

## THE WHITE SLIP SEQUENCE AT BAMBOULA, KOURION

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### INTRODUCTION

In view of the present uncertainty regarding the origin of White Slip ware of the Bronze Age<sup>1</sup>, it seems timely to call attention to some valuable evidence on the development of this fabric. This evidence, garnered some years ago by the late J. F. Daniel, does not, it is true, directly illuminate the problem as to whether the ware originated in Cyprus or in Syria; it does, however, reveal in more detail than has hitherto been available, from a carefully stratified sequence, the successive steps in the rise and decline of this class of pottery. This, in turn, proves at least that the story of White Slip ware is consistent and self-contained in Cyprus from the Late Cypriote IA: 1 period, a point to which I shall return later. Moreover, the abundance of White Slip I ware at Bamboula, as evidenced in the section of the settlement and the tomb to be discussed here, provides a corrective supplement to the observation made on the basis of earlier excavations that its appearance is "scarce but regular" in Cyprus<sup>2</sup>. This may tend to strengthen Sjöqvist's view that the ware is indigenous.

### THE STRATIFICATION

The place in which the material presented here was found is Area C of the Late Bronze Age settlement at Bamboula, Kourion. Area C does not represent one of the principal inhabited areas of the settlement. In fact, although some floors were encountered in the central portion of the area (whence derives the stratification in question here), it proved impossible to determine to what sort of building or buildings they may have belonged and, indeed, what connection the entire area had with the remainder of the settlement. In the north-western and south-eastern parts of Area C, adjacent to the floors mentioned above, much evidence was found of what was obviously an artificial fill brought in from elsewhere. The area involved

<sup>1</sup> E. Sjöqvist, *Problems of the Late Cypriote Bronze Age* (Stockholm, 1940), 82 ff.; C. L. Woolley, *A Forgotten Kingdom* (Penguin Books, 1953), 90 ff.; *idem*, *Alalakh* (Oxford, 1955), 354 ff.; P. Aström, *The Middle Cypriote Bronze Age* (Lund, 1957), 216, n. 12.

<sup>2</sup> Sjöqvist, *loc. cit.* To his list of specimens found outside of Cyprus, add C 216 from Saqqara (H. B. Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum*, Vol. I, Pt. 2, London 1912, 39).

was a large one and a complete excavation of it did not seem justified to Daniel.

All the information available about this rather indeterminate area, which will necessarily always remain something of a mystery, will be presented in the final publication<sup>1</sup>. A difficulty, however, which was encountered in the preparation of this information was that the sherd material comprising the well-stratified sequence referred to above could not, owing to the vicissitudes of the war years in Cyprus, be completely re-assembled for study and cataloguing. Since this stratification, particularly as a record of White Slip ware, is undoubtedly the most important information afforded by Area C, it seems more than justifiable to treat it as a special case by publishing separately the pertinent photographs left behind by Daniel. In this way attention is concentrated on them as a phenomenon worthy of attention for its own sake<sup>2</sup>. I have likewise taken this opportunity to focus special attention on the parallel evidence for the White Slip sequence offered by a particularly important early tomb from the Bamboula necropolis. Tomb 12 is not quite as closely stratified as Area C but for most of the period involved it affords complete examples of the shapes which are represented in Area C by sherds alone.

Before entering upon a discussion of the sherds themselves I wish to quote several paragraphs from Daniel's notes which may serve to bring the nature and problems of Area C to mind more vividly than I am able to do:

"The remains in Trench 12, as also in the adjacent trenches 13 and 14<sup>3</sup>, are quite distinct from those of the other areas within the settlement. Everywhere in this region we found evidence of deep artificial fill, containing very large blocks of rough-hewn or unhewn sandstone . . . [this] may have to do with a levelling in order to form a large market place. The source of the material of the fill is also uncertain. It may have been brought from the neighbouring summit of the hill, which would in that case also have been levelled at that time. The large sandstone pieces may be discard from quarrying incidental to that levelling. Where the ancient surface was preserved, it is quite regular, and care is obvious in the disposition of the big blocks.

"This region has been greatly disturbed by treasure hunters. Due to the anomalous nature of the fill it was difficult to isolate all the disturbances, so that many areas which should no doubt represent pure

<sup>1</sup> Area C is included in the summary of stratification published by Daniel in "Prolegomena to the Cypro-Minoan Script", *AJA*, 45 (1941), 270 ff.

<sup>2</sup> I suspect that it was Daniel's intention, in setting up what is here Pls. V and VI, to

do just this; he catalogued (and thus preserved) a sufficient number of sherds of various kinds other than White Slip and Base Ring to allow an adequate study of the general complex.

<sup>3</sup> i.e., Area C.

Bronze Age fill contain a few later sherds. In the undisturbed areas we found sherd material which indicated that the fill was brought in at the beginning of the L.C. III period. There is a consistent low percentage of L.C. III sherds in a predominantly L.C. II deposit.

“In the central section of Trench 12 an area was isolated which is of an earlier date than the fill. Here again, the exact nature of the area is not clear. What appear to be house floors, of lime plaster with cuttings apparently for walls, lie at the bottom of the deposit. One section continued in use into the L.C. II period, the other was abandoned during the L.C. I [period]. Over the section abandoned at the earlier date we found a tall mound of stony, ashy earth, containing vast numbers of potsherds and many animal bones, mostly of large animals. Similar bones were found in the accumulation over the upper of the two L.C. I floors. The area was enclosed on the south, toward the floor which continued in use into the L.C. II period, by a row of upright stones”.

### THE SEQUENCE

The earliest stratum from Area C is represented by pl. V, figs. 1-2 and was designated by Daniel as L.C. IA: 1. White Slip I is illustrated by various sherds which exhibit a certain delicacy, if not exactly precision, in their execution and a pleasing simplicity of decorative concept. Other fabrics represented—in roughly the same proportion—are Base Ring I and Wash Ware<sup>1</sup>. In the following stratum (pl. V, figs. 3-4; pl. VI, fig. 1)<sup>2</sup> the same general distribution of wares continues and it seems possible to detect a slightly heavier and firmer touch in the handling of the brush. This provides on a more detailed scale an accord with the well-established general trend of development in decoration from White Slip I to White Slip II ware, viz., from a finer to a heavier, broader system<sup>3</sup>. Daniel designated this stratum as L.C. IA: 2, which is the point at which the earliest burial period of Tomb 12 seems to set in (B 83 and B 98 are, however, as the earliest pieces in this period, probably actually representative of the L.C. IA: 1 period, see below). This provides a number of complete or nearly complete bowls, and several jugs which reveal how the rather restrained decorative elements already encountered in the sherds were applied in the same spirit to entire shapes (pl. VII, figs. 1-10). Taken as a group, these pots have a certain buoyancy and elasticity of outline, variation (as in spouts and handles) and a variety of neat decoration, which renders them attractive. The

<sup>1</sup> For an explanation of the term “Wash Ware” as well as Daniel’s account of the stratification which is the basis of my account, see reference in p. 62, n. 1.

<sup>2</sup> The large left-hand sherd is B 1205, of a possibly foreign fabric I designate as Diagonal Painted Ware.

<sup>3</sup> Cf. Sjöqvist, *op. cit.*, 50.

decoration is conceived tectonically, although not insistently so, and there is no sense of superfluity about it. The basis of the system is the decorative band around the rim (of bowls) from which the other elements literally depend. In the L.C. IA: 1-2 periods this band shows considerable variation and liveliness. The main frieze may consist of a lozenge chain with the lozenges rendered distinctly and latticed, as B 81 (pl. VII, fig. 7) and B 83 (pl. VII, fig. 8), or run together into a cursive design, as B 72, B 74, B 75 and B 82 (resp. pl. VII, figs. 3-6). A subsidiary band at the rim may exhibit the same pattern (B 72), dots (B 75, B 82) or a wavy line (B 74, B 81). Wavy lines are also a legitimate motif for the principal frieze as on B 76 (pl. VII, fig. 1) and B 78 (pl. VII, fig. 2). In only one early instance (pl. V, fig. 2, upper left) do bands alone, without frieze design, constitute the rim decoration. The use of vertical dotted bands in connection with horizontal latticed lozenges binds together B 83 (pl. VII, fig. 8), a bowl, and B 98 (pl. VII, fig. 10), a jug, which also have a certain plumpness of shape in common. B 98 is associated with the very earliest burials in Tomb 12. The implied early date of these two pieces might seem to be underlined by Middle Cypriote features such as the lugs on B 83 and the characteristic shape of B 98<sup>1</sup>. The decoration of the latter is obviously experimental and produces a certain naively charming effect with its uncoördinated geometrization.

The jug B 96 is clearly an outsider in the company described above. Its decorative system is more like that of White Slip II than of White Slip I (as represented by the pots just discussed). Since the stratification of B 96, which occurs in what is probably the later stratum of the earliest burial period of Tomb 12, is not in doubt, it appears that this manner of decorating may have originated on jugs for there is no trace of it on the Area C contemporary bowl sherds. The virtual identity in shape and decoration of B 96 with British Museum C 253 confirms Sjöqvist's assignment of that jug to the White Slip I category<sup>2</sup>. Further evidence from Bamboula, however, indicates that this jug type was not confined to White Slip I but continued into the next stage (see below).

In the next level of Area C, illustrated by pl. VI, fig. 2, and designated

<sup>1</sup> Cf. Åström, *op. cit.*, fig. 10 : 5 and fig. 8 : 3, respectively (White Painted III-IV).

<sup>2</sup> *Op. cit.*, 45. See also Daniel's comments on this general problem in *AJA*, 46 (1942), 287. From the tenor of his remarks one might have expected him to regard B 96 as being in reality White Slip II ware but he does not seem to have done so. The same scheme of decoration occurred on a flat-based, round-handled bowl at Enkomi

(T.2 : 50), dated "to the very end of Late Cypriote I" and classified by Sjöqvist as White Slip I. There is a slight inconsistency in the procedure of both Daniel and Sjöqvist in regard to this matter. It would seem logical to consider the cross-hatch band type of decoration as White Slip II altogether and to admit that it begins in the LC IA : 2 period. The absence of any bowl examples from Area C at this time may, of course, be accidental.

by Daniel as L.C. IB, marked changes have taken place. The evidence from Area C for this period is clear and can be more easily followed than that from Tomb 12 which I shall discuss separately below. We observe that White Slip I continues, although its traditional schemes seem to be handled a little more carelessly, and that a new element has been added in the form of fully developed White Slip II bowls. Although proportionally in the minority in a ratio of about 1:2 (240 to 520 sherds, respectively), these furnish a decisive answer to the uncertainty which Sjöqvist was obliged to acknowledge on the basis of his evidence as to whether the White Slip II bowls do in fact begin in L.C. IB<sup>1</sup>. Returning to the evolution of White Slip I and fixing our attention on the rim decoration as the key factor, we find that the wavy line seems to have become increasingly popular (see also B 93, pl. IX) and provides something like a counterpart to the band of cross-hatch as rim decoration which is the hallmark of White Slip II. Such a band sometimes serves as the upper boundary of a kind of shoulder frieze of lozenges strung out on tails, as B 132 (pl. VIII, fig. 5) or of dots, as B 137 (pl. VIII, fig. 3)<sup>2</sup>. The last-mentioned bowls occurred with the burials of Tomb 12 assigned to the L.C. IB stage by Daniel (pl. VIII, figs. 1-11). On a statistical basis, the evidence from the tomb does not agree with that from Area C for this stage, since in the tomb White Slip II overwhelmingly preponderates. Is it conceivable that there was a gap in the use of the tomb or in the use of White Slip ware? Perhaps this is unlikely; nevertheless as I tried to interpret Daniel's account and drawings of the excavation, it seemed to me that objects from an earlier and a later period had been rather arbitrarily lumped together to fill such a gap and thus provide an L.C. IB stage at any cost; moreover, the array of objects does not have the convincingly transitional character of the sherds in pl. VI, fig. 2. B 165, though its decoration is not well preserved, looks in its careless and inexact execution very much like a product of the L.C. IIA period or even later. Its presence here at least guarantees the continuance of the shape longer than was previously thought. The stratification of tombs is seldom as reliable as that of settlements and in this case, particularly in view of the small number of pots involved, excessive importance should not be attached to the discrepancies noted, however they may really be explained. At any rate, the absence of truly transitional bowls in Tomb 12 is puzzling<sup>3</sup> since the sister fabric, Base Ring ware, did yield transitional shapes between Base Ring I and Base Ring II (in the very stratum under discussion). It would lead too far to discuss here the development of Base Ring at Bamboula,

<sup>1</sup> *Op. cit.*, 108.

<sup>2</sup> The variations in rim patterns of both White Slip I and White Slip II bowls occurring at the site of Bamboula will be shown on a special plate in the final publication.

<sup>3</sup> As Daniel may have been aware, for he described *CVA*, Michigan, Pl. VI : 2 as "a bowl of apparently Wh. Sl. I shape but early Wh. Sl. II decoration".

especially since other tombs are heavily involved, so that this is best left to be considered in the final site report. However, to provide complete documentation, I have reproduced Daniel's photographs showing sherds of this fabric found in Area C for the L.C. Ib period (pl. X, fig. 1)<sup>1</sup> and for the L.C. IIA period (pl. X, fig. 2). Daniel indicated that the proportions of the two fabrics advanced identically and simultaneously (see reference in p. 62, n. 1).

The ultimate degeneration of the rim design in White Slip I is apparent in the examples from the latest stratum of Area C (pl. VI, fig. 3) which is to be considered in this paper, viz., that to which Daniel ascribed the date of L.C. IIA. In these the wavy lines have become quite erratic and the lozenge chain is cramped and unattractive. The elements of body design have degenerated also, although their total effect is one of greater elaborateness and perhaps pretentiousness than in earlier periods. Moreover, the ornamentation of this ware seems to have been applied in a somewhat slapdash manner corresponding well to the spirit of the contemporary White Slip II ware illustrated in pl. VI, fig. 4. The ornamentation of this latter ware is not only thick and careless on the whole, but remarkably monotonous. Its bowls tend to be of a single standard shape, as indeed was evident from the examples on pl. VIII. Its repertoire was not, however, confined to bowls, as the fragment of a krater or tankard at the lower left of pl. VI, fig. 4 shows. Moreover, it would be unfair at this point not to mention that many examples of a previously little known, original variation of White Slip II decoration were found at Bamboula. As none occurred in the two specific areas being dealt with here I shall simply make reference to a complete and well preserved specimen from the older excavations at Kourion, viz., British Museum C 238 (illustrated in *Catalogue of the Greek and Etruscan Vases in the British Museum*, Vol. I, Pt. 2, p. 43). I have designated it as a tree design for want of a better term, since it resembles a schematically drawn pine tree (see p. 67, n. 1). It may, however, be merely an abstract design achieved from the degeneration of the vertical lozenge chain and/or the dotted vertical wavy line, both of which motifs can be seen on B 93 (pl. IX). The tree design occurs in well over half a dozen instances at Bamboula (C 238, B 99, B 109, B 112, B 117, B 119, B 121, B 122) as well as at nearby Kouklia<sup>2</sup>, although nowhere else to my knowledge. Such a concentration might well suggest that the application of this design to White Slip ware is a local phenomenon of Bamboula itself. The design, unless also invented there in

<sup>1</sup> The krater rim fragment in the upper left hand corner is B 1000, probably of Syrian provenance.

<sup>2</sup> *ILN*, May 10, 1952, p. 803, fig. 11. It

is worth mentioning a fragment from Tell Abu Hawam which may possibly have this design; however, it is poorly executed and broken off at a critical point so that one cannot be sure: *QDAP* 4 (1935), pl. XXIII: f.

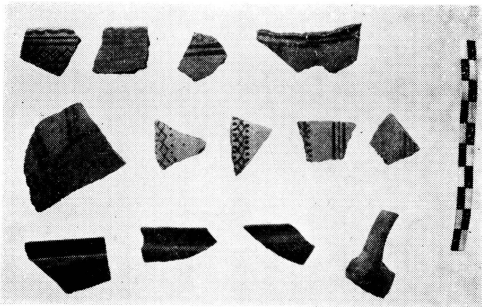


Fig. 1. LC IA: 1

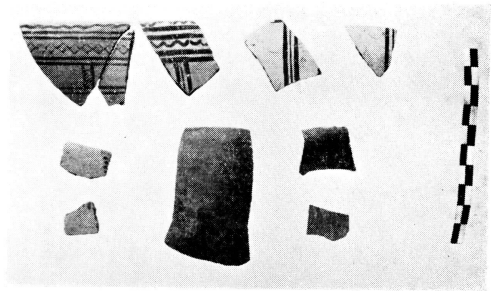


Fig. 3. LC IA: 2.

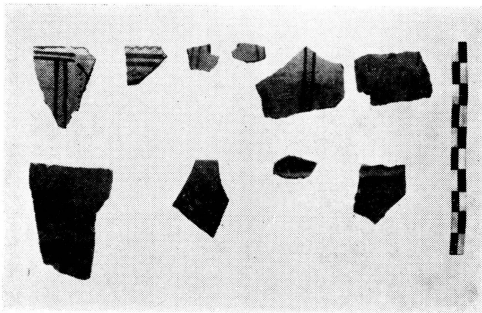


Fig. 2. LC IA: 1.

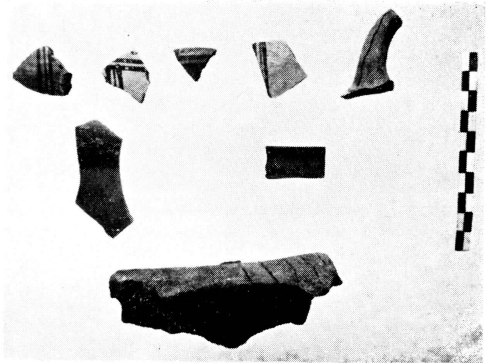


Fig. 4. LC IA: 2.

AREA C.



Fig. 1. LC IA: 2.

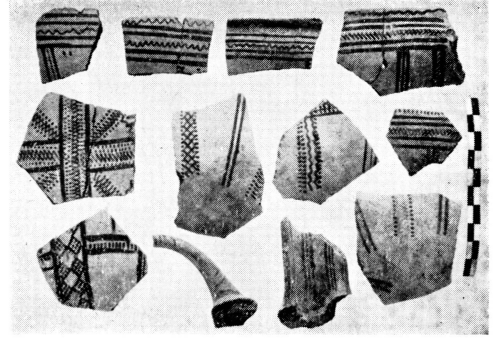


Fig. 3. LC IIA.

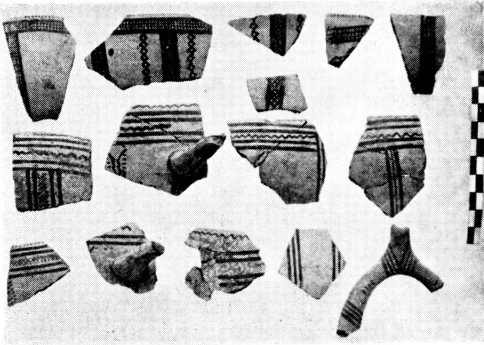


Fig. 2. LC IB

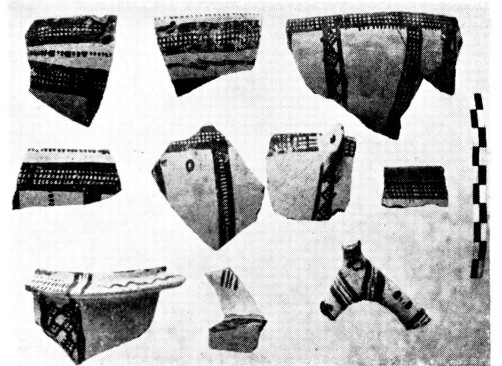


Fig. 4. LC IIA.

AREA C.

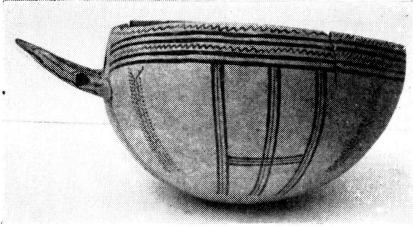


Fig. 1. B76. H: 11.5 cm.

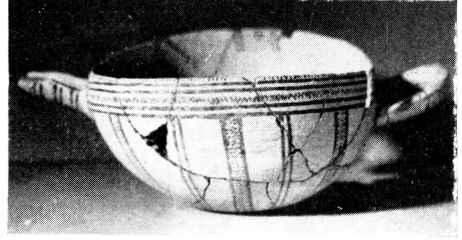


Fig. 6. B82. H: 8.3 cm.



Fig. 2. B78. H: 11.2 cm.

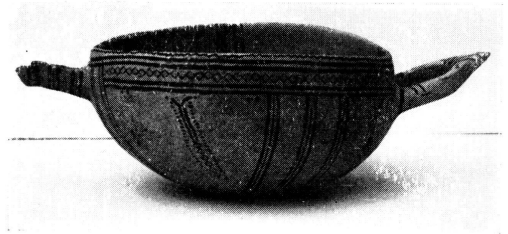


Fig. 7. B 81. H: 9.5 cm.

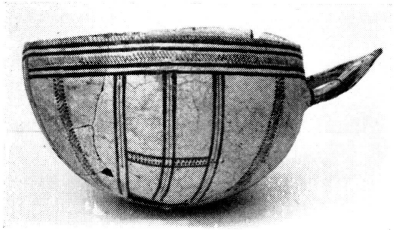


Fig. 3. B 72. H: 11.5 cm.



Fig. 8. B 83. H: 5.9 cm.

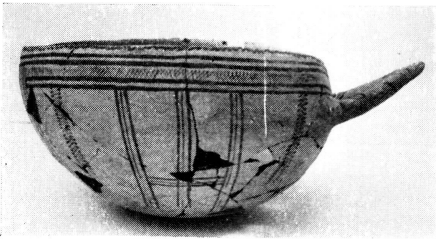


Fig. 4. B 74. H: 10 cm.



Fig. 5. B 75. H: 10.6 cm.



Fig. 9. B 96.  
H: 24 cm.



Fig. 10. B 98.  
H: 26.5 cm.



Fig. 9. B 133. H: 10.6 cm.

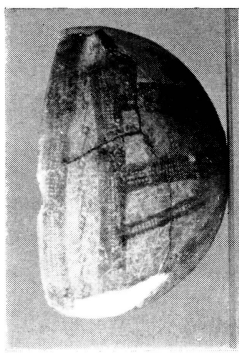


Fig. 10. B 134. H: 11.1 cm.

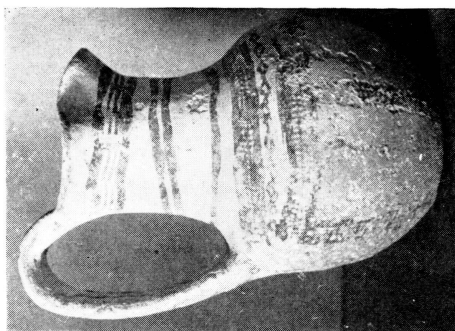


Fig. 11. B 165. H: 15.5 cm.

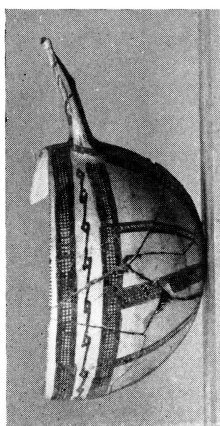


Fig. 5. B 132. H: 11.2 cm.



Fig. 6. B 135. H: 11 cm.

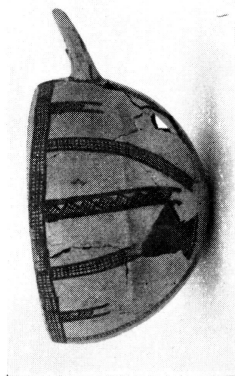


Fig. 7. B 138. H: 11.6 cm.

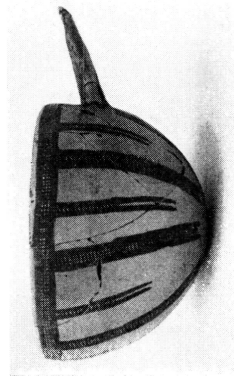


Fig. 8. B 140. H: 11.6 cm.

Tomb 12. Burial Period C. LC Ib.

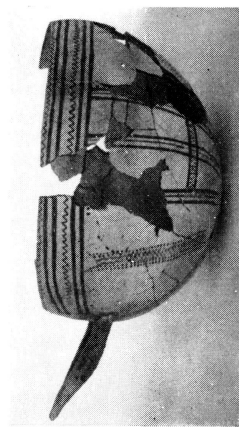


Fig. 1. B 77. H: 11.4 cm.

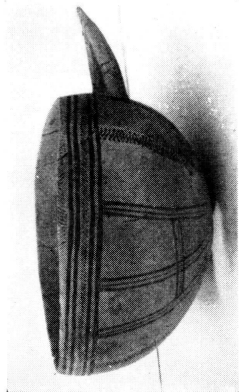


Fig. 2. B 73. H: 11.6 cm.

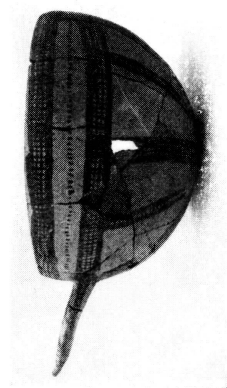


Fig. 3. B 137. H: 10.7 cm.

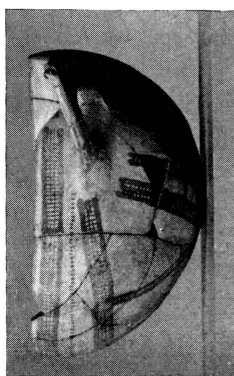


Fig. 4. B 136. H: 11 cm.

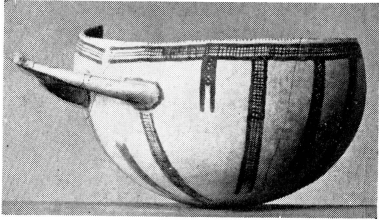


Fig. 1. B 130. H: 11·4 cm.

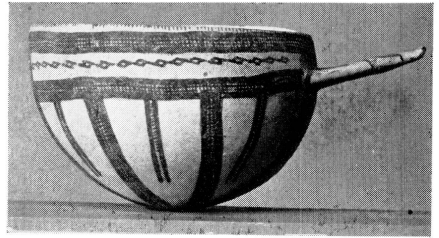


Fig. 3. B 131. H: 10·6 cm.

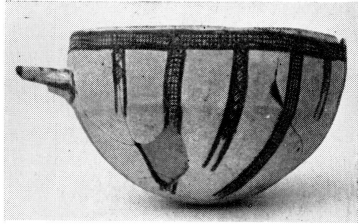


Fig. 2. B 139. H: 10·1 cm.

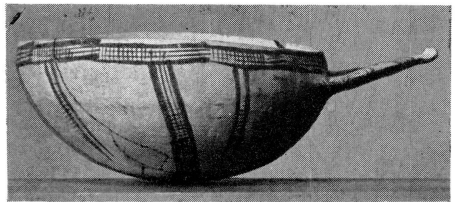


Fig. 4. B 100. H: 8·5 cm.

Tomb 12, Burial Period D, LC IIA (Figs. 1-3) and Burial Period E, LC IIB (Fig. 4).

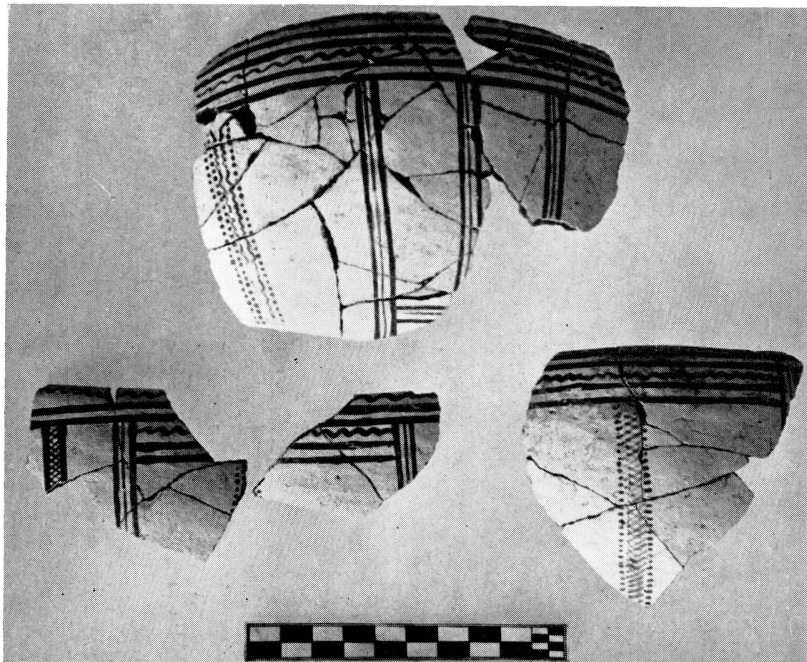


Fig. 5. Area C. B 93 (LC IIB).



Fig. 1. LC IB.



Fig. 2. LC II A.  
AREA C.

the way suggested above, may ultimately derive from the Near Eastern repertory<sup>1</sup>.

The White Slip II bowls assigned by Daniel to Burial Period D (pl. IX, figs. 1-2), that is, the L.C. IIA phase, agree stylistically with the sherds from the settlement (pl. VI, fig. 4). What is perhaps disturbing, however, is that these bowls seem cast in one mould with most of those assigned to the preceding Burial Period C, which tends to confirm the doubts expressed above about the validity of that burial period. There is an absence of White Slip I altogether; once again it is to Area C that one must go for exact evidence of the relationship of fabrics. There were 99 sherds of White Slip II as against 78 sherds of White Slip I. The proportions of the preceding level have begun to reverse; it is now White Slip II which dominates the field and its success was even more complete than these figures indicate. After this level, White Slip I sherds are entirely sporadic and can be explained as accidental left-overs of the previous production rather than as new creations. In Area C and generally at Bamboula, White Slip II continues to occur regularly, in the L.C. II period, not showing a marked decline until its L.C. IIc phase. It is not possible to illustrate further examples from Area C. A single example from Burial Period E of Tomb 12 (B 100: pl. IX, fig. 4) assigned to the L.C. IIB period, will reveal the tepid, disjointed spirit of the decoration and shape prevailing at that time.

#### CONCLUSION

The sequence discussed in this paper furnishes a firm basis for understanding the story of White Slip on a local basis at an important Cypriote site during a critical period. It is not feasible for me to place the sequence worked out here against the entire background of development of its time; that is the task of the historian of the Middle and Late Bronze Age in the Levant. By the same token I shall not try to project this sequence as universally valid. Nevertheless, since there can be no question of its internal validity and consistency, it affords a basis for at least tentatively commenting on the general problem alluded to in the Introduction.

At Bamboula the decoration of White Slip I is marked by a light, flowing effect realized by frequent use of wavy lines and small plain running lozenges which almost immediately are conceived of as a mobile x-series. There is variety and obvious experimentation in shapes. Toward the end of

<sup>1</sup> A kind of tree motif (branches turned both upward and downward) is incised on plain coarse wares from the end of the Early Bronze Age in Western Anatolia: Blegen, Caskey and Rawlins, *Troy II* (Princeton, 1951), pl. 245. The same designs occur on Middle and Late Bronze Age pottery of

Atchana: *Alalakh*, pl. 86 : ATP/8/197-8. Branches turned up: G. Loud, *Megiddo II* (Chicago, 1948), pl. 45 : 19, Middle Bronze. But all these are different from the true tree design: cf. J. Duncan, *Corpus of Palestinian Pottery* (London, 1930), Decorated Fragments No. 16.

L.C. IA: 2, closed crosshatching, which gives a more solid, stationary effect, is introduced, at first in clean neat terms, but as time goes on this design declines into a careless and rather slovenly routine, which also corrupts the more refined rendering of the earlier type of White Slip. It would perhaps be more clear to designate the closed cross-hatch style altogether as White Slip II, the flowing style as White Slip I, especially since these designations refer to a manner of decoration and not a period, for they continue side by side during L.C. IB and L.C. IIA, after which only White Slip II is in evidence.

With such a picture in mind it would be fruitful to approach the pottery from Atchana and see how the alleged early finds compare with the earliest stages at Bamboula. Unfortunately, however, this is entirely impossible since none of these finds, in effect, is illustrated. The only illustrated early piece is a jug<sup>1</sup> attributed to Level V (1600?—1450) which is stylistically comparable (perhaps) with B 96. At any rate, with such a wide range for its period, the Atchana piece can be safely dated within the Cypriote scheme. However, precisely since Sir Leonard Woolley urges a non-Cypriote origin for White Slip I, it is essential to compare his pieces from Level VI (to say nothing of Level VII which seems on closer examination not to have had White Slip ware) with the earliest sherds from Area C. He describes a partly preserved bowl as being "of the normal ladder-pattern type", a description which is inadequate but suggests to me bowls with pendant ladders like B 137 and B 140, which are already White Slip II in the conventional sense of the term<sup>2</sup>. Woolley's hypothesis that Cypriote potters were faced with imports (such as the bowl mentioned, presumably) which defeated their local products so that they consequently "set themselves to imitate them (the imports) with the same thoroughness as their forefathers had shown in the case of red polished pottery introduced from Anatolia" simply cannot be squared with the sequence as found at Bamboula. The potters there reached the stage postulated by Woolley for the 17th century in the 15th century at the earliest, and as a result of a comprehensible process within their own ceramic development. On this point I have already discussed several intimate connections between the earliest White Slip pots of Tomb 12 (B 83 and B 98) and Middle Cypriote prototypes. One might also mention the adaptation of the so-called "Latticed Diamond Style" (a useful term apparently coined by Åström) from the Middle Cypriote White Painted category to the rims of bowls. I suspect that a close study of all existing examples might reveal more such influences, which do point very strongly, if not irresistibly, toward the conclusion that White Slip I

<sup>1</sup> *Alalakh*, pl. 125 : ATP/39/80.

<sup>2</sup> The bowl *Alalakh*, pl. 125 : ATP/37/412 was originally called an early example of its

type by Woolley in *Antiquaries' Journal* 18, No. 1 (1938), 19. It is, however, most comparable to the latest example of its type in Tomb 12 (pl. IX, fig. 4).

is a native Cypriote creation. What remains to be seen, although it cannot be tested until illustrations of the Atchana sequence are forthcoming, is whether the closed cross-hatch decoration introduced at Bamboula, as it seems, late in the L.C. IA period, could possibly be the result of a retarded influence from Woolley's 17th century White Slip. This latter, as I indicated above, seems to be like the Cypriote design in question. On general principles, I regard such an explanation as unlikely, for it would presuppose that White Slip I and White Slip II—or something very close to it—were created more or less simultaneously in widely separated parts of the world, that is, Cyprus and some unspecified part of the Asiatic mainland respectively (cf. *Alalakh*, 369), and were then brought together to fructify each other. This may not be absolutely impossible, but it will seem improbable, I think, to most archaeologists who have worked intimately with White Slip I and II. The two fabrics do hang very closely together. Admittedly, it is fair to point out once again that the origin, or rather the inspiration, of the tree-motif in White Slip II pottery may ultimately be from Anatolia or Syro-Palestine.

It would be pointless to speculate about this matter further, as only a large-scale comprehensive study will reconcile the evidence from Cyprus and Atchana—if, indeed, it can be reconciled. What remains to be discussed is the absolute chronology of the Bamboula ware. I can be brief on this point, as there is no obvious external evidence available in connection with it which would throw new light on the existing hypothesis. In publishing his summary of stratification in 1941, Daniel accepted Sjöqvist's date of 1550 B.C. as the beginning of L.C. IA. By the time of his death in 1948, he had changed this to 1600 B.C., although I do not know on what grounds. Recently Åström<sup>1</sup> has argued persuasively for the same terminus and I am inclined to accept it, all the more so since the Bamboula sequence offers a clear differentiation between L.C. IA early and late. Therefore, it might seem convenient for the present to regard L.C. IA: 1 as having lasted from 1600 to about 1550, and L.C. IA: 2, which seems the longer period, from about 1550 to 1450. On this reckoning, the introduction of the close cross-hatch decoration might have occurred about 1500. These suggestions, though tentative, seem to me to rest on the best evidence available to date.

<sup>1</sup> *Op. cit.*, 972 ff. Cf. also review by S. S. Weinberg in *AJA*, 62 (1958), 441.