and 1760, although the last has a higher conical foot; *Perachora* II, pl. 119, 3223.

¹⁸¹ Albeit with thin bottom, compare to Lawrence's type Ia (An 263): *Corinth* VII:2, 76, fig. 1.

¹⁸² See for example: *Corinth* XV:3, 315, pl. 68, 1759, 1761.

¹⁸³ See for example: cat. nos. 72–73.

¹⁸⁴ Compare to: Campbell 1938, 587, fig. 15, 81; *Corinth* XV:3, 329–330, pl. 71, 1941 and 1943; *Perachora* II, pl. 121, 3073.

¹⁸⁵ *Corinth* XV:3, 330, pl. 71, 1948–1959. They can be handleless or one-handed.

¹⁸⁶ *Perachora* II, 299, pl. 127, 3006 (saucer), 299–300, pl. 120, 3007–3050 (plates), 301–302, pl. 121, 3069–3091 (bowls).

¹⁸⁷ Kocybala 1999, 85, nos. 324–325, pl. 54, fig. 3, LC II/III: two examples of unusual angular form with bevelled rim, completely different from the Kalaureia shape.

¹⁸⁸ Waldstein 1905, 97; *Tiryns* I, 99; Cook 1953, 49, pl. 20, C13, C14, 49–50, C12 and C19.

¹⁸⁹ Barer-Manasik 1999, 96–97.

¹⁹⁰ In particular compare to: *Perachora* II, pl. 121, 3197–3198; Lorandou-Papantoniou 1999, 326, pl. 25, IX, 530. The example from Solygeia has been placed in the Late Corinthian or the first half of the 5th century. However, it cannot be excluded that the intention was for a miniature krater with rather straight walls: see for example: *Corinth* XV:3, pl. 68, 1764.

¹⁹¹ For a miniature cup, although with higher conical foot: *Corinth* XV:3, 313, pl. 67, 1739. See also *Perachora* II, pl. 121, 3197.

¹⁹² Brijder 1983, 232, K 151, pl. 71a. Compare also to a plain cup by the Painter of Athens 533, Brijder 1983, 233, K198, 96, fig. 24 from Corinth dating from the mid 560s to the mid 550s. For the Painter: Brijder 1983, 97–98.

¹⁹³ The shape does not find parallels among the Laconian cups. Although its external profile is slightly concave, rounded at its edge and thin-walled, it is much lower than those of the high-stemmed cups, like the examples of Stibbe's Group G. Compare to Stibbe 1994, 188, fig. 265, pl. 13.3, no. G22 (subgroup Gb).

¹⁹⁴ Brijder 1983, 227, pl. 65b, K52; pl. 66b, K61. For the Falmouth Painter: Brijder 1983, 76–79.

¹⁹⁵ Brijder 1983, 232, K 151, pl. 71a. Compare also to a plain cup by the Painter of Athens 533: Brijder 1983, 233, K198, 96, fig. 24, from Corinth dating from the mid 560s to the mid 550s. For the Painter: Brijder 1983, 97–98.

the Kalaureian example,¹⁹⁶ which is thinner, more spreading with its inner wall more slanting.¹⁹⁷

Like drinking vessels, the kalathiskoi are very well-represented among the miniatures. The shape is simple, heavily made and therefore durable, justifying the relatively good condition of its preservation. A single example has banded decoration; two are plain, while the rest are covered with paint which can be limited only to their interior. In all cases, the base is preserved intact as well as large part of the lower body. Their base diameter ranges from 3.50 to 5 cm, while the height can be estimated at around 3 cm or slightly more. The colour of their fabric ranges from pink to reddish orange and reddish brown, in most of the cases containing mica and inclusions.

The form of the kalathoi varies. They can have flaring walls with no concave profile and a slightly hollowed base (cat. no. 99)¹⁹⁸ or slightly concave walls with their lower edge convex and flat resting surface (cat. nos. 100–101).¹⁹⁹ Five of the preserved examples have prominently flaring concave walls with convexly formed lower wall and flat resting surface (see for example cat. nos. 102–104).²⁰⁰ Two wheel-made, coarse kalathiskoi share the same shape features, having concave walls and a narrow, slightly hollowed base (cat. nos. 105–106).²⁰¹ Except for a single example possibly with banded decoration (cat. no. 103) and another with plain external wall (cat. no. 102), all the kalathiskoi are glazed.

The kalathiskoi cannot be easily dated. A number of observations concerning the development of the shape and their fabric have been used as dating criteria.²⁰² The discovery of examples at well-dated contexts of the Potters' Quarter provided some secure chronology.²⁰³ Due to the prominence of the shape at the sanctuary of Demeter and Kore, Pemberton attempted a shape classification in a chronological sequence.²⁰⁴

All the Kalaureian examples belong to the flaring type of kalathos. The earliest with vertical rather than concave sides could be dated to the Early Corinthian (cat. no. 99). The heavy formed examples with the slight concave walls find

comparanda among late 7th- or early 6th-century examples (cat. nos. 100–101). The wide kalathoi with concave sides, which form the majority, can be compared with kalathoi from a number of deposits of the Potters' Quarter.²⁰⁵ The quality of the black paint of the Kalaureian examples might be indicative of a date within the 6th century.

Another miniature open shape represented by a single example is a lekane, which preserved part of the inset vertical flange on the rim and its horizontal, cylindrical handle (cat. no. 107).²⁰⁶

Except for the normal-sized pyxides, three miniature examples could be recognized among the material. A rim and shoulder fragment belongs to a miniature convex-sided pyxis (cat. no. 108). The rim is flat on the top and the convex shoulder has two incised lines at its lower edge. The shape can be closely compared to the miniature dinos-pyxides from Perachora.²⁰⁷ Glazed or simply decorated miniature convex pyxides are known from the Potters' Quarter.²⁰⁸ Some 6th-century or early 5th-century glazed examples also have very low rims.²⁰⁹ A miniature glazed shape with inturned rim, convex body and flat base with wire marks on the underside is close to the dinos-pyxis type from Perachora (cat. no. 109).²¹⁰ A body fragment can be associated with a miniature powder pyxis (cat. no. 110). Late 7th- and 6th-century examples are known from the Potters' Quarter.²¹¹ Although slightly larger and with linear decoration, the Kalaureian shape is similar to an example from Solygeia.²¹²

An almost complete glazed oinochoe with a cylindrical neck and a squat, cylindrical body is the only miniature closed shape from the deposit (cat. no. 111). The shape stands close to that of round-mouthed oinochoai of type C of the late third quarter of the 6th century.²¹³ In particular it is closely

²⁰⁵ For the chronology of the deposits of the Potters' Quarter: *Corinth* VII:5, 13–18.

²⁰⁶ Albeit with linear decoration and reflex handles, compare to: Campbell 1938, 594, fig. 15, 134 (later than LC). Compare also to the Laccanian unglazed miniature bowl with reflex handles: Stibbe 1994, 219, fig. 344, A4.

²⁰⁷ *Perachora* II, pl. 122, 3170–3172. For a good parallel of a miniature convex pyxis with flat rim and no handles: Kocybala 1999, 80, pl. 50-298-299, LCII with linear decoration.

²⁰⁸ *Corinth* XV:3, 318–319, pl. 69, 1798–1802, 1806–1813.

²⁰⁹ *Corinth* XV:3, 318–319, pl. 69, 1801–1802 with linear decoration and especially the glazed 1806.

²¹⁰ *Perachora* II, 306, pl. 122, 3170–3172.

²¹¹ *Corinth* XV:3, 316–317, nos. 1777–1790. In particular compare to *Corinth* XV:3, 317, pl. 68, 1784.

²¹² Lorandou-Panantoniou 1999, 282–283, pl. VI, 391. Two examples of miniature powder pyxides are known from Cyrene: Kocybala 1999, 81, pl. 50, 301 (LC II).

²¹³ *Corinth* XIII, 137–138, fig. 14, pl. 92. Compare especially to a ribbed example: *Corinth* XIII, 134 & 259, pl. 92 (383-3), although the Kalaureian oinochoe has an angular and not round body.

¹⁹⁶ Brijder 1983, 93–94, nos. K 174–K 180, fig. 22, pl. 71c, e.

¹⁹⁷ It is more similar to: Brijder 1983, 233, fig. 22, K 176 from Corinth.

¹⁹⁸ For the shape compare to: *Corinth* XV:3, 338, pl. 73, 2055 and 2059; *Perachora* II, pl. 121, 3099 and 3101, although some bear banded decoration.

¹⁹⁹ *Corinth* XV:3, 338, pl. 74, 2055. Although with linear decoration, compare also to: Lorandou-Papantoniou 1999, 218–219, pl. IV, 207.

²⁰⁰ Compare to: *Corinth* XV:3, 341, pl. 74, 2070, 2073, although with the transition from the body to the base more prominently marked. See also: *Perachora* II, pl. 121, 3102, 3107 and the handmade example: *Corinth* XVIII:1, 174, pl. 51, 588.

²⁰¹ Although with flat underside and linear decoration, cf. *Perachora* II, pl. 121, 3113. See also *Corinth* XV:3, pl. 74, 2069, 2075.

²⁰² *Perachora* II, 88–89.

²⁰³ *Corinth* XV:3, 338.

²⁰⁴ *Corinth* XVIII:1, 20.

compared to a round-mouthed oinochoe from the Potters' Quarter.²¹⁴

No plain miniatures were discovered, except for an intact nozzle of a plain lamp (cat. no. 112).²¹⁵ A bulk of comparable complete or nearly complete lamps were found deposited at some distance north-west of Wall 49, very close to the temple *peribolos* in Area H008.²¹⁶

Black-glazed pottery (Fig. 10)

OPEN SHAPES

Cups

In addition to fine-decorated pottery, the excavation in this particular area brought to light important quantities of black-glazed pottery. These shapes might have served as votive dedications too, but an association with the practical needs at the sanctuary should be also taken into consideration. Unlike open shapes, closed ones are very limited.

The cup is the dominant black-glazed shape. A number of examples are of Attic origin. The earliest, with only small part of its rim and body preserved, belongs to the Class of Athens 1104 (cat. no. 113).²¹⁷ The transition from the high, offset, reserved rim to the body is well-marked. The lower part of the body must have been glazed. The cup belongs to Hayes's type III, which corresponds to the decorated Siana cups,²¹⁸ and was produced from the second quarter to the middle of the 6th century or slightly later.²¹⁹ Examples of this type of cup are also known from the Heraion at Perachora.²²⁰

The deposit contained a number of stem or foot fragments of Attic black-glazed cups, but their state of preservation does not allow for a secure identification of their type and therefore a secure dating. The fragmentary stem with a fillet at the junction with the torus foot could be related to an Attic cup of Type C of the last decades of the 6th or early in the 5th century (cat. no. 114).²²¹ A torus base of an Attic cup shares

the same characteristics. It could therefore represent a cup of type C, if stemmed, but it could also belong to a cup with a low stem (cat. no. 115).²²² The rim and body fragment with the rising upwards fragmentary horizontal cylindrical handles (cat. no. 116) points to an Attic cup of type C with concave lip. Due to its thicker wall and its deeper shape, it can be compared with examples of the late 6th century.²²³

A large number of fragmentary cups are made of reddish, pink or reddish yellow fabric, in most cases containing mica and inclusions. Some must be Laconian. In all cases, they find parallels among the cups from Laconia and Elis.

One of the better preserved cups is of particular interest (cat. no. 117). Its fabric points to Laconia. It has a low, everted rim and its handle zone is decorated with two thin horizontal lines, spreading from the handle root. The shape is very close to 6th-century Argive cups with flat base.²²⁴ However they are glazed without such a linear decoration. The cup can be compared with Laconian black-glazed cups with flat base of Stibbe's Group D too.²²⁵ In particular it is close to examples of the second quarter of the 6th century.²²⁶ However, this type of linear decoration is not found on Laconian examples of this group. Lines appear on cups of subgroup Ec and especially Ed which have a row of leaves and dots in the handle-zone, but again the arrangement is different.²²⁷ Locally produced cups from the area of Elis, some of which bear linear decoration in the handle zone,²²⁸ share the same form with the Kalaureian example.²²⁹

Most of the discovered fragmentary cups stand close to Laconian examples with low base-moulding of Stibbe's Group E.²³⁰ A distinctly flaring, rounded at the edge rim, and a slightly angular at the centre shoulder corresponds to Stibbe's cups of subgroup Ea of the first half of the 6th century (cat. no. 118).²³¹ This type of cup is found among the material from

²¹⁴ *Corinth* XV:3, 322, pl. 70, 1858. Albeit with linear decoration, compare to: *Perachora* II, pl. 117, 2878.

²¹⁵ For the shape, compare to: *Isthmia* III, 11, pl. 15, 59 (late 6th-early 5th century); Welter 1941, pl. 10a (last of the second row). It belongs to Welter's type 2; Welter 1941, 23.

²¹⁶ Karivieri 2006–2007; forthcoming.

²¹⁷ For a comparable example with high rim: *Agora* XII, 262, pl. 18, 384.

²¹⁸ *Tocra* I, 118. In particular it can be compared with an example of the band-and-ivy Group: Brijder 1983, 155, fig. 46, pl. 86 dating around 540 BC. For the Siana cups: Brijder 1983.

²¹⁹ For the shape and its development: *Agora* XII, 88–89; *Tocra* I, 118–120.

²²⁰ *Perachora* II, 376, 4067–4086, pl. 157. In particular, no. 4079 belongs to Hayes's type III.

²²¹ *Agora* XII, 91–92. In particular compare to examples with concave rim: *Agora* XII, 264, pl. 19, 409, 411; Roberts 1986, 10, fig. 3, 6 (520–

510 BC). It can be also compared to examples of cups of type C with plain rim: *Agora* XII, 264, fig. 4, pl. 20, 420, of the early 5th century, although with flat foot top and Lynch 2011, 261, cat. no. 136, fig. 112.

²²² *Agora* XII, 263, fig. 4, pl. 20, 401.

²²³ *Agora* XII, 263, pl. 19, fig. 4, 398 (525 BC); Roberts 1986, 10, fig. 2, 4 (520–510 BC)

²²⁴ Cook 1953, 45, fig. 19, B 16; *Tiryns* XIII, 61, cat. no. 60, pl. 28.1, Beil. II.

²²⁵ Stibbe 1994, 64–66. This is Hayes's flat-based cup or flat-based bowl (*Tocra* I, 89–90).

²²⁶ Stibbe 1994, 172, fig. 207, D17.

²²⁷ Stibbe 1994, 68–69.

²²⁸ Lang 1992, fig. 7, 2.

²²⁹ For examples from Olympia: Gauer 1975, fig. 25, 6 (last quarter of the 6th century). For these cups Gauer 1975, 182–191. In particular compare to: Lang 1992, fig. 7, 4.

²³⁰ Stibbe 1994, 66–70. For the development and the dating of the cups with low base moulding: *Tocra* I, 89, 94–95, fig. 45; Gauer 1975, 185–191.

²³¹ Stibbe 1994, 174, fig. 224, E1.

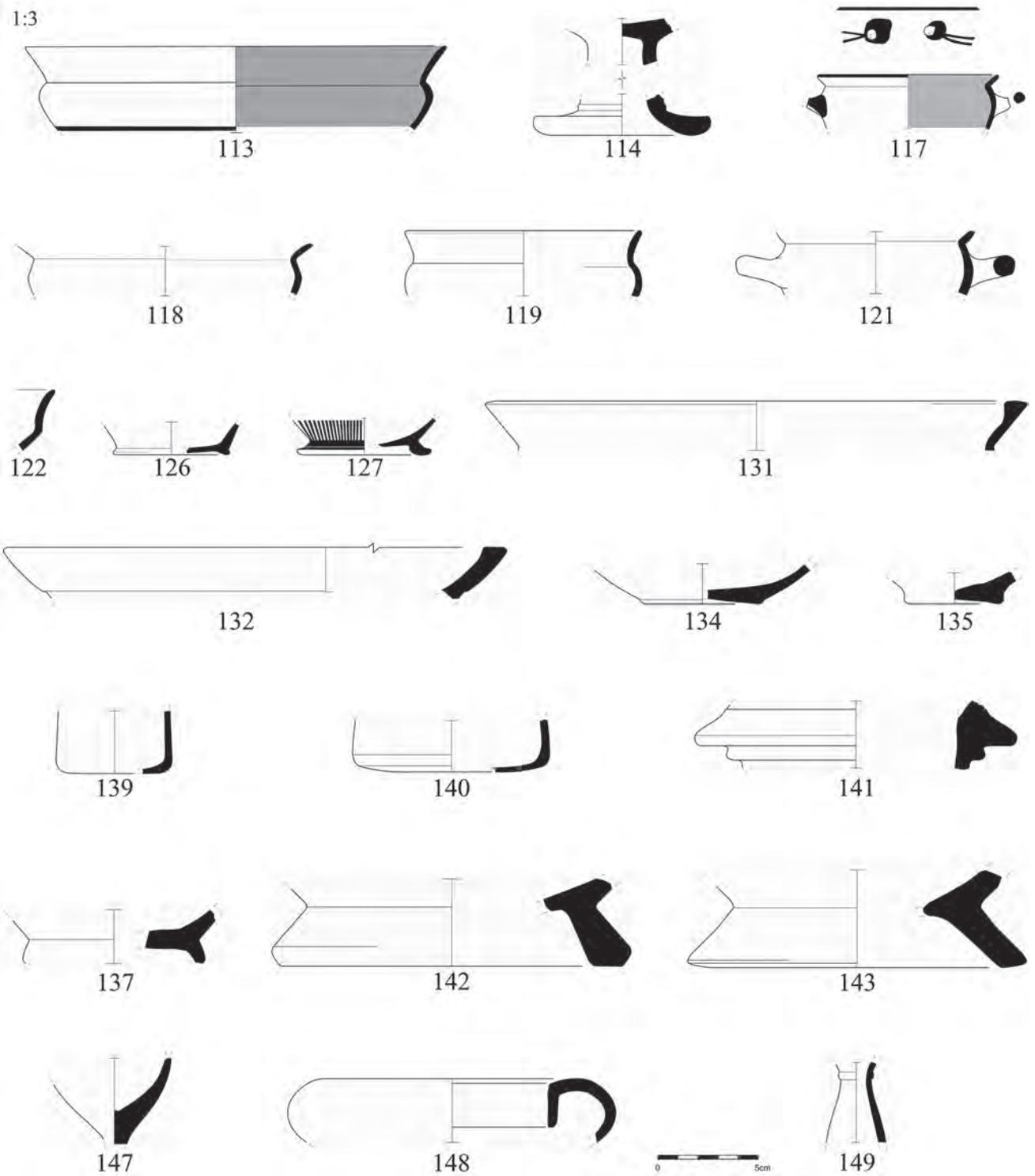


Fig. 10. Black-glazed pottery. Drawings A. Hooton.

Babes.²³² Moreover it can be compared with contemporary Argive products.²³³

Two non-joining rim and body fragments of another cup can be compared with black-glazed examples of Stibbe's subgroup Ea,²³⁴ finding parallels among the material from Olympia and Babes too (cat. no. 119).²³⁵ It can be also compared with an Attic example from the Agora the last quarter of the 6th century.²³⁶ The fine, light pink fabric is found on Ionian cups.²³⁷ However, unlike the Ionian examples, with reserved rims and handle zones, the cup from Kalaureia is completely glazed, except for a thin reserved line at the transition from rim to shoulder.

A fragmentary short, slightly everted and pointed rim and a slightly rounded shoulder belong to a locally produced cup (cat. no. 120). It can be compared with non-glazed Corinthian examples.²³⁸ Laconian cups of Subgroup Ec of the third quarter of the 6th century with low moulded base have the same type of rim and a row of leaves or dots in the handle zone.²³⁹ Local imitations of this type of cups are known from Olympia and elsewhere. Comparable examples can be found among the material from Babes.²⁴⁰

The fragmentary cup with a short, thick, offset rim must be a local product too (cat. no. 121). The same rim is found on typical Laconian cups with conical foot and linear decoration of the first quarter of the 6th century.²⁴¹ On the other hand, the position of the handles is reminiscent of the black-glazed low cups with rounded bowl of subgroup Da.²⁴²

An offset rim with two horizontal bands on its upper and lower part might belong to a high-stemmed cup (cat. no. 122). The shape is close to some cups from Babes,²⁴³ and can be compared to the stemmed examples of Stibbe's Group G.²⁴⁴ In particular it is close to Doric cups of the middle of the 6th century, even though they are completely glazed.²⁴⁵

Skyphoi

Comparably to cups, the shape of the skyphos is very well-represented. A body fragment belongs to an Attic Subgeometric skyphos with a reserved band at the handle zone of the first half of the 6th century (cat. no. 123).²⁴⁶

Two rim fragments belong to Attic black-glazed skyphoi of the Corinthian type.²⁴⁷ Although the edge of the rim of the former is not so pointed, the shape is reminiscent of the earliest examples of the type, dating to the second quarter of the 6th century (cat. no. 124).²⁴⁸ The fragment of an inturning rim belongs to another skyphos of the same type, although the shape seems closer to the higher and more finely-made late 6th-, early 5th-century examples (cat. no. 125).²⁴⁹

The fragment of the low, slightly spreading ring foot belongs to a small-sized, non-Attic skyphos (cat. no. 126). Its wall and flat resting surface are comparable to examples of the Attic type. However, its flaring foot is reminiscent of skyphoi of Corinthian type. The shape is reminiscent of a number of variants, which combine elements from both types of skyphoi, extending from the second quarter of the 6th to the middle of the 5th century.²⁵⁰

The fragmentary flaring upturned ring foot most probably belongs to a locally produced skyphos (cat. no. 127). The foot is glazed, the underside reserved and the lower part of the body bears a reserved zone decorated with thin, closely drawn rays. The shape seems to imitate late 5th-century Attic examples,²⁵¹ and it cannot find equivalents among the Corinthian black-glazed skyphoi.²⁵²

Two ring feet of skyphoi are comparable to examples of Corinthian group ii (cat. nos. 128–129).²⁵³ The former is made of reddish yellow clay with calcareous mica and it is comparable to examples of the third quarter of the 6th cen-

²³² Lang 1992, 52–53, fig. 7.6.

²³³ *Tiryns* XIII, 61, cat. no. 59, pl. 28.2, Beil. II.

²³⁴ Compare to: Stibbe 1994, 174–175, figs. 227–228, E7–E8.

²³⁵ Gauer 1975, fig. 26, 4; Lang 1992, 49, fig. 4.1.

²³⁶ Lynch 2011, 255, cat. no. 126, fig. 108.

²³⁷ Compare for example to: *Tocra* I, 120 and 122, fig. 56, 1204.

²³⁸ Lorandou-Papantoniou 1999, 300, pls. 24, VII, 448 (EC to MC or MC).

²³⁹ Stibbe 1994, 68–69. In particular compare to: Stibbe 1994, 177, fig. 242, E24 (third quarter of the 6th century).

²⁴⁰ Lang 1992, 61, fig. 9.6.

²⁴¹ In particular, Stibbe 1994, 167, fig. 203, C28. This example belongs to subgroup Cb, Stibbe 1994, 61–62.

²⁴² Stibbe 1994, 64.

²⁴³ Lang 1992, 52, fig. 6, 1.

²⁴⁴ Stibbe 1972, 15–44; Stibbe 1994, 71–80; *Tocra* I, 116–118. Hayes's typology in four types has been thought unsatisfactory by Stibbe (Stibbe 1994, 71).

²⁴⁵ Stibbe 1994, 80, 197, figs. 281–282, G68–G69, subgroup Gg (550–530 BC).

²⁴⁶ Schlörb-Vierneisel 1966–1967, 14, pl. 17, I.I (early 6th century), 13, pl. 17, 2 (625–600), 13, pl. 17, 5.4 (first half of the 6th century); *Agora* XII, 261, pl. 17, 367–368. Compare also *Tocra* I, 107, pl. 85, 1139 and 1145 (Deposit II, level 8, first half of 6th). For the development of the shape: *Agora* VIII, 48; Young 1939, 201–203; *Agora* XII, 87.

²⁴⁷ For the shape: *Agora* XII, 81–83.

²⁴⁸ *Agora* XII, 256, pl. 14, fig. 4, 305.

²⁴⁹ See for example: *Agora* XII, 257, fig. 4, pl. 17, 318, 322. For the development of the shape: *Agora* XII, 81–83.

²⁵⁰ *Agora* XII, 86, fig. 4, pl. 17, nos. 355–359. In particular compare to: *Agora* XII, 260, fig. 4, 359 (480–450).

²⁵¹ Compare to: Caskey & Amandry 1952, 209, no. 322, fig. 11; Penttinen 2005, 23, fig. 7, 11, although different clay and more thick-walled with slightly lower foot. According to Penttinen, it is Attic (Penttinen 2005, 28).

²⁵² For the shape: Payne 1931, 324; Campbell 1938, 589, nos. 89–100, figs. 15, 16, 20; *Corinth* XIII, 106–108, fig. 11, pl. 92.

²⁵³ For the shape: *Corinth* XIII, 127–128, fig. 13; *Corinth* XVIII:1, 23–28, fig. 6 (kotyle).

tury.²⁵⁴ The latter, made of refined light-brown fabric, is probably a Laconian product of the first half of the 6th century.²⁵⁵

A fragmentary low, spreading, glazed ring foot of a skyphos can be compared with Attic skyphoi of Attic type (cat. no. 130).²⁵⁶ In spite of its different fabric it stands close to the Middle or Late Corinthian examples of Lawrence's type V, although with the inner profile of its foot being slightly convex rather than straight.²⁵⁷

Kraters, bowls

Numerous bowls have been identified among the black-glazed material. A number of outwards thickened, rims, flat on the top and slightly set off from the wall belong to large, open shapes with a diameter ranging from 18 to 25 cm (see for example cat. no. 131).²⁵⁸ The lip has the same slight inward bevel of the much later Corinthian examples.²⁵⁹ It can be also compared with rims of lidless lekanai.²⁶⁰

A different rim belongs to a large bowl or basin with curving walls (cat. no. 132). Comparable glazed bowls of smaller size with rims thickened at their edge are known from Laconia.²⁶¹

The fragmentary heavy, low disc foot can be linked to a quite large bowl or basin, possibly of local manufacture (cat. no. 133). Laconian bowls produced during the second half of the 6th and entire 5th century have similar bases.²⁶² The shape of the foot is comparable to Attic examples of a common Late Archaic type.²⁶³

A number of slightly hollowed, flat, disc or ring bases belong to open shallow shapes. Medium or small-sized open shapes with flat bases of the Archaic and Classical periods are known from Laconia.²⁶⁴ The slightly hollowed base of an open shape not articulated from the slightly convex lower body finds parallels among Laconian examples, dated to the

first half of the 6th century (cat. no. 134).²⁶⁵ The same type of base is found on very shallow black-glazed bowls of Stibbe's Group D.²⁶⁶ A slightly hollowed, more narrow and thickened base with slightly rounded edge of a bowl is of comparable dimensions (cat. no. 135).²⁶⁷

The ring variant of a base is represented by two examples. The former belongs to a small bowl (cat. no. 136). A comparable Corinthian example from Cyrene is placed in Late Corinthian.²⁶⁸ The latter is flaring with the centre of its bottom being convex (cat. no. 137).²⁶⁹

A wide projecting rim, flat on the top with slightly convex wall (cat. no. 138) of a bowl is very close to a larger example from the sanctuary of Demeter, which has been recognized as Laconian, dated to the 6th century, according to its context.²⁷⁰ The wide-projecting rim is reminiscent of Laconian glazed small bowls without handles of Stibbe's Group B, although the Kalaureian shape is wider.²⁷¹

Mugs

A number of fragments belong to cylindrical Laconian black-glazed mugs.²⁷² Two fragmentary broad flat bases with straight, slightly incurving walls forming an angle towards their lower edge provide the most complete impression of the shape (cat. nos. 139–140).²⁷³ However, the absence of the rim does not facilitate the secure identification of their type. The former can be compared with examples of Stibbe's Group D,²⁷⁴ while the latter, although finding parallels among the Laconian black-glazed examples of a number of groups, it is closer to examples of type C1 of the first quarter of the 6th century.²⁷⁵

²⁵⁴ *Corinth* XIII, 107, fig. 11, 221-2, although less rounded.

²⁵⁵ *Corinth* XIII, 107, fig. 11. In particular see the Corinthian example 221-2, although the very pointed edge of the low feet is close to an Attic example, also catalogued under group ii, 212-4 (grave of the middle of the 6th century).

²⁵⁶ See for example the earliest examples: *Agora* XII, 259, pl. 16, fig. 4, 335 (late 6th century). For the shape: *Agora* XII, 84–85.

²⁵⁷ It is close to: *Corinth* VII:2, 77, fig. 2 (An 66) (MC and LC).

²⁵⁸ Compare to 7th-century Corinthian and Argive kraters: *Corinth* VII:1, 42, pl. 18, 135; Courbin 1966, pl. 47, C2509.

²⁵⁹ *Corinth* XVIII:1, pl. 46, fig. 9, 427–428.

²⁶⁰ See for example an Attic shape: *Tocra* I, 109, fig. 53, 1169.

²⁶¹ Catling 1996, 53, 22b, fig. 14.6, 14–15. Although the shape of the rim is different, the overall shape should be compared to: Catling 1996, fig. 14.13, 12 (600–300).

²⁶² Stibbe 1994, 220, fig. 353, C6 Group C, entirely black-glazed, later stages, p. 93.

²⁶³ *Agora* XII, 364, fig. 15, pl. 86, 1825 (520–490), although slightly higher and flaring on the outer side.

²⁶⁴ Catling 1996, 55.

²⁶⁵ Catling 1996, 55, 27g, fig. 14.6, 30.

²⁶⁶ Stibbe 1994, 224, fig. 386, D2.

²⁶⁷ Compare to Lorandou-Papantoniou 1999, 330, pl. IX, 547. It can be also compared to: *Corinth* XV:3, 355, pl. 78, 2236 (miscellaneous bowl) or 355, pl. 78, 2233 (lekane), albeit with more convex walls.

²⁶⁸ Compare to Kocybala 1999, 51, pl. 30, fig. 1, 184 (LC). Comparable shapes: Campbell 1938, 587, fig. 15, 83, *Corinth* VII:2 101, pl. 69, An 9.

²⁶⁹ Although larger compare to: Catling 1996, 43, 11c, fig. 14.4, 12 (600–500). The examples belong to thick-walled open shape medium-sized, with convex ring foot and straight walls.

²⁷⁰ *Corinth* XVIII:1, 160–161, fig. 12, 444.

²⁷¹ Stibbe 1994, 223, fig. 378, pl. 19.4, B3 and fig. 379, B4 (middle of the 6th century). For this type of bowl: Stibbe 1994, 93.

²⁷² A cluster of black-glazed 6th- and 5th-century mugs were found at Isthmia: Gebhardt 1998, 103–104.

²⁷³ Stibbe 1994, 43–47.

²⁷⁴ *Tocra* I, 89, 91, 982–983, pl. 67; Stibbe 1994, 136–137, figs. 65–73 (Group D). The earliest date from the last quarter of the 7th century until 600 BC.

²⁷⁵ Stibbe 1994, 141, fig. 97.

CLOSED SHAPES

Unlike open glazed shapes, closed are poorly represented. A moulded rim probably belongs to an amphora (cat. no. 141). It is reminiscent of the rims of Athenian table amphorae although the latter are simpler.²⁷⁶ The everting ring foot with a straight profile and slightly convex lower edge (cat. no. 142) can be compared to that of a Laconian black-glazed closed shape²⁷⁷ and examples of Attic household-ware table amphorae.²⁷⁸ However, the fabric is that of the Corinthian transport amphorae.²⁷⁹ A higher and more flaring ring foot (cat. no. 143) finds parallels among those of 6th- or early 5th-century Laconian hydriai or stamnoi,²⁸⁰ as well as of Athenian storage bins²⁸¹ and table amphorae.²⁸²

A number of fragments can be associated with pouring shapes. Part of a reserved rounded rim of a small Attic olpe was recovered (cat. no. 144). A number of comparable examples, dating to the end of the 6th century, are known from the Athenian Agora.²⁸³ This series of olpai seems to have been used as measures, due to the observed consistency in size.²⁸⁴

Two fragments of flat (cat. no. 145) or slightly articulated bases (cat. no. 146) could belong to oinochoai. The former, whose fabric points to Laconia, can be compared with small slender jugs, examples of which are known from Tocra and Delos.²⁸⁵ The latter finds parallels among Laconian jugs and oinochoai.²⁸⁶

Except for pouring shapes, there are two examples of black-glazed oil containers, both Attic products: an amphoriskos and an exaleiptron. The amphoriskos preserves a large part of its lower body strongly tapering towards the missing foot (cat. no. 147). Small-scaled amphorae were produced in the Attic workshops during the first half of the 6th century, as an imitation of the shape of the 7th-century transport SOS amphorae. They were widely distributed in the Greek mainland, as well

as overseas.²⁸⁷ Examples are known from Corinth,²⁸⁸ Perachora²⁸⁹ and Isthmia.²⁹⁰ An incurving rim and rounded shoulder should belong to a black-glazed exaleiptron (cat. no. 148), which can be compared with Attic examples of the first half of the 6th century.²⁹¹ Glazed examples of comparable shape are known from Corinth too.²⁹²

A fragmentary glazed shape is of special interest. It is a cylindrical stem most probably of a thymiaterion (cat. no. 149). The stem widens towards its lower part, while there is a moulded disc on its upper preserved part. The shape belongs to Zaccagnino's type A2.²⁹³ The Kalaureian shape can be compared with Corinthian conventionalizing examples of the middle and late 5th century.²⁹⁴ However, its proportions indicate a small-scaled thurible, like those known from the Potters' Quarter.²⁹⁵

TRANSPORT AMPHORAE²⁹⁶ (FIG. 11)

A number of transport amphorae of various origins came to light from the excavated deposit. Three fragments belong to Attic SOS amphorae.²⁹⁷ The high, very flaring, echinus-shaped rim with the slightly marked ridge at its edge should be placed to the transition from Johnston's middle to late group (cat. no. 150).²⁹⁸ A similar ridge is found on examples of the

²⁷⁶ *Agora* XII, 338, pl. 61, fig. 12, 1461.

²⁷⁷ Catling 1996, 67, 36g, fig. 14.11, 29.

²⁷⁸ Although slightly higher and more flaring, the shape of the foot can be compared with 5th-century Attic examples: *Agora* XII, 338, pl. 61, fig. 12, 1460 (context 440–425).

²⁷⁹ Pale brown, micaceous, containing inclusions (10YR 7/4).

²⁸⁰ Catling 1996, 67, 36f, fig. 14.11, 25–27.

²⁸¹ *Agora* XII, 343, pl. 67, 1527–1528 from contexts of the late 6th and late 5th centuries respectively.

²⁸² *Agora* XII, 337, pl. 61, fig. 12, pl. 61, 1455 from a context of the late 6th, early 5th century.

²⁸³ *Agora* XII, 78, pl. 12, nos. 255–261.

²⁸⁴ *Agora* XII, 78.

²⁸⁵ *Tocra* I, 91, nos. 971–972, pl. 66; *Tocra* II, 40, pl. 21, 2111 (Deposit III, Level 7, around the middle of the 6th century); *Délos* X, 60, pl. 37 D, nos. 132–1333.

²⁸⁶ Catling 1996, 66, 36c.

²⁸⁷ For the shape: *Agora* XII, 155–156; *Tocra* I, 106, n. 1; Lawrence 1964, 106.

²⁸⁸ Lawrence 1964, 101, pl. 21, K1–K2 (from a grave at Korakou, early second quarter of the 6th century).

²⁸⁹ *Perachora* II, pl. 143, 3669–3673 (600–550 BC).

²⁹⁰ Arafat 1999, 56.

²⁹¹ *Agora* XII, 330, pl. 44, 1338. For the shape of the exaleiptron: Scheibler 1964; 1968, and more recently Kreuzer 2009. The shape is often mentioned as plemochoe: Richter & Milne 1935, 22; Koukou 1993, 79. For the use of the term for a shape, close to kernos, see Brommer 1980, 544–549. It is commonly mentioned as kothon: *Agora* XII, 180–181; *Agora* XXIII, 49, although the sources connect the name with a Lakonian cup: Lazzarini 1962–1963, 365; Scheibler 1968, 389–392. The term exaleiptron applied by Scheibler is the most convincing.

²⁹² *Corinth* XV:3, 337, pl. 73, 2050.

²⁹³ For type A: Zaccagnino 1998, 68–70, cat. nos. CT 9-39, 174–177.

²⁹⁴ *Corinth* VII:5, 134, pl. 37, 589, 592, 593. Although with a more pronounced disc and a cylindrical straight stem, cf. Oakley & Rotroff 1992, fig. 18, pl. 55, 299. Fifth-century examples are also known from the Athenian Agora. A quite comparable case is: *Agora* XII, 331, pl. 44, 1354 (500 BC), although the central moulding of the Kalaureia example is different. For the shape: *Agora* XII, 182–183.

²⁹⁵ *Corinth* VII:5, 137, nos. 603–605.

²⁹⁶ I would like to warmly thank Dr Kristian Göransson and Dr Panagiota Tsiligianni for their valuable comments on the studied transport amphorae.

²⁹⁷ For the SOS amphora, its development and distribution: Young 1939, 210–211; *Agora* VIII, 32, Johnston & Jones 1978; Tiverios 2000, 519–527; Birzescu 2012, 175–180. For the contents of the amphorae: Gras 1987, 47–48; Docter 1991, 45–49.

²⁹⁸ Johnston & Jones 1978, 103.

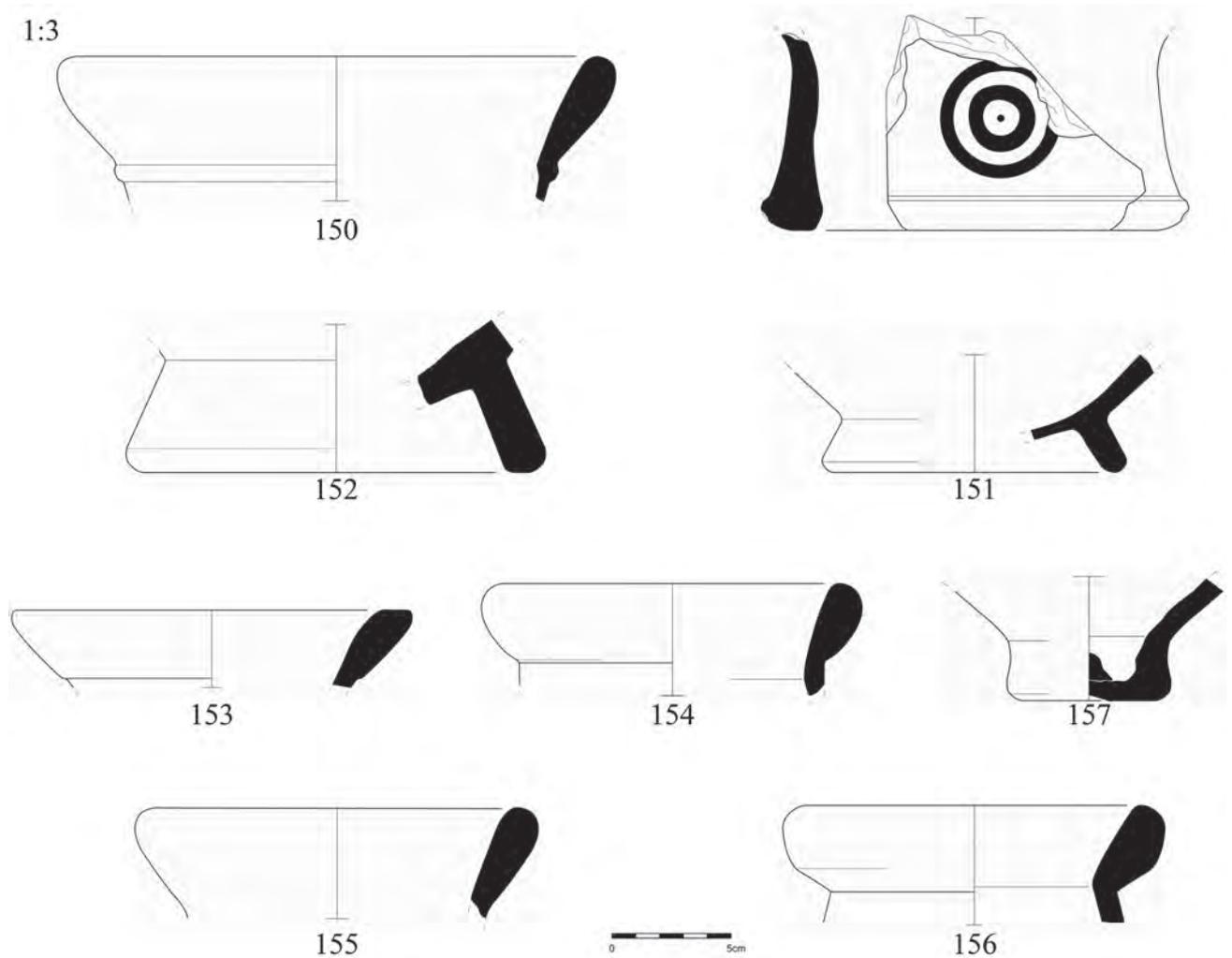


Fig. 11. Transport amphorae. Drawings A. Hooton.

middle of the 7th century.²⁹⁹ However, the rim of the Kalaureian amphora is more flaring with its inner profile straightened compared to late 7th- or early 6th-century SOS amphorae.³⁰⁰ The neck fragment preserving part of the SOS pattern points to the late 7th century (cat. no. 151).³⁰¹ The central motif is composed of two concentric circles with a central dot, corresponding to Johnston's type Oa.³⁰² The non-joining ring foot is short and flaring, with its outer outline straight and its edge rounded. Comparable ring feet are found on amphorae of the

late group.³⁰³ The high flaring ring foot (cat. no. 152) should also be associated with an SOS amphora of Johnston's late group.³⁰⁴

The presence of Attic late 7th- or early 6th-century SOS amphorae at the sanctuary is suggestive of trading links between Kalaureia and Attika at the time. The Attic presence at the sanctuary is already confirmed during the second half of the 8th century by a number of large, mostly closed and elaborate Late Geometric shapes, which might have been brought by Athenians or bought in Athens by locals.³⁰⁵ Despite the

²⁹⁹ *Agora VIII*, 33, pl. 42, 26–27; Rizzo 1990, 43, figs. 360–361.

³⁰⁰ Rizzo 1990, 68, fig. 363, 64, fig. 364; Johnston & Jones 1978, 106, fig. 2a; Ekroth 1996, 183, fig. 4, 12.

³⁰¹ Compare to: Jones & Johnston 1978, 105–106, fig. 2, no. 60.

³⁰² Johnston & Jones 1978, 135.

³⁰³ Rizzo 1990, 68, fig. 363.

³⁰⁴ Johnston & Jones 1978, 105–106, fig. 2, no. 2 (although slightly more rounded edge); Rizzo 1990, 64, fig. 79, 363; Birzescu 2012, 344, cat. no. 1357, pl. 69 (second half of the 7th century).

³⁰⁵ Wells *et al.* 2006–2007, 69–71; Wells 2011, 214–215.

absence of Protoattic or early black-figured Attic pottery, the SOS amphorae can serve as an indication that Kalaureia continued to be part of a network, including Attica too, at least until the early 6th century.

As well as Attic SOS amphorae, transport amphorae of various origins came to light, underlying the connections of the sanctuary with different parts of the Greek world. A triangular, everted rim belongs to an amphora with a band at the lower part of the neck covered with whitish slip (cat. no. 153). The rim's shape and the fabric point to amphorae commonly known as "Corinthian of type B". Comparable examples date to the late 6th or the early 5th century.³⁰⁶ Amphorae of this type were produced from the last quarter of the 6th to the late 3rd or early 2nd century BC.³⁰⁷ The identification of their production centre remains a disputed issue,³⁰⁸ even though the most recent research insists on a Corcyrean rather than a Corinthian origin.³⁰⁹ Comparably to the Kalaureian example, one or two bands may appear on the lowest part of rim of 5th- and 4th-century Corcyrean amphorae.³¹⁰

Two rim fragments (cat. nos. 154–155) are made of the same fabric.³¹¹ The former torus rim can be compared with a number of amphorae from Corinth, dating from the late 6th to the early 5th century.³¹² However, its shape is closer to examples from the south-eastern Aegean or central Ionia of the late 6th and early 5th century,³¹³ although the fabric is different. It can be also compared to late 6th-century Samian examples.³¹⁴ The second rim is thick, high and everted with a convex upper edge. Another everted, short rim can be closely compared to examples from Samos and the south-eastern Aegean of the late 6th or early 5th centuries (cat. no. 156).³¹⁵ A

squarish foot, slightly hollowed at the centre must be of North Aegean origin, possibly Thasian as also indicated by its fabric (cat. no. 157).³¹⁶ The Thasian amphorae with this type of ring toe are common in the first quarter of the 5th century.³¹⁷

Coarse ware (Fig. 12)

A significant amount of fragmentary coarse ware was included among the finds. Body fragments were collected from all layers. A number of large and medium-sized handles either cylindrical or ovoid, horizontal or vertical some bearing simple impressed or incised decoration, as well as a significant number of small- and medium-sized flat bases of open and closed vessels can provide an idea of the shapes once used at the sanctuary. The majority is made of a rough, hard reddish yellow, calcareous fabric with abundant inclusions.³¹⁸ In some cases the fabric retains the same characteristics, but its colour is rather reddish brown.³¹⁹ The consistency of the fabric of the examined vessels points to the same production centre. The only exception is the small base of a closed shape, whose wall is finer, and it is made of brownish yellow clay, containing chalky and black inclusions.³²⁰

The accumulated pottery contained closed shapes, including storage vessels, like amphorae, or pouring shapes, like jugs. Two fragmentary high ring feet of large dimensions seem to belong to amphorae or hydriai (cat. nos. 158–159). The former is comparable to those of amphorae,³²¹ while the latter is close to those of black-glazed Laconian examples of hydriai or kadoi,³²² while presenting similarities with Attic cooking ware hydriai and kadoi.³²³

³⁰⁶ Roberts 1986, 65, fig. 41, pl. 18, 416; Koehler 1978, 179, pl. 30, 39, 231; Pease 1937, 303, fig. 35, 201 (460–420 BC).

³⁰⁷ For the Corinthian transport amphorae: Koehler 1978. For the clay: Whitbread 1995, 255–346.

³⁰⁸ For an overview of the discussion with previous bibliography: Whitbread 1995, 260–261; Göransson 2007, 89–93.

³⁰⁹ The discovery of a kiln in early 1990 at Figareto on Corfu importantly contributed to the identification of a Corcyrean origin: Kourkoumelis 1990. See also Göransson 2007, 92, who insisted on the use of the term "B amphorae" in order to avoid further confusion.

³¹⁰ Kourkoumelis 1990, 14.

³¹¹ Pinkish containing a large number of medium and large-sided inclusions (7.5YR 7/4).

³¹² Campbell 1938, 604, figs. 25 & 27, 190–199; Koehler 1978, pl. 39, 214.

³¹³ Lawall *et al.* 2010, 358, pl. 290, L-2. However, the fabric is smooth orange brown with mica, bits. Between 2.5YR 6/8 and 2.5YR 5/8. Compare also to two examples of Birzescu's "Ionien I", typus 2: Birzescu 2012, 316, cat. nos. 1118–1119, pls. 54–55 (last quarter of the 6th century).

³¹⁴ Cook & Dupont 1998, 170, fig. 23.9 (a), (b). Samian third and last quarter of the 6th century.

³¹⁵ Voigtlander 1982, 138, fig. 28, 181 (5th century); Lawall *et al.* 2010, pl. 290, L-2 (late 6th–early 5th century); Cook & Dupont 1998, fig. 23.9 (b) (Samian last quarter of the 6th century); Roberts 1986, 65, fig. 41, pl.

17, 412 (500 BC). The rim stands close to an example of Birzescu's type "Ionien I": Birzescu 2012, 320, cat. no. 1068, pl. 53 (early 6th century).

³¹⁶ Compare to: Grandjean 1992, fig. 3, 21; Birzescu 2012, 342, cat. no. 1335, pl. 68. See also an example mentioned as Thasian (?): Lawall 1995, 365, fig. 51. The origin is not secure, since the fabric analysis has not been conclusive. An amphora from Kerameikos shares common features: *Kerameikos* IX, 172, E11, d49, pl. 85, 8. The clay of the amphora from Kalaureia is orange-coloured, micaceous with whitish inclusions (2.5YR 6/8). For the Thasian clay: Lawall 1995, 139–141. For the Thasian transport amphorae: Grace 1971; Whitbread 1995, 165–197.

³¹⁷ Lawall 1995, 140–141.

³¹⁸ Munsell 5YR 6/6 to 7/6 and 7/8.

³¹⁹ Munsell 7.5YR 7/4 to 7/6.

³²⁰ The fabric's colour is comparable to that of the Laconian domestic and cooking ware, but its characteristics differ. For the Laconian fabric, see Catling 1996, 36.

³²¹ Catling 1996, 67, 36f, fig. 14.11, 21, although more flaring and black-glazed.

³²² Catling 1996, 67, fig. 14.11, 22; Pelagatti 1991, 135–136, nos. 1–4, figs. 2–7.

³²³ See for example: *Agora* XII, 348, fig. 17, pl. 71, 1596, pl. 72, 1607, 352, fig. 17, pl. 75, 1645.

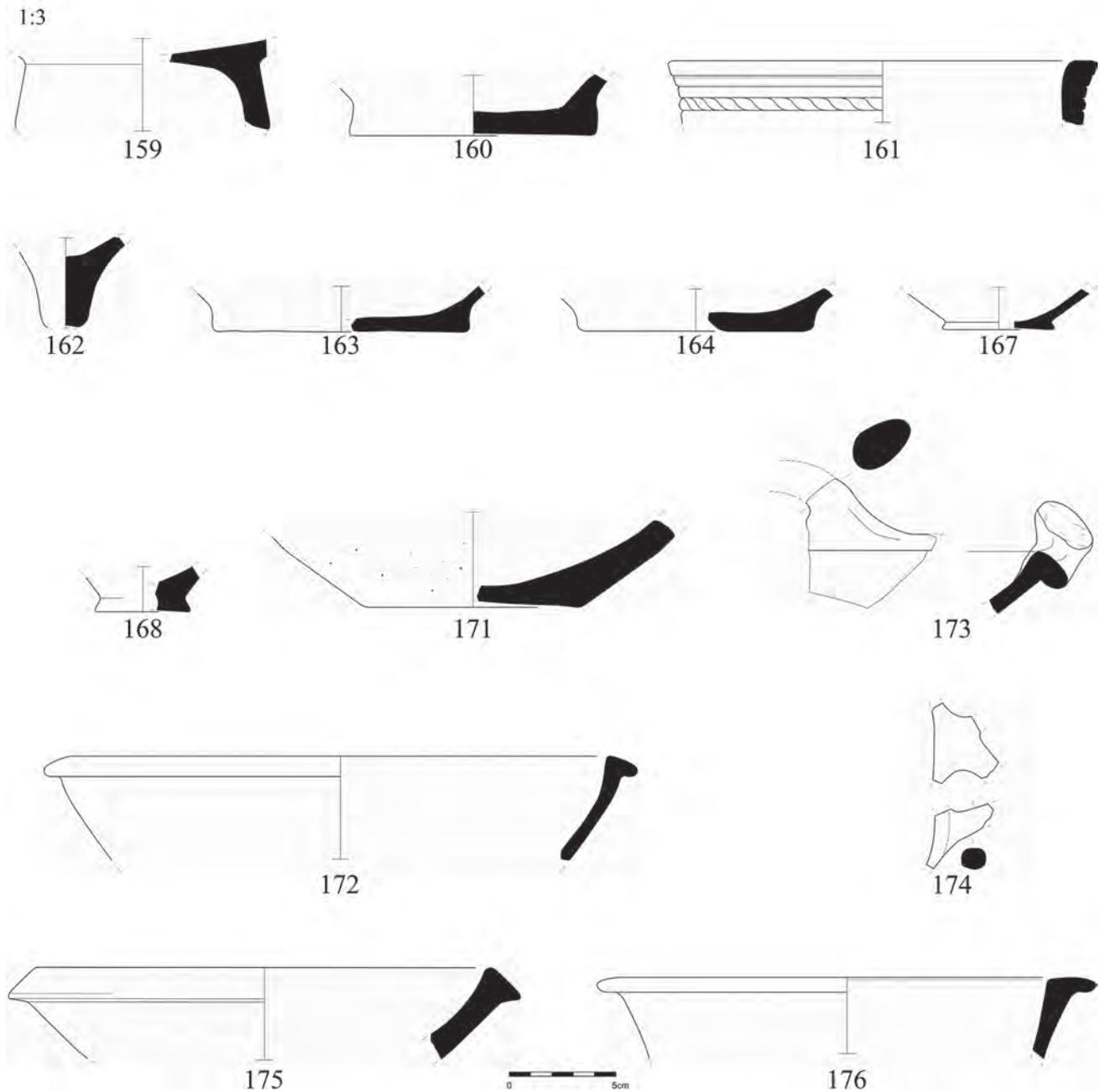


Fig. 12. Coarse ware. Drawings A. Hooton.

A complete flat, slightly hollowed, thick base, although reminiscent of Laconian Late Archaic or Early Classical open shapes, mostly glazed outside,³²⁴ should be rather associated

with a pithos, if judging from the inner profile of its wall (cat. no. 160).³²⁵ The rim fragment with the moulded vertical face with relief bands, of which the last is corded, belongs to a large

³²⁴ Catling 1996, 43, 11a, fig. 14.4, 4.

³²⁵ Catling 1996, 83, 57k, fig. 14.17, 13. They are however larger and they have been placed in the Classical period due to their context.

closed shape, possibly a pithos or a jar (cat. no. 161).³²⁶ Comparable decoration is used for the rims of perirrhanteria,³²⁷ but the Kalaureian fragment is less thick. A foot with a cylindrical edge of a medium-sized coarse closed shape was found (cat. no. 162). Corinthian amphorae, hydriai and trefoil-mouthed pitchers have comparable bases, but they are of larger dimensions and they mostly have a sharp bevel at their edge.³²⁸ The Kalaureian foot finds parallels among examples from Early Corinthian contexts.³²⁹

Although it is difficult to define whether they belong to open or closed shapes, it seems more probable that five fragmentary thick, flat, low bases belong to medium-sized closed shapes, like jugs (cat. nos. 163–164).³³⁰ Their diameter ranges from 9 to 12 cm. They are slightly articulated with the straight wall steeply rising from the foot. Two articulated, flat bases of smaller dimensions, whose diameter does not exceed 5 cm, should be associated with small coarse closed shapes, possibly jugs (cat. nos. 165–166).³³¹ The fragmentary, small, articulated base, even though it finds parallels among small-sized coarse bowls,³³² rather belongs to small jugs (cat. no. 167).³³³ The fragment of a flat, flaring base should be also associated to a thick-walled closed shape, most probably a jug (cat. no. 168).³³⁴ Two shoulder fragments of coarse ware small-sized oinochoai from the deposit have a row of impressed dots around the base of the straight neck (cat. nos. 169–170).

Basins dominate among the coarse open shapes. A flat, slightly hollowed base with a thick, straight and steep lower wall belongs to a basin (cat. no. 171). Similar flat, heavy bases of large coarse open shapes are known from Laconia, although they are slightly articulated from the body.³³⁵ A number of rim fragments of different types represent the same shape. They can be projecting, slightly sloping on top with a rounded edge reminiscent of mortaria,³³⁶ albeit with a deep, thin-walled,

convex body (cat. no. 172).³³⁷ The overhanging rounded rim and part of the horizontal handle belong to a large bowl or basin (cat. no. 173). Although with a less rounded rim and a deeper and glazed body, the shape can be compared to a Laconian large bowl.³³⁸ The shallowness of the Kalaureian shape and the rounded rim profile is found on mortars from Sparta,³³⁹ Laconia³⁴⁰ and Corinth.³⁴¹ Comparable shapes with horizontal handles are known from Babes³⁴² and Olympia.³⁴³ An inturning rim, flat on the top and the fragmentary horizontal, ribbon handle belongs to a plain basin (cat. no. 174). Albeit with no flange to accept a lid, the shape is close to Corinthian plain lekanides with reflex handles.³⁴⁴

Only a single example of a mortarium could be identified among the excavated material, preserving part of its projecting, straight on top rim and straight wall (cat. no. 175). Although made of a reddish yellow fabric with high content in chalky and brown inclusions, differing from the tile fabric of the Corinthian Archaic examples,³⁴⁵ the shape is very close to a Corinthian mortarium of the first half of the 6th century, even though the upper surface of its rim is not straight but slightly convex.³⁴⁶ Corinth was the main production centre in mainland Greece of mortaria,³⁴⁷ but the example from Kalaureia should be better associated with a local workshop.

Apart from basins and mortaria, deeper open shapes are represented. A projecting, slightly convex on top rim and part of the neck with straight interior and exterior profile (cat. no. 176) point to Laconian glazed bell kraters of the second half of the 6th or the early 5th century.³⁴⁸ The shape is very close to a type of thick-walled open shape from Babes, for which no

³²⁶ Albeit with no moulded decoration, the rim can be compared with coarse ware flat-topped rims from Laconia with vertical profile: Catling 1996, 82, 57f and g, fig. 14.17, 9–10 (6th- and 5th-century contexts).

³²⁷ *Corinth* XVIII:1, pl. 60, 661h (mid-6th century); Iozzo 1987, fig. 1, no. 21; *Corinth* XV:3, pl. 76, 2166, 2167 and 2173.

³²⁸ For Corinthian Archaic coarse ware: *Corinth* VII:2, 91–92.

³²⁹ Compare to the bases of two coarse ware hydriai: *Corinth* VII:2, 154, pls. 80, 110, An 289; Lorandou-Papantoniou 1999, 423, pl. 28, 1149.

³³⁰ Catling 1996, 66, 36c, fig. 14.11, 13.

³³¹ Although black-glazed on the exterior, compare to Catling 1996, 66, 36b, fig. 14.11, 37–38.

³³² *Corinth* XV:3, pl. 71, 1941 and 1945.

³³³ Catling 1996, 66, 36a, fig. 14.11, 15.

³³⁴ For comparable examples, cf. *Perachora* II, pl. 118, 2891–2895.

³³⁵ Catling 1996, 84, 58b, fig. 14.17, 22–23.

³³⁶ See for example, the Late Archaic or Early Classical mortaria from Laconia, with similar examples reported from Olympia and Babes: Catling 1996, 73, fig. 14.12, 4; Lang 1992, fig. 18, 1.

³³⁷ Compare to: Lang 1992, 82, fig. 17, 1–2, although with banded decoration: Gauer 1975, fig. 15, 6. Moreover, although glazed and with slight differences, see also a Laconian 6th-century import to Corinth: *Corinth* XVIII:1, 160–161, fig. 12, 444.

³³⁸ Stibbe 1994, 220, fig. 351, C5. It cannot be said whether these bowls were handled (Stibbe 1994, 91).

³³⁹ Stibbe 1994, 221, fig. 361, D4.

³⁴⁰ Catling 1996, 73, 42c, fig. 14.12, 6–7, of Late Archaic or Classical date.

³⁴¹ In particular compare to: Villing & Pemberton 2010, 581–582, fig. 11, 27 (460–420 BC), which is slightly less rounded.

³⁴² Lang 1992, 82, 84, fig. 17, 6, albeit with less rounded rim and deep body.

³⁴³ Gauer 1975, 154, fig. 15, 8–9. The rim profile is very close but the body is deep.

³⁴⁴ In particular compare to: *Corinth* XV:3, 351, pl. 77, 2191 (rectangular south pit). For the typology of unglazed lekanides: *Corinth* XIII, 146–148. For comparable dishes with reflex handles: *Perachora* II, 300, pl. 120, 3051–3056. They bear remains of paint or of linear decoration, but 3056 is monochrome.

³⁴⁵ Villing & Pemberton 2010, 566–567.

³⁴⁶ Villing & Pemberton 2010, 569–570, fig. 6.3.

³⁴⁷ For Corinth and the production of mortaria: Villing & Pemberton 2010, 624–627.

³⁴⁸ Catling 1996, 40, 5b, fig. 14.2, 7–8.

parallels are given.³⁴⁹ A rectangular rim can be compared with Corinthian open shapes with lug handles (cat. no. 177).³⁵⁰

Six clay discs from the deposit were cut from thick-walled large coarse vessels (see for example cat. nos. 178–179).³⁵¹ Their diameter ranges from around 5 cm to 6.50 cm, while their thickness is approximately 1 cm. Discs, cut from vases, are known from a number of Mediterranean sites from the prehistoric era, where they must have served as tokens or counters. The evidence from Early Iron Age and Archaic Greece is not rich and it comes from various domestic, funerary and cultic contexts. Rounded discs of this type, deriving not only from coarse, but also from fine-decorated vases, are common among domestic debris as indicated by the wells in the Athenian Agora or pottery workshops' wastes, such as those recovered from the Kerameikos Quarter.³⁵² Their numbers, as well as their varying shape and size, point to objects which served diverse uses in everyday life. They have been interpreted as covers, jar-stoppers, game pieces or counters useful in productive activities.³⁵³ The examples from the temple of Apollo Daphnephoros at Eretria have been associated with textile production.³⁵⁴ Most recently, on the account of vase iconography and textual evidence, Papadopoulos suggested that these discs could have been used as wipes.³⁵⁵

Although found in a cultic context at the sanctuary of Kalaureia, the clay discs are not votive dedications. If stoppers, they then must have sealed small-sized closed shapes, like jars. Although, no particular shape can be associated with the discovered discs due to the fragmentary state of the former, the recovered handles, bases and body fragments suggest that shapes of this kind were present at the sanctuary. On the other hand, D'Onofrio rightly directed attention to the use of these objects as counting devices.³⁵⁶ As counters, they could have facilitated a number of activities in the cultic life of the sanctuary.

A large number of body fragments of cooking vessels were included among the accumulated material. A fragmentary tripod with its three projections broken off must be examined together with cooking ware (cat. no. 180). Comparable examples, dated to the Classical and Hellenistic periods, are known

from Asine³⁵⁷ and Berbati.³⁵⁸ A support from the Athenian Agora was found in a 5th-century context.³⁵⁹ The fabric of the Kalaureia support is close to that of the Berbati example and shares the same characteristics with the clay used for the Kalaureian coarse vessels.

Figurines (Fig. 13)

Only a few clay figurines were discovered together with the pottery. Human figurines are limited to a few poorly preserved females, while animals are more numerous.

A handmade female bust of a very primitive style is the better preserved example (cat. no. 181). She is wearing a necklace and a high *polos*, decorated with two plastic hornlike protrusions on both edges. The roughness of the back side of the figurine suggests that the bust must have been attached to a throne. The figurine shares common features with examples from the Argive Heraion,³⁶⁰ Solygeia³⁶¹ and Aigina.³⁶²

The back side of the headdress, the intact *polos* on its top with applied floral decoration consisting of a central boss formed as a rosette at its centre on the front belongs to a standing or a seated female figurine (cat. no. 182). The type of the headdress is suggestive of a figurine of the "ornate" style and a date towards the middle of the 6th century or later.³⁶³ Although the colour of its clay points to Argos, the clay is not as fine as the Argive one.

The lower part of a summarily modelled garment in low relief on a low, rectangular base, with the feet not being shown, belongs to a seated female figurine (cat. no. 183).³⁶⁴ The modelling suggests an earlier date, possibly before the middle of the 6th century.

Although the figurine of the "ornate" style is made of light brown clay,³⁶⁵ the rest share a fabric, containing small calcium inclusions, the colour of which varies from light to deeper reddish yellow, due to bad firing.³⁶⁶ The fabric of the handmade female bust is very impure.

³⁴⁹ Lang 1992, 84, fig. 18, 5.

³⁵⁰ *Corinth* VII:2, 153, pls. 81, 111, An 278 (late EC). Compare also to: Catling 1996, 82, 57f, fig. 14.17, 9.

³⁵¹ Three more examples have been unearthed from the trench against the *peribolos* wall in area H005.

³⁵² D'Onofrio 2007, 91–92. The richest material comes from the deposit over the oval house of the Areopagos: Burr 1933, 564 and 603–604; Lalone 1968, 131.

³⁵³ Burr 1933, 603–604; Brann 1961, 342; Lalonde 1968, 131; Young 1939, 89; Kurke 1999; D'Onofrio 2007, 91.

³⁵⁴ *Eretria* XIV, 103, 157, pl. 135, O 258–270.

³⁵⁵ Papadopoulos 2002, 423–427.

³⁵⁶ D'Onofrio 2007, 92.

³⁵⁷ *Asine* I, 335, fig. 226, 2.

³⁵⁸ Penttinen 1996, 234, fig. 3, 24.

³⁵⁹ *Agora* XII, 377, pl. 97, 2020.

³⁶⁰ Waldstein 1905, 20–21, pl. XLIII, 8(53), 10(51) of Group 3 with elaborate plastic ornamentation.

³⁶¹ Lorandou-Papantoniou 1999, 91, pl. 13, 24.

³⁶² Spathi 2007, 11–12, cat. nos. 8–10, pl. 3.

³⁶³ The figurine should be compared with those of Jenkins's Class F or the Ornate Class: Jenkins 1932–1933, 31 and Waldstein's Advanced Argive Class: Waldstein 1905, 24–27, pl. 45, 6–13. Compare more closely to: Waldstein 1905, pl. 45, 8 (97); Peppas-Papaioannou 1985, pl. 34, A99.

³⁶⁴ Compare in particular to: *Tiryms* I, pl. I, 10; Waldstein 1905, 36, fig. 68, 187.

³⁶⁵ Munsell 10YR 7/4.

³⁶⁶ Munsell 7.5YR 7/6 to 2.5YR 6/8.

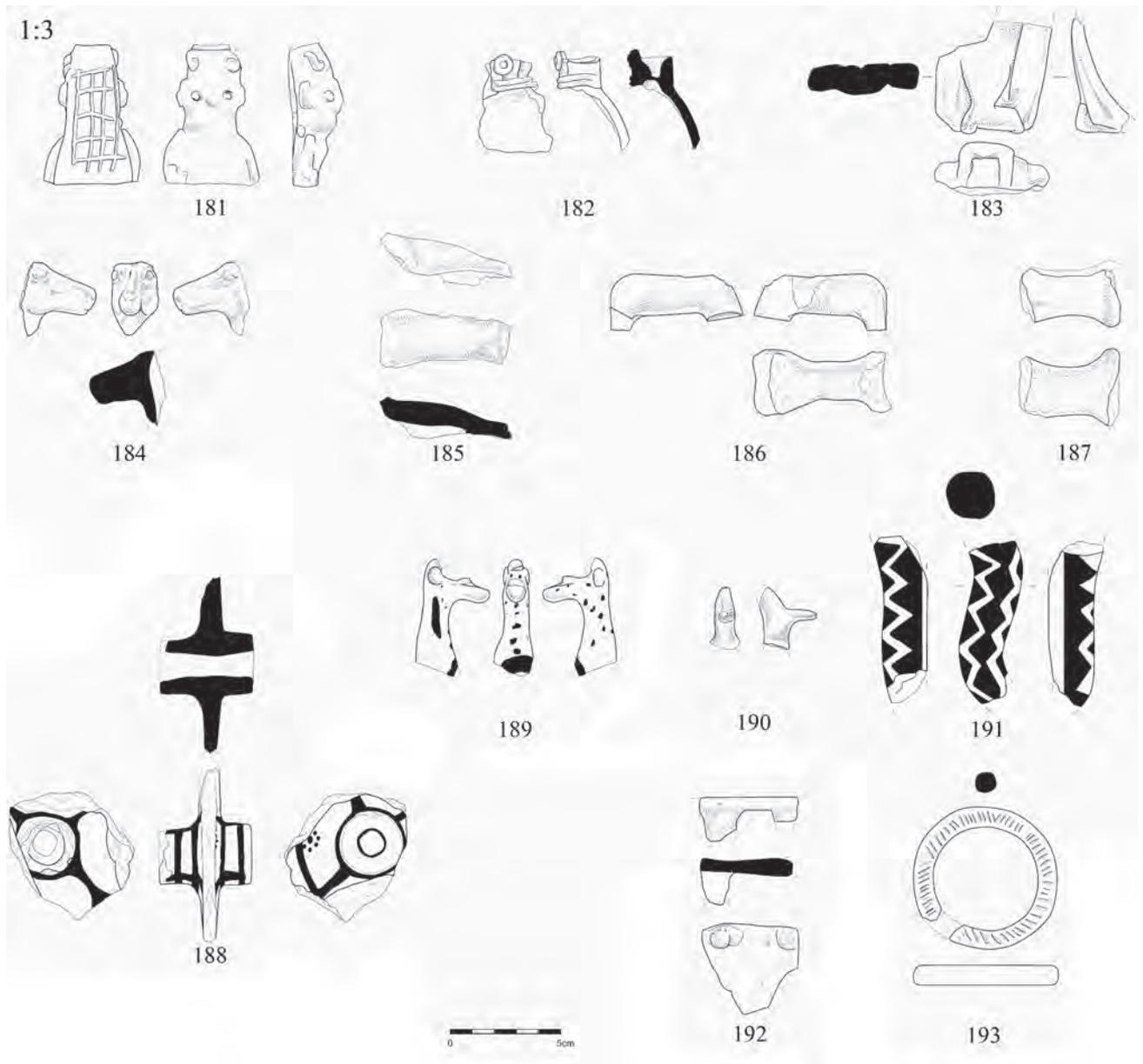


Fig. 13. Figurines. Drawings A. Hooton.

Female figurines, in particular of the seated type, are very common in the Argolid.³⁶⁷ They seem to have been ordinary votive offerings independent of the sex of the honoured deity, since they are found at sanctuaries of both male and female deities.³⁶⁸ Examples are known from the Argive Heraion,³⁶⁹

Tiryns,³⁷⁰ the Barbouna hill,³⁷¹ Perachora³⁷² and other sites in the Argolid.³⁷³ The question commonly posed is whether they portray the deity or the mortal dedicants. The seated figurines

³⁶⁷ For the Argive female figurines: Foley 1988, 104–107.

³⁶⁸ Foley 1988, 105–106; Peppas-Papaioannou 1989, 164–165.

³⁶⁹ Waldstein 1905, 9–16.

³⁷⁰ Tiryns I, 56–66.

³⁷¹ Wells 2002, 106–115, cat. nos. 11–33.

³⁷² Perachora I, 241–246.

³⁷³ See for example the finds from Spiliotaki: Verdalis 1964, 121–122, pl. 121.

are commonly seen as representations of a deity. Due to their abundance at the Argive Heraion, they were thought as images of Hera, mostly conceived in a seated form.³⁷⁴ The figurines of the “ornate” style have been similarly interpreted, since they could have been inspired from the cult statue with elaborate jewellery and clothes.³⁷⁵ The *polos* served as an attribute of a goddess.³⁷⁶ Its characteristics imply that the handmade female figurine with the *polos* could have been intended to represent a goddess. If not addressed to a female deity worshipped together with Poseidon, its presence at the sanctuary at Kalaureia is not so striking, since clay representations of various deities can be found at sanctuaries dedicated to different gods.³⁷⁷ On the other hand, despite the floral ornamentation of her head-dress, the ornate female figurine should be better conceived as an image of a female worshipper. The state of its preservation does not allow for a more specific interpretation.

Unlike the female figurines, the clay animals, with horses dominating, were more common dedications at the sanctuary of Kalaureia. Their exact dating is not easy due to the simplicity of their form.³⁷⁸ An almost intact, well-formed horse head with a cylindrical muzzle and well-defined characteristics points to the early 5th century (cat. no. 184).³⁷⁹ The upper part of the long, rectangular muzzle of a moulded horse head should be placed to the 5th century too (cat. no. 185). The head is very carefully made showing an effort towards a naturalistic creation.³⁸⁰ Two cylindrical body fragments belong to horse figurines (cat. nos. 186–187). The former is better preserved, retaining the upper part of the front and back legs of the horse (cat. no. 186). No curve is formed on its upper surface. The horse finds close parallels among the Archaic examples of the Archaeological Museum of Poros.³⁸¹ The cylindrical body of the second example is thicker, curving on its upper surface (cat. no. 187).³⁸²

³⁷⁴ Waldstein 1905, 13–14.

³⁷⁵ Alroth 1989, 41 for the Argive Heraion.

³⁷⁶ Foley 1988, 111. For a similar interpretation of the female figurines from Thasos: Huysecom-Haxhi 2009, 573, 586.

³⁷⁷ Alroth 1989.

³⁷⁸ Peppas-Papaioannou 2003, 194.

³⁷⁹ In particular compare to an example from the Artemision of Thasos: Huysecom-Haxhi 2009, 290–291, pl. 45, 1599 (Higgins 1954, no. 168, pl. 32 (early 5th century BC)). Although slightly longer compare to: *Corinth* XV:2, 175, pl. 37, 29 (from the Circular South Shrine of the late 5th century). However, even on the horse of the middle group, the eyes are painted. The head can be compared with late examples of the early group: *Corinth* XV:2, 173, pl. 36, 44, no. 13 (middle of the 6th century). But the head is wider, more developed with its characteristics well defined.

³⁸⁰ Although less rounded, it can be compared to: Huysecom-Haxhi 2009, 290–291, pl. 45, 1599.

³⁸¹ Peppas-Papaioannou 2003, 194, fig. 1 (Archaeological Museum of Poros 136 & 137).

³⁸² Compare to: Dawkins *et al.* 1908–1909, 120, fig. 3, 47 (later than Laconian Style II).

Horses are the most common clay animal figurines dedicated at the Greek sanctuaries. Unlike other animals, they cannot be considered as substitutes for sacrificial victims. They should rather be seen as symbols of status and wealth, in particular when having a rider.³⁸³ Their presence at the Kalaureian sanctuary is well suited to Poseidon, a deity closely linked to horses.³⁸⁴ The clay wheel of a cart should be examined together with the horse figurines (cat. no. 188). A large part of its body with its large central hole encircled by a high raised ring denoting the nave is preserved. The spokes are represented by painted bands. A dot rosette appears in the background.

The Corinthian Potters' Quarter yielded 150 examples of clay wheels, spanning the 7th and first half of the 6th century.³⁸⁵ The material allowed for the detailed study of their various types and characteristics.³⁸⁶ The Kalaureia wheel belongs to Stillwell's group A, although the raised ring around the central hole is higher and well-constructed.³⁸⁷ According to the more detailed Raepsaet's classification, it should be associated with disc wheels of type II.³⁸⁸ Their decoration varies and they often bear a central cross indicating the wheel's radiating spokes, like the example from Kalaureia.³⁸⁹ The shape and decoration of the Kalaureian wheel are reminiscent of those from the Pelopion at Olympia.³⁹⁰ The dot rosette, a characteristic of the Protocorinthian pottery, might be an indication for a date to the 7th century.

The formation of the central ring designed to support the axle and the well-proportioned construction suggests that the wheel was part of a cart.³⁹¹ Chariot wheels appear as dedications at a number of Peloponnesian sanctuaries from the Early Iron Age onwards. Examples are known from the sanctuary of Poseidon at Isthmia,³⁹² Olympia,³⁹³ as well as the sanctuary of Artemis at Kombothekra.³⁹⁴ Most recently a large number of late 8th-century clay wheels were found in association with the altar of the temple at Nikolaika of Achaia.³⁹⁵

Despite their different shapes and type of decoration, all the Corinthian wheels, which form a comparable basis for the

³⁸³ For the horses: Bevan 1986, 194–214.

³⁸⁴ For the association of Poseidon with the horse: Wüst 1953, 470–472; Schachermeyr 1950; Mylonopoulos 2003, 365–369.

³⁸⁵ *Corinth* XV:2, 200.

³⁸⁶ *Corinth* XV:2, 197–204; Raepsaet 1988.

³⁸⁷ *Corinth* XV:2, 198–199.

³⁸⁸ In particular compare to: Raepsaet 1988, pl. I, R 109, R111.

³⁸⁹ *Corinth* XV:2, pl. 44, XXXII; Raepsaet 1988, 80–81. In particular compare to: Raepsaet 1988, 59, pl. III, R3.

³⁹⁰ Kyrieleis 2006, 112–113, pl. 26, 5, 6, pl. 27, 1–2.

³⁹¹ This formation is found in the early 7th-century wheels of a chariot from Kerameikos: *Kerameikos* XV:1, 168, pl. 95, 533. For the reconstruction of the form of Archaic Corinthian chariots: Raepsaet 1988, 84.

³⁹² *Isthmia* VIII, 174, nos. F34–F35, pl. 74 (8th–early 7th century).

³⁹³ Heilmeyer 1972, 107, pl. 21, 121 and 122.

³⁹⁴ Sinn 1981, 68, pl. 10.

³⁹⁵ Kolia & Gadolou 2011; Kolia 2011.

Kalaureian example, have been associated with country carts of everyday use rather than chariots specially destined for races or war.³⁹⁶ Their abundance at the Potters' Quarter, results of the creativity of the local craftsmen,³⁹⁷ shows that they were extensively used in everyday life.³⁹⁸ Their presence at sanctuaries was differently interpreted. The Isthmian examples were associated with the transportation of visitors and supplies.³⁹⁹ On the other hand, the wheels from Olympia were either seen as indications of early chariot races—although the sources place the first races later⁴⁰⁰—or simply as wealth symbols of the dedicant.⁴⁰¹ The evidence from the temple at Achaia more positively points to the chariot races taking place in honour of the deity. The wheels were found together with horse figurines and more importantly a terracotta house model showing a chariot race and a seated male figure, identified as Poseidon, with a horse.⁴⁰²

At Kalaureia, although the wealth and status implications of the chariot and the horses should not be discarded, as also implied by the quality of the wheel's decoration,⁴⁰³ their presence is well-suited to the character of the honoured deity, Poseidon. There is a special connection between Poseidon and horses which can be traced back to the Mycenaean period. Literary sources associate Poseidon with chariot races.⁴⁰⁴ In the *Iliad* he is assigned the creation of the horse and he appears as the protector of horse races,⁴⁰⁵ while he is often worshipped as Hippios.⁴⁰⁶

Apart from horses, some other animals could be identified among the clay figurines. The long, cylindrical neck, the partially preserved muzzle and part of the upper head may belong to a deer (cat. no. 189). An oblong concavity on the upper part of the preserved head must have denoted the eye. The muzzle and the neck seem to have been decorated with dots. Although comparable clay examples are not found, the figurine is very reminiscent of bronze figurines of deer,⁴⁰⁷ such as those known from the Argive Heraion⁴⁰⁸ and Perachora, as

well as from other Peloponnesian sites.⁴⁰⁹ A high number of bronze deers come from Tegea.⁴¹⁰ The dotted decoration can be found on a Geometric clay quadruped from Tegea with a long neck, which might be a horse.⁴¹¹ This type of decoration is thought to recall a Mycenaean prototype.⁴¹²

A handmade bird figurine with closed wings attached to a cylindrical base shares common features with its bronze counterparts⁴¹³ and in particular those of the "simple style" (cat. no. 190).⁴¹⁴ The heavy appearance of the Kalaureia bird is very close to a bronze example from the sanctuary of Artemis at Lousoi.⁴¹⁵ This figurine was not included in any particular category and it was assigned to a workshop with affinities to Olympia and Argos.⁴¹⁶ Based on their context, the figurines belong to the second half of the 8th or the 7th century.⁴¹⁷ The cylindrical base of the bird figurine suggests that it must have served as an attachment, possibly of a lid, replacing the knob. Attachments of this type are commonly found on handles, rims or lids of Attic late Middle and early Late Geometric vases. They rarely appear as independent figurines.⁴¹⁸ Although of a different type, a late 8th-century Attic clay bird figurine appears on a comparable base.⁴¹⁹

The cylindrical body decorated with rows of black interlocking triangles may belong to a snake figurine (cat. no. 191). The painted decoration of the Kalaureian snake attempting to portray the animal's scales shows a tendency towards naturalism. The figurine stands very close to the Late Geometric clay snakes from the sanctuary of Artemis at Kombothekra.⁴²⁰ Clay snakes are rare at Greek sanctuaries.⁴²¹ Except for the Kombothekra snakes,⁴²² very few examples are known from the Peloponnese. A handmade snake decorated with impressed dots, mentioned as part of the plastic decoration of a female figurine of the "ornate style" is known from the same sanctuary.⁴²³ Peppa-Papaioannou mentions a snake figurine

³⁹⁶ Raepsaet 1988, 82.

³⁹⁷ *Corinth* XV:2, 7.

³⁹⁸ Crowel 1992, 104–105.

³⁹⁹ *Isthmia* VIII, 335–336.

⁴⁰⁰ Crowel 1992, 56–57.

⁴⁰¹ Heilmeyer 1972, 38–40.

⁴⁰² Gadolou & Kolia 2011; Gadolou 2011.

⁴⁰³ A social interpretation of these dedications have been put forward for the cases from Olympia and the sanctuary at Kombothekra: Sinn 1981, 38.

⁴⁰⁴ Pind. *Isthm.* 4.19–23.

⁴⁰⁵ *Il.* 23.307, 584.

⁴⁰⁶ Bevan 1986, 195–196.

⁴⁰⁷ Kilian-Dirlmeier 1979, 187, pl. 59, 1136, 188, pl. 60, 1141; Voyatzis 1990, 308–309, B22 and B24 (Tegea).

⁴⁰⁸ Waldstein 1905, 201, pl. LXXIV, 21.

⁴⁰⁹ Voyatzis 1990, 140. For deer at Greek sanctuaries: Bevan 1986, 109, Appendix 8.5.

⁴¹⁰ Voyatzis 1990, 140–142.

⁴¹¹ Voyatzis 1990, 346, pl. 175, T4.

⁴¹² Voyatzis 1990, 241.

⁴¹³ Kilian-Dirlmeier 1979, 178, nos. 1075–1084, pl. 57. It is also close to an example on a pyramidal base from Delphi: Kilian-Dirlmeier 1979, 178, pl. 57, 1074.

⁴¹⁴ Voyatzis 1990, 151. In particular, compare to Voyatzis 1990, 314, pl. 87, B49–B50 and 314–315, pl. 88, B52.

⁴¹⁵ Voyatzis 1990, 278, pl. 90, L17.

⁴¹⁶ Voyatzis 1990, 156.

⁴¹⁷ Voyatzis 1990, 265–266.

⁴¹⁸ For Geometric bird figurines and parallels: Kourou 1999, 75.

⁴¹⁹ Higgins 1967, 22, pl. 7b.

⁴²⁰ Sinn 1981, pl. 10, nos. 73–76.

⁴²¹ Bevan 1986, 260–277, Appendix 8.16.

⁴²² Sinn 1981, 39, cat. nos. 73–118, pl. 10, 1–5.

⁴²³ Peppa-Papaioannou 1985, 130, cat. no. B 658, pl. 67.

from Perachora,⁴²⁴ while an example is also known from the temple at Lykosoura.⁴²⁵ Further north, a Late Archaic snake comes from the Artemision of Thasos.⁴²⁶ Ancient sources stress the role of the snake as a guardian of sanctuaries.⁴²⁷ They are often found at sanctuaries of Artemis, mostly as attachments on clay or bronze vessels or in the form of jewellery.⁴²⁸ The sources associate Zeus, Dionysos, Apollo, Demeter, Kore and Hekate with serpents, while Athena and Asklepios can be securely added to the list.⁴²⁹

How can the snake dedication be explained? Could it be relevant to a prophylactic role or does it signify an association with land and agriculture?⁴³⁰ The earliest excavations at the site brought to light a bracelet whose edges take the form of snake heads.⁴³¹ More importantly, the finds from an enigmatic Late Hellenistic accumulation detected in an Archaic cistern, explored north of Building D, offers some clue on the significance of the snake figurine.⁴³² The cistern contained the remains of a number of animals with dogs and snakes dominating. A large number of snake remains of various species, cut into pieces before being burned, were found. Their flesh might have been consumed.⁴³³ Whether snake eating can be attested in ancient Greece and whether the Hellenistic remains point to a ritual already practised since the Archaic era at the sanctuary remain open questions. In any case, the evidence of this cistern makes it possible snakes to have been considered as guardians and to have played an important cultic role at Kalaureia.

As well as for female and animal figurines, the deposit contained a fragmentary clay furniture model (cat. no. 192). The flat surface with the two preserved protrusions is reminiscent of 6th-century clay carts of type II.⁴³⁴ However, the projections for the axle are square and not round. The clay object rather stands closer to a model of a couch.⁴³⁵ Dedications of furniture are well attested in the literary sources from Homer onwards. Whether miniatures played a role in cult cannot be easily sustained. A symbolic significance seems more appro-

priate.⁴³⁶ Miniature furniture was common at the sanctuaries of Hera, where thought to be related to rites of passage.⁴³⁷ If rightly identified, the Kalaureian model might have acted as a substitute of full-sized furniture, pointing to the dining activities taking place at the sanctuary.⁴³⁸

An almost complete clay ring, bearing careless vertical incisions on its flattened upper surface was found (cat. no. 192). Fragments of rings of the same kind came to light from the 1894 dump, excavated south of the Archaic temple *peribolos* (Area H004),⁴³⁹ as well as in association with the Hellenistic drain.⁴⁴⁰ Two of these clay rings are made of the same reddish yellow fabric with small quantities of calcareous mica,⁴⁴¹ while the third shares the same inclusions, but is made of a rather pale brown fabric.⁴⁴² The clay of some of the Geometric *koulouria* from Perachora had a red core, containing gritty particles and a buff surface, being compatible with that of Corinthian Geometric handmade vessels.⁴⁴³ The Kalaureian rings point to the Corinthian semi coarse ware.⁴⁴⁴ The colour and characteristics of their fabric are close to the description given for an example from Solygeia, listed as Corinthian.⁴⁴⁵

The question is whether these clay objects, known from a number of sites in the Argolid and Corinthia,⁴⁴⁶ represent votive wreaths,⁴⁴⁷ or rolls of bread, *koulouria*. Flat and wider *koulouria* with scalloped edges are known from the Heraia at Perachora and Tiryns from the Geometric period onwards.⁴⁴⁸ The examples from Kalaureia are different and they are reminiscent of a double ring from Tiryns⁴⁴⁹ and a row of three rings from Solygeia,⁴⁵⁰ all bearing similar incised decoration. The shape stands close to two examples from the Agamemnoneion at Mycenae.⁴⁵¹

⁴²⁴ Athens, National Museum 16518; Peppas-Papaioannou 1985, 130.

⁴²⁵ Kourouniotis 1911, 72, no. 83, pl. 74.

⁴²⁶ *BCH* 82, 1958, 810.

⁴²⁷ Bevan 1986, 261–264.

⁴²⁸ Bevan 1986, 268.

⁴²⁹ Artemidoros, *Oneirocriticon* 2, 13. See also Bevan 1986, 261.

⁴³⁰ Sinn associated the snakes with the cult of Demeter and Hades at Hypana and Tympaneai, as well as the threats against seeds: Sinn 1981, 39.

⁴³¹ Wide & Kjellberg 1895, 311, fig. 29.

⁴³² Wells *et al.* 2005, 180; 2008, 36–38, 48, 64, 88–89.

⁴³³ Pakkanen 2006–2007, 347–352; 2011, 125–126.

⁴³⁴ *Corinth* XV:2, 202, pl. 44, 7. For the two different types of clay carts: *Corinth* XV:2, 197.

⁴³⁵ *Corinth* XV:2, 211, pl. 44, 22. For clay couches: *Corinth* XV:2, 207.

⁴³⁶ Andrianou 2007, 44–45.

⁴³⁷ Baumbach 2004, 34, 55, 60, 80–83, 91.

⁴³⁸ Another possibility is a reference to *theoxenia*: Ekroth 2002, 177–179.

⁴³⁹ KEP 918, MPo 1572, Wells & Penttinen 2009, 122, fig. 32, 84.

⁴⁴⁰ KEP 2772 from area H014 (unpublished).

⁴⁴¹ Munsell 7.5YR 7/6.

⁴⁴² Munsell 10YR 7/3.

⁴⁴³ Salmon 1972, 183–184.

⁴⁴⁴ Whitbread 1995, 301–302.

⁴⁴⁵ Lorandou-Papantoniou 1999, 96, no. 42.

⁴⁴⁶ Examples are known from Tiryns (*Tiryns* I, 17, 85), the Argive Heraion (Waldstein 1905, 117, pl. LVIII, 13), Perachora (*Perachora* I, 67–69, pl. 16, 1–14, 33, 11 and 16; *Perachora* II, 328–330, nos. 3444–3471, pls. 127, 130), Solygeia (*ILAE* 1958, pl. 112a; Lorandou-Papantoniou 1999, 96), Corinth (from shrine deposits: *Corinth* XV:2, 237, pl. 54, 9 and nos. 10–11), Epidaurus (Peppas-Papaioannou 1985, 66, pl. 75, A293). For a full account of the shape and its find-spots: Salmon 1972, 180–185.

⁴⁴⁷ Penttinen & Wells 2009, 120, cat. no. 84.

⁴⁴⁸ *Perachora* I, 67.

⁴⁴⁹ *Tiryns* I, 85, fig. 26, no. 154.

⁴⁵⁰ Lorandou-Papantoniou 1999, 96, pl. 14, 42.

⁴⁵¹ Cook 1953, 64, pl. 23.

The rings have been interpreted as clay imitations of bread rolls, rather than wreaths,⁴⁵² a view supported by the fact that similar objects are shown as carried on small votive trays.⁴⁵³ A number of terracotta loops, found at Troizen⁴⁵⁴ and several sites at Corinth,⁴⁵⁵ must have had the same significance. The examples with scalloped edges might have been intended as wreaths hung by worshippers from the temple walls.⁴⁵⁶ The Kalaureia rings are of a different shape. They are closer to the Solygeia example, thought to imitate bread rolls set in a row.

Clay rings have been closely related to Hera.⁴⁵⁷ Their abundance at the Geometric deposit of Perachora has been taken as an indication of a cultic use,⁴⁵⁸ even though it is more possible that they simply served as small-scale copies of breads or rolls, specially baked and brought to the sanctuaries during festivities in honour of the goddess.⁴⁵⁹ The simplicity of the decoration of the rings from Kalaureia does not secure the identification of bread rolls. They could easily have been conceived as wreaths too. The discovery of three examples around the temple area suggests that they could have been favoured as dedications to the deity. If they were actually *koulouria*, their presence at the sanctuary of Poseidon shows that even if more closely associated with women, they were not only intended for female deities.

Catalogue

The catalogue includes all the clay figurines or other clay objects from the deposit in Area H010. The most characteristic and better preserved fragments of each of the examined shapes were chosen to be entered in the catalogue, as well as single fragments representing a particular shape. Photographs accompany most of the finds. The poor state of their preservation dictated the use of drawings for the precise illustration of the decoration and the characteristics of a number of objects. Due to their limited number and their importance for the study of the deposit, almost all the figurines and the clay objects are followed by both photographs and drawings.

The first part of the catalogue includes the studied pottery. It is divided into seven main sections: fine-decorated and

black-glazed pottery, miniatures, transport amphorae, coarse ware and cooking ware. A number of clay discs are examined together with the coarse ware. Clay figurines follow. The fine-decorated pottery is organized according to chronological order. Late Geometric and Subgeometric pottery is followed by Archaic, 7th- and 6th-century shapes. Miniature shapes form a separate section including the fine-decorated, as well as the glazed and plain examples.

The first section includes a limited number of vases, with large open shapes followed by smaller eating and drinking cups. The main corpus of the Archaic material is divided according to shapes. Oil vessels are followed by cosmetic containers, drinking vessels, a single plate and a few pouring and mixing shapes. This order has been dictated by the prominence of each shape in the deposit. The miniatures follow the same shape arrangement, while further divided into fine-decorated, black-glazed and plain. In the section of the black-glazed pottery, open shapes are followed by the fewer closed, while in the coarse ware section, this order is reversed with the more numerous closed vessels being listed first. The last part of the catalogue includes the clay figurines. Human figurines are examined before the clay animals, the furniture model and the *koulouri*.

Since the largest percentage of the studied material comes from the Archaic layer 52, a note is provided only for the few finds coming from layers 51, 53 and 54.

LATE GEOMETRIC & SUBGEOMETRIC FINE-DECORATED POTTERY

Kraters

1. KEP 2483 (Top Layer 51) (*Fig. 1*)

H. 2.2; Est. D. 35.0; Th. 0.8.

Reddish brown (5YR 6/4), rough fabric with sparse brown and black inclusions.

Two joining lip and shoulder fragments. Slightly everting, flat on the top lip with a convex interior profile. Sharp angle at the junction with shoulder. Interior glazed. On upper surface of lip groups of three diagonal lines. On its exterior, narrow horizontal band with zigzag. Shoulder glazed. Carelessly applied black paint, misfired brownish at places and largely flaked off.

2. KEP 2448 (*Figs. 1 & 14*)

H. 3.4; Est. D. 24.0; Th. 0.7.

Reddish brown (2.5YR 7/4), medium clean looking fabric at core with sparse inclusions and pink exterior surface (7.5YR 7/4).

Lip and shoulder fragment. Flat upper surface. Sharp angle at the junction with flat shoulder. Interior glazed. On the exterior of lip, row of black dots. Carelessly applied black paint, misfired brownish at parts.

⁴⁵² For an interpretation as wreath: Cook 1953, 64.

⁴⁵³ *Perachora* I, 67. See for example: *Tiryns* I, 85, fig. 28; *IJAE* 1958, pl. 113a.

⁴⁵⁴ *BCH* 1905, 300, fig. 17.

⁴⁵⁵ *Corinth* XII, 335 & 339, 2920, pl. 139; *Corinth* XV:2, 233, nos. 12–14.

⁴⁵⁶ Baumbach 2004, 44–45.

⁴⁵⁷ *Perachora* I, 68; Salmon 1972, 180. For the association of the examples from Corcyra with the sanctuary of Hera Acræa: Salmon 1972, 182–183, n. 114.

⁴⁵⁸ Salmon 1972, 180.

⁴⁵⁹ *Perachora* I, 68; *Corinth* XV:2, 233–234.

The fragment joins with three non-joining rim and two body fragments of a krater from Area P001. On upper surface of lip, two groups of vertical lines. On body, horizontal rows of dots.

3. KEP 2885 (*Fig. 15*)

L. 7.5; W. 2.8; Th. 1.7.

Fine pink (7.5 7/4) fabric with sparse brown and black inclusions.

Part of a horizontal handle of ovoid section. On the exterior, row of vertical bands framed by horizontal lines above and below. Underside glazed. Black paint entirely flaked off.

Bowl/plate

4. KEP 2768 (Top Layer 51) (*Fig. 16*)

H. 4.0; D. 1.0.

Light reddish brown (5YR 6/4), rough fabric with few white mica.

Part of a horizontal, cylindrical handle. On the exterior, row of vertical hatched thin lines, framed by horizontal above and below. Underside reserved.

One-handled cup

5. KEP 2790 (*Fig. 17*)

L. 2.5; W. 1.6; Th. 0.3.

Reddish yellow (5YR 7/6), fine fabric.

Part of small, vertical strap handle. Underside glazed. On the exterior, three vertical bands and three horizontal at its lower edge at the point of connection with body. Black paint slightly flaked.

ARCHAIC FINE-DECORATED POTTERY

Pointed aryballo

6. KEP 2836 (*Fig. 18*)

H. 1.2; D. 2.6; Th. 0.3.

Buff, white (2.5Y 8/1), fine fabric.

Complete very low ring base, slightly concave on the underside and part of the lower body. On body, part of double row of chequerboard. Below, probably thin line. On lower body, rays. Underside glazed.

7. KEP 2774 (*Fig. 19*)

Th. 0.2.

Buff, white (10YR 8/2), fine fabric.

Body fragment. Incised scales with double outline. Below, horizontal brown band. Paint misfired red brownish and almost entirely flaked off.

8. KEP 2784 (*Fig. 20*)

Th. 0.35.

Buff, white (10YR 8/2), fine fabric.

Body fragment. Incised scales with double outline. Paint entirely flaked off.

9. KEP 2914 (*Fig. 21*)

Th. 0.3.

Pale yellow to light grey (2.5Y 8/2), fine fabric.

Body fragment. On the exterior, densely placed black dots.

10. KEP 2748 (*Fig. 22*)

Th. 0.6.

Very pale brown to pink (10YR 8/4), fine fabric.

Lower body fragment. Tongue pattern with incised tongues. Black paint misfired brown and largely flaked off.

Round aryballo

Figure-decorated

11. KEP 2848 (*Fig. 23*)

Th. 0.4.

Pale yellow (2.5Y 8/2), fine fabric.

Body fragment. On the exterior, remains of incisions of figure decoration. Hair and part of round shield of warrior.

12. KEP 2464 (*Fig. 7*)

H. 2.0; Rim D. 2.7; Neck D. 1.3; Th. 0.3.

Pale pink (7.5YR 8/3), fine fabric.

Intact mouthplate, neck, handle and part of shoulder. Upper surface of mouthplate slightly sloping towards centre. Cylindrical short neck, widening towards shoulder. Short, vertical strap handle widening towards lower end. On upper surface of rim, around the central hole, row of dots, followed by two thin and one wider band at the edge. On vertical side of rim, row of dots, framed by horizontal bands above and below. Neck glazed. On shoulder, tongues. On back side of the upper part of body three thin bands. On front, remains of incisions of figure decoration. On handle, three horizontal bands, framed by vertical and two small vertical lines framed by two horizontal at the edge. Black paint largely flaked off and misfired brownish at parts.

13. KEP 2755 (*Fig. 24*)

Th. 0.3.

Very pale brown (10YR 8/2) fabric with sparse mica.

Body fragment. Lower part of the outstretched wing of a bird or a siren. Black paint entirely flaked off.

Dot-and-band style

14. KEP 2807 (*Fig. 25*)

Th. 0.5.

Buff, whitish (2.5Y 8/1), fine fabric.

Lower body fragment. Four rows of dots, framed by horizontal bands above and below. Black paint misfired brown and almost entirely flaked off.



Fig. 14. cat. no. 2. KEP 2448.



Fig. 15. cat. no. 3. KEP 2885.



Fig. 16. cat. no. 4. KEP 2768.



Fig. 17. cat. no. 5. KEP 2790.



Fig. 18. cat. no. 6. KEP 2836.



Fig. 19. cat. no. 7. KEP 2774.



Fig. 20. cat. no. 8. KEP 2784.



Fig. 21. cat. no. 9. KEP 2914.



Fig. 22. cat. no. 10. KEP 2748.

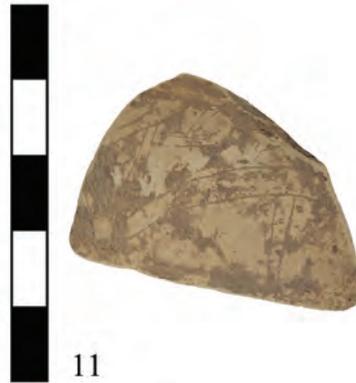


Fig. 23. cat. no. 11. KEP 2848.



Fig. 24. cat. no. 13. KEP 2755.



Fig. 25. cat. no. 14. KEP 2807.



Fig. 26. cat. no. 15. KEP 2803.



Fig. 27. cat. no. 18. KEP 2908.



Fig. 28. cat. no. 19. KEP 2454.



Fig. 29. cat. no. 23. KEP 2877.



Fig. 30. cat. no. 24. KEP 2929.



Fig. 31. cat. no. 25. KEP 2931.



Fig. 32. cat. no. 27. KEP 2754.



Fig. 33. cat. no. 28. KEP 2893.

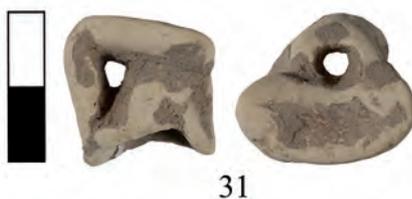


Fig. 35. cat. no. 31. KEP 2906.



Fig. 34. cat. no. 30. KEP 2809.



Fig. 36. cat. no. 32. KEP 2780.



Fig. 37. cat. no. 33. KEP 2502.

Black-polychrome

15. KEP 2803 (*Fig. 26*)

Th. 0.4.

Buff, whitish (10YR 8/1), fine fabric.

Bottom and lower body fragment. On body, vertical incisions meeting at the cylindrical groove on the centre of the underside. Black paint misfired orange brownish and entirely flaked off.

16. KEP 2875

Th. 0.4.

Very pale pink (10YR 8/3) fabric with sparse mica.

Lower body fragment. On body, vertical incisions. Paint entirely flaked off.

17. KEP 2930

H. 1.2; D. 3.7.

Buff, white to grey (10YR 8/1), fine fabric.

Complete, flat on top rim and part of short, cylindrical neck. On top of rim, vertical incisions creating slices. Vertical edge, rim underside and neck glazed. Black paint flaking.

Quatrefoil

18. KEP 2908 (*Fig. 27*)

Th. 0.5.

Very pale pink to grey (10YR 7/2) fabric with sparse mica.

Body fragment. Outlined leaf with solid centre and part of crosshatched part of side flower of quatrefoil. Black paint flaking.

Glazed (?)

19. KEP 2454 (*Figs. 7 & 28*)

H. 5.9; Rim D. 4; Body D. 5.8; Handle Th. 1.8.

Very pale brown to yellowish (10YR 8/4), rough fabric with bubbles.

Almost complete and intact round aryballos with largely broken off rim. Flat on top rim, short cylindrical neck, widening towards rim and shoulder and vertical, small strap handle extending from rim to shoulder. Round body, small, flat base. On upper surface of rim, band. On body, remains of black paint.

Unknown type (mouthplates)

20. KEP 2465 (*Fig. 7*)

H 1.2; Rim D. 3.7; Neck D. 1.5.

Pale pink (7.5YR 8/4), fine fabric.

Almost half preserved mouthplate and neck. Rim sloping towards centre, short cylindrical neck. On upper surface, tongues. On vertical edge, row of black dots. On underside, bands. On neck, horizontal band. Black paint flaking.

21. KEP 2421

H. 1.9; D. 3.5; Handle W. 1.3.

Buff, yellow (2.5Y 8/2) fabric with sparse mica.

Complete mouthplate, slightly sloping towards centre and short, cylindrical neck, slightly widening at the junction with shoulder. On upper surface, tongues. On vertical edge and underside bands. Neck reserved. Black paint largely flaked off.

22. KEP 2877 (*Fig. 29*)

H. 2.2; Rim D. 4.3; Neck D. 1.0; Handle W. 2.0; Handle Th. 0.6

Light pink (7.5YR 8/3) fabric with brown mica.

Complete mouthplate, slightly sloping towards centre, short, cylindrical neck and intact, vertical, strap handle, connecting rim with shoulder. On upper surface of mouthplate, two concentric bands. On handle exterior, horizontal bands. Black paint, mostly misfired brownish and largely flaking.

23. KEP 2929 (*Fig. 30*)

H. 1.7; D. 4.0.

Buff, white (2.5Y 8/1) fabric.

Complete mouthplate slightly sloping towards centre. On upper surface, concentric bands. On its vertical edge, dots. Black paint largely flaking.

24. KEP 2931 (*Fig. 31*)

H. 2.2; D. 5.0.

Buff, white to yellow (2.5YR 8/1) fabric at with some mica.

Large part of mouthplate, cylindrical neck and vertical strap handle. Mouthplate slightly sloping towards centre. On upper surface of mouthplate, row of small tongues, framed by two bands above and below. On its vertical edge, net pattern. On neck, band. Black paint, misfired brownish and almost entirely flaked off.

25. KEP 2439 (*Fig. 7*)

H. 2.3; D. Rim 5.0; D. Neck 1.8.

Very pale brown to grey (10YR 8/1) fabric with sparse mica. Intact concave neck and part of overhanging round mouth. At lower edge of neck plastic ring. On upper surface of mouth, thin bands, three closer to central hole and two at the edge of rim. Black paint flaking.

Bucchero

26. KEP 2754 (*Fig. 32*)

Th. 0.3.

Black (10YR 4/1), hard fabric.

Two non-joining shoulder and body fragments. Flat shoulder with well-marked transition to body. On body vertical incisions creating slices.

Ring aryballos27. KEP 2893 (*Fig. 33*)

H. 1.1; Rim D. 4.7.

Pinkish grey (7.5YR 6/2), hard, rough fabric with sparse mica. Large part of wall surrounding central hole. Row of vertical incisions around edge. Paint entirely flaked off.

Alabastra**Figure-decorated**28. KEP 2456 (*Fig. 7*)

H. 1.2; Rim D. 3.6; Neck D. 1.5; Handle W. 1.2; Handle Th. 0.3.

Buff, white (2.5Y 8/1) fabric with brown mica.

Almost complete and intact mouthplate, except for small chip at its edge, part of short, cylindrical neck and vertical strap handle. Mouthplate slightly sloping towards centre. On upper surface, tongue pattern framed by band at its edge. Black paint entirely flaked off.

29. KEP 2423 (*Fig. 7*)

H. 3.2; D. 4; Th. 0.4.

Very pale brown (10YR 8/2), fine fabric.

Part of mouthplate, complete handle, shoulder and upper part of body. Part of disc mouthplate, slightly sloping to centre. On upper surface of mouthplate, tongues. Handle glazed. On shoulder, possibly tongues. On body, part of mane and ear of lion in profile to the right. Black paint misfired red brownish, largely flaking.

Dot-and-band style30. KEP 2809 (*Fig. 34*)

Th. 0.4.

Buff, white (10YR 8/2), fine fabric.

Two joining lower body and bottom fragments. On bottom, tongue pattern and bands above. Bad quality black paint, largely flaking.

Unknown decoration31. KEP 2906 (*Fig. 35*)

H. 2.0; D. 3.0.

Buff, light yellow (2.5Y 8/2) fabric with sparse mica.

Part of mouthplate, shoulder and intact small vertical strap handle. No paint preserved.

Exaleiptron32. KEP 2780 (*Fig. 36*)

Th. 0.4.

Buff, white (2.5Y 8/1), fine fabric.

Shoulder and body fragment. Incised rosette and part of outstretched wing of a water bird. Black paint entirely flaked off.

Plastic animal vase33. KEP 2502 (*Figs. 7 & 37*)

H. 3.2; L. 6.1; Th. 0.6.

Reddish brown (5YR 6/6) fabric with calcareous mica, grey at core.

Two joining body fragments of mould-made cylindrical body of plastic vase in the form of seated ram. Part of the handmade tail preserved, formed by strip of clay.

Concave-sided pyxides**Dot-and-band style**34. KEP 2389 (*Fig. 7*)

H. 2.6; D. 8.7; Th. 0.3.

Very pale brown to white (10YR 8/2), fine fabric.

Lower body and bottom fragment. Interior glazed. On lower part of body, double row of dots, followed by wide horizontal band and four thinner. Resting surface glazed. Black paint misfired brownish and flaking.

35. KEP 2426 (*Fig. 7*)

H. 1.5; D. 7.4; Th. 0.35.

Very pale brown (10YR 8/3), fine fabric.

Lower body and bottom fragment. Slightly hollowed base with inturning thin walls. Interior glazed. On lower body, three horizontal bands followed by a row of "teeth". Resting surface reserved. Black paint misfired brownish and flaking.

36. KEP 2491 (*Figs. 7 & 38*)

H. 2.5; D. 9.5; Th. 0.3.

Buff, white (2.5Y 8/1), fine fabric.

Three, two of which joining, lower body and bottom fragments. Flat base, straight, inturning walls. On body, thin horizontal bands. Resting surface reserved. Black paint flaking.

Black-polychrome style37. KEP 2397 (*Fig. 7*)

H. 3.0; D. 6.8; Th. 0.3.

Buff, white (10YR 8/1) fabric with sparse mica.

Lower body and bottom fragment. Flat base and slightly concave wall. On body vertical double incisions on a broad black band. Below, two horizontal bands. Interior and resting surface glazed. Black paint flaking.

Convex-sided pyxides38. KEP 2401 (*Fig. 7*)

H. 3.0; Rim D. 6.0; Th. 0.35.

Light reddish brown (7.5YR 8/3), medium clean looking fabric with mica.

Fragment of short, vertical rim and round shoulder. Exterior glazed. Black paint flaking.

39. KEP 2508 (Figs. 7 & 39)

H. 3.4; W. 2.9; Th. 0.9.

Reddish yellow (7.5YR 7/6 to 6/6) semi fine fabric with sparse calcareous and brown mica.

Handle attachment in the form of female head and bust. Oval and shallow head with badly worn facial characteristics. On forehead low curls and a strand of hair on either side of face. No paint preserved.

Powder pyxides

40. KEP 2459 (Figs. 7 & 40)

H. 1.7; D. 7.0; Th. 0.3.

Very pale pink (10YR 8/3), quite micaceous fabric.

Lid and wall fragment. Slightly tapering towards the centre top with groove at the edge. Slightly curving inwards walls. On upper surface, row of small tongues framed by two horizontal bands at the edge.

41. KEP 2466 (Fig. 7)

H. 2.5; D. 9.8; Th. 0.3.

Very pale yellow (2.5Y 8/2) fabric with sparse mica.

Two joining lid and wall fragments. Vertical wall with a slight outward curve. At the edge two small grooves. No paint preserved.

42. KEP 2375 (Fig. 7)

H. 1.9; D. 9.5; Th. 0.4.

Buff, very pale brown to white (10YR 8/2), fine fabric.

Part of lid and wall. Vertical wall with a slight outward curve. At the edge three grooves, Interior glazed, with the paint flaking. On top, thick black band, followed by three thinner towards the edge. On wall remains of paint.

Lids

43. KEP 2373 (Fig. 41)

Th. 0.6.

Pink (5YR 7/4), fine fabric at core, very pale brown on surface (10YR 8/2).

Body fragment. Rays radiating from the edge of broken knob, bordered by two thin concentric lines below. Black paint mis-fired brown at parts and largely flaked off.

44. KEP 2425 (Fig. 7)

H. 1.1; D. 7.6.

Very pale brown (10YR 8/2) fabric with sparse small inclusions.

Large part of lid and flange. Convex upper surface rising towards centre. Zone with tongue pattern around the non-preserved knob, followed by thick band framed by lines. Double row of chequers followed by wide band. Black paint flaking.



Fig. 38. cat. no. 36. KEP 2491.



Fig. 39. cat. no. 39. KEP 2508.



Fig. 40. cat. no. 40. KEP 2459.



Fig. 41. cat. no. 43. KEP 2373.



Fig. 42. cat. no. 45. KEP 2479.



Fig. 43. cat. no. 46. KEP 2879.



Fig. 44. cat. no. 48. KEP 2374.

45. KEP 2479 (Figs. 7 & 42)

H. 1.4; D. 6.8; Th. 0.5.

White (2.5Y 8/1) fabric with sparse mica and small inclusions.

Flanged lid preserved to a large extent mended from four fragments. Knob broken off. Small vertical flange. Upper surface sloping upwards towards centre. On upper surface, row of dots around knob, followed by thin band. Double row of dots framed by two thin bands, flanked by a thicker above and below. At the edge of lid thin band. Black paint flaking.

46. KEP 2879 (Fig. 43)

H. 0.8; D. 7.0.

Pale brown to grey (10YR 7/2), fine fabric.

Fragment of a lid and flange. Convex upper surface rising towards centre. Double dotted band framed by two bands above and below. Flaking black paint misfired brown at places.

47. KEP 2408 (Fig. 7)

H. 1.0; D. 9.0.

Very pale brown (10YR 8/3) fabric with sparse mica.

Two joining fragments of lid and flange. Almost flat on top with slight groove at the middle. Tongue pattern followed by a wide zone decorated with a single row of large dots, flanked by bands. Black paint of bad quality flaking.

48. KEP 2374 (Figs. 7 & 44)

H. 2.6; D. 6.8.

Very pale grey to white (10YR 8/1) fabric at core with yellow to pink surface (10YR 8/4) with sparse mica and a few inclusions.

Almost complete and intact lid, except for a few chips around brim, mended from three joining fragments. Small parts of the flange chipped. Upper surface rising towards low, cylindrical button knob with convex upper surface. High flange. On vertical edge of rim, row of dots. Around knob wide band framed by two thin lines. Body reserved with four thin concentric bands towards edge. On upper surface of knob remains of paint. Black paint misfired brownish.

49. KEP 2420 (Fig. 7)

H. 1.0; D. 8.0.

Pale pink (7.5YR 8/3), soft fabric with black mica.

Large part of lid and flange mended from two fragments. Upper surface slightly rising towards non-preserved knob. Remains of paint around knob, followed by tongue pattern outlined by incision, framed by bands above and below. Remains of black paint misfired brownish.



Fig. 45. cat. no. 53. KEP 2445.



Fig. 46. cat. no. 55. KEP 2779.



Fig. 47. cat. no. 58. KEP 2919.



Fig. 48. cat. no. 59. KEP 2840.



Fig. 49. cat. no. 62. KEP 2832.



Fig. 50. cat. no. 63. KEP 2481.



Fig. 51. cat. no. 66. KEP 2922.

50. KEP 2392 (Fig. 8)

H. 1.7; D. 8.2.

Pale yellow (2.5Y 8/2), micaceous fabric with abundant, small inclusions.

Large part of lid, low flange and lower part of cylindrical knob. Slightly convex upper surface. Black surface bearing double incised lines dividing it into slices. Few remains of black paint.

Knobs

51. KEP 2442 (Fig. 8)

H. 3.0; D. 2.2.

Pale pink (7.5YR 8/4), fine fabric.

Large part of high-moulded knob on a high cylindrical stem. Upper part broken off. Slightly convex sides. Glazed all over. Red-brownish flaking paint.

52. KEP 2444 (Fig. 8)

H. 3.2; D. 2.1.

Pale pink (7.5YR 7/4) fabric with sparse mica.

Almost complete and intact high-moulded knob except for some chips on its upper surface. Slightly convex sides ending up to a thick disc, concave on top with central protuberance. Possibly banded decoration. Few remains of black paint.

53. KEP 2445 (Figs. 8 & 45)

H. 3.2; D. 2.0.

Very pale brown (10YR 8/3) fabric with sparse mica.

Almost complete and intact high-moulded knob except for a few chips around its top. Slightly convex sides ending up to a thick disc, concave on top with central protuberance. Banded decoration. Black paint misfired reddish brown.

54. KEP 2443 (Fig. 7)

H. 3.5; D. 2.5.

Very pale brown (10YR 8/3) fabric with sparse mica.

Intact knob shaped as truncated cone. Upper flat surface glazed. Row of dots framed by single thick band above and two below.

55. KEP 2779 (Fig. 46)

H. 3.5; D. 2.5; Th. 0.3.

Pale pink (7.5Y 8/4), fine fabric.

Almost complete and intact knob except for a few chips around its top. Slightly concave, widening towards the rounded top. Remains of black paint.

56. KEP 2379 (Fig. 8)

H. 2.2; D. 3.2; Th. 1.6.

Very pale brown (10YR 8/3) fabric with sparse mica.

Complete knob. Concave sides, widening towards the top, forming a disc. On upper surface, cylindrical concavity. Glazed all over with black paint largely flaked off.

57. KEP 2369 (Fig. 8)

H. 1.2; D. 2.5.

Buff, white (10YR 8/1) fabric with sparse, brown inclusions. Complete low plain knob with slightly convex sides and flat upper surface.

Kotylai

58. KEP 2919 (Fig. 47)

H. 2.2; Est. D. 5.0; Th. 0.3.

Buff, white (2.5Y 8/1), fine fabric.

Fragment of foot ring and lower body. No remains of paint.

59. KEP 2840 (Fig. 48)

H. 2.2; Est. D. 6.0; Th. 0.2.

Pale brown (10YR 8/2), fine fabric.

Two non-joining fragments of foot ring. Interior glazed. On lower body, rays. On ring, two thin lines. Underside reserved.

60. KEP 2497 (Fig. 8)

H. 1.7; D. 7.6; Th. 0.4.

Buff, white to very pale brown (7.5YR 8/1), fine fabric.

Two joining fragments of spreading foot ring and lower body. Interior glazed. On lower body, row of thick rays. Foot ring glazed inside out with its most upper and lowest edge reserved. Underside glazed. Black paint misfired brownish at parts.

61. KEP 2436 (Fig. 8)

H. 1.6; Est. D. 5.4; Th. 0.2.

Very pale brown (10YR 8/2) to pink (2.5YR 7/6), micaceous fabric with sparse inclusions.

Two joining fragments of spreading, convex foot ring and lower body. Glazed inside out except for reserved resting surface and underside. Orange brownish paint.

62. KEP 2832 (Fig. 49)

Th. 0.4.

Very pale yellow to white (2.5 Y 8/2), fine fabric.

Body fragment. Siren's head to the left. To its right, part of an incised rosette, two small wavy lines and incisions of a second figure (?). Black paint largely flaking.

Plate

63. KEP 2481 (Figs. 8 & 50)

H. 1.5; D. 19.2.

Buff, yellow to white (2.5Y 8/1 to 8/2), fine fabric.

Part of floor and rim. Double rounded moulding for foot. Interior of rim glazed. On floor, part of palmette of central floral cross. On underside, four concentric bands. Black paint, partly misfired brownish and flaking.

Oinochoai**64. KEP 2765**

H. 4.9; Est. Base D. 14; Th. 0.4.

Very pale brown (10YR 8/2) fabric with bubbles, sparse mica and small brown inclusions.

Lower body and bottom fragment. Convex wall, flat bottom. On outer surface, remains of black paint.

65. KEP 2485 (Fig. 8)

H. 1.7; Base D. 11.2.

Buff, white (10YR 8/1), fine fabric.

Seven, most of which joining, fragments of flaring foot ring and bottom. Foot ring glazed. Black paint misfired brownish-reddish.

66. KEP 2922 (Fig. 51)

H. 5.5; D. 0.7.

Buff, pale yellow (2.5Y 8/2) fabric with sparse mica.

Part of vertical double-reeded handle. No remains of paint.

67. KEP 2910 (Fig. 52)

Th. 0.5.

Buff, yellow (2.5Y 8/2), fine fabric.

Body fragment. Garment border with incised wavy line between double lines. Cock to the left. Blob rosette. Black paint flaking.

Conical oinochoai**68. KEP 2440 (Fig. 8)**

H. 2.1; Est. D. 9.0; Th. 0.45.

Buff, white to grey (10YR 8/1), fine fabric.

Part of lower body and bottom. Slightly hollowed base, straight incurving wall. On low part of wall, remains of black paint.

69. KEP 2813 (Fig. 53)

Th. 0.25.

Very pale brown (10YR 8/2), fine fabric.

Shoulder fragment. Glazed. Row of double vertical incisions.

Kraters**70. KEP 2487 (Figs. 8 & 54)**

H. 4.2; Base D. 10.2; Th. 0.7.

Buff, pale yellow to white (2.5Y 8/1–8/2) fabric, micaceous with small bubbles and sparse inclusions.

Complete ring foot mended from three joining fragments. At the centre, square hole. On the interior, remains of black paint. On the exterior, rays spreading from horizontal band. Foot ring, resting surface and outer face of bottom reserved.

71. KEP 2376 (Fig. 8)

H. 2.5; D. 8.0; Th. 0.5.

Light reddish brown (5YR 6/4), fine fabric.

Almost complete ring foot and part of lower wall mended from four joining fragments. Ring chipped at places. Glazed all over, except for resting surface and underside. Black paint misfired deep brownish on the interior.

MINIATURES**FINE-DECORATED****Kotylai****72. KEP 2393 (Fig. 9)**

H. 1.9; Base D. 2.8; Th. 0.3.

Buff, white (2.5Y 8/1) fabric.

Complete, slightly hollowed, spreading disc foot with button-like projection on the centre of underside and part of lower body. Interior glazed. On lower body and around foot, bands. Black paint misfired brownish.

73. KEP 2449 (Fig. 9)

H. 1.5; Base D. 2.6; Th. 0.2.

Buff, white (10YR 8/2), fine fabric.

Complete, low, slightly hollowed disc foot and lower part of body. On the centre of underside, small button-like projection. Interior glazed. On body, black band, followed by a thinner one. Band running around upper half of disc foot. Thinly applied black paint, largely misfired brownish and flaking.

74. KEP 2455 (Fig. 9)

H. 2.5; Base D. 1.8; Th. 0.2.

Buff, very pale brown (10YR 8/2), fine fabric.

Complete disc foot with a central raised disc on the underside and lower body. Banded interior and lower body. Band around foot. Black paint misfired brownish.

75. KEP 2386 (Fig. 9)

H. 2.5; Rim D. 5.0; Handle D. 0.3; Base D. 2.0; Th. 0.3.

Buff, yellow (2.5Y 8/2), fine fabric.

Large part of shape mended from two joining fragments. Part of inturned rim, intact horizontal, cylindrical handle, part of lower body and intact slightly hollowed disc foot. Interior glazed. On lowest part of body, black band. On body, few remains of paint. Black paint misfired brownish, flaking on the exterior.

76. KEP 2870 (Fig. 55)

Rim H. 2.5; Base H. 1.2; Base D. 1.85; Th. 0.3.

Buff, white (10YR 8/1), fine fabric.

Part of inturned rim with intact horizontal, cylindrical handle. Non-joining almost complete low flat base with wire marks



Fig. 52. cat. no. 67. KEP 2910.



Fig. 53. cat. no. 69. KEP 2813.



Fig. 54. cat. no. 70. KEP 2487.



Fig. 55. cat. no. 76. KEP 2870



Fig. 56. cat. no. 77. KEP 2861.



Fig. 57. cat. no. 78. KEP 2964.

on underside. Handle rising over rim. On glazed interior, central concavity. On lower part of body and around base bands.

77. KEP 2861 (Fig. 56)

H. 2.3; Base D. 3.0; Th. 0.2.

Pale pink (7.5YR 8/2), fine fabric.

Part of disc foot and lower body. Interior glazed or banded. On body, bands. On underside, band and incised line towards the edge. Thinly applied black paint of low quality, largely flaking.

78. KEP 2964 (Fig. 57)

H. 1.2; Base D. 2.8; Th. 0.2.

Buff, pale yellow (2.5Y 8/3), fine fabric.

Part of flat base and lower body. Interior glazed. Exterior banded or glazed. On underside, band around the edge. Black paint misfired brownish, entirely flaked off in the interior.

79. KEP 2394 (Fig. 9)

H. 2.0; Base D. 3.8; Th. 0.4.

Buff, white (5Y 8/1), fine fabric.

Complete but slightly chipped ring foot forming a disc at its lower edge. Straight interior profile. On the centre of underside, disc projection. Interior glazed. On exterior, remains of black paint.

80. KEP 2777 (Fig. 58)

H. 2.3; D. 3.0; Th. 0.3.

Buff, pale yellow (5Y 8/2) fabric with few inclusions.

Almost complete ring foot with only small part missing. Straight exterior, slightly concave interior profile. On the centre of underside, disc projection with a central concavity. Interior glazed. On lowest part of body, band. Ring foot and underside glazed. Black paint misfired brownish and flaking.

81. KEP 2894 (Fig. 59)

H. 1.3; Base D. 3.2; Th. 0.3.

Very pale brown (10YR 8/2) fabric with sparse black mica and small brown inclusions.

Complete foot and part of lower body. Low, wide disc foot with central concave disc on the underside. Slightly convex wall. On exterior, remains of brown paint. Resting surface reserved.

82. KEP 2797 (Fig. 60)

Th. 0.3.

Pink (7.5YR 8/4), fine fabric.

Lower body fragment. Interior glazed. On exterior, part of foot of running dog to the right. Black paint unevenly applied on interior and misfired brownish at parts on exterior.



83. KEP 2880 (Fig. 61)

Base D. 3.0; Rim D. 5.0; Th. 0.3.
 Very pale brown to white (2.5Y 8/1), fine fabric.
 Two non-joining fragments of disc foot and non-joining rim fragment preserving part of horizontal, ovoid handle. On interior, thick bands with centre of bottom reserved. On lower body, remains of black paint, possibly foot of a running animal. Below, two bands and single dot. Foot glazed. Underside reserved. Black paint misfired brown.

84. KEP 2795 (Fig. 62)

H. 2.2; Rim D. 5.0; Th. 0.2.
 Light grey (7.5YR 7/1) fabric.
 Rim and body fragment. Interior glazed. On rim, vertical lines, followed by horizontal. Thinly applied black paint, misfired brown and flaking.

85. KEP 2796 (Fig. 63)

Th. 0.2.
 Pale pink (7.5YR 8/1), fine fabric.
 Fragment of lower part of rim and body. Interior glazed. On rim, small vertical lines. On body, horizontal bands. Black paint misfired brownish, flaking on interior.

86. KEP 2802 (Fig. 64)

H. 1.4; Rim D. 5.0; Th. 0.2.
 Buff, white (10YR 8/1), fine fabric.
 Rim and body fragment. On the interior thinly applied brownish paint except for reserved rim edge. On rim, vertical lines followed by band.

Lids

87. KEP 2404 (Fig. 9)

H. 1.5; D. 5.8; Knob D. 1.7.
 Pale yellow (2.5Y 8/2), fine fabric.
 Large part of lid, with its very low flange and almost complete knob, chipped on its upper surface. Concave upper surface, rising towards a very low, cylindrical, button knob. On upper surface of knob, remains of paint. On upper surface of lid, incrustations. No decoration visible.

88. KEP 2458 (Fig. 9)

H. 1.9; D. 5.8; Knob D. 1.9.
 Buff, white (7.5YR 8/2), fine fabric.
 Large part of lid and complete knob. Convex upper surface rising towards a low, flaring, flat on top knob. At the edge of lid, flange and knob, bands. Remains of brown paint.

BLACK-GLAZED

Kotylai

89. KEP 2460 (*Fig. 9*)

H. 2.2; Base D. 2.2; Th. 0.3.

Deep reddish yellow (5YR 6/6) fabric of low quality with sparse inclusions.

Complete, slightly hollowed disc foot and part of lower body. Glazed all over. Black paint of low quality flaking.

90. KEP 2388 (*Fig. 9*)

H. 1.2; Base D. 3.3; Th. 0.2.

Grey to brown (5YR 6/1), fine fabric.

Complete and intact slightly hollowed conical foot with convex exterior profile. Glazed inside out. Underside reserved except for black band around its edge. Non lustrous black glaze.

91. KEP 2902 (*Fig. 65*)

H. 1.5; Base D. 4.0; Th. 0.2.

Light brown (7.5YR 6/4) fabric with sparse mica.

Fragment of low, slightly hollowed, disc foot and lower body. Glazed all over except for resting surface and underside. Non lustrous black glaze, largely flaking.

92. KEP 2898 (*Fig. 66*)

H. 1.6; Base D. 3.4; Th. 0.3.

Reddish brown (5YR 6/4) fabric with sparse inclusions.

Fragment of low ring foot and lower body. Thick bottom. Glazed inside out except for underside. Black paint of bad quality misfired brownish at parts.

Kotylai or bowls

93. KEP 2467 (*Fig. 9*)

H. 1.9; Base D. 3.3; Th. 0.2.

Reddish yellow (5YR 6/6), fine fabric.

Almost half preserved low, slightly hollowed, spreading disc foot and lower body. Glazed inside out except for resting surface. Non lustrous black paint.

94. KEP 2387 (*Fig. 9*)

H. 1.2; Base D. 3.2; Th. 0.3.

Light reddish yellow to pink (7.5YR 7/4) fabric.

Complete and nearly intact low, slightly hollowed, spreading disc foot, chipped around edge and part of lower body. Glazed inside out except for resting surface. Non lustrous black paint.

Cups

95. KEP 2381 (*Fig. 9*)

H. 1.9; Base D. 2.3; Th. 0.4.

Very pale brown to yellow (10YR 8/3), fine fabric.

Complete and intact narrow, spreading conical foot and large part of body. Flaring walls with straight exterior profile. Foot ring and lower part of body glazed. Underside reserved.

96. KEP 2424 (*Fig. 9*)

H. 1.1; Base D. 2.7.

Light red (2.5YR 7/6), fine fabric.

Complete and intact spreading conical foot with straight interior profile and bottom. Glazed all over except for reserved resting surface, decorated with black band around its inner edge. Black gloss of good quality.

97. KEP 2953

Handle D. 0.6; Th. 0.2.

Reddish yellow (7.5YR 7/6), fine fabric.

Rim fragment, two non-joining and two joining body fragments preserving part of both horizontal, cylindrical handles. Glazed all over with paint largely flaking.

98. KEP 2761 (*Fig. 67*)

H. 1.0; Base D. 4.1.

Pink (5YR 7/4), fine fabric.

Almost complete low conical foot. Glazed exterior, underside reserved. Not very lustrous black glaze of good quality.

Kalathoi

99. KEP 2461 (*Fig. 9*)

H. 1.6; Base D. 4.0; Th. 0.45.

Pale brown (7.5YR 7/4), micaceous fabric.

Part of slightly hollowed base and flaring wall with straight external profile. On interior, remains of black paint. Plain exterior.

100. KEP 2384 (*Fig. 9*)

H. 2.0; Base D. 5.0; Th. 0.3.

Pinkish brown fabric (7.5YR 7/4) highly micaceous.

Part of flat bottom and flaring, almost straight-sided wall. Interior glazed, exterior reserved. Thinly applied black paint of low quality.

101. KEP 2395 (*Fig. 9*)

H. 2.6; Base D. 5.0; Th. 0.5.

Dark reddish brown (5YR 6/6) fabric, highly micaceous.

Complete flat resting surface mended from two joining fragments and part of slightly concave lower wall. On interior and exterior, remains of reddish brown paint, largely flaking.

102. KEP 2391 (*Figs. 9 & 68*)

H. 3.3; Base D. 4.5; Th. 0.4.

Pale pink (7.5YR 7/3), coarse, micaceous fabric with calcareous and sparse brown inclusions.

Almost complete with upper part of rim missing. Flaring concave walls with convex lower body and flat base. At lower edge of body, groove. Interior glazed, exterior reserved.

103. KEP 2450 (Fig. 9)

H. 2.2; Base D. 4.3; Th. 0.5.

Reddish brown (5YR 7/6) soft fabric with sparse calcareous mica.

Large part of flat base and slightly concave lower wall with convex lower edge. Interior glazed. On exterior, possibly bands. Black paint flaked off at parts.

104. KEP 2403 (Fig. 9)

H. 2.5; Base D. 3.5; Th. 0.6.

Pale brown (10YR 7/3), medium fine looking fabric with mica and sparse inclusions.

Large part of flat base and lower flaring wall. Thick base and wall with wavy external surface. On interior, remains of black paint. Exterior reserved (?).

105. KEP 2457 (Fig. 9)

H. 2.5; Base D. 3.6; Th. 0.4.

Reddish yellow (5YR 6/8), coarse fabric with abundant, calcareous inclusions and small stones.

Complete and intact, slightly hollowed base and lower part of concave wall. Plain interior and exterior.

106. KEP 2915

H. 1.7; D. 3.9; Th. 0.5.

Reddish brown (7.5YR 6/6) hard fabric with abundant mica. Complete slightly hollowed base and lower part of flaring wall. Plain interior and exterior.

Lekanis**107. KEP 2480 (Fig. 9)**

H. 3.0; Handle D. 0.8; Th. 0.4.

Reddish yellow (5YR 7/6), fine fabric.

Fragment of inset vertical flange and lower rim, shoulder and part of horizontal, cylindrical handle. Small ridge at the transition from rim to shoulder. Interior and handle glazed. Black paint largely flaking.

Convex-sided pyxis**108. KEP 2469 (Fig. 69)**

H. 1.7; Th. 0.3.

Buff, pale yellow (2.5Y 8/2), soft, fine fabric.

Rim and shoulder fragment. Very low rim, flat on top, cylindrical shoulder. Glazed all over with two horizontal incised lines on lower edge of wall. Thinly applied black paint.

Dinos-pyxis**109. KEP 2960 (Fig. 70)**

H. 2.2; Th. 0.4.

Pale brown (10YR 7/4), fine fabric.

Almost half-preserved. Inturned rim, convex body, flat base with wire marks on underside. Glazed inside out with black paint largely flaking.

Powder pyxis**110. KEP 2816 (Fig. 71)**

H. 1.1; Base D. 4.0; Th. 0.3.

Pale brown (10YR 7/3) clean looking fabric with sparse bubbles.

Lower body fragment with wall curving slightly inwards.

Oinochoe**111. KEP 2490 (Figs. 9 & 72)**

H. 2.6; Neck D. 1.6; Body D. 5.5; Base D. 3.9; Th. 0.4.

Reddish yellow (7.5YR 7/6) semi fine fabric.

Almost complete, mended from two large parts. Upper part of neck and mouth missing. Slightly hollowed flat, only barely articulated disc foot. Short cylindrical neck widening towards body. Squat shape with maximum diameter at the body centre. On body, remains of black paint.

PLAIN**Lamp****112. KEP 2742 (Top Layer 51) (Fig. 73)**

Rim D. 2.4.

Reddish yellow (5YR 7/8), fine fabric with sparse calcareous mica.

Complete and intact plain round nozzle.

BLACK-GLAZED POTTERY**Cups****113. KEP 2405 (Fig. 10)**

H. 4.2; Rim D. 20; Th. 0.3.

Reddish yellow (5YR 7/6), fine fabric.

Rim and shoulder fragment. High, prominently offset rim, clearly separated from sloping shoulder. Interior glazed. Exterior of rim reserved, junction between rim and shoulder glazed. Lower body glazed. Black paint of medium quality, misfired brownish in the interior.

114. KEP 2412 (Fig. 10)

Foot H. 2.0; Stem H. 2.2; Foot D. 8.5; Stem D. 3.5.

Reddish yellow (5YR 7/6), fine fabric.

Fragment of torus foot and non-joining part of stem and bottom. At the junction of stem with foot fillet. Upper surface of foot slightly rising towards stem. Glazed all over except for reserved edge of torus. Lustrous black glaze largely misfired brownish.

115. KEP 2936 (Fig. 74)

H. 1.2; Base D. 8.0.

Reddish yellow (5YR 7/6), fine fabric.

Fragment of torus foot. Upper surface slightly rising towards stem. Glazed all over except for reserved edge of torus.

116. KEP 2413

H. 1.1; Handle D. 1.2 and 0.9; Th. 0.4.

Reddish yellow to light brown (5YR 7/4 to 7/6), fine fabric.

Lower part of rim, transition to shoulder and fragmentary joining cylindrical horizontal handle. Non-joining fragmentary second handle. Handles rising upwards over rim's height. Glazed all over. Non lustrous black glaze largely flaking.

117. KEP 2422 (Fig. 10)

H. 2.6; Rim D. 8.6; Handle D. 0.5; Th. 0.2.

Light brown to pink (5YR 7/3), clean looking fabric.

Two joining rim and shoulder fragments with roots of horizontal, cylindrical handle. Interior glazed except for rim's edge. Rim reserved on exterior except for glazed edge. Glazed around handle roots. On handle zone, two horizontal thin lines.

118. KEP 2496 (Fig. 10)

H. 2.4; Rim D. 13.5; Th. 0.35.

Light reddish yellow (5YR 7/6) fabric with sparse mica.

Rim and shoulder fragment. Offset rim with rounded edge and slightly rounded shoulder. Glazed inside out. Non lustrous black glaze.

119. KEP 2427 (Fig. 10)

H. 3.2; D. 11.4; Th. 0.3.

Pink (5YR 7/4), fine fabric.

Two non-joining fragments of high, offset rim and cylindrical shoulder. Glazed inside out except for thin, reserved line at the transition from rim to shoulder.

120. KEP 2854

H. 3.0; Rim D. 10.0; Th. 0.25.

Light brown (7.5YR 6/3), coarse fabric with abundant calcareous mica.

Two non-joining rim and shoulder fragments. Offset rim. Glazed all over except for external edge of rim. Black paint of low quality, largely flaking.

121. KEP 2378 (Fig. 10)

H. 3.0; Rim D. 9.5; Handle D. 1.0; Th. 0.4.

Deep reddish yellow (5YR 6/6) fabric at core, light reddish brown on surface (7.5YR 7/4) with abundant inclusions.

Fragment of lower part of rim, shoulder and intact, horizontal, cylindrical handle. Offset rim, convex on external profile, rounded shoulder and handle slightly rising towards rim. Glazed inside out. Non lustrous black glaze, largely flaking.

122. KEP 2385 (Fig. 10)

H. 3.0; Th. 0.4.

Pinkish grey (5YR 7/2) fabric with a few small and large black inclusions.

Rim and shoulder fragment. Offset, concave rim forming angle with shoulder. Interior glazed except for reserved rim. On exterior, bands on rim and at transition to shoulder. Paint misfired brownish and largely flaking.

Skyphoi

123. KEP 2789 (Fig. 75)

Handle D. 1.0; Th. 0.3.

Light reddish brown to pink (7.5YR 7/4), fine fabric.

Body fragment and root of horizontal, cylindrical handle. Glazed inside out except for reserved band on external handle zone. Non lustrous black glaze of low quality, misfired brownish at parts.

124. KEP 2855 (Fig. 76)

H. 1.6; Rim D. 12.0; Handle D. 0.6; Th. 0.2.

Light reddish yellow (7.5YR 7/6), fine fabric.

Two non-joining fragments of slightly inturned rim and part of horizontal cylindrical handle. Glazed all over. Non lustrous black glaze flaking at parts.

125. KEP 2950

H. 2.8; Rim D. 10.0; Th. 0.2.

Reddish yellow (5YR 7/6), fine fabric.

Fragment of inturned rim and shoulder. Thin-walled shape, glazed all over. Lustrous glaze of good quality.

126. KEP 2498 (Fig. 10)

H. 1.5; Base D. 5.5; Th. 0.3.

Light reddish brown (2.5YR 6/6) fabric with calcareous mica. Part of low, slightly spreading foot ring and lower body. Glazed inside out, except for edge of foot ring and underside. Quite lustrous glaze of good quality.

127. KEP 2400 (Fig. 10)

H. 1.8; Base D. 6.4; Th. 0.25.

Reddish brown (5YR 6/4), fine fabric.

Part of flaring foot ring and lower body. Interior glazed. On lower part of body, rays. Foot glazed except for thin reserved line at lower part. Underside reserved. Black glaze misfired brownish at parts.

128. KEP 2871

Base D. 6.0; Th. 0.4.

Reddish yellow (5YR 7/6), medium clean looking fabric with sparse calcareous mica.



Fig. 67. cat. no. 98. KEP 2761.



Fig. 68. cat. no. 102. KEP 2391.



Fig. 69. cat. no. 108. KEP 2469.

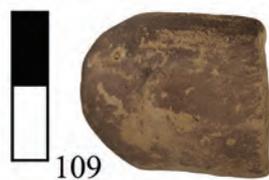


Fig. 70. cat. no. 109. KEP 2960.



Fig. 71. cat. no. 110. KEP 2816.



Fig. 72. cat. no. 111. KEP 2490.



Fig. 73. cat. no. 112. KEP 2742.



Fig. 74. cat. no. 115. KEP 2936.



Fig. 75. cat. no. 123. KEP 2789.



Fig. 76. cat. no. 124. KEP 2855.



Fig. 77. cat. no. 129. KEP 2889.



Fig. 78. cat. no. 138. KEP 2941.



Fig. 79. cat. no. 144. KEP 2793.

Fragment of foot ring and five non-joining body fragments. Glazed inside out except for resting surface and underside. Thinly applied black paint of low quality, largely flaking.

129. KEP 2889 (Fig. 77)

H. 1.4; Base D. 6.0.

Pink (7.5YR 7/3), fine fabric.

Part of foot ring and lower body. Glazed inside out, except for resting surface and underside. Black glaze largely misfired brown.

130. KEP 2368

H. 1.7; Base D. 5.6; Th. 0.2.

Reddish yellow (5YR 7/6) fabric with bubbles, sparse mica and very few small, calcareous inclusions.

Fragment of low, spreading foot ring and lower body. Glazed all over except for underside, decorated with a wide band towards edge and two thin concentric lines closer to the centre. Black glaze lustrous only on exterior, misfired brownish on underside.

Krater

131. KEP 2438 (Fig. 10)

H. 2.5; Rim D. 26.0; Th. 0.5.

Pink to light brown (7.5YR 7/4) semi fine fabric with abundant mica.

Fragment of slightly offset, flat on top, outwards thickened rim. Glazed all over except for rim's upper surface. Black paint of good quality flaking at parts.

Bowls

132. KEP 2417 (Fig. 10)

H. 2.3; Rim D. 25.0; Th. 0.8.

Reddish yellow (5YR 7/6) fabric with abundant black and sparse white inclusions.

Fragment of convex, flat on top rim. Ridge at the transition to shoulder. Glazed all over except for reserved rim's upper surface. Black paint of good quality flaking at parts.

133. KEP 2920

H. 2.7; Base D. 10.0; Th. 0.8.

Brown (10YR 6/4) semi fine fabric with abundant mica.

Foot ring and lower body fragment. Interior reserved, except for glazed central circle. Lower body and foot ring glazed. Resting surface and underside reserved. Black paint of good quality.

134. KEP 2371 (Fig. 10)

H. 1.9; Base D. 5.8; Th. 0.4.

Pink (5YR 7/4), fine fabric.

Two joining fragments of slightly hollowed, slightly articulated disc foot and lower body with slightly convex sides. Glazed inside out except for resting surface.

135. KEP 2416 (Fig. 10)

H. 0.6; Base D. 5.5; Th. 0.6.

Light red (2.5YR 6/8) fabric with abundant black and calcareous mica.

Base and lower body fragment. Low, slightly hollowed and flaring, thickened base. Convex lower body. Glazed all over except for underside. Non lustrous, black paint, almost entirely flaked off.

136. KEP 2827 (Fig. 78)

H. 2.2; Base D. 5.2; Th. 0.3.

Pinkish grey (7.5YR 6/2), coarse fabric.

Almost complete and intact ring foot, slightly chipped at places and lower part of body. Glazed inside out except for underside. Thinly applied black glaze of low quality.

137. KEP 2437 (Fig. 10)

H. 2.6; D. 8.7; Th. 0.6.

Light brown (10YR 8/4), micaceous fabric with sparse black inclusions.

Part of convex foot ring and lower body. Interior glazed. On exterior, no remains of paint.

138. KEP 2941

H. 1.0; Rim D. 8.0; Th. 0.15.

Light brown (10YR 7/3), fine fabric.

Rim fragment. Offset, flat on top rim, glazed all over. Non lustrous black glaze.

Mugs

139. KEP 2407 (Fig. 10)

H. 3.0; Base D. 5.5; Th. 0.3.

Light reddish yellow to pink (7.5YR 7/4), fine fabric.

Base and lower body fragment. Tall and narrow shape. Flat base with convex lower edge and straight, almost vertical walls. Interior glazed. On exterior, no remains of paint.

140. KEP 2410 (Fig. 10)

H. 2.4; Base D. 9.0; Th. 0.4.

Reddish yellow to brown (2.5YR 6/8), fine fabric with sparse mica.

Three non-joining base and lower body fragments. Tall and deep shape. Flat base with convex lower edge and straight, slightly diagonal walls. Glazed all over.

Amphorae**141.** KEP 2398 (*Fig. 10*)

H. 3.2; Rim D. 16.

Reddish brown (7.5YR 7/6) fabric with small and large calcareous inclusions.

Fragment of moulded rim and neck. Inside glazed. Exterior reserved. Black glaze flaking.

142. KEP 2434 (*Fig. 10*)

H. 4.2; Base D. 17.2; Th. 1.0.

Deep reddish brown (5YR 7/8) to light brown (10YR 7/4), coarse, micaceous fabric with sparse inclusions.

Fragment of foot ring and lower body. Transition from body to foot glazed, possibly followed by horizontal line. Lower part of foot ring and resting surface reserved.

143. KEP 2377 (*Fig. 10*)

H. 4.7; Base D. 16.2; Th. 1.1

Light reddish brown (7.5YR 7/6), coarse, micaceous fabric with abundant small brown and larger calcareous inclusions.

Fragment of large, flaring foot ring and lower body. Glazed all over except for resting surface, internal surface of ring and exterior of bottom. Quite fine and lustrous black paint.

Olpe/oinochoai**144.** KEP 2793 (*Fig. 79*)

H. 3.4; Rim D. 7.0.

Deep reddish yellow (5YR 6/8), fine fabric.

Fragment of trefoil mouth. On interior, remains of reddish brown paint. Exterior reserved.

145. KEP 2937 (*Fig. 80*)

H. 1.4; Base D. 7.0; Th. 0.35.

Light brown (7.5YR 6/3) fabric with sparse mica.

Fragment of flat base and lower body. Glazed all over except for reserved underside.

146. KEP 2888 (*Fig. 81*)

H. 1.8; Base D. 7.0.

Light reddish yellow (7.5YR 7/6) fabric with sparse mica.

Fragment of flat base and lower body. Glazed all over except for underside. Black glaze flaked off on the interior.

Amphoriskos**147.** KEP 2494 (*Fig. 10*)

H. 4.2; Th. 0.5.

Reddish yellow to reddish (5YR 7/6) fabric with some mica and few inclusions.

Part of lower convex body, tapering down to a pointed edge. Exterior glazed. Non lustrous black glaze flaked off at parts.

Exaleiptron**148.** KEP 2409 (*Fig. 10*)

H. 3.2; Rim D. 9.4; Shoulder D. 16.3; Th. 0.5.

Reddish yellow (5YR 6/6), fine fabric.

Part of incurving, vertical rim and rounded shoulder. Exterior glazed. Non lustrous black glaze.

Thymiaterion**149.** KEP 2390 (*Figs. 10 & 82*)

H. 4.3; D. 1.7; Th. 0.3.

Light red (2.5YR 6/8), fine fabric.

Part of cylindrical stem widening towards lower part. Glazed moulded disc on upper preserved part. On lower part, remains of band. Black paint misfired brownish.

TRANSPORT AMPHORAE**Attic SOS Amphorae****150.** KEP 2446 (*Fig. 11*)

H. 6.0; Rim D. 22.6.

Reddish yellow (7.5YR 7/6), medium clean looking fabric with some medium and large-sized brown inclusions.

Fragment of flaring, echinus-shaped rim. Ridge below rim. On rim, remains of black paint.

151. KEP 2488 (*Fig. 11*)

H. 8.2; Rim D. 17.2; Base D. 11; Th. 1.2.

Red-brownish (5YR 7/6), coarse fabric, very micaceous with sparse brown inclusions.

Large part of neck and two joining fragments of low ring base. At the centre of neck, two concentric thick bands with central dot. Foot ring glazed. Black paint almost entirely flaked off.

152. KEP 2382 (*Fig. 11*)

H. 6.3; Base D. 17.6.

Red brownish fabric (5YR 7/6) with many brown inclusions. Fragment of high, flaring foot ring with straight external profile. Resting surface and external surface of bottom reserved.

Upper part of foot ring glazed. Black paint flaked off at parts.

Various origins**153.** KEP 2482 (*Fig. 11*)

H. 3.2; Rim D. 16.2; Th. 1.6.

Pale reddish brown (7.5YR 7/4) fabric with sparse black inclusions and mica. Buff, white slip (2.5Y 8/3).

Three joining rim, two joining and two non-joining neck fragments. Flaring rim, flat on top with triangular profile. At lower part of neck horizontal band. White slip applied on rim and neck.

154. KEP 2462 (*Fig. 11*)
H. 4.6; Rim D. 15.4; Th. 1.6.
Light pink (7.5YR 7/4), coarse fabric with abundant large and medium inclusions.
Rim fragment. Everted, torus rim with straight inner profile. Small ridge at the transition from rim to neck.

155. KEP 2435 (*Fig. 11*)
H. 4.7; Rim D. 17.0; Th. 1.5.
Light pink (7.5YR 7/4) fabric with abundant large and medium inclusions.
Rim fragment. Everted, torus, thin rim with straight inner profile.

156. KEP 2383 (*Fig. 11*)
H. 4.6; Rim D. 14.6; Th. 0.8.
Brown fabric (10YR 7/3) with abundant large black inclusions.
Rim fragment. Everted, thick, short rim with convex upper and straight lower part. Straight inner profile.

157. KEP 2428 (Top Layer 51) (*Fig. 11*)
H. 5.0; Base D. 6.6; Th. 0.7.
Deep reddish brown (2.5YR 6/8), medium clean looking fabric with calcareous and brown inclusions.
Squarish base, flat underneath, slightly hollowed at the centre of the underside.

COARSE WARE

Amphorae/hydriae/kadoi

158. KEP 2912
H. 3.8; Est. Base D. 15.0.
Light brown to pinkish (10YR 7/4), hard fabric with frequent brown inclusions.
Part of foot ring and bottom.

159. KEP 2430 (*Fig. 12*)
H. 4.2; Est. D. 11.6.
Light reddish brown (7.5YR 7/6), hard fabric with abundant mica, black and brown inclusions.
Part of high foot ring and bottom.

Pithoi

160. KEP 2447 (*Fig. 12*)
H. 2.8; Base D. 11.2; Th. 0.8.
Light reddish brown (7.5YR 7/6), medium clean looking fabric with sparse medium and large brown and dense calcareous inclusions.
Complete flat, thick base and flaring lower wall.

161. KEP 2431 (*Fig. 12*)
H. 2.8; Rim D. 19.4; Th. 1.0
Reddish yellow (5YR 6/6), coarse, hard fabric with abundant calcareous inclusions.
Two non-joining rim fragments. Rim flat on top, moulded vertical face with relief bands, the last of which corded.

Closed shape

162. KEP 2452 (*Fig. 12*)
H. 4.4; D. 2.2; Th. 0.7.
Reddish yellow (5YR 7/6) rough fabric with black inclusions.

Jugs

163. KEP 2372 (*Fig. 12*)
H. 2.2; Base D. 12.2; Th. 0.45.
Light reddish yellow (5YR 7/6) hard fabric with abundant calcareous inclusions.
Part of flat base and lower wall.



Fig. 80. cat. no. 145. KEP 2937.



Fig. 81. cat. no. 146. KEP 2888.



Fig. 82. cat. no. 149. KEP 2390.

164. KEP 2396 (*Fig. 12*)
 H. 1.9; Base D. 10.7; Th. 0.6.
 Brown (7.5YR 7/4) rough, micaceous fabric with abundant inclusions.
 Fragment of flat base and lower wall.

165. KEP 2856 (*Fig. 83*)
 H. 1.2; Base D. 5.0; Th. 0.3.
 Brown (10YR 6/3), coarse fabric with abundant calcareous inclusions.
 Complete flat base, mended from three fragments.

166. KEP 2951
 H. 2.3; Base D. 4.7; Th. 0.3
 Deep reddish brown (2.5YR 6/8) hard, clean looking fabric.
 Two joining fragments of very low disc foot and lower body.

167. KEP 2406 (*Fig. 12*)
 H. 2.0; Base D. 5.0; Th. 0.4.
 Brown (10YR 6/3), coarse fabric with abundant black and calcareous inclusions.
 Part of slightly hollowed disc foot and lower body.



Fig. 83. cat. no. 165. KEP 2856.



Fig. 84. cat. no. 169. KEP 2828.



Fig. 85. cat. no. 170. KEP 2744.



Fig. 86. cat. no. 178. KEP 1746.



Fig. 87. cat. no. 179. KEP 1744.



Fig. 88. cat. no. 180. KEP 2826.



Fig. 89. cat. no. 181. KEP 1699.



Fig. 90. cat. no. 182. KEP 1774.

168. KEP 2399 (Top Layer 51) (*Fig. 12*)
H. 2.3; Rim D. 5.0; Th. 1.6.
Deep reddish brown (2.5YR 6/8), fine fabric.
Two joining fragments of slightly hollowed, flaring base and lower part of body. On interior, incrustations.

169. KEP 2828 (*Fig. 84*)
H. 1.8; Rim D. 7.0; Th. 0.4.
Light reddish yellow (7.5YR 7/6) fabric on surface, grey (10YR 5/1) at core with abundant calcareous inclusions.
Fragment of vertical rim and shoulder. Impressed dots around rim.

170. KEP 2744 (*Fig. 85*)
Reddish yellow (5YR 7/6), hard fabric with abundant chalky mica and brown and black inclusions.
Two non-joining fragments of lower part of neck and shoulder. Impressed dots around neck base.

Basins

171. KEP 2463 (*Fig. 12*)
H. 4.4; Base D. 10.0; Th. 1.3.
Deep reddish brown (5YR 6/6), coarse fabric with abundant inclusions.
Two non-joining fragments of flat, slightly hollowed base and lower body.

172. KEP 2370 (*Fig. 12*)
H. 4.7; Rim D. 27; Th. 0.5.
Deep reddish brown (7.5YR 7/6), hard fabric with abundant calcareous inclusions.
Fragment of projecting, slightly sloping on top rim with rounded edge and slightly convex wall. Deep body.

173. KEP 2402 (*Fig. 12*)
H. 2.8; Handle D. 3.0; Th. 0.8.
Reddish brown (5YR 6/6), hard fabric with abundant calcareous inclusions.
Fragment of projecting, rounded on top rim with rounded edge and part of horizontal, possibly ribbon handle. Fairly straight wall.

174. KEP 2411 (Top Layer 51) (*Fig. 12*)
Rim D. 7.0; Th. 0.4.
Pink (7.5YR 8/4), coarse fabric with brown mica and small inclusions.
Fragment of incurving rim and part of ribbon handle.

Mortarium

175. KEP 2415 (*Fig. 12*)
H. 4.2; Rim D. 23.2; Th. 1.2.
Reddish brown (5YR 7/6) rough fabric with chalky mica and sparse black inclusions.
Fragment of projecting rim, flat on top and fairly straight, thick wall.

Kraters

176. KEP 2453 (*Fig. 12*)
H. 3.5; Rim D. 22.8; Th. 0.6.
Brown (10YR 6/3), coarse fabric with abundant calcareous and black inclusions.
Fragment of projecting, slightly convex on top rim with rounded edge and fairly straight, curving inwards neck.

177. KEP 2833
H. 3.8; Rim D. 12.0; Th. 0.5.
Pink (2.5YR 7/4) semi fine fabric with sparse mica.
Rim and body fragment. Remains of brown paint.

CLAY DISCS

178. KEP 1746 (*Fig. 86*)
D. 5.7; Th. 1.0.
Reddish brown (5YR 6/6), coarse, rough fabric with abundant calcareous inclusions.
Complete clay disc cut from coarse vessel.

179. KEP 1744 (Top Layer 51) (*Fig. 87*)
D. 6.5; Th. 1.25.
Light pink (7.5YR 7/3), coarse fabric with abundant black and calcareous inclusions.
Complete clay disc cut from coarse vessel.

COOKING WARE

Tripod

180. KEP 2826 (*Fig. 88*)
H. 2.5; W. 6.7.
Light brown (7.5YR 6/4), calcareous fabric with abundant black inclusions.
Small fragmentary tripod with three ovoid projections broken off. On upper surface central, small cylindrical concavity.

FIGURINES

Female figurines

181. KEP 1699 (*Figs. 13 & 89*)

H. 6.5; W. 4.3; Th. 1.5.

Reddish brown (2.5YR 6/8), coarse fabric with calcareous mica and abundant brown and chalky inclusions.

Handmade bust of a female figurine of primitive style. Round holes with central round projections denoting eyes. Long straight nose formed plastically. Long ovoid projecting ears. Arms attached to the body. Part of necklace around neck. On the head rounded *polos* with two spiral projections at either side on front side. Flat back side with traces of cross hatched incisions. On surface, incrustations.

182. KEP 1774 (*Figs. 13 & 90*)

H. 4.9; W. 3.2; *Polos* D. 2.0; *Polos* H. 1.7.

Light brown (10YR 7/4), semi fine, micaceous fabric with sparse white inclusions.

Back side of headdress and intact *polos* with applied floral decoration on its top consisting of a central boss formed as a rosette at its centre.

183. KEP 2501 (*Figs. 13 & 91*)

L. 5.4; W. 5.0; Th. 2.4.

Reddish yellow (7.5YR 7/6), semi fine, soft fabric with abundant brown small and large inclusions.

Lower part of garment of a seated figurine in low relief. Summarily modelled, stepping on low, rectangular base, with feet not shown.

ANIMAL FIGURINES

Horses

184. KEP 2506 (*Figs. 13 & 92*)

H. 3.4; W. 3.1; Muzzle Th. 1.1.

Reddish brown (5YR 6/6) fabric with abundant calcareous mica.

Complete horse head. Long, oval muzzle with nostrils and mouth denoted by fine, incised lines. Round eyes formed plastically.

185. KEP 1751 (*Figs. 13 & 93*)

H. 1.4; L. 6.0; W. 2.4.

Deep reddish brown (5YR 6/6), rough fabric with abundant calcareous mica.

Upper part of long, rectangular muzzle of mould-made horse head. Nostrils formed plastically.

186. KEP 2499 (*Figs. 13 & 94*)

H. 2.3; L. 5.8; Body D. 2.0.

Reddish yellow (7.5YR 7/6), fine fabric with bubbles.

Two joining fragments of cylindrical body. Upper part of front and back legs preserved. Back legs attached to a straight, vertical surface.

187. KEP 2510 (*Fig. 13*)

L. 4.6; Body D. 2.2.

Reddish brown (5YR 6/6), coarse fabric with abundant black, brown and calcareous inclusions.

Part of cylindrical body curving on upper surface.

Chariot wheel

188. KEP 2505 (*Figs. 13 & 95*)

Est. D. 7.0; W. 4.3; Nave D. 2.9; Nave H. 1.5.

Reddish brown (5YR 6/6), fine fabric.

Large part of chariot wheel with intact central hole, encircled by high raised ring denoting nave, chipped all around. Painted radiating spokes. On nave, two black horizontal bands. Dot rosette between spokes.

Deer

189. KEP 1752 (*Figs. 13 & 96*)

H. 5.2; W. 3.0; Muzzle D. 1.0; Neck D. at centre 1.3; Neck D. at lower part 2.0.

Reddish brown (5YR 6/6), rough fabric with sparse chalky mica.

Long, cylindrical neck widening towards lower part, long ovoid muzzle and part of head. On either side of head, round clay discs possibly denoting the eyes. Dot decoration on muzzle and neck with lower part glazed. Black paint flaked off at parts.

Bird

190. KEP 2751 (*Figs. 13 & 97*)

H. 2.6; L. 2.2; Stem D. 1.2.

Brown (7.5YR 6/4), soft, fine looking fabric.

Bird with closed wings and long tail on cylindrical base. Head broken off.

Snake

191. KEP 2418 (*Fig. 13*)

L. 7.5; D. 2.2.

Reddish yellow (2.5YR 7/6), semi fine fabric with sparse black mica.

Part of cylindrical body curving at both edges decorated with rows of interlocking triangles. Black paint largely flaking.

Furniture

192. KEP 2451 (Figs. 13 & 98)
 H. 2.2; L. 4.5; W. 4.1; Th. 0.85; Leg D. 1.2.
 Light brownish grey (10YR 6/2), soft, fine fabric.
 Part of plain, quite thick flat, squarish object, mended from two fragments. Upper part of two cylindrical protrusions of different thickness.

Koulouri/wreath

193. KEP 2504 (Figs. 13 & 99)
 D. 6.8; H. 1.0.
 Reddish brown (7.5YR 7/6), fine fabric.
 Almost complete plain ring mended from four joining fragments. On flat upper surface incised hatched lines.



Fig. 91. cat. no. 183. KEP 2501.



Fig. 92. cat. no. 184. KEP 2506.



Fig. 93. cat. no. 185. KEP 1751.



Fig. 94. cat. no. 186. KEP 2499.



Fig. 95. cat. no. 188. KEP 2505.



Fig. 96. cat. no. 189. KEP 1752.



Fig. 97. cat. no. 190. KEP 2751.



Fig. 98. cat. no. 192. KEP 2451.



Fig. 99. cat. no. 193. KEP 2504.

Quantitative analysis of the deposited pottery

During the last decades quantification methods are more extensively used for the study of ceramic assemblages.⁴⁶⁰ However, they are more commonly applied to Early Iron Age pottery,⁴⁶¹ with those applied to later assemblages being rather rare.⁴⁶²

The large bulk of the studied pottery from Kalaureia occupied an extensive layer, beginning before the final foundation layer and extending upwards to slightly below the extant upper surface of Wall 49. The context and homogeneity of the material suggest a single deposit created at one occasion. No material of comparable nature came to light in any significant quantities from Area H010, nor from the trenches explored in close vicinity to the temple, although it should be noted that the exploration of the wall and its surrounding area is not yet completed. The excavated deposit forms the largest and most consistent Archaic pottery group excavated at the sanctuary, characterized by the largest concentration of fine-decorated pottery of this era. Therefore, it was decided that it should be quantified and examined in detail. The similarities of the finds with those excavated in 1894 within the temple area, as well as with those from the deposit in Area H008, detected in close proximity to the temple,⁴⁶³ are positive indications that the accumulated material comes from the area of the sanctuary. This is further suggested by the joining fragments of the krater detected within the deposit and in Area P.

Quantifying the excavated material firstly aimed at providing an overview of the represented wares and forms. The relation of the percentages of fine-decorated and coarse shapes is of great interest within a sacred context. The preferences for particular fine forms could provide an idea of the selected votives, their implications for the identity of the dedicants, as well as the nature of the cult and of the honoured deity. In addition, a discussion on the role and function of the glazed and coarse ware could be initiated.

All sherds discovered during the exploration of this area were kept by the excavators and during the first stage they were all counted for the purposes of the quantification study. By counting all sherds, an overview of the frequency of the wares was acquired, even if they are not representative of the

original vessel number.⁴⁶⁴ The ceramic assemblage from the studied deposit was first divided into fine, coarse and cooking wares. Fine ware includes black-figured, linear decorated and black-glazed sherds.

Diagnostic rim, base, handle and body fragments served for identifying the different forms. However, as shown by the tables, the poor state of preservation, in particular of the glazed and coarse vases, did not allow for a precise identification of their shapes, other than being open or closed. Although fine-decorated forms were more easily determined, with the percentages of unknown shapes being lower, the diagnostic rims of oil vessels were not always easily assigned to aryballois or alabastra. For this reason, the term “arybastron” is employed in order to denote the inability of clearly interpreting the shape.

Except for providing the Number of Identified Specimens (NISPS) for each category of form, MNI (Minimum Number of Individuals) was chosen as a more elaborate quantification method.⁴⁶⁵ In the majority of the cases, bases were used for determining the number of vessels of each form (e.g. kotyle, kotyliske, skyphos, cup). However in the cases of particular forms, like aryballois and alabastra, the quantification was based on the rim fragments. A “compensation by 1” was applied for identifying a form or a category represented only by body fragments.

As explained above, the main concentration of the material was detected in contact with the external face of the wall. However a limited number of sherds was found on the top of its preserved surface, as well as in the layers in contact with its internal north part. The bottom layer, on which the wall was founded, did not contain any pottery finds. Taking thus into account the differences in the representation of the material, it has been thought necessary to divide the quantification into four main categories according to the excavated layers (51–54, *Figs. 3–5*). The first (51) represents the material collected from the top layers over the wall, the second (52) the main core of the accumulation with the highest concentration, the third (53) a number of layers excavated along the north internal face of the wall, while the last (54) represents the sterile foundation layer. *Fig. 100* clearly shows the high proportions of ceramic fragments detected in contact with the façade of the wall contrasting with the low representations from the other layers. Therefore, the statistics were based on this particular layer, aiming at providing more secure conclusions on the representation of categories and forms.

Fine-decorated pottery forms the majority of the material collected from this layer with miniatures surpassing the nor-

⁴⁶⁰ For an overview of the history of quantitative approach: Orton *et al.* 1993, 169–177.

⁴⁶¹ Characteristic are the recently published case-studies: Verdan, Theurillat & Kenzelmann Pfyffer 2011.

⁴⁶² For their importance for pottery within the frame of Classical archaeology: Arcelin 1999; Stissi 1999. For a recent example of quantification of a Late Archaic assemblage: Lynch 2011.

⁴⁶³ For the deposit in Area H008 see: Karivieri forthcoming; Alexandridou forthcoming.

⁴⁶⁴ Orton *et al.* 1993, 168–169.

⁴⁶⁵ For the basic guidelines concerning quantification methods, see in particular: Arcelin & Tuffreau-Libre 1998, 141–157; Verdan 2011.

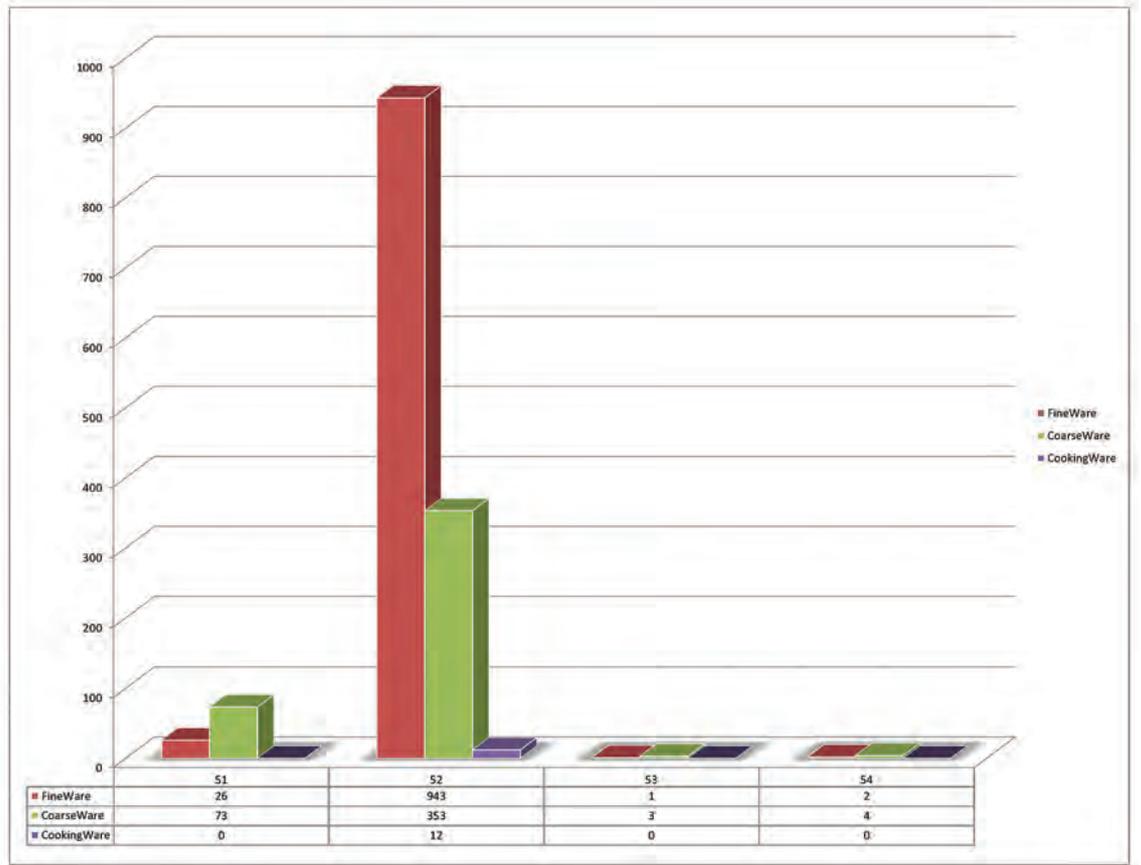


Fig. 100. The concentration of ceramic material in the four identified layers.

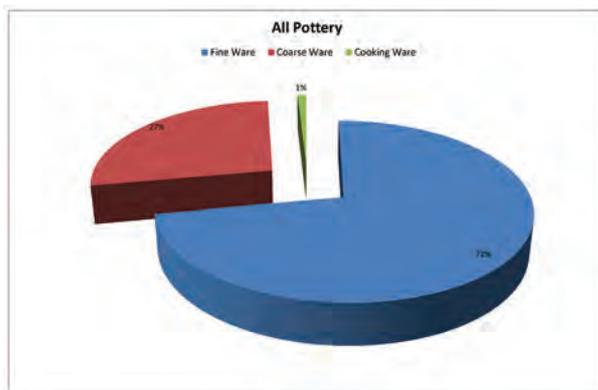


Fig. 101. Proportions of pottery according to category.

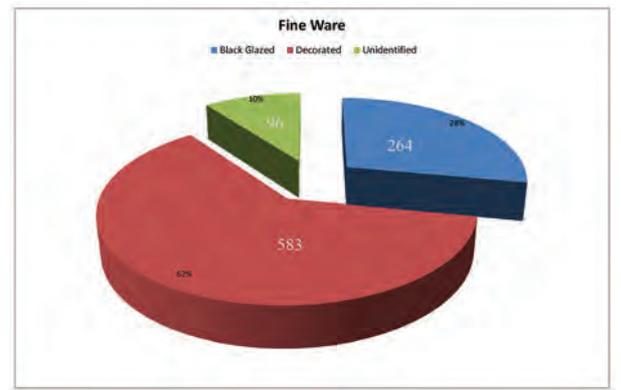
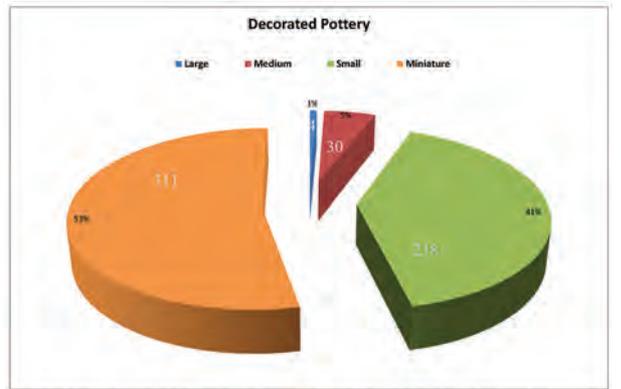
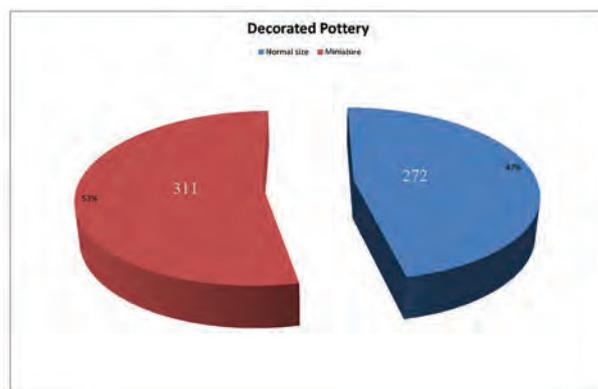
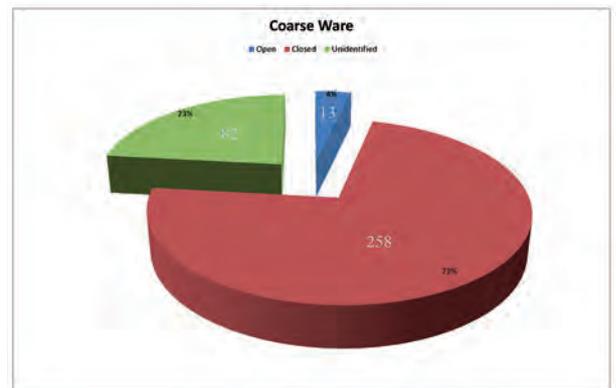
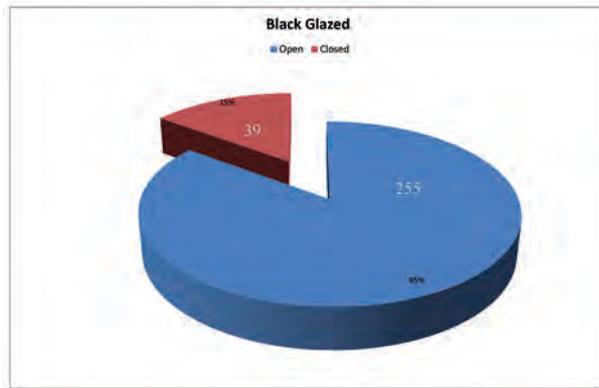


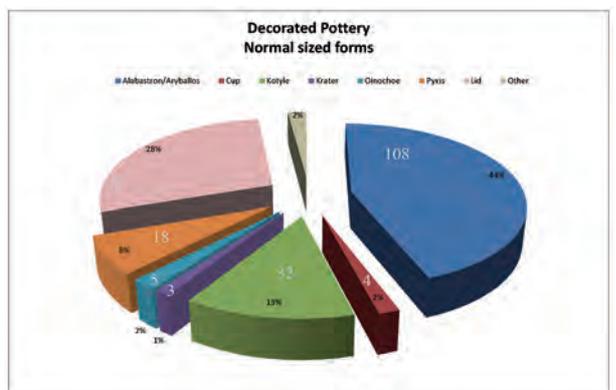
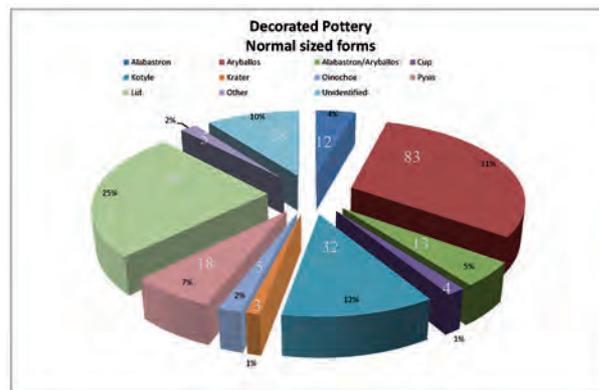
Fig. 102. Proportions of fine ware according to type.



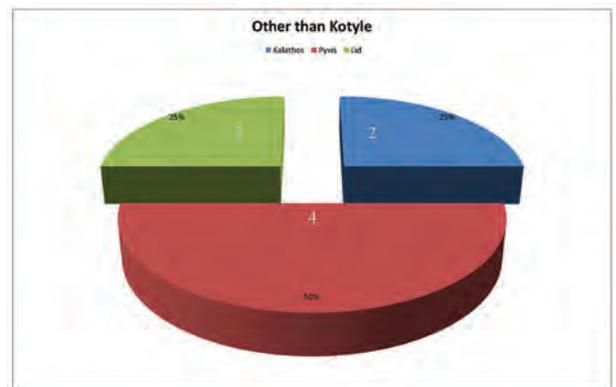
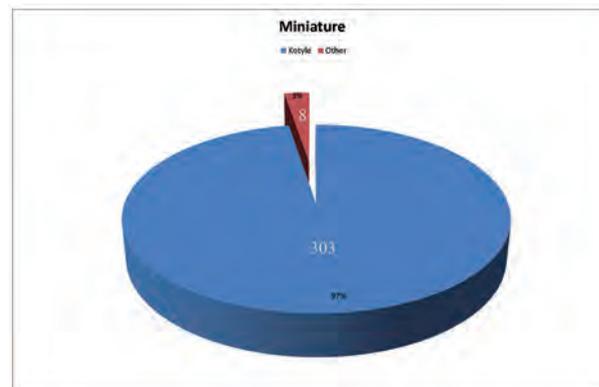
Figs. 103 & 104. Proportions of fine-decorated vessels according to size.



Figs. 105 & 106. Proportions of black-glazed and coarse open and closed shapes.



Figs. 107 & 108. Proportions of fine-decorated forms.



Figs. 109–110. Proportions of decorated miniature forms.

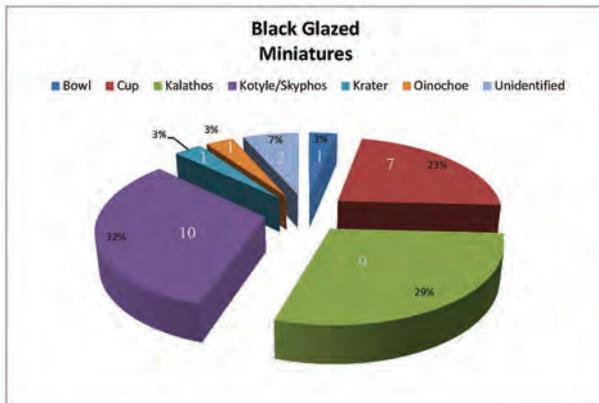


Fig. 111. Proportions of black-glazed miniature forms.

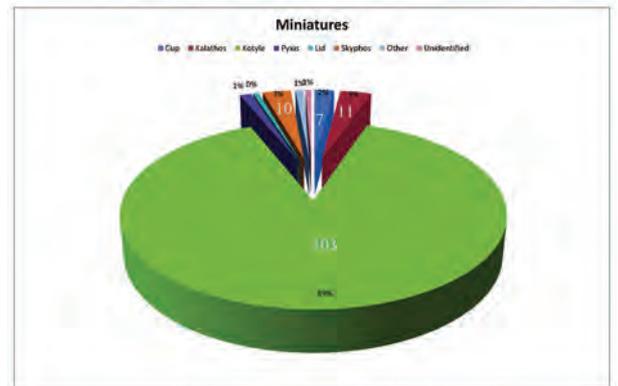


Fig. 112. Proportions of all miniature forms.

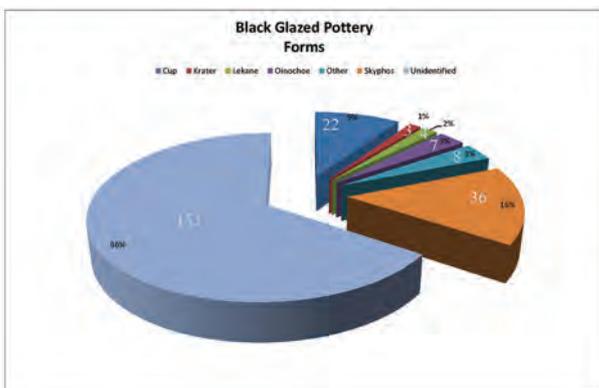


Fig. 113. Proportions of all black-glazed forms.

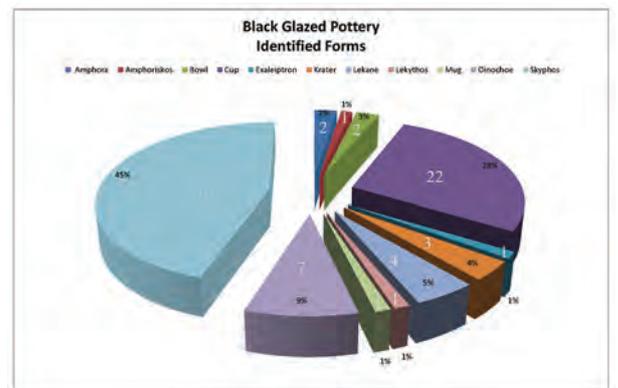


Fig. 114. Proportions of identified black-glazed forms.

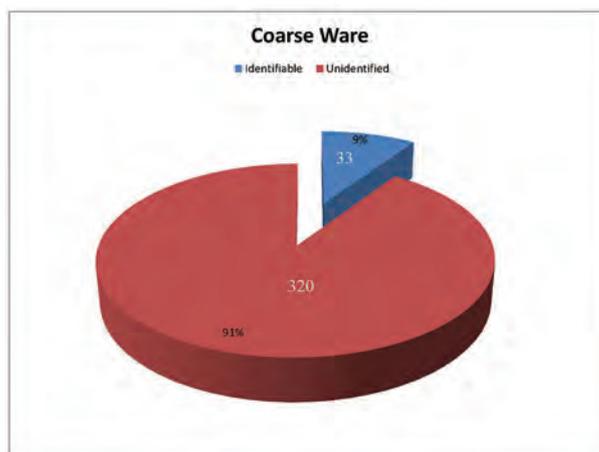


Fig. 115. Proportions of identified and unidentified coarse forms.

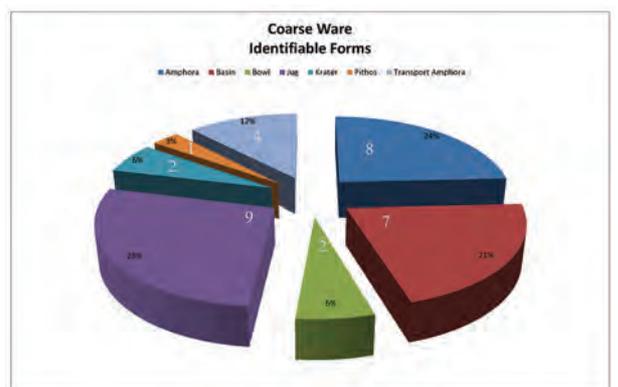


Fig. 116. Proportions of identified coarse forms.

mal-shaped vessels. Large fine shapes are very few, while small-sized vases represent the majority. Black-glazed pottery is quite well-represented, in contrast to the infrequent presence of cooking ware. Although open shapes form the majority of black-glazed pottery, coarse shapes are predominantly closed.

Oil containers dominate among fine-decorated pottery. The round aryballos occupies a prominent position, while the securely identified alabastra are considerably fewer. Pyxides, calculated together with their lids, follow the oil vessels, although it should be noted that they are slightly more than the aryballoi. Kotyle is the third most common shape of the deposit, even though the percentage is significantly lower from those of aryballoi and pyxides. The numbers of the oinochoai and cups are low, while the rest of the shapes, like the krater, the conical oinochoe and the plastic vase, are represented by very few or even a single fragment. A single plate and exaleipteron, as well as two conical oinochoai form the category “other” are shown in *Fig. 107*. Due to their poor condition, 10% of the examined fragments could not be assigned to a particular fine-decorated form.

Miniatures are the characteristic feature of this deposit. Various miniature forms could be identified, with the kotyle forming the majority. In addition to kotylai, two lids, a kalathos and a pyxis with linear decoration were found. The rest are black-glazed or undecorated. Kalathiskoi are the second most-represented miniature shape, followed by miniature cups and skyphoi, with the pyxides being fewer. Only two miniature kraters and a single miniature plain lamp could be identified. “Other” represents bowls, lekanides and oinochoai.

Due to the fragmentary state of the material, the forms of more than half of the black-glazed shapes could not be precisely identified. Drinking shapes, and in particular skyphoi and cups, are the dominant forms. Oinochoe is the third most-frequently represented shape, followed by amphorae, bowls, lekanai, kraters and lekythoi, which are only very scarcely found. “Other” includes mugs, amphorae, an amphoriskos and an exaleipteron.

The identification of particular forms within coarse ware was more painstaking, since nearly 90% of the examined sherds belong to unidentified vessels. Only a limited number of sherds have been linked to particular shapes, mostly closed. Amphorae, jugs and oinochoai prevail, followed by wide, open shapes, like bowls and basins. A number of transport amphorae were included among the coarse ware.

Conclusions

Being the richest Archaic deposit detected so far at the sanctuary at the time of this publication, the material from Area H010 can provide a good glimpse into the preferred ceramic

dedications to Poseidon during the 6th century BC.⁴⁶⁶ The discovered forms and figurines bring Kalaureia into close association with its Peloponnesian sacred environment.⁴⁶⁷ The dominance of Corinthian pottery stresses the close connection of the sanctuary with Corinth, further emphasized by the Corinthianizing character of the local pottery production. The Peloponnesian links of the sanctuary are also indicated by the presence of Argive and Laconian vessels.⁴⁶⁸ The ceramic objects from this particular deposit find close parallels among the contemporary finds from neighbouring sanctuaries and in particular those of Demeter at Troizen⁴⁶⁹ and Apollo Maleatas at Epidaurus.⁴⁷⁰ These affinities underline the role that the geographical location of the sanctuary and its cultural community played in the choice of dedications.⁴⁷¹

The abundance of miniatures, as well as the low quality of the normal-sized vases, cannot be considered as indications of dedicators of low social rank. It rather underlines the importance of the dedicatory process and the interaction of the donor with the deity over the actual value of the dedications.⁴⁷² Interestingly, a number of “female” shapes—pyxides, lids and kalathoi—, together with the female figurines, the *koulouri* and the furniture model, not only attest a strong female presence at the sanctuary,⁴⁷³ but they also question the nature of the recipient. All these objects are common finds at the neighbouring sanctuaries of Hera and they are strong indicators that a female deity could have been worshipped together with Poseidon at Kalaureia during the Archaic period. On the other hand, except for the chariot wheel and the horse figurines, no particular ceramic find can be linked to Poseidon.⁴⁷⁴

Fine-decorated pottery seems to have mainly had a dedicatory purpose. Only in the cases of the perforated krater base and the small incense burner can a specific ritual use be traced. On the other hand, the black-glazed shapes and coarse ware are indications of various other activities taking place at Kalaureia, such as banqueting. Dining has been thought as a key aspect of activity at the sanctuary of Kalaureia, from the Early

⁴⁶⁶ The detailed contextual analysis of the material with a discussion of all the issues briefly mentioned in the conclusions will appear in the forthcoming final publication of the sanctuary, as mentioned above.

⁴⁶⁷ Alexandridou forthcoming.

⁴⁶⁸ Shanks 1999, 184; Salmon 1984, 110–111, n. 64.

⁴⁶⁹ Welter 1941, 20–25; Foley 1988, 74; Beaufils 2000, 535–538.

⁴⁷⁰ See in particular Lambrinoudakis 1982; Foley 1988, 147–148, with further bibliography.

⁴⁷¹ Kristensen 2001, 64; de Polignac 2009, 36–37.

⁴⁷² van Straten 1981, 73–74.

⁴⁷³ For “female” dedications at the Kalaureian sanctuary: Mylonopoulos 2003, 342.

⁴⁷⁴ For the problems of associating particular objects to particular deities: Boardman *et al.* 2004, 317.

Iron Age onwards.⁴⁷⁵ During the Archaic era, the evidence from a number of disturbed deposits from the site is indicative of various food related activities.⁴⁷⁶ Despite the absence of architectural or other evidence from the area close to the later temple, the black-glazed drinking and eating shapes from the deposit in Area H010 could signify that communal dinners of ritual character were taking place close to the temple area during the Archaic era.

Which are the reasons lying behind the removal of these objects from their original context? What might have led to the transformation of these objects into ritual waste after fulfilling their initial purposes? The deposit in Area H010 is of special interest since it allows for reconstructing the aftermath of the dedicatory procedures and other activities taking place at the sanctuary. The deposited material seems to have been the result of a single act as indicated by the comparable nature of the retrieved shapes and more importantly by the fact that the large bulk of the finds occupied a single extended layer rather than a number of subsequent stratigraphical layers. No chronological sequence could be detected among the fragments recovered from the upper and lower part of the layer or those discovered in the close vicinity.

The earliest pottery sherds mark the end of the Early Iron Age and the transition from the 8th to the 7th century BC. Due to the still-limited Early Iron Age evidence from the site, mostly detected at the south-west part of the sanctuary,⁴⁷⁷ this material cannot be securely assigned a votive character. The earliest secure votive indication, as far as this accumulation is concerned, belongs to the middle or the third quarter of the 7th century and it is provided by the fragmentary Late Proto-corinthian or Transitional pyxis lid (cat. no. 43). It is followed by some of the pointed aryballoi which belong to the same century. Apart from the pottery, some of the figurines and in particular the clay chariot wheel (cat. no. 188), the deer (cat. no. 190) and bird figurines (cat. no. 189) can be placed among the earliest finds from this deposit.

The main corpus of Corinthian and Corinthianizing vases extends from the Early to the Late Corinthian I periods with the majority being Middle Corinthian. Most of the black-glazed pottery also covers the first half of the 6th century. Despite the difficulties of providing a precise dating, the miniature shapes could belong to the Middle and Late Corinthian periods, possibly reaching the third quarter of the 6th century. A late date towards the end of the 6th or 5th century does

not seem feasible. The female and horse figurines approach the middle of the 6th century, being contemporary with the large bulk of the deposited material. Two fragmentary clay horse heads (cat. nos. 184–185), the transport amphorae from the North and South Aegean (cat. nos. 154–157), as well as the nozzle of the plain miniature lamp (cat. no. 112), which can be placed to the late 6th or early 5th century provide the date for the deposit's creation. These finds are contemporary with the fragments of Attic black-glazed cups and skyphoi recovered from the upper layers or the wall's surface.

The construction of the wall seems to have preceded the accumulation. The fragmentary state of the material did not result from the attempt to render it an appropriate fill for the wall's foundation,⁴⁷⁸ but it should be related with an intentional effort to abandon and subsequently cover this construction at a particular time. This assumption is further supported by the three drums of the unfinished votive column, detected in close distance to the southern part of the wall.⁴⁷⁹ The terrace wall must be earlier than the abandoned votive column and should be therefore placed to the first part of the 6th century. It is contemporary with the early 6th-century construction of Walls 30 and 32, west of Building D,⁴⁸⁰ although it cannot be more precisely dated. It seems to have been disabled towards the end of the 6th century when extensive operations, which included the discard of Early Archaic votive material, took place.

The examined deposit reflects a period of serious changes for the sanctuary of Poseidon at Kalaureia towards the end of the 6th century. The attested cleaning operations are suggestive of some sort of redefinition of the sacred space, which should be related to the contemporary construction of the temple and its *peribolos* wall.⁴⁸¹ Until that time, the area south-east of the later temple *peribolos*, south of its south-eastern corner, must have been the focal point of the Early Archaic ritual activity, as indicated by the Archaic material discovered just outside the temple *peribolos*, in particular at its north-west corner (Areas H005 and H008). Future investigations in this area will hopefully verify this assumption.

DR ALEXANDRA ALEXANDRIDOU
Post-Doctoral Researcher
Wiener-Anspach Fellow
Université libre de Bruxelles
CReA-Patrimoine CP 175
50, avenue F.D. Roosevelt
1050 Bruxelles
Belgium

alexandraalexandridou@gmail.com
alexandra.alexandridou@ulb.ac.be

⁴⁷⁵ Wells, Penttinen & Billot 2003, 60–61; Wells *et al.* 2005, 150–159; Wells *et al.* 2006, 48–71; Wells 2011. For the excavation of Building D: Wells *et al.* 2003, 49–77; 2005, 164–179; 2006–2007, 34–98.

⁴⁷⁶ For the archaeology and interpretation of this phase see Wells *et al.* 2005, 143–150 and 179–181; Wells, Penttinen & Hjohlmán 2007, 9–11, 17–8, 49–67.

⁴⁷⁷ For the Early Iron Age Kalaureia: Wells 2011.

⁴⁷⁸ For the study of recycling of votives, see Lindenlauf 2006, with the history of scholarship.

⁴⁷⁹ Pakkanen 2009.

⁴⁸⁰ Wells *et al.* 2006, 38, 40–41, 45.

⁴⁸¹ Penttinen & Wells 2009, 130–131.

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