

LERNA
A PRECLASSICAL SITE IN THE ARGOLID

RESULTS OF EXCAVATIONS
CONDUCTED BY
THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

VOLUME V

THE NEOLITHIC POTTERY FROM LERNA

BY

KAREN D. VITELLI



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- I Nils-Gustaf Gejvall, *The Fauna* (1969)
- II J. Lawrence Angel, *The People* (1971)
- III Jeremy B. Rutter, *The Pottery of Lerna IV* (1995)
- IV Martha Heath Wiencke, *The Architecture, Stratification, and Pottery of Lerna III* (2000)

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FOREWORD

Karen D. Vitelli's presentation of the Neolithic pottery from Lerna is a welcome addition to our increasing knowledge of the New Stone Age in Greece. It is particularly fortunate that her years of research on the Lerna material have coincided with her study of the contemporary Neolithic pottery from Franchthi Cave (Vitelli 1993, 1999a) and have allowed her to bring her detailed knowledge of Franchthi to bear on her Lerna work, with beneficial results for both.

Elizabeth C. Banks, who will publish the Lerna Neolithic architecture and small objects, has described, in her introduction to Jeremy B. Rutter's volume on Lerna IV pottery, the excavation and recording procedures in force at Lerna in the 1950s (Banks 1995). Vitelli further discusses the effect of these procedures on her study of the pottery (see below, pp. 2–5). As the reader will see, Vitelli has dealt masterfully with the problems presented by a body of material the recording of which was "not rigorously standardized" (Banks 1995: 1), and of which some 90% was discarded before she was able to examine any of it.

John L. Caskey, who had conceived and carried out the Lerna excavations, had arranged and made a preliminary classification of the finds in preparation for the final publication, which he had expected to see completed promptly and within his lifetime. The Procrustean limitations of museum storage space, together with Caskey's organizational plans for publication, set a challenge that needed to be faced after his early death. Vitelli, who had classified the Franchthi Neolithic pottery on the basis of its preservation in the original excavation units, found that the Lerna Neolithic sherds were stored by trench areas in large subphased units, with seldom any indication of the original units (or "lots").

It should be noted that Lerna, unlike Franchthi, is not primarily a Neolithic site, although a long and prosperous Neolithic settlement did exist there. Of the surface area of the mound only some 7% has been explored, on estimate (Banks 1995: 1), and only some 4% of the deposits removed have been Neolithic. Most of the work at Lerna was devoted to later periods, primarily the Early and Middle Helladic. A larger percentage (perhaps 25%, versus 10% of Neolithic) of the Early Helladic II pottery was preserved (Wiencke 2000: 315–316), and of this even the sherds stored in subphased groups often retained their original or combined lot numbers. The trenches exposing Neolithic levels, on the other hand, were mostly small except for Area JA/JB (Plan 2), not in itself very extensive.

Nevertheless, Vitelli has succeeded in giving us a meticulous picture of Middle Neolithic pottery at Lerna as well as some useful insights into the rise and decline of Middle Neolithic society across the Argolid, and into the social behavior of the Final Neolithic peoples who crossed the scene many years later. She has been able to supply some hints of the similarities and differences between the history of the two sites, Lerna and Franchthi. Her exploration and teaching of handbuilt potting techniques and her study of potters' social exchanges have also illuminated greatly her work on ancient pottery. The resulting volume is certainly

different from the one contemplated years ago, but it is far richer for all the new scholarly insights that Vitelli has brought to bear on it.

Many questions of course remain, and these may (or may not) be answered by future exploration at the site. Was there indeed an Early Neolithic settlement? What exactly were the burial customs of the Middle and later Neolithic peoples? Did the Late and Final Neolithic people make any permanent settlements here at all? Why did the settlement population fall off in the late Middle Neolithic, and confine itself to the center of the mound? What is the meaning of the deep hollows in the Neolithic strata, who was responsible for filling them, and from where did the workers take the sediments that formed the fill? Vitelli's present admirable work will certainly stimulate the pursuit of further research into the multiple meanings of the Neolithic period.

Further publications of the Lerna excavation material will include the following: Elizabeth Banks on the Neolithic architecture and stratification, the Neolithic and Early and Middle Helladic small objects, and the architecture and stratification of Lerna IV (Early Helladic III); Carol Zerner on the architecture, stratification, and pottery of Lerna V (Middle Helladic); Brice Erickson on the post-Bronze Age material; and Michael Lindblom on Lerna VI (the Shaft Graves).

Martha Heath Wiencke

PREFACE AND ACKNOWLEDGMENTS

John L. Caskey invited me to publish the Neolithic pottery from Lerna soon after I finished my dissertation, which included a study of the Neolithic Patterned Urfinis from Lerna (Vitelli 1974). For the next dozen or so years I made almost annual trips to Greece, spending half the summer working on Franchthi pottery in Nauplion, the other half with the Lerna pots in Argos.

Usually I shared the cramped space of the Lerna storeroom with one or more Lerna colleagues—Elizabeth Banks, Jeremy Rutter, Martha Wiencke, and Carol Zerner. What we cost each other in available working space was, at least for me, more than compensated for by the opportunity to compare material and approaches and to discuss our developing ideas about the best use of terms such as “ware,” “type,” “temper,” “phase,” and the like; the kinds of information we might extract from a study of ceramic shapes or building techniques; what a good pottery report should include. That I am much indebted to all of them is evident in the following pages. Martha and Betty, in particular, provided patient guidance through the intricacies of the Lerna excavation systems and records. Tucker Blackburn, with equal patience and great care, provided me with now-faded copies of all the relevant records concerning the Neolithic deposits.

Various sources assisted with funding for those trips to Argos and subsequent research time: in 1975 and 1976, I received Summer Faculty Research Grants from the University of Maryland, Baltimore County; in 1983, the American Philosophical Society provided a Penrose Travel Grant. In later years, the E. A. Schrader Endowment of the Program in Classical Archaeology at Indiana University contributed support. From 1983 to 1987, along with other Lerna colleagues, I received support for preparing the publication from the National Endowment for the Humanities (major Grants RO-20552 and RO-21164-86, P.L. Martha H. Wiencke)—and, indeed, during those years I prepared most of the final drawings and drafted several hundred pages of a manuscript that I then set aside while I worked on the Franchthi volumes. When they were completed (Vitelli 1993, 1999a), I returned to Lerna.

The analyses of the Franchthi material had enriched my understanding of Neolithic ceramics sufficiently that the Lerna manuscript I had written earlier was rendered totally inadequate. In the few remaining months of a grant from the Shelby White-Leon Levy Program for Archaeological Publications spent largely on the second Franchthi volume, I started fresh, and over the next several years, in hours stolen from other academic commitments, drafted another version of this volume. Finally, with a sabbatical leave in 2000–2001, and with benefit of a long, snowy winter in the relative isolation of Maine, I had an uninterrupted stretch of time to devote almost entirely to Lerna. Again I found that what I had written in those sporadic moments of the previous few years did no justice to my subject, so again, I threw the manuscript out, began anew, and finally produced the present volume.

The rich and extremely complex story of the Neolithic pottery from Lerna took me a very long time to digest; I needed more time to decide on a way to present that story to others. My

involvement over the years with the subject of archaeological ethics has certainly influenced my thinking and my approach to the present study. The end result is very different from what I once imagined. It is as much about the practice of archaeology as it is about Neolithic pots and potters or about Neolithic society in southern Greece. In the critique of archaeological practices at Lerna in the 1950s that follows, I intend no criticism of the hardworking individuals who did their best—which was very good indeed. Rather, my concern is with some of the excavation's organizing systems (which I also worked under a decade or so later, at other sites). Practices at Lerna were quite good for the times, but I hope that the following pages demonstrate how much the field has changed since the 1950s and convince colleagues who may still employ those older systems of the importance of adopting and developing additional, new ones, more appropriate for the discipline of our times, more responsible to the fast-diminishing archaeological record.

In any project that has gone on as long as this one, many individuals have contributed in numerous ways. Colleagues in the Greek Archaeological Service in the Ephoreia in Nauplion, particularly Christos Pitteios, have been most kind and helpful. Elaine Milosis joined Betty and me one summer to help with drawing profiles. Graduate student assistants over the years have done many, often thankless chores, from copying and sorting notes and drawings to tracking down references, helping with figure layout, and provoking great discussions of Neolithic issues. I am happy to acknowledge assistance from Tracey Cullen, Alison French, Robert Green, Alexandra Kalogirou, Benedetta Mariotti, Christine Shriner, and Zarko Tankosic, and apologize to any I may have omitted. Julie Hollowell did yeo(wo)man's work, scanning and preparing the preliminary plans and most patiently teaching me enough to be able to edit them. Curtis Runnels and Priscilla Murray produced just the right words of encouragement at a critical moment. Catherine Perlès has been treasured friend and sounding board for my ideas over the years. For their careful and dedicated work on the translation for Chapter 10, I am extremely grateful to dear friends and colleagues Nikolaos Liaros and Anthi Theodorou. Olga Kalentzidou and Alexandra Kalogirou also provided invaluable assistance with the translation. Sharp editing by Jere Wickens and the infinitely patient Carol Stein corrected many embarrassing errors and other infelicities.

Most of all I owe thanks to my patient husband, Reg Heron. Throughout our life together he has supported and contributed to this endeavor in extraordinary ways: meeting my bus after long, hot, noisy days in the Argos storeroom; devising ways to make photographs of the sherds in the dimly lit apotheke with its deep shadows from the bars on the windows and a single electrical outlet high overhead; counting sherds and calculating equivalencies (see below, pp. 4–5); hauling my voluminous notes on airplanes and across country, many times; guiding me through various electronic crises as we approached the end—and generally putting up with me and Lerna for all these years. May our “life after Lerna” be as wonderful as he has always imagined it would.

K. D. V.

CONTENTS

<u>LIST OF ILLUSTRATIONS</u>	<u>xi</u>
<u>LIST OF TABLES</u>	<u>xvii</u>
<u>1 BACKGROUND TO THE ANALYSES</u>	<u>1</u>
<u>2 LERNA I DEPOSITS</u>	<u>11</u>
<u>3 LERNA II DEPOSITS IN AREA [A]/[B]</u>	<u>33</u>
<u>4 LERNA II DEPOSITS IN THE CENTRAL AREA</u>	<u>53</u>
<u>5 EARLIER NEOLITHIC POTTERY: WARES OTHER THAN URF</u>	<u>75</u>
<u>6 EARLIER NEOLITHIC POTTERY: URF WARE</u>	<u>91</u>
<u>7 LATER NEOLITHIC POTTERY: SINGLE SHERDS</u>	<u>109</u>
<u>8 FINAL NEOLITHIC DEPOSITS AND POTTERY</u>	<u>117</u>
<u>9 SUMMARY AND CONCLUSIONS: NEOLITHIC ACTIVITIES AT LERNA</u>	<u>127</u>
<u>10 SUMMARY AND CONCLUSIONS, IN MODERN GREEK</u>	<u>141</u>
<i>(translation by Anthi Theodorou and Nikolaos Liaros)</i>	
<u>APPENDIX: INVENTORIED NEOLITHIC POTTERY AT LERNA</u>	<u>155</u>
<u>SECTION AND PLANS</u>	<u>157</u>
<u>FIGURES</u>	<u>183</u>
<u>REFERENCES</u>	<u>377</u>
<u>INDEX</u>	<u>383</u>

ILLUSTRATIONS

TEXT FIGURES

5.1. Hypothetical arrangement for firing Unglazed ware	84
8.1. Area JB: section through pit 1	120

SECTION

1. Diagrammatic section of stratigraphy in area JA/JB	159
---	-----

PLANS

1. Site plan	160
2. Excavation units with Neolithic deposits shaded; areas of Mixed Fill are indicated with cross-hatching	161
3. 1.J. Cavities	162
4. 1.J.B	163
5. 1.J.C	164
6. 1.J.D	165
7. 1.J.E	166
8. II.J.A	167
9. II.J.B	168
10. II.J.C lower level and II.J.C upper level	169
11. II.J.D	170
12. II.J.E	171
13. II.J.F	172
14. II.J.G	173
15. I.BD.1	174
16. II.BD.A	174
17. II.BD.B	174
18. II.BD.C	175
19. II.BD.D	175
20. I.BE.1 and 2	176
21. II.BE.A	176
22. II.BE.B	177
23. II.BE.C and D	177
24. a. I.AP.1	178
b. I.AP.2	178

25. H.A.P.A.	178
26. a. Trench JC	179
b. Burial JC-1	179
27. North part of area JB, Final Neolithic pins	180
28. Elevations of highest Neolithic deposits	181

FIGURES

1. Lime-ware cups	186-187
2. Lime-ware basins and saucers	188-189
3. Lime-ware bowls	190-191
4. Lime-ware medium and large bowls	192-193
5. Lime-ware miscellaneous shapes; Sandy-ware bowl	194-195
6. Lime-ware deep bowls	196-197
7. Lime-ware miscellaneous shapes; Lime Patterned sherds	198-199
8. Unglazed-ware bowls	200-201
9. Unglazed-ware bowls	202-203
10. Unglazed-ware cups and bowls. Monochrome and Pattern Painted	204-205
11. Unglazed-ware cups and small bowls	206-207
12. Unglazed-ware saucers and basins	208-209
13. Unglazed-ware bases and bottoms	210-211
14. Unglazed-, Serpentine-, and Sandy-ware rims; Lime-ware bases	212-213
15. Pebble-Tempered bowls	214-215
16. Gouged bowls	216-217
17. Lime-ware cooking pots from Lerna II	218-219
18. Lime- and Sandy-ware cooking pots from Lerna II	220-221
19. Lime-ware saucers and bowls from Lerna II	222-223
20. Monochrome Urf collared jars	224-225
21. Monochrome Urf collared jars	226-227
22. Monochrome Urf collared jars	228-229
23. Monochrome Urf saucers and basins	230-231
24. Monochrome Urf saucers and basins	232-233
25. Monochrome Urf basins	234-235
26. Monochrome Urf cups	236-237
27. Monochrome Urf cups	238-239
28. Monochrome Urf cups	240-241
29. Monochrome Urf carinated cups	242-243
30. Monochrome Urf carinated cups and bowls	244-245
31. Monochrome Urf bowls	246-247
32. Monochrome Urf large bowls	248-249
33. Monochrome Urf large bowls	250-251
34. Monochrome Urf large bowls	252-253
35. Monochrome Urf large bowls	254-255
36. Monochrome Urf bowls and cups	256-257
37. Monochrome Urf and Andesite carinated bowls	258-259
38. Monochrome Urf large carinated bowls	260-261
39. Early Monochrome Urf bowls	262-263
40. Monochrome Urf piriform bowls	264-265
41. Monochrome Urf piriform bowls	266-267
42. Monochrome Urf collared bowls	268-269
43. Monochrome Urf carinated collared bowls	270-271

44.	Coarse Urf gouged bowls	272-273
45.	Coarse Urf gouged bowls	274-275
46.	Coarse Urf gouged bowls	276-277
47.	Early Coarse Urf rims	278-279
48.	Coarse Urf rims	280-281
49.	Coarse Urf rims	282-283
50.	Coarse Urf rims and handles	284-285
51.	Coarse Urf rims	286-287
52.	Scribbled Urf, all shapes	288-289
53.	Pattern-Burnished Urf, all shapes	290-291
54.	Patterned Urf collared jars	292-293
55.	Patterned Urf collared jars	294-295
56.	Patterned Urf collared jars	296-297
57.	Patterned Urf basins	298-299
58.	Patterned Urf basins and saucers	300-301
59.	Patterned Urf basins and saucers	302-303
60.	Patterned Urf large bowls	304-305
61.	Patterned Urf and Unglazed small convex bowls	306-307
62.	Patterned Urf piriform bowls	308-309
63.	Patterned Urf carinated bowls	310-311
64.	Patterned Urf carinated bowls	312-313
65.	Patterned Urf carinated bowls	314-315
66.	Patterned Urf cups	316-317
67.	Patterned Urf bowls and cups	318-319
68.	Patterned Urf askoi	320-321
69.	Patterned Urf triangles and miscellaneous shapes	322-323
70.	Monochrome Urf asymmetrical shapes	324-325
71.	Monochrome Urf "dachshunds" and ladles	326-327
72.	Black Burnished-Over Urf; scratch-incised and bead and rib, all shapes	328-329
73.	Later Neolithic gray burnished sherds (Group 1)	330-331
74.	Later Neolithic patterned sherds (Groups 2, 3)	332-333
75.	Later Neolithic patterned sherds (Group 4)	334-335
76.	Later Neolithic patterned sherds (Groups 5, 8, 9)	336-337
77.	Later Neolithic patterned sherds (Groups 6, 7)	338-339
78.	Heavy Burnished small bowls	340-341
79.	Heavy Burnished small bowls	342-343
80.	Heavy Burnished bowls	344-345
81.	Heavy Burnished large carinated bowls	346-347
82.	Heavy Burnished bowls	348-349
83.	Heavy Burnished "rolled rim" bowls	350-351
84.	Heavy Burnished miscellaneous shapes	352-353
85.	Crusted, all shapes	354-355
86.	Heavy Burnished and coarse Final Neolithic bases	356-357
87.	Final Neolithic coarse large jars	358-359
88.	Final Neolithic coarse large jars	360-361
89.	Final Neolithic coarse large bowls	362-363
90.	Final Neolithic coarse large jars	364-365
91.	Final Neolithic coarse large jars	366-367
92.	Final Neolithic coarse large bowls	368-369
93.	Final Neolithic coarse large "drum"	370-371
94.	Final Neolithic coarse small "drum," profile of large "drum"	372-373
95.	Final Neolithic coarse handles and miscellaneous shapes	374-375

PHOTOGRAPHS ON CD

1. Examples of Lime-ware rims, I,J,A
2. Examples of Lime ware fired to a variety of colors, from various contexts
3. Lime ware, pierced lugs, I,J,A
4. Spongy Lime-ware bowl (no rim sherds preserved), L.1144, Fig. 3:k, II Unphased
5. Examples of gray Ungritted ware, I,J,A
6. Examples of Ungritted ware, various colors and contexts
7. Examples of light Ungritted ware, I,J,A
8. Light Ungritted-ware rim sherd with rippled burnish, I,J,D+E
9. Interior of Pebble-Tempered bowl rim, fired to lighter color at rim, gray and worn at bottom, Fig. 15:c, I,J,D+E
10. Exterior of Pebble-Tempered bowl in CD Photo 9, showing pre-firing gashes or mark, Fig. 15:c, I,J,D+E
11. MU "dachshund"; note coils visible inside neck, and curve at end of "tail" that may indicate bottom end of a basketlike handle, L.271, Fig. 71:e, II,J,Unphased
12. MU "dachshund" in CD Photo 11 from different angle, L.271, Fig. 71:e, II,J Unphased
13. Monochrome Urf: (a) underside of bowl with scar from detached ring base; note finished surface within the scar and ridges of attachment clay on either side, II,J,C; (b) low ring base, detached at joint with additional attachment clay to left of original coil, seen from above, unprovenanced Lerna material from Corinth box; (c) piriform jar fired red, with working surface evident within scar from detached tubular lug, II,J,C
14. MU collar interior showing addition of support clay under shoulder, Fig. 21:b, II,J,C
15. Interior of MU jar showing puckers from squeezing the neck to reduce its diameter, Fig. 41:f, II,J,E
16. MU collar showing mended patch at rim, burnished after mending clay added, II,J,G
17. Coarse Urf: (a) interior, showing dapples applied from slightly different directions, II,J,B; (b) strap handle with streaky paints fired black and small Lime pops, Fig. 50:x, II,J,E; (c) rim with slashes and small Lime pops, possible post-Neolithic, Fig. 49:d, II,J,E
18. Examples of Scribbled Urf, unprovenanced Lerna material from Corinth box
19. Early PU bowl rim with overpainting, Fig. 60:a, II,J,B
20. PU sherds with overpainting fired black: (a) II,J,E; (b) II,J,B
21. Monochrome Urf showing variability in color and quality of paint, various contexts
22. Assorted early Patterned Urf showing variety of motifs and pale colors, various contexts
23. Patterned Urf showing paint applied thinly for wavy lines, producing accidental polychrome effect: (a) II,J,E; (b) II,BD,D
24. Late PU rims with polychrome effect from variable thickness of paint, dots from full brush at beginning of stroke (c), and thick crackling paint (b); patterns on (a) and (b) were laid out in a net framework using a broad brush: (a) II,J,E; (b) II,J,D; (c) II,J,E
25. MU collared jar; note dramatic colors of firing cloud and salty white area within the cloud, L.1385, Fig. 20:f, II,BD,A
26. MU collared jar in CD Photo 25 viewed from bottom; note clear firing circle, within which the Urf paint has fired such a pale orangish green that it looks unpainted, L.1385, Fig. 20:f, II,BD,A
27. Classic, highly lustrous MU rim with streaky, mahogany-colored paint, L.1722, Fig. 40:e, II,J,F
28. Interior of PU basin with dramatic firing circle at center bottom, within which pattern is barely visible; light overpainting fired black outside of circle, Fig. 58:e, II,J,A
29. MU collared jar; note good luster on right side, cloud on left side where overfired and blistered, L.1362, Fig. 20:a, II,BD,C
30. MU piriform jar with streaky, moderately lustrous paint fired black, except for orange cloud around lug, L.1391, Fig. 40:f, II,HTN.Late, below EH hearth
31. Exterior of MU basin rim showing small spalls from Lime popping, unprovenanced Lerna material from Corinth box
32. Interior of PU basin with light overpainting evident at rim, wear on bottom, L.1245, Fig. 58:a, I/II,J.Pebble Layer

33. Examples of relief marks on Monochrome Urft (b–c), Scribbled Urft (f), and Burnished-Over Urft (a, g), II.HTN.Late
34. MU carinated cup with relief mark, L.1035, Fig. 29:n, II.J.E
35. MU bowl with relief mark, color variation from rim to bottom, streaky effect from burnishing, and heavy wear on exterior bottom, L.1718, Fig. 37:g, II.J.D
36. PU carinated bowl, L.1038, Fig. 65:d, II.J.C
37. MU piriform jar with horizontally pierced vertical lugs; note that surface has deep troughs from burnishing (paring), L.1037, Fig. 41:b, II.J.C
38. Underside of oval MU dish showing scar from detached foot; note smoothed surface within scar surrounded by remains of attachment clay and small lime pops, L.1658, Fig. 70:c, II.HTN.Late
39. Examples of *langar*: (a) L6.1606, Fig. 69:l, II.J.C; (b) L7.63; (c) L4.667
40. Gouged bowl fragments with various colors, temper, firing, styles of gouging, and wear, unprovenanced Lerna material from Corinth box
41. Interior of gouged bowl with light wear on bottom, L.1451, Fig. 45:e, II.APA
42. PU sherds showing variety of patterns and paint quality, various contexts; patterns on (d) and (e) were laid out in a net framework using a broad brush
43. Bead and rib rims: (a) Fig. 72:n, II.J.G; (b) Fig. 72:k, lot HTJ 29
44. Scratch-incised rim, all original surface missing, Fig. 72:h, II.J.G
45. Scratch-incised sherds; note traces of white lime-rich fill within incisions: (a) Fig. 72:e, II.HTN.Late; (b) body sherd from mixed deposit; (c) Fig. 72:f, J Mixed Fill
46. Scratch-incised sherds with traces of lime-rich fill: (a) L.1390, Fig. 72:i, II.HTN.Late; (b) L.1545, II.BDE
47. Gray burnished rhyton legs (exterior), Group 1
48. Gray burnished rhyton legs (interior), Group 1
49. Later Neolithic patterned sherds, Group 2
50. Later Neolithic patterned sherds, Group 2
51. Later Neolithic patterned sherds, Group 3
52. Later Neolithic patterned sherds, Group 3
53. Later Neolithic patterned sherds, Group 4
54. Later Neolithic patterned rims, Group 4: (a) L.1061, Fig. 75:g, II.J.F; (b) L.1499, Fig. 75:c, AP Mixed Fill; (c) L.1498, Fig. 75:d, AP Mixed Fill
55. Later Neolithic patterned rims, Group 4, interior view: (a) L.1061, Fig. 75:g, II.J.F; (b) L.1499, Fig. 75:c, AP Mixed Fill
56. Later Neolithic patterned sherds, Group 5
57. Later Neolithic patterned sherds, Group 6
58. Later Neolithic patterned sherds, Group 7
59. Later Neolithic patterned sherds, Group 8
60. Later Neolithic patterned sherds, Group 9
61. Later Neolithic patterned sherds, ungrouped
62. Lime-ware pot with coils evident in sidewall and bottom, possibly post-Neolithic, Fig. 95:k, II.HTN.Late, below EH hearth
63. Heavy Burnished bowl from burial HTN-1, L.1445, Fig. 78:a
64. Carinated bowl with tall ring base and white crusting (stained dark where thick), associated with burial HTN-1, L.465, Fig. 85:a
65. Small bowl with reddish orange coating from burial HTN-1, L.1394, Fig. 85:c
66. Spouted cup with strutted loop handle and reddish orange coating, from burial JC-1, L.1610, Fig. 85:f
67. FN sherds with decoration in high relief, powdery orange and white pigments: (a) L.1696, Fig. 85:e, from burial JC-1; (b) decoration in white lime, with barest trace of orange on interior of bowl (flecks of orange and white powder on exterior), lot J 759
68. FN coarse jar with knobs, L.1141, Fig. 88:a, II.J.F (pit 3); note color change coinciding with breaks near center of photo
69. FN coarse jar with firing clouds and encrustation along the rim, Fig. 88:b, II.J.F (pit 3)

70. FN coarse bowl fragment from same pot illustrated in Fig. 89b, H,J,F (pit 3): note crackled surface, warped curves, and traces of white lime clinging to parts of surface
71. Large FN coarse "drum," L.1148, Figs. 93, 94b, H,J,F (pit 3), interior view: note hook at top of mouth on interior
72. Large FN coarse "drum," L.1148, H,J,F (pit 3), from left side
73. Large FN coarse "drum," L.1148, H,J,F (pit 3), from right side
74. Large FN coarse "drum," L.1148, H,J,F (pit 3), shown in one possible position of use, with hand lens hanging from the interior hook
75. Fragment of FN coarse bowl with traces of applied rope band (top), mend clay, shrinkage cracks, and two drill holes, Fig. 91c, H,J,F (pit 4)
76. FN coarse bowl with applied rope decoration and pierced holes along rim, exterior view, Fig. 89a, trench B, cuts 28-30
77. Interior view of FN coarse bowl in CD Photo 76, Fig. 89a, trench B, cuts 28-30
78. FN Heavy Burnished rim with relief decoration on shoulder, Fig. 79b, trench B, cut 185
79. FN Heavy Burnished rim with relief decoration on shoulder, L.390, Fig. 80g, lot GH 32
80. FN Heavy Burnished rim, fired light and showing black stains, possibly manganese, and a drill hole, Fig. 81b, J Mixed Fill
81. FN Heavy Burnished tunnel lug, with relief decoration on shoulder above lug, Fig. 82d, J Mixed Fill
82. FN Heavy Burnished tunnel lug, with lug fired light and crackling, Fig. 82e, trench B, cut 30
83. FN Heavy Burnished sherds, various contexts
84. FN coarse base with faint mat impression, Fig. 86g, lot G 48: note that pot was begun by adding a slab around the outside edge of an initial flat disc of clay
85. FN coarse base with faint mat impression in CD Photo 84, Fig. 86g, lot G 48 (shown upside down)
86. FN coarse base fragment with clear impression of woven mat (a); shown in positive view in plasticine (b), Fig. 86k, trench B, cut 28

TABLES

1.1. Sherd Measurement Equivalencies	4
1.2. Earlier Neolithic Ceramic Categories	7
1.3. Franchthi Ceramic Phases	8
2.1. Caskey's Phases and Subphases by Area	12
3.1. Pottery Frequencies by Room in ILJC	41
5.1. Relative Frequencies of Lime and Unglazed Wares	80
8.1. Elevations of Final Neolithic Pits in Area JB	119
9.1. Approximate Correlation of Neolithic Deposits	130
9.2. Neolithic Burials	132
9.3. Elevations, Depth, and Latest Subphase of Neolithic Deposits	136

BACKGROUND TO THE ANALYSES

The low mound of Lerna, located just south of the modern town of Myloi on the Argolic Gulf, was excavated from 1952 to 1958 under the direction of John L. Caskey and the auspices of the American School of Classical Studies at Athens (Plan I). Excavations focused on the substantial remains of Bronze Age occupation, but recovered plentiful evidence for earlier, Neolithic activities.

In his foreword to the first volume in the Lerna series Caskey estimated that only ca. 1% of the total volume of sediments removed during the excavation could be assigned to the first settlement, which he identified as Early Neolithic (EN) and labeled Lerna I. Roughly 3% was assigned to the second settlement, identified as Middle Neolithic (MN) and labeled Lerna II (Caskey 1969: ii). Remains from the later Neolithic were exceedingly sparse and generally found in deposits mixed with Early Bronze Age material. Caskey suggested that they had once been more extensive, but that the original deposits had been removed by "the settlers of Period III" (Caskey 1969: iii), to level the site for their own constructions.¹

Although amounting to only 4% of the excavated sediments, and restricted to locations where the nature of the overlying Bronze Age remains permitted deeper excavation, the excavations nevertheless recovered nearly two metric tons of Neolithic pottery. Substantial remains of probably domestic architecture, a small number of burials, and a wide range of "small finds" were also recovered (Caskey 1956: 170–171; 1957: 156–160; 1958: 136–139; 1959: 204–205). These will be published in detail by Elizabeth C. Banks in another volume in this series. The present volume addresses the Neolithic ceramics and the contexts with which they were associated.

EXCAVATION PROCEDURES

The procedures used by any excavation largely determine the nature of the information that can eventually be recovered from the site. At Lerna, excavation in Neolithic levels was carried out in trenches of variable dimension, depending to a large extent on the availability of space between standing Bronze Age structures. Each trench was supervised by an archaeologist who had considerable autonomy in the conduct and recording of the process.² The experience and style of each supervisor varied. Some kept careful and detailed notes, including extensive descriptions, drawings, and cross-references. Others kept far more cursory notes.

1. Caskey (1969: ii) also estimated that the mound, at its maximum extent of occupation, reached ca. 16,000 m², and that only ca. 7% of that surface area was explored, in turn representing ca. 20% of the total volume of the mound. The vast majority of the site remains relatively undisturbed.

2. Since I joined the Lerna staff several decades after the cessation of fieldwork, the following is necessarily based on accounts, both published and verbal, of colleagues. I am particularly grateful to Elizabeth C. Banks and Martha H. Wiencke for their help in all aspects of the present study.

The unit of excavation, which attempted to follow natural stratigraphy (i.e., by removing different sediments as discrete units), is referred to here as a "lot."³ Pottery was collected directly from the trench by the local workmen, under the supervision of an archaeologist, and was bagged by trench and lot number. At the end of each day of excavation, the supervising archaeologist went through the day's pottery, which had been "washed in water or a solution of HCl, and discarded a substantial percentage of the featureless coarse and pithos sherds; these were subsequently used to fill up Classical wells at the site" (Banks 1995: 1). In some cases a record was kept of quantities discarded at the site; more often, it was not.

At the end of each season, the pottery was transferred to the museum at Old Corinth, where the conservation staff went through the material looking for joining sherds. Each excavator went through the lots from her trench—the excavators of all the main Neolithic deposits were women—and physically combined those that were thought to come from contemporary deposits. Sometimes the excavators combined only two or three lots, from adjacent deposits. Often, lots from a broad area, including the interior and exterior spaces around one or more rooms, were combined into one large lot. Only at that point did the excavators produce written descriptions of the pottery for each of the (now combined) lots. This done, a second round of discarding took place, the discarded pieces used to fill in wells at Old Corinth. As Banks has noted, "[it] is difficult to establish the precise criteria that were used to select those disposed of at this point in the procedure. Decorated sherds, or sherds with features like spouts and handles, were most often kept; but plain rims and bases and sherds of coarse ware were often thrown and virtually all undecorated body sherds, especially those in coarser fabrics, were discarded" (Banks 1995: 2).

After this second stage of discard at Corinth, and before moving the finds to their permanent home in the new Argos Museum in 1960, Caskey and his colleagues worked out the basic site phasing. They assigned deposits that they considered Early Neolithic to Lerna I, and all other Neolithic deposits to Lerna II. Most of the latter were materials we now consider Middle Neolithic, but the few sherds from the later Neolithic were also assigned to Lerna II.

The Caskeys prepared a preliminary manuscript on the Neolithic ceramics, developing a subphasing for each of the six areas that had produced substantial quantities of purely Neolithic deposits.⁴ Area JA/JB, and pits BD, BE, and AP each produced a series of Neolithic strata with at least traces of superimposed structures (Plan 2). Deposits in trenches HTJ, excavated to test the levels below the House of Tiles, and HTN, excavated for the foundations of the protective roof over the House of Tiles, were less extensive and lacked structures, but nevertheless produced substantial Neolithic remains that were assigned to several subphases. In trench JC only a few lots produced Neolithic remains uncontaminated by later materials. All were simply assigned to "II Unphased." None of the Neolithic pottery from trench J was saved or phased.

THE NEOLITHIC PHASING ACCORDING TO THE CASKEYS

Although the method and theoretical underpinnings for the Caskeys' subphasing are nowhere recorded, they presumably used the field and pottery notebooks and the record of already-combined lots, the sherds themselves, the plans of the structures, and their general

3. Each unit of excavation was usually called, by the excavators, a "cut," and numbered consecutively for each portion of each area excavated. The pottery from each cut was assigned a "lot" number, different from the cut number. Some excavators, however, omitted the cut number, using only the pottery lot number to identify the unit of excavation. Lot numbers are unique for each trench, are clearly marked in all the field notebooks, and are necessary to associate a group of sherds with a particular

context. I have, therefore, referred to an excavated unit, as well as the pottery recovered from it, as a lot, rather than a cut, to allow consistency among all trenches and to avoid using two sets of numbers for some references.

4. Throughout this volume, "the Caskeys" refers to John L. Caskey and his (then) wife, Elizabeth, who, in addition to excavating Neolithic deposits in pits AP and BE, played a major role in the preliminary analyses of the Neolithic ceramics and phasing.

knowledge of the excavations to determine the sequence within each trench. This process resulted in the establishment of phases and subphases for each trench.

The deposits that they considered Early Neolithic they assigned to Lerna I; they identified these deposits by the Roman numeral "I." All Neolithic deposits that they considered later than Early Neolithic, most of which produced predominantly Middle Neolithic sherds, they assigned to Lerna II. In the preliminary draft and all subsequent excavation records concerning the deposits, that phase designation is followed by identification of the trench involved (e.g., I.J, II.BD). Subphase assignments within each trench are usually designated by a letter, starting with "A" for the earliest subphase (e.g., I.J.A, I.J.B, II.BD.C). For a few trenches, a numeral was used to designate the subphase (Table 2.1). The subphasing applied strictly to the sequence of deposits within a single trench. The Caskeys made no attempt to correlate the deposits from one trench with those of another. Thus, the designation II.J.C is not intended to suggest any temporal relationship with, for example, subphase II.BD.C.

Once they had assigned specific lots to subphases within each trench, the pottery from *all* the lots assigned to that subphase was physically combined. Some sherds today retain penciled numbers added by the excavators—as they looked for joining fragments—that indicate a lot number. Most sherds are, however, unmarked. The context of individual sherds can now be described *only* by subphase.⁵ Thus, even when it now is clear that a particular lot was mistakenly assigned to a subphase—there are numerous instances of this—it is no longer possible to identify the sherds from that lot and extract them or reassign them to another subphase.

The combining of the pottery lots into subphased groups took place in the temporary storerooms at Corinth, just prior to the move to the new museum at Argos. Probably to accommodate the limited storage space available in Argos, a third and very substantial additional discarding of Neolithic pottery must have taken place at this point (Banks 1995: 2).⁶ Again, no statement of sampling procedures exists, but criteria can be inferred to some extent from what remains—and what does not—in the saved collection. The collection in the Argos Museum storeroom today consists of a disproportionate number of large patterned sherds, large segments of rim sherds with substantial profiles, and body sherds that preserve features such as handles, bases, or marks; very few examples of coarse and plain sherds; and none of the small, battered pieces that make up the bulk of most excavated assemblages (see also Cullen 1985: 179–188 for statistical analyses done to evaluate the biases in the Lerna Patterned Urf sample).

THE NEOLITHIC POTTERY SAMPLE

The sample of sherds on which the present study is based consists of all the Neolithic sherds from the site that were phased and saved. These sherds are currently housed in the Argos museum where they fill one vitrine in the exhibit hall, another vitrine in the Lerna storeroom, and 16 wooden drawers or boxes.

It has been a challenge to estimate the size of the original assemblage of Neolithic pottery and the percentage that remains for analysis. Some unknown quantity of "coarse" sherds from each lot was discarded at the site. Rarely was any record kept of the quantity. Entries

5. More accurately, each sherd is identifiable by the labeled drawer in which it currently resides. Many people have handled the Neolithic sherds since they first were moved to the Argos Museum. Over the years, I have found that the occasional sherd that I had drawn as part of one subphase group, and could therefore securely identify, had been moved, inadvertently, to the drawer of another subphase. How many other sherds may have been returned to the wrong drawer cannot now be determined. The

excavators or I should have labeled sherds individually.

6. This discard stage is probably the source of a box of unlabeled Neolithic sherds that was found in the storerooms at Corinth and moved to Argos in 1983. I have looked through the box and noted many interesting and beautifully decorated pieces, primarily of MN Urf, but with few exceptions have not made use of them in the present study. (See n. 8, below, for an explanation of the term "Urf.")

TABLE 1.1. SHERD MEASUREMENT EQUIVALENCIES

<i>Measure</i>	<i>Approximate Capacity</i>	<i>Approximate Weight</i>
1 <i>zembili</i>	2 <i>tenekodes</i> of sherds, mixed sizes	20 kg
1 <i>teneke</i>	4 large bags of sherds, mixed sizes	10 kg
1 large bag	3 small bags of sherds, mixed sizes	3 kg
1 small bag	100 sherds, mixed sizes	1 kg

in special pottery notebooks were made only after lots had been combined, so, unless a lot happened to be one of the few that was not combined with any other, no record exists of the sherds found in an individual lot. The entries, however, usually include some indication of the total quantity of pottery in the combined lot (minus whatever number of coarse sherds had been discarded at the site).

Lot totals were recorded in variable, sometimes vague ways. If few sherds had been recovered in the combined lot, the excavator generally recorded the actual number. If the lot included more than 50–60 sherds, the total is usually recorded as some percentage or multiple of “small bags,” “large bags,” or “tins” (*tenekodes*). Occasionally, the measure is given in “handfuls” or “*zembilia*.”

With the assistance of Banks, I tried various ways of juggling these measures to arrive at an estimate of the original sample size, but all yielded such a low percentage of saved sherds that I felt sure that the estimates were badly skewed. In the summer of 1997 I turned the problem over to the statistical skills of Reg Heron. In the Argos storeroom, he located actual examples of the excavation’s small and large canvas bags, a *teneke*, or kerosene tin, and a *zembili*, made from wicker or old tires and frequently used in Greece to haul sediments and other heavy and bulky loads. With these samples, he performed a series of experiments to establish equivalent capacities and weights among them (Table 1.1). He then applied these equivalencies to provide a measure of the current sample in the Argos Museum. The sample on which the present study is based amounts to approximately 62 “large bags” of sherds, weighing approximately 186 kg, and numbering roughly 18,600 pieces.

Using the same set of equivalencies, I went through the pottery notebooks for each lot assigned to the Neolithic and converted the record of the total quantity into a percentage or multiple of a “large bag.” I found adequate information to include most of the lots assigned to the Neolithic: 391 combined lots (or 739 original lots). For another 53 combined lots, most assigned to Mixed Fill and later, Bronze Age, deposits, but including some substantial portion of Neolithic sherds, no information is available. I arbitrarily assigned one small bag of Neolithic sherds to each of these lots for which more precise information is lacking, no doubt underestimating the amounts for some, overestimating it for others. These procedures result in an estimated total recovery of Neolithic pottery from Lerna of ca. 614 large bags, weighing ca. 1,837 kg and numbering upward of half a million sherds. The sample on which the present study is based, then, is about 10% of the original.⁷ It is not a randomly selected 10%.

7. The figure of 10% is based on the number of bags in the original and the saved samples. Calculated by estimated weight, the percentage is about the same; calculated by estimated numbers, the saved sample drops to only 3%. After these calculations had been done, I learned that other Lerna authors had developed similar equivalencies; e.g., Wiencke reports that “[t]he amounts recorded [in her volume] are given in sherd bags measuring about 20 × 25 cm. By estimate, four large bags are equivalent to one tin (*teneke* or kerosene tin), and five to six bags are equivalent to one basket” (Wiencke 2000: 316 n. 1). The major difference between her estimates and Heron’s lies

in the basket/*zembili* category, where Heron found it took ca. 8 large bags to fill one *zembili*, while Wiencke estimated that only 6 bags were needed. Only two Neolithic lots (BD 349, two full *zembilia*; A 470, five *zembilia*, 50% Neolithic) record the total quantity in *zembilia*. (See p. 15, below, for an explanation of boldfaced lot numbers.) By Heron’s calculations they yield 36 large bags, by Wiencke’s, only 27. Thus the total sample of ca. 614 large bags cited here would be only ca. 605 using Wiencke’s calculations. By either estimate, however, the Neolithic sherds remaining in the Argos apotheke and available for this study amount to ca. 10% of the originally excavated sample.

Our earlier attempts at estimating the original sample resulted in a similar figure; apparently they were not far wrong after all. Fully 90% of the originally recovered Neolithic pottery from the excavations was discarded before I began work on the assemblage. This has major repercussions for the kinds of inferences that can be made from the remaining sample.

CURRENT CLASSIFICATION AND NOMENCLATURE

Some of the excavators' entries in the pottery notebooks contain useful information about the original sample, but, like the field notebooks, they vary markedly in the kinds and quality of information recorded. All excavators provided some indication of the quantity of each category recovered in a given lot. Absolute numbers are often recorded if the number of sherds in a particular category was small. More often the categories are recorded as percentages of the total (number of bags). Usually the percentages suggest a rough estimate, such as 20%, 30%, or 50%. Sometimes they are so precise (e.g., 23.4%, 35.6%, 2.3%, 5.6%, 33.1%) they imply use of a slide rule (in the days before handheld calculators). One wishes, if that was the case, that the actual count, which must have been done, had also been jotted down.

Each excavator used her own ceramic categories and names for them, and these are not always consistent even for a single excavator. All the excavators, however, spent a considerable amount of time sketching decoration on and profiles, in miniature, of many of the better-preserved pieces in each lot. It is sometimes possible to recognize from these a specific piece still in the Argos collection. While this identification is of little use in analyzing the contents of the lot, since at best only a few sherds can be so identified, it did help me to understand what the excavator included in specific categories and covered under her nomenclature.

I also had available the preliminary, if incomplete, draft of the Caskeys' report on the Neolithic ceramics and was able, many years ago, to go over that draft with J. L. Caskey and learn, at least in a general sense, what sherds he included in particular categories. Thus, I am reasonably confident that I understand what kinds of pottery are included in the notebook descriptions and preliminary reports, even though those categories do not entirely coincide with my own. The difference is not simply one of terminology. I used different variables than they to define categories, so, for example, the category recorded as Rainbow ware in the notebooks, and translated here as Unglazed ware, probably includes at least a few sherds that, had I the original sample to examine, I would categorize as Urf.⁸ The "coarse/spongy" category, translated here as Lime ware, may well have included Sandy or other wares in my system. I have, nevertheless, translated the notebook categories into my own in the following account for the sake of uniformity and to provide at least a general sense of the composition of the original assemblage.

I developed my approach and system of classification for the earlier Neolithic pottery, which includes the vast majority of sherds recovered at Lerna, in field seasons spent working in part on the Franchthi material in Nauplion, in part on the Lerna material in Argos. I have employed the same system at both sites. The system is grounded in the potters' production sequence—the *chaîne opératoire*—and uses the potters' choice of raw materials and surface finishing techniques as the major variables for classification.⁹ These variables produced a ranked, three-part classification—class, ware, and variety—for each sherd.

8. I use the admittedly inelegant term "Urf" to recall the familiar Neolithic Urfienis category used by colleagues, while at the same time drawing attention to the differences in my classification system. In my system, some sherds are identified

as "Urf" that colleagues would not label "Urfienis."

9. See Vitelli 1993: 4–7 for a fuller presentation of the rationale and procedures for this approach.

CLASS

Of the raw materials used by prehistoric potters, none has the potential to affect the outcome of the work as dramatically as calcium carbonate. Calcium carbonates are a major ingredient of shell and various rocks, such as limestone, and may occur naturally in secondary clay beds. Sometimes the potters added them intentionally. Thus the first level of classification, the Class, reflects the potter's choice of a calcareous or noncalcareous clay body (Vitelli 1993: 5). I identified carbonates by dipping each sherd, first in water, then briefly in a dilute solution of hydrochloric acid to test for a reaction to carbonates.¹⁰ After dipping in acid, I washed the sherd again in fresh water.

WARE

Before a potter can begin a pot, she has to acquire and prepare clay.¹¹ The choice of clay source and the preparation, which may include cleaning and removing particles and/or acquiring and preparing additional clays and nonplastics to add to the mixture, also have a major impact on subsequent procedures and the final product. Of the raw materials that make up the clay body, the ones I could identify with simple field techniques are the non-plastic inclusions. I therefore used their kind, size, and quantity to create the second level of classification, the Ware.

VARIETY

Once the clay body, with its constituent raw materials, is ready, the potter can begin to build. The specific building techniques and habits of an individual potter might provide grounds for another level of classification, but traces of these procedures are not readily apparent in every sherd. Since the Lerna assemblage, in common with most archaeological assemblages, is composed primarily of sherds rather than whole vessels, I elected not to use this step in the *chaîne opératoire* in my classification. Instead, I skipped ahead to the next stage for which evidence is present in almost every sherd, that of finishing the vessel surface.

In the course of building and shaping a pot, the potter leaves the marks of her fingers and tools in the clay. Pots that received no additional finishing after the shape was achieved retain this "working surface." Most often, the Neolithic potters chose to execute a series of additional steps to arrive at a more refined surface. A common sequence began with scraping with a hard, sharp tool to shape and thin the walls. Relief elements, decorative or practical, were applied to the surface either at this stage or after smoothing. Scraping was generally followed by smoothing, probably done with the hand, or something like a natural sponge, a handful of fleece or grass, and perhaps, water. If water was used, it raised a self-slip over the surface of the vessel. The potter sometimes applied a layer of slip—clean, fine particles of clay with enough water to form a viscous mixture—made from the same clay as that used for the vessel, or from a different clay, perhaps of a contrasting or more intense color. Potters may also have crushed and ground rocks rich in iron oxides (rarely, other minerals) to use

10. Since most of the Lerna sherds had been washed—probably, in fact, soaked for an extended period of time—in a solution of hydrochloric acid at the time of excavation (Banks 1995: 1), few, if any, carbonates remained to react to my short test. Small voids in the surfaces and breaks, often surrounded by a granular yellowish deposit, however, indicate that carbonates had once been present. The powdery surfaces of many of the sherds today are probably an artifact of extensive soaking in acid without subsequent washing in fresh water.

11. The ethnographic record shows that in traditional agricultural communities women are most often the sole makers of handbuilt pottery (e.g., see Arnold 1985: 100–101, 106–107, and *passim*). Whether or not this was true in Neolithic times in Greece is an open question, but one worth considering for its many social implications (Vitelli 1993: xxx; 1990b: 190–192; Wright 1991). To provoke that discussion, I refer to the Neolithic potters as female throughout this study.

TABLE 1.2. EARLIER NEOLITHIC CERAMIC CATEGORIES

<i>Class</i>	<i>Ware</i>	<i>Variety</i>	<i>Common Name/Abbreviation</i>	
Calcareous	Lime	Monochrome Burnished	Lime	
		Monochrome Nonburnished		
		Iron-Rich Pattern Painted		
	Unglazed	Monochrome Burnished	Unglazed/Ugr	
		Monochrome Painted		
		Pattern Painted		
	Pebble Tempered	Monochrome	Pebble Tempered	
	White	Monochrome Burnished	White	
	Serpentine	Monochrome Burnished	Serpentine	
	Urf	Monochrome Painted	Monochrome Painted	Monochrome Urf/MU
			Burnished-Over Monochrome Painted	Burnished-Over Urf/BOU
			Pattern Painted	Patterned Urf/PU
		Coarse	CU	
		Scribble Burnished	Scribbled Urf/SU	
		Pattern Burnished	PBU	
Noncalcareous	Sandy	Monochrome Burnished	Sandy	
	Andesite	Monochrome Burnished	Andesite	

as pigment, probably mixed with a clay slip to improve the “fit.” The Neolithic potters commonly burnished their pots—applying pressure to compact the surface with a hard, smooth tool—before, sometimes after, or both before and after painting a monochrome coat or patterns. These and a few other, less common techniques, such as incising, can be inferred from traces remaining on reasonably well-preserved sherds. I used those traces of surface-finishing techniques to establish varieties, which are subsets of wares.

Each sherd is assigned to a class, a ware, and a variety, and has a long name that reflects its full classification. For convenience, I have also assigned short names, and shorter abbreviations for use in tables and figure captions. The full listing of classes, wares, and varieties recovered from earlier Neolithic levels at Lerna is included in Table 1.2. Descriptions of these wares are provided below, in Chapters 5 and 6.¹²

12. Readers who are not familiar with the wares as defined at Franchthi may find it useful to review the ware descriptions

in Chapters 5 and 6 before reading the discussions of their Lernaean contexts in Chapters 2–4.

TABLE 1.3. FRANCHTHI CERAMIC PHASES

<i>Franchthi Phase</i>	<i>Greek Neolithic Phase</i>
FCP 1	Early Neolithic
Int 1/2	initial Middle Neolithic
FCP 2	Middle Neolithic (MN)
FCP 2.1	early MN
FCP 2.2	early MN
FCP 2.3	mid-MN
FCP 2.4	late MN
FCP 2.5	late (latest) MN
FCP 3	first phase of Late Neolithic
FCP 4	second phase of Late Neolithic
FCP 5	Final Neolithic (FN)
FCP 5.1	early FN
FCP 5.2	middle FN

The saved sherds from the later Neolithic are few. All indications are that relatively few additional pieces were discarded. The classification and procedures for the analyses of these sherds were necessarily different than for the far more numerous earlier Neolithic pieces. They are presented in full in Chapters 7 and 8.

THE CERAMIC SEQUENCE

For a number of reasons detailed in subsequent chapters, it was not possible to establish an independent ceramic sequence at Lerna. The pottery has to be dated by comparisons with pottery found elsewhere. While there is no dearth of sites in southern Greece with comparable pottery, only Franchthi Cave provides a reasonably full ceramic sequence derived from stratified deposits. I have therefore relied on the Franchthi sequence to provide the chronological framework for the Lerna ceramics.

The Franchthi sequence is divided into a series of phases, subphases, and, at the boundaries between phases, "interphases" (Int). The rationale for and characteristics of the pottery in each, as well as the relevant ^{14}C dates, are detailed in Vitelli 1993 and summarized in the contextual discussions here (Chaps. 2–4). An outline of the Franchthi Ceramic Phases (FCP's) referred to throughout the following pages is provided in Table 1.3.

ORGANIZATION OF THE VOLUME

Chapters 2–4 provide the contextual information for the trenches that produced the Neolithic ceramics that were saved, addressing first, in Chapter 2, the material assigned to Lerna I. Chapter 3 begins the discussion of Lerna II, starting with the most extensive deposits in area JA/JB. The more limited remains from the rest of the site are presented in Chapter 4. In these chapters the wares found together in each subphased group are reviewed collectively and related to the features with which they were associated. Elevations for the various features, preceded by a "+" are given as meters above a fixed point, equivalent to the mean ground-water level" (Wiencke 2000: 8).

Chapters 5 and 6 look at the earlier pottery by ware, providing information on building and firing procedures and reviewing the shapes represented in each ware. Chapter 7 presents the smaller collection of sherds, most of them with painted patterns, originally considered as later Neolithic, except for the Final Neolithic pieces, which are discussed, together with their contexts, in Chapter 8. Chapter 9 summarizes the results of the analyses, which then enable a discussion of Neolithic burials and a final, puzzling feature of the prehistoric activities, the Mixed Fill. That summary, Chapter 9, is repeated in Modern Greek as Chapter 10, returning the courtesy that our Greek colleagues regularly extend to us.

Since the context of the pottery is unreliable, I have arranged the drawings (Figs. 1–95), all of which are my own, in rough chronological order by ware and variety, and within those categories, by shape. Sherds are shown in outline within the drawn shape, which I have reconstructed to the extent justified by the sherd(s). The profile is shown to the left, which represents the interior of the vessel, while the right half of the drawing portrays the vessel's exterior. All the drawings of pottery are illustrated at one-third actual size. Color photographs, many illustrating particulars of Neolithic potters' techniques, are provided in the accompanying CD. All the photographs are by Reg Heron, whom I thank for his meticulous work under the extremely trying conditions in the Argos storeroom. The images were selected to illustrate, in particular, qualities that are difficult or impossible to render in line drawings and that are equally difficult to convey in black and white photographs. The format here makes them available to colleagues who may find them useful for classroom and other presentations. Finally, the Appendix provides a list of all the inventoried Neolithic pottery, in sequential order, correlated with the illustrations in the present volume.

LERNA I DEPOSITS

INTRODUCTION AND BACKGROUND

Excavations began at Lerna in 1952 and for the first few years necessarily focused on historical and Bronze Age levels. As work progressed, deeper Early Helladic levels regularly produced small numbers of Neolithic sherds (Caskey 1954: 11), indicating that Neolithic deposits were likely to be encountered at the base of the mound. In 1954, trench J, which was a north–south cut through the southern half of the mound, encountered some Neolithic strata (see Plan 2 for the locations of Neolithic deposits). By 1955, the area along the site’s southern perimeter, area JA, was available to explore for Neolithic levels. Under Mary Eliot’s supervision, Neolithic deposits were exposed that year and excavated for ca. 0.50 m (to levels eventually phased as II.J.F). The following year, Eliot returned to the area. She first took the adjacent area to the west, area JB, down to the level reached in JA the previous season, and then continued work in JA and JB together, through the Neolithic deposits to “virgin soil.” In trench HTJ, beneath the House of Tiles, excavations in 1956 explored Neolithic deposits to sterile red clay. In 1957, pits BD and BE, located near the center of the mound, and pit AP, slightly to the south and east of the center, were taken through Neolithic deposits to water table (reached before the basal red clay), and upper Neolithic deposits in trench HTN were removed. Upper Neolithic deposits in trench JC were explored in 1958.

Table 2.1 lists the phases and subphases to which the Caskeys assigned the sherds from each of the Neolithic trenches. Aside from the inventoried pieces and the several hundred later Neolithic sherds (see below, Chaps. 7, 8), the extant sample in Argos is stored and identifiable *only* by these designations (see above, pp. 2–3). My attempt at a rough correlation between the phased deposits from the various trenches is presented in Table 9.1.

In his preliminary report on the Neolithic levels in area JA/JB, Caskey noted that, in the earlier levels that he eventually assigned to Lerna I, the “pottery is quite different from that of the upper levels. . . . A preliminary inspection shows that the predominant fabric is Rainbow, or Variegated, Ware [roughly equivalent to my Ungritted ware], and that the red slipped and glazed varieties [roughly equivalent to my Urf ware] occurring in the later strata are wholly absent” (Caskey 1957: 160). This disjunction between, in fact, a preponderance, rather than unique presence, of Ungritted ware or Urf ware, together with the elevation or relative position of the lot within the trench sequence, seems to have been a major criterion the Caskeys used in assigning lots to Lerna I or Lerna II. Examples of each ware are, in fact, present in lots assigned to the other’s phase.

The following discussions present the phased groups for each area, beginning with those assigned to Lerna I and continuing through the Middle Neolithic deposits in all trenches. Area JA/JB, with the most extensive records and remains, is presented first, followed by the other areas. The discussion describes and evaluates the contextual information available for each subphased collection of earlier Neolithic pottery; provides a brief summary of the original

TABLE 2.1. CASKEYS' PHASES AND SUBPHASES BY AREA (NO CORRELATION AMONG AREAS)*

<i>Phase</i>	<i>Area JA/JB</i>	<i>Pit BD</i>	<i>Pit BE</i>	<i>Pit AP</i>	<i>Trench HTJ</i>	<i>Trench HTN</i>
	I.J.Cavities	I.BD.1	I.BE.1	I.AP.1	I.HTJ	
LERNA I	I.J.A		I.BE.2	I.AP.2		
	I.J.B					
	I.J.C					
	I.J.D+E					
	I.J.Gully					
LERNA I/II	I/II.J.Pebble Layer	I/II.BD				
LERNA II	II.J.A	II.BD.A	II.BE.A	II.APA	II.HTJ.A	
	II.J.B	II.BD.B	II.BE.B			
	II.J.C	II.BD.C	II.BE.C			
	II.J.D	II.BD.D	II.BE.D			
	II.J.E	II.BD.E	II.BE.Late, bothros AC			II.HTN.Late
	II.J.F		II.BE.Late, bothros 4			II.HTN.Late, below EH hearth
	II.J.G					

*A few sherds (stored in trays, within a drawer) and several inventoried pieces are from lots that were not included in the subphased collections, but assigned to a more generic "II Unphased" or "Mixed Fill." The few Neolithic loss from trench JC were not assigned to a subphase.

quantity and kind of pottery recovered, derived from entries in the pottery notebooks; and summarizes the chronologically significant features of the sherds assigned to each subphase in the saved collection in Argos.

For the discussion of stratigraphy and features I have worked primarily from copies of the field notebooks kept by each excavator.¹ I have occasionally quoted from the field and pottery notebooks, in which case, the reference, if in Roman numerals (e.g., XLVI: 115), is to the field notebook and page from which the quote is taken; if in capital letters (e.g., PAR: 181), to the pottery notebook. Banks kindly provided a copy of her preliminary draft manuscript on the stratigraphy and architecture, which proved an invaluable elaboration and explanation of the sometimes cursory field notes. For area JA/JB I also used Eliot's unpublished report on her 1956 excavations and the architect Lloyd Gotsen's preliminary drawings of plans for each subphase, which have annotations in J. L. Caskey's hand. Those drawings, with minor modifications based on information and sketches in the field notebooks, are reproduced here as Plans 3–14.² All of the other plans provided here I drew from sketches by the excavators in the field notebooks.

1. I offer my sincere thanks to Tucker Blackburn, who sought out and copied for me, many years ago, all the relevant field and pottery notebooks; and to Martha Wiencke, who, besides keeping all the Lerna authors on track and offering endless encouragement and support, repeatedly eluded the tower of Dartmouth's library to find and copy specific notebook entries that I thought I needed. I have copies only of notebooks, field and pottery, for lots that were saved. Occasionally I have ventured into the notebooks for lots from which only a few pieces—inventoried or later Neolithic—were saved, and attempted to place those pieces into the larger context of their lots. For many areas that produced Neolithic sherds but had no

undisturbed Neolithic deposits, and for which all of the pottery was discarded, I have no information.

2. I have used these preliminary plans because I had no others and no firsthand experience of the site during excavation. I have also used the labels given on those plans and used throughout the excavation records, i.e., those assigned at the time of excavation, to identify various features (walls, bothros, pits, etc.). It is my understanding that, in her forthcoming volume on the stratigraphy of Lerna I and II, Banks will rename the walls and other features according to the system developed and used in Wiencke 2000.

Entries in the pottery notebooks were made only after lots had been physically combined. These entries, therefore, record the contents of the newly numbered, combined lot, rather than the original lots. The field notebooks, on the other hand, record excavation activities by the original, uncombined lot number. Thus, both original and eventual combined numbers are necessary to follow the work and contents of any unit of excavation. In the following discussions, I have indicated combined lot numbers with boldface, followed by a listing, in parentheses, of the original lot numbers that went into the larger lot. When an original lot was not combined with any other, it was sometimes recorded in the pottery notebook under its original number, sometimes given a new "combined" number, the choice being apparently arbitrary.

A total of 89 pieces of Neolithic pottery from the site were inventoried (see Appendix). These include both nearly complete and restored pots, whose larger size and fragility required separate storage, and single sherds, given special treatment because of some unusual or noteworthy feature. An "L." followed by a unique number identifies each inventoried piece. The inventoried Neolithic ceramics are stored either in the display vitrine in the Lerna Gallery of the Argos Museum or in a similar vitrine in the Lerna storeroom opposite the gallery. Those on public display are noted in the Appendix. I refer to individual sherds and pots throughout the text by their figure numbers (e.g., Fig. 40:e, where the caption indicates that this is the inventoried pot, L.1722, from II.J.F), rather than supplying a new number for each piece. The Lerna system already has an abundance of numbers and labels.

AREA JA/JB

Area JA/JB (Plan 2) was the most extensively excavated area of Neolithic deposits, with the longest sequence (Table 2.1). Plans 3–14 illustrate features assigned by the Caskeys to each subphase. The combined trenches JA and JB, at the top of the Neolithic levels, covered a large area, ca. 16 × 4.5–5 m (wider in JA). The individual trench plans suggest, from the scale provided by the architect's grid points,³ that the dimensions of the area that included Neolithic deposits were closer to 8 × 3 m. Area JA was opened first, in 1955, and excavated to roughly the level of II.J.F (Plan 13). The following season, area JB was opened and taken down to the level of JA. Thereafter, the two were excavated as a single trench, to the level of II.J.A. It was then decided to leave room J.17 (Plan 8) in situ—this is the structure still visible in a shored-up pit south of the House of Tiles. Thus, excavation in lower, Lerna I, levels was confined to the remaining area north and west of room J.17. Further, and in accordance with Murphy's Law, the deposit in the meter or so directly adjacent to the entire length of room J.17 (Plans 3–7) proved to be of a different nature from those farther west (i.e., largely within JB) for the entire depth of the Lerna I deposits. This strip, through roughly the middle of the area, was called "the Gully" and is discussed with I.J.D + E, below.

The roughly rectangular JA/JB trench was angled along the southwestern edge of the mound. That edge was defined by a stratigraphic boundary, north of which pure Neolithic deposits occurred, while to the south, deposits of "Mixed Fill" were present (see below, Chap. 9). In JA, that boundary lay just north of trench E (Plan 2).⁴ The line curved gradually farther north as excavations moved west in JA, curving more sharply north within JB (Plan 2, edge of shaded area).⁵

3. Architect's grid points, or "anaglyphs," from which to take measurements were left as unexcavated pedestals along the grid lines at irregular intervals; the locations of these grid points (e.g., AN 3.0, AN 2.8, AN 2.5) are indicated by triangles on Plans 3–14.

4. To the east of JA, trench J, excavated in 1964, had en-

countered Neolithic levels in its northern reaches, Mixed Fill to the south, but none of the pottery lots from that trench were saved.

5. Along the far west of JB, it proved impossible to remove all of the Mixed Fill because of constraints of space (Eliot 1956: 12).

The Mixed Fill to the south of this boundary “plunged steeply downward, showing that this was the edge of the horizontal terrain. All the earth beyond the crest had fallen or had been dumped there at a later time [than the Neolithic], and during [our] digging it was carefully isolated from the certified strata” (Caskey 1957: 156). The Mixed Fill, here as elsewhere around the site (see Chap. 9), included plentiful pottery of both Early Helladic (EH) II and Neolithic types. Unfortunately, the Mixed Fill, while identified as such, was apparently not removed in its entirety before the excavators proceeded to the Neolithic deposits. Indeed, it seems never to have been completely excavated.⁶ Thus, the actual limits of the site in Neolithic times are uncertain.

Although the excavators were aware of the mixed deposit along the edge of the stratified Neolithic deposits, they did not, contrary to Caskey’s assertion, always manage to “carefully isolate” the “certified strata” from the “mixed.” Contamination, potentially from the Mixed Fill, was a problem throughout the excavation of the Neolithic deposits, here and in other trenches. When confronted with sherds that were clearly later than the bulk of the material from the Neolithic deposits—EH, or more rarely, later Neolithic wares—the excavators generally recognized them and assumed they had come from this area of known Mixed Fill. Unfortunately, the Mixed Fill also included plentiful Neolithic pottery, some of it certainly⁷ later than the adjacent Neolithic deposits under excavation. Such sherds were not so easily recognized as intrusive at the time and were simply added to the “pure Neolithic” sample, some of which may have been saved. “Pure,” in the sense of “only,” Neolithic the sample may be, but there is plentiful mixing *within* the Neolithic evident in most, and perhaps all, of the extant subphased collections. In area JA/JB the Mixed Fill along the southern edge is one—but not the only—potential source of such mixing.

SUBPHASE I.JA/JB CAVITIES IN VIRGIN SOIL (“EARLIEST J”; I.J.CAVITIES)

*Assigned Lots:*⁸ J 894 (J 812 [bothros 22], J 813 [bothroi 23 and 29], J 816 [bothroi 24–27])⁹

Total Sherds Recovered: 56

Inventoried Pottery: none

Joins: The pottery notebook records joins with I.J.B.

Figures: Lime: 1:c, 3:c, h, 5:a, b; Sandy: 14:h, i

Features

Plan 3 shows the eight partially overlapping pits, or “bothroi,” of various dimensions dug into the sticky red clay that formed the natural foundation of the site (“virgin soil”). Most extended 0.50–0.80 m into the red clay, and in some cases went below the level of groundwater (Caskey 1957: 160). Banks notes that the shallow depth of bothros 22, only 0.34 m, suggests that the upper portions may have been missed (Banks n.d.: I.J.A). In fact, the bothros was identified immediately after removing the semicircle of stones located directly above it (and assigned to I.J.B, Plan 4), which the excavator called a hearth because it enclosed dark gray earth.

6. Had that been done and all the pottery saved in the original lots, it might have been possible to determine, e.g., by the presence or absence of unmixed Neolithic material at the base, (a) whether the settlement boundary existed here from earliest times, and the Neolithic occupants also dumped their garbage outside the defined settlement limits; (b) whether the edges of the Neolithic mound had eroded and collapsed at its base; or (c) whether post-Neolithic activities had removed Neolithic sediments, creating an artificial Neolithic boundary.

7. In the few cases where it is now possible to evaluate; see

I.J.A, below, for an example.

8. The term “lot” as used here refers both to the unit of excavation and the pottery collected from that unit. Combined lots (in bold face) are the physically combined groups of sherds from excavated lots/units that the excavators initially thought were contemporary. The pottery of the combined lots was further combined into subphased groups by the Caskeys. See Chapter 1.

9. Bothros 28 was directly beneath a *wartson* (AX 2.8, Plan 3) and was not cleaned out lest the *wartson* collapse.

Partially beneath the "hearth" were many stones in a loose black earth, which turned out to be the fill of bothros 22. An inventoried pot assigned to I.J.B, L.1143 (Fig. 4:b), was pieced together with sherds from lots J 807 and J 808 (I.J.B) and lot J 812, from bothros 22. It seems likely then that at least bothros 22 was dug from the level of I.J.B. The tops of the other pits were not clearly marked. The excavator noted while digging bothros 24 that they had been digging the dark muddy soil of the bothros, quite distinct from the hard red clay into which it had been dug, "for some time" and refers to lots J 809 and J 810 (I.J.A) as probably part of the same bothros. Bothroi 24–27, in the west of the area, all overlap each other. The plan (Plan 3) suggests that each of the identified pits may have been dug into a preexisting pit. Caskey suggested that these pits into the red clay might have resulted from digging for raw material (1957: 160). The fill, then, could have been accidental, and may have accumulated gradually over an extended period.

Pottery

Fifty-six sherds were recovered from the eight pits. The excavator identified 45 as coarse/spongy, including five rims and two small pierced lugs; and 11 as a harder coarse ware, three with applied pellets covering the exterior. Of the 15 extant sherds (18 counting those joined), two are Sandy ware (Fig. 14:h, i), the rest, Lime ware.

The Sandy sherds have some small quantity of Lime inclusions,¹⁰ a characteristic noted also at Franchthi in Int 1/2 (Vitelli 1993: 53). One of the Lime sherds (Fig. 3:c) seems once to have been coated with an iron oxide-rich slip. Another (Fig. 3:h) has half of a vertical lug, pierced horizontally, an orientation that, at Franchthi, does not occur before FCP 2.2 (Vitelli 1993: 63). Vertical lugs are much more common generally at Lerna and may reflect local preference rather than chronology. Three nonjoining sherds come from a vessel whose upper walls were covered with small applied pellets (Fig. 5:a). While pellets applied singly or in one or two rows near the rim are fairly common at Franchthi in FCP 1 (e.g., Vitelli 1993: fig. 4:h, j–l), closer parallels to the Lerna examples come from Int 1/2 contexts in Lime and Sandy wares (Vitelli 1993: figs. 16:e, 19:n).

Comment

The "cavities" have often been considered the earliest features at the site. As features, they may have been, but the pottery recovered from within them is not remarkably different from that in superimposed layers, except for the absence of Ungritted ware. According to the pottery notebooks, lots assigned to I.J.A and I.J.B, immediately above the cavities, included 85% and as much as 95% "coarse" (equivalent to my Lime and Sandy) ware, respectively. Thus, if the sherds found in the cavities derived from either of those levels, we might expect, statistically, that they would be entirely "coarse," and lacking in Ungritted ware.

SUBPHASE I.J.A

Assigned Lots: J 893 (J 767, J 780, J 795, J 802, J 809, J 810)

Total Sherds Recovered: 2+ large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Lime: 1:a, b, d, 3:a, b, d, j, 4:a, 6:a, c; Ungritted: 8:a, d, 9:f, h, 11:h, 12:e, 13:d, 14:f

10. I use the term "Lime" throughout the text as it is often used in nonspecialist discussion, as a short substitute for calcium carbonates, not in its stricter specialist meaning of calcined

calcium carbonate. It is capitalized to convey this meaning and to remind the reader that it does not designate a physical and chemical state.

Features

This "subphase" is apparently covered by the same plan as that provided for the "cavities" (Plan 3). There seems little reason, in fact, to call it a separate subphase.¹¹ Most of the lots removed muddy, stony, gray sediment, largely to the west of, and at roughly the same elevation as, the sediments removed in I.J.B. The excavator described them as "bothroid earth" and they may derive from the same process that filled the "cavities." Lot J 780 removed stony gray sediment along the far, western edge of JB that was identified (after the fact) as deriving in part from Mixed Fill. Some obviously intrusive sherds from that lot were (and are) bagged separately (see below).

Pottery

The original sample filled slightly more than two large bags and consisted of 13% Unglazed and 87% Lime ware (omitting the 37 Urf sherds from lot J 780). Sixty-three sherds remain. Of those, the 17 Urf sherds are recorded as having come from lot J 780, which removed a contaminated area in the far west of JB. Another 20 Urf sherds from that lot were discarded.

The remaining 46 sherds are Lime (28) and Unglazed (6 gray, 12 light).¹² The Lime sherds include examples with plentiful small (< 1 mm) Lime inclusions and others with much larger (2–3 mm) angular chunks of Lime. Several (Figs. 3j, 6c) have sandy inclusions as well as Lime. Horizontal (Fig. 4a) and vertical (Fig. 1a) lugs below the rim are present. In a few examples the potter seems to have coated the exterior with an iron oxide-rich slip and burnished it. All sherds show traces of burnishing.

The examples of Unglazed ware, all of which also have traces of burnishing, include a gray variety with relief application (Fig. 8a). Most examples include tiny dark and light inclusions; several have occasional larger bits of Lime. When well preserved, the Unglazed sherds are hard, with sharp breaks, and look, except for the absence of a paint in contrasting color, very much like Urf ware.

Comment

Aside from the intrusive pieces from lot J 780, the sherds are comparable to examples from Franchthi FCP 1 and Int 1/2.

SUBPHASE I.J.B

Assigned Lots: J 794, J 797, **J 890** (J 803, J 808), **J 891** (J 806, J 807), **J 892** (J 791, J 798)

Total Sherds Recovered: nearly 3 large bags

Inventoried Pottery: L.1142 (Fig. 2c), L.1143 (Fig. 4b)

Joins: The pottery notebook records joins with I.J.Cavities, I.J.D+E, and I.J.Gully.

Figures: Lime: 1c, f, 2:b–d, 3g, 4:b, 5:c, 6:f, 7:b, 14k; Unglazed: 11:k; Sandy: 14j

Features

Lots assigned to this subphase cleared sediments of various hues, including patches of "hard yellow" that may have been remains of flooring; lumps of red mud brick (north center, Plan 4) that were "obviously fallen and [lay] above the floor stratum" (XLII: 129); and soft gray, red, and black patches in the western portions. Lot J 807 exposed wall JJE (Plan 4),

11. Some of the records for the excavation refer to I.J.B as "the first stratum" in area J, suggesting that, at some point, I.J.A was, in fact, considered to belong with the cavities.

12. A detailed discussion of the colors observed on the saved Unglazed ware at Lerna, and their implications for understanding the firing process, is provided in Chap. 5. In an effort to

standardize the descriptions of the ware in the subphase summaries, some of which are based solely on notebook entries, these color descriptions have been simplified to either "gray" or "light" (the latter including both uniformly light-colored and variegated sherds).

which "curves from large lumps of hard yellow at N edge to half way down line of red brick, where it cuts round to form a sort of hearth filled with ashy gray soil" (XLII: 129). Lot J 807 continued and removed wall JJE and its "hearth," beneath which, bothros 22 (assigned to I.J.Cavities) appeared. The hard yellow was thought to have been flooring, associated with wall JJE; that it appeared only in patches suggests that it had been disturbed.

Two pots from this subphase were restored and inventoried. Sherds from L.1142 came primarily from lots assigned to I.J.B, but several sherds came from lot J 792 (I.J.Gully) and J 770 (I.J.D+E). Most sherds from the other pot, L.1143, came from around wall JJE, but several came from bothros 22 (I.J.Cavities). These joins up and down the sequence, the patchy and variously colored sediments, and the excavator's assessment of their relationships to each other combine to suggest that the deposits had been disturbed in antiquity and/or were crosscut during excavation.

Pottery

The notebooks suggest that the original ca. 860 sherds were more than 80% Lime ware, the rest, Ungritted ware, mostly light examples, but with a few gray. Eighty-one sherds remain in the Argos sample: 20 Ungritted (4 of which are gray), 60 Lime (including the inventoried pots), and 1 Sandy (Fig. 14j).

The physical combination of sherds from multiple stages of activities in this "subphase" makes it impossible to distinguish the material that accompanied wall JJE and thus was truly intermediary between lower and superimposed deposits. Additionally, there is no assurance that among the discarded sherds (especially the "light rainbow") were none that approached early versions of Urf.

Comment

The saved sherds look like a reasonable FCP 1 (i.e., Early Neolithic) collection. Some shape features—three basins, one almost "necked" jar—may suggest Int 1/2, or the transition to Middle Neolithic. All sherds show some trace of burnishing. Many are quite worn.

SUBPHASE I.J.C

Assigned Lots: J 777, J 782, J 799, J 801, **J 889** (J 778, J 787, J 790)

Total Sherds Recovered: ca. 1.3 large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Lime: 1:g, 3:f, 6:g; Ungritted: 9:j, 10:a, h, 13:e; Pebble Tempered: 15:b

Features

The lots assigned to this subphase removed "burnt brick red soil" down to the layer of "small stones" around bothros 21 (Plans 5, 6). They also uncovered and removed that single layer of stones, which "seemed to conform to a definite shape behind a remarkably straight line" (Eliot 1956: 40), and the bothros. In the jet-black earth around bothros 21, whose top is shown in I.J.D (Plan 6), was a post hole (diameter 0.30 m, depth 0.17 m), from which a sample of burnt wood was collected for ¹⁴C dating. The sample, I. 9947, produced a date of 6700–6050 cal B.C. (at 2 sigma).¹³ Unfortunately, it came from a lot (J 782) that produced only 12 small

13. The sample of carbonized wood, presumably from a post, was collected in 1956. Teledyne Isotopes processed it in 1977, including treatment for removal of carbonates and humic acid, but with no correction made for variations in atmospheric ¹⁴C. The sample was dated 7385±125 B.P. uncalibrated. As far as

I have been able to ascertain, the date has never before been published. I extend sincere thanks to Bruce Rippeteau for his advice, and to Thomas Stafford, of Stafford Research Laboratories, Inc., for providing the calibration I have used here.

sherds ("spongy"/Lime), all of which were discarded. The calibrated date spans much of the Early Neolithic, falling toward the earlier end of the range of known EN dates from Greece (Perlès 2001: 100–107).

Two other post holes were recognized within the red sediments north of AX 2.8, and the shapes of mud bricks were evident, especially in that area; a few mud bricks were also noted on top of the mass of small stones. Additional stony patches appeared immediately west of AX 2.8; farther west "patches of hard red were mixed with patches of softer stony gray, the first indications of the bothroid earth" (Eliot 1956: 41) that eventually resolved into the pits, or "cavities" dug into the sterile red clay.

Pottery

Relatively little pottery came from these lots, much of it described as small and battered. The small pieces were discarded. They may have been incorporated within the mud bricks and thus have represented material earlier than the structure from which the bricks derived. The notebooks indicate that Lime ware made up 40%–70% of the original lots; Ungritted ware, including one patterned sherd (Fig. 10:h), accounted for the rest.¹⁴

The collection today includes 71 sherds: 37 Ungritted (1 patterned, 21 gray, 15 light), 33 Lime, and 1 Pebble Tempered. Several of the Ungritted pieces, in addition to the patterned sherd, have an iron oxide-rich slip that has fired red. Although none tests harder than 3 on the Mohs scale, some have well-preserved surfaces that retain clear evidence of burnishing. These produce a high, tinkling sound when moved around the table. A number of the Ungritted sherds have a granular texture and rather more conspicuous, if still tiny (< 1 mm) red and white inclusions. While there is no single sherd that I would call Urf, many of the Ungritted pieces are very close in fabric to that ware. The Lime ware shows considerable variation in the size (from well under 1 mm to as large as 3–4 mm) and quantity of the Lime inclusions. The Pebble-Tempered sherd (Fig. 15:b) has rounded and subangular pebbles as large as 5 mm in diameter.

Comment

The sherds in the saved collection are consistent with an FCP 1 or Int 1/2 date. The single Pebble-Tempered sherd from Franchthi is from an Int 1/2 context (Vitelli 1993: 186). The similarity of the Lerna Pebble-Tempered pieces to MN gouged bowls also supports an Int 1/2 date, although that interpretation conflicts with the early ¹⁴C date.

SUBPHASE I.J.D + E AND THE "GULLY" (I.J.GULLY)

Assigned Lots: I.J.D + E, including trenches around room J.17: J 731, J 746, J 750, J 755, J 758, J 768, J 770, J 820, **J 867** (J 822–824), **J 886** (J 752, J 757, J 761, J 766), **J 887** (J 762, J 763, J 765, J 779), **J 888** (J 754, J 764, J 771, J 772, J 775); "Gully": J 817, J 818, **J 895** (J 788, J 789), **J 896** (J 783, J 800, J 814), **J 897** (J 785, J 792, J 793, J 804, J 805, J 815)

Total Sherds Recovered: I.J.D + E: ca. 9.5 large bags; "Gully": 10 large bags; Trenches around room J.17: 5 large bags

Inventorial Pottery: none

Joins: The pottery notebook records joins with I.J.B.

14. The entry in the pottery notebook for lot J 777 describes one decorated sherd as "buff colored fine ware; traces of red slip and superimposed decoration in darker red on exterior." As this is the only patterned sherd noted in any of the lots of this subphase, it must be the one illustrated in Fig. 10:h. My own notes indicate that it is not clear (none) whether it was

once entirely coated with red paint, some of which has worn away, or whether there was a linear pattern beyond the five clear dots. The notebook description sounds like my category of overpainted Urf, but the sherd in Fig. 10:h does not fit that category.

Figures: I.J.D+E: Lime: 1:h, i, 2:e, f, 4:c, 5:d, 6:d, 7:a; Sandy: 5:f; Unglazed: 8:c, h, i, 9:c, 10:c, g, 11:d, 12:b, 14:a, c; Pebble Tempered: 15:a, c; Gouged: 16:f, g; Patterned Urf: 55:a, 58:k, 61:a, 68:c, 69:u; "Gully": Lime: 7:j; Unglazed: 8:j, 9:b, 10:f, 11:g, 13:k, 14:d; Serpentine: 14:g; Gouged: 16:a, b; Patterned Urf: 65:c; Trenches around room J.17: Lime: 2:a, 6:b, 7:d, i; Unglazed: 8:b, c, 11:a-c, i, 12:d, h, j, 13:b-j, l-n, p; Monochrome Urf: 27:g

Features

Subphases I.J.D and E were each characterized by a number of pits ("bothroi") (Plans 6, 7). Those whose tops were identified at higher elevations were assigned originally to I.J.E (Plan 7), while those that appeared a bit lower were assigned to I.J.D (Plan 6). At a later date the Caskeys combined the pottery into a single subphase, I.J.D+E. The sediments surrounding the pits and into which they were cut were generally "red" and, especially around and just east of AX 2.8, brittle, burned clay. Occasionally, and especially in a north-south line along the western edge of the "Gully" (Plans 6, 7), the shapes of individual mud bricks were defined. The contents of the bothroi were combined with the contents of the sediments into which they were dug; thus, any sequence of activities here has been lost.

In the southwestern part of area JB (Plan 7) a "disorderly" line of stones, considered too tenuous to be a wall and thus given no name, curved along the edge of the Neolithic deposits, effectively separating them from the Mixed Fill in that corner. The stones seem to be a remnant of Neolithic activity and as such may have marked the edge of the mound, a kind of boundary marker, albeit an innocuous one.¹⁵

Bothroi 16-21 (Plan 6) were originally assigned to the lower level, I.J.D, bothroi 12-15 (Plan 7) to the upper, I.J.E. Bothroi 13, 14, 17, 18, 20, and 21 were marked with stones around their tops; bothros 15 was lined with red clay and, like 16, was very shallow.¹⁶ The contour of bothros 19 was difficult to define. Bothros 20 was excavated and the pottery lotted with I.J.D+E (lot J 770), but the pit, as a feature, was later assigned by Caskey to I.J.C. The field notebook mentions that bothroi 18-21 were "above and sunken into the bright red clay layer with bricks" (XLII: 93). Thus, although the top of bothros 20 (+2.04 m) was slightly lower than the top of bothros 18 (+2.13 m), it should probably be considered a feature of I.J.D+E, rather than I.J.C.

Three burials, including parts of five individuals, were identified in these deposits.

Burial J-6

Burial J-6 was located in the northwestern area of JB, in the upper portion of I.J.D+E (Plan 7). "Except for the head, which was squashed in upon itself before it was damaged by the pick, the skeleton is intact and in good condition" (XLII: 54).¹⁷ The skull was removed with difficulty "because of the stony nature of the soil; small stones are jammed in between and around the bones" (XLII: 54). After the removal of the right forearm, the rest of the

15. The excavator noted that the area covered by the Mixed Fill in the southwestern corner of JB gradually retreated, yielding to "pure Neolithic" in the following passes. If true, that would suggest that the edge of the mound had a gentle slope, rather than an abrupt edge. Contamination from Mixed Fill was, nevertheless, encountered in I.J.A, so, in spite of the comment above (p. 14), the Mixed Fill was not entirely removed.

16. Bothros 13, with its top at +2.56 m, was noted and excavated with lot J 729, assigned to the later I/IIJ.Pebble Layer, subphase. It produced "only 1-2 sherds" (XLII: 49).

17. The excavator described the skeleton as follows: "Burial J-6. The skeleton of a small child . . . lies on its left side with its head WNW and its feet ESE. The position is constructed with

the left leg drawn up very high, almost to shoulder level and the right leg lying across the left so that the feet come side by side. The pelvis is tilted and open and the backbone curves round with the ribs over it and concealing it. One collar bone lies apparently along the line of upper vertebrae and the other mostly beneath the head; both are partly concealed by the skull, which is squashed over towards the body and hands, teeth underneath. The arms are bent so that the right crosses the ribs and then comes up to leave the hand directly under the head, while the left spreads out a little further so that the fingers are visible about 0.05 m northwards of the present position of the head" (XLII: 53).

skeleton was removed "en masse" in a bath of paraffin wax. The excavator concluded that the burial was "put into reddish soil, which is itself free of many small stones" (XLII: 54). Angel (1971: 39) published this burial as *220 Ler*, a child ca. 10 years of age, probably female. Directly to the east of burial J-6 were found the "disjointed fragments of a second skeleton" (XLII: 54). This is Angel's *221 Ler*, "consisting of the right forearm and pieces of the hand of an adult male plausibly about 33 years old" (Angel 1971: 39).

No burial pit was recognized, but the burial(s) were surrounded and covered by sediments excavated in lots assigned to I.J.E. The child's skeleton and the adult arm fragment may have been placed on the surface and mounded over with red clay, but it is also possible that a pit was dug from a higher level and its top missed during excavation. The pottery associated with burial J-6 was collected as lot J 750. It included ca. 25 Lime sherds, all discarded. Lime ware occurs throughout the Early and Middle Neolithic, so that by itself does not provide a secure date for the burial.

Burial J-7

The skeleton identified as burial J-7 was encountered in the lower portion of I.J.D+E (Plan 6), when it was "hit with the pick and many bones [were] removed before cleaning" (XLII: 82). As with burial J-6, the horizontal location is not indicated in the field notes, but it is shown on Plan 6, in the north of the trench on the western edge of the Gully.¹⁸ A sketch in the field notebook accompanies the description, which reads, "a fragmentary skeleton and poorly preserved. Line of the backbone clear although only one or two vertebrae complete; the others badly damaged. Part of the pelvis and a few rib bones seem also to be in position. Arm and finger bones pres[erved]. No trace of skull" (XLII: 82).

Angel (1971: 39–40) published these remains as parts of two individuals. The first, *222 Ler*, he calls the "central bones," which consist of an "incomplete left forearm and hand of a young woman (25–35?)." The second, *222a Ler*, "consists of unmeasurable fragments of the right scapula and left mandible (unfused) . . . of a fetus or premature infant (6–7 fetal months) associated with the woman *222 Ler*; both adult and fetus are so incomplete that the association may be accidental." It seems that some of the bones recovered originally (i.e., vertebrae, pelvis, and ribs) did not survive for Angel to see. No lot number accompanies the notebook description of the burial, nor is any mention made of finds of any kind associated with the bones. It is interesting that both burial J-6 and burial J-7 consist of a child's skeleton with, quite nearby, the forearm and hand of an adult.

Burial J-8

This "burial" is mentioned only briefly in the field notes under lot J 761 (Plan 6): "At w[est] on dividing line bet[ween] west and central sections at 1.50 m from AX 2.8, along grid line, minute bones perhaps from a v[ery] small-premature baby. No skull frag[ments]s found" (XLII: 83). This is Angel's *224 Ler*, an "infant which died soon after birth. It is probably female. . . . There is no skull" (Angel 1971: 40).¹⁹

Lot J 761, which included the baby skeleton, was combined into lot J 886 (with J 752, J 757, J 766). Together, these lots removed red sediment around AX 2.8, at the center of the area (including the lining of bothros 12, which was in the upper section of I.J.D+E), as well as

18. No indication is given in the notebook of a pit containing these skeletal remains. They appear to lie beneath a circle of rocks uncovered in the upper layer (Plan 7) and not identified as a bothros. A note several lines below the discussion of the burial, and only one line above the discussion and a drawing of a stone cell says "situated slightly south of where clamp of

stones stood" (XLII: 82). The note could refer to either the burial or the cell.

19. Skull bones, especially those of infants, are very fragile. Their absence here could be the result of disintegration, rather than removal before burial.

from the area on the other side of the Gully, immediately west of wall JJB, the western wall of J.17 (Plan 8). Three large bags of sherds were recovered from these lots. The notebook says these included ca. 10% Urf (PAH: 165). The notebook also records from this combined lot six inventoried obsidian blades, a celt, an adze, a bone awl, a bone tool, a millstone, and a terracotta spool (PAH: 164). It is now impossible to determine which, if any, of these remains might have been associated with the baby skeleton.

The "Gully"

Near the beginning of excavation in I.J.E, at ca. +2.33 m,²⁰ the excavator identified brownish sediments, distinct from the red sediments elsewhere in the trench, in a broad area west of and parallel to room J.17 (Plan 7). Several passes were made over this brownish area, along with the redder sediments farther west (these were lotted with other lots assigned to I.J.D + E), before deciding to remove the brown sediments separately. The lots listed above for the "Gully" are those that eventually removed the brown sediments in the gully area exclusively, reaching "hardpan," or sterile red clay at ca. +0.70 m.²¹ Within the "Gully," removal of the upper brown sediments exposed a mass of small stones (shown on Plan 5), sloping down from south to north, i.e., down toward the center of the mound. Beneath the small stones, in the south, were larger stones, at ca. +1.57 m, "obviously fallen" from within the scarp beneath room J.17 (XLI: 141). (For a cross section of the stratigraphy in area JA/JB, see Section 1.)

This "Gully" is an intriguing feature of the earlier Neolithic in JA/JB. It seems to have been, in fact, a ditch extending the full north-south length of the exposed area, ca. 1.5–1.6 m deep and at least 1–2 m wide. Its eastern edge must lie in the unexcavated area beneath room J.17. Its lowest reaches appear to have cut through bothros 22 (Plan 3, Section 1), so it should postdate that pit. In levels assigned to I.J.B through I.J.E (Plans 4–7), mud bricks seem to have been aligned along its northwestern edge, possibly forming a wall that marked that edge. All along the interior of its eastern side, the ditch was filled with apparently fallen stones (Section 1). The ditch had been filled in by the time wall JJD (II.J.A, Plan 8) was built. The pottery (see below) suggests the filling-in took place not long before the construction of that wall.

From the available information, it seems likely that this Gully was an intentionally dug ditch, perhaps created incidentally in the process of digging clay for the bricks found piled along its western edge (and never used?). In either case it would have formed a *de facto* boundary within the settlement mound. The stones found within it appear to have fallen from an earlier wall, located beneath room J.17. Alternatively, the stones could represent a collapsed terrace wall contemporary with, and supporting, the eastern side of the ditch. The bricks along the western edge of the ditch might have served as an additional boundary marker or barrier.²²

Since room J.17 was left in situ as an example of Neolithic architecture, excavation did not continue beneath it to determine the full width of the Gully and the nature of deposits on its eastern side. The curving line of the Neolithic deposits on the far, western side of JB suggests the outer, western edge of the Neolithic settlement. If so, we might expect that the area east of the Gully was more "central," while the area to its west (i.e., the excavated portion) was

20. The elevation for the first lot that removed brown sediments (lot J 754) is ca. 0.10 m below the elevation given for the northernmost pile of stones shown on Plan 7 within the Gully. The stone pile farther south, so judge from its recorded elevation (+2.21 m) should have been well within the brown sediments, although it is shown on a plan in NB XLII: 77 abutting wall JJD (Plan 8), assigned to II.J.A.

21. The bottom of the Gully was below the water table at the time of excavation, in 1956.

22. Interestingly, the line of bricks, various levels of which Caskey assigned to separate subphases (Plans 4–6), are drawn and shaded in his schematic section (Section 1) as a wall, nearly a meter high, with its base in I.J.A. No stone foundation or socle is indicated for this wall.

"outside" the boundary marked by the ditch and, perhaps, reserved for peripheral activities or activities deemed inappropriate for living areas.

Pottery

The pottery related to the above features is stored in three groups: (1) from the sediments excavated mainly to the west of the Gully and assigned to I.J.D+E, (2) from the Gully itself, and (3) from sediments excavated to the east, around room J.17. Each of these represents the saved sherds from combinations of lots and is discussed separately.

I.J.D+E

The lots assigned to this subphase contained a substantial quantity of pottery—nearly 10 large bags, roughly 3,000 sherds, of which 242 remain. The pottery notebooks record 1%–2% Urf in most of the lots, though several had considerably more; in lot J 731, for example, 20 of the 77 sherds recovered (or 26%) were identified as Urf, all of which were discarded. The notebooks also record a highly variable percentage of Lime (between 25% and 83%), the rest reported as Ungritted, with gray sherds dominating.

Of the saved sample, six are clear examples of late (FCP 2.3–2.4) Urf, including a hard-fired fragment of Coarse Urf with black-fired paint, a straight basin rim characteristic of late Urf, and a carination in Pattern-Burnished Urf (FCP 2.5). A tiny rim fragment has traces of silvery gray ghost lines, probably remnants of a once dark brown, manganese-based pigment. It is surely a later Neolithic piece (see Chap. 7). Banks (pers. comm.) confirmed that a fragmentary lug handle is probably Middle Helladic (MH). All of these sherds are certainly intrusive, but their source is unknown. How many of the discarded sherds may have been late Middle Neolithic or later cannot be known. Nor can we be certain that other sherds that are less obviously out of place are not equally intrusive.

Another 6%–7% of the saved sherds are examples of early Urf, almost all Patterned Urf, and comparable to examples from Franchthi Int 1/2–FCP 2.1.²⁵ The remainder of the saved pieces include Ungritted (gray and light), many with relief marks; a single Sandy rim sherd (Fig. 5:f); Lime; and Pebble Tempered (Fig. 15:a, c), including several examples of gouged bowls (Fig. 16:f, g). The latter are unpainted but otherwise comparable to MN Urf gouged bowls (Figs. 44–46). Several of the Lime sherds are coated with an iron oxide-rich slip and thoroughly burnished. The saved sherds include numerous horizontal and vertical lugs, varying in length from 3 cm to 8 cm. The majority of the (saved) Ungritted sherds have, in fact, plentiful small inclusions; 15–20 of the oxidized sherds show a clear iron oxide-rich slip, fired red. They might reasonably be called early examples of Urf, and suggest a stage at which the recipe that produced true Urf was being developed.

Comment. It is indisputable that most of the sediments assigned to I.J.D+E were stratified beneath those assigned to I/II.J.Pebble Layer and II.J.A, and are therefore earlier than those. The same I.J.D+E sediments sit atop, and are therefore later than, at least some of the features of I.J.A–C. Thus, though the pottery includes materials from FCP 1 through the Middle Bronze Age, there is much that looks like FCP 2.1. Combined with the broad stratigraphic evidence, that seems the most likely date to assign to the main activity of the "stratum." Since we have documented evidence of clearly intrusive material (late Middle Neolithic and Bronze Age), it is not possible to assume that less obviously intrusive MN material is not present. That means that, while we can provide a generic date of early Middle Neolithic to the deposit, we cannot assume that any individual sherd from the collection is in situ.

25. Although assigned to "II Unphased," the early-looking Patterned Urf lug handle shown in Fig. 71:f came from lot

J 786, which removed sediments just south of the stones of booths 21 (Plan 6, I.J.D).

I.J.Gully

Nearly 10 large bags of pottery, probably close to 3,000 sherds, were recovered from lots that were excavated in the Gully. Of these, the notebooks record ca. 1% patterned wares, 50%–57% Ungritted (more gray examples than light), and 35%–43.3% Lime. Only 180 sherds were saved: 7 early Patterned Urf; 2 early Monochrome Urf; 110 Ungritted; 60 Lime ware, including 2 fragments of unpainted gouged bowls (Fig. 16:a, b) comparable to those from I.J.D+E (above); and 1 Pebble-Tempered sherd. Also saved was a single EH tile fragment.

Comment. These sherds should date the filling of the Gully. Although all the saved sherds are now combined into one group, I had hoped that the notebook descriptions of individual lots might help distinguish episodes of filling. The lots that cleared the bottom of the Gully, lots J 817 and J 818, were, fortunately, not combined with any others. The notebook description of the pottery from lot J 817 reports only Ungritted (2 “blonde,” 1 “variegated,” 25 “black”) and “spongy” (30) sherds, all very worn. This might have suggested that the earliest fill in the Gully was Early Neolithic. In turn that might suggest that the Gully had been dug, and that occasional sherds found their way into it, before the first Urf was produced, that is, before I.J.D+E.

Unfortunately, lot J 818, which seems to have been under J 817, produced, along with 20 Lime and a few Ungritted sherds, several sherds from “thick heavy churns.” That phrase is used elsewhere to denote “gouged bowls,” and here probably refers to the two sherds shown in Figure 16:a, b. These gouged bowls are Urf ware in every respect except that they lack the exterior coating of paint (cf. Figs. 44–46), and they occur elsewhere, including in I.J.D+E, only in deposits that include examples of early Urf. Lot J 818 also seems to have produced the fragment of EH tile (“4 large fragments [0.11 m thick] of a bright orange red fabric, surfaces worn,” PAH: 199). Given the absence of other post-Neolithic material within the Gully, the tile fragments probably did not derive from the true fill of the Gully.²⁴ Should we also assume that the gouged bowl fragments from the very bottom of the Gully are intrusive? This seems to me less likely, given that similar sherds came from I.J.D+E and the immediately superimposed level, I/II.J.Pebble Layer (Fig. 16:c, d, f, g). I think we must conclude that the Gully was filled, in its entirety, very early in the Middle Neolithic. If the ditch had been in existence for any substantial period of time before it was filled, we might have expected to find at its very bottom at least, a thin deposit of pottery earlier than that in its upper reaches. Lacking that, it would appear that the Gully was dug, and soon filled in, near the beginning of the Middle Neolithic, ca. FCP 2.1.

I.J.D+E, “trenches around room J.17”

A series of cuts was made on all sides of room J.17 to provide drainage for the structure that was left standing. The area produced about five large bags of pottery, probably about 1,500 sherds, of which ca. 125 were saved. The lots (J 746, J 820, J 867) were assigned to I.J.D+E, but fortunately were kept separate from those that came from the western side of the Gully. In addition to sherds that are comparable to those found in the western section of I.J.D+E, the notebook mentions three sherds of MH Matt Painted ware, two Argive Minyan sherds and one EH patterned sherd. I noted several probable Final Neolithic (FN) sherds, a Lime ledge lug that should be late Middle Neolithic, and several quite late pieces of Urf. Individual sherds are illustrated here, but the deposits were obviously of mixed time periods.

²⁴ EH tiles were ubiquitous. A few such could easily have fallen in from the upper edge of the trench. They are probably

not from the Mixed Fill (along the southern edge), which is probably all earlier than most tiles (Wiencke, pers. comm.).

SUMMARY OF LERNA I, AREA J

Eliot begins her discussion of the "lower levels," i.e., those eventually assigned to Lerna I, by noting that "[i]t was very difficult to distinguish any definite succession of phases in the lower levels as walls were either nonexistent or not preserved, the colors and quality of the earth were very mixed and the soil became damper and muddier" (Eliot 1956: 36). Nevertheless, a series of features suggests successive activities in the area. Eliot proposed three phases of activity below the "Pebble Layer." The Caskeys separated the same deposits into six or seven phases of activity.²⁵ My own sense is that there was, indeed, a sequence of activities in this area, which was probably along the outer edge of the settlement, an area perhaps reserved for limited, specialized activities, many of which involved digging into, and therefore disturbing, preexisting deposits. The exact sequence was, as Eliot said, difficult to work out when the evidence was fresh. It was further clouded by the lotting procedures and is now impossible to recover in detail.

PIT BD

Pit BD, just north of the western end of the House of Tiles in square Ef (Plan 2), was excavated in 1957. The trench was laid out initially as a rectangle ca. 4.90 m (N-S) × 2.50 m (E-W). "In the course of the digging the northern 2.50 m of the pit was extended to the east and west by wings, each 1.50 m long, and the southern end was gradually stepped in to facilitate the removal of earth" (Banks n.d.: pit BD). Thus, at the elevation of the lots assigned to Lerna I, the pit was a rectangle 5.50 m (E-W) × 2.50 m (N-S), with a small projection at the center of the southern side. Neolithic deposits began at ca. +4.30 m and were excavated to basal red clays at ca. +1.29 m. A trial trench through the red clay confirmed it was free of cultural debris. A single "stratum" was assigned to Lerna I.

SUBPHASE I.BD.1

Assigned Lots: **BD 613** (BD 548), **BD 614** (BD 550), **BD 615** (BD 551, BD 552, BD 554–558, BD 560, BD 562–570)

Total Sherds Recovered: ca. 3 large bags

Inventoried Pottery: L.1384 (Fig. 11:e)

Joins: none recorded

Figures: Lime: 7:c, 14:l; Unglazed: 11:c, f, 12:a, k, 13:f; Patterned Urf: 67:b

Features

The lots assigned to LBD.1 (Plan 15) removed a large pit (bothros BD-AN, lot BD 548) in the northwestern corner that extended from +1.70 m into basal red clay, ending at +0.66 m, which was below the water table. Although the pit clearly cut through the deposits that were assigned to this lowest level, its sherds were, nevertheless, combined with those from the sediments it cut through. Two other pits were identified along the southern edge of the trench. Work ended when hard red clay was encountered throughout the trench area and a trial trench into the clay produced no cultural remains. The bottoms of the pits extended "well below" water table at the time.

²⁵ Caves, IJ.A–E, and the Gully; later, D and E were combined into a single subphase.

Burial BD-29

Burial BD-29 was assigned to I.BD.1 (Plan 15). The lots that first uncovered the burial (lots BD 545, BD 549) were assigned to II.BD.A, but the pot found with the burial (L.1384) and the sherds recovered as the skeleton was removed (lots BD 569, BD 570), were assigned to I.BD.1 and combined with the large lot **BD 615**. The excavator described the burial as "a child lying NE/SW with a pot directly to the NE. Arms bent and hands before the face. A very slight distinction can be made in the outside earth between brown and gray. A slight patch of gray lay at about the level of the nose. The grave pit may just be marked" (XX: 111). A sketch on the facing page shows the outline of a pit around the skeleton. Caskey (1958: 138), however, concluded that no pit was evident. This skeleton is Angel's 237 *Let*, which he identified as "the incomplete skeleton of a child of about four, perhaps female" (Angel 1971: 40).

In fact, the skull and pot first appeared while clearing the floor of room 62 in II.BD.A. The burial was partially under wall 63, the east-west crosswall of room 62 (see below, Plan 16, II.BD.A), which had to be removed to excavate the burial. If the burial pit was dug, angling under the wall, while the walls of room 62 were standing, it would have been inside the area enclosed by the room. Pot L.1384, found with the skeleton, was assigned to I.BD.1. It is an Ungritted cup, but with some Lime inclusions, complete except for a piece of the rim. It would be equally at home in the Early Neolithic or early Middle Neolithic. The latter seems more likely on contextual grounds.

Pottery

Among the 101 saved sherds from the lots assigned to I.BD.1, besides the small bowl from burial BD-29 (L.1384, Fig. 11:e), are at least 10 clear examples of early Urf, including 4 Patterned Urf. One piece of Monochrome Urf, however, has the lustrous black slip of late Urf (FCP 2.3–2.4). The remaining sherds are roughly half Ungritted and half Lime. All are very worn, making secure identification difficult; several may be post-Neolithic. One small Lime sherd has a coating of iron oxide-rich, burnished slip on the exterior, with diagonal ghost lines that stand out for the absence of the burnish. They must once have been covered with painted lines.

Comment

If there were intact EN deposits in pit BD, they have been lost through the lotting procedure. Even discounting the Urf sherds, the Ungritted and Lime sherds are of kinds that could occur equally in the Early Neolithic or early Middle Neolithic.

PIT BE

Pit BE, 6.00 m (E–W) × 2.50 m (N–S), was located near the center of the mound, in square FF (Plan 2), east of pit BD and immediately north of the House of Tiles.

SUBPHASE I.BE.1

Assigned Lots: **BE 593** (BE 548, BE 552, BE 553), **BE 594** (BE 554), **BE 595** (BE 555)

Total Sherds Recovered: ca. 1.33 large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Lime: 1:m–o, 3:e, 5:g, 7:c, k, l, 14:m; Ungritted: 9:e, i, 12:f

Features

The lots assigned to this subphase (Plan 20) cleared around the base of both sides of wall 92b (lots BE 548, BE 553), removed the wall (lot BE 552), and continued down (lots BE 554, BE 555) through ca. 0.60 m of stony fill set in mixed sediments, reaching sterile clays at ca. +0.68 m. Wall 92b itself was assigned to I.BE.2; no features were encountered below it.

Pottery

The three combined lots produced relatively little pottery originally (ca. 350–400 sherds), described as ca. 30% Ungritted, 60% Lime, and 10% Urf; 76 sherds remain today. Of these, 20 are examples of early Urf, including 1 Patterned Urf. The pottery notebooks indicate that “fine ware,” probably Urf, accounted for 4%–25% of each lot. Ungritted ware is represented by gray and light examples with a truly silty fabric free of inclusions. One Ungritted sherd has a coating of red monochrome paint. Lime accounts for most of the remaining sherds (Figs. 1:n, o, 3:e, 5:g, 14:m), but several unusual pieces are worth noting. A Lime rim sherd (Fig. 7:k) preserves traces of two painted diagonal lines from the rim in a white pigment that does not react in hydrochloric acid. Another Lime body sherd (Fig. 7:l) was coated on the exterior surface with a 0.5 mm thick layer of a similar white pigment (i.e., one that does not react in acid), after which a hatched triangle was painted in an iron oxide-rich pigment and the whole burnished. The rim sherd of a cup (Fig. 1:m) preserves the stump of what appears to be a true handle, which may signal that it is a later Neolithic sherd. Another rim (Fig. 7:e) with a small diameter and strongly concave profile would be more at home in a late MN context. Several examples of Sandy ware are present, including one with traces of a firing circle, a feature that does not appear at Franchthi until FCP 2. A very red body sherd, 1.5 cm thick, with plentiful rounded and angular red inclusions is unique. It is apparently from a handbuilt vessel, but may be post-Neolithic.

Comment

If we disregard the potentially intrusive sherds, the pottery as a group is a reasonable collection for early Middle Neolithic, comparable to FCP 2.1. At Franchthi, a sherd with a white pattern painted on a red background occurred in FCP 2.1 (Vitelli 1993: 120). As in the other trenches, Early Neolithic deposits without Urf may have existed at the base of the trench, but, as now lotted, the collection cannot be considered Early Neolithic.

SUBPHASE I.BE.2 (“EARLY II AND I. WALLS 92B, 96”)

Assigned Lots: BE 538, BE 545, BE 546, **BE 588** (BE 540, BE 541), **BE 590** (BE 543), **BE 591** (BE 544), **BE 592** (BE 547, BE 549, BE 551)

Total Sherds Recovered: ca. 3–4 large bags

Inventoried Pottery: L.1552 (Fig. 33:b)

Joins: The pottery notebook records joins with II.BE.A.

Figures: Ungritted: 10:d, 12:c; Monochrome Urf: 33:b, 34:b, 42:j; Patterned Urf: 57:e, 61:d

Features

Lots assigned to this subphase removed deposits around a group of walls, probably forming part of a structure, but most of which lay beyond the trench boundaries (Plan 20). The walls themselves (walls 93–95) are assigned to II.BE.A (Plan 21). Lots assigned to I.BE.2 removed the walls, and revealed others—walls 92b, 96 (Plan 20)—beneath them.

It was common practice at Lerna to assign walls to the subphase in which they first appeared, but the sediments at their base, and materials collected as the walls were removed, to

the underlying subphase. This practice surely contributed to the mixed nature of the pottery in each subphased collection.

Pottery

The notebook records that the original lots included 35%–62% Ungritted, 25%–35% Lime, and 8%–27% Urf. In addition to the inventoried Monochrome Urf bowl, 147 sherds remain: 56 Monochrome Urf (38%), 20 Patterned Urf (14%), 55 Ungritted (37%: 32 gray, 20 light, 3 patterned), and 16 Lime (11%). Many of the Lime sherds have thin walls. One rim has a row of four applied oval pellets; several sherds are coated with streaky red paint. Most of the Ungritted sherds have some inclusions; they resemble Urf in fabric but lack the coat of paint. The Urf has examples of sherds with pared surfaces,²⁶ a creamy bloom, and very pale surfaces under a streaky, usually red paint. Overpainted²⁷ pieces are well represented among the Patterned Urf sherds. Larger sherds (e.g., Figs. 33:b, 42:j) show the irregularities of contour and variable wall thickness that, at Franchthi, are common in earlier MN deposits.

Comment

The collection as a whole is comparable to earlier MN materials from Franchthi, ca. FCP 2.1–2.2.

PIT AP

Pit AP measured ca. 4.00 m (N–S) × 2.00 m (E–W). It was located east of the center of the mound in square Gg (Plan 2). At the top of the Neolithic levels, ca. +3.50 m in the center of the trench and +3.08 m in the north, Mixed Fill, containing Early Helladic and Neolithic sherds, was encountered in the northern two-thirds of the trench. The area of Mixed Fill decreased with depth. By ILAPA, it was confined to the northernmost meter. It appears to have continued at that extent to the deepest levels, below the water table, which was reached at ca. +0.65 m. The southern portion of the trench, however, produced a series of Neolithic deposits.

SUBPHASE I.AP.1

Assigned Lots: A 455 (AP 54, AP 57), A 456 (AP 56), A 457 (AP 53, AP 55), A 458 (AP 51, AP 52)

Total Sherds Recovered: ca. 3 large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Lime: 2:i, 5:c; Ungritted: 9:a, 10:c, 12:i

Features

The earliest deposits in AP require careful analysis since Caskey (1958: 139) reported that this area of AP produced superimposed walls that he assigned to the Early Neolithic (Plan 24:a, b). These walls demonstrated, he thought, the existence of rectangular architecture from the time of the earliest settlement.

Lot AP 52 removed very mixed sediments²⁸ south of wall BW (Plan 24:b), the wall assigned to I.AP.2; removed wall BW; and exposed the top of wall BY (Plan 24:a). Lots AP 51, AP 53,

26. The troughs described as "paring" (Jacobsen 1969: 363; 1973: 264) are the result of burnishing a still damp and yielding surface (Vitelli 1993: 145, 146 n. 1).

27. "Overpainting" refers to the potters' practice of applying

a wash of paint after, i.e., on top of, the painted patterns (see, e.g., Fig. 58a–e).

28. The excavator described these sediments as "rainbow earth."

AP 56, and AP 57 removed, at least in part, brownish sediments to the north of wall BY, including, apparently, the area that still contained Mixed Fill. Wall BY was the earliest wall in AP. Excavation ceased when water began to fill the trench, at ca. +0.65 m.

Lots AP 54 and AP 55 seem to have been confined to the southern side of wall BY, clearing to a stony "floor." Unfortunately, each of the lots that was confined to the south of wall BY, and thus presumably free of contamination from the Mixed Fill to the north, was combined with a lot that removed sediments that included Mixed Fill. Since the entries in the pottery notebook were made only after the lots had been combined, there is no written record of the sherds that came exclusively from the lots confined to the south of wall BY. Wall BY was assigned to LAP.1; it was left in situ.

Pottery

The pottery notebook for AP is less detailed than that for other areas. For the lots assigned to LAP.1 it records 40%–74% Ungritted, 25%–60% Lime, and 1%–2% Urf, very similar to the frequencies recorded for I.J.D+E. The 112 saved sherds include 4 or 5 pieces of EH II material (including a thick piece of tile, an inturned rim bowl, and an EH II basin rim) and 15 pieces of Urf. The Urf includes fragments of Coarse Urf (one with dappled interior; the other may be EH). A small carinated Urf cup on a ring base is very similar to one from II.BD.C (Fig. 50:j). At least two are examples of late Urf (FCP 2.5). The other Urf sherds find parallels from Int 1/2 through FCP 2.5. The Ungritted pieces are generally gritty, comparable to pieces from I.J.D+E. Some of the Lime sherds—several with very large lugs—may be post-Neolithic.

Comment

The pottery is clearly very mixed. Much or all of the obvious contamination probably came from the Mixed Fill to the north of wall BY,²⁹ but even the non-Urf sherds have characteristics that suggest early Middle Neolithic parallels.

SUBPHASE LAP.2 (WITH WALL BW)

Assigned Lots: **A 459** (AP 50), **A 460** (AP 48), **A 461** (AP 45), **A 462** (AP 45-2, AP 47), **A 463** (AP 43), **A 464** (AP 44, AP 49)

Total Sherds Recovered: ca. 1.3 large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Lime: 1:j, k; Gouged: 16:e; Monochrome Urf: 32:a

Features

Lot AP 43 removed walls BS, BT, BU, and BV of the succeeding subphase, II.APA (Plan 25), and uncovered the top of wall BW (Plan 24:b). Lots AP 44, AP 49, and AP 50 included the area to the north of wall BW; thus, they cut into the Mixed Fill. The remaining lots were confined to the south of wall BW and should, therefore, have been free of later contamination. Lot AP 45 removed large fragments of a pot (L.1451, Fig. 45:c) that was found lining a bothros and that had a flat stone slab over it "as if a cover" (XL: 169). The pot was assigned to II.APA, the probable level from which the pit had been dug. Wall BX was perpendicular to wall BW and within the east scarp of the trench. When wall BW was removed, a "kind of bonding with wall BX" was noted (XL: 171), and was presumably the basis for Caskey's claim of rectangular architecture (Caskey 1958: 139).

²⁹ But see "Comment" under LAP.2, below.

Pottery

A relatively small quantity of pottery was recovered from these lots. According to the pottery notebook, all lots, including those confined to the south of wall BW, included from 7% to 46% Urf,³⁰ along with highly variable percentages of Ungritted and Lime. The 102 saved sherds from this "stratum" include 40 early Urf and 41 Ungritted (17 gray and 24 light), several of which might equally be called early Urf. The 21 Lime include several gouged bowl fragments, comparable to pieces found in IJ.D+E and IJ Gully. One or two pieces, presumably from the Mixed Fill, could be post-Neolithic.

Comment

Given that some Urf was apparently present south of wall BW where there is no indication of later disturbance, this deposit, and walls BW and BX, should belong not to the Early Neolithic, but to an early stage of the Middle Neolithic. The presence of Urf south of wall BW in this "stratum" increases the likelihood that some of the Urf in LAP.1 (see above) may have come from south of wall BY rather than exclusively from the Mixed Fill. Thus, it is possible, even probable, that all of the early walls in AP are early Middle Neolithic in date, rather than Early Neolithic.

TRENCH HTJ

Trench HTJ was excavated in 1956 to test the levels below the floor of the House of Tiles. It was a rectangle, ca. 4.00 m (N-S) × 1.50 m (E-W), largely in square Ef, but extending slightly into square Eg (Plan 2).

SUBPHASE I.HTJ ("SLIGHTLY MIXED")

Assigned Lots: HTJ 34–40

Total Sherds Recovered: ca. 4 large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Lime: 7:g; Ungritted: 9:g, 10:b; Monochrome Urf: 21:a; Patterned Urf: 61:c, j, 66:g

Features

The lots assigned to Lerna I in HTJ removed nearly a meter of sediment with ample traces of burning (ash and charcoal). A burned brick, chunks of clay, and small stones sat above a hard surface, perhaps a floor, noted at +1.65 m. A large pit cut into sterile red clay was the only other feature. Water table was reached at ca. +0.73 m.

Pottery

For the relevant lots the pottery notebook records the original composition as 26%–90% Ungritted, 19%–43% Lime, and 5%–17% Urf. Urf ware—Monochrome and Patterned—was present in every lot. Only two sherds came from the deepest sediment removed, in lot HTJ 40. The pottery notebook identifies one as "glazed brown," the other as "patterned Urf on Urf, interior brown," leaving no doubt that these pieces from the deepest level reached are Middle Neolithic.

Just over 100 sherds remain from these lots. Of them, 56% are Ungritted, including one very worn example of the Pattern Painted variety with several parallel broad lines; 10% are Lime;

³⁰ The phrase "fine ware, not Rainbow," is used in the pottery notebook.

24% Monochrome Urf; and 9% Patterned Urf. At least two are Early Helladic (confirmed by Wiencke, pers. comm.); several others look suspiciously like later Neolithic wares.

Comment

While most of the sherds are reasonably typical examples of earlier MN varieties (ca. FCP 2.1–2.2), several are more comparable to later MN examples (FCP 2.3–2.4), and there is obvious contamination from still later deposits. The presence of Urf in all the original lots suggests that, in spite of their position directly above sterile clay, the sediments were not deposited during the Early Neolithic.

SUMMARY OF LERNA I

Caskey (1957: 160) described levels assigned to Lerna I, or the Early Neolithic, as completely lacking “the red slipped and glazed” varieties of ceramics (my Urf ware) that occur in later, Middle Neolithic strata. While his description has proven to be not entirely accurate for all the deposits he assigned to Lerna I, it is essentially the same definition I used for the EN deposits at Franchthi. That site produced multiple sequences at the bottom of which Lime, Sandy, Ungritted, Andesite, and Serpentine wares were present, unaccompanied by a single sherd of Urf ware. The deposits were stratified below deposits that did include that definitively Middle Neolithic ware. Thus, the lowest ceramic-bearing, Urf-free deposits are those I call Early Neolithic.

The Franchthi sequence confirms that the transition from Early to Middle Neolithic was a gradual one. In southern Greece the Middle Neolithic may be said to begin when a few potters introduced modifications to earlier clay recipes and created the first pieces of Urf ware. Other potters, working during the same years, continued to use the earlier recipes and produced pots in, for example, Lime and Ungritted wares. In the very early years of the Middle Neolithic, few pots were made in Urf ware; they entered the archaeological record in small numbers. Pots made with the older recipes continued to be produced in larger quantities and continued for a while to dominate early MN assemblages. Most of these non-Urf pots are, at least in sherd form, indistinguishable from those made in the years before Urf was introduced. Occasionally a non-Urf pot made in the Middle Neolithic at Franchthi shows some innovative feature that does not occur in earlier versions, often of a sort that suggests the influence came from the Urf potters. Such innovations in the pots made with the older recipes inform us that the sherds are not kickups from earlier deposits but instead represent ongoing production within the early Middle Neolithic, contemporary with Urf ware. As the MN phase wore on, Urf ware was made more frequently and took on an ever more important role, while the old-fashioned wares were made in ever decreasing quantities or, in some cases, stopped being made altogether. By FCP 2.3, Urf varieties completely dominate the assemblage.

If we apply the definition of Early Neolithic developed at Franchthi to the Lerna deposits, the only Neolithic deposits that are entirely without Urf-ware sherds, and therefore potentially Early Neolithic in date, are those at the base of the JA/JB sequence (I.J. Cavities through I.J.C). These subphased groups include only sherds from pots made with the older, pre-Urf recipes, primarily Lime and Ungritted wares. They should, then, qualify as Early Neolithic. Individual pieces, however, include features that, at Franchthi, are among the innovations that occur in those wares in deposits that include Urf ware, i.e., that are Middle Neolithic in date.

It is, therefore, possible to argue from the ceramic evidence either that Early Neolithic is represented at Lerna or that it is *not*. If we argue that the innovations occurred earlier at Lerna than at Franchthi and are, indeed, part of the EN potters’ repertoire at that site, we

have EN deposits at Lerna, at least in area JA/JB. If, on the other hand, we choose to argue that, given the small percentage of Urf pots entering the archaeological record in the earliest years of the Middle Neolithic, the absence of Urf in the lowest JA/JB deposits is fortuitous; it might even be a function of excavation in an outlying part of the mound where the innovative MN potters' works were not used, broken, and discarded. By this argument, the presence of the innovations in sherds in those deposits should date the deposits to the early Middle Neolithic, and there is no Early Neolithic at Lerna.

The additional evidence from nonceramic sources is not entirely helpful in settling this question. The single ^{14}C date is from a poorly documented context. Although it spans almost the entire Early Neolithic (6700–6050 cal B.C.), it tends toward the earlier range of ^{14}C dates for EN sites in Greece. That would seem to support the ceramic argument for the presence of innovative potters within the Early Neolithic at Lerna. It is not difficult, however, to think of arguments for dismissing the date as untrustworthy. If we accept it, then we must posit a hiatus between the earlier Early Neolithic and the beginning of the Middle Neolithic at the site, a situation for which there is no supporting evidence. A more convincing argument in favor of an EN occupation at the site is that, by the time the first Urf sherds appear in I.J.D+E, securely marking an early MN presence, the mound was sitting at an elevation of roughly 0.50 m above the surrounding plain, at least in area JA/JB. That accumulation would seem to require earlier, therefore EN, activity at the site. Much of the excavated sediment in JA/JB is, however, described as melted or decomposed mud brick, which could have accumulated quite rapidly, making the argument for an EN presence based on accumulated sediments unconvincing.

I have been debating, in my own mind, the presence or absence of Early Neolithic deposits at Lerna for over 25 years. Every time I think I have firm evidence for one side of the argument and am about to let out a sigh of relief, I think of a counterargument. If we truly want to know whether there was occupation at Lerna in the Early Neolithic, and what the nature of that occupation was, we shall have to reopen excavations at the site. The available evidence at this point can be interpreted to suit the interpreter.

LERNA II DEPOSITS IN AREA JA/JB

The discussion of Lerna II contexts picks up where the Lerna I discussions (Chap. 2) left off, following the same sequence around the mound. As with the Lerna I deposits, lots that removed a wall and the sediments immediately under and around its base were usually lotted with and assigned to the subphase *preceding* that to which the wall itself was assigned.

AREA JA/JB

Area JA/JB, along the southwestern edge of the mound, produced a long sequence of superimposed deposits assigned to Lerna II (Table 2.1), each, with the exception of I/II.J.Pebble Layer, with remains of architecture. The subphases, as defined by the Caskeys, proceed essentially in stratigraphic sequence from I/II.J.Pebble Layer, which includes the materials directly above those of I.J.D+E, to II.J.A and on through to II.J.G, the uppermost level of Neolithic deposits in the area.

Generally, the structures consist of clusters of rectangular rooms often sharing walls, but not necessarily interconnecting. These structures were located in the eastern and western areas of the trench (Plans 8–14), with the space between them left open. Until the later stage of II.J.C (Plan 10), the buildings did not extend into the area of the earlier ditch (I.J.Gully), although a short stretch of wall, not obviously connected to any other, encroached upon that space in II.J.A (wall JJD), and another in II.J.B (wall JAV) (Plans 8, 9). From II.J.A through II.J.C, one complex of rooms clusters on the east and another on the west.

Between II.J.C and II.J.D there is a change in the general layout of the area. The eastern area continues to house a complex of rooms, or at least walls, but the structures were located slightly further to the west, standing over the earlier I.J.D+E ditch, rather than directly above the earlier series of MN rooms. The whole orientation of the structure changes, taking on a northwest–southeast alignment, rather than the northeast–southwest orientation of the earlier cluster of rooms. Numerous pits cut into the deposits. No structures were recognized in the western part of the trench after II.J.C, but a series of pits or “hearths” was identified. Some, if not all, of these were dug in the Final Neolithic phase.

SUBPHASE I/II.J.PEBBLE LAYER

Assigned Lots: J 708, J 718, J 721, **J 884** (J 719, J 720, J 745), **J 885** (J 729, J 734–736, J 744, J 747, J 748, J 751)

Total Sherds Recovered: ca. 15 large bags

Joins: The pottery notebook records joins with II.J.C.

Inventorial Pottery: L.1147 (Fig. 26:a), L.1245 (Fig. 58:a)

Figures: Lime: 1:l, 2:h, 3:i, 4:d; Sandy: 6:c; Ungritted: 8:g, 9:d, 11:j, 13:c, g, o, 14:b, e; Gouged: 16:c, d; Monochrome Urf: 24:l, 26:a, 34:a, 36:c; Coarse Urf: 47:a-d; Patterned Urf: 55:b, 58:a, j, 66:a, b, d

Features

This subphase takes its name from several patches of pebbles or small cobbles that appeared east of room J.16 in area JB (Plan 8, II.J.A) and, once the walls of that room had been removed, another patch, ca. 10 cm thick, more or less under room J.16. A third patch, on the eastern side of the area near wall JJB (Plan 8, II.J.A), was originally thought to be part of a layer that had extended across the entire area, joining up with those near room J.16. The lot that removed the patch near JJB, lot J 739, was, however, assigned to II.J.A. Patches of pebbles occur throughout the Neolithic sequence in area JA/JB (e.g., Plan 5, I.J.C). They may have been (part of) built features, but nothing indicates that they formed a continuous layer across the entire area at the level of I/II.J. The "I/II" designation presumably is intended to convey that these deposits sat between others assigned to either Lerna I or II and included pottery typical of both.

Lots assigned to I/II.J removed, generally, red sediments over the area to the west of AX 2.5 (Plan 8, II.J.A). They also removed the walls of room J.16 (Plan 8, II.J.A). Lot J 729 found the stones at the top of bothros 13 (Plan 7, I.J.E) and cleared that pit, although the pit was later assigned to I.J.E. Lot J 744 uncovered the skull of burial J-6 (Plan 7, I.J.E). Lot J 751, among others, cleared red clay, described as brittle, hard, and "obviously burnt," (XLII: 61), a description that recalls the sediments of most of the lots assigned to Lerna I/J (Chap. 2).

By the time they reached this point in area JA/JB, the excavators had become accustomed to finding walls on top of other walls and a series of red and black layers more or less associated with the walls. From various comments in the notebook, it is clear they were anticipating the continuation of that pattern, and the anticipation colored the way subsequent deposits were dug and interpreted. In fact, the deposits below II.J.A are quite different in nature. They point to a difference in the kinds of activities in this part of the mound before II.J.A.

Pottery

A substantial quantity of pottery was recovered from these deposits—ca. 15 large bags, probably weighing close to 50 kg. The relative frequency of each ware, as recorded in the notebooks, varies markedly from lot to lot: Ungritted 11%–50%, Lime 16%–45%, Urf 15%–83% (of which 0.3%–7% is Patterned Urf). The notebook records at least two joins with lots assigned to II.J.C, suggesting the possibility that pits dug from that level went unrecognized.

In addition to the two inventoried pots, 215 sherds (before joins) were saved. The 34 sherds of Lime ware exhibit, along with applied pellets below the rim and pierced lugs, both vertical lugs (Figs. 1:l, 3:i) and, on a Lime sherd that also includes sand, horizontal lugs (Fig. 6:c). An unpierced ledge lug, typical of FCP 2.3 or later, is also present. The Ungritted pieces (34 gray, 34 light) include many examples with relief marks and light grooves. A small, tooled flat base (Fig. 13:c) may be intentionally asymmetrical. At least one of the gray sherds and another light one (Fig. 9:d) are lightly gritted and very close to the fabric of Urf.

The 44 Patterned Urf sherds and the inventoried basin (L.1245) are reasonable examples of early Urf (FCP 2.1–2.2). None has a high luster, most have fired red on a pale ground, and several are overpainted (e.g., Figs. 58:a, 66:b). Only two, both collared jar necks, show the use of a broad brush. The inventoried basin (Fig. 58:a) has a very low ring base, painted on the underside, a practice that stops after FCP 2.1. The 52 Monochrome Urf sherds are

generally what we would expect to accompany these Patterned Urf pieces. A Monochrome Urf cup (Fig. 26:a, L.1147) has a very low ring or flat slab base, painted on the underside. The examples of Coarse Urf (Fig. 47:a–d) include ones with typically early, applied pellets below the rim. A fragment of a tall pedestal base with inverse punctate decoration and a good luster, characteristic of FCP 2.4 or later, and several other pieces with the color and luster of later Urf are, however, also present. Finally, fragments from four pots with traces of painted patterns are at least Late Neolithic (LN), if not Final Neolithic or later, in date.

Comment

The saved pottery appears to confirm the impression from the field and pottery notebooks that “I/II J. Pebble” removed deposits that were essentially early Middle Neolithic in date, but crosscut later deposits.

SUBPHASE II.J.A

Assigned Lots: J 686, J 709, J 722 (room J.12), J 728, J 737, J 738, J 740–742 (room J.17, Upper), J 743, J 821, J 865 (J 684, J 701), J 866 (J 730, J 733), J 882 (J 696, J 702–704, J 726), J 883 (J 710–715, J 717, J 739)

Total Sherds Recovered: ca. 34 large bags

Inventoried Pottery: L.1753 (Fig. 69:x)

Joins: The pottery notebook records joins with II.J.B and II.J.C.

Figures: Monochrome Urf: 24:h, j, k, 26:b–e, 32:b, 33:a, 39:c, e, 41:a, 42:a, b, 71:a; Coarse Urf: 49:a, b; Patterned Urf: 55:c–i, 58:b, c, e–i, l, m, 61:b, e, f, k, 62:a, 63:a, 66:c, 69:a, b, p, x; Andesite: 37:k; FN: 95:c (see Chap. 8)

Features

Plan 8 shows the structures assigned to II.J.A. Room J.17 was on the east, room J.16 on the west, the area between them open except for the short segment of wall JJD, which sat at a lower level than the base of the rooms. Walls JBO, of room J.16, and JJC, of room J.17, continued beyond the room each encloses, suggesting that both structures may have had at least one additional room that was not preserved.

Unfortunately, lots assigned to II.J.A, in addition to uncovering these walls, also cleared a possible floor in room J.12, around the “horseshoe hearth,” and bothros 11 (Plan 9, II.J.B). They also removed the walls shown on Plan 9, i.e., those assigned to II.J.B, which seem to represent a later rebuilding of the structure of II.J.A. Lots that cleared within the confines of a room were often combined with lots that cleared outside. When that occurred, we have no record of the pottery that was found only within the room.

Pottery

The lots assigned to II.J.A recovered a large quantity of pottery: 34 large bags. The notebooks record highly variable percentages of each ware in the various lots: Unglazed 2%–18%, Lime 7%–43%, Monochrome Urf 25%–81%, Patterned Urf 0%–9% and Coarse Urf 0%–10%. The variation in percentages could reflect different activities in different areas, but seems more likely to point to crosscutting and mixing of deposits.

Only 200–300 sherds, total, from all the lots assigned to II.J.A were saved. They include ca. 38 Lime, 5 Unglazed, and 6 fragments of (Monochrome Urf) gouged bowls. The remaining pieces are Urf varieties, including ca. 110 Patterned Urf. The Urf generally is comparable to material from FCP 2.1–2.2. Surfaces are less than perfectly finished, with marks from pinching, especially around rims and bases (e.g., Fig. 39:e), paring (i.e., with troughs created by

burnishing a still damp surface), or scraping clearly evident under the, sometimes thick, coat of paint. The paint has most often fired red, but occasional black pieces are present. A few pieces have fired to a greenish orange color. All colors may have a slight luster, especially where the paint is thinly applied and streaky, but the great majority of sherds have a dull finish. Where the paint was applied thickly, it has often crackled and is sometimes flaking off. The fabric is quite pale, sometimes approaching white (see, e.g., CD Photo 22); granular white splotches and white firing circles on a few pieces probably result from salts, whether from the clay body, liquids used to slake the clay (or paint), the paint mixture itself, or the fuel. The motifs used on the Patterned Urf pots are simply structured ones, drawn almost exclusively with a narrow brush (for an exception, see Fig. 55:e). They include wavy lines (Figs. 55:c, i; 63:a), solid elements (Fig. 58:g), small triangles pendant from the rim (Fig. 55:f) and 15–20 examples of overpainting (Figs. 58:b, c, e, 62:a). A number of low ring bases are painted on the underside. Coarse Urf is represented, including pieces with interior dapples.

Several of the Urf sherds, however, have fired to the streaky mahogany color with the high, metallic luster characteristic of late Urfs (FCP 2.3–2.4; CD Photo 27). The Lime sherds include a ledge lug tempered with 2–4 mm chunks of calcite. Both shape and fabric suggest a late MN date. Two other sherds may also be intrusive. One is a fragment that preserves a carination. It has fired hard (Mohs 4–5) and uniformly gray (10YR 6–7/1–2), and shows no evidence of paint on any surface. It could be a mis- or over-fired piece of Monochrome Urf, but might equally be Gray Minyan.¹ Another carinated piece is black and burnished, with a relief “V” just above the carination (Fig. 37:k). It is made from a clay body that includes andesite nonplastics. The sherd is unique at Lerna. Andesite wares occur at Franchthi in FCP 1–2.3 and FCP 4. The Lerna example is not an exact match for any piece from Franchthi. It may be a legitimate part of the early MN assemblage, in which case it is almost certainly an import; it could equally be intrusive.

Comment

The bulk of the saved pottery from II.J.A is, as we should expect from its stratigraphic position in the JA/JB sequence, early Middle Neolithic in date. One can even see signs that, as a group, it seems closer to classical Neolithic Urfirmis than the collections from lower in the sequence. But it is still a mixed deposit, from which we have only a small sample, heavily biased toward Patterned Urf and perhaps not truly representative of the original assemblage.

SUBPHASE II.J.B

Assigned Lots: J 661, J 679, J 680, J 683, J 694, J 700 (room J.12, stage 3), J 723 (room J.14), J 725 (room J.13), **J 863** (J 682, J 685, J 688, J 690, J 693), **J 879** (J 697, J 698), **J 880** (J 691, J 692, J 699), **J 881** (J 695, J 705)

Total Sherds Recovered: 19–20 large bags

Inventoried Pottery: L.1064 (Fig. 66:f), L.1711 (Fig. 42:d)

Joins: The pottery notebook records at least three separate pots that join with II.J.C; one Patterned Urf joins with II.J.A.

1. Zerner (pers. comm.) was willing to accept the piece as Gray Minyan. Since so many of the lots at Lerna have documented intrusive material, often similar to wares common in the upper, post-Neolithic levels, one cannot be certain that any sherd from the Neolithic lots is in situ or even necessarily Neolithic. At Franchthi, I came across many sherds that “looked odd,” but that, for contextual reasons, could safely be assumed

to be Neolithic. Those “odd” sherds at Franchthi could, therefore, be used to understand the range of possibilities achieved by the Urf potters and were extremely helpful in reaching an understanding of their technological skills. Sherds of the same sort at Lerna can only be viewed as potentially intrusive; I dare not make use of them to conclude anything about MN practices.

Figures: Monochrome Urf: 21:f, 22:c, 23:g, 24:b, g, m, 36:k, 37:d, 41:c, h, 42:c-e, h, 69:g; Coarse Urf: 48:a, 49:c, 51:d; Patterned Urf: 55j-l, 60:a, b, 61:g, h, 62:e, 63:b, 66:f, 68:b, 69:c-e

Features

Lots assigned to II.J.B (Plan 9) were used to clear to the bottom of the walls of room J.9 in the eastern cluster (Plan 10, II.J.C), in the process uncovering and cleaning out bothros 9 and bothros 10 (lot J 683) (Plan 10, II.J.C).² Excavators then removed the walls of rooms J.8, J.9, J.15, and eventually, those of room J.12 (stage 2), revealing an earlier stage (stage 3, Plan 9). The space within that room was cleared to reveal a "horseshoe-shaped hearth." Other lots in the immediate area cleared within rooms J.13 and J.14.

On the west, II.J.B lots removed walls JBL and JBN of rooms J.10 and J.11 (Plan 10, II.J.C), revealing immediately, "another wall [parallel] to JBP but further North. We call it wall JBQ" (XXXVI: 157; for wall JBQ see Plan 8, II.J.A). Wall JBO, which enclosed the eastern end of room J.16 (Plan 8, II.J.A), was directly under wall JBN, which, in turn, sat under wall JBK (Plan 10). It seems likely then that the western complex of rooms (J.16, J.10, J.11) underwent a series of remodelings similar to those in the eastern complex (J.8, J.9, J.12-15, J.17) and at roughly the same times. There seems no reason to have omitted the western rooms from the plan of II.J.B (Plan 9).

Other lots assigned to II.J.B cleared the open area between the building complexes, revealing wall JAV (Plan 9), and defined, at this level, the boundary between the Neolithic deposits and the Mixed Fill to the south. Sediments varied from dark black through browns and reddish browns, to red, and hard red and yellow clay. The last two, when associated with walls (e.g., east of wall JAY, west of wall JAT), were considered as possible floors—although in each case the "flooring" was very limited in extent.

As true throughout the sequence, the combining of lots that removed walls assigned to a higher level with those that excavated underlying ones is likely to have artificially mixed deposits of different dates. Excavation around the Mixed Fill in the southern reaches of the trench provided opportunity for contamination by, potentially, much later material.

Pottery

Pottery notebooks record from the original lots 1%–24% Unglazed, 6%–30% Lime, 40%–81% Monochrome Urf, 4%–7% Patterned Urf, and 2%–8% Coarse Urf.³ Roughly 300 sherds from II.J.B were saved. The non-Urf wares include several fragments of Unglazed ware, including a small rim sherd with a profile like the "barrels" from the upper levels of I.J and I/II.J (Fig. 14:a–c), but lacking ridges or relief pellets; two nonjoining sherds, probably from the same Sandy-ware jar; and six or seven pieces of Lime ware, one with calcite inclusions as large as 4 mm, from a basin rim. A final non-Urf sherd is probably Middle Helladic (C. Zerner and M. H. Wiencke, pers. comm.). It has a whitish slip with a crosshatched or net pattern in dull grayish paint on a typical MH fabric.⁴

2. L.1064 (Fig. 66f) was recovered from the bottom of bothros 9. Thus, although assigned to II.J.B, it probably was deposited during an activity in II.J.C.

3. Lots that removed the deposits within three of the rooms were not combined with other lots before recording in the pottery notebook. The sherds that came from each can be quantified, although the specific sherds can no longer be identified. The figures are:

Room J.12: Lot J 700 recovered two-thirds of a small bag of sherds, which included: 1% Patterned Urf, 40% Monochrome Urf, 5% Coarse Urf, 30% Lime, and 24% Unglazed.

Room J.14: Lot J 725 recovered a total of 39 sherds, in-

cluding 14 Monochrome Urf, 1 Patterned Urf, 14 Unglazed, and 10 Lime.

Room J.13: Lot J 725 recovered a total of 25 sherds, including 15 Monochrome Urf, 1 Coarse Urf, 7 Lime, and 2 Unglazed.

4. Lot J 879, from which the potential MH sherd came, was located in the corner outside room J.16, between walls JBO and JBP. The notebook is not clear about the full extent of the lot; it may have continued into the southwestern corner of the trench and removed a bit of the Mixed Fill, although that is supposed to have been deposited in EH times and thus should not have included MH material.

Three varieties of Urf—Monochrome Urf (including Burnished-Over Urf), Patterned Urf, and Coarse Urf—account for the bulk of the saved sherds from II.J.B. Many are quite similar to pieces from lower deposits. Quite a few have features that suggest a slightly later date; they seem to represent the next steps in the development toward the hard-fired, lustrous Urf of the late Middle Neolithic, as we might expect, given the stratigraphic position of the deposits. A few sherds are examples of late, developed Urf, suggesting, again, that there has been some intrusion from later strata.

At least two examples of Burnished-Over Urf are present. One, a small, even miniature, carinated collared jar (Fig. 22:c) retains clear finger dents from the pinching process that shaped it. Its surface has a waxy texture and yields a powder when scratched with a fingernail. It has fired black. The collared bowl (Fig. 42:h) has a similar surface quality, but the pot has fired red.

All three Urf varieties include a number of pieces that have fired brown or black, with a bit of luster, although most sherds, regardless of color, have no luster. While pale fabric colors remain common, many sherds have a deeper, more orange tint, more characteristic of later Urf. Many pieces show signs of having been produced by potters with limited skills or patience. Contours are often irregular and lumpy (e.g., Figs. 21:f, 24:b), surfaces are poorly finished under the paint, and the paint itself is often crackling.

The short and very splayed profile of a Monochrome Urf basin rim (Fig. 23:g) suggests that the potter had difficulty keeping the bowl walls from collapsing, or perhaps inverted it while it was still too damp to support itself. Another basin rim (Fig. 24:m) has the surface quality of Coarse Urf—minimally smoothed and with tiny blisters or bumps under the paint. The small cone below the rim was poorly attached. Pared surfaces are still common, even on shapes that suggest FCP 2.3 parallels (e.g., Fig. 37:d). The essentially complete cup (L.1064; Fig. 66:f) with a painted mark is probably, to judge from its convex profile and thin walls, ca. FCP 2.3 in date. Collars on jars range between 0.04 and 0.05 m in height (e.g., Fig. 55:j, k; Fig. 55:l is an exception), comparable to early Urf collars at Franchthi. Several show pinching depressions along the interior joint, where splashes of paint also signal a potter who paid little attention to detail. Ring bases, on the other hand, lack burnish and paint on the underside, pointing toward later Urf practice. Four triangles (Fig. 69:c–e, g; see Banks 1977) come from this subphase. The collection also includes a fragment of a tall pedestal with inverse punctate decoration and highly lustrous mahogany-colored paint. This and other highly lustrous pieces, including one with a sharp carination and traces of a complexly structured pattern, are surely intrusive pieces of later Urf.

In Coarse Urf, a folded ledge rim (Fig. 48:a) and a surface covered with applied pellets (Fig. 51:d) are in keeping with earlier Urf practices at Franchthi, as are examples of Patterned Urf with overpainting and the use of small triangles painted along the rim (Fig. 63:b). Two Coarse Urf sherds are covered on the interior with dappling. Two body sherds from gouged bowls show heavy wear and probably come from near the bottom of the bowls. One has pebble-sized inclusions, helping to relate the MN gouged bowls to pebble-tempered pieces from earlier levels.

Comment

Joins of sherds from at least three separate vessels are recorded between II.J.B and II.J.C; at least one set of joins connects II.J.B and II.J.A. Crosscutting of immediately over- and underlying deposits is thus indicated for lots assigned to II.J.B. Intrusive material from considerably later deposits is also present. The bulk of the saved sherds suggest the deposit formed at a time near the middle of the Middle Neolithic, perhaps a bit earlier than FCP 2.3.

SUBPHASE II.J.C

Assigned Lots: J 594, J 613, J 615, J 626, J 634, J 639, J 645, J 648, J 649, J 651, J 654, J 655, J 657, J 660, J 663, J 664, J 666*, J 668, J 671, J 674, J 681, J 776, **J 856** (J 621, J 629), **J 857** (J 623, J 642) **J 858** (J 630, J 658), **J 859** (J 653, J 669), **J 860** (J 640, J 662), **J 861** (J 650, J 665), **J 862** (J 673, J 678), **J 864** (J 670, J 676)⁵

*Lot included FN sherds.

Total Sherds Recovered: ca. 43–44 large bags (of that total, lots that included room J.15 produced ca. 4–5 large bags)

Inventoried Pottery: II.J.C, General: L.1051 (Fig. 54:e), L.1140 (Fig. 24:a), L.1227 (Fig. 37:c), L.1242 (Fig. 54:f), L.1713 (Fig. 22:b), L.1714 (Fig. 20:e), L.1715 (Fig. 29:m), L.1733 (Fig. 37:b); II.J.C, room J.15: L.1036 (Fig. 29:k), L.1037 (Fig. 41:b), L.1038 (Fig. 65:d), L.1139 (Fig. 57:f), L.1146 (Fig. 26:g), L.1244 (Fig. 65:b), L.1712 (Fig. 21:c), L.1716 (Fig. 37:e)

Joins: The pottery notebook records numerous joins with sherds from II.J.A through II.J.E, as well as from lots assigned to the Mixed Fill, and at least one join with I.J.B. (See the captions of individual inventoried pieces for details.)

Figures: Lime: 19:c, d; Monochrome Urf: 20:e, 21:b–d, g, 22:b, 23:a, b, 24:a, 26:f–n, p–t, 29:a, c, e–h, k, m, o, p, 30:k, 32:c–e, 33:c, 35:b, 36:b, h, j, 37:a–c, e, 39:d, g, b, 40:a, 41:b, g, 42:g, i, 69:i, 71:d, g; Coarse Urf: 44:a, b, 48:e, 49:e, 50:d, e; Patterned Urf: 54:a–f, 57:f, 58:d, 60:c, 62:b, c, 63:c, d, 65:a, b, d–g, 68:d, 69:f, i; Unglazed Patterned: 61:l; LN/FN: 76:h, 95:h (see Chaps. 7, 8)

Features

The half-meter of deposits assigned to II.J.C (Plan 10) presented a very complex picture to the excavators. “[S]everal phases lay very close upon each other, some walls being built directly above and only slightly off the line of those of the preceding phase, others having their foundations at the floor level of the preceding phase” (Eliot 1956: 21). In the eastern cluster of walls, Caskey eventually assigned rooms J.12–15 (Plan 10) to the “lower level” of II.J.C, along with bothroi 9 and 10.⁶ Room J.15 was considered an early addition to the basic structure already present in II.J.B and II.J.A (Plans 8, 9), although the remainder of the building also underwent some renovation. In the “upper level” of II.J.C (Plan 10, shaded walls), room J.15 went out of use and was replaced by rooms J.8 and J.9 to the north and the other walls in the complex again underwent some renovation. Bothros 7, within room J.9, was assigned to this “upper level.” Its top, in fact, was noted ca. 0.20 m above those of bothroi 9 and 10. To the west, the walls of rooms J.10 and J.11 (Plan 10) presented a similar picture, although less well preserved. Bothros 8 seems to have been dug from this level. The east–west walls of rooms J.10 and J.11 (JBM, JBL) were better preserved in the “upper level” (Plan 10, shaded walls). As noted above, the walls of room J.16 (Plan 8, II.J.A) lay immediately under those of rooms J.10 and J.11, suggesting that this structure was continuously visible.

The area between the two clusters of buildings was apparently left as open space. No features were noted within it, although the primarily “black” sediments produced large quantities of pottery.

The picture presented here and on the plans appears fairly straightforward. In fact, the “floors” sometimes amounted to a small patch of hard-packed yellow clay (e.g., in the

5. Of the lots assigned to II.J.C, lot **J 860** (J 640, J 662) removed deposits within room J.15. These are presently stored separately from the remaining sherds assigned to II.J.C and are discussed separately below.

6. Lot J 683, which uncovered the tops and removed the contents of bothroi 9 and 10, was, however, assigned to II.J.B

(see above). That means that any saved sherds from the bothroi are included with those in the drawer for II.J.B. Thus, even if it is fairly certain that, given the stratigraphic relationships, the bothroi must have been dug from II.J.C, the sherds cannot now be identified and isolated from the other sherds assigned to II.J.B.

northeastern corner of room J.11), sometimes to a patch of hard grayish green clay, sometimes simply to a level at which a large fragment of pottery (or, in room J.14, a hoard of 11 celts) sat. It is not clear to me how the bottom of one wall was distinguished from the top of another, directly below it. Excavation proceeded simultaneously in all parts of the area, with frequent small "trial trenches" opened to explore stratigraphic relationships. Walls of the succeeding subphase, II.J.D (Plan 11) were removed well after excavation had uncovered walls assigned to II.J.C. There was ample opportunity for crosscutting of strata within the Neolithic deposits. The evidence from the pottery indicates that such crosscutting must have taken place.

Further complicating the picture was the continuing presence of post-Neolithic materials, probably derived from the Mixed Fill. The line of Mixed Fill ran along the southwestern corner of J.11, curving northward along its western edge. The "floors" within room J.11 were said to slope downward to the southwest. The southernmost walls of the eastern complex of rooms (Plan 10: walls JAS, JAW, JAP) also bordered the Mixed Fill. Wall JAD (Plan 10) is described as "not continuing as a proper wall" (XXXVI: 85). It had been visible since the top of the Neolithic levels (lot J 592, unphased, but at the level of II.J.G) and seemed to mark the edge of the Mixed Fill, although it is not clear whether it was built in Middle Neolithic or later times.⁷ If the line of the Mixed Fill did, in fact, mark the edge of the Neolithic mound, both clusters of buildings in JA/JB were built precariously close to it. That excavation occasionally crosscut Neolithic and Mixed Fill deposits is the likely explanation for post-Neolithic material in the pottery collection.

Pottery

The lots used to remove deposits within a room sometimes extended beyond the confines of that room. Even when confined to the area enclosed by walls, the pottery from the lot was often combined with that from others that removed deposits beyond the walls. Nevertheless, a rough idea of the original frequencies of wares in each room can be gleaned from the pottery notebooks and is presented in Table 3.1.

In each instance in which a lot produced more than two small bags of sherds, excavation included a substantial portion of the open central area of JA/JB, in addition to the room itself. The paucity of pottery actually recovered from each room is striking.

Lots with lower numbers were excavated before those with higher numbers, so they represent upper deposits within the room. With that in mind, it is interesting to note the relatively high percentages of Unglazed and Lime wares in the upper (versus lower) passes within rooms J.12 and J.13 (the first pass included at least part of both rooms), and J.10. Although Unglazed ware is essentially lacking from the MN deposits at Franchthi, it is present throughout the Lerna II deposits, but its frequency usually decreases over time. It is unclear whether the apparent increase in the upper levels of rooms J.10, J.12, and J.13, though admittedly involving a small number of sherds, is fortuitous, or whether it might point to the redeposition of earlier sediments from elsewhere at the site.

The frequency of Patterned Urf and Coarse Urf in the II.J.C rooms falls somewhere between that of FCP 2.2 and FCP 2.3 on the open, Paralia, portion of Franchthi.

Inventoried pottery

Sixteen pots from II.J.C lots were inventoried, eight of them identified as having come from room J.15. It should be noted, however, that most of these are still quite fragmentary. While the mended sherds preserve a complete profile, or nearly so, half or more of each vessel, with the few exceptions noted below, has been restored in plaster. Many other saved sherds, from

7. A sketch in the field notebook (XXXVI: 154) illustrates the dividing line between the Mixed Fill and Neolithic deposits, with wall JAD sitting just along that line, within the Mixed Fill.

That sketch would suggest that wall JAD postdates the Mixed Fill and thus is not Neolithic.

TABLE 3.1. POTTERY FREQUENCIES BY ROOM IN II.J.C

Room	Lots	Total Amount	Ugr (%)	Line (%)	MU (%)	PU (%)	CU (%)	Other
J.8	653+669	1 sm bag	6	14	70	2	8	0
J.9	653+669	1 sm bag	6	14	70	2	8	0
	630+658	50 sherds	29	16	56	0	0	0
J.10	613	65 sherds	20	33	46	1	0	0
	634	13 sherds	2*	4*	6*	1*	0	0
	674	2.5 sm bags	4	10	75	8	5	0
	776	2 sm bags	7	9	77	5	2	0
J.11	615	33 sherds	16*	6*	11*	0	0	0
	639	1 sm bag	8	20	72	0.5	0	0
	651	2 tins	5	12	79	3	3	0
	666	0.75 lg bag	7	18	65	8	4	0
	670+676	2 lg bags	2	10	76	7	5	0
J.12	621+629	1 sm bag	35	25	40	0	0	0
	623+642	1 sm bag	21	22	53	3	0	1 MH*
	649	1 sm bag	5	34	55	5	3	0
	668	20 sherds	0	2*	18*	0	0	0
J.13	621+629	1 sm bag	35	25	40	0	0	0
	657	1.5 sm bag	8	28	58	1	4	0
	681	1 sm bag	9	37	54	0	0	0
J.14	654	20 sherds	2*	1*	17*	0	0	0
	650+665	1 sm bag	16	48	28	6	2	0
J.15	640+662	4 lg bags	4	14	71	5	6	0
	671	2 sm bags	2	7	85	5	2	1 EH

*Actual number of sherds, rather than percentage

these and other deposits around the site, might equally have been restored and inventoried. One supposes that the large number of large sherds, and their association with this series of rooms, led to their selection for restoration and the inventory.

As noted above, most of the rooms produced very few sherds. Room J.15 appears to be the exception, with four to five large bags recorded from the relevant lots (Table 3.1). Lot J 662 was apparently restricted to room J.15. The field notebook mentions that L.1139 (Fig. 57:f), a small, nearly complete Monochrome Urf saucer with a painted mark, was found within room J.15. The field notebook also mentions L.1146 (Fig. 26:g), a small Monochrome Urf cup, about half of which is preserved, as coming from that room (lots J 645+860). None of the other inventoried pieces was noted during excavation. As it happens, the pottery from lot J 662 was combined (before recording in the pottery notebook, as was the standard practice), with lot J 640 (Table 3.1), a lot that removed deposits largely to the west of room J.15 (although it may have included the very southwestern corner of the room) and began to uncover the top of wall JAU. In fact, L.1036 (Fig. 29:k), half of a Monochrome Urf cup, and L.1038 (Fig. 65:d), ca. one-third of a Patterned Urf carinated bowl, are recorded in the field notebook under lot J 640; only later were they designated as having come from room J.15. Lot J 671 removed deposits primarily within room J.15, but it must have extended slightly to the south—into the Mixed Fill, the most likely source of the reported EH sherds (Table 3.1)—and possibly to the west. No large or joining fragments of pots were noted in the field from that lot.

L.1716 (Fig. 37:e), ca. one-quarter of a Monochrome Urf carinated bowl, includes, along with sherds from lot J 860, part of which excavated within room J.15, two sherds from lot J 655, which excavated in the open, central area between the building complexes. L.1037 (Fig. 41:b), roughly half of a Monochrome Urf piriform jar, includes joining sherds from lot J 576, of II.J.E. L.1244 (Fig. 65:b), ca. three-quarters of the rim circumference and less of the body of a Patterned Urf carinated bowl, includes sherds from lots dug in the open central area, from an unphased lot, and from II.J.B and II.J.E. Most of the upper half of a Monochrome Urf collared jar, L.1712 (Fig. 21:c), is recorded only as having come from combined lot J 860. That lot combined lots J 640, which removed sediments primarily to the west of room J.15 in the open area, and lot J 662, located largely within room J.15.

It is, therefore, questionable whether any except the two pots mentioned in the field notebook as having been found within room J.15 were actually abandoned within that room. Only the first, L.1139, is an essentially complete pot—and it is a very small, compact one, less susceptible to breakage than other shapes. If the others were abandoned within the room, their pieces were later widely dispersed—including through redeposition into higher and lower deposits.

The other eight inventoried pieces present a similar picture. L.1051 (Fig. 54:e) is an intact Patterned Urf collared jar with an interior ledge on the collar. It was found in the lower passes through room J.12, “resting against two stones . . . and has a shell inside, as if for a lid” (lot J 642; XXXVI: 126). Its findspot within room J.12 is thus secure. Collared jars with interior ledges occur at Franchthi in both Monochrome Urf and Patterned Urf, but only in early contexts, and probably all in FCP 2.1 (Vitelli 1993: 146). The execution of the painted pattern on the Lerna example from room J.12, as well as the vessel’s shape and surface quality, also suggest an early MN date—earlier, in fact, than we would expect II.J.C to be on stratigraphic grounds. If it was not redeposited in room J.12, it may have been a long-lived “heirloom,” passed down through the generations. Alternatively, since Neolithic people dug into the site quite frequently and surely encountered (as we archaeologists do) sherds, pots, and other materials left by their predecessors, some, such as this collared jar, may have been extracted and saved, perhaps as a curiosity—something no longer being made—or because it was of a size or shape that was useful. Unfortunately, given the documented crosscutting and numerous instances of disturbance and mixing of strata, Lerna is not the site at which to explore patterns of early pieces appearing in later contexts and the potential role of heirlooms in Neolithic Greece (Lillios 1999; Mauss 1990; Weiner 1992).

L.1140 (Fig. 24:a), about three-quarters of a Monochrome Urf saucer, came from lot J 649, which also removed deposits in the lower level of II.J.C in room J.12. It, too, has a reasonable association with that room. But L.1733 (Fig. 37:b), a large segment of the upper portion of a Monochrome Urf carinated bowl, was pieced together from sherds found mostly in lot J 645, which removed the deposit above room J.15, with several sherds from lots J 594 and J 640, which included some of the central area. L.1714 (Fig. 20:e) and L.1715 (Fig. 29:m), each preserving about half of a pot, came from lots excavated in the central area, perhaps with the inclusion of room J.14 for the former and room J.11 for the latter. L.1227 (Fig. 37:c), ca. two-thirds of a large Monochrome Urf flat-bottomed bowl, came from lots that included the central area and the Mixed Fill at the south. L.1713 (Fig. 22:b) is about half of a small, lightly carinated Burnished-Over Urf collared jar, with joining sherds from the central area of II.J.C and from lot J 583, of II.J.E. Finally, L.1242 (Fig. 54:f), preserving part of the rim and shoulder of a very large Patterned Urf collared jar with an internal ledge, includes joining sherds from the open central area of II.J.C, numerous sherds from II.J.B, and at least one from II.J.A. As noted for the smaller collared jar with an interior ledge (L.1051), stylistic elements suggest that the piece may well have been made at a time more closely contemporary with II.J.A; sherds found in upper strata are probably redeposited.

The many joins among the inventoried pieces with sherds assigned to lots from II.J.A through II.J.E suggest strongly that crosscutting of strata occurred within deposits assigned to II.J.C, and/or that major disturbance and redeposition of Neolithic deposits had taken place in Neolithic times. Few, if any, of the inventoried pots can be assumed to have been found in situ as a primary deposit associated with any of the rooms. It is also puzzling that so many large, joining sherds were recovered from the open area between the structures. We might have expected this open space to be an area of high traffic and activity, but such traffic should have broken sherds into much smaller bits and scattered them widely.

Noninventoried pottery

The saved pottery assigned to II.J.C is stored in two groups, one identified as sherds from II.J.C, room J.15, and containing 55 sherds in addition to the inventoried pieces; the other, the saved sample from all the rest of II.J.C, upper and lower levels (II.J.C, General). Aside from the inventoried pieces, this includes ca. 400–500 sherds. Since more than 13,000 sherds must have been recovered initially, a huge quantity was obviously discarded.

II.J.C, General. The original frequencies of the various wares recorded in the pottery notebooks for each lot assigned to II.J.C, General suggest that Ungritted ware accounted for 2%–34%, Lime ware 7%–33%, Patterned Urf 0%–9%, Coarse Urf 0%–9%, and Monochrome Urf 54%–78%. The saved collection includes one sherd of MH Lustrous Decorated ware (C. Zerner, pers. comm.); and another, with orange lines painted on a very white surface, that is probably also intrusive from post-Neolithic contexts. A body sherd with an ungritted fabric and a painted pattern of solid triangles or flames, oriented horizontally and heavily burnished after painting, may be Neolithic, but is unique in the collection (Fig. 61:l).

Aside from these, the saved collection includes only two sherds of non-Urf, both Lime ware. One, a rim from a medium-sized bowl, has broken along a coil joint that runs parallel to the rim. It suggests that a height of 0.04 m was achieved by the addition of the last coil.

The remainder of the saved collection is entirely Urf, with all varieties represented, including two clear examples of Pattern-Burnished Urf, which occurs only in FCP 2.5. The Scribbled Urf pieces, on the other hand, are of the kind that were incompletely burnished after painting, often while the paint was damp enough to be smeared. The burnished lines carry a light luster, but have fired the same color as or lighter than the rest of the paint, comparable to examples from FCP 2.2–2.3. Numerous pieces of Monochrome Urf were completely burnished after painting (Burnished-Over Urf). These include a lightly carinated collared jar (Fig. 22:b), a small round-bottomed cup (Fig. 26:f), and a lightly carinated small bowl (Fig. 37:a), all shapes that occur in unburnished Monochrome Urf as well. Most of the Burnished-Over Urf examples from Lerna, at least those in the saved sample, have fired red. At Franchthi, black-fired pieces are more common.

The Urf includes many profiles with a light double curve, concave just below the rim, turning convex lower on the vessel (e.g., Figs. 32:d, 35:b). Many also have a light carination (Fig. 37:a–c), comparable to pieces from FCP 2.3. On the other hand, no tall ring bases or pedestals with cutouts, a hallmark of FCP 2.3, are represented. Most of the Monochrome Urf sherds have a low luster; a few reach a high, metallic sheen. Large convex bowls with minimal surface finish under the painted layer (e.g., Fig. 39:d) are comparable to FCP 2.2 examples. Relatively tall collars (0.03–0.05 m) in both Monochrome Urf (Fig. 21:b–d) and Patterned Urf (Fig. 54:a–d) examples are also more typical of earlier Urf (FCP 2.1–2.2) at Franchthi. The two inventoried Patterned Urf collared jars with interior ledges (Fig. 54:e, f) have parallels at Franchthi only in FCP 2.1. Relief marks are very common on all shapes at Lerna (e.g., Figs. 35:b, 36:h, j, 41:g).

The Patterned Urf pieces include some that compare closely with early Urf examples at Franchthi (e.g., Figs. 54:e, f, 58:d), others that, in shape at least, appear closer to FCP 2.3

(e.g., Figs. 60:e, 62:b, c, 63:c, 65:a, b, d–g). A number of these are overpainted, a practice that seems both more common at Lerna and longer lasting. It was rarely used at Franchthi after FCP 2.2.

The Coarse Urf includes fragments of five gouged bowls, with both narrow, crisscrossing gouges (Fig. 44:a) and broader, deeper ones that appear predominantly horizontal or diagonal (Fig. 44:b) in orientation. Only those sherds from near the bottom of the bowl show signs of wear. All are coated on the exterior with Urf paint, applied over a finger-smoothed surface. The rims on Coarse Urf vessels without gouges are squared (Fig. 48:e), a profile that begins at Franchthi in FCP 2.3, along with plain strap handles (Fig. 50:d, e). The potter clearly had trouble preventing the strap in Figure 50:e from shrinking away from the body wall. The rolls of added clay around both attachment points are one potter's ingenious solution to this common problem.⁸ A rim fragment (not illustrated) from another large (Diam. 0.44 m) Coarse Urf vessel with a squared rim has stress cracks along one edge of the break and crackling clay, suggesting that the potter attempted to mend a crack in it after it had dried.

Comment. The pottery notebooks record joins between sherds assigned to II.J.C and I.J.B, II.J.A (at least two), II.J.B, II.J.D (at least four), II.J.E, and lots assigned to the Mixed Fill. The saved collection includes sherds that compare with pieces from FCP 2.1 through FCP 2.5. Clearly, some mixing of deposits took place before and/or during excavation. Nevertheless, most of the Urf compares reasonably well with pieces from FCP 2.3. It may represent a slightly earlier stage than is evident at Franchthi, if the differences are not a result of local preferences.

II.J.C, Room J.15. The saved collection from room J.15 includes 55 sherds other than the inventoried pieces, from an original of more than four large bags. Two are joining fragments of a small Lime cup with clear traces of an attempt to mend a crack at the rim. The piece was burnished before it cracked, probably while drying. The potter added more clay over the crack and burnished it again. The added clay is crackling and flaking off from the interior of the rim. A single sherd of oxidized Unglazed ware is the only other non-Urf piece.

The Urf includes a gouged bowl fragment and two additional pieces of Coarse Urf: a rounded rim with finger depressions from pinching all along the interior, and a strap handle. A large Monochrome Urf rim sherd, with flaking red paint, joins the piriform jar rim with a tubular lug scar (Fig. 40:a) from the general II.J.C collection; at least one other saved Monochrome Urf sherd from room J.15 joins another sherd from the general subphase group. A Monochrome Urf bowl bottom preserves an almost complete scar of a detached ring base. A smaller, complete low ring base has been ground down along its resting surface, to a height of ca. 0.01 m. Several sherds are examples of early Scribbled Urf, in which an incomplete burnishing over the paint produced a scribbled effect visible in some light.

Comment. Generally, the material from room J.15 is comparable to that from the rest of II.J.C, i.e., perhaps slightly earlier than FCP 2.3.

SUBPHASE II.J.D

Assigned Lots: J 607†, J 622, J 625*, J 631*, J 659*, J 851* (J 600, J 627), J 852† (J 616, J 620), J 855* (J 628, J 636, J 646)

*Lot included FN sherds, stored separately. †Lot included FN and EH sherds, stored separately.

Total Sherds Recovered: ca. 12 large bags

Inventoried Pottery: L.1067 (Fig. 45:a), L.1229 (Fig. 27:k), L.1717 (Fig. 60:c), L.1718 (Fig. 37:g), L.1719 (Fig. 41:e)

8. Students in my experimental pottery classes have frequently come up with the same solution.

Joins: The pottery notebook records joins with II.J.C, including room J.15, and with II.J.F.

Figures: Monochrome Urf: 22:i, j, 24:f, i, 27:b, c, k, 29:d, i, j, 33:d, 34:f, 35:a, e, 36:a, d, e, 37:g, 41:c, 71:b, c; Coarse Urf: 44:c, 45:a, 48:b, f; Patterned Urf: 56:h, 60:c, d, 63:e, f

Features

Walls JAL, JAA, JAB, and JAF (Plan 11) were assigned to this subphase and appear to define a two-room structure. The southern room, J.7, had a hard, cementlike floor, on which walls JW and JAC of the next subphase (Plan 12) seem also to have been based. The II.J.D structure marks a change in orientation from the series of rooms that had been in use in the eastern portion of the trench since II.J.A (Plans 8–10). Bothros 5, ringed and lined with red clay, was almost certainly contemporary with the floor.⁹ Bothros 3, in the northern room, was also lined with red clay and produced a large fragment of a gouged bowl (L.1067, Fig. 45:a). It was the only lot assigned to this subphase that included no FN sherds. Bothros 4 appears to have cut wall JAL and so was presumably later than that wall. The contents of the bothros were removed in lot J 624, assigned as "II Unphased." It included ca. half a small bag of sherds that were 51% Monochrome Urf, 6% Patterned Urf, 9% Coarse Urf, 3% Variegated (Ungritted) and 31% Coarse spongy burnished (Lime). The field notes describe it as "not a proper bothros, unless just the bottom of one" (XXXVI: 111). Since it was directly under bothros 2 (Plan 12, II.J.E), perhaps it was simply the bottom of that pit. "Bothros 6," in the western portion of the trench, was probably part of the complex of Final Neolithic pits at the top of the Neolithic sequence and more appropriately assigned to II.J.G (see Chap. 8).

Lots assigned to II.J.D removed the walls assigned to II.J.E (all those on Plan 12),¹⁰ as well as at least wall JAA and the floor of II.J.D (Plan 11), and continued below the floor of room J.7, thus combining deposits of different stages of activity. Additionally, Early Helladic deposits intruded into the Neolithic in the eastern portion of the trench (area JA) to at least this level.

Pottery

Of the original 12 large bags of sherds recovered from lots assigned to this subphase, ca. 150–200 sherds remain. The pottery notebooks record frequencies in the original lots as 2%–15% Ungritted, 8%–46% Lime, 54%–82% Monochrome Urf, 0%–6% Patterned Urf, and 0%–10% Coarse Urf. Lots J 607 and J 852 included 5–7 EH sherds; FN sherds were recovered in every lot except J 622 (bothros 3).

The non-Urf in the saved collection includes a single gray Ungritted low ring base with a concave underside. It is indistinguishable from examples found in Lerna I deposits. The two sherds of Lime ware have prominent (2–3 mm) chunks of Lime, typical of FCP 2.4–2.5, and solid ledge lugs, also typical of the latest MN subphases at Franchthi. A small rim sherd from a convex cup, with a few painted lines that have fired to a creamy white on an orange background, is very similar to a fragment from II.J.C. Both may be misfired pieces of Urf, if they are not intrusive later Neolithic sherds.

The Urf sherds include a piece of a Pattern-Burnished Urf pedestal base (FCP 2.5), as well as a Monochrome Urf narrow-necked collar with an angled joint (Fig. 71:b), similar to zoomorphic creations of FCP 2.5. A few Patterned Urf examples suggest clearly late (FCP 2.4), highly lustrous, carinated bowls with complex patterns (e.g., Fig. 63:e, f), and a few examples of Monochrome Urf may be equally late (e.g., Fig. 35:e).

9. Oddly, the contents of this bothros (lot J 632)—37 small sherds described as 20% Urf, 30% Variegated (Ungritted), and 50% Coarse spongy (Lime) ware—were not assigned to II.J.D, but were called "Unphased II (Much I)." All the sherds were discarded.

10. The excavator noted that wall JZ (II.J.E, Plan 12) was separated from wall JAN (II.J.C, Plan 10) by "only a thin layer of earth." The thinness of the strata separating the subphases surely contributed to the mixing of deposits.

Examples that compare more closely to FCP 2.3 are more common (e.g., Figs. 27:k, 37:g, 41:e, 60:c, d). Burnished-Over Urf is well represented (Figs. 22:j, 24:f, 27:b, c), including a number of pieces that have fired a deep black (Fig. 35:a, 71:c). Still earlier pieces seem also to be well represented: a small saucer (Fig. 24:i) carries a cone, which doesn't occur at Franchthi after FCP 2.2. Coarse Urf with ledge rims (Fig. 48:b, f) do not occur at Franchthi after FCP 2.2. The Lernaean examples, with slightly splayed profiles, could suggest that ledge rims continued to be made at Lerna into later times (splayed Coarse Urf rims first appear at Franchthi in FCP 2.3), if they are not residual in the II.J.D context. A strongly convex jar body (Fig. 56:h), with its wobbly painted lines, would be at home in FCP 2.2, as would many of the convex-curved cups and bowls (e.g., Figs. 24:f, 27:b, c, 33:d, 34:f). Tubular lugs (e.g., Fig. 41:e) are most common at Franchthi in FCP 2.2; at least six examples occur in the saved collection from II.J.D. A small fragment of a tall (0.04 m) Patterned Urf collar (not illustrated) is painted with the wavy lines characteristic of early Urf at Franchthi.

Comment

The lots assigned to II.J.D are clearly quite mixed, with intrusive sherds from earlier and later levels. Given the stratigraphic position of the deposits, we would expect in situ material to fall around FCP 2.3, and sherds that fit that description are certainly present. Numerous sherds with slightly earlier features are also present. If those sherds are in situ, they would suggest that some practices either persisted longer at Lerna than at Franchthi, or that the material belongs to a stage slightly earlier than FCP 2.3 and represents a stage not present at Franchthi. The early-looking sherds, however, may be residual in II.J.D, perhaps the result of redeposition of earlier sediments brought from elsewhere at the site.

SUBPHASE II.J.E

Assigned Lots: J 417†, J 451† (J 399, J 410), J 452† (J 400, J 412), J 453† (J 408, J 409, J 415, J 418), J 567, J 582*, J 584, J 848* (J 578, J 586), J 849* (J 583, J 605, J 606), J 850† (J 576, J 593), J 853* (J 579, J 599*), J 854* (J 608*, J 617*)

*Lot included LN and/or FN sherds, stored separately.

†Lot included FN and 1%–8% EH sherds.

Total Sherds Recovered: ca. 15 large bags

Inventoried Pottery: L.773 (Fig. 35:c), L.1035 (Fig. 29:n), L.1053 (Fig. 65:k), L.1232 (Fig. 43:b), L.1243 (Fig. 25:c), L.1721 (Fig. 22:a)

Joins: The pottery notebook records joins with II.J.A, II.J.C, and II.J.D.

Figures: Lime: 18:b; Monochrome Urf: 22:a, b, k, l, 24:c, 25:c, 29:l, n, 32:f, g, 35:c, 36:f, g, 37:f, h, 41:f, 43:a, b, e; Coarse Urf: 44:e, 48:d, 49:d, 50:c; Patterned Urf: 59:h, 63:g–m, 65:h, k, 69:v, y; LN/FN: 77:e, 92:b (see Chaps. 7, 8)

Features

The lots assigned to II.J.E (Plan 12) were excavated over the course of two field seasons. In 1955, when work was confined to the eastern portion of the trench, area JA, lots cleaned around walls JN and JS (Plan 13, II.J.F) and uncovered wall JV (Plan 12). Early Helladic deposits intruded into this level, especially in the northern portion of JA. At the beginning of the 1956 season, work began in area JB, to the west, where no walls but numerous pits were encountered. When deposits in JB reached the approximate level of those in JA, work continued in both areas simultaneously. While the series of "hearths" were being explored in the western area (see Chap. 8), additional walls were exposed in area JA (Plan 12). Lot

J 578 involved work between walls JW and JAC, where, under stones fallen from wall JAC, an Urf figurine (L6.100; Caskey and Eliot 1956) was found lying on, or just above, the hard white floor of room J.7 (Plan 11, II.J.D).

Burial J-9

Work in the central area "east of [wall] JBK [Plan 10, II.J.C] and west of [wall] JAA" (Plan 11, II.J.D) encountered burial J-9, partially under AX 2.8, inside a Patterned Urf bowl (L.1053, Fig. 65:k). This is Angel's 223 *Ler* (Angel 1971: 41), which he published as the "skull fragments only of a late fetus." The field notebook says the bones were found "in and outside pot. Small cranium frag[ment]s outside to one side. Cranium frag[ment]s in soil near top. Small vertebrae and other frag[ment]s in soil inside. Small pelvis and leg bone frag[ment]s at bottom of pot in position" (XXXVI: 102). Apparently only the cranium fragments survived for Angel's analysis. The burial pot (L.1053), a fine example of late (FCP 2.4) Patterned Urf, is only ca. half preserved; the rest has been restored in plaster. A cylindrical Monochrome Urf figurine head (L6.178) was found in the same lot (J 617), but there are no indications that it was associated with the burial. No mention is made of a burial pit.

Pottery

The original 15 large bags of sherds included 1%–22% Unglazed ware, 5%–28% Lime, with Monochrome Urf generally around 75%–80%. Patterned Urf accounted for ca. 2%–4% in most lots; Coarse Urf was lacking entirely in about half the lots, accounting for only 2%–3% in the others. Final Neolithic and Early Helladic sherds were reported in most lots.

The 175–200 saved sherds present an interesting, if inconclusive, picture. Four Lime rims have no distinctive features. The single small sherd of Unglazed ware has traces of painted stacked chevrons in narrow lines on the exterior and a solid red wash on the interior—nothing that distinguishes it from examples of the ware in Lerna I contexts.

The burial pot (L.1053, Fig. 65:k) and a number of other rims with concave profiles, probably from carinated bowls (Figs. 59:h, 63:g–m, 65:h) have the high luster, hard fabric, and complexly structured patterns of FCP 2.4. At least two of these (Fig. 63:i, l) are also overpainted. A monochrome carinated collared jar (Fig. 22:a) could also be an example of FCP 2.4 Urf. The very short collars on several other jars (Fig. 22:h, k, l) might suggest that they too are late, although their dull, streaky surfaces point to an imperfect firing. A small convex saucer (Fig. 24:e), on the other hand, looks early (ca. FCP 2.2) by Franchthi standards. Several sherds from large convex basins (e.g., Fig. 25:c) with lumpy cones at the rim also compare with FCP 2.2 examples, except for the rather extreme Lime pops that are more characteristic of later Urf. Vertical and horizontal pierced lugs and tubular lugs would suggest, at Franchthi, the earlier Middle Neolithic, as would the large collection of profiles with a strongly convex curvature.

Many carinated shapes are also present in Monochrome Urf (e.g., Figs. 29:l, n, 35:c, 36:g, 37:f, 43:e); these are more typical of the later Middle Neolithic. Few, however, show any significant luster. Many, in fact, appear to have been problem pieces for their makers: L.773 (Fig. 35:c) was squeezed lightly before drying—probably to prevent sagging—so it is slightly asymmetrical. The carinated bowl in Figure 36:g has a blister in its bottom wall. A piriform jar (Fig. 41:f) has uncharacteristically thick walls, and on the inside shows clear traces of having been squeezed to a narrower neck diameter. Its paint is flaking away in places. A collared jar sherd (not illustrated) has stress cracks under the shoulder deep enough to suggest the jar never survived the original firing. A Coarse Urf strap handle (Fig. 50:c) is detaching at its lower joint.

Two Coarse Urf rims are unusual. One (Fig. 48:d) has the FCP 2.2 folded ledge rim, quite sloppily melded to the wall, but is gritted with more and larger nonplastics than other Urf pieces, a practice characteristic of FCP 2.3 and later. Another (Fig. 49:d) looks, in profile, like a fairly typical late Urf squared rim, with normal fabric and paint. The slashes along the tip of the rim, however, are unique. The piece may be an EH intrusion.¹¹

Perhaps intrusive from the late Middle Neolithic (i.e., FCP 2.5) are a fragment of Pattern-Burnished Urf and one of Scribbled Urf, as well as a small fragment of a Patterned Urf pinch pot (Fig. 69:y), perhaps a hollow figurine of the sort that appears at Franchthi only in FCP 2.5 (Vitelli 1993: fig. 84:i-m).

Comment

Given that the pottery notebook records joins with II.J.A through II.J.D, and that Final Neolithic and Early Helladic sherds are present in a number of the lots that contributed to this collection, it is not surprising that the saved sherds present a mixed group. The stratigraphic position of the lots leads us to expect material of at least FCP 2.3 or later as the in situ pottery. Some of the sherds fit the expectations of FCP 2.3–2.4 quite well. It would be nice, however, to know whether the many sherds that have earlier and later features (relative to Franchthi's sequence) represent local potting practices of the later Middle Neolithic or are, in fact, intrusive or residual. It is curious that only the Patterned Urf pieces approach the high luster and perfect surface finish of FCP 2.4 material. While these pieces may be intrusive in II.J.E, it is also possible that the Lerna potters put their best efforts into the Patterned Urf or that the excavators saved only examples of late Patterned Urf production.

If the few sherds that are clearly FCP 2.5 are intrusive, along with the FN and EH sherds, then the structures are probably late Middle Neolithic, ca. FCP 2.3–2.4.

SUBPHASE II.J.F

Assigned Lots: J 389†, J 449* (J 385, J 390, J 407), J 450† (J 384, J 398, J 406, J 416), J 585*, J 588*, J 590*, J 596*, J 597*, J 598*

*Lot includes FN sherds, stored separately. †Lot includes FN and EH sherds.

Total Sherds Recovered: ca. 12 large bags

Inventoried Pottery: L.776 (not illustrated), L.862 (Fig. 29:b), L.1722 (Fig. 40:e); FN: L.1141 (Fig. 88:a), L.1148 (Figs. 93, 94:b), L.1149 (Fig. 94:a) (see Chap. 8)

Joins: The pottery notebook records joins with II.J.G.

Figures: Monochrome Urf: 22:e, o, 29:b, 30:l, 36:i, 37:i, 40:e, 70:a, f; Patterned Urf: 62:d, f, g, 63:n; LN/FN: 75:g, h, 86:a–f, h, 87:a–c, 88:a–c, 89:b, 91:c, 92:a, 93, 94:a, b, 95:j (see Chaps. 7, 8)

Features

Lots assigned to this subphase cleared around the series of walls in the east (Plans 13, 14),¹² and cleaned and removed pits 1, 3, 4, and 5 (Plan 14) in the west.¹³

The precise relationship among the walls illustrated in the eastern portion of the trench on Plans 12–14 was not entirely clear at the time of excavation, and is even less so today. The association of the pits in the western portion with the walls in the east must have been based, as far as I can tell, on similar elevations. That the Caskeys were also uncertain about the relationships is suggested by their assignment of pottery from lots that cleared the pits

11. It is not surprising that sherds from quite different periods but made with similar raw materials and techniques are, in a simple profile or small example, indistinguishable to the naked eye.

12. Lots in the assigned lot list, above, between lots J 384 and J 416.

13. Lots in the assigned lot list, above, between lots J 585 and J 598.

to this subphase, while illustrating the pits themselves on the plan for the next subphase (Plan 14, II.J.G).

Pottery

The lots assigned to the eastern portion of the trench around the walls yielded about five large bags of sherds, which originally included 2%–9% Unglazed ware, 6%–17% Lime, 54%–73% Monochrome Urf, 2%–5% Patterned Urf, no Coarse Urf, and 2%–4% FN and EH. Another seven large bags of sherds were recovered from the pits in the western portion, six of them from pit 3 alone. All but pit 4 included a few sherds of residual Urf, but the contents were primarily FN wares (see Chap. 8). Thus, while it is possible that some of the saved Urf sherds in the II.J.F collection came from the pit area, most of the ca. 75–100 saved sherds are likely to have come from the eastern area, around the walls.

The Monochrome Urf includes several small jars with very short collars (Fig. 22:e, o) similar to examples from II.J.D, E and probably ca. FCP 2.3–2.4; a number of rims from large, convex basins, with dull, flaking paint and serious Lime popping, that could be early or late; carinated or flat-bottomed cups (Fig. 29:b) and bowls (Fig. 36:i); and sherds with other standard Monochrome Urf features comparable to examples from lower subphases. The largest preserved body fragment at Lerna of a probable Monochrome Urf askos (Fig. 70:a) has the strongly convex curvature of FCP 2.2 examples. A very shallow bowl with a low ring base (Fig. 30:l) and a flat-bottomed bowl (Fig. 37:i) are related to earlier shapes, but exact equivalents were not present in earlier levels. A tall (0.06 m) ring base with traces of a cutout (not illustrated) is the first example in area J of a standard feature in Franchthi's later MN deposits. A single large Monochrome Urf sherd (Fig. 40:c, CD Photo 27) preserves the highly lustrous, silky finish of FCP 2.4. A small number of Patterned Urf sherds, mostly from piriform jars (Figs. 62:d, f, g, 63:n), have the same high luster, almost blemish-free surfaces, and complexly structured patterns of FCP 2.4 Patterned Urf. No examples of Scribbled Urf or Pattern-Burnished Urf are present, as they were in earlier subphases (above, II.J.D, E), to suggest FCP 2.5. An asymmetrical, flat bottom sherd with traces of a sharp carination on each of the long sides (Fig. 70:f), however, finds its closest parallel in the unusual shapes of FCP 2.5 Scribbled Urf and Pattern-Burnished Urf (e.g., Vitelli 1993: fig. 91:m–p). Perhaps an FCP 2.5 pit, not recognized during excavation, was responsible for the occasional FCP 2.5 sherds in II.J.D through II.J.F. The rest of the saved sample from II.J.F can be assigned to the Final Neolithic and is discussed below, in Chapter 8.

Comment

The sherds from the lots assigned to this subphase include obvious examples of MN and FN production. The pits were FN structures. The walls could have been built in either the Middle or Final Neolithic, or built in the Middle Neolithic and reused and modified in the Final Neolithic (see Chap. 8).

While there is no assurance that the MN sherds from around the walls were in situ—the pits demonstrate that FN people dug into and redeposited sediments that probably included earlier ceramics—it seemed worth examining them as though they were, to compare them with material from lower deposits. That comparison reveals that, while much is comparable to Urf from lower strata, a few pieces point strongly to FCP 2.4, fewer still to FCP 2.5. The overall quantity of MN pottery is quite low, and only a very small percentage of the saved sample points to activity in the last two subphases of the Middle Neolithic. It would appear, if these indications are a fair representation, that activity on this edge of the mound was much more limited in the last subphases of the Middle Neolithic than it had been in all earlier Neolithic times.

SUBPHASE II.J.G

Assigned Lots: J 345*, J 386†, J 447† (J 341, J 342, J 346, J 353, J 354, J 364, J 365, J 377), J 448* (J 382, J 394), J 843† (J 560, J 565), J 845* (J 571, J 574, J 581)

*Lot included FN sherds. †Lot included FN and EH sherds.

Total Sherds Recovered: ca. 17–18 large bags

Inventorial Pottery: L.1724 (Fig. 41:d), L.1725 (not illustrated; same profile as L.1243), L.1726 (Fig. 25:a), L.1727 (Fig. 70:c)

Joins: incomplete records, no joins recorded

Figures: Sandy: 18:a, f; Lime: 19:a, f, g; Monochrome Urf: 22:g, n, 25:a, d, 27:d–f, h, j, l–o, 37:j, 38:a–c, 40:b, d, 41:d, 43:c, 70:c; Scribbled Urf: 52:b; Pattern-Burnished Urf: 53:a–c, f; Patterned Urf: 62:h, i, 63:o–q, 65:i, j, 68:k, m, 69:w; Scratch-incised: 72:h; Bead and rib: 72:o; LN/FN: 73:e, j, 74:a, k, 77:a, 78:j, 81:c, 82:b, 91:b, 92:c, e (see Chaps. 7, 8)

Features

Lots assigned to II.J.G were excavated over two seasons. In 1955 work was conducted in area JA, clearing the remaining EH walls from the northern portion of the area and uncovering and eventually removing the wall segments shown on Plan 14.¹⁴ This “deposit” had a total depth of ca. 0.17–0.20 m.

In 1956 work resumed in area JB, on the western side of the trench, and revealed the tops of the series of pits outlined in bright red clay.¹⁵

Pottery

Of the 17–18 large bags of sherds recovered from II.J.G, ca. 13 are from lots in area JB, around the pits, continuing the pattern seen since at least II.J.C of less pottery in immediate association with walls than in open areas beyond the walls. With the exception of lot J 345, however, which cleared a “small hollow, possibly a bothros” and included primarily FN sherds (16% Monochrome Urf), Monochrome Urf dominates in all lots from both areas, with frequencies ranging from 55% to 79%. Patterned Urf amounted to 2%–5% of most lots, Lime ware between 6% and 26%, and Unglazed 1%–3%. Final Neolithic pieces were present at 4%–8%, except in lot J 345 (84%); EH material was present in frequencies roughly equal to FN in the lots marked above with a dagger.

The saved collection includes a few convincingly late (FCP 2.4) examples of Monochrome Urf: a straight-walled basin (Fig. 25:a) and a very large, elegant, double-curved basin (Fig. 25:d), both with high luster; three sharply carinated bowls, with strongly concave profiles above the carination (Fig. 38:a–c), exceptionally thin walls, and a fine, high luster; and a tall, narrow piriform jar (Fig. 41:d), also with exceptionally thin walls and fine luster. Several lustrous fragments from tall ring bases or pedestals (max. p.H. 0.055 m), one with traces of cutouts, and a small sherd with three rows of inverse punctate decoration also suggest FCP 2.4. Small jars with very short collars and relief marks on the shoulder were apparently a favorite of the later MN Lernaean potters (eight or nine examples, including Fig. 22:g, n). A carinated askos (Fig. 70:c) is closer to what Franchthi would lead us to expect in FCP 2.4 than is the curved, convex body from II.J.F (Fig. 70:a). Several examples of Patterned Urf are probably FCP 2.4 in date (Figs. 62:h, i, 63:o–q, 68:k, m), but others could equally be a bit earlier (Fig. 65:i, j). A few examples of late Scribbled Urf (e.g., Fig. 52:b) and Pattern-

14. The 1955 lots in the assigned lot list, above, include those between lots J 341 and J 394.

15. Only pits 1 and 3 were actually identified in lots assigned

to II.J.G. Lots that revealed pit 2 (lot J 561) and pit 4 (lot J 564) were combined into lot J 842, phased as “II and IO Mixed.”

Burnished Urf (Fig. 53:a–c) are the only clear indicators of FCP 2.5. Many of the smaller Urf sherds in the collection look early and are probably residual.

Two rim sherds, both with thin, upturned ledge lugs and the heavy grit that is typical of FCP 2.4, are rare examples of Sandy ware at Lerna (Fig. 18:a, f). It is unclear whether the ware was represented in frequencies approaching those at Franchthi (e.g., 1%–20%). The ware was probably subsumed under the label “coarse” or “spongy” that I have translated as Lime, but whether it was rarely saved, or was indeed as rare as the saved examples would suggest, is unknowable. The saved examples of Lime ware (e.g., Fig. 19:a, f, g) generally have the heavier and/or larger nonplastics of the later Middle Neolithic. One body sherd includes a ledge lug.

Two small examples of Ungritted ware are included in the saved sample. These and the few other saved examples from upper II,J subphases show no signs of innovation or change from those present in Lerna I deposits. Whether or not Ungritted ware continued to be produced throughout the Middle Neolithic at Lerna must remain an open question. It seems likely that, as at Franchthi, production ceased soon after the beginnings of Urf, and the sherds found in all but the earliest MN deposits are residual.

Comment

A greater number of the Urf sherds from these upper lots suggest FCP 2.4 than was true of lower subphases. FCP 2.5 is also represented by a few more sherds than in previous levels, but still, their number is small. If this MN material is in situ—which cannot be safely assumed—it suggests an area of very limited activity in FCP 2.4, and even more limited in FCP 2.5.

LERNA II DEPOSITS IN THE CENTRAL AREA

After area JA/JB, pit BD had the longest sequence of deposits assigned to Lerna II (six assigned subphases), followed by pit BE (four subphases). Pit AP, and trenches HTJ, HTN, and JC each produced a small quantity of pottery assigned to Lerna II.

PIT BD

SUBPHASE I/II.BD

Assigned Lots: **BD 611** (BD 541, BD 549), **BD 612** (BD 543, BD 545, BD 547)

Total Sherds Recovered: 4 large bags

Inventoried Pottery: none

Joins: The pottery notebook records joins with lot BD 553 (I and II Mixed).

Figures: Lime: 2:g, j, 7:f, h; Ungritted: 8:f, 12:g, 13:a, b; Monochrome Urf: 28:s; Patterned Urf: 59:a, 67:a, 68:a

Features

Lot BD 541 reached a hard yellow floor, continuous within the area of room BD.62 (Plan 16), except at its northeastern corner. At the south, the floor, 0.03–0.04 m thick, lay well below the base of wall BD63. Other lots continued to remove the floor, finding burial BD-29¹ next to and under wall BD63, and an unlined bothros, BD-AN, in the northwestern corner (Plan 15). Additional lots removed brown earth to the east of room BD.62.

Pottery

The original lots contained 25%–30% Ungritted, 20%–25% Lime, and 45%–55% Urf. Of the 113 saved sherds 11 are Lime, including several unusual pieces. One (Fig. 7:f) preserves a corner of what appears to be a carinated bowl. It is unique in the collection of Lime ware, but finds close parallels, at least for the small extant fragment, in several Monochrome Urf examples from ca. FCP 2.4 (Vitelli 1993: figs. 61:b, 77:d, f). A small fragment, round in section (Fig. 7:h), may derive from a rare handle or spout strut. A saucer rim (Fig. 2:g) and a basin rim (Fig. 2:j) represent infrequent shapes in Lime ware.

The saved Ungritted sherds include 10 gray and 15 light. A gray rim sherd (Fig. 8:f) shows that the potter, unusually, folded the tip of the rim to the exterior, creating, intentionally or not, the effect of a beaded rim. A shallow saucer (Fig. 12:g) is unusual in this ware. Several flat, tooled bottoms (Fig. 13:a, b) have traces of a monochrome wash, fired red.

¹ The burial, and the contents of the bothros were assigned to I.BD.1 (see above, Chap. 2).

The Urf sherds include a straight-sided cup (Fig. 28:s), whose profile is most similar to late examples from II.BD.C (Fig. 28:q, r). It may be an intrusive piece. The Patterned Urf sherds, however, appear to be good examples of early Patterned Urf, including a saucer with a cone (Fig. 59:a), a convex bowl (Fig. 67:a and Caskey 1958: pl. 36:h), and an askos collar (Fig. 68:a), the last two with overpainting.

Comment

While several sherds suggest the possibility of some late contamination, the collection overall is consistent with an FCP 2.1–2.2 date.

SUBPHASE II.BD.A

Assigned Lots: **BD 583** (BD 487), **BD 605†** (BD 532–534), **BD 606†** (BD 535), **BD 607** (BD 536, BD 537, BD 540, BD 546), **BD 608** (BD 538, BD 544), **BD 609** (BD 539), **BD 610** (BD 542)

†Lot included EH sherds.

Total Sherds Recovered: ca. 21.5 large bags

Inventorial Pottery: L.1385 (Fig. 20:f)

Joins: The pottery notebook records joins with II.BD.B.

Figures: Monochrome Urf: 20:f, 28:b, j, l, o, p, 31:b, i, j, 39:b, 40:c, 42:f; Coarse Urf: 46:a, b; Patterned Urf: 56:a–d, 59:c, 67:c, d, 69:j, k, m, n; Unglazed Patterned: 61:m

Features

Lots assigned to II.BD.A uncovered approximately three courses of walls BD62–64 of room BD.62, in the western portion of the trench (Plan 16). Next to and jammed in among the stones of wall BD63 were found the apparently in situ sherds of L.1385 (Fig. 20:f). Sediments to the east of room BD.62 were of a different, blacker color. Eastern and western portions were excavated separately, but combined during phasing. Lots assigned to this subphase removed ca. 0.45 m of deposit.

Pottery

The original sample included 1%–5% Unglazed, 5%–15% Lime, 5%–7% Patterned Urf, and 80%–90% Monochrome Urf. (Coarse Urf is not recorded separately; it was probably included within the Monochrome Urf counts.) Several EH sherds were also present.

The saved sample includes ca. 200–250 sherds. With the exception of 3–4 small sherds of gray Unglazed ware, all are varieties of Urf. Most of the sherds have the pale fabric and dull, thickly applied paint of early Urf. The pot found in pieces among the stones of wall BD63, L.1385, is an essentially complete, round-bottomed jar with a tall collar (Fig. 20:f). Numerous other fragments of similar, tall-collared jars, in both Monochrome Urf and Patterned Urf, also suggest early Urf. A small Patterned Urf collared jar has an internal ledge (Fig. 56:c), comparable to those from II.J.C (Fig. 54:e, f) and from FCP 2.1 (Vitelli 1993: fig. 29:i, j). An unillustrated fragment of a small carinated ladle is almost identical to a sherd from II.J.C (Fig. 71:g). A thick-walled deep bowl (Fig. 39:b) also looks very early, as does a strongly convex cup (Fig. 28:b). The wavy lines and triangles on Patterned Urf examples (e.g., Fig. 56:a, d, 67:c) are typical of early Patterned Urf. A fragment of a low ring base is painted on the underside, a practice that stops after FCP 2.1.

A few pieces, however, are closer to examples from FCP 2.3: two thin-walled, concave-convex cups (Fig. 28:o, p), a flat-bottomed bowl (Fig. 31:b), a piriform jar rim (Fig. 40:c), and several carinated bowls, as well as a few sherds with a good luster, and a few others with substantial Lime popping. The saved collection includes several unique pieces as well. A sharply convex body sherd from a small cup, painted red on the interior and dull black on the

exterior, preserves the round lower joint scar of a handle. Two sherds, probably not from the same pot but both from lightly carinated bowls, have a couple of broad painted lines added after the normal Urf paint in a grainy, matte pigment that has fired a whitish pink color. A body sherd with strongly convex curvature and a fabric the color and texture of Ungritted ware (but with light Lime inclusions) has an unusual pattern, fired to a deep red (10R 5/6) (Fig. 61:m).

Comment

Most of the material seems to be good early Urf, comparable to pieces from FCP 2.1–2.2. These may date the structure, room BD.62, if we assume that the later sherds were found in the eastern portion of the trench. It is, however, possible that the later sherds came from within the room.

SUBPHASE II.BD.B

Assigned Lots: **BD 598** (BD 522), **BD 600** (BD 521), **BD 601** (BD 525), **BD 602†** (BD 527, BD 528), **BD 603†** (BD 529, BD 530), **BD 604†** (BD 531)

†Lot included EH sherds.

Total Sherds Recovered: ca. 16 large bags

Inventoried Pottery: L.1383 (Fig. 35:d)

Joins: The pottery notebook records joins with II.BD.A (L.1383), II.BD.D, and II.BD.E.

Figures: Lime: 17:b, d, e, 18:d, e; Monochrome Urf: 21:h, 23:c, h, 28:d, f, g, 30:c–g, 31:a, d, e, 35:d, 70:b; Coarse Urf: 45:b, 46:d, 51:a; Patterned Urf: 59:b, d, g, 67:e–j, 69:h, q

Features

The lots assigned to II.BD.B cleared within room BD.55, including the remains of a yellow clay floor and a hard red patch in the northeastern corner (Plan 17). They also located the bases of and removed walls BD55, 58–60, and continued down in the dark black sediments east and south of room BD.55. Below the walls, several additional cuts were made, revealing a “pavement” of stones over most of the western portion of the trench. A total depth of 0.50–0.70 m of sediments was removed. During excavation, a bronze object, presumably scraped from the upper scarps, was recovered within the trench.

Pottery

The original lots included ca. 1%–2% Ungritted, 3%–15% Lime, 80%–90% Monochrome Urf, and 3%–7% Patterned Urf. Coarse Urf was present, but no numbers are recorded. EH sherds were identified in lots **BD 602–604**. The saved sample includes 200–250 sherds. Five Lime rims include convex bowls with applied pellets below the rim (Figs. 17:b, e, 18:c), typical of the earlier MN (FCP 2.1–2.2), as well as examples with squared rims, ledge lugs, and large nonplastics (Figs. 17:d, 18:d), all of which appear in FCP 2.4.

The Urf sherds suggest a similar range of dates. Early pieces include a collared jar (Fig. 21:h) with small holes pierced all along the collar, a practice otherwise seen only on jars with an internal ledge (e.g., Fig. 54:e, f); several convex cups (Fig. 28:d, g); a convex basin (Fig. 23:c); a shallow piriform bowl with a short tubular lug (Fig. 31:c); and a shallow convex bowl with a low ring base found on the lower stone “pavement” (L.1383, Fig. 35:d). A Coarse Urf folded ledge rim (Fig. 51:a) compares to examples from FCP 2.2, although four other Coarse Urf rims have the squared rim of later Coarse Urf. A Patterned Urf saucer (Fig. 59:d) has typical early Urf decoration, unusually applied to the exterior of the bowl. The wavy lines executed in a dull, thick paint on two bowls (Fig. 67:g, h) suggest early patterns, although the thin walls and profiles could be from carinated bowls, as are other examples (Fig. 67:e, f, i, j) whose

patterns also suggest a date of ca. FCP 2.3. Carinated shapes in Monochrome Urf (Fig. 30:c–g) also point to FCP 2.3, as do a number of pieces with a high metallic luster.

Comment

It is possible that the stone “pavement” uncovered by the lower cuts assigned to II.BD.B represented an early Urf level, ca. FCP 2.2, and that the later, FCP 2.3, pieces came from the upper cuts, at the level of room BD.55. Some late pieces may also have intruded with the EH contamination. This interpretation, admittedly, makes the collection conform to prior expectations based on its position in the sequence.

SUBPHASE II.BD.C

Assigned Lots: **BD 590**† (BD 490, BD 493, BD 523), **BD 594**† (BD 484, BD 488), **BD 595**† (BD 485, BD 491, BD 492, BD 494), **BD 596**† (BD 519, BD 520), **BD 597** (BD 526), **BD 599** (BD 524)

†Lot included a few sherds identified as EH.

Total Sherds Recovered: ca. 8.5–9 large bags

Inventorial Pottery: L.1359 (Fig. 28:i), L.1362 (Fig. 20:a), L.1363 (Fig. 20:d), L.1366 (Fig. 20:c), L.1380 (Fig. 31:h), L.1381 (Fig. 21:i), L.1382 (Fig. 23:d)

Joins: The pottery notebook records joins with II.BD.B and II.BD.D (L.1362).

Figures: Lime: 17:c, 19:b; Monochrome Urf: 20:a, c, d, 21:i, 23:d, 28:c, i, q, r, 30:a, h–j, 31:c, f–h, 34:c

Features

When work began in lots assigned to this subphase, pit BD was a simple rectangle (Plan 18, solid outline in center), 4.90 m (N–S) × 2.50 m (E–W). Wall BD55 extended east–west across the middle of the trench. To its south were a series of bothroi: AI had been cut from EH levels; AG was assigned to II.BD.D; AH was assigned to this subphase, II.BD.C.

An almost complete collared jar, L.1362 (Fig. 20:a), was found sitting on its side, jammed in between wall BD55 and bothros BD-AG.² L.1366 (Fig. 20:c), ca. half of a large collared jar, was found just north of wall BD55. Sitting on end, just beyond the edge of bothros BD-AI, was L.1382 (Fig. 23:d), half of a large basin. In the narrow space between bothros BD-AH and bothros BD-AG was L.1359 (Fig. 28:i), a small cup missing only a few sherds from opposite sides of the rim. It was found with a millstone lying partly inside of it. Around the bothroi, a hard red surface, 0.03 m thick, was removed in lot BD 491. From the dark sediment beneath that surface came half of a small collared jar, L.1363 (Fig. 20:d) and a large sherd from a deep Monochrome Urf bowl, L.1380 (Fig. 31:h).

At this point, it was decided to extend the area under excavation by adding 1.50 m on the east and the west sides along the northern portion of the trench (Plan 18, dashed lines). The area south of bothros BD-AI became the access route to the trench and was not excavated further. Excavation in the newly added “wings” of the trench and the area between them eventually uncovered the remaining walls of room BD.55 and bothros BD-AM, within the room. L.1381 (Fig. 21:i), an essentially complete collared jar, was found lying on its side within the bothros.

Pottery

The original lots included 0%–2% Unglazed, 1%–15% Lime, 1%–5% Patterned Urf, and 85%–90% Monochrome Urf (including Coarse Urf); a few EH sherds were present in most lots.

2. L.1362 first appeared in lot BD 482; it was removed in fragments in lot BD 484, although some sherds are reported

to have been included in BD 480 (XX: 53), which was assigned to II.BD.D.

Inventoried pottery

Two inventoried collared jars found to the south of wall BD55—L.1363 (Fig. 20:d), in dark sediment beneath a floor, and L.1362 (Fig. 20:a), jammed between wall 55 and the later bothros BD-AG—and a third (L.1366, Fig. 20:c), found north of wall BD55 in dark sediment beneath a floor, are so similar they could have been made by a single potter. All have very short collars, short tubular lugs on the upper shoulder, streaky black paint with good luster, and low ring bases. L.1362 is very lopsided, one side having fired to a lovely luster, the other over-fired, with crackling paint and stress cracks on the interior wall. The bottom of the jar extends below the ring base. L.1366, of which about half is preserved, has the same deep brick red core color as the previous jar, and its bottom also protrudes below the base. Dents from pinching the coil added as a ring base produce a rippled effect along the base. The jar preserves only one of probably four original lugs. The smaller jar, L.1363, has lost a large piece of the rim and shoulder on one side, and its ring base. Unless that base was unusually tall, its bottom would have protruded below the base too. It may have been stacked on another pot before it had dried sufficiently to support itself: its bottom has a large circular indentation, below which it bulges slightly. The piece also appears to have been over-fired. A fourth pot, L.1382 (Fig. 23:d), found on the edge of bothros BD-AI, near two of the jars, is half of a large basin with a complete low ring base. It is also lopsided, with drying cracks along the base joint and the underside of the bowl bottom. Depressions from pinching the base coil give it the same rippled appearance as the base of one of the collared jars (L.1366, Fig. 20:c). The basin has the same applied, upside-down crescent-shaped mark as one of the jars (L.1362, Fig. 20:a).

All four pots are probably contemporary, from ca. FCP 2.3–2.4, and possibly by the same potter. The small cup (L.1359, Fig. 28:i) found near them seems to have been used as a rubbing tool: the paint is almost entirely worn from its exterior surfaces and the rim is beveled from wear. All the pots have suffered from firing errors, but that needn't have caused their discard. The collared jar found within bothros BD-AM (L.1381, Fig. 21:i), to the north of wall BD55, has a taller collar than the other jars, and horizontal lugs pierced vertically, both of which make it look early. It has, however, been fired to a high luster, with some bubbles on one side suggesting possible exposure to excessive temperatures. It could have been made a bit earlier than the other three jars, or could be contemporary with them, but simply by a different potter.

Noninventoried pottery

The saved collection includes ca. 100 sherds in addition to the inventoried pots. One Lime rim (Fig. 17:c) sits at an angle that suggests a late jar with ledge lugs, and has the large inclusions one expects with a late date. The other Lime rim (Fig. 19:b) has similarly large inclusions. The interior is as well burnished as the exterior, so it is not from a tall ring base. Probably it is from a saucer.

Most of the remaining sherds are Monochrome Urf. They include a number of short collars and sherds from the bottoms of several jars that show stress cracks on the interior and brightly colored firing circles on the exterior. A carinated jar body suggests at least FCP 2.3, if not 2.4. The Burnished-Over Urf pieces, more often red than black, could derive from any subphase. A number of carinated cups and bowls (Figs. 30:a, h–j, 31:c, f) point to at least FCP 2.3. The very shallow bowl on a low ring base (Fig. 30:j) finds its closest parallel in a piece from II.J.F (Fig. 30:l).

Patterned Urf is sparsely represented in the collection. It includes a few probably early pieces with small triangles pendant from the rim, and several with highly lustrous lines painted with the broad brush that are characteristic of later Patterned Urf. One body sherd is painted within a net framework, as occurs in FCP 2.4.

Comment

The inventoried pots found around wall BD55 appear to be consistent examples of late Urf, but it is unclear whether FCP 2.3 or 2.4. The few pieces that are certainly FCP 2.4 could suggest the latter—or could be intrusive along with the EH sherds (see also “Comment” for ILBD.D, below). Some earlier material is, as always, also represented.

SUBPHASE ILBD.D

Assigned Lots: **BD 584** (BD 481), **BD 586** (BD 478), **BD 587** (BD 482), **BD 588†** (BD 479, BD 480), **BD 589*** (BD 489), **BD 591†** (BD 510, BD 512, BD 514), **BD 592*** (BD 516, BD 518)

*Lot included FN sherds. †Lot included FN and EH sherds.

Total Sherds Recovered: ca. 7–8 large bags

Inventoried Pottery: L.1360 (Fig. 19:e), L.1561 (not illustrated)³

Joins: The pottery notebook records joins with ILBD.C (“several”), ILBD.E (at least five), and I.HTN.Late.

Figures: Lime: 17:a, 19:e; Monochrome Urf: 22:d, m, 24:c, 28:h, 30:b, 34:g; Scribbled Urf: 52:c; Patterned Urf: 59:i, 67:k, 68:e–g

Features

The lots assigned to this subphase (Plan 19) removed two lines of stones, walls BD53 and BD54, and uncovered the topmost stones of what would become wall BD55 (Plan 18, ILBD.C). After the wings had been added to the original, rectangular trench, the upper 0.20–0.30 m of sediments around wall BD58, in the east wing (Plan 18), were removed and assigned to this subphase.

Pottery

The original lots included 0–4 (by number) Unglazed sherds, 2%–15% Lime, 75%–90% Monochrome Urf, and from “very few” to 10% Patterned Urf, as well as several EH and FN sherds. The saved sample includes ca. 125 sherds, including one sherd of a pure white fabric, with plentiful red or pink quartz grits (< 1 mm), and well-burnished surfaces. It shows little if any reaction in acid, although the interior surface (but not the exterior) is covered with tiny holes. A very similar white ware occurs at Franchthi in FCP 2.2 (Vitelli 1993: 132). Examples of Lime ware include a ledge lug, a deep bowl (Fig. 17:a) whose straight upper walls and squared lip suggest a late date, and an inventoried convex bowl (L.1360, Fig. 19:e) with four preserved horizontal lugs pierced vertically, which looks very much like early examples (e.g., Figs. 3, 4).

The Monochrome Urf includes a number of jar fragments with very short collars (e.g., Fig. 22:m) similar to those in ILBD.C and in upper subphases in area JA/JB. The lower portion of a small cup with a low ring base (Fig. 28:h) shows the bottom of the cup protruding below the base, perhaps linking this cup to the potter who made the large jars from ILBD.C (Fig. 20:a, c). A carinated cup (Fig. 30:b) is one of several that suggest an FCP 2.3 date. A very large, convex, nearly hole-mouth jar (Fig. 34:g), with exceedingly thin upper walls, compares to others (Fig. 34, especially d–f) from later MN subphases. Many of the Monochrome Urf sherds have Lime pops, stress cracks, flaking paint, and finger depressions from pinching. A fair number of sherds have a high luster, typical of later Urf.

Among the few Patterned Urf sherds are some unusual pieces. A shallow basin (Fig. 59:i) has exceptionally thick walls and a pattern constructed entirely with broad brush lines. The

3. I have never seen L.1561. Caskey's manuscript describes it as “Max. diam. 0.075. Sherd. Fairly fine brown biscuit, dark brown surfaces, exterior well burnished until almost black, in-

terior lightly. Closed vessel, fairly large. Incised after firing with a long-tailed N and an X inside a rectangle. BD592.”

overpainting is so heavy that the pattern is barely visible. A deep, probably carinated bowl (Fig. 67:k) is decorated with grouped wavy lines more characteristic of very early Patterned Urf. Two askoi (Fig. 68:e, g) are also represented.

Among the Coarse Urf sherds are pieces from five or six gouged bowls, including one in which the gouging process on the interior has raised small welts on the exterior walls. A very large Coarse Urf body sherd has such an unusually irregular surface—it is covered with deep troughs from burnishing and dents from pinching—that it is impossible to measure its diameter. It has a slightly concave curve in the vertical dimension, suggestive of late Coarse Urf. A deep bowl in Scribbled Urf (Fig. 52:c) is one of two clearly late (probably FCP 2.5) Scribbled Urf pieces in the saved collection.

Comment

Much of the material compares closely with that from II.BD.C. Probably the bulk of the deposits should be considered a result of the same processes that deposited those sediments. There are obvious intrusions and contamination from FN and EH levels. The same intrusions may have been responsible for the few FCP 2.4–2.5 sherds. The bulk of the material from both II.BD.C and II.BD.D should probably be considered late FCP 2.3, since the primary indicators of FCP 2.4—sharp carinations, late Patterned Urf net framework designs, tall ring bases and pedestals with cutouts and inverse punctate—are rare or completely absent.

SUBPHASE II.BD.E

Assigned Lots: **BD 573**‡ (BD 498, BD 505), **BD 575**‡ (BD 471), **BD 576** (BD 502), **BD 577**‡ (BD 470, BD 471b, BD 472, BD 473, BD 499–501, BD 503), **BD 578**‡ (BD 506), **BD 579**‡ (BD 474, BD 475, BD 504, BD 508), **BD 580**‡ (BA 191), **BD 581**‡ (BD 476),⁴ **BD 585**‡ (BD 507, BD 509), **BD 586**‡ (BD 478), **BD 593**‡ (BD 511, BD 513, BD 515, BD 517)

‡Lot included substantial amounts of EH and perhaps also MH and FN sherds.⁵

Total Sherds Recovered: ca. 16 large bags

Inventorial Pottery: L.1545

Joins: The pottery notebook records joins with II.BD.D.

Figures: Lime: 18:c; Monochrome Urf: 28:k, m, 34:e, 43:g; Coarse Urf: 51:b, c; Scribbled Urf: 52:a, d–f; Pattern-Burnished Urf: 53:d, e, g–i; Patterned Urf: 59:e, f, 67:d–n, 68:h, i, l, n, o, 69:s, t; Bead and rib: 72:j, m; FN: 79:i, 86:l, 95:f (see Chap. 8)

Features

Lots assigned to this subphase removed ca. 0.50–0.60 m of sediments, first from the original rectangular trench, then from the east and west wings. The most noteworthy features mentioned in the field notebook for the top 0.40 m or so are large quantities of shattered tiles and burned mud bricks. Lot BD 499 produced a complete bronze pin with a flat head (Wiencke 2000: 73), lot BD 504 an inventoried EH ring-based bowl (L.1358; Wiencke 2000: 153, no. P992). Two bothroi lined with red clay, BD-AJ and BD-AK, were cleared in the northeastern corner of the east wing. Two short stretches of possible walls were identified in the northwestern corner of the west wing (walls BD56 and BD57), but were soon removed.⁶

4. In the list of Neolithic lots, combined lot **BD 581** appears to consist only of original lot BD 476. The pottery notebook, however, records that **BD 581** combined lots BD 476, BD 483, BD 486, and BD 492, and was phased as "II.BD.A, with much II" (PM: 81).

5. For comments on the EH sherds see Wiencke 2000: 73 (lots **BD 577**, **BD 580**, III.A and B, with earlier EH II sherds), 153 (lots **BD 573**, **BD 578**, **BD 579**, EH III.C). The EH sherds

are stored separately from the Neolithic. I was unaware that they had been saved and thank Martha Wiencke (pers. comm.) for the information.

6. See Wiencke 2000: 75 and plan 15. She identifies walls BD56 (W-45) and BD57 (W-46) as forming the northeastern corner of House 43, of phase EH II B. The southern wall of that house, wall BA19 (W-43) appears here on Plan 18.

The upper sediments whose sherds were assigned to this subphase were surely redeposited after the destruction of the House of Tiles. The lower 0.10–0.20 m of sediments removed by II.BD.E lots may have been more or less *in situ* Neolithic, but they, too, included contamination from EH levels. All the saved sherds from upper and lower sediments were, however, combined.

Pottery

The original lots included from “a few” to 10% Ungritted, 5%–60% coarse/spongy (the category must include both MN Lime and substantial amounts of FN coarse), from “a few” to 10% Patterned Urf, 30%–85% Monochrome Urf (including Coarse Urf), and 2%–10% EH sherds. The saved sample includes ca. 200–250 sherds, mostly Patterned Urf.

A Lime rim sherd (Fig. 18:c) carries a ledge lug and the profile of a late MN jar. The sample also includes a rim from a gray Ungritted cup and a light Ungritted bowl (not illustrated), both closely similar to pieces from Lerna I.

Among the Monochrome Urf sherds are two small, black and burnished rim sherds with relief bead and rib decoration (Fig. 72:j, m) (see Chap. 6). The Monochrome Urf sherds include several cups with plain convex walls (Fig. 28:k) that apparently occur throughout the Lerna MN sequence, and others with a double-curved profile (Fig. 28:m). A large convex bowl with very thin walls (Fig. 34:e) is quite similar to an example from II.BD.D (Fig. 34:g). A sharply carinated collared bowl (Fig. 43:g) finds its duplicate in Scribbled Urf at Franchthi in FCP 2.5 (Vitelli 1993: fig. 85:k, l). The same shape occurs in Scribbled Urf here, as well (Fig. 52:e). Other Scribbled Urf shapes include a round-bottomed cup (Fig. 52:a), a deep bowl on a low ring base (Fig. 52:d), and a tall pedestal (Fig. 52:f). Securing the FCP 2.5 relationship are 13 sherds of Pattern-Burnished Urf (e.g., Fig. 53:d, e, g–i). The carinated bowl with a rather thick carination (Fig. 53:h) is very similar to FCP 2.5 examples (e.g., Vitelli 1993: fig. 91:b) that derive from asymmetrical bowls. A jar has the short collar typical of late Urfs at Lerna (Fig. 53:i).

While a number of the Patterned Urf sherds in particular have a thick coat of flaking paint with little or no luster, thus reminding one of early Urf, many more in the saved collection have fired to a highly lustrous surface. Several sherds have the deeply concave walls of FCP 2.4 carinated bowls, while others (Fig. 67:l–n) are less sharply curved and might suggest a slightly earlier date. Basins (Fig. 59:e, f) have straight walls, similar to Pattern-Burnished basins in FCP 2.5 (Vitelli 1993: fig. 90). Fragments from three askos necks are present (Fig. 68:h, n, o), along with an askos handle stump (Fig. 68:l). All could be late Patterned Urf. The closest parallels to FCP 2.5 Patterned Urf come in two small sherds (Fig. 69:s, t) that seem to derive from hollow figurines (Vitelli 1993: fig. 84:d–m).

The Final Neolithic pieces are discussed in Chapter 8. No Late Neolithic sherds are reported from this subphase.

Comment

It is frustrating that the uppermost Neolithic deposits in BD, as in the other trenches, are badly mixed. The saved collection from II.BD.E includes a small, but very clear sample of Scribbled Urf and Pattern-Burnished Urf. The latter occurs at Franchthi only in FCP 2.5. At Franchthi, while Patterned Urf is common in FCP 2.4, it is essentially gone by FCP 2.5, with production limited to small, often zoomorphic pieces. One would like to know whether the relatively large quantity of Patterned Urf in II.BD.E was actually contemporary with the Scribbled Urf and Pattern-Burnished Urf, or whether here, too, its production ceased with FCP 2.4, and the apparent co-occurrence of the three varieties is the result of post-Neolithic disturbances or a lotting process that combined sherds from several strata.

Among the saved sherds are some that suggest earlier Urf, but the bulk of the sherds has been discarded.⁷ It would be surprising if the saved sample had not been biased toward the more unusual sherds, i.e., the late, highly lustrous pieces. Had the entire sample been saved, I suspect the impression that the group includes early, residual pieces, would be strongly reinforced. The source of the earlier material remains unclear. Although the best evidence for FCP 2.5 activity occurs in lots assigned to this subphase, the lots are heavily contaminated with later material. Nevertheless, it appears that in or near BD, close to the center of the mound, some limited FCP 2.5 activity occurred, but its nature and true extent are unknown.⁸

PIT BE

SUBPHASE II.BE.A

Assigned Lots: BE 537, **BE 582** (BE 529), **BE 583** (BE 530), **BE 584** (BE 531, BE 534), **BE 585** (BE 532, BE 533), **BE 586** (BE 535)

Total Sherds Recovered: ca. 2.5 large bags

Inventoried Pottery: L.1483 (Fig. 27:a)

Joins: none recorded

Figures: Monochrome Urf: 27:a; Patterned Urf: 57:g, 61:i, 64:a

Features

The lots assigned to II.BE.A removed ca. 0.30–0.40 m of sediments, largely to the west of and around the upper part of wall BE92 (Plan 21; see Plan 20, I.BE.1 and 2, for wall BE92b). The lots cleared a potential floor and a possible hearth, and removed piles of stones in the northwestern corner (Plan 22, II.BE.B) and several north–south lines of stones just west of wall BE92 (Plan 21).

Pottery

The original lots included 5%–30% Ungritted, 18%–40% Lime, 1%–15% Patterned Urf, 1%–3% Coarse Urf, and 25%–67% Monochrome Urf. The saved collection amounts to ca. 40–50 sherds. The Ungritted ware includes an oxidized rim, a gray rim, and a rim with red slip, all from simple bowls 0.22–0.25 m in diameter. One fragment of dark gray Ungritted ware has an applied crescent-shaped mark; another has diagonal relief ridges. The rim of a small, in-leaning bowl in Lime ware is also present. The Urf is uniformly early. L.1483 (Fig. 27:a) is ca. one-third of a small Monochrome Urf cup, with a thick layer of paint that extends only a few centimeters inside the rim; a small Monochrome Urf basin rim includes a cone. The Patterned Urf pieces are almost all overpainted with a thick coat of paint that nearly obscures the simple linear pattern (e.g., Figs. 57:g, 61:i, 64:a). A fragment of a tall Patterned Urf collar (0.06+ m) and a Monochrome Urf bowl with a dimpled bottom also suggest early Urf. With the exception of the single Patterned Urf collar fragment, all sherds are from cups, small bowls, and basins.

7. The EH sherds were, at least in part, extracted and saved with EH phase groups (Wiencke, pers. comm.).

8. Wiencke (2000: 74–75) notes the amount of disturbance caused in this area by EH II activities, and suggests that some of the uppermost Neolithic deposits may have been removed by EH builders. That they dug into Neolithic deposits is clear.

If they also removed any substantial quantity of FCP 2.5 and later Neolithic sediments, however, they must have redeposited them somewhere as yet unexplored. None of the notebook descriptions of Neolithic sherds from mixed deposits matches expectations for such material.

Comment

The saved sample is small, as was the original sample. The few sherds look appropriate for the early Middle Neolithic (FCP 2.1–2.2).

SUBPHASE II.BE.B

Assigned Lots: **BE 580** (BE 525–527), **BE 581** (BE 528), **BE 589** (BE 542)

Total Sherds Recovered: ca. 2 large bags

Inventoried Pottery: none

Joins: none recorded

Figures: Patterned Urf: 66j, 1

Features

The lots assigned to II.BE.B removed a “clay structure” in the southeast and walls BE89–91 (Plan 22). Lot BE 527 revealed the tops of walls BE92 and BE93 (Plan 21, II.BE.A), lot BE 528 cleared around the pile of stony fill in the northwestern corner, while lot BE 542 removed wall BE94 (Plan 21). A total of 0.30–0.35 m of sediments was removed in these lots.

Pottery

The original lots included 1%–6% Unglazed, 9%–24% Lime, ca. 20%–80% Monochrome Urf, 2%–6% Patterned Urf, and 8%–15% Coarse Urf, although the total number of sherds was small. The saved collection of ca. 50 sherds includes several small pieces of Lime and gray Unglazed ware. A large sherd from a Monochrome Urf bowl with crackling black paint and a horizontal lug pierced vertically does not join, but appears to be from the same pot as a piece from II.BE.A. Other Monochrome Urf pieces include rims from an early saucer, a number of simple small bowls, and a concave ring base painted on the underside, in the manner of FCP 2.1. Caskey’s manuscript mentions at least three “jars with ledge-rims.” Although nothing fitting that description is present in the collection today, jars with interior ledges, if that is what he referred to, are characteristic of FCP 2.1. The illustrated Patterned Urf bowls (Fig. 66j, 1) look early. There are also, however, late pieces in the sample, including a late Scribbled Urf sherd and a small Pattern-Burnished Urf fragment of a carination. Several sherds have a fairly good luster and the concave-convex curvature of later Urf. Several black sherds with painted rows of dashes on the interior are probably burned pieces of Patterned Urf, in spite of the unusual pattern. A sherd with chevrons in red paint flaking off a burnished white ground is, however, more probably Final Neolithic. A small sherd of Lime seems to preserve a thickened shoulder, a profile that occurs occasionally in the later Neolithic, but not earlier.

Comment

The small collection of sherds suggests that what may have been an early MN deposit was contaminated by intrusive material from at least FN levels.

SUBPHASE II.BE.C

Assigned Lots: BE 516*, BE 521, BE 522*, **BE 575*** (BE 513, BE 515), **BE 576*** (BE 507, BE 510, BE 510-2), **BE 577*** (BE 511, BE 517), **BE 578*** (BE 512, BE 512-2), **BE 579*** (BE 514, BE 518–520, BE 523, BE 524)

*Lot includes FN sherds.

Total Sherds Recovered: ca. 6 large bags

Inventoried Pottery: L.1477 (Fig. 28:e)

Joins: The pottery notebook records joins with II.BE.D.

Figures: Monochrome Urf: 24:d, 28:a, e, 34:d, 72:c; Coarse Urf: 50:a; Patterned Urf: 56:e, 64:b–d, 69:o; FN: 79:g, 95:i (see Chap. 8)

Features

The lots assigned to this subphase removed walls BE87 and BE88 (Plan 23), patches of very black earth with a great many sea shells, many large and small stones, and patches of variously colored sediment. They eventually uncovered walls BE89–91 (Plan 22, II.BE.B), a “curious yellow clay structure” in the southeast, and bothros AD (Plan 22). The total depth seems to have been ca. 0.50–0.60 m.

Pottery

The original notebooks record a few pieces of Unglazed ware in most lots, and 10%–20% “coarse,” the descriptions of which suggest FN wares as well as earlier Neolithic Lime ware. The remainder was made up of varieties of Urf, including 2%–7% Patterned Urf, and a consistent presence of Pattern-Burnished Urf. A substantial quantity of coarse wares was discarded at the site before the entries were made in the notebook.

The saved collection consists of ca. 135–150 sherds. One Lime rim is from an early convex jar, another has the squared lip and slight double curve of the later Middle Neolithic; a nonjoining ledge lug is also present. An oxidized Unglazed knife-edge rim is from a typical small bowl. One fragment of coarse ware in the general collection⁹ has a deep black core and red surfaces, a piccrust rim, and a pre-firing hole poked through the wall below the rim; it is a classic example of FN coarse ware.

Most of the Urf ware is coated with thick paint, fired to a dull red and flaking off. A saucer on a low ring base (Fig. 24:d) and two cups (Fig. 28:a, e) are among the examples of earlier Monochrome Urf. A lustrous red bowl (Fig. 34:d) is similar to examples of later Urf from areas BD and JA/JB; four jars with very short collars, one with a highly lustrous paint, also suggest later Urf. A Patterned Urf jar (Fig. 56:e) has a slightly taller collar; the pale, clean fabric is unusual, as is the pattern. Two bowl rims with concave profiles (Fig. 64:b, d) are probably from carinated bowls; their patterns are rather simple and may point to FCP 2.3, rather than 2.4; other sherds are more strongly concave and with the high luster that suggests FCP 2.4. Several fragments of tall pedestals also suggest FCP 2.4. Scribbled Urf and Pattern-Burnished Urf were probably present; no clear examples are in the saved collection, but the pottery notebooks mention the varieties in these lots. A well-burnished, thin-walled rim sherd that has fired black (Fig. 72:c) is probably a piece of Burnished-Over Urf. The pottery notebook for lot **BE 576** mentions a “black burnished sherd with a pattern of impressed dots and incision” (PAR: 43). Caskey probably refers to this sherd in his manuscript, which describes a “fine burnished fragment from side with slight shoulder, punctated dots on shoulder ledge and deep scored pattern above, possibly a diamond and probably white filled.” I have been unable to identify this sherd in the saved collection, but the description sounds very much like the scratch-incised bowl in Figure 72:e (see also Chap. 6).

Comment

The pottery is a very mixed collection of early and later Middle Neolithic, as well as Final Neolithic. The deposit(s) may have originally been ca. FCP 2.2–2.3, with contamination from later levels. It is not impossible, however, that the deposits and associated walls were Final Neolithic in date.

9. The general collection for II.BE.C is stored separately from most of the FN sherds, which are stored on trays in a separate drawer.

SUBPHASE II.BE.D

Assigned Lots: BE 508†, **BE 570†** (BE 487, BE 488, BE 490), **BE 571†** (BE 493, BE 495), **BE 572†** (BE 497, BE 499), **BE 573†** (BE 501, BE 503, BE 505), **BE 574†** (BE 509)

†Lot included FN and EH sherds, some stored separately. ‡Lot included EH sherds.¹⁰

Total Sherds Recovered: ca. 3–6 large bags

Inventoried Pottery: L.1442 (Fig. 56:f)

Joins: The pottery notebook records joins with II.BE.C.

Figures: Monochrome Urf: 20:b; Coarse Urf: 46:c, 50:b; Patterned Urf: 56:f, g, i, 57:b, c, 64:e, f, h, 66:h, i, m, 68:j, 69:r; FN: 92:d (see Chap. 8)

Features

The lots assigned to this subphase removed, in the small area available between the still-standing EH walls 81 and 85 (Plan 23), “rainbow” colored sediments, large numbers of rocks, and patches of a black “floor,” all of which eventually led to the uncovering of wall BE87. Although the field notebook writes of working “inside House 87,” no such structure is clearly defined, at least in the notebook sketches. Approximately half a meter of sediment was removed.

Pottery

The original lots included 0%–3% Unglazed, 3%–20% “coarse,” 3%–16% Patterned Urf, 60%–80% Monochrome Urf, 0%–10% Coarse Urf, 2%–4% Pattern-Burnished Urf, and substantial amounts of EH and probable FN sherds. The saved collection consists of ca. 150–160 sherds. Several sherds of Lime ware, including one with a partial horizontal lug pierced vertically, look like typical MN examples.

The Monochrome Urf includes part of a large jar (Fig. 20:b) with a short collar and a tubular lug, whose attachment caused stress cracks in the vessel wall. The jar looks like part of the same production as the three jars from II.BD.C (Fig. 20:a, c, d). Several other collar fragments are equally short. Eight basin fragments include one still attached to a pedestal with a cutout, a feature of FCP 2.3 or later. Other base fragments include a flat slab base, a type that occurs only in the earliest Urf, as well as a low ring painted on the underside, as was common in FCP 2.1. A number of ring bases are at least 0.04 m tall; one has traces of inverse punctate decoration, a feature of FCP 2.4. A piece of a Monochrome Urf flat strap handle probably derives from an askos. Cups and bowls include simple convex curves, with dull surfaces, along with a larger number of lightly carinated sherds, several of which have good luster.

Coarse Urf is represented by a gouged bowl rim (Fig. 46:c) with a concave profile and a respectable luster to the paint, and a sharply articulated, squared rim (Fig. 50:b), also apparently late in date. The Patterned Urf includes L.1442 (Fig. 56:f), a fragment from the neck and shoulder of a collared jar, probably inventoried because of the unusual “whiskers” on the solid triangle pendant from the joint. Another Patterned Urf jar (Fig. 56:g) has the short collar of later Urf and a form of decoration very common in FCP 2.3. A taller, narrower collar (Fig. 56:i) is a bit more unusual for having painted decoration on the interior as well as the exterior. Two basin rims (Fig. 57:b, c) and two carinated bowls (Fig. 64:e, h) suggest FCP 2.4 by their decoration and profiles. The bowl in Figure 64:f has an unusual pattern, again with a solidly painted triangle with “whiskers,” so perhaps by the same potter as L.1442. Two rim sherds (Fig. 66:h, i) may be from the same cup. The broad band in the pattern has fired a dark black, while the wavy lines, drawn in a thinner dilution of

10. Lot **BE 574** (BE.509) included at least one EH sherd; see Wiencke 2000: 73, no. P173, a dark-painted askos.

paint, fired pale orange, producing a striking, if probably accidental, polychrome effect. The cup in Figure 66:m, if not the neck of a zoomorphic piece, recalls the conical cups of FCP 2.5 (Vitelli 1993: fig. 81:a–d). An askos neck (Fig. 68:j) is similar to examples from II.BD.E (Fig. 68:h, l, n, o); a small fragment from a hollow figurine (Fig. 69:r) is also comparable to pieces from II.BD.E (Fig. 69:s, t).

Five to ten fragments of Scribbled Urf, including sherds from a sharp carination and a tall pedestal, also point to FCP 2.5. No examples of Pattern-Burnished Urf are present in the saved collection, but they are mentioned regularly in the pottery notebook.

Comment

These lots include material from all MN subphases, from the earliest to the latest, with, in the saved sample, rather more from later than earlier subphases. At least three FN sherds are included in the subphase sample drawer, in addition to FN sherds stored separately with the later Neolithic sherds. EH sherds were also recognized in most lots. While there may have been some later MN (and/or FN) deposits in situ at the time of excavation, the whole is now thoroughly mixed.

SUBPHASE II.BE LATE PHASE, BOTHROS AC

Assigned Lots: **BE 567** (BE 492)

Total Sherds Recovered: ca. 0.75–1 large bag

Inventoried Pottery: none

Joins: none recorded

Figures: Patterned Urf: 56:j, 57:a, d, h, 62:j, 64:g

Features

The bothros was dug in lot BE 492, in the southwestern corner of BE under a pile of stones that was removed as lot **BE 570** and assigned to II.BE.D. The bothros had probably been dug originally from the level of II.BE.D.

Pottery

The pottery from this bothros was kept separate, although only about one-third of the original sherds were retained. The pottery notebook for lot BE 492 reports 20% Patterned Urf, 16% Coarse Urf, and the rest as various colors and qualities of Monochrome Urf, except for two sherds of “plain ware,” one gray Ungritted sherd, a “half dozen scraps of coarse” sherds, and the rim of an EH II Urfinis saucer.

The saved collection includes 45–55 sherds, mostly Patterned Urf. The Monochrome Urf sherds are almost uniformly of good, late quality. The Patterned Urf pieces are almost all highly lustrous, late pieces. Two basin rims (Fig. 57:a, d) and a bowl bottom on a low ring base (Fig. 57:h) suggest FCP 2.3, rather than any later subphase. A piriform jar rim (Fig. 62:j) appears, like many other sherds in the collection, to have been burned or misfired. It could be FCP 2.3 or 2.4. A carinated bowl rim (Fig. 64:g) has both the strongly concave profile and elaborate, net framework pattern of FCP 2.4 examples. Three or four examples of Scribbled Urf suggest a date near the end of the Middle Neolithic.

Comment

The material from bothros AC, like that from the rest of II.BE.D, is dominated by late MN sherds, but includes post-Neolithic material. None of the “scraps of coarse” sherds was saved, so it is impossible to say whether they included FN or later sherds.

SUBPHASE II.BE LATE PHASE, BOTHROS 4

Assigned Lots: number not recorded

Total Sherds Recovered: unknown

Inventoried Pottery: none

Joins: none recorded

Figures: none

Features and Pottery

The 40 saved sherds from this lot are stored separately, but I can find no mention of the bothros or a lot number for it in the notebooks. Five FN sherds in the later Neolithic trays are labeled as coming from this bothros.

The saved collection includes 12 badly worn Monochrome Urf sherds of variable quality, four Scribbled Urf, one Patterned Urf, one wheel-made MH, and 22 "coarse" sherds of which three seem likely to be MN Lime. One probably is FN Heavy Burnished ware. The rest are probably FN coarse body sherds.

Comment

This was probably a Final Neolithic, if not Middle Helladic, pit that happened to include earlier material from the area.

PIT AP

SUBPHASE II.AP.A

Assigned Lots: **A 465** (AP 36-2, AP 39-42), **A 466** (AP 46), **A 467** (AP 38)

Total Sherds Recovered: 1.5 large bags

Inventoried Pottery: L.1451 (Fig. 45:c)

Joins: none recorded

Figures: Monochrome Urf: 39:a; Coarse Urf: 45:c

Features

The lots assigned to this subphase uncovered walls BS, BT, BU, and BV, and excavated within the "rooms" defined by those walls (Plan 25). Lot AP 46 removed, in the southeastern corner, the two large fragments of L.1451, from a gouged bowl, set in red clay and with a flat slab of rock over them "as if a cover" (XL: 169).

Pottery

I saw only a few sherds from this subphase, including the inventoried gouged bowl (Fig. 45:c). The pottery notebook records from lot **A 465** "9 frags EH from Mixed Fill to north" (PAR: 109). The remainder of that lot, ca. half a bag of sherds, was 6%–7% Ungritted, 15% Lime, the rest Monochrome Urf, Patterned Urf, and Coarse Urf. The description of the Urf sherds—dull surfaces of all colors, tall collars, rounded cups and bowls, low ring bases, and a single mention of a carination—should place it between FCP 2.1 and FCP 2.3. The saved sherds include an early Patterned Urf sherd, an early Monochrome Urf low ring base painted on the underside, and a fragment of a late basin fired to a highly lustrous, metallic black. Lot AP 46, confined to the southeastern corner and, therefore, presumably free of contamination from the Mixed Fill to the north, seems to have included only Urf sherds, none of which

sounds later than ca. FCP 2.3, although they could be as early as FCP 2.1. Lot AP 38, which uncovered and removed the uppermost preserved course of wall BS, included among the 40 sherds recovered 3 Ungritted, 3–4 Lime, Monochrome Urf, Coarse Urf, and Patterned Urf. One sherd, described as “flat base, semi-coarse,” could refer to Monochrome Urf or Coarse Urf—either would be most unusual. More likely it was a later, intrusive sherd.

Comment

The available information indicates that the structure was certainly Middle Neolithic. If it was indeed a house, as the excavator thought, then the rooms on the north side, rooms BS and BT, would appear to have been cut through by the pit that contained the Mixed Fill (see Chap. 9).

TRENCH HTJ

SUBPHASE II.HTJ.A

Assigned Lot: HTJ 33

Total Sherds Recovered: 0.5 bag

Inventoried Pottery: none

Joins: none recorded

Figures: none

Feature

Lot HTJ 33 found burial HTJ-1 in the southwestern corner of the trench. The field notebook describes the burial as follows: “[At an elevation of +2.09 m] vers l’est la terre change et devient dure et rouge pale. Dans cette couche tête [+2.07] et skelette d’un petit enfant enterré. Tête vers l’est, direction est-ouest . . . il est posé sur le coté droit regardant vers le nord. La partie supérieure du crâne est cassée par la pression de la terre au dessus. L’ossement bien conservée. La main gauche repliée sur l’abdomen, main droite éloignée sur peu du corp et allongée. Les jambes un peu ramassées à une position agenouillé. Peut-être la jambe gauche avait une direction oblique à l’époque de l’enterrement et le long os cassé par la pression de la terre” (XXXVII: 131). The skeleton was removed with the earth around it. This is Angel’s 225 *Le*, which he describes as “a fairly large infant who died soon after birth, probably female” (Angel 1971: 41).

In the northern portion of the trench, sediments were generally different from those in the southern portion. Many stones of various sizes and traces of heavy burning were noted.

Pottery

Lot HTJ 33 originally included 35 Ungritted sherds; 8 Patterned Urf sherds; 68 Monochrome Urf sherds, including 1 handle that is probably Early Helladic; 8 Lime sherds; and 32 cockle shells. The saved collection includes very few sherds. They include 6 Ungritted sherds and 2 Lime. The rest is early Urf, including a low ring base from a bowl, painted on the underside, as was the practice in FCP 2.1. A basin rim fragment preserves the stump of an early cone.

Comment

The infant burial seems to have been located under a small pile of stones. No burial pit nor any grave goods were recognized. The saved pottery suggests a date of FCP 2.1, if the EH sherd is discounted.

TRENCH HTN

II. HTN LATE PHASE, GENERAL

Assigned Lots: HTN 115 (HTN 42), HTN 116 (HTN 43, HTN 45), HTN 117† (HTN 36), HTN 118† (HTN 40, HTN 47), HTN 119† (HTN 54, HTN 55), HTN 120† (HTN 63), HTN 122† (HTN 30, HTN 35), HTN 125† (HTN 77), HTN 126† (HTN 56, HTN 57), HTN 132† (HTN 78), HTN 133† (HTN 82, HTN 89), HTN 138† (HTN 39, HTN 44, HTN 46), HTN 140 (HTN 48), HTN 141 (HTN 69), HTN 142 (HTN 79), HTN 143† (HTN 80, HTN 85), HTN 144 (HTN 87, HTN 90), HTN 145† (HTN 81, HTN 86), HTN 146† (HTN 94), HTN 148† (HTN 95, HTN 100), HTN 150† (HTN 92), HTN 151† (HTN 103); and BH 64–67

†Lot included FN and EH sherds, stored separately.

Total Sherds Recovered: ca. 19 large bags

Inventoried Pottery: L.1390 (Fig. 72:i), L.1638 (Fig. 70:e); FN: L.1394 (Fig. 85:c), L.1445 (Fig. 78:a) (see Chap. 8 for the FN pieces, and a third pot associated with burial HTN-1, L.465, Fig. 85:a)

Joins: The pottery notebook records one join with II.BD.D.

Figures: Monochrome Urf: 22:f, 23:e, f, 30:m, 43:f, 70:e; Scratch-incised: 72:e, i; Bead and rib: 72:n; FN: 78:a, 85:c (see Chap. 8)

Features

Trench HTN was a long narrow trench dug for the northern foundations of the shelter installed over the House of Tiles (Plan 2, squares Ef–Ff). Lots assigned to this rather generic group removed deposits under the House of Tiles, around and in between various walls and pits, to a depth of 0.30–0.40 m. The single, clearly defined Neolithic feature was burial HTN-1, a Final Neolithic burial removed in lot HTN 42 (see Chap. 8). Other sherds reported from around the burial are 4 Patterned Urf, 28 Monochrome Urf, 8 Lime, and possibly 1 Ungrittred sherd.

Pottery

In addition to the inventoried pieces, the saved collection contains ca. 300 sherds. The saved FN sherds are stored separately, in the trays of “Later Neolithic Sherds.” Some of the EH sherds, which were present in essentially every lot, are noted by Wiencke (2000: 73).¹¹

The saved Neolithic collection includes two late Lime rims with ledge lugs. The remaining sherds are varieties of Urf. Among the Monochrome Urf sherds are ca. 15 sherds from jars with short collars (e.g., Fig. 22:f), and ca. 20 rim sherds from saucers and basins (e.g., Fig. 23:e, f). Several basin fragments include the joint with the base; a number of pedestal fragments with cutouts, and others with inverse punctate decoration and highly lustrous surfaces, signal late Urf (FCP 2.4). Nearly 20 cups are represented; most are simple convex cups, probably with round bottoms. Shallow carinated bowls on ring bases (Fig. 30:m), as well as deeper carinated bowls with strongly concave walls above the carination, are good examples of late Urf. A carinated collared bowl (Fig. 43:f) belongs in the same category. Several flat strap handles, nearly horizontal as they leave the rim, are probably from askoi. Another handle, also probably from an askos, is round in section, as is a small segment of handle with no indication of the shape to which it had been attached. A shallow oval bowl (Fig. 70:e) with an asymmetrical carination and a scar where a foot(?) has detached is similar to some of the odd shapes that were common in FCP 2.5.

11. The following EH sherds from this subphase were saved: HTN 146.1, EH I incised rim (Wiencke 2000: 331, fig. II.1, no. P16A); HTN 150.1, pyxis fragment, and HTN 150.3, type 2 lid (Wiencke 2000: 387, fig. II.24, nos. P446, P451); HTN 148.jar

fragment (Wiencke 2000: 388, fig. II.25, no. P459); HTN 122.1 and 2, baking pan fragments, and HTN 122.3, two fragments of an intermediate type stand (unpublished). My thanks to Martha Wiencke for bringing these to my attention.

A number of Scribbled Urf and Pattern-Burnished Urf sherds also point to FCP 2.5 activity. Collared jars, piriform jars, carinated bowls, and simple convex bowls are represented. Patterned Urf is also present in quantity; most of the sherds have profiles and the good luster of late Patterned Urf, and a few sherds have the net framework or other complex pattern structures that characterize FCP 2.4 Patterned Urf. A lumpy miniature collared jar or, perhaps more likely, a hollow figurine fragment is the only Patterned Urf piece that suggests the latest MN subphase.

A fair number of the saved sherds lack a good luster and smooth surface, and derive from shapes that could have been made in any subphase. A few are probably early pieces, residual in these upper levels. A single sherd from a basin rim with exterior decoration in the scratch-incised technique (Fig. 72:i) is probably also residual (see Chap. 6). Many of the saved sherds look as though they were exposed to a high-temperature fire sometime after they broke.

Comment

The deposits included in this collection are contaminated by FN and EH material, and may not be in situ. That said, they include more examples of good late MN pottery (FCP 2.4–2.5) than was recovered anywhere else on the mound. The quantity is still small—at best, several hundred sherds—and one imagines that most of the high quality pieces were selectively saved. Indeed, the likely reason for saving this material from obviously mixed lots is that it preserves so much of the fine late material. Together with the late MN pieces from pits BD and BE, they suggest that activity in the later Middle Neolithic was considerably less than in earlier times, and was concentrated near the center of the mound.

II. HTN LATE PHASE, DEPOSIT BELOW EH HEARTH

Assigned Lots: **HTN 128**† (HTN 49, HTN 66), **HTN 130** (HTN 68, HTN 72, HTN 75), **HTN 131** (HTN 76, HTN 83, HTN 84, HTN 88)

†Lot included FN and EH sherds.¹²

Total Sherds Recovered: 8.5 large bags

Inventorial Pottery: L.1391 (Fig. 40:f), L.1392 (Fig. 38:d), L.1393 (Fig. 25:b), L.1449 (Fig. 27:i), L.1450 (Fig. 25:e)

Joins: none recorded

Figures: Monochrome Urf: 25:b, e, 27:i, 38:d, 40:f, 70:d; Scribbled Urf: 52:g, h; FN: 95:k (see Chap. 8)

Features

The lots assigned to this collection removed sediments under an EH hearth in a relatively restricted area. The lots of **HTN 128** removed the EH hearth, and included 7% (of 1 large bag) EH sherds, and possible FN sherds. The lots of **HTN 130** removed ca. 0.15 m of sediment and produced 1.5 bags of sherds, all Neolithic, although some Final Neolithic may have been present. The lots of **HTN 131** continued below the hearth for another ca. 0.30 m and produced 6 large bags of sherds, again, all Neolithic, but with probable FN sherds.

Pottery

The original lots included 7% EH (in **HTN 128** only), 0.5%–3% Unglazed, 0%–20% Patterned Urf (curiously, there is none in **HTN 128**, 2% in **HTN 130**, 20% in **HTN 131**), 50%–78%

¹² See Wiencke 2000: 75 for discussion of the EH material.

Monochrome Urf, ca. 10% Lime, 15%–20% Coarse Urf, and one Pattern-Burnished Urf sherd (in lot HTN 131).

The saved collection of ca. 240–250 sherds includes four small rim sherds and a ledge lug from late MN Lime pots. A fragment of a small bowl with poorly melded coil joints (Fig. 95:k, CD Photo 62) is not typical of Neolithic Lime ware and could be intrusive. The rest of the collection consists of examples of all varieties and qualities of Urf. The Monochrome Urf includes a short collar and a bit of an askos rim with high luster; a number of basin rims (e.g., Fig. 25:b); fragments of tall pedestal bases, including examples with cutouts and inverse punctate decoration (e.g., Fig. 25:e); cups with double-curved profiles (e.g., Fig. 27:i); carinated bowls, some with sharply concave walls above the carination (e.g., Fig. 38:d) and beautifully smooth surfaces; and similarly finished piriform jars and bowls (e.g., Fig. 40:f). A small segment of a handle, triangular in section (Fig. 70:d), is probably from an askos, a shape also represented by a large, round handle and several Patterned Urf strap handles.

Scribbled Urf is present in sherds from basins, pedestals, cups, bowls, and jars (e.g., Fig. 52:g, h). A small Pattern-Burnished Urf cup is the only example of that variety. Patterned Urf includes examples painted with simple early lines and small triangles, but is more noteworthy for pieces with high luster and complex design structure, especially on sharply carinated and piriform bowls. Coarse Urf is represented by the largest portion of a vessel of that variety found in any lot at Lerna. Although lacking the rim, it has a diameter of ca. 0.80 m near the shoulder; it was a very large pot. The interior is covered with small dapples, the exterior with a wash of paint fired reddish brown. One sherd of this vessel has traces of added clay, suggesting a mend or the point where two portions of the vessel, built separately, were joined (cf. Vitelli 1993: 183–184).

Comment

The lower sediments removed by lots in this group may have been from in situ MN deposits, although excavation may have mixed materials from several occupational phases. The saved collection is dominated by well-finished, highly lustrous pieces characteristic of the late Middle Neolithic, and probably FCP 2.4. A few sherds, especially the Scribbled Urf and Pattern-Burnished Urf, suggest FCP 2.5, while others appear earlier than FCP 2.4. Together with the sherds from II.HTN.Late, General, they suggest a limited amount of activity near the center of the mound in the latest subphases of the Middle Neolithic.

TRENCH JC

Trench JC, a long, narrow trench 1.5 m wide, south of the House of the Tiles (Plan 2), and divided into three sections (north, central, south) by standing EH II walls T and GY (Plan 26:a),¹³ was excavated in a total of 18 lots in 1958. The uppermost deposits in the north section (lots JC 2, JC 4, JC 6) were phased as Lerna III, although all contained from 57% to 83% Neolithic sherds. Lots JC 3 and JC 17, from the south section, removed portions of the Mixed Fill. The remaining lots, from the central section, produced primarily MN sherds, but all, apparently, had a few later Neolithic sherds as well. The lots were assigned to Lerna II, but were left unphased. All the pottery, with the exception of the inventoried pieces and a few later Neolithic sherds (see Chap. 8), was discarded. The following discussion is based on the field and pottery notebooks.

13. Wall T is Wiencke's W-89, wall GY, her wall W-83, both forming part of room C of the EH fortification wall (Wiencke 2000: plan 21).

JC DEPOSITS (II UNPHASED)

Assigned Lots: JC 5^a, JC 7^a, JC 8^a + 11^a (combined), JC 9^a, JC 10^a, JC 12^a, JC 13^a + 14^a (combined), JC 15 + 18 (combined), JC 16^a

^aLot included probable FN sherds.

Total Sherds Recovered: ca. 6.5 large bags

Inventorial Pottery: L.1611 (Fig. 21:e), L.1612 (Fig. 26:o), L.1644 (Fig. 66:e); FN: L.1610 (Fig. 85:f)

Joins: none recorded

Figures: Monochrome Urf: 21:e, 26:o, 39:f; Patterned Urf: 66:e; FN: 85:f (see Chap. 8)

Features

North section

Lots JC 4, JC 8, and JC 11 focused on an FN burial, JC-1 (Plan 26:b; see Chap. 8). Lots JC 6 and JC 12 cleared EH fill in the northernmost portion of the area. Lot JC 16, apparently free of EH material, uncovered several potential wall fragments.

Central section

This portion of JC was under room C of the EH fortification wall (Plan 26:a). Lot JC 5 uncovered a segment of wall, lot JC 7 removed it, and lot JC 9 continued down through a red layer that continued to produce later Neolithic sherds, to a black layer. Lots JC 13–15 worked within the black layer, lot JC 15 uncovering, ca 0.75 m north of wall GY, burial JC-2 (Plan 26:a). The head was “to the east, body facing south, contracted position; pot [L.1612] at shoulder. Skull in very fragmentary condition; heels both contracted to touch pelvis; arms both bent at elbows in front of chest with hands *beneath* head” (emphasis in original; XLII: 158–159). Angel does not mention this burial. In the margins of the field notebook next to a sketch of the skeleton is the notation “5 yrs old (NGG) (11.6.58)” (XLII: 159).¹⁴

South section

The south section of trench JC lay entirely within the Mixed Fill, apparently a continuation of the same fill along the southern edge of the mound that was encountered in area JA/JB.

Pottery

North section

All the lots dug in the north section produced at least a few sherds of later Neolithic or EH date (see Chaps. 7, 8). Burial JC-1 can be dated to the Final Neolithic by the pot that was found with it (L.1610, Fig. 85:f; see Chap. 8). All the lots also included some quantity of Monochrome Urf, Patterned Urf, and Coarse Urf. The deepest lot, JC 16, to judge from sketches in the pottery notebook, included FCP 2.4 Patterned Urf, a tall Monochrome Urf ring base, several sherds with a “lustrous mahogany glaze,” and a Lime ledge lug, all likely to be FCP 2.3 or 2.4. A tall collar, usually earlier than FCP 2.3, and numerous other sherds with “slip” rather than “glaze” suggest the possible inclusion of earlier MN material as well. Lot JC 16 seems to have been roughly comparable in date to II.J.D–G, although it also included several potential FN sherds.

14. NGG is Nils-Gustaf Gejvall, who published the fauna from Lerna in the first volume in this series (Gejvall 1969). In another notation, in the margin next to a sketch of burial JC-1 (XLII: 154), he is also credited with identifying that skeleton

as “a female over 50 years of age; bones of skull thickened. (NGG:Gejvall, 8.6.58).” Angel (1971: 40–41) later identified that skeleton as a female in her midtwenties (see Chap. 8).

Central section

All lots, with the possible exception of JC 15+18, included potential later Neolithic sherds, but fewer than in the north section of the trench. Lot JC 5 included several Monochrome Urf sherds with carinations; lot JC 7, a very short collar and a tall ring base; all suggest at least FCP 2.3 or later. L.1644 (Fig. 66:e), from lot JC 7, should probably be considered at least FCP 2.3 because of the pattern entirely executed with a broad brush. All of the above lots were assigned to deposits that were above the black layer. Within the lower, black layer, lots JC 13+14 included, based on a sketch in the pottery notebook, a good example of FCP 2.4 Patterned Urf with an elaborate net framework design, a tall ring base, and a shallow carinated bowl, all of which should be FCP 2.3 or later. L.1611 (Fig. 21:e), with its relatively tall (if lumpy) collar and round bottom without a base, seems an early shape, but it is fired quite hard, with a good luster, so may be FCP 2.3 or later. The cup found with burial JC-2 (L.1612, Fig. 26:o) combines the sharply convex profile and thick, dull paint of early Monochrome Urf cups with the low ring base usually found on later cups. The notebook descriptions of the bulk of the pottery are insufficient to establish anything beyond a general MN date.

South section

Lots JC 3 and JC 17 excavated within the Mixed Fill at the southern edge of the mound. Together they produced just over 1 large bag of sherds, made up of ca. 18% EH, 67% Urf, and 15% Ungritted and Lime. All of the Urf sherds described in the notebook sound like reasonable examples of early MN material.

Comment

All of the excavated sediments assigned to the Neolithic in trench JC, with the possible exception of lots JC 15+18, included later Neolithic and/or post-Neolithic material. The MN sherds appear to have included at least a few pieces that date to FCP 2.3–2.4, i.e., the deposits appear comparable to those in the upper strata of area JA/JB, whether or not they were, in fact, *in situ*.

SUMMARY OF LERNA II

The pottery from Lerna II, both in the saved sample and in the original sample, is overwhelmingly Middle Neolithic Urf ware of the Monochrome, Patterned, and Coarse Urf varieties. Along with the stone foundations of buildings, frequently renovated and remodeled, pits (bothroi), often lined with red clay or marked by a circling ring of stones and usually located within the confines of structures, were prominent features at the site. These pits are surely one source of the large quantity of residual material in each deposit. The main problems affecting the analysis, however, are the manner in which stratigraphically excavated materials were combined, first into larger lots, then into subphased groups, and the fact that masses of sherds were discarded.

The majority of the Urf ware, and the structures with which it was associated, appears to derive from, roughly, the first half of the MN phase, from its very beginnings (ca. Franchthi Int 1/2) until the equivalent of FCP 2.3. Some small differences from the Franchthi assemblage, if not a reflection of regional differences, may point to activity at Lerna during times that are not represented at Franchthi. The small quantity of sherds from later MN subphases, equivalent to FCP 2.4 or 2.5, come primarily from trenches near the center of the mound. They suggest that activities in the later Middle Neolithic were considerably more limited than in earlier subphases. The pattern, not unlike that at Franchthi (Vitelli 1993: 218) and,

perhaps, that at Asea (Forsén 1996: 44), points to social and/or environmental difficulties faced by the community *within* the MN phase. The site may have been essentially abandoned late in the MN phase, when the limited remains of FCP 2.4–2.5 date may mark only short-term visits. Certainly at the end of the Middle Neolithic, the site was fully abandoned, becoming, by virtue of its elevation and extensive traces of human activity, what amounted to an ancestral monument on the coastal plain for any who happened upon it.

EARLIER NEOLITHIC POTTERY

WARES OTHER THAN URF

Previous chapters have considered the Neolithic pottery remains as contextual groups, establishing, *inter alia*, that the degree of mixing within each saved subphase collection of sherds is such that the date of any individual sherd cannot be established by, or assumed from, its context. Since, therefore, it is not possible to establish an independent ceramic sequence for the Lerna ceramics, the following presentation of the individual wares and varieties relies on the Franchthi sequence. It draws attention to apparent differences between the material at the two sites—apparent because, given the quantity of discarded material from Lerna, it is impossible now to know what the original assemblage looked like, and whether the apparent differences might be the result of biased sampling. Any real differences might reflect different times of production, regional differences in contemporaneous production, or differences in the kinds of activities for which pottery was used at each site. Since we are missing some 90% of the original Lerna sample, quantitative studies, even of the most basic sort (e.g., more/less, common/rare) are, in most cases, inappropriate.

What follows, then, is little more than a basic description of the earlier Neolithic ceramics, organized around the potters' production sequence, from selection of raw materials through firing. It includes a record of the (saved examples of) shapes that the potters produced in each ware.

With the exception of a few sherds, all the earlier Neolithic pottery belongs to the Calcareous class (see above, Table 1.2). Other than Urf (Chap. 6), the Calcareous wares include Lime, Ungritted, Pebble-Tempered, White, and Serpentine wares, the last two represented by a single sherd each. The Noncalcareous class includes the few sherds of Sandy ware, and the single example of Andesite ware. I have noted the varieties of each ware represented in the sample, but, with the exception of the Urf varieties, I give them only limited discussion. While it seems likely that the sampling procedures saved at least some examples of all, or at least most, wares, the same cannot be assumed for the sampling of varieties. The non-Urf sherds, in particular, are often in poor condition, having been washed in hydrochloric acid without subsequent rinsing in fresh water, and stored for decades in an environment with highly variable humidity. Many have lost their original surfaces, and thus lack the crucial evidence for identifying variety.

CALCAREOUS CLASS

LIME WARE (CD PHOTOS 1–4)

Clay Body

The recipe used for the clay body was quite similar to that used for the same ware at Franchthi. The most noticeable nonplastics are angular chunks of Lime, sometimes crushed quite finely,

with most particles under 1 mm in maximum dimension; sometimes most of the inclusions are considerably larger, up to 3–4 mm in maximum dimension. Particle size does not appear to correlate with vessel size, so the differences may reflect the practices of different potters, or simply different batches of clay. Soft, rounded inclusions, usually fired red, occasionally black, are sometimes evident. They and infrequent sandy inclusions were probably naturally occurring in the clays.

Jones (1986: 401) suggests specifically that the crushed limestone added as temper at Lerna was “manganese-contaminated,” since the Lime samples from Lerna that he analyzed by optical emission spectroscopy (OES) are richer in manganese oxide than the samples of the same general ware from Franchthi. He also suggests that the clay beds exploited for Lime ware were different from those used by the potters who made Unglazed ware, and that Urf-ware clays were dug from yet another source (Jones 1986: 491). Shriner’s recent study of clays exposed along the Xerias River system, in the region around Lerna, documents changes in clay composition along the course of that river (Shriner 1999; Shriner and Dorais 1999). In the mountains near the source of the river, clays have weathered in situ from a muscovite-chloritoid schist. Farther down the slope, on the “upper plain,” an area of limestone rocks, the clay-rich sediments reflect a mixture of metamorphic and limestone parent materials, while in the “lower alluvial plain” the clays contain a fine-grained calcareous component (Shriner 1999: 39). A variety of clays was, then, available in the vicinity of the site. From Jones’s analyses, it would appear that the Neolithic potters did not exploit the mountainous, metamorphic clays regularly. Those from the upper and lower plains, richer in carbonates and closer to the site, would appear, at least superficially, to be reasonable candidates, with the fine calcareous sediments of the lower plain appearing to fit the parameters of Unglazed ware especially well. Further study might be able to correlate specific locations along the river system that provided clays for each ware.

The Lime temper in the sherds reacts vigorously in a solution of hydrochloric acid. If the sherds were exposed to acid for an extended period—most of the Lerna sherds were washed in a solution of hydrochloric acid at the time of excavation (Banks 1995: 2)—much of the Lime near the surface would have dissolved, leaving behind holes or voids of varying sizes. The resulting sherds would have a spongelike appearance (e.g., CD Photo 4), a characteristic noted among the Lerna sample and one that was responsible for this ware’s earlier nomenclature, “spongy coarse ware” (Caskey 1958: 143).¹ The acid bath of the Lerna processing system seems likely to have created the “spongy ware,” although exposure to strong acids at any earlier point would have had the same effect on these sherds. Whatever dissolved the nonplastics also removed much of the original surface, so the saved sherds do not reflect the original appearance of the Neolithic vessels.

Budak (1991) notes that the addition of shell temper—which is chemically similar to Lime temper—to low-fired pottery can produce a waterproof body. Lime ware may have been reasonably waterproof; this may have been the potters’ motivation for crushing and adding the rock temper. In experimental work, however, using crushed shell, limestone, or calcite as temper, we have never produced a watertight body. Perhaps we are still missing some aspect of the process. Kotsakis (1996: 107) says that, “providing the firing temperature is right,” calcareous clays will produce pottery “resistant to mechanical and thermal fatigue.” Presumably, the “right” temperature is somewhat lower than 800°C–850°C. When pots tempered with calcium carbonate² are exposed to higher temperatures for an extended period, the calcium carbonate decomposes to the powdery calcium oxide (CaO). After cooling, the

1. See Blegen 1975: 269 for the history of the term in the Aegean Neolithic.

2. Calcareous clays, because of the smaller partial size of

the carbonates, may behave differently than clays with calcium carbonate added as temper.

calcium oxide will absorb moisture from the atmosphere, expand, and potentially crumble the vessel. This is why contemporary potters avoid clays containing carbonates. Exactly why prehistoric potters in many parts of the world intentionally added carbonates to their clay bodies—assuming there was a practical reason—to my mind remains inadequately explained (Vitelli 1999b: 192–193).

Building Procedures and Surface Finish

Direct evidence for the building methods used by the potters responsible for Lime ware is limited. Several breaks along coil joints (Figs. 1:j, 5:a) point to that method of construction, as do the few examples of ring bases created by the addition of a coil (Fig. 14:m). Pinching was surely used to extend the height of a newly added coil; small pots may have been entirely pinched from a single lump of clay, although the makers of Lime ware, unlike the later potters who made Urf at Lerna, carefully scraped away all traces of the process.

Some rim sherds show, in the break, evidence for folding the tip to the interior or exterior, a practice that helps the potter achieve a level rim and, at the same time, exposes any large nonplastics that could cause serious cracks at the rim if not removed. Sometimes the fold was not completely melded into the wall, and produced a thickened ridge around the rim (e.g., Fig. 6:d, e). Lugs were formed from small lumps of clay, added to an already-scraped, smoothed, slightly plastic vessel, and then pierced (CD Photo 3). The small handle (or strut) in Figure 7:g shows a spiral in the break, suggesting that it was created by rolling, rather than by the preferred modern method of pulling.

The interiors of some of the deeper, more closed bowls often show traces of scraping. Generally, the scraping process can be inferred from the relatively uniform wall thickness and absence of building surfaces. The strongly convex profile of most pots points to the use of an equally curved scraping tool—perhaps a bivalve shell. Some sherds preserve a good, lustrous burnish. Careful observation with a 10× lens usually reveals traces of burnishing on all Lime sherds, especially around lugs, bases, and pellets, but also on open areas of vessel walls. Comments in the pottery notebooks suggest that at the time of excavation most sherds retained substantially more of what originally must have been well-burnished surfaces. Even when the original surface is gone, slight depressions or tool troughs indicate that burnishing was done while the vessel was still damp enough to take an impression from the tool (CD Photo 3:b, c). On some vessels the burnishing troughs parallel the rim, on others they are diagonal to the rim. The differences may reflect the work of different potters who held the pot in different positions for burnishing.³

Colors and Firing Practices

The colors of Lime ware range through the iron-oxide spectrum, from red to black, but a light brown is the dominant color. The Munsell range is 5YR 7/6 to 2.5YR 6/6–8, with the grays also falling in the redder hues: ca 2.5YR 4/0 or 5/0.⁴ Most sherds have firing clouds, usually somewhat darker in hue than the dominant, basically oxidized tan. Cores are often uniformly oxidized, but are frequently gray. From the condition of the Lime and the absence of spalls around holes where nonplastics have been dissolved, firing temperatures must have been kept well below 800°C.⁵

3. The pottery notebooks mention a “light” or “whitish” slip on some of the “coarse/spongy” sherds, especially from the deepest levels in JA/JB. I noticed a white film on the interior of the bowl in Fig. 6:b and occasionally on other sherds of this ware. The film could be a salt bloom from the manufacturing process or from exposure to groundwater after burial.

4. A few pieces (Figs. 2:d, 5:d) seem more yellow and have

the soft, soapy feel of Ungritted ware. It is possible that the clay normally used for Ungritted ware was occasionally given an addition of Lime temper.

5. Hardness has surely been affected by postexcavation treatment; it is, therefore, not useful for reconstructing firing practices.

The frequent dark fire-clouding on a basically light-colored ground points to direct firing, with the vessel in contact with the fuel. Firings may not always have maintained maximum temperature long enough to burn out all the organic matter in the raw clay (hence the gray cores), but must have been basically oxidizing, with ready access to air, to account for the many cleanly fired cores. Interiors are as likely to be fire-clouded as exteriors, so positioning during firing varied. If my calculations for the small number of pots per year produced at Franchthi (Vitelli 1993: 210) are a legitimate guide, early potters may have fired pots one at a time, perhaps under a teepee of small sticks.⁶ No evidence from the Lerna Lime pots—such as firing circles from stacking—suggests that more than one Lime pot was fired at one time.

Varieties and Shapes

The vast majority of the saved Lime-ware sherds are of the *Lime Monochrome Burnished* variety, although the original surface is frequently lacking, so the burnish is documented by slight troughs from the pressure of the burnishing tool more often than by a compacted, shiny surface.

Cups or small pots that could have been held in one hand during building and use are well represented (Fig. 1). Two examples, if not a similar but later ware, seem to have had true (vertical) handles (Fig. 1:g, m), a feature not documented at Franchthi. The Lerna potters had a preference for vertical lugs pierced horizontally (Fig. 1:a, l), while Franchthi potters more often oriented lugs horizontally. Basins and saucers (Fig. 2) are quite similar to examples from Franchthi, where they occur until FCP 2.1. Small, rather shallow bowls (Fig. 3, CD Photo 4) and larger, deeper bowls (Figs. 4–6) are similar to Franchthi versions, but tend to have more strongly convex profiles, especially at the rim. The Lerna potters may have used a more sharply curved scraping tool. They may also have contracted the mouth of the vessel to reduce the problems of cracks along the rim. Although horizontal lugs pierced vertically are found below the rim on many examples, as at Franchthi, vertical lugs with horizontal piercing are also present.

Closed shapes (Figs. 5:g, 7:a, b) are as uncommon at Lerna as at Franchthi, where they are smaller. The unique pieces in Figure 7:d–f find parallels in Urf from late MN deposits at Franchthi, but nothing similar occurs in Lime at that site. Lime spouts with struts, similar to the sherds in Figure 7:g, h, are published from Nemea in a similar ware (Blegen 1975: pl. 64:19, 20). Quite a few of the Lime pots at Franchthi had low ring bases. At Lerna, the only examples in the saved collection (Fig. 14:k–m) are so low, they appear in profile as flat bottoms. The sherds, however, make it clear that a small coil was added as a ring around the bottom of the pot, even if it served more to stop the pot from rolling over than to raise its resting surface. Taller ring bases may have been among the discarded sherds from Lerna, although some of the Lime pots, as at Franchthi, clearly had simple rounded bottoms, with no base added (Figs. 2:c, 3:k, 5:a).

Most of the later Lime pots (Figs. 17, 18) are fairly deep bowls with less sharply convex profiles, squared lips, and long, oval pellets applied horizontally or diagonally below the rim or, with higher relief, ledge lugs. I suspect the pellets are earlier than the lugs because of the convex profiles on the bowls that carry them and, potentially, their earlier context, although a single similar example from Franchthi is from an FCP 2.4 context (Vitelli 1993: fig. 56:a). That the pellets were either ancestral to, or interchangeable with, the lugs may suggest that both were more symbolic than functional.

6. Rick Bowman, an experimental potter from Alabama, recently demonstrated for my class his method of firing pots individually, under a teepee of small sticks. It is surprisingly eco-

nomical in its use of fuel, lasts only about an hour from start to finish, and produces fully fired pots, of hardness comparable to Lime ware. Neolithic potters may have used a similar method.

Only one example in the saved collection (Fig. 18:c) clearly lacks traces of burnishing on the exterior, thus qualifying for the *Lime Monochrome Nonburnished* variety⁷ that is the main variety of Lime ware at Franchthi in the later Middle Neolithic. The sherd is from a late MN context and has the squared lip, ledge lug, dark surfaces, and swelling belly of the later MN cooking pots at Franchthi, although the proportions of the pot are slightly different from the Franchthi versions. The paucity of examples of this variety, if an accurate reflection of the original sample, is consistent with the apparent paucity of later MN pottery generally at Lerna.

The examples of Lime in Figure 19 occur in solidly MN and probably also later MN contexts. The strongly convex profiles of all except the conical basin (Fig. 19:b) are reminiscent of very early MN bowls. They may be residual pieces, although similar profiles occur in Monochrome Urf (see below) in late MN contexts and may simply reflect the use of a scraping tool similar to that used by early potters, which imparted its curve to the pot. Such strongly convex profiles are not evident at Franchthi in late MN Lime ware.

Two shapes represented in the ware at Franchthi that are missing from Lerna are the carinated bowl and the very large, pithos-like jar. Since unusual pieces were generally saved, I suspect that the carinated bowl was not part of the Lerna potters' repertoire. On the other hand, "coarse" sherds were discarded in large quantities, so the apparent absence of examples from very large pots may be an artifact of the discard practices. One would like to know which is the true explanation, since it appears counterintuitive that a cave site would have had very large vessels, generally assumed to have been used for storage, while an open-air settlement did not.

Generally, the Lime examples at Lerna are close enough to those at Franchthi to suggest that both sites participated in the same interaction sphere. Proportions, sizes, preferences for placement of lugs and perhaps for specific potter's tools combine to suggest that different potters were responsible for the pots at each site. To what extent the activities at the sites were, in fact, closely contemporary remains an open question.

Table 5.1 documents the relative frequencies of Lime ware, based on the original pottery notebook records, from the subphased groups around the site. While the percentages are, at best, approximations, and may have included other relatively "coarse" sherds as well as Lime,⁸ the figures suggest a pattern of steady decrease in relative frequency over time. Frequencies are, however, consistently higher than those of Unglazed ware (see below), especially in upper Lerna II deposits. Combined with changes in vessel profiles and the appearance of ledge lugs in upper Lerna II, the figures argue for production of Lime ware throughout Lerna I and II.

Only two or three small sherds of the *Lime Iron-Rich Pattern-Painted* variety are present in the saved sample; I suspect that they represent the original number recovered. The excavators made a point of noticing sherds with decoration in all periods, and regularly made special mention of them, often including a small sketch, in the pottery notebooks. The saved sherds are the only ones mentioned in the pottery notebooks. The rim sherd (Fig. 7:j) is from a medium-sized bowl. The potter burnished the pattern lines after painting, smearing them slightly in the process.

While the Lime Patterned variety does not occur in quantity at Franchthi, it is consistently present in FCP 1 and Int 1/2 contexts, with slightly higher frequencies in FCP 1 and inside the cave (1%–10%); frequencies are lower on the Paralia (1%–2%). By FCP 2.1, examples are very rare and probably residual. The paucity of examples at Lerna could be another

7. I have, therefore, generally used the simple designation "Lime" for the ware, without specifying burnished or nonburnished.

8. To the extent that the sherds were, in fact, "spongy" the

equivalence with Lime ware should be fairly close, since the sponginess—small holes or voids throughout the sherd fabric—results from dissolved lime or carbonate inclusions.

TABLE 5.1. RELATIVE FREQUENCIES OF LIME AND UNGRITTED WARES

Area	Lime (%)	Ugr (%)	Area	Lime (%)	Ugr (%)
I.J.A	87	13	I.BD.1	ca. 49	ca. 49
I.J.B	80	20	I/ILBD	20-25	25-30
I.J.C	40-70	30-60	II.BD.A	5-15	1-5
I.J.D+E	25-83	10-70	II.BD.B	3-15	1-2
I.J.Gully	35-43	50-57	II.BD.C	1-15	0-2
I/II.J	16-45	11-50	II.BD.D	2-15	0-4*
II.J.A	7-43	2-18	II.BD.E	5-60†	1-10
II.J.B	6-30	1-24	I.BE.1	60	30
II.J.C	7-33	2-34	I.BE.2	25-35	35-62
II.J.D	8-46	2-15	II.BE.A	18-40	5-30
II.J.E	5-28	1-22	II.BE.B	9-24	1-6
II.J.F	6-17	2-9	II.BE.C	10-20†	"a few"
II.J.G	6-26	1-3	II.BE.D	3-20†	0-3
			II.BE.Late	6-7*	1*
			I.AP.1	25-60	40-74
			I.AP.2	43-55	37-80
			II.APA	15	6-7
			I.HTJ	19-43	26-90
			II.HTJ.A	7	29
			II.HTN.Late	10	0-3

*Actual number of sherds, rather than percentage
†Percentage probably includes FN coarse ware

indication (see above, Chaps. 2, 3) that the site saw limited, if any, activity in the Early Neolithic. Other interpretations are also possible. At Franchthi the existence of a specialized, necked jar only in the Lime Patterned variety suggests a potential special function for patterned pieces. Those pieces occur with greater frequency inside the cave than on the Paralia. Lerna, an open site perhaps more comparable to the Franchthi Paralia than the cave, may repeat that spatial patterning. Or maybe the Lerna potters just didn't paint patterns.

Two Lime sherds with white pigment come from I.BE.1. The rim sherd (Fig. 7:k), from a small bowl, has two diagonal lines painted in a white pigment that does not react to acid. The body sherd (Fig. 7:l) also appears to be a typical Lime-ware piece, except that the surface has a white coat, again in a pigment that does not react to acid, over which the pattern is painted in an iron-rich pigment that has fired red. Both pattern and ground were burnished. At Franchthi, a similar combination of pigments occurs, again in only one or two examples, in FCP 2.1 (Vitelli 1993: 120).

UNGRITTED WARE (CD PHOTOS 5-8)

According to the original pottery notebook entries, Ungritted ware accounted for roughly 50% of most Lerna I lots, and was present in most Lerna II lots. It was thus much more common at Lerna than at Franchthi, where it never amounted to more than 5% of any unit (Vitelli 1993: 41). Blegen's 1927 excavations at Nemea produced large quantities of a similar

ware—"tens of thousands of sherds," ca. 50% "fine ware" (Blegen 1975: 259–260).⁹ Largely for that reason, but also because raw clays that are visually and tactilely very similar to Ungritted ware occur at and around both Lerna and Nemea, it is likely that the ware was manufactured at or near those sites and was carried in small quantities to Franchthi.

Clay Body

Ungritted ware was made from a clean, untempered clay; the minute inclusions evident in most sherds were probably naturally occurring in the clay beds. Clays are comparable to those Shriner (1999: 39–40) describes for the lower alluvial plain. The inclusions are easiest to see against the light background of the oxidized sherds, where they appear as specks of red, white, and black. Occasional rounded red lumps, up to 1 mm in size, pulverize to a fine red powder when scratched. These have occasionally swelled and popped off the vessel surface immediately covering them (e.g., Fig. 9:a, b). Rarely, isolated angular bits of Lime up to 3 mm in maximum dimension are present. The silver glitter of mica (muscovite) is often, but not always, evident. Some sherds have a significant amount of grit, including angular Lime well under 1 mm in maximum dimension; in the breaks, the fabric of these sherds looks quite similar to Urf fabric. At Franchthi, a similar phenomenon, in which Lime and Sandy wares occasionally appear to have fabrics all but indistinguishable from each other and from Urf, occurs in Int 1/2 (Vitelli 1993: 122 n. 1). This seems logically explained as potters experimenting with clay-body recipes in a way that eventually led to the recipe used for Urf.

Petrological analysis of six sherds identified "very small (20–40 micron) crystals of quartz and feldspars," abundant iron hydroxides, and microcrystalline carbonate rocks (in variable amounts) in the matrix (Jones 1986: 390, table 4.3, nos. 1–6 "Rainbow"; 397–398). In a principle components analysis plot of log-transformed data from optical emission spectroscopy, the Lerna Ungritted samples clustered with the Urf samples, if not in a terribly tight cluster. These wares formed a group distinct from the Lime-ware samples (Jones 1986: 393, fig. 4.4).

More than any others in the Lerna I and II collection, Ungritted sherds are, today, quite soft and powdery. Most are now easily scratched by Mohs 1–2, although the rare well-preserved sherd tests as hard as Mohs 5. A few minutes of handling the soft sherds and one's hands are coated with a fine powder that is actually the surface of the vessel eroding away (see below). The broken edges of the sherds are also eroded, and are now rounded and almost smooth. This, combined with the great uniformity of fabric, regularity of color, and limited number of shapes, means that individual sherds rarely stand out as likely to come from a single vessel. This may explain why so few joins were made in this ware, compared to other wares that occurred in any quantity.¹⁰

9. Blegen (1975: 259) assigned all the Nemea sherds "except for a few sherds of a somewhat later style" to the "First Period of the Neolithic Age," to which Caskey, who, with Banks's substantial assistance, published Blegen's manuscript posthumously, added the clarification, "This is, obviously, the 'Sesklo period' as known before the World Wars" (259 n. 18). Indeed, some of the published material, especially the patterned pieces (pls. 68, 69), is comparable to early Urf at Franchthi and much Lerna II Urf. Blegen implies that it is the polychrome sherds (pl. 66:33–37, 43, 44; pl. 67:3) that belong to the "somewhat later style" (271), and came from the upper layers. Several other pieces in the published report seem likely to be later Neolithic as well. The cup with one rounded loop handle (pl. 64:31), the "small, crude, ovoid pots" (pl. 68:26–29), the "large coarse cylindrical objects" (pl. 68:30–52), the coarse base with a mat impression (pl. 68:17), and at least one piece of the "decorated coarse ware" (pl. 6:4) seem to me most likely

to be examples of FN material. Final Neolithic had not been recognized as a phase at the time of the Nemea, nor indeed, of the Lerna excavations. Blegen's Nemea is, then, not a purely EN site as sometimes thought, but another example of a site with quite mixed material from early and late phases of the Neolithic, most of it probably roughly contemporary with the earlier, major occupations at Lerna. Unfortunately, Nemea is not useful for clarifying or refining the sequence at Lerna. Like the roughly contemporary material from Corinth, Ayiosylitika, and Asea, the records provide no clean stratigraphic and contextual information, and large portions of the original samples are now gone.

10. Blegen (1975: 259) reported that the pottery at Nemea came out of the ground in "soft and rotten" condition. Nevertheless, numerous Ungritted-ware pots were able to be reconstructed (e.g., Blegen 1975: pls. 58–62).

Manufacturing Techniques

Coils were certainly used to add some ring bases (Fig. 13:d); the occasional sherd appears to have broken along a poorly joined coil (Fig. 12:h). Within the broken edges, vertical slits (e.g., Fig. 10:c) may reflect the joints of overlapping coils or result from paddling, or a combination of coiling and paddling. Walls are generally quite uniform in thickness, with no traces of finger dents and other depressions from building. The potters either scraped the walls very thoroughly or, more likely, used a paddle, with or without an amvil, to eliminate bumps and depressions. The slight angle—almost a carination—in the profile of a small basin (Fig. 12:c) can be produced quite easily, even accidentally, while paddling. It may argue for that practice.¹¹

A nearly intact deep bowl from Nemea, N13 (Blegen 1975: 274, pl. 60), in the same basic ware, has a nearly pointed bottom, with finger depressions on the interior. These features suggest that the potter may have built the pot upside down, beginning at the rim, adding height with coils, and gradually closing in the bottom, to end with a small plug. Light paddling of the exterior helps to seal and shape the plugged bottom. Paddling can also be used to round the bottom to the more typical bowl bottom contour. A pot built upside down needs to dry slightly before it can be turned over and the interior bottom coils smoothed. Finger depressions are more likely to be left in the very bottom of a vessel built in this fashion than one built from the bottom up, when the potter scrapes the interior bottom repeatedly while the clay is still quite moist. Unfortunately, only a few examples of bases and simple bottoms were saved from the Lerna excavations (Fig. 13), so there is little evidence to determine whether the potters of Unglazed ware regularly employed this interesting variation on hand-building procedures. It is an efficient way to build with clays that have limited plasticity and body, characteristics of clays I have found in the vicinity of the site that are visually similar to Unglazed ware.

The potters often added relief pellets, ridges, lugs, and bases to their pots once they had completed shaping and smoothing the body. Smoothing was probably done with wet fingers: the undersides of several bases have finger rills from this stage of manufacture (Fig. 13:g, n). The potters produced the characteristic knife-edged rims (CD Photo 5:b) by placing the tip between a wet thumb and index finger, and going round and round the rim applying gentle pressure. If a portion of the rim ended up slightly taller than the rest, a light fold (e.g., Fig. 8:h) would level it. A slight angle to the hand while executing the finishing motion could produce an everted rim tip (Fig. 11:d), or a slight ridge and the effect of a beaded rim, perhaps unintentionally (Fig. 8:f). The groove below the rim in Figure 11:b is so neat and regular, however, that it was probably intentional.

Varieties

Based on differences in surface finish, three varieties of Unglazed ware can be distinguished at Lerna.¹² In the *Monochrome Burnished* variety, the potters smoothed the finished pot, probably raising a self-slip with wet fingers, and burnished it. They usually employed a tool with a broad surface, probably a pebble, that left troughs only in tight corners—around a base, pellet, or lug. Some potters used a narrower tool, going over the still damp surface several times in different directions, producing a lightly rippled effect.

In the *Monochrome Painted* variety, the pot was given a coat of an iron oxide-rich slip before the final burnish. This variety was probably more frequent in the original sample than appears to be the case in the saved sample today. The soft, powdery sherds lose a bit more of

11. The angled wall is matched in an example from Nemea, N1 (Blegen 1975: 265, 273, pl. 61), which sits on a low ring base.

12. At Nemea, Blegen (1975: 260–261) identified five “sub-varieties” of this fine ware, based primarily on color: Buff, Var-

iegated, Black, Red, and Patterned, the last of which included pieces with applied relief and incised and impressed pieces, in addition to those with painted patterns. The excavators at Lerna generally followed his lead, at least in noting color categories.

their surfaces each time they are handled. The thin layer of slip has undoubtedly been lost completely from repeated handling of many of the saved sherds.

In the *Pattern Painted* variety, the same iron-rich slip used for the Monochrome Painted variety was used for painted patterns applied to the self-slipped ground. Both painted varieties received a final burnish after painting.

These varieties reflect differences in the ways the potters finished the surfaces of their vessels. In a well-preserved assemblage, the distinction is a useful one. At Lerna, it is not, because of the condition of the saved sherds and the large percentage of discarded sherds for which no variety can be determined. The subdivisions used by the excavators in describing the ceramic contents of the lots are based on color, which reflects firing practices.

Colors and Firing Practices

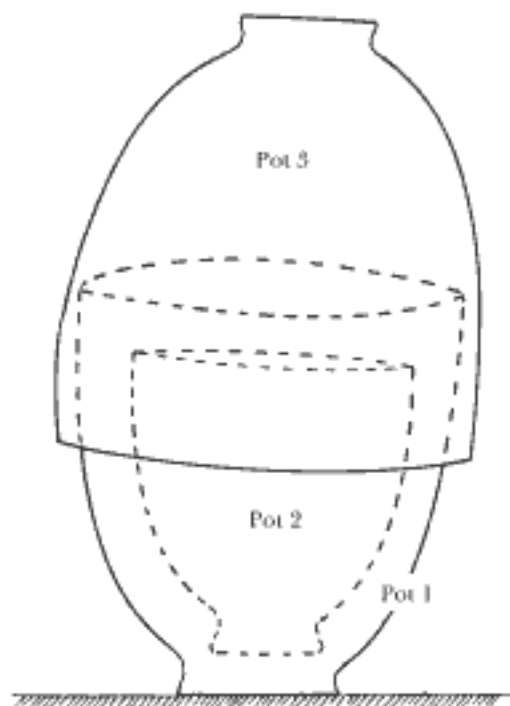
The variety of coloration (CD Photo 6) on the relatively large sample of Unglazed ware from Lerna is interesting for what it reveals about early firing practices and the surprising sophistication and control the potters had over the process so close to the beginnings of their craft. It also suggests an interest in controlling for certain colors, and thus the probability that special value or significance was attached to color.

The colors of Unglazed-ware sherds and their combinations are:

1. Uniformly light (oxidized) on all surfaces and through the core (ca. 5YR 7/6 to 2.5YR 6/8; CD Photos 7, 8), although the very center of the core is sometimes pale gray. The Monochrome Painted and Pattern Painted examples usually fall into this color group. The paint on these pieces has fired a pale red (ca. 2.5YR 5/8). Monochrome Burnished pieces also occur in this group.
2. Uniformly light (oxidized) on the exterior, uniformly pale gray on the interior and extending through the interior half of the core. The surface color change usually comes right at the lip. Some sherds are light on the upper interior surface, gray toward the bottom. The reverse, with the gray color extending over the interior lip to the upper, exterior surface (i.e., "black top"), was not observed. Most pieces in this color group are Monochrome Burnished, but a few Monochrome Painted examples are also present.
3. Dominantly light (oxidized) with irregularly located dark (gray through black) firing clouds (i.e., "variegated"). Cores tend to follow the color of the surface directly above them. Only Monochrome Burnished sherds in the collection fall into this color group.
4. Uniformly gray (partially reduced) on all surfaces. A very few sherds in the present collection are black at the surface. These are Monochrome Painted pieces. Most are a medium gray (ca. 2.5YR 5/0 to 7.5YR 6/0) at the surface, much paler gray (7.5YR 7-8/0 to 10YR 7/1-2) throughout the core. This color group may include both Monochrome Burnished and Monochrome Painted varieties.

In attempting to reconstruct firing practices from these sherds, it is important to remember that we have at Lerna a substantial collection of rim sherds, and a much smaller collection of base/bottom sherds (Fig. 13), but only one small complete pot (Fig. 11:e). The collection includes very few sherds from the middle and lower body, which might have preserved evidence of firing circles or other color variation between the rim and the base that would have provided useful additional evidence for firing procedures. No examples of distinct firing circles are preserved in the saved sample.

Initially, I thought the variability in coloration implied different firing techniques for each color group, or at least for the light, oxidized pieces and the dark, reduced pieces, with the other groups representing accidental results from either of the two firing types. More recently, I realized that it would be possible to achieve all of the noted variations in a single firing, by stacking several vessels in a specific way (Vitelli 1997: 24-27).



TEXT FIGURE 5.1. Hypothetical arrangement for firing Unglazed ware

The stack would consist of three pots. The first would be placed right side up (Text Fig. 5.1, pot 1). Inside it, the potter would set a slightly smaller pot (pot 2). The third pot, upside down (pot 3), would rest on the rim of the first pot. Slight irregularities in the contours of the various pots prevent the fit from being tight. The potter builds a warming fire around the stack, eventually adding sticks, teepee style, over the stack. Even a clean-burning fuel inevitably produces some reducing gases. These gases penetrate under the rim of pot 3 and are trapped inside it. Since the Unglazed ware has few nonplastics, it probably required a slow firing. The uniform gray (or light) colored cores also point to a fairly long firing with exposure to a sustained atmosphere, so that temperature and atmosphere eventually affected the center of the core almost as much as the more exposed surfaces.

The potter probably had visual clues to help judge when sufficient time and temperature had been reached. At that point, she would allow the fire to burn down, with ash and coals collecting around the base of the first pot. At the end, pot 1 would have dark fire-clouding against an oxidized background on the exterior and, if the coals and ash had piled up heavily around it, a dark gray or black base from reduction and smudging.¹³ Pot 3 would have a uniformly oxidized exterior, since it was elevated above the fuel and coals in the final cooling stage. Its interior, along with the interior of pot 1 and the whole of pot 2, would be gray (or black, if coated with the iron-rich slip) from exposure to the lightly reducing gases trapped inside. If the fit between pots 1 and 3 was very tight, and allowed few gases to penetrate, or if either of the cover pots cracked during firing and admitted oxygen to the interior, then the interiors of pots 1 and 3 and all of pot 2 would oxidize.

13. The Early Neolithic bowl N17 from Nemes, illustrated in a Piet de Jong watercolor (Blegen 1975: pl. A), shows the coloration that a "pot 1" from such a firing would have.

Most of the bases in the saved sample at Lerna are gray (Fig. 13:f-p), but uniformly light colored (Fig. 13:a, b), variegated (Fig. 13:c), and light exterior/gray interior (Fig. 13:d, e) examples also occur, as would be expected from the firing stack. The base in Figure 13:e is oxidized reddish on the exterior, gray on the interior; the underside of the base is oxidized with dark clouds. It should be from a pot that was on the top of the stack, free from clouding on the exterior, except under the base, where ashes from the fuel collected.

Stacking two or three pots for simultaneous firing might have suggested itself quite naturally to potters accustomed to firing one pot at a time under a teepee of small sticks (see above, Lime ware). Experience and careful observation could have led to a realization that the pot on the inside of the stack regularly fired gray, leading to an intentional, controlled firing to achieve that result (see also Vitelli 1994). That this was the case is supported by the consistency with which relief decoration occurs on gray pots. A sharp observer would also have noted that the pot on the inside of the stack, protected from direct contact with the flames and fuel, broke or cracked during firing less often than those on the exterior. This observation could have led to the concept of a kiln, such as that apparently used by the MN potters who made Urf (below and Vitelli 1997: 29–38).

Shapes

Curiously, although Ungritted ware accounted for ca. 50% of all lots in Lerna I and was present in most Lerna II lots as well, only one complete profile is preserved: the small cup (Fig. 11:e) found near the head of a child's skull in burial BD-29 (Caskey 1958: 138, pl. 38:a). Individual sherds from the entire collection look very much the same: knife-edge rims, evenly finished and lightly curving surfaces, flat colors, straight-edged breaks. In fact, most sherds are from pots with essentially the same contours; the pots themselves differ primarily in size, although all are fairly small. Cups (Fig. 11), small and medium-sized bowls (Figs. 8–10, 11:h–k, 12:h, i), and saucers and small basins (Fig. 12:a–g, j, k) account for the bulk of the collection. Some bowls have quite vertical walls (e.g., Fig. 8:c, e, g); others lean slightly to the interior (e.g., Fig. 8:h, i). The saucer and basin rims lean outward. Some walls are more strongly convex (e.g., Fig. 9:d–g), others nearly straight (e.g., Fig. 10:d). Most have knife-edged rim tips.

The proportions of at least one deep bowl (Fig. 10:d) suggest the tall, slim shapes favored by some MN potters at Lerna (e.g., Fig. 41), who also may have borrowed the tubular lug (e.g., Figs. 8:j, 41:e) from the makers of Ungritted ware.¹⁴ The bowl on which the Ungritted tubular lug occurs (Fig. 8:j) has, in the break on the lower edge, half of what appears to be a pre-firing hole pierced through the bottom of the vessel, a feature not present on the preserved portions of Urf examples of the shape. If the hole is not a deceptively worn drill hole, it suggests a specialized function for the Ungritted-ware shape. Another feature of Ungritted ware that may have contributed to the Urf potters' repertoire is the cone below the rim of a small basin (Fig. 12:j).

Five rim sherds—each slightly different, yet with enough features in common to suggest all represent, conceptually, the same "barrel" shape (Fig. 14:a–c)—are puzzling. It is unclear whether they should be oriented as drawn, to represent the tops of vessels, or should be reversed, to represent bottoms. All have, uniquely in this ware, flat rim tips, which in several cases are broadest at the tip, with a strongly concave profile on the interior just below, probably created by scraping during the finishing stages. Three examples are provided with relief bands encircling the rim. In two cases (Fig. 14:a, b) the relief was probably achieved with applied strips, while in the third example (Fig. 14:c) two bands were gouged from

14. Nemeth also produced a tubular lug in Ungritted ware (Blegen 1975: pl. 65:7).

the surface. The other two examples have applied marks below the rim, as does the most elaborately banded piece (Fig. 14:b). All pieces in this shape may have required marks. All but one (Fig. 14:d), which is badly worn and has no original surface left, preserve traces of red paint on both surfaces. All were burnished on both surfaces. The opening of the two smallest examples (Fig. 14:a, d) would have been difficult for an adult to reach inside to burnish, unless it was a very shallow bowl, so perhaps we should visualize these pieces in the reverse orientation, open at the bottom and spreading to a broader mouth. Whatever their orientation, they do seem to be a shape clearly differentiated from the rest of the bowls and presumably had special significance and function. A similar shape is illustrated from Achilleion Phase Ib, 6300 ± 200 cal B.C. (Gimbutas 1989: 27, table 3.3; Winn and Shimabuku 1989: 106, fig. 5.39, nos. 7 ["tan slip"], 8 ["standard grit temper and burnished surface finish"]), but without further discussion.

A solid, phallus-shaped object (Fig. 14:f, CD Photo 5:e), broken at the lower end (as drawn), where it also has attachment scars on either side, may have been a ladle handle. It is rather thick and round, however, to fit vertically above any of the thin-walled cup rims. It may have been attached horizontally, as in the case of a Lime example from Franchthi Int 1/2 (Vitelli 1993: fig. 16:n), although the attachment scars seem inappropriate for that solution. If it is the leg of a human figurine, it would be unusual in showing no signs of longitudinal attachment to the other leg, and no figurines in this ware are known to me.

The bases from the saved collection (Fig. 13) suggest that, as at Nemea, all sizes of bowls may have rested on low ring bases. Some of the very low, flat or concave bases appear to have been tooled, that is, carved out of a thick bottom, rather than added to the vessel (Fig. 13:a, c, possibly f, g). Others seem to have been created by adding a coil, secured to the bottom of the pot by smearing a substantial part of the clay in it over the whole bottom area enclosed by the coil (Fig. 13:h–k). That practice is clear in examples with slightly taller ring bases (e.g., Fig. 13:d, e). A narrow pedestal base (Fig. 13:p) is a rare example of a tall ring base at Lerna, but it is similar to examples in Lime ware at Franchthi (Vitelli 1993: figs. 7:m, 16:s–u). Several Ungritted bases are more nearly oval than round (Fig. 13:c, g, o), but it is unclear whether they are intentionally so and from asymmetrical pots or simply accidentally irregular.

The interior bottom of one bowl (Fig. 13:l) is covered with fine, crisscrossing scratches, presumably acquired during the use or cleaning of the vessel. Such signs of "use wear" are notable for their rarity: a few bases show signs of wear on the resting surface, but the vast majority of sherds show no indication of use. Since the original surfaces of most Ungritted sherds are not preserved, signs of use wear may have been lost.

One sherd, illustrated here as a cup rim (Fig. 11:g), is triangular in shape. Both broken edges appear to have been ground down, so the piece may have been intentionally shaped into a *tanga* (see Chap. 6).

The Ungritted-ware pots were all relatively small, the largest apparently a bowl with relief ridges (Fig. 8:b) with a diameter of ca. 0.30 m and a fabric very close to that of Urf. A flat base (Fig. 13:k) suggests a bowl of a similar size; it, too, is a heavily gritted version of the ware. Visually similar clays from the area proved, in experimental work, to have poor body. That property may have limited the size of the pots that the Neolithic potters could build and fire successfully, especially without adding nonplastics. The potters of this ware seem to have produced no closed shapes.

Relief "Decoration"

Relief applications of pellets and bands, and less commonly, incised or engraved lines, occur on a number of examples (e.g., Figs. 8:a–c, e, f, i, 10:c, 11:b, c, 12:d, 14:b, d, e). Three (Figs. 10:c, 14:b, e) have fired light and show traces of red paint. The remainder are gray—if

they were once painted, all traces of the paint have disappeared. Blegen (1975: 266–267) noted an even more varied collection of such decoration at Nemea, where the evidence apparently suggested that the motifs repeated “at more or less regular intervals, four or five times, around the body of the vessel.” Blegen (1975: 267) also noted that relief decoration occurs on sherds of other colors as well as the black and gray, “but most frequently by far on the latter.” At Franchthi, most of the much more limited number of Ungritted-ware sherds are gray or black; even in the small Franchthi sample, the ware included a variety of relief applications (Vitelli 1993: 114).

That the pieces with relief decoration were most frequently fired gray suggests strongly that the choice of color and its correlation with relief decoration was intentional. That in turn implies both that the potters could, to a large extent, control the firings to produce desired colors on particular vessels, and that color had symbolic significance. The latter point is reinforced by the preponderance of gray Ungritted-ware sherds at Franchthi, where the pieces seem to have been imported selectively from settlements in the Lerna–Nemea region.

The total number of saved Ungritted-ware sherds of the Pattern Painted variety is about 10–15; most are small body sherds with several parallel lines, in one case on both interior and exterior. In all extant examples the pattern has fired red. In my earliest notes, from ca. 1972, I reconstructed the pattern on the sherd in Figure 10:f as a band of hatched diamonds pendant from the rim. For the sherd in Figure 10:g, the same notes reconstructed stacked diamonds. It is hard to see either motif on the sherds today. I may have been more willing to reconstruct patterns from limited evidence in the early years, and both motifs would be in keeping with what is known of early patterned wares in the Peloponnese. More probably, however, the sherds have continued to deteriorate and less of the pattern is now preserved. The pottery notebooks do not suggest that many additional Ungritted patterned sherds were recognized at the time of excavation. In several cases, sherds that were sketched as examples of early patterned ware are, almost certainly, early examples of patterned Urf.

Table 5.1 documents the relative frequencies of Ungritted ware as recorded in the original pottery lots assigned to the subphased groups around the site. In area JA/JB the numbers fluctuate rather wildly, but nevertheless show consistently high frequencies in Lerna I, with lower, if fluctuating, frequencies from II.J.A through II.J.G. The sequence in pits BD and BE appears less erratic, with sharp falloffs by II.BD.A and II.BE.B. While few sherds were saved from Lerna II groups, those that were show no development from Lerna I. I am inclined to interpret the available evidence as suggesting that production of Ungritted ware stopped by FCP 2.1–2.2, and that the Ungritted sherds in most Lerna II deposits are redeposited or residual. If that analysis is correct, Lerna II deposits in area JA/JB included a substantial quantity of redeposited sediments; pits BD and BE would appear to have had somewhat lesser amounts of redeposited sediment.

PEBBLE-TEMPERED WARE (CD PHOTOS 9, 10)

Several sherds with walls up to 2 cm thick, all apparently from large deep bowls (Fig. 15), have plentiful inclusions that are angular and rounded, dark and light in color, and up to 5 mm in size. Most of the inclusions react in acid and appear to be Lime. A fragment of the sherd in Figure 15:b was submitted for analysis (Jones 1986: 390, no. 23).

Petrological analysis confirmed that the inclusions are “mainly carbonate fragments which are crystalline and sometimes intensely recrystallized. . . . [S]ome carbonate fragments are composed of fibrous calcite. Frequent hydromica and carbonate sandstones and fragments and crystals of quartz and feldspars” were also recognized (Pomoni-Papaioannou 1986: 399). Results of the clay body analysis clustered with the Ungritted and Urf clays (Jones 1986: 393, fig. 4.4).

The inclusions appear to be more concentrated on the interior surface of the bowls, as though the potter had pressed extra quantities into that damp surface during construction of the vessel. The inclusions evident in the breaks are predominantly angular, while those at the interior surface and toward the bottom of the bowl are rounded, apparently from frequent abrasion during use or cleaning. On the largest fragment (Fig. 15:c, CD Photos 9, 10) the interior bottom is quite smooth and feels waxy to the touch. The three bowls are all essentially oxidized to a light, yellowish tan color on the exterior, through the core, and near the interior rim. All three are pale gray on the interior bottom, a gray that penetrates the subsurface only slightly. The walls are quite regular, the surfaces smoothed, possibly self-slipped, but not burnished. The lower portions of the vessels are rather crumbly, as though they had been repeatedly exposed to fire, although no soot deposits are preserved and the Lime inclusions are not powdery.

One bowl (Fig. 15:a) has a yellowish white film, perhaps a millimeter thick, on the exterior. This film has the appearance of salts brought to the surface by acid, and it may be a consequence of postexcavation treatment. Similarly, the exterior bottom of another bowl (Fig. 15:b) has a yellowish white ring, within which the surface is more markedly pitted than on the rest of the pot. It, too, seems likely to reflect postexcavation treatment. The interior of that bowl, however, has a thick (1–2 mm) layer of encrustation whose color changes from light to gray toward the bottom, as does that of the surface of the pot. The encrustation also reacts to hydrochloric acid.¹⁵ The encrustation could have formed during use or burial—more likely the former, given the color change. Several large sherds of the third bowl (Fig. 15:c) were found reused as the partial lining of a pit (area JB, bothros 12). Below its rim two long, horizontal gouges mark the exterior.

Two sherds from Pebble-Tempered bowls occur at Franchthi: one with Lime inclusions and without paint, in Int 1/2, the other in Coarse Urf, in a probable early FCP 2 context (Vitelli 1993: 185). The Pebble-Tempered bowls seem to have been the functional antecedents of Coarse Urf gouged bowls (see Chap. 6).

WHITE WARE¹⁶

One sherd of a white-colored ware was recovered in II.BD.D (lot BD 591). It is a true white color throughout, with numerous 1 mm and smaller pits exclusively on the interior surface. Inclusions of red and pink quartz(?) reach ca. 1 mm. Both surfaces are well burnished. The sherd shows no reaction, now, to hydrochloric acid.

SERPENTINE WARE

Serpentine ware, named for the stringy fibers of serpentine, or asbestos, present as nonplastic inclusions, is a consistent (if minor) component of the FCP 1 through FCP 2.1 assemblage at Franchthi. A single sherd of the ware was recognized in the saved collection from Lerna (Fig. 14:g; Jones 1986: pl. 4.6, no. 15). It is a rim sherd from a shallow bowl with a vertical lug horizontally pierced, a shape not matched at Franchthi in this ware, but common in contemporary Lime and Ungritted wares. It is not clear whether the ware was a limited but regular component at Lerna, or whether the single saved sherd was truly unique. A portion of the sherd was submitted for OES analysis, which showed its composition to be completely different from every other sample (Jones 1986: fig. 4.4).

15. A sample of the encrustation was submitted to the Fitch Lab at the British School at Athens along with the sherd sample, but no analysis was performed.

16. The single sherd provides insufficient evidence for a new name, based, as are others in the present system, on inclusions.

NONCALCAREOUS CLASS

The Noncalcareous class in the saved Lerna collection consists of a handful of sherds in two wares, Sandy and Andesite. While the saved sample may not be an entirely accurate reflection of the relative frequency of the wares at Lerna, it is probably safe to assume that neither was a major component of the original sample. The wares are probably not local products.

SANDY WARE

Four sherds of Sandy ware from Lerna I contexts (Figs. 5:f, 14:h-j) suggest small pots with strongly convex profiles, comparable to shapes in Lime ware. One (Fig. 14:h), according to X-ray diffraction and petrological analyses, also includes calcite and dolomite (Jones 1986: 399, no. 13). The ware generally looks so much like Lime ware that has not been bathed in acid that, without testing each sherd in acid, it can be difficult to distinguish the wares. I cannot rule out the possibility that considerably more Sandy ware was present at Lerna originally, but was unknowingly discarded at a higher rate than Lime ware. The two examples from a later context (Fig. 18:a, f) come closest of all the sherds with ledge lugs to the Franchthi cooking pot profile.

ANDESITE WARE

A single sherd with probable andesite inclusions—the clearly visible fragments are gold mica (biotite) and hornblend—occurs in II.J.A (Fig. 37:k). It is a lightly carinated body sherd from a small bowl, with an applied “V” just above the carination. The surfaces are well burnished and have fired a deep black, while the core is a light gray. The shape is unmatched in Andesite varieties at Franchthi in FCP 1 or FCP 2; the biotite inclusions are smaller than those of most Franchthi examples and the overall effect is rather different than the Franchthi examples. The sherd may be intrusive from one of the lots that crosscut the Mixed Fill, rather than an example of earlier Neolithic Andesite ware.

EARLIER NEOLITHIC POTTERY

URF WARE

Urf ware (CD Photos 11–42) completely dominates the saved sample from the Lerna Neolithic, as it did the original sample. The sherds are immediately recognizable to us, and surely were to Neolithic people, as “the same kind” as those that dominate at Franchthi and other contemporary Neolithic sites around the Peloponnese. The pots are so similar in fabric, techniques of manufacture, surface finish, and shapes that the potters responsible for them must have interacted and shared information and ideas. Subtle differences in the products at each site point to local production, rather than a single production center from which all sites acquired their pots (below, and Cullen 1985: 343–344, 349 and *passim*). Urf pots, as well as others, made at one site may well be present in the assemblages of other sites. The close interaction among potters implied by the similarity of the Urf pots from site to site must have provided ample opportunity for exchanges of all sorts.

CLAY BODY

The potters who produced Urf ware at Lerna worked with a clay body that is visually similar to that used by contemporary makers of Urf at Franchthi (Vitelli 1993: 135) and other Peloponnesian sites.¹ While the relative proportions of the constituents vary from sherd to sherd, all include plentiful nonplastics, usually less than 1 mm in maximum dimension. The inclusions visible to the naked eye or with a 10× hand lens are small red or black particles—probably a form of iron oxide—and angular gray or white fragments, some of which are quartz and feldspars, others, calcite and other calcium carbonate-rich minerals. The glint of silver (muscovite) or gold (biotite) mica is often visible. Based on OES analysis of 25 sherds from Neolithic Lerna, Jones found that the clay bodies used for Unglazed and Urf ware clustered together, and were distinct from those of Lime ware (Jones 1986: 393 and fig. 4.4). With the addition of petrographic analyses, he further suggested that “two subtly different sources” for Urf clay were used at Lerna (Jones 1986: 401), although, as Cullen pointed out (1985: 231), his sample of six Urf sherds makes that observation a bit tenuous. Jones’s analyses were unable to discriminate between the Franchthi and Lerna Urf clay bodies (Jones 1986: 394). Neutron activation analyses on 10 Patterned Urf sherds from each of five sites, however, were able to distinguish the Urf samples from each site (Cullen 1985: 260).²

1. It is also petrographically and chemically similar; see Cullen 1985: 224–261.

2. The five sites included in Cullen’s study are Franchthi, Lerna, Corinth, Ayiosytika, and Asea.

BUILDING PROCEDURES

The Lerna potters used the same basic procedures for making Urf pots as the Franchthi potters (Vitelli 1993: 135–137). The rounded bottoms of all vessels suggest the potters used a container with a similarly rounded interior—perhaps the bottom of an old pot or a depression in the ground³—to support the work as it progressed. Pots with a broadly spreading lower body (e.g., Figs. 20:c, f, 21:c, i, 22:a, b, 23–25) were probably fully supported within what amounted to a mold. The unusual “dachshund” pot (Fig. 71:e), too narrow for the potter to finish on the interior, provides a rare glimpse at specific building techniques. An unfinished joint along the upper interior back shows that the body was created from a single flat slab, rolled into a tube. The neck was built up with a series of short coils, also incompletely melded together on the interior (CD Photos 11, 12). Coils and slabs were probably used to create the more typical shapes as well, although it is rare to find a break along a coil joint (Fig. 34:a). Vertical slits evident in many broken edges probably mark incompletely melded joints: in one or two cases, the sherd on one side of the slit has flaked away, revealing a semifinished surface beneath (Figs. 38:d, 59:b). In several examples (e.g., Fig. 36:g) air trapped between poorly melded coils expanded sufficiently during firing to raise a blister on the surface of the pot.

Potters used coils to fashion ring bases and the collars on jars and bowls. To add a ring base, the potter inverted the pot and placed a single coil in a circle along the bottom of the pot (CD Photo 13:a, b). One or more potters either paid little attention to careful placement of the coil, or were aiming merely to control the roll of the pot rather than to lift it above the resting surface: on several pots, the bottom protrudes below the base (e.g., Figs. 20:a, c, 26:a, 28:h).⁴ An early example of a collared bowl (Fig. 42:a) shows that the collar was made with a coil added at a right angle to a finished rim. Later examples suggest that the collar coil was pinched to roughly double its eventual height and then folded to the exterior. The potter then pinched the double thickness together (e.g., Fig. 43:c). Often, the joint was given a final seal and smoothing by running a finger along the exterior of the joint, creating a shallow groove under the collar (e.g., Fig. 42:a–h).

Ring bases were finished in a manner similar to collars. While potters at Franchthi occasionally left the indentations created by pinching coils together and thinning them, they usually took care to scrape and paddle away all traces of that stage of building. Some Lerna potters either didn't take the same care or found the small dents decorative: they often left them quite evident on bases (e.g., Figs. 20:c, 23:d), rims (e.g., Fig. 39:e), and even along the back of a ladle handle (Fig. 71:f). Many more sherds have similar indentations from pinching on interiors, in places that would not have been highly visible (e.g., Figs. 22:e, f, 28:q, 38:a, 48:e, 52:f, 56:h). A few potters had rather long fingernails that left their impressions in parts of pots (Figs. 20:c, 65:k). All Urf varieties (and, apparently, subphases) and most shapes at Lerna include these depressions, which are rarely found on Franchthi products.

Other clues also suggest that potters at Lerna worked in a slightly different rhythm, and with a slightly different aesthetic, than the Franchthi potters. Collars at Franchthi frequently detached at the joint, suggesting they had been added when the body of the pot had dried a bit too long. The extra drying time allowed before the addition of the collar gave the pot more strength to support the weight of the collar, but often prevented a secure melding of the new coil. At Lerna, where collars have rarely detached at the joint, potters apparently chose to add the collar to a still-moist pot. The price they paid was that the shoulder of the

3. Potters in parts of West Africa today use shallow clay-lined depressions or, sometimes, hollowed-out tree trunks, to give shape to and support their work (Lillie Vitelli, pers. comm.).

4. Filled with barley seed, the round-bottomed collared jars are surprisingly stable on a flat wooden surface. They will roll only so far in one direction, before righting themselves,

and rolling in the opposite direction. A ring base placed too high on the wall—or not tall enough to raise the vessel bottom above the table—would prevent the jar from rolling quite as far as it would if it had no base at all. That may have been the intent.

jar often was unable to support the added weight of the collar without reinforcement. Many more jar shoulders at Lerna retain traces of added support clay (e.g., Figs. 21:b, 22:j, 55:e, 70:b, CD Photo 14). Sometimes the reinforced shoulder still couldn't bear the weight and pressure necessary to meld the collar coil, and developed stress cracks during drying and firing (Fig. 52:g). Stress cracks are also common on interiors behind applied lugs (e.g., Fig. 20:a, b), at joints between collars and ring bases (Fig. 23:d), along rims (Fig. 23:h), and on bottoms. Sometimes a pot began to sag at a relatively early stage of construction; the potter saved it by squeezing the shape to narrower proportions, thus making it better able to support its weight (Figs. 22:i, 41:f). This is a practice that potters who build too quickly soon discover and is revealed by the puckers left inside the reshaped vessels (CD Photo 15).

The number of pieces with a concentric dent around the bottom where they were set to dry, probably atop the mouth of another vessel (e.g., Figs. 20:d, 21:e, 45:c), also suggests that the Lernaean potters worked quickly and with moist clay. If the vessel had been a bit drier, it would not have taken a deep impression; if the potter had noticed the dent while the pot was still moist and plastic, she could have removed it easily if she had wanted to.

The Lerna clay body seems to have been a bit less plastic, requiring the potters to work with it in a wetter state, than that used by the Franchthi potters. The wetter the clay, the more likely it is to sag (Fig. 23:g) or to be dented or distorted by even gentle contact with another hard object. Alternatively, the potters at Lerna may simply have been less skilled, patient, and meticulous than their Franchthi counterparts (CD Photo 16).⁵

VARIETIES

The varieties of Urf—*Monochrome Painted* (MU), *Burnished-Over Monochrome Painted* (BOU), *Pattern Painted* (PU), *Coarse* (CU), *Scribble Burnished* (SU), and *Pattern Burnished* (PBU)—are distinguished by surface finish. The varieties at Lerna are essentially the same as those at Franchthi (Vitelli 1993: 138–139). Except for Coarse Urf, the shaped pot was carefully scraped and paddled or gone over with a wet rib bone⁶ to remove, at least on the exterior, all traces of building roughness, leaving a smooth, even surface. The potters scraped the Coarse Urf pieces to fairly uniform thickness, but usually only wet-smoothed the surface of these quite large vessels, probably with fingers or a damp rag, leather, or natural sponge, before painting it. Occasionally, potters must have accidentally allowed a pot to dry too soon, and simply painted the scraped surface (e.g., Figs. 24:l, 39:d).

Most Urf pots, however, have smooth, regular surfaces over which the paint was applied, probably while the pot was leather hard. The paint is an iron oxide-rich slip, possibly refined from the same clay used for the body. Wood or bone ash⁷ may have been added; it would have served as a natural deflocculant, contributing to the flow properties of the paint, with its characteristic streakiness. The ash would also have acted as a flux, enabling the paint layer

5. In my experimental pottery classes, where each student was responsible for finding, digging, and preparing his or her own clay, there was a strong tendency to blame problems in building on the quality of the clay body one was working with. Certainly some clay bodies are much easier to work with than others; some simply will not be teased into complex shapes. But much of the success in building any pot depends on the potter's skill and patience.

6. Ingrid Keller introduced me to this tool and practice, which she learned from Scandinavian potters. A rib—I find sheep, goat, and white deer ribs convenient sizes for most pots—dipped in water and used to pull up clay on the exterior of the pot can be used to raise a pot, or simply to smooth and shape an already finished pot. It produces a beautifully smooth

and even surface, comparable to that of most Urf vessels. While this use of rib bones seems the obvious source of the modern tool known as a "potter's rib" (usually made of flat plastic or metal in a roughly oval shape), I have never seen an appropriately worn rib bone from a Neolithic site. A "polished rib bone" is mentioned in one of the Lerna field notebooks; I have not seen the object so cannot say whether the polish is located appropriately to reflect use by a potter.

7. Within several sherds at Lerna I noted large inclusions clearly recognizable as bone. These bone fragments may have been picked up from the working environment completely fortuitously. On the other hand, they could represent stray bits of intentional ingredients that were not pulverized to their usual minute size.

to sinter at lower temperatures (Vitelli 1993: 202).⁸ It may have contributed the salts that appear to have affected the colors of some pots (see below).

All varieties of Urf were coated with a layer of paint on the interior and exterior of open shapes, and the entire exterior and the interior of the collar for collared jars and askoi. Coarse Urf vessels, including gouged bowls, generally were given a wash of paint on the exterior and over the rim for a few centimeters; the rest of the interior was splashed with dapples of paint (CD Photo 17a). At Franchthi, the potters who made early Urf applied only a 1–2 cm stripe of paint along the interior rim of cups and bowls, perhaps in an effort to conserve paint. At Lerna, potters generally painted the entire interior of these shapes from the very beginning. In the Patterned Urf variety, the solid monochrome wash was normally confined to the lower portion of the exterior, usually from the point of maximum diameter, while the upper walls were reserved for painted patterns. On basins and saucers, the interior bowl provided the field for decoration; the exterior received a solid wash of paint. Only in the earliest years of the style did potters paint the underside of bases. Occasionally the potter added a thin wash of paint over the patterned area, after the pattern had dried, in what I have called the overpainted technique (CD Photos 19, 20). In the Burnished-Over Urf variety, the potters gave the painted layer a thorough burnish.⁹ In the Scribbled Urf variety, the burnish on the paint layer was more decorative than functional, a random scribbling (CD Photo 18). In Pattern-Burnished Urf, the scribbling filled spaces between more deliberately applied strokes of burnishing that formed discrete motifs. Pattern-burnished motifs were placed in the same locations as painted patterns would have been: on the upper exterior walls of jars, cups, and bowls, and on the interior of basins and saucers (although no Pattern-Burnished basins or saucers are included in the Lerna saved sample).

COLORS AND FIRING PRACTICES

The fabric of the vast majority of sherds in the saved sample has fired to a uniform, pale yellow (5YR 6–7/4–8, most commonly 7/6), comparable to that of oxidized Unglazed ware; fewer are an equally pale, uniform gray (CD Photos 21–24). Occasional sherds have a granular white layer at the surface, probably from salts in the clay body mixture (CD Photo 25). Only some pieces that look, from shape and pattern features, like late FCP 2.4–2.5 examples have the deeper red or gray hues of most of the Franchthi Urf (CD Photo 27).

The paint has fired to a much wider range of colors than the fabric: the full spectrum of iron oxides from red to black is represented, including many examples of an orange-green mixture, usually on a gray fabric, and even occasional pastel pinks (Fig. 31a). Areas of creamy white occur, especially on the edges of firing clouds (CD Photo 25). Areas that have fired brownish may have small spots of bright orange; orange areas sometimes have black or brown specks

8. Wood ash might also have had symbolic implications: bone ash, potentially even more, depending on the source of the bone.

9. While going through the sherd material for both Franchthi and Lerna, I often noted MU sherds that had been burnished after they were painted and before firing. When I drew any of these sherds, I recorded each as “burnished-over Urf” (BOU), but I did not sort or record quantities of burnished-over sherds separately from the Monochrome Urf. Only later, when I was struggling with the black and burnished sherds with relief decoration and scratched incisions (see below, pp. 106–108), did it occur to me that these black sherds might be a variation on the burnished-over Urf pieces, and that the BOU sherds were, by my own definition, another variety of Urf. Further, since they entailed a different kind of surface finishing, the burnished-over sherds with relief decoration could be yet

another variety—or subvariety (of Burnished-Over Urf)—and those with incised decoration yet another. The relief-decorated and incised sherds are so few in number that it was simplest to treat them individually (see below). The plain BOU pieces are more numerous. I have included many examples of them among the drawings of Monochrome Urf and generally have subsumed Burnished-Over Urf within the MU discussions. The illustrated BOU sherds were not selected to show the range of BOU shapes or other characteristics, even within the saved sample of Burnished-Over Urf. We have no idea of the relationship between the saved sample and the original sample. Whether we could learn anything by examining Burnished-Over Urf as a discrete variety I cannot say without undertaking the daunting task of resorting all of the Urf from Franchthi, and then comparing the results with a new sorting of the Lerna material.

(Fig. 24:i); black areas may have white specks or bubbles (Fig. 21:i) or small rings of orange (Fig. 20:f). Sometimes within a cloud the paint has fired the same color as the fabric, and thus the sherd appears unpainted (Fig. 42:j; CD Photos 26, 28); a few sherds have small spots that appear unpainted and are ringed with black (Fig. 24:a). The paint may appear streaky and translucent on one portion of a sherd, thick and opaque on another. Rarely is there any luster to the paint, unless it has been burnished (Burnished-Over Urf). Usually, the paint has a dull, dusty gray quality, regardless of color, or may appear to have a coating of scum (Fig. 43:a). Occasional tiny lumps or blisters can be felt, although I have not been able to determine whether they are in the fabric or the paint. The paint is often crazed, cracking and flaking away from the surface. Sometimes the paint appears to have crawled, repelled by a greasy surface (Fig. 39:c). Firing clouds and circles are very common, and often present quite dramatic colors (CD Photos 25, 26, 28, 29). Occasional sherds appear to be vitrified, but most are now rather soft and porous.

The description and, indeed, the appearance of the majority of the Lerna Urf sherds is rather different from that of pieces generally considered characteristic of Urf, with their reddish pink fabric and highly lustrous mahogany-colored paint. (For examples of “classic” Urf at Lerna, see, e.g., Fig. 38 and CD Photos 27, 30.) Lime popping—spalling from calcium carbonate nonplastics exposed to temperatures high enough to create the luster—is also rare at Lerna (see, e.g., CD Photo 31). As a result, I had long assumed that Lerna Urf was different from Franchthi and other Urf, and that it was probably because the local clay was slightly different at each site. The preceding description of Lerna Urf, however, is almost identical to that of the *early* Urf at Franchthi, from Int 1/2 through FCP 2.2 (Vitelli 1993: 141, 143–144, 149–150, 200–201). I suggested above (Chaps. 2–4) that most of the deposits at Lerna were, on grounds other than paint and fabric quality, probably to be assigned to earlier Urf times. Thus, the apparent differences between the Urfs at the two sites may simply reflect the early nature of most of the Lerna material.

SHAPES

As I drew the thousands of profiles¹⁰ in the Argos Museum, I imagined that Lerna would substantially increase the information on Urf shapes beyond what was available from the more fragmentary record at Franchthi. The large number of large, joining sherds also led me to hours of pondering why so many were preserved at Lerna. Judging by its architectural remains, Lerna was a habitation site and presumably had constant foot traffic that should have broken sherds into ever-smaller pieces and scattered them widely. Such musings took place before I had calculated the percentage represented by the saved sample at Lerna, and before I had completed my analyses of the Franchthi material.

In fact, a rough count of the complete and nearly complete profiles from the two sites shows ca. 63 at Franchthi, ca. 77 at Lerna—not a vast difference. What is different is that at Lerna we have none of the small, broken and battered sherds—probably the bulk of the more than 90% of the original sample that was discarded—that one has to go through at Franchthi and most other sites, at least at the time of excavation. The impression of many large sherds is an artifact of the sampling done at Lerna. If most of the large sherds recovered at Lerna were saved (a reasonable assumption), then their numbers need not suggest anything out of the ordinary. That is, there is no reason to posit regular sweeping and discarding of broken sherds and other debris to an area of low activity, or periods of activity (which generated debris) followed by periods of abandonment (free of traffic that would have broken up the debris).

10. I did not draw every possible profile—essentially, every sherd—and not every profile I drew is included among the illustrations here. I have included the complete and nearly

complete profiles, examples of every shape, and the full range of patterns.

Similarly, because of the small and biased sample of sherds from unreliable contexts, it has proved difficult to draw secure conclusions from the shape information that is preserved, even though there appears to be a lot of it. The range of shapes is essentially the same as at Franchthi: collared jars, saucers and basins, cups, and an assortment of bowls in several sizes in the finer varieties; and large, heavy vessels, including gouged bowls, in Coarse Urf. Differences in proportions and, perhaps, preferences for certain shapes or features suggest that different potters worked at each site.

COLLARED JARS

Collared jars are present in all varieties except Coarse Urf (Monochrome Urf: Figs. 20–22, CD Photos 25, 26, 29; Patterned Urf: Figs. 54–56; Scribbled Urf: Fig. 52;g, h; Pattern-Burnished Urf: Fig. 53:i), although the majority are in Monochrome Urf. Most suggest strongly convex, nearly globular shapes, with either rounded bottoms (e.g., Fig. 20:f) or low ring bases (e.g., Fig. 20:a, c), although several lightly carinated jars are also present (Fig. 22:a–d). Some globular jars were provided with tubular lugs, probably four, on the shoulder (e.g., Fig. 20:a–d, CD Photo 29), and some with horizontal lugs, pierced vertically, near the point of maximum diameter (e.g., Fig. 21:i).

The jar in Figure 20:a and CD Photo 29 has, between each of the lugs, an applied vertical pellet in low relief, as well as a single applied crescent-shaped mark in an inconspicuous location just above the ring base. The two low-relief pellets on the shoulder of a small jar (Fig. 20:d) may have been repeated between each of the lugs, or may have stood alone, as marks (Vitelli 1977). Many of the, often rather small, Monochrome Urf jars with very short collars (Fig. 22:g–o) are provided with relief pellets on the shoulder; one (Fig. 22:i) has what may be a painted mark in the same location.¹¹ Since some of the marks are similar, it is tempting to see them as true potter's marks. Thus, a small round pellet on the shoulder (e.g., Fig. 22:g, h, j) would mark the work of one potter, a horizontal strip on the shoulder (e.g., Fig. 22:l, m–o), the work of another, a vertical strip (Fig. 22:k), that of a third potter. The argument would be more convincing if all or most pieces with a similar mark had come from the same context, or at least the same subphase. The jars with round pellets, however, come from II.J.D, II.J.E, and II.J.G, and those with the horizontal strips from II.BD.D, II.J.E, II.J.F, and II.J.G. Additionally, too little is preserved (or was saved) of each jar to be certain that the pellets were not repeated decoratively, so inferences about their meaning must await study of a better sample. No marks occur on the jars in other varieties.

Interior ledges on the collar, usually accompanied by a series of pierced holes below the tip of the rim, occur in Monochrome Urf (Fig. 21:g, h) and Patterned Urf (Figs. 54:e, f, 56:c). They seem to have been designed for a special function, but what it may have been remains unclear. At Franchthi, similar internal ledges, lacking the row of pierced holes along the rim, are confined to earlier subphases, and perhaps to FCP 2.1 (Vitelli 1993: 146, fig. 26:e, Monochrome Urf; fig. 29:i–j, Patterned Urf). Either the ledge was found to be unnecessary in later times, or it was replaced in a perishable material.

The Lerna collared jars are noteworthy for their very short collars, most common (in the saved sample) on Monochrome Urf jars, but occurring also in the single Pattern-Burnished Urf example (Fig. 53:i) and in occasional Patterned Urf pieces (Fig. 56:e, g). It is tempting to consider them a late feature, since jars with typically early patterns have tall collars (e.g., Figs. 55:g, j, 56:a, d) comparable to early examples at Franchthi, and many of the short collars come from II.J.D–G and the upper deposits in BD and HTN. The single example in Pattern-Burnished Urf (Fig. 53:i) is clearly late by virtue of the variety. The single carinated example

11. Pieces with marks may have been preferentially saved, as "more interesting" than sherds of the same size and shape but without the applied pellets.

with a short collar (Fig. 22:d) comes from II.BD.D, and, while not a highly lustrous example, it does appear to have been fired to a relatively high temperature, typical of later Urf.

The other examples, however, do not exhibit features of late Urf—they have dull, often thick paint or burnished-over surfaces, are relatively low-fired, and, except for the short collars, look and feel like earlier Urf pieces. Comparison with Franchthi further muddies the picture. Short collars are not common at Franchthi, but they do occur: for the first time in FCP 2.2 on large jars (Vitelli 1993: fig. 36:d, e, h), and only occasionally thereafter (e.g., Vitelli 1993: fig. 68:b). Thus, the Franchthi parallels might indicate either an early date or, perhaps more likely, that collar height is simply not a useful chronological indicator. Short collars may have been a potter's choice to reduce weight and, therefore, stress on the shoulder, a problem the Lerna potters seem to have encountered frequently (see above). General difficulty in making the shape may also be the reason that so many of the jars at Lerna are relatively small (rim diameter less than 0.14 m).

SAUCERS AND BASINS

Saucers and basins are represented in Monochrome Urf (Figs. 23–25) and Patterned Urf (Figs. 57–59, CD Photos 28, 32), and by a single tall pedestal fragment in Scribbled Urf (Fig. 52:f). Most have strongly convex profiles, but examples with straight-sided walls (Monochrome Urf: Figs. 24:m, 25:a, b; Patterned Urf: Figs. 57:b, c, 58:k, l, 59:e, f, h) and light double curves (Monochrome Urf: Figs. 23:e, f, 25:d; Patterned Urf: Fig. 58:f) are also present. Judging from the broad band outlines and hooks on the Patterned Urf examples, those with straight-sided walls are, as at Franchthi, slightly later than those with convex walls. Cones are commonly found on the Monochrome Urf examples (e.g., Fig. 24:i–k, m). Two profiles, one in Monochrome Urf (Fig. 23:h) and one in Patterned Urf (Fig. 59:i), with their thick walls, squared rim tips, and rough surface finish, resemble Coarse Urf. The same potter may have made both, although the Monochrome Urf fragment is from II.BD.B, the Patterned Urf from II.BD.D. All except the latest basins probably sat on low ring bases. Very few fragments of tall pedestals (Figs. 25:e, 52:f) are present in the collection, although the pottery notebooks mention a few additional examples of sherds with inverse punctate decoration, almost certainly from pedestals. A few examples of tall ring bases (0.04–0.05 m), several with cutouts typical of FCP 2.3, are present in II.BE.D, II.BD.E, II.HTN.Late, and II.J.G.

Relief marks occur low on the exterior bowl wall (e.g., Figs. 23:d, 24:c, CD Photo 33) or on the base (Fig. 24:d) on some examples. Interestingly, the upside-down crescent on the inventoried basin from II.BD.C (Fig. 23:d) matches the mark on a collared jar (Fig. 20:a), also from II.BD.C. Another collared jar from II.BD.C (Fig. 20:c) lacks a mark, but has pinch impressions all along the base tip, as does the marked basin. A single potter may have made all three. A small, essentially complete saucer (Fig. 57:f) has a painted mark on the exterior rim. Whether painted marks were in some sense equivalent to relief marks is an open question.

Few fragments from the center bowl bottom of saucers and basins were saved. A few of those that were (e.g., Fig. 23:c, f, CD Photo 32) show, as at Franchthi, crisscrossing scratches and wear on the interior within the area enclosed by the ring base.

CUPS

Rim sherds from cups, which are essentially bowls small enough to be held in one hand, occur in all the fine Urf varieties, but are especially numerous in Monochrome Urf (Monochrome Urf: Figs. 26–30, 36:k; Patterned Urf: Figs. 66, 67:d; Scribbled Urf: Fig. 52:a; Pattern-Burnished Urf: Fig. 53:a–e). They were saved by the dozens, perhaps because, given the size, even small segments of a rim provide substantial profiles. Whatever the criteria used for sampling, the number of saved cups from Lerna is substantially larger than that from the entire Franchthi

Urf assemblage. Whether because they were the easiest shape to make or because they were used—and therefore broken, discarded, and replaced—more frequently than other shapes, the examples are numerous.

Profiles also vary considerably. Simple convex cups with rounded bottoms that might have been pinched from a handful of clay are the most common, but occasionally a cup was provided with a low ring base (e.g., Figs. 26:a, o, 28:h). One of these (Fig. 26:o) was found sitting near the shoulder of the child's skeleton in burial JC-2. While finishing the rim the potter occasionally gave the profile a slight double curve (e.g., Figs. 26:q, 27:i, 28:f, 66:k). Sometimes the curve is more pronounced and probably intentional (Figs. 27:m-o, 28:m-p, 53:b-e). Most of the certainly late Pattern-Burnished Urf examples (Fig. 53:b-e) are in this group, so the more curvaceous shape may generally suggest a relatively late date of manufacture, although two examples (Fig. 28:o, p) come from II.BD.A, a supposedly early context. A few cups have straight-sided, in-leaning (Fig. 28:q-s) or splayed (Figs. 66:m, 67:d) walls that recall FCP 2.5 examples, although the Lerna examples generally come from early contexts.

Carinated cups, usually shallow and with rounded bottoms (Figs. 29, 30) but occasionally deeper and with a low ring base (e.g., Figs. 29:n, p, 30:f, i), are also well represented in Monochrome Urf. Only one cup has traces of a vertical lug pierced horizontally (Fig. 27:l), but many were provided with low relief marks, usually on the lower body (e.g., Fig. 29:n, CD Photo 34). One has a painted mark on the rim (Fig. 66:f).

On many of the cup sherds the paint has almost entirely flaked away on the exterior from roughly the point of maximum diameter on down. No scratches, such as might be expected if the pot had been twisted and nestled into sand or soft earth for stability, are visible with a 10 \times lens, so it is unclear whether the flaking reflects use wear or postdepositional chemical reaction. Not infrequently, cup sherds show heavy wear in the form of parallel scratches, perpendicular to the rim on the exterior curve (e.g., Fig. 27:o). The scratches are usually confined to the center of the sherd, and, in at least one instance, the scratched sherd joins another with no scratches, indicating that the wear was produced from use of the sherd, not the intact pot. The sherds are a convenient shape to shield the fingers and were probably used to rub or scrape a hard surface, perhaps another pot. I was unable to identify signs of use wear on the interior of any cup.

While the cups from Lerna are comparable to those at Franchthi in a general way, the specific proportions tend to be different. The Lerna cups are generally smaller and more shallow than those at Franchthi, again suggesting that different potters supplied each site, although all must have been familiar with the others' products.

BOWLS

Bowls in a wide range of sizes and shapes are well represented in the saved sample of Urf. Some (Fig. 39:a-c), probably the earliest in the collection, look, with their relatively thick walls, rounded lips, and applied pellets at the rim, more like Early Neolithic bowls than what we usually think of as Urf shapes. Simple bowls with convex or lightly concave-convex profiles in Monochrome Urf (Figs. 31:g-j, 32-34, 35:a, b, d, 36:a-j), Patterned Urf (Figs. 60, 61, 67), and Scribbled Urf (Fig. 52:c) may be deep or shallow relative to the rim diameter. The upper walls may be in-leaning (in which case the pots are perhaps better considered jars, e.g., Fig. 34), vertical, or slightly splayed. Few examples in the saved sample were truly large pots (e.g., Figs. 33:d, 34:g); most were medium-sized, with rim diameters between 0.20 and 0.25 m. In all examples, the potters scraped the walls quite thin (4-5 mm) and used thumb and forefinger to produce the typical, tapered lip. A number of the Monochrome Urf examples were provided with relief pellets or marks near the maximum diameter on the belly (e.g., Figs. 31:d, f, i, j,

35:a, c, e, 36:f, h-j), or just below the rim of the jarlike pots (e.g., Fig. 34:b, d-g). At least one example (Fig. 35:b) has a large applied arc that may have continued around the entire pot.

Carinated Bowls

Some of the deeper Monochrome Urf bowls have a light carination (Figs. 33:a, 35:c, e, 36:j), but most of the carinated Monochrome Urf shapes are quite shallow (Figs. 30:l, m, 31:a-c, 37:a-j), usually with simple rounded bottoms. Several (Fig. 30:l, m) are provided with low ring bases. On these, the potter smoothed the outside joint with her finger, creating a distinctive light groove. The same potter may have made the shallow cup that has an identical groove above the base (Fig. 30:j), although the three pieces come from widely separated contexts.

A number of the shallow carinated bowls are provided with relief marks, usually just at the carination (Fig. 37:e, g-j, CD Photo 35). While sorting drawings done on tracing paper, I noticed that four shallow carinated cups and bowls, each marked with a similar large crescent, fit neatly inside one another, forming a "nesting set," at least on paper. Figure 30:e just fits inside Figure 30:g, which fits inside Figure 30:k, which, in turn, fits inside Figure 37:e. The two smaller examples in this "set" come from II.BD.B, the larger two, from II.J.C—different parts of the mound, but probably roughly contemporary deposits. It is possible to create other nesting sets with examples of this shape—Figure 37:f fits inside Figure 37:g, which fits inside Figure 37:c, and so on. The shape lends itself to stacking and was made in "graded" sizes, but whether intentionally made as sets is beyond our current ability to establish. The idea is intriguing, especially for considerations of exchange in pots—a nested set would have been easy to carry. A similar shape is present at Franchthi (e.g., Vitelli 1993: fig. 38:i, Patterned Urf, FCP 2.2; fig. 47:k, Monochrome Urf, FCP 2.3, found with a burial on the Paralia), if in fewer examples, and not after FCP 2.3. A rare late example, in Pattern-Burnished Urf (Fig. 53:h), of a sharply carinated shallow bowl is very similar to examples from FCP 2.5. Many of the Franchthi examples are from asymmetrical vessels (Vitelli 1993: 181, fig. 91). The fragments from Lerna do not preserve enough arc of rim to determine whether or not they, too, were asymmetrical.

More common at Franchthi and typical there for later Urf are deeper and more sharply carinated bowls with concave upper profiles, close to those illustrated in Figure 38 from Lerna. These bowls are rare in Lerna's saved sample of Monochrome Urf. A slightly less sharply carinated and probably earlier version of the shape is, however, well represented in Patterned Urf (Figs. 63-65, CD Photo 36). Potters probably preferred this shape for elaborately painted designs because the field for decoration is nearly flat, making brush control much easier than on a strongly convex or concave surface. These deeper bowls may all have been provided with a low ring base (e.g., Figs. 52:d, 65:e, g, k), although few sherds from the lower bodies of this shape were saved. A relief mark is preserved below the carination on one Patterned Urf example (Fig. 65:e), in a most inconspicuous location for an upright pot. If relief marks on Patterned Urf vessels were normally applied low on the body, in the monochrome area of the pot, we would not recognize them as coming from a Patterned Urf vessel unless, as happened in the above example, a portion of the pattern area is preserved. One carinated deep bowl (Fig. 65:b) was provided with a painted mark at the rim. A deep Scribbled Urf bowl with carination just above the base (Fig. 52:d) has two relief pellets just at the carination, as well as a vertical relief crescent high on the wall. This deep bowl with its tall, essentially vertical walls is probably the shape that carried the very long tubular lugs—several over 0.11 m are included in the saved sample from II.J.G—that would not have fit on any other recognized shape. The Scribbled Urf example (Fig. 52:d) also has a groove from finger-smoothing along the base joint, perhaps suggesting it is the work of the same innovative potter who produced the shallow carinated cups and bowls (Fig. 30:j, l, m) with a similar distinctive groove. The contexts of the pieces, however, are quite different.

Piriform Bowls

The Lerna version of the piriform bowl is usually taller and slimmer (e.g., Fig. 41, CD Photos 30, 37) than the version made at Franchthi, and might better be considered a jar, although the interiors are painted, unlike the interiors of collared jars. A few examples have the proportions of bowls (e.g., Figs. 31:e, 40:b, d), but most have narrow necks, with broadly swelling bellies (e.g., Monochrome Urf: Figs. 40:a, e, f, 41; Patterned Urf: Fig. 62:a, d, f, g, j; Pattern-Burnished Urf: Fig. 53:f, g). Alone among the bowls, they are often provided with lugs—vertical tubular lugs (Figs. 31:e, 40:a, 41:e); droopy horizontal lugs, pierced vertically (Fig. 40:f, CD Photo 30); or slim vertical lugs, pierced horizontally (Fig. 41:b, g, CD Photo 37). The last three pots are also provided with relief marks. A tall, narrow piece, with extremely thin walls (Fig. 41:d) has a large applied “X” on one side. A nonjoining fragment, possibly from the same pot and from the same subphase, has a similar relief “X.” An example in Patterned Urf (Fig. 62:a) may have a painted mark: no filler motifs connect the three stacked diamonds at the rim to any other design element. The diamonds, at first glance, look white against a red background. In fact, they were painted, and then overpainted with the same slip that fired a dull, dusty red.

The best-preserved examples suggest that the shape usually had a simple rounded bottom (e.g., Fig. 41:b, c). The interiors of several of these deep bowls are heavily pitted. In one (Fig. 40:f), in addition to pits on the interior bottom, the paint along the upper curve of the interior is flaking badly. No scratching is evident, but pits and flaking may have been caused by specific (acidic?) contents during use. The shape suggests a container for liquids.

Collared Bowls

The saved sample of Monochrome Urf collared bowls provides the clearest example at Lerna of the general shape progression noted at Franchthi in a wide range of shapes. The earliest examples (Fig. 42) are simple, convex, almost globular forms. The most complete profile preserves a lightly—perhaps accidentally—dimpled bottom (Fig. 42:j). Slightly later examples (Fig. 43:a–f) still have convex walls, but with a light carination at midbody. In the latest examples (Fig. 43:g; Scribbled Urf: Fig. 52:e), the carination is sharp, the walls nearly straight, and the upper body is shortened. Unless the body below the carination was quite deep—no complete profiles are preserved from either site—the capacity of the latest versions of these bowls would have been considerably less than that of earlier models. None of the examples from Lerna shows any signs of use wear. One of the early bowls (Fig. 42:e) has traces of what may have been a painted mark. Few examples in Patterned Urf are present in the saved sample.

UNUSUAL SHAPES

Several ladles are present in the Lerna Monochrome Urf collection (Fig. 71:f, g). A piece nearly identical to that illustrated in Figure 71:g came from II.BD.A. The shape occurs in Lime ware (e.g., Fig. 1:i); at Franchthi an FCP 1 example in Lime ware has a hook at the tip of the handle (Vitelli 1993: fig. 7:b) comparable to the Monochrome Urf example from Lerna (Fig. 71:f). The shape occurs in early Patterned Urf at Franchthi, but it appears to have been dropped from the Urf repertoire in later subphases at both sites.

The askos was basically a collared jar with the collar taller on one side, and a strap handle from the short side of the collar to midbody (Vitelli 1993: 179, fig. II). No complete profile is preserved from Lerna, but fragments in both Patterned Urf (Fig. 68) and Monochrome Urf (Fig. 70:a, c) can be identified in the saved sample.

Two fragments of Monochrome Urf vessels suggest unusual, asymmetrical shapes. One (Fig. 70:f), from II.J.F, is a flat “bottom” sherd with just an edge of walls, on opposite sides,

attached at a sharp angle to the bottom. The orientation of the paint strokes on the exterior bottom suggests an oval shape. No exact parallel was found at Franchthi, but the Lerna vessel may have been related to several flat-bottomed pieces, in Monochrome Urf and Pattern-Burnished Urf (Vitelli 1993: fig. 91:m–p), from FCP 2.5 contexts. The other odd sherd (Fig. 70:e), from HTN below the EH hearth, may have been from a similar vessel. The sherd resembles a shallow cup, but the rim curve suggests a roughly rectangular, rather than circular opening; paint strokes on the interior have an oval orientation. On the exterior bottom is an attachment scar, where something round and solid—perhaps a foot¹²—has detached (CD Photo 38). Again, Franchthi provides no direct parallel, but odd shapes are a feature of the FCP 2.5 assemblage.

Another odd shape, perhaps contemporary with the above pieces, is the “dachshund” (Fig. 71:e, CD Photos 11, 12), so-called by the excavators because of its long thin body and short legs. The long, tubular body was made from a single slab of clay, rolled and joined (barely) along the upper back. The joint is quite visible on the interior. The neck was added with a series of narrow coils, melded together on the exterior, but still visible as a series of undulations inside the neck. Four solid feet support the long body. The stump of a strap handle curves down from midneck at a slight angle. The “tail” end is broken, but preserves a slight thickening to one side, which may be the bottom attachment joint of a strap, or basket, handle. It is an odd-looking object, intentionally zoomorphic, surely intended for some special function.

That it was not a unique creation is implied by several other sherds (Fig. 71:a–c) whose small rim diameters suggest they may be from similar creatures. A tubular sherd (Fig. 71:d), probably illustrated upside down, may have been from the back of the animal; the angle of the joint is consistent with an attached neck. It is possible, however, that the tubular sherd is from a spouted vessel of the sort that is present at Franchthi in FCP 2.5 (Vitelli 1993: 179, fig. 82:f–h). Fragments of vaguely zoomorphic creations, some suggesting a dachshund-like shape, are also present at Franchthi, again exclusively in deposits from the latest MN occupation (Vitelli 1993: 180, fig. 84:d–m). Several small sherds of Patterned Urf (Fig. 69:q–t, y), again with unusually small diameters, may be from similar hollow figurines. The surface of one small Patterned Urf sherd (Fig. 69:v) is speckled with small pierced holes, made before firing. Only some of the holes penetrate the thickness of the sherd, suggesting the holes may be decorative rather than functional. The sherd may be from a hollow figurine, perhaps from the area of the pubic triangle (cf. Vitelli 1993: 180, fig. 84:j, k).

Another pierced sherd, in a fabric that could be Urf (Fig. 69:w), has only a small drip of red paint on its upper surface. It could be from a small Urf strainer, perhaps at the bottom center of a saucer. A small fragment of an unpainted sherd with pierced holes was found at Franchthi in an FCP 2.2 context that also produced a fragment of an apparent basin bowl bottom, also pierced (Vitelli 1993: fig. 37:l, m). The Lerna fragment is from II.J.G, a very mixed subphase; thus it could be post-Neolithic.

Among the most intriguing ceramic remains at Lerna are the triangles, a sample of which is illustrated here (Fig. 69:a–n, CD Photo 39). Banks (1977) published a group of 29 of these from Lerna, all but two made of Urf ware.¹³ When complete, the objects are triangular in shape, finished on three sides, with, usually, three holes pierced before firing: one in the

12. Several potential “feet,” in Patterned Urf, were found at Franchthi (Vitelli 1993: fig. 84g, h), but there was no indication of what they might have been attached to.

13. Fig. 69 includes 10 of the pieces published by Banks; her catalogue numbers are provided in the captions for that figure. Four of those illustrated in Fig. 69 (Fig. 69:c, d, g, i), and

a potential example in Unglazed ware (Fig. 11g) were not included in Banks’s catalogue. The 34 examples in our combined list may not be exhaustive. Most examples have been extracted from the subphased sherd collections and stored separately, but some may still be included within the drawers of sherds. Some may also have been discarded.

middle of one edge, one at the tip to the left and right. The triangles have horizontal and vertical curvature and look very much as if they were cut from the rim of a bowl.¹⁴ All look like early Urf pieces, and indeed, all come from contexts that are probably no later than FCP 2.3.

Banks pointed out the close similarity in form to the *tangas* found in sites of the pre-Columbian Marajoara Indians of the Amazonian delta and their probable use, both in the Amazon and at Lerna, as pubic coverings (Banks 1977: 324, 328). At the time of her study, the objects had been found in Greece only at Lerna. Since then, a single small fragment of a triangle corner, unpierced and therefore probably from the lower tip, has been found in a surface unit on the Paralia at Franchthi (Vitelli 1993: 171, fig. 77:h). To my knowledge, that is the only piece that has been found outside Lerna. Perhaps that is why this extraordinary glimpse of, probably ceremonial, probably female, attire in the Neolithic has received so little attention.

The objects are not likely to have been overlooked at other sites. Archaeologists are quick to spot the unusual sherd, and one with adjacent finished edges falls in that category. Given that other Urf shapes are so widely shared among sites, it is even more remarkable that triangles, primarily made of Urf, seem not to have been shared. Perhaps women at other sites made their *tangas* of nonceramic, perishable materials, as do the contemporary Amazonian Indians (Banks 1977: 328). Perhaps women from Urf-using groups all around the Peloponnese gathered at Lerna for a specific ceremony that called for wearing *tangas*—a puberty ritual would seem the obvious occasion. Whatever their meaning and occasion for use, the triangles, together with the asymmetrical and zoo- and anthropomorphic creations of the makers of Urf, suggest strongly that pottery use was not confined to ordinary household tasks.¹⁵

COARSE URF GOUGED BOWLS

The saved sample from Lerna II includes over 40 rim sherds from gouged bowls (Figs. 44–46, CD Photo 40) and two nearly complete profiles (Fig. 45:a, c, CD Photo 41) of the large round-bottomed bowls from which all the sherds probably derived. Every subphased group includes at least one sherd, and the pottery notebooks mention many more that were discarded. The entire Franchthi assemblage yielded only 31 small fragments from all parts of such bowls, although there, too, they occur throughout the MN sequence, less frequently on the Paralia (8 examples) than within the cave (23 examples). The largest fragments from Lerna (Fig. 45:a, c) were found within bothroi, where they were apparently reused as liners.

Potters began making these large, special-purpose bowls in Lerna I. The earliest versions lacked the interior gouges (Fig. 15), but were provided with plentiful pebble-sized temper. Soon, potters added gouging (Fig. 16) to improve the performance, whether that involved adhesion or abrasion (Vitelli 1993: 185–187). The potters of Lerna II continued using gouges. Some also added plentiful temper,¹⁶ while others used a clay body that looks identical to other Urf.

The potters in Lerna II times coated the exterior and inside the rim with color, using the same paint they used for other Urf pots. They splattered a few of the sherds with dapples

14. Banks (1977: 336) suggests the triangles were made from flat slabs of clay. That may be correct, although they might equally have been cut from the rim of a saucer or basin. Each that I have handled has an obvious "rim" (the upper, pierced edge), from which it is easy to measure a diameter and reconstruct on paper a normal saucer profile, e.g., Fig. 68b. If it were not for the three edges clearly finished before firing, even the pierced sherds would simply have been called rim sherds.

15. Willey notes that the Amazonian *tangas* were found with burials inside large jars; in the Atlixan, too, they are restricted in occurrence, found only among the Marajoara (Willey 1971: 409, 410, fig. 6-45). Geoff Conrad (pers. com.) tells me that today the *tangas* are made of cotton.

16. Holes from disintegrated vegetal material are evident in many gouged bowl breaks, as are 2–3 mm chunks of what appear, with a 10x lens, to be ground-up potsherds (grug).

over and within the gouges, a practice more commonly reserved for the larger Coarse Urf containers. They did the gouging in a random, often crisscrossing, pattern, probably with a stick while the clay was still quite moist and plastic. They smoothed and painted the exterior, and apparently stacked the finished, damp vessel on another pot to dry—the bowl bottom in Figure 45:c retains the shallow impression of the pot it sat on.

Small curls of the gouged-out clay still cling to the edges of the gouges near the rim. In the few examples that preserve part of the lower portion of the bowl (Figs. 44:d, 45:a, c, CD Photo 40), the edges of the gouges are worn. Wear is lightest around the point of maximum diameter and becomes progressively more pronounced toward the bottom. At the very bottom, the gouges have been all but eliminated by abrasive action during use or cleaning. Quite a few of the sherds appear nearly vitrified. The potters may have intentionally fired these bowls in long, hot fires to make them hard and better able to withstand abrasion. If they were used as bee skeps (Vitelli 1993: 187), it would seem that the Lerna occupants kept a good number of hives.

OTHER COARSE URF SHAPES

Coarse Urf sherds presumably suffered the fate of other coarse wares in the Lerna excavations, being discarded in large quantities, often at the site before entries were made in the pottery notebooks. A relatively small number of Coarse Urf rim sherds is available in the saved sample (Figs. 47–51, CD Photo 17), and almost no body sherds that might have added to our understanding of the complete shape(s) of these large containers.

The rim sherds are comparable to those from FCP 2.1–2.3 levels at Franchthi. Some of the earliest—most of them from the I/II.J.Pebble Layer—are slightly in-leaning, with rounded tips and applied pellets below the rim (Fig. 47). Perhaps slightly later are examples with folded ledge rims that occur on both lightly splayed (Fig. 48:a, b) and vertical or in-leaning rims (Figs. 48:d, f, 51:a), as do the probably later squared (Figs. 48:c, e, 49:a–d, 50:a, 51:b, c) and club (Fig. 50:b) rims. Rim diameters range from 0.32 to 0.62 m, with most under half a meter. Besides the relatively small diameters—the latest Coarse Urf vessels at Franchthi have rim diameters as large as 0.85 m—the presence of an applied pellet (Fig. 48:c) and a festoon (Fig. 49:c) may suggest that even the squared rims at Lerna are not later than FCP 2.3. The slashed rim (Fig. 49:d, CD Photo 17:c), if not post-Neolithic (see above, Chap. 3), is unique in the Middle Neolithic. Several examples of strap handles (Fig. 50:c–e, CD Photo 17:b), which occur at Franchthi from FCP 2.3–2.4, are present. One is cracked and detaching from the wall at the lower end (Fig. 50:c). Another (Fig. 50:e) must have begun to do the same while still damp enough for the potter to “save” it by adding extra strips of clay around both attachment joints. These suggest that the potters had not entirely figured out the trick of attaching handles successfully,¹⁷ another indication of a relatively early date (FCP 2.2–2.3).

Although the rim in Figure 48:a suggests a simple large bowl—and that may well be the shape from which it derived—it, and the other rims, might equally fit my suggested reconstruction of an open-ended barrel-shaped or conical vessel, perhaps used as a moveable kiln for firing other pots (Vitelli 1993: 184). At the bottom of the interior of the handle sherd in

17. Students in my experimental classes have had the same problem, and occasionally arrived at the same solution as the Urf potter who added extra strips around the joints. The potter's challenge in attaching a handle, with two attachment points rather than the single joint of a lug or ledge handle, is to adjust for shrinkage. As the handle dries and, therefore, shrinks, there is no free end, as with a lug, to absorb the tension of shrinkage,

which is, instead, concentrated at the joints (or at the middle of the curve). One solution is to shape the handle and allow it to harden up (and shrink) a bit before attaching it. An alternate approach is to increase the amount of temper in the clay used for the handle, to reduce its shrinkage. This latter approach was apparently used by some EH potters (Wienscke 2000: 565, e.g., nos. P791, P793).

Figure 50:e are traces of cracked clay smeared over vertical scraping marks. These unusual marks may indicate that two portions of the vessel, shaped separately, were joined at that point, in turn suggesting a vessel broad and tall enough to encourage the potter to build it in two sections.

As at Franchthi, the Coarse Urf vessels are usually covered with drips of paint, or “dapples,” on the interior. The dapples look as though the potter flicked very runny paint from her fingers onto the interior walls, perhaps in a symbolic gesture. Anyone who has attempted to construct a pot as large as these can appreciate the amount of time and labor that goes into both clay preparation and building, and can well appreciate the hope for good luck, from whatever source, in successful drying and firing.¹⁸ The dapples drip very clearly down from the rim. In arguing for the open-ended reconstruction of Coarse Urf vessels, I suggested that one way to test the hypothesis, short of reconstructing a full profile, would be to find fragments from the middle of the body where dapples running in both directions—applied from both openings—might overlap (Vitelli 1993: 187 n. 3). Unfortunately, while many of the Lerna rim sherds have the characteristic dripping dapples, no body sherds that might have captured the point of overlap were saved, although one small sherd (CD Photo 17:a) from II.J.B is suggestive.

Two examples of Lerna Coarse Urf vessels apparently were covered on the exterior with applied pellets, either lined up in columns (Fig. 51:e) or randomly spaced (Fig. 51:d). On such large vessels, with rim diameters over 0.40 m and perhaps standing over half a meter in height, shaping and firmly attaching that many small relief pellets represents a major additional investment of time and energy on the part of the potter, not to mention the increased risk.¹⁹ Whatever function these large vessels served was surely significant to the MN potter. If used as kilns, these vessels would have controlled the outcome of each firing, a not insignificant role, worth the effort of providing for symbolic assistance. Colleagues who imagine that subsistence was the primary focus of Neolithic life might prefer to think of these pots as large storage vessels for essential surplus foodstuffs, and consider that important function as sufficient justification for the extra effort they received.

Several shapes normally made in Monochrome and Patterned Urf occur in examples whose size, wall thickness, and minimal surface finish are more similar to Coarse Urf: a large collared bowl (Fig. 49:e) and several basins (Figs. 23:h, 59:i). Perhaps their size—especially that of the collared bowl—was a sufficient accomplishment, so that careful surface finishing was not considered necessary.

QUESTIONS RAISED BY THE SHAPE STUDIES

One wonders how and why the simple repertoire of bowls found in the earliest deposits at Lerna and elsewhere expanded to include the wide range of sizes and shapes—cups, bowls, jars, triangles, dachshunds, bowls and jars with carinations and double curves, spouts, legs, and tall bases—produced by the MN potters. The usual explanation is that greater consumer

18. Several students in my experimental classes have taken on the challenge of building a really large pot. We have yet to dry and fire one successfully, but the experiment was, each time, extremely successful in demonstrating the amount of hard work—in digging and preparing the clay, as well as in building—that large vessels demand. Since I first wrote this note, several students—one an experienced potter, his assistant a complete novice—spent over a month of class time building a “pithos,” ca. 1.25 m tall, with a maximum diameter of ca. 0.69 m. They reused clay from an earlier student’s failed attempt, successfully

dried theirs with no cracks, built a small kiln to specifications to hold their pot, and fired it successfully—although several applied bits detached during firing, and small surface cracks developed after the vessel cooled.

19. There is a risk with any applied portion of a vessel that the bond will not be sufficiently strong to prevent detachment during drying or firing. Whether or not a few missing pellets would have altered the “value” of the piece to Neolithic users is an open question.

demand made for more practiced and skilled potters, who could create more specialized shapes to fill more specialized functions, all a reflection of the generally greater specialization in the social organization of the newly sedentary communities.

While all that may be, in some sense, an accurate picture, it still omits much of the story. What were the special functions that called for specialized shapes? When was a carinated cup more appropriate than a rounded one? A pedestaled bowl better than one with a short ring base? Did people in MN communities discard large sherds all around their living space because it was easy to replace broken pots? Why did they abandon a group of nearly complete collared jars (II.BD.C)? Why were they only *nearly* complete? What happened to the missing bits? Normally we find such near-complete pots only in graves. Was the house a kind of grave? A “dead” house? Perhaps someday the excavation of a Neolithic site as rich as Lerna will provide—and preserve—more careful and detailed records of exactly what was found where.²⁰ Perhaps then we will move toward a richer understanding of how Neolithic people lived their lives and what roles their pots played.

PATTERNED URF

The Patterned Urf decorative style at Lerna is, like the shapes and manufacturing techniques, generally comparable to that at Franchthi and other sites where Urf is found. The Lerna painters²¹ adhered to the same general rules of field for decoration, confining it to the upper body of bowls and jars and the interior of basins and saucers; they covered the remaining portions of the vessel with a monochrome coating. The early painters at Lerna (FCP 2.1–2.2) used the same limited number of motifs, most based on the triangular shape of the chevron repeated in simple, often imperfect, band symmetry (CD Photo 22). The later Patterned Urf painters (FCP 2.3–2.4) drew on a richer store of motifs, often quadrangular, and arranged them in more complex structures, frequently using a grid or net framework to create complex symmetries (CD Photos 24, 42).²² The latest examples (FCP 2.5) of Patterned Urf at Lerna, as at Franchthi, seem to be a few fragments of hollow figurines (Fig. 69:q–t), although they are more neatly painted and structured than their Franchthi counterparts. The latest subphase of the Middle Neolithic (FCP 2.5) is poorly represented at Lerna, however, and it is possible that none of these Patterned Urf sherds derives from that subphase.

The full range of Urf shapes was on occasion given painted decoration. Collared jars (Figs. 54–56) were favored by early painters, but their strongly curved surfaces were, if the saved sample is an accurate reflection of Neolithic choice, avoided by later painters in favor of the nearly flat surfaces presented by later carinated bowls (Figs. 63–65). These bowls were the ideal recipients of the late Patterned Urf painters’ technique, the net framework, or grid.

A four-chevron grid, with the central row of resulting diamonds selected for elaboration (Figs. 65:k, 64:g, h), was often employed. Franchthi painters, using the same grid, elaborated the upper and lower rows of diamonds, leaving the central row blank. A favorite technique of the Lerna painters of all subphases was to apply a monochrome wash of paint over the

20. A number of the trench supervisors at Lerna did, in fact, keep good, detailed records that would have been useful had the pottery from excavation units not been later combined, and so much of it discarded.

21. I use the term “painter” to allow for the possibility that potter and painter were not the same individual. I know of no direct evidence to argue for or against that possibility.

22. While I have necessarily used criteria established at Franchthi to determine the chronological status of individual

sherds at Lerna, the Lerna contexts provide some support for these determinations in that most of the pieces that I have called “early” come from lower subphases, and most “late” sherds from upper subphases. No design motifs or structures are unique to any Franchthi subphase: based on decoration alone, any sherd could theoretically derive from any subphase. Thus, in addition to context, a combination of decorative style, all other aspects of manufacture, and especially shape had to be considered when determining a probable date for any single sherd at Lerna.

decorated area, partially obscuring the decoration itself (e.g., Figs. 58:a–e, 64:a, c, h, 67:a, b, c, g, i). Only a dozen or so of these overpainted sherds, all from early contexts, occur at Franchthi. Perhaps they represent exchanges from Lerna.

In a general way, the Patterned Urf, like the rest of the Urf assemblage, is so similar to that at Franchthi and other MN Peloponnesian sites, changing and developing in the same ways over the course of the Middle Neolithic, that we must envision fairly regular interactions among the sites. If we looked only at decoration, we could argue that only the pots needed to travel to bring about the similarities, since designs are relatively easy to reproduce from an example. The entire Urf style, encompassing manufacturing and firing techniques, shapes and decoration, is, however, sufficiently complex technically to have required demonstration and experience of the entire process to reproduce successfully.

Cullen (1985) examined the Patterned Urf from five Peloponnesian sites—Lerna, Franchthi, Corinth, Asea, and Ayiorytika—specifically to measure the extent of interaction among potters and painters of Urf ware. She concluded, among other things, that different potters and painters supplied each of the five sites. Of the five, Lerna had the closest ties with all other sites, as might be expected from its central location with respect to the others. Lerna's strongest ties, she suggested, were with the Arcadian sites, Asea and Ayiorytika (Cullen 1985: 339; see also Forsén 1996).

The current study does not challenge, nor can it add substantially to her analysis of the Patterned Urf decorative style or, indeed, to my own early analysis of the Patterned Urf at Lerna (Vitelli 1974). Both sampling and contextual problems with the Lerna collection are greater than I realized in 1974. Cullen (1985: 165–174) made noble efforts to control for those and other biases in her work. Our conclusions do not differ in any meaningful ways.

A few hints are present at Lerna that the picture may be more complex than either of us could document. Unusually decorated sherds, such as several with solidly painted, fringed triangles (e.g., Figs. 56:f, 64:f, both from II.BE.D), suggest potential variation *within* the site. Perhaps different potters supplied area BE and area J. The currently available evidence, however, is too limited, the uncontrollable variables too many, to explore the possibility.

SCRATCH-INCISED AND BEAD AND RIB SHERDS

The excavators extracted a small number of burnished sherds (Fig. 72, CD Photos 43–46), fired black on the surfaces and some with unusual relief decoration, from Neolithic and later, mixed lots as examples of what was assumed to be a Late Neolithic ware (see below, “Chronology”).²³ Very similar sherds were found at Franchthi, some in secure FCP 2.3 contexts (Vitelli 1993: 159–161). They are, I would suggest, all MN pieces; they may well be special varieties of Urf ware (see above, n. 9).

The saved sample at Lerna includes 39 sherds that are black and well burnished on one or both surfaces.²⁴ Of these, 15 are undecorated, 6 are scratch-incised, and 12 are elaborated with bead and rib decoration.

The fabric of these sherds is very similar in appearance to many of the MN Urf pieces: the nonplastic inclusions are very fine (< 1 mm), the most obvious being white. Most of the sherds effervesce lightly in acid, but the Lime content is low (perhaps from prior prolonged

23. These sherds are currently stored on trays within drawer 119 in the Argos storeroom, with the exception of the two that are on display in the Lerna Gallery of the Argos Museum.

24. Comments in the pottery notebooks suggest that a few more examples, but not many, were present in the original lots.

None contributes more secure contextual information than those that were saved. I have reassigned some of the sherds that were originally stored with the sherds discussed here to the Final Neolithic Heavy Burnished category (see Chap. 8).

exposure to acid) and the white grits may be quartz or another mineral. Small (> 1 mm), rounded red or black nodules, or rounded voids where they have fallen out, are sometimes visible. In many of the examples, the glitter of silver mica (muscovite) is prominent. In the few oxidized sherds (Fig. 72:j, n) the nonplastics are more clearly visible and include angular and rounded white and angular red minerals.

The few, worn sherds preserve no direct evidence of building procedures. The walls rarely exceed 3–4 mm in thickness. Surfaces are so well finished that one cannot feel even light bumps or depressions. The surfaces carry a waxy layer of iron oxide-rich slip, which has largely flaked away in several cases. The pots were burnished when nearly dry—there is no depth to the burnish troughs—with neat, pencil-thin strokes, closely spaced. When the waxy slip layer has flaked completely away, no troughs remain as evidence of burnishing, only a smooth surface. Well-preserved surfaces are deep black (CD Photo 45:c), some with reddish oxidation clouds (CD Photo 46:a). Cores are a light gray (7.5YR 4/0 to 5Y 4/0). When the slip layer is completely gone, the sherds are entirely gray (CD Photo 44). The coloration suggests that the firing, perhaps lightly smoky throughout, ended with a smudging stage that produced shiny black surfaces but did not penetrate beyond the slip.

The pieces decorated with “scratch incision” (after Phelps 1975: 213) were decorated while still fairly damp (Fig. 72:e–i, CD Photos 44–46). The potters used a sharp tool with a lightly rounded tip to impress, rather than incise, outlines of the primary motif in the damp clay. In at least two examples (Fig. 72:f, i), the potter appears to have used a two-chevron grid to structure the design.²⁵ She then filled the center of the motifs with short, closely spaced, sometimes overlapping lines. If we can judge from the manner of execution of these scratches, at least two individuals were responsible: the style of the individual who made the piece in Figure 72:h is markedly different from that of the other pieces. The scratching appears designed to key in a lime-rich mixture, of which traces remain in most examples (Fig. 72:e–g, i). The lime filling, or plaster,²⁶ was probably added after firing and probably originally covered the scratched area.

The Lerna scratch-incised sherds derive from three shapes: a closed jar (Fig. 72:g); a basin (Fig. 72:f, h, i); and a shouldered basin (or lid?) (Fig. 72:e), which has an exact, if miniature equivalent at Franchthi (Vitelli 1993: fig. 55:o).

For the examples decorated with what Phelps has called “rib and beading” (Phelps 1975: 212), the potter used a burnishing tool to push up a “rib” from the body of the pot while it was leather hard and then fashioned “beads” by applying light pressure across the rib (Fig. 72:j–o, CD Photo 43). The potter waited until the piece was nearly dry before burnishing, although the low relief decoration was, in a few cases, all but obliterated by the pressure of burnishing.

Design structure and motifs, although very fragmentary, appear quite similar to those of early Patterned Urf: stacks of chevrons and clusters of parallel lines, or ribs, probably in bands around the upper body. Several have floating motifs (Fig. 72:k, n), also matched in early Patterned Urf examples (e.g., Figs. 55:h, 67:d). All examples appear to be from medium-sized bowls, perhaps lightly carinated, judging from the concave profiles.

Undecorated sherds of similar fabric are included in the collection of potential Late Neolithic sherds in the Lerna apotheke. A collar (Fig. 72:c), by virtue of its very thin walls, seems closely akin to the rib and beaded pieces, although exceptionally thin-walled sherds are not

25. Several other sherds suggest a similar approach. See, e.g., Fig. 72:g, where the tip of a second diamond may be preserved at the bottom of the sherd; and Fig. 72:b, for which the potter may have used two rows, or zones, of parallel chevrons.

26. The white material is certainly a carbonate mixture; it

effervesces and disappears in room temperature hydrochloric acid. To determine whether or not it is a true Lime plaster would require laboratory analyses, and too little may survive to make that possible.

rare in Urf. Indeed, all of the undecorated black sherds in this collection (Fig. 72:a–d) find close shape parallels in Monochrome Urf, including the spouted piece (Fig. 72:a), albeit from Franchthi (Vitelli 1993: fig. 82:f–h). At Franchthi several slightly unusual or miniature shapes occur in Burnished-Over Urf (Vitelli 1993: 159), which at that site was most commonly fired black. More of the Burnished-Over Urf at Lerna has fired red, but black examples are present throughout the saved sample. Several black examples, illustrated with the Monochrome Urf collection (e.g., Figs. 22:c, 71:c), might equally have been included with the sherds in Figure 72 as examples of black and burnished sherds.

CHRONOLOGY

Although similar material has been found at a variety of sites, to my knowledge the examples from Franchthi are the only scratch-incised and bead and rib sherds from a secure context—levels assigned to FCP 2.3 (Vitelli 1993: 160). Lerna does not provide secure contextual information, but nothing in the context of the relatively numerous pieces from Lerna contradicts the date suggested by the Franchthi FCP 2.3 context.

The examples from Lerna all derive from deposits that are dominated by a mixture of early and late Urf. Those lots also include possible later Neolithic sherds, and often at least a few pieces of EH material as well.²⁷ A few of the scratch-incised and bead and rib sherds come from lots assigned to Neolithic subphases with late (FCP 2.3–2.5) MN material—two sherds, one of each style, from II.J.G (Fig. 72:h, o), two bead and rib sherds from II.BD.E (Fig. 72:j, m)—but those lots also included later Neolithic and post-Neolithic sherds. In several instances a scratch-incised and a bead and rib sherd were found in the same lot.²⁸ Urf sherds dominate every lot that produced one or the other, or both. The decorative structure of the pieces with relief decoration is certainly not foreign to the Urf tradition, nor is the firing. Only the techniques of rendering the designs in relief and incision are unusual. Additionally, not a single example of black and burnished pottery from Lerna bears any close resemblance to the rather distinctive shapes of the often black and burnished pottery of the early Late Neolithic (FCP 3) at Franchthi (Vitelli 1999a: figs. 1–11), Aria (Douzougli 1998: figs. 21–31), or elsewhere. Whether made by visitors or local potters for some special occasion, or even acquired through exchange beyond the Urf region, it is likely that the unusually decorated black sherds belong firmly in the Peloponnesian Middle Neolithic.

27. The spouted pot in Fig. 72:a came from lot **A 470**, assigned to the Mixed Fill. For a description of the lot, see Wiencke 2000: 31–32. The sherds in Fig. 72:b and 72:l are also from a lot assigned to the Mixed Fill, **J 442** (Wiencke 2000: 37). The

basin fragment in Fig. 72:d is from lot **BI 26**, a very early EH deposit (Wiencke 2000: 28).

28. For example, lot **BD 579** (PM: 73–79) and lot **BD 577** (PM: 59–69).

LATER NEOLITHIC POTTERY

SINGLE SHERDS

At the time of the excavations a few hundred sherds were recognized as deriving from later Neolithic times. The majority can now be identified securely as Final Neolithic, a phase that had not been recognized at the time of the excavations. Another 18 monochrome gray sherds and 115 sherds with painted patterns remain less securely dated. They were extracted and saved from lots from various contexts that were predominantly Neolithic, but in every case included post-Neolithic material as well (Figs. 73–77). Most of these are currently stored on trays in drawer 119 in the Argos Museum's Lerna storeroom. Three were inventoried and are on display.

The pottery notebooks record a few additional patterned sherds that probably belonged in the same later Neolithic category, but were not saved. As far as I can tell, their numbers were few. Given the usually poor condition of what was saved, the discarded sherds must have been small, battered body sherds that would have added little to the present study.¹ The information in the pottery notebooks about coarse wares, large numbers of which were discarded at the site before notebook entries were made, is too sparse to determine whether any might have been Late, rather than Final Neolithic.

The saved later Neolithic sherds were originally marked in ink with the lot number from which each derived; on a few that lot number is no longer legible. Area JA/JB produced most (ca. 60) of the later Neolithic sherds, followed in frequency by trench JC (ca. 30), area A (10–12), trench HTJ (6–7), and area B (3). A single sherd came from each of areas BD, HTS, G, and GM. The distribution seems to follow that of Neolithic material in general, although pit BE is not represented.

In all areas, most of the sherds came from lots designated as "II Unphased" (ca. 40), "Mixed Fill" (ca. 20), or "Mixed" (ca. 10). Another 20 examples came from EH or mixed EH–MH deposits. Curiously, at least one sherd came from a lot assigned to II.J.A (Group 6), one from II.J.B (Group 5), two from II.J.C (Groups 1 and 9), two from II.J.E (Groups 4 and 7), three from II.J.F (Groups 3 and 4), and nine from II.J.G (Groups 1, 2, 3, 4, and 7). Three examples (two from Group 5, one from Group 9) were found within the stone lining of the FN burial JC-1.

The sherds are quite worn and battered. The lower-fired pieces have badly abraded surfaces that often retain only a hint of the former decoration. Many of the sherds appear to have been burned, in some cases in a fire hot enough to vitrify the fabric, warp the contours of the sherds, raise tiny blisters on the surfaces, and alter the original colors. Their glassy, grayish green color partially or totally obscures the painted design and challenges one's ability to distinguish among potentially different pigments. The broken edges are either sharp and regular as glass or as abraded and worn as the surfaces; in many cases, they are obscured by a tenacious encrustation of red soil, which may have been burned on after the pots had broken.

1. A few probable later Neolithic patterned sherds can be found among the sherds in the general subphased collections (see Chaps. 2–4).

The fabric of the painted pieces varies from clean and dense with few visible nonplastics, through lightly gritted with a limited amount of Lime, to rather more heavily gritted, with a large percentage of Lime among the inclusions. The variability is not greater than that found within, for example, the Urf sherds at the site. On the other hand, the differences could be meaningful.

There is no contextual reason to assume that all these later Neolithic sherds are contemporary—or that they are not—but only that each probably arrived at Lerna some time between the end of the Middle Neolithic and the beginning of the EH occupations. Few examples find close parallels at other southern Greek sites or even farther afield. I have, therefore, grouped them loosely on the basis of similar fabric and style of surface finish and/or decoration. The results are nine groups (CD Photos 47–60), with a few stray sherds that do not compare closely with any others (CD Photo 61). The sherds in each group have no demonstrated chronological or cultural relationships. The groups are merely a convenient way—one of many possible ways—of organizing the material for presentation.

GROUP 1. GRAY BURNISHED

Eighteen sherds (Fig. 73, CD Photos 47, 48) with burnished surfaces and fired to a uniform light gray (7.5YR 5/2–7/0) are the “dozen or so” sherds that Phelps mentions and assigns to the beginning of the late phase of Late Neolithic (Phelps 1975: 235, 241). Of the 18, only three (of the four joining) fragments of a pedestal base (Fig. 73:h) and the two rhyton legs (CD Photos 47, 48) retain their original waxy burnished surface and color (10YR 5/0, 5Y 5/0, respectively). One sherd from the pedestal, which presumably once supported a basin, was apparently burned after it broke. It is now a paler gray (7.5YR 5/2) and lacks the waxy feel and sheen of the joining fragments. It is closer in color and surface quality to the other sherds in the gray collection, suggesting that those may have been burned as well.

The pieces—if, indeed, all are related—were made from a clay body that included rounded 1–2 mm red and black inclusions and smaller, angular, red, white, and gray minerals, some of which are Lime. The surfaces are pocked with irregularly shaped and distributed pits, including rounded depressions where rounded grits have fallen or burned out. The fabric is quite similar visually to that of the Group 2 polychrome sherds, some of which have fired, or been burned, to a similar gray color.

The most distinctive shape is the small, shouldered bowl (Fig. 73:a, b), or, as Phelps calls similar examples from Klenia and Corinth, bowls with “hooked rims” (Phelps 1975: 224, fig. 31:15, 16). Versions of the shape occur at Franchthi exclusively in FCP 4, the second phase of the Late Neolithic, in several wares (e.g., Vitelli 1999a: Lime plus Iron: figs. 22:c–h, 31:a, 41:a–c; Andesite Burnished: fig. 35:e; Manganese Painted: fig. 37:c). A similar shape with iron oxide-rich painted decoration is also present at Lerna (Fig. 76:d).

The two rhyton leg fragments (CD Photos 47, 48) have parallels at Franchthi, including one in a gray burnished ware (Vitelli 1999a: 50, fig. 28:j), in FCP 4, although the Lerna examples lack any traces of incision or red or white “crusting.” Other shapes represented in the Lerna collection of gray ware include a necked and shouldered bowl (Fig. 73:e), similar to one in a gray ware at Franchthi in FCP 4.1 (Vitelli 1999a: fig. 19) and to examples from Klenia, Gonia, and Corinth illustrated by Phelps (Phelps 1975: fig. 53:17, 20, 22, 23). Two rim fragments with flat strap handles from the rim (Fig. 73:d, k) are probably from necked jars of the sort found at Franchthi and elsewhere in a variety of wares in FCP 4. The rim angle of the smaller fragment (Fig. 73:d) may have been distorted by pressure used in applying the handle. Two more delicate strap handles (Fig. 73:i, j) may be from smaller versions of the same shape. The hourglass shape of the handles is matched at Franchthi in FCP 4 Andesite

ware. The simple rounded bowl (Fig. 73:g) is not closely matched at Franchthi in FCP 4, but is a shape that might occur in any phase. Sharply carinated pieces, such as that in Figure 73:c, occur in the Unglazed Manganese-Painted variety at Franchthi in FCP 4 (e.g., Vitelli 1999a: fig. 36:j), probably from carinated jars. The pedestal fragment and solid rhyton legs complete the repertoire of shapes in this group.

The gray burnished sherds at Lerna derive from, at most, about a dozen pots covering the full assortment of LN shapes (although coarse jars and bowls are lacking). All except one jar are rather small pots. All, in fact, could have been stacked inside the large jar (Fig. 73:k) and carried by a single individual. Whether or not they arrived in that fashion, their small numbers suggest they were brought to Lerna from elsewhere.

GROUP 2. PAINTED PATTERNS, POLYCHROME (MANGANESE AND IRON OXIDES)

The 17 sherds in this group (Figs. 74:a–f, h–j, CD Photos 49, 50) share a moderately gritted fabric, with minute sandy grits, Lime up to 1 mm in size, and conspicuous mica glitter. The decoration consists of a series of narrow horizontal bands in a manganese oxide-rich pigment just below the exterior rim, a neat band of small triangles, also in a manganese pigment, along the interior of the rim, and broad solid areas painted in an iron oxide-rich pigment that was burnished after painting and has fired a deep maroon red. The rim bands and triangles are similar to Phelps's *Klenia* style of polychrome (Phelps 1975: 283) and to several pieces from Franchthi (Vitelli 1999a: 71, fig. 45:a, b) from early FCP 5, Final Neolithic contexts.

The rims have tips that were thinned from both sides, probably by gentle pressure from the potter's thumb and forefinger. The interior upper walls have a concave profile imparted by the scraper the potter used to fashion the relatively thin walls. Most of the sherds suggest small, rather shallow bowls. One or two (Fig. 74:h, i) appear to be from the necks of jars, the smaller one with a strap handle from just below the rim. A pedestal fragment (Fig. 74:j) is also present.

Three body sherds (CD Photo 50) may connect Group 2 with Group 3 (below). They are polychrome like the rest of the Group 2 pieces, with iron- and manganese-oxide pigments, the latter painted in fine narrow lines with zigzags and solidly filled motifs.

At least one piece from Alepotrypa Cave in Diros, Laconia, now in the Diros Neolithic Museum (Papathanassopoulos 1996: 219, Δ.14907, fig. 23), bears some resemblance to the Lerna Group 2 polychrome sherds. Papathanassopoulos calls it Final Neolithic, 4500–3200 B.C. Some polychrome sherds from the Corycian Cave (Touchais et al. 1981: nos. 395, 400, 403, 409, 410) are vaguely similar to the Lerna Group 2 pieces, but they too come from mixed deposits.

GROUP 3. PAINTED PATTERNS (MANGANESE OXIDE ONLY)

The 31 sherds in this group (Fig. 74:g, k–n, CD Photos 51, 52) have a sandy fabric with a small amount of Lime (< 1 mm) and obvious mica glitter, very similar to the fabric of Group 2. They are, however, decorated entirely with a manganese oxide-rich pigment. Roughly half of the pieces (e.g., Fig. 74:g, k–m, CD Photo 51) are painted with very fine, narrow lines. Some have solidly painted motifs, zigzags, and broad bands outlining the narrower ones. The remaining pieces (e.g., Fig. 74:n, CD Photo 52) are painted with broad bands only. Two of the rims (Fig. 74:k, m) have the horizontal rim stripes and interior band of triangles of Group 2. These, and the body sherds of Group 2, suggest that these two groups might be one and the same, and that the pieces painted with manganese-oxide only are an artifact of preservation.

Several pieces from Alepotrypa Cave, dated to the Final Neolithic, have decoration similar to the Lerna Group 3 sherds (Papathanassopoulos 1996: 218, Δ.14977, fig. 22 [mistakenly identified as "Urfirnis ware"]; 221, Δ.14872, fig. 25 and Δ.12407, fig. 26.) Again, the manganese-painted sherds from the Corycian Cave appear less close in style and provide no secure date (Touchais et al. 1981: nos. 344, 346, 366, 386, 387, 392).

Most of the sherds in Group 3 are body sherds that provide little information about shape. Rim sherds suggest several shallow bowls (Fig. 74:g, k, l), a deeper small bowl (Fig. 74:m), and probably a basin on a pedestal (Fig. 74:n). One of the shallow bowls (Fig. 74:k) has a light carination similar to several examples from Group 2 (Fig. 74:e, f), reinforcing the similarity between the two groups.

GROUP 4. PAINTED PATTERNS, POLYCHROME (MANGANESE AND IRON OXIDES, POSSIBLE YELLOW SLIP)

This group comprises 18 sherds (Fig. 75, CD Photos 53–55), including the three inventoried pieces that are on display (Fig. 75:c, d, g, CD Photos 54, 55). The inclusions are difficult to make out against the burned background. Most appear to have red, white, and gray grits up to 1 mm in size, some of which are Lime. Mica glitter is conspicuous in most examples. The sherds are decorated in broad swirls, festoons, and bands with an iron oxide-rich pigment, outlined or elaborated with black manganese-oxide paint. All of the sherds appear to have been burned, some excessively (CD Photo 53). On one (Fig. 75:f, CD Photo 53:a) almost all trace of the painted pattern has disappeared and the sherd is warped. It may, in fact, be from the same pot as L.1061 (Fig. 75:g, CD Photos 54:a, 55:a). The burning has so affected the color of the sherds that it is unclear whether the creamy yellow background on a few examples is the result of a slip applied to the surface or a reaction to the extreme temperatures. This light background contrasts quite effectively with the bold, painted areas, the negative space used as part of the design (e.g., Fig. 75:b–e, g, h, CD Photo 53:l). Most of the rims have a band of triangles in black manganese-oxide paint along the interior—and in one case, the exterior—of the rim. Several (e.g., Fig. 75:e, g) have patterns on both the interior and exterior.

The rims, while thinned at the tip, bulge slightly farther down, presenting convex profiles on both sides of the wall. They were shaped with different tools or techniques than the bowls of Group 2. Shapes are open bowls (Fig. 75:c–h), a necked jar with a finger groove at the joint (Fig. 75:a), and a lightly carinated small jar with a vertical lug pierced horizontally (Fig. 75:b). The shapes are not particularly distinctive;² they could derive from any later Neolithic phase. I have found no close parallels for the style of decoration.

GROUP 5. PATTERN PAINTED (IRON OXIDE ONLY)

The fabric of the 19 sherds in this group (Fig. 76:a, c, CD Photo 56) includes sand, Lime up to 2 mm in size, and silver mica (muscovite). The painted decoration is entirely in iron-oxide pigment, with stripes and bands, zigzags, and triangles executed with a broad brush (5–6 mm wide).³ The fragments include a rim sherd from an open bowl (Fig. 76:a) with the scar of a pellet, lug, or handle at the rim; and a low ring base (Fig. 76:c) that once supported an open shape.

2. The lip profile is different, however, from later Neolithic bowls from farther north, e.g., Peftakia (Weishaar 1989: pl. 138, 10, pl. 14:11, 13, 15, 17, 19).

3. In the photograph of this group (CD Photo 56), one

sherd (g) seems to have the ghost of a once-black manganese-oxide line between the two red triangles. This ghost line was not evident on the original sherd, at least in the rather poor lighting of the storeroom.

GROUP 6. PAINTED PATTERNS, POLYCHROME (IRON AND MANGANESE OXIDES)

The seven sherds in this group (Fig. 77:i–k, CD Photo 57) have a fabric similar to that of Group 5. Patterns consist of broad bands and solid motifs painted in an iron oxide-rich pigment, and clusters of narrow lines outlined by a broad line painted in a manganese oxide-rich pigment. The broad brush strokes in red (iron oxide) may link this group with Group 5, suggesting that Group 5 may have been polychrome as well (see above, n. 3).

The shapes represented in this group are a jar with a tall collar or neck (Fig. 77:i); a lightly carinated jar body, conceivably from the same pot as the neck (Fig. 77:j); and a pedestal joint (Fig. 77:k).

GROUP 7. UNGRITTED WARE WITH MANGANESE-PAINTED PATTERNS (MANGANESE OXIDE ONLY)

The nine sherds in this group (Fig. 77:a–h, CD Photo 58) share a fabric very similar to that of earlier Ungritted ware, although the occasional Lime inclusion is present. Decoration is painted entirely with a manganese-oxide pigment, in clusters of delicate narrow lines and broad bands. Shapes include a necked jar in a small or miniature size with flat strap handles from just below the lip to the shoulder (Fig. 77:f); larger versions of a similar necked jar (Fig. 77:a–d), some examples of which may have had a thickened shoulder (Fig. 77:h); and simple convex bowls, one open (Fig. 77:g), one more closed (Fig. 77:e).

Similar examples of both shapes and decoration are found at Franchthi in FCP 4. The pattern on one jar neck (Fig. 77:c), which looks very much like a later Greek Geometric design, has an almost exact parallel at Franchthi (Vitelli 1999a: fig. 36:a). The other motifs on the Lerna examples are less distinctive, but close to examples from FCP 4. The necked jar with handles is also similar at both sites, and common throughout the later Neolithic. The thickened shoulders on two Lerna examples (Fig. 77:f, h) have no close equivalent at Franchthi in Ungritted ware, but the general idea is present from FCP 3 through FCP 5 in a variety of later Neolithic wares. Similarly, the simple bowls have no exact equivalent at Franchthi, but are a common shape in all phases of the Neolithic.

GROUP 8. PAINTED PATTERNS (IRON OXIDE ONLY)

The four sherds in this group (Fig. 76:d–g, CD Photo 59) have Lime inclusions up to 2–3 mm in size, as well as smaller, sandy grits. Surfaces were barely smoothed before painting, and remain irregular and lumpy. The few pattern lines that remain were painted with an iron oxide-rich pigment. The sherds appear burned and worn.

All four examples are rim sherds, each from a different shape. The shouldered bowl (Fig. 76:d) is similar to examples in the gray burnished group (Fig. 73:a, b) and to examples in several wares from FCP 4. The necked jar with a strap handle from below the lip (Fig. 76:f) is basically the same shape found in Group 7 and in various wares, including a similar Lime plus Iron ware from FCP 4 (e.g., Vitelli 1999a: fig. 30). A simple bowl with a vertical lug pierced horizontally (Fig. 76:e) has no exact equivalent at Franchthi, but is close to numerous bowls with vertical handles in Lime plus Iron (Vitelli 1999a: fig. 31). A small bowl (Fig. 76:g) has a tab rim, a feature usually associated with the Final Neolithic. Rim tabs, however, first occur at Franchthi in FCP 4, in Andesite and Lime plus Iron wares (Vitelli 1999a: 62, figs. 27:c, 40:f), so the Lerna example could be from the Late Neolithic. This group, like the Group 1 gray burnished pieces, is probably roughly contemporary with FCP 4, or the later part of the Late Neolithic.

GROUP 9. PAINTED PATTERNS (IRON OXIDE ONLY?)

Five sherds (Fig. 76:h, CD Photo 60), all burned, could belong to one of the previous groups, but they have a slightly different “feel” from all of the others. The fabric is dense, probably from exposure to high temperatures: the sherds appear vitrified, with sharp edges to the breaks. Unevenly distributed, rounded Lime grits, 1–2 mm in size, are the only inclusions clearly visible. The painted lines on all five sherds have a reddish tint, probably indicating that they were painted with an iron-oxide pigment, but it is possible to convince oneself that manganese-oxide ghost lines are also present. The only rim sherd, slightly warped from the burning, is from a small bowl (Fig. 76:h).

UNGROUPED LATER NEOLITHIC SHERDS

Another five sherds (Fig. 76:b, CD Photo 61) fit into none of the nine groups. Each is apparently unique. The sherd in CD Photo 61:a is well made, of a fine fabric with minute sandy grains and the occasional bit of Lime up to 2 mm in size. Both surfaces were well burnished, although, since it is very worn, it is impossible to tell if the burnishing was done after the painting. The central zigzag was painted with an iron-oxide pigment that has fired an unusual purplish red; on the left and right, clusters of narrow lines were painted with a manganese-oxide pigment. The strong curvatures of the sherd suggest it came from near the bottom of a bowl.

CD Photo 61:b shows a lumpy sherd, 1.5 cm thick, with just a trace of a finished base or rim. The sherd has jagged breaks and an unfinished interior on which the ripples of barely joined coils are palpable. It has plentiful angular mixed grits larger than 1 mm, rounded red and black nodules, and Lime up to 1 mm in size. The exterior is smoothed, but not burnished. The paint lines are thick and crusty; where they have flaked away, they leave no trace on the surface. The sherd is illustrated in Figure 76:b as a pedestal fragment, which seems the likely shape given the unfinished interior. Probably the entire pattern was painted with an iron oxide-rich pigment, the color varying from reddish to gray because of firing clouds, but it is possible that a few lines were painted with a manganese-oxide pigment.⁴

The sherd in CD Photo 61:c has fine rounded Lime and angular dark inclusions up to 1 mm in size. The silvery-gray ghost lines of manganese-oxide pigment have a different quality from those of the pieces in other groups. A small patch of bright orangish red pigment (around the lowest gray line in the photograph) is closer to the red of “crusting” (see below, Chap. 8) than to the reds of the preceding groups. The sherd might have been included in Group 2 or 4, but placed next to sherds from either group, it stands out as different.

The sherd in CD Photo 61:d has numerous voids where rounded nodules, 1–2 mm in size, have fallen or burned out, and plentiful angular red, black, and white grits up to 1 mm in size. The net pattern appears in red against the burnished fabric, which has fired (or burned) to a dark gray. I suspect that the colors are an accidental result of burning, but if the red-on-gray color scheme is original, the piece is unique.

Finally, CD Photo 61:e shows a small body sherd with plentiful angular Lime up to 2 mm in size, a dark gray core, and oxidized surfaces. Both surfaces were coated with an iron oxide-rich slip, over which, on the exterior, a cluster of lines was painted in a white pigment, and the whole burnished. The fabric and dark-fired core suggest a Final Neolithic date. A single

4. A hint of manganese-oxide pigment on the lower right-hand side of the sherd is more evident in the photograph than it is on the actual sherd.

small rim sherd from an open bowl with white paint on a red slip was found at Franchthi in an early FCP 5 context (Vitelli 1999a: 75). There is nothing comparable from earlier, FCP 3 or FCP 4 contexts.

SUMMARY OF THE LATER NEOLITHIC GRAY AND PATTERNED SHERDS

Groups 1, 7, and 8 have close parallels in distinctive shapes, and some similarities in fabric and design, with sherds that are securely dated to the later of the two Late Neolithic phases at Franchthi, FCP 4. Group 2 shares a style of rim decoration with examples from Franchthi that occur in an early Final Neolithic (FCP 5) context. Similar examples have been called Late Neolithic elsewhere (e.g., Phelps 1975: 283), although without strong stratigraphic evidence. The single white-on-red sherd (CD Photo 61:c) may be dated to the Final Neolithic, although on the slim evidence of a single similar example from Franchthi. The remaining sherds are too fragmentary, too "generic," or too altered from their original state to produce close, well-dated parallels.⁵ Aegean archaeologists have long considered polychrome decoration as characteristic of the Late Neolithic. The stratified material from Franchthi, however, demonstrates that polychromy was also used for ceramic decoration in the Final Neolithic (Vitelli 1999a: 68, 71, 80, 85). Thus, in the absence of distinctive features to securely tie the unstratified, single sherds from Lerna to a more specific phase, most of the painted pattern sherds from Lerna can only be designated as "later Neolithic."

It is perhaps worth noting that, in spite of the small sample and large number of groups in which it is presented, each group includes, fortuitously, a range of shapes—open bowls, necked jars (in small and large sizes), and usually a pedestaled basin. Perhaps these constituted the minimum "set" required for specific occasions or activities associated with pottery use in the Late Neolithic (see Vitelli 1999a: 62).

Even if all the sherds were to be considered Late Neolithic, and each derived from a separate pot, we would still have fewer than 150 pots to represent the entire span of the Late Neolithic, i.e., perhaps as much as 1,000–1,500 years, judging by the ¹⁴C dates from Franchthi (Vitelli 1999a: 138).⁶ These numbers do not suggest a major occupation at Lerna during the Late Neolithic. Nor do the 50–60 sherds that derive from "Mixed Fill" and related deposits suggest that substantial Late Neolithic levels were scraped off and redeposited during the leveling activities of EH II (Caskey 1958: 138; 1959: 205).

In fact, the small number of probable Late Neolithic sherds at Lerna is consistent with the emerging pattern of Late Neolithic activity throughout the Peloponnese, even as it appears to be the opposite of the pattern known for Thessaly and farther north. Not far from Lerna, the Kephalaria Cave has good examples of late Urf varieties, but almost nothing from the later Neolithic (Felsch 1971: 11, pl. 4). At Franchthi and other excavated sites, such as Corinth (Lavezzi 1973, 1978), Asca (Forsén 1996: 43, 58), and Aria (Douzougli 1998; Hadzipoulidou-Kalliri 1989), the quantity of Late Neolithic pottery is very low compared to that from earlier

5. Some vague similarities to published sherds from other southern Greek sites can be seen, e.g., a sherd from Gonia (Blegen 1930: pl. II:1) has curved, broad red lines similar to those in Fig. 77:i, of Group 6; the single polychrome sherd from Aigeira/Achaia (Aram-Stern 2003a: 442, fig. 8a) is reminiscent of some of the Lerna Group 4 sherds in Fig. 75, as is a polychrome sherd from A' Kavvelekiki Cave (Konstantzeli 1996: 154, fig. 12); at Kizos (Lambert 1981: 295–296, 338, pl. XXXIV) type 13 ("maze brain sur clair") shares the small triangles at the

rim with Group 2 sherds (e.g., Fig. 74:f, i, j) but not the rest of the design elements; some of the "black painted" sherds from Tharrounia (Sampson 1999: pls. 31–36) could be compared to some of the manganese-painted pieces from Lerna, although the Tharrounia painters used a broader brush and the design elements are different from those on the Lerna pieces. None of these parallels is particularly close, however, nor firmly dated.

6. The pottery notebooks do not suggest that substantial quantities of later Neolithic material were discarded.

and later phases (Vitelli 1999a: 97–101). Recent surveys of the southern Argolid (Pullen 1995), Berbati-Limnes (Johnson 1996a, 1996b), the Nemea Valley (Cherry et al. 1988), and the Asca Valley (Alram-Stern 2003b: 162; Forsén et al. 2003: 190–192) all report very few diagnostic Late Neolithic sherds.

It seems to me unlikely that this pattern reflects drastic depopulation of the Peloponnese in Late Neolithic times. When we do find traces of activity, the Late Neolithic materials do not suggest an impoverished group, but show innovative, rather sophisticated, local versions of styles that point to a broad interaction sphere, attributes that seem inappropriate for small, struggling groups. In reviewing the evidence from Franchthi, I suggested, instead of depopulation, a scenario in which the Late Neolithic population used pottery, at least the fine wares by which we recognize them, quite sparingly, perhaps only for special, ceremonial occasions (Vitelli 1999a: 100–104). Limited use of pottery would have made them less archaeologically visible. It is worth noting in this context that Carter has been able to identify more Late Neolithic sites in Arcadia from diagnostic lithics than was possible from pottery recovered during the survey (Forsén et al. 2003: 190–192), a situation consistent with limited use of distinctive pottery.

My hypothetical scenario for Franchthi in the Late Neolithic also suggested that a frequently mobile population might have taken steps to cover its tracks, so as to remain difficult to find, to be invisible in the landscape. An interesting parallel for such a situation comes from the American Southwest. In the greater Southwest, truly ancient dwellings and sites are quite visible and well documented, but more recent sites—from the last 400 years or so, when European settlers took over the area and documented the presence of (pottery-using) Apache—have thus far largely eluded archaeologists (Gilman and Richards 1975, cited in Colwell-Chanthaphonh 2004: 120). Colwell-Chanthaphonh recently interviewed an Apache elder, Eva Watt, who told him that the archaeologists had not just been unlucky or unobservant. Rather, she indicated that her recent ancestors had “intentionally dismantled their homes, covered the campfires, and swept away all of their tracks with a long brush. She explained that they did this so people would not know where they were” (Colwell-Chanthaphonh 2004: 121). Attempts at colonization by outsiders or other sources of social disruption may have inspired the Late Neolithic inhabitants of the Peloponnese to take similar, apparently effective, measures. Whatever the cause, the very limited evidence from Lerna suggests that during the Late Neolithic only a few people stopped by now and then, and only for brief stays.

FINAL NEOLITHIC DEPOSITS AND POTTERY

Although the Final Neolithic as a phase had not been identified at the time of the Lerna excavations, a small amount of ceramic material that clearly derives from that phase was saved. It includes a small but important collection of coarse ware, saved because it was found together within a single pit (JB pit 3, Plans 14, 27) and includes large fragments from a few pots. Most of the other FN coarse ware, however, was discarded, much of it probably at the site before records were made in the notebooks. Thus, it is not possible to estimate the total quantity of recovered FN coarse ware, which makes up the bulk of ceramics at most FN sites. Essentially all of it, other than the sherds from the pit, was found in deposits that included a mixture of Neolithic and EH pottery, not surprising since the Final Neolithic falls at the boundary of the Neolithic and Bronze Ages. A number of other pits, originally called "hearths" by the excavators, were found in the immediate vicinity of the one with the coarse pots. These also contained FN sherds, although few were saved.

Four essentially complete FN pots were recovered in association with burials: three (L.1445, Fig. 78:a, CD Photo 63; L.465, Fig. 85:a, CD Photo 64; L.1394, Fig. 85:c, CD Photo 65) with a burial in HTN, one (L.1610, Fig. 85:f, CD Photo 66) with a burial in JC. The series of pits in area JB and the two burials provide secure FN contexts.

Another 150 or so examples of FN wares from other, mixed contexts, including BE bothros 4 (see above, Chap. 4), were saved; most are examples of Heavy Burnished ware (Figs. 78–84, 86, CD Photos 63, 78–83). The largest quantities (ca. 60) were saved from JA/JB deposits around the pits and from the Mixed Fill just to the south of the pits. Another 34 sherds were saved from area G, ca. 18–20 from all of area B, 12 from area A, and a few each from trenches HTN, HTS, and HTJ (Plans 1, 2). That is, some Heavy Burnished sherds were found in essentially all portions of the site that were excavated, with the greatest concentrations in areas JA/JB and G,¹ along the southern edge of the mound. From what I can glean from the pottery notebooks, it appears that most of the decorated sherds were saved, but that some quantity of Heavy Burnished sherds was discarded.²

1. The only Neolithic sherds that were saved from area G are the 34 Heavy Burnished sherds, and a coarse base with faint mat impressions (Fig. 86g, CD Photos 84, 85). The lots involved (G 44, G 46, G 47, G 48) were assigned as "II Unphased," with the notation "later Neo?" added to the last two (G 47, G 48); i.e., the sherds were not considered to come from Mixed Fill. The pottery notebook records ca. six large bags of sherds recovered from the four lots, including a few EH sherds, a few Unglazed, 20%–30% UrC, and the rest coarse and Heavy Burnished. The quantity suggests the possibility of another FN activity focused in that location, again, at the southern edge of what was already

in FN times an ancient site. The presence of Heavy Burnished and coarse sherds suggests that the activity in area G would have been roughly contemporary with that in area JB.

2. For area JA/JB, the description of the pottery is extensive and includes sketches of many profiles. I am fairly comfortable identifying Heavy Burnished sherds, even when not saved, from those records. For other areas, the records are less detailed both in sherd description and quantities recorded. While I suspect that some pieces described therein were probably Heavy Burnished ware, I am less certain, and cannot, in good conscience, estimate quantities involved.

FINAL NEOLITHIC CONTEXTS

*Assigned Lots:*³ Area JB: J 584, J 585, J 588–590, J 596–598; Burial JC-1: JC 4,⁴ JC 8, JC 11; Burial HTN-1: HTN 115 (HTN 42)

Total Sherds Recovered: Area JB: 6 large bags from pit 3, ca. 1 large bag from the other four pits combined; Burial JC-1: ca. 1 small bag; Burial HTN-1: ca. 5 bags

Inventoried Pottery: Area JB: L.1061 (Fig. 75g, CD Photos 54:a, 55:a) (pit 1); L.1141 (Fig. 88:a, CD Photo 68, L.1148 (Figs. 93, 94:b), L.1149 (Fig. 94:a) (pit 3); Burial JC-1: L.1610 (Fig. 85:f, CD Photo 66), L.1696 (Fig. 85:c, CD Photo 67); Burial HTN-1: L.465 (Fig. 85:a, CD Photo 64), L.1394 (Fig. 85:c, CD Photo 65), L.1445 (Fig. 78:a, CD Photo 63)

Joins: none recorded

Figures: Area JB: 87:a–c, 88:a–c, 89:b, 92:a, 93, 94:a, b, and possibly⁵ 86:a–f, h, 95:j (pit 3); 91:c (pit 4); Burial JC-1: 85:e, f; Burial HTN-1: 78:a, 85:a, c; Trench JC: 74:c, 85:b; Trench B: 89:a

FEATURES

The large fragments of coarse-ware pots from area JB come from the only in situ deposit from a later Neolithic occupation of the site. The horizontal extent of the deposit was not well defined,⁶ but included a series of pits, originally thought to be hearths (Plans 13, 14, 27), and some of the area surrounding them, perhaps including the wall fragments shown in Plan 14. The pottery from each pit was recorded as a discrete—for once, not a “combined”—lot, so it is possible to get an idea of the material from each specific context. A large quantity of the sherds from pit 3, the one with most of the ceramics, was saved. The evidence overall is sufficient to demonstrate remains from one or more episodes of Final Neolithic activity.

The area in question is in the northern section of area JB, on the southwestern edge of the mound (Plan 14), under room L of the later EH fortifications (Wiencke 2000: plans 19, 27). After removing a series of EH II walls, the excavators began making cuts in search of the “true burnt red Neolithic strosis” and the series of black and red layers familiar from the Neolithic deposits in area JA, excavated the year before (1955). The field notebook describes digging through a brownish earth, with patches of red and black, but no clear strosis of either. As the workmen proceeded to remove the brownish soil, they uncovered a series of at least five pits,⁷ each roughly 1 m in diameter, and at least four of them rimmed and lined with bright red clay, 6–13 cm thick (Plan 27). Pits 2 and 3 were apparently covered or filled

3. The lots listed here are those I have culled from the field notebooks as having excavated features that can now be assigned to the Final Neolithic. Because the mended sherds were too large to fit into the drawers assigned to HJ.F and G, the saved pottery from lot J 588, pit 3, was not physically combined with the other pottery from its assigned subphase, but stored in its own drawer.

4. Two EH sherds survive from lot JC 4 (M. H. Wiencke, pers. comm.).

5. Since the contents of the pits were subphased as HJ.F, these seven sherds, from the combined collection to the HJ.F drawer, may also have come from the pits.

6. The excavators did not recognize it as a later Neolithic deposit.

7. The actual number of pits is uncertain. Several of the pits seemed, when eventually cleaned, to have been dug into another, earlier one in roughly the same location. This was probably true of pit 5 (HJ.E, Plan 12), which appears to overlap what was called feature 6 and assigned to HJ.D (Plan 11). A “structure” next to pit 1 is sketched in section in the field notebook (XXXVI: 74) as a relatively shallow depression, lined

with red clay and filled with “white”; it certainly looks like another, if shallower version of the pits. A structure initially called pit 6 was later proclaimed, “simply fallen matter. No sherds. It continues to a level much below present cut so we leave it for now” (XXXVI: 55). Pit 7, shown on the plan for HJ.F (Plan 13), was excavated in 1955, apparently without being considered noteworthy; I can find no mention of it in the field notebook for that year. It was revived when the series of pits was found in 1956, indicated by its number in the series, and added to the plan in the 1956 notebook, copied here as Plan 27. I can find no record of its contents. On different sketch plans in the field notebook different elevations are given for it, perhaps indicating its top (+4.15 m, XXXVI: 52) and bottom (+3.42 m, XXXVI: 76). I am uncertain why Caskey put pits 1–4 in subphase HJ.G (Plan 14), pit 7 in subphase HJ.F (Plan 13), and pit 5 in subphase HJ.E (Plan 12) unless he was considering only the elevations. While the elevation of the top of each pit may suggest that all were not absolutely contemporary (and the apparently earlier versions of four of the pits reinforce this possibility), all are certainly Final Neolithic in date and roughly contemporary with each other.

TABLE 8.1. ELEVATIONS OF FINAL NEOLITHIC PITS IN AREA JB*

Pit No.	Top Elevation (m)	Bottom Elevation (m)	Total Depth (m)
Pit 1	+4.25	+3.63	0.62
Pit 2	+4.23	+3.63	0.60
Pit 3	+4.19	+3.72	0.47
Pit 4	+4.10	+3.98	0.12
Pit 5	+3.89	+3.68	0.21

*Elevations are approximate, based on variable records, but give a rough idea of the depth of the various pits.

in their upper portions with rocks; pits 1 and 4 are shown (Plan 27) with a few rocks within their uppermost fill. Sooty black earth around pit 3 and within the lower portion of pit 1 must have led to their original designation as hearths. At the south, the pits were located along the line of the Mixed Fill which, if a dug feature of the EH period (see below, Chap. 9), may have cut through additional features associated with this FN activity area.

Several of the lined pits proved to be more than 0.50 m deep (Table 8.1). Presumably because the pits were thought to be built (rather than dug) features, the sediments around them were excavated first, leaving the pits pedestaled before they were finally cleaned and removed. It still is difficult to understand, however, why, after excavation, Caskey combined the pottery from the sediments around the pits and phased them as II.J.G, while the contents of the pits were assigned to the supposedly earlier II.J.F. Most of the pits proved to contain relatively little pottery, but included a number of other objects.

Pit 1 was removed with lot J 590, which produced 33 sherds, "2 or 3 bones," a bone awl (L6.616), a bone pin (L6.600), a flint scraper (L6.892), and an obsidian end scraper (L6.1549).⁸ The sherds are reported as all Neolithic: 22 Neolithic Urf, 7 pieces of coarse ware, and 4 sherds of "various decorated" (PAA: 163). The last category included L.1061 (Fig. 75:g), a gray fragment that could be "from the lower portion of the same pot" (apparently discarded), and a small sherd with manganese-painted decoration (Group 3, CD Photo 51:m).

During excavation, this pit "resolved into two hearths or bothroi, which intersected" (XXXVI: 75). A sketched section through these "intersecting" features (Text Fig. 8.1) suggests that one pit had been dug almost directly through an earlier one.⁹ The sketch also indicates that both pits were lined with red clay.

Immediately to the west of pit 1 was a small "structure" that was cleared in lot J 584 (Plan 27). It produced "a few sherds all whitened in white ashy earth. Clear[ed] to a hard red basin with a stone in the bottom. Obsidian: 1 chip, 2 blade fragments" (XXXVI: 75). The clay-lined "basin" was ca. 0.14 m in depth. The ca. 30 sherds are described as including two sherds of Unglazed ware, the rest, all Heavy Burnished, with two rims, a number of body sherds probably from one pot, and two fragments of long horizontal lugs, none saved.¹⁰ The lot was assigned, oddly, to II.J.E. The field notebook mentions "shells" and "a handful of shells from one place" in the sediments around pit 1.

Pit 2 was removed in lot J 589. It produced about 50 sherds,¹¹ two bones, a clay whorl (L6.47), a bone awl (L6.548), a "knife-piercer" (L6.890), a serrated flake (L6.891) and an

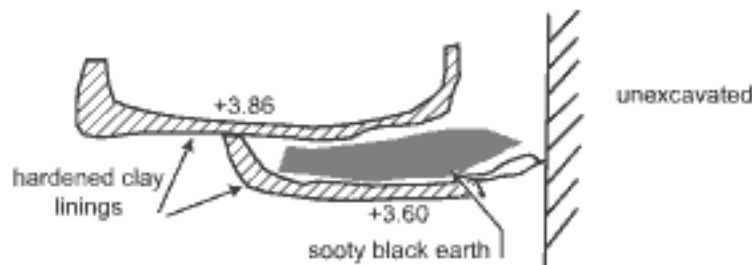
8. Kozłowski, Kaczanowska, and Pawlikowski (1996) do not illustrate any of the chipped stone from the FN pits. Banks will publish all categories of small finds from the pits.

9. Either the sketch is not drawn to scale, or only the lower, intersecting portions are illustrated.

10. The sketch of one rim in the notebook is similar to that shown in Fig. 79:d. The long horizontal lugs were probably

similar to those in Fig. 82:a, d, e.

11. Pit 2 had been partially cut through by later EH activity (Plan 27). About half the sherds from the lot were Early Helladic; see Wiencke 2000: 73-74, where the clay spindle whorl (L6.47) and the bone awl (L6.548) are noted as EH objects. The Neolithic pottery included Unglazed ware, and Urf, Liane, and Heavy Burnished wares.



TEXT FIGURE 8.1. Area JB: section through pit 1 (XXXVI: 74)

obsidian blunt point (L6.1550), and two large millstone fragments. The notebook mentions "the shape of a second [pit] beneath the first, but not exactly" (XXXVI: 85).

Pit 4 was removed in lot J 598, which produced one small bag of sherds and "a handful" of bones. The sherds are said to be Neolithic, and with the exception of a large worn gray sherd, all Heavy Burnished and coarse wares, one piece of which had traces of an applied band and two holes "bored through from the exterior," a reasonable description of FN coarse ware. This pit, like pits 1 and 2, had a second similar structure beneath it, with the bottom at +3.98 m. Three millstone fragments came from pit 4.

Pit 5 was cleaned in lot J 585, and produced 23 sherds and no bones. The sherds are described as 9 pieces of Neolithic Urf; 1 black sherd, probably Ungrittred ware; and 13 pieces of coarse ware, including a knob and a flat base. The pit was removed with lot J 597, which produced 27 sherds, including 8 fragments of Urf ware and 19 coarse sherds, one with an applied band. No bones or other remains were noted.¹²

Pit 3 contained only sherds and rocks, but the sherds were numerous—1.5 tins (6 large bags) full—and were in large fragments, many of which joined to produce substantial profiles of at least eight large vessels, although none was complete (Figs. 87, 88, 89:b, 92:a, 93, 94). This pit, removed with lot J 588, also included two sherds of Neolithic Urf, a "small lug-like handle of thick fabric with a smooth red-slipped surface (possibly variegated ware)," and a piece of "black coarse ware, very highly burnished on both surfaces" (PAA: 171). The last two were probably Heavy Burnished ware. This pit, like pits 1, 2, and 4, had "another ring of red beneath it" at +3.72 m (XXXVI: 75). Lot J 596 removed the lower red clay lining of pit 3. It included 33 sherds: 22 Urf, 1 Ungrittred, and 10 Heavy Burnished and coarse sherds. A sketch in the field notebook (XXXVI: 74) shows pit 3 dug into sooty black sediments.

With the exception of pit 2, the pits themselves contained exclusively Neolithic material, and the bulk of that is Final Neolithic. They were dug into a brownish sediment that was different from the usual sequence of red and black layers of the MN deposits. Material from the brownish deposits was lotted as IIJ.G, which today includes FN material, as well as earlier and a few later sherds. Since the pits were cut into the brown, they must postdate it. They include nothing later than Final Neolithic in date. The brown sediment should also be Final Neolithic in origin, although crosscutting of EH deposits during excavation introduced later material.

The group of clay-lined pits dug into late MN deposits marks an activity area, datable to (some phase of) the Final Neolithic. Indeed, a sequence of activities is implied by the structures, if not the pottery. An early stage of activity involved digging a broad depression into preexisting, apparently late MN deposits.¹³ This depression was filled in (the brownish

12. I am unable to identify a lot that removed the contents of either pit 6 or pit 7; hence I cannot determine the contents or whether they were, in fact, part of the FN activity.

13. Neither the horizontal nor vertical extent of this "depression" is clear from the existing records.

sediments)—whether gradually or in one or more brief episodes is unclear—by the time the latest pits were dug. Building and tending the fires that produced the sooty black sediments into which pit 3 was dug and collecting and depositing the shells found around pit 1 were among the activities that created the fill. Much of that fill, however, probably consisted of the sediment, rich in MN pottery, that had been dug into initially. The lower clay-lined portions of pits 1–4 are remnants of an intermediate activity. It seems likely that those earlier pits were themselves filled in, at least partially, before the later pits were dug into them. It is curious that the later pits were apparently dug in the same location as the earlier (suggesting they were at least partially visible or somehow marked), but in each case, slightly off-center. The pits were carefully dug, rounded holes neatly lined with red clay. The notebooks make no mention of fire hardening of that clay, nor of carbon or ash among the contents, so it seems unlikely that they served as hearths.

The shallow basin next to pit 1 was filled with white “ashy” sediment that coated the few sherds found within it. The white sediment may have been not ash but quicklime, perhaps produced from, or in some way related to, the shells and pebbles (Plan 27) found in the immediate area.¹⁴ It is unclear whether the walls on Plan 14 (JO, JP, JQ, JR) are associated with the FN activities or were remnants of MN building that were partially visible at the time of the FN activity.¹⁵ The clay-lined pits, whatever their original function, appear to have been intentionally filled with broken objects, with portions of large pots placed in pit 3, stone and bone tools and a few sherds in the others.

Not far from the activities related to the pits in area JB, at least two burials were made in FN times, one to the east in trench JC, the other to the north in trench HTN.

Burial JC-1

In the northern section of JC, just north of room C of the later EH II fortification,¹⁶ lot JC 4 revealed the skull of burial JC-1 immediately south of wall JC1 and east of EH bothros M¹⁷ (Plan 26:b). Beside the skull was a decorated sherd (L.1696, Fig. 85:e, CD Photo 67:a). Lot JC 8 removed wall JC1, under which the remainder of the burial lay. A nearly complete pot (L.1610, Fig. 85:f, CD Photo 66) was found “at the knee of the skeleton in grave JC-1. [The] skeleton’s lower body was curled under wall JC1; skeleton facing north, on side, in contracted position . . . left arm on knees, right arm flexed, on left elbow” (XLII: 154). Several obsidian blades were found within the grave. The grave pit was lined with small stones, with a larger stone covering a corner (see Caskey 1959: 205 and pl. 41:a for the grave, 41:b for L.1610). This is Angel’s 242 *Ler*, which he describes as the “relatively complete skeleton of a rather small but muscular woman in her mid-twenties” (Angel 1971: 40–41).

The top of wall JC1 appeared at +4.76 m, in the first lot dug.¹⁸ In lot JC 4, which uncovered the skull of the burial and the sherd L.1696, it appeared as a mass of stone, which was “christened wall JC.1” (XLII: 153). That lot produced a small bag of sherds, 40% of which were EH wares, the rest Neolithic, mostly Urf but including several later Neolithic patterned pieces (Figs. 74:c, 85:b).¹⁹ The mass of stones was removed in lot JC 8, revealing the rest of

14. Nothing in the notebook descriptions, however, suggests evidence of burning strong enough to have calcined lime in any of the excavated features of the trench. That this white substance may have been lime is suggested by the similarity of the overall deposit to that in trench L6 on the Paralia at Franchthi (see below) as well as by the remains of powdery lime still clinging to the surfaces of some of the pottery from the area.

15. The walls fall within area JA, excavated in 1955, the year before the pits in JB. If the pottery was saved, it has since been combined with the rest of the pottery from both areas and added to the other sherds in the HJ.G drawer.

16. For a plan of the fortification and room C, see Wiencke

2000: plan 7.

17. The notebook twice refers to “bothros JC-AA,” once on the sketched plan, reproduced here as Plan 26:b, and once in the discussion, where it is followed by the statement, “This is bothros M” (XLII: 152–153).

18. At least, it was the first lot dug in 1938. Some prior work had been done on the overlying Bronze Age levels.

19. Several additional sherds of probable later Neolithic date were apparently not saved. Lot JC 6, which cleared the area north of the burial, also included ca. 17% EH sherds from an area of EH fill. The remaining sherds were Urf, with several possible Heavy Burnished and later Neolithic patterned wares (Fig. 77g, i).

the skeleton and the pot L.1610. Not a single sherd was found in the sediments with the burial. Roughly 25 sherds were recovered from the rock lining of the grave (lot JC 11). All were Neolithic: most were clearly Urf, but four were described as "atypical decorated." None were saved. The descriptions are minimal; apparently only a trace of a line was preserved on each sherd. The four sherds could have been oddly fired examples of Urf or one of the later Neolithic decorated varieties. Lot JC 10 continued removing sediments under the burial and to the south of it. It produced a single fragment of EH tile, a small patterned fragment with a tab rim (Fig. 76g), and a small number of Urf fragments. The only other EH sherds came from an area of EH fill at the very north of the trench. It would appear, then, that wall JCI was a structure—perhaps simply a pile of rocks—erected in FN times. It is possible that the rocks had been intentionally piled up on top of the burial.

Burial HTN-1

While digging in the western end of trench HTN, another Final Neolithic burial was encountered. The field notes (XLVI: 93, 99–101) describe the burial as follows:

[W]hile completing cut 8 we strike a burial (HTN.1) beside pit BA. Two pots [L.1394, Fig. 85:c, CD Photo 65; L.1445, Fig. 78:a, CD Photo 63] are placed beside the skull, to the west of it. The body lies E–W, head to E, flexed. . . . Head rests at +3.96. . . . [G]rave is cleared and photographed. . . . [Y]oung female adult in bad state of preservation, head to E, facing N. The skull is compressed, the upper jaw crushed over the lower. The head appears to rest on a flat stone; whether intentionally is hard to say. The earth over the burial was hard, with a number of small stones. . . . The lower legs and feet are gone . . . probably removed by builders of wall BA.19. The legs are drawn up, probably bent. The left arm is crossed over the body with the hand resting on the stomach, and the other arm is drawn up so that the hand rests on the breast or shoulder.

This skeleton is Angel's *240 Lev* (burial HTN-1). He identifies it as "the broken skeleton of a woman about 26 years old. The part from the knees down is missing because of wall foundations of Early Helladic date" (Angel 1971: 40).

Caskey (1958: 137, pl. 37:c) reported that another pot (L.465, Fig. 85:a, CD Photo 64), found at the same elevation in 1954 in a trial trench dug in the area at the western end of the grave, must have been associated with this grave, "an offering that had been laid at the feet."²⁰ Lot HTN 24, which first uncovered the grave, included ca. 25% EH wares; with the possible exception of one or two Heavy Burnished sherds, the remainder consisted of MN wares. No obvious Final Neolithic or later Neolithic sherds are reported from the lot that removed the skeleton, or from other lots in the general area. The grave appears to have been dug in a location free of other Final Neolithic activity. The elevation of the grave was so close to EH II levels that, had it been marked by a pile of stones, as suggested for the burial in trench JC, they would surely have been removed or scattered by later activities.

POTTERY

The saved coarse-ware pieces from pit 3 in area JB include large portions of eight pots.²¹ Four are necked jars (Figs. 87, 88, CD Photos 68, 69), each probably with four more-or-less evenly

20. A photograph of this pot, with the base attached, is published in Caskey 1959: pl. 41:d; see also Caskey 1959: 205 n. 7.

21. A number of the edges of sherds from the saved pots from pit 3 have glue (*gswwa larca*) on them, indicating they had once been joined to sherds no longer in the collection. I suspect that, to make the sherds fit into the available storage space, the

necked pots were rebroken and only a sufficient sample to preserve the available profile was saved. A number of sherds, possibly from less completely preserved coarse vessels from pit 3, as well as essentially all of the Heavy Burnished sherds from pits 1–5, were also discarded.

spaced, heavy solid lugs around the belly. One has slight indentations forming a piecrust rim (L.1141, Fig. 88a, CD Photo 68). It has a large area of heavy black soot on the exterior and interior of the shoulder, but the soot is completely absent on joining sherds, indicating that the burning of part of the pot happened after it had broken. A second jar (Fig. 88b, CD Photo 69) has stress cracks all along the inside of the rim. The exterior of the rim was coated after firing with a several-millimeter-thick smear of raw clay mixed with Lime that may have served as a kind of glue.²² Portions of the body of this jar were also exposed to fire after it broke: the fire left hard, sticky black soot in a solid area with splatters around its edges. Small chunks of white Lime powder adhere to the soot.

Two large bowls (Figs. 89b, 92a) also show signs of exposure to a hot fire. One especially (Fig. 89b, CD Photo 70) is covered with small shrinkage cracks from exposure to excessive heat, is warped, and in places has the texture of cinders.

The other two pots that seem to have gone into pit 3 in large fragments are “drums,”²³ an odd, asymmetrical shape whose function remains unknown. One (L.1148, Figs. 93, 94b, CD Photos 71–74) is considerably larger than the other (L.1149, Fig. 94a). Sherds from the larger one preserve a complete profile, including a hook inside the rim of the short side (Fig. 94b, CD Photo 71). The pot stands, if somewhat precariously, on a flat bottom, as illustrated in Figure 93. The long side is curved in both dimensions. If placed on that side on a hard, flat surface, as in the profile drawing (Fig. 94b), it is unstable. There are no wear marks on the exterior to suggest that it had rested on that surface. The exterior is unfinished, retaining the marks of forming. The interior of the central portion of the long side feels smooth, except just inside the rim. Toward the sides and all along the interior of the short side, the surface is rough. The pattern suggests the smoothing may be the result of wear from repeated rubbing.²⁴

The smaller example (Fig. 94a) has more of the rim preserved, but not the portion that might have held an interior hook. Its full height is not preserved. A rim sherd that is probably from a third “drum” (Fig. 91b) came from sediments around the pits. Whatever the function of this shape, several examples of the vessel were apparently required.

The only other coarse shape represented in the saved sample (Fig. 91c, CD Photo 75), from pit 4, is a very large jar with impressed rope decoration applied to—and now largely detached from—the exterior. The body sherd broke along a poorly melded coil joint; it has smeared fired clay along one side, where it was mended, and stress cracks along the other. It probably did not survive the original firing, but must have emerged in sufficiently large pieces to justify mending: two postfiring drill holes are also preserved. It probably came from a jar similar to examples from trench B (Figs. 89a, 90, CD Photos 76, 77). Its large size implies a considerable investment of time and effort; thus it is not surprising that pains were taken to preserve it in spite of clear problems in its manufacture.

If any Heavy Burnished sherds were saved from pit 3, they could be among six flat bottoms (Fig. 86a–f), the only bottom sherds saved from any Heavy Burnished pots. The notebook makes clear, however, that rim and body sherds of the ware were also present in pit 3, as well as in pits 2 and 4 and in the basin next to pit 1.²⁵ This is important in establishing the temporal relationship between the pit area and the graves in HTN and JC.

22. Similar clay and Lime smears were recognized on FN coarse-ware sherds from FCP 5.1 at Franchitù (Vitelli 1999a: 75–76, pl. 5b, c).

23. Banks suggested the term, supposing the holes along the rims had been used to tie on a drumhead. I doubt that the vessels were actually used as drums (see discussion below), but as I can come up with no better suggestion for their function and am unable to devise a less loaded name, I have kept Banks's term.

24. I sat for some time with this heavy pot cradled on my lap

at an angle that permitted me to reach inside (CD Photo 74). I even suspended a cord with a weight (my hand lens) from the hook, but I was unable to think of any activity that might have been enhanced by this arrangement.

25. Heavy Burnished sherds may have been present in pits 1 and 5. The excavator included Heavy Burnished ware in her “coarse” category. Only when she went on to describe individual pieces as well burnished, and to sketch a profile or describe a feature, can I be certain Heavy Burnished ware was present.

The Final Neolithic grave in HTN included two pots certainly associated with it and a third pot probably associated. Fortunately the two pots that are undoubtedly associated with the grave include a Heavy Burnished bowl (L.1445, Fig. 78:a, CD Photo 63), with a single squared lug handle and a slightly oval, flat bottom, with a carved-out concavity in the center. This pot suggests that the grave in HTN is roughly contemporary with the pit area in JB.

The second securely associated pot (L.1394, Fig. 85:c, CD Photo 65) is a small bowl with a single squared lug and a tooled, concave bottom very similar to that on the Heavy Burnished bowl from the same grave. This second bowl was coated on the exterior, and at least on the upper walls of the interior, with a fugitive reddish orange (10R 6/8) powder. The powder is the same color and texture as that on the pot found in the Final Neolithic grave in JC (L.1610, Fig. 85:f, CD Photo 66), suggesting that the two graves are roughly contemporary. The pot from burial JC-1 is a small, spouted cup with a tall handle looping above the rim. The two struts that once supported the handle, as well as the tip of the horn on the top of the handle, were probably missing when the pot was placed in the grave.²⁶ This pot also rests on a slightly oval bottom with a tooled central concavity. On display in the Argos Museum, it requires a rock inside to balance upright. Perhaps in Neolithic times it was suspended by its handle when not in use. When less than approximately half full, the weight of the single handle would have overturned it.

Three sherds with red patterns painted on a white crust (Fig. 85:b)²⁷ were found in the lot that uncovered the JC burial. The pot probably associated with the HTN burial (L.465, Fig. 85:a, CD Photo 64) is of the same ware, reinforcing the impression that the burials are contemporary. A polychrome sherd found next to the skull of the JC burial (L.1696, Fig. 85:e, CD Photo 67:a) is one of only two such pieces at Lerna (CD Photo 67). The decoration, where well preserved, is in white and orange powdery pigments, 2 mm thick. It was probably added to the well-burnished, black pot after firing. Where the pigment is missing, there is no trace of its former presence; thus it is possible that other pieces, once similarly decorated, existed among the Lerna Heavy Burnished sherds. The technique of decoration, if not the motifs, has parallels at Franchthi in FCP 5.2 (Vitelli 1999a: fig. 71:c), as does the small, hollow foot (Fig. 95:j) probably found in one of the pits in area JB.

Several examples of later Neolithic pattern-painted sherds also came from these FN deposits. A bowl rim from Group 4 (L.1061, Fig. 75:g, CD Photos 54:a, 55:a) was found in pit 1, as was a small sherd from Group 3 (CD Photo 51:m). Another rim sherd (Fig. 74:c), from Group 2, came from lot JC 4, which uncovered the skull of the FN burial. Unfortunately, the FN contexts of these sherds do not settle the question of whether they are Late or Final Neolithic. If Late Neolithic, they could have been redeposited in FN times, as the Urf sherds from the same contexts surely were.

Shapes in Heavy Burnished ware at Lerna include S-curved bowls (Fig. 78:a-i) with an assortment of lugs; shouldered bowls (Figs. 78:j, 79:a-f); carinated bowls (Figs. 79:g-i, 80:g, h, 81:a-f, 82:a-e, CD Photos 78-80), including several with tunnel lugs (Fig. 82:a, d, e, CD Photos 81-83);²⁸ small basins (Fig. 83), several with what are known as "rolled rims," although they were in fact formed by the potter running a finger along the interior of the lip to create a light depression and the appearance of a rounded rim; some large plain bowls (Fig. 84:a, c-e, h); and a small flat-bottomed (or flat-topped) bowl (Fig. 84:b).

26. A taller, slimmer cup with a tall loop handle, missing its single strut but preserving most of the horn on the top of the handle and retaining traces of a reddish orange powder, was found at the feet of the skeleton in grave VI at Aris (Donzougli 1998: 133, no. 194, pls. 5, 18, 52). This cup is very similar in concept to the Lerna example, but different in execution.

27. The pottery notebook mentions three sherds with red paint on white crust from the same flat-bottomed jar with a

strap handle. Only the strap handle fragment remains in the saved collection.

28. It is very difficult to orient small segments of rims of Heavy Burnished bowls because rims and curvatures are irregular and sit equally well at various angles. Thus, drawings may make bowls appear as more shallow or deep, depending as much on the size of the rim segment and the predilection of the researcher as on the evidence of the sherds themselves.

Except for the basins (rolled-rim bowls), all find reasonably close parallels among the small sample of Heavy Burnished pieces from Franchthi. The carinated bowl with a very droopy pierced lug that looks as though it was accidentally knocked out of position (Fig. 79:i) finds its twin at Franchthi (Vitelli 1999a: fig. 69:e). The small, pyxis-like, flat-bottomed bowl (or, if it is illustrated upside down, flat-topped bowl, Fig. 84:b) is close in concept to a slightly larger example from Franchthi that has incised or impressed decoration on the bottom (Vitelli 1999a: fig. 69:j). The deep carinated bowls with tunnel lugs (Fig. 82:a, d, e) are also matched at Franchthi (Vitelli 1999a: fig. 70:b, g, h). The absence of basins in Heavy Burnished ware at Franchthi²⁹ could be fortuitous, given the small sample of Heavy Burnished ware at that site, or it could reflect differences in site function or chronology.

While the Heavy Burnished shapes at the two sites are quite similar, it is noteworthy that at Franchthi embellishment of the surfaces is done with painted lines in a noncalcareous white pigment (Vitelli 1999a: figs. 69:d, f, g, i, 70:e), while at Lerna relief ridges, or fluting, are the rule (Figs. 79:b, e, f, h, 80:e, g, h, 82:a, c, d). Painted decoration on Heavy Burnished ware finds parallels locally from the Aspis at Argos (Touchais 1980: 17–18, figs. 6:32, 33 and 7:37, 38). Fluted relief decoration on wares comparable to Heavy Burnished is reported from the end of the Neolithic all around the Aegean.³⁰ In the general Lerna region, it occurs on pottery that appears (in the publication, at least) quite similar to Heavy Burnished ware at Kastria (Sampson 1997: 128, fig. 59, pl. 36, type A13), although none of the other pottery reported from FN Kastria bears any strong resemblance to that from FN Lerna.³¹

CHRONOLOGY

The powdery reddish orange coating on the spouted cup in burial JC-1 and the second bowl in burial HTN-1 suggest that the two graves are roughly contemporary. The Heavy Burnished bowl from HTN-1 provides the temporal link between the two graves and the pits in area JB. Thus the three securely FN contexts at Lerna appear to have been created within the same subphase, if they were not actually closely contemporary, and perhaps even part of related activities. It is tempting to associate the signs of extreme burning on the pots from pit 3 with funeral pyres related to the burials, but there is no evidence for such direct association among the three areas.

The presence of Heavy Burnished ware defines FCP 5.2, the second subphase of the Final Neolithic at Franchthi. A single ¹⁴C date from Franchthi, 4230–3790 cal B.C. (P-1659), from an FCP 5.2 deposit, places the subphase roughly in the middle of the long FN phase (Vitelli 1999a: 89). Other ceramic wares and features of FCP 5.2 are black burnished sherds with elaborate postfiring decoration in powdery white and orange pigments; light-fired sherds coated on one or both surfaces with a powdery reddish orange pigment; hollow feet, probably from an FN version of a rhyton (Vitelli 1999a: 91); and fragments of “drums” (Vitelli 1999a: 86).³² All of these are present at Lerna. Sherds with applied impressed rope bands and white crusting with red paint occur throughout the FN subphases at Franchthi. Their presence at Lerna, then, need not imply activity earlier or later than FCP 5.2. Indeed, the only feature of FCP 5.2 ceramics not present at Lerna is pattern-burnished pottery with added red and white powdery pigment, a category that occurs with quite limited frequency at Franchthi. It is worth noting that at Aria, a pattern-burnished bowl was found in grave VI, together with

²⁹ The shape, with a “rolled rim,” occurs at Franchthi in the early Late Neolithic, FCP 3 (Vitelli 1999a: fig. 7:a, b, e).

³⁰ See Johnson 1999: 325–330 for a recent summary.

³¹ A coarse sherd with raised ridges at Kastria (Sampson 1997: pl. 61) is similar to a unique piece from Mixed Fill at

Lerna (Fig. 91:a). The Lerna piece could be Early Bronze Age in date.

³² The characterization of the FN subphases at Franchthi was completed and published before I undertook the analyses of the Lerna FN materials.

a cup with a strutted loop handle and powdery reddish orange pigment like the one from Lerna burial JC-1 (Douzougli 1998: 132, pls. 5, 18:193, 52). The combination in the grave at Aria would appear to provide additional confirmation for the Franchthi characterization of the subphase, and for assigning the Lerna FN assemblage to the same subphase, FCP 5.2.

The saved FN pottery from mixed contexts around the site of Lerna is comparable to that from pit 3 and the burials. Thus, from the available evidence, it appears that FN activity at Lerna was limited to one subphase, and, by analogy with Franchthi, the date would have been near the middle of the Final Neolithic.

THE NATURE OF THE ACTIVITIES

The general features of the pit area in JB are markedly similar to the main FN activity area on the Franchthi Paralia, in trench L5 (Vitelli 1999a: 18–19, 65, 90–91). At both sites the activity involved digging, and eventually filling in, a series of pits within a previously dug shallow depression. In both cases, the area may have been partially bounded by simple stone walls. The pit fill at both sites included numerous fragmentary ground and flaked stone and bone tools, and a number of large, joining fragments of incomplete pots. In and around the pits were small collections of shells and pebbles, possibly some raw red clay,³³ and powdery white sediment. At both sites, the pit area was located on the very edge of the older settlement. Relatively few sherds or other traces of activity were left on the surfaces around the pits. Burials, with no demonstrable direct connection to the pit activities, but at least roughly contemporary in date, were located at a slight distance from them.

The pit-related activities at Lerna were, it appears, later in date than those (assigned to the later part of FCP 5.1) at Franchthi, although similar kinds of activities are suggested at both sites. Although there is additional FN pottery from mixed deposits around the site at Lerna, as at Franchthi, no other area produced concentrated quantities comparable to those in pit 3. The activities appear to have been relatively short-lived: several weeks, maybe a season, but not permanent occupation over many years.

The *in situ* remains of short-term activities in the Final Neolithic in area JB are similar to, and present a picture consistent with, the pattern of occupation in the Final Neolithic at Franchthi. Their sparseness, therefore, presents no need to posit that substantial portions of later Neolithic activities had been removed at Lerna by the subsequent leveling and building activities in EH II. The meager remains of later Neolithic activities recovered from EH fill around the site lend no support to that theory. While the EH builders surely did their share of rearranging sediments at the site, it appears that Lerna, like other sites in the area, saw little human activity in the later millennia of the Neolithic.

³³ At Lerna, the "fallen matter" of pit 6 (see above, n. 7) may have been comparable to the concentrations of silt/clay at Franchthi (Vitelli 1999a: 66).

SUMMARY AND CONCLUSIONS

NEOLITHIC ACTIVITIES AT LERNA

The preceding review of the ceramic and stratigraphic evidence from Neolithic Lerna documents successive architectural phases and extensive mixing of related deposits. Some of the artificial mixing of deposits of different ages certainly resulted from Neolithic activities themselves, as indicated by the numerous pits dug into preexisting deposits of cultural materials. Much, however, was the result of excavation practices, through the inevitable crosscutting of deposits during excavation, and, more seriously, through the practice of "lotting." That physical combination of unmarked sherds from different units of excavation destroyed the fine contextual information that the earlier, careful stratigraphic work was intended to recover. The resulting mixed nature of essentially every saved group of Neolithic sherds from the site has blurred whatever stratigraphic sequence might once have existed.¹ The extensive, nonrandom discarding of unstudied and unrecorded sherds destroyed additional information and further limited the potential of any subsequent study. We are left with a frustratingly vague sense of Neolithic activities at the site. Only some general patterns can now be discerned.

THE EARLIEST OCCUPATION

The first settlers chose to stop at a spot that was a couple of kilometers south of the swamps and marshes that would become Lake Lerna (Zangger 1991: 11–12), a few hundred meters from the coast (Zangger 1991: 9, 12), and probably surrounded by well-watered potential farmland. Fresh water, farmland, access to the sea, and passes into and over the nearby mountains must have been among the attractions of the site, if not necessarily in that order. The red clays of the site itself were 1–2 m above sea level (see below, Table 9.3, Bottom of Neolithic), sloping down to the east, toward the area we know as pit AP (Plans 1, 2). The highest portion of the site was apparently the area now called JA/JB. That much we can surmise from available geological and stratigraphic evidence, but exactly when the settlers arrived is more difficult to determine.²

The Caskeys assigned deposits at the base of the sequence in trenches that reached basal red clay (JA/JB, BD, BE, AP, HTJ) to Lerna I, which they considered to represent Early Neolithic activities and the beginning of occupation at Lerna. In addition to their position at the beginning of the sequence, these deposits included a preponderance of ceramics of EN type (e.g., Caskey 1957: 160). Since the Caskeys' analysis, work at Franchthi Cave has shown that EN deposits are characterized by the exclusive (not preponderant) occurrence of Lime

1. My colleagues tell me that many more sherds from Bronze Age levels were individually marked and that lotting practices were less destructive for those deposits.

2. For a discussion of where the Neolithic settlers may have come from, as well as a fuller discussion of the attractions of the area, see Jameson et al. 1994: 340–348.

and Unglazed wares,³ with Urf ware entirely absent. Those wares continued to be made in the early part of the Middle Neolithic, when they occur together with Urf ware. Thus, the levels at Lerna with a preponderance of Lime and Unglazed wares, but in which Urf ware is also present, should belong to the early portion of the Middle Neolithic, not to the Early Neolithic as originally thought, unless the presence of Urf ware in those levels is the result of artificial mixing.

Only in area JA/JB at Lerna are deposits at the base of the sequence—in IJ.Cavities through IJ.C.—completely free of Urf ware and, therefore, potentially true Early Neolithic. The few saved sherds from these deposits are quite similar to Franchthi EN material, but also show some of the innovations typical of Franchthi Interphase 1/2 when the first Urf sherds appear, that is, at the earliest transition to the Middle Neolithic. Thus, ceramics alone cannot determine whether a “pure” level of Early Neolithic occupation is present at Lerna.

A single ¹⁴C date, 6700–6050 cal B.C., apparently from the uppermost of the Urf-free deposits, IJ.C,⁴ falls at the early end of EN dates from around Greece. If the date is accurate, we should date the founding of Lerna to the early years of the Early Neolithic. An early date for the latest EN deposit, however, would imply that the early establishment of the site was followed by abandonment and reoccupation at the beginning of the Middle Neolithic, in stratum IJ.D. No evidence for such a hiatus in occupation is present.

Area JA/JB was at or near the southern edge of the settlement (Plan 2).⁵ To its immediate south and west, Neolithic deposits abutted the Mixed Fill of EH II date (see below). To the immediate north, Neolithic deposits remain unexcavated. To the east, deposits were truncated by a north–south ditch (IJ.Gully), conceivably dug from IJ.C, but tentatively assigned here to IJ.D+E. East of this ditch, sediments under the still-standing Middle Neolithic room J.17 remain unexcavated, although rocks apparently fallen into the ditch (Section 1) from beneath that room might derive from an earlier structure. No secure EN deposits can be identified anywhere else on the site. Thus, if IJ.Cavities through IJ.C are Early Neolithic in date, they represent, for us, an isolated island of EN activity. The presence of mud bricks suggests the likelihood of (intended?) architecture somewhere in the vicinity. The next stage of activity, in IJ.D, is of early MN date; it sits atop ca. 0.50 m of cultural debris, which implies prior human activity at the site sufficient to produce that not insubstantial accumulation—although much of it is decayed mud brick, which could have accumulated rather rapidly. All the arguments that might determine the date of the earliest occupation lead to multiple possibilities. I, at least, am unable to find evidence that argues strongly and clearly for—or against—an Early Neolithic presence at Lerna.

If their date is uncertain, so is the nature of the earliest activities responsible for the deposits at the base of the sequence in area JA/JB. Although labeled as four successive subphases, the features from each subphase are minimal. No accurate section drawings exist. The “cavities” may have been dug to acquire raw materials for building.⁶ A red clay, similar to that extracted from the cavities, was used to manufacture sun-dried bricks that were found in piles and rows in IJ.B and IJ.C. (Plans 4, 5). It is possible that the entire “sequence” of deposits, from IJ.Cavities through IJ.C, was part of the same, relatively short-lived activity.

The pottery from IJ.Cavities through IJ.C is heavily dominated by Lime ware, including joining sherds covered with small, applied pellets. A few Lime sherds are embellished with an

3. Sandy, Andesite, and Serpentine wares also belong to the EN repertoire at Franchthi, but are represented by only a few sherds at Lerna.

4. The precise context of the carbonized wood is, unfortunately, not clear (see Chap. 2).

5. For trench E, which included Neolithic sherds and a “steady small admixture of early EH II” sherds, see Wiencke

2000: 35. Trench J encountered Neolithic levels in its northern portion and Mixed Fill in the southern, but none of the Neolithic pottery was saved. Trench F did not reach Neolithic deposits.

6. The deepest deposits in BE, BD, and HTJ also encountered, at or below water table, one or more pits into sterile red clay, although not all were completely excavated.

iron oxide-rich slip; all the pots preserve at least traces of burnishing. Aside from two or three Sandy-ware sherds and a single Pebble-Tempered sherd, the remainder of the saved sample consists of Unglazed ware, fired to both light and gray surfaces, the latter occasionally with applied motifs. Several examples of Unglazed ware show the addition of an iron oxide-rich slip, fired red; a few examples with a painted pattern are preserved. Features of some sherds are most similar to examples from Franchthi Int 1/2; others are typical of FCP 1.

MIDDLE NEOLITHIC ACTIVITIES

The early years of the Middle Neolithic appear to have seen the most extensive and intensive activities at Neolithic Lerna (Table 9.1, Int 1/2–FCP 2.2). In the earliest stage, rectangular stone foundations point to structures in pits AP and BE, on the eastern portion of the low mound, while the areas of trench JB and pit BD, to the west, were used for activities involving pits, and for burials (see below). A north–south ditch in area JA/JB (I.J. Gully), if not a result of earlier activities, was probably dug at this stage. Its extent, especially to the north, is unknown, but, if it marked a boundary, setting off space for appropriate kinds of activities, it may have bisected the mound. The differences between the remains in the eastern and western portions of the mound—buildings, probably domestic, on the east, pits and burials on the west—provide a tantalizing hint at social divisions of space, but they are, at best, a hint.

Whatever its purpose and extent, the north–south ditch was apparently filled in by II.J.A, when wall JJD was constructed (Plan 8). Structures with rectangular stone foundations were built to both the east and west of the former ditch in JA/JB, as well as in the area covered by pit BD. Other structures, essentially contemporary with these, were located to the east, in pits BE and AP. These structures were apparently enlarged, remodeled, and variously modified throughout roughly the first half of the MN phase, to ca. FCP 2.3, although whether the remodelings were carried out during continuous occupation or repeated reoccupations is unclear. That population increased over these years to the point that space was at a premium may be suggested by the southern extension of the structures in JA and JB perilously close to the edge of the mound (see below), which, by that point, stood some 2.00+ m above the surrounding plain. It is curious, however, that an open area between the structures in JA and JB (Plans 8–10) was, nevertheless, maintained. The large quantities of pottery from that open area, often in the form of large sherds, suggest that it was not an area that saw major traffic, such as a “road.” The absence of pits, hearths, post holes, or other features, which were apparently located exclusively within the enclosed space of buildings, also argues against the use of that open space as a courtyard or shared social space. The horizontal area uncovered in the other trenches is too limited to provide additional hints at the organization of space within the settlement.

Toward the latter half of the Middle Neolithic, during or at the end of FCP 2.3, there appears to have been, if not a total abandonment of the site, at least a substantial break-up of the community and a reduction in the population left at the site. In JA/JB, the apparently long sequence of remodeling of two major structures ceased, and a single, completely new, and smaller structure was built in the former open space, on a slightly different orientation from that of all previous structures in the area (Plan 11). It was later(?) extended to the east and perhaps remodeled, but in what appears to have been a less-structured fashion than the earlier MN buildings. The structure in AP seems to have been abandoned by the late Middle Neolithic, although structures in the areas of pits BD and BE may have seen continued use. The quantity of pottery datable to FCP 2.4 and 2.5 is so slight, and the associated stratigraphy so confused, that it is possible that all the structures date to the earlier MN occupations, and that the limited quantity of later MN pottery from the deposits is intrusive.

TABLE 9.1. APPROXIMATE CORRELATION OF NEOLITHIC DEPOSITS

Lerna Area FCP	JA/JB	BD	BE	AP	HTJ	HTN	JC
FCP 1							
Int 1/2	I.J. Cavities ? I.J.A-C ?						
FCP 2.1	I.J.D + E I.J. Gully I/II.J. Pebble Layer	I.BD.1	I.BE.1 I.BE.2	I.AP.1 I.AP.2			
FCP 2.2	II.J.A	I/II.BD II.BD.A	II.BE.A II.BE.B	II.APA ?	I.HTJ II.HTJ.A		
FCP 2.3	II.J.B II.J.C II.J.D*	II.BD.B	II.BE.C*				
FCP 2.4	II.J.E* II.J.F*	II.BD.C II.BD.D*	II.BE.D* II.BE.Late, bothros AC*				JC Center* Lot JC 16
FCP 2.5	II.J.G*	II.BD.E*				II.HTN.Late* II.HTN.Late, below EH hearth	
FCP 3							
FCP 4							
FCP 5.1							
FCP 5.2	II.J.F II.J.G		II.BE.Late, bothros 4 ?			Burial HTN-1	Burial JC-1

All subphase collections include earlier and later Neolithic sherds; those marked with an asterisk include substantial amounts of FN material, and sometimes EH material as well.

The available record of pottery from the Mixed Fill, where EH II builders are said to have discarded material from the upper Neolithic deposits that they leveled for their own constructions, is very limited. As far as I can tell from descriptions in the pottery notebooks,⁷ the Mixed Fill did not include large quantities of late MN pottery. The relative frequencies of the wares and varieties reported from the Mixed Fill are comparable to those from the saved Neolithic deposits. I think it probable that late MN activity at Lerna was very limited, perhaps not involving year-round settlement—if that was, indeed, the pattern represented by the more substantial earlier MN remains—but only occasional, possibly seasonal, or other kinds of short-term visits. By the end of the Middle Neolithic the site had been abandoned. The pattern suggested by the MN deposits at Lerna is, in fact, quite similar to that at Franchthi, with the heaviest activity in the early Middle Neolithic, signs of problems and dispersal in later MN times, and abandonment at the end of the phase.

The pottery from Middle Neolithic deposits is very heavily dominated by Urf ware, especially the Monochrome, Patterned, and Coarse varieties. Much of the Urf is pale in color, with a dull, dusty finish. Few examples of surfaces fired to a highly lustrous shine are present, nor are sharply carinated shapes sitting atop tall ring bases or pedestals common in the assemblage. Scribbled and Pattern-Burnished Urf, hallmarks of FCP 2.4 and 2.5, are rare. The Lernaean potters were less skilled or meticulous than their Franchthi counterparts. They frequently left in place the indentations made by their fingers (and fingernails) during building, not only on less-visible interior areas, but also along the full circumference of collars and low ring bases. They often found it necessary to add extra clay under the shoulders of collared jars to support the weight of the collar, and neglected to scrape it away when the vessel firmed up. Stress cracks in their work are quite common. When they found it necessary to leave a sagging vessel to dry for a while atop the mouth of another vessel, they did not bother to smooth over the indentation made by the supporting vessel. All these are signs of inexperienced potters, and are consistent with a date in the earlier subphases of the Middle Neolithic.

THE BURIALS

Remains of 11 Neolithic individuals were recovered, nine from Middle Neolithic and two from Final Neolithic deposits (Table 9.2). Of the MN remains, all but burial J-9, a fetus found stuffed into half of a late (FCP 2.4) Patterned Urf deep bowl, are from early MN contexts, the period of greatest activity at the site. The MN burials consist of four fetuses or newborns, three children under the age of 10, and two adults.

The four fetuses, two of which were tentatively identified as female (a practice generally avoided today), were buried without grave goods, aside from the partial Patterned Urf bowl that contained the late MN bones. They were placed within simple, shallow pits, or simply covered with a low mound of earth or stones. Two of the burials lacked the skull (J-7, J-8), although given the fragility of fetal skull bones that could be fortuitous.⁸

The three children were apparently buried in ways similar to the fetuses, i.e., in pits or under mounds of earth. Information on the completeness of the skeletons is not available.

Only two adults are represented among the MN remains, one male, one female, and each only by incomplete bones from a forearm and hand. In each case, the bones were found in close association with the burial of a child or fetus. Neither was provided with grave goods. Indeed, neither of the adult remains appears to have been a true burial. Rather, the impression

7. Only a few Neolithic sherds from the Mixed Fill were saved.

8. Burial HTJ-1 is described as "well preserved," but no details

on the completeness of the skeleton are available. For burial J-9, Angel saw only the skull, but other portions of the skeleton were noted in the field (see above, Chap. 5).

TABLE 9.2. NEOLITHIC BURIALS

<i>Burial No.</i>	<i>Subphase</i>	<i>Angel's No.</i>	<i>Age</i>	<i>Sex</i>	<i>Gifts</i>	<i>Comment</i>
MIDDLE NEOLITHIC						
J-6	I.J.D+E	220 <i>Ler</i>	10	?	—	With 221 <i>Ler</i>
J-6	I.J.D+E	221 <i>Ler</i>	33	M	—	Forearm, hand only; with 221 <i>Ler</i>
J-7	I.J.D+E	222 <i>Ler</i>	25–35?	F	—	Forearm, hand only; with 222a <i>Ler</i>
J-7	I.J.D+E	222a <i>Ler</i>	Fetus	?	—	No skull; with 222 <i>Ler</i>
J-8	I.J.D+E	224 <i>Ler</i>	Infant	?	—	No skull
BD-29	I.BD.1	237 <i>Ler</i>	4	?	Cup	Incomplete?
HTJ-1	II.HTJ.A	225 <i>Ler</i>	Infant	?	—	Well preserved
JC-2	II.JC	—	5?	?	Cup	Skull fragmentary
J-9	II.J.E	223 <i>Ler</i>	Fetus	?	Bowl	Stuffed inside bowl
FINAL NEOLITHIC						
JC-1	FN	242 <i>Ler</i>	ca. 25	F	Pot(s)	In stone-lined pit
HTN-1	FN	240 <i>Ler</i>	ca. 26	F	Pots	Isolated FN grave

is of an arm accompanying a child, as a grisly offering of grief, companionship, or perhaps responsibility—provided voluntarily or otherwise. As noted above, fetuses and newborns received no grave goods in the earlier MN burials. The late MN fetus placed inside a partial pot may point to changing practices in later years. Two of the three children were each provided with a small cup (Figs. 11:c, 26:o); both cups are missing several sherds.

The remains of other adults must have been disposed of elsewhere—in graves or cemeteries beyond the site, or exposed above ground. Perlès (2001: 274) is surely correct in pointing out that the few burials we find at early Neolithic sites in Greece must, with the exception of those in a few proper cemeteries, be those that received exceptional rather than “normal” treatment, individuals who were “denied normal funerary rituals.” She suggests (2001: 279) that one reason for such denial might have been that the individuals had failed to reach “the required age or social status,” a condition that seems to describe the Lerna MN burial population.

THE LATE NEOLITHIC

The settlement at Lerna was abandoned by the end of the Middle Neolithic and apparently not intensively occupied again until the Early Bronze Age. The Mixed Fill, the supposed dumping ground of later Neolithic materials removed by Early Helladic leveling operations, produced very few sherds that can be dated to the later Neolithic. Remains comparable to FCP 3, the early LN occupation at Franchthi, are entirely absent at Lerna. A very small number of sherds can be securely assigned to the later Late Neolithic, or FCP 4 (see above, Chap. 7).

Individuals who chanced upon, or intentionally sought out, the low mound could hardly have avoided seeing signs of prior human activity at the site, i.e., that of their ancestors. Those remains may have inspired stories about the place and its former occupants. Whether related to actual memories passed down through the generations, or, perhaps more likely, tales derived from some elder’s vivid imagination, the stories may have included negative aspects that contributed to keeping Late Neolithic visitors to a minimum. The few who did stop at Lerna left behind little trace of themselves.

THE FINAL NEOLITHIC

Remains of limited Final Neolithic activity were concentrated in area JB, in a series of pits and in two burials several meters removed from the pits. Scattered additional remains, from within Early Bronze Age levels and the Mixed Fill, are insufficient to suggest long-term FN occupation, although several short-term visits are probable. All the pottery of FN date seems to derive from the same subphase, ca. FCP 5.2, roughly in the middle of the long Final Neolithic phase. The contextual details of the FN pits in area JB are remarkably similar to the FN remains from trench L5 on the edge of the Paralia at Franchthi.

The FN burials, one several meters to the north of the JB pits, in trench HTN, the other several meters east of the pits, in trench JC, each contained the remains of a young woman in her midtwenties (Table 9.2). One or more pots were included in each grave; the woman in burial JC-1 also received at least one elaborately decorated sherd.⁹ The pots from the burials are contemporary with those in the JB pits. A relationship between the activity areas is possible: the pits may be the remains of funerary rituals, or of more ordinary activities conducted while stopping at the site to bury the young women. The adult age, the presence of grave goods, burial within prepared pits—in JC-1, the pit was lined with stones—and the possible marking of the graves by piles of stones provide a sharp contrast with the simple infant and child burials of the MN settlement.

Several aspects of the Final Neolithic remains at Lerna are particularly intriguing. One is the placement of large fragments of (heavily burned) pots within one pit, located very close to a number of other pits that contained large fragments of objects made of other materials.¹⁰ This combination of elements in the JB Final Neolithic deposits is closely parallel to the somewhat earlier FN remains at the edge of the Franchthi Paralia. In discussing the Franchthi pit deposits, I focused on the lime-rich sediments as the most salient feature. That led me to suggest that the FN occupants had chosen to clean the area and bury all traces before they departed, adding quicklime to mark the spot, perhaps symbolically, and/or to deter wild animals from disturbing the remains (Vitelli 1999a: 90–91).

At Lerna, while white ashy sediments, potentially quicklime, were present, they were confined to a small, shallow depression, rather than, as at Franchthi, distributed throughout and above the fill of the pits. Their more limited occurrence makes the white sediments seem less central to an interpretation of the overall remains. At Lerna, it is the number of large, fragmentary pots crammed into pit 3 that draws attention and demands an explanation. Why would a group smash, burn, and bury large parts of—but not complete—pots before abandoning a site?

A recent study by Chapman (2000) of intentional fragmentation of ceramic and other objects in the central and eastern European Neolithic provides some insights. He points out that, just as complete pots and pottery style provide a convenient symbol for group membership, cohesion, and solidarity, so the fragility of ceramics makes the medium eminently suitable for symbolizing social ruptures (Chapman 2000: 42–43).

Taking only this rather simple but generally neglected point from the many complex ideas Chapman explores,¹¹ we may find an explanation for the abandoned pots among the Final Neolithic remains at Lerna and Franchthi. In the course of digging pits in which to bury the fragmented remains of their own activities, the FN occupants of Lerna would inevitably

9. See Chap. 8 for mention of additional pattern-painted sherds that may have accompanied the burial. That a sherd was considered a suitable grave gift suggests that when whole pots were provided in burials they were significant in their own right, not for any long-since disintegrated contents.

10. The Neolithic remains other than pottery will be published by Banks.

11. Tabor (1987) makes use of it in exploring a possible function of some Neolithic figurines.

have encountered—as had all the previous pit-diggers at the site, and, for that matter, the later archaeologists—pieces of debris left by their predecessors, their (and our) ancestors. Digging up those remains brings the past, replete with memories, histories, and stories, into the present (cf. Chapman 2000: 145). It connects the diggers with their predecessors, potentially in very meaningful and powerful ways.¹²

When they buried fragments of their own activities in pits, the individuals literally placed their present within the past, thus connecting themselves to both place and ancestors. If the smashed and incomplete pots also symbolized social rupture, it may have been the rupture created by their departure from the place and its ancestors. Perhaps the rupture included the breaking up of a social group that had come together for some special occasion and was now dispersing in various directions. Small fragments of the pots not found in the pits or elsewhere on the site may have been carried away by the departing groups. Each easily transportable fragment would have provided a strong connection to the whole of the original pot, the occasions on which it had been used, and to the others present at those occasions (Chapman 2000: 222–223 and *passim*). Perhaps it also symbolized the promise of meeting again, when the separated parts, of both pots and people, might be rejoined.

Kalentzidou's ethnoarchaeological study of the use of undecorated pottery in contemporary Thrace documents what most of us know from our own experience but may not have articulated in quite the same way. Pots, and other objects, are often meaningful because of their "association with other (non-materially oriented) historical events," that is, because they "trigger the creation of individual and collective memories" (Kalentzidou 2001: 10–11). Kalentzidou (2001: 92–120) found that showing an old, locally made pot to older members of the community initiated a long set of reminiscences about the trials and travels, hard times, and happy family activities of long ago. The same thing happens at my own family gatherings when one of us comes across some object (or photograph) from an earlier time in our lives. The memories need not be—probably rarely are—historically or factually accurate. Thus, when attributing similar behavior to the prehistoric occupants of Lerna and other sites, we need not posit memories and traditions passed down among generations of direct descendants. A piece of an old pot, whether once used by a direct or an assumed, collective ancestor, would have been enough to establish a connection between past and present, and quite probably, to initiate storytelling.

Seen in this way, the highly decorated sherd placed beside the head of the young woman in burial JC-1 becomes a touching symbol. It stands for the rupture between the living and dead, even as the parts of the whole—one in the grave, others with the living—symbolize the connection among their possessors and offer hope for the parts to be reunited. Perhaps a similarly rich symbolic meaning should be understood for the more complete pots recovered from other southern Greek Neolithic graves, since most (maybe even all) of them are, in fact, missing a few small sherds that may have remained with, and been treasured by, the deceased's survivors.

As archaeologists, we build our stories about and forge our connections with Neolithic ancestors through, we hope, rigorous analysis of their fragmented remains. In the end, our stories, motives, and symbolic gestures may not be so different from theirs.

Although limited, the remains of later Neolithic activity at Lerna are roughly comparable in quantity to those found at Franchthi. Indeed, the few Late Neolithic sites known in the region have all produced quite small, if distinctive, quantities of remains. In the Argolid, we seem

12. That this was one "function" of all the earlier pits, except perhaps the "cavities," is obvious, but the system of looting at Lerna, which combined the contents of various pits with materi-

als from the sediments into which they had been dug, frustrates any attempt to explore the specific implications.

not to have, at least in earlier Final Neolithic times, the long-term, stable farming villages that might have grown gradually to become or inspire the larger and more complex communities we associate with the Bronze Age. Southern Greece, in fact, provides the opposite of the picture in the north, where the number of sites increases and population appears to have been on the rise in the later phases of the Neolithic.

Final Neolithic sites, while now numerous in southern Greece, remain both fascinating and very difficult to decipher. It is clear from those sites, and confirmed at Franchthi and Lerna, that the digging of pits, whatever their purpose, was a significant Final Neolithic activity. Pits, we know, can create artificial mixes of materials that were never in use at the same time. They also create the potential for additional mixing of materials if archaeologists do not recognize them (and they are rarely as evident on the ground as in our classroom drawings) and crosscut their fill and the levels into which they had been dug. I suspect that much of our difficulty in sorting out Final Neolithic chronology, and with it, a better sense of Final Neolithic behavior, is related to the disturbed nature of most Final Neolithic sites, compounded by the barriers they present to clean excavation. I doubt that we will make much meaningful progress in understanding and explaining the differences between north and south in this critical phase of the Neolithic until we acknowledge that we do not yet understand the nature of the sites we have been exploring and until we develop and use field techniques designed to recognize the disturbances and recover good stratigraphic and close contextual information from them. Then, if we devote serious attention to analysis of the primary data at each site, rather than relying on finding parallels for individual "characteristic features" from site to site, we may begin to appreciate what was really going on at the end of the Neolithic in southern Greece and how it may have contributed to the many and impressive developments of the following centuries.

THE MIXED FILL

As Wiencke (2000: 29) pointed out, "one of the most striking features of the Lerna III settlement is the 'Mixed Fill' (so called since the beginning of the excavations: Caskey 1954: 28; 1955: 47) observed in many places in the southern two-thirds of the main excavated area." The term "Mixed Fill" was used to describe deposits with varying percentages of Early Helladic and Neolithic sherds, but no recognizable features. It was observed, sometimes directly over the Neolithic strata, elsewhere extending as deep as, and directly adjacent to, the earliest Neolithic deposits. Wiencke (2000: 29) reiterates Caskey's interpretation that "the earliest EH II inhabitants will have found a possibly abandoned and certainly uneven site and must soon have made use of the higher Neolithic ridges for their first structures," later scraping off the high ridges and filling in the gullies and other low-lying areas to level the site for their own constructions.

If, indeed, high ridges and gullies marked the Neolithic mound, those features should tell us something about Neolithic activities and practices. Thus, it is appropriate to examine the Mixed Fill to see what it can tell us about the morphology of the Neolithic mound. Plan 28 shows the approximate elevations of the highest preserved Neolithic strata in the various locations in which Neolithic deposits were encountered.¹³ It appears that by the end of the Neolithic occupation—or the beginning of the Early Helladic—the site presented two humps, one along the north of the excavated area (BD, HTN, BE), the other along the south (JB, JA, JC), both at an elevation just over +4.00 m, with a low depression, at ca. +2.00 m,

13. Elevations in parentheses are taken from Wiencke 2000, for areas where she notes the approximate top of Neolithic

deposits, but from which no Neolithic sherds were saved and for which I have no additional information.

TABLE 9.3. ELEVATIONS, DEPTH, AND LATEST SUBPHASE OF NEOLITHIC DEPOSITS*

Area	Top of Neolithic (m)	Bottom of Neolithic (m)	Max. Preserved Accumulation (m)	Latest Subphase
HTJ	+2.20	+1.00	1.20	FCP 2.1
AP	+2.10–2.30	+0.65–0.88	1.65	FCP 2.2 (2.5)
BD	+4.30–4.40	+1.07–1.23	3.33	FCP 2.4 (2.5)
BE	+4.10–4.20	+1.03	3.17	FCP 2.4 (2.5)
JA/JB	+4.30–4.40	+1.49–1.65	2.91	FCP 2.4 (2.5)

*Water table at ca. +0.76 m

running between them (B, HTJ, AP, A).¹⁴ A closer look at the Neolithic levels from AP and HTJ may help explain the apparent depression across the middle of the mound.

In HTJ only about a meter of Neolithic deposit was preserved (Table 9.3), the latest dating to ca. FCP 2.1, or the beginning of the Middle Neolithic. Since Neolithic deposits to both the north and south of HTJ extended another two meters in height with three or four additional subphases, perhaps to FCP 2.4 or 2.5, the easiest way to explain the low elevation in HTJ is to suggest, as Caskey and Wiencke have done, that Early Helladic settlers scraped off the missing two meters and deposited the material elsewhere, perhaps as fill (“Mixed Fill”), perhaps in AP or just south of JA/JB (see below and Wiencke 2000: 39). This may be what happened. It would not, however, qualify as a “leveling operation,” since, before the two meters of fill were removed, the top of the Neolithic in HTJ would have been around +4.20 m, i.e., essentially level with the top of the Neolithic to the north and south. Rather, the removal of those two meters of Neolithic material would have created the depression; the “uneven surface,” then, would be a result of EH II, not Neolithic, behavior. It is also possible that Neolithic people, at some point after FCP 2.1, dug into and removed the substantial sediment that is apparently missing in HTJ, but the excavations found no obvious fill comprising exclusively Neolithic material. Still another possibility is that, for whatever reason, the area of HTJ was not occupied or used as a discard area after ca. FCP 2.1, and, failing to accumulate deposits, sat as a low spot within the Neolithic mound.

The area covered by pit AP began its anthropogenic life as the low point on the immediate landscape (Table 9.3), so it should not be surprising to find that it was still a low point at the end of the Neolithic occupations. Neolithic deposits, located only in the southern portion of the trench (Plans 24–25), accumulated over a meter and a half, through FCP 2.2 or 2.3. The latest Neolithic deposit in AP (Plan 25) included a structure, two rooms of which, BS and BT, appear to have been truncated to the north by a pit that extended as deeply as the excavations went (below water table) and was filled with Mixed Fill during early EH II. Mixed Fill from the top of the pit largely covered the uppermost portions of that structure (Plan 25).

Since the latest Neolithic occupation preserved in pit AP coincides roughly with the latest stage of major activity—little material from FCP 2.4–2.5 occurs anywhere on the site, including from within the Mixed Fill—it seems reasonable to suggest that the far eastern side of the site was simply not occupied after FCP 2.2 or 2.3, and that the EH settlers found a slightly steeper slope down to the east than had the first Neolithic occupants (Table 9.3). But who dug the deep pit at the northern end of AP, the Neolithic or the EH II settlers? Since Mixed Fill dated to early EH II extends down in that pit as deeply as the Neolithic deposits, I am inclined to credit the EH II settlers with digging the pit, but we cannot be sure that its bottom was reached and so cannot completely rule out the possibility that the pit had been

14. For the elevations of the uppermost Neolithic levels in trenches A and B, see Wiencke 2000: sections 5 and 4.

dug by Neolithic people. It is possible, although in my estimation less likely, that Neolithic people engaged in some major earthmoving and left the eastern end of the mound in an uneven state.

Was there any relationship between the low elevation in HTJ and that in pit AP, especially the deep pit in its northern section? Is it coincidence that the four points (if we include trenches A and B) along the middle of the mound for which we have elevations at the top of the Neolithic are all low points? Or are they low because they were part of the same feature, such as a ditch that bisected the mound from east to west? The evidence is insufficient to answer those questions, or to decide who was responsible for the uneven surface of the preserved Neolithic deposits, but they are interesting questions nonetheless.

SITE BOUNDARIES

On the southern edge of the mound, the presence of the Mixed Fill along the southwestern edge of Neolithic deposits in JB and the southern edge of those in JA and JC raises additional interesting questions about the nature and location of the boundaries, or edges, of the Neolithic site.

The Mixed Fill extended deeply into or alongside Neolithic levels in the southern portion of JC, the south of JA, and the south and west of JB (hatched area, Plan 2). In JC, the Mixed Fill was encountered only in the southern portion (Plan 26), immediately south of room C of the EH fortification wall (see Wiencke 2000: plan 6). In JA and JB, however, the excavator was able to explore the boundary between Neolithic deposits and the Mixed Fill. That there was a fairly sharp line of division between the two was recognized at the beginning of work in the area. As excavation progressed it became clear that the edge of the Neolithic deposits "plunged steeply downward" (Caskey 1957: 156). At various levels during the excavation of Neolithic deposits, short segments of walls or lines of stones were cited as marking the edge of the Neolithic settlement. In I.J.E (Plan 7) a short line of stones curved along the southwestern edge of JB, along the line between the Neolithic and the Mixed Fill; the excavator thought it was a Neolithic marker of that boundary. Elevations on that line of rocks suggest that the mound, at that point, stood ca. 1.75 m above the plain. In II.J.C (Plan 10), a short line of stones (wall JAD) was noted along the line between the Neolithic and Mixed Fill, and again the excavator thought it a potential marker of the edge of the mound.¹⁵ Another, more impressive line of stones, wall JJ (Plan 12), was visible at the top of the Neolithic deposits. It seems to have been built, along its eastern extent, on top of, but stepped back slightly from, wall JAW (Plan 10, II.J.C). When it was first identified the excavator called it a "retaining wall" (XXXI: 25). If these and the earlier lines of stones are Neolithic and mark the edge of the mound, they suggest an interesting concern with marking the boundary of the site—inside versus outside, domesticated versus wild (Hodder 1990). In each case of a potential boundary wall, however, the associated lots include EH and other contamination. Thus, while it is possible that the stones/walls were set in place in Neolithic times, it is equally possible that they were set in place in EH times and say nothing about Neolithic boundaries.

Other walls in JA/JB raise questions about the precise location of the southern site boundary in Neolithic times. In II.J.B (Plan 9), wall JAX, directly under wall JAW, which was in turn directly under wall JJ (see above), was said to mark the edge of the Neolithic deposits. If so, rooms J.12 and J.14 were built on the very edge of the mound, which at that point would have dropped 2.00–2.50 m to the surrounding plain. On the original plan for II.J.B (Plan 9), the western extension of wall JAX, where it curves slightly to the south, carries a notation, in

15. A sketch in the field notebook (XXXVI: 154–155) shows the stones of JAD immediately south of the line that marks the

Mixed Fill; i.e., JAD is shown within, or on top of, the Mixed Fill. If accurate, it suggests that wall JAD postdates the Mixed Fill.

Caskey's hand, that says, "these slope down over the edge of the Neolithic deposits." Perhaps the house was simply built too near the edge. If so, it raises the question of the use of space, or access to space, within the Neolithic mound, especially when there was, apparently, a large open area in the center of JA/JB that might have been built on more safely. But it is also possible that the actual edge of the mound was somewhat farther to the south.

The southern wall of room J.15 in II.J.C (Plan 10) also appears to be slipping to the south, over the edge of the mound. If the missing stones have not simply slipped over the edge, but represent an entrance, this would suggest that the boundary and drop was not located right in front of the door, but that the mound extended somewhat farther south. Room J.11 in area JB (Plan 10) seems to have lost its southern and western walls, both of which were, apparently, built right on the curving edge of the Mixed Fill. The dotted lines at the southern end of wall JBN, apparently suggested to Caskey by a single stone that seems to continue the wall beyond the three stones that represent the southern crosswall of room J.11, would extend the house into the Mixed Fill. If Caskey is correct, then that room was cut through by later digging or collapsed because of erosion—but perhaps the stone in question was simply displaced, like those of the eastern structure, by its proximity to the edge of the mound. In short, the walls may in fact have been built too close to an unstable edge, a circumstance which again raises questions about the use of space and the marking of boundaries. It is, however, equally possible that they collapsed because some later activity, such as natural erosion or human digging, cut back the Neolithic edge of the mound, leaving the long-since abandoned buildings too close to the new, unstable edge. In the latter case, we should imagine that the mound extended farther south and west than the preserved remains, and may have declined gradually to the level of the surrounding plain, with no clearly marked site boundary.¹⁶ While it is possible that individuals in the Neolithic dug the deep trenches that were refilled in early EH times, I am more inclined to credit the early EH occupants with that prodigious effort at earthmoving. I should think they did it shortly before the equally prodigious effort to build fortification walls, and perhaps for similar reasons. But that is speculation, another intriguing issue for future excavators to tackle.

IMPLICATIONS OF THE STUDY

Like every other archaeological field report, this one raises more questions than it answers. The most significant ones in this case, however, are, it seems to me, less those concerning prehistoric practices than archaeological ones. In the preceding pages I have detailed the difficulties raised by specific field practices at Lerna. I have done so out of no desire to cast blame on my archaeological ancestors—indeed, had I published this material when first asked, I, too, would have been far less sensitive to the problems. Nearly a half century ago, when Lerna was excavated, archaeological questions, especially those concerning the Greek Neolithic, were much simpler, and the practices of the day reasonably adequate to address them. That is true no longer, although too many of the field practices of the 1950s survive. By documenting the problems they create for today's concerns, I hope that they will be abandoned.

The law of superposition is still the most powerful tool archaeologists have for deciphering the sequence of activities at a site. At a field training session at Corinth many years ago, Charles Williams told our group that our primary responsibility was to remove the strata in the reverse order of their deposition. That is still probably the most important job of any

16. Since it is unclear whether the bottom of the Mixed Fill south of the Neolithic remains in JA/JB was ever reached, the

ceramic content of deposits south of the Neolithic structures is not helpful in resolving this issue.

excavator, along with keeping an adequate record of the vertical and horizontal relationships among the deposits in a way that relates each deposit to relevant units of excavation and to the finds from each discrete unit. Good section drawings, more detailed plans showing the precise location of each unit of excavation, and the complete removal of the Mixed Fill before proceeding with the Neolithic levels would have added immeasurably to both the speed of analysis and the detail and usefulness of the results from Neolithic Lerna.

Physically combining unmarked sherds from multiple units of excavation—lotting—does nothing less than destroy the evidence gained through careful, stratigraphic excavation. Why bother to painstakingly identify and excavate discrete strata in reverse sequence of deposition if, by combining their contents, we lump everything together again? If the excavator is convinced that several deposits are contemporary and part of a single activity, and that some subsequent analyst might not catch that association, the argument can be made in writing. That leaves open the possibility for future researchers to come to a different conclusion. Once the contents of a pit are combined with the contents of sediments into which the pit had been dug, there is no possibility of reinterpreting the relationship. If there are compelling reasons to combine sherds from discrete deposits—other than the time spent recording, which is simply a requirement of professional excavation and is what distinguishes our work from that of amateurs and looters—then it must be done in a manner that still permits restoring each sherd to its original excavation unit. If that means painstakingly numbering each and every sherd, so be it. Anything less is a destruction of the archaeological record, and is antithetical to the archaeological mission.

The Lerna Neolithic material also raises the difficult questions surrounding discard, storage, and conservation of finds. That 90% or more of the Neolithic sherds were discarded without study or detailed records is shocking, yet most of us have confronted the problems of inadequate storage space. The archaeological storerooms in Greece, indeed, all around the world, are even more seriously overwhelmed today than they were 50 years ago. The excavations able to provide adequate, accessible, long-term storage and conservation for every piece of every category of material recovered must be very few, if indeed, any exist (Trimble and Marino 2003). I have no easy solutions to offer, but I hope that, among the many issues raised by this study of the Neolithic ceramics from Lerna, the far-reaching issue of the discard and storage of archaeological materials will receive the serious and creative attention of colleagues.

ΠΕΡΙΛΗΨΗ ΚΑΙ ΣΥΜΠΕΡΑΣΜΑΤΑ

Η ΝΕΟΛΙΘΙΚΗ ΔΡΑΣΤΗΡΙΟΤΗΤΑ ΣΤΗ ΛΕΡΝΑ

Η προηγηθείσα ανασκόπηση της κεραμικής και της στρωματογραφίας από τη νεολιθική Λέρνα τεκμηριώνει διαδοχικές αρχιτεκτονικές φάσεις και εκτεταμένη διατάραξη των αποθέσεων. Κάποιες από τις τεχνητές διαταράξεις των αποθέσεων διαφορετικών περιόδων είναι σίγουρα αποτέλεσμα των νεολιθικών δραστηριοτήτων, όπως συμπεραίνεται από την ύπαρξη πολυάριθμων λάκκων που ανοίχτηκαν σε προϋπάρχοντα στρώματα με πολιτισμικά κατάλοιπα. Ωστόσο σε μεγαλύτερο βαθμό οι “αναμίξεις” ήταν αποτέλεσμα των ανασκαφικών τεχνικών, δηλαδή της οριζόντιας ανασκαφής, που αναπόφευκτα “έκοψε” περισσότερα του ενός στρώματα. Κυρίως όμως οφείλονται στην πρακτική των ανασκαφών να ομαδοποιούν ευρήματα που προέρχονταν από διαφορετικές ανασκαφικές ενότητες και ενδεχομένως από διαφορετικά στρώματα ή/και φάσεις (“lotting”). Αυτό το ηθελημένο ανακάτεμα μη καταγεγραμμένης κεραμικής από διαφορετικές ανασκαφικές ενότητες εξαφάνισε τις λεπτομερείς αρχαιολογικές συσχετίσεις, τις οποίες η προηγηθείσα προσεκτική μελέτη της στρωματογραφίας στόχευε να αποκαταστήσει. Έτσι, το ανακάτεμα από τους ανασκαφείς κάθε σχεδόν ομάδας νεολιθικής κεραμικής αλλοίωσε οποιαδήποτε στρωματογραφική αλληλουχία.¹ Με την εκτεταμένη και συστηματική απόρριψη οστράκων που δεν είχαν μελετηθεί και καταγραφεί χάθηκε η δυνατότητα πρόσθετης πληροφόρησης και επιπλέον περιορίστηκε η δυνατότητα περαιτέρω έρευνας. Το αποτέλεσμα είναι μια απογοητευτικά ασαφής και αόριστη αντίληψη των νεολιθικών δραστηριοτήτων στη Λέρνα. Δεν μπορούμε πλέον να έχουμε παρά μόνο μια πολύ γενική εικόνα τους.

Η ΠΡΩΙΜΟΤΕΡΗ ΚΑΤΟΙΚΗΣΗ

Οι πρώτοι κάτοικοι επέλεξαν να εγκατασταθούν σε ένα σημείο που βρισκόταν λίγα χιλιόμετρα νότια από τα έλη και τους βάλτους που θα μετατρέπονταν αργότερα στη λίμνη Λέρνα (Zangger 1991: 11–12), μερικές εκατοντάδες μέτρα από την ακτή (Zangger 1991: 9, 12). Το σημείο αυτό ήταν πιθανώς περιτριγυρισμένο από καλά αρδευόμενη γη που θα μπορούσε εύκολα να καλλιεργηθεί. Οι πηγές, η καλλιεργήσιμη γη, η πρόσβαση στη θάλασσα και τα περάσματα στα κοντινά βουνά πρέπει να υπήρξαν κάποια από τα πλεονεκτήματα αυτής της περιοχής, όχι όμως κατ’ ανάγκη με αυτή τη σειρά. Το φυσικό έδαφος σε αυτή τη θέση, το στρώμα κόκκινης αργίλου, ήταν 1–2 μέτρα πάνω από τη στάθμη της θάλασσας (Πίνακας 9.3) και σχημάτιζε κατωφέρεια προς τα ανατολικά, στην περιοχή που ονομάστηκε σκάμμα AP (Σχέδια 1, 2). Το υψηλότερο σημείο της θέσης ήταν, όπως φαίνεται, η περιοχή που τώρα ονομάζεται JA/JB. Τα παραπάνω είναι τα στοιχεία που μπορούμε να υποθέσουμε από τα διαθέσιμα γεωλογικά και στρωματογραφικά δεδομένα, αλλά είναι πιο δύσκολο να προσδιορίσουμε πότε ακριβώς έφτασαν οι πρώτοι κάτοικοι.²

1. Οι συνάδελφοί μου με πληροφορούν ότι πολύ περισσότερα οστράκα από τα στρώματα της Εποχής του Χαλκού φέρουν αριθμό καταγραφής και ότι η μέθοδος της εντοπιστικής (“lotting”) ήταν λιγότερο καταστροφική για αυτές τις αποθέσεις.

2. Σχετικό με το θέμα της προέλευσης των κατοίκων της νεολιθικής εποχής καθώς και για τα θέλητρα της συγκεκριμένης τοποθεσίας βλ. Jameson et al. 1994: 340–348.

Οι Caskey απέδωσαν τα κατώτερα στρώματα των τομών που έφτασαν μέχρι το φυσικό έδαφος, δηλαδή την κόκκινη άργιλο, στη φάση Λέρνα I (JA/JB, BD, BE, AP, HTJ). Η φάση αυτή θεωρήθηκε ότι αντιπροσωπεύει την Αρχαιότερη Νεολιθική (AN) και την αρχή της κατοίκησης στη Λέρνα. Τα στρώματα αυτά όχι μόνο ήταν τα βαθύτερα της στρωματογραφικής ακολουθίας, αλλά και περιείχαν κυρίως όστρακα τυπικά της AN (Caskey 1957: 160). Η έρευνα στο Φράγγχι, μετά τις μελέτες των Caskey στη Λέρνα, έδειξε ότι στα στρώματα της AN κυριαρχεί απόλυτα (και δεν υπερτερεί απλώς σε ποσότητα) η κεραμική από πηλό που περιέχει ασβεστολιθικά εγκλείσματα (Lime ware), καθώς και αυτή που είναι κατασκευασμένη από πηλό χωρίς εγκλείσματα (Ungrittled ware).³ Η “πρωτοβερνικωτή” κεραμική (Urf ware) απουσιάζει εντελώς. Οι δυο αυτές κατηγορίες κεραμικής (Lime/Ungrittled) συνέχισαν να κατασκευάζονται και στην πρώιμη Μέση Νεολιθική (MN), οπότε και συνυπάρχουν με την “πρωτοβερνικωτή.” Έτσι και στη Λέρνα, οι αποθέσεις στις οποίες η μεγάλη πλειονότητα των οστράκων ανήκει στις κατηγορίες “με ασβεστολιθικά εγκλείσματα” και “χωρίς εγκλείσματα” αλλά όπου απαντώνται επίσης και “πρωτοβερνικωτά” πρέπει να χρονολογούνται στην αρχή της Μέσης Νεολιθικής και όχι στην Αρχαιότερη Νεολιθική (όπως αρχικά είχε υποθεθεί), εκτός αν η παρουσία της “πρωτοβερνικωτής” κεραμικής οφείλεται σε τεχνητή ανάμιξη.

Μόνο στην περιοχή JA/JB τα κατώτερα στρώματα—οι κοιλότητες IJ έως το στρώμα I.J.C—δεν περιείχαν κανένα “πρωτοβερνικωτό” όστρακο και μπορεί να χρονολογούνται πράγματι στην AN. Τα λιγυστά όστρακα που κρατήθηκαν από αυτές τις αποθέσεις μοιάζουν πολύ με αυτά της AN από το Φράγγχι, αλλά παρουσιάζουν επίσης κάποιες από τις καινοτομίες που χαρακτηρίζουν τη μεταβατική φάση I/2 στο Φράγγχι (Franchthi Interphase I/2), κατά την οποία εμφανίζονται τα “πρωτοβερνικωτά” και η οποία αποτελεί την πρωιμότερη φάση μετάβασης από την Αρχαιότερη στη Μέση Νεολιθική. Κατά συνέπεια, η κεραμική από μόνη της δεν μπορεί να τεκμηριώσει την ύπαρξη αμιγούς στρώματος κατοίκησης της AN στη Λέρνα.

Η μοναδική ραδιοχρονολόγηση από τη Λέρνα—6700–6050 π.Χ. με βαθμονόμηση—που προέρχεται από τα υψηλότερα στρώματα των επιχώσεων χωρίς πρωτοβερνικωτά όστρακα (I.J.C),⁴ συμπίπτει με τις πρωιμότερες ραδιοχρονολογήσεις που έχουμε από τον ελληνικό χώρο για την AN. Εάν η χρονολόγηση αυτή είναι σωστή, θα πρέπει να τοποθετήσουμε την ίδρυση του οικισμού της Λέρνας στην αρχή της AN. Από την άλλη, μια τόσο πρώιμη χρονολόγηση για το τελευταίο στρώμα της AN θα υποδείκνυε ότι, μετά την πρώιμη κατοίκηση, ακολουθεί εγκατάλειψη του οικισμού και επανεγκατάσταση στις αρχές της MN, που αντιστοιχεί στο στρωματογραφικό ορίζοντα I.J.D. Τέτοιες ενδείξεις δε βρέθηκαν.

Η περιοχή JA/JB βρίσκεται πάνω ή κοντά στα νότια όρια του οικισμού (Σχέδιο 2).⁵ Ακριβώς νότια και δυτικά της οι νεολιθικές αποθέσεις εφάπτονταν με τις λεγόμενες “Μικτές Επιχώσεις” (“Mixed Fill”) της Πρωτοελλαδικής II (βλέπε παρακάτω). Προς τα βόρεια τα νεολιθικά στρώματα δεν έχουν ανασκαφεί. Στα ανατολικά οι αποθέσεις έχουν κοπεί από μια τάφρο κατά τον άξονα βορρά–νότου (“I.J.Gully”), που θεωρείται ότι ανήκει στο στρωματογραφικό ορίζοντα I.J.C αλλά τείνω εδώ να την αποδώσω στον ορίζοντα I.J.D+E. Ανατολικά της τάφρου οι αποθέσεις κάτω από το σωζόμενο δωμάτιο J.17 της MN δεν έχουν ανασκαφεί. Υπάρχει όμως το ενδεχόμενο οι λίθοι που φαίνεται ότι έπεσαν στην τάφρο (Τομέας I/Section 1) από επίπεδο χαμηλότερο του δωματίου να προέρχονται από μια προγενέστερη κατασκευή. Πουθενά αλλού δεν εντοπίστηκαν στρώματα που να μπορούν να αποδοθούν με βεβαιότητα στην AN. Έτσι, εάν το στρώμα με τις κοιλότητες IJ έως I.J.C ανήκει στην AN, αντιπροσωπεύει κατά τη γνώμη μου μια μεμονωμένη περίπτωση δραστηριότητας αυτής της περιόδου. Η ύπαρξη κλιθρών υποδεικνύει ίσως οικοδομική δραστηριότητα κάπου κοντά. Η επόμενη φάση δραστηριότητας που εντοπίζεται στο στρώμα

3. Κεραμική με εγκλείσματα άμμου, σιδήσιμη και σερπεντινική υπάρχουν επίσης στο Φράγγχι στην AN, αλλά στη Λέρνα αντιπροσωπεύονται μόνο από ελάχιστα όστρακα.

4. Ο κερπής συσχετισμός του απονθρωπισμένου ζύλου με τα ανατομικά δεδομένα δυστυχώς δεν είναι σαφής (βλ. Κερ. 2).

5. Για την τομή E, από όπου περισυνελέγησαν νεολιθικά

όστρακα, και ένα “μικρό αλλά σταθερό ποσοστό οστράκων της πρώιμης πρωτοελλαδικής II.” βλ. Wisnicko 2000: 35. Η τομή J έφτασε ως τα νεολιθικά στρώματα στο βόρειο τμήμα της και ως τις “Μικτές Επιχώσεις” στο νότιο, αλλά δεν κρατήθηκε καθόλου νεολιθική κεραμική. Η τομή F δεν έφτασε ως τις νεολιθικές αποθέσεις.

IJD χρονολογείται στη ΜΝ και εδράζεται σε μισό μέτρο ανθρωπογενούς επίχωσης, γεγονός που προϋποθέτει προγενέστερη ανθρώπινη δραστηριότητα, ικανή να δημιουργήσει αυτή τη διόλου ευκαταφρόνητη συσσώρευση υλικού. Ωστόσο μεγάλο μέρος της επίχωσης αυτής αποτελείται από διαλυμένες πλίνθρες που θα μπορούσαν να συσσωρευτούν σε αρκετά σύντομο χρονικό διάστημα. Έτσι λοιπόν, τα στοιχεία που θα μπορούσαν να καθορίσουν την πρώτη νεολιθική κατοίκηση στη Λέρνα οδηγούν σε πολλαπλές ερμηνείες. Προσωπικά, τουλάχιστον, δεν είμαι σε θέση να βρω ισχυρά και σαφή στοιχεία που να τεκμηριώνουν ή να αποκλείουν την παρουσία της ΑΝ φάσης στη Λέρνα.

Η αιτία της δημιουργίας των κατώτερων στρωμάτων στον τομέα JA/JB είναι, όπως και η χρονολόγησή τους, αβέβαιη. Αν και διακρίθηκαν τέσσερις διαδοχικές υποδιαρέσεις, τα ιδιαίτερα γνωρίσματα καθεμιάς από αυτές είναι ελάχιστα. Δεν υπάρχουν ακριβή σχέδια των τομών. Οι “κοιλότητες” μπορεί να δημιουργήθηκαν από την εξόρυξη οικοδομικού υλικού.⁶ Κόκκινος πηλός, παρόμοιος με αυτόν των κοιλότητων, χρησιμοποιήθηκε για την κατασκευή ωμοπλίνθων που βρέθηκαν σε στοίβες και σε σειρές στα στρώματα IJ.B και IJ.C (Σχέδια 4, 5). Είναι λοιπόν πιθανό η διαδοχή των αποθέσεων, από τις “κοιλότητες” στο IJ ως το στρώμα IJ.C, να αντιπροσωπεύει την ίδια βραχύβια δραστηριότητα.

Στις “κοιλότητες-IJ” ως το στρώμα IJ.C κυριαρχεί η κεραμική “με ασβεστολιθικά εγκλείσματα” (Lime ware), συμπεριλαμβανομένων οστράκων που συνανήκουν και τα οποία καλύπτονται στην εξωτερική επιφάνεια με μικρά επιθήματα πηλού (pellets). Μερικά όστρακα αγγείων από πηλό με ασβεστολιθικά εγκλείσματα φέρουν διακόσμηση με επίχρυσμα πλούσιο σε σίδηρο. Σε όλα τα αγγεία διακρίνονται ίχνη από στύβωση. Εκτός από δύο ή τρία όστρακα από πηλό με πρόσμιξη άμμου (Sandy ware) και ένα όστρακο από πηλό που περιέχει πολύ μικρές κροκάλες ασβεστολίθου (Pebble-Tempered ware), το υπόλοιπο των δειγμάτων που κρατήθηκαν από τους ανασκαφείς αποτελείται από κεραμική “χωρίς εγκλείσματα” (Ungritted ware). Η κεραμική αυτή απέκτησε με την όπτηση, κατά περιπτώσεις, ανοιχτόχρωμη και φαιά επιφάνεια—η τελευταία είχε διακοσμηθεί περιστασιακά με επίθετα μοτίβα. Σε αρκετά παραδείγματα της κατηγορίας “χωρίς εγκλείσματα” φαίνεται ότι προστέθηκε ένα σιδηρούχο επίχρυσμα, που έδωσε ερυθρό χρώμα με την όπτηση. Μερικά δείγματα με γραπτή διακόσμηση έχουν σωθεί. Τα χαρακτηριστικά κάποιων οστράκων μοιάζουν πολύ με αυτά της μεταβατικής φάσης στο Φράγγχι (Franchthi Int 1/2), ενώ άλλα είναι τυπικά της φάσης FCP 1.⁷

Η ΜΕΣΗ ΝΕΟΛΙΘΙΚΗ

Στην αρχή της ΜΝ φαίνεται να έχουμε την πιο έντονη και εκτεταμένη δραστηριότητα στη νεολιθική Λέρνα (Πίνακας 9.1, Int 1/2–FCP 2.2). Στο πρωιμότερο στάδιο λίθινα θεμέλια ορθογώνιας κάτοψης παραπέμπουν στην ύπαρξη κατασκευών στα σκάμματα AP και BE, στο ανατολικό τμήμα του χαμηλού υψώματος, ενώ στα δυτικά περιοχές που αντιστοιχούν στην τομή JB και στο σκάμμα BD χρησιμοποιήθηκαν για διάνοιξη λάκκων και για ταφές (βλ. παρακάτω). Μια τάφος κατά τον άξονα βορρά–νότου στην περιοχή JA/JB (I.J.Gully), αν δεν είναι αποτέλεσμα προηγούμενων δραστηριοτήτων, ανοίχτηκε προφανώς αυτήν την περίοδο. Το μήκος της, ιδίως προς τα βόρεια, δεν είναι γνωστό, αλλά, αν αποτελούσε κάποιο τεχνητό όριο δημιουργώντας ένα χώρο ιδιαίτερων δραστηριοτήτων, μπορεί και να διχοτομούσε το λοφίσκο. Οι διαφορές ανάμεσα στα κατάλοιπα στο ανατολικό και στο δυτικό τμήμα—κτίρια, πιθανώς οικίες, στα ανατολικά, λάκκοι και ταφές στα δυτικά—συνιστούν μια δελεαστική υπόθεση για τον κοινωνικό καταμερισμό του χώρου. Όμως, ακόμη και στην καλύτερη περίπτωση, αυτό δεν αποτελεί παρά μια υπόθεση.

6. Τα βαθύτερα στρώματα στους τομείς BE, BD και HTJ επίσης έφτασαν, στο επίπεδο του υδροφόρου ορίζοντα ή κάτω από αυτό, σε έναν ή περισσότερους λάκκους σκαμμένους στον κόκκινο πηλό, η ανασκαφή όμως δεν ολοκληρώθηκε σε όλους

τους λάκκους.

7. Σ.τ.μ.: η συντομογραφία FCP αντιστοιχεί στις φάσεις της κεραμικής από το Φράγγχι (Franchthi Ceramic Phase; Vitella 1993 και 1999).

Όποιος κι αν ήταν ο σκοπός και το συνολικό μήκος της, η τάφος αυτή καλύφθηκε από το στρώμα II.J.A, όταν κατασκευάστηκε ο τοίχος JJD (Σχέδιο 8). Ορθογώνιες κατασκευές με λίθινα θεμέλια χτίστηκαν ανατολικά και δυτικά από την περιοχή όπου υπήρχε η τάφος στις τομές JA/JB, καθώς και στην περιοχή του σκάμματος BD. Άλλες κατασκευές, ουσιαστικά σύγχρονες με αυτές, εντοπίστηκαν στα ανατολικά, στα σκάμματα BE και AP. Αυτές οι κατασκευές κατά τα φαινόμενα επεκτάθηκαν, αναμορφώθηκαν και τροποποιήθηκαν ποικιλοτρόπως κατά το πρώτο μισό της Μέσης Νεολιθικής, περίπου δηλαδή στην αντίστοιχη φάση FCP 2.3, παρόλο που είναι ασαφές αν οι αναδιαρθρώσεις αυτές πραγματοποιήθηκαν στη διάρκεια μιας συνεχούς ή μιας επαναλαμβανόμενης κατά διαστήματα κατοίκησης. Η αύξηση του πληθυσμού με την πάροδο των ετών δημιούργησε την ανάγκη περισσότερου χώρου, όπως υποδεικνύεται από τη νότια επέκταση των διαφόρων κατασκευών στις περιοχές JA και JB, οι οποίες πλησίασαν επικίνδυνα το όριο του πλατώματος του λόφου (βλ. παρακάτω), το οποίο βρισκόταν δύο μέτρα ψηλότερα από τη γύρω πεδιάδα. Είναι περίεργο όμως ότι διατηρήθηκε ένας ανοιχτός χώρος ανάμεσα στις κατασκευές των τομών JA και JB (Σχέδια 8-10). Η μεγάλη ποσότητα κεραμικής από τον ελεύθερο αυτό χώρο, κυρίως μεγάλα όστρακα, υποδεικνύει ότι δεν επρόκειτο για περιοχή με έντονη κυκλοφορία, π.χ. κάποιο δρόμο. Δε βρέθηκαν λάκκοι, εστίες, πασσαλότρυπες ή άλλες κατασκευές που προφανώς υπήρχαν αποκλειστικά και μόνο στο εσωτερικό των κτιρίων. Αυτό επίσης συνηγορεί κατά της χρήσης του ελεύθερου χώρου ως αυλής ή ως τόπου κοινής κοινωνικής δραστηριότητας. Η επίπεδη επιφάνεια που αποκαλύφθηκε στις άλλες τομές είναι πολύ περιορισμένης έκτασης ώστε να παρέχει πρόσθετα στοιχεία για τη χωροταξική οργάνωση του οικισμού.

Προς το δεύτερο μισό της MN, δηλαδή κατά τη διάρκεια ή προς το τέλος της περιόδου FCP 2.3, φαίνεται ότι σημειώθηκε, αν όχι ολοκληρωτική εγκατάλειψη του οικισμού, τουλάχιστον σημαντική αποδιοργάνωση της κοινότητας και μείωση του πληθυσμού. Στις τομές JA/JB δε συνεχίζονται πλέον οι επανειλημμένες επεμβάσεις στις δύο κύριες κατασκευές. Ένα μόνο, εντελώς καινούργιο και μικρότερο κτίριο χτίζεται στον ελεύθερο ως τότε χώρο, με ελαφρά διαφορετικό προσανατολισμό από όλα τα προηγούμενα κτίσματα (Σχέδιο 11). Αργότερα(;) προεκτάθηκε προς τα ανατολικά και ίσως επανασχεδιάστηκε, αλλά από ό,τι φαίνεται με τρόπο όχι τόσο συγκροτημένο σε σύγκριση με τα προηγούμενα κτίρια της MN. Το κτίριο στο σκάμμα AP φαίνεται να εγκαταλείφθηκε στην ύστερη MN, αν και οι κατασκευές στα σκάμματα BD και BE πιθανόν να χρησιμοποιήθηκαν και στη συνέχεια. Η ποσότητα της κεραμικής που μπορεί να χρονολογηθεί στη φάση που αντιστοιχεί στις FCP 2.4 και 2.5 είναι μηδαμινή και η στρωματογραφία με την οποία συνδέεται τόσο συγκεχυμένη, που είναι πιθανό όλα τα κτίρια να χρονολογούνται στην πρωιμότερη MN και η περιορισμένη ποσότητα κεραμικής της ύστερης MN να έχει παρεμφερήσει σε αυτές τις αποθέσεις.

Τα υπάρχοντα στοιχεία για την κεραμική από τις “Μικτές Επιχώσεις,” δηλαδή τις περιοχές που υποτίθεται ότι οι κάτοικοι της Πρωτοελλαδικής II (ΠΕ II) επίχωσαν με υλικό που προερχόταν από την ισοπέδωση των ανώτερων νεολιθικών στρωμάτων, ώστε να δημιουργήσουν χώρο για της δικές τους κατασκευές, είναι πολύ περιορισμένα. Όσο μπορώ να καταλάβω από τις περιγραφές στους καταλόγους της κεραμικής,⁸ οι “Μικτές Επιχώσεις” δεν περιείχαν μεγάλες ποσότητες κεραμικής της ύστερης MN. Τα ποσοστά των σχετικών κατηγοριών κεραμικής και των παραλλαγών τους από τις “Μικτές Επιχώσεις” είναι ανάλογα με αυτά των νεολιθικών αποθέσεων. Ενδεχομένως η δραστηριότητα στη Λέρνα κατά την ύστερη MN να ήταν πολύ περιορισμένη, ίσως οι κάτοικοι να μην παρέμεναν εκεί καθ’ όλη τη διάρκεια του έτους (τέτοια μορφή εγκατάστασης μάλλον αντιπροσωπεύουν τα πολύ πιο σημαντικά πρωιμότερα κατάλοιπα της Μέσης Νεολιθικής), αλλά να επισκέπτονταν τη θέση μόνο περιστασιακά ή εποχικά. Στο τέλος της MN η θέση είχε ήδη εγκαταλειφθεί. Το προτεινόμενο πρότυπο κατά τη Μέση Νεολιθική στη Λέρνα μοιάζει αρκετά με αυτό που διαπιστώθηκε στο Φράγγθι, με εντονότερη δραστηριότητα

8. Από τις “Μικτές Επιχώσεις” ελάχιστα μόνο νεολιθικά όστρακα κρατήθηκαν.

στην πρώιμη MN, ενδείξεις για προβλήματα και διάλυση της κοινότητας στην ύστερη MN και εγκατάλειψη του οικισμού στο τέλος της περιόδου.

Η κεραμική από τα στρώματα της MN περιλαμβάνει κατά κανόνα “πρωτοβερνικωτά” όστρακα, κυρίως από τις παραλλαγές: μονόχρωμη, διακοσμημένη και χονδροειδή. Πολλά από τα “πρωτοβερνικωτά” είναι ανοιχτόχρωμα, με θαμπή επιφάνεια και τελική επεξεργασία χαμηλής ποιότητας. Λίγα μόνο παραδείγματα έχουν πολύ στιλπνή επιφάνεια, ενώ δεν υπάρχουν στο ανασκαφικό αυτό σύνολο έντονα τροπιδωτά σχήματα με ψηλές δακτυλιόσχημες βάσεις. Σπάνια είναι τα πρωτοβερνικωτά διακοσμημένα είτε με ακανόνιστες γραμμές είτε με στίλβωση (Scribbled and Pattern-Burnished Urfs), σήμα κατατεθέν των φάσεων FCP 2.4 και 2.5 στο Φράγγθι. Φαίνεται ότι οι κεραμείς της Λέρνας ήταν λιγότερο επιτήδαιοι ή λιγότερο επιμελείς από τους ομολόγους τους στο Φράγγθι. Κατά την κατασκευή των αγγείων, συχνά άφηναν αποτυπώματα από τα δάχτυλα και από τα νύχια τους όχι μόνο στα λιγότερο ορατά μέρη, αλλά και στην περιφέρεια του χείλους ή της χαμηλής δακτυλιόσχημης βάσης. Πολλές φορές θεωρούσαν αναγκαίο να προσθέσουν πηλό στο εσωτερικό του ώμου των αγγείων με ψηλό λαιμό για να τον υποστηρίξουν καλύτερα και αμελούσαν να ξύσουν τον πρόσθετο πηλό, όταν το αγγείο άρχιζε να στεγνώνει. Συχνά παρατηρούνται ρηγματώσεις στα αγγεία. Όταν έκριναν απαραίτητο να στεγνώσουν για λίγο ένα αγγείο που δεν μπορούσε να σταθεί στηρίζοντάς το μέσα σε ένα άλλο αγγείο, δεν έκαναν τον κόπο να λειάνουν τα ίχνη της επαφής τους. Όλα αυτά τα στοιχεία παραπέμπουν σε άπειρους αγγειοπλάστες και συνάδουν με τη χρονολόγηση της κεραμικής αυτής στις πρώιμες φάσεις της MN.

ΟΙ ΤΑΦΕΣ

Έχουν σωθεί τα κατάλοιπα έντεκα ατόμων της νεολιθικής εποχής, εννέα από τις αποθέσεις της Μέσης Νεολιθικής και δύο από την Τελική Νεολιθική (Πίνακας 9.2). Όλες οι ταφές της MN, εκτός από την ταφή J-9, ένα έμβρυο που βρέθηκε στριμωγμένο σε μια ύστερη (FCP 2.4) πρωτοβερνικωτή διακοσμημένη φιάλη, ανήκουν σε στρώματα της πρώιμης MN, της περιόδου με τη μεγαλύτερη δραστηριότητα στη Λέρνα. Οι ταφές της MN συνίστανται σε τέσσερα έμβρυα ή νεογέννητα, τρία παιδιά ηλικίας κάτω των 10 ετών και δύο ενήλικες.

Τα τέσσερα έμβρυα, δύο εκ των οποίων αναγνωρίστηκαν ως πιθανόν θηλυκού γένους (πρακτική που αποφεύγεται στις μέρες μας), ήταν θαμμένα χωρίς κτερίσματα, εκτός από την περίπτωση της αποσπασματικά σωζόμενης πρωτοβερνικωτής διακοσμημένης φιάλης που περιείχε τα οστά του εμβρύου της ύστερης MN. Οι ταφές βρέθηκαν μέσα σε απλούς ρηχούς λάκκους, ή ήταν απλώς καλυμμένες από σφρό λίθων ή χώματος. Έλειπαν τα κρανία δύο σκελετών (J-7, J-8), με δεδομένη όμως την εύθραυστη φύση των κρανιακών οστών των εμβρύων, αυτό μπορεί να θεωρηθεί τυχαίο γεγονός.⁹

Τα τρία παιδιά είχαν προφανώς ταφεί με τον ίδιο τρόπο όπως τα έμβρυα, δηλαδή σε λάκκους ή κάτω από σφρό χώματος. Δεν έχουμε πληροφορίες για το αν οι σκελετοί ήταν πλήρεις.

Μόνο δύο ενήλικες αντιπροσωπεύονται στα σκελετικά κατάλοιπα της MN, ένας άνδρας και μια γυναίκα. Από τον καθένα σώζεται μόνο τμήμα του βραχίονα και του χεριού. Και στις δύο περιπτώσεις τα οστά βρέθηκαν σε στενή συνάφεια με την ταφή παιδιού ή εμβρύου. Καμιά από τις δύο ταφές δεν ήταν κτερισμένη. Στην πραγματικότητα τα σκελετικά κατάλοιπα των ενηλίκων δεν μπορούν να θεωρηθούν κανονική ταφή. Η εντύπωση που δίνεται είναι ότι η ταφή των παιδιών συνοδευόταν από ένα μεμονωμένο μέλος ενηλίκου, τον βραχίονα, πιθανόν ως αποκρουστική προσφορά θλίψης ή ακόμη και ευθύνης που προσφέρθηκε εκούσια ή ακούσια. Όπως

9. Η ταφή ΗΠ-1 περιγράφεται ως “καλά διατηρημένη” αλλά δεν υπάρχουν στοιχεία για το πόσο πλήρης ήταν ο σκελετός. Από την ταφή J-9 ο Angef είδε μόνο το κρανίο, αλλά κατά την ανα-

σκαφή είχαν αναφερθεί και άλλα τμήματα του σκελετού αυτού (βλ. παραπάνω Κεφ. 3).

αναφέρθηκε παραπάνω, τα έμβρυα και τα νεογέννητα από τις πρωιμότερες ταφές της ΜΝ δεν είχαν κτερίσματα. Η ταφή εμβρύου μέσα σε τμήμα φιάλης της ύστερης ΜΝ ίσως υποδηλώνει αλλαγή των ταφικών εθίμων. Δύο από τα τρία παιδιά είχαν κτερισθεί το καθένα με μια μικρή φιάλη (εικ. Π:ε, 26:ο), από τις οποίες λείπουν μερικά όστρακα.

Οι άλλοι ενήλικες θα πρέπει να ενταφιάστηκαν σε τάφους ή νεκροταφεία μακριά από τον οικισμό ή να εκτέθηκαν χωρίς ενταφιασμό. Η C. Perlès (2001: 274) έχει σίγουρα δίκιο όταν επισημαίνει ότι οι λίγες ταφές που βρίσκουμε στις πρώιμες νεολιθικές θέσεις στην Ελλάδα θα πρέπει, με εξαίρεση αυτών που υπάρχουν στα ελάχιστα νεκροταφεία, να είναι αυτές που έτυχαν διαφορετικής μεταχείρισης από τη συνηθισμένη, “φυσιολογική” ταφή—πρόκειται δηλαδή για άτομα από τα οποία “στέρησαν την καθιερωμένη ταφική τελετή.” Η Perlès (2001: 279) προτείνει μια ερμηνεία για αυτήν τη στέρηση κανονικής ταφής: πιθανόν οφείλεται στο ότι τα άτομα αυτά δεν κατόρθωσαν να φτάσουν “στην απαιτούμενη ηλικία ή κοινωνική θέση,” ένα καθεστώς που φαίνεται να ισχύει στη Λέρνα κατά τη ΜΝ.

Η ΝΕΟΤΕΡΗ ΝΕΟΛΙΘΙΚΗ

Ο οικισμός στη Λέρνα εγκαταλείφθηκε στο τέλος της Μέσης Νεολιθικής και απ’ ό,τι φαίνεται δεν υπήρξε ξανά έντονη κατοίκηση ως την Πρώιμη Εποχή του Χαλκού. Οι “Μικτές Επιχώσεις,” δηλαδή ο υποτιθέμενος χώρος απόρριψης υλικού των ύστερων νεολιθικών φάσεων, προερχόμενου από εργασίες ισοπέδωσης κατά την πρωτοελλαδική περίοδο, έδωσαν πολύ λίγα όστρακα της Νεότερης Νεολιθικής (ΝΝ). Κατάλοιπα που να μπορούν να συγκριθούν με τη φάση FCP 3, δηλαδή την πρωιμότερη κατοίκηση της ΝΝ στο Φράγγχι, απουσιάζουν εντελώς από τη Λέρνα. Μόνον ένας πολύ μικρός αριθμός οστράκων μπορεί με ασφάλεια να αποδοθεί στην τελευταία φάση της ΝΝ ή την FCP 4 (βλ. Κεφ. 7).

Κάποια άτομα που έφτασαν τυχαία στη θέση ή που σκόπιμα έψαζαν να βρουν το χαμηλό λόφο της Λέρνας δε θα μπορούσαν παρά να δουν τα ίχνη της προηγούμενης ανθρώπινης δραστηριότητας στο χώρο, δηλαδή τα ίχνη που είχαν αφήσει οι πρόγονοί τους. Αυτά τα ορατά κατάλοιπα ενδεχομένως ενέπνευσαν αφηγήσεις για τον τόπο και για τους προηγούμενους κατοίκους του. Είτε σχετίζονταν με πραγματικές μνήμες που πέρασαν στις επόμενες γενιές είτε, το πιθανότερο, επρόκειτο για θρύλους που προέκυψαν από τη ζωηρή φαντασία κάποιου γεροντότερου, οι αφηγήσεις ίσως περιλάμβαναν αρνητικά στοιχεία που απέτρεψαν πολλούς από το να επισκεφτούν το χώρο κατά τη Νεότερη Νεολιθική. Οι ελάχιστοι που σταμάτησαν στη Λέρνα άφησαν λιγοστά ίχνη της παρουσίας τους.

Η ΤΕΛΙΚΗ ΝΕΟΛΙΘΙΚΗ

Κατάλοιπα περιορισμένης δραστηριότητας κατά την Τελική Νεολιθική (ΤΝ) βρέθηκαν συγκεντρωμένα στην περιοχή JB, σε έναν αριθμό λάκκων, καθώς και σε δύο ταφές αρκετά μέτρα μακριά από τους λάκκους. Άλλα, διάσπαρτα, κατάλοιπα από τα στρώματα της Πρώιμης Εποχής του Χαλκού και τις “Μικτές Επιχώσεις” δεν επαρκούν για να τεκμηριώσουν μακροχρόνια κατοίκηση κατά την Τελική Νεολιθική. Είναι όμως πιθανό να έγιναν αρκετές σύντομες διάρκειας επισκέψεις στο χώρο. Όλη η κεραμική της ΤΝ φαίνεται να προέρχεται από την ίδια φάση, περίπου αντίστοιχη με τη FCP 5.2, δηλαδή σχεδόν στο μέσον της μακράς Τελικής Νεολιθικής. Τα συνευρήματα των λάκκων της ΤΝ στην περιοχή JB είναι αξιοσημείωτα όμοια με τα κατάλοιπα της ΤΝ από την τομή L5 στην παραλία, στο Φράγγχι.

Οι δύο ταφές της ΤΝ, η μια εκ των οποίων βρέθηκε αρκετά μέτρα βόρεια των λάκκων της περιοχής JB, στην τομή HTN, και η άλλη αρκετά μέτρα στα ανατολικά, στην τομή JC, περιείχαν

η κάθε μια τα κατάλοιπα μιας νεαρής γυναίκας περίπου 25 ετών (Πίνακας 9.2). Ένα ή περισσότερα αγγεία είχαν τοποθετηθεί σε κάθε τάφο. Η γυναίκα στον τάφο JC-1 είχε κτεριστεί με ένα τουλάχιστον περίτεχνα διακοσμημένο όστρακο.¹⁰ Τα αγγεία από τις ταφές είναι σύγχρονα με αυτά των λάκκων του τομέα JB. Είναι λοιπόν δυνατόν να υπάρχει σχέση ανάμεσα στις δύο περιοχές διαφορετικής δραστηριότητας: οι λάκκοι μπορεί να είναι κατάλοιπα νεκρικών τελετών ή πιο συνηθισμένων πράξεων που έλαβαν χώρα στο διάστημα που οι άνθρωποι βρισκόνταν στη Λέρνα για να θάψουν τις νεαρές γυναίκες. Το γεγονός ότι οι νεκροί ήταν ενήλικες, η παρουσία κτερισμάτων, η ταφή σε ειδικά προετοιμασμένους λάκκους—στην περίπτωση του JC.1 μάλιστα ο πυθμένας ήταν στρωμένος με λίθους—και η πιθανή σήμανση των τάφων με λιθοσωρούς αποτελούν στοιχεία που διακρίνουν τις ταφές των δύο γυναικών από τις απλές βραφικές και παιδικές ταφές της εγκατάστασης της MN.

Πολλά στοιχεία των καταλοίπων της TN στη Λέρνα είναι συναρπαστικά. Ένα από αυτά είναι η τοποθέτηση μεγάλων τμημάτων (πολύ καμένων) αγγείων μέσα σε λάκκο που βρισκόταν πολύ κοντά σε άλλους που επίσης περιείχαν μεγάλα τμήματα αντικειμένων από άλλα υλικά.¹¹ Αυτός ο συνδυασμός στοιχείων στις αποθέσεις της TN στην περιοχή JB έχει ως πλησιέστερο παράλληλο τα λίγο πρωιμότερα κατάλοιπα της TN από την παραλία στο Φράγγχι. Κατά τη συζήτηση για τις αποθέσεις σε λάκκους στο Φράγγχι, επικεντρώθηκα στις πλούσιες σε ασβέστιο επιχώσεις ως ένα από τα πιο χαρακτηριστικά τους γνωρίσματα. Πρότεινα λοιπόν ότι οι κάτοικοι της TN στο Φράγγχι πιθανόν επέλεξαν να καθαρίσουν την περιοχή και να θάψουν όλα τα ίχνη τους πριν εγκαταλείψουν το χώρο, καλύπτοντάς τα με ασβέστη για να σημαδέψουν το μέρος, ίσως συμβολικά, και/ή για να αποτρέψουν τα άγρια ζώα να διαταράξουν τα κατάλοιπα (Vitelli 1999α: 90–91).

Αν και βρέθηκαν στη Λέρνα αν και βρέθηκαν λευκές τερφώδεις αποθέσεις, πιθανότατα ασβέστης, ήταν περιορισμένες σε μικρή αβαθή κοιλότητα, σε αντίθεση με το Φράγγχι όπου ήταν παντού διασκορπισμένες και πάνω από την επίχωση των λάκκων. Η περιορισμένη έκταση της απόθεσης στη Λέρνα την καθιστά λιγότερο καιρία στην απόπειρα ερμηνείας του συνόλου των καταλοίπων. Ωστόσο ο αριθμός των μεγάλων, αποσπασματικά σωζόμενων, αγγείων που βρέθηκαν στοιβαγμένα στο λάκκο 3, επισύρει την προσοχή και απαιτεί κάποια εξήγηση. Για ποιο λόγο, άραγε, μια ομάδα ανθρώπων θα έσπαζε, θα έκαιγε και θα έθαβε μεγάλα θραύσματα αγγείων—όχι ολόκληρα αγγεία—πριν εγκαταλείψει έναν τόπο;

Μια πρόσφατη μελέτη του Charman (2000) σχετικά με τη σκόπιμη θραύση κεραμικών και άλλων αντικειμένων στην Κεντρική και Ανατολική Ευρώπη κατά τη νεολιθική εποχή παρέχει κάποιες ενδείξεις. Ο συγγραφέας επισημαίνει ότι, όπως τα ακέραια αγγεία και η κεραμική τεχνοτροπία αποτελούν σύμβολο συμμετοχής σε μια ομάδα, σύμβολο συνοχής και αλληλεγγύης, έτσι και το εύθραυστο των κεραμικών τα καθιστά κατ' εξοχήν μέσο συμβολισμού κοινωνικών ρήξεων (Charman 2000: 42–43).

Υποθετώντας μόνο αυτό το αρκετά απλό, αλλά γενικότερα παραγνωρισμένο,¹² σημείο, ανάμεσα στις πολλές και περίπλοκες ιδέες που διαπραγματεύεται ο Charman στη μελέτη του, μπορεί να βρούμε μια εξήγηση για τα εγκαταλελειμμένα αγγεία της TN στη Λέρνα και στο Φράγγχι. Κατά το σκάψιμο των λάκκων στους οποίους θα έθαβαν τα θραυσμένα απομεινάρια των δικών τους δραστηριοτήτων, οι κάτοικοι της Λέρνας κατά την TN, και όλοι όσοι παλαιότερα άνοιξαν λάκκους στο χώρο, αλλά και αργότερα οι αρχαιολόγοι, αναπόφευκτα ήρθαν αντιμέτωποι με επιχώσεις που περιείχαν υλικά κατάλοιπα των προκατόχων τους, των δικών τους (και δικών μας) προγόνων. Η εύρεση αυτών των καταλοίπων ξαναφέρνει το παρελθόν, γεμάτο μνήμες,

10. Βλ. Κορ. 8 για περισσότερα γραπτά όστρακα που μπορεί να συνόδευσαν την ταφή. Το ότι ένα όστρακο μπορεί να αποτελούσε κατάλληλο δώρο για το νεκρό υποδεικνύει ότι, όταν τοποθετούνταν στις ταφές αλόκληρα αγγεία, αυτό μπορεί να γινόταν γιατί θεωρούσαν τα αγγεία σημαντικά αφ' εαυτά και όχι για το

αποσυντεθειμένο πλέον περιεχόμενό τους.

11. Τα νεολιθικά ευρήματα εκτός από την κεραμική πρόκειται να δημοσιευτούν από την E. C. Banks.

12. Η L. Talcott (1987) αναφέρεται στο θέμα κατά τη διαπραγμάτευση της πιθανής χρήσης κάποιων νεολιθικών ειδωλίων.

ιστορίες και αφηγήσεις, στο παρόν (Charman 2000: 145). Συνδέει τους “ανασκαφείς” με τους προπάτορές τους, ενδεχομένως με πολλούς, ισχυρούς και πολύσημους τρόπους.¹³

Όταν έθαβαν θραύσματα των δικών τους δραστηριοτήτων σε λάκκους, οι άνθρωποι αυτοί στην κυριολεξία τοποθετούσαν το παρόν τους μέσα στο παρελθόν, συνδέοντας έτσι τους εαυτούς τους τόσο με τον τόπο όσο και με τους προγόνους τους. Αν τα σπασμένα και αποσπασματικά αγγεία συμβόλιζαν επιπλέον την κοινωνική ρήξη, θα μπορούσαν να αφορούν τη ρήξη που δημιουργήθηκε κατά την απομάκρυνση των ανθρώπων από το χώρο και τους προγόνους τους. Ίσως η ρήξη αυτή να συνίστατο στη διάλυση μιας κοινωνικής ομάδας που είχε συγκεντρωθεί με αφορμή κάποια ιδιαίτερη περίπτωση και τώρα διασκορπιζόταν σε διάφορες κατευθύνσεις. Μικρά όστρακα των αγγείων που δε βρέθηκαν στους λάκκους ούτε και αλλού στη θέση θα μπορούσαν να έχουν μεταφερθεί μακριά, μαζί με τους ανθρώπους. Κάθε ένα εύκολα μεταφερόμενο όστρακο θα παρείχε έναν ισχυρό σύνδεσμο με το όλον του αρχικού αγγείου, με τις περιστάσεις στις οποίες είχε χρησιμοποιηθεί, με όσους ήταν παρόντες σε αυτές τις περιστάσεις (Charman 2000: 222–223 και αλλού στο κείμενο). Ίσως μάλιστα να συμβόλιζε και την υπόσχεση ενός ξαναναταξιώματος, όπου τα διαχωρισμένα τμήματα των αγγείων, αλλά και οι άνθρωποι, θα μπορούσαν να ενωθούν ξανά.

Η εθνοαρχαιολογική μελέτη της Ο. Καλεντζίδου για τη χρήση της ακόσμητης κεραμεικής στη σύγχρονη Θράκη τεκμηριώνει αυτό που οι περισσότεροι από εμάς γνωρίζουμε από τις προσωπικές μας εμπειρίες, παρ’ όλο που μπορεί να μην το έχουμε διατυπώσει ακριβώς με τον ίδιο τρόπο. Αγγεία και άλλα αντικείμενα συχνά αποκτούν σημασία λόγω του “συσχετισμού τους με άλλα (όχι υλικά) ιστορικά γεγονότα,” επειδή “πυροδοτούν τη δημιουργία ατομικής και συλλογικής μνήμης” (Kalentzidou 2001: 10–11). Η Καλεντζίδου (2001: 92–120) διαπίστωσε ότι, όταν έδειχνε ένα παλιό, ντόπιο αγγείο σε μεγαλύτερης ηλικίας μέλη της κοινότητας, έμπαινε σε λειτουργία μια μακρά αλληλουχία αναμνήσεων σχετικά με δοκιμασίες και ταξίδια, δύσκολες εποχές και ευτυχισμένες οικογενειακές ασχολίες που είχαν λάβει χώρα κατά το παρελθόν. Το ίδιο συμβαίνει και στη δική μου οικογένεια, όταν ένας από μας βρίσκει κάποιο αντικείμενο (ή φωτογραφία) μιας παλαιότερης περιόδου της ζωής μας. Οι αναμνήσεις δεν είναι απαραίτητο να είναι ιστορικά και αντικειμενικά έγκυρες, εξάλλου σπάνια είναι τέτοιες. Κατ’ αυτόν τον τρόπο, όταν αποδίδουμε παρόμοια συμπεριφορά στους προϊστορικούς κατοίκους της Λέρνας ή άλλων περιοχών, δε χρειάζεται να προϋποθέτουμε ότι οι αναμνήσεις και οι παραδόσεις κληροδοτήθηκαν άμεσα από γενιά σε γενιά. Ένα όστρακο παλιού αγγείου, που είχε χρησιμοποιηθεί είτε από έναν άμεσο είτε από έναν υποθετικό συλλογικό πρόγονο της κοινότητας, θα ήταν αρκετό για να καθιερώσει ένα δεσμό ανάμεσα στο παρελθόν και το παρόν και, με αρκετή πιθανότητα, να δώσει το έναυσμα για την αφήγηση ιστοριών.

Αν το δει κανείς με αυτόν τον τρόπο, το περίτεχνα διακοσμημένο όστρακο που τοποθετήθηκε δίπλα στο κεφάλι της νεαρής γυναίκας στην ταφή JC-1 γίνεται ένα συγκινητικό σύμβολο. Αντιπροσωπεύει τη ρήξη ανάμεσα στους ζωντανούς και στους νεκρούς, όπως τα όστρακα του αγγείου, ένα στον τάφο, τα άλλα με τους ζωντανούς, συμβολίζουν τη σύνδεση ανάμεσα στους κατόχους τους και δίνουν την ελπίδα ότι τα κομμάτια θα ξαναενωθούν. Ίσως μια παρόμοια, πλούσια σε συμβολισμό, σημασία θα πρέπει να υποθεθεί για τα καλύτερα σοζόμενα αγγεία που βρέθηκαν σε άλλους νεολιθικούς τάφους της νότιας Ελλάδας, μια και από τα περισσότερα, ίσως και από όλα, λείπουν μερικά μικρά όστρακα τα οποία μπορεί να κρατήθηκαν και να φυλάχτηκαν από τους συγγενείς του νεκρού.

Ως αρχαιολόγοι πλάθουμε τις ιστορίες μας και διαμορφώνουμε τη σύνδεσή μας με τους προγόνους της Νεολιθικής, μέσω—ελπίζουμε—ενδεδειγμένης ανάλυσης των αποσπασματικών τους καταλοίπων. Στο τέλος, οι ιστορίες μας, τα κίνητρα και οι συμβολικές χειρονομίες μας μπορεί να μη διαφέρουν και τόσο από τις δικές τους.

13. Ότι αυτή ήταν μία από τις λειτουργίες όλων των παλαιότερων λάκκων, με εξαίρεση ίσως των “κοιταχτών”, είναι προφανές, αλλά το σύστημα της ομαδοποίησης των ευρημάτων (“zoning”) στη Λέρνα, κατά το οποίο συνενώθηκαν τα περιεχόμενα

διαφόρων λάκκων με υλικό από τις αποθέσεις μέσα στις οποίες αυτοί είχαν ανοχτεί, αποτρέπει κάθε απόπειρα διερεύνησης των συγκεκριμένων συνεπειών.

Αν και μάλλον περιορισμένα σε έκταση, τα κατάλοιπα των τελευταίων φάσεων της Νεολιθικής στη Λέρνα μπορούν να συγκριθούν χοντρικά με την ποσότητα αυτών που βρέθηκαν στο Φράγγχι. Πράγματι, στις λίγες θέσεις της Νεότερης Νεολιθικής που είναι γνωστές στην ευρύτερη περιοχή έχει εντοπιστεί μικρή, αν και χαρακτηριστική, ποσότητα ευρημάτων. Στην Αργολίδα δε φαίνεται να έχουμε, τουλάχιστον στην πρώιμη φάση της TN, χωριά αγροτών με μακροχρόνια κατοίκηση στο ίδιο μέρος, που θα μπορούσαν να αναπτυχθούν βαθμιαία ή να ενθαρρύνουν τη δημιουργία των μεγαλύτερων και πιο σύνθετων κοινοτήτων που κατά κανόνα συνδέουμε με την Εποχή του Χαλκού. Η νότια Ελλάδα δίνει πράγματι την αντίθετη εικόνα από αυτή του βορρά, όπου ο αριθμός των θέσεων αυξάνεται και ο πληθυσμός φαίνεται να βρίσκεται σε ανοδική πορεία στις ύστερες φάσεις της Νεολιθικής.

Οι θέσεις της TN, σήμερα πια πολυάριθμες στη νότια Ελλάδα, παραμένουν ιδιαίτερα ενδιαφέρουσες αλλά πολύ δύσκολες στην ερμηνεία. Είναι σαφές, και αυτό επιβεβαιώνεται και στο Φράγγχι και στη Λέρνα, ότι η διάνοιξη λάκκων στις θέσεις αυτές, όποια και να ήταν η σκοπιμότητά τους, αποτελούσε σημαντική δραστηριότητα στην TN. Ξέρουμε ότι οι λάκκοι μπορεί να δημιουργήσουν τεχνητό ανακάτεμα αρχαιολογικών καταλοίπων που ποτέ δεν ήταν σε χρήση ταυτόχρονα. Δημιουργούν επίσης το ενδεχόμενο πρόσθετης διαταραχής των ανθρωπογενών καταλοίπων, αν οι αρχαιολόγοι δεν τους αναγνωρίσουν ως λάκκους (που σπάνια είναι τόσο ευκρινείς στο έδαφος όσο είναι στα σχέδια στην αίθουσα διδασκαλίας) και ανασκάψουν το περιεχόμενο των λάκκων μαζί με τα στρώματα μέσα στα οποία είχαν ανοιχτεί. Υποψιάζομαι ότι η δυσκολία μας να χρονολογήσουμε την TN και συνακόλουθα να κατανοήσουμε καλύτερα τη συμπεριφορά των ανθρώπων της περιόδου αυτής οφείλεται σε μεγάλο βαθμό στις διαταράξεις που παρατηρούνται στις περισσότερες θέσεις της TN, σε συνδυασμό με τους ανασκαφικούς περιορισμούς που αυτές επιβάλλουν. Δεν πιστεύω ότι θα προοδεύσουμε σημαντικά στην κατανόηση και στην ερμηνεία των διαφορών ανάμεσα στο βορρά και στο νότο σε αυτήν τη σημαντική περίοδο της Νεολιθικής, μέχρις ότου παραδεχτούμε ότι ακόμη δεν έχουμε κατανοήσει τη φυσιογνωμία των θέσεων που ερευνούμε, μέχρι να αναπτύξουμε και να χρησιμοποιήσουμε τεχνικές πεδίου σχεδιασμένες έτσι ώστε να βοηθούν την αναγνώριση των διαταράξεων και την απόκτηση σωστής πληροφόρησης για τη στρωματογραφία και για τα συνευρήματα. Αν αφοσιωθούμε στην ανάλυση των πρωτογενών δεδομένων κάθε θέσης αντί να προσπαθούμε να εντοπίσουμε παράλληλα για μεμονωμένα “χαρακτηριστικά γνωρίσματα” από θέση σε θέση, ίσως αρχίσουμε να καταλαβαίνουμε τι πραγματικά συνέβαινε στο τέλος της Νεολιθικής στη νότια Ελλάδα και πώς η δραστηριότητα της εποχής αυτής μπορεί να συνέβαλε στα πολλά και εντυπωσιακά επιτεύγματα των επόμενων αιώνων.

ΟΙ “ΜΙΚΤΕΣ ΕΠΙΧΩΣΕΙΣ” (THE “MIXED FILL”)

Όπως έχει επισημάνει η Wiencke, “ένα από τα πιο εντυπωσιακά χαρακτηριστικά της εγκατάστασης της Λέρνας III είναι οι ‘Μικτές Επιχώσεις’ (η ονομασία δόθηκε στην αρχή των ανασκαφών: Caskey 1954: 28 και 1955: 47) που παρατηρούνται σε πολλά σημεία στα δύο τρίτα της κύριας ανασκαφής προς τα νότια” (Wiencke 2000: 29). Ο όρος “Μικτές Επιχώσεις—Mixed Fill” χρησιμοποιήθηκε για να περιγράψει αποθέσεις χωρίς κάποιο ιδιαίτερο χαρακτηριστικό και με κυμαινόμενο ποσοστό πρωτοελλαδικών και νεολιθικών οστράκων. Οι “Μικτές Επιχώσεις” μερικές φορές εντοπιζόνταν απευθείας πάνω από τα νεολιθικά στρώματα, ενώ αλλού εκτείνονταν σε τέτοιο βάθος που προσέγγιζαν τις αποθέσεις της Αρχαιότερης Νεολιθικής. Η Wiencke επαναλαμβάνει την ερμηνεία του Caskey ότι “οι πρώτοι κάτοικοι της ΠΕ II βρήκαν μια πιθανότητα εγκαταλελειμμένη και σίγουρα ανισόπεδη τοποθεσία και ότι πρέπει να χρησιμοποίησαν τα ψηλότερα εξάρματα της νεολιθικής κατοίκησης για τις πρώτες τους κατασκευές” και αργότερα να ισοπέδωσαν τα εξάρματα αυτά και να επίχωσαν τις νεροσυρμές και άλλες περιοχές με χαμηλότερο υψόμετρο, ώστε να οριζοντιωθεί ο χώρος για τα δικά τους οικοδομήματα (Wiencke 2000: 29).

Αν πράγματι εξάρματα και νεροσυρμές χαρακτήριζαν το γήλοφο κατά τη νεολιθική περίοδο, αυτά τα στοιχεία θα πρέπει να μας λένε κάτι για τις νεολιθικές δραστηριότητες και πρακτικές. Έτσι, είναι σκόπιμο να εξεταστούν οι “Μικτές Επιχώσεις,” για να δούμε τι μπορούν να μας πουν για τη μορφολογία του λόφου στη νεολιθική εποχή. Το Σχέδιο 28 δείχνει κατά προσέγγιση τα επίπεδα των ψηλότερα σωζόμενων νεολιθικών στρωμάτων σε διάφορα σημεία στα οποία εντοπίστηκαν νεολιθικές επιχώσεις.¹⁴ Φαίνεται πως προς το τέλος της νεολιθικής κατοίκησης—ή στην αρχή της πρωτοελλαδικής—η θέση παρουσίαζε δύο εξάρματα, ένα κατά μήκος της βόρειας ανασκαμμένης περιοχής (BD, HTN, BE), το άλλο κατά μήκος της νότιας (JB, JA, JC). Και τα δύο βρίσκονταν σε υψομετρικό επίπεδο +4.00 μ., με ένα χαμήλωμα του εδάφους περίπου στα +2.00 μ. ανάμεσά τους (B, HTJ, AP, A).¹⁵ Μια πιο προσεκτική ματιά στα νεολιθικά στρώματα στους AP και HTJ μπορεί να αποσαφηνίσει το φανερό αυτό χαμήλωμα του εδάφους στο μέσο του λόφου.

Στην τομή HTJ διατηρήθηκε μόνο ένα μέτρο νεολιθικής απόθεσης (Πίνακας 9.3), η υστερότερη φάση της οποίας αντιστοιχεί στη φάση FCP 2.1 ή στην αρχή της Μέσης Νεολιθικής. Αφού οι νεολιθικές αποθέσεις τόσο στα βόρεια όσο και στα νότια του HTJ βρίσκονταν άλλα δύο μέτρα ψηλότερα με τρεις ή τέσσερις επιπρόσθετες υποδιαιρέσεις, ίσως αντίστοιχες με τις φάσεις FCP 2.4 ή 2.5, ο ευκολότερος τρόπος για να εξηγήσει κανείς το χαμηλό υψόμετρο στην τομή HTJ είναι να προτείνει, όπως ο Caskey και η Wienske (βλ. παραπάνω), ότι οι άνθρωποι που εγκαταστάθηκαν εδώ κατά την πρωτοελλαδική εποχή αφαίρεσαν με σκάψιμο τα δύο μέτρα που λείπουν και απόθεσαν το υλικό αυτό κάπου αλλού, ίσως ως επίχωση (“Mixed Fill”), ίσως στο σκάμμα AP ή ακριβώς στα νότια των τομών JA/JB (βλ. πιο κάτω και Wienske 2000: 39). Αυτό μπορεί να συνέβη. Δεν μπορεί όμως να χαρακτηριστεί “επιχείρηση ισοπέδωσης του χώρου,” αφού, πριν αφαιρεθούν τα δύο μέτρα επίχωσης, το ψηλότερο σημείο των νεολιθικών στρωμάτων στον τομέα HTJ θα ήταν περίπου στα +4.20 μ., δηλαδή ουσιαστικά στο ίδιο επίπεδο με το ανώτερο σημείο των νεολιθικών στρωμάτων στα βόρεια και στα νότια. Αντίθετα, η αφαίρεση αυτών των δύο μέτρων νεολιθικού υλικού θα δημιούργησε το χαμήλωμα του εδάφους. Το “ανισόπεδο έδαφος” λοιπόν θα ήταν αποτέλεσμα της δραστηριότητας στην ΠΕ II εποχή και όχι στη Νεολιθική. Είναι επίσης πιθανό, κάποια χρονική στιγμή μετά τη φάση FCP 2.1, οι νεολιθικοί κάτοικοι να έσκαψαν και να αφαίρεσαν τα σημαντικά σε ποσότητα υλικά που προφανώς απουσιάζουν από την τομή HTJ, αλλά οι ανασκαφείς δε βρήκαν επίχωση που να συνίσταται από σαφώς αμιγές νεολιθικό υλικό. Επίσης μια άλλη πιθανότητα είναι ότι, για κάποιο λόγο, η περιοχή της τομής HTJ δεν κατοικήθηκε ούτε χρησιμοποιήθηκε ως χώρος απόρριψης μετά τη φάση FCP 2.1 και, επειδή δε συσσωρεύτηκαν αποθέσεις, παρέμεινε ως ένα σημείο με χαμηλό ύψος στο νεολιθικό λόφο.

Η περιοχή του σκάμματος AP ήταν ένα χαμηλό υψομετρικά σημείο όταν άρχισε η ανθρώπινη δραστηριότητα (Πίνακας 9.3). Συνεπώς, δεν πρέπει να μας εκπλήσσει το ότι παρέμεινε ένα χαμηλό σημείο στο τέλος της νεολιθικής κατοίκησης. Νεολιθικά στρώματα που εντοπίζονται μόνο στο νότιο μέρος της ανασκαφικής τομής (Σχέδια 24–25) και έχουν ύψος πάνω από ενάμισι μέτρο συσσωρεύτηκαν στη διάρκεια των φάσεων FCP 2.2 ή 2.3. Το υστερότερο χρονολογικά νεολιθικό στρώμα στον τομέα AP (Σχέδιο 25) συμπεριλάμβανε μια κατασκευή, δύο δωμάτια της οποίας, τα δωμάτια BS και BT, φαίνεται ότι καταστράφηκαν μερικώς στα βόρεια από ένα λάκκο που συνέχιζε βαθύτερα από όσο προχώρησε η ανασκαφή (κάτω από τον υδροφόρο ορίζοντα) και επιχώθηκε ακολούθως με τις “Μικτές Επιχώσεις” κατά τη διάρκεια της πρώιμης ΠΕ II. “Μικτές Επιχώσεις” από το επάνω μέρος του λάκκου κάλυψαν σε μεγάλο βαθμό τα ψηλότερα τμήματα αυτής της κατασκευής (Σχέδιο 25).

14. Τα υψόμετρα σε παρενθέσεις προέρχονται από τον τύπο της Wienske, για περιοχές όπου σημειώνω κατά προσέγγιση το ανώτερο επίπεδο των νεολιθικών αποθέσεων, από τις οποίες όμως δεν έχουν κρατηθεί νεολιθικά όστρακα και για τις οποίες δεν έχω

πρόσθετη πληροφορία.

15. Για το υψόμετρο των ανώτατων νεολιθικών αποθέσεων στις τομές A και B, βλ. Wienske 2000: στρωματογραφικούς τομές 3 και 4.

Αφού η τελευταία νεολιθική κατοίκηση που διατηρήθηκε στο σκάμμα ΑΡ συμπίπτει περίπου με το τελευταίο στάδιο της εντονότερης δραστηριότητας—λίγα ευρήματα από τις φάσεις FCP 2.4 ή 2.5 απαντώνται σε άλλα σημεία της θέσης, συμπεριλαμβανομένων των "Μικτών Επιχώσεων"—φαίνεται λογικό να υποθέσουμε ότι η ανατολικότερη περιοχή του χώρου δεν κατοικήθηκε καθόλου μετά την FCP 2.2 ή 2.3 και ότι οι πρωτοελλαδικοί κάτοικοι βρήκαν μια κάπως πιο απότομη πλαγιά προς τα ανατολικά από αυτή που συνάντησαν οι πρώτοι νεολιθικοί κάτοικοι (Πίνακας 9.3). Ποιοι όμως έσκαψαν το βαθύ λάκκο στο βόρειο άκρο του σκάμματος ΑΡ, οι κάτοικοι της Νεολιθικής ή εκείνοι της ΠΕ II; Αφού οι "Μικτές Επιχώσεις" που χρονολογούνται στην πρώτη ΠΕ II φτάνουν στο λάκκο τόσο βαθιά όσο και τα νεολιθικά στρώματα, θεωρώ ότι η διάνοιξη του λάκκου θα μπορούσε να αποδοθεί στους ανθρώπους της Πρωτοελλαδικής. Δεν μπορούμε όμως να είμαστε σίγουροι ότι έχουμε φτάσει στον πυθμένα του λάκκου, συνεπώς δεν μπορούμε να αποκλείσουμε εντελώς το ενδεχόμενο αυτός να είχε σκαφτεί κατά τη Νεολιθική. Είναι δυνατό, αν και λιγότερο πιθανό κατά την εκτίμησή μου, οι νεολιθικοί άνθρωποι να καταπιάστηκαν με ένα μεγάλο έργο μετακίνησης χώματος και να άφησαν ανισόπεδη την επιφάνεια του ανατολικότερου άκρου του λόφου.

Υπήρξε κάποια σχέση ανάμεσα στο χαμηλό υψόμετρο της τομής ΗΤJ και του σκάμματος ΑΡ, ειδικά με το βαθύ λάκκο στο βορειότερο τμήμα του; Είναι σύμπτωση ότι τα τέσσερα σημεία (αν συμπεριλάβουμε τις ανασκαφικές τομές Α και Β) κατά μήκος του μέσου του λόφου για τα οποία έχουμε υψομετρικές μετρήσεις στο υψηλότερο επίπεδο των νεολιθικών στρωμάτων είναι όλα χαμηλά σημεία; Μήπως βρίσκονται όλα σε χαμηλό επίπεδο επειδή ανήκαν στην ίδια κατασκευή, π.χ. σε μια τάφρο που διχοτομούσε το λοφίσκο κατά τον άξονα ανατολής-δύσης; Τα στοιχεία δεν επαρκούν για να απαντηθούν τα ερωτήματα αυτά, ούτε για να αποφανθούμε ποιος ευθύνεται για την ανώμαλη επιφάνεια των σωζόμενων στρωμάτων της νεολιθικής περιόδου, εντούτοις τα ερωτήματα αυτά παρουσιάζουν ενδιαφέρον.

ΤΑ ΟΡΙΑ ΤΟΥ ΟΙΚΙΣΜΟΥ

Η παρουσία των "Μικτών Επιχώσεων" στο νότιο άκρο του πλατώματος, κατά μήκος των νοτιοδυτικών παρυφών των νεολιθικών στρωμάτων στην τομή JB και κατά μήκος των νότιων παρυφών των στρωμάτων αυτών στις τομές JA και JC, δημιουργεί πρόσθετα ενδιαφέροντα ερωτήματα, αυτή τη φορά σχετικά με τη φύση και τη θέση των ορίων ή των άκρων του νεολιθικού οικισμού.

Στο νότιο τμήμα της τομής JC, στο νότιο της JA και στο νότιο και δυτικό της JB (διαγραμματισμένη περιοχή, Σχέδιο 2) οι "Μικτές Επιχώσεις" εκτείνονται σε βάθος μέσα ή παράπλευρα στα νεολιθικά στρώματα. Στην τομή JC οι "Μικτές Επιχώσεις" εντοπίστηκαν μόνο στο νοτιότερο τμήμα (Σχέδιο 26), ακριβώς στα νότια του δωματίου C του πρωτοελλαδικού οχυρωματικού τείχους (βλ. Wisncke 2000: σχέδιο 6). Στις τομές JA και JB όμως, ο ανασκαφέας ήταν σε θέση να ερευνήσει το όριο ανάμεσα στα νεολιθικά στρώματα και στις "Μικτές Επιχώσεις." Ήδη από την αρχή των εργασιών σε αυτήν την περιοχή έγινε αντιληπτή η ύπαρξη μιας αρκετά σαφούς διαχωριστικής γραμμής μεταξύ των στρωμάτων αυτών και των "Μικτών Επιχώσεων." Κατά την πρόοδο της ανασκαφής έγινε σαφές ότι το άκρο των νεολιθικών επιχώσεων "σημαίτιζε έντονη κατωφέρεια" (Caskey 1957: 156). Σε διάφορα επίπεδα κατά τη διάρκεια της ανασκαφής των νεολιθικών στρωμάτων, τμήματα τοίχων ή σειρές λίθων θεωρήθηκαν ως τα όρια του νεολιθικού οικισμού. Στο στρώμα I.J.E (Σχέδιο 7) μια μικρή σειρά λίθων σχημάτιζε καμπύλη κατά μήκος του νοτιοδυτικού άκρου της τομής JB, ακολουθώντας την πορεία της διαχωριστικής γραμμής ανάμεσα στα νεολιθικά στρώματα και στις "Μικτές Επιχώσεις." Ο ανασκαφέας θεώρησε ότι οι λίθοι αυτοί ενδεχομένως οριοθετούσαν το νεολιθικό οικισμό. Οι υψομετρικές μετρήσεις πάνω στη σειρά των λίθων υποδεικνύουν ότι ο λόφος στο σημείο αυτό βρισκόταν 1.75 μ. ψηλότερα από την πεδιάδα. Στο στρώμα II.J.C (Σχέδιο 10) επισημάνθηκε μια μικρή σειρά λίθων (τοίχος JAD) ανάμεσα στα νεολιθικά στρώματα και τις "Μικτές Επιχώσεις." Και πάλι ο ανασκαφέας

τη θεώρησε πιθανή σήμανση των ορίων του πλατώματος της κορυφής.¹⁶ Μια άλλη, πιο εντυπωσιακή, σειρά λίθων, ο τοίχος JJ (Σχέδιο 12), ήταν ορατή στο άνω μέρος των νεολιθικών στρωμάτων. Φαίνεται να είχε χτιστεί στο ανατολικότερο σωζόμενο άκρο τους, σχεδόν πάνω αλλά λίγο πιο πίσω από τον τοίχο JAW (Σχέδιο 10, Π.Ι.С). Κατά την πρώτη ταύτιση ο ανασκαφέας τον χαρακτήρισε αναλημματικό τοίχο (XXXI: 25). Αν αυτή και οι προηγούμενες σειρές λίθων είναι νεολιθικές και οριοθετούν την άκρη του λόφου, υποδεικνύουν μια ενδιαφέρουσα φροντίδα για την οριοθέτηση των συνόρων της περιοχής—το “μέσα” κατ’αντιδιαστολή προς το “έξω,” το “εξημερωμένο” κατ’αντιδιαστολή προς το “άγριο” (Hodder 1990). Σε όλες τις παραπάνω περιπτώσεις όμως τα συσχετιζόμενα με αυτούς τους πιθανούς τοίχους οριοθέτησης ομαδοποιημένα σύνολα (“lots”) περιλαμβάνουν αντικείμενα της πρωτοελλαδικής αλλά και άλλων περιόδων. Κατά συνέπεια, όσο πιθανό είναι οι σειρές λίθων/τοίχοι να τοποθετήθηκαν κατά τη νεολιθική περίοδο, εξίσου πιθανό είναι να τοποθετήθηκαν κατά τους πρωτοελλαδικούς χρόνους και να μη σχετίζονται καθόλου με τα όρια του νεολιθικού οικισμού.

Άλλοι τοίχοι στις τομές JA/JB δημιουργούν ερωτήματα σχετικά με την ακριβή θέση του νότιου ορίου του οικισμού κατά τη νεολιθική εποχή. Στο στρώμα Π.Ι.В (Σχέδιο 9) ο τοίχος JAX, ο οποίος βρισκόταν ακριβώς κάτω από τον τοίχο JAW, που κι αυτός με τη σειρά του ήταν ακριβώς κάτω από τον τοίχο JJ (βλ. ανωτέρω), θεωρήθηκε ότι όριζε την άκρη των νεολιθικών αποθέσεων. Αν αυτό αληθεύει, τότε τα δωμάτια J.12 και J.14 ήταν χτισμένα ακριβώς στο χείλος του πλατώματος του λόφου, το οποίο στο σημείο αυτό βρισκόταν 2.00–2.50 μ. ψηλότερα από την παρακείμενη πεδιάδα. Στο αρχικό σχέδιο για το στρώμα Π.Ι.В (Σχέδιο 9), στη δυτική προέκταση του τοίχου JAX, εκεί όπου κάμπτεται ελαφρά προς τα νότια, υπάρχει μια ιδιόχειρη σημείωση του Caskey που αναφέρει ότι “Οι λίθοι ακολουθούν την κατωφέρεια πέρα από τα όρια των νεολιθικών αποθέσεων.” Ίσως το σπίτι είχε απλά κτιστεί πολύ κοντά στην άκρη του πρανούς. Αν πράγματι είναι έτσι, τότε ανακύπτει το ζήτημα της χρήσης του χώρου ή της πρόσβασης στον εσωτερικό χώρο του νεολιθικού πλατώματος, καθόσον μάλιστα εκεί υπήρχε προφανώς ευρύς ελεύθερος χώρος (στο κέντρο των τομών JA/JB), όπου θα μπορούσαν να οικοδομήσουν με μεγαλύτερη ασφάλεια. Αλλά είναι επίσης πιθανό το πραγματικό όριο του πλατώματος του λόφου να βρισκόταν λίγο νοτιότερα.

Ο νότιος τοίχος του δωματίου J.15 στο στρώμα Π.Ι.С (Σχέδιο 10) εμφανίζεται επίσης να κατέρχεται προς τα νότια, πέρα από το όριο του πλατώματος του λόφου. Αν το κενό που παρουσιάζεται στη δομή του τοίχου δεν οφείλεται απλώς σε λίθους που έχουν κυλήσει χαμηλότερα, αλλά αντιπροσωπεύει μια είσοδο, αυτό θα υποδείκνυε ότι το όριο και η απότομη κατωφέρεια δε βρισκόνταν ακριβώς έξω από την πόρτα των κτιρίων, αλλά ότι το πλάτωμα εκτεινόταν ακόμη λίγο νοτιότερα. Στο δωμάτιο J.11 του τομέα JB (Σχέδιο 10) δε σώζονται ο νότιος και ο δυτικός τοίχος, οι οποίοι θα είχαν χτιστεί προφανώς ακριβώς επάνω στην καμπύλη των “Μικτών Επιχώσεων.” Οι διακεκομμένες γραμμές στο νότιο άκρο του τοίχου JBN, για τη χάραξη των οποίων ο Caskey βασίστηκε σε ένα μόνο λίθο, ο οποίος φαίνεται να αποτελεί τη συνέχεια του τοίχου JBN πέρα από τους τρεις λίθους που συναποτελούν το νότιο κάθετο τοίχο του δωματίου J.11, θα επέκτειναν την κάτοψη του σπιτιού μέσα στις “Μικτές Επιχώσεις.” Αν ο Caskey έχει δίκιο, τότε αυτό το δωμάτιο διαταράχθηκε από μεταγενέστερο σκάψιμο στο σημείο αυτό ή κατέρρευσε εξαιτίας της διάβρωσης. Ίσως όμως να επρόκειτο απλώς για κυλισμένο λίθο, όπως αυτοί της ανατολικής κατασκευής, λόγω της εγγύτητας με την άκρη του πρανούς του λόφου. Συνοψίζοντας, οι τοίχοι μπορεί να είχαν πράγματι χτιστεί πολύ κοντά στη σαθρή κατωφέρεια, γεγονός που εγείρει και πάλι ερωτήματα για τη χρήση του χώρου και την οριοθέτηση του οικισμού. Είναι εξίσου πιθανό οι τοίχοι να κατέρρευσαν λόγω μεταγενέστερων γεγονότων, όπως π.χ. φυσική διάβρωση ή σκάψιμο, που περιορίσαν τα όρια του πλατώματος του λόφου, κατά τη νεολιθική περίοδο, αφήνοντας τα για καιρό εγκαταλελειμμένα κτίρια πολύ κοντά στο νέο,

16. Ένα σκεπτικισμό στο ημερολόγιο τεσσάρτης (XXXVI: 154–155) ακριβοβάζει τους λίθους του τοίχου JAD ακριβώς στα νότια της γραμμής που ορίζει τις “Μικτές Επιχώσεις,” δηλαδή ο

τοίχος JAD αποτελείται μέσα ή πάνω από τις “Μικτές Επιχώσεις.” Αν αυτό είναι ακριβές, σημαίνει ότι ο τοίχος JAD είναι μεταγενέστερος των “Μικτών Επιχώσεων.”

ασταθές κρανές. Στην τελευταία αυτή περίπτωση πρέπει να φανταστούμε ότι το πλάτωμα εκτεινόταν ακόμα νοτιότερα και δυτικότερα από τα σωζόμενα κατάλοιπα, ότι το ανάγλυφο ήταν πιο μαλακό και ότι δεν υπήρχε σαφής οριοθέτηση του οικισμού.¹⁷ Αν και είναι πιθανό οι νεολιθικοί άνθρωποι να έσκαψαν τα βαθιά ορύγματα που επιχώθηκαν ξανά κατά την πρώιμη ΠΕ, θεωρώ πιθανότερη την εκδοχή αυτό το τεράστιο χωματουργικό έργο να οφείλεται στους κατοίκους της πρώιμης ΠΕ. Θα υπέθετα ότι το έργο αυτό σχετιζόταν ίσως με την σχύρωση του οικισμού και ότι ολοκλήρωσαν λίγο πριν από την εξίσου κολοσσιαία προσπάθεια οικοδόμησης σχυρωματικού περιβόλου. Αλλά αυτό είναι απλώς εικασία, ένα ακόμη ενδιαφέρον ζήτημα του οποίου θα πρέπει να επιληφθούν οι μελλοντικοί ανασκαφείς.

ΤΑ ΑΠΟΤΕΛΕΣΜΑΤΑ ΤΗΣ ΜΕΛΕΤΗΣ

Όπως όλες οι ανασκαφικές αναφορές, έτσι και η παρούσα εγείρει περισσότερα ερωτήματα από αυτά στα οποία απαντά. Τα πιο σημαντικά στην περίπτωση αυτή, μου φαίνεται ότι σχετίζονται λιγότερο με τις δραστηριότητες των προϊστορικών κατοίκων και περισσότερο με αυτές των αρχαιολόγων. Στις προηγούμενες σελίδες αναφέρω με λεπτομέρεια τις δυσκολίες που προέκυψαν από συγκεκριμένες μεθόδους που ακολουθήθηκαν στη Λέρνα. Δεν το έπραξα αυτό από επιθυμία να κατηγορήσω τους παλαιότερους ερευνητές της ανασκαφής. Πράγματι, αν είχα δημοσιεύσει αυτό το υλικό τότε που μου ανατέθηκε, κι εγώ επίσης θα ήμουν πολύ λιγότερο ευαισθητοποιημένη γύρω από αυτά τα ζητήματα. Σχεδόν μισό αιώνα πριν, όταν ξεκίνησε η ανασκαφή της Λέρνας, οι αρχαιολογικοί προβληματισμοί, κυρίως σχετικά με τη νεολιθική εποχή στην Ελλάδα, ήταν πολύ απλούστεροι και η μεθοδολογία εκείνης της εποχής επαρκούσε για τη διερεύνησή τους. Αυτό όμως δεν ισχύει πια, παρόλο που πολλές από τις πρακτικές πεδίου της δεκαετίας του '50 επιβιώνουν μέχρι σήμερα. Η καταγραφή με σύγχρονα κριτήρια των προβλημάτων που δημιουργήθηκαν από αυτές, ελπίζω να οδηγήσει στην εγκατάλειψη των συγκεκριμένων πρακτικών.

Η "αρχή της διαδοχής των στρωμάτων" θεωρώ ότι είναι το πιο ισχυρό εργαλείο που έχουν στα χέρια τους οι αρχαιολόγοι για να αποκρυπτογραφήσουν την ακολουθία των δραστηριοτήτων που λαμβάνουν χώρα σε μια αρχαιολογική θέση. Σε μια εκπαιδευτική ανασκαφική περίοδο στην Κόρινθο, πολλά χρόνια πριν, ο Charles Williams είπε στην ομάδα μας ότι πρωταρχική μας ευθύνη ήταν να αφαιρέσουμε τα αρχαιολογικά στρώματα με την αντίστροφη σειρά από αυτή με την οποία είχαν σχηματιστεί. Αυτή είναι ενδεχομένως ακόμη η πιο σημαντική δουλειά κάθε ανασκαφέα, παράλληλα με την επαρκή καταγραφή των στρωματογραφικών συσχετισμών, οριζοντίως και καθέτως, με τρόπο ώστε να συσχετίζεται κάθε στρώμα με τις αντίστοιχες ομάδες κεραμικής και με τα ευρήματα από κάθε μια ξεχωριστή ομάδα. Προσεγμένα σχέδια των τομών και των παρειών, λεπτομερέστερα σχέδια που να δείχνουν την ακριβή θέση κάθε ανασκαφικής ενότητας και ολοκληρωτική αφαίρεση των "Μικτών Επιχώσεων" πριν από την ανασκαφή των νεολιθικών στρωμάτων στη Λέρνα θα είχαν συνεισφέρει υπέρμετρα τόσο στην ταχύτητα ανάλυσης των δεδομένων όσο και στις λεπτομέρειες και στη μεγαλύτερη χρησιμότητα των συμπερασμάτων της ανασκαφής της νεολιθικής Λέρνας.

Η ομαδοποίηση οστράκων, που δε φέρουν αριθμό ευρετηρίου και που προέρχονται από περισσότερες της μιας ανασκαφικές ενότητες ("lotting"), δεν οδηγεί πουνθενά αλλού παρά στην καταστροφή των στοιχείων που αποκτήθηκαν με προσεκτική ανασκαφή κατά στρώματα. Άλλωστε, γιατί να κάνει κανείς τον κόπο να αναγνωρίσει και στη συνέχεια να ανασκάψει κάθε στρώμα χωριστά, με την αντίστροφη σειρά με την οποία αποτέθηκε, αν πρόκειται με την αυθαίρετη ομαδοποίηση των οστράκων να τα ενοποιήσει; Αν ο ανασκαφέας είναι πεπεισμένος ότι κάποια στρώματα είναι σύγχρονα και μέρος της ίδιας δραστηριότητας και ότι ενδεχομένως

17. Εφόσον είναι σαφές αν η ανασκαφή έφθασε ποτέ μέχρι τον πυθμένα των "Μικτών Επιχώσεων" νότια από τα νεολιθικά κατάλοιπα στις τομές JA/3B, η κεραμική από τις οσθέςσεις

νότια των νεολιθικών κτισμάτων δε βοηθάει πολύ στην επίλυση αυτού του ζητήματος.

κάποιος μεταγενέστερος αναλντής μπορεί να μην αντιληφθεί αυτό το συσχετισμό, το επιχείρημα μπορεί να διατυπωθεί γραπτώς. Έτσι αφήνει κανείς ανοιχτό το ενδεχόμενο μια μεταγενέστερη ανάλυση να καταλήξει σε διαφορετικό συμπέρασμα. Από τη στιγμή όμως που το περιεχόμενο ενός λάκκου ανακατεύεται με τα ευρήματα των αποθέσεων μέσα στις οποίες είχε ανοιχτεί ο λάκκος, δεν υπάρχει καμιά δυνατότητα επανεξέτασης του συσχετισμού αυτού. Εάν υπάρχει κάποιος επιβεβλημένος λόγος για την ομαδοποίηση οστράκων από διαφορετικά αποθέσεις (πέρα από το χρόνο που απαιτείται για την καταγραφή τους η οποία καταγραφή αποτελεί προϋπόθεση για κάθε επαγγελματική ανασκαφή και είναι αυτή που διαφοροποιεί τη δουλειά μας από εκείνη των ερασιτεχνών και των αρχαιοκάπηλων), τότε αυτό πρέπει να γίνεται με τρόπο που να επιτρέπει την επιστροφή κάθε οστράκου στην ανασκαφική ενότητα στην οποία ανήκει. Αν αυτό σημαίνει επίπονη αρίθμηση κάθε ενός οστράκου, έτσι πρέπει να γίνει. Οτιδήποτε λιγότερο από αυτό αποτελεί καταστροφή της αρχαιολογικής μαρτυρίας και είναι αντίθετο με το λειτούργημα του αρχαιολόγου.

Το νεολιθικό υλικό από τη Λέρνα επαναφέρει στο προσκήνιο δύσκολα ζητήματα σχετικά με την απόρριψη, την αποθήκευση και τη συντήρηση των ευρημάτων. Το ότι το 90% ή και περισσότερο των νεολιθικών οστράκων απορρίφθηκε χωρίς μελέτη ή λεπτομερή καταγραφή αποτελεί οδυνηρή έκπληξη, παρ' όλα αυτά οι περισσότεροι από μας έχουμε έρθει αντιμέτωποι με το πρόβλημα της έλλειψης επαρκούς αποθηκευτικού χώρου. Οι χώροι φύλαξης αρχαιοτήτων στην Ελλάδα, όπως και σε όλο τον κόσμο, είναι σήμερα πολύ πιο κορεσμένοι από ό,τι ήταν πριν από 50 χρόνια. Οι ανασκαφές που είναι σε θέση να εξασφαλίσουν επαρκή, εύκολα προσβάσιμη, μακροχρόνια αποθήκευση και συντήρηση για κάθε ένα εύρημα της ανασκαφής, πρέπει να είναι πολύ λίγες, αν πράγματι υπάρχουν τέτοιες (Trimble και Marino 2003). Δεν έχω εύκολες λύσεις να προτείνω, αλλά ελπίζω ότι, ανάμεσα στα πολλά ζητήματα που ήρθαν στο προσκήνιο σε αυτή τη μελέτη της νεολιθικής κεραμικής από τη Λέρνα, το σημαντικότερο θέμα της απόρριψης και της αποθήκευσης του αρχαιολογικού υλικού θα τύχει σοβαρής και δημιουργικής διαπραγμάτευσης από συναδέλφους.

APPENDIX: INVENTORIED NEOLITHIC POTTERY AT LERNA

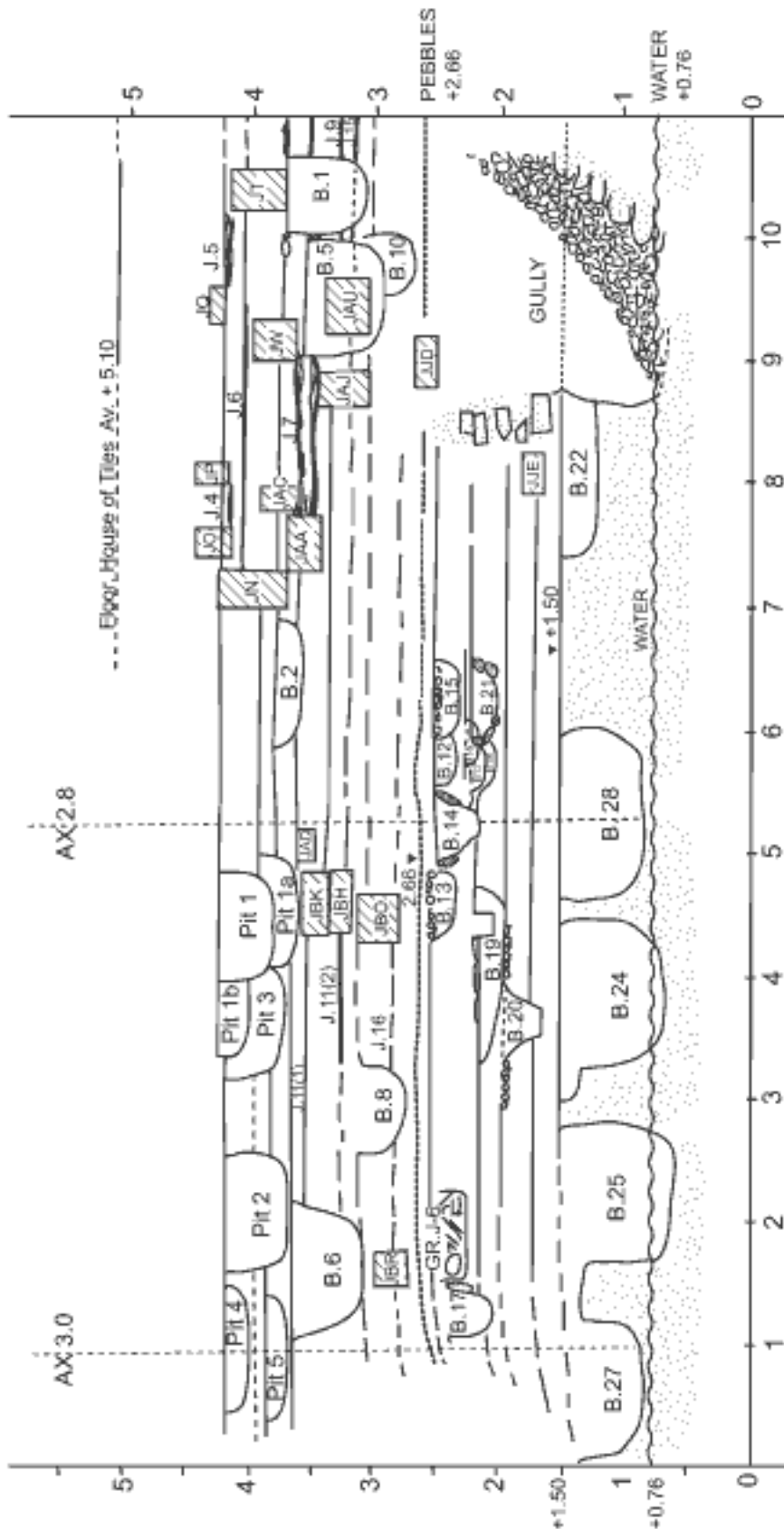
<i>Inv. No.</i>	<i>Illustration No.</i>	<i>Ware</i>	<i>Subphase or Context</i>
L.58	Fig. 82:a	Heavy Burnished	Mixed Fill, lot A 44
L.271	Fig. 71:c, CD Photos 11, 12	Monochrome Urf	II Unphased, trench J3
L.390	Fig. 80:g, CD Photos 79, 83:a	Heavy Burnished	II Unphased, lot GH 32
L.465=L.545*	Fig. 85:a, CD Photo 64	Polychrome crusted	II Unphased (burial HTN-1)
L.685	Not illustrated	Monochrome Urf body sherd, incised after firing	Lot G 164
L.773	Fig. 35:c	Monochrome Urf	II J.E
L.776*	Not illustrated	Monochrome Urf base	II J.F
L.862	Fig. 29:b	Monochrome Urf	II J.F
L.1035	Fig. 29:n, CD Photo 34	Monochrome Urf	II J.E
L.1036	Fig. 29:k	Monochrome Urf	II J.C
L.1037	Fig. 41:b, CD Photo 37	Monochrome Urf	II J.C
L.1038	Fig. 65:d, CD Photo 36	Patterned Urf	II J.C
L.1051*	Fig. 54:e	Patterned Urf	II J.C (J.12)
L.1053*	Fig. 65:k	Patterned Urf	II J.E (burial J-9)
L.1061*	Fig. 75:g, CD Photos 54:a, 55:a	Polychrome, Group 4	II J.F
L.1064*	Fig. 66:f	PU, or MU with painted mark	II J.B
L.1067*	Fig. 45:a	Coarse Urf	II Unphased (prob. II J.D)
L.1139	Fig. 57:f	PU, or MU with painted mark	II J.C (J.15)
L.1140*	Fig. 24:a	Monochrome Urf	II J.C (J.12)
L.1141	Fig. 88:a, CD Photo 68	FN Coarse	II J.F
L.1142*	Fig. 2:c	Lime	I J.B
L.1143	Fig. 4:b	Lime	I J.B
L.1144	Fig. 3:k, CD Photo 4	Lime	II Unphased, lot J 759
L.1145	Fig. 71:f	Monochrome Urf	II Unphased, lot J 786
L.1146	Fig. 26:g	Monochrome Urf	II J.C (J.15)
L.1147*	Fig. 26:a	Monochrome Urf	I/II J.Pebble Layer
L.1148	Figs. 93, 94:b, CD Photos 71-74	FN Coarse	II J.F
L.1149	Fig. 94:a	FN Coarse	II J.F
L.1227	Fig. 37:c	Monochrome Urf	II J.C
L.1229	Fig. 27:k	Monochrome Urf	II J.D
L.1232	Fig. 43:b	Monochrome Urf	II J.E
L.1242	Fig. 54:f	Patterned Urf	II J.C
L.1243	Fig. 25:c	Monochrome Urf	II J.E
L.1244	Fig. 65:b	PU, or MU with painted mark	II J.C
L.1245	Fig. 58:a, CD Photo 32	Patterned Urf	I/II J.Pebble Layer
L.1359	Fig. 28:i	Monochrome Urf	II BD.C
L.1360	Fig. 19:e	Lime	II BD.D
L.1362	Fig. 20:a, CD Photo 29	Monochrome Urf	II BD.C
L.1363	Fig. 20:d	Monochrome Urf	II BD.C
L.1366	Fig. 20:c	Monochrome Urf	II BD.C

*Item is on display in the Argos Museum.

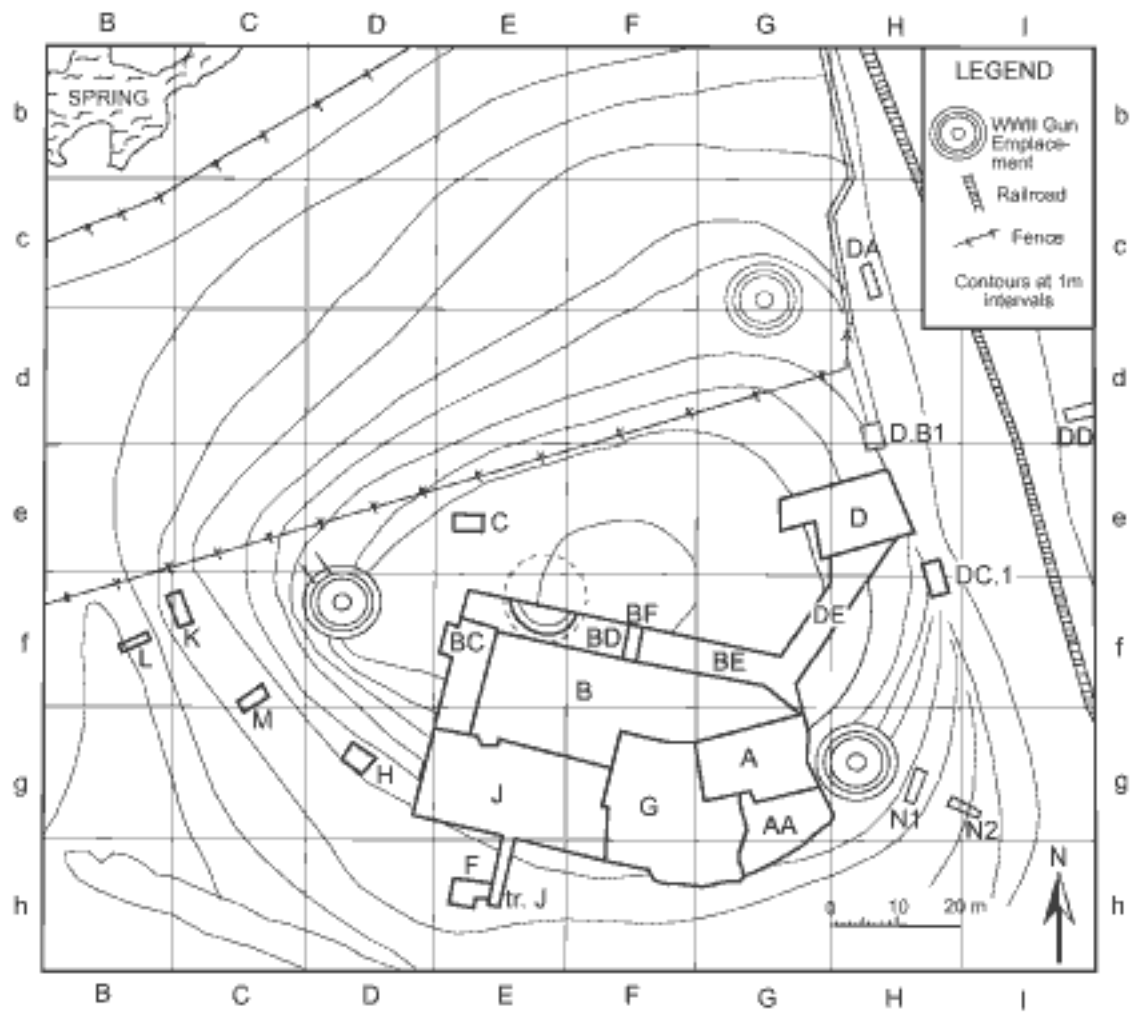
<i>Inv. No.</i>	<i>Illustration No.</i>	<i>Ware</i>	<i>Subphase or Context</i>
L.1380	Fig. 31:h	Burnished-Over Urf	II.BD.C
L.1381*	Fig. 21:i	Monochrome Urf	II.BD.C
L.1382	Fig. 23:d	Monochrome Urf	II.BD.C
L.1383	Fig. 35:d	Monochrome Urf	II.BD.B
L.1384	Fig. 11:e	Unglazed, gray	I.BD.1 (burial BD-29)
L.1385	Fig. 20:f, CD Photos 25, 26	Monochrome Urf	II.BD.A
L.1390*	Fig. 72:i, CD Photo 46:a	Scratch-incised	II.HTN.Late
L.1391	Fig. 40:f, CD Photo 30	Monochrome Urf	II.HTN.Late, below EH hearth
L.1392	Fig. 38:d	Monochrome Urf	II.HTN.Late, below EH hearth
L.1393	Fig. 25:b	Monochrome Urf	II.HTN.Late, below EH hearth
L.1394*	Fig. 85:c, CD Photo 65	Red-orange crusted	II.HTN.Late (burial HTN-1)
L.1440	Fig. 56:k	Patterned Urf	II and III Mixed, lot A 425
L.1442*	Fig. 56:f	Patterned Urf	II.BE.D
L.1445*	Fig. 78:a, CD Photo 63	Heavy Burnished	II.HTN.Late (burial HTN-1)
L.1449	Fig. 27:i	Monochrome Urf	II.HTN.Late, below EH hearth
L.1450*	Fig. 25:e	Monochrome Urf	II.HTN.Late, below EH hearth
L.1451	Fig. 45:c, CD Photo 41	Coarse Urf	II.APA
L.1477	Fig. 28:e	Monochrome Urf	II.BE.C
L.1478	Fig. 66:k	Patterned Urf	II.BE.Latest
L.1483	Fig. 27:a	Monochrome Urf	II.BE.A
L.1498*	Fig. 75:d, CD Photo 54:c	Polychrome, Group 4	Mixed Fill, lot AP 20
L.1499*	Fig. 75:c, CD Photos 54:b, 55:b	Polychrome, Group 4	Mixed Fill, lot AP 28
L.1532	Fig. 33:b	Monochrome Urf	I.BE.2
L.1545	Not illustrated	Scratch-incised	II.BD.E
L.1561	Not illustrated	Probably Monochrome Urf (see Chap. 4, n. 3)	II.BD.D
L.1562	Not illustrated	Monochrome Urf sherd with cutout	II.A.Mixed Fill
L.1610*	Fig. 85:f, CD Photo 66	Orange crusted	Later Neolithic (burial JC-1)
L.1611	Fig. 21:e	Monochrome Urf	II Unphased, lot JC 13
L.1612	Fig. 26:o	Monochrome Urf	II Unphased (burial JC-2)
L.1638	Fig. 70:e, CD Photo 38	Monochrome Urf	II.HTN.Late
L.1644	Fig. 66:e	Patterned Urf	II Unphased, lot JC 7
L.1696*	Fig. 85:c, CD Photo 67:a	Polychrome crusted	III.JC.C (burial JC-1)
L.1711	Fig. 42:d	Monochrome Urf	II.J.B
L.1712	Fig. 21:c	Monochrome Urf	II.J.C
L.1713	Fig. 22:b	Burnished-Over Urf	II.J.C
L.1714	Fig. 20:e	Monochrome Urf	II.J.C
L.1715	Fig. 29:m	Monochrome Urf	II.J.C
L.1716	Fig. 37:e	Monochrome Urf	II.J.C
L.1717	Fig. 60:c	Patterned Urf	II.J.D
L.1718	Fig. 37:g, CD Photo 35	Monochrome Urf	II.J.D
L.1719	Fig. 41:e	Monochrome Urf	II.J.D
L.1721	Fig. 22:a	Monochrome Urf	II.J.E
L.1722	Fig. 40:c, CD Photo 27	Monochrome Urf	II.J.F
L.1724	Fig. 41:d	Monochrome Urf	II.J.G
L.1725	Not illustrated	Monochrome Urf; same profile as L.1743	II.J.G
L.1726	Fig. 25:a	Monochrome Urf	II.J.G
L.1727	Fig. 70:c	Monochrome Urf	II.J.G
L.1733	Fig. 37:b	Monochrome Urf	II.J.C
L.1753	Fig. 69:x	Patterned Urf	II.J.A

*Item is on display in the Argos Museum.

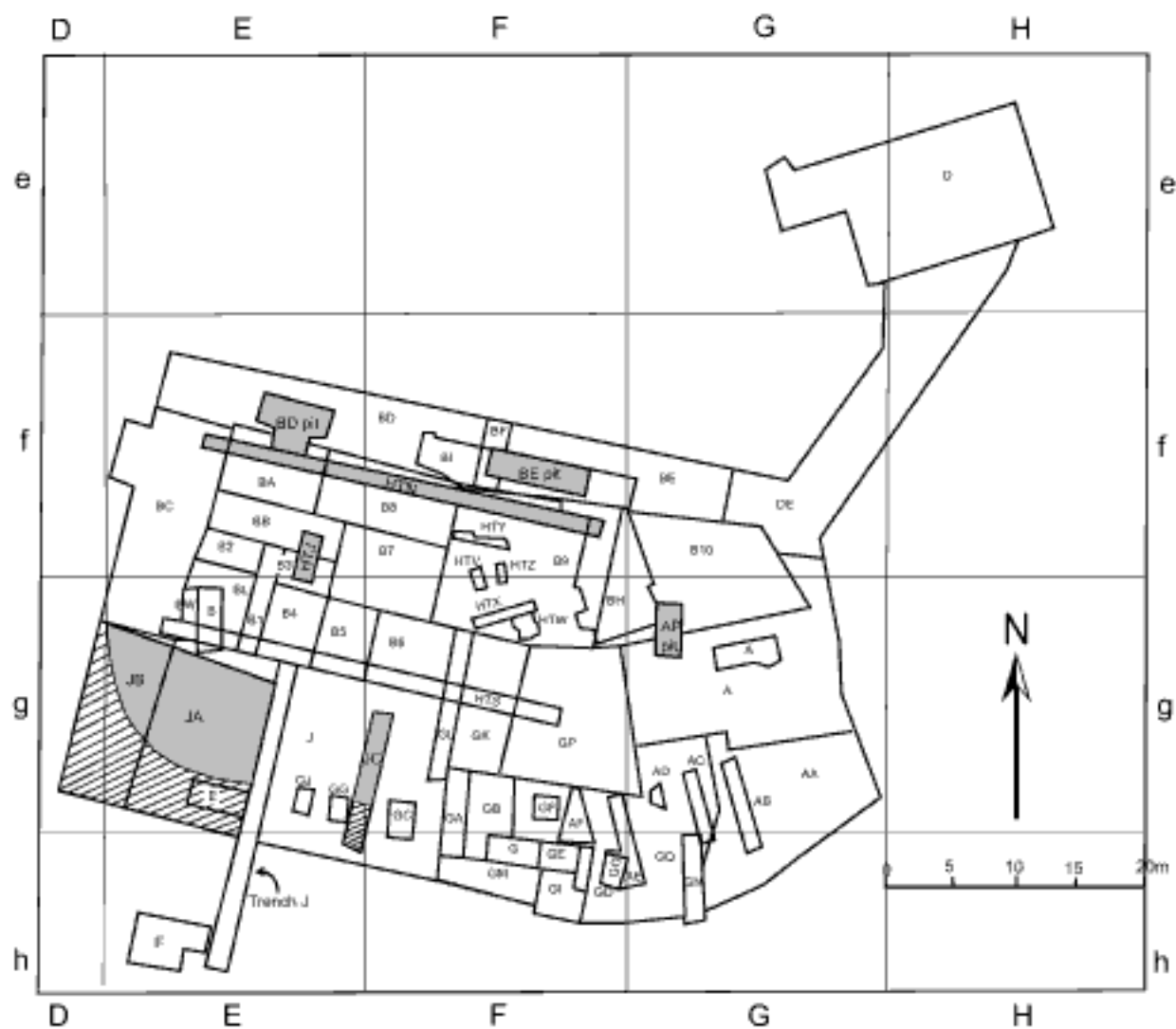
SECTION AND PLANS



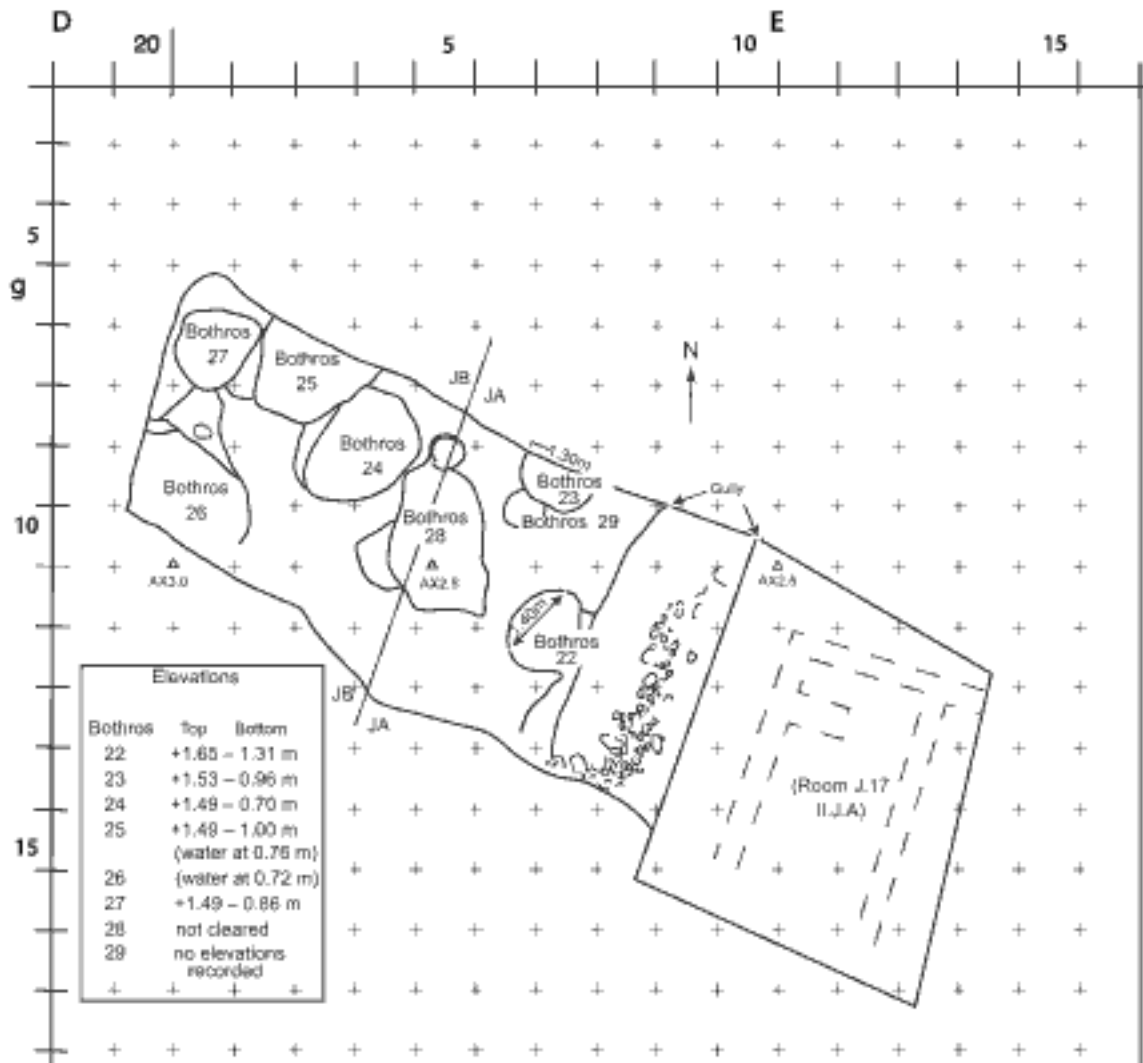
SECTION 1. Diagrammatic section of stratigraphy in area JA/JB (not all on same plane)



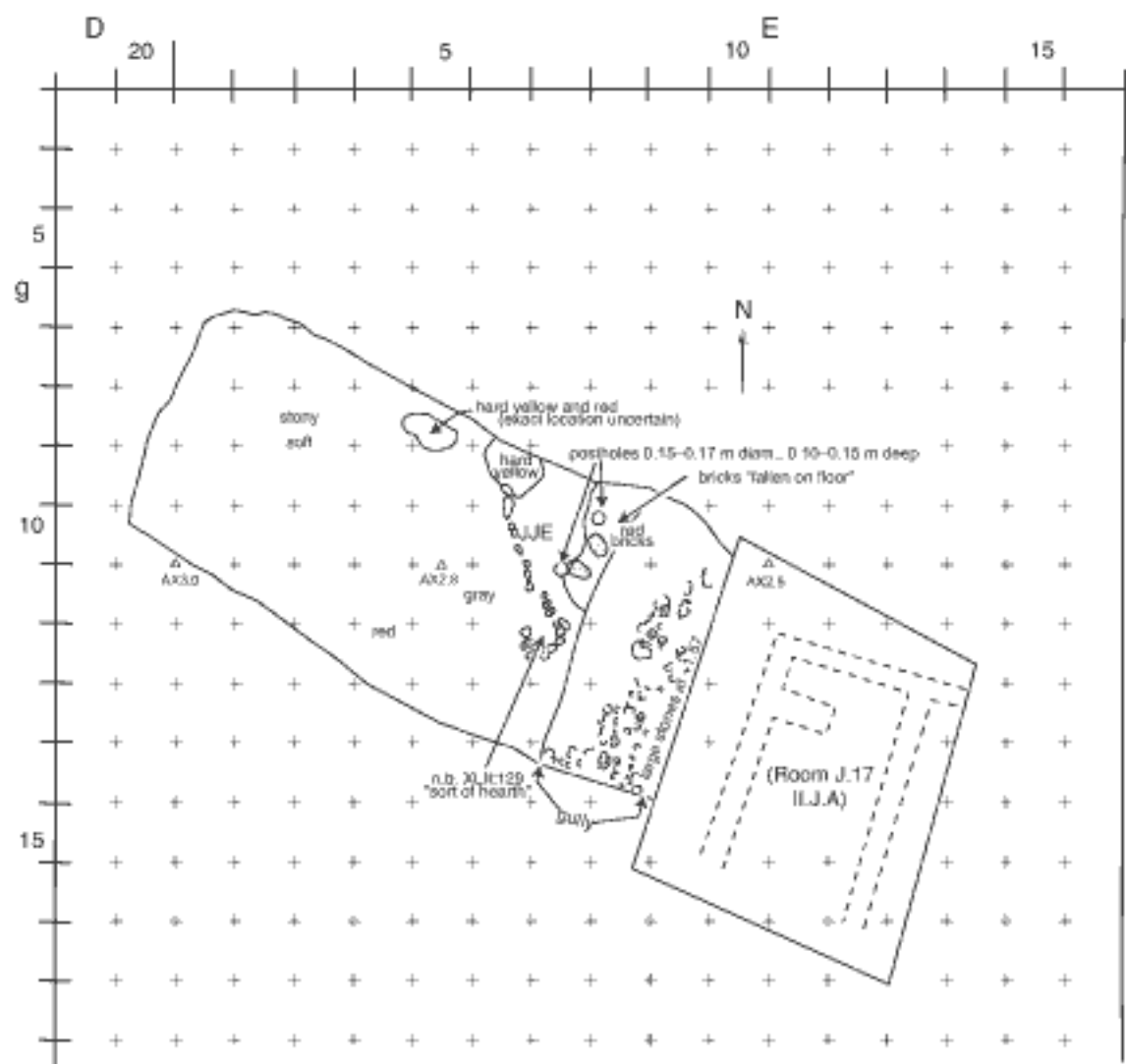
PLAN 1. Site plan



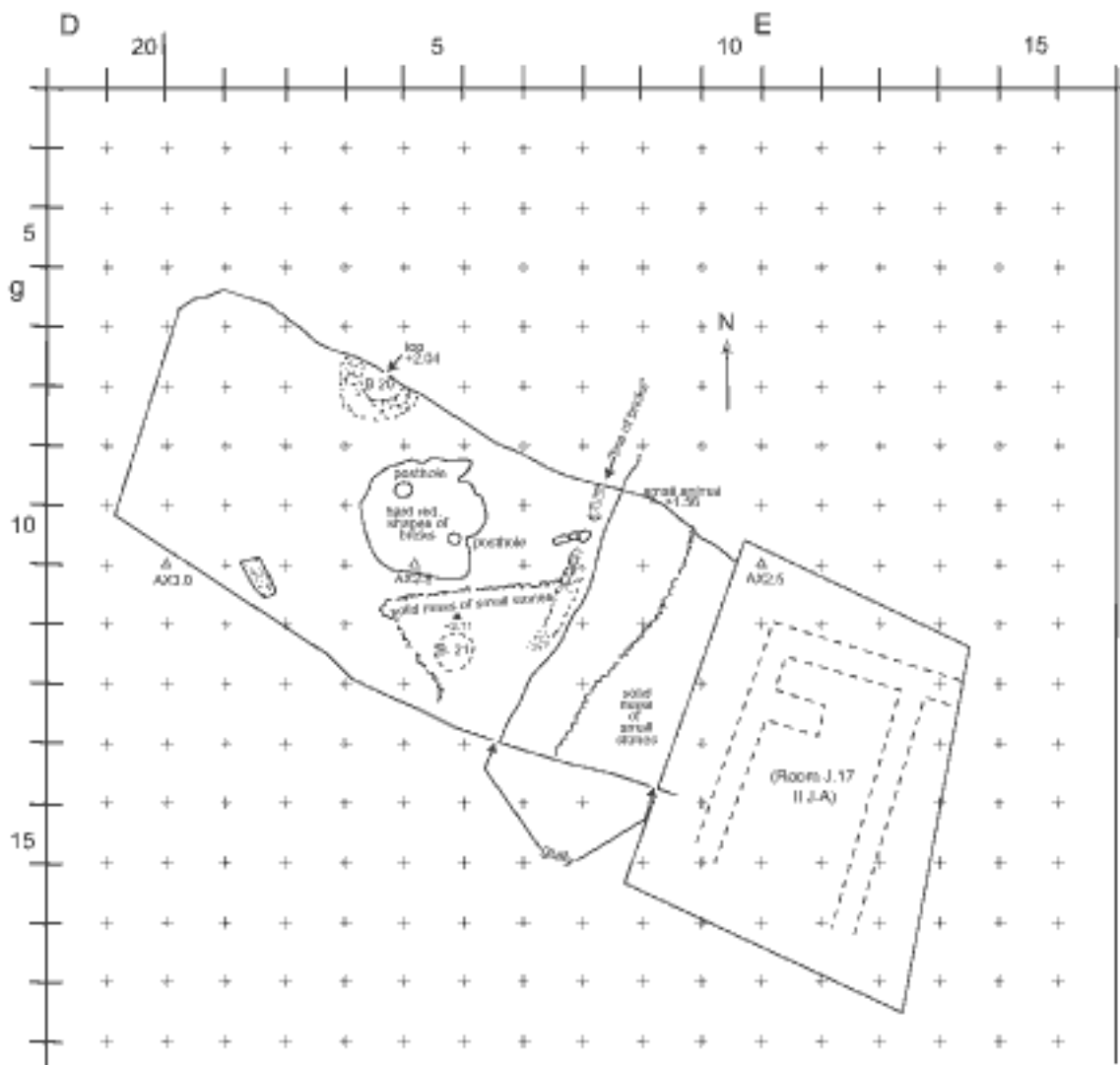
PLAN 2. Excavation units with Neolithic deposits shaded;
areas of Mixed Fill are indicated with cross-hatching



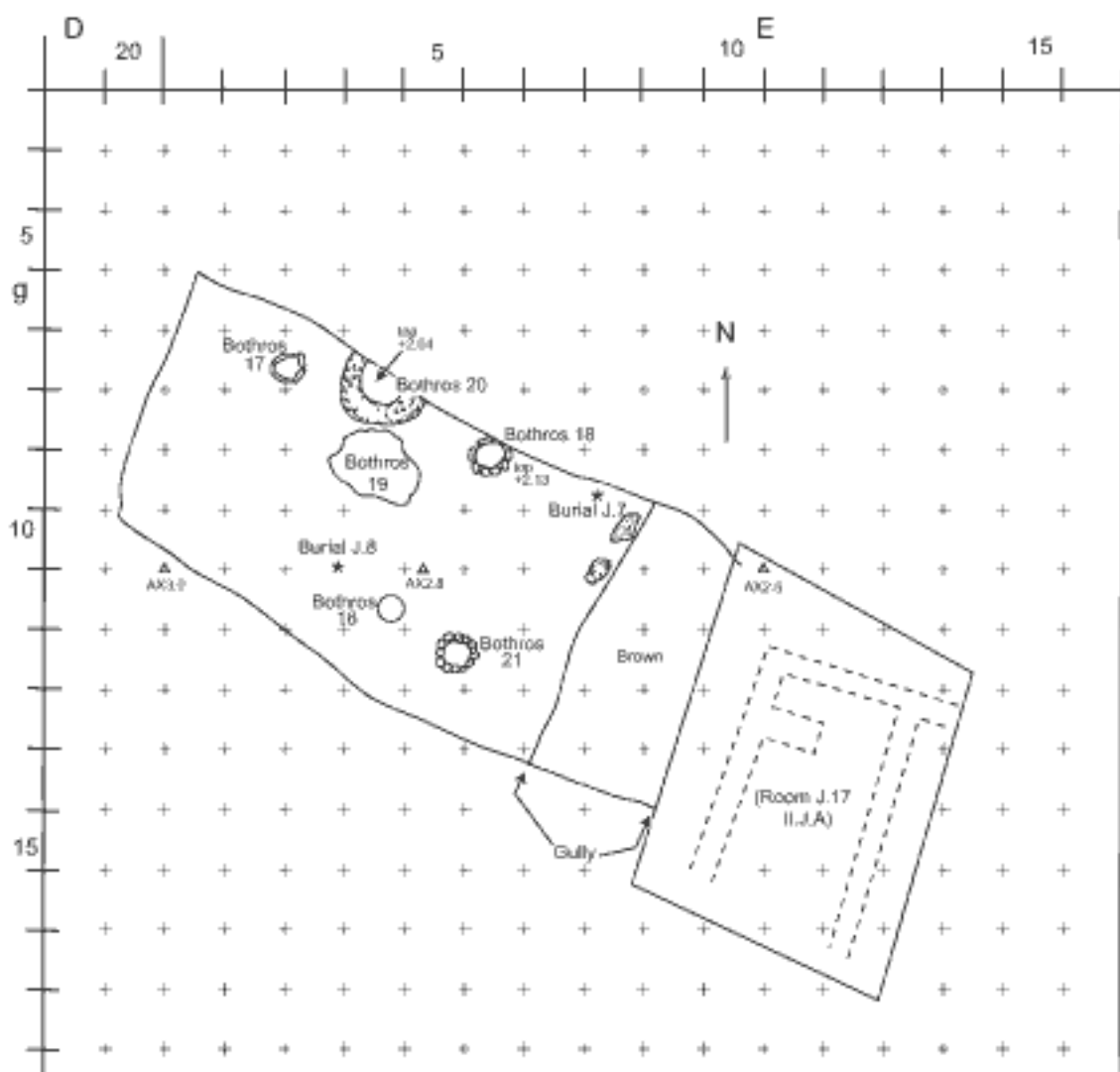
PLAN 3. I.J. Cavities



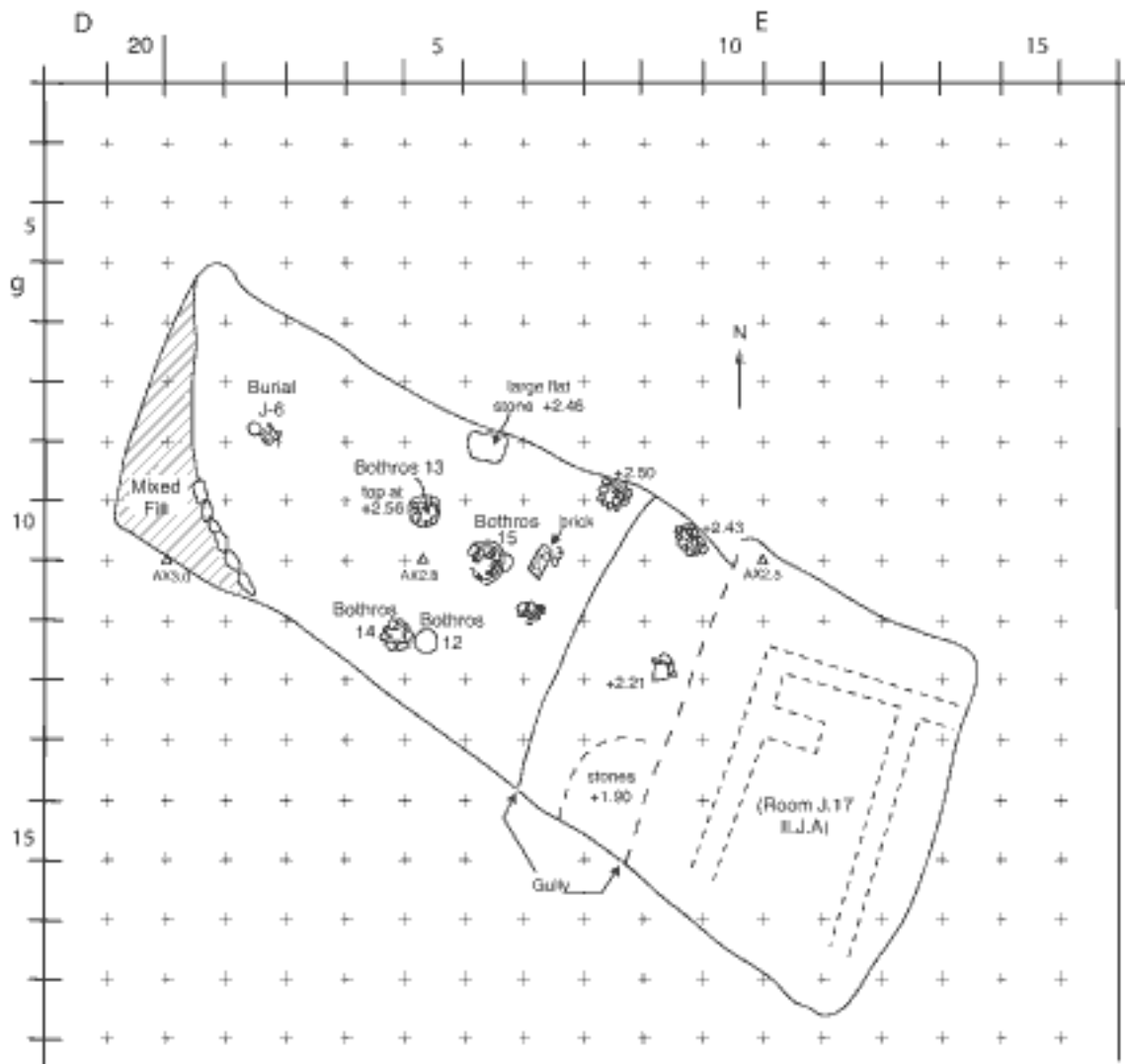
PLAN 4. I.J.B



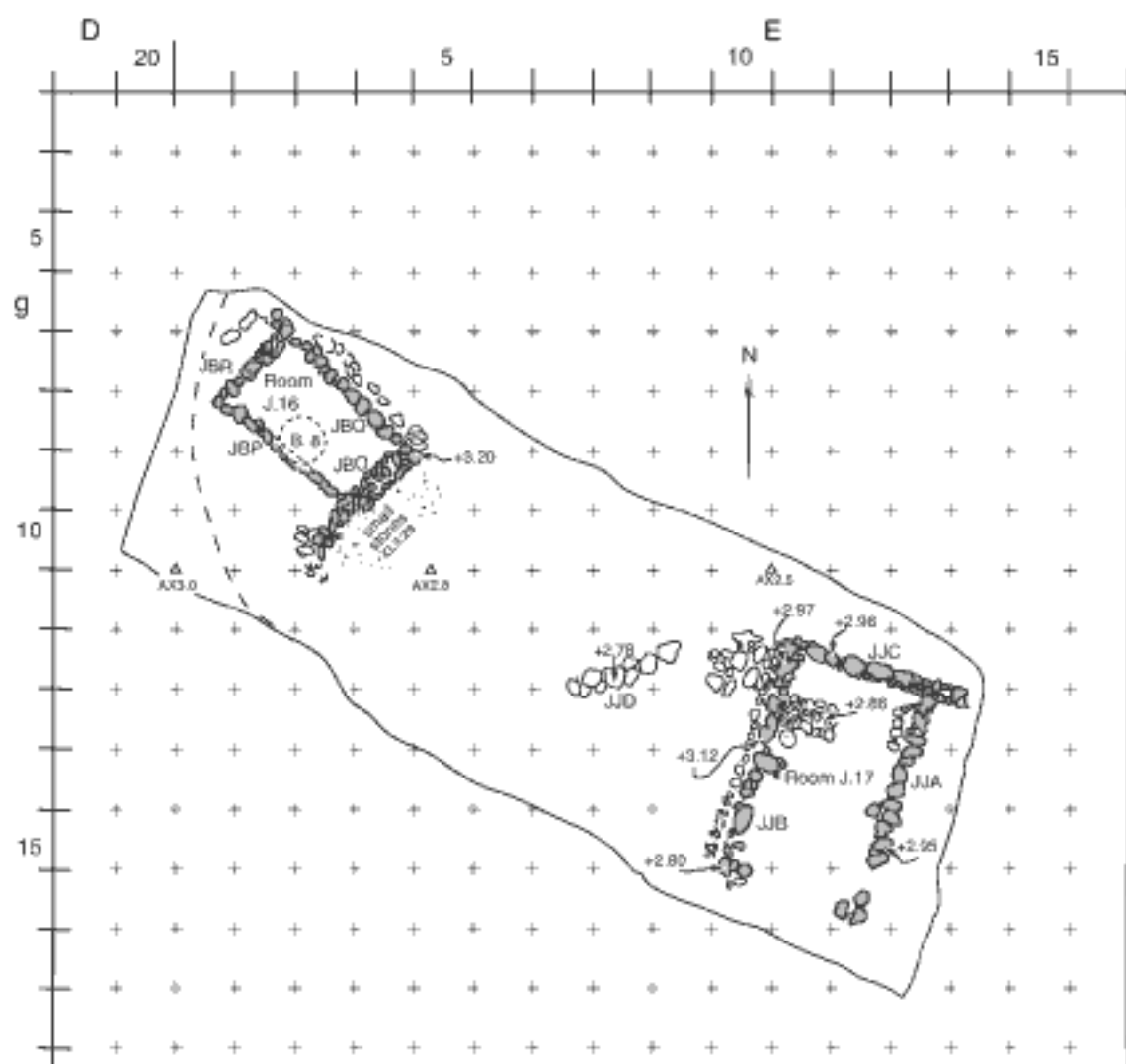
PLAN 5. 1.J.C



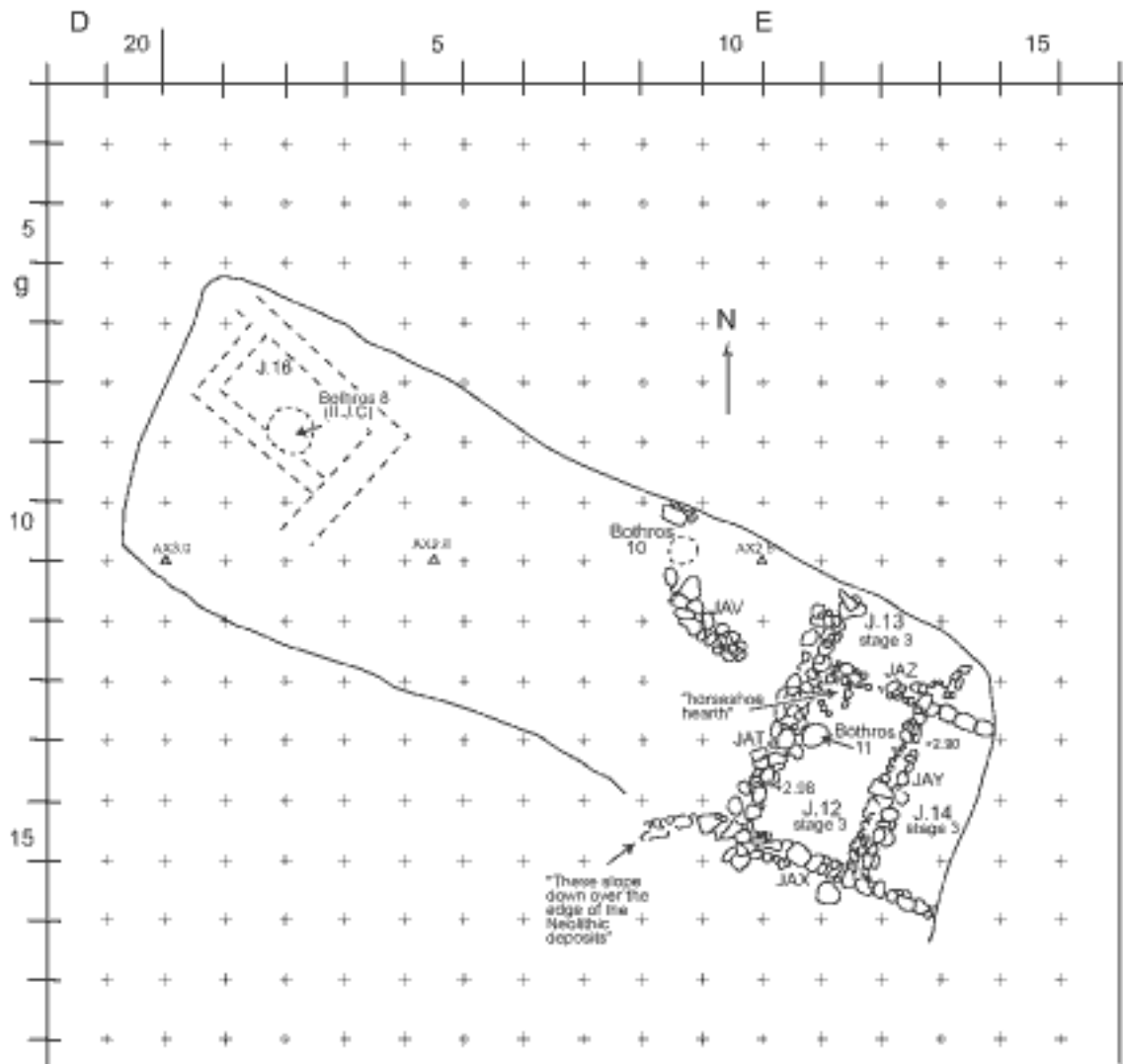
PLAN 5. I.J.D



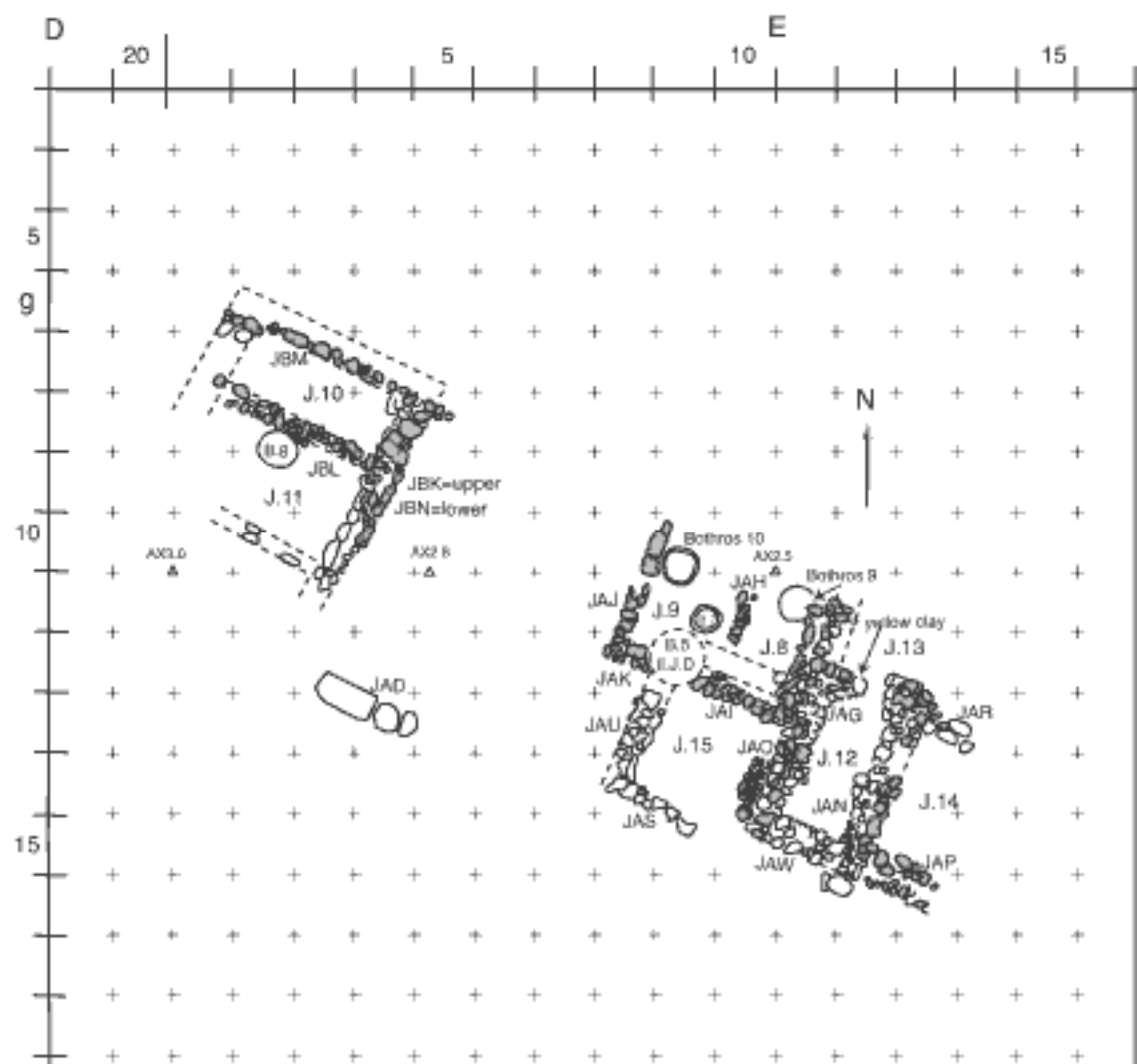
PLAN 7. J.J.E



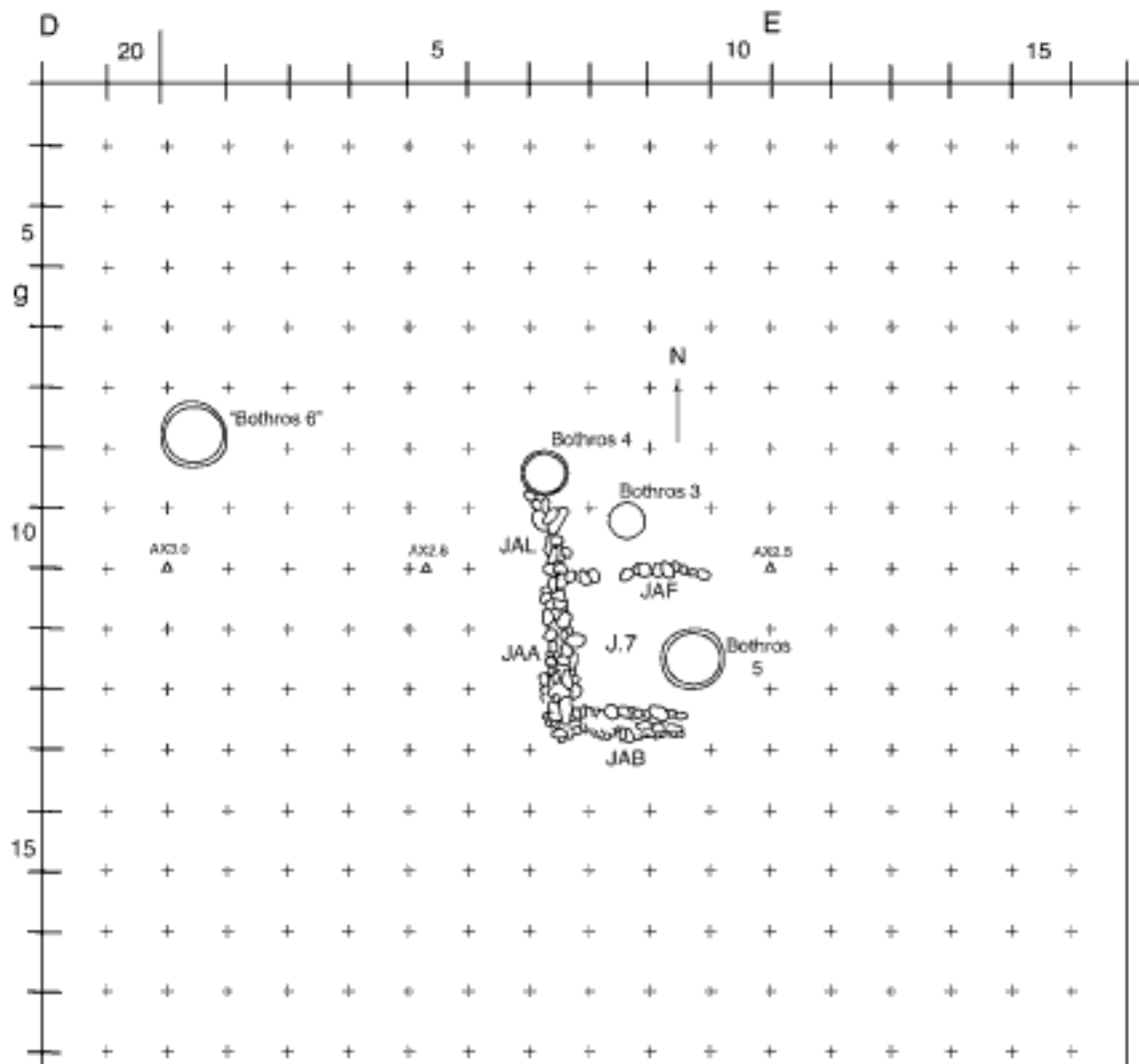
PLAN 8. II.J.A (shading as on original drawing, without explanation; probably defines walks assigned to this subphase)



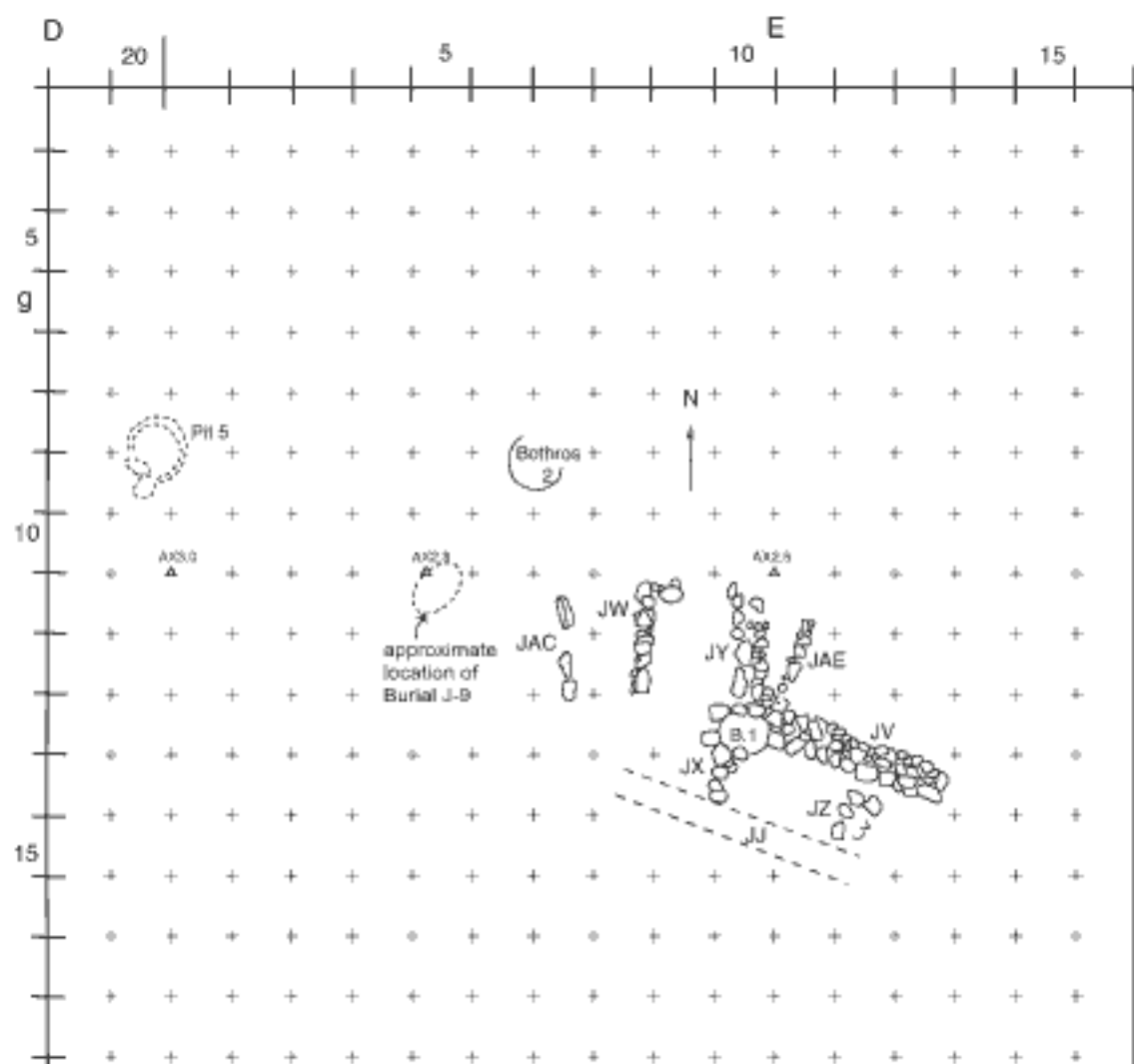
PLAN g. II.J.B



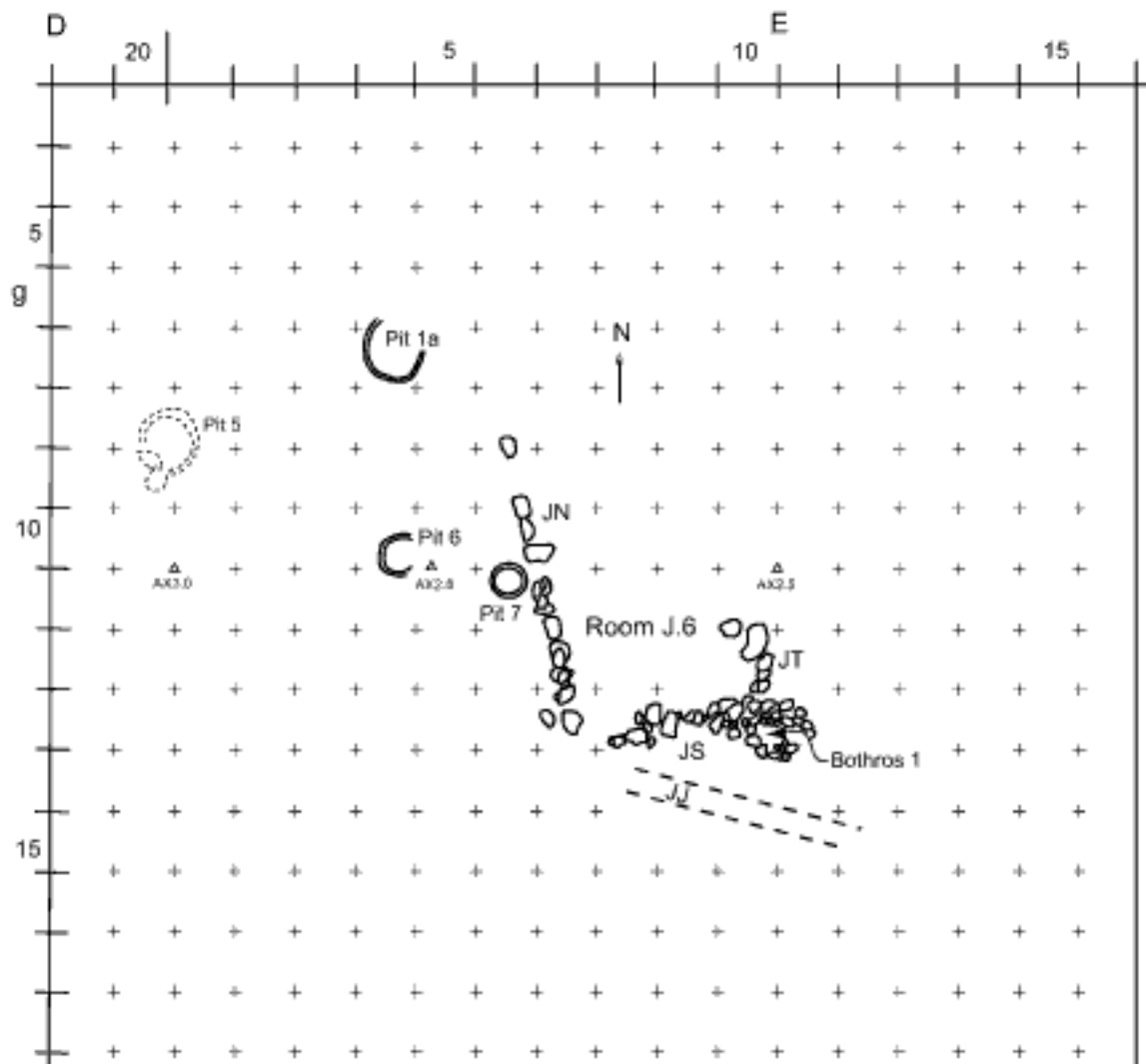
PLAN 10. II.J.C lower level and II.J.C upper level (shaded)



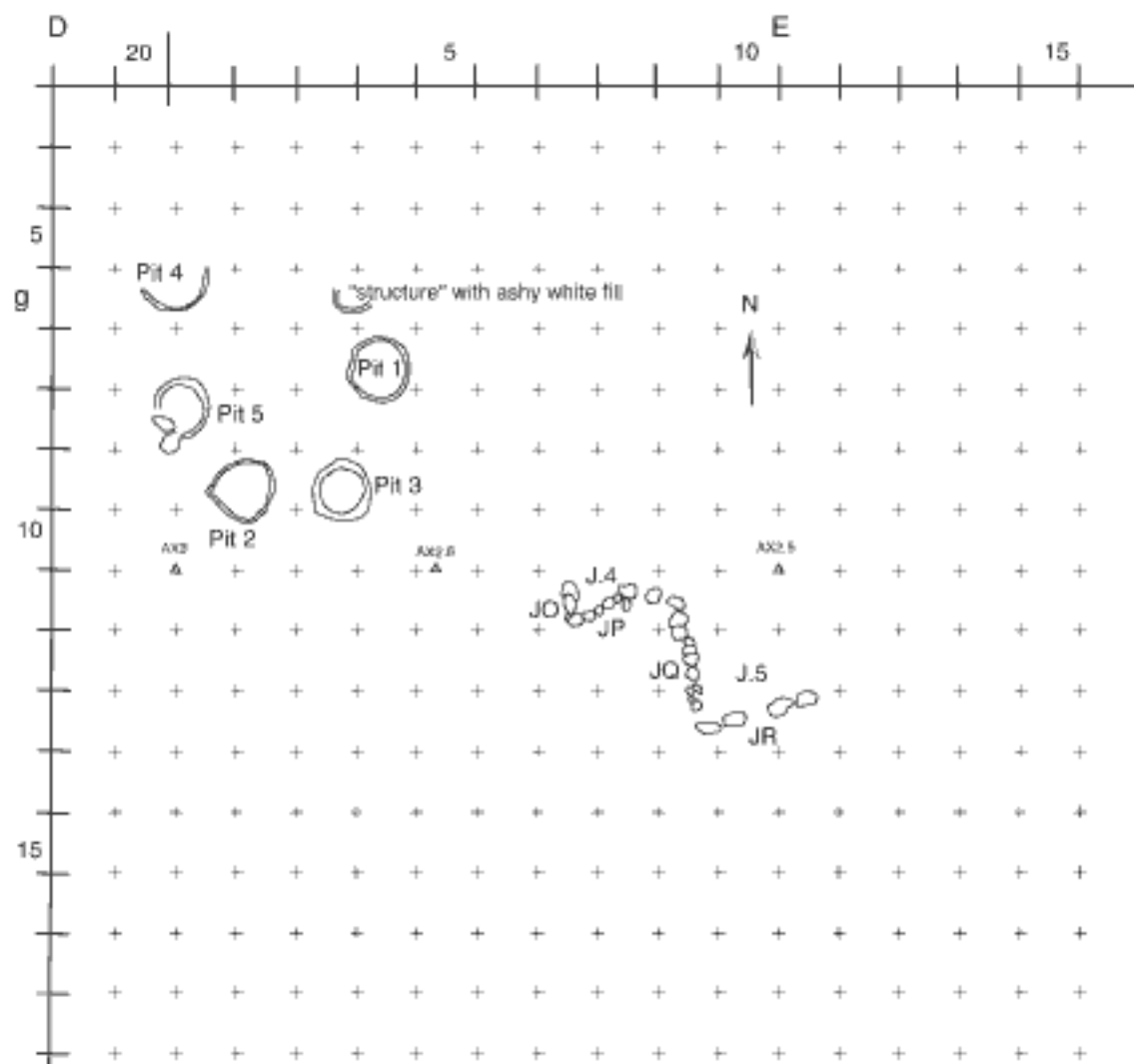
PLAN 11. II.J.D



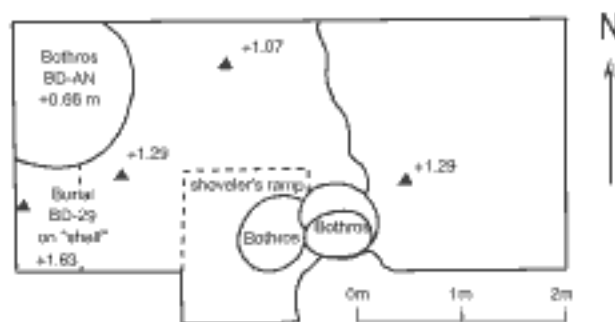
PLAN 12. II.J.E



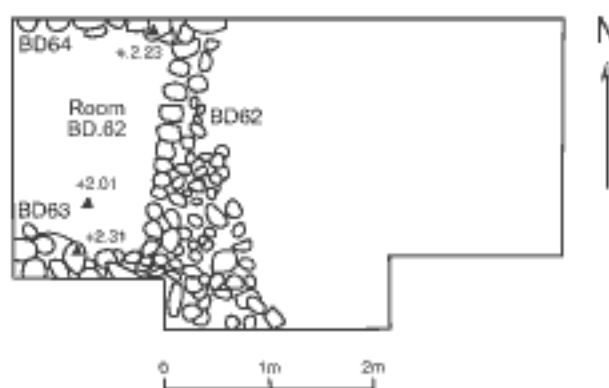
PLAN 13. II.J.F



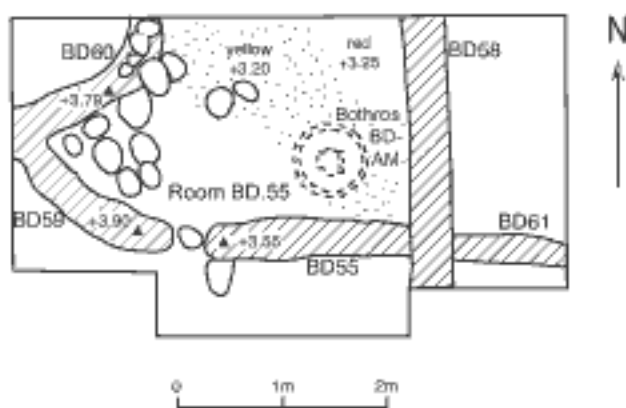
PLAN 14. II.J.G



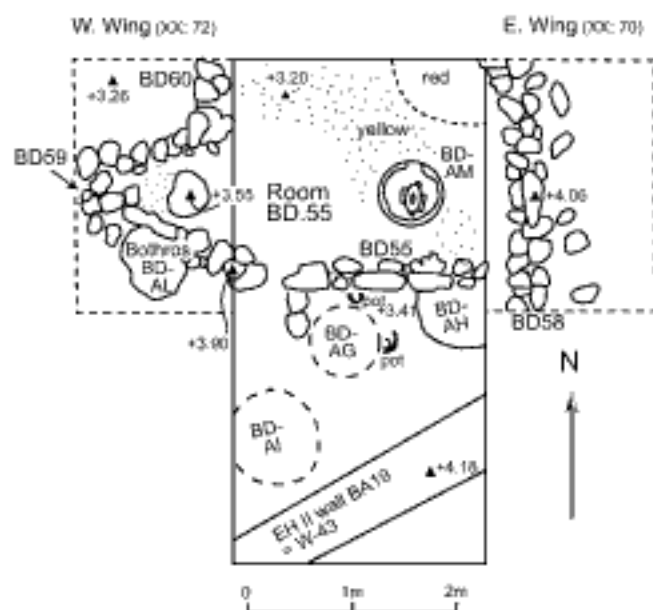
PLAN 15. I.BD.I (XX: 118)



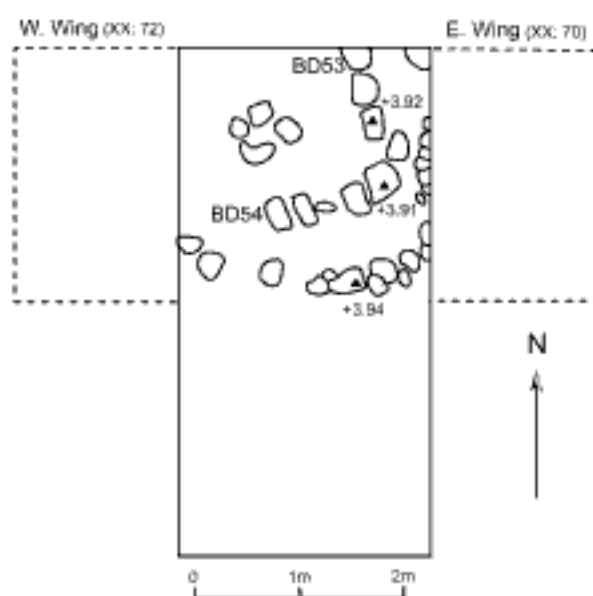
PLAN 16. II.BD.A (XX: 102)



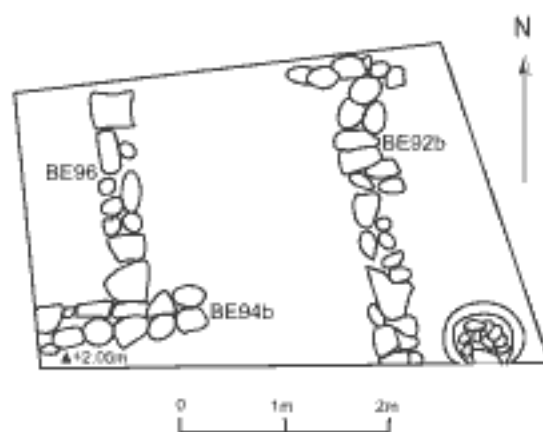
PLAN 17. II.BD.B (XX: 78)



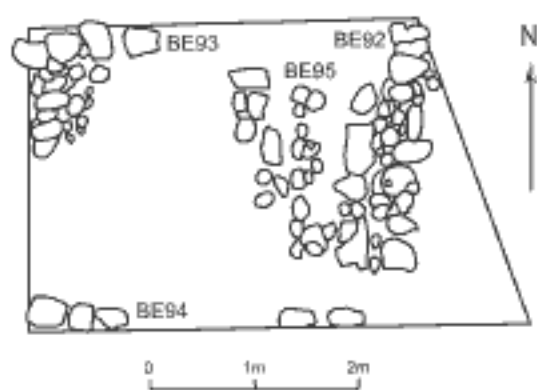
PLAN 18. II.BD.C (XX: 50, 58, 62, 70, 72, 84)



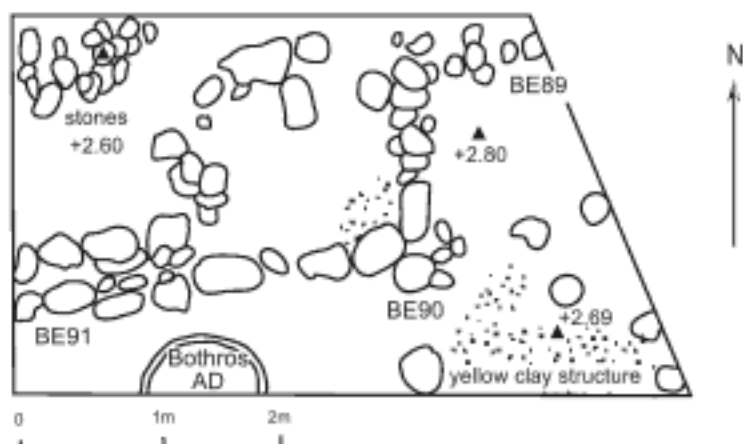
PLAN 19. II.BD.D (XX: 46)



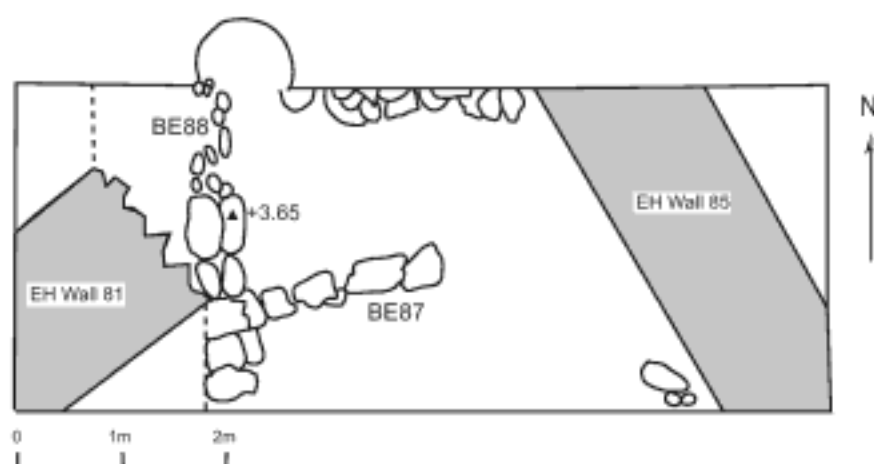
PLAN 20. IBE.1 and 2 (XLI: 164)



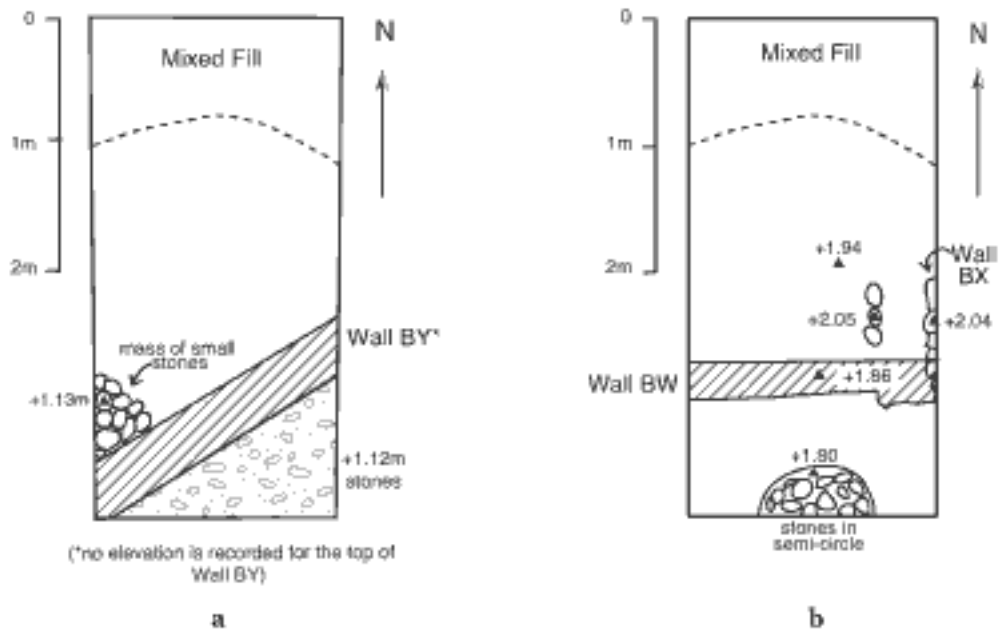
PLAN 21. ILBEA (XLI: 158)



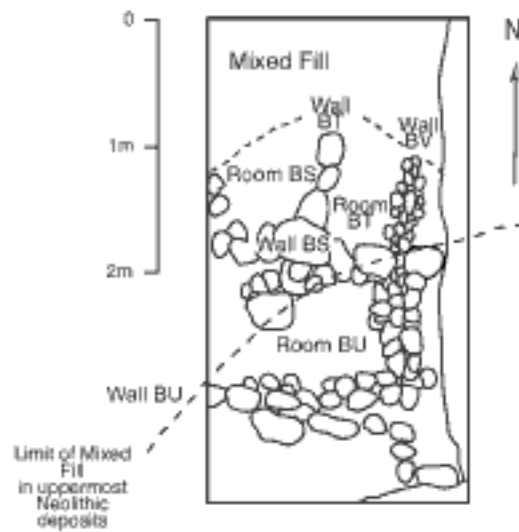
PLAN 22. II.BE.B (XLI: 152)



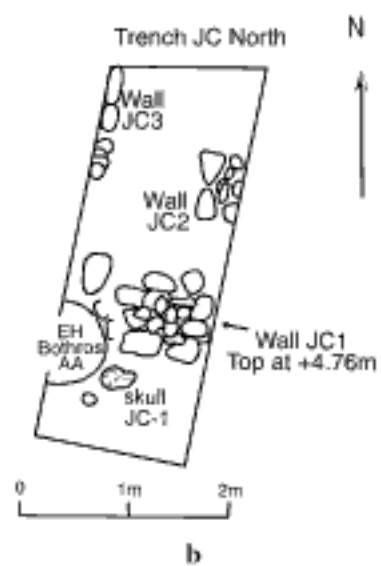
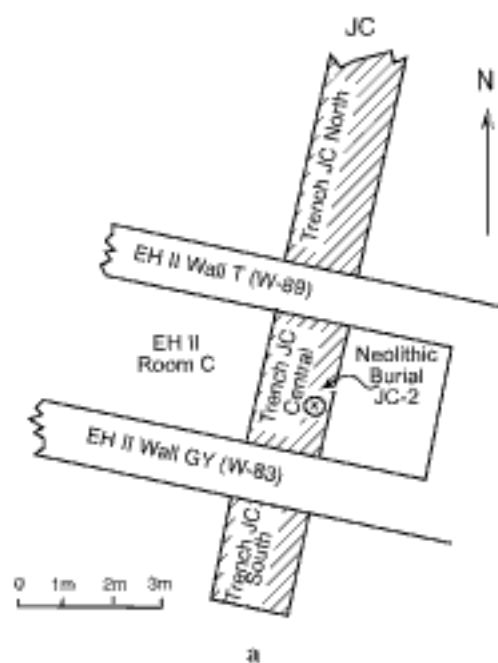
PLAN 23. II.BE.C and D (XLI: 144)



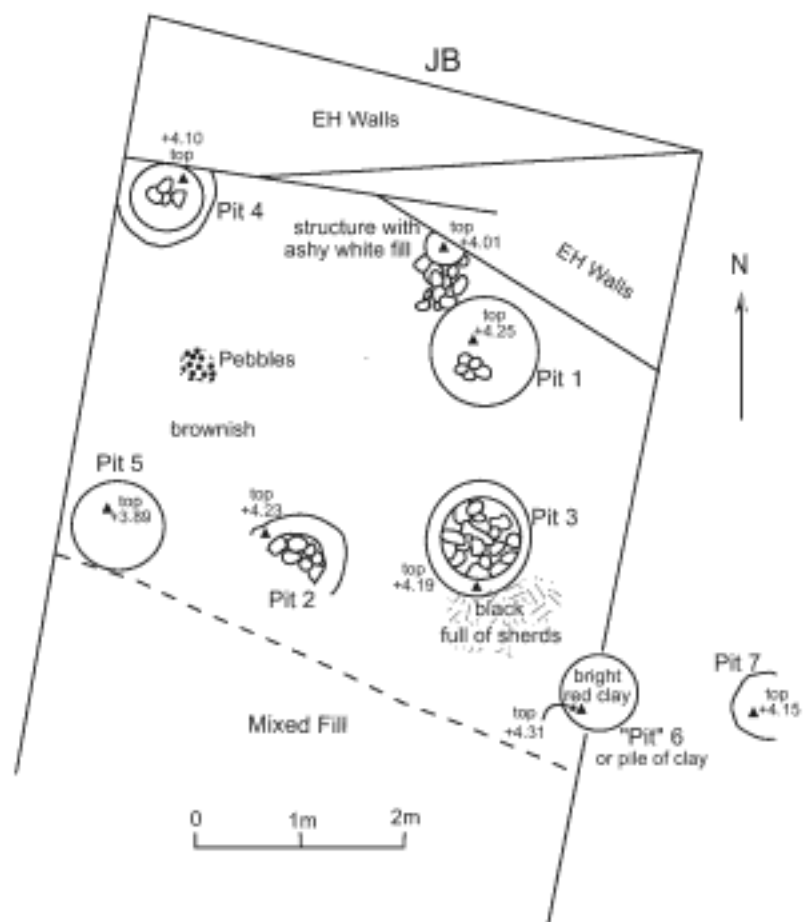
PLAN 24. (a) LAP1 (XL: 172); (b) LAP2 (XL: 164)



PLAN 25. IIAPA (XL: 160)



PLAN 26. (a) Trench JC (XLII: 150); (b) burial JC-1 (XLII: 151, 153)



PLAN 27. North part of area JB, Final Neolithic pits (XXXVI: 52-53)



PLAN 28. Elevations of highest Neolithic deposits

FIGURES

KEY TO FIGURE CAPTIONS

The figure captions serve as the catalogue entries for the sherds. Each caption begins with the subphase designation assigned by the Caskeys, followed by any additional information on findspot (e.g., lot number). Next, where applicable, are inventory number, CD Photo number, ware designation, and information on preservation. In general, the sherd description that follows mirrors the production sequence. Thus the nature of the fabric is listed first, followed by any comment on the shape, surface treatment, condition, color of surfaces and core, relief or incised marks, handles or bases, and the sherd's hardness, nature of the breaks, and sherd diameter (at rim, unless otherwise specified) and deformations. Bibliographic citations for previously published pieces appear at the end of the caption. All figures are at a scale of 1:3.

Measurements are in meters, except where noted. A plus sign ("+") links sherds from different lots that join. "Top," "bottom," "left," and "right" refer to the orientation of the sherd as drawn. "Underside" refers to the area enclosed by the base. Color numbers are taken from the Munsell Soil Color Chart (1954 edition), though verbal descriptions are my own. "Uniform" (by itself) means core and both surfaces. The hardness ("Hard") is given using the Mohs scale. A number of inventoried sherds are on display in the Argos Museum (see Appendix); all other sherds are stored in the museum's apotheke.

The following abbreviations are used:

Ugr = Ungritted	mica = muscovite, or silver mica, in specks
MU = Monochrome Urf	< 1 mm
PU = Patterned Urf	mica "glitter" = too small to measure
CU = Coarse Urf	Diam. = diameter
SU = Scribbled Urf	p.Diam. = preserved diameter
PBU = Pattern-Burnished Urf	H. = height
BOU = Burnished-Over Urf	p.H. = preserved height
HB = Heavy Burnished	D. = depth
L.xxxx = Lerna inventory number	p.D. = preserved depth
RIP = restored in plaster	W. = width
pops = Lime pops	max. = maximum

FIGURE 1. LIME-WARE CUPS

- a. I.J.A. CD Photo 3:c. Lime. Pits on exterior around lug, few interior, well burnished. 2.5YR 5/4-6 surfaces; center core 4/4. Hard 2-3, jagged breaks. Diam. 0.15.
- b. I.J.A. CD Photo 1:c. Lime. Slightly pitted with white, angular to 2 mm, some red and gray. Good burnish interior and exterior, some luster. 2.5YR 6-5/6; core 10YR 5/2 (greenish tinge). Hard 2-3, jagged breaks. Diam. 0.12.
- c. I.J. Cavities. Lime. Spongy, many large pits, angular milky and clear, round red, and one 3 mm black. Yellowish white surface (5YR 8/4); wash or salt? 2.5YR 5/6 interior and exterior, under the yellowish white layer; dark core. Diam. 0.15-0.16.
- d. I.J.A. CD Photo 1:a. Lime. Fine pits all over, to 1 mm, mixed grains, and colors, subangular, good burnish, some luster. Uniform light gray through core (5YR 7/7). Hard 2-3, jagged sandy breaks. Diam. 0.15.
- e. I.J.B. Lime. Many grits to 2 mm. 7.5YR 8/6-7/4 to grayish green interior and exterior lip; well burnished. Hard 3-4. Diam. 0.145.
- f. I.J.B. Lime. Many angular white grits to 2 mm, surfaces and core spongy, faint traces of burnish interior, little original surface. 2.5YR 6/6 to 7.5YR 7/4-6/4; core 7.5YR 6/4 and darker. Hard 1-2, jagged breaks. Diam. 0.11.
- g. I.J.C. Lot J 801. Lime. Spongy, 2-3 mm pits, burnish mostly gone. Variegated 2.5YR 6/8 to 7.5YR 6/4-7/4; thin streak of 7.5YR 6/4 at core. Hard 1-2, jagged breaks. Diam. 0.11.
- h. I.J.D+E. Lime. Grit to 2 mm, heavily pitted. Light surfaces. Coin-shaped pellet in relief. Dark gray core. Diam. 0.12.
- i. I.J.D+E. Lime. Spongy but feels sandy, pits 1-2 mm, white grits, mica. Burnished, no luster. Gray spot on lower interior. Handle core is gray, rest uniform light. Hard 2-3, jagged breaks. Diam. 0.07-0.08.
- j. LAP.2. Lime. Heavy white grit < 1 mm (most). Coil joint at bottom sherd, rim folded to exterior; smears of clay added to make pellets. Burnished interior and exterior. Interior gray with reddish tinge; gray core. Hard 2-3, jagged breaks. Diam. 0.15.
- k. LAP.2. Lime. Heavy angular Lime to 1-2 mm. Burnished interior and exterior, lightly variegated 5YR 7/4-5/3. Interior 10YR 5/1; gray core. Hard 2-3, jagged breaks. Diam. 0.10.
- l. I/II.J. Pebble Layer. Lime. Few 2-3 mm white angular. Lustrous burnish exterior, nonlustrous interior burnish. Exterior 5YR 7/6; interior same with spot of 7.5YR 6/4. Hard 2-3. Diam. 0.15.
- m. I.BE.1. Lime. Heavy 1-2 mm Lime, mica. Burnished interior and exterior, variegated exterior; dark gray core. Hard 2-3, jagged breaks. Diam. 0.15.
- n. I.BE.1. Lime. Heavy 2 mm angular Lime, mica. Finger-smoothed exterior, stick-scraped interior. Uniform reddish brown core and surfaces. Hard 2-3, jagged breaks. Diam. 0.12.
- o. I.BE.1. Lime. Medium grit to 1 mm, angular Lime, some red and gray. Burnished interior and exterior; applied pellets (lower may be handle). Dark surfaces 2.5YR 4/2; core 5YR 6/4. Hard 2. Diam. 0.15.

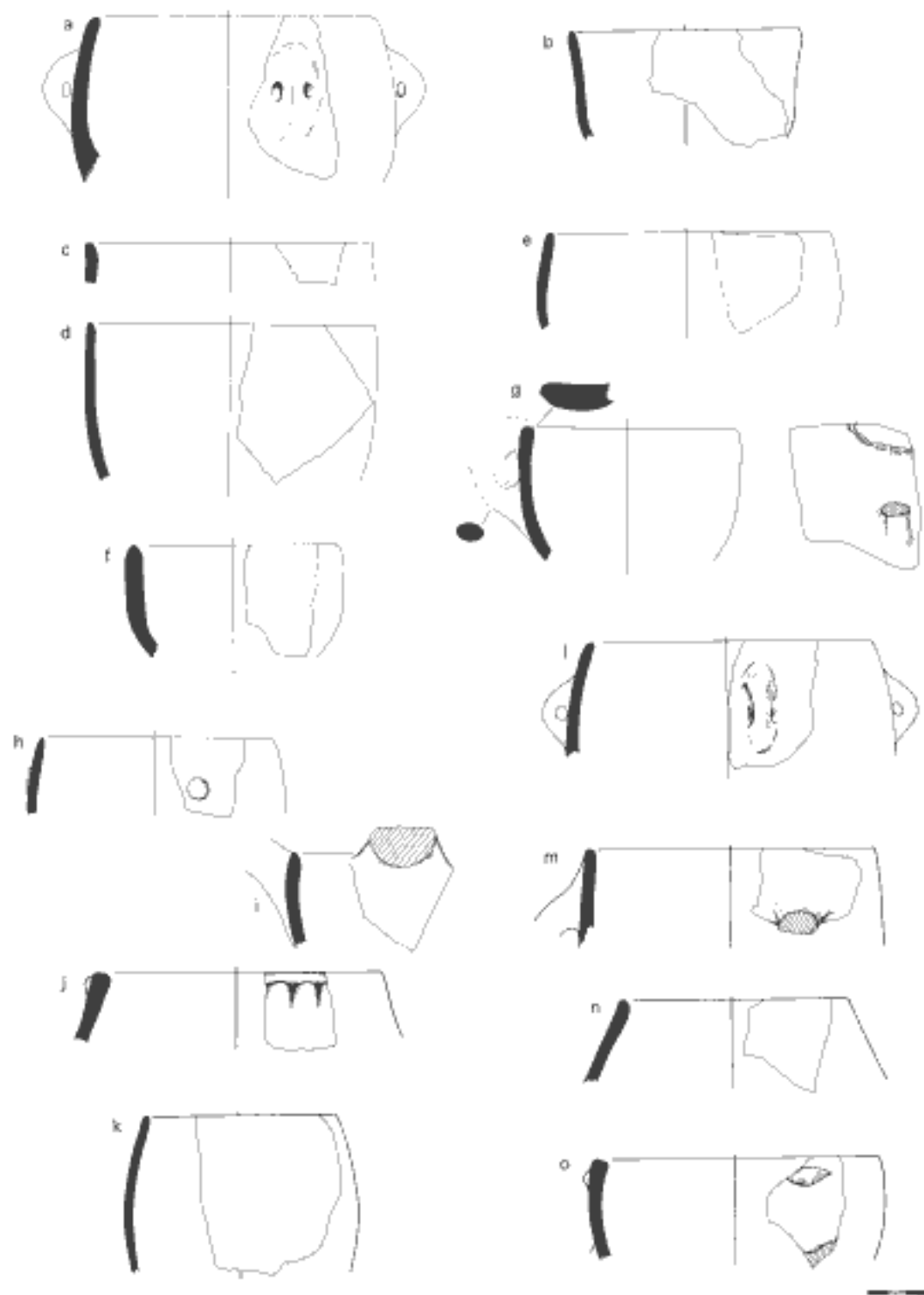


FIGURE 1. Line-ware cups

FIGURE 2. LIME-WARE BASINS AND SAUCERS

- a. I,J,D+E (around J.17). Lime. Extremely pitted, < 1 mm. Burnished exterior, interior too pitted to tell. Surfaces 10YR 6/4-4/1; uniform core 5YR 6/6. Hard 1-2, jagged breaks. Diam. 0.17.
- b. I,J,B. Lime. Heavily pitted, burnished interior and exterior. Hard 1-2. Diam. 0.30.
- c. I,J,B. Lot J 892. L.1142. Lime. Ca. one-half pot preserved. Angular white to 3 mm, some red. Well-burnished but worn away on interior and exterior bottom where heavily pitted, gray. Upper walls variegated, basically 2.5YR 6/6 interior and exterior. Small black firing circle on exterior. Slight charring on both surfaces. Hard 2-3. Diam. 0.235 (restored as 0.25).
- d. I,J,B. Lime. Soft and soapy like Ungritt, but fine pits on exterior, larger pits interior; unevenly distributed 1 mm Lime. Burnish largely worn away. 5YR 7/6 surfaces, 2.5YR 6/6 subsurfaces; 5YR 6/4 core. Hard 2, jagged breaks. Diam. 0.255.
- e. I,J,D+E. Lime. Heavily pitted 1-2 mm, few large white Lime still visible, mica and dark grits. Burnishing parallels rim interior and exterior. Uniform color, with some dark and light areas on interior, light spot on exterior rim; core 2.5YR 6/6. Hard 1-2, jagged breaks. Diam. 0.225.
- f. I,J,D+E. Lime. Pitted to 1 mm, angular Lime under 1 mm, a few dark. Burnish on parts of interior and exterior remains. Interior 2.5YR 6/6; exterior 2.5YR 6/6 to 7.5YR 6/4-4/2; core uniform 10YR 5/2. Hard 1-2, jagged breaks. Diam. 0.26.
- g. I/II,BD. Lime. Few grits to 3 mm. Interior (scraped surface) and one-half core 2.5YR 6/6; exterior (finger smoothed) and one-half core 10YR 7/2-5/2-7/4. Hard 4 exterior, 5-6 interior, sharp breaks. Diam. 0.17.
- h. I/II,J. Pebble Layer. Lime. Heavily gritted to 1-2 mm. Very well burnished, no pitting except a few spots on lip. Exterior deep red (2.5YR 5/6); interior varies 5YR 5/6 to bluish black (2.5YR 3/0); core completely gray (10YR 5/1). Hard 2-3, jagged breaks. Diam. 0.17-0.18, irregular.
- i. LAP.1. Lime. Heavily gritted with 1 mm Lime, angular and red, many dark black, much mica. Burnished interior and exterior, tan surfaces; dark core. Hard 1-2, jagged breaks. Diam. 0.20.
- j. I/II,BD, CD Photo 2:c. Lime. Much Lime < 1 mm. More pitted exterior than interior, burnish parallels rim interior and exterior. 7.5YR 7/4 with pink traces; core varies. Hard 2-3, jagged breaks. Diam. 0.31, irregular.

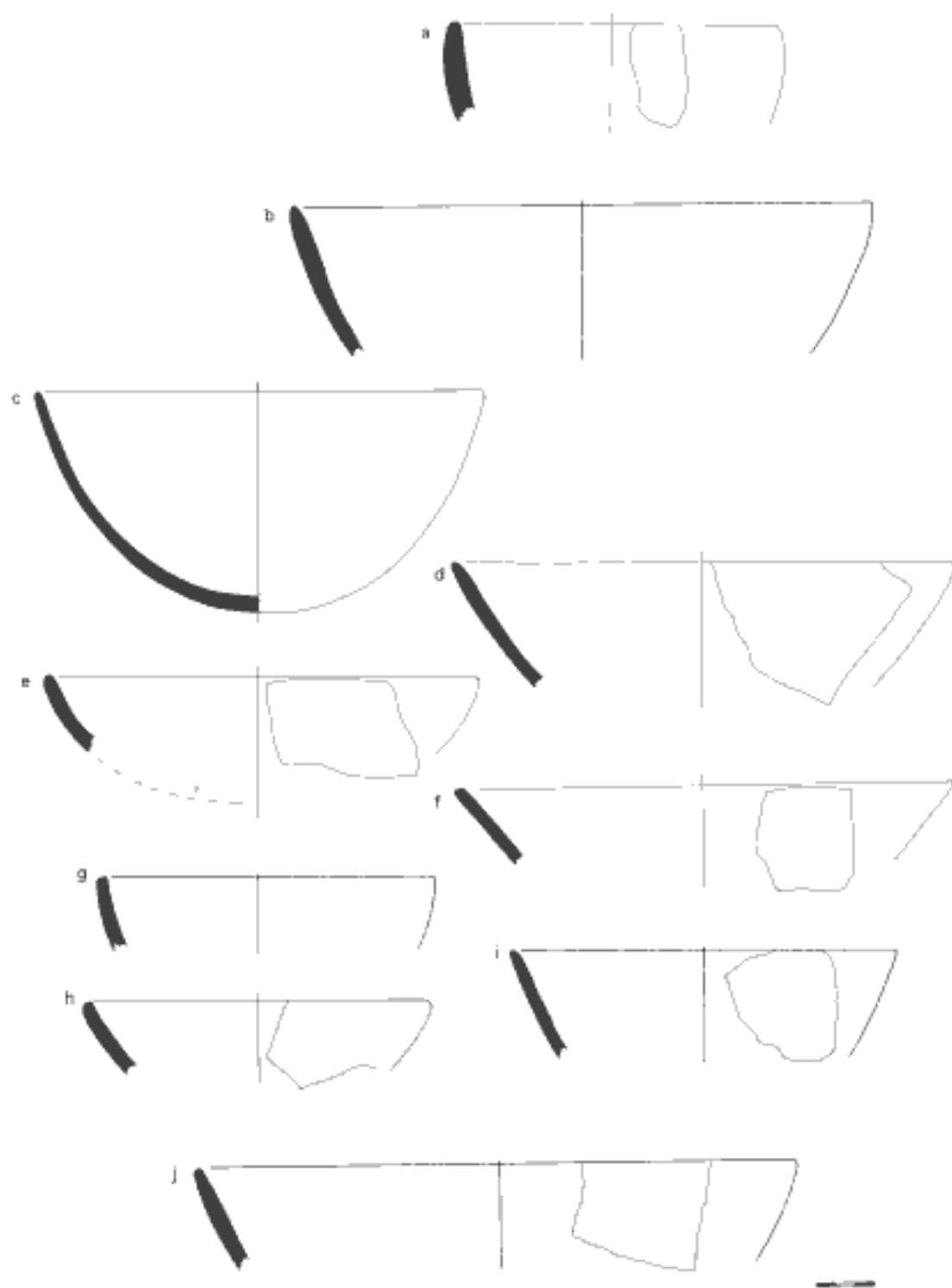


FIGURE 2. Lime-ware basins and saucers

FIGURE 3. LIME-WARE BOWLS

- a. I.J.A. Lime. Heavily pitted. Mixed grit to 1 mm, some smoothing, no luster. Surfaces 5YR 7/3-4 to 6/3; gray core, light subsurfaces. Hard 1-2, jagged breaks. Diam. 0.20.
- b. I.J.A. CD Photo 1:b. Lime. A few pits, mixed grit < 1 mm, angular, and rounded red and black nodules. Slipped (red), burnished, no luster, traces of tool marks. 2.5YR 6-5/6 interior and exterior; center core gray. Hard 2-3, jagged breaks. Diam. 0.17.
- c. I.J. Cavities. Lime. Pitted, mica, grit to 2 mm, angular Lime, rounded dark. Burnished, maybe slipped, surfaces 2.5YR 5-6/8, fabric 7.5YR 7/4, gray core. Diam. 0.16.
- d. I.J.A. Lime. Interior pitted, exterior less, mixed < 1 mm, few 2 mm. Burnished, color varies, center core gray. Hard 2-3, jagged breaks. Diam. 0.17.
- e. I.BE.1. Lime. Heavily pitted, 1-2 mm angular Lime, most surface gone, smoothed interior and exterior, 5YR 7/4-6. Hard 2-3, jagged breaks. Diam. 0.20.
- f. I.J.C. Lime. Pits on interior, fewer on exterior, 1-2 mm mixed Lime. Exterior: good burnish with luster, 2.5YR 6/8 with darker cloud; interior 5YR 7/6; gray core. Hard 1-2, jagged breaks. Diam. 0.17.
- g. I.J.B. Lime. Pits, mixed grit to 1 mm. Burnished interior, no luster; exterior surface worn/pecked. Color varies on both surfaces; dark core. Hard 2-3, jagged breaks. Diam. 0.20.
- h. I.J. Cavities. Lime. Mixed angular grits, no pits. Well burnished, darker interior than exterior; uniform light core. Hard 2-3, jagged breaks. Diam. 0.17.
- i. I/II.J. Pebble Layer. Lime. Many pits to 2 mm, Lime and mixed grit. Slipped, burnished interior and exterior. 2.5YR 6/6 slip; gray core. Hard 2-3, jagged breaks. Diam. 0.17.
- j. I.J.A. Lime. Some pits, few mixed grits, angular and round to 2-5 mm. Burnished, nonlustrous, very worn exterior; grayish, darker interior (looks burned); gray core. Hard 3, jagged breaks. Diam. 0.19.
- k. II Unphased. Lot J 759. L.1144. RIP. CD Photo 4. Lime. Pits to 2-3 mm. Most surface gone, variegated surfaces; light gray core. Hard 2-3, jagged breaks. No rim preserved. Max. p.Diam. 0.19.



FIGURE 3. Line-ware bowls

FIGURE 4. LIME-WARE MEDIUM AND LARGE BOWLS

- a. IJ.A. Lime. Pitted, Lime to 3 mm, most smaller. Surfaces 2.5YR 6/8-4/6; core 2.5YR 3/4. Hard 3, jagged breaks. Diam. 0.27.
- b. IJ.B. Lot J 890. L.1143. Lime. Ca. two-thirds of pot preserved, mended from many sherds. Three lugs preserved, at different heights around the bowl. Grit and pits to 3 mm; some sherds have large pits, some small. Burnished interior and exterior, but most surfaces missing. Light with dark clouds, darker interior, grayish brown interior near bottom. Hard 1-2. Diam. 0.23.
- c. IJ.D+E. Lime. Heavily pitted, sizes vary from pin-pricks to 2 mm, mica. Good burnish, though most of original surface is gone; 1.5 drill holes preserved. Variegated surfaces; center core gray. Hard 1-2, jagged breaks. Diam. 0.21.
- d. I/II.J. Pebble Layer. Lime. Pits, Lime and mixed grits to 1 mm. Burnished interior and exterior, luster exterior only. Tan with darker clouds; uniform light core. Hard 1-2 exterior, 2-3 interior. Diam. 0.21.

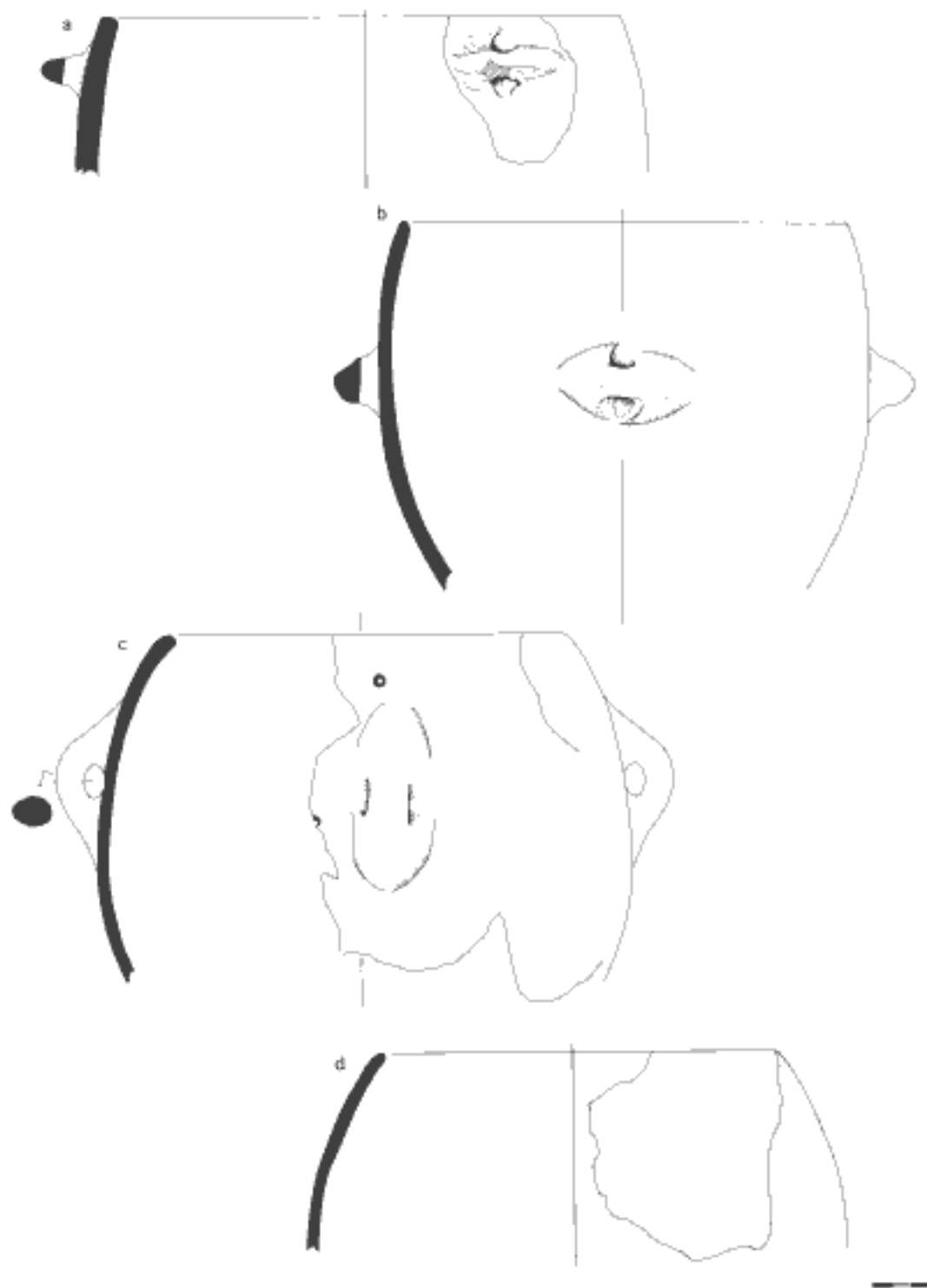


FIGURE 4. Lime-ware medium and large bowls

FIGURE 5. LIME-WARE MISCELLANEOUS SHAPES;
SANDY-WARE BOWL

- a. I,J.Cavities. Lime. Three nonjoining fragments, two with applied pellets, one plain. All have fine Lime < 1 mm. Exterior: tan; two-thirds of core heavily reduced on bottom. Pieces with pellets have broken along coil joints. Hard 2-3. Max. p.Diam. ca. 0.26. Jones 1986 no. 12.
- b. I,J.Cavities. Lot J 894. Angular Lime and pits to 2 mm, most smaller, mica glitter. Tan surfaces with dark clouds; core uniformly light. Diam. 0.20.
- c. I,J.B. Lime. Lime and pits to 1-2 mm. Burnished, no luster. Uniformly gray (5YR 5/2) with a light cloud on exterior. Hard 2-3, jagged. Diam. 0.17.
- d. I,J.D+E. Lime. Apparently same clay as used for Ungritted, but with much Lime to 1 mm. Hard 1-2. Diam. 0.20.
- e. LAP.1. Lime. Much angular Lime to 1-2 mm, some dark grits, mica. Burnished exterior and inside rim, smoothed below on interior. Surfaces light with gray clouds; gray core. Hard 2-3, jagged breaks. Diam. 0.17.
- f. I,J.D+E. Sandy. Much 1 mm (and smaller) sandy grit. Smoother exterior than interior, dry burnish exterior (and inside rim) in streaks, lustrous, rim folded to interior. Uniformly light core (2.5YR 6/6). Hard 2-3, jagged, raspy breaks. Diam. 0.18.
- g. I,BE.1. Lime. Much Lime and pits to 1 mm. Interior has an odd layer of a yellow, claylike substance. Interior and exterior roughly smoothed with a sticklike tool. Yellowish tan exterior, yellowish white interior. Hard 2-3, jagged breaks. Diam. 0.21. Jones 1986: no. 7.

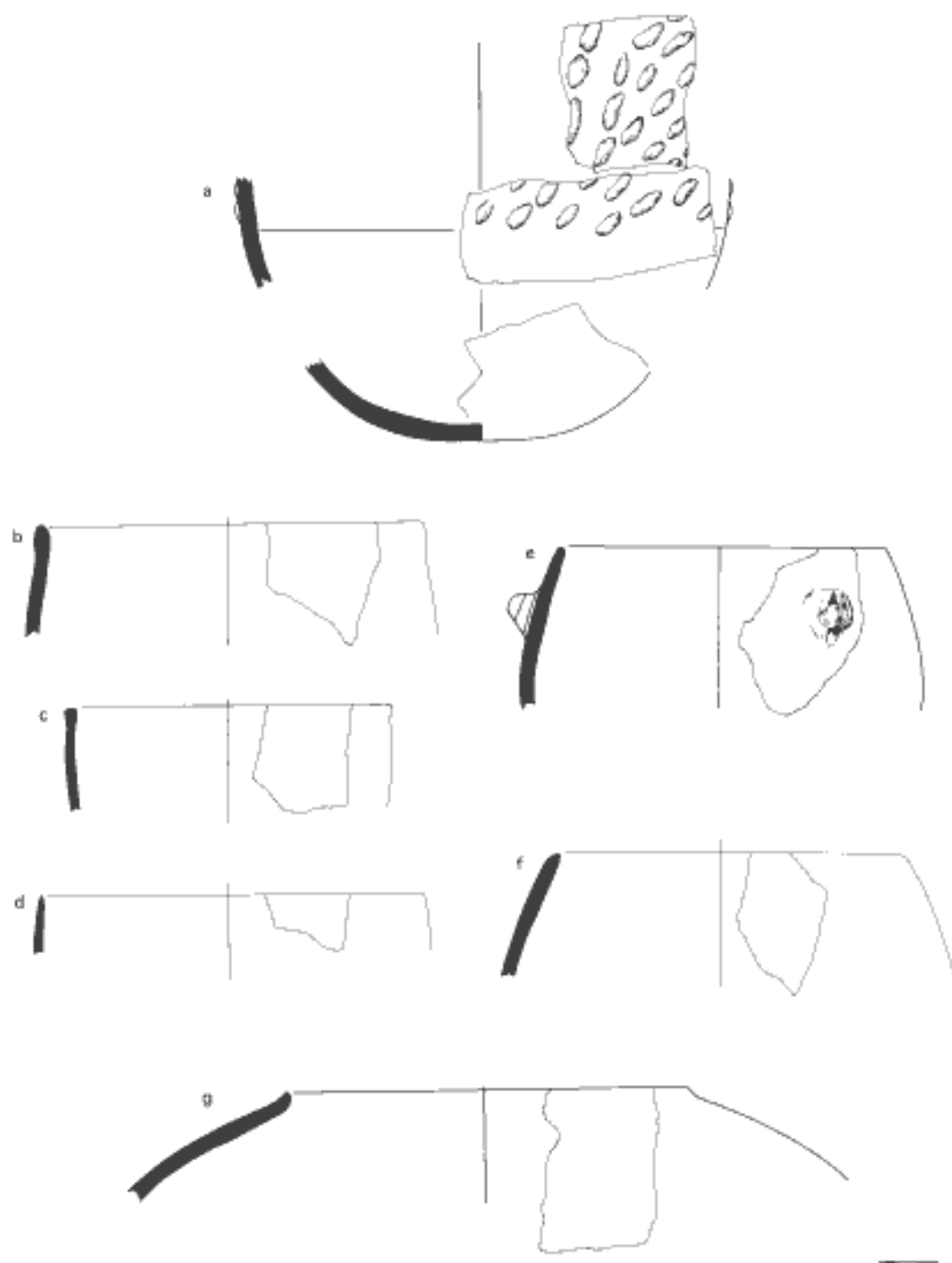


FIGURE 5. Lime-ware miscellaneous shapes; Sandy-ware bowl

FIGURE 6. LIME-WARE DEEP BOWLS

- a. I.J.A. Lime. Mixed grits and Lime to 1 mm, pits. Nicely burnished, reddish tan with a dark cloud. Hard 3, jagged breaks. Diam. 0.20.
- b. I.J.D+E (around J.17). Lime. Mixed sand and Lime to 1 mm, much mica. Burnished exterior, good luster; interior only smoothed, no luster. Varied colors, reddish with white film on interior; core color also varies. Hard 2-3, jagged, raspy breaks. Diam. 0.20.
- c. I.J.A. Lime. Mixed grits, angular and rounded to 1 mm. Burnished interior and exterior. Colors are varied reds; red core. Hard 2-3, jagged raspy breaks. Diam. 0.16.
- d. I.J.D+E. Lime. Pits and Lime to 2-3 mm, plus red and dark grits. Well-burnished exterior, luster; interior smoothed or wet burnished, no luster. Exterior 2.5YR 5/6; core 10YR 5/3. Hard 1-2 interior, 2-3 exterior, very jagged breaks. Diam. 0.23.
- e. I/II.J. Pebble Layer. Lime. Sand plus angular Lime to 1 mm, some pits. Good burnish on exterior, smoothed interior, may have been slipped. Remarkably uniform deep color, 2.5YR 6/8, except for yellow on tip of lug. Rim folded to exterior, vertical burnish except on handle. Hole drilled/cut through dry lug is sharp-edged. Hard 2-3, jagged breaks. Diam. 0.29.
- f. I.J.B. Lime. Lime and pits to 2 mm. Burnished interior and exterior, no luster. Tan exterior with clouds, darker interior. Hard 2-3, jagged breaks. Diam. 0.22.
- g. I.J.C. Lime. Mixed Lime to 2-3 mm. Quite pitted interior, burnished exterior. Light with dark clouds; dark core. Hard 2-3, jagged breaks. Diam. 0.21.

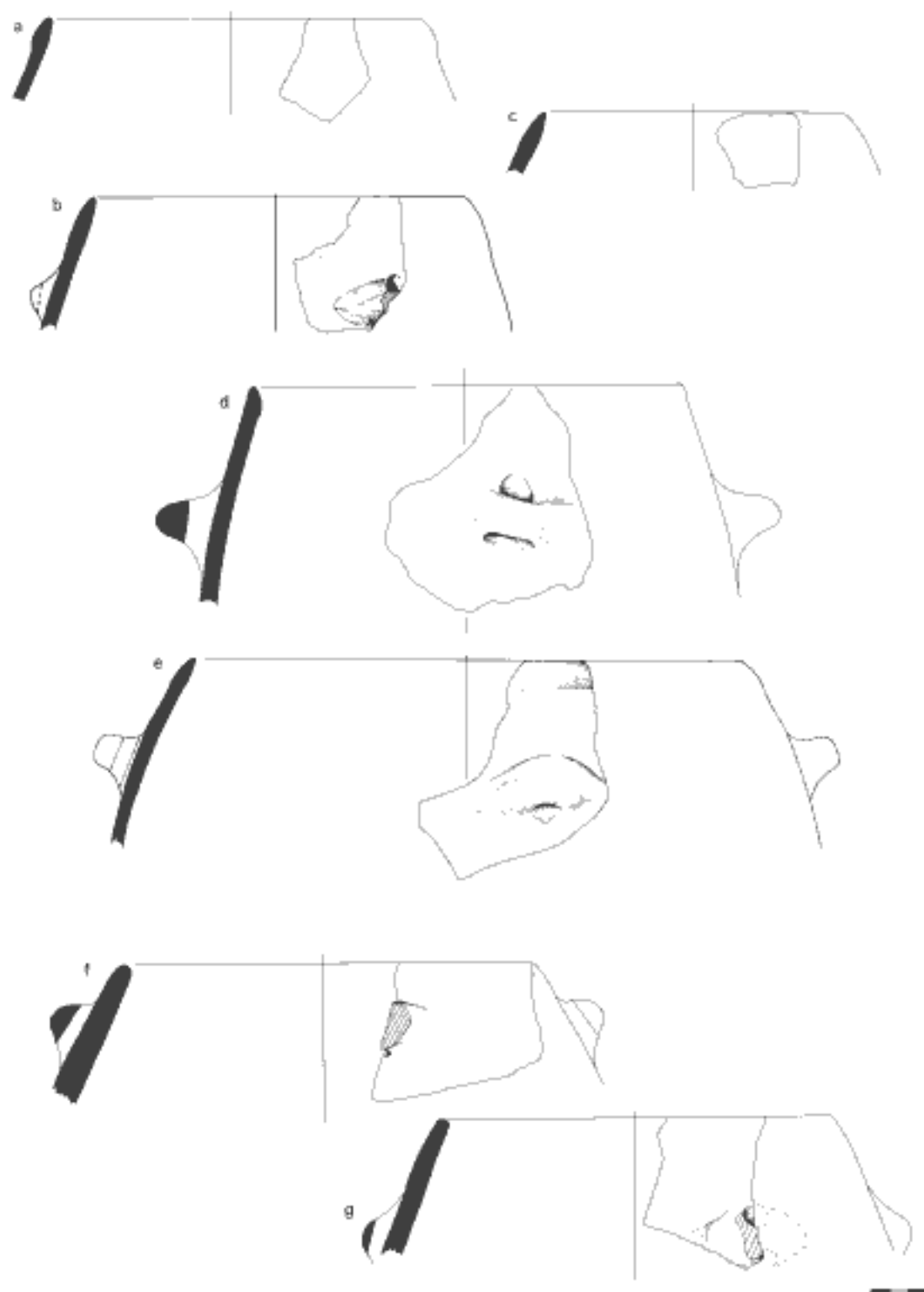


FIGURE 6. Lime-ware deep bowls

**FIGURE 7. LIME-WARE MISCELLANEOUS SHAPES;
LIME PATTERNED SHERDS**

- a. IJ.D+E. Lime. Lime, mixed grits, pits to 1–2 mm, mica. Burnished, with clear tool marks (depressions ca. 2 mm wide), interior a bit lumpy. Tan interior and exterior; gray core. Hard 4–5, jagged breaks. Diam. 0.15.
- b. IJ.B. Lime. Lime and mixed grits to 2–3 mm. Burnished interior and exterior, 2.5YR 5/6; core 7.5YR 4/2. Hard 1–2, jagged breaks. Diam. 0.16.
- c. I.BD.1. Lime. Angular Lime and pits to 2 mm, mica. Lightly burnished interior and exterior, worn. Tan surfaces and core. Hard 1–2, jagged breaks. Diam. 0.27.
- d. IJ.D+E (around J.17). Lime. Lime and mixed grit to 1–2 mm. Burnished interior and exterior, tool marks horizontal. Tan with dark clouds; gray core. Hard 2–3. Diam. 0.13.
- e. I.BE.1. Lime. Much Lime to 1 mm, mica. Smoothed, burnished interior and exterior, rim looks folded, uniformly tan. Hard 2–3. Diam. 0.12.
- f. I/II.BD (BD.62). Lime. Much Lime to 1–2 mm. Burnished interior and exterior (better on interior), rounded corner. Exterior 10YR 5/2 with 8/6 film in places; gray core. Hard 2–3, jagged breaks.
- g. I.HTJ. Lime. Much Lime to 1 mm. Interior wet-smoothed. Detached at joint on one end, broken on other; detached end reveals spiral from rolling handle. Tan with clouds; grayish core. Hard 2–3.
- h. I/II.BD (BD.62). Lime. Spout strut? Much Lime to 1–2 mm, mica. Both surfaces burnished, tan; gray core. Hard 2–3.
- i. IJ.D+E (around J.17). Lime? Possibly post-Neolithic. Mixed grit to 3 mm, angular. Roughly smoothed surface with stick striations. One spot of red on exterior, rest 10YR 5/1–3; gray core. Very heavy, dense.
- j. IJ.Gully. J 454 (lot was close to level of II.J.E: sherd may have been misplaced into IJ.Gully drawer). Lime Patterned. Mixed Lime grit to 1 mm, iron oxide-rich pattern. Exterior: possible white slip, paint fired red, burnished-over, waxy, flaking, black firing cloud. Interior, unpainted, burnished. Gray core. Hard 1–2. Diam. 0.23.
- k. I.BE.1. Lime Patterned with white pigment. Mixed Lime to 1 mm. Exterior: tan fabric (2.5YR 5/6–8), burnished, painted diagonal lines in grayish white pigment, not burnished. Interior: burnished, no paint. Gray core. Hard 1–2. Diam. 0.16.
- l. I.BE.1. Lime Patterned with white pigment. Mixed Lime to 1 mm. Exterior: thick white pigment (not a carbonate) covers surface; pattern painted in iron oxide-rich pigment, fired red, pattern and white coat well burnished to waxy finish. Interior: scraped, roughly smoothed. Gray core. Hard 2–3.

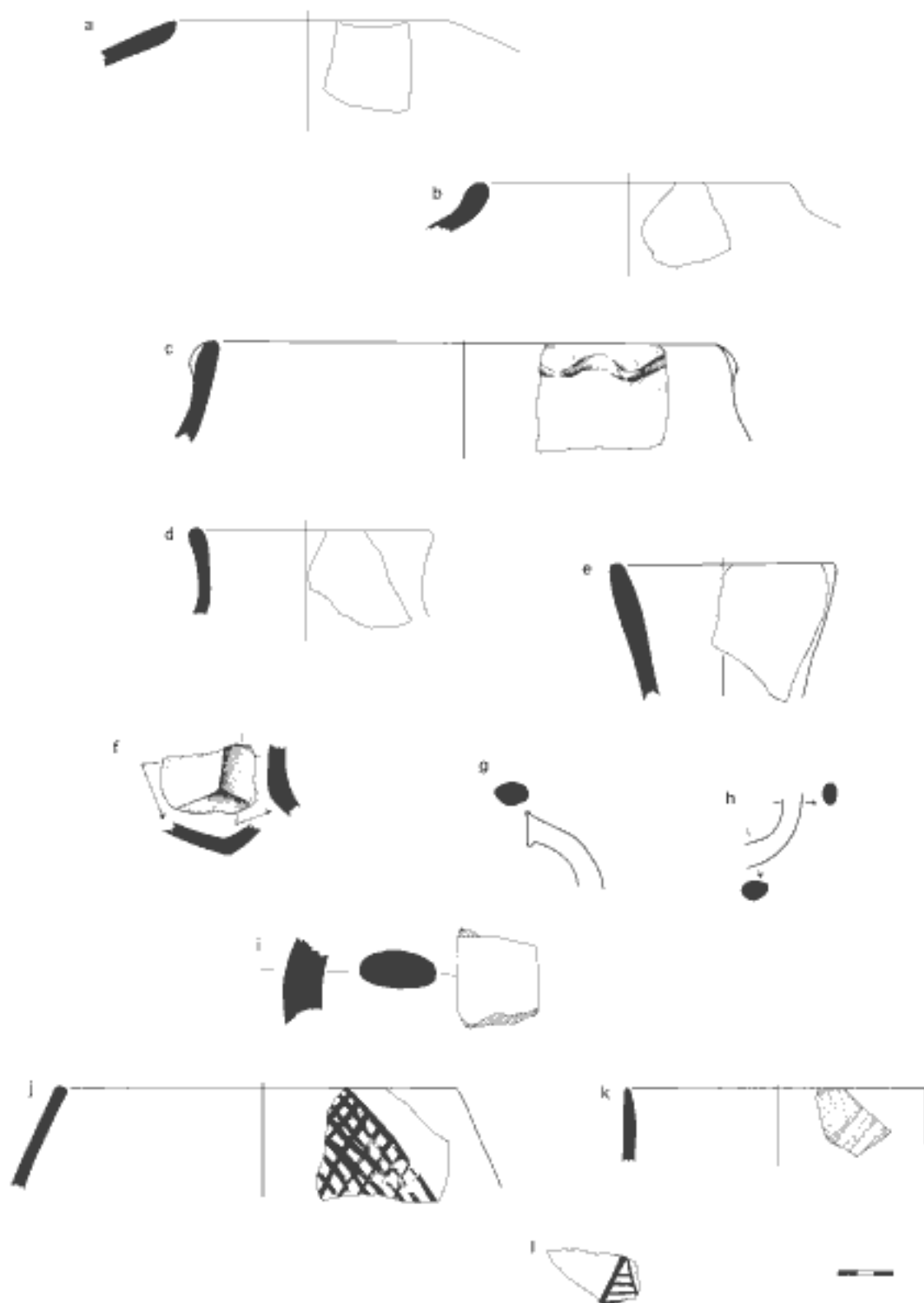


FIGURE 7. Lime ware miscellaneous shapes; Lime Patterned sherds

FIGURE 8. UNGRITTED-WARE BOWLS

- a. I.J.A. CD Photo 5d. Ungritted, gray. Tiny red, white grit, some pits, < 1 mm, mica. Burnished interior and exterior, some luster. Diagonal relief ridges. 7.5YR 5-4/6 surfaces; core 7.5YR 8-7/0. Hard 2-3, sharp breaks. Diam. 0.26.
- b. I.J.D+E (around J.17). Ungritted, gray. Silty. Black, burnished, nearly Urf. Diagonal relief ridges. Sharp breaks. Diam. 0.30.
- c. I.J.D+E. Ungritted, gray. Silty, burnished, very low relief mark. Diam. 0.24.
- d. I.J.A. Ungritted, gray. Tiny sandy grits, red, black, slight mica. Interior and exterior: burnished, slight tool marks, worn, 2.5YR 4-5/0, slight bloom on surface exterior; core much lighter gray. Hard 1-2, sharp breaks. Diam. 0.22.
- e. I.J.D+E (around J.17). Ungritted, gray. Mixed tiny grit, mica. Exterior: diagonal burnish, traces of two marks either worn down or removed; no relief. Interior: scraped, burnish parallel to rim, some luster, pits from popping (not acid). Very uniform gray; in essence, gray Urf without paint. Vertical slits in breaks. Hard 4-5 exterior, 3-4 interior, sharp breaks. Diam. 0.26.
- f. I/II.BD (BD.62). Ungritted, gray. Very few tiny grits, mica. Burnished exterior, clear tool marks, low relief mark and depressed line. Dark surfaces, lighter core. Hard 2-3, sharp breaks. Diam. 0.21.
- g. I/II.J. Pebble Layer. Ungritted, gray. Very small and few grits, mica. Burnished interior and exterior, no pits; burnished diagonal to rim on exterior, parallel to it on interior. Light gray core. Hard 1-2, sharp breaks. Diam. 0.28.
- h. I.J.D+E. Ungritted, gray. Slightly gritty. Very thin rim-fold to exterior, interior not smoothed. Hard 2-3, sharp breaks. Diam. 0.24.
- i. I.J.D+E. Ungritted, gray. Silty, very low relief pellet. Light core. Hard 2-3, sharp breaks. Diam. 0.18.
- j. I.J.Gully. Ungritted, gray. Mica and minute grits. Interior pitted and worn, exterior burnished, yellowish white bloom on exterior; hole pierced in bottom prior to firing. Core slightly lighter than surfaces. Hard 1-2. Max. p. Diam. 0.20.

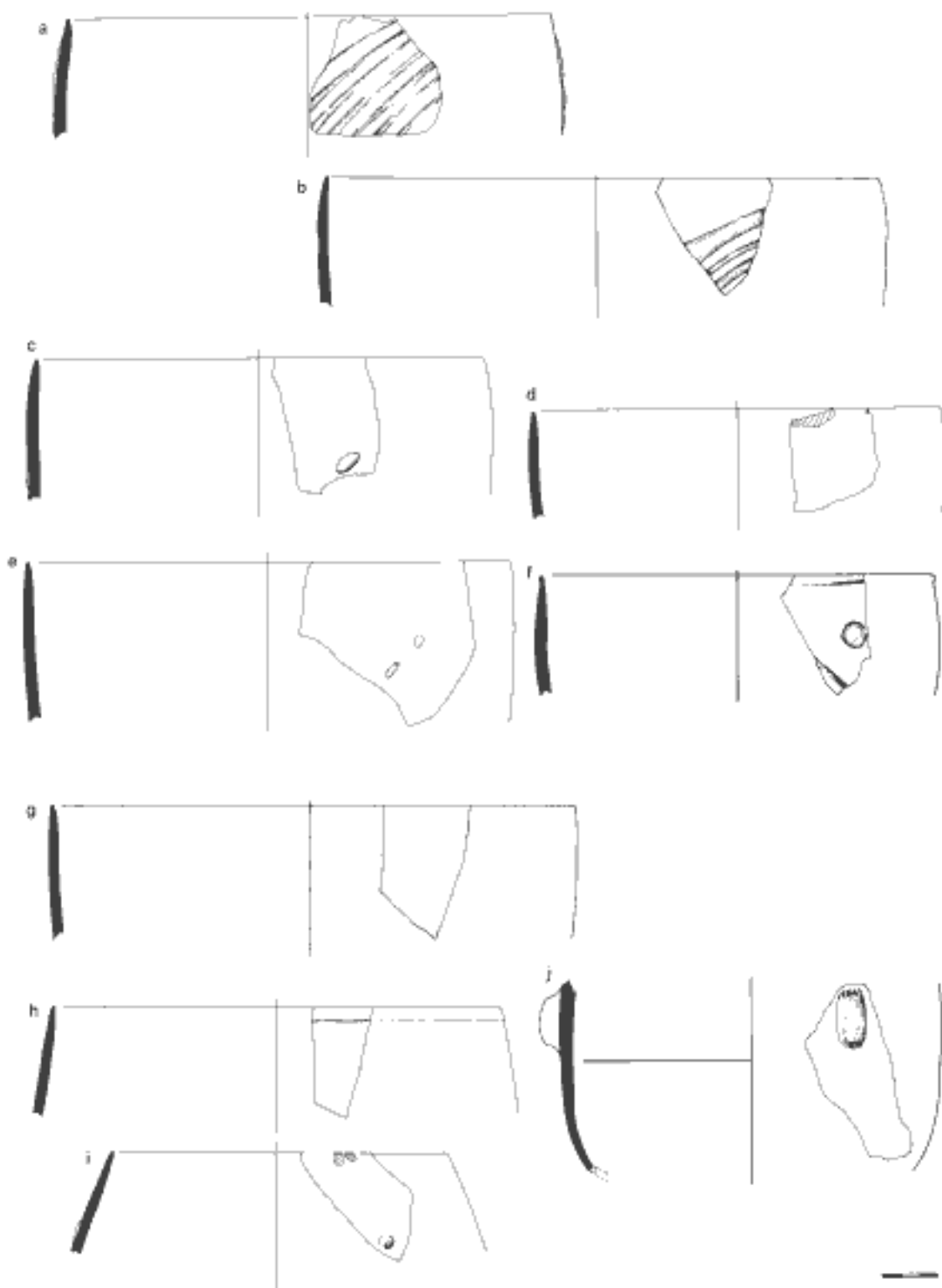


FIGURE 8. Unglazed-ware bowls

FIGURE 9. UNGRITTED-WARE BOWLS

- a. I.AP.1. Ungritted, light. Popped interior, but instead of Lime, pits retain reddish lumps that turn to powdery rust when picked at; they do not react in acid; a few Lime grits do. Laminated breaks; 7.5YR 8/5 to gray on interior bottom. Hard 1-2, sharp breaks. Diam. 0.21.
- b. I.J.Gully. Ungritted, light. More Urf than Ungritted; mixed red, white, gray grits, a few to 2 mm, exterior pops not pits. Well-burnished interior and exterior, luster. High clinking sound. Exterior and half core 2.5YR 6/8; interior 10YR 7/1, odd lavender luster inside. Hard 4 exterior, 3 interior, sharp breaks. Diam. 0.18.
- c. I.J.D + E. CD Photo 8. Ungritted, light. Silty clay with tiny rounded red and angular white grits. Diagonal burnish interior and exterior, slight rippling effect, tool marks in hollows. Light exterior, gray interior; core light to exterior, gray to interior. Hard 1-2, sharp breaks. Diam. 0.21.
- d. I/II.J.Pebble Layer. Ungritted, light. Urf-like mixed grit < 1 mm, prominent gray flecks, on exterior a few pops with white grits inside. Burnished exterior, some luster, interior very pitted. Interior and half core, gray; exterior light. Hard 4-5 exterior, 2-3 interior, sharp breaks. Diam. 0.22.
- e. I.BE.1. Ungritted, variegated. Mica, tiny grit. Well-burnished interior and exterior. Hole drilled after firing from both sides. Interior gray, exterior gray to pale yellow; core lighter gray. Hard 2-3, Diam. 0.24.
- f. I.J.A. Ungritted, light. Tiny mixed grit, soft soapy feel, left side of sherd looks cut or worn after it broke. Light with slightly darker interior, gray core. Hard 1-2, edges soft and worn. Diam. 0.21.
- g. I.HI.J. Ungritted, light. Tiny (0.25 mm) flecks of white, gray, red grit, silver mica. Interior pitted. Burnished interior and exterior but worn. Handle scar. Light exterior and interior, gray to bottom interior. Hard 3-4 interior, 4-5 exterior, sharp breaks. Diam. 0.20.
- h. I.J.A. CD Photo 7:d. Ungritted, light. Tiny sandy grits, mica, slight pitting. Burnished interior and exterior with luster, though mostly worn. Surfaces light, center core gray. Hard 1-2, sharp breaks. Diam. 0.25.
- i. I.BE.1. Ungritted, light. Soft, few if any grits. Rim folded, vertical slits in break. Core and interior gray, exterior light. Hard 1-2, sharp breaks. Diam. 0.16.
- j. I.J.C. Ungritted, light. Mixed grits, tiny and few. Burnished, Urf-like. Light surfaces and core. Hard 1-2, sharp breaks. Diam. 0.215.

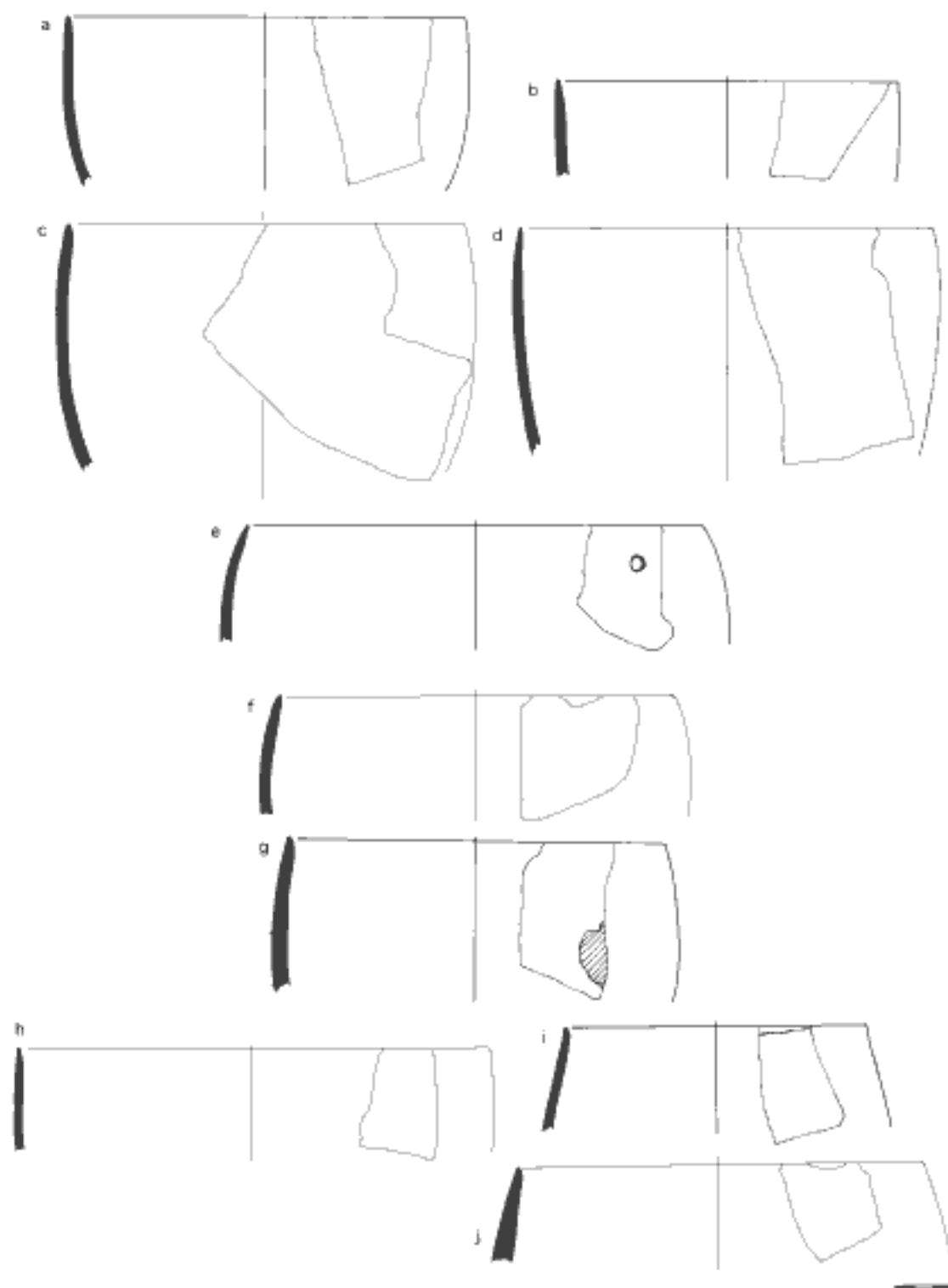


FIGURE 9. Ungritted-ware bowls

**FIGURE 10. UNGRITTED-WARE CUPS AND BOWLS,
MONOCHROME AND PATTERN PAINTED**

- a. IJ.C. Ungritted, Monochrome Painted. A few barely visible colored grits, one Lime to 2 mm. Streaky, dull slip (red), rippled burnish, worn exterior, thicker paint on interior, burnished. Paint 2.5YR 5/8; core and fabric very uniform pink. Hard 1-2, sharp breaks, but worn. Diam. 0.25.
- b. I.H.T.J. Ungritted, Monochrome Painted. Mixed tiny grits. Interior burnished, dark gray; exterior has thick 2.5YR 5/6 paint on tan, burnished. Sharp. Hard 7-8 paint, 2-3 interior. Diam. 0.14.
- c. I.J.D+E. Ungritted, Monochrome Painted. Mixed very small grits, very Urf-like, some pops. Burnished, tool marks especially evident around pellet; vertical slips in break suggest three coils. Light surfaces under paint; uniform light core; paint 2.5YR 5/8. Hard 5, where well preserved, 3 where worn. Diam. 0.27.
- d. I.BE.2. Ungritted, Monochrome Painted. Tiny mixed grits, silty clay. Uniform, streaky red paint interior and exterior. Hard 1-2 exterior, 4-5 interior where burnished, sharp breaks. Diam. 0.16.
- e. I.A.P.1. Ungritted, Monochrome Painted. Red nodules, tiny dark grits, Lime, much mica. Exterior: surface worn off but has reddish 2.5YR 6/6 glow that extends into scar area. Scar of vertical lug with traces of horizontal piercing. Interior: red at rim to gray below. Hard 2-3. Diam. 0.23.
- f. I.J.Gully. Ungritted, Pattern Painted. Very light sandy grit. Burnished interior and exterior, very worn, powdery, soft. My early notes record that the pattern seemed to be hatched triangles or diamonds pendant from rim. Paint 2.5YR 5/8, rest of surface 5YR 7/6; core gray in places. Hard 1-2, sharp breaks. Diam. 0.185.
- g. I.J.D+E. Ungritted, Pattern Painted. Silty clay, minimal grit. Slipped and burnished interior, pattern on exterior, very worn, possibly hatched triangles or diamonds. Paint red on tan. Hard 1-2. Diam. 0.20.
- h. I.J.C. Ungritted, Pattern Painted. Light grit. Orientation unclear, slight curve in both directions, probably from a large bowl, sherd is 6 mm thick. Red paint is nearly gone, pattern seems to be oriented around a low relief pellet. Hard 1-2.

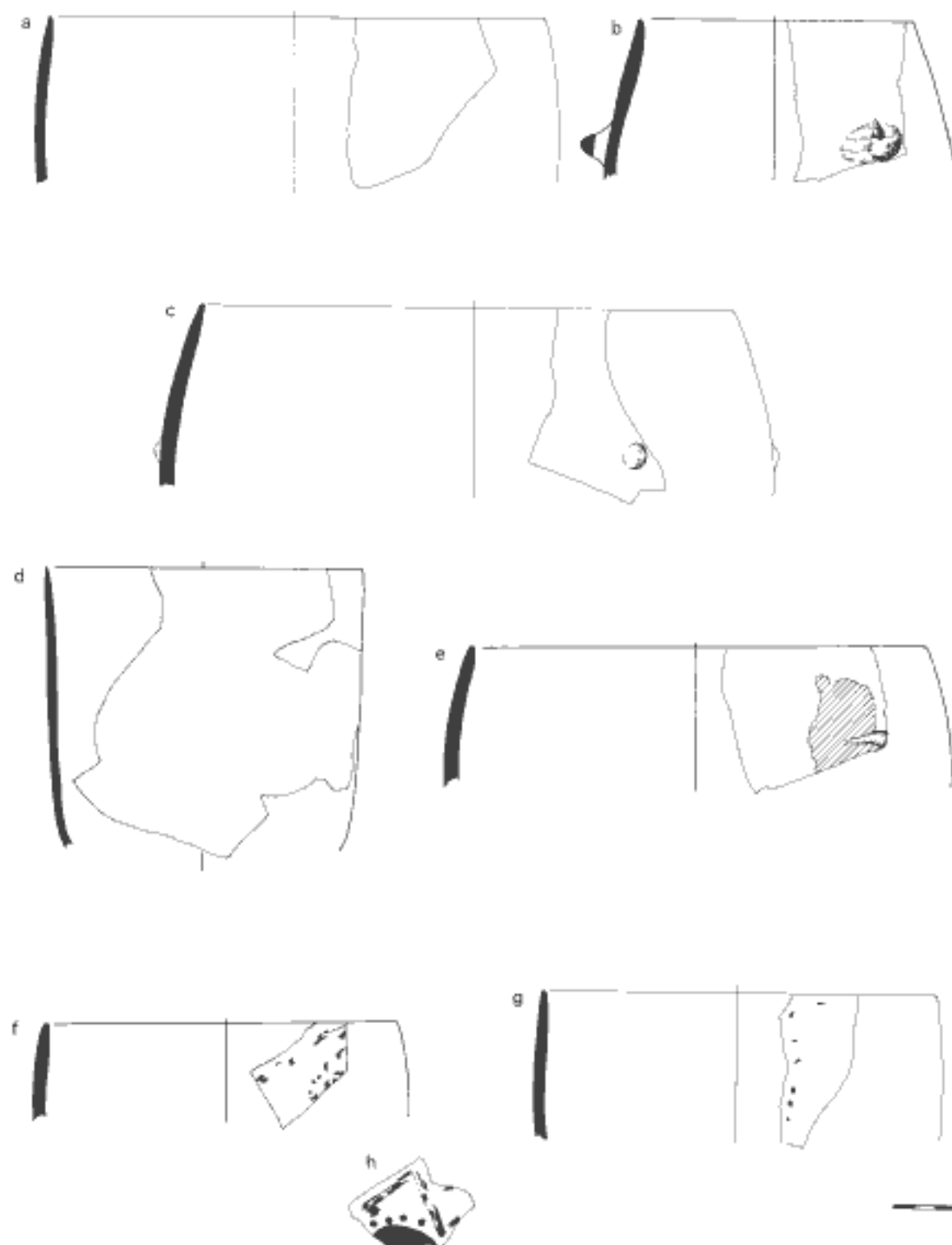


FIGURE 10. Ungritted-ware cups and bowls, Monochrome and Pattern Painted

FIGURE 11. UNGRITTED-WARE CUPS AND SMALL BOWLS

- a. I.J.D+E (around J.17). Ungritted, gray. Very little small dark grit, mica. Burnished interior and exterior, lustrous and darker on exterior. Hard 2-3, sharp breaks. Diam. 0.15.
- b. I.J.D+E (around J.17). Ungritted, gray. Silty, few if any grits, some mica. Many vertical slits, yellowish white film interior and exterior, no original surface. Intentional, smooth gouge below rim. Core lighter gray. Hard 1-2, sharp breaks. Diam. 0.14.
- c. I.J.D+E (around J.17). Ungritted, gray. Few, tiny grits. Diagonal burnish exterior; parallel to rim on interior. Light film on interior, exterior burnish, lustrous, dark. On exterior one pit (5 mm long) looks like the impression of a twig. Small round low relief mark. Hard 2-3, sharp breaks. Diam. 0.15.
- d. I.J.D+E. Ungritted, gray. Few tiny grits. Dark surfaces, with thin milky film, lighter core. Hard 1-2, sharp breaks. Diam. 0.125.
- e. I.BD.1 (burial BD-29). L.1384. Ungritted, gray. Complete except for small fragment of rim. Tiny bits of Lime and a few pits on interior. Burnished, with good, black luster interior and exterior, tool marks clear. Hard 2-3 interior, 3-4 exterior. Diam. 0.12, very regular. Caskey 1958: pl. 38a.
- f. I.BD.1. Ungritted, variegated. Tiny mixed grit, mica. Burnish troughs diagonal to rim on exterior, parallel to rim on interior. Surfaces light with dark clouds; uniform light core. Hard 3-4, sharp breaks. Diam. 0.095.
- g. I.J.Gully. Ungritted, light. Mixed tiny grit. Probably burnished interior and exterior but original surfaces are gone. Very uniform light color (7.5YR 8/6-7/4). Edges seem ground down to make a triangle. Diam. 0.10-0.11, irregular.
- h. I.J.A. CD Photo 7:a. Ungritted, light. Tiny mixed grits. Burnished, good luster, core very light gray. Milky film on exterior surfaces. Hard 2-3, sharp breaks. Diam. 0.15.
- i. I.J.D+E (around J.17). Ungritted, variegated. Some pitting interior and exterior, fair bit of mixed angular grits, some Lime < 1 mm. Well burnished interior and exterior, some wear. Interior: rippled from vertical burnishing troughs that were then burnished again, in horizontal direction. Lower two-thirds of pot and core gray; upper, rim area yellowish tan with pink tinges. Hard 1-2, jagged breaks. Diam. 0.15.
- j. I/II.J.Pebble Layer. Ungritted, light. Few and tiny mixed grits. Burnished interior and exterior, diagonal to rim. Profile suggests may be from same pot as Fig. 11:k. Tan with slightly gray core. Hard 1-2, sharp breaks. Diam. 0.15.
- k. I.J.B. Ungritted, light. Eight joining fragments. Slight pitting, tiny mixed grits. Burnished, but luster worn off. Profile suggests may be from same pot as Fig. 11:j. Uniform tan, including core. Hard 1-2, sharp breaks. Diam. 0.15.

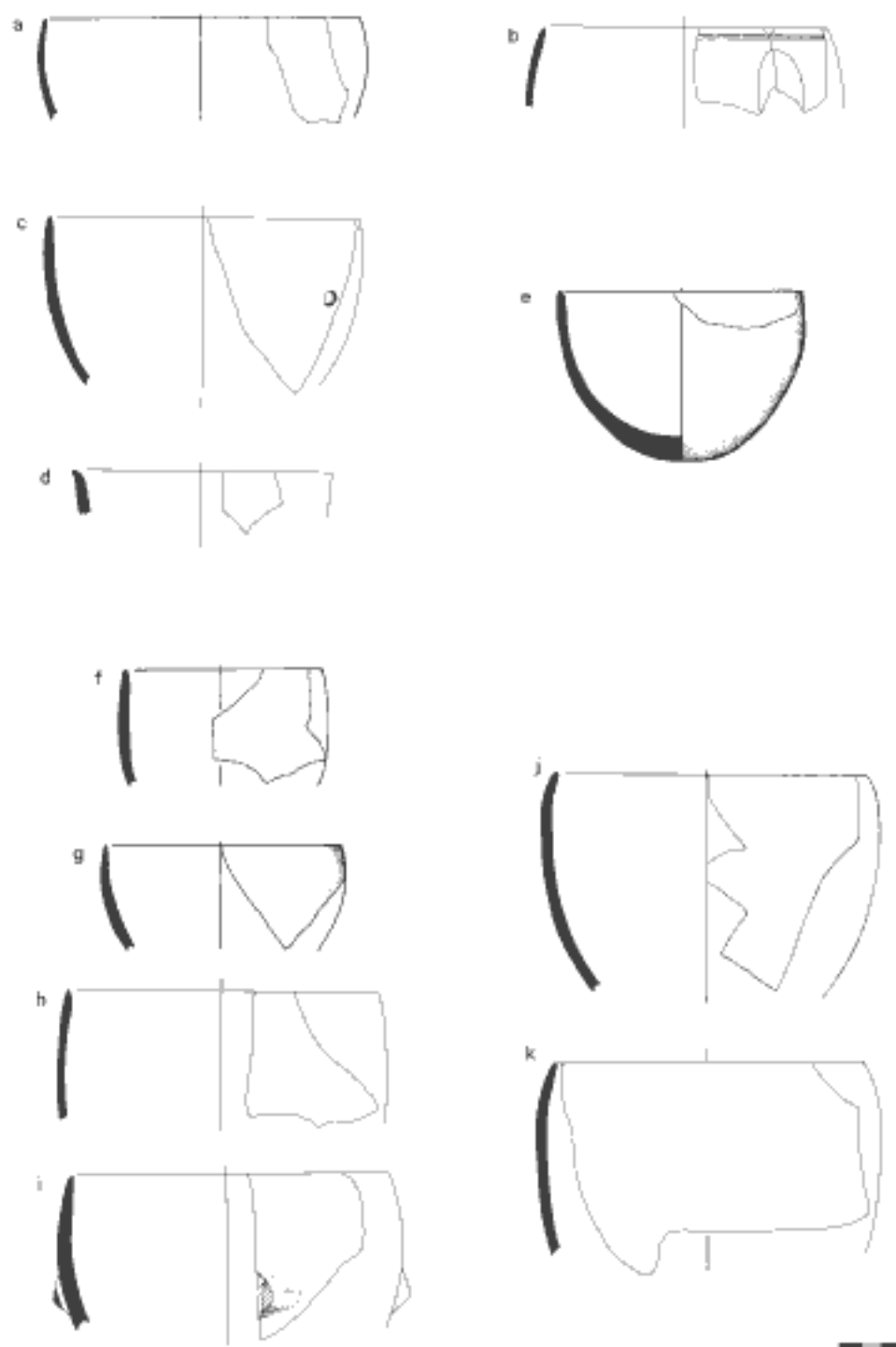


FIGURE 11. Ungritted-ware cups and small bowls

FIGURE 12. UNGRITTED-WARE SAUCERS AND BASINS

- a. I.BD.1. Unglazed, gray. Mica and tiny mixed grit. Burnished interior and exterior. Hard 2-3 exterior, 4-5 interior, sharp breaks. Diam. 0.12.
- b. I.J.D+E. Unglazed, gray. Tiny mixed grits. Surfaces 10YR 6-5/2, lighter core. Hard 2-3, sharp breaks. Diam. 0.22.
- c. I.BE.2. Unglazed, gray. Many tiny gray flecks, mica. Burnished interior and exterior, light white film over both surfaces. Hard 1-2, sharp breaks, but worn. Diam. 0.25.
- d. I.J.D+E (around J.17). Unglazed, gray. Fair bit of mixed Ur-like grit, tiny pits on interior. Burnished diagonal to rim on exterior, low relief oval mark. Hard 3-4, sharp breaks that appear nearly vitrified. Diam. 0.24.
- e. I.J.A. CD Photo 7:c. Unglazed, light. Few grits. Surfaces worn. Light exterior surface, interior and core gray. Hard 1-2, sharp breaks. Diam. 0.13.
- f. I.BE.1. Unglazed, light. Silty, no obvious grit. Nicely smoothed, burnished parallel to rim. Spot on exterior rubbed/worn flat. Hard 2-3, sharp breaks. Diam. 0.17.
- g. I/II.BD (BD.62). Unglazed, light. Much mica, few mixed grits. Surfaces light tan; gray core. Hard 1-2, sharp breaks. Diam. 0.18.
- h. I.J.D+E (around J.17). Unglazed, light. Mica and mixed grits, but few and all < 1 mm, a few pits on interior. Burnished interior and exterior; possible break on coil joint. Exterior 2.5YR 6/6; interior 7.5YR 7/4, gray at bottom; core light tan at rim, gray lower down. Hard 2-3, jagged breaks. Diam. 0.22+.
- i. LAP.1. Unglazed, light. Red nodules to 1 mm and small dark grits. Smoothed interior and exterior, original surfaces gone. Surfaces light tan, with some gray on lower interior. Hard 1-2, worn edges. Diam. 0.24.
- j. I.J.D+E (around J.17). Unglazed, light. Mixed small grits, mica, pitted interior. Burnished, reddish exterior (possibly slipped), gray interior. Hard 1-2. Diam. 0.26.
- k. LBD.1. Unglazed, variegated. Feels sandy, but no grits visible. Burnished interior and exterior. Interior gray, exterior reddish yellow with gray clouds. Hard 1-2, sharp breaks. Diam. 0.25.

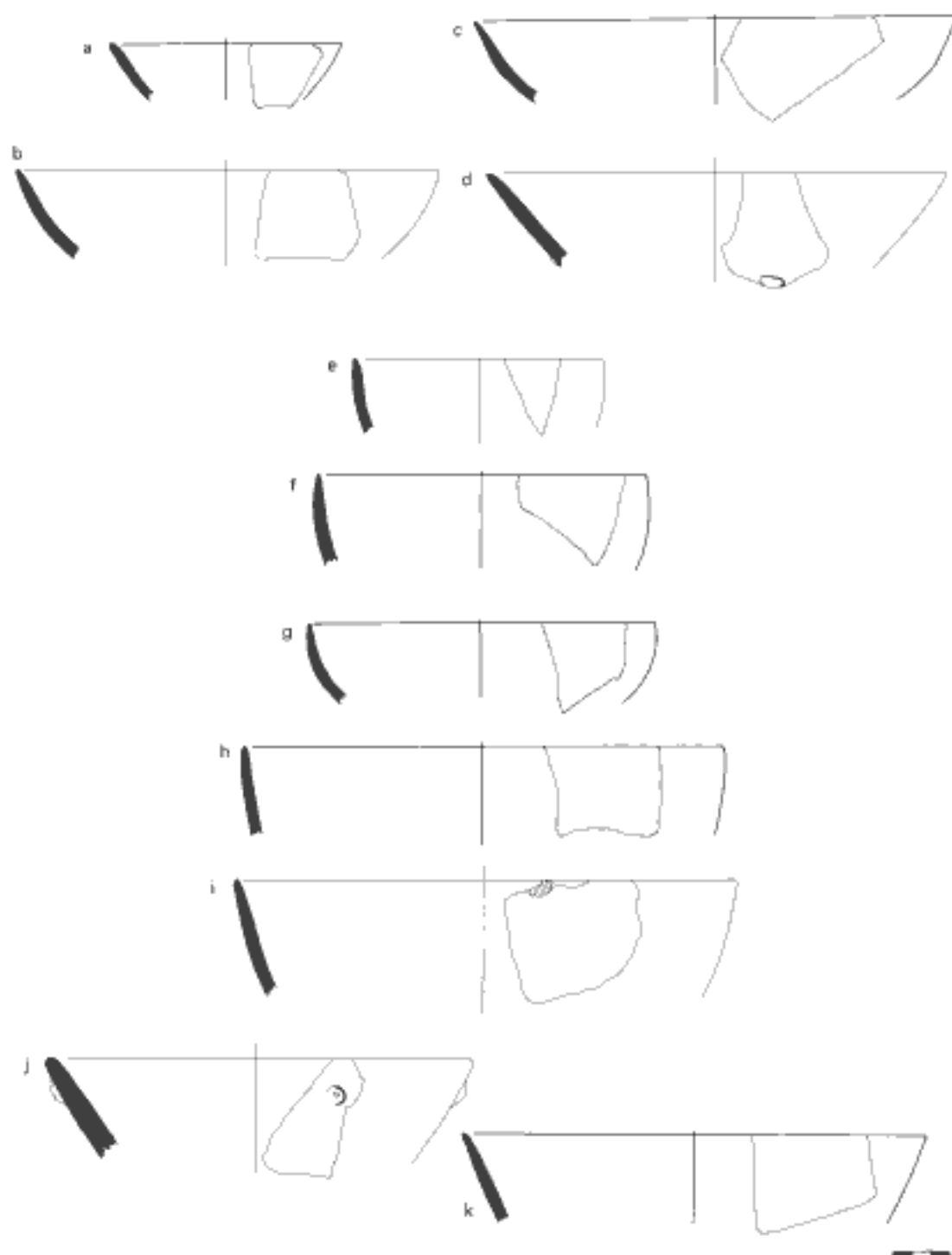


FIGURE 12. Ungritted-ware saucers and basins

FIGURE 13. UNGRITTED-WARE BASES AND BOTTOMS

- a. I/II.BD (BD.62). Ungritted, Monochrome Painted. Silty clay. Uniform 7.5YR 8/4. Bottom probably tooled. Hard 1-2, sharp breaks. Diam. 0.06.
- b. I/II.BD (BD.62). Ungritted, Monochrome Painted. Light mixed grit < 1 mm. Red slip, interior and exterior, streaky, no luster. Slight wear around foot. Hard 2-3, sharp breaks. Diam. 0.08.
- c. I/II.J.Pebble Layer. Ungritted, variegated. Mica, tiny red and brown grit, no Lime. Burnished traces around bottom on exterior. Bottom seems flat, tooled exterior. Slightly oval. Hard 1-2, sharp breaks. Diam. 0.04-0.05.
- d. I.J.A. Ungritted, variegated. Slightly pitted, a few Lime to 1-2 mm, mixed grits. Traces of tool marks, burnished interior and exterior. Base detaching along smooth joint. Reddish with dark cloud on interior and through core. Hard 2, jagged breaks. Diam. 0.12.
- e. I.J.C. Ungritted, variegated. Few, tiny red grits, mica. Burnished underside and exterior, tool marks; interior smoothed, worn by tiny crisscrossing scratches. Reddish exterior, gray interior, underside light with dark clouds. Hard 1-2, sharp breaks. Diam. 0.10?
- f. I.BD.1. Ungritted, gray. Gray and white flecks, mica. Badly worn interior and exterior, signs of burnish on exterior. Hard 1-2, sharp breaks. Diam. 0.07.
- g. I/II.J.Pebble Layer. Ungritted, gray. Silty, a few Lime, mica. Burnished tool marks exterior; interior and underside smoothed only, faint film on surfaces. Core lighter gray. Hard 1-2, sharp breaks. Diam. 0.09-0.10, possibly oval.
- h. I.J.D+E (around J.17). Ungritted, gray. Mica and minimal Lime. Burnished, tool marks on exterior edge. Dark surfaces; light core. Hard 1-2. Diam. 0.11.
- i. I.J.D+E (around J.17). Ungritted, gray. Mica and minute mixed grits, small pits. Hairline cracks and folds in break. Original surfaces largely gone. Hard 1-2. Diam. 0.09.
- j. I.J.D+E (around J.17). Ungritted, gray. Lime (< 1 mm), mica. Burnished exterior and underside; interior too worn to tell, pitted. Core lighter gray. Hard 2-3, sharp breaks. Diam. 0.07.
- k. I.J.Gully. Ungritted, gray. Large angular 2-4 mm Lime, but few. Core lighter gray. Hard 1-2, sharp breaks. Diam. 0.20.
- l. I.J.D+E (around J.17). Ungritted, gray. Pitted interior, fair bit of small grit though less than Urf. Burnished on all surfaces, now mostly worn; luster where burnish preserved; crisscrossing scratches over interior. Core lighter gray. Hard 2-3, sharp breaks. Diam. 0.07.
- m. I.J.D+E (around J.17). Ungritted, gray. Grit is Urf-like to 1 mm, mica. Some pits on interior, burnished but worn. Almost exactly half a base; small crack at thinnest point. Hard 2-3, sharp breaks. Diam. 0.08.
- n. I.J.D+E (around J.17). Ungritted, gray. Almost perfect half of pot. Few 1 mm white grits. Burnished but worn interior, small pits; exterior burnished; underside finger-smoothed. Bottom probably tooled. Hard 2-3, sharp breaks. Diam. 0.08.
- o. I/II.J.Pebble Layer. Ungritted, gray. Silty, few if any grits. Burnished underside and exterior. Ring base added, folded double to interior. Hard 1-2, sharp breaks. Diam. 0.11, irregular.
- p. I.J.D+E (around J.17). Ungritted, gray. Mica and small dark. Too worn and soft to be clear if tip preserved. Scraped underside, burnished exterior. Uniform gray. Hard 1-2. Diam. 0.07.

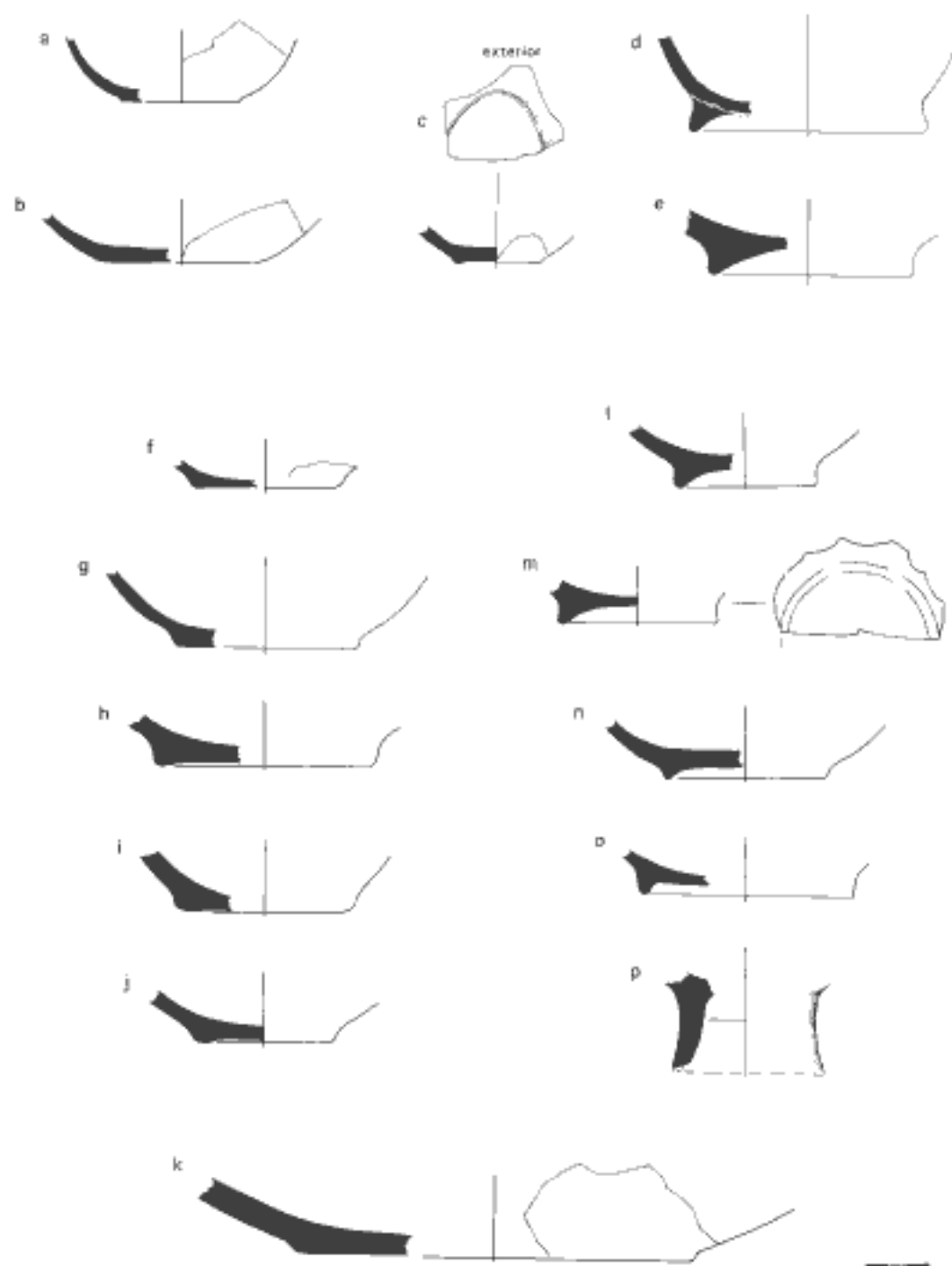


FIGURE 13. Unglazed-ware bases and bottoms

**FIGURE 14. UNGRITTED-, SERPENTINE-, AND SANDY-WARE RIMS;
LIME-WARE BASES**

- a. I,J-D+E. Ungritted, light. Mixed grits, near Urf. Burnished interior and exterior, pits on interior below rim. Possibly a base? Red slip(?), very uniform tan. Hard 2-3, sharp breaks. Diam. 0.13.
- b. I/II,J. Pebble Layer. Ungritted, Monochrome Painted. Tiny dark grits, a few Lime pits. Burnished on all surfaces. Edge of low relief mark. Red slip, light fabric and core. Hard 1-2. Diam. 0.22.
- c. I,J-D+E. Ungritted, Monochrome Painted(?). Mica and a few tiny red grits. Patches of red (may be just from burnish), exterior very worn, good burnish preserved. Lightly gouged to form ridge below rim. Uniform 5YR 7/6. Hard 2-3, sharp breaks. Diam. 0.20.
- d. I,J. Gully. Ungritted, light. Tiny mixed grits. Badly worn, no original surface left. Uniform with yellowish core. Hard 2-3, sharp breaks. Diam. 0.12.
- e. I/II,J. Pebble Layer. Ungritted, Monochrome Painted. Mica, no grit. Burnished interior and exterior, troughs diagonal to rim on exterior, parallel on interior. Low relief mark, tip of rim unslipped, but burnished. Slip fired red where preserved, fabric 2.5YR 8/5. Hard 1-2, sharp breaks. Diam. 0.17.
- f. I,J-A. CD Photo 5/c. Ungritted, gray. Ladle handle? Some large dark grit to 1 mm. Broken at attachment joint. On underside, two small round scars from attachment. Tip chipped. Smoothed, no burnish. Hard 1-2.
- g. I,J. Gully. Serpentine. Black, gray, and white fibrous serpentine/ashbestos. No reaction in acid. Burnished interior and exterior. Light with dark clouds; uniform light core. Hard 2-3 interior, 3-4 exterior, jagged breaks. Diam. 0.19, irregular.
- h. I,J. Cavities. Sandy. No mica, little Lime, sandy with some large, rounded red to 4 mm. Smoothed and lightly burnished, but worn, reddish exterior, grayish tan interior. Stands out from Lime sherds. Gray core, raspy breaks. Diam. 0.12.
- i. I,J. Cavities. Sandy. No pits, but many large white grits, little mica. Burnished, no luster. Gray with red showing through (burned?); red core. Diam. 0.20, irregular.
- j. I,J-B. Sandy. Tiny mixed sand and rounded iron lumps to 1 mm, no pits. Burnished, no luster. Grayish surfaces; reddish core. Hard 1-2, jagged, raspy breaks. Diam. 0.21.
- k. I,J-B. Lime. Pitted, much 2-3 mm and smaller Lime. Striated burnish, smoothed interior. Gray exterior, lighter interior. Hard 2-3, jagged breaks. Diam. 0.075.
- l. I,B-D.1. Lime. Much angular Lime to 1 mm, no pits. Well burnished, luster exterior and underside; interior worn. Light with dark clouds. Hard 2-3, jagged breaks. Diam. 0.13.
- m. I,B-E.1. Lime. Heavily gritted with 1-3 mm Lime, angular. Lightly burnished exterior, interior too worn to tell. Ring base added: one side detached from smoothed surface. Gray exterior, light interior with clouds. Hard 2-3, jagged breaks. Diam. 0.11.

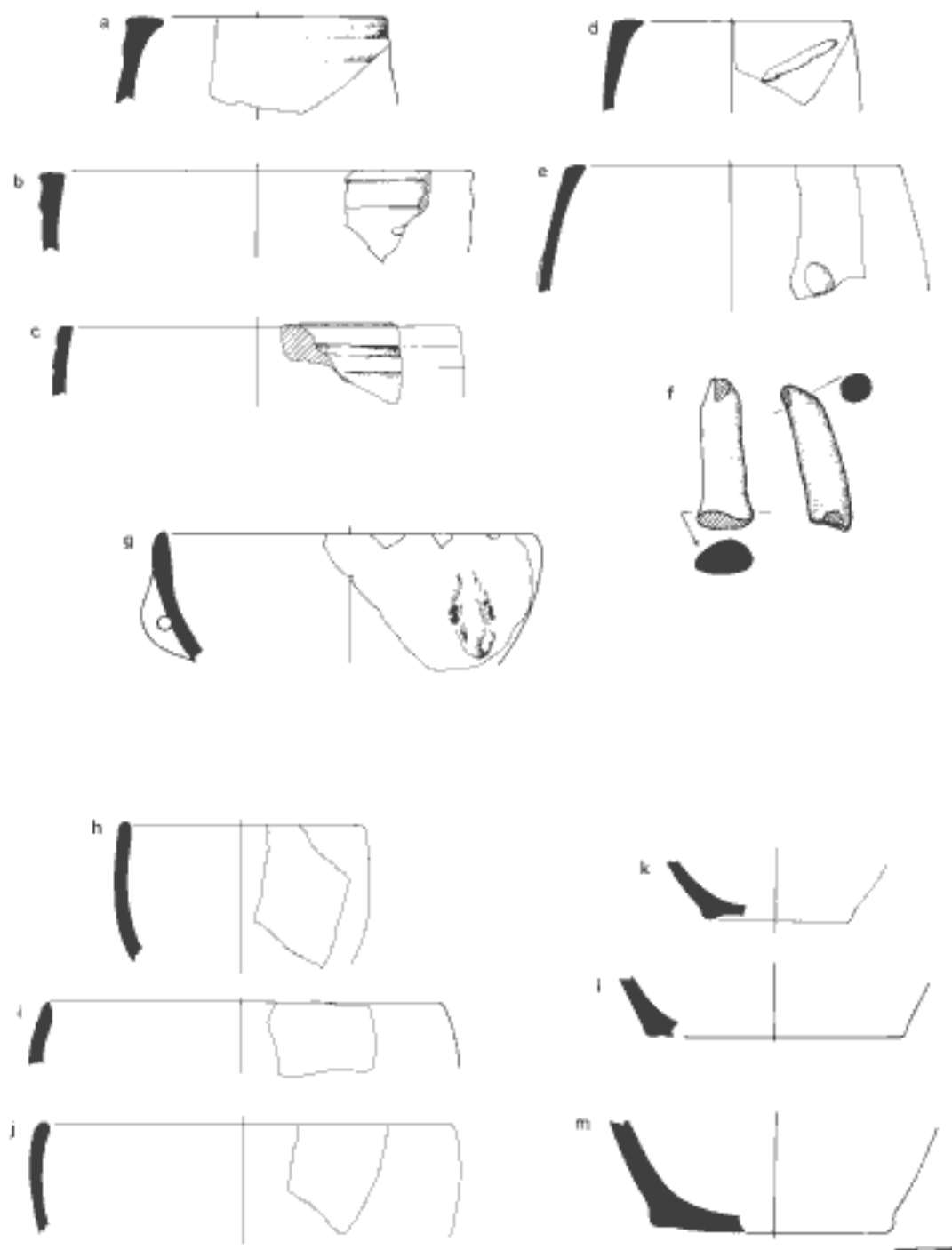


FIGURE 14. Unglazed, Serpentine-, and Sandy-ware rims; Lime-ware bases

FIGURE 15. PEBBLE-TEMPERED BOWLS

- a. I.J.D+E. Pebble-Tempered. Much very coarse, angular white and gray grit to 5 mm, and small sandy; appears to be more grit on interior surface. Exterior coated with yellowish white film, less evident on interior, which is roughly smoothed, scraped. Exterior more carefully smoothed, maybe slipped, no luster. No evidence of wear, interior bottom is gray, rest light tan. Hard 3, jagged breaks. Diam. 0.38.
- b. I.J.C. Pebble-Tempered. Grit to 5 mm, rounded and subangular, dark and light. Lime. Very thick-walled. Encrustation on interior reacts in acid. Some of the crust is dark gray, as is interior of pot. Perhaps burned? Seems also to have a yellowish white acid(?) deposit on exterior bottom in a ring, as though the sherd had sat in acid and not been rinsed subsequently. Sherd more pitted there than elsewhere. No traces of gouging. Exterior 5YR 7/4-6; interior 7.5YR 4/0; core 7.5YR 6/4. Hard 3 exterior, 4-5 interior, quite jagged breaks. Max. p.Diam. 0.27. Jones 1986: no. 23 ("coarse with incrustation").
- c. I.J.D+E. CD Photos 9, 10. Pebble-Tempered. Sherds (three joining + one nonjoining) found lining a pit (bothros 12). One-third or less of pot preserved. A few 5 mm angular Lime grits on exterior and in breaks; interior coated with 5-6 mm rounded pebbles. Interior bottom has smooth waxy feel. Lower three-quarters of interior gray, rim light tan. Gray doesn't penetrate far into core. Exterior: smooth, few grits show except where worn; uniformly light; two parallel gouges below rim may be marks. Surface, especially near bottom, tends to flake or chip (so possibly burned). Hard 2-3 exterior, 4-5 interior, jagged breaks. Diam. 0.32.

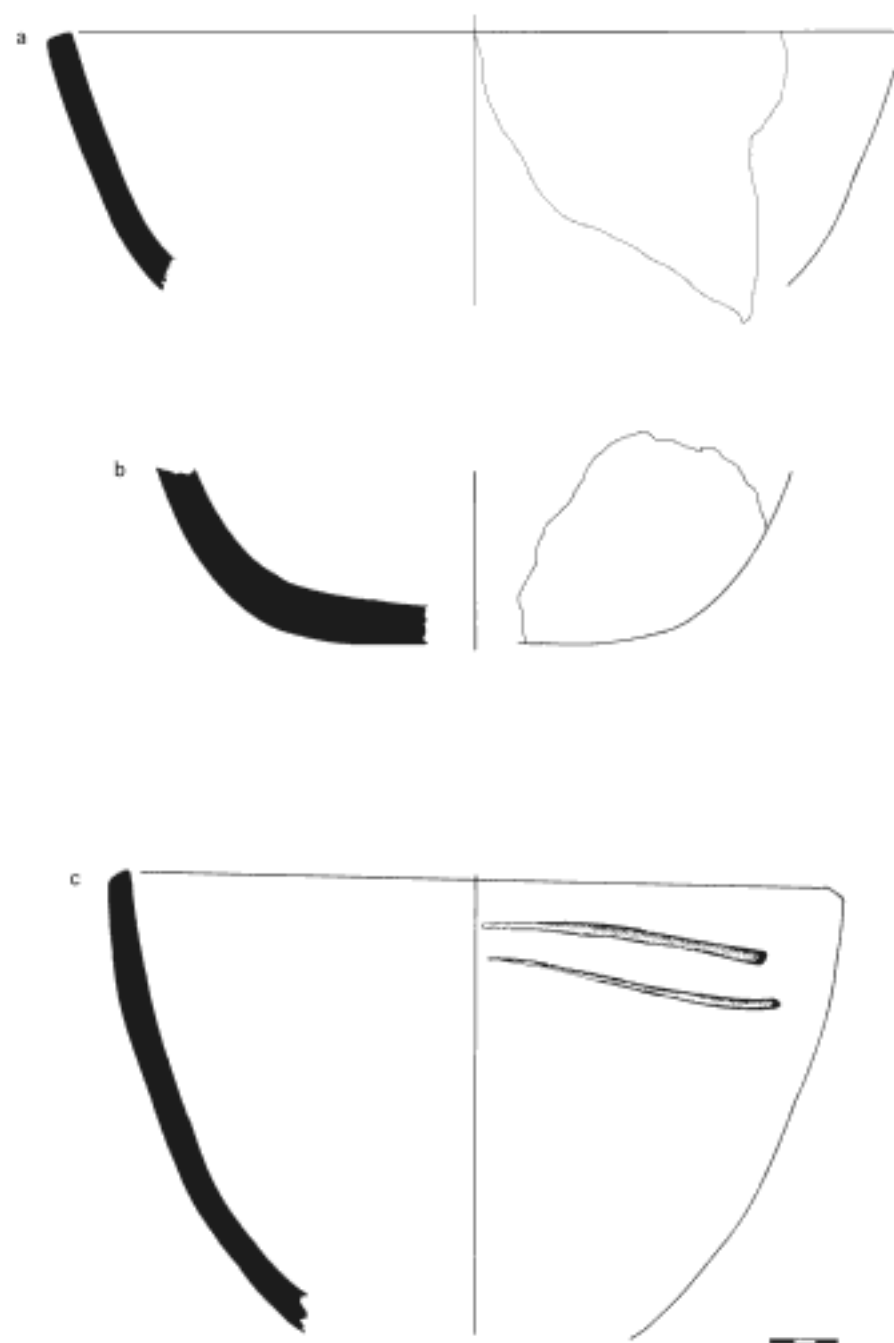


FIGURE 15. Pebble-Tempered bowls

FIGURE 16. GOUGED BOWLS

- a. I/J.Gully. Ungritted silty clay with many large angular chunks (3–5 mm), mixed colors, sharply angular. Exterior surface worn down to grits; interior gouged. Tan exterior through core to edge of gouges where core turns gray, interior gray. Hard 1–2 exterior, 2–3 interior. Diam. 0.24.
- b. I/J.Gully. Grit lighter than Fig. 16:a, Lime to 5 mm. Only faint traces of gouging. Tan exterior and core, gray interior. Hard 2 exterior, 3 interior. Diam. 0.27.
- c. I/II.J.Pebble Layer. Angular white and gray grit (5–7 mm), not powdery, and smaller sandy grit, mica, all uniformly distributed. Smoothed exterior and rim tip, tan. Interior smoothed then gouged; becomes progressively darker gray from 3 cm below rim toward bottom. Gray extends through ca. one-third of core. Hard 2–3, hardest at darkest area of bottom interior. Diam. 0.32.
- d. I/II.J.Pebble Layer. Gray and white grit (3–4 mm). Roughly smoothed exterior and interior before gouging. Interior, from 2 cm below rim on down, becomes increasingly darker gray; gray extends through ca. one-half of core; tan exterior. Hard 2 interior wall, 4 interior bottom, jagged breaks. Diam. 0.32.
- e. LAP.2. Mixed angular grit (2–5 mm), gold mica, soft clay like Ungritted. Interior gouged. Uniform pale tan, slightly gray core at bottom interior, but below surface rather than at surface. Hard 2–3 exterior, 3–4 interior. Diam. 0.38.
- f. I/J.D+E. Angular white and gray grits to 5–7 mm, smaller rounded pebbles, mica, light pitting. No signs of wear on interior. Interior scraped and gouged, exterior smoothed, no burnish. Possibly slipped on exterior with a thin layer of untempered clay. Tan exterior, grayer toward bottom interior; core gray to interior. Hard 2–3, sharp breaks. Diam. 0.38.
- g. I/J.D+E. Angular and rounded mixed grits to 5–6 mm. Smoothed exterior, gouges on interior have fresh, unworn curls of clay clinging to the edges. Surfaces and core gray. Diam. 0.40.

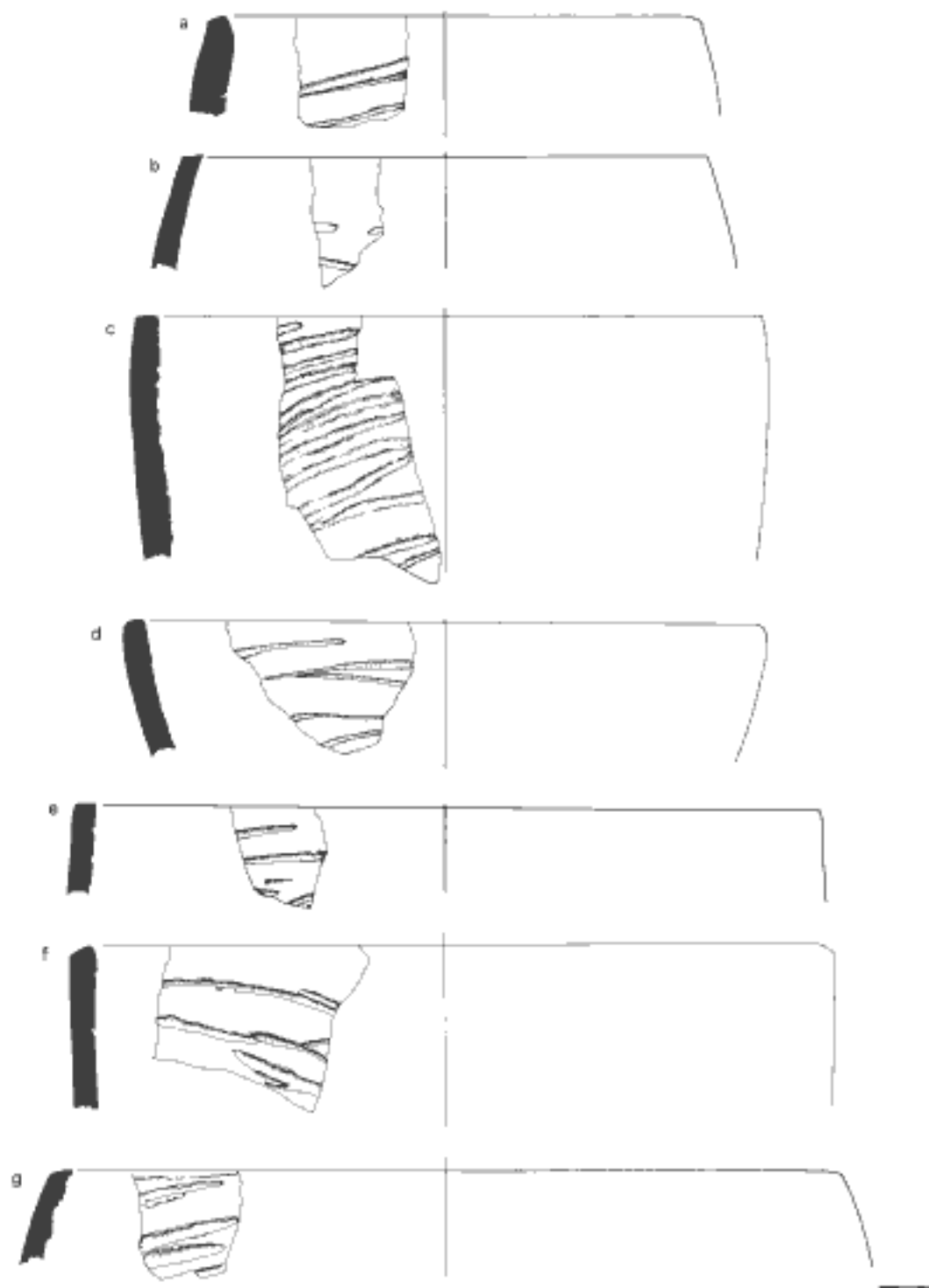


FIGURE 16. Gouged bowls

FIGURE 17. LIME-WARE COOKING POTS FROM LERNA II

- a. H.BD.D. Lots BD 510, BD 512. Lime. Fine silty clay, Lime to 2 mm. Well scraped, but humpy from burnishing while damp, possibly slipped before burnishing; surface waxy, clear troughs on both surfaces. Tall end of lug preserved. Mottled, from brown/black to orange spot on lug tip; gray core. Hard 2-3, jagged breaks. Diam. 0.20.
- b. H.BD.B. Lime. Much Lime to 5 mm, big pits inside, clear burnish troughs in overlapping semicircles. Pellet applied diagonally to rim. Exterior basically gray with pinkish gray splotches, slightly more pink on interior; gray core. Hard 2-3, slightly jagged breaks, Diam. 0.25.
- c. H.BD.C. Lime. Lime to 4 mm. Interior: scraped, upper 3 cm inside rim burnished. Exterior: burnished, horizontal troughs, some luster, slightly lumpy, less well scraped than interior. Surfaces greenish black; gray core. Hard 2-3. Diam. 0.28.
- d. H.BD.B. Lime. Heavy Lime to 5 mm, most to 2 mm, interior and exterior quite pitted. Seems scraped and smoothed, although worn, clear burnish troughs on exterior, very even walls, lug parallels rim. Surfaces mottled gray/brown/red/black; gray core. Hard 2-3. Diam. 0.32.
- e. H.BD.B. Lime. Lime and mixed grit to 1 mm. Very regular wall thickness. Exterior: probably slipped, shows burnish troughs, no luster; pellet applied diagonally to rim, pale red. Interior: scraped without pulling grits; red with black spot. Grayish green core. Hard 2-3, jagged breaks. Diam. 0.29-0.30.

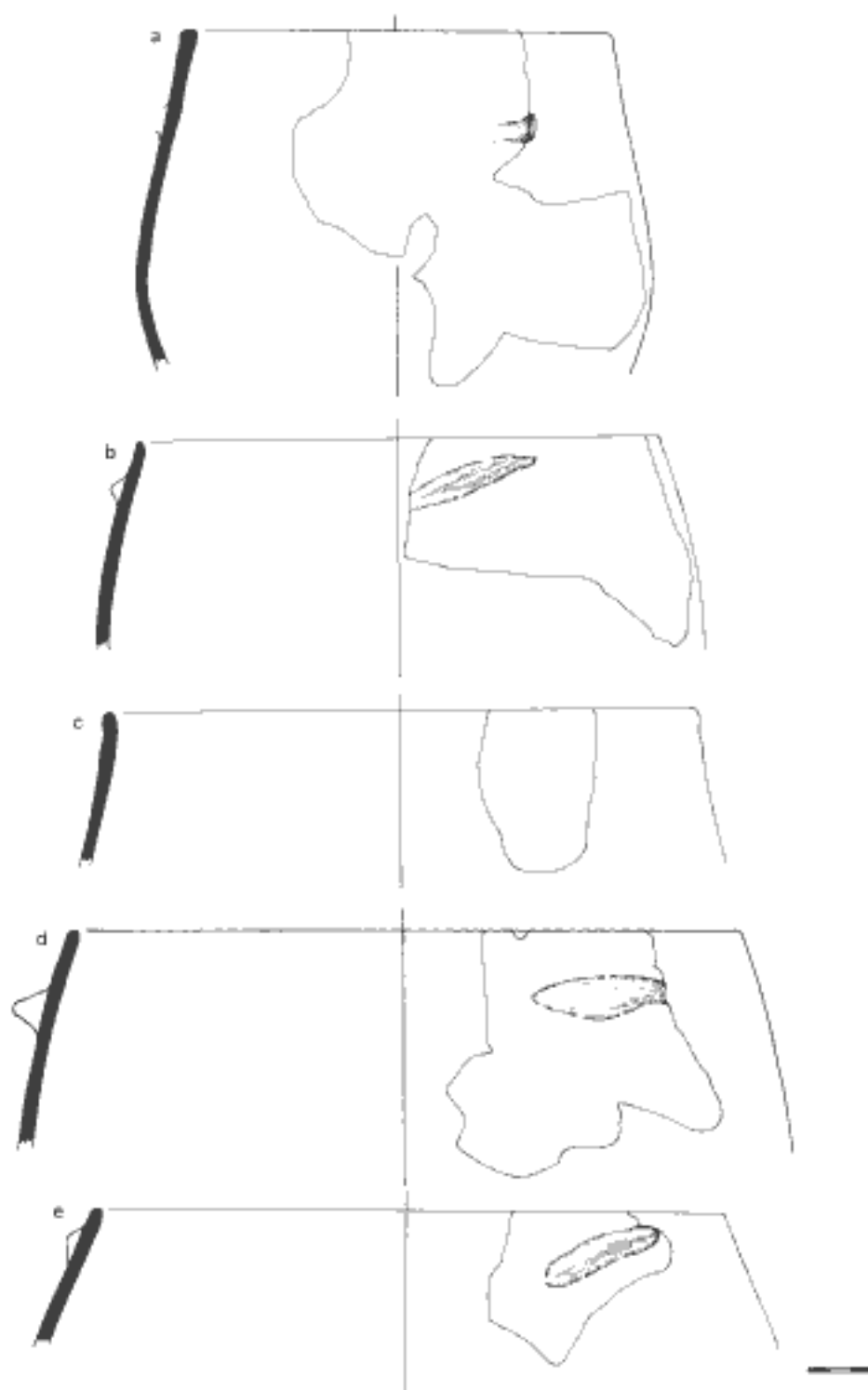


FIGURE 17. Lime-ware cooking pots from Lerna II

FIGURE 18. LIME- AND SANDY-WARE COOKING POTS FROM LERNA II

- a. II.J.G. Sandy. Quartz (1-3 mm), mica, no reaction in acid, no pits. Very regular wall thickness, exterior surface striated from stick- or finger-smoothing; less well smoothed on interior. Maroon to greenish black surfaces, tan spot on lug; gray core. Hard 2-3, sharp, crisp breaks, Diam. 0.24.
- b. II.J.E. Lime. Lime to 2 mm, but most pits are smaller (1 mm). Regular surface, some marks of scraping and burnishing on both surfaces; troughs especially evident around lug. Uniform 7.5YR 6/4 with thin gray core. Hard 1-2 (very soft). Max. p.Diam. 0.23.
- c. II.BD.E. Lime. Much Lime to 1 mm, pits. Exterior: soft slippery feel, some luster, even wall thickness, thin, delicate lug parallels rim. Interior: wet-smoothed, not burnished. Grayish green surfaces and core with reddish subsurfaces. Hard 2-3. Diam. 0.25.
- d. II.BD.B. Lime. Much Lime to 2 mm. Possibly slipped, troughs from damp burnish on both surfaces. Irregular groove down center of lip is accidental. Reddish with gray splotches below lug, core slightly more yellow than subsurfaces. Hard 2-3, jagged breaks. Diam. 0.26.
- e. II.BD.B. Lime. Lime and mixed grit to 2 mm. Possibly slipped, burnish troughs on exterior and over rim for 1 cm below interior of rim, scraped below. Interior and exterior 2.5YR 4/8, with yellowish cloud near lug; very thin gray stripe at center core. Hard 2-3. Diam. 0.28.
- f. II.J.G. Sandy. Mixed sandy grit to 2 mm seems to be quartz, few Lime, not powdery. Well scraped to uniform thickness, clear scraping troughs 4-5 cm below rim, wet-smoothed striations above to interior rim and entire exterior, not burnished. Black surfaces with red spots or clouds around lug and rim exterior; brick red core. Hard 2-3. Diam. 0.26-0.28, irregular.

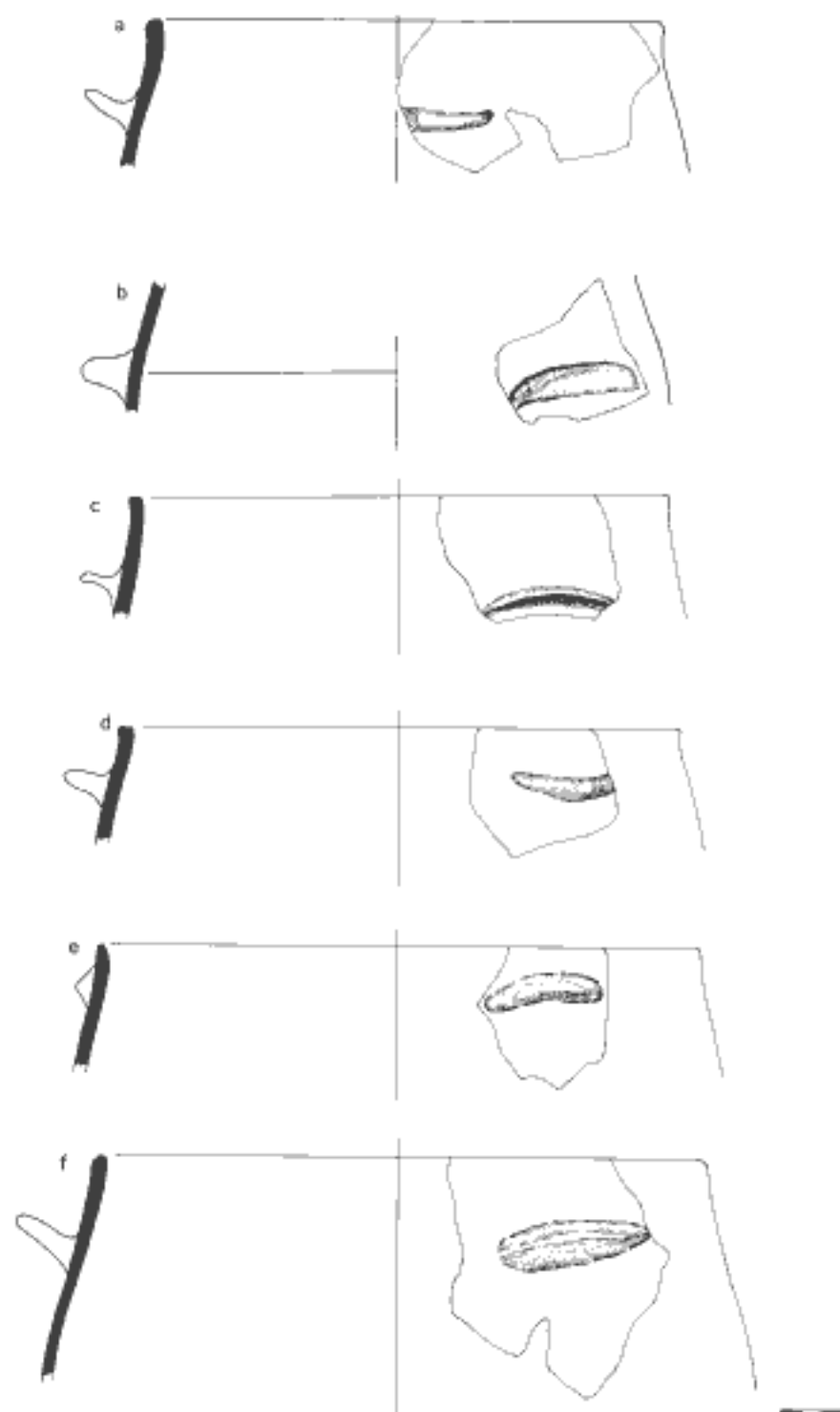


FIGURE 18. Lime- and Sandyware cooking pots from Lerna II

FIGURE 19. LIME-WARE SAUCERS AND BOWLS FROM LERNA II

- a. II.J.G. Lime. Much Lime, pits on both surfaces, dark gray grits to 1-2 mm, occasional red grits. Exterior much more lumpy and less smooth than interior, but both surfaces burnished. Gray with light clouds on exterior; gray core. Hard 2-3, very jagged breaks. Diam. 0.23.
- b. II.BD.C. Lime. Lime to 5 mm, most ca. 1-2 mm. Scraped and burnished interior and exterior, interior better worked than exterior, which is lumpy. Grayish green with pinkish spot near rim. Hard 2-3. Diam. 0.25.
- c. II.J.C. Lime. Lime and mixed grits to 4 mm, most ca. 1 mm. Lumpy rim but both surfaces have a good burnish with luster in spots, interior bottom worn but not pitted. Surfaces 7.5YR 5/6; uniform brick red core. Hard 2-3. Diam. 0.15, irregular.
- d. II.J.C (J.15). Lime. Lime and mixed grits to 1-2 mm. Some burnish on both surfaces. Mend clay along edge near rim. Diam. 0.14.
- e. II.BD.D. Lot BD 479. L.1360. RIP. Lime. Four lugs and almost complete profile preserved. Lime to 1-2 mm. Incompletely burnished interior and exterior. Mottled light with dark clouds, one side of exterior more grayish green, other side pinkish; interior grayish green with a red spot on rim. Diam. 0.185.
- f. II.J.G. Lime. Mixed Lime to 4 mm, some pits, but Lime is not powdery. Trace of rim folded to exterior, not completely sealed on, nice even surface, pinching depressions on interior, with incomplete burnish; exterior well burnished. Slight clouding on exterior, gray interior, lighter near rim; gray core. Hard 2-3. Diam. 0.23.
- g. II.J.G. Lime. Many pits to 1-2 mm, some Lime. Interior smooth, no troughs, very uniform thickness; exterior shows clear burnish troughs. Olive gray surfaces (2.5Y 5-4/2-4); brick red core. Hard 2-3. Diam. 0.28.

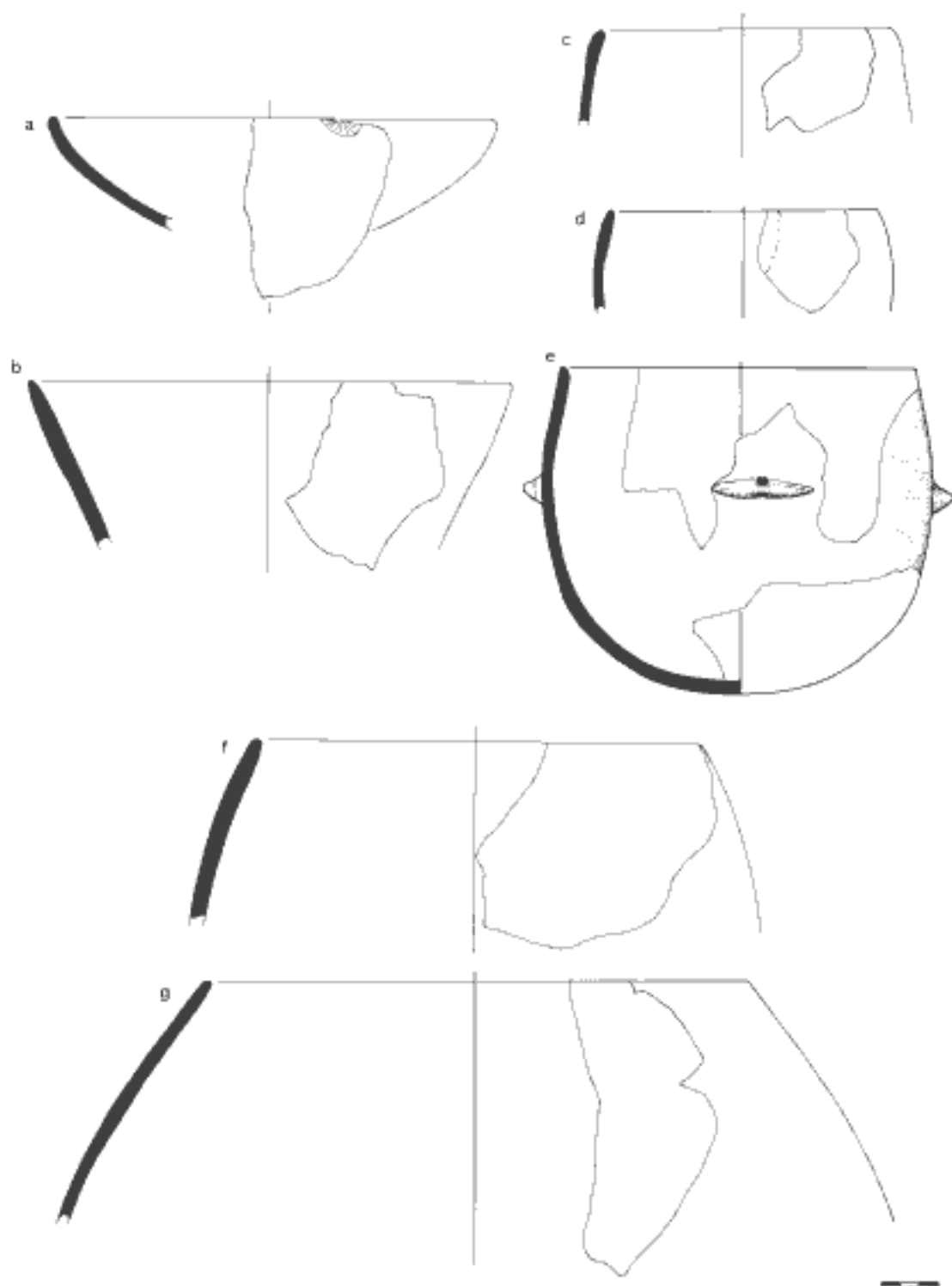


FIGURE 19. Lime-ware saucers and bowls from Lerna II

FIGURE 20. MONOCHROME URF COLLARED JARS

- a. II.BD.C. Lot BD 484, L.1362. CD Photo 29. MU. Only a few small sherds missing; pot is very lopsided. Mixed grit to 1 mm. Interior below joint scraped, bottom smooth. One side vitrified, with a cracked interior, and generally lumpy and misshapen. Other side is high quality Urf. Four tubular lugs, four vertical oval marks between each pair of lugs and roughly aligned with them, and an upside-down U-shaped mark near the base. Bottom extends below the ring base. Underside smoothed. Breaks are primarily vertical—one goes completely around pot cutting it into halves. Shiny, streaky black paint on brick red fabric; gray core. Diam. 0.14. Caskey 1958: pl. 37:d.
- b. II.BE.D. MU. Mixed grit to 1 mm. Brownish black paint on nicely smoothed exterior, medium to high luster, paint crackling where thick. Interior wall behind the lug slightly cracked; upper shoulder on interior has depressions from pinching below the joint. Burnish troughs present on exterior and inside collar; interior only scraped below the collar joint. No signs of wear on lug. Core dark gray toward bottom; interior bottom slightly gray in a roughly circular area. Hint of ring base joint on exterior bottom. Hard 6–7. Diam. 0.14.
- c. II.BD.C. Lots BD 490+492 (BD.55). L.1366. MU. Roughly half of pot, and one tubular lug, of probable four, preserved. Mixed grits, mostly white, to 1 mm, pinched. Underside smoothed, fingernail dents evident along inside under base. Painted inside collar and burnished, rest of interior scraped. Paint on interior fired red, with no luster; exterior paint fired streaky black, with good luster. Uniform brick red core. Diam. 0.16.
- d. II.BD.C. Lot BD 491, L.1363. RIP. MU. Ca. one-third of rim and one-half of body preserved, giving complete profile; two, of probable four, lugs preserved. Mixed grit to 1 mm. On interior, upper wall lumpy, with fingerprints from pressure of attaching lugs and marks. A ring base (not preserved) detached at the joint, leaving a smooth scar. Underside wet-smoothed. Paint on exterior fired red to gray to black, with good luster; interior not painted, even on collar; fabric fired gray. Gray core and interior; either over-fired or stacked while still damp; bottom warped. Paint fired brown/black/orange near the rim; an orange cloud, off center, covers bottom half. Diam. 0.09.
- e. II.J.C. Lots J 650+655 (J.14). L.1714. RIP. MU. Part of rim and one side preserved. White Lime to 1 mm. Lime pops, reddish tan fabric, streaky thick red paint, darker (clouds) at bottom, no luster, flaking. Diam. 0.08, irregular.
- f. II.BD.A. Lot BD 536 (found shattered in situ, beside and below stones in southwest corner, west of wall BD62). L.1385. RIP. CD Photos 25, 26. MU. Almost complete pot preserved, missing small bit of bottom (restored in plaster). Mixed grits to 1 mm. Interior scraped below joint, exterior burnished before painting. Paint fired streaky red and black, with good luster in places; small (ca. 0.5 cm) spotty areas of black paint have a bright orange outline; possibly a reaction to sap or other ingredient in the fuel. Exterior bottom has clear firing circle, fired light and worn clear of paint. Diam. 0.14. Caskey 1958: pl. 37:f.

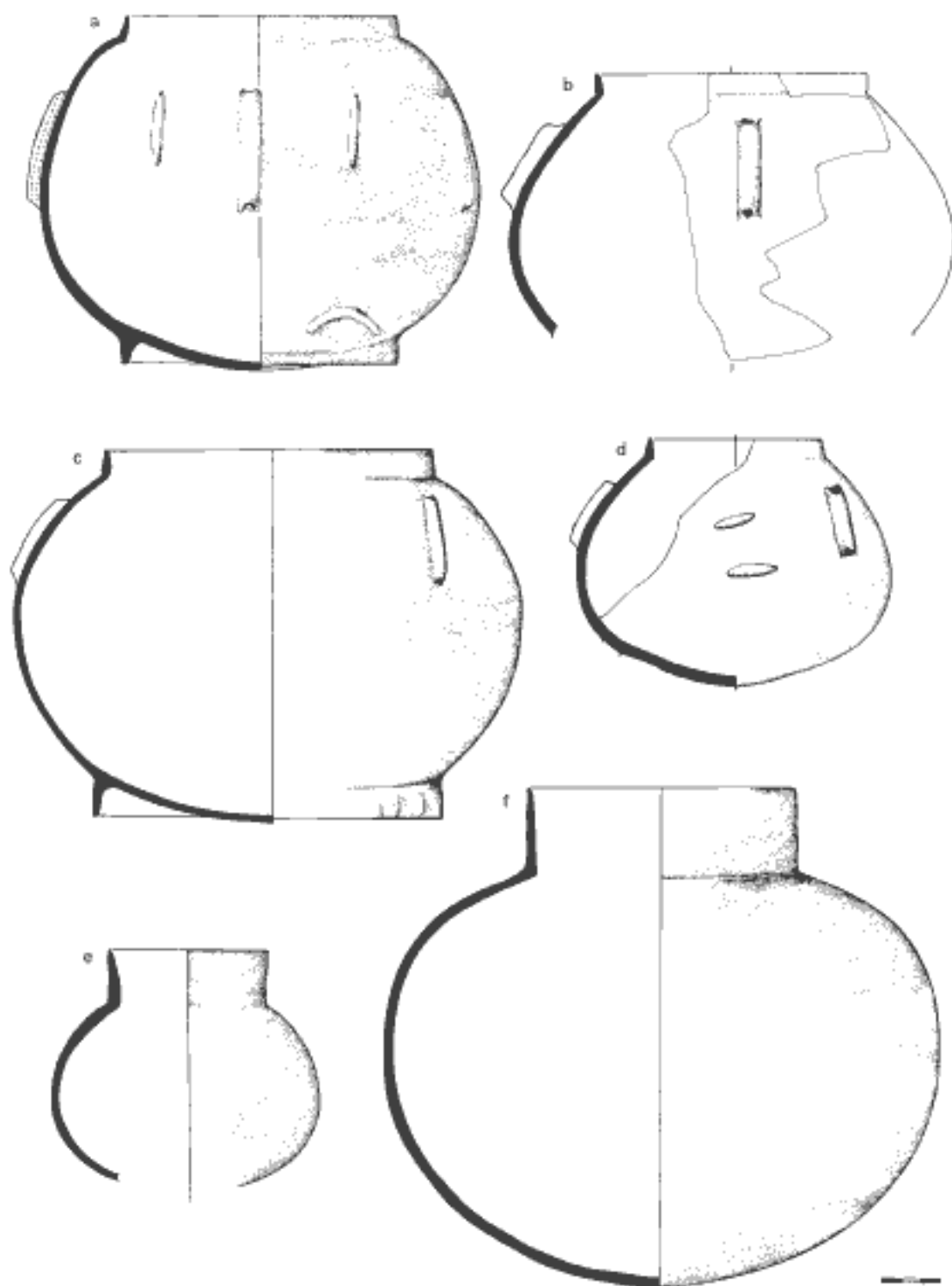


FIGURE 20. Monochrome Urf collared jars

FIGURE 21. MONOCHROME URF COLLARED JARS

- a. I.H.T.J. MU. Mixed grit < 1 mm, mica. Burnish troughs interior, streaky red paint on both sides of rim, becomes invisible ca. 1 cm below rim. Hard 5, sharp breaks. Diam. 0.23-0.24, irregular.
- b. II.J.C. CD Photo 14. MU. Mixed grit to 1 mm. Smoothed, burnished; support clay under shoulder below joint. Orange with yellowish brown cloud on shoulder; uniform light core. Hard 3-4, sharp breaks. Diam. 0.17.
- c. II.J.C. Lot J 860 (J.15). L.1712. MU. Twelve joining sherds. Mixed grit to 1 mm. Red collar; black body, paring in places gives SU effect, slight luster; interior fingersmoothed. Hard 4-5, sharp breaks. Diam. 0.095.
- d. II.J.C. Lots J 660 + 739 (II.J.A) + 791 (I.J.B). MU. Mixed grit to 1 mm. Pinched, scraped, well-smoothed exterior, with streaky black paint, crackling where thick, some pops. Core 5YR 6/6, redder toward interior, where paint is black on upper half of collar; red down to the joint. Many fingerprints below joint; at least one preserves the swirls. Hard 5-6, sharp breaks. Diam. 0.12.
- e. II Unphased. Lot JC 13. L.1611. MU. Ca. one-third to one-half of jar preserved. Mixed grit to 1 mm. Deep, pre-painting burnish troughs in overlapping semicircular pattern on exterior, streaky black paint, good luster, red to black firing circle, with slightly sagging bulge and circular impression from pot on which this one was set to dry or fire. Hard 5-6. Diam. 0.10.
- f. II.J.B (joins II.J.C). MU. Mixed grit to 1 mm. Burnish troughs on exterior, and on interior to below joint. Paint on exterior fired greenish, with dark orange cloud; interior collar is pale; metallic luster; uniform reddish core. Hard 4-5 interior, 5-6 exterior. Diam. 0.10.
- g. II.J.C. Lots J 678 + 696 (II.J.A). MU. Mixed grits to 1 mm. Within break clear that interior ledge was added as thin coll; 2 mm hole poked below rim before painting. One sherd, with orange paint, joins another that is grayish green (burned); gray core. Hard 4-5. Diam. 0.16.
- h. II.BD.B. BOU. A few Lime to 1 mm. Burnished interior and exterior, thick red paint, trace of collar joint; four holes plus two halves poked before painting. Tip of rim worn, one chip above a hole, flaking paint on exterior around holes. Uniform fabric and core 5YR 7/6. Hard 2-3, sharp to jagged breaks. Diam. 0.30, may be distorted.
- i. II.BD.C. Lot BD 523 (bothros AM). L.1381. MU. Complete, except for a few chips, with four lugs, pierced after painting, before firing. Streaky high luster, black where paint thick, red where thinner and inside collar, one or two places with white bubbly spots. Interior scraped, paint thick dull red on collar. Underside smoothed. Diam. 0.15 (rim), 0.14 (base). Caskey 1958: pl. 57c.

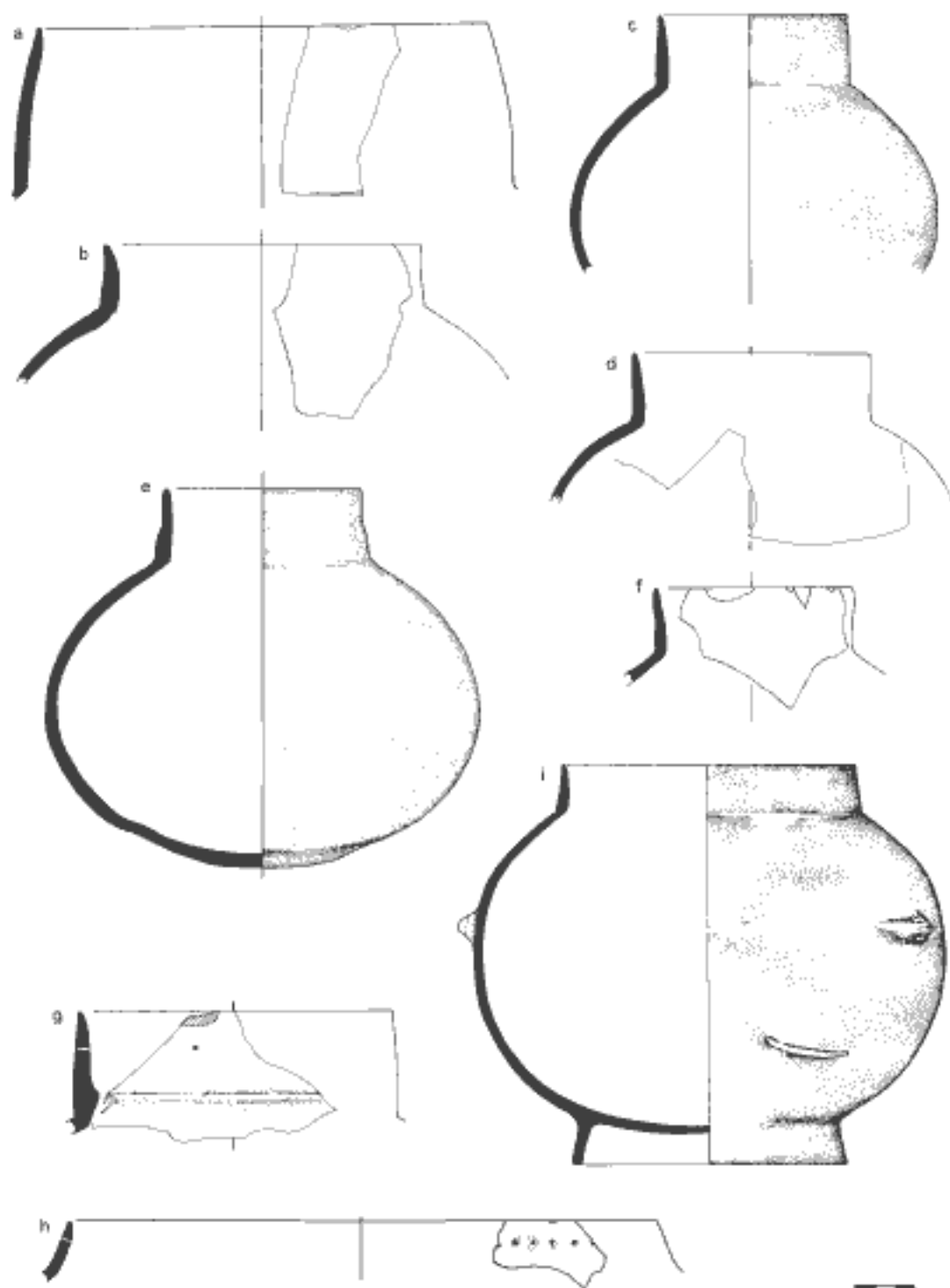


FIGURE 21. Monochrome Urf collared jars

FIGURE 22. MONOCHROME URF COLLARED JARS

- a. II.J.E. Lot **J 453**. L. 1721. RIP. MU. Mixed and white grits to 1 mm. Exterior paint fired red, slightly streaky, good luster; interior scraped below joint, collar paint fired dull orange; uniform light core. Max. p.Diam. 0.20, Diam. (base) 0.12.
- b. II.J.C. Lots **J 583** (II.J.E) + 613 + 648. L. 1713. BOU. Ca. one-half pot preserved. White grits to 1 mm. Exterior: good burnish over paint fired to mottled black/brown/red/gray; interior scraped below joint; uniform light core. Diam. 0.085.
- c. II.J.B. Lot **J 880**. BOU. Mixed small grit, no obvious Lime. Small irregular pinch pot, scraped inside, burnish troughs over paint on exterior and inside collar. Paint fired gray. Possible pellet/mark scar. Diam. 0.06.
- d. II.BD.D. Lot **BD 588**. MU. Mixed grit under 1 mm, some Lime; breaks look lightly vitrified. Grayish green paint over smoothed, slightly blistered surface. No base joint but direction of paint suggests a base. Interior scraped and wet-smoothed. Gray core. Hard 2–3. Diam. 0.08.
- e. II.J.F. MU. Mixed grit, few Lime. Exterior paint streaky black, some luster, on smooth surface; interior collar paint greenish black. Below joint: depressions from pinching in scraped surface. Core gray (interior) to pink (exterior). Trace of mark or lug. Hard 4–5. Diam. 0.14.
- f. II.LHTN.Late. BOU. Mixed grit. Painted, then burnished on exterior and inside collar, fired red. Interior: pinch marks below joint. Rim very worn on exterior lip. Core red (interior), yellowish (exterior). Hard 2–3. Diam. 0.08.
- g. II.J.G. Lot **J 845**. BOU. Mixed grit under 1 mm. Painted, then burnished, fired red on exterior and inside collar; scraped below. Oval low relief mark on shoulder. Diam. 0.10.
- h. II.J.E. MU. Mixed grit under 1 mm. Smoothed surface with thick paint, fired red, no luster. Interior scraped below joint. Round low relief mark on shoulder. Diam. 0.07.
- i. II.J.D. Lots **J 594** (II.J.C) + 620 + **852** + (890? [I.J.B]). MU. Mixed grits to 1 mm, slight pitting. Orangish green exterior paint over smoothed troughs. Vertical stripe may be drip or painted mark. Interior: pinched and squeezed around joint before collar folded down and burnished. Core gray to inside. Hard 3–4, sharp breaks. Diam. 0.08.
- j. II.J.D. BOU. Mixed grit to 1 mm. Exterior painted, burnished, fired red. Oval low relief mark on shoulder, support clay inside under shoulder. Diam. 0.12.
- k. II.J.E. MU. Mixed grit to 1 mm. Paint fired gray on exterior, scraped inside below joint. Large vertical mark in low relief on shoulder. Pale grayish green core (10YR 7/3). Diam. 0.13.
- l. II.J.E. MU. Mixed grit to 1 mm. Thick paint, red on exterior and interior of collar. Trace of upside-down crescent mark on shoulder. Uniform light core. Diam. 0.12.
- m. II.BD.D. MU. Mixed grit to 1 mm. Paint fired black on exterior, red inside collar. Interior scraped below joint. Wobbly upside-down crescent mark on shoulder. Diam. 0.12.
- n. II.J.G. BOU. Mixed grit to 1 mm. Exterior burnished, then painted, fired red. Interior scraped below joint. Low relief mark on shoulder. Diam. 0.12.
- o. II.J.F. MU. Mixed grit to 1 mm. Dull streaky red paint on exterior and interior of collar. Traces of two marks on shoulder. Uniform light core. Diam. 0.095.

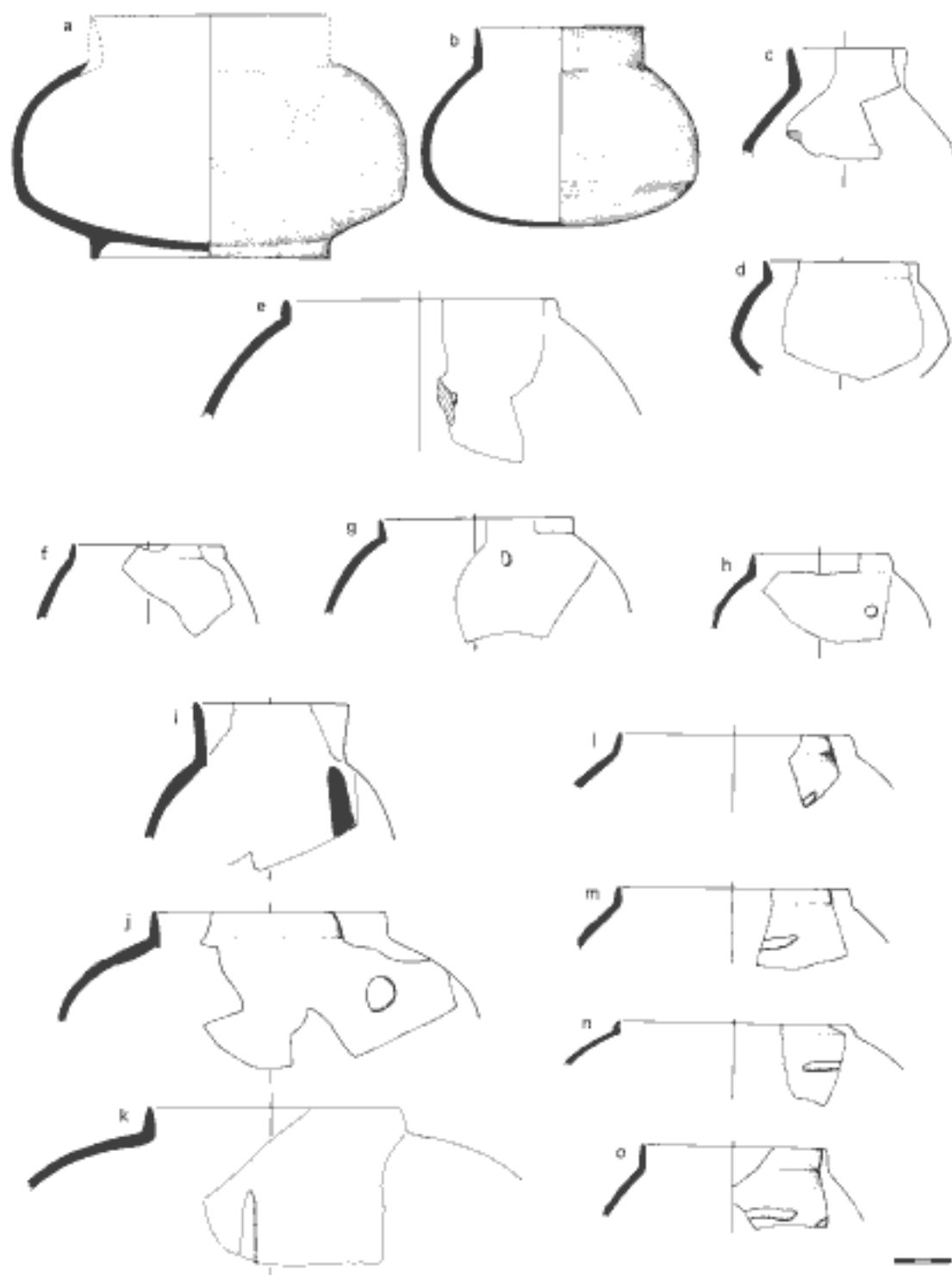


FIGURE 22. Monochrome Urf collared jars

FIGURE 23. MONOCHROME URF SAUCERS AND BASINS

- a. II.J.C. Lot J 594. BOU. Mixed grit to 1 mm. Streaky reddish gray paint on interior and exterior, some burnish, some luster with burnish. Underside wet smoothed. Core uniform at rim, gray at bottom interior. Hard 3–4, sharp breaks. Diam. 0.26, irregular.
- b. II.J.C. MU. Few Lime. Black streaky paint with orange cloud over middle of interior, low luster, light crazing, no troughs. Exterior black at rim to greenish at bottom, no troughs, crazing, high luster. Uniform core. Hard 5–6, jagged breaks. Diam. 0.33–0.34, irregular.
- c. II.BD.B. Lot BD 525. MU. Mixed grit to 1 mm. Interior has thick red paint for 4 cm from rim, below is a bluish gray firing circle, with deep scratches in all directions; scratches covered by paint so are from scraping in building stage. Exterior: thick red paint over smoothed, low luster. Smooth ring base scar; underside finger smoothed. Core pale gray. Hard paint 5–6, fabric 2–3 where worn, sharp breaks. Diam. ca. 0.37.
- d. II.BD.C. Lot BD 488. L.1382. MU. One-half of pot and complete base. More lopsided than drawing. White grits to 1 mm. Streaky red to black paint, greenish in places, good luster. Interior firing circle (Diam. 0.135) is black, with red around it on one side, black on the other. Underside finger smoothed; drying cracks around joint and interior bottom. Upside-down crescent mark just above joint. Finger dents all along exterior of base. Uniform light core. Diam. 0.385.
- e. II.HTN.Late. Lot HTN 141. MU. Mixed grit to 1 mm. Surfaces smoothed, burnished, painted, fired streaky black with some luster. Reddish core, yellow subsurfaces, vertical slits in breaks, no trace of joint, no signs of wear. Hard 5–6. Diam. 0.20.
- f. II.HTN.Late. MU. Mixed grit to 1 mm. Black exterior, brown interior, low luster with light burnish, crackling, interior bottom worn/scratched. Probable ring base from the way bottom was worked. Gray core. Hard 5–6, sharp breaks. Diam. 0.32, irregular.
- g. II.J.B. MU. Mixed grit to 1 mm. Interior thick red paint made streaky by burnish. Exterior: paint brownish black to orangish green at joint; seems bent, perhaps when turned over to add base. Uniform core, slightly gray at bottom interior subsurface, rest of fabric tan. Clear edge of joint. Hard 3–4, slightly jagged breaks. Diam. 0.34.
- h. II.BD.B. Lot BD 525. MU. Under 1 mm mixed grit, few Lime. Exterior: thick paint, red, with CU quality, little bumps under paint, wet-smoothing ridges, very thick, odd. Part of joint scar preserved. Interior: red to black paint, low luster, burnishing smeared paint; some crackling. Uniform light core except at thickest point, where gray. Stress cracks at rim. Hard 3 exterior, 5 interior; breaks feel sandy, but quite sharp. Diam. 0.40–0.42, irregular.

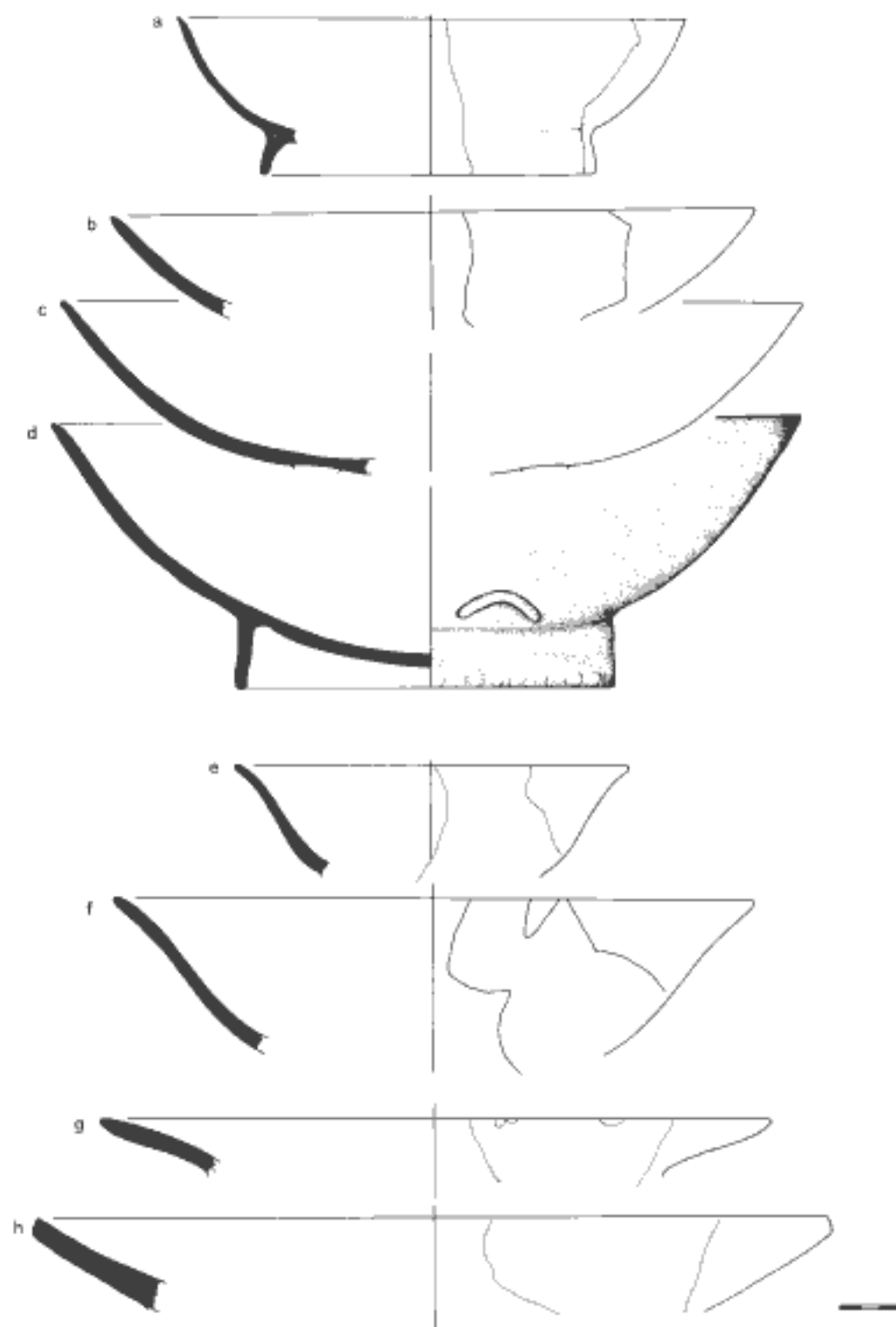


FIGURE 23. Monochrome Urf saucers and basins

FIGURE 24. MONOCHROME URF SAUCERS AND BASINS

- a. II.J.C (J.12). Lot J 649. L.1140. MU. Ca. three-quarters bowl preserved. White grits. Exterior: streaky, dull red paint; underside finger smoothed. Interior: uniform red paint, no streaks, no luster, five or six spots look like plain clay surrounded by black; a firing reaction. Diam. 0.15.
- b. II.J.B. MU. Mixed grit. Thick red paint over smoothed, crackling interior and exterior. No wear, lumpy rim. Uniform core. Hard 3 interior, 5 exterior. Diam. 0.19.
- c. II.BD.D. BOU. Mixed grit to 1 mm. Both surfaces: pared, thick red paint, burnished. Uniform light fabric and core. Diam. 0.20.
- d. II.BE.C. MU. Mixed grit to 1 mm. Two circular low relief marks on base. Diam. 0.23.
- e. II.J.E. MU. Mixed grits to 1 mm. Interior: streaky dull red paint, pits near rim; exterior: grayish red with black cloud, very streaky, dull, no troughs. Uniform core. Hard 2-3. Diam. 0.17.
- f. II.J.D. Lot J 690+786 (II Unphased). BOU. Mixed grit to 1 mm. Both surfaces: grayish green, incompletely burnished, smearing paint. Slight wear and chipping at rim. Uniform grayish tan core. Hard 2-3, sharp breaks. Diam. 0.17.
- g. II.J.B. MU. Mixed < 1 mm grit, but little if any Lime. Thick crackling red paint on both surfaces. Uniform light fabric. Hard 3 exterior, 4-5 interior, sandy breaks. Diam. 0.17.
- h. II.J.A. MU. Mixed grit to 1 mm. Thick red paint, low luster on both surfaces. Troughs on interior near rim; on exterior near bottom, suggesting a base. Uniform core. Hard 2-3. Diam. 0.20.
- i. II.J.D. MU. Low Lime. Interior: mahogany paint, medium high luster, over smoothed; exterior: bright orange with brown splotches. Tip of cone worn. Uniform pinkish core. Hard 5-6. Diam. 0.21.
- j. II.J.A. MU. Mixed grits. Exterior: pale lusterless orangish gray wash. Interior: wet smoothed, paint black at center to purple to red at rim, low pearly luster. Uniform core. Hard 2-3 exterior, 4-5 interior, sandy breaks. Diam. 0.20.
- k. II.J.A. MU. Under 1 mm white and mixed grits. Thick red paint both surfaces, over smoothed; slight luster, some pitting inside lip, cone battered. Uniform light core. Hard 4-5, sharp breaks. Diam. 0.24.
- l. I/II.J. Pebble Layer. MU. Under 1 mm angular Lime and rounded iron. Roughly scraped. Burnish parallels rim, good luster but prominent troughs. Paint 2.5YR 5/8-3/0. Center core gray. Hard 3 exterior, 4-5 interior, sharp breaks. Diam. 0.34.
- m. II.J.B. MU. Mixed grits to 1 mm. Coarse Urf quality to exterior paint, no luster, very dull greenish red, thick, tiny bumps of clay(?) on surface. Cone poorly attached with collected red pigment in cracks. Interior: bright red to black cloud, probably burnished. Uniform light core. Hard 3 exterior, 4 interior. Diam. 0.35.

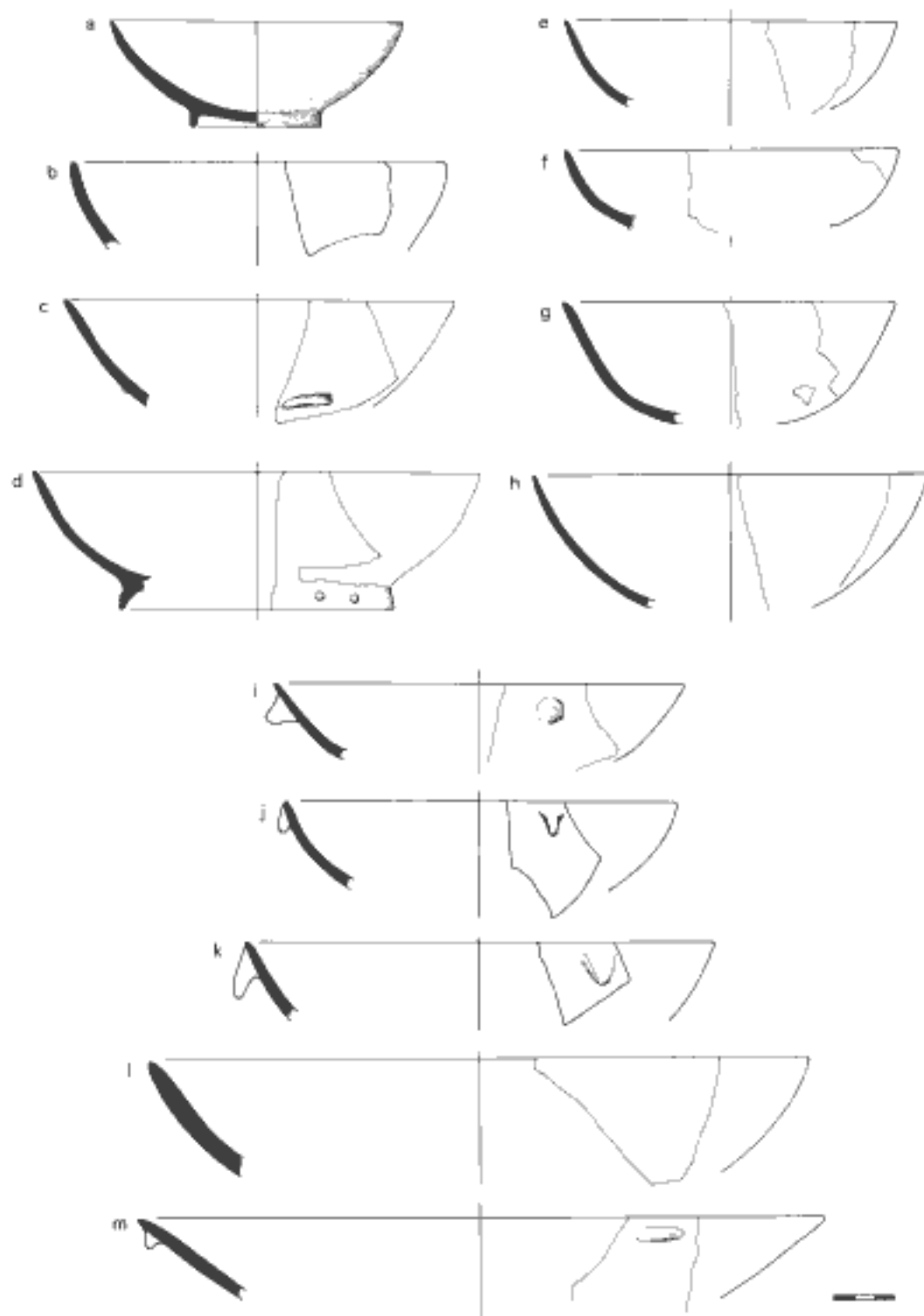


FIGURE 24. Monochrome Urf saucers and basins

FIGURE 25. MONOCHROME URF BASINS

- a. II.J.G. Lot **J 843**. L.1726. MU. Fragment of rim and side. Few white grits to 1 mm. Both surfaces: reddish brown streaky paint on smooth clean clay, high luster, tall of base joint preserved. Uniform light fabric and core. Diam. 0.285.
- b. II.HTN.Late, below EH hearth. Lot HTN 72. L.1393. MU (BOU interior). Two fragments, non-joining, ca. one-half of bowl preserved. Lime and mixed grits. Exterior: black streaky, some luster but also patch of creamy greenish paint shading to red. Interior: black scribbles, streaky paint, creamy green effect over much of edge, firing circle defined by strong creamy line. Diam. circle 0.20-0.22, inside circle not creamy, just clear clay, scribbled. Gray core where thick. Diam. 0.36.
- c. II.J.E. Lot **J 848**. L.1243. MU. Ca. one-third of rim preserved, from upper bowl only, one cone; non-joining fragments from II.J.E lots 578 and **848**. Much popped Lime. Interior: thick streaky dull red paint, black just at rim, over smoothed surface. Exterior: thick red paint, some troughs near joint. Very sloppy cone. Uniform light fabric and core. Hard 5-6, sharp breaks. Diam. 0.42.
- L.1725 (not illustrated). II.J.G. Lot **J 447**. MU. Same profile as L.1243, without cone. Exterior: streaky dull black paint, with shallow pinch depressions over much of surface. Interior: burnished over black to brownish orange paint, no signs of wear. Uniform light core. Diam. 0.40.
- d. II.J.G. Lot **J 843**. MU. Very little grit, but pitted and popped. High luster mahogany interior and exterior. Exterior: beautiful horizontal streaks of paint, luster (only) seems worn off in spots, but not the paint. Interior: center of bowl very worn, though seems to have been burnished. Uniform light fabric and core. Hard 6, sharp breaks. Diam. drawn as 0.485, may be as much as 0.55.
- e. II.HTN.Late, below EH hearth. Lots HTN 19 (III.B)+76. L.1450. MU. Inverse punctate pedestal. Very few Lime. Exterior: streaky lustrous paint fired uniformly red. Top of sherd thickens slightly, i.e., almost complete height of base preserved. Interior: finger smoothed, punch marks, one showing they were made with a sharp hollow tool. Uniform tau fabric and core. Diam. 0.23. Caskey 1958: pl. 38:e, f.

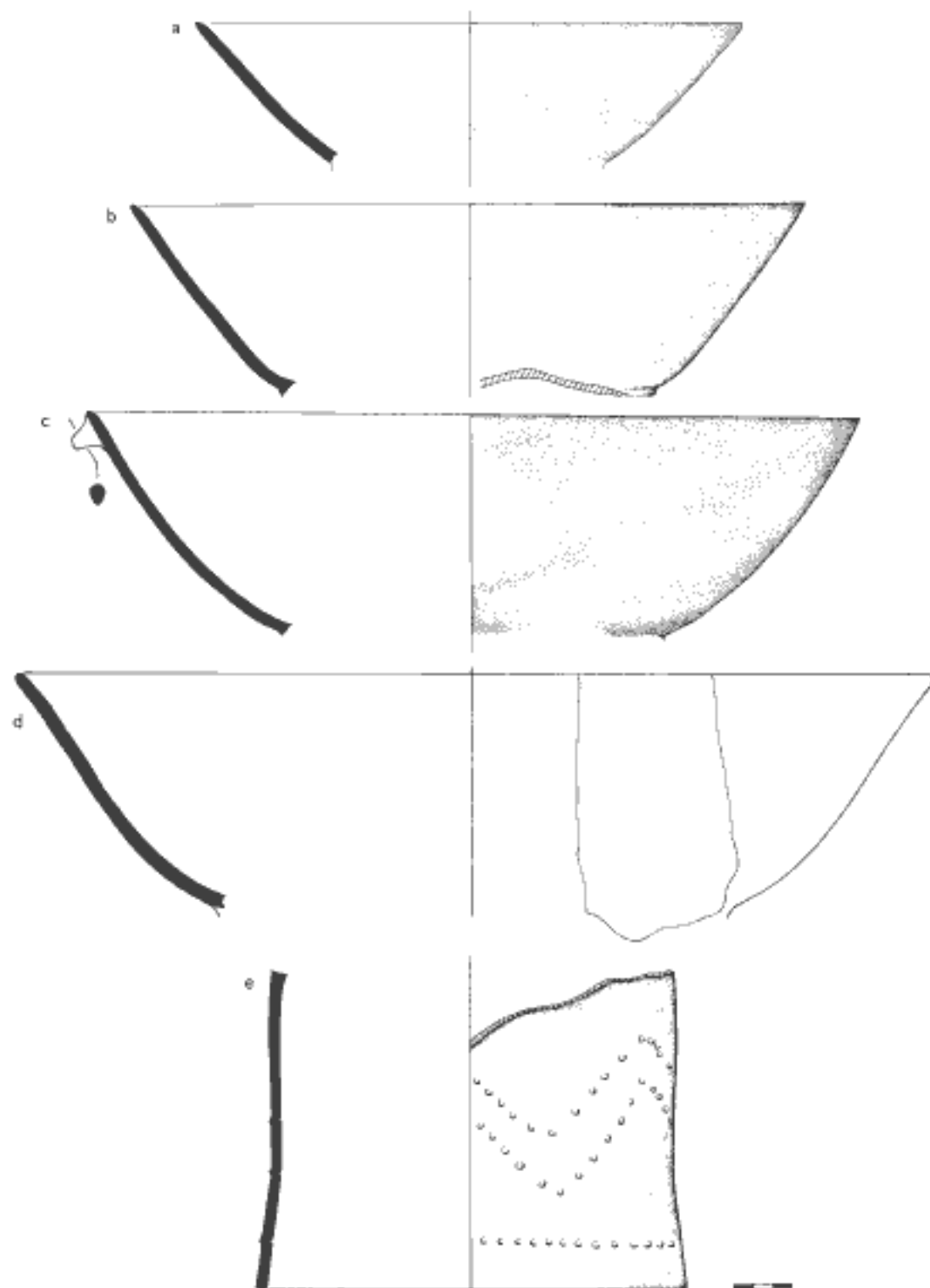


FIGURE 25. Monochrome Urf basins

FIGURE 26. MONOCHROME URF CUPS

- a. I/IIJ.Pebble Layer, Lot J 885. L.1147. RIP. MU. Ca. three-quarters preserved. Lime, pitted. Streaky red/green/black paint, black where thick, covers underside and whole interior, slight luster. Bottom curve of bowl extends lower than base tip. Uniform fabric. Diam. 0.13.
- b. II.J.A. Lot J 742. MU. Mixed grits < 1 mm. Gray, crackling interior paint over striated troughs. Greenish orange exterior with striated troughs. Core uniformly gray. Hard 5-6, sharp breaks. Diam. 0.12.
- c. II.J.A. MU. Lime and pits to 1 mm. Thick orange paint over smoothed, medium luster exterior; interior more pearly orange; grayish central core. Hard 4-5, sharp breaks. Diam. 0.11.
- d. II.J.A. MU. Ca. one-half preserved. Mixed grits to 1 mm. Streaky to thick black paint on all surfaces. Troughs around exterior curve, dimpled bottom tooled. Gray core. Hard 4-5, sharp breaks. Diam. 0.06.
- e. II.J.A. Lot J 883. MU. Mixed grits to 1 mm. Reddish brown dull paint, both surfaces over scraped and smoothed. Uniform core. Hard 4-5, sharp breaks. Diam. 0.11.
- f. II.J.C. BOU. Mixed grits to 1 mm. Both surfaces: orange with troughs, some burnish over paint. Worn exterior bottom and side of lip. Gray core. Hard 2-3. Diam. 0.12.
- g. II.J.C. (J.15). Lots J 645+860. L.1146. MU. Thirteen sherds preserve ca. one-half of cup. Interior and exterior: paled, dull red paint in grooves, shinier black on ridges. Bottom exterior worn free of paint. Diam. 0.11.
- h. II.J.C. MU. Mixed grits to 1 mm. Both surfaces: gray paint. Two relief oval marks and scar of third in triangular arrangement just above curve. Core gray. Diam. 0.12.
- i. II.J.C. MU. Mixed grit to 1 mm. Grayish green, crackling both surfaces, no burnish. Exterior worn at rim and bottom up to curve. Gray core. Hard 4-5, sharp but sandy breaks. Diam. 0.12, irregular.
- j. II.J.C. BOU. Mixed grit. Red paint burnished over on both surfaces, low luster with burnish. Slightly gray core. Hard 2-3, jagged breaks. Diam. 0.11.
- k. II.J.C. Lot J 860 (J.15). BOU. Mixed grit. Grayish green paint burnished and smeared both surfaces, slight luster with burnish, worn slightly on bottom exterior. Gray core. Hard 4-5, sharp breaks. Diam. 0.12.
- l. II.J.C. Lot J 860 (J.15). MU. Mixed grit. Thick red paint over clear troughs both surfaces, light groove below rim from folding to exterior. No base, wall thicker on one side. Gray core. Hard 2-3. Diam. 0.11-0.12, irregular.
- m. II.J.C. MU. Mixed grit. Thick dull orange paint over troughs both surfaces, worn free of paint on exterior at very bottom, along rim, and around curve. Gray core. Hard 2-3, sharp breaks. Diam. 0.12.
- n. II.J.C. MU. Exterior: orange paint over well-smoothed upper wall, low luster; bottom inside and out: lumpy, irregular, troughs. Interior: paled, greenish. Gray core. Hard 3-4, sharp breaks. Diam. 0.12, irregular.
- o. II Unphased. Lots JC 15+18 (burial JC-2, at shoulder). L.1612. RIP. MU. Ca. two-thirds preserved. Low Lime. Thick dull red paint, sandy brown fabric. Paint flaked/peeled away from interior bottom. Exterior: two spots of bright orange surrounded by grayish green paint. Underside finger-smoothed. Diam. 0.12. Caskey 1959; pl. 41c.
- p. II.J.C. BOU. Mixed grit. Interior: yellowish orange, burnished over paint. Exterior: more green, burnished, chip at lip, and wear. Grayish green core. Hard 4-5, sharp breaks. Diam. 0.12.
- q. II.J.C. Lot J 615. BOU. Mixed grit. Both surfaces: smoothed, paint fired greenish orange, burnished. Gray core. Hard 4-5, sharp breaks. Diam. 0.12.
- r. II.J.C. MU. Ca. one-third preserved. Mixed grit. Both surfaces: blackish orange paint. No base, marks in low relief. Diam. 0.12.
- s. II.J.C. Lot J 651. BOU. Mixed grit. Interior: thick red paint, some burnish, sandy core. Exterior: red at lip, brown below, some burnish, bottom worn up to curve, and exterior edge lip. Hard 4-5. Diam. 0.10.
- t. II.J.C. Mixed grit. MU. Interior brownish gray; exterior dull orange, slight troughs at curve. Very gray core, vertical slits. Hard 5-6, sharp breaks. Diam. 0.15.

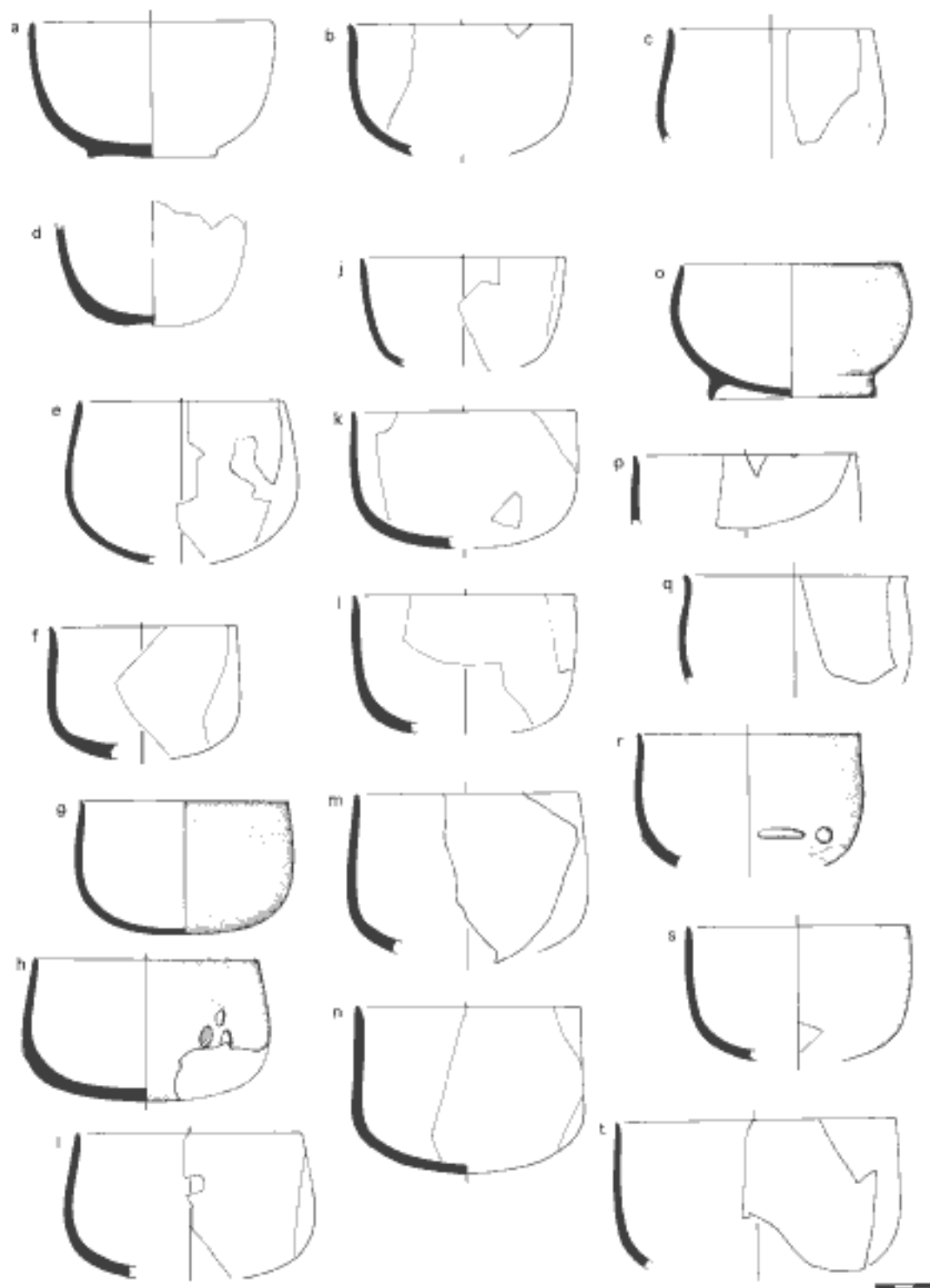


FIGURE 26. Monochrome Urf cups

FIGURE 27. MONOCHROME URF CUPS

- a. H.BE.A. Lot **BE 586**. L.1483. MU. Ca. one-third preserved. Lime to 1 mm. Exterior: burnished, thick red paint. Interior: red paint at rim, rest finger smoothed, unpainted. Uniform light core. Diam. 0.11.
- b. H.J.D. BOU. Ca. one-half of cup, less of rim. Lime and mixed grit. Orange glow inside rim, looks unpainted, i.e., very pale; burnished, some luster. Exterior: reddish orange, burnished, low luster with burnish, worn at lip, slightly at bottom. Gray core. Hard 2-3. Diam. 0.11.
- c. H.J.D. BOU. Mixed grit. Interior: greenish orange, crackling and flaked away from bottom and to ca. 3 cm from rim, burnished. Exterior: more orange, some burnish, troughs at curve, worn bottom with a few pits. Gray core. Hard 4-5, sharp breaks. Diam. 0.12.
- d. H.J.G. MU. Ca. one-half preserved. Lime to 1 mm. Low relief oval mark. Thick orange paint both surfaces, no luster. Diam. 0.10.
- e. H.J.G. BOU. Lime to 1 mm, much mica. Worn at lip, painted and burnished both surfaces, exterior black mostly flaked away, interior paint grayish, pitted. Core gray. Hard 1-2. Diam. 0.12.
- f. H.J.G. MU. Few Lime. Maroon red paint over smoothed interior surface, very pale clay. Exterior: black, crackling, worn slightly at curve and lip, with bright red/yellow spot. Smoothing trough traces at curve, striated troughs at rim. Hard 2-3. Diam. 0.10.
- g. I.J.D+E (around J.17). MU. Minimal mixed grit (almost Ungritted). Dull gray paint, fabric and core. Diam. 0.10.
- h. H.J.G. MU. Thick red paint both surfaces, trace of low relief vertical mark at curve. Diam. 0.095.
- i. H.HTN.Late, below EH hearth, Lot HTN 76. L.1449. RIP. MU. Mixed grit to 1 mm. Dark exterior with orange cloud on one side. Red interior, burnished before paint. Pink core. Diam. 0.105.
- j. H.J.G. Lot **J 845**. BOU. Almost exactly one-half of cup. Dull red thick paint inside, slight pitting, blackish at rim, gray core on thick side, other is thinner and light. Exterior: red with green one side, brownish green other, streaky, burnished, low luster, very worn lip and bottom. Hard 2-3, sharp breaks. Diam. 0.10.
- k. H.J.D. Lots **J 594 (H.J.C)+852**. L.1229. RIP. MU. Ca. one-third preserved. Grayish green streaky, dull paint both surfaces, no breaks visible, bottom exterior slightly worn. Low relief crescent at curve. Diam. 0.11.
- l. H.J.G. MU. Mixed grit, some Lime pops. Exterior: gray at rim, red circle below, low luster with burnish. Interior: orangish green, burnish, gray core to interior. Hard 3 exterior, 5 interior. Diam. 0.10.
- m. H.J.G. Lot **J 843**. BOU. Mixed grit. Exterior: orangish brown, burnished with slight SU effect, some wear at tip, more at curve, on bottom. Interior: thick dull orange paint over smoothed. Red streak at core. Hard 2-3, sharp breaks. Diam. 0.09.
- n. H.J.G. Lot **J 345**. BOU. Mixed grit. Both surfaces: dull orange paint, burnished, flaking badly. Worn at lip and along exterior curve. Gray to interior half of sherd. Hard 2-3. Diam. 0.12.
- o. H.J.G. Lot **J 345**. MU. Very little Lime. Exterior: pale orange with darker spots over well smoothed. Tip of lip worn flat, extensive wear around curve from motion perpendicular to rim. Interior: pale orange cloud with some greenish paint over wet smoothed. Light core, vertical slits. Hard 2-3. Diam. 0.10.

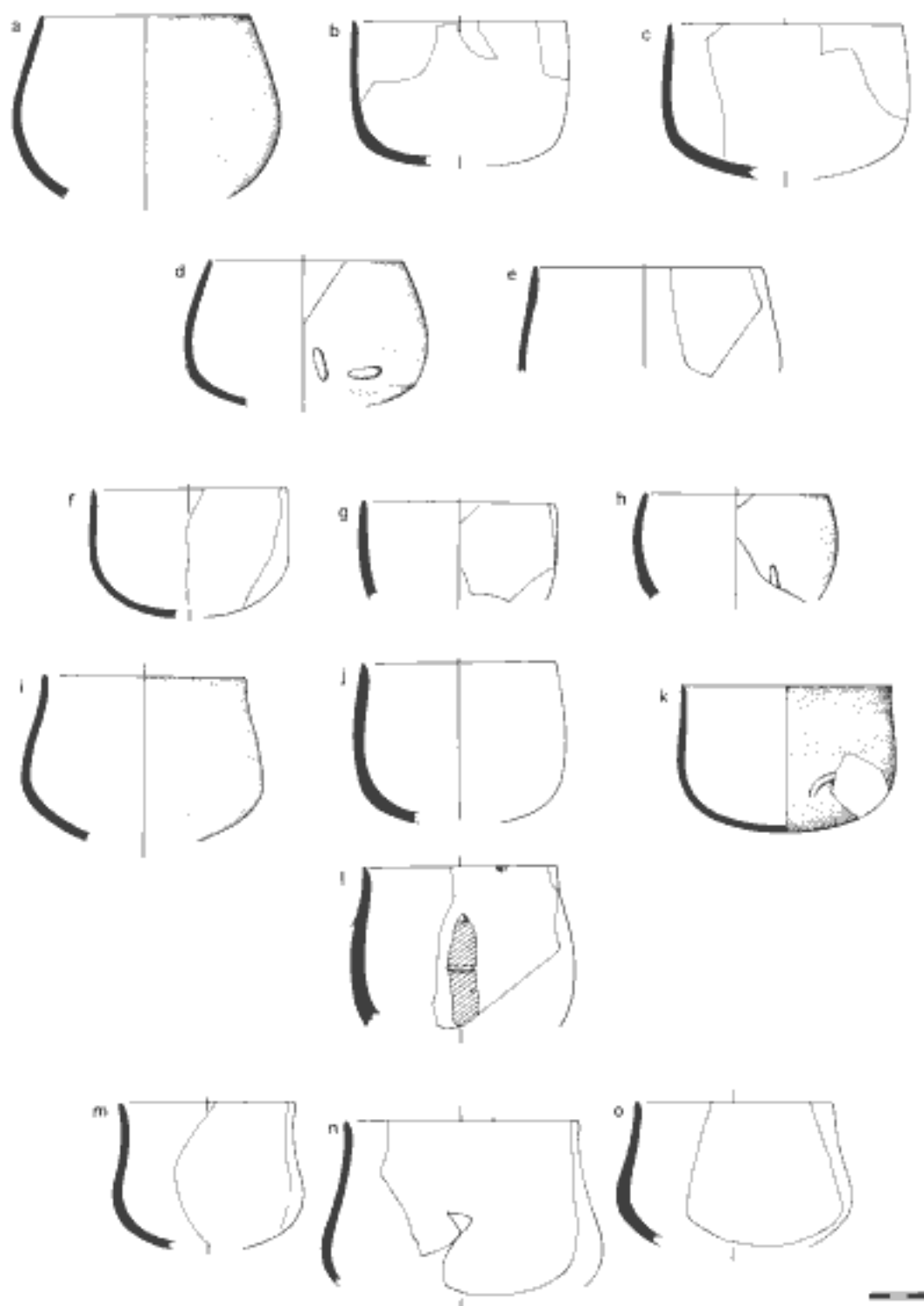


FIGURE 27. Monochrome Urf cups

FIGURE 28. MONOCHROME URF CUPS

- a. II.BE.C. BOU. Lime and mixed grit to 1 mm, pits. Gray paint, burnished. Worn at tip and curve on exterior. Gray core. Hard 5-6, jagged breaks. Diam. 0.12.
- b. II.BD.A. Lot BD 534. MU. Mixed grit. Possibly asymmetrical. Interior: lumps and bumps, one side thicker than other, streaky gray paint. Exterior: green and orange, no troughs. Grayish green core. Hard 4-5. Diam. 0.14.
- c. II.BD.C. MU. Mixed grit. Well-smoothed surfaces, no troughs, pale chocolate paint, slight wear on exterior rim and very bottom. Bluish gray core. Hard 4-5, sharp breaks. Diam. 0.13.
- d. II.BD.B. Lots BD 521. MU. Mixed grit. Streaky brown exterior; gray interior, many pits, some wear center bottom. Wear at exterior tip, curve, pinch depressions. Grayish tan core. Hard 2-3, sharp breaks. Diam. 0.14.
- e. II.BE.C. Lot BE 579. L. 1477. MU. Just over one-half of cup. Mixed grit. Dull streaky black paint on tan interior and exterior, pored. Rim and bottom worn to clay. Diam. 0.11.
- f. II.BD.B. MU. Mixed grit. Thick red paint, burnished both surfaces. Worn mark. Light core. Diam. 0.10.
- g. II.BD.B. MU. Mixed grit. Dull orange exterior, two low relief marks; interior: very cursory burnish, grayish green paint. Uniform pale gray core. Diam. 0.11.
- h. II.BD.D. MU. Mixed grit. Red paint both surfaces. Bottom protrudes below base. Light core. Diam. (base) 0.075.
- i. II.BD.C ("found near bothros AH with a millstone partly in it"). L. 1359. MU. Missing a few sherds from rim and lower body. Mixed grit. Exterior: burnished, grayish green paint, heavy wear on rim, bottom. Interior: burnished, pinch depressions, no wear. Diam. 0.11.
- j. II.BD.A. Lots BD 532-534. MU. Mixed grit. Interior: orange with light pearly luster over smoothed. Exterior: orange, troughs at curve, low luster, light wear at rim and curve. Uniform core. Hard 4-5. Diam. 0.12.
- k. II.BD.E. MU. Half of bottom preserved. Mixed grit. Two low relief marks. Diam. 0.125.
- l. II.BD.A. MU. Mixed grit. Exterior: reddish brown paint; interior: thick red. Low relief mark. Diam. 0.14.
- m. II.BD.E. Lot BD 501. BOU. Mixed grit. Both surfaces: orange paint, burnished over. Uniform light core, vertical slits in breaks. Hard 3 interior, 5 exterior, sharp breaks. Diam. 0.09.
- n. AP Mixed Fill. Lot A 470. BOU. Mixed grit. Both surfaces: thick red paint, incompletely burnished over, low luster, wear at tip and small patch of vertical scratches on curve. Light core. Hard 3-4. Diam. 0.08.
- o. II.BD.A. MU. Mixed grit, much popped Lime. Exterior: splotchy red paint on smoothed surface; interior: orangish green, pearly, some popping. Bluish gray core with orange subsurface, vertical slits in breaks. Hard 7 with pressure, very sharp breaks, looks vitrified. Diam. 0.09.
- p. II.BD.A. BOU. Mixed grit. Gray paint both surfaces, burnished over, clear troughs. Exterior rim and bottom worn. Gray core. Hard 2-3, sharp breaks. Diam. 0.12.
- q. II.BD.C. BOU. Low Lime. Interior: red paint, pinch depressions; exterior: black flaking paint with blue metallic sheen, burnished, vertical troughs, rim very worn. Core: gray exterior, red interior. Hard 3 interior, 6 exterior. Diam. 0.10.
- r. II.BD.C. BOU. Mixed grit. Both surfaces coated with thick red paint, burnished over; very worn on lower half interior, exterior rim. Uniform core. Hard 2-3, sharp breaks. Diam. 0.12.
- s. I/II.BD. MU. Mixed grit. Exterior: black paint with light luster; interior: most covered by light pearly circle. Light core. Hard 6-7 (black paint barely scratched by 8), sharp breaks. Diam. 0.14.

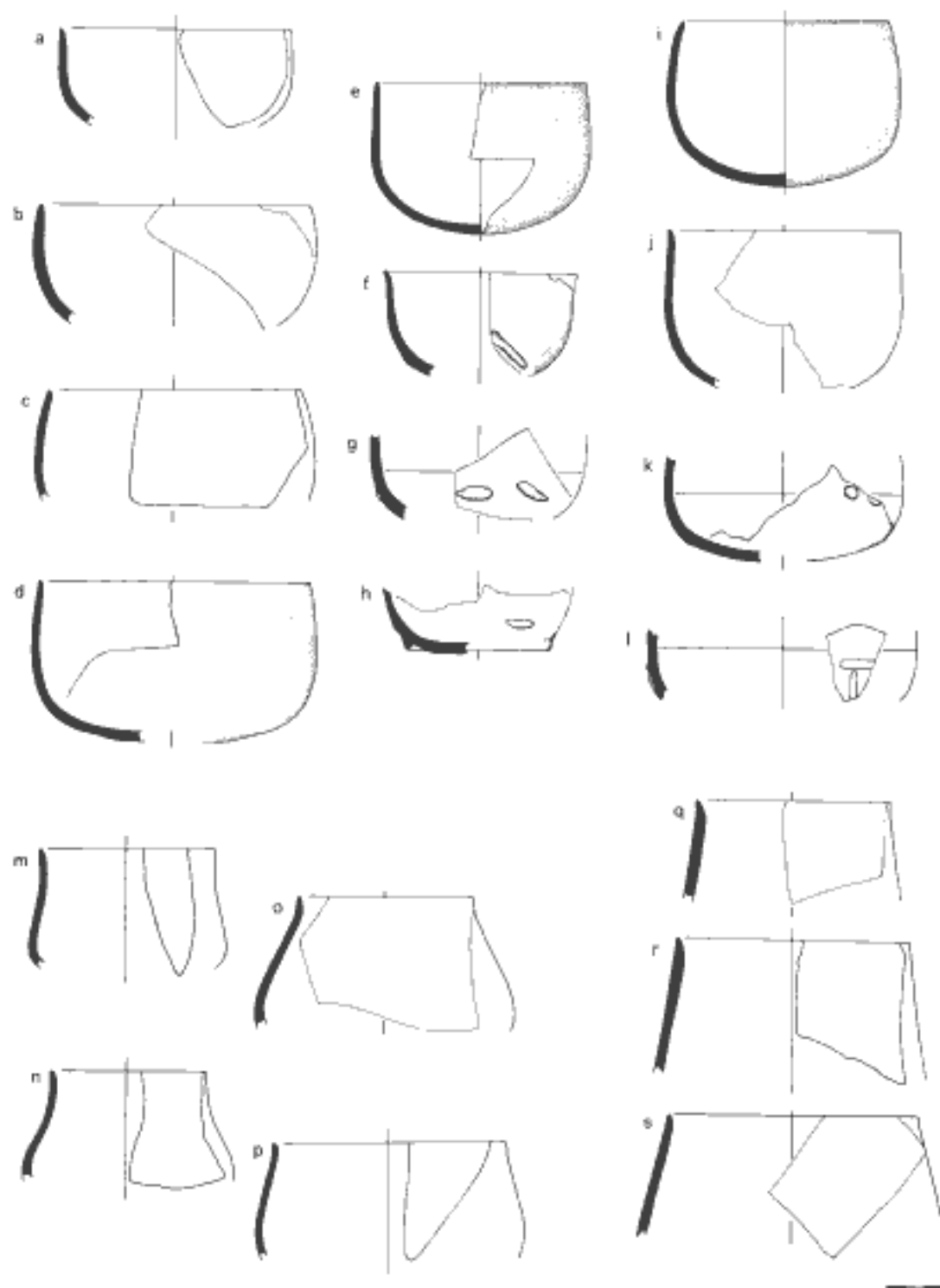


FIGURE 28. Monochrome Urf cups

FIGURE 29. MONOCHROME URF CARINATED CUPS

- a. II.J.C. MU. Under 1 mm mixed grit. Interior: greenish black paint over troughs; exterior: greenish orange over smoothed. Uniform grayish tan core. Hard 5-6, sharp breaks. Diam. 0.07.
- b. II.J.E. Lot J 449. L.862. MU. Almost exactly one-third of bowl. White grit. Dull streaky gray paint, worn to clay at rim and on bottom up to edge of carination. Low relief mark. Diam. 0.115.
- c. II.J.C. Lot J 651. MU. White grits, pits. Both surfaces: gray paint with red tinges, exterior has shallow troughs, tail of base joint preserved. Gray core. Hard 4-5. Diam. 0.11.
- d. II.J.D. MU. Mixed grit. Both surfaces: streaky grayish black paint over troughs. Worn at and above carination, lip worn flat. Hard 5-6. Diam. 0.12.
- e. II.J.C. MU. Ca. one-quarter preserved. Mixed grit. Both surfaces: thick orange paint, light pearly luster. Uniform light core. Diam. 0.115.
- f. II.J.C. MU. Mixed grit. Both surfaces: orange paint on pored surface. Troughs suggest base. Grayish green core with vertical slits. Hard 2-3, sandy jagged breaks. Diam. 0.12.
- g. II.J.C. MU. Under 1 mm mixed grit. Both surfaces: green paint with orange spots over smoothed, low luster, some pits, worn at carination. Bluish gray core, greenish subsurfaces. Hard 4-5, sharp breaks. Diam. 0.13.
- h. II.J.C. MU. Ca. one-third preserved. Mixed grit. Paint red to orange at lip, grayish green lower. Light core. Diam. 0.14.
- i. II.J.D. MU. Normal grit to 1 mm. Both surfaces: red to black paint. Light core. Diam. 0.14.
- j. II.J.D. MU. Soft silty clay, red and white grits to 1 mm. Both surfaces: streaky red paint over scraped and smoothed, few pits; blackish green cloud on one side of exterior. Worn lip and around and below carination. Paint strokes suggest ring base. Light core. Hard 2-3. Diam. 0.11.
- k. II.J.C. Lot J 860 (J.15). L.1036. MU. More than half preserved. Few white grits, round red nodules. Both surfaces: burnished, very even red paint, slightly darker interior, good luster, worn to clay at exterior rim and bottom. Light core. Diam. 0.12.
- l. II.J.E. MU. Mixed grit to 1 mm. Painted both surfaces. Low relief mark. Diam. 0.13.
- m. II.J.C. Lots J 651+655. L.1715. MU. Ten joining sherds give ca. one-half of pot. Mixed grit. Pored, gray paint, reddish yellow streaks, tan surface. Gray core. Diam. 0.148.
- n. II.J.E. Lot J 579. L.1035. CD Photo 34. MU. Ca. half preserved. Mixed grit. Both surfaces: gray to greenish orange dull streaky paint. Low relief "N." Diam. 0.12.
- o. II.J.C. MU. Normal grit to 1 mm. Low relief mark. Max. p. Diam. 0.11.
- p. II.J.C. MU. Mixed grit to 1 mm. Dull red paint on exterior, orangish green interior. Base broken and worn down to new foot. Uniform light core. Diam. (base) 0.075.

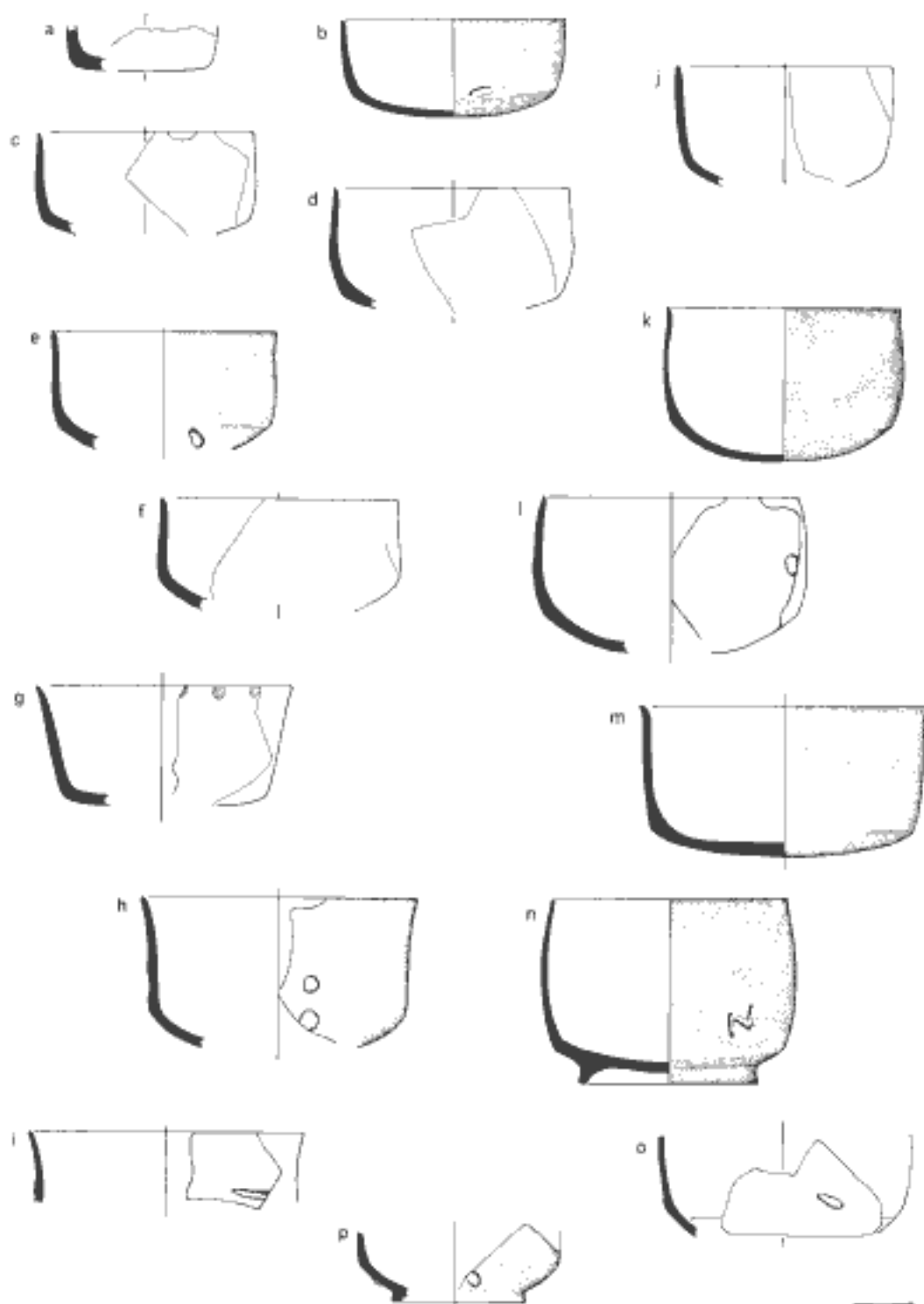


FIGURE 29. Monochrome Urf carinated cups

FIGURE 30. MONOCHROME URF CARINATED CUPS AND BOWLS

- a. II.BD.C. MU. Mixed grit. Both surfaces: orangish green paint. Uniform light core. Diam. 0.13.
- b. II.BD.D. Lot **BD 584**. MU. Mixed grit. Dull, pale pinkish green paint, applied over very wet fingerprints in clay. Gray core. Hard 4–5, sharp breaks. Diam. 0.10.
- c. II.BD.B. Lots **BD 527+602**. BOU. Mixed grit. Exterior: upper half orange paint, lower greenish black, flaking in spots, burnished over, luster follows burnish, wear at rim tip, carination. Burnish on underside follows curve suggesting a base. Interior: thick bluish gray paint, burnished at lip, unclear below. Uniform gray core. Hard 5–6, sharp breaks. Diam. 0.14.
- d. II.BD.B. Lots **BD 525+527**. MU. Very little grit. Streaky mahogany interior and exterior, light luster, striated troughs in which paint collects. Worn at exterior carination, less at tip. Troughs suggest no base. No wear inside. Light core. Hard 6–7. Diam. 0.10, irregular.
- e. II.BD.B. MU. Mixed grit. Both surfaces: brownish orange paint. Low relief mark. Diam. 0.10.
- f. II.BD.B. MU. Mixed grit to 1 mm. Black exterior paint, orange interior. Diam. (base) 0.09.
- g. II.BD.B. MU. Mixed grit. Both surfaces: dull thick red paint on pored. Diam. 0.12.
- h. II.BD.C. MU. Mixed grit to 1 mm. Both surfaces: dull red paint, incompletely burnished. Grayish core. Diam. 0.14.
- i. II.BD.C. MU. Mixed grit. Both surfaces: thick dull gray paint. Uniform light core. Diam. 0.13.
- j. II.BD.C. MU. Mixed grit to 1 mm. Brown paint exterior, gray interior. Diam. 0.135.
- k. II.J.C. BOU. Mixed grit. Exterior: brown paint, burnished over; interior: red. Very low relief mark. Diam. 0.14.
- l. II.J.E. MU. Almost complete profile. Mixed grit. Both surfaces: red paint over smoothed, very thin walls, no luster. Underside: finger smoothed, no paint. Hard 2–3. Diam. 0.165.
- m. III.HTN.B. Lot **HTN 112**. MU. Prominent grit to 1 mm. Wet-smoothed underside; interior: thick red paint at rim to black at bottom, troughs; exterior: smoothed, dull thick reddish orange paint. Paint extends over base tip ca. 2 mm. Core gray to interior. Possible very low relief mark. Hard 2–3. Diam. 0.19.

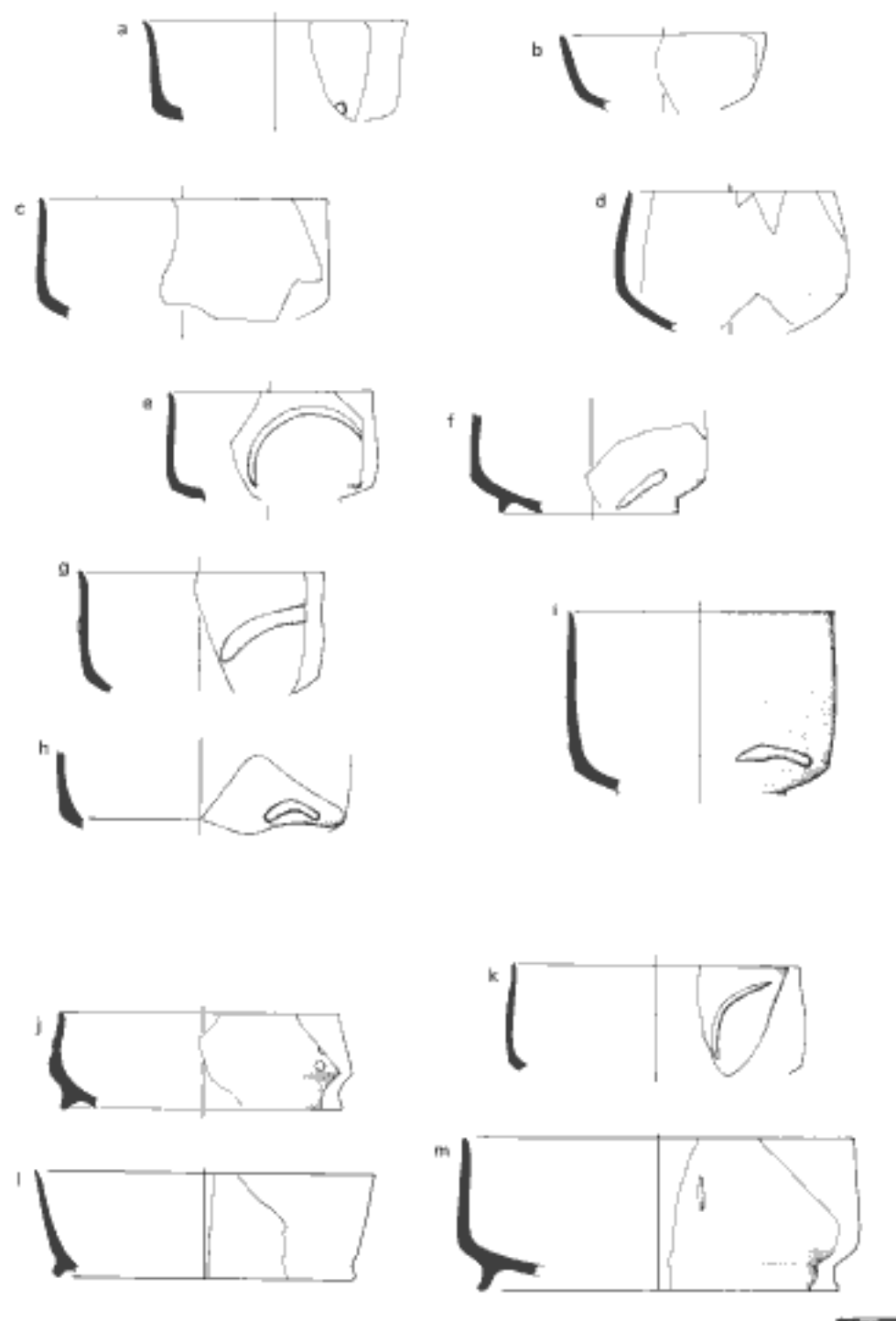


FIGURE 30. Monochrome Urf carinated cups and bowls

FIGURE 31. MONOCHROME URF BOWLS

- a. II.BD.B. MU. Mixed grit. Interior: streaky dull paint fired pastel pink through grayish black over smoothed; exterior grayish pink above carination, bluish black below, low luster, slight wear below carination, none on interior. Bluish gray core with light subsurfaces. Hard 5-6, sharp breaks. Diam. 0.16-0.17.
- b. II.BD.A. Lots BD 594+605. MU. Mixed grit. Streaky black paint both surfaces, few troughs, slight wear on bottom exterior, probably no base, two small chips on rim, tip worn. Uniformly light bluish black core. Hard 2-3. Diam. 0.16.
- c. II.BD.C. Lots BD 526. MU. Mixed grit, small pits. Low luster orange paint over roughly scraped and burnished surfaces; exterior slightly more lustrous orange, incomplete burnish. Very little of rim preserved, carination and underside quite worn, no base. Grayish green core, vertical slits. Hard 4-5, sharp breaks. Diam. 0.15.
- d. II.BD.B. BOU. Mixed grit. Red paint both surfaces, burnished over on exterior only. Small low relief mark. Diam. 0.155.
- e. II.BD.B. Lot BD 527. MU. Mixed grit. Exterior: streaky blackish brown paint, low to medium luster, direction of strokes suggest base; tubular lug. Interior: streaky green to reddish brown paint over smoothed, some pits. Hard 4-5. Diam. 0.15.
- f. II.BD.C. MU. Mixed grit. Both surfaces: dull gray paint. Low relief mark above carination. Max. p.Diam. 0.16.
- g. II.BD.C. Lots BD 490+522 (II.BD.B). MU. Mixed grit. Exterior: red rim to black bottom, some crackling, medium luster, probably burnished. Interior: thick orange paint, low luster at rim, to mahogany lower down with medium luster, scraped, smoothed, pitted. Gray core, red subsurfaces. Hard 6-7, sharp breaks. Diam. 0.26.
- h. II.BD.C. Lot BD 491. L. 1380. BOU. Large rim fragment. White grits to 1 mm, pits. Exterior: orange burnish strokes on orange paint (nearly SU); interior: brown burnish strokes on thick, creamy paint, orange at tip. Uniform light core. Diam. 0.21.
- i. II.BD.A. MU. Mixed grit. Exterior: black paint. Interior: greenish orange paint. Small low relief, tiny mark. Diam. 0.22.
- j. II.BD.A. MU. Mixed grit to 1 mm. Both surfaces: streaky red paint, low luster. Low relief marks. Diam. 0.25.

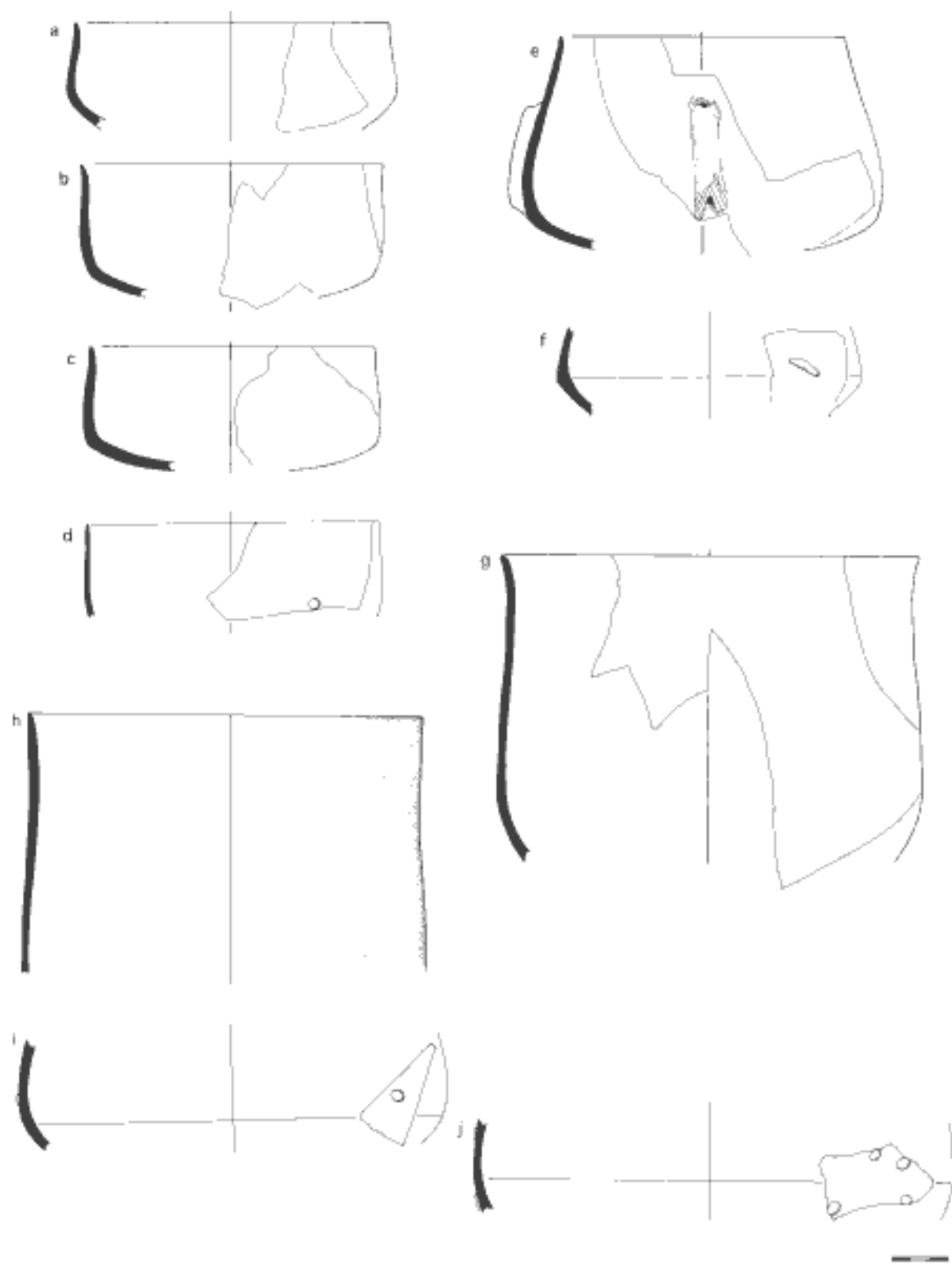


FIGURE 31. Monochrome Urf bowls

FIGURE 32. MONOCHROME URF LARGE BOWLS

- a. IAP2. MU. A few tiny mixed grits, gold mica, clay looks like Unglazed ware. Very smooth, interior and exterior coated with streaky pale red paint, flaking off interior. Hard 2-3, sharp breaks. Diam. 0.18.
- b. II.J.A. MU. Mixed grits to 1 mm. Exterior: red paint over scraped and burnished surface, rim folded to exterior 2-3 mm. Interior: red paint over scraped surface, some troughs, large pits. Uniform light core. Hard 2-3. Diam. 0.25.
- c. II.J.C. Lot J 651. MU. Mixed grit. Exterior: maroon to black to red paint over polished surface, odd depression suggests dented in firing. Interior: metallic orangish pink paint over smoothed surface, slightly gray to interior core on upper half. Hard 6, sharp breaks. Diam. 0.22.
- d. II.J.C. Lot J 681. MU. Mixed grit to 1 mm. Exterior: thick red paint on well-smoothed surface, low luster. Interior: greenish orange paint, slight pearly luster. Uniform light core. Hard 3-4 interior, 2-3 exterior, sharp breaks. Diam. 0.22.
- e. II.J.C. Lot J 594. MU. Mixed grit. Exterior: thick deep brown paint over striated smoothed surface, a few scribbly burnish strokes after painting, slight wear on exterior lip. Interior: streaky brownish black paint, some pitting. Core slightly gray to interior. Hard 5-6. Diam. 0.34.
- f. II.J.E. MU. Mixed grit. Exterior: red paint over smoothed/rippled surface, some pits. Interior: less luster, more pits, no troughs. Gray streak in center core. Hard 2-3, sharp breaks. Diam. 0.23.
- g. II.J.E. MU. Mixed grits. Exterior: blackish brown paint, low-medium luster. Interior: thick red paint over smoothed surface, burnished, low-medium luster, very pitted just at bottom of sherd. Uniform light core. Hard 6 interior, 7 exterior, sharp breaks. Diam. 0.20.

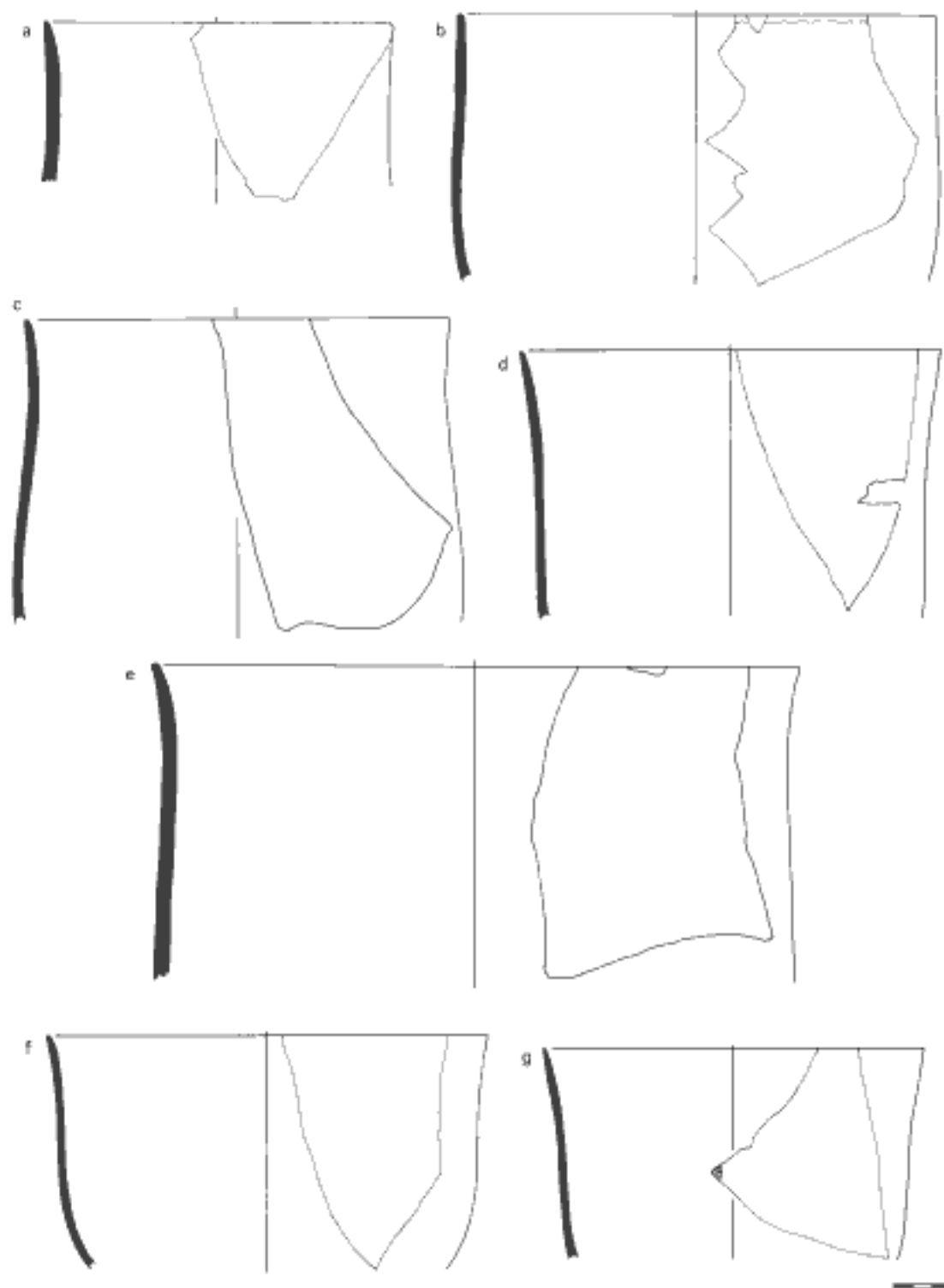


FIGURE 32. Monochrome Urf large bowls

FIGURE 33. MONOCHROME URF LARGE BOWLS

- a. II.J.A. Lot J 709. MU. Ca. one-eighth of rim, one-third of lower body preserved. Mixed grit, Lime to 1 mm. Both surfaces: streaky mahogany paint, medium luster, faint troughs, tiny pits. Exterior slightly darker, paring marks near bottom. Does not look early. Uniform light core with slight gray streak at center. Hard 6, with pressure, sharp breaks. Diam. 0.32.
- b. I.BE.2. Lot **BE 590**. I.1532. RIP. MU. Ca. one-eighth of rim and one-third of lower body preserved. Mixed grit to 1 mm. Both surfaces: red paint at rim, brown at bottom within firing circle, low luster, paring shows only on interior bottom, clear brush strokes in paint. Exterior: firing circle, slightly crooked, from above carination on one side to slightly below it on the other, penetrates all the way to interior surface. No signs of wear on interior. Diam. 0.28.
- c. II.J.C. MU. Mixed grit to 1 mm. Both surfaces: streaky dull brownish black paint. Low relief mark. Diam. 0.32.
- d. II.J.D. Lot J 607. MU. Mixed grit, some to 2 mm. Exterior: dull, thick red paint, flaking in spots, not burnished, tip worn. Clear that some of flaking is postbreakage. Interior: burnished, thick red paint, light luster, extremely pitted, especially at bottom and one part of rim. Uniform light core. Hard 2-3, sharp breaks. Diam. 0.40, very regular.

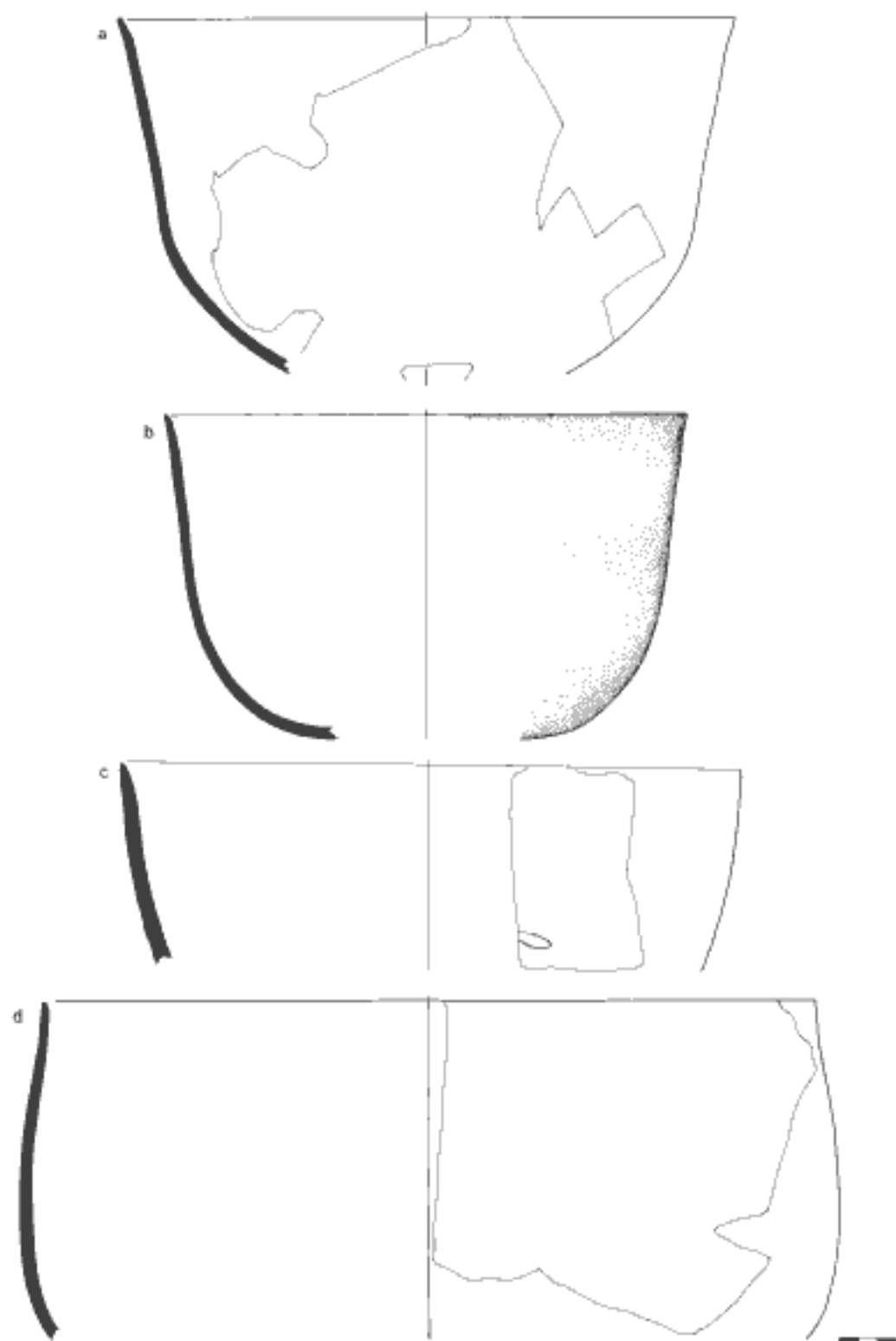


FIGURE 33. Monochrome Urf large bowls

FIGURE 34. MONOCHROME URF LARGE BOWLS

- a. I/IIJ.Pebble Layer. MU. Under 1 mm mixed grits, especially angular Linc. Exterior: burnished, a few pits, red paint. Interior: smoothed, now heavily pitted, no paint. Possible coil joint in break. Uniform light core. Hard 2-3. Diam. 0.25.
- b. I.BE.2. MU. Mixed grit to 1 mm. Very thin walls, low relief mark. Diam. 0.14.
- c. II.BD.C. MU. Mixed grit to 1 mm. Exterior: burnish troughs under thick red paint, low luster. Interior: fine pearl-like luster to pinkish brown paint on scraped and smoothed surface. Yellowish brown inner half core, reddish exterior. Hard 4-5, sharp, raspy breaks. Diam. 0.16.
- d. II.BE.C. MU. Mixed grit to 1 mm. Both surfaces coated with lustrous red paint. Large mark in low relief. Diam. 0.24.
- e. II.BD.E. MU. Normal mixed grit to 1 mm. Dull red paint exterior, lustrous red paint interior. Small oval mark at rim. Diam. 0.26.
- f. IIJ.D. MU. Mixed grit to 1 mm. Streaky brown paint interior and exterior. Round mark on shoulder. Diam. 0.30.
- g. II.BD.D. MU. Mixed grit to 1 mm. Thick red paint interior and exterior. Diagonal, low relief mark on shoulder. Diam. 0.38+.

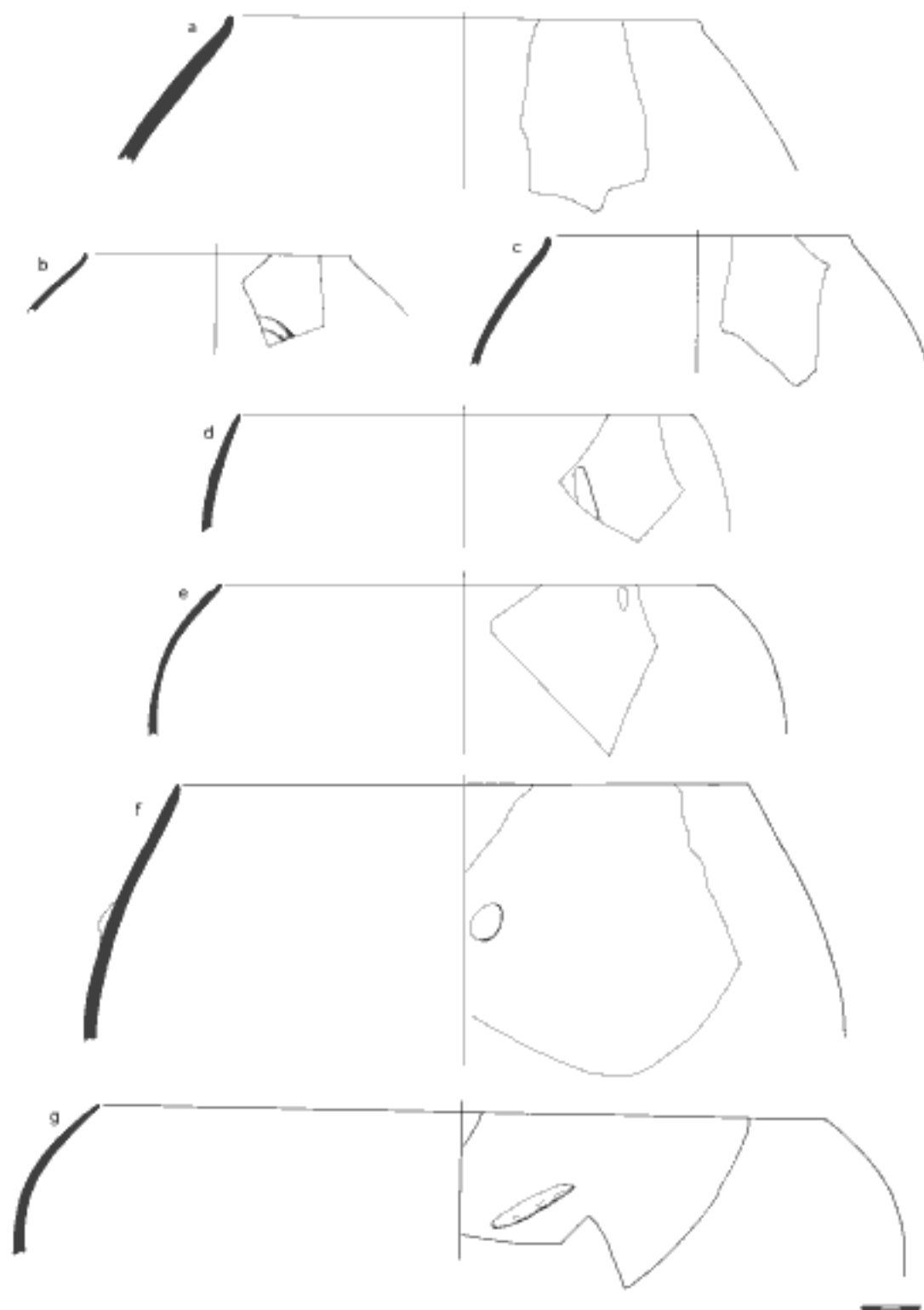


FIGURE 34. Monochrome Urf large bowls

FIGURE 35. MONOCHROME URF LARGE BOWLS

- a. II.J.D. BOU. Mixed grit to 1 mm. Black paint, burnished over. Nonjoining fragments, two with traces of low relief mark. Diam. 0.22.
- b. II.J.C. Lots J 668 + 672 (Mixed Fill). MU. Eight fragments, some joining. Mixed grit to 1 mm. Long, arching low relief mark. Diam. 0.26.
- c. II.J.E. Lot J 417. L.773. MU. Missing a few sherds from the bottom, bit of rim. Mixed grit to 1 mm. Exterior: paint fired red on upper half, black on lower; on bottom a black well-defined firing circle (Diam. 0.09), streaky, almost lustrous in places, not heavily burnished, tan fabric, no breaks visible. Interior: top two-thirds red, bottom third black, grayish tan circle interior, no paint visible. Scraped on interior under paint. Extremely low relief strip at carination, possibly a mark. Diam. 0.16, but very lopsided.
- d. II.BD.B. Lots BD 531 + 535 (II.BD.A). L.1383. MU. Ca. one-third of bowl, all of base preserved. Mixed grit includes rounded red nodules and angular white. Exterior: burnished before painted; bottom half, gray, top, thick reddish brown paint. Interior: gray at bottom, red toward lip, burnished, firing circle (Diam. 0.10) at bottom center, especially visible where all paint is flaked away from a slightly larger area. Underside fingersmoothed, no paint. Gray core. Diam. 0.25.
- e. II.J.D. MU. Mixed grit to 1 mm. Pearly paint on exterior, gray interior. Small relief mark above carination. Max. p.Diam. 0.20.

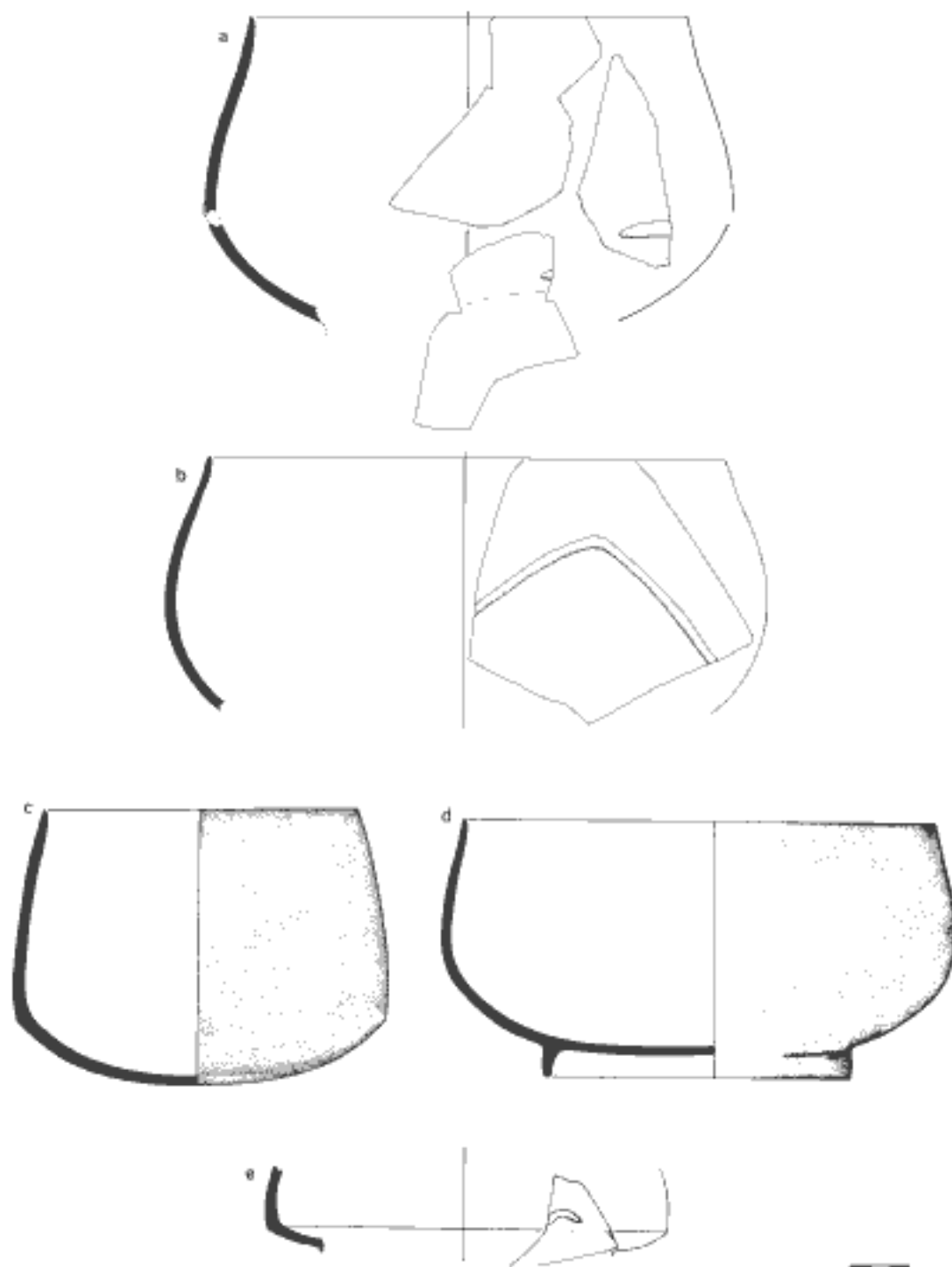


FIGURE 35. Monochrome Urf large bowls

FIGURE 36. MONOCHROME URF BOWLS AND CUPS

- a. II.J.D. MU. Mixed grit to 1 mm. Both surfaces: smoothed with striations, probably burnished, thick red paint, low luster, wear at tip. Uniform light core. Hard 2-3, sharp breaks. Diam. 0.18, irregular.
- b. II.J.C. Lot J 648. MU. Normal grit. Exterior: more orange with grayish green, troughs, bottom slightly worn, no base, lip worn. Interior: orange paint at rim, grayish green to bottom, probably burnished since paint slightly smeared. Core red, subsurface gray to interior, vertical slits in breaks. Hard 3-4 interior, 4-5 exterior, sharp breaks. Diam. 0.15.
- c. I/II.J. Pebble Layer. MU. Mixed grit to 1 mm. Both surfaces painted. Diam. 0.145.
- d. II.J.D. Lots J 616+628. MU. Mixed grit to 1 mm. Exterior: black with low-medium luster to orange circle ca. 2 cm from bottom; luster stops with circle. Interior: streaky green to orange to black paint from bottom up, luster only with black at rim. Uniform light core. Hard 2-3, sharp breaks. Diam. 0.25.
- e. II.J.D. MU. Low Lime. Green to orange paint at rim with pearly luster, over wet-smoothed surface interior and exterior; exterior has less luster and is crackling, pinch impressions inside rim. Uniform light core. Hard 5-6, raspy-sharp breaks. Diam. 0.16.
- f. II.J.E. MU. Normal grit. Black paint both surfaces. Exterior has low relief circular mark and tail of another, oval mark. Max. p.Diam. 0.15.
- g. II.J.E. Lot J 593. MU. Mixed grit to 1 mm. Exterior: smoothed with striations, streaky black to red paint at rim, lip folded to exterior 3 mm. Interior: greenish red paint at lip, pits, scraped and smoothed. Breaks show vertical slits, a bubble or blister on interior bottom bowl. Hard 7, sharp breaks. Diam. 0.25, irregular.
- h. II.J.C. MU. Normal grit. Exterior: red paint, low relief mark. Interior: orange paint. Uniform light core. Diam. 0.18.
- i. II.J.F. MU. Mixed grit to 1 mm. Thick dull red paint interior and exterior, mark below carination. Uniform light core. Hard 4-5. Max. p.Diam. 0.15.
- j. II.J.C. MU. Mixed grit to 1 mm. Black paint exterior, orangish green interior. Low relief mark at carination. Diam. 0.27.
- k. II.J.B. MU. Very little grit. Exterior: black to brown paint, shallow striated troughs. Carination on one side only, other has continuous curve; unclear if intentional or accidental. Split in break at carination. Interior: streaky black paint, over irregular but smoothed surface. Hard 4-5. Max.p.Diam. 0.12.

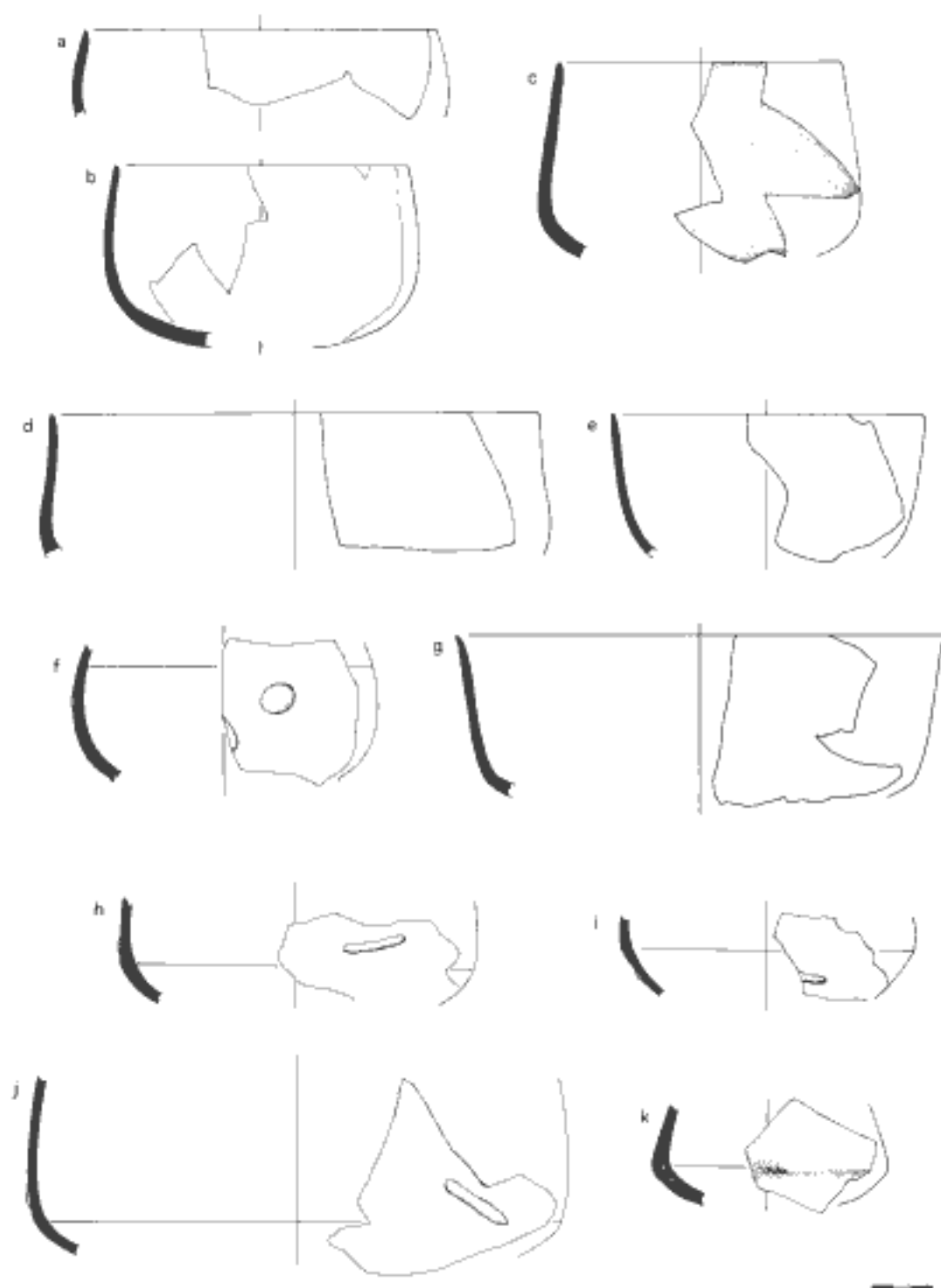


FIGURE 36. Monochrome Urf bowls and cups

FIGURE 37. MONOCHROME URF AND ANDESITE CARINATED BOWLS

- a. II.J.C. BOU. Mixed grit. Thick orange paint, burnished and flaking interior and exterior, no troughs, a few pits on interior. Gray center core, vertical slits. Hard 2-3, sharp breaks. Diam. 0.19.
- b. II.J.C. Lots J 594+640+645. L.1733. MU. Fragment with complete profile. Mixed grit to 1 mm. Paint fired reddish orange. Bent or intentionally oval. Diam. 0.16-0.20.
- c. II.J.C. Lot J 651+655+656 (Mixed Fill). L.1227. MU. Twenty-four fragments give ca. two-thirds of pot. Mixed grit to 1 mm. Stick burnish, thick red paint shading to brownish gray at bottom interior and exterior. Bottom worn on exterior; interior bottom: no wear, brown to black patol. Diam. 0.22.
- d. II.J.B. MU. Mixed grit to 1 mm. Uniformly gray paint interior and exterior, no clouds, clear troughs (paring) on interior and underside, less clear on exterior. Slight wear at carination, pits on interior, probably no base. Uniform gray core. Hard 4-5 interior, 5-6 exterior, sharp breaks. Diam. 0.18.
- e. II.J.C. Lot J 655+860 (J.15). L.1716. MU. Normal mixed grit to 1 mm. Red paint, tan fabric. Low relief crescent mark. Diam. 0.19.
- f. II.J.E. Lots J 854, J 617+645 (II.J.C). MU. Ca. half of rim preserved. Mixed grit to 1 mm. Exterior: brown to black paint above carination, irregular greenish orange circle on bottom. Rim missing a number of chips, exterior quite worn at lip and carination. Paint strokes suggest no base. Interior: streaky brown mahogany paint, some troughs, low luster, color change to orangish green circle, smaller than carination, on inside. Uniform grayish tan core. Hard 2-3, sharp breaks. Diam. 0.16.
- g. II.J.D. Lot J 607. L.1718. CD Photo 35. MU. Thirteen fragments join to give almost exactly one-half of pot with a straight, clean break. Angular white grit to 1 mm. Steel gray dull streaky paint on tan fabric. V-shaped mark at carination. Diam. 0.17.
- h. II.J.E. MU. Mixed grit to 1 mm. Streaky black paint interior and exterior. Two relief marks next to each other at carination. Max. p.Diam. 0.14.
- i. II.J.F. MU. Ca. one-quarter of bottom preserved. Mixed grit to 1 mm. Streaky brown paint interior and exterior, clear troughs, direction of bottom burnish troughs suggest no base. Two low horizontal relief strips at carination/bottom. Diam. (bottom) 0.15.
- j. II.J.G. MU. Mixed grit to 1 mm. Shallow cup/bowl, red paint inside rim, green circle below, pitted, low luster. Exterior: thick red paint, burnish, luster with burnish, very pitted around exterior rim. Low relief oval mark at carination. Hard 3. Diam. 0.16.
- k. II.J.A. Andesite. Gold mica, 1 mm rusty red, powdery nodules. Exterior: black, burnished, gray subsurface shows where worn along carination. Two applied strips form a "V" at carination. Core: pale gray, slightly darker to interior. Hard 1-2. Max. p.Diam. 0.15.

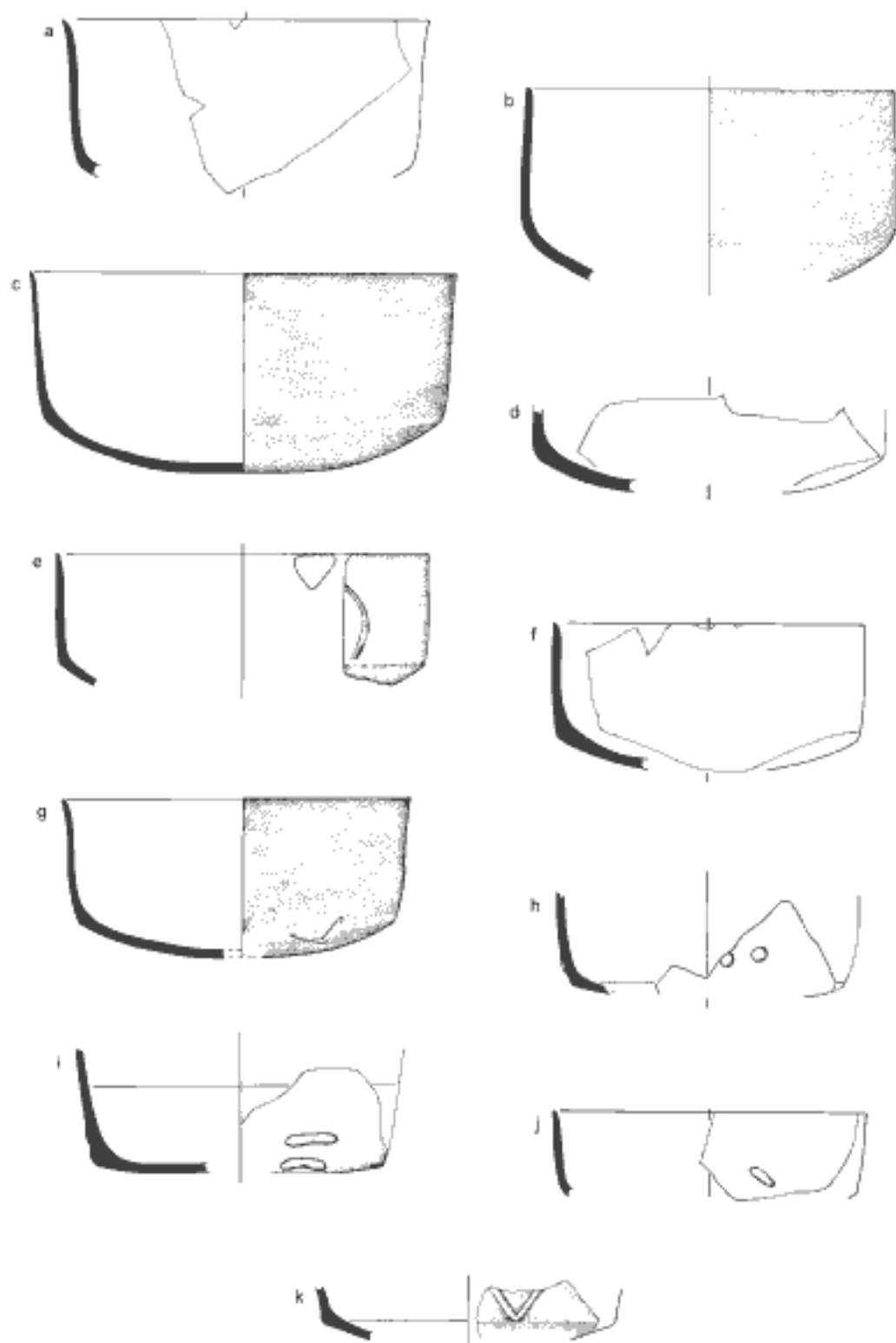


FIGURE 37. Monochrome Urf and Andesite carinated bowls

FIGURE 38. MONOCHROME URF LARGE CARINATED BOWLS

- a. IIJ.G. MU. Mixed grit to 1 mm. Exterior: red paint with black streaks, metallic pearly luster in places, very pitted and popped. Interior: pinch marks, very thin walls, smoothed, streaky brown with splotchy high luster, slight popping. Core: 5YR 5/6 to interior, rest light gray, vertical slits in breaks. Hard 5-6. Diam. 0.18.
- b. IIJ.G. MU. Mixed grit to 1 mm. High luster mahogany paint on interior and exterior over striated troughs, some pits on interior, wear at exterior lip, probably had a ring base. Low relief oval mark above carination. Hard 6 with pressure, very sharp breaks. Diam. 0.32, perfect.
- c. IIJ.G. MU. Normal but little grit, especially low in Lime. Both surfaces: high luster mahogany paint, over smoothed but striated surface, especially near rim. Uniform light core, vertical slits in breaks. Hard 5-6, sharp breaks. Diam. 0.35, perfect fit, although rim is not level.
- d. ILHTN.Late, below EH hearth. Lot HTN 76. L.1392. MU. Less than one-quarter of pot preserved. Mixed grit with Lime to 1 mm. Interior and exterior very lustrous, streaky, brownish black paint on tan fabric. Beginning and end of brush strokes visible. Very watery paint did not penetrate clay at all. Bottom interior very worn in odd patches around break: seems unrelated to use as intact pot. No luster, but streaky paint. Deep gouges on interior bottom from scraping during building of pot. Core red where thick. Diam. 0.40. Caskey 1958: pl. 38:c.

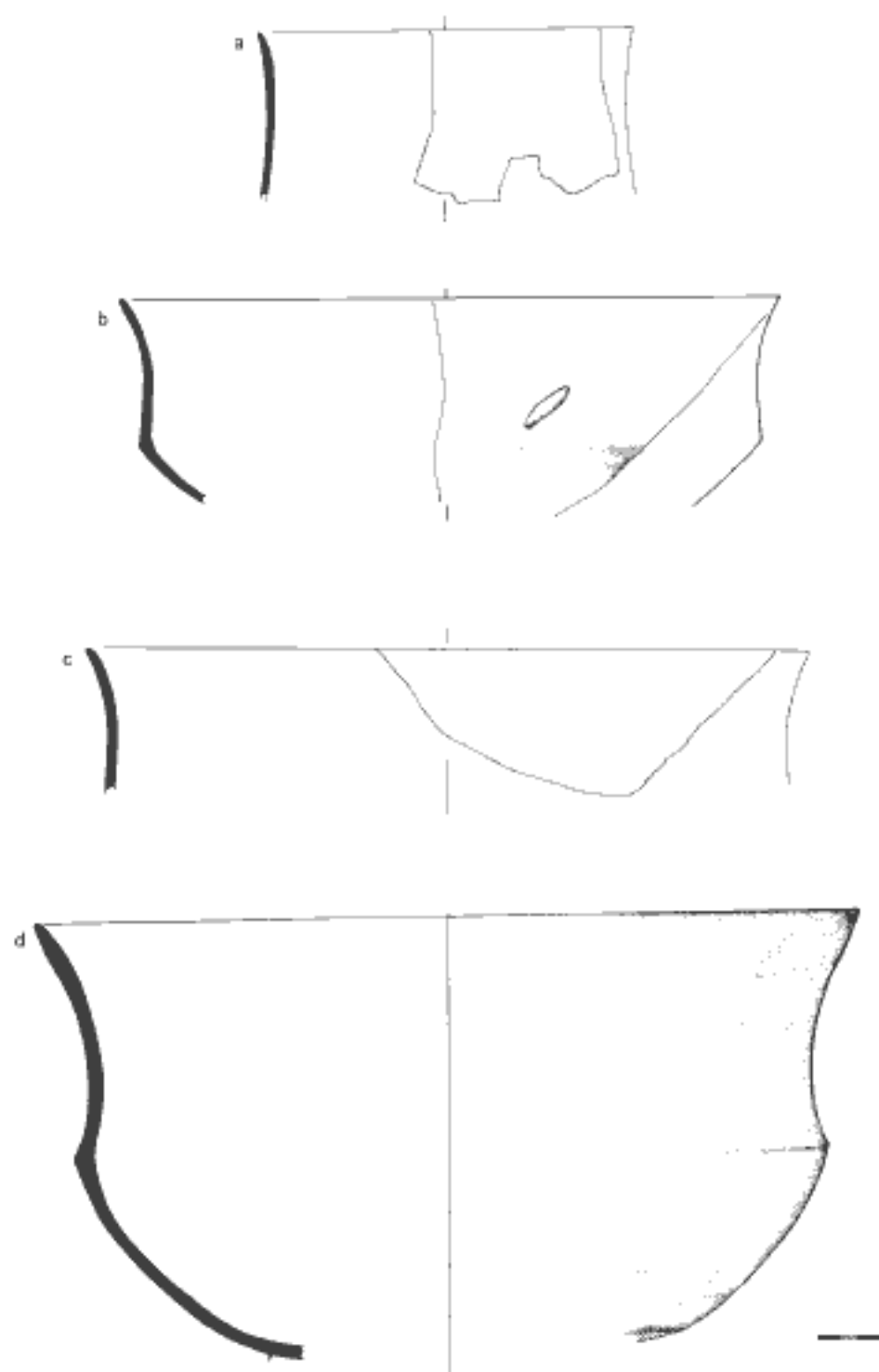


FIGURE 38. Monochrome Ur large carinated bowls

FIGURE 39. EARLY MONOCHROME URF BOWLS

- a. II.APA. MU. Mixed grit to 1 mm. Exterior: pale milky red paint, flaking off. Interior: pale yellow paint with low luster, troughs smoothed over, pitted. Irregular thickness and surface with small pellet at rim and trace of second. Vertical slits and tiny voids in breaks. Hard 2-3 exterior, 3-4 interior. Diam. ca. 0.26, bent by pressure while adding pellet.
- b. II.BD.A. MU. Tiny, < 1 mm red, few Lime 1-2 mm. Exterior: thick paint, flaking off soft surfaces, no troughs, two sloppy rim pellets. Interior: clear troughs, thick paint, burnish. Uniform 5YR 7/6. Hard 2-3. Diam. 0.30.
- c. II.J.A. MU. Under 1 mm mixed grit, includes Lime. Well-scraped and smoothed interior and exterior, applied pellet. Red streaky paint interior and exterior, darker where thick, below pellet has crawled and crackled. Surface resembles CU. Uniform light core. Hard 4. Diam. 0.34.
- d. II.J.C. Lot J 862. MU. Normal grit. Interior: orangish brown probably burnished, smoothed, with striations, small pits. Slightly darker exterior, striations so pronounced they almost look like scoring, some burnish, paint crackling and peeling. Uniform light core. Hard 4-5, sharp breaks. Diam. 0.26.
- e. II.J.A. Lot J 865 (J.16). MU. Obvious mica glitter, Lime. Exterior: thick red to dark brown paint, low luster, direction of troughs at bottom suggest base. Lighter interior, troughs at bottom, pits. Gray core. Hard 4-5, sharp breaks. Diam. 0.25.
- f. II Unphased. Lot JC 15. MU. Mixed grit to 1 mm. Exterior: thick dull red paint over smoothed surface, troughs on lower part, clear signs of ring base. Interior: orange to greenish paint at bottom, low to medium luster. Core gray to interior. Hard 2-3, sharp breaks. Diam. 0.20.
- g. II.J.C. MU. Mixed grit to 1 mm, pits. Both surfaces: green paint over smoothed surface with traces of rippling. Grayish, sandy core. Hard 5-6, sharp breaks. Diam. 0.20.
- h. II.J.C. MU. Mixed grit to 1 mm, popped Lime. Exterior: orange paint with greenish tinge, smoothed but some traces of troughs. Interior: more green. Unclear whether vessel had a base. Core gray to interior. Hard 2-3, breaks slightly jagged. Diam. 0.18.

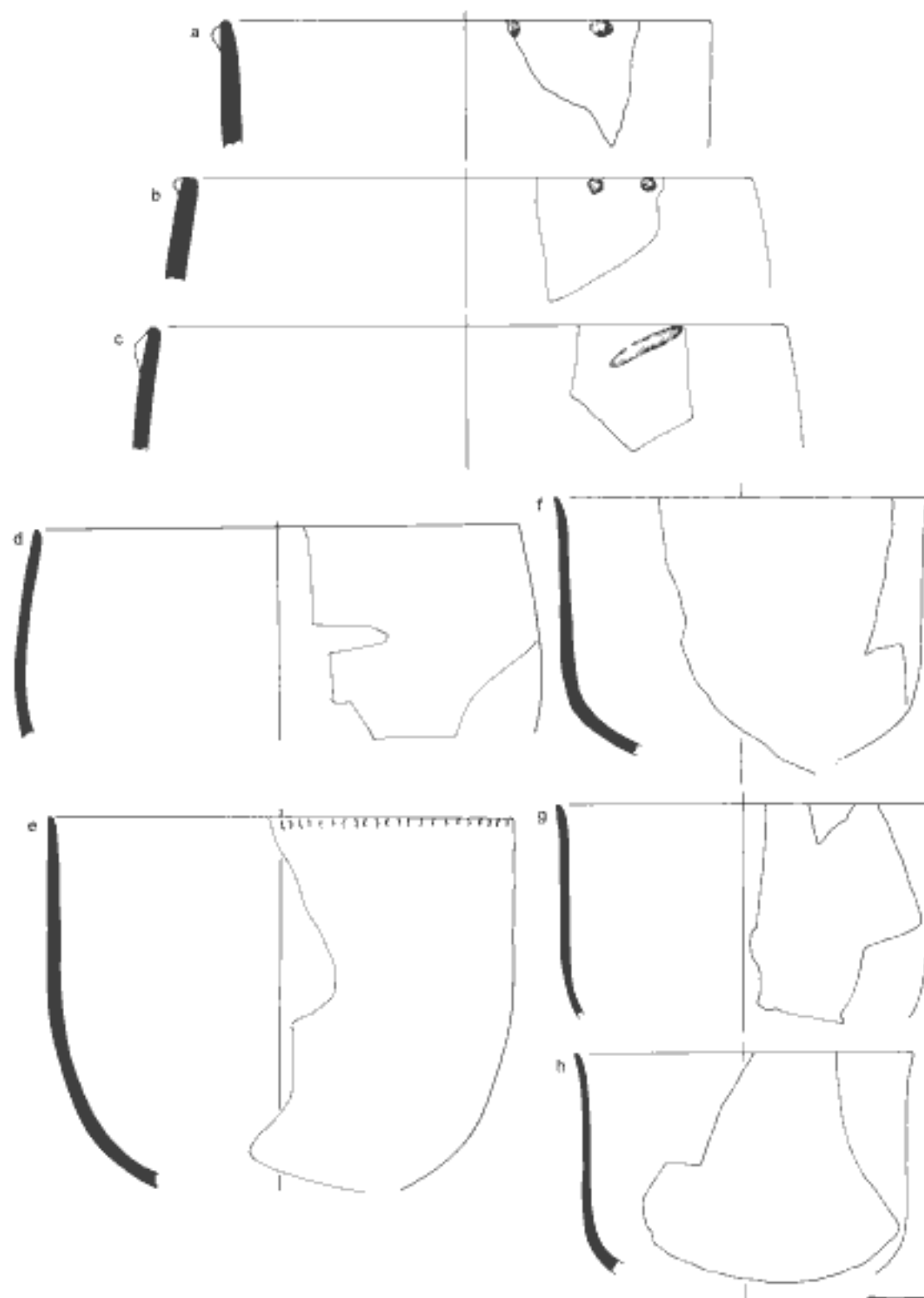


FIGURE 39. Early Monochrome Urf bowls

FIGURE 40. MONOCHROME URF PIRIFORM BOWLS

- a. II.J.C (joins fragment from room J.15). CD Photo 13c. MU. Mixed grit to 1 mm. All surfaces worn and scratched, 1 cm flakes missing. Troughs evident. Exterior: red paint, interior orange at rim, grayish green below, pits and wear near bottom. Slightly burnished on interior. Scar suggests vertical tube lug, traces of piercing. Core gray to interior, vertical slits in breaks. Hard 2, sharp breaks. Diam. 0.19.
- b. II.J.G. MU. Normal mixed grits to 1 mm, Lime pops. Smoothed, streaky black paint, both surfaces. Hard 2-3. Diam. 0.16.
- c. II.BD.A. MU. Mixed grit to 1 mm. Exterior: black streaky paint. Interior: red paint. Low relief mark. Diam. 0.175.
- d. II.J.G. Lot J 845. MU. Mixed grit to 1 mm. Exterior: burnished, flaking red paint, no pits; irregular pinch marks at rim. Interior: burnished, flaking red paint, many pits. Gray core at bottom, vertical slits in breaks. Hard 2-3, sharp breaks. Diam. 0.25.
- e. II.J.F. Lots J 342 (II.J.G.) + 398 + 450. L.1722. CD Photo 27. MU. Ca. one-third of pot preserved. Mixed grit to 1 mm. Exterior: reddish brown, streaky, high luster paint; interior: scraped, red paint, no wear (looks like new). Uniform light core, neat sharp breaks. Diam. 0.22.
- f. II.HTN.Late, below EH hearth. Lot HTN 76. L.1391. CD Photo 30. MU. Ca. one-quarter of pot preserved. Lime and mixed grit to 1 mm, a few pops. Exterior: black streaky paint, medium luster, creamy green under lug, completely smooth surface. Interior: dull, thick red paint, flaking and crackling, very pitted (from acid?). One of probable four lugs preserved, pierced before painting. Uniform light core, very thin walls. Sharp breaks. Diam. 0.17. Caskey 1958: pl. 38:d.

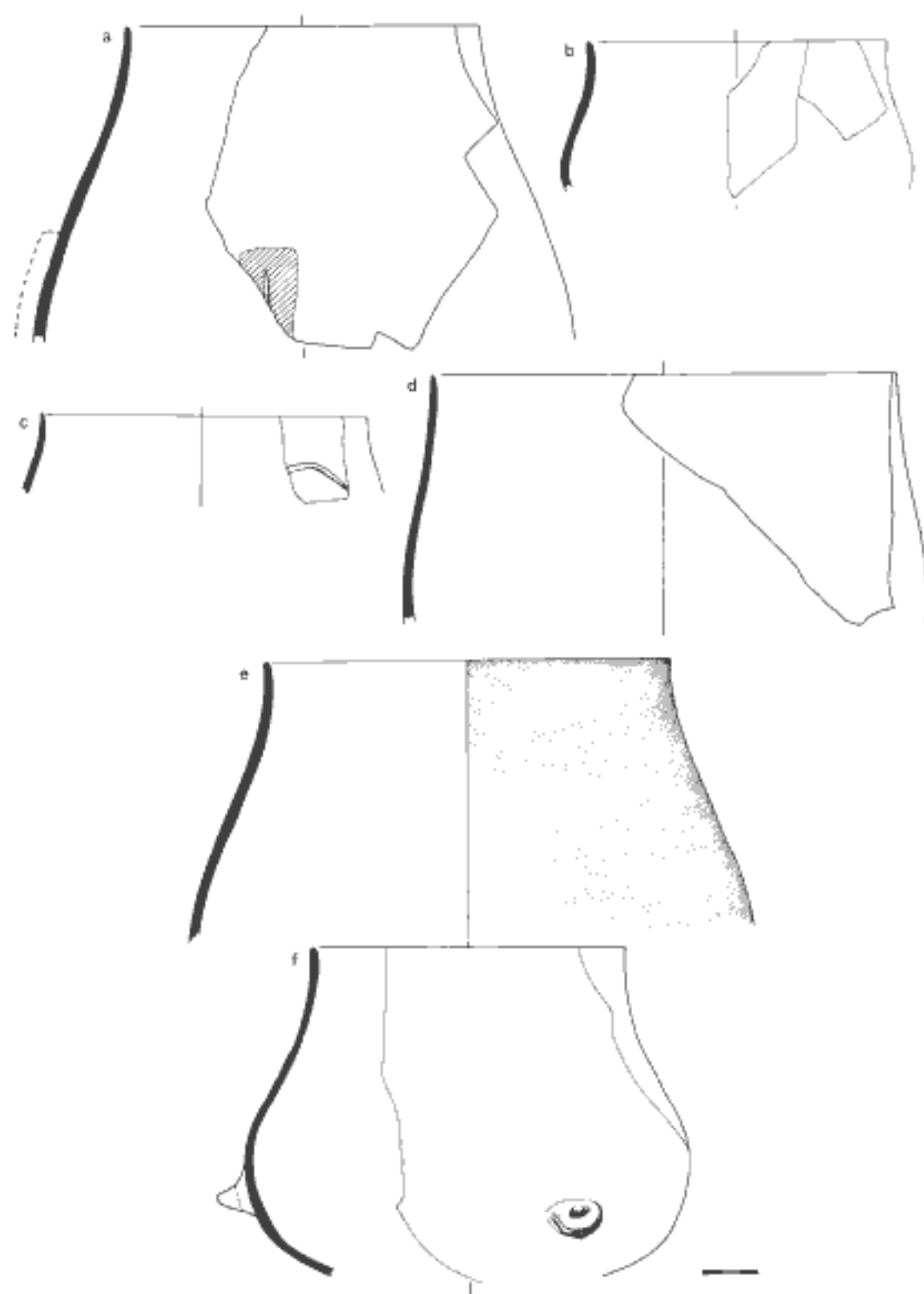


FIGURE 40. Monochrome Urf piriform bowls

FIGURE 41. MONOCHROME URF PIRIFORM BOWLS

- a. II.J.A. MU. Mixed grit to 1 mm. Exterior red paint, crackling, probable tail of lug (relief too high for a mark), no troughs. Interior: orangish green paint applied over smoothed surface. Uniform light core. Hard 4-5, sharp breaks. Diam. 0.14.
- b. II.J.C. Lots J 576 (II.J.E)+860 (J.15). L.1037. CD Photo 37. MU. Fifteen joining fragments give ca. one-half of pot. White grit to 1 mm. Reddish tan fabric. Both surfaces: dull red paint, black ring around gray circle, black clouds, two preserved lugs and one scar (probably four lugs total), paring evident, especially around lugs, low relief mark. Uniform light core except at thick bottom, where core center gray. Diam. 0.12.
- c. II.J.B. Lot J 683. MU. Normal grits. Exterior: thick red paint with slight bumps where rim folded out, pared. Interior: black paint with low to medium luster turning red at lip on smoothed surface. Uniform light core. Hard 3-4 exterior, 4-5 interior, sharp breaks. Diam. 0.14.
- d. II.J.G. Lot J 845. L.1724. MU. Large rim sherd. White grits to 1 mm. Both surfaces: streaky black paint, good luster on exterior, less good on interior, large "X" in low relief on side (more fragments with another "X" in drawer II.J.G.). Uniform light core, sharp breaks. Diam. 0.12.
- e. II.J.D. Lots J 591 (II Unphased)+855. L.1719. MU. Ca. one-third of pot preserved. Mixed Lime to 1 mm. Exterior: burnish troughs under streaky, dull paint, red at rim, brown toward bottom, at very bottom: red ring around tan circle. Interior: painted, quite pitted, Uniform, except at thick part of bottom: gray to interior. One lug preserved of probable four. Diam. 0.10.
- f. II.J.E. CD Photo 15. MU. Low Lime. Exterior: flaking black paint at rim, then broad band of red, then black, all covered by extensive vertical burnish that left clear troughs, medium luster with burnish. Interior: coated with streaky grayish green paint over squeezed neck, clear puckers. Bluish gray core, light subsurface to exterior. Hard 5-6, sharp breaks. Diam. 0.10.
- g. II.J.C. MU. Mixed grits to 1 mm. Orangish green paint on interior, black on exterior, one lug preserved, no indications of base. Uniform light core. Sharp breaks. Max.p.Diam. 0.165.
- h. II.J.B. MU. Mixed grit to 1 mm. Exterior: dull black and red paint on well-smoothed surface. Interior: paint has pearly luster, black near rim to pinkish green below. Finger pinches over much of interior surface at rim. Gray core to interior. Hard 6, sharp breaks. Diam. 0.10.

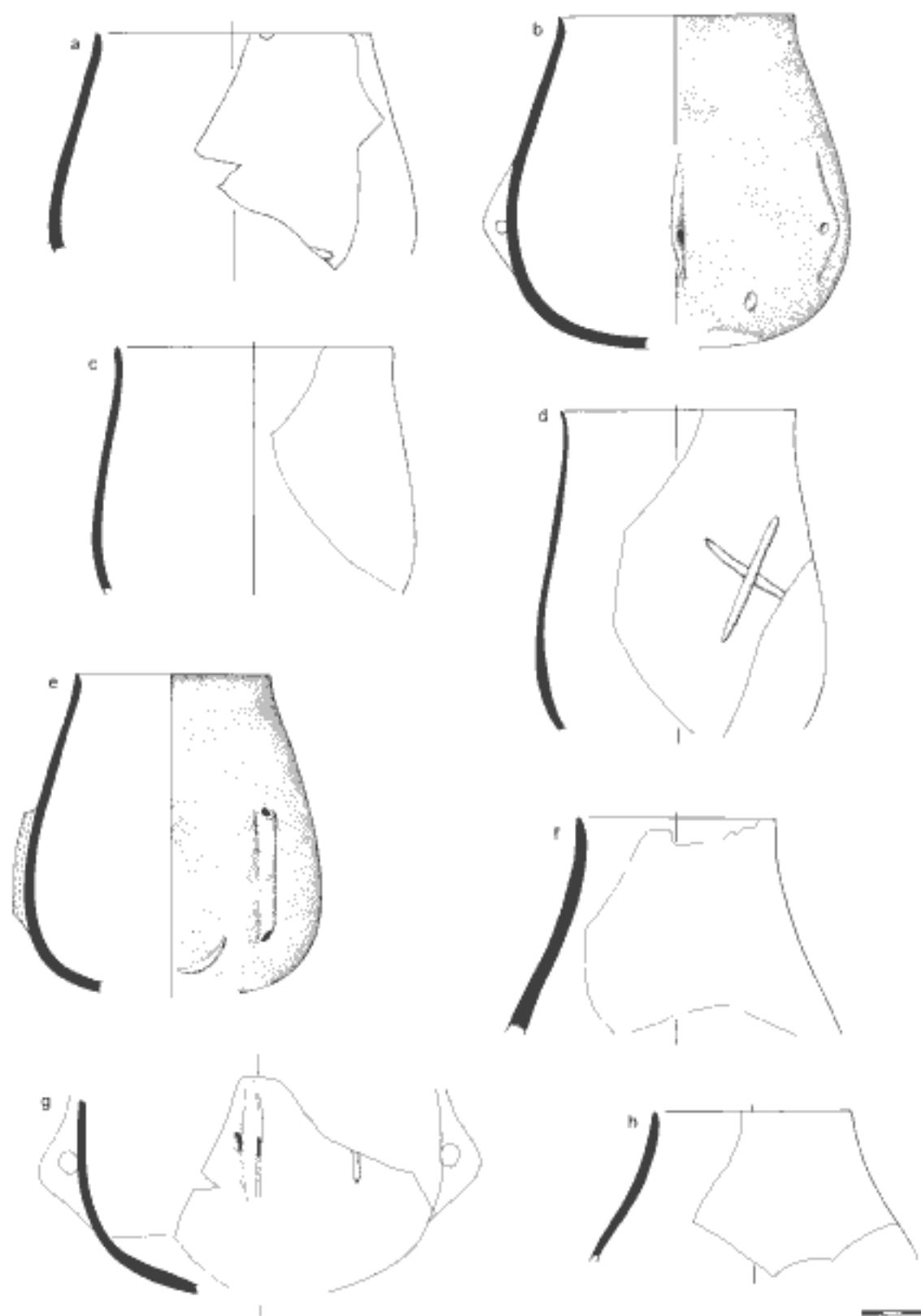


FIGURE 41. Monochrome Urf piriform bowls

FIGURE 42. MONOCHROME URF COLLARED BOWLS

- a. II.J.A. MU. Mixed grit to 1 mm. Exterior: thick red paint over troughs, some crackling, very low luster. Gray core at thick points, collar clearly attached at 90° angle to finished rim. Interior: smoothed over deep scraping troughs, pale orange firing cloud, top of collar slightly concave. Hard 5 exterior, 6 interior, sharp breaks. Diam. 0.20.
- b. II.J.A. Lot J 696. MU. Orange to brown paint interior and exterior, possibly burnished over, medium luster, no wear. Uniform light core. Hard 4-5, sharp breaks. Diam. 0.22.
- c. II.J.B. MU. Mixed grit to 1 mm. Exterior: streaky black paint, crackling where thick, troughs at joint. Interior: wet scraped, pale orange cloud in paint, low luster; top of collar: black with troughs, dull. Uniform light core. Hard 5-6, sharp breaks. Diam. 0.20.
- d. II.J.B. Lots J 880 + 881. L.1711. RIP. MU. Two pieces, each giving ca. one-quarter of rim. Mixed grit to 1 mm. Both surfaces: streaky, thick black paint, light luster. On one side from 2 cm below rim, paint worn/flaked away. Uniform brick red core. Diam. 0.20.
- e. II.J.B. Lot J 695. MU. Mixed grit to 1 mm. Scraped and burnished, orange paint on exterior, pale green interior, both surfaces with low luster, mark painted in thick dull red. Uniform light core. Hard 2-3, jagged breaks. Diam. 0.22.
- f. II.BD.A. MU. Mixed grit to 1 mm. Exterior: blackish paint, medium luster, with two crackling areas of thick red paint (possible marks?). Interior: red paint over troughs, low luster; top of rim fired black. Uniform light core. Hard 4-5. Diam. 0.25.
- g. II.J.C. BOU. Mixed grit to 1 mm. Both surfaces: troughs from first burnish, orange paint, burnished over and smeared, low luster. Uniform light fabric at surfaces, grayish core. Hard 2-3. Diam. 0.15.
- h. II.J.B. BOU. Mixed grit, perhaps some sand. Both surfaces: burnish troughs from first burnish, thick red paint burnished over. Exterior edge of lip worn and cracked. Uniform light core, very sandy feel. Hard 2-3, slightly jagged breaks. Diam. 0.20.
- i. II.J.C. Lot J 665. MU. Much Lime. Exterior: burnished, pale grayish red paint, except on underside of collar, low luster. Interior: scraped, red paint. Core red to interior, sandy edges, vertical slits in breaks. Hard 2-3, jagged breaks. Diam. 0.20.
- j. I.BE.2. MU. Mixed grit < 1 mm. Exterior: many clouds, lumpy surface, dimpled bottom poorly defined, seems accidental. Interior: pared, troughs going in all directions, thin paint only shows where gathered in troughs, but probable that firing produced the invisible cloud. Underside of collar barely wet-smoothed, finger striations. Wall thickness varies. Uniform light core, gray where thick. Diam. 0.17-0.18, irregular.

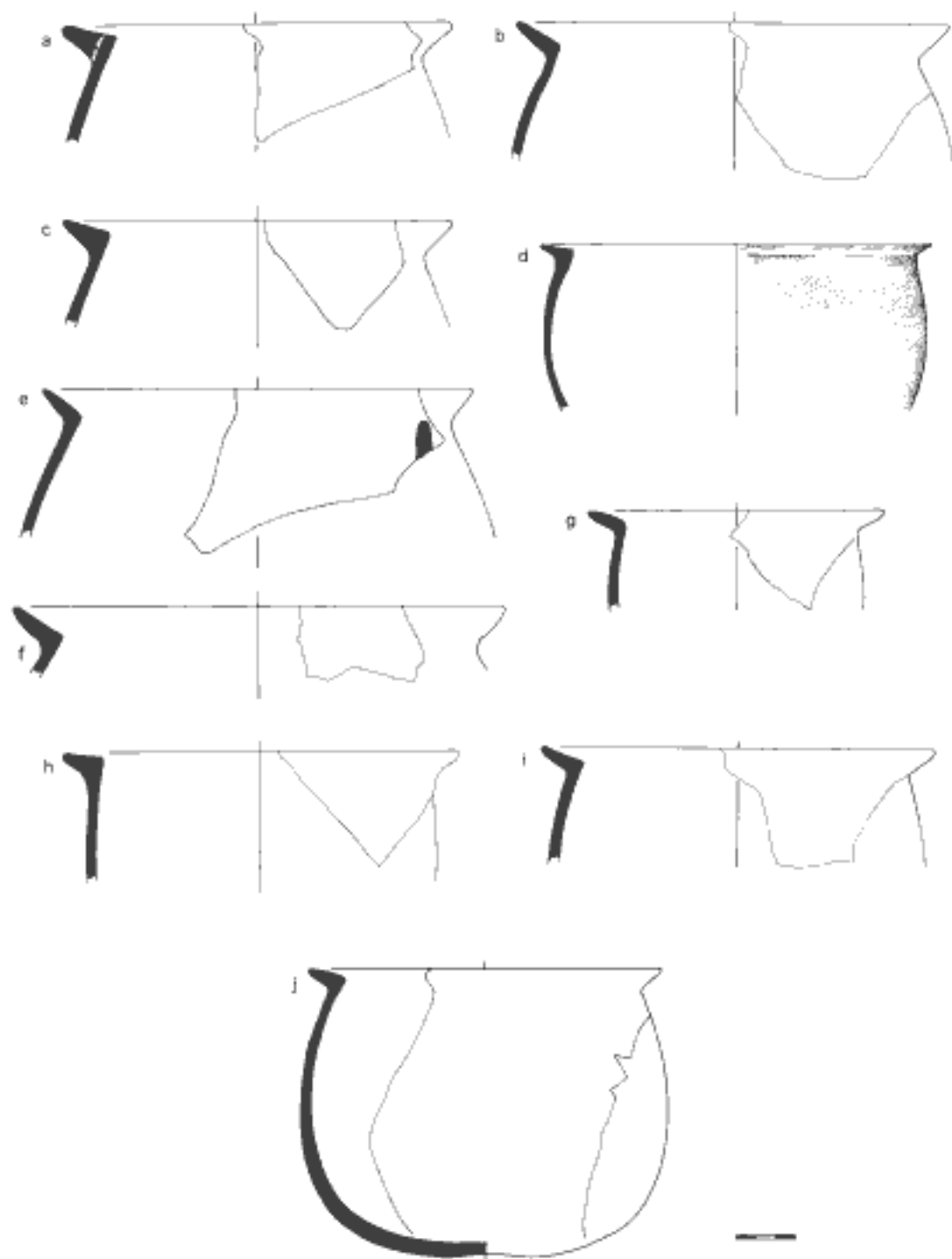


FIGURE 42. Monochrome Urf collared bowls

FIGURE 43. MONOCHROME URF CARINATED COLLARED BOWLS

- a. II.J.E. MU. Mixed grit to 1 mm. Exterior: streaky black paint; whole seems coated with a dull scum. Interior: pinkish orange paint, no wear. Bluish gray core to interior, light subsurfaces. Hard 6, sharp breaks. Diam. 0.18.
- b. II.J.E. Lots J 586 + 600 (II.J.D) + 627 (II.J.D) + 645 (II.J.C) + 686 (II.J.A). L. 1232. RIP MU. Nine joining fragments. Only one small sherd preserved from below carination: not a complete profile. Mixed grit and Lime to 1 mm. Exterior: dull black paint with red cloud above carination on one side, no indication of base. Interior: black paint on top of rim, red sidewalls, black bottom, no signs of wear; carination sharp on one side, more rounded on other. Uniform light core. Diam. 0.17.
- c. II.J.G. MU. Mixed grit to 1 mm. Exterior: dark scribbling effect, finger groove at joint: orange paint with good luster. Interior: collar lustrous from burnishing over paint, below joint a dull orange wash of paint over scraped surface. Hard 2-3. Diam. 0.22.
- d. AP Mixed Fill. Lot A 468. BOU. Very little grit, no Lime. Exterior: thick red paint, burnished over, flaking off from well-smoothed surface, no troughs. Interior: red paint burnished over, paint gone from interior edge of joint for ca. 1 cm, paint on top of collar flaked off. Gray core, pale surfaces. Hard 2-3. Diam. 0.18-0.20.
- e. II.J.E. Lots J 627 (II.J.D) + 848 ("with L. 1232"). MU. Mixed grit to 1 mm. Exterior: dull red paint over smoothed surface, black below carination, clear pinch marks at joint. Interior: red paint at top, black below, very dull, some crackling. Hard 2-3 exterior, 6 interior. Diam. 0.20.
- f. II.HTN.Late. MU. Mixed grit to 1 mm. Both surfaces: streaky, high to medium lustrous mahogany paint, troughs under collar, troughs and paint strokes suggests base. Uniform light core. Hard 2-3, sharp breaks. Diam. 0.26.
- g. II.BD.E. MU. Prominent Lime to 1 mm. Both surfaces: dull thick pale orange paint, no troughs, worn along exterior edge of carination. Gray core, light subsurfaces. Hard 2-3, jagged breaks. Diam. 0.22.

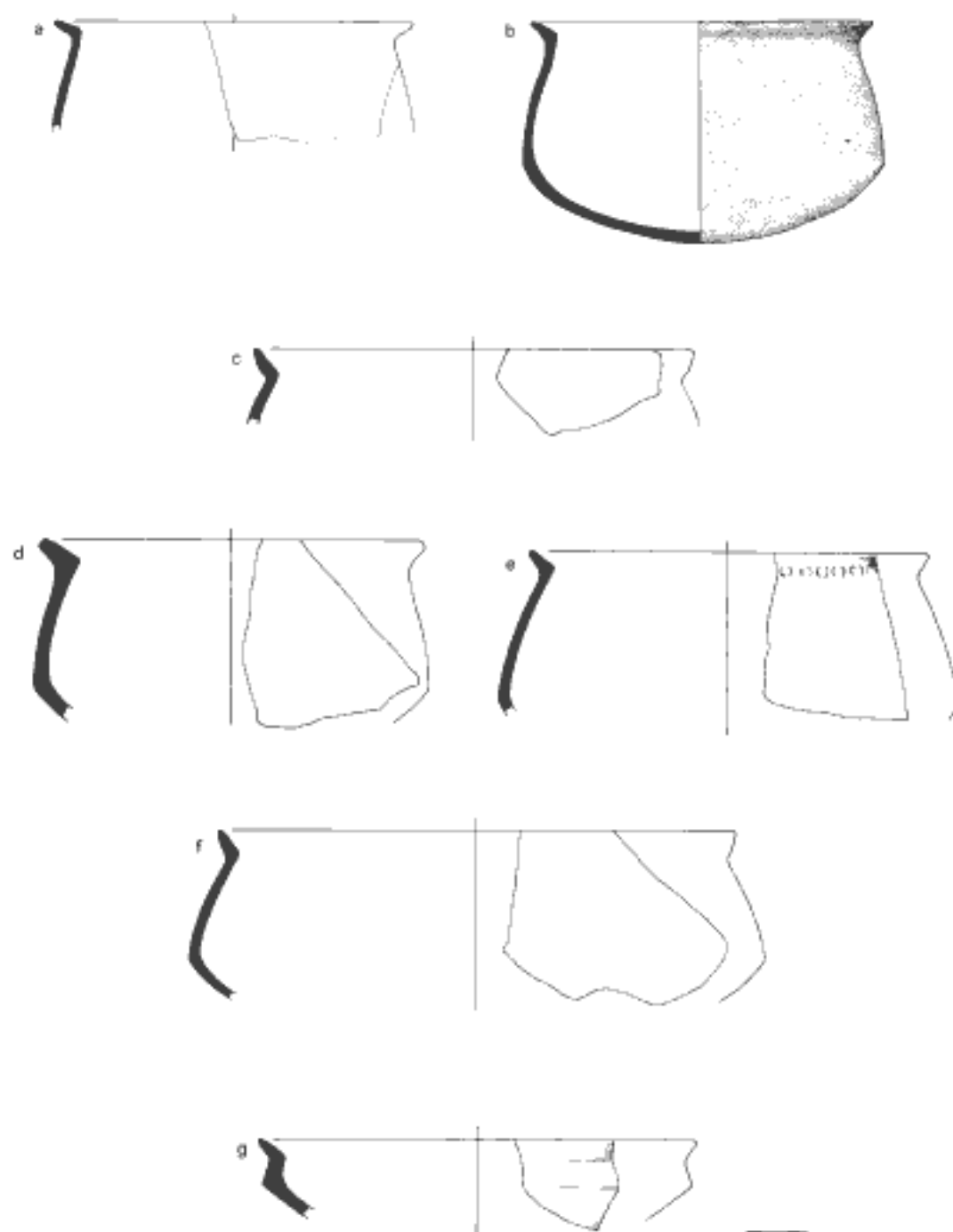


FIGURE 43. Monochrome Urf catinated collared bowls

FIGURE 44. COARSE URF GOUGED BOWLS

- a. II.J.C. CU. Mixed grit to 1 mm, many tiny holes (possibly from organic inclusions), Lime pops, fine silty clay. Black, crackling paint on exterior and over lip, to beginning of gouges. Interior: lighter toward rim, grayish green toward bottom, horizontal gouges done first, cut through by the vertical ones. Max. p.D. of gouge 5 mm, no signs of wear. Red to exterior half of core, gray to interior. Hard 3 exterior, 4 interior. Diam. 0.27.
- b. II.J.C. CU. Many red rounded nodules to 1 mm, long narrow holes in breaks suggest possible organic temper. Exterior: thick red paint over smoothed, but very bumpy surface and rim to 1st gouge. Interior: two pinches at rim, no wear. Uniform light core. Hard 2-3, jagged breaks. Diam. 0.33.
- c. II.J.D. CU. Very little grit evident in breaks; on inside surface: a few 1 mm red, no obvious Lime. Exterior: red paint at rim, shading to tan, to invisible on smoothed surface, on lower half of sherd paint largely flaked off. Interior: painted to first gouge, lower gouges seem slightly worn, traces of red dapples in groove; horizontal gouges interrupt the vertical. Deep gray core center to rim. Hard 2-3. Diam. 0.32.
- d. II Unphased. Lots J 873+874. CU. Few < 1 mm red, quartz and mica, few Lime, voids. Exterior: thick orange paint for upper 6 cm, below that completely worn away and bottom of sherd has lost several mm of surface from flaking. Interior: paint fired dull brown from rim to first gouge, a few small dapples, lower gouges slightly worn. Inner three-quarters of core gray, exterior subsurface light, vertical slits in breaks. Hard 2-3 exterior, 4 interior on clay, 5 on paint, but looks vitrified. Diam. 0.32, perfect on interior, exterior a bit irregular.
- e. II.J.E. CU. Normal mixed grit to 1 mm, some quite angular. Thick red paint on exterior and over rim covers part of upper gouges, several dapples, a patch worn free of paint and slightly flat, scratches perpendicular to rim (reused). Interior: rim pinched, gouges deep and fresh, no wear. Core gray, surfaces very red. Hard 3. Diam. 0.33.

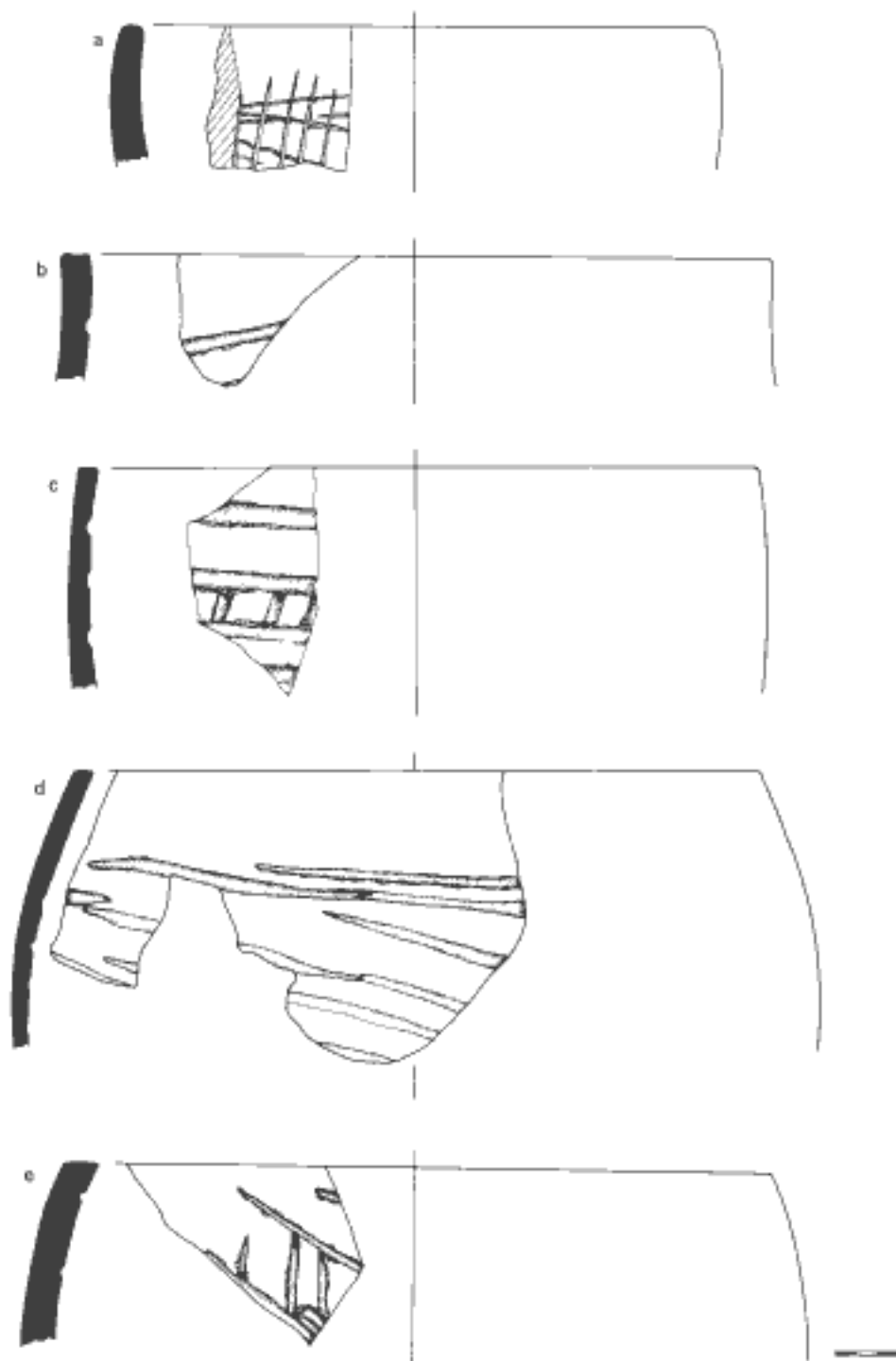


FIGURE 44. Coarse Urf gouged bowls

FIGURE 45. COARSE URF GOUGED BOWLS

- a. II Unphased. Lot J 622 (bothros 3, probably IIJ.D). L.1067. RIP. CU. Five joining fragments give large piece of side, most of profile. Many dark sandy grits, especially visible on interior bottom below maximum diameter, where worn. Exterior: uniform slightly streaky red paint continues over rim and down to first gouges on interior, bit of luster near top, some small gouges and depressions around bottom reflect objects it bumped against while damp, before firing. Interior: deep gouges, rough (finger smoothed) at top, progressively smoother toward bottom, bottom worn almost smooth, large dapples of paint on gouged area. Diam. 0.27. Caskey 1957: pl. 48:c.
- b. II.BD.B. CU. Much < 1 mm mixed grit. Exterior: diagonal dry burnish troughs, smoothed, red paint extends 1 cm over rim to interior. Interior: pinch marks ca. 2.5 cm below rim, some tiny dapples, very shallow narrow gouges into thin walls. Core gray, except for 2 mm of light subsurface; sherd appears burned. Hard 5, looks nearly vitrified. Diam. 0.32.
- c. II.APA. Lot AP 46. L.1451. RIP. CD Photo 41. CU. Two sherds from opposite sides of pot preserve ca. half of pot. Much sandy and white grit, many pits. Exterior: some burnish, very streaky, thin, dull red paint, with brown and black clouds, firing circle at very bottom, Diam. ca. 0.14, painted but no color shows, no wear on exterior. Roughly outlining firing circle is a narrow depression from rim of pot used to support vessel while drying; unsupported bottom of vessel sagged slightly before drying was complete. Interior: random pattern of gouges worn smoother at bottom than along sides. Red to tan fabric, gray core. Max. p.Diam. 0.36. Caskey 1958: pl. 38:b.

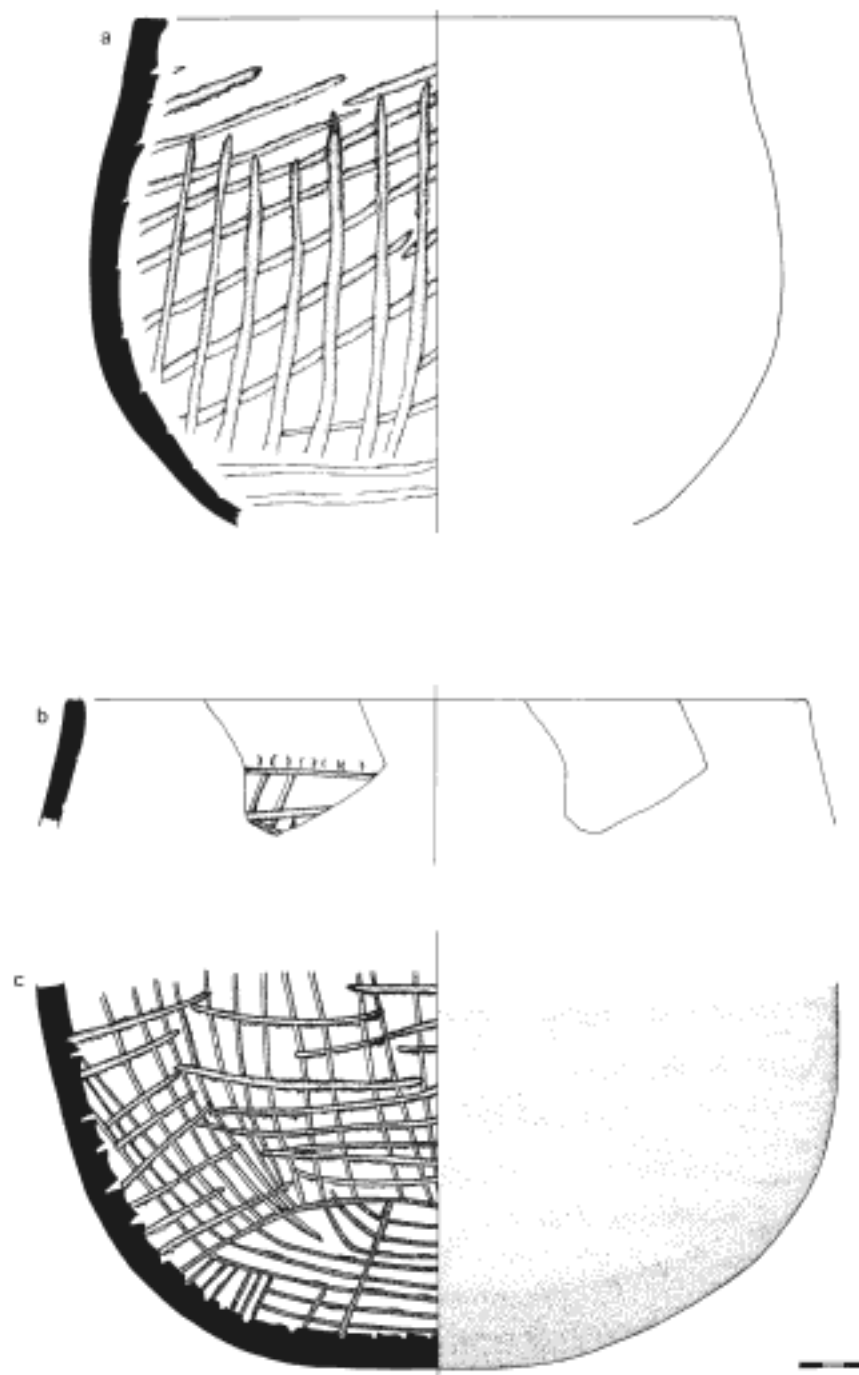


FIGURE 45. Coarse Urf gouged bowls

FIGURE 46. COARSE URF GOUGED BOWLS

- a. H.BD.A. CU. Angular, rounded red and gray nodules, Lime, a few Lime pops. Exterior: thick streaky dark mahogany paint with medium luster, continues over rim to interior top gouge, without luster; greenish dapples on interior, narrow shallow gouges, no wear. Interior half of core gray, but sub-surface and surfaces light; voids and slits in breaks. Hard 5, looks vitrified. Diam. 0.36.
- b. H.BD.A. Lot BD 535. CU. Normal mixed grit to 1 mm. Exterior: thick red paint, no luster, continues over rim to first horizontal gouge, paint in blobs over greasy patches. Interior: scraped and wet smoothed before gouging, deep gouges, no dapples, slight wear and polish on lower gouges. Gray core near rim, grayish green to interior. Hard 4-5. Diam. 0.37.
- c. H.BE.D. CU. Normal mixed grit to 1 mm, includes Lime. Exterior: scraped and smoothed, no troughs, mahogany paint with metallic luster; paint continues over rim to interior for ca. 3 cm, some crazing in paint. Interior: paint red to black, large splotchy dapples, no wear. Small diameter quite clear with very regular curve. Gray to interior side of core, light to exterior. Hard 5-6, looks vitrified. Diam. 0.26.
- d. H.BD.B. Lot BD 527. CU. Many rounded red nodules and angular grit. Exterior: smoothed, no troughs, with red to black slightly streaky paint that extends only 1 cm inside rim. Interior: no troughs from burnishing, finger pinches inside rim, striated gouges perhaps done with a stick or bone; bottom quite grayish green, turning lighter toward oxidized rim. Gray core to interior, light to exterior. Hard 4. Diam. 0.35.

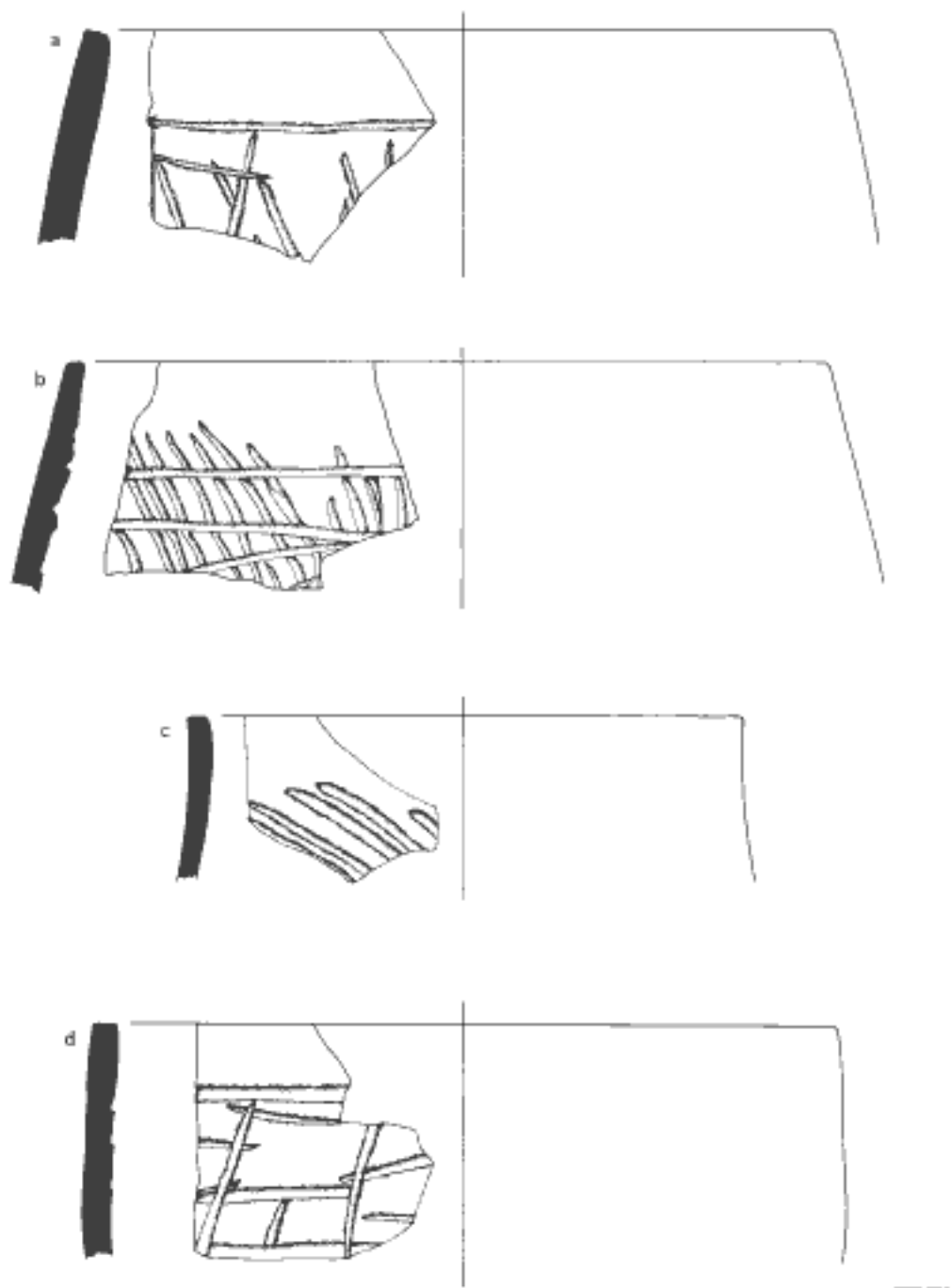


FIGURE 46. Coarse Urf gouged bows

FIGURE 47. EARLY COARSE URF RIMS

- a. I/IIJ.Pebble Layer. CU. Mixed grit. Streaky dull paint on interior and exterior, reddish interior, darker out. Round mark in low relief. Hard 3. Diam. 0.34.
- b. I/IIJ.Pebble Layer. CU. Normal mixed grits to 1 mm. Crackling dull red paint on both surfaces. Relief peller at rim. Uniform. Hard 3, sharp breaks. Diam. 0.38.
- c. I/IIJ.Pebble Layer. CU. Mixed grits. Streaky dull reddish paint on both surfaces. Relief pellet at rim and trace of another below it. Possibly from same pot as Fig. 47:d. Diam. 0.42+.
- d. I/IIJ.Pebble Layer. CU. Streaky dull red paint on both surfaces. Relief pellet and bare trace of second along rim. Possibly from same pot as Fig. 47:c. Diam. 0.44.
- e. II Unphased. Trench B, cut 31. Looks like CU, but could be EBA. Many rounded red nodules. Exterior: thick, crackling red paint, troughs between pellets at rim, top of rim worn free of paint. Interior: scraped and barely smoothed, dull red paint; possible seed impression: near bottom break a 1 cm hole where something fell out. Uniform light core. Hard 2-3. Diam. 0.35. Caskey 1954: pl. 10f.

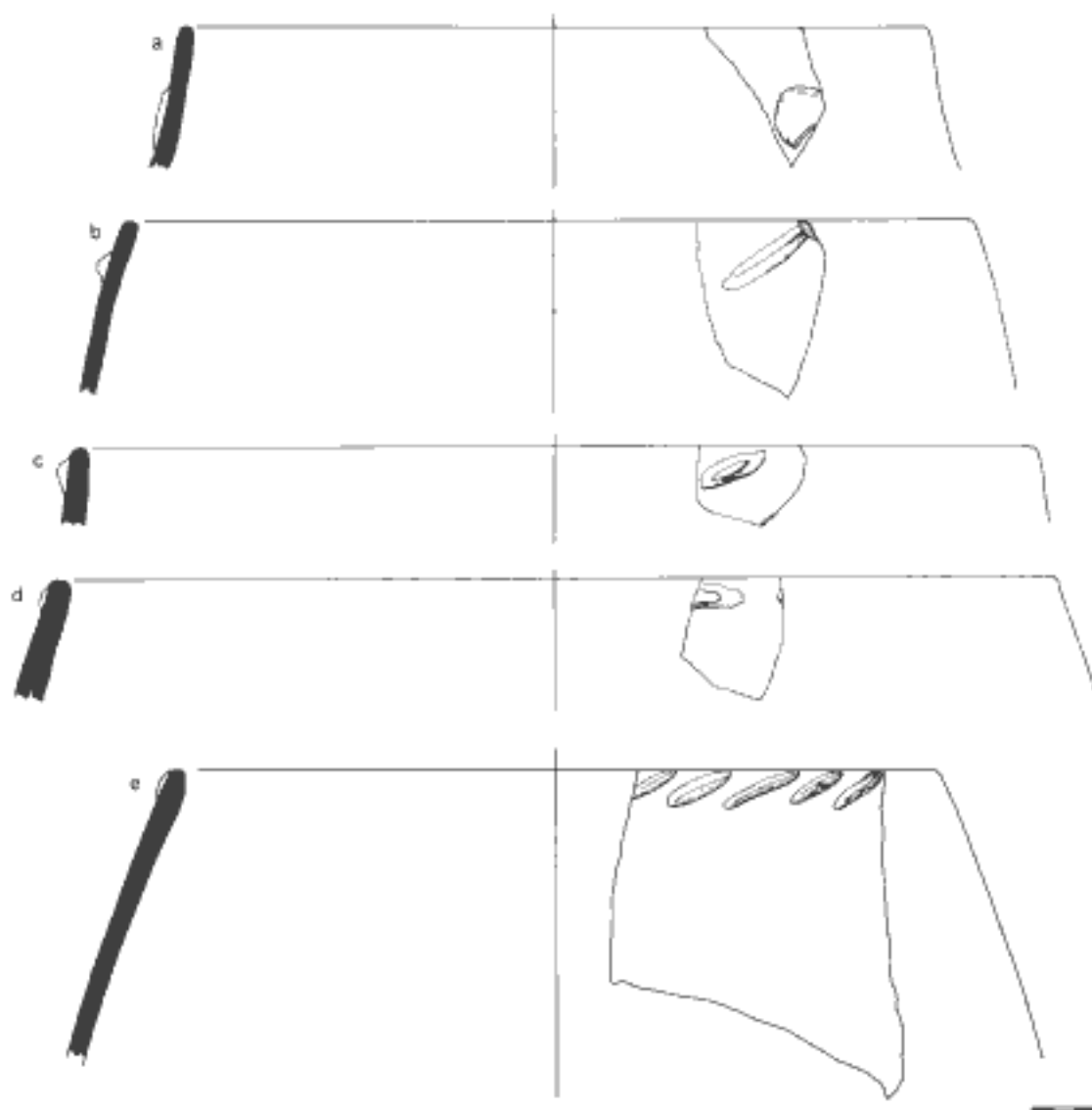


FIGURE 47. Early Coarse Urfirms

FIGURE 48. COARSE URF RIMS

- a. II.J.B. CU. Mixed grit to 1 mm, quite a bit of Lime. Exterior: rim folded to exterior and down 2 cm, exterior surface scraped and smoothed, no troughs, streaky and splotchy brownish black paint, no luster. Interior: scraped, streaky dull brownish black paint; long vertical crack within wall of break, second nonjoining fragment probably from same pot. Uniform light core. Hard 3. Diam. 0.40.
- b. II.J.D. CU. More and larger grit than MU, mixed to 2 mm, some angular red, many curved narrow holes (possibly from bits of shell). Exterior: rim folded to exterior, surface scraped and smoothed, streaky reddish brown paint, pitted at surface and rim. Interior: scraped. Hard 2-3, jagged breaks. Diam. 0.38.
- c. AP Mixed Fill. Lot A 470. CU. Mixed grits to 1 mm, much tiny Lime. Both surfaces: thick dull brownish red paint over damp smoothed surface. Diagonal relief pellet on exterior rim. Paint on interior suggests this is not a base sherd. Jagged breaks. Diam. 0.32.
- d. II.J.E. CU. More and larger grit, to 2 mm, especially Lime, than MU. Exterior: scraped and smoothed, dull reddish gray paint, rim folded to exterior and smoothed down over joint sloppily and unevenly. Interior: scraped, dull reddish gray paint. Uniform light core. Hard 2-3, jagged breaks. Diam. 0.40, irregular.
- e. II.J.C. CU. Normal < 1 mm grit, much Lime. Exterior: very smooth surface, streaky swirls of brownish black paint, no luster, part of surface on exterior flaked off, break suggests clay smeared on in layers to build thickness of wall. Interior: finger pinches all along inside of rim, clear troughs, less swirl to application of paint, fired brownish black. On both surfaces: red spots that look like drops of paint. Uniform gray core, vertical slits in breaks. Hard 4-5. Diam. 0.38.
- f. II.J.D. CU. Normal mixed grit to 1 mm. Exterior: troughs below rim, rim fold only barely smoothed to body, although lip sharply articulated, dull black paint, with large splotch. Interior: streaky greenish orange paint. Gray core. Hard 5-6, Diam. 0.35, irregular.

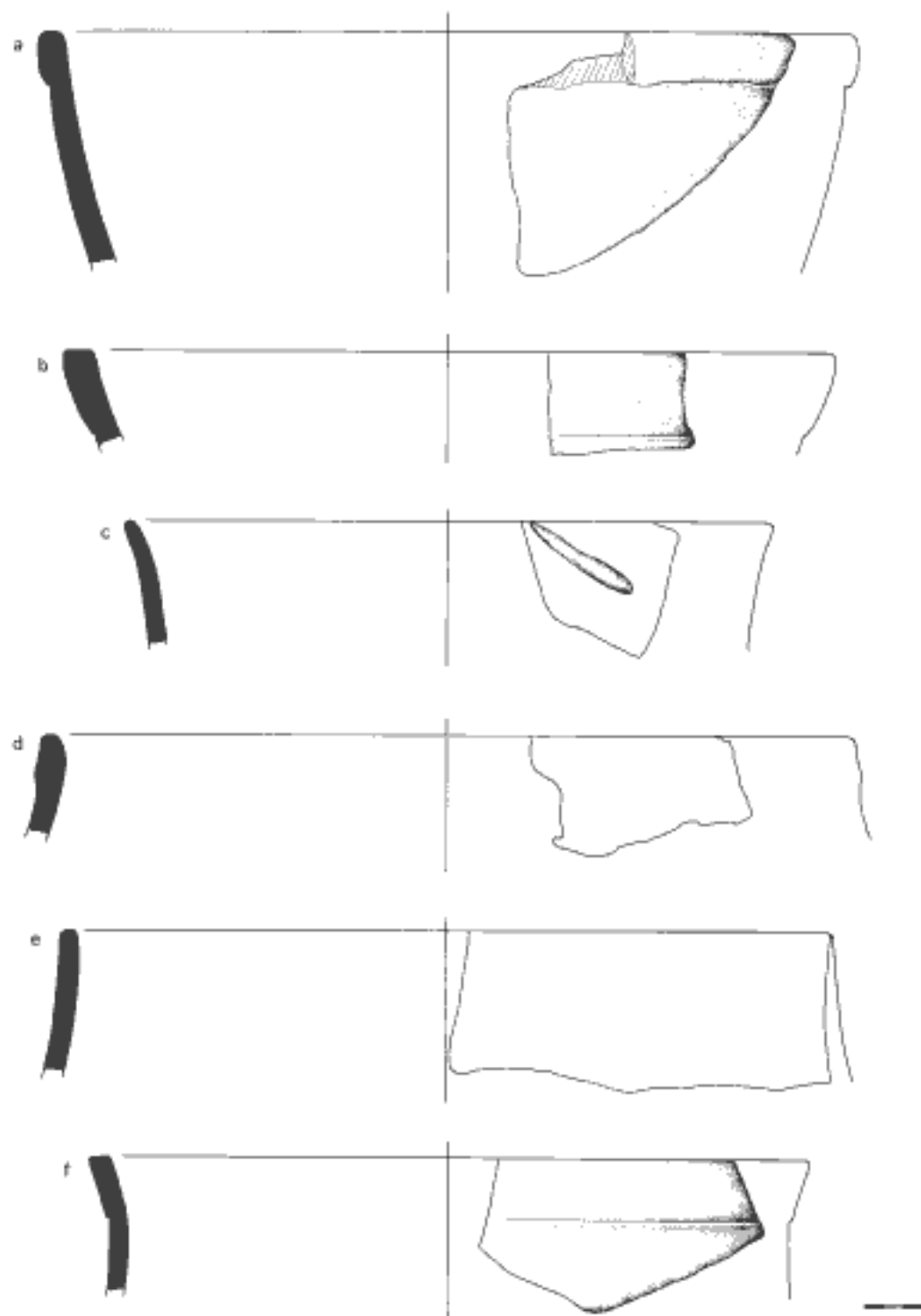


FIGURE 48. Coarse Urf rims

FIGURE 49. COARSE URF RIMS

- a. II.J.A. CU. Mixed grit with Lime to 2-3 mm, very pale silty clay, flat rectangular piece of pink sandstone with much mica on interior surface. Both surfaces: burnished, clear troughs, possibly unpainted. Grayish core. Hard 2-3. Diam. 0.59-0.62, irregular.
- b. II.J.A. CU. 1 mm Lime and reddish nodules, voids. Exterior: troughs around rim, rest very smooth, streaky red paint. Interior: scraped, streaky dull red paint. Very even wall thickness. Grayish green core, reddish subsurfaces. Hard 3. Diam. 0.41.
- c. II.J.B. CU. Mixed grit to 1 mm, with 1-2 rounded bits to 2 mm. Exterior: troughs at lip, applied festoon below rim, smoothed, thick, dull red paint. Interior: smoothed, streaky thick red paint, no luster. Uniform light core. Hard 3. Diam. 0.45.
- d. II.J.E. Lot J 453. CD Photo 17:c. CU with piecrust rim. Much and large mixed grit, some to 2 mm, a few Lime pops. Indentations along rim probably made with stick or bone, rather than a fingernail, since quite straight. Exterior: smoothed, splotchy red to black paint missed some spots, thick in others, very thin elsewhere, no luster. Interior: streaky dull red paint over scraped and smoothed surface, slight pitting. Gray core. Hard 4-5. Diam. 0.40.
- e. II.J.C. CU. Mixed grit to 1 mm. Striated smoothing probably done with wet fingers, thick and heavy red wash of paint on all surfaces, no luster, crackling under collar on exterior. Gray core at center. Hard 2-3. Diam. 0.58.

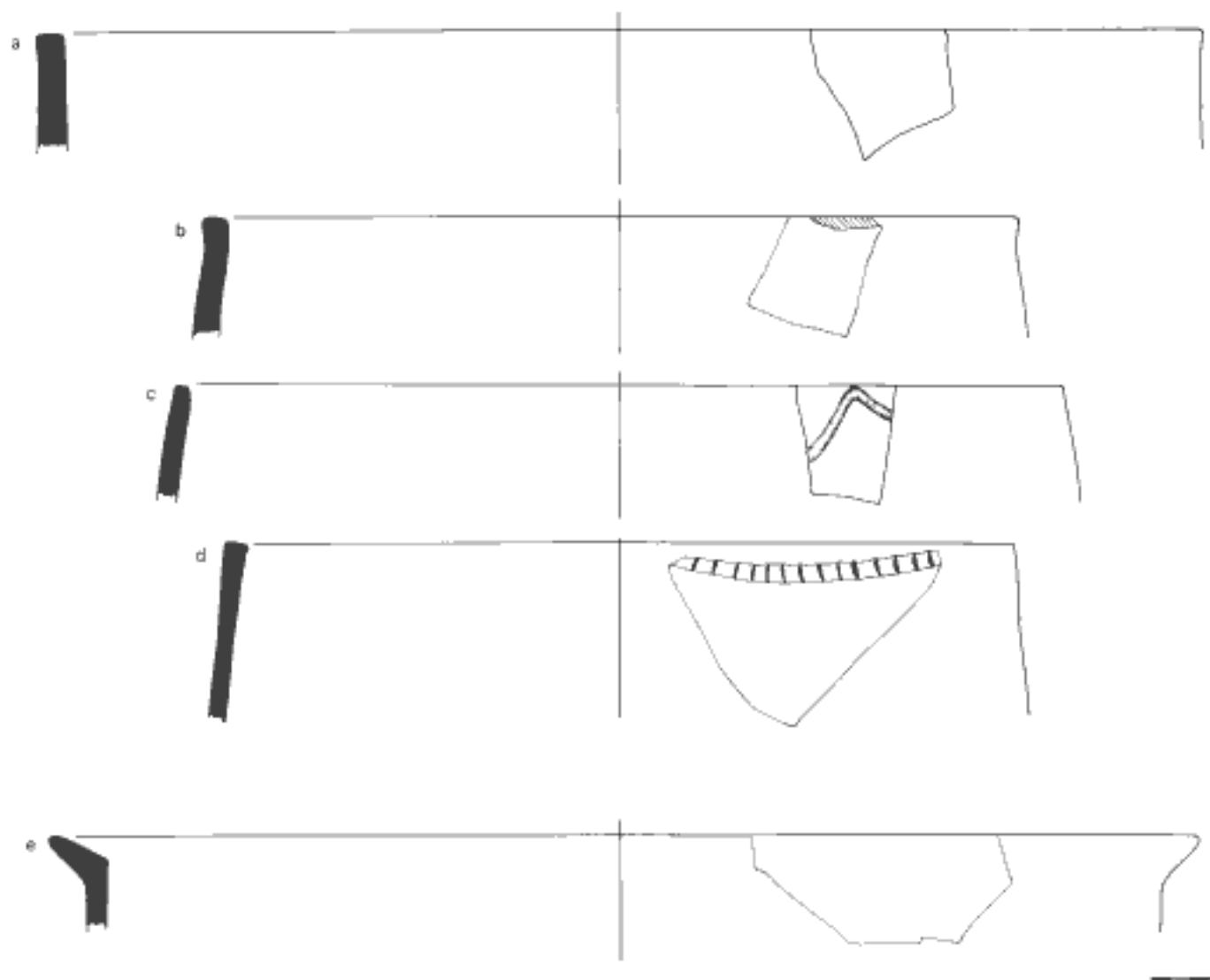


FIGURE 49. Coarse Urf rims

FIGURE 50. COARSE URF RIMS AND HANDLES

- a. H.BE.C. CU. Mixed grit, especially red rounded nodules to 1 mm. Red paint interior and exterior over smoothed, no burnish traces. Pale surfaces, gray core. Hard 1-2, jagged breaks. Diam. 0.48.
- b. H.BE.D. CU. Many Lime pits, 1 mm Lime, and rounded red nodules. Exterior: smoothed, black paint; interior: mabogany paint, slight luster. Rim clearly folded to inside, scraped below. Uniform light core. Hard 5-6. Diam. 0.42.
- c. H.J.E. Lot J 453. CD Photo 17:b. CU. Normal mixed grit to 1 mm, some Lime pits. Exterior: smoothed, no troughs from burnishing, streaky brownish black paint heaviest and sloppiest over handle; lower part of handle about to detach. Interior: scraped and finger smoothed. Strap handle looks so much like piece in Fig. 50:d that it could be from the same pot. Hard 4-6. Diam. (inside handle) 0.45.
- d. H.J.C. Lot J 860. CU. Normal mixed grits to 1 mm. Clear scraping and burnishing troughs on interior, exterior smoothed only. Streaky black paint on both surfaces, but in some places where thick fired red and crackling. No paint on underside of handle, thick black crackling blobs of paint on handle. Handle attached at top, folded down and clay added on underside and smeared down. Possibly from same pot as Fig. 50:c. Gray core. Hard 5-6. Diam. (inside handle) 0.52.
- e. H.J.C. CU. Mixed grit to 1 mm, but very little. Exterior: thick red crackling paint, including almost all the way under handle; underneath paint, surface very smooth, no troughs. Presumably began as normal strap, then extra wad of clay added around joints, for strength. Clay texture closer to Ungritted ware than most. Interior: streaky black paint, thicker at top, over scraped and smoothed surface, no troughs, along bottom a bit of cracked, smeared clay and traces of vertical scraping. Many vertical cracks in breaks. Diam. (inside handle) 0.40.

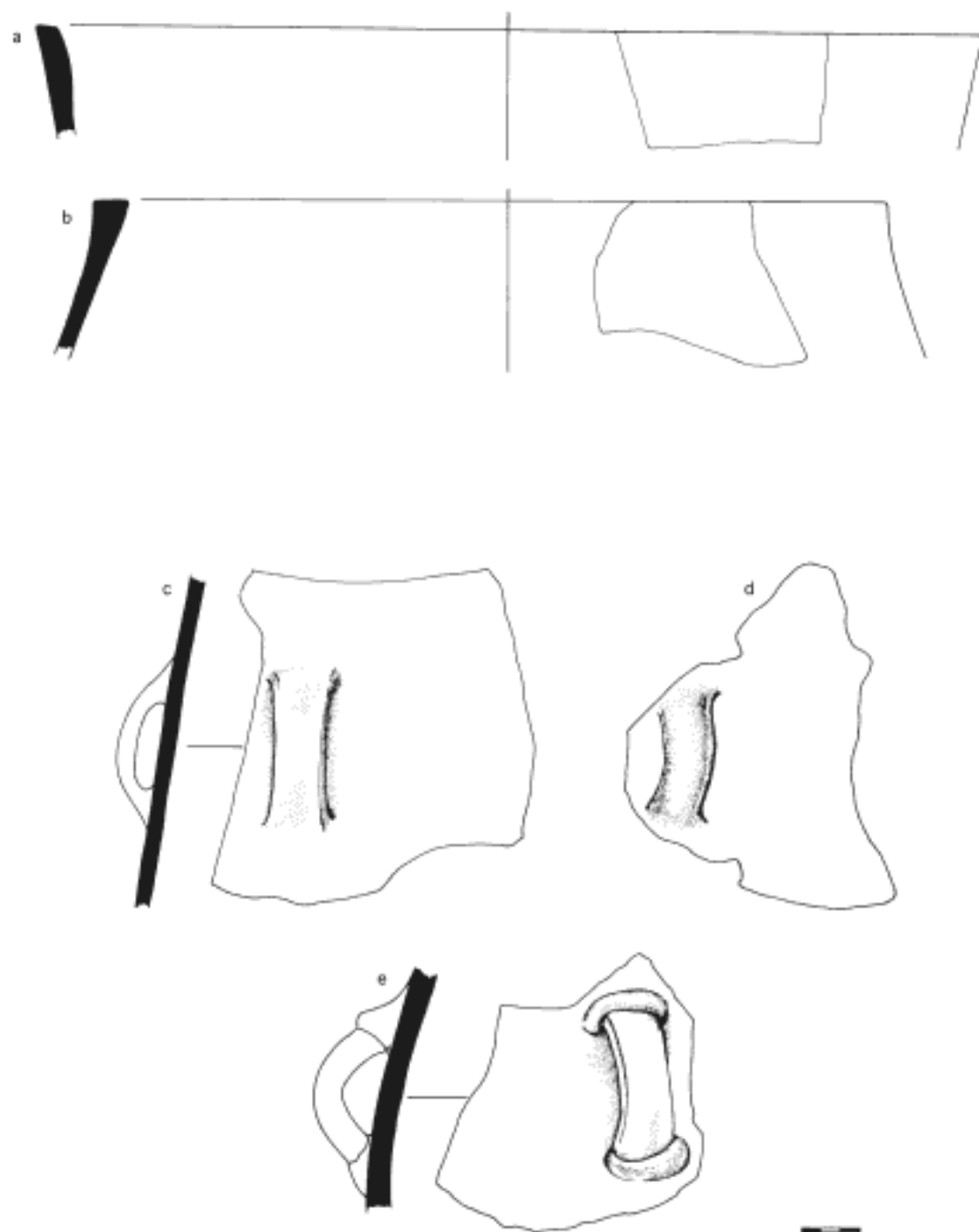


FIGURE 50. Coarse Urf rims and handles

FIGURE 51. COARSE URF RIMS

- a. H.BD.B. CU. Mica and mixed grit to 1 mm, a few rounded red to 2 mm. Thick red paint interior and exterior. Exterior smoothed, rim folded to exterior and smoothed down. Interior scraped, with dragged grit. Gray core. Hard 2-3. Diam. 0.35.
- b. H.BD.E. CU. Few mixed grit to 1 mm. Scraped and smoothed, no troughs; diagonal grooves on exterior from lip seem finishing scrapes not decoration. Thick red paint interior and exterior. Hard 3-4. Angle uncertain. Diam. 0.48.
- c. H.BD.E. CU. Mixed grit to 1 mm, a few slightly larger. Black streaky paint on exterior, mahogany on interior, some pits, sharply articulated rim. Very uniform light core. Hard 4-5, vertical slits in breaks. Diam. 0.50, irregular.
- d. II.J.B. CU. Mixed grit with Lime < 1 mm. Interior and exterior: clear burnish troughs, thick red paint, not streaky, pitting inside. Uniform core. Hard 3-4. Diam. 0.41.
- e. II Unphased. Lot J 872. CU. Mixed grit to 2 mm, many voids. Black, dull streaky paint on exterior, many pits in pellets and on surface; pellets seem aligned in vertical rows. Paint on interior more streaky, mahogany, crackling where thickest. Uniform red core. Hard 5-6. Diam. 0.56.

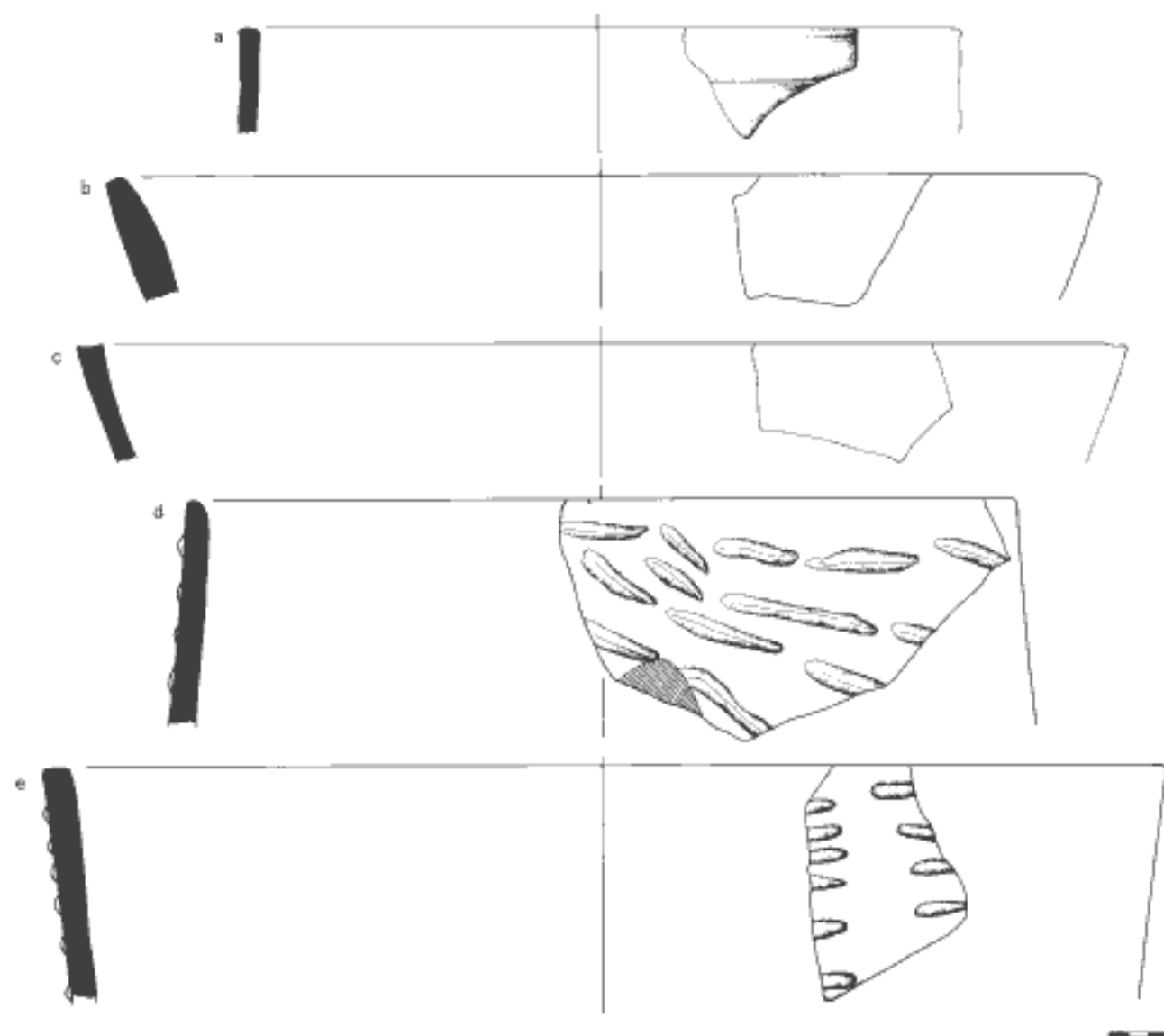


FIGURE 51. Coarse Urf rims

FIGURE 52. SCRIBBLED URF, ALL SHAPES

- a. II.BD.E. Lots BD 472+475. SU. Mixed grit to 1 mm. Exterior: dark orange scribbles on lighter orange paint, cracked and worn at rim; sides and bottom worn clear of paint. Interior: same, orange at rim, green below, pitted and worn. Core gray to interior. Hard 2-3, sharp breaks. Diam. 0.12.
- b. II.J.G. SU. Mixed grit to 1 mm. Both surfaces: dark black scribbles on dull orange paint. Hard 2-3. Diam. 0.18.
- c. II.BD.D. SU. Mixed grit to 1 mm. Thick red paint interior and exterior, scribbled on exterior. Low relief mark. Diam. 0.18.
- d. II.BD.E. SU. Mixed grit to 1 mm. Scribbles red on exterior, black on interior. Two round low relief marks at base and a low relief crescent on sidewall. Diam. (base) 0.145.
- e. II.BD.E. SU. Mixed grit to 1 mm. Scribbled over black, crackling paint on interior and exterior, blacker to exterior; scribbles have the streaky quality of late SU along with the crazed and flaked paint. Uniform light core. Hard 3 interior, 5-6 exterior, sharp breaks. Diam. 0.25.
- f. II.BD.E. SU. Normal mixed grit. Pedestal with pinch marks on interior; finger smoothed. Exterior: smoothed, greenish orange paint, with ineffective vertical scribbles. Uniform light core. Hard 3 interior, 4-5 exterior. Diam. 0.25.
- g. II.HTN.Late, below EH hearth. Lot HTN 128. SU. Mixed grit to 1 mm. Exterior: thick red paint and scribbles, crackling paint. Interior: red paint over smoothed and scribbled surface on inside of collar, stress crack below joint, scraped below. Gray core to interior; rest light. Hard 2-3. Diam. 0.10.
- h. II.HTN.Late, below EH hearth. SU. Exterior: dark scribbles on gray/green/orange to brown paint around base; luster follows burnish. Underside smoothed, no paint. Interior: scraped, no wear, gray. Core bluish gray to interior, light to exterior. Hard 4-5. Diam. 0.135.



FIGURE 52. Scribbled Urf, all shapes

FIGURE 53. PATTERN-BURNISHED URF, ALL SHAPES

- a. II.J.G. PBU. Mixed grit to 1 mm. Exterior: brown scribbles on brown paint, crackling, worn at rim. Interior: brown paint with orange cloud at bottom. Core pink to exterior, gray to interior. Hard 6. Diam. 0.10.
- b. II.J.G. PBU. Tiny and few grits. Lime, mica. Exterior: dark brown pattern on orangish brown, dull paint. Interior same with dark scribbles. Uniform light core. Hard 6, sharp breaks. Diam. 0.10.
- c. II.J.G. PBU. Mixed, but few fine grits. Exterior: scribbles around rim are black on brown paint, crackling; scribbles below rim are reddish brown. Interior: dull orange paint. Uniform light core. Hard 6, sharp breaks. Diam. 0.10.
- d. II.BD.E. PBU. Mixed grit to 1 mm. Exterior: dark black scribbles on orangish brown paint, luster brighter on scribbled lines but not confined to them. Interior: dull orangish green paint with a few scribbles. Uniform light core. Hard 2-3 interior, 4-5 exterior, sharp breaks. Diam. 0.10.
- e. II.BD.E. PBU. Same sherd as shown in Fig. 53:d; alternate shape.
- f. II.J.G. PBU. Mixed grit < 1 mm, little Lime or mica. Exterior: dark brown scribbles on dark brown paint. Interior: dark scribbles on very pale orange paint. Uniform light core, sharp breaks. Diam. 0.20.
- g. II.BD.E. Lots **BD 577**+BA 221. PBU. Mixed grit to 1 mm, low Lime. Diagonal scraping inside below neck, neck area smoothed and burnished. Whole piece has fired a greenish brown, reddish at lip, good luster but not metallic. Gray core, reddish to exterior subsurface. Hard 2-3 interior, 6 exterior, sharp breaks. Diam. 0.16.
- h. II.BD.E. PBU. Mixed grit to 1 mm. Exterior: dark burnish strokes on crackling dull brownish black paint; drip of dull black paint, crackling, right at carination covers part of the pattern. Interior: perfunctory dark scribbles on dull greenish orange paint. Thin gray line at center of core. Hard 2-3, sharp breaks. Diam. 0.18.
- i. II.BD.E. PBU. Mixed grit to 1 mm, but no obvious Lime. Exterior: dark scribbles on pale, polished surface, mend hole below collar, drilled from exterior. Interior: red inside rim, suggestions of carbon black on underside of shoulder. Core gray to exterior, red to interior. Hard 2-3. Diam. 0.14.

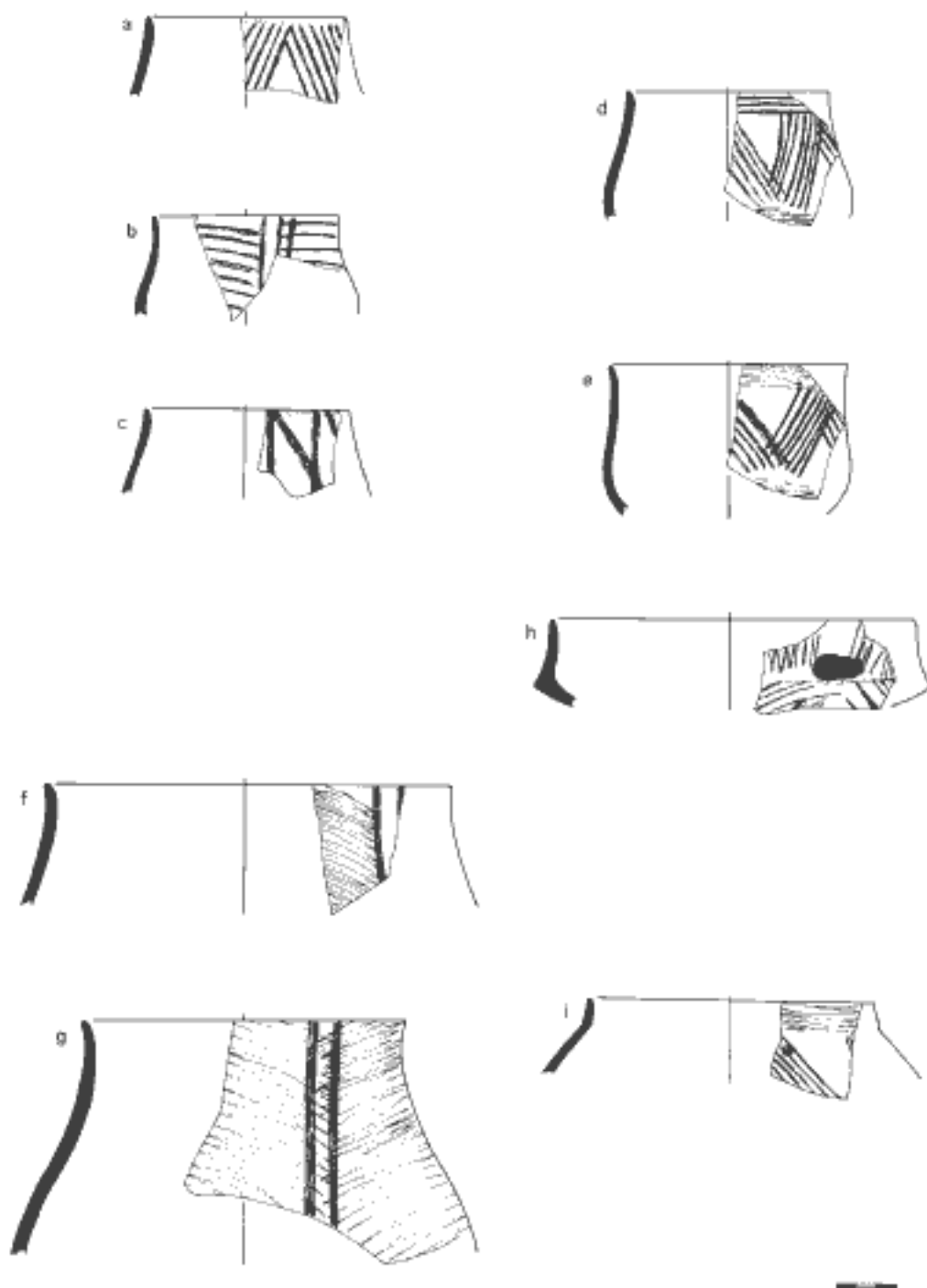


FIGURE 53. Pattern-Burnished Urf, all shapes

FIGURE 54. PATTERNED URF COLLARED JARS

- a. II.J.C. PU. Mica, fine Lime. Exterior: brownish black streaky paint. Interior collar: scraped, painted, medium luster. Uniform light core, sharp breaks. Diam. 0.16.
- b. II.J.C. PU. Mica, fine Lime. Exterior: dull black paint. Interior: scraped. Uniform light core. Hard 3-4, sharp breaks. Diam. 0.16.
- c. II.J.C. CD Photo 22:h. PU. Mica, fine Lime. Exterior and interior collar: brown to olive paint, medium luster (especially on collar interior), worn at rim. Uniform light core, sharp breaks. Diam. 0.16.
- d. II.J.C. PU. Mica, fine Lime. Exterior: dull red to black paint. Interior: scraped. Gray core, sharp breaks. Diam. 0.16.
- e. II.J.C. Lot J 642 (J.12, "a shell [found] inside it as if for a lid"). L.1051. PU. Intact, but missing a few sherds from rim. Mica, much fine Lime. Pot is very heavy, thick walled; eight holes poked through rim, are opposite each other, poked before painting; continuous ridge on interior of collar, not smoothed or painted on underside. Ledge is painted red on upper surface, slight luster. Monochrome area: streaky reddish orange paint on one half, rest brownish. Pattern: orangish brown, some luster, some dull; paint is crackled in places. Finger-smoothed underside with four dribbles of red paint. Uniform light core, jagged breaks. Diam. 0.085. Caskey 1957: pl. 48:d.
- f. II.J.C. Lots J 643 (II Unphased) + 673 + 682 (II.J.B) + 688 (II.J.B) + 692 (II.J.B) + 696 (II.J.A) + 698 (II.J.B) + 862. L.1242. PU. Twenty-eight joining fragments; ca. one-third of neck, a few shoulder fragments. Mica, much fine Lime. Exterior: pared, eight holes pierced along rim, paint of wavy lines has fired orange, tops of triangles are red, below that paint is black. Interior: pared, orange paint, interior ledge is continuous, covered with dull orange paint. Uniform light core, jagged breaks. Diam. 0.24.

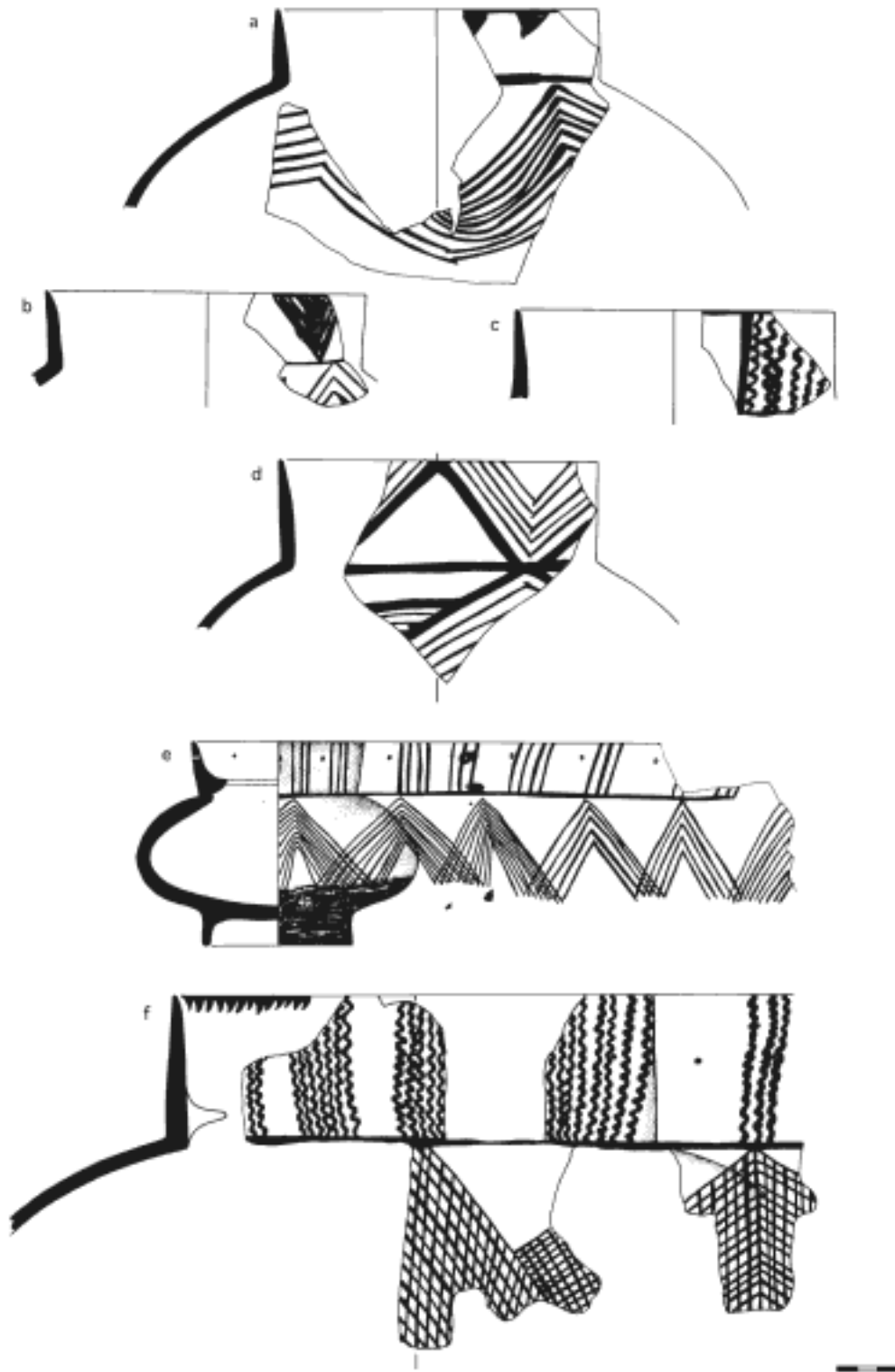


FIGURE 54. Patterned Urf collared jars

FIGURE 55. PATTERNED URF COLLARED JARS

- a. IJ.D+E. PU. Mixed grit to 1 mm, mica. Badly worn but traces of pattern in red paint apparently ignoring joint. Collar clearly added by smearing on a coil over rim of hole-mouth jar. Burnished on exterior and inside collar, scraped inside below joint. Uniform light core, slightly gray to interior. Hard 1-2, crumbly breaks. Diam. 0.15.
- b. I/II.J. Pebble Layer. PU. Mica, fine Lime. Exterior: red paint, medium luster. Interior: streaky black paint, high luster. Uniform light core, sharp breaks. Diam. 0.105.
- c. II.J.A. PU. Mica, fine Lime. Exterior: dull orangish brown paint. Interior: brown paint, good luster, pitted. Uniform light core, crumbly breaks. Diam. 0.14.
- d. II.J.A. PU. Mica, much fine Lime. Both surfaces: dull red paint, scraped below joint on interior. Uniform light core, crumbly breaks. Diam. 0.09.
- e. II.J.A. PU. Mica, much Lime. Exterior: slightly yellow clay, red to black paint with medium luster, also on interior of collar. Interior below collar: scraped, pitted, support clay added under shoulder. Uniform light core, crumbly breaks. Diam. 0.16.
- f. II.J.A. PU. Mica, Lime to 1 mm. Exterior: red paint, medium luster. Interior: lighter red paint on collar, scraped below joint, pitted. Uniform light core, crumbly breaks. Diam. 0.16.
- g. II.J.A. PU. Mica, Lime to 1 mm. Exterior: dull brown paint on nearly white fabric. Interior: dull red paint inside collar, scraped below joint. Uniform light core, sharp breaks. Diam. 0.16.
- h. II.J.A. PU. Mica, Lime to 1 mm. Exterior: dull thick red paint. Interior: thin red line at tip of rim, scraped below joint. Gray core, sharp breaks. Diam. 0.14.
- i. II.J.A. PU. Mica, Lime to 1 mm. Both surfaces: red to brown paint with medium luster, scraped on interior below joint. Collar height varies slightly: possible askos? Gray core, crumbly breaks. Diam. 0.16.
- j. II.J.B. PU. Mixed Lime to 1 mm. Exterior: dull black paint on pale cream-colored fabric, incised line at joint. Interior: red paint inside collar, scraped below joint. Uniform light core, crumbly breaks. Diam. 0.15.
- k. II.J.B. PU. Mixed grit and Lime to 1 mm. Exterior: overpainted in streaky black to orange paint, medium luster. Interior: black to olive paint. Uniform light core, crumbly breaks. Diam. 0.15.
- l. II.J.B. PU. Mixed grit and Lime to 1 mm. Both surfaces: highly lustrous black paint. Gray core, sharp breaks. Diam. 0.14.

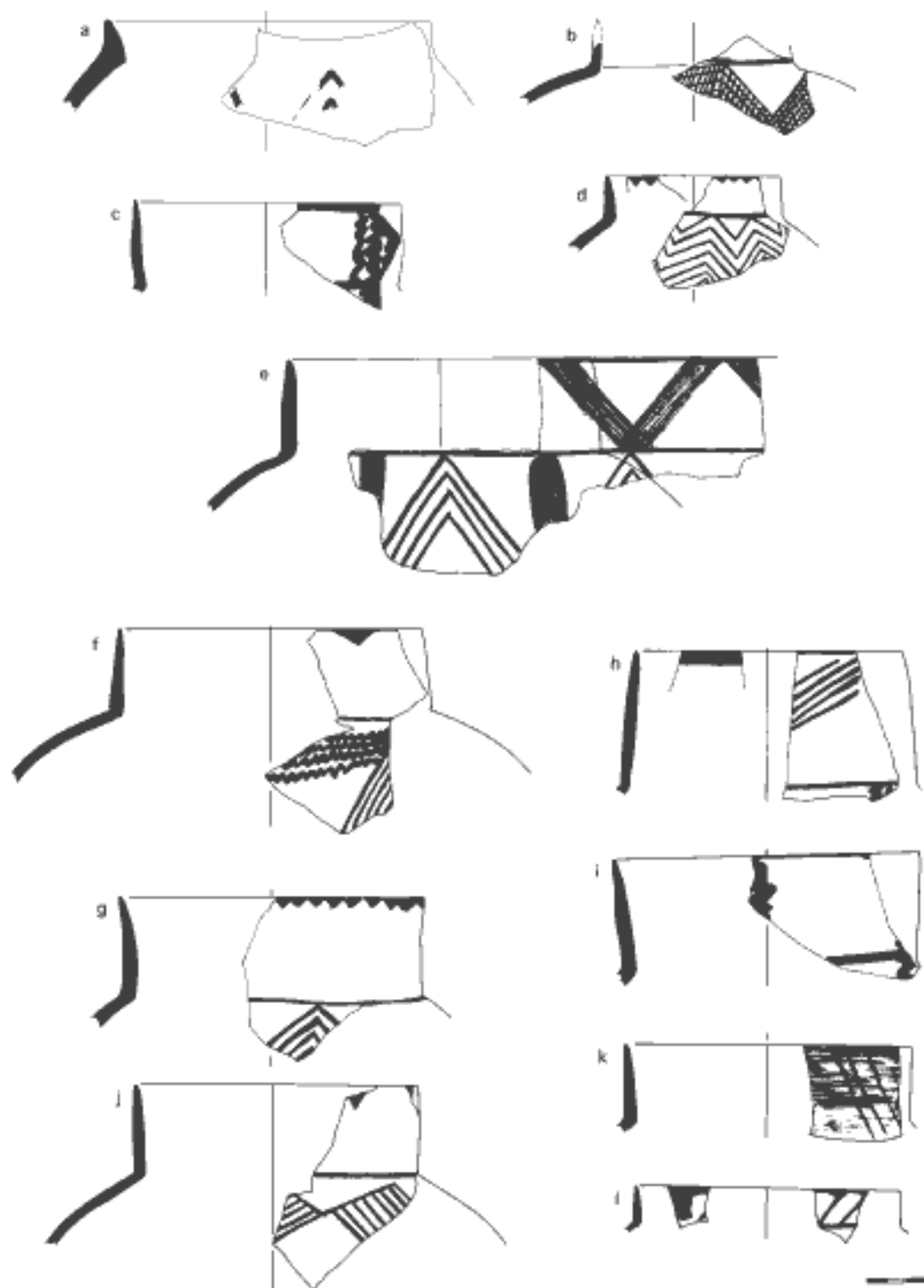


FIGURE 55. Patterned Urf collared jars

FIGURE 56. PATTERNED URF COLLARED JARS

- a. H.BD.A. PU. Mixed grit, much Lime. Exterior: overpainted in streaky black paint, pattern itself in red to black paint. Interior: pared, thick red paint. Uniform light core, sharp breaks. Diam. 0.15.
- b. H.BD.A. PU. Mixed grit, much Lime. Exterior: flaky red paint. Interior collar: overpainted pattern in red on red. Gray core, crumbly breaks. Diam. 0.08.
- c. H.BD.A. PU. Mixed grit, much Lime. Exterior: red to black paint. Interior: ledge is continuous. Uniform light core, crumbly breaks. Diam. 0.12.
- d. H.BD.A. PU. Mixed grit to 1 mm, larger Lime. Exterior: pattern in reddish orange paint, pitted. Interior: flaking red paint. Uniform light core, crumbly breaks. Diam. 0.14. Caskey 1958: pl. 36g, upper right.
- e. H.BE.C. PU. No mica, few grit to 1 mm. Exterior: thick black paint, crackled, on very pale fabric. Interior: blackish brown paint, continues below joint. Uniform light core, crumbly breaks. Diam. 0.10.
- f. H.BE.D. Lot BE 570. L.1442. PU. Few white inclusions, no mica. Exterior: lustrous deep red to black paint on tan fabric, tiny stray specks of paint. Interior: finger-smoothed collar, scraped below joint. Uniform light core, sharp breaks. No diameter recorded, but from a very large or distorted jar.
- g. H.BE.D. PU. Mixed grit, Lime. Exterior: pattern in black paint. Interior: thick, dull, crackled, sloppy, red paint. Uniform light core, sharp breaks. Diam. 0.13.
- h. H.J.D. PU. Mixed grit, Lime to 1 mm. Exterior: red paint, medium luster. Interior: scraped, lumpy and full of fingerprints. Uniform light core, crumbly breaks. Perhaps asymmetrical. Max. p.Diam. 0.30.
- i. H.BE.D. PU. Mixed grit, Lime to 1 mm. Exterior: pattern in orangish brown paint. Uniform light core, sharp breaks. Diam. 0.08.
- j. H.BE.Late, bothros AC. PU. Mixed grit, Lime to 1 mm. Exterior: pattern in streaky black to dilute brown paint, good luster, crackled where thick, no band at joint. Medium luster to paint inside collar. Uniform light core, sharp breaks. Diam. 0.15.
- k. II and III Mixed. Lot A 425. L.1440. PU. Mixed grit, Lime to 1 mm. Exterior: pattern in streaky brown paint, good luster, on 7.5R 8/6 (very pale pink) fabric. Interior of collar is bluish gray (7.5YR 5/0). Oddly fired. Uniform light core, sharp breaks. Diam. 0.12.

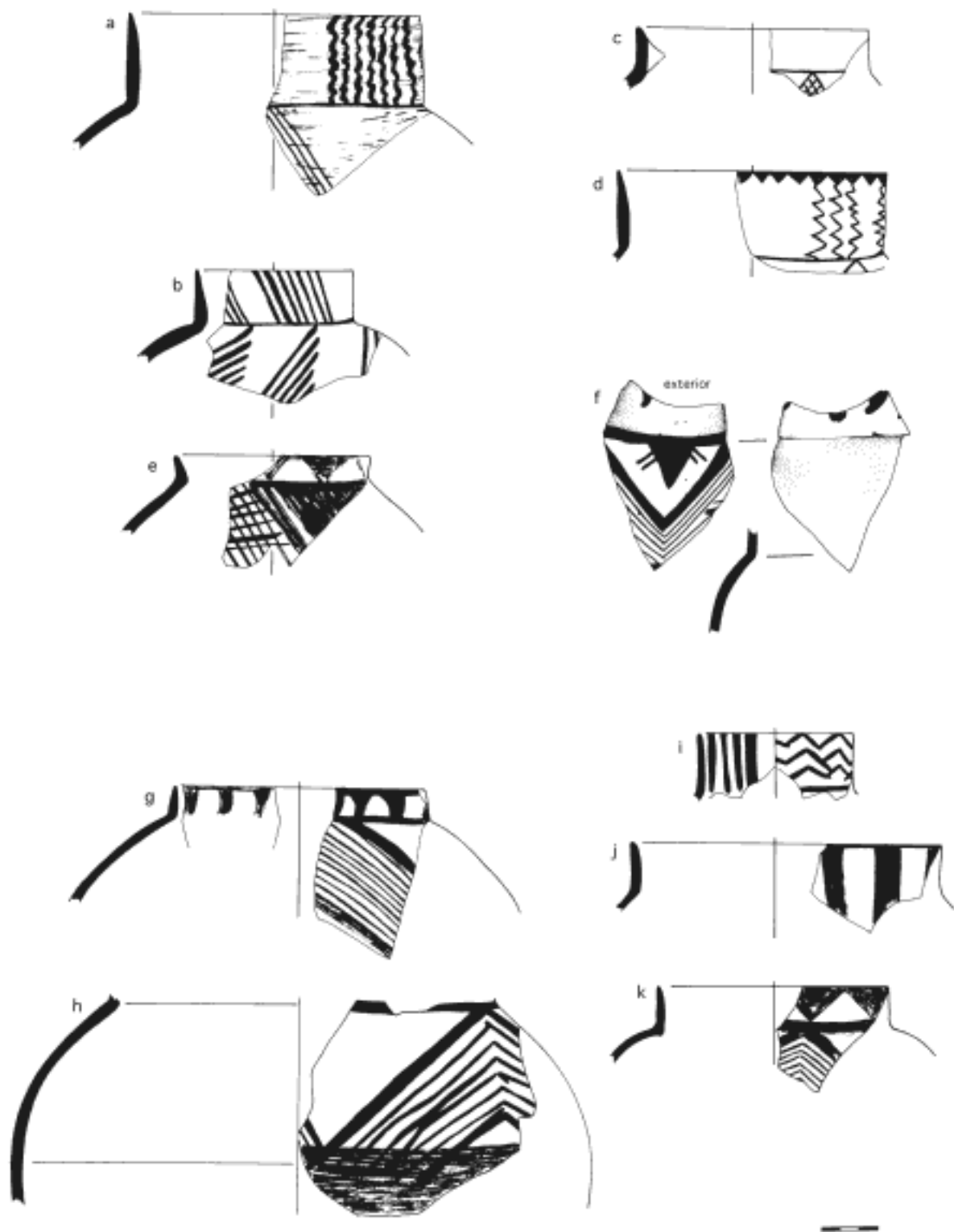


FIGURE 56. Patterned Urf collared jars

FIGURE 57. PATTERNED URF BASINS

- a. II.BE.Late, bothros AC. PU. Lime and mixed grit to 1 mm. Pattern in streaky brownish black paint. Uniform red core, sharp breaks. Diam. 0.32.
- b. II.BE.D. PU. Mixed grit, Lime to 1 mm. Exterior: brownish black paint. Interior: orangish brown paint. Uniform light core, sharp breaks. Diam. 0.32.
- c. II.BE.D. PU. Mixed grit, Lime to 1 mm. Exterior: black paint, crackled. Interior: pattern in black paint. Uniform gray core, sharp breaks. Diam. 0.36.
- d. II.BE.Late, bothros AC. PU. Much Lime, no mica. Exterior: streaky black paint. Interior: pattern in shiny reddish brown paint, pitted. Uniform light core, sharp breaks. Diam. 0.25.
- e. I.BE.2. PU. Mica, Lime to 1 mm. Both surfaces: dull red paint, worn on exterior rim. Uniform light core, sharp breaks. Diam. 0.15.
- f. II.J.C (J.15). Lot J 860. L.1139. PU (or MU with painted mark). Eleven joining fragments preserve almost complete saucer. Mixed grit to 1 mm. Both surfaces: pared, thin, gray/green/brownish paint, mark along exterior rim in darker gray paint. Gray at center of core, Diam. 0.115, (base) 0.045.
- g. II.BE.A. PU. Mica, Lime to 1 mm. Exterior: thick dull red paint, flaking. Interior: thick red paint overpainted on red pattern that is barely visible. Uniform red core, sharp breaks. Diam. 0.23.
- h. II.BE.Late, bothros AC. PU. Lime to 1 mm. Exterior: streaky black paint. Interior: pattern in deep brownish black paint, high luster. Uniform light core, sharp breaks. Diam. (base) 0.12.

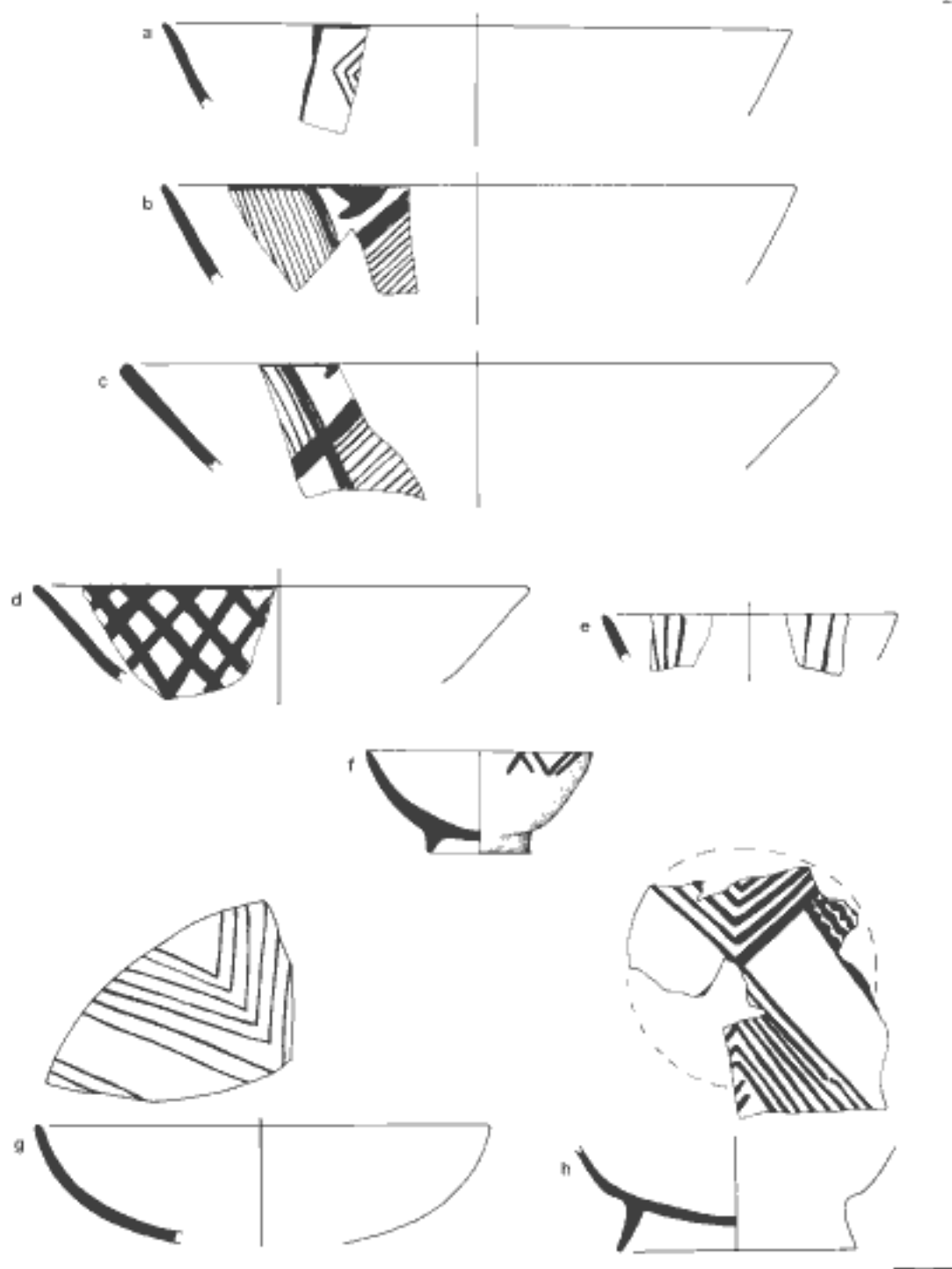


FIGURE 57. Patterned Urf basins

FIGURE 58. PATTERNED URF BASINS AND SAUCERS

- a. I/II.J.Pebble Layer. Lot J 745 (J 884). L.1245. CD Photo 32. PU. Ca. one-third of pot preserved. Lime to 1 mm. Exterior: dull red paint, turning black where thick, cracked. Interior: dull red on red, overpainted, pattern nearly worn away at bottom. Underside: brown paint, pitted. Uniform light core, sharp breaks. Diam. 0.32.
- b. II.J.A. PU. Lime to 1 mm. Exterior and underside: thick dull red paint. Interior: overpainted in red to black paint and pattern, low luster. Uniform light core, sharp breaks. Diam. 0.11.
- c. II.J.A. PU. Mixed grit to 1 mm. Both surfaces: red paint, low luster, overpainted pattern. Uniform light core, sharp breaks. Diam. 0.19.
- d. II.J.C. PU. Mixed grit, Lime to 1 mm. Exterior: red paint, good luster. Underside: finger smoothed, no paint. Interior: light orange paint, overpainted. Uniform light core, sharp breaks. Diam. 0.09.
- e. II.J.A. CD Photo 28. PU. Much Lime to 1 mm. Exterior and underside: pale red paint. Interior: low luster red to black paint, luster fades inside pale orange of firing circle, overpainted. Dark gray core, crumbly breaks. Diam. 0.15.
- f. II.J.A. PU. Mica, much Lime to 1 mm. Exterior: dull red paint, flaking, pitted. Interior: dull red to black paint. Uniform light core, crumbly breaks. Diam. 0.20.
- g. II.J.A. PU. Mixed grit, Lime to 1 mm. Red to black paint on both surfaces, interior worn at center of bowl, underside finger smoothed. Uniform light core, sharp breaks. Diam. 0.12.
- h. II.J.A. PU. Mixed grit, Lime to 1 mm. Reddish orange painted patterns on both surfaces, low luster. Uniform light core, sharp breaks. Diam. 0.20.
- i. II.J.A. PU. Mixed grit, Lime. Reddish orange painted patterns on both surfaces, medium luster; scar at exterior rim, probably from a cone. Uniform light core, sharp breaks. Diam. 0.20.
- j. I/II.J.Pebble Layer. PU. Angular Lime and mixed grit < 1 mm, mica. Exterior: thick and cracked dull red paint, worn. Interior: smoothed, thick dull red paint. Gray at center core, light subsurfaces and surfaces. Hard 2-3 exterior, 3-4 interior. Diam. 0.125.
- k. I.J.D+E. PU. Mixed grit to 1 mm. Exterior: ghost of black painted pattern on pale fabric. Interior: pale paint. Uniform light core. Diam. 0.175.
- l. II.J.A. PU. Mixed grit, Lime to 1 mm. Brown to black paint, medium luster on both surfaces, pattern on interior. Uniform light core, sharp breaks. Diam. 0.20.
- m. II.J.A. PU. Mixed grit, Lime to 1 mm. Dull red paint on both surfaces, pattern on interior. Uniform light core, crumbly breaks. Diam. 0.26.

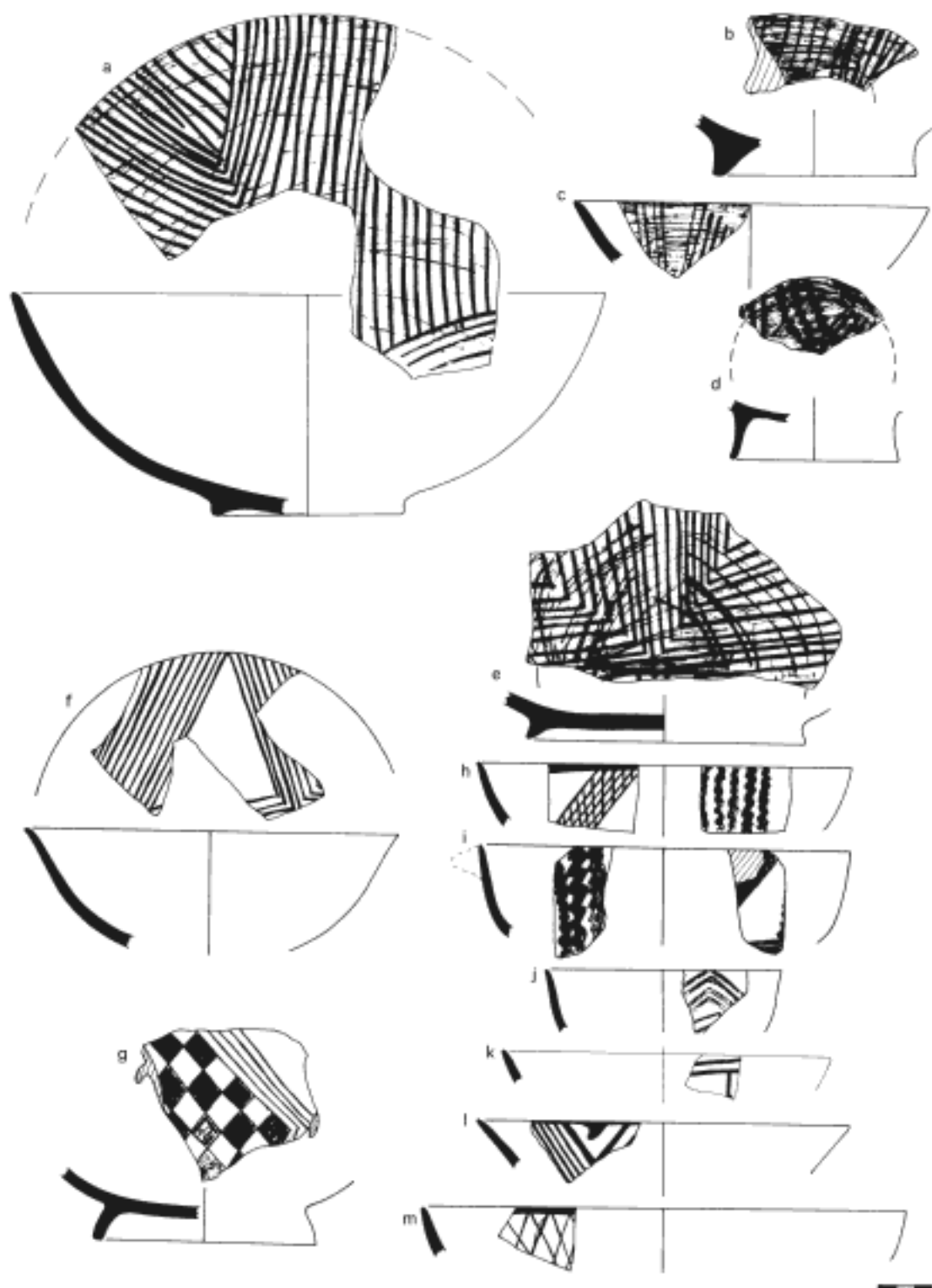


FIGURE 58. Patterned Urf basins and saucers

FIGURE 59. PATTERNED URF BASINS AND SAUCERS

- a. I/II.BD (BD.62). PU. Mixed grit, Lime to 1 mm. Exterior: pattern painted in orange, worn at rim. Uniform light core, crumbly breaks. Diam. 0.18.
- b. II.BD.B. PU. Mixed grit, much Lime. Exterior: streaky brown paint. Interior: pattern in dull red paint. Two layers of clay for ca. three-quarters of length of sherd suggest a coil overlap. Uniform light core, sharp breaks. Diam. 0.15.
- c. II.BD.A. PU. Mixed grit < 1 mm, a few Lime to 1 mm, mica. Exterior underside has pale pinkish tinge, traces of perfunctory burnish; ring base is clearly applied, not tooled. Interior: dull streaky red paint. Hard 2-3, sharp breaks. Diam. 0.075.
- d. II.BD.B. PU. Mixed grit, Lime to 1 mm. Exterior: pattern in orange paint. Sherd looks burned. Interior: thick orange paint. Uniform gray core, crumbly breaks. Diam. 0.15.
- e. II.BD.E. PU. Mixed grit, Lime to 1 mm. Exterior: streaky black to green paint. Interior: pattern in brownish green paint, wavy lines are nearly invisible. Uniform red core, sharp breaks. Diam. 0.29.
- f. II.BD.E. PU. Mixed grit, Lime to 1 mm. Exterior: streaky lustrous black paint. Interior: pattern in brown to black paint, only painted lines are lustrous, but luster appears to have flaked off in places although paint is still there. Uniform red core, sharp breaks. Diam. 0.33.
- g. II.BD.B. PU. Mixed grit, Lime to 1 mm. Exterior: streaky dull black paint continues to underside of base. Interior: pattern in dull brown paint, dashed line shows curve of base scar. Gray core, sharp breaks.
- h. II.J.E. CD Photo 24c. PU. Mixed grit, Lime to 1 mm. Exterior: streaky black paint, high luster. Interior: thin watery brown paint. Uniform light core, sharp breaks. Diam. 0.32.
- i. II.BD.D. PU. Mixed grit, Lime to 1 mm. Both surfaces: thick red paint; on interior, pattern is overpainted, barely visible. Underside smoothed, not painted. Gray core, sharp breaks. Diam. 0.30-0.35.

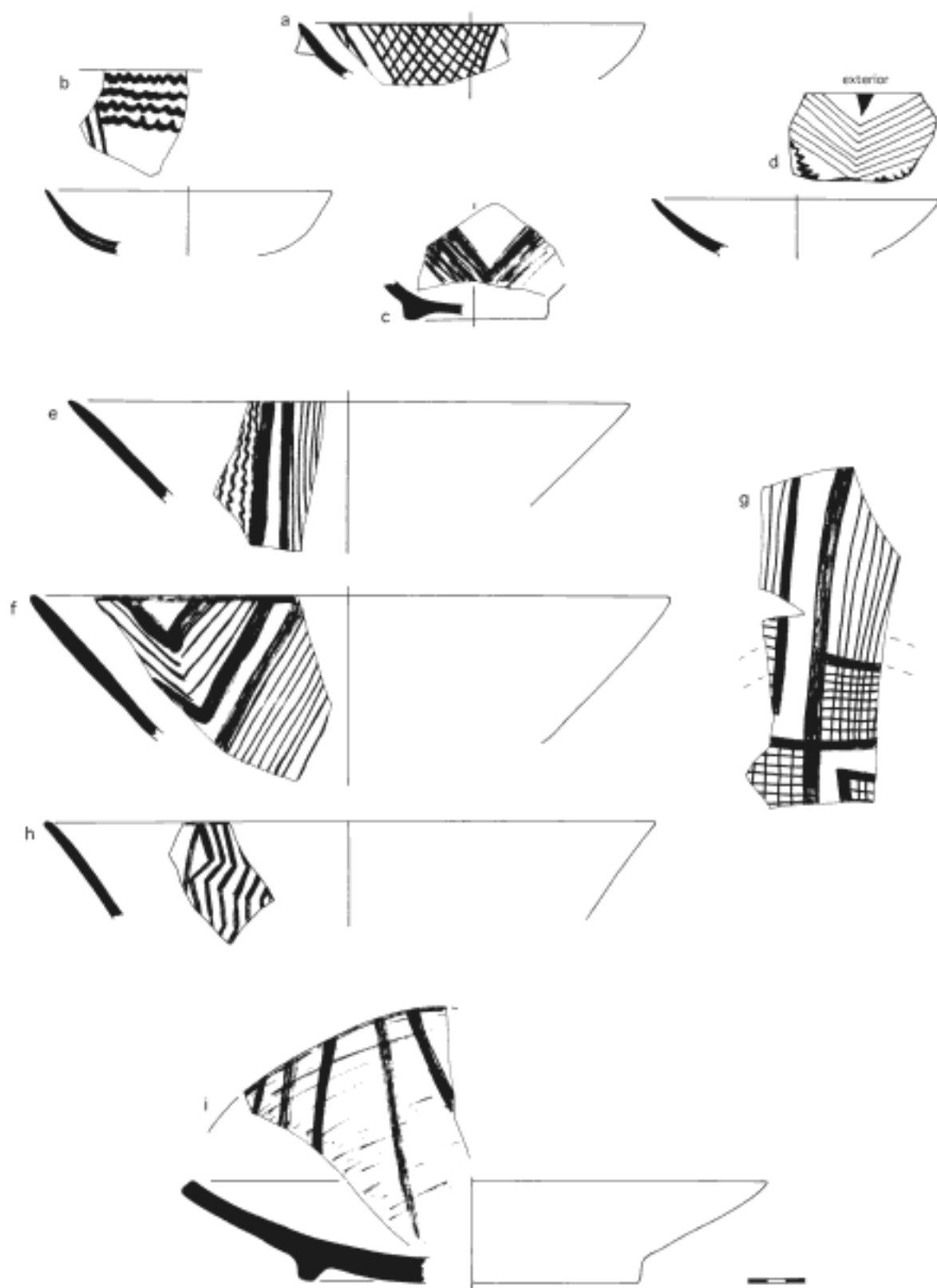


FIGURE 59. Patterned Urf basins and saucers

FIGURE 60. PATTERNED URF LARGE BOWLS

- a. II.J.B. CD Photo 19. PU. Mixed grit, Lime to 1 mm. Exterior: red on red, overpainted, medium luster. Interior: streaky black paint. Uniform light core, sharp breaks. Diam. 0.20.
- b. II.J.B. PU. Mixed grit, Lime. Exterior: dull red paint on red, overpainted. Uniform light core. Diam. 0.26.
- c. II.J.D. Lot J 855, L.1717. PU. Four joining sherds. Lime to 1 mm, mica. Exterior: fine polished surface, dull red paint, very carefully drawn pattern, barely visible brush marks of overpainting. Interior: lustrous streaky red paint at rim to pearly brown to green toward bottom, pitted. Uniform light core, sharp breaks, vertical slits in breaks. Diam. 0.23.
- d. II.J.D. PU. Mixed grit, Lime to 1 mm. Both surfaces: paint at rim is fired dull red, changing to dull black toward bottom. Uniform light core, sharp breaks. Max. p.Diam. 0.28.
- e. II.J.C. Lots J 646 (II.J.D) +651. PU. Mixed grit, Lime. Both surfaces: coated with black paint, dull brown triangles pendant from exterior rim. Uniform light core, sharp breaks. Diam. 0.35.

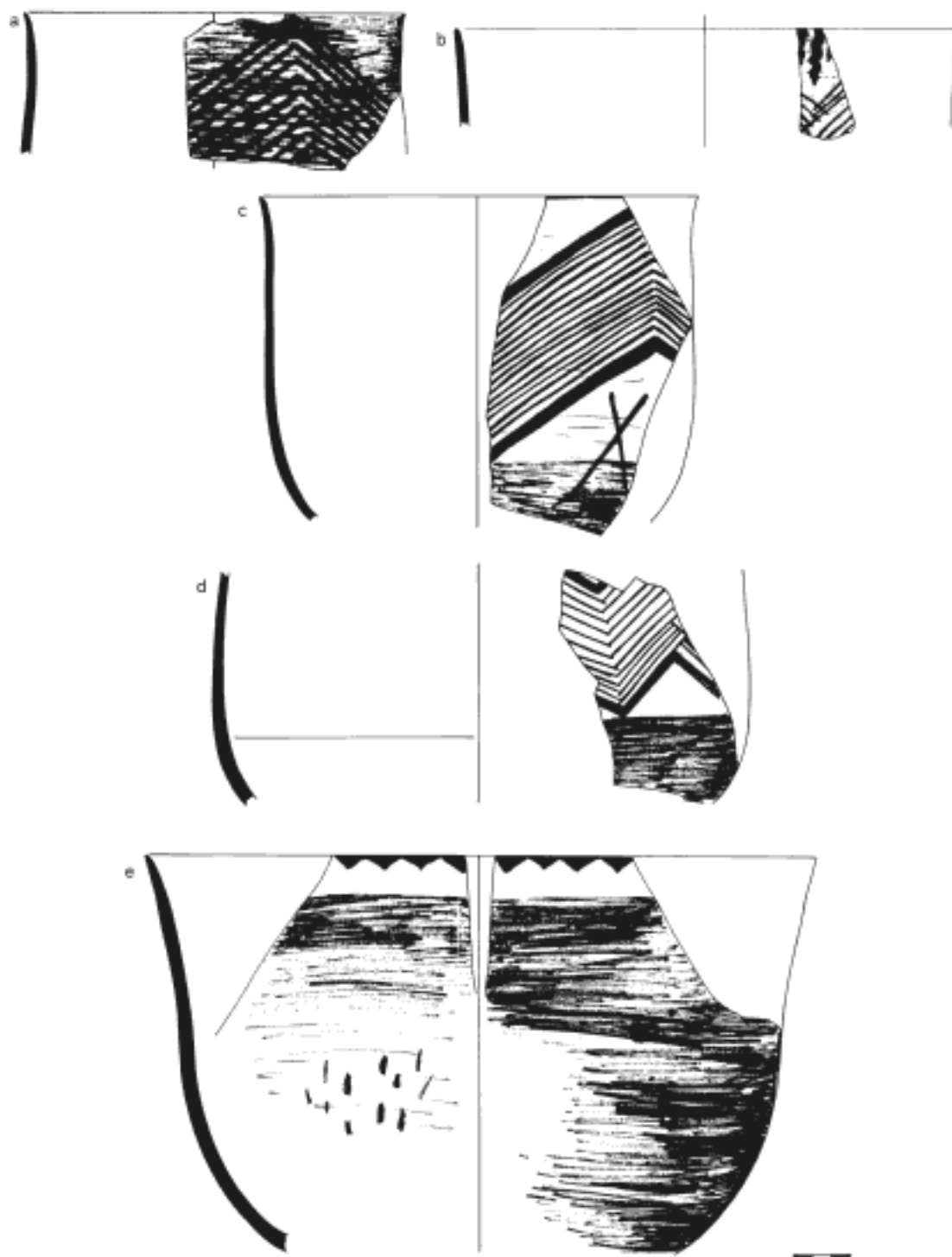


FIGURE 60. Patterned Urf large bowls

FIGURE 61. PATTERNED URF AND UNGRITTED SMALL CONVEX BOWLS

- a. IJ.D+E. PU. Mixed fine grit. Exterior: stripes in slightly lustrous red paint, each drawn with two strokes, paint very dilute and translucent, exterior of rim worn free of paint. Interior: thick dull red paint. Gray core. Hard 1-2, crumbly breaks. Diam. 0.16.
- b. II.J.A. PU. Mixed grit, Lime to 1 mm. Both surfaces: dull red paint. Uniform light core, sharp breaks. Diam. 0.22.
- c. I.H.T.J. PU. Mixed grit, Lime. Exterior: dull red paint overpainted on red pattern. Uniform light core, crumbly breaks. Diam. 0.15.
- d. I.BE.2. PU. Mica, much Lime to 1 mm. Exterior: red on red overpainted. Interior: dull red paint. Uniform light core, crumbly breaks. Diam. 0.15.
- e. II.J.A. PU. Mixed grit, Lime to 1 mm. Both surfaces: dull red paint. Uniform light core, crumbly breaks. Diam. 0.22.
- f. II.J.A. PU. Mixed grit, Lime. Exterior: dull red paint. Interior: streaky gray paint. Uniform light core, crumbly breaks. Diam. 0.20.
- g. II.J.B. PU. Mixed grit, Lime. Exterior: red overpainted on black pattern. Uniform light core, crumbly breaks. Diam. 0.16.
- h. II.J.B. PU. Mixed grit, Lime to 1 mm. Both surfaces: dull grayish green paint Uniform light core, sharp breaks. Diam. 0.20.
- i. II.BE.A. PU. Mixed grit, much Lime. Exterior: pattern in red paint, either overpainted or pattern smeared by brush while still wet. Interior: pearly red paint. Uniform light core, sharp breaks. Diam. 0.18.
- j. I.H.T.J. PU. Mixed grit, Lime. Exterior: dull orange paint overpainted on orange pattern, very pitted. Uniform light core, sharp breaks. Diam. 0.16.
- k. II.J.A. PU. Mixed grit, Lime to 1 mm. Both surfaces: red to brown paint, powdery surface, but fired hard at break. Uniform light core, sharp breaks. Max. p.Diam. 0.15.
- l. II.J.C. Lot J 862. Ungritted, Pattern Painted. Minute flecks Lime. Exterior: thick paint fired red (10R 4/6), burnished over, flaking; surface tan (7.5YR 7/4), pinker subsurface. Interior: grayish with scraping marks, pronounced vertical slits in breaks. Core: lighter to exterior, gray interior. Hard 1-2. Max. p.Diam. 0.23.
- m. II.BD.A. Lot BD 534. Ungritted, Pattern Painted. Minimal flecks of Lime. Exterior: pattern fired red (10R 5/6), thick paint, burnished over, flaking. Interior: scraped, support clay inside curve. Core: uniform (5YR 7/6). Hard 1-2. Diam. 0.15.

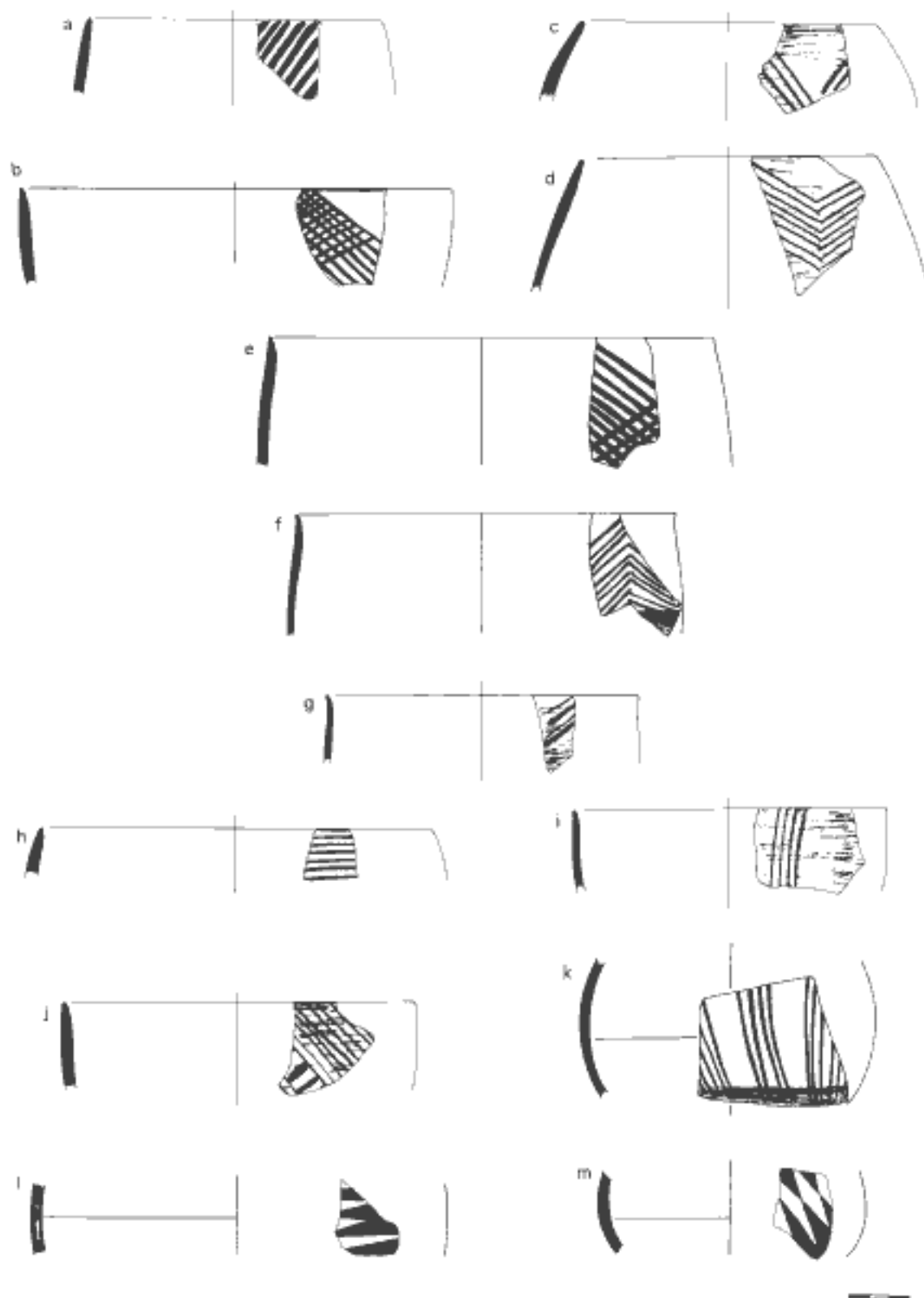


FIGURE 61. Patterned Urf and Ungritt small convex bowls

FIGURE 62. PATTERNED URF PIRIFORM BOWLS

- a. II.J.A. Lot J 883. PU. Mixed grit to 1 mm. Exterior: pared, very thick red paint over pattern painted in dull red (appears dusty white), paint crackling where thick. Interior: lustrous pale orange paint. Uniform core. Diam. 0.15.
- b. II.J.C. PU. Mixed grit, Lime to 1 mm. Exterior: dull grayish green paint overpainted on same. Interior: dull gray paint. Gray core, sharp breaks. Diam. 0.16.
- c. II.J.C. PU. Mixed grit, Lime. Both surfaces: paint fired brown with medium luster. Uniform light core, sharp breaks. Diam. 0.16.
- d. II.J.F. PU. Mixed grit, Lime to 1 mm. Both surfaces: lustrous streaky brown paint. Uniform light core, sharp breaks. Diam. 0.15.
- e. II.J.B. PU. Mixed grit, Lime. Both surfaces: lustrous brown paint, worn at rim; direction and choice of pattern suggests sherd could come from an askos. Uniform light core, sharp breaks. Diam. 0.145.
- f. II.J.F. PU. Mixed grit to 1 mm. Both surfaces: lustrous brown to black paint. Uniform light core, sharp breaks. Diam. 0.15.
- g. II.J.F. PU. Mixed grit, Lime to 1 mm. Exterior: streaky brown paint over pattern in dull thick red paint, medium luster. Interior: red to brown paint. Uniform light core, sharp breaks. Diam. 0.16.
- h. II.J.G. PU. Mixed grit, Lime. Exterior: grayish green paint on pink ground, medium luster. Interior: gray paint. Gray core, sharp breaks. Diam. 0.20.
- i. II.J.G. PU. Mixed grit, Lime. Both surfaces: streaky black paint, medium luster, worn at rim. Uniform light core, sharp breaks. Diam. 0.10.
- j. II.BE.Late, bothros AC. PU. Mixed grit, Lime. Exterior: speckled with white blisters, pattern in dull black paint. Interior: streaky black paint. Uniform light core, sharp breaks. Diam. 0.17.



FIGURE 62. Patterned Urf piriform bowls

FIGURE 63. PATTERNED URF CARINATED BOWLS

- a. II.J.A. PU. Mixed grit, Lime. Both surfaces: dull red paint, zigzags almost worn off, worn at rim. Uniform light core, crumbly breaks. Diam. 0.22.
- b. II.J.B. PU. Mixed grit, Lime. Both surfaces: brownish black paint, low luster. Uniform light core, sharp breaks. Diam. 0.20.
- c. II.J.C. CD Photo 22:b. PU. Mixed grit, Lime. Exterior: streaky black paint over black pattern. Interior: black paint, medium luster. Uniform light core, sharp breaks. Diam. 0.25.
- d. II.J.C. PU. Mixed grit. Both surfaces: brown to black paint, medium luster. Uniform light core, sharp breaks. Diam. 0.25.
- e. II.J.D. Lot J 631. CD Photo 24:b. PU. Mixed grit. Exterior: brown to black paint, high luster. Interior: dull streaky black to red cracked paint. Light core, sharp breaks. Diam. 0.20.
- f. II.J.D. Lot J 631. PU. Mixed grit, much Lime. Exterior: dull red paint. Interior: highly lustrous red paint. Uniform light core, crumbly breaks. Diam. 0.19.
- g. II.J.E. CD Photo 24:a. PU. Mixed grit, Lime. Exterior: red paint. Interior: streaky highly lustrous brown. Uniform light core, sharp breaks. Diam. 0.26.
- h. II.J.E. PU. Mixed grit, Lime. Both surfaces: lustrous light orange paint, slight wear at rim. Uniform light core, sharp breaks. Diam. 0.25.
- i. II.J.E. PU. Mixed grit, Lime. Exterior: lustrous streaky red to brown, overpainted, pitted. Interior: brown paint. Uniform core, sharp breaks. Diam. 0.25.
- j. II.J.E. PU. Mixed grit, Lime. Both surfaces: lustrous streaky brown paint. Uniform light core, sharp breaks. Diam. 0.25.
- k. II.J.E. PU. Mixed grit, Lime. Exterior: lustrous streaky brown paint. Interior: streaky black to pearly red paint. Uniform core, sharp breaks. Diam. 0.22.
- l. II.J.E. PU. Mixed grit, Lime. Exterior: lustrous streaky red paint over black pattern. Interior: red paint, pitted. Uniform light core, sharp breaks. Diam. 0.20.
- m. II.J.E. CD Photo 23:a. PU. Mixed grit, much Lime. Both surfaces: lustrous dilute brown to black paint. Uniform light core, sharp breaks. Diam. 0.18.
- n. II.J.F. PU. Mixed grit, Lime to 1 mm. Both surfaces: black paint, medium luster. Uniform light core, sharp breaks. Diam. 0.16.
- o. II.J.G. PU. Mixed grit, Lime. Exterior: streaky red paint over red pattern, low luster, worn at rim, pitted, very soft and worn. Interior: red paint. Uniform light core, sharp breaks. Diam. 0.20.
- p. II.J.G. PU. Mixed grit, Lime. Both surfaces: black paint, medium luster. Uniform light core, sharp breaks. Diam. 0.20.
- q. II.J.G. PU. Mixed grit, Lime. Both surfaces: brownish green paint, medium luster. Uniform light core, sharp breaks. Diam. 0.30.

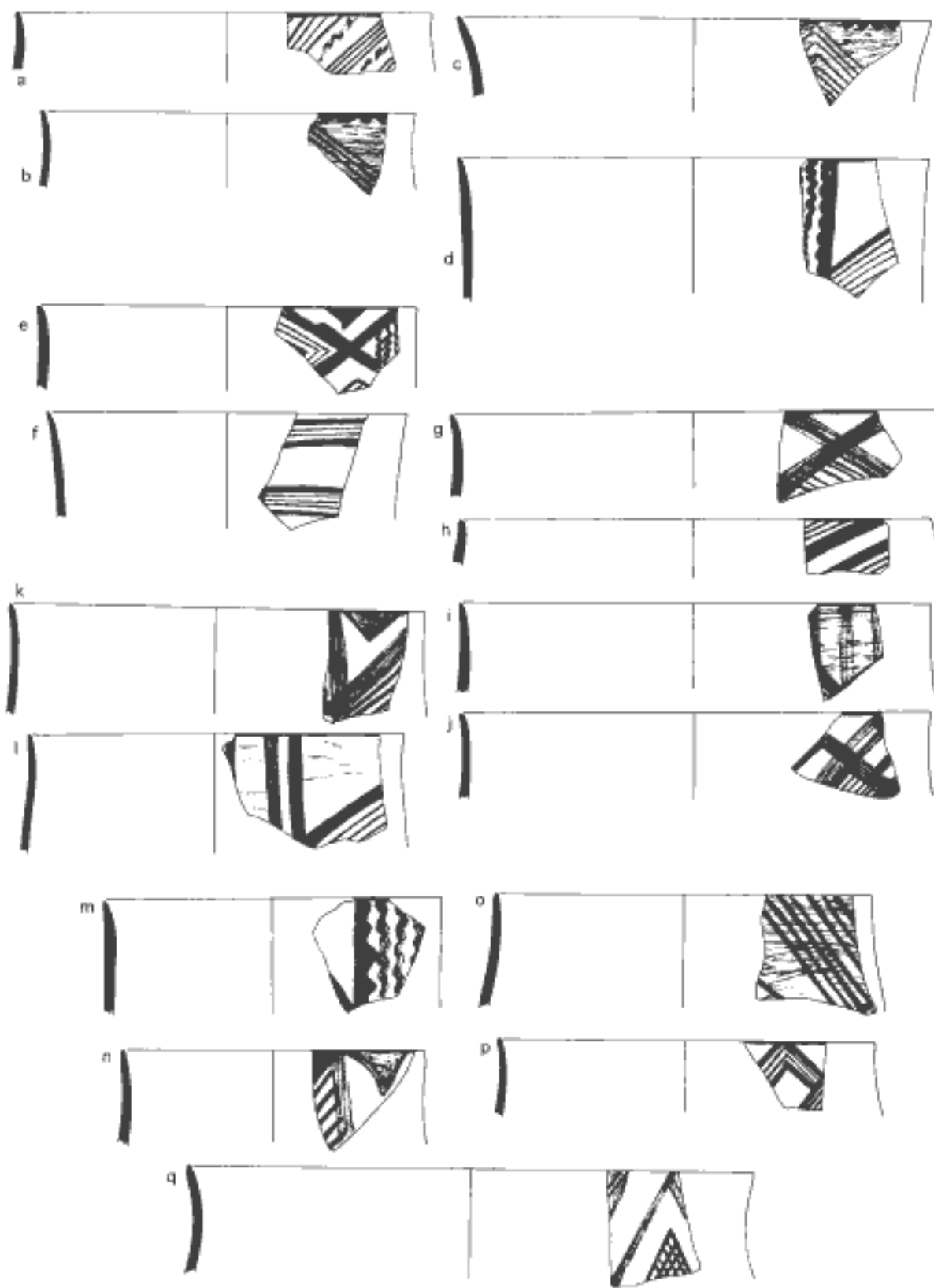


FIGURE 63. Patterned Urf carinated bowls

FIGURE 64. PATTERNED URF CARINATED BOWLS

- a. II.BE.A. PU. Mixed grit, Lime. Exterior: thick dull red paint over red pattern, crackled. Interior: thick red paint. Edge of applied pellet or mark preserved at edge of monochrome area. Uniform light core. Diam. 0.20.
- b. II.BE.C. PU. Much Lime and sandy dark grit. Exterior: orangish brown paint. Interior: brownish black paint. Uniform red core, sharp breaks. Diam. 0.20.
- c. II.BE.C. PU. Lime and sandy dark grit to 1 mm. Exterior: pattern in black to red paint, thinly overpainted, wavy lines are nearly invisible, pale fabric but well fired. Interior: black paint at rim to red below, pitted. Uniform light core, sharp breaks. Diam. 0.28.
- d. II.BE.C. PU. Mixed grit, Lime to 1 mm. Exterior: black paint at rim, greenish orange at middle, bottom stripe is reddish orange. Interior: streaky black paint. Uniform gray core. Diam. 0.19.
- e. II.BE.D. PU. Mixed grit, Lime. Exterior: brownish red paint. Interior: thick brown paint, pitted. Uniform light core, sharp breaks. Diam. 0.23.
- f. II.BE.D. PU. Mixed grit, Lime to 1 mm. Exterior: pattern in lustrous black paint. Interior: black to red paint, crackled. Gray core, crumbly breaks. Diam. 0.25.
- g. II.BE.Late, bothros AC. PU. Mixed grit, Lime to 1 mm. Both surfaces: dull brown to green paint. Interior of rim painted with parallel lines. Uniform light core, sharp breaks. Diam. 0.17.
- h. II.BE.D. PU. Mixed grit, Lime to 1 mm. Exterior: lustrous black pattern, thinly overpainted. Interior: red to black paint. Gray core, sharp breaks. Max. p.Diam. 0.25.

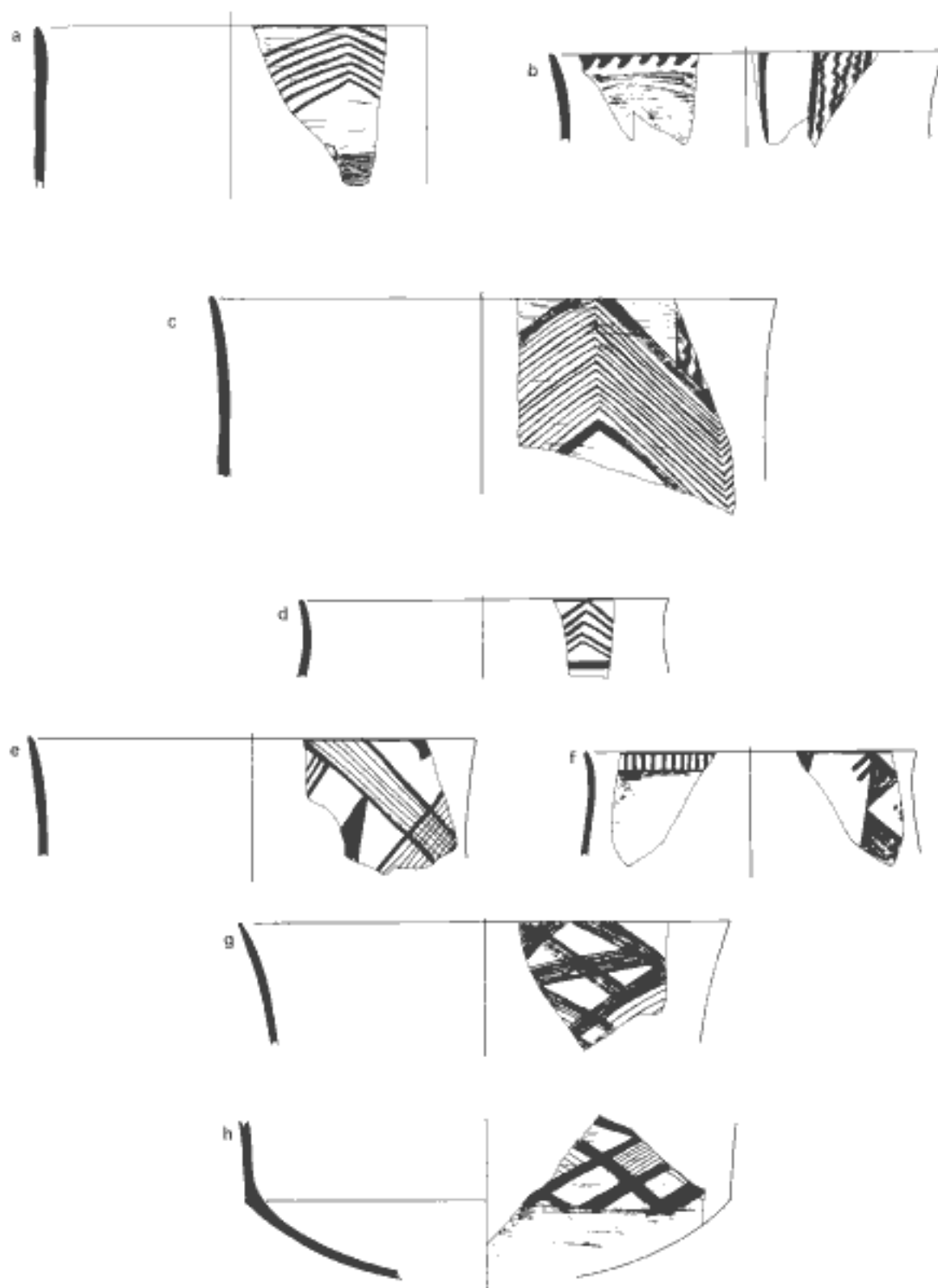


FIGURE 64. Patterned Urf carinated bowls

FIGURE 65. PATTERNED URF CARINATED BOWLS

- a. II.J.C. PU. Mixed grit, Lime to 1 mm. Both surfaces: black paint, medium luster, exterior pattern has thin overcoat. Uniform light core, sharp breaks. Diam. 0.23.
- b. II.J.C. Lot J 860 (J.15) on inventory card, but pot notebook records 38 fragments: lots J 576+591+594+655+679 (= II.J.B to II.J.E). L.1244. PU (or MU with painted mark). Most (75%–80%) of rim preserved, base RIP, unclear if evidence for base is preserved. Mixed grit to 1 mm. Exterior: paled, grayish green paint, good luster. Interior: painted mark in brownish black paint. Diam. 0.175.
- c. I.J.Gully. PU. Mixed sandy and Lime grit. Exterior: traces of pattern in red paint. Uniform light core. Hard 1–2, sharp breaks. Max. p.Diam. 0.17.
- d. II.J.C. Lot J 860 (J.15), L.1038. CD Photo 36. PU. Fourteen fragments preserve ca. one-third of bowl. Mixed grit, Lime to 1 mm. Exterior: lustrous black to pale brown pattern with thin overpainting, streaky black paint in monochrome area to red circle. Interior: lustrous black paint with dull pale orange circle at bottom. Uniform light core, sharp breaks. Diam. 0.24.
- e. II.J.C. PU. Mixed grit, Lime. Exterior: red pattern barely visible under thick red overpainting, black around base, applied pellet below carination. Interior: scraped, mahogany paint, medium luster, very pitted. Uniform light core, sharp breaks. Max. p.Diam. 0.065.
- f. II.J.C. PU. Mixed grit, Lime. Exterior: dull red paint, horizontal lug pierced vertically at carination. Interior: dull red to brown paint. Uniform light core, sharp breaks. Max. p.Diam. 0.20.
- g. II.J.C. PU. Mixed grit, Lime to 1 mm. Exterior: black paint, medium luster. Interior: red paint shows brush strokes clearly. Red core, sharp breaks. Max. p.Diam. 0.22.
- h. II.J.E. PU. Mica, Lime to 1 mm. Both surfaces: lustrous streaky brown paint. Uniform light core, sharp breaks. Diam. 0.15.
- i. II.J.G. PU. Mixed grit with Lime to 1 mm. Both surfaces: lustrous brown paint with metallic sheen. Uniform light core, sharp breaks. Diam. 0.18.
- j. II.J.G. PU. Mixed grit, Lime. Exterior: highly lustrous black paint. Interior: dull red paint. Uniform light core, sharp breaks. Diam. 0.20.
- k. II.J.E. Lot J 617 (burial J-9). L.1053. RIP. PU. Ca. one-half pot preserved. Lime to 1 mm. Exterior: streaky red to brown to black pattern and monochrome area. Thinner lines are darker, ground is burnished, with no luster. Pared below carination, with lustrous streaky black paint. Interior: paled, streaky thin red paint, pitted, lustrous on sides, paint on bottom deeper red, thicker, without luster. Smoothed underside, several fingernail dents. Uniform light core, sharp breaks. Diam. 0.155. Caskey 1957: pl. 48:f.

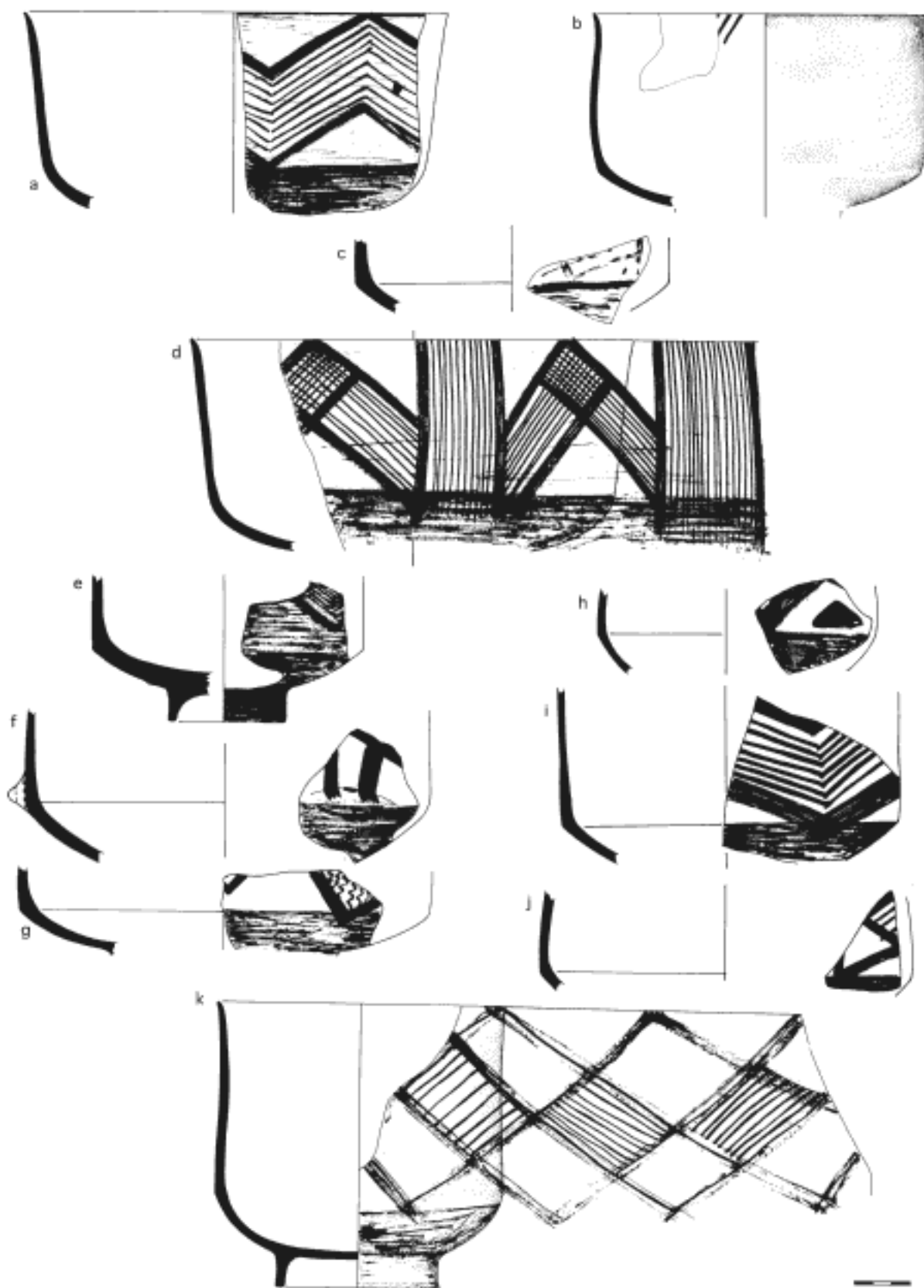


FIGURE 65. Patterned Urf carinated bowls

FIGURE 66. PATTERNED URF CUPS

- a. I/II.J. Pebble Layer. PU. Few and tiny grits. Exterior: dull red paint. Interior: streaky red paint. Uniform light core, crumbly breaks. Diam. 0.15.
- b. I/II.J. Pebble Layer. PU. Mica, much Lime. Both surfaces: dull red paint, exterior with overpainting. Uniform light core, crumbly breaks. Diam. 0.15.
- c. II.J.A. PU. Mica, Lime, much sand. Both surfaces: dull red to black paint. Gray core, sharp breaks. Diam. 0.08.
- d. I/II.J. Pebble Layer. PU. White angular grit to 1 mm. Exterior: burnished, red paint on tan fabric. Interior: burnished, no paint, gray fabric. Exterior subsurface light, rest of core gray. Hard 2-3, sharp breaks. Diam. 0.10.
- e. II Unphased. Lot JC 7. L.1644. PU. Rim sherd. Mixed grit with Lime to 1 mm. Exterior: red paint turns black at carination and below, medium luster. Interior: thick red paint, burned gray at rim. Uniform light core, sharp breaks. Diam. 0.10.
- f. II.J.B. Lot J 683. L.1064. PU (or MU with painted mark). Complete except for chips from lower body. Lime to 1 mm. Exterior: pored, olive gray streaky paint on entire body, painted mark in dark gray, worn at rim and bottom to curve. Interior: olive gray streaky paint, pitted interior bottom. Gray core. Diam. 0.12.
- g. I.H.T.J. PU. Mica, Lime to 1 mm. Exterior: thick red paint over red pattern. Interior: red paint, medium luster. Uniform light core, sharp breaks. Diam. 0.15.
- h. II.BE.D. PU. Mica, Lime to 1 mm. Exterior: solid black paint, wavy lines more brownish orange. Interior: thick red paint. Possibly from same pot as Fig. 66c. Uniform light core, sharp breaks. Diam. 0.11.
- i. II.BE.D. PU. Mixed grit. Exterior: shiny black paint in solid areas, wavy lines in shiny reddish brown paint, striking polychrome effect. Possibly from same pot as Fig. 66c. Uniform light core, sharp breaks. Diam. 0.11.
- j. II.BE.B. PU. Mica, much Lime to 2 mm. Both surfaces: dull orange paint. Uniform light core, crumbly breaks. Diam. 0.14.
- k. II.BE.Latest. Lot BE 569. L.1478. PU. Four joining sherds. Mica, Lime to 1 mm. Exterior: lustrous red paint in pattern area, black below carination. Interior: lustrous thick red paint. Gray core, sharp breaks. Diam. 0.10.
- l. II.BE.B. PU. Mica, Lime to 1 mm. Exterior: lustrous red to black paint in pattern, red overpainting. Interior: red paint, medium luster. Gray core, sharp breaks. Diam. 0.13.
- m. II.BE.D. PU. Mica, Lime to 1 mm. Exterior: well burnished, brown paint for pattern. Interior: red painted hooks from rim, streaky red below. Gray core, crumbly breaks. Diam. 0.11.

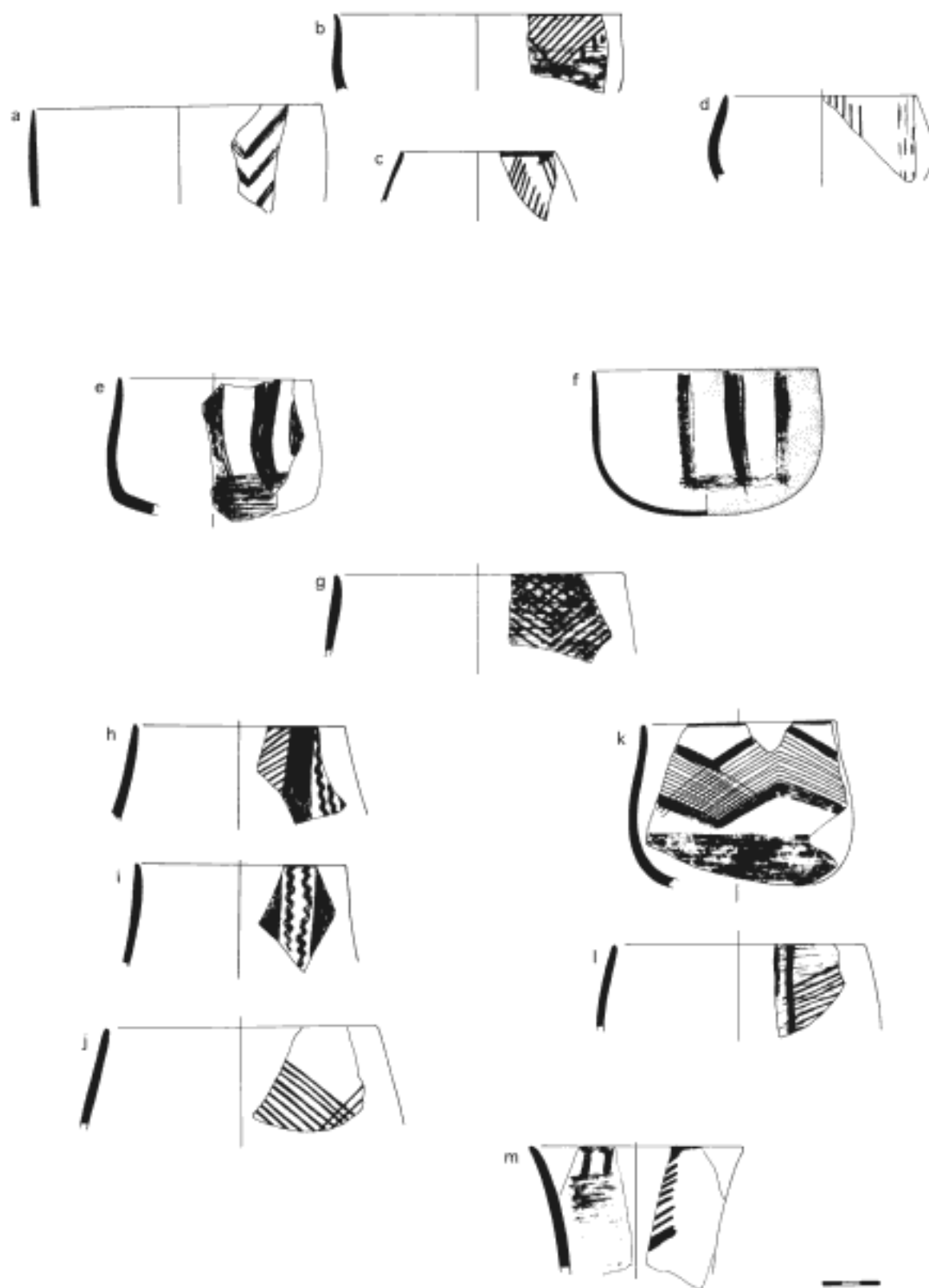


FIGURE 66. Patterned Urf cups

FIGURE 67. PATTERNED URF BOWLS AND CUPS

- a. I/II.BD (BD.62). PU. Three nonjoining fragments. Mica, much Lime. Exterior: low luster brown to black paint, overpainted, very pale clay (7.5YR 8/4). Interior: thick reddish brown, streaky paint, pitted. Uniform light core, sharp breaks. Diam. 0.20. Caskey 1958: pl. 36:b.
- b. I.BD.I. PU. Few mixed grits, mica. Both surfaces: streaky dull paint, thicker for pattern lines, some flaking off, overpainted on pattern. Uniform light core. Hard 2-3 interior, 3-4 exterior. Diam. 0.20-0.21, crooked.
- c. II.BD.A. PU. Mica, Lime. Exterior: dull red paint. Interior: streaky red to black paint. Uniform light core, crumbly breaks. Diam. 0.29.
- d. II.BD.A. PU. Mica, Lime. Exterior: crackling red paint, low luster. Interior: red paint at rim to black to green to invisible as one moves down the sherd. Uniform light core, crumbly breaks. Diam. 0.14.
- e. II.BD.B. PU. Mica, Lime. Exterior: streaky black paint and overpaint, heavily pitted. Uniform light core, sharp breaks. Diam. 0.15.
- f. II.BD.B. PU. Mica, Lime to 1 mm. Both surfaces: black paint, good luster. Uniform light core, crumbly breaks. Diam. 0.25.
- g. II.BD.B. PU. Mica, Lime. Exterior: streaky dull black paint and overpaint, flaking. Interior: streaky red paint. Uniform light core, crumbly breaks. Diam. 0.18.
- h. II.BD.B. PU. Mica, Lime. Exterior: pattern in streaky orangish brown paint, medium luster. Interior: streaky brown paint. Uniform light core, sharp breaks. Diam. 0.18.
- i. II.BD.B. PU. Mica, Lime. Exterior: streaky black paint and overpaint, pattern barely visible. Uniform light core, sharp breaks. Diam. 0.18.
- j. II.BD.B. PU. Mica, Lime to 1 mm. Exterior: red paint over red paint. Interior: thick red paint. Uniform light core, sharp breaks. Diam. 0.20.
- k. II.BD.D. CD Photo 23-b. PU. Mixed grit, Lime, mica. Painted interior, paler on exterior. Sharp breaks. Diam. 0.28.
- l. II.BD.E. PU. Mica, Lime to 1 mm. Exterior: brown paint, worn at rim. Interior: flaky greenish black paint. Uniform light core, sharp breaks. Diam. 0.26.
- m. II.BD.E. PU. Mica, Lime. Both surfaces: lustrous brown paint. Uniform light core, sharp breaks. Diam. 0.22.
- n. II.BD.E. PU. Much tiny mica, Lime to 1 mm. Exterior: orangish brown paint. Interior: dull streaky gray paint, worn at rim. Gray core to interior, sharp breaks. Diam. 0.22.

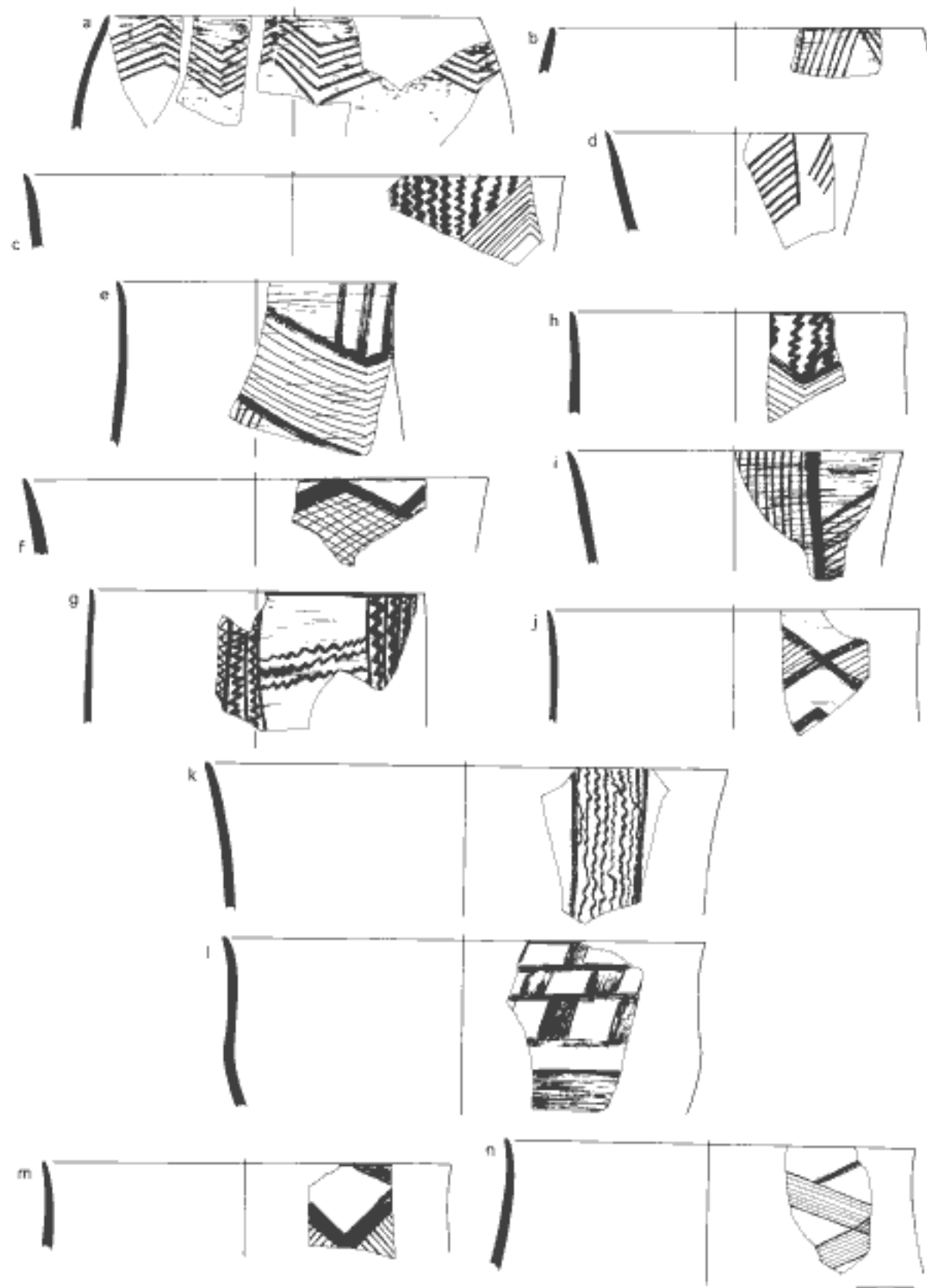


FIGURE 67. Patterned Urf bowls and cups

FIGURE 68. PATTERNED URF ASKOI

- a. I/ILBD (BD.62). PU. Mica, Lime. Exterior: dull red paint over red painted pattern. Interior: dull red paint. Curve is symmetrical, but collar is taller on one side. Uniform light core, sharp breaks. Diam. 0.13.
- b. II.J.B. PU. Mica, Lime. Exterior: thick dull deep red paint. Interior: scraped only. Possible askos body. Gray core, sharp breaks. No diameter measurement.
- c. I.J.D+E. PU. Mixed grit to 1 mm. Exterior: 5YR 6/3, pattern painted in 5YR 5/6-8 (reddish brown). Fabric: 10YR 6/3-4 (olive tan).
- d. II.J.C. PU. Mica, Lime to 1 mm. Exterior: red paint over red pattern, medium luster. Interior: scraped. Uniform light core, crumbly breaks.
- e. II.BD.D. PU. Seven fragments, not all joining. Mica, Lime. Exterior: brown paint, flaking, several pieces burned after the vessel broke. Interior: scraped. Uniform light core, sharp breaks.
- f. II.BD.D. PU. Mica, Lime to 1 mm. Exterior: lustrous watery brown paint, incised line at joint. Interior: lustrous black paint. Gray core, sharp breaks. Diam. 0.10, if symmetrical.
- g. II.BD.D. Lots HTN 144 (II.HTN.Late) + BD 584. PU. Mica, Lime. Exterior: streaky black paint with orangish green cloud, medium luster. Interior: scraped. Uniform light core.
- h. II.BD.E. PU. Mica, Lime. Exterior: brownish black paint, medium luster, triangles pendant from interior rim. Uniform light core, sharp breaks. Diam. 0.13, irregular.
- i. II.BD.E. PU. Mica, Lime to 1 mm. Both surfaces: lustrous black to brown paint, flaking off interior, very flat pseudo-collar. Uniform light core, sharp breaks. Diam. 0.11-0.12, irregular.
- j. II.BE.D. PU. Mica, Lime to 1 mm. Exterior: lustrous streaky brownish black paint. Interior: lustrous black paint. Uniform light core, sharp breaks. Diam. 0.10.
- k. II.J.G. PU. Mica, Lime to 1 mm. Exterior: brown paint, medium luster. Uniform red core, sharp breaks.
- l. II.BD.E. PU. Mica, Lime to 1 mm. Exterior: dull red to black paint. Gray core, sharp breaks.
- m. II.J.G. PU. Mica, Lime to 1 mm. Exterior: lustrous brown paint. Uniform red core, sharp breaks.
- n. II.BD.E. PU. Mica, Lime to 1 mm. Both surfaces: lustrous black paint. Uniform light core, sharp breaks.
- o. II.BD.E. PU. Mixed grit, Lime, mica. Exterior: reddish brown paint, medium luster. Clear fingerprint inside rim. Uniform red core, sharp breaks. Diam. 0.12.

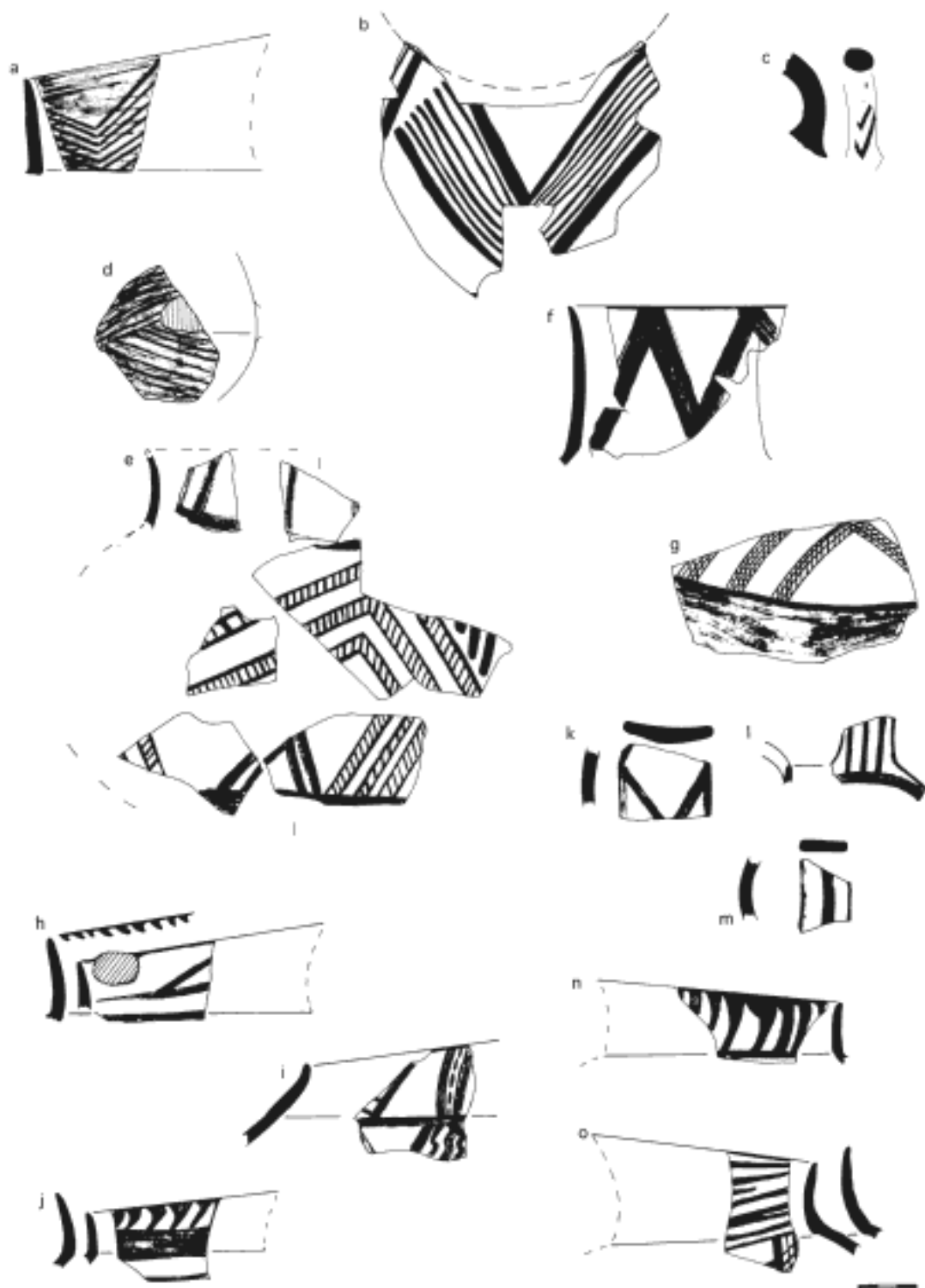


FIGURE 68. Patterned Urf askoi

FIGURE 69. PATTERNED URF TRIANGLES AND MISCELLANEOUS SHAPES

- a. II.J.A. Lot J 883. L6.1604. PU. Mica, Lime. Exterior: grayish green paint, medium luster, two pierced holes, part of third above one on right. Interior: dull paint. Two finished edges preserved. Uniform light core, sharp breaks. Diam. 0.20. Banks 1977: no. 2.
- b. II.J.A. Lot J 865. L6.1603. PU. Mixed grit, mica. Exterior: dull grayish green to orange paint, one pierced hole, two finished edges preserved. Interior: burnished, painted. Uniform light core, sharp breaks. Diam. 0.23. Banks 1997: no. 1.
- c. II.J.B. PU. Mica, Lime. Exterior: red paint, medium luster. Interior: red paint, two finished edges, one pierced hole. Uniform light core, sharp breaks. Flat, no curve.
- d. II.J.B. PU. Mica, Lime. Exterior: grayish green paint, burned, pattern barely visible. Two finished edges. Uniform light core, sharp breaks. No measurable curve.
- e. II.J.B. L6.1600. PU. Mixed grit, mica. Exterior: red paint overpainted in red, pattern barely visible, one pierced hole, two finished edges. Uniform light core, sharp breaks. No measurable curve. Banks 1977: no. 3.
- f. II.J.C. L6.1611. PU. Mica, Lime. Both surfaces: dull grayish green paint. Left edge is cut or ground down after firing and is flat, not curved and finished like right edge, which seems rimlike, although pattern suggests orientation as drawn. Gray core, crumbly breaks. Banks 1977: no. 11.
- g. II.J.B. L6.1599. MU. Mica, Lime. Exterior: greenish black paint, two finished edges, two pierced holes. Diam. 0.29. Banks 1977: no. 21.
- h. II.BD.B. L7.529. PU. Mica, Lime, dark sandy. Both surfaces: streaky brown paint, one pierced hole, two finished edges. Uniform light core, sharp breaks. Banks 1977: no. 7.
- i. II.J.C. L6.1607. MU. Mica, Lime. Both surfaces: dull red paint, one pierced hole, two finished edges. Diam. 0.22–0.24. Banks 1977: no. 18.
- j. II.BD.A. L7.524. PU. Mica, Lime. Both surfaces: dull red paint, two finished edges. Light core, crumbly breaks. Banks 1977: no. 10.
- k. II.BD.A. L7.528. PU. Mica, Lime. Both surfaces: dull reddish green paint, two finished edges, second hole pierced right next to first. Uniform light core, crumbly breaks. Banks 1977: no. 12.
- l. II.J.C. L6.1606. CD Photo 39a. PU. Mica, Lime. Both surfaces: dull red paint, two pierced holes, two finished edges. Gray core, sharp breaks. Diam. 0.22. Banks 1977: no. 8.
- m. II.BD.A. L7.526. PU. Mixed grit. Exterior: dull red paint, one edge finished, one smoothed after firing. Uniform light core, crumbly breaks. Banks 1977: no. 14.
- n. II.BD.A. L7.525. PU. Mica, Lime. Dull red paint, two finished edges. Uniform light core, sharp breaks. Banks 1977: no. 13.
- o. II.BE.C. PU. Mixed grit. Exterior: dull brownish gray paint over gray. Interior: gray paint. Gray core, sharp breaks. Diam. 0.15, perhaps asymmetrical.
- p. II.J.A. PU. Mixed grit. Exterior: red paint over nearly invisible pattern, medium luster. Interior: red paint. Handle painted, but worn. Uniform light core, crumbly breaks. Diam. 0.18.
- q. II.BD.B. PU. Mica, Lime. Exterior: dull red paint. Interior: scraped. Light core, sharp breaks.
- r. II.BE.D. PU. Mica, Lime. Exterior: dull red paint, pinch marks. Within break: two layers of clay pressed together. Uniform light core, sharp breaks.
- s. II.BD.E. PU. Mica, Lime. Exterior: dull brown paint. Interior: scraped, traces of piercing all along interior edge. Uniform light core, sharp breaks. Diam. (base?) 0.05.
- t. II.BD.E. PU. Mica, Lime. Exterior: black paint. Interior: sharp curve in both directions. Dachshund neck? Uniform light core, crumbly breaks. Diam. 0.05.
- u. I.J.D+E. PU. Mica, Lime. Exterior: streaky orangish brown, thick, crackling, white where paint worn off (a slip?). Interior: scraped, pinched at middle, smoothed above. Uniform light core, sharp breaks. Max. p.Diam. 0.16.
- v. II.J.E. PU. Mica, Lime. Interior: crackled black paint, probably burned; some holes do not penetrate completely. Uniform gray core, sharp breaks.
- w. II.J.G. Lot J 447. Urf. No paint. Lime < 1 mm. Pierced bottom, apparently Urf fabric, 5YR 7/6, one tiny accidental drop of red paint on upper surface and faint leaf impression; striated finish on concave side, from which holes poked before firing; underside supported by wet fingers while poked. Holes extend through the added joint clay, broken along joint. Hard 2–3. Max. p.Diam. 0.09.
- x. II.J.A. Lot J 738. L.1753. PU. Mixed grit to 1 mm. Exterior: paint fired red/black under greenish black cloud. Interior: lumps of clay barely stuck together, poorly melded; traces of paint along top edge and edge of projection. Core: gray, red exterior subsurface.
- y. II.J.E. PU. Mixed Lime. Exterior: pattern fired brown, brown overpaint, low luster. Interior: lightly puckered from squeezing; added clay along joint (top), traces of three holes poked through on interior surface. Hard 4–5. Max. p.Diam. 0.08.

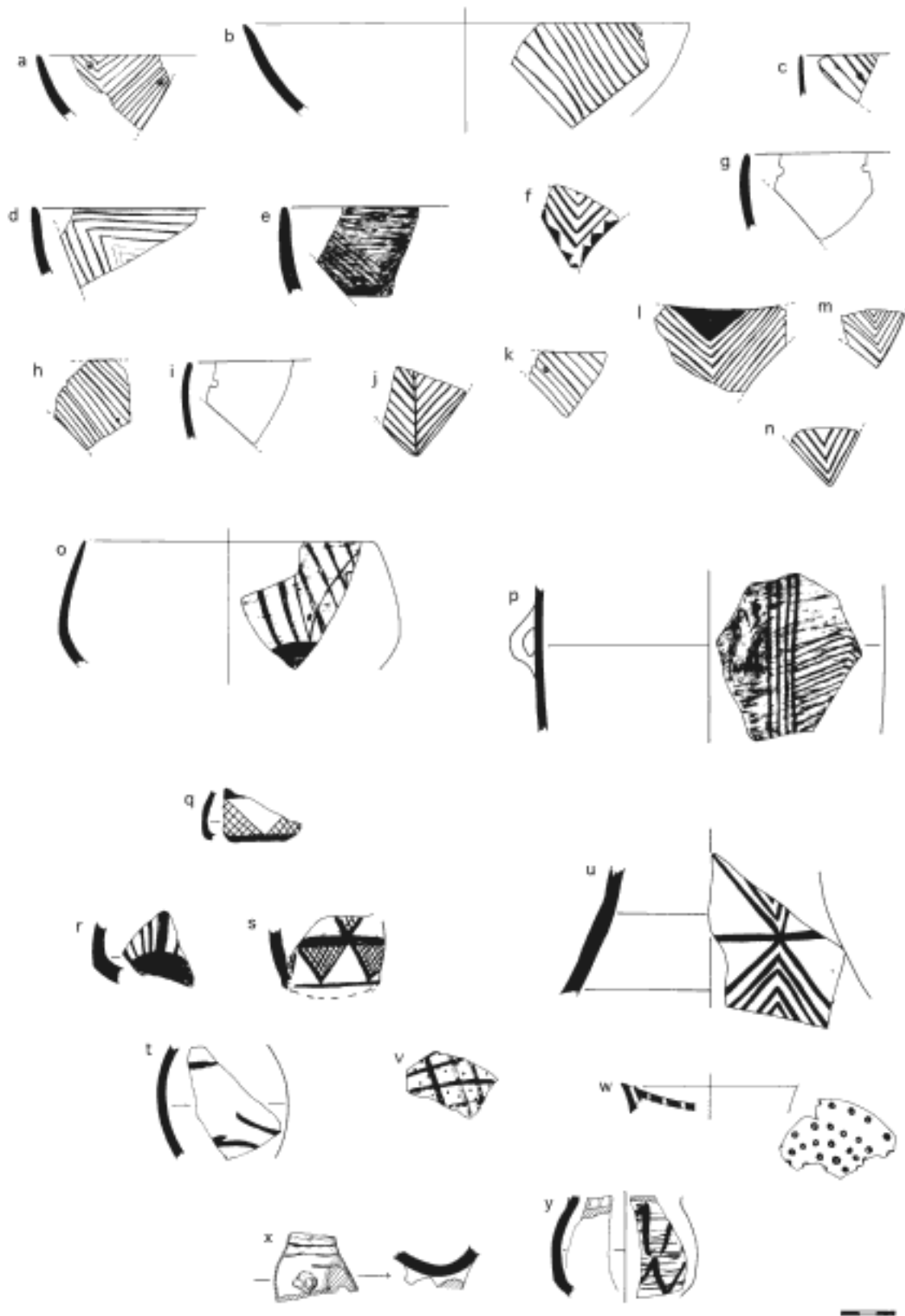


FIGURE 69. Patterned Urf triangles and miscellaneous shapes

FIGURE 70. MONOCHROME URF ASYMMETRICAL SHAPES

- a. II.J.F. Lot **J 449**. MU. Askos? Mixed grit to 1 mm. Stump of handle on shoulder curves up toward neck, neck joint preserved. Max. p.Diam. 0.23.
- b. II.BD.B. Lot **BD 525**. MU. Exterior: black paint, crackling, light clouds, many chips off rim where collar folded to exterior. Interior: black paint, burnished over inside collar; below joint are three layers of support clay, finger smoothed. Uniform light core. Hard 4-5, sharp breaks. Diam. 0.10 oval.
- c. II.J.G. Lot **J 447**. L.1727. MU. Rim and body fragments of an askos, partially RIP. Very few Lime, small dark grit. Exterior: burnished, streaky grayish green paint, some luster in both surfaces of collar; bottom and up to 3 cm from neck worn with almost all paint gone, some paint flaking from collar as well. Interior: orange paint with dark cloud one side, paint burnished over entire surface, flaking in spots. Diam. 0.10, asymmetrical.
- d. II.HTN.Late, below EH hearth. MU. Ladle or askos handle fragment? Very small mixed grit. Exterior: streaky mahogany paint on flat side, blackish brown on other, medium luster, troughs seem responsible for streakiness. Uniform light core. Hard 5-6, sharp breaks.
- e. II.HTN.Late. Lot **BH 66**. L.1638. CD Photo 38. MU. Oval bowl with foot. White grit. Exterior: broad strokes of dull streaky greenish black paint. Interior: streaky pearly greenish paint, a few Lime pops. Asymmetry emphasized by direction of interior paint strokes, carination varies from sharp to rounded, not very carefully made or smoothed. Clay around edges of scar curves upward, foot has detached from smoothed surface. Uniform light core, sharp breaks.
- f. II.J.F. Lot **J 450**. MU. Oddly asymmetrical carinated bowl(?) with flat bottom. Mixed grit to 1 mm. Streaky paint; direction of paint and burnishing strokes emphasizes asymmetry. Uniform core, sharp breaks.

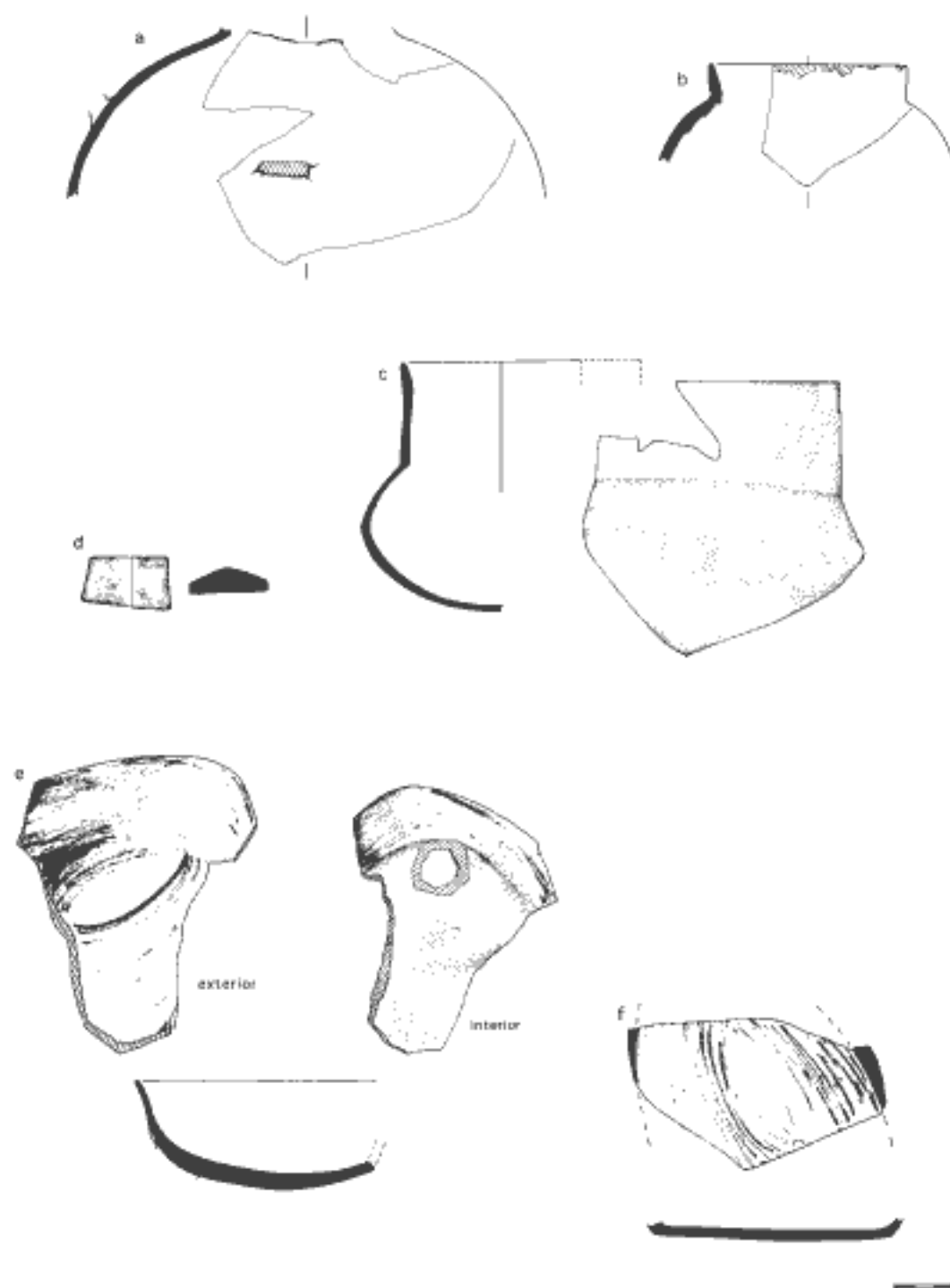


FIGURE 70. Monochrome Urf asymmetrical shapes

FIGURE 71. MONOCHROME URF "DACHSHUNDS" AND LADLES

- a. H.J.A. MU. Possible dachshund neck. Mixed grit, but little. Exterior: coated with black paint, largely flaked away from rim, applied over smoothed surface. Where paint remains it appears to have been burnished. Interior: black paint for ca. 2 cm from rim, paint thickest at rim and crackling, scraped below. Uniform light core, sharp breaks. Hard 4 interior, 6 exterior, clay looks vitrified. Diam. 0.07.
- b. H.J.D. MU. Much Lime < 1 mm, sand. Exterior: orangish green paint collected in troughs of irregular burnish, almost suggests a net pattern. Joint preserved at clear angle, interior and exterior. Paint slobbered over rim to interior, making a sloppy band, scraped below. Hard 5-6, sharp breaks. Diam. 0.08.
- c. H.J.D. Lot J 631. BOU. Mixed dark grit to 1 mm includes silver mica glitter. Exterior: black paint, burnished over and lustrous, but flaking, no joint preserved. Deep gray core. Hard 3, scratches up greasy black residue and leaves a scratch. Diam. 0.06.
- d. H.J.C. Lot J 664. MU. Mixed grit and Lime to 1 mm. Exterior: dull paint. Interior: scraped, a few splashes of paint. Broken on long sides and both ends. Joint clearly attached at an angle to a curved surface. Various curves suggest the angle at which drawn (although perhaps inverted, comparable to "back" of Fig. 71:c).
- e. II Unphased. Trench J3 by wall J, cut 12. L.271. CD Photos 11, 12. MU. Mixed grit and Lime to 1 mm. Exterior: dull thick red paint, flaking. Interior: red paint extends ca. 2 cm inside rim, neck is coil built, coils visible on interior. Body is a slab joined at top center of back. Handle is well finished on upper surface, sloppy on underside; handle does not appear to tilt up toward rim. At rear, within break, is a solid scar 0.013 wide and slightly upturned, but a bit higher on body than other legs, perhaps the remnant of the other end of the handle. Diam. (rim) ca. 0.05. Caskey 1955: pl. 23:d.
- f. II Unphased. Lot J 786 (near bothros 21). L.1145. MU. Rim and handle fragment. White grit to 1 mm. Exterior: pored, burnished, lustrous streaky reddish brown paint, finger depressions all along underside of handle. Uniform light core, sharp breaks. Diam. 0.16.
- g. H.J.C. Lot J 668. BOU. Few Lime. Both surfaces: thick red paint, burnished over, medium luster from burnish, worn at back of handle and exterior of carination. Uniform light core. Hard 4-5, sharp breaks. Diam. 0.12.

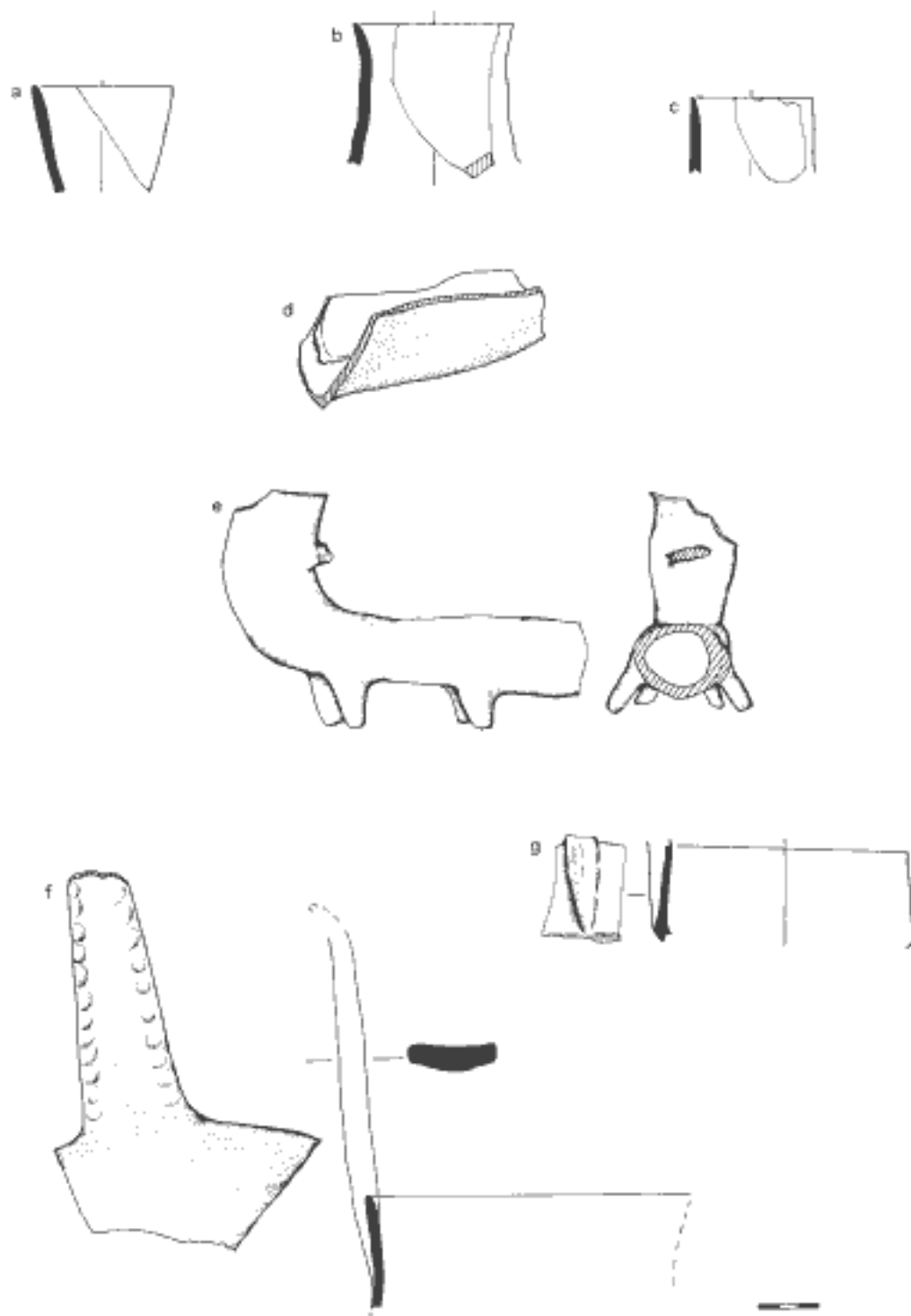


FIGURE 71. Monochrome Urf "dachshunds" and ladles

**FIGURE 72. BLACK BURNISHED-OVER URF;
SCRATCH-INCISED AND BEAD AND RIB, ALL SHAPES**

- a. AP Mixed Fill. Lot **A 470**. BOU. Very fine grit, some fine Lime, mica. Exterior: waxy burnished surface suggests thick layer of slip, fired black. Interior: direction of scraping and odd curves suggest a spout, tilted upward. Bluish gray core. Diam. at joint 0.09.
- b. Mixed Fill. Lot **J 442**. BOU. Mica glitter, many voids, soft red grit < 1 mm. Both surfaces: black, burnished, worn. Bluish gray core. Diam. 0.12.
- c. H.BE.C. Lot **BE 579**. BOU. Both surfaces: thick black paint, burnished, darker outside, grayish inside. Interior burnished only to ca. 1 cm below lip. Very thin wall. Gray core. Diam. 0.17.
- d. H.BI.C. Lot **BI 26**. BOU. Little or no grit. Both surfaces: shiny waxy black, burnished, flaking off on exterior. Pale gray core. Hard 3, sharp breaks, very regular curve. Diam. 0.27.
- e. II.HTN.Late. Lot **HTN 141**. CD Photo 45a. Scratch-incised. Much Lime, tiny mica glitter. Exterior: thick slip, black, burnished; prefiring holes pierce rim, but are just depressions on shoulder; pattern is neatly incised, little white fill remains. Interior: brownish gray. Diam. 0.17–0.24, irregular. Caskey 1958: pl. 36c.
- f. Mixed Fill. Lot **J 442**. CD Photo 45:c. Scratch-incised. Fine Lime, few grits visible against dark ground. Exterior: slipped, well burnished, waxy black, prefiring hole, very fine incisions with tiny bit of white fill. Grayish green core, sharp breaks. Diam. 0.22.
- g. Subphase unknown. Lot **HTJ 90**. Scratch-incised. Under 1 mm Lime, voids, mica glitter. Exterior: black, burnished, worn, dull, traces of white fill. Interior: pale gray, scraped. Uniform light gray core. Diam. (at neck) 0.19.
- h. II.J.G. Lot **J 843**. CD Photo 44. Scratch-incised. Few, < 1 mm white, some mica glitter, tiny voids. Exterior: incisions deeper, less neat than other examples, no original surface, prefiring hole in break. Interior: faint burnish troughs. Uniform light gray (7.5YR 5/0) core. Diam. 0.24.
- i. II.HTN.Late. Lot **HTN 63** (center, stones west of wall BE). L.1390. CD Photo 46:a. Scratch-incised. Much fine white grit < 1 mm. Both surfaces: slipped and burnished, red to yellowish brown, waxy, flaking off, neat scratch incision, white Lime fill. Pierced from both sides prefiring. Black core, reddish brown subsurfaces. Diam. 0.28. Caskey 1958: pl. 36a.
- j. II.BD.E. Lot **BD 577**. Bead and rib. Fine Lime. Both surfaces: black, burnished, rim bumpy as though beaded. Dark gray core. Diam. 0.17.
- k. Subphase unknown. Lot **HTJ 29**. CD Photo 43b. Bead and rib. Fine Lime. Exterior: black, burnished, beaded rim. Interior: dark gray at rim, burnished, orangish cream below. Gray core. Diam. 0.15, irregular.
- l. AP Mixed Fill. Lot **A 469**. Bead and rib. Fine dark grit. Both surfaces: black, burnished, worn, especially on exterior, very low relief, beaded rim angle difficult to determine. Light gray core. No measurable curve.
- m. II.BD.E. Lot **BD 579**. Bead and rib. Dark grit to 1 mm, few to 2 mm. Both surfaces: black, burnished, spots of oxidation. Red core, raspy jagged breaks. Diam. 0.16.
- n. II.HTN.Late. Lot **HTN 132**. Bead and rib. Dark grit, mica glitter. Both surfaces: no original surface preserved, gray, was burnished. Grayish green core, jagged breaks. Angle unsure. Diam. 0.16.
- o. II.J.G. Lot **J 843**. CD Photo 43:a. Bead and rib. Mixed grit most < 1 mm, few to 2 mm, angular. Both surfaces: black, burnished. Grayish green core to exterior, reddish to interior, jagged breaks. Diam. 0.25.

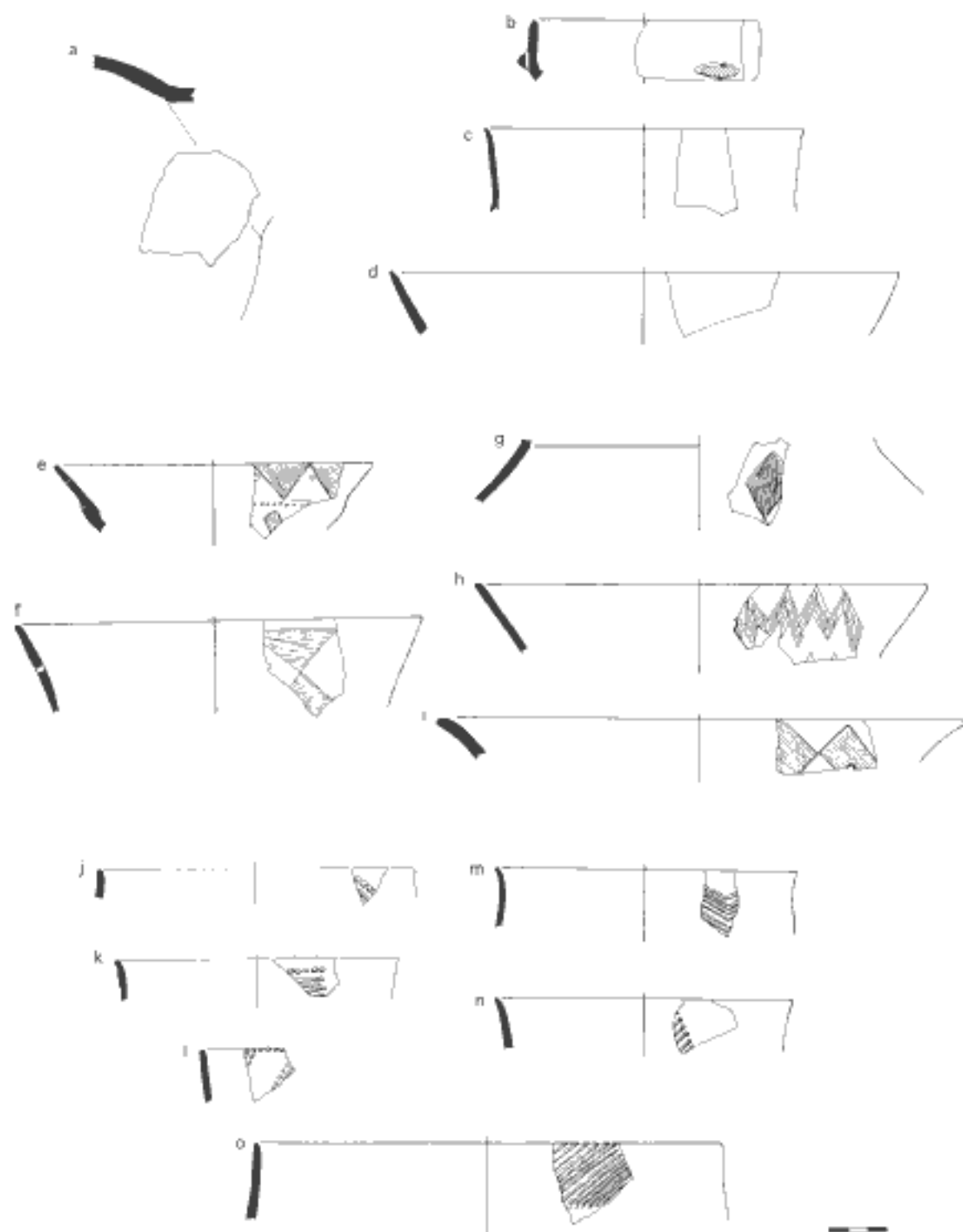


FIGURE 72. Black Burnished-Over Urj; scratch-incised and bead and rib, all shapes

FIGURE 73. LATER NEOLITHIC GRAY BURNISHED SHERDS (GROUP 1)

- a. AP Mixed Fill and later. Lot **A 454**. Group 1. Mica, quartz, iron nodules, maybe some Lime. Exterior: damp burnished, very gray throughout (10YR 6/1), encrusted with creamy orange deposit. Interior: wet smoothed. Conceivably from same pot as Fig. 73:b. Diam. (exterior rim) 0.17.
- b. Subphase unknown. Lot **A² 435?** (number illegible). Group 1. Mica, mixed grit. Exterior: was burnished but little surface remains. Encrusted with reddish orange sediment, possibly burned on. Maybe burned, probably vitrified. Conceivably from same pot as Fig. 73:a. Diam. (exterior rim) 0.18.
- c. III HTS.C. Lot **HTS 76**. Group 1. Mixed grit to 1–2 mm, most smaller, unevenly distributed. Exterior: smoothed, no troughs, no original surface, pitted, probably burned. Uniform pale gray core. Max. p.Diam. 0.21.
- d. II Unphased. Lot **J 875**. Group 1. Pitted from 1–2 mm Lime or black powdery grit that falls out. Pits filled with black powder. Both surfaces: once burnished but no original surface left. Diam. 0.17.
- e. II,J,G. Lot **J 843**. Group 1. Lime and mixed grit to 1 mm, very hard to see. Both surfaces: 10YR 6/2 throughout, once burnished but very worn, maybe no original surface left. Could be burned gray rather than gray ware. Max. p.Diam. (shoulder) 0.15.
- f. Mixed Fill. Lot **HTJ 31**. Group 1. Mixed grit to 1 mm. Both surfaces: gray, burnished, worn, battered lug scar on exterior. Max. p.Diam. 0.11.
- g. III Unphased. Lot **BD 622**. Group 1? Few sandy grits. Both surfaces: gray, burnished, worn, could be sandy gray Ungritted ware, or a burned piece of polychrome. Diam. 0.15.
- h. Mixed. Lot **J 484**. Group 1. Ca. one-half of base preserved. Much gray, red, white grit to 1 mm. Four joined fragments, of which three are burnished, dark gray (10YR 5/0), fourth has no waxy burnish layer left and is pale gray (7.5YR 5/2). Burned after broken. Both surfaces: well burnished, small oxidation cloud one side, burnish strokes at tip are overlapping semicircles, elsewhere vertical. Hard 4–5. Diam. 0.14.
- i. II Unphased. Trench B, cut 26. Group 1. Mixed grit to 1 mm. Heavily encased in red sediment. Surfaces: no original surface preserved, uniform pale gray. Interior of pot may be preserved at upper end, suggests a vertical handle from neck. Diam. 0.14.
- j. II,J,G. Lot **J 843**. Group 1. Lime, mica glitter. Uniform bluish gray, troughs visible, but no waxy layer, worn, probably burned. Gray core, vitrified.
- k. III A.P.C. Lot **A 438**. Group 1. Holes from red/black powdery grits that fall out, Lime. Encrusted with orange sediment, very worn, little if any original surface preserved. Probably warped by pressure from attaching handle, but was a large pot. Diam. ca. 0.30.

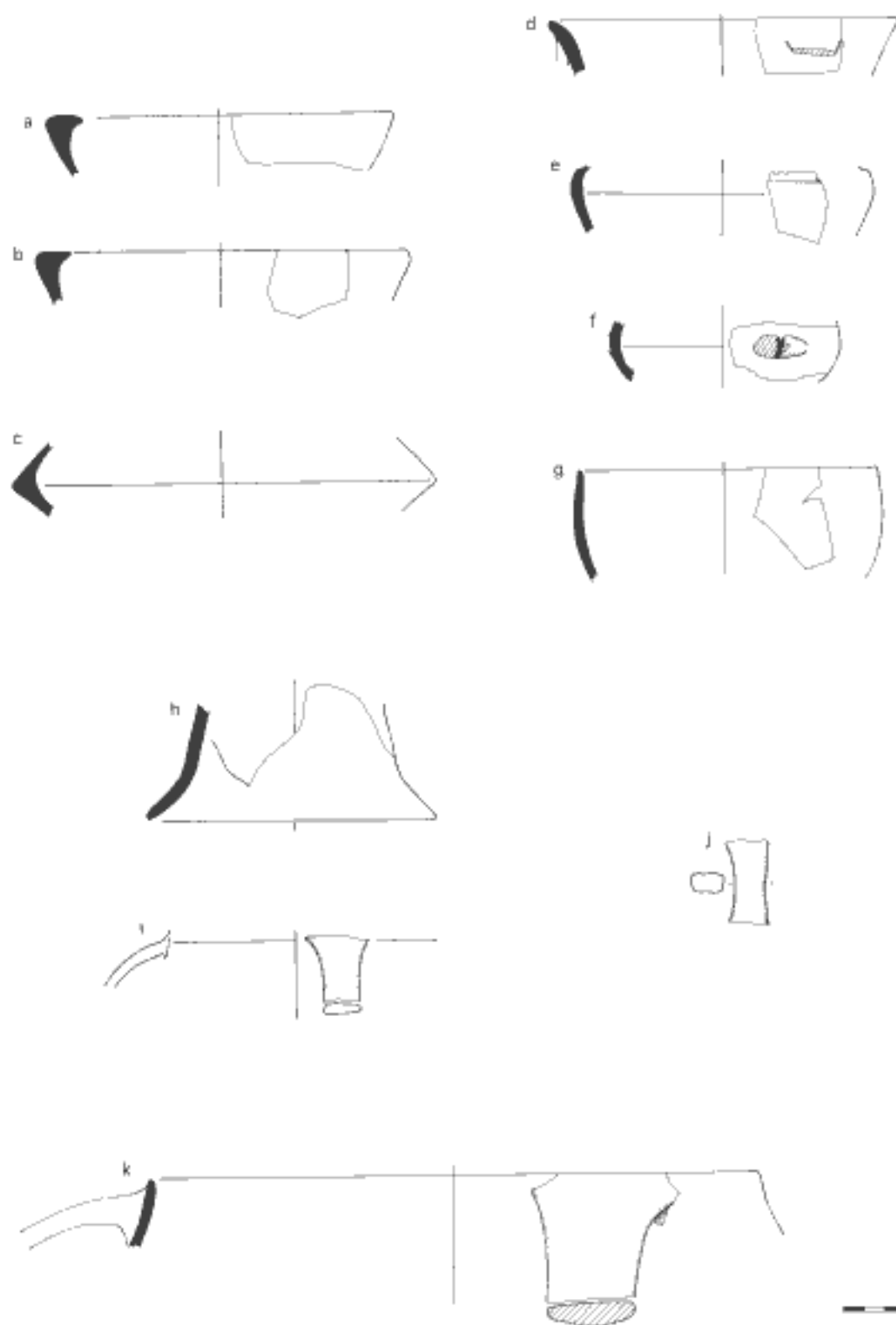


FIGURE 73. Later Neolithic gray burnished sherds (Group 1)

FIGURE 74. LATER NEOLITHIC PATTERNED SHERDS (GROUPS 2, 3)

- a. II.J.G. Lot **J 843**. CD Photo 49:e. Group 2. Mica, gray and white grit to 1 mm, Lime. Dusty reddish gray manganese-oxide ghost pattern, thick red paint, well burnished. Center core gray, lighter sub-surfaces. Hard 3–4, possibly vitrified. Diam. 0.15.
- b. III.HTJ.C. Lot HTJ 17. CD Photo 49:f. Group 2. Mixed grit, no Lime. Gray manganese-oxide ghosts, burnished, thick red paint, flaking, maybe burnished, tan fabric. Gray core. Hard 3–4. Diam. 0.15.
- c. III.JC.C. Lot JC 4. CD Photo 49:b. Group 2. Much mica, grainy sand, red bits and Lime to 1 mm. Exterior: ghosts of black paint, red paint (10R 3/6), burnished, on pale clay (7.5YR 7/4). Interior: smoothed, traces of burnish, manganese-oxide stripe. Hard 1–2. Diam. 0.18.
- d. III Unphased. Lot J 301. CD Photo 49:k. Group 2. Lime, much mica glitter. 5YR 6/4 ground, ghost of red paint, burnished, manganese-oxide stripe on exterior rim. Gray core. Hard 2–3, sharp breaks. Diam. 0.15.
- e. Mixed. Lot **J 828**. CD Photo 49:c. Group 2. Mixed red and dark grit to 1 mm, much mica, some gold, few Lime. Exterior: silvery manganese oxide at rim, solid dull red stripe below; burnished pattern appears dull, pale ground. Interior: faint traces of burnished smears suggests possibly painted, but very worn. Hard 2–3. Diam. 0.25–0.28, irregular.
- f. II Unphased. Lot JC 13. CD Photo 49:g. Group 2. Mixed grit, much mica, few Lime to 1 mm. Exterior: worn, pitted, manganese-oxide black paint, red paint (5YR 6/6). Interior: well burnished. Diam. 0.21.
- g. II Unphased. Lot **J 872**. CD Photo 51:d. Group 3. Much mica, Lime and pits to 2–3 mm. Exterior: burnished, faint reddish gray manganese-oxide ghost, series of short brush strokes make one line. Light pink core, yellow surfaces. Hard 2–3. Diam. 0.18.
- h. II Unphased and Late. Lot JC 10. CD Photo 49:j. Group 2. Fine sand and white angular to 1 mm. Both surfaces: burnished, 2.5YR 6/8 fabric. Interior: red band at rim. Uniform light core. Hard 3–4. Diam. 0.15, irregular.
- i. II Unphased. Trench B, cut 30. CD Photo 49:h. Group 2. No Lime, mixed dark grit to 1 mm. Both surfaces: thick matte manganese-oxide black paint, burnished, pitted and cracked. Gray core, jagged breaks. Hard 4–5. Diam. 0.09.
- j. II Unphased. Lot **J 876**. CD Photo 49:l. Group 2. Probably a base. Few white grits, mica. Exterior: worn, greenish fabric, brown manganese oxide for triangles, red burnished stripes. Interior: scraped. Hard 5. Diam. 0.15.
- k. II.J.G. Lot **J 843**. CD Photo 51:a. Group 3. Tiny white grits, possibly absorbed into voids. Surfaces and edges slightly reduced (5YR 6/6). Both surfaces: well burnished, matte gray paint. Center core red. Hard 5–6, nearly vitrified, sharp breaks. Diam. 0.24.
- l. II Unphased and Late. Lot JC 7. CD Photo 51:b. Group 3. Mixed sandy and angular grits to 1 mm, few Lime, much mica. Both surfaces: pitted, burnished, manganese-oxide black on 5YR 6/6 fabric. Edges either side of rim beveled from use in very regular fashion. Gray core. Hard 3–4. Diam. 0.24.
- m. Mixed Fill. Lot J 442. CD Photo 51:c. Group 3. Much < 1 mm Lime. Exterior: red waxy paint, burnished, worn pattern. Interior: burnished. Hard 1–2. Diam. 0.18.
- n. AP Mixed Fill. Lot **A 470**. CD Photo 52:j. Group 3. Mixed sandy grits < 1 mm, few Lime, mica. Exterior: pattern is ghost of manganese oxide, burnished, cutouts on either side near joint. Interior: scraped, finger groove at inside of joint. Diam. (at joint) 0.10.

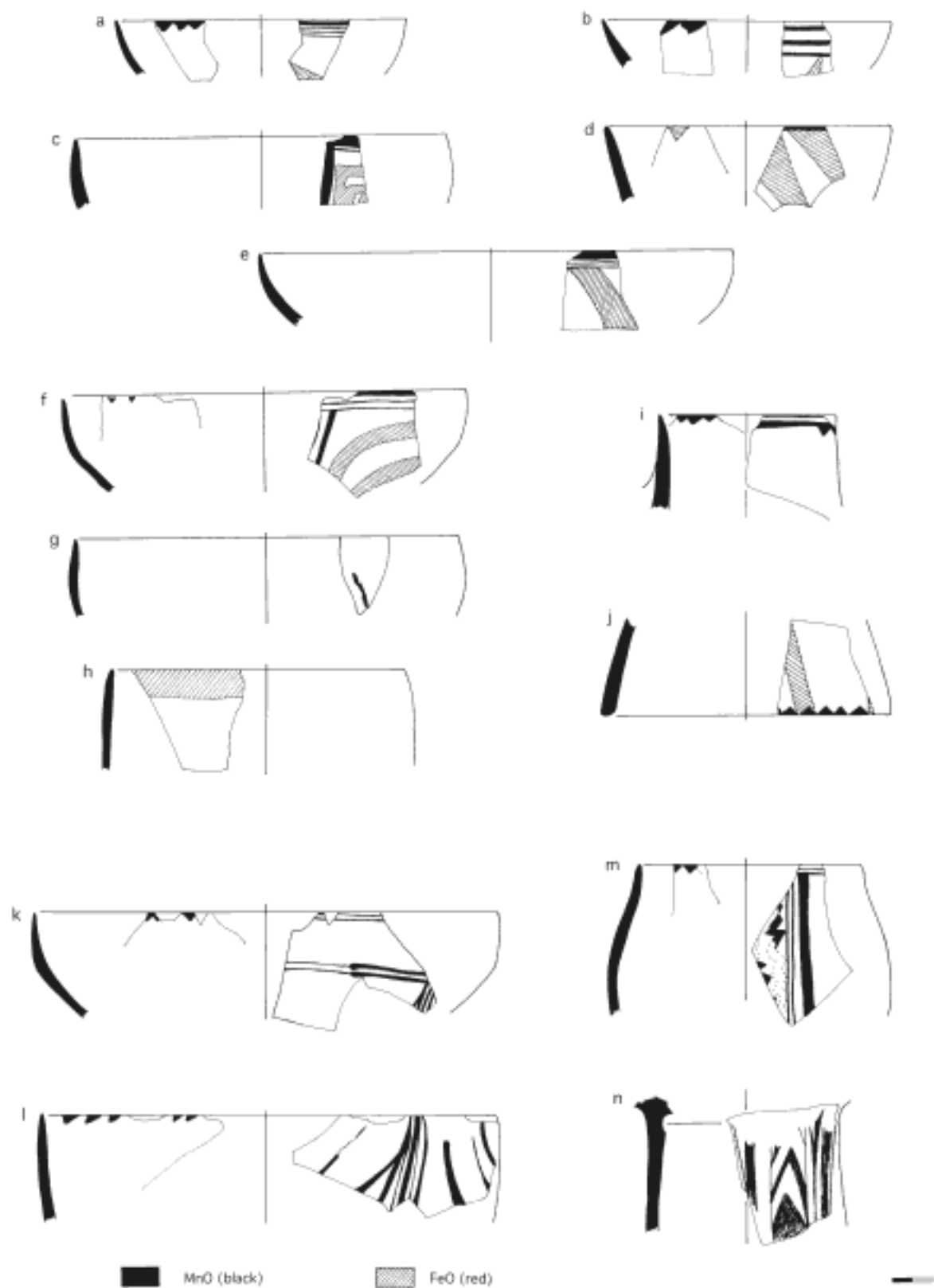


FIGURE 74. Later Neolithic patterned sherds (Groups 2, 3)

FIGURE 75. LATER NEOLITHIC PATTERNED SHERDS (GROUP 4)

- a. Mixed Fill. Lot **J 871**. CD Photo 53d. Group 4. Much mica, other grit unclear. Exterior: red (10R) to black paint on gray/black/green fabric, blistered and warped rim. Definitely burned; glassy, warped and blistered. Paint colors indistinct; with 10x lens can make out an outline that scratches up brown powder. Diam 0.155, very irregular.
- b. Mixed Fill. Lot **J 871**. CD Photo 53h. Group 4. Many pits and round black grit (or blisters) to 1 mm, no reaction in acid. Exterior: three vertical stripes in black paint, rest burned an odd maroon on dark grayish green; lug pierced by a rotated stick. Hard 6, vitrified; all edges so sharp they look cut or ground down. Max. p-Diam. 0.185, irregular.
- c. Mixed Fill. Lot **AP 28 (A 470)**. L.1499. CD Photos 54b, 55b. Group 4. Light Lime to 1 mm, much mica glitter, small red and brown grit < 1 mm. Exterior: surface powdery and worn; red palot, burnished, flaking and worn, pattern unclear; several patches of manganese-oxide ghost outline. Hole drilled from exterior. Interior: burnished gray with creamy bloom, orangish cream at rim so triangles look pinkish gray but probably manganese-oxide ghost. Interior half of core blue, exterior half day-glo orangish cream. Diam. 0.26.
- d. Mixed Fill. Lot **AP 29 (A 470)**. L.1498. CD Photo 54c. Group 4. Under 1 mm Lime pits, red, white, and gray grit to 1 mm. Both surfaces: pale and worn, burnished, pattern barely visible, black paint nearly gone, orangish cream fabric; edge of biconical drill hole at bottom. Grayish green core, burned, nearly vitrified. Angle uncertain. Diam. 0.23.
- e. Mixed Fill. Lot **HTJ 31**. CD Photo 53b. Group 4. Mixed grit to 1 mm, some Lime. Both surfaces: patterns have a reddish gray tinge, perhaps manganese-oxide outline on interior. Exterior slightly reduced. Gray core, sharp breaks from over-firing or burning. Hard 4. Diam. 0.24.
- f. II Unphased. Lot **JC 12**. CD Photo 53a. Group 4. Small (Lime?) pits. Exterior: gray fabric with creamy bloom, pattern has flaked off or burned away, trace of drill hole at bottom. Interior: fabric darker steely gray, ghost of former pattern, rippling burnish. Burned, vitrified, possibly warped. Possibly from same pot as Fig. 75g. Diam. 0.20, irregular, warped.
- g. II.J.F. Lot **J 590**. L.1061. CD Photos 54a, 55a. Group 4. Mica glitter, some Lime and dark brown grit < 1 mm. Exterior: dark gray at very bottom, bright day-glo creamy orange in hand at rim makes piece look trichrome; paint burnished, red is almost powdery. Cloud over rim, below it pattern nearly disappears: over-fired or burned. Rim lumpy. Interior: gray with slight orangish cream bloom on left and near lip. Fabric is bluish gray with whitish bloom, ghost lines where manganese oxide shows in a couple of triangles at left but almost completely gone elsewhere; outlines of broad red bands and the triangles are mostly the absence of paint and interruption of burnish and show now as cream colored. Bluish gray core, lighter than surfaces. Possibly from same pot as Fig. 75f. Diam. 0.28–0.30. Caskey 1957: pl. 48a.
- h. II.J.F. Lot **J 449**. CD Photo 53c. Group 4. Small rounded grits that fall out. Exterior: fabric 7.5YR 7/4, red paint (10R 5/4), gray paint (10R 4–6/1), pattern very hard to discern, on rim is ghost of manganese-oxide stripe, lower surface looks charred/sooty, heavy Lime accretion. Interior: traces of red paint at rim, gray fabric, well burnished. Hard 4 exterior, 2 interior. Gray core, vitrified, burned. Diam. ca. 0.30, warped.

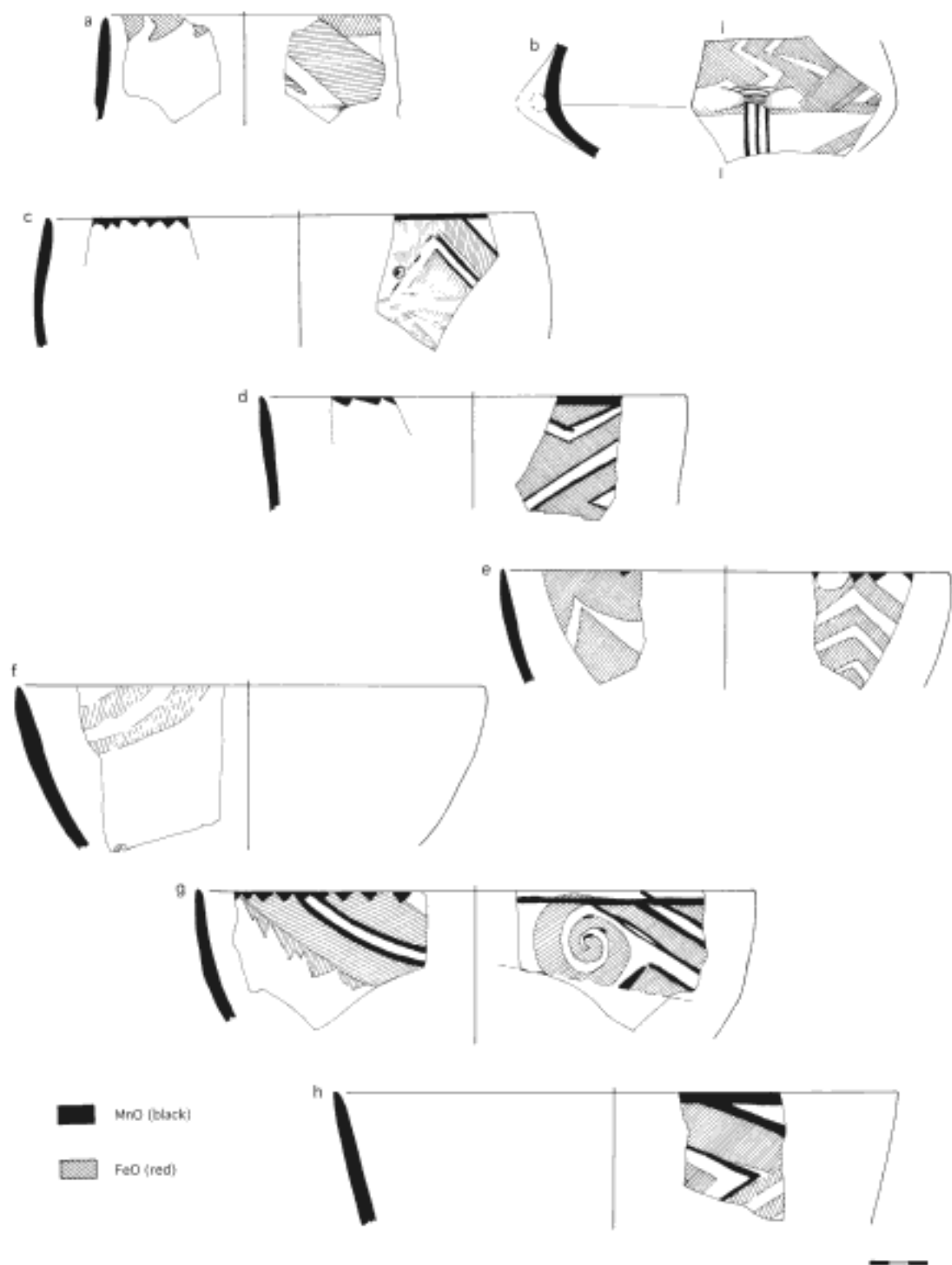


FIGURE 75. Later Neolithic patterned sherds (Group 4)

FIGURE 76. LATER NEOLITHIC PATTERNED SHERDS (GROUPS 5, 8, 9)

- a. II Unphased. Lot **J 872**. CD Photo 56:f. Group 5. Sandy small grit, much mica. Exterior: burnished red paint, slightly smeared, on 5YR 7/4, scar of handle or pellet. Interior: burnished. Gray core. Hard 2-3. Profile very like polychrome pieces. Diam. 0.23-0.24.
- b. AP Mixed Fill. Lot **A 470**. CD Photo 61:b. Ungrouped. Much Lime to 2 mm. Minimal surface finish, very lumpy; matte reddish gray thick crackling paint, flaking off. Hard 1-2, crumbly edges. Diam. 0.15.
- c. Mixed Fill. Lot **J 442**. CD Photo 56:e. Group 5. A few 1 mm holes (Lime?), mica and brown grit to 1 mm. Exterior: pattern in cherry red paint, burnished, paint was thick, flaked off and now powdery. Low ring base, ca. one-half of interior of bowl preserved, roughly burnished. Underside: tooling marks. Uniform light core. Diam. (base) 0.07.
- d. II Unphased. Lot **J 875**. CD Photo 59:b. Group 8. Mixed grit to 2 mm, many white. Exterior: matte reddish gray ghost of painted pattern. Hard 3-4. Diam. (exterior rim) 0.22, irregular.
- e. II Unphased. Lot **J 874**. CD Photo 59:d. Group 8. Mixed grit with Lime to 2 mm. Exterior: barely smoothed, not burnished, very dull red, barely visible 10R 5/4 on variegated ground. Interior: 2.5YR 6/6. Gray core. Diam. 0.17.
- f. II Unphased. Lot **J 874**. CD Photo 59:c. Group 8. Lime to 3 mm and mixed sandy grit. Exterior: black paint on tan (7.5YR 7/4), surface finger smoothed. Gray stripe at center of core. Hard 2-3. Diam. 0.13.
- g. II Unphased and Late. Lot **JC 10**. CD Photo 59:a. Group 8. Mixed grit includes Lime. Surfaces: tan, dull gray paint, burned. Holes pierced pre-firing from both sides. Angle is a guess; uncertain if decoration is interior or exterior. Gray core. Hard 3-4, perhaps vitrified, knife-sharp edges. Diam. (near rim) 0.17.
- h. II,J,C. Lot **J 666**. CD Photo 60:b. Group 9. Few angular Lime and rounded dark < 1 mm. Surfaces: dirty gray, burnished irregularly, possible red stripe inside rim, but could be an effect of firing. Red paint is watery, solid, not streaky, hard to see. Dark gray core, burned/vitrified. Diam. 0.16, irregular.

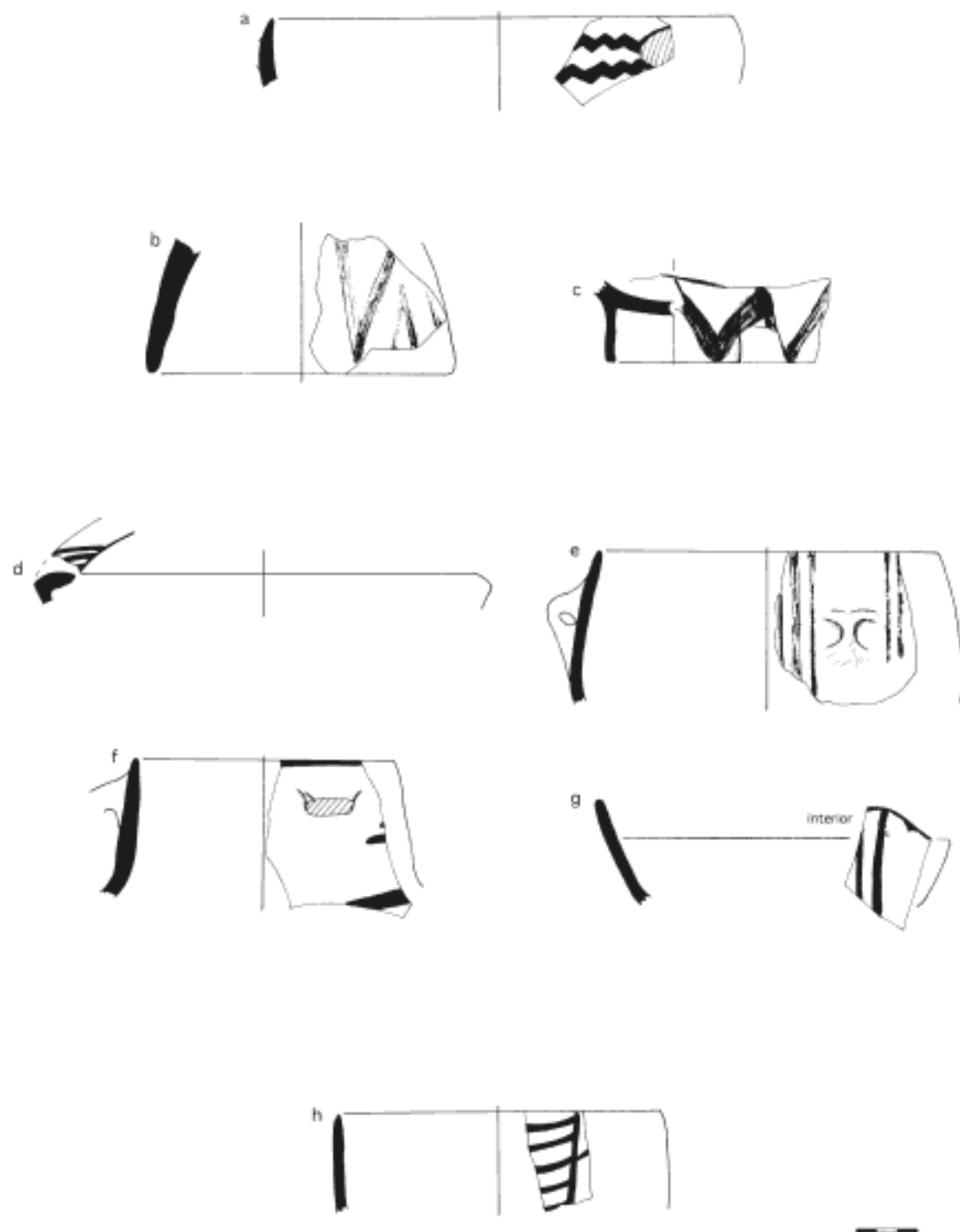


FIGURE 76. Later Neolithic patterned sherds (Groups 5, 8, 9)

FIGURE 77. LATER NEOLITHIC PATTERNED SHERDS (GROUPS 6, 7)

- a. II.J.G. Lot J 447. CD Photo 58:f. Group 7. Few Lime. Exterior: matte black on 7.5YR 7/4. 5YR core. Hard 2. Diam. 0.125.
- b. II Unphased. Lot J 872. CD Photo 58:h. Group 7. Red, dark red, and white grits to 1 mm, irregularly distributed. Exterior: ghostly gray matte paint on greenish fabric, probably burnished. Interior: smoothed, very worn. Red center core. Diam. neck 0.08.
- c. III-HTJ.C. Lot HTJ 17. CD Photo 58:g. Group 7. Few and tiny red and dark grits, no Lime. Surfaces: greenish yellow, with deep black manganese-oxide paint that scratches up powder. Light tan core. Diam. 0.15.
- d. Mixed Fill. Lot J 442. CD Photo 58:e. Group 7. A few tiny brown grits. Exterior: manganese-oxide paint burnished on. Pink core. Diam. neck 0.10.
- e. II.J.E. Lot J 854. CD Photo 58:a. Group 7. Tiny dark grits, mica glitter, basically Ungritted fabric. Surfaces: pinkish yellow, soft, very worn, exterior burnished or well smoothed, pattern in gray ghosts of manganese-oxide paint, 0.5 cm stripe of paint inside rim. Thin but lumpy. Diam. 0.202, bent nearly straight.
- f. II Unphased. Lot JC 9. CD Photo 58:i. Group 7. Many < 1 mm red and brown grits, some Lime. Exterior: burnished, yellowish white exterior, silvery ghost of manganese-oxide paint, no clearly visible pattern. Interior: burnished for 5 mm inside rim, rest scraped. 7.5YR 7/4 to 5YR at core. Diam. 0.06.
- g. III.JC.B. Lot JC 6. CD Photo 58:b. Group 7. Few dark reddish brown grits to 1 mm, holes where gone, greenish clay. Surfaces: appear scraped only, with thick matte black manganese-oxide paint on interior. Diam. 0.22, irregular.
- h. III Unphased. Trench B, cut 21S. CD Photo 58:c. Group 7. Tiny dark grits, basically Ungritted fabric. Exterior: yellowish green ground, traces of velvety brownish black manganese-oxide paint. Interior: scraped, possibly smoothed. Pinkish core. Max. p.Diam. 0.14.
- i. III.JC.B. Lot JC 6. CD Photo 57:a. Group 6. Many small sandy grits and mica. Very pale fabric (10YR 8/4), possible manganese-oxide black paint at rim and joint, slightly waxy red pattern, very little original surface left on interior or exterior. Diam. 0.10.
- j. Mixed Fill. Lot J 442. CD Photo 57:c. Group 6. Lime and brownish grit to 1-2 mm, mica glitter. Angle unsure (may be drawn sideways). Exterior: pattern in manganese-oxide black and iron-oxide red, burnished dark red paint, manganese flaking, on yellowish gray, pitted surface. Interior: yellow ground, scraped, traces of manganese-oxide may be redeposited. Light bluish gray core. Max. p.Diam. 0.26.
- k. Mixed Fill. Lot J 846. CD Photo 57:f. Group 6. Sandy feel, some reddish sandy grit, no sure white. Exterior: pattern in red paint, burnished, and ghostly gray manganese oxide, on 7.5YR 7/4 ground. Interior: worn, no burnish or paint. Underside scraped. Pedestal joint with cutout right at joint. Hard 1-2. Diam. (at joint) 0.12.

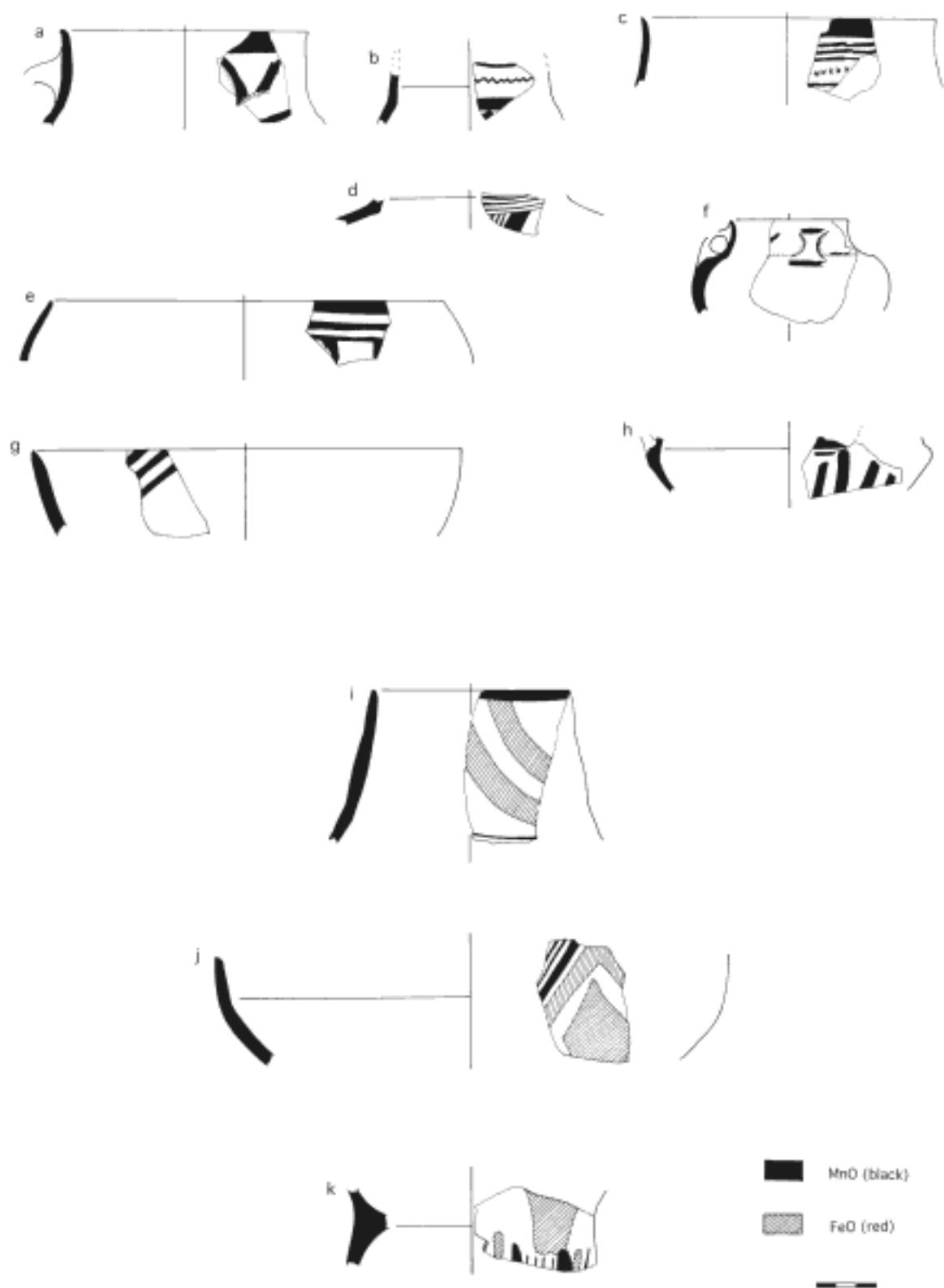


FIGURE 77. Later Neolithic patterned sherds (Groups 6, 7)

FIGURE 78. HEAVY BURNISHED SMALL BOWLS

- a. II.HTN.Late. Lot **HTN 115** (burial HTN-1). L. 1445. CD Photo 63. HB. Complete except for several chips from rim. Mixed small dark grit, Lime to 1 mm. Exterior: mottled light and dark grayish brown. Interior: lighter on one side, thick layer of burnished waxy slip, clouds with red patch. Closely spaced horizontal troughs. Bottom tooled to concave, burnished underside except on narrow resting surface. Diam. 0.15. Caskey 1958: pl. 37:b.
- b. Mixed. Lot **J 484**. HB. Mixed grit to 1 mm, some tiny Lime. Both surfaces: well burnished, color varies from 5YR 6/6 to 4/1. Core mostly dark. Hard 2-3. Diam. 0.17.
- c. AP Mixed FU1 and later. Lot **A 454**. HB. Many round nodules, most 2 mm but up to 4 mm, small sandy grit, minimal Lime. Fabric nearly identical to that in Fig. 78g; could be from same pot. Both surfaces: well burnished, shallow troughs, 10YR 4/1: dark grayish green with touch of red on exterior lip. Core lighter gray. Hard 2-3. Diam. 0.16.
- d. II Unphased. Lot **G 48**. HB. Few Lime, 3 mm chunk of white not Lime, and on exterior surface 2 mm rounded areas that are eroding and look like worn clay, but react to strong acid: carbonates. Reddish lumps to 2-3 mm in breaks, one or two have surfaces and are certainly bits of sherd. Both surfaces: slipped and burnished, reddish brown, with a few darker clouds on exterior. Uniform reddish brown core, jagged and raspy breaks. Diam. 0.15.
- e. II Unphased. Trench B, cuts 28-30. HB. Lime to 1 mm. Exterior: possibly burnished but very soft, little surface left, traces of what could be a white wash on exterior in finger groove. Interior: 2.5YR 7/7 wet smoothed. Hard 1-2, slakes when wet. Diam. 0.13.
- f. III.J.Early. Lot **J 98**. HB. Many red and black rounded grits 1-2 mm, a few flecks of Lime, mica glitter. Exterior: 5YR 3-5/1-3, burnished, two low relief oval pellets at maximum diameter. Interior: scraped with traces of white crusting that has, in places, a greenish brown velvety covering; crust reacts strongly in acid. Crust could be an accretion, but placement looks intentional. Brick red subsurfaces, dark core. Diam. 0.14.
- g. II Unphased. Lot **G 48**. HB. One or two bits of quartz to 3 mm, a piece or two of Lime, a 4-5 mm piece of sherd, and carbonate clumps. Fabric nearly identical to that in Fig. 78c; could be from same pot. Exterior: burnished, dark brown with black cloud, groove much more pronounced on right than left. Interior: burnished, darker brown/black, lighter at lip. Hard 2-3. Diam. 0.15-0.16.
- h. II Unphased. Lot **G 47**. HB. Lime, dark, and soft yellow grit to 1-2 mm. Exterior: "lug" is strip of applied clay, carefully tooled; applied to smoothed surface, probably red painted and burnished, red to brown outside. Interior: brownish, well-burnished slip. Gray core, raspy breaks. Diam. 0.24.
- i. III.HIJ.C. Lot **HIJ 10**. HB. Little if any Lime, mixed sandy grit to 1 mm. Both surfaces: black/red/brown burnished. Dark core, brown subsurfaces, raspy breaks. Diam. 0.28.
- j. II.J.G. Lot **J 345**. HB. Much mixed grit to 1 mm, mostly dark, minimal Lime. Both surfaces: dark burnished, reddish at lip, exterior more waxy (thicker slip) than interior, interior color more uniform. One-half of lug preserved. Hard 3. Diam. 0.30.

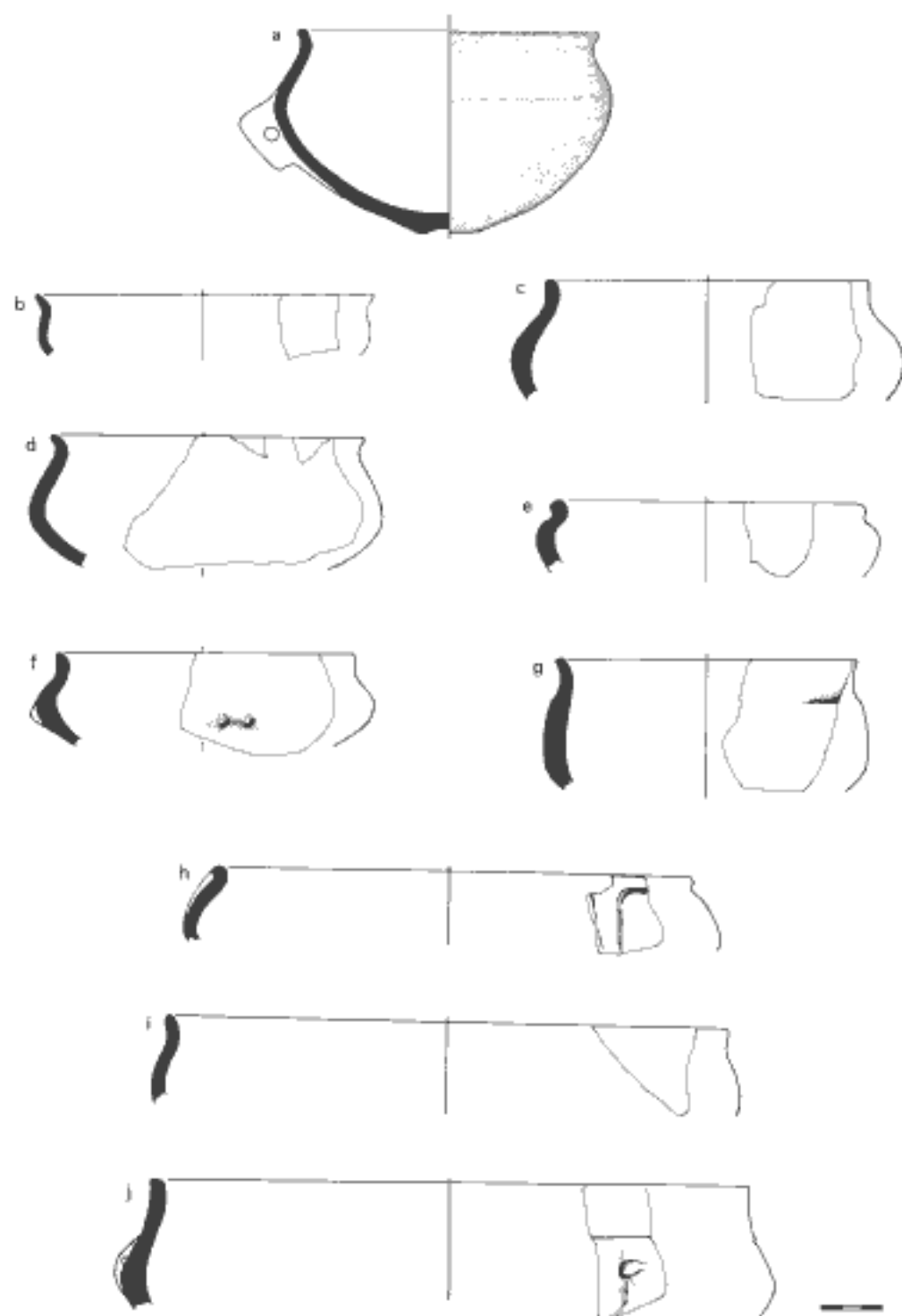


FIGURE 78. Heavy Burnished small bowls

FIGURE 79. HEAVY BURNISHED SMALL BOWLS

- a. II Unphased. Lot **G 47**. HB. Lime, dark grits to 1 mm. Both surfaces: black, waxy burnish with reddish tinge at lip, flaking on exterior, worn on interior. Joint with neck preserved. Dark core, raspy breaks. Diam. 0.10.
- b. Mixed Fill. Lot **J 442**. HB. Mixed grit to 1 mm, flecks of white, mica. Exterior: slipped, burnished, black, low relief ridges on shoulder. Interior: incompletely slipped, burnished. Dark core, lighter exterior subsurface. Hard 2-3. Diam. 0.15.
- c. Mixed Fill. Lot **J 442**. HB. Much mixed grit, some red to 2 mm, few Lime, black. Both surfaces: possibly slipped, burnished, gray with reddish tinge, worn on exterior. Very thin bottom may not have survived firing. Gray core. Hard 2-3. Diam. 0.24.
- d. II and III Mixed. Lot **BH 88**. HB. Much Lime < 1 mm. Both surfaces: grayish green, probably slipped, burnished, but worn. Dark core, slightly lighter subsurface. Hard 2-3. Diam. 0.15.
- e. III.BH.C. Lot **BH 89**. HB. Angular Lime to 3 mm, mica and fine sand. (Reacts in acid, yet does not become spongy.) Both surfaces: uniform 5YR 6/6, with small cloud on exterior. Lightly depressed grooves create ridging. Interior bottom eroded or pecked. Dark core. Diam. 0.17.
- f. III.HTJ.B. Lot **HTJ 20**. HB. Mica glitter, Lime (looks powdery, rather than rocklike), mixed very fine dark sandy grit. Both surfaces: shallow narrow troughs on very well scraped, slipped and well burnished, grayish green exterior and over lip, reddish brown interior. Dark brown core. Diam. 0.20.
- g. II.BE.C. HB. Mixed sandy grit to 1 mm. Both surfaces: very evenly scraped, slipped, well burnished, horizontal burnish troughs, 2.5YR tones, grayer on interior. Core color varies. Hard 2-3. Diam. 0.15.
- h. III Unphased. Trench B, cut 18S. CD Photos 78, 83:b. HB. A few pinkish pieces of Lime, mica glitter, sand, and possible grog. Both surfaces: black, burnished, well done over ridges, no grit visible on surfaces so probably slipped. Gray core, reddish to exterior. Hard 2-3, scratches up black powder, raspy breaks. Diam. 0.22.
- i. II.BD.E. Lot **BD 575**. HB. Lime < 1 mm, mixed sandy grit. Exterior: dark, probably slipped, burnished. Interior: dark gray, not burnished around sidewalls, traces of white Lime powder in depressions but also within breaks. Droopy lug; piece feels punky, probably burned. Gray core, reddish to exterior, raspy breaks. Diam. 0.20.

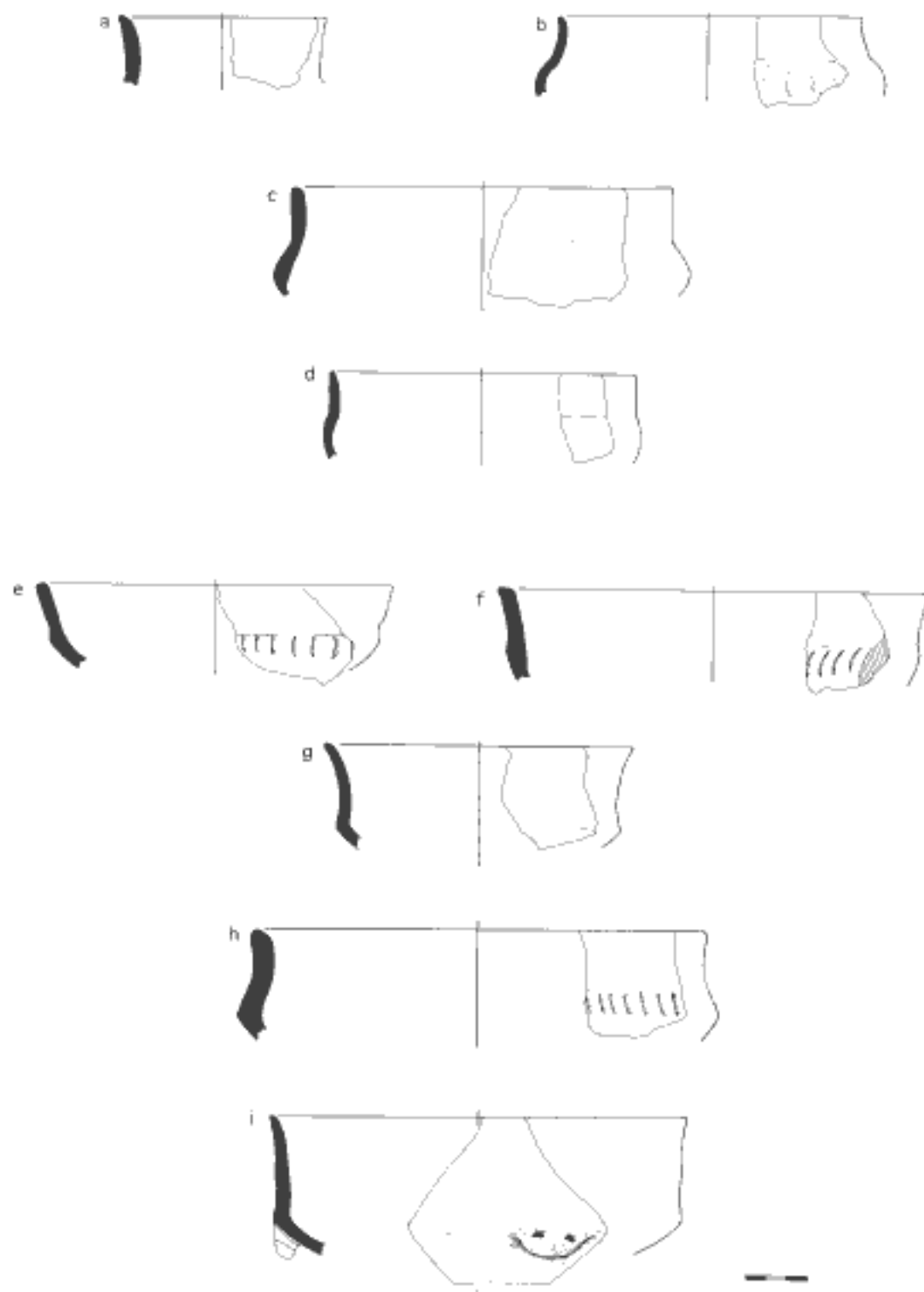


FIGURE 79. Heavy Burnished small bows

FIGURE 80. HEAVY BURNISHED BOWLS

- a. II Unphased. Lot **G 48**. HB. Lime (2–3 mm) popping along exterior rim and joint; possible grog, a few long narrow voids, round in cross section (from twigs or grasses?). Exterior: gray to brown, slipped, burnished, crackling, gray extends over lip for 0.5 cm so looks like a painted stripe. Interior: well burnished tan/brown. Dark gray core. Diam. 0.24.
- b. II Unphased. Lot **G 47**. HB. Very mixed grit, angular and rounded, most to 1 mm; 5 mm Lime pebble in break and possible sherd or burnt bone. Both surfaces: dark grayish green waxy, slipped, burnished, a bit lumpy. Dark core, reddish subsurfaces. Hard 2–3, raspy breaks. Diam. 0.22.
- c. Mixed Fill. Lot **J 442**. HB. Mixed grits to 1 mm, some Lime. Both surfaces: slipped, incompletely burnished, gray. Shoulder is clearly created by an applied strip that overlaps the neck in a few places. Grayish green core. Hard 2–3. Diam. 0.26.
- d. Mixed Fill. Lot **J 840**. HB. Red and gray grit to 1–2 mm, a few to 4 mm, no reaction in acid. Groove at edge of added clay at neck joint. Both surfaces: gray burnished, shallow troughs, a few light spots on exterior. Hard 3. Diam. 0.30.
- e. III.B1.A. Lot **Bl 13**. HB. Prominent angular Lime to 3 mm, mica glitter, fine sand. Both surfaces: very light slip, rippling burnish, mottled reds to grays, worn on interior. Hard 2–3. Diam. 0.32.
- f. II Unphased. Lot **G 48**. HB. Angular red (flint?) to 1–2 mm, possible grog, few Lime, soft red and yellow grit (carbonates?). Both surfaces: slipped, burnished, grays with lighter clouds on exterior. Dark core, lighter to exterior. Diam. 0.35.
- g. II Unphased. Lot **GH 32 (= G 45)**. L.390. CD Photos 79, 83a. HB. Angular and rounded red, brown, black grit to 1 mm, a few larger white and gray Lime or quartz. Exterior: dark gray with some reddish brown clouds, horizontal burnish troughs, slightly waxy. Interior: dark gray, horizontal burnish troughs, reddish cloud at lip and just over to exterior. Dark brown core, raspy, jagged breaks. Diam. 0.37.
- h. Mixed Fill. Lot **J 442**. HB. Many small angular dark, black, greenish grits, few white, 2–3 mm Lime, one rounded shiny yellowish. Both surfaces: well burnished, very uniform 5YR 6/6, closely spaced horizontal troughs. Rim folded to exterior, slits in breaks suggest clay smeared on to form shoulder hump. Uniform light core. Diam. 0.38.

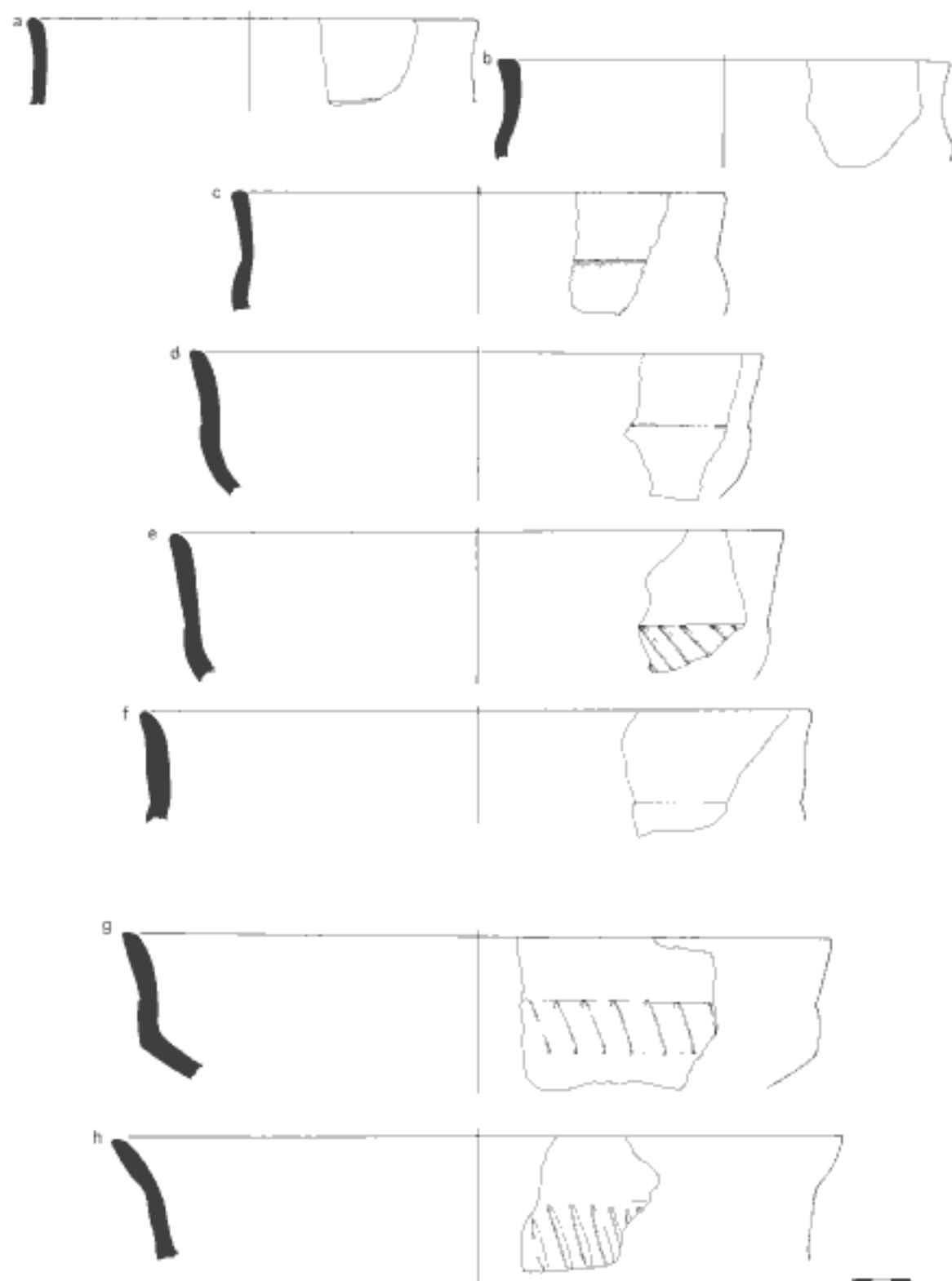


FIGURE 80. Heavy Burnished bowls

FIGURE 81. HEAVY BURNISHED LARGE CARINATED BOWLS

- a. III.HTN.C. Lot HTN 134. HB. Much Lime to 2-3 mm. Both surfaces: well scraped to very regular, even thickness, troughs barely evident; probably slipped, burnished, tan to gray with pink highlights. Gray core. Diam. 0.30.
- b. Mixed Fill. Lot J 442. CD Photo 80. HB. Angular black, red, and tiny white grit mostly < 1 mm, a few larger, some Lime. Both surfaces: probably slipped, well burnished, red to grayish. On interior near rim and along side of wall a very white encrustation, several mm thick, that could be crusting or white wash. Black speckles on surfaces and breaks scratch up brown powder: may be dissolved and redeposited manganese. Hard 2-3. Diam. 0.35.
- c. II.J.G. Lot J 345. HB. Much mixed grit to 2 mm, mostly angular and dark, some white but most of that does not react in acid, although some does. Both surfaces: dark grayish green, poorly burnished, traces of bright red pigment from slip evident in grooves on exterior. Gray core, brick red subsurfaces. Hard 3, removes pigment. Diam. 0.37.
- d. Mixed Fill. Lot J 442. HB. Lime, red and dark grits, most ca. 1 mm, some mica. Both surfaces: probably slipped, burnished, pinkish red. Gray core, reddish subsurfaces, raspy breaks. Diam. 0.31.
- e. II Unphased. Trench B, cut 30. HB. Mica glitter, much Lime to 5 mm plus smaller areas of reaction, possible grog, voids where round grits have fallen out. Both surfaces: slipped, burnished, very worn; grayish tan on interior, lighter tan exterior with reddish tinge at carination. Raspy breaks. Diam. 0.31.
- f. Mixed Fill. Lot J 562. HB. Prominent and plentiful sharp, angular grit to 2 mm, a few to 4-5 mm, but little Lime. Exterior: thick waxy burnish, brownish black. Interior: reddish spot. Curve of carination preserved on interior. Hard 3. Diam. 0.42.

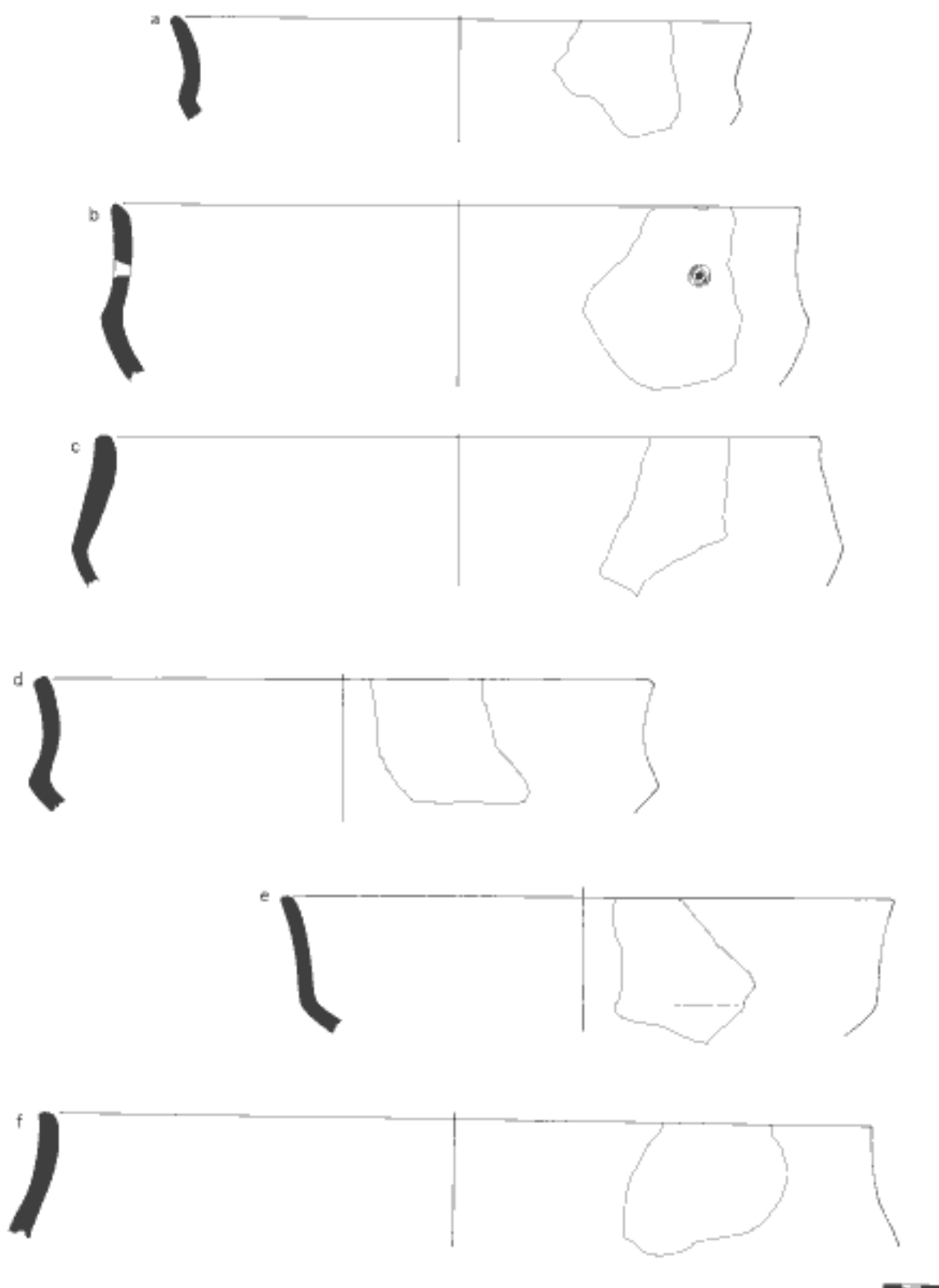


FIGURE 81. Heavy Burnished large carinated bowls

FIGURE 82. HEAVY BURNISHED BOWLS

- a. Mixed Fill. Lot A 44. L58. HB. Few Lime, mostly dark (red and black) grits to 2 mm with occasional pieces to 3–4 mm, possible grog, slight mica. Exterior: mottled grayish greens with lighter reddish areas, very well scraped, smoothed, slipped, burnished though some scrape marks show. Interior: burnished, worn below carination, dark at rim, lighter to bottom. Dark core. Diam. 0.52.
- b. IIJ.G. HB. Much grit, mostly red to 2 mm, some 2–3 mm gray. Both surfaces: slightly lumpy but heavily burnished and probably slipped; waxy, dark gray with greenish red patches, reddish in depressions. An eroded spot on surface from soft inclusion (carbonate?). Hard 3, scratches up a greasy powder. Uniform core (2.5YR 5/6). Diam. 0.36 inside rim, which is more regular than exterior.
- c. Mixed Fill. Lot J 442. HB. Mixed grit, angular and rounded, most 1 mm, a few larger; quite a bit of 2 mm Lime. Color is mottled 5YR, with 6/6 dominant on exterior, burnish below carination looks slightly rippled. Interior: uniformly grayish green. Core 5YR 5/6. Hard 2–3. Diam. ca. 0.36.
- d. Mixed Fill. Lot J 562. CD Photos 81, 83:d. HB. Trumpet or tunnel lug with shallow ridges above. Mixed angular red and white grit to 1 mm, rounded red and dark, no reaction in acid. Slipped and burnished, 2.5YR 5/4. Hard 3.
- e. II Unphased. Trench B, cut 30. CD Photos 82, 83:e. HB. Rounded red and black nodules to 1 mm, sand to 1 mm, grog possible but not sure, few Lime. Exterior: Lime-rich encrustation on slipped and burnished, reddish black, except on the large heavy lug, which is creamy yellow with pink highlights. Interior: slipped, burnished, black (not waxy except under the nail polish). Some troughs show at surface, but no grits. Max. p.Diam. 0.36.

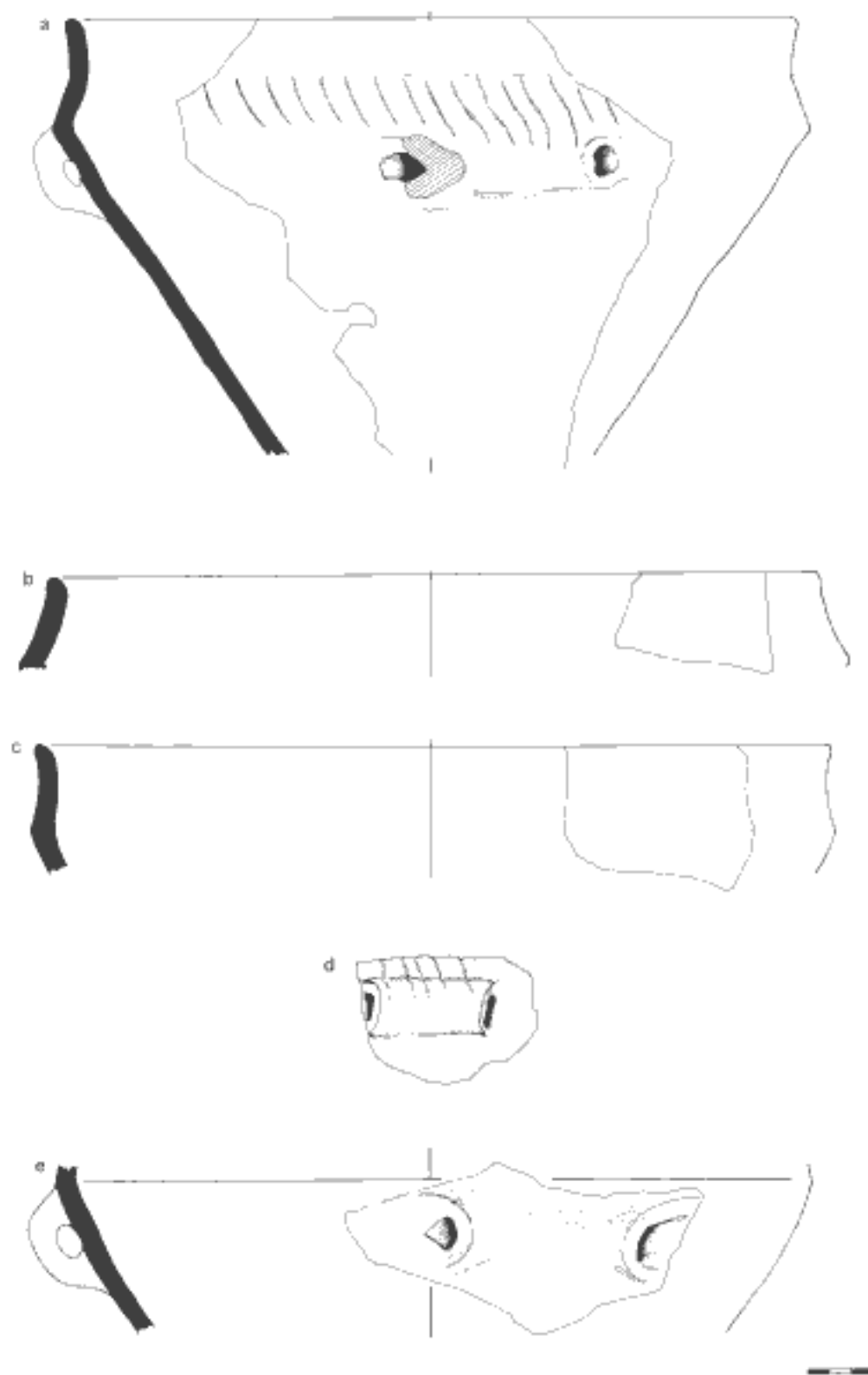


FIGURE 82. Heavy Burnished bowls

FIGURE 83. HEAVY BURNISHED "ROLLED RIM" BOWLS

- a. II Unphased. Lot G 44. HB? No reaction in acid, mixed small dark grits to 1 mm, mica, some white. Both surfaces: burnished, reddish to gray/green. Gray core. (Could be EN). Hard 2-3. Diam. 0.20.
- b. II Unphased. Lot G 47. HB. No Lime, dark grit < 1 mm, several rectangular red to 2-4 mm. Both surfaces: quite worn, original surface probably gone, but feels as though it had been slipped and burnished, mottled lighter shades on exterior than interior. Diam. 0.25.
- c. Mixed. Lot M 1-5. HB. Mixed grit to 1 mm, slight mica glitter, slight reaction to acid within breaks. Rim clearly folded to exterior, so the "rolled rim" appearance is result of way interior was worked. Both surfaces: incompletely burnished, red to grayish green, faint traces of red paint over burnish on interior, maybe a few flecks on exterior. Black core, appears charred. Hard 3, scrapes up powder. Diam. ca. 0.25, almost no curve.
- d. II Unphased. Lot G 48. HB. Mixed grit, a few tiny white flecks react in acid, possible grog. Both surfaces: slipped, burnished, dark red to brown to black, reddish tip, "roll" of rim formed by finger groove below interior rim. Core dark brown. Hard 2-3, but seems vitrified. Diam. 0.22.
- e. II Unphased. Lot G 48. HB. Eroding red grit on exterior 1-3 mm, several pretty clear bits of grog, some possible quartz and flint, no apparent Lime. Both surfaces: slipped, burnished, black, but dull from wear. In depressions slip shows as reddish powder; pre-firing hole through modeled tab. Black core, red subsurfaces. Hard 3. Diam. 0.25.
- f. III.B1.A. Lot B1 13. HB. One large 4 mm Lime in break, otherwise few mixed grits to 2 mm, slight reaction in acid. Exterior: burnished, tan, some traces of reddish orange pigment: probably sediment. Interior: red on interior below bulge of lip. Uniform pink core. Hard 3, scratches up powder; jagged breaks. Diam. 0.24.
- g. Mixed Fill. Lot J 442. HB. Sandy mixed grit, most < 1 mm, no Lime, possible grog, little reaction in acid at surfaces, more from within breaks. Both surfaces: smooth thick waxy surface from slip and burnish, deep black (so slip must be iron-rich), grayish brown cloud on tip. Uniform dark core. Hard 3, scratches up black powder. Diam. 0.26.
- h. Mixed Fill. Lot J 442. HB. Mixed grit < 1 mm, plentiful white Lime to 2 mm. Both surfaces: slipped, incompletely burnished, very uniform color (2.5YR 6/6), Uniform light core. Hard 2-3. Diam. 0.26.
- i. Mixed Fill. Lot J 442. HB. Slight reaction in acid, mixed grit mostly small, at least one red to 3-4 mm. Both surfaces: slipped, burnished to thick waxy layer, creamy reddish tan. Gray core. Hard 2-3. Diam. 0.25, but bent.
- j. II Unphased. Lot G 48. HB. White quartz, some angular red (flint?) to 1-2 mm, mica, eroding yellow carbonates, possible grog. Exterior: slipped, burnished, mottled gray. Interior: faint impression of finger groove as in other "rolled" rims, dull black, slipped with incomplete burnish. Diam. 0.28.

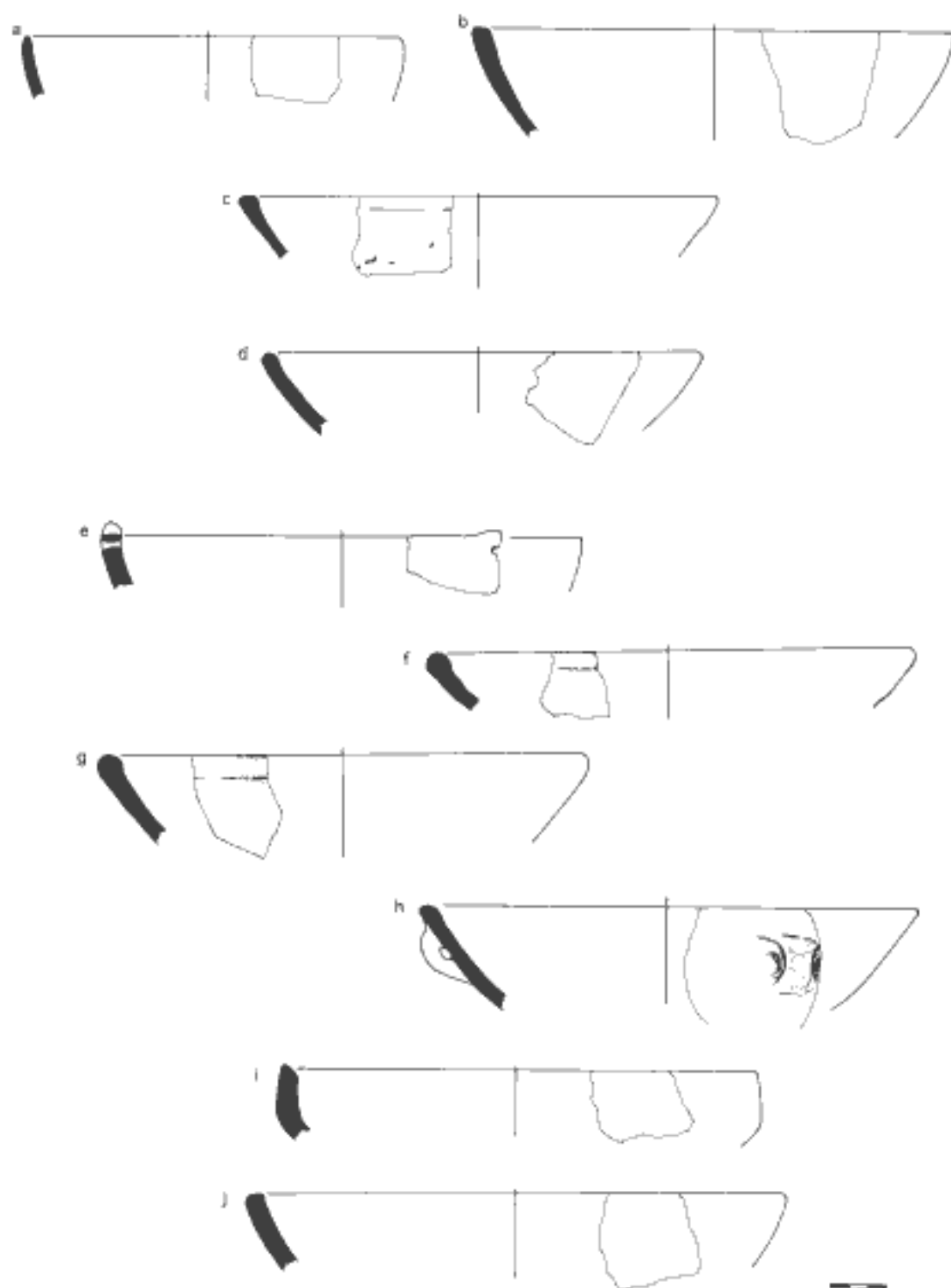


FIGURE 83. Heavy Burnished "rolled rim" bowls

FIGURE 84. HEAVY BURNISHED MISCELLANEOUS SHAPES

- a. II and III Mixed. Lot **J 842**. HB. Mixed grit to 1 mm, few small Lime. Exterior: burnished, 7.5YR 6/4. Interior: burnished, but charred black. Underside slightly tooled. Core dark gray. Hard 3, scratches up a slightly greasy black powder. Diam. (bottom) 0.11.
- b. II Unphased. Lot **G 48**. HB? Two joining fragments. Mixed grit, a few up to 5 mm, most ca. 2 mm; within break of interior bottom is a clear 4 mm bit of sherd; can see striated stick burnish on its surface; a few bits of Lime, other grits are less certainly grog. Exterior: slipped, beautifully burnished, soft, waxy, flaking; black with light cloud at one corner. Interior: perfunctory streaky burnish over scraped. Uniform pinkish brown core. Hard 2-3, raspy breaks. Diam. (bottom) 0.10.
- c. II Unphased. Trench B, cut 28. HB. Possibly a fleck or two of Lime, rounded red nodules and sand to 1 mm, no clear grog but possible. Both surfaces: slipped, burnished, red glow of iron-oxide slip between troughs, reddish brown with small gray cloud on exterior. Red core with thin gray center. Diam. 0.25.
- d. II Unphased. Lot **G 47**. HB. Dark rounded grit to ca. 1 mm, few Lime, possible grog. Both surfaces: grayish green slipped, burnished, orange tip, slight bump in rim but regular and well made. Dark core. Diam. 0.30.
- e. II Unphased. Trench B, cut 30. HB. Small mixed grit, only an occasional 1-2 mm white, possibly Lime. Both surfaces: slipped, well burnished, 5YR 5-7/3-6. Exterior preserves attachment of broad strap handle. Dark core. Hard 2-3. Angle is a complete guess. Diam. 0.38-0.40.
- f. Unmarked sherd from Corinth box. HB. Mixed small grit. Both surfaces: worn, light colored; seems miniature version of bowls, with an elongated rib-like lug, pierced horizontally near the rim. Max. p. Diam. 0.13.
- g. III, HTN, C, Late. Lot **HTN 129**. HB? Much very fine (< 1 mm) rounded shiny yellow/greenish/gray quartz(?), a few 2 mm grits look like green serpentine. Fabric seems different from HB. Exterior: slipped, burnished, waxy red. Interior neck: slipped and burnished; below, smoothed only. Thin gray center core, rest red. Diam. (neck) 0.07.
- h. II Unphased. Trench B, cuts 28-30. HB? From round-bottomed bowl or jar. Much mixed 1-2 mm grit seems quartz rather than Lime. Both surfaces: scraped and smoothed to quite regular even surface, well burnished, troughs clear, slight crackling on exterior; exterior tan through red; interior mostly gray, pinkish toward bottom. Hard 2-3. Diam. 0.26.

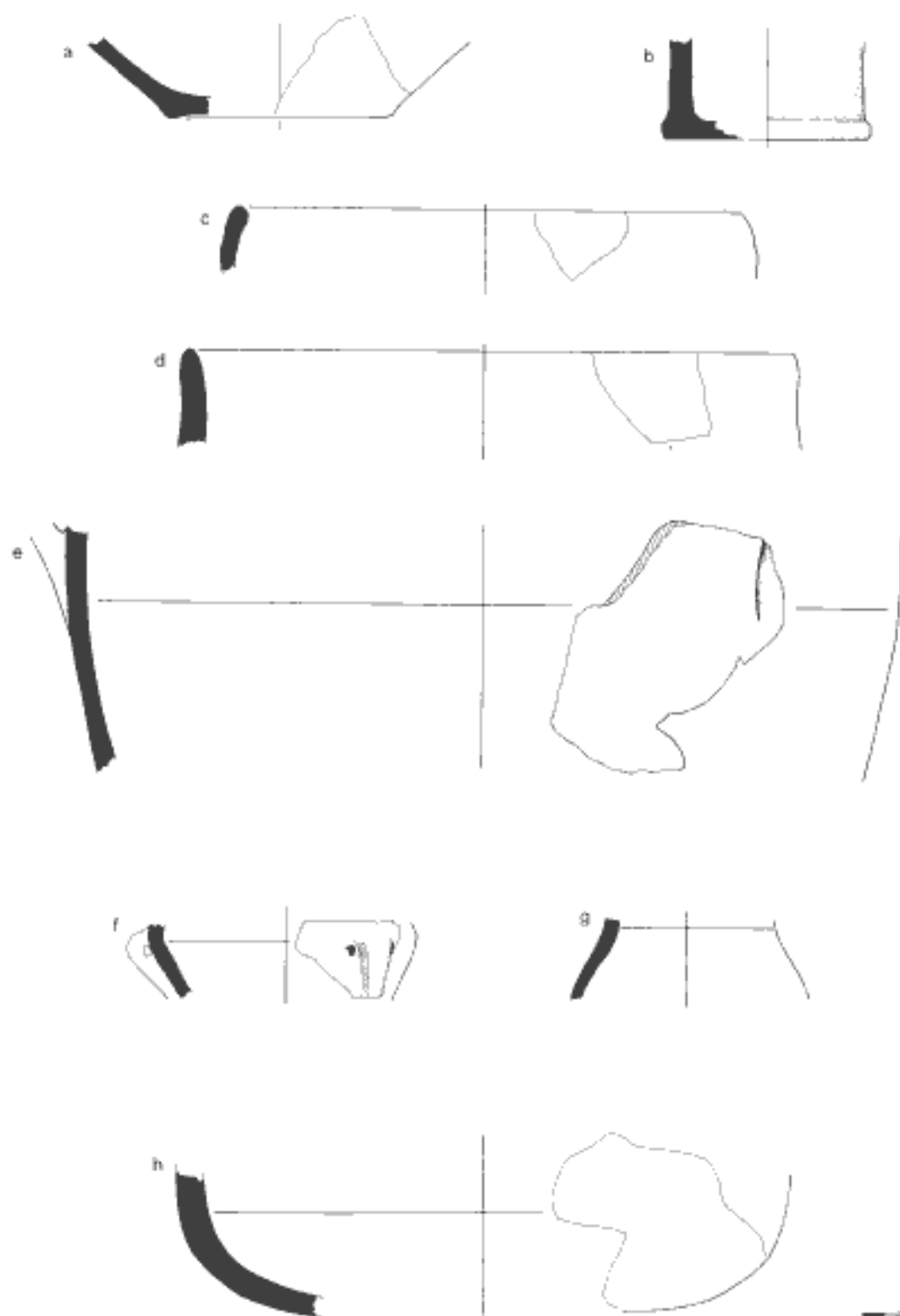


FIGURE 84. Heavy Burnished miscellaneous shapes

FIGURE 85. CRUSTED, ALL SHAPES

- a. II Unphased. Area BA, pit, cut 4 (burial HTN-1). L.465 (was L.545 before base added). CD Photo 64. Crusted. Complete profile and complete base, missing several rim sherds, a few from around carination and joint; one small lug directly above two side-by-side holes poked through base before firing. Many tiny angular and rounded red and dark grits. Exterior bowl: scraped under crust, fired pink with dark gray clouds, whole bowl coated with crust several mm thick, now patchy—pure sugary white crystals, but where thickest the top coat has many small rounded grits, some of the black nodules/stains common on HB. Traces of bright red band at rim and near lug; may have had series of stripes. Exterior base: crust entirely gone, faint trace of Lime remains, clear it once covered base, uniform pink but possible soot spot one side, underside clouded. Interior bowl: very worn and, I think, encrusted; at bottom, a well-preserved sherd, pinkish, maybe scraped, smoothed; band of pink powder inside rim for ca. 5 cm, maybe more at one time, fabric is uniform tan. Lopsided: one side 0.205, other 0.22 tall. Diam. 0.22, slightly irregular. Caskey 1958: pl. 37:c (without base); 1959: pl. 41:d (with base).
- b. IIIJC.C. Lot JC 4. Crusted. Mica and 2 mm grit, includes much Lime. White crust reacts strongly to acid, red paint on top of it is 2.5YR 6/8, seems to be in a pattern but so heavily encrusted that can not make it out. Some stains could be manganese oxide. Area where crust gone retains working surface with striations from finger smoothing. Underside handle: smoothed, covered with black specks. Crusting only in crook, black specks also on top of red. White crust appears to have grit in it, black specks on top of both crust and clay body—and on interior, which is scraped only. Clay is deep red (2.5YR 4/6). Gray core. Hard 2. Pottery notebook reports there were three pieces from the same pot: "a closed jar with flat bottom, strap handle."
- c. II.HTN.Late. Lot HTN 42 (burial HTN-1). L.1394. CD Photo 65. Crusted. Missing a few fragments from rim. Pink fabric (10R 6/6 on exterior, more yellow on interior) with dark clouds on interior along lip. Exterior: clouded below curve and on bottom, scraped on exterior below curve, wet smoothed above; reddish orange powder once covered whole surface, now very patchy. Interior: possibly worn from rubbing along lower third, upper walls scraped, coated with reddish orange powder, now patchy. Diam. 0.15. Caskey 1958: pl. 37:a.
- d. II Unphased. Lot J 99. Incised. Lime and mixed grit, mica glitter. Uniformly gray, encrusted with bright orange sediment, perhaps burned on. Piece appears burned. Perhaps a scoop type basket handle but incised on both sides.
- e. IIIJC.C. Lot JC 4 (burial JC-1, next to skull). L.1696. CD Photo 67:a. Crusted. Orientation uncertain. Sandy mixed grit < 1 mm, no Lime. Exterior: pattern in high relief (2 mm) of white Lime (crust); orange pigment (not red) also thick. Both applied to already burnished black surface, black stains on both are similar to those on much HB. Decoration comes off leaving no trace beyond slight dust on the already burnished surface: surely applied postfiring. Interior: scraped, smoothed, brownish, surface may have been burnished, now worn; possibly crusted: traces of very white and pinkish Lime, but could be redeposited. Possibly made from same clay as HB. Dark gray core. Max. p.Diam. 0.19.
- f. Later Neolithic. Lot JC 8 (burial JC-1). L.1610. CD Photo 66. Crusted. Complete except for small rim sherd, bit of handle, horn tip and struts; mouth opposite handle pulled out to form small spout. Mixed dark and light grit to 1 mm, including black that stains. Exterior: surface dusty red (10R 5/6) where orange powder is gone; powder itself 10R 6/8. Powder now very patchy, but once covered exterior and inside rim for 0.5 cm, farther at spout; tan fabric, with darker cloud on body and handle, strut scars slightly gray at center; but basically well oxidized. Interior: uniform grayish pink, scraped, smoothed, scrape marks more prominent below curve, no signs of wear. Underside of bottom tooled to lightly concave, with small oval resting surface, similar to that of other burial pots and much HB. Handle irregular and lumpy. Pot now requires a rock in it to keep it upright. Hard 2-3. Oval rim, Diam. 0.06-0.08. Body also slightly oval. Max. p.Diam. 0.13. Caskey 1959: pl. 41:b.

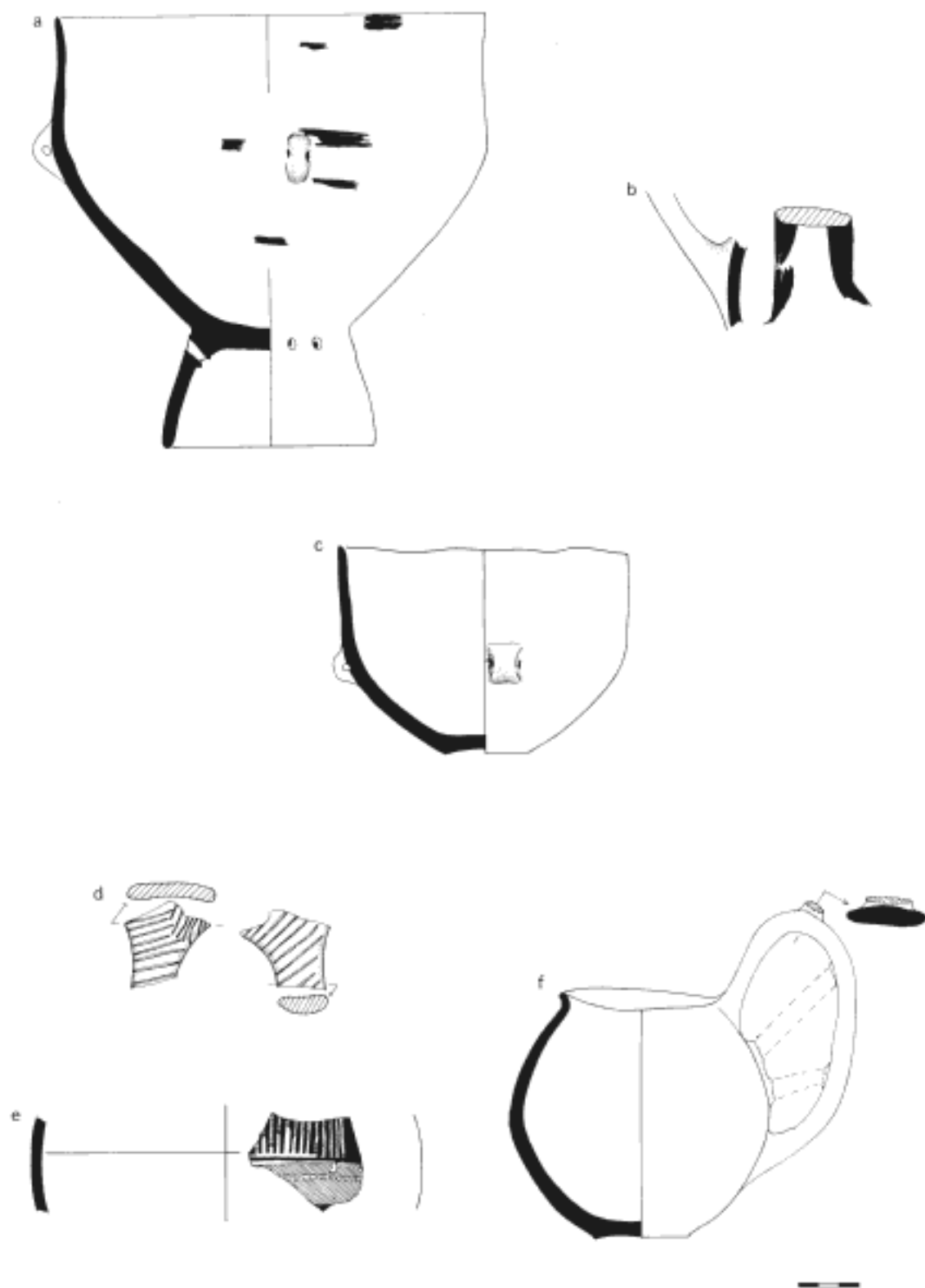


FIGURE 85. Crusted, all shapes

FIGURE 86. HEAVY BURNISHED AND COARSE FINAL NEOLITHIC BASES

- a. II.J.F. HB. Chunks of 2–4 mm Lime, a few to 5–7 mm. Exterior: well scraped and smoothed, burnished, possible seed impressions. Whole bottom preserved: slightly concave, stress cracks along exterior suggest bottom about to fall out; cracks all over; breaks look laminated. Interior: big chips missing from bottom. Surfaces: soft, pinky orange. Dark bluish gray core. Hard 1–2. Diam. 0.12.
- b. II.J.F. HB. Ca. one-half of flat bottom. Mixed grit to 4 mm, most smaller. Exterior: well scraped, even walls, wet smoothed, no troughs. Interior: no original surface, but feels scraped and smoothed; several stress cracks cross most of interior, don't completely penetrate. Uniform brick red core, except where black cloud on exterior. Slakes when wet, especially core. Diam. 0.12.
- c. II.J.F. HB. Mixed grit includes round pellets, Lime to 2 mm, angular gray to 3 mm, some 4 mm chunks of red. Exterior: well scraped, smoothed, smear (crackled) along one side, tan. Interior: scraped, smoothed, no wear, reddish with black splotch. Uniform brick red core with gray cloud. Sharply articulated profile. Hard 2–3. Diam. 0.12.
- d. II.J.F. HB. Flat bottom almost complete with parts of walls on opposite sides. Much reddish grit to 3–4 mm, few Lime: minimal reaction in acid. Number of grass/straw impressions in breaks and on surfaces, possible wheat seed. Both surfaces: well scraped, smoothed, no troughs, grayish pink. Dark core. Hard 2–3. Diam. 0.095.
- e. II.J.F. HB. Ca. one-half of bottom. Round black and red pellets, few white angular, to 1–2 mm. Both surfaces: well scraped, smoothed, regular walls, exterior burnished. Underside smoothed. Depressions on resting surface, probably from what it sat on during manufacture or drying, or from propping up bottom to allow air under to dry. 2.5YR 5/6 with splotches of black (soot?) on surfaces and over break. Uniform light core. Hard 2–3. Diam. 0.14.
- f. II.J.F. HB. Mixed red and white grits to 1–2 mm, one piece 5 mm gray flint(?). Both surfaces: well scraped, smoothed, mottled. Interior: crackling as though smeared. Uniform reddish core. Hard 2–3. Diam. 0.12.
- g. II Unphased. Lot G 48. CD Photos 84, 85. Coarse. Dark gray angular, red, gray, and white rounded, sandy grit to 2 mm, most ca. 1 mm. Very faint mat impression on bottom, a few round impressions that could be seeds (or pebbles). Exterior: reddish brown with slightly black underside, barely scraped, very irregular, lumpy; a few vertical burnish troughs. Interior: smoother, finer finish, horizontal burnish, deep red; bottom lumpier but burnished, thinner than walls. Slab for sidewall attached to outer edge of bottom slab, extra clay added inside at join. No sign of cloth within wall, as at Kephala (Coleman 1977: 82, no. 167, pl. 90). Not flat. Very red core. Hard 2–3. Diam. 0.10–0.12, irregular.
- h. II.J.F. Coarse. Gray, red, white (flint?) grit to 1–2 mm. Surfaces: 2.5YR 4/4, well scraped, smoothed, partial burnish on interior, complete on exterior, though lumpy. Core uniform light on walls, gray on bottom. Hard 2–3. Diam. 0.10, irregular.
- i. II Unphased. Lot J 847. Coarse (Neolithic?). Probably a base with cutouts, possibly a handle. Very soft silty clay, few grits to 1 mm, includes Lime. Exterior: well burnished, mottled 2.5YR 6/0–6. Interior: roughly smoothed. Gray core. Hard 2–3. Diam. 0.12, irregular.
- j. II Unphased. Trench B, cuts 28–30. Coarse. Flat bottom. Much mixed 1–3 mm grit. Original surface is “hard” but where flaked off it slakes and dissolves into a sandy mixture. A few 4–5 mm white and gray grits, but limited reaction in acid. Exterior: wet smoothed, red with blackened areas, bottom crackling, uneven, covered with grass impressions. Interior: joining sherds, one blackened, crackled as though smeared; others: red, traces of wet smoothing, most of surface flaked off; leaf and grass impressions in breaks. Black core. Diam. 0.24.
- k. II Unphased. Trench B, cut 28. CD Photo 86. Coarse. Fabric hard and almost without grits, no reaction in acid; unlike other FN coarse. Mat impression. Exterior less well smoothed than interior. Sidewall slab attached on top of bottom slab. Gray center core, rest 5YR 7/6. Hard 3–4. Diam. 0.08–0.10.
- l. II.BD.E. Coarse. Red grit to 5 mm, few white, smaller. Both surfaces: red to gray, roughly scraped, lumpy. Edges of cutout preserved. Gray core. Hard 2. Diam. 0.30–0.32.

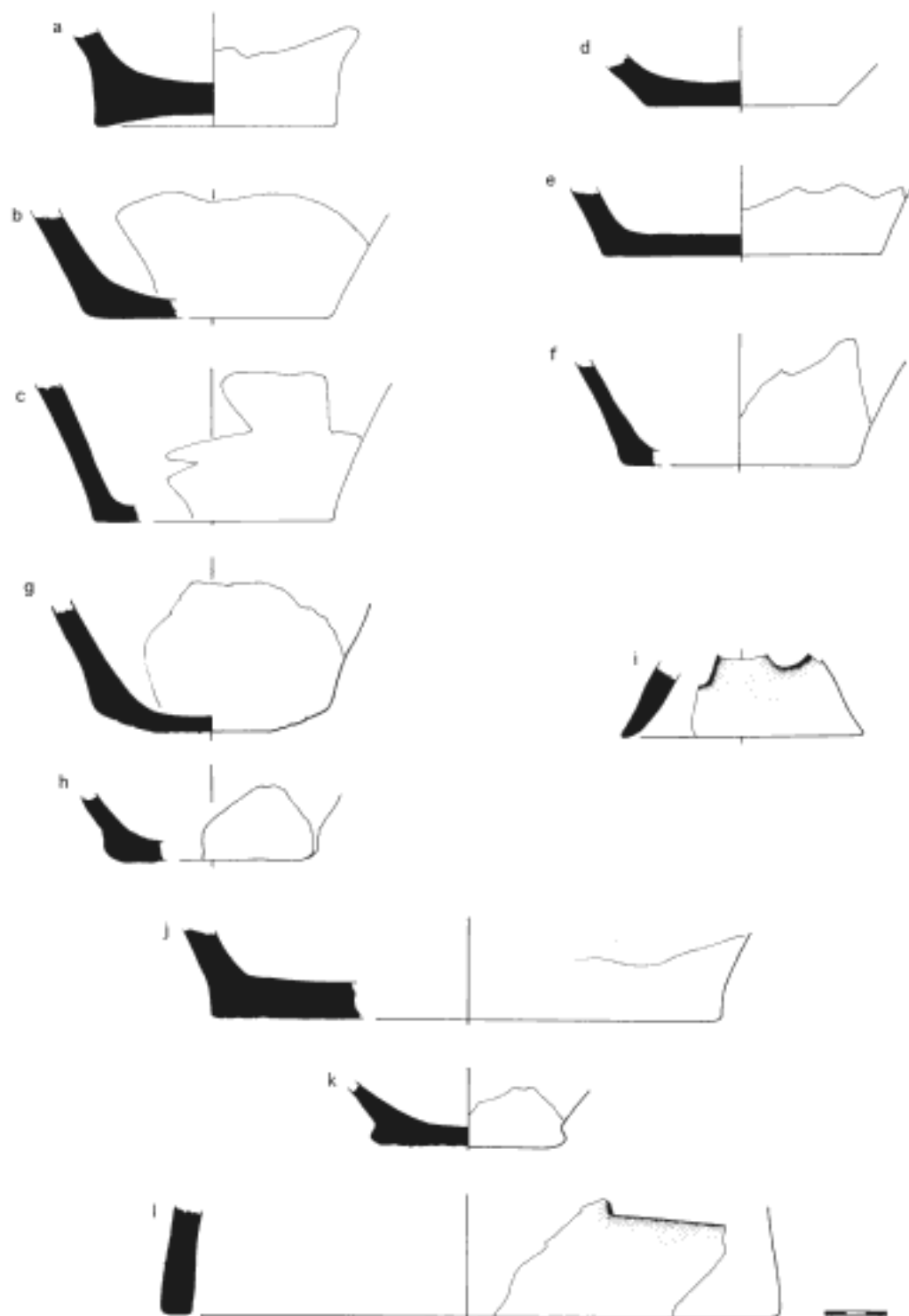


FIGURE 86. Heavy Burnished and Coarse Final Neolithic bases

FIGURE 87. FINAL NEOLITHIC COARSE LARGE JARS

- a. II.J.F. Pit 3. Coarse. Two rim fragments, probably from same pot. Mixed grit, mostly to 1–2 mm, but at least one red lump to 5 mm, very few pieces of Lime to react with acid, mica not obvious. Both surfaces: well scraped, smoothed, some troughs on interior of one, red with gray tinges. A soft feel to the well-preserved surfaces. Uniform red core. Hard 2–3. Diam. 0.18, lumpy, irregular.
- b. II.J.F. Pit 3. Coarse. Scattered Lime to 2–4 mm, red to 4 mm (possibly grog), some gray. Constructed neck, not a true collar. Exterior: pinkish red with large dark gray cloud, well scraped to uniform thickness and regular surface, smoothed, not burnished; stress crack with extra clay smeared over it (slightly crackled with pale, milky quality). Interior: very red, quite worn and rough along inside of neck curve, rest of interior well smoothed, no troughs, some crackling, deep stress crack at interior bottom. Uniform red core. Hard 2–3. Diam. (rim) 0.13, Max. p.Diam. 0.32, irregular.
- c. II.J.F. Pit 3. Coarse. Angular grit with pieces to 4–5 mm, most 1–2 mm, minimal reaction to acid; most large gray grits apparently not Lime. Exterior: grayish red, less well finished than interior, striated vertical scrape marks prominent, stress cracks, several mended by smearing on extra clay. Interior: deep red, well scraped, probably wet smoothed, stress cracks. Almost whole diameter of lower part preserved, but center bottom missing, appears to have broken along attachment joint. Uniform red core, gray where surface clouded. Hard 2–3. Diam. (bottom) 0.14, Max. p.Diam. ca. 0.26.

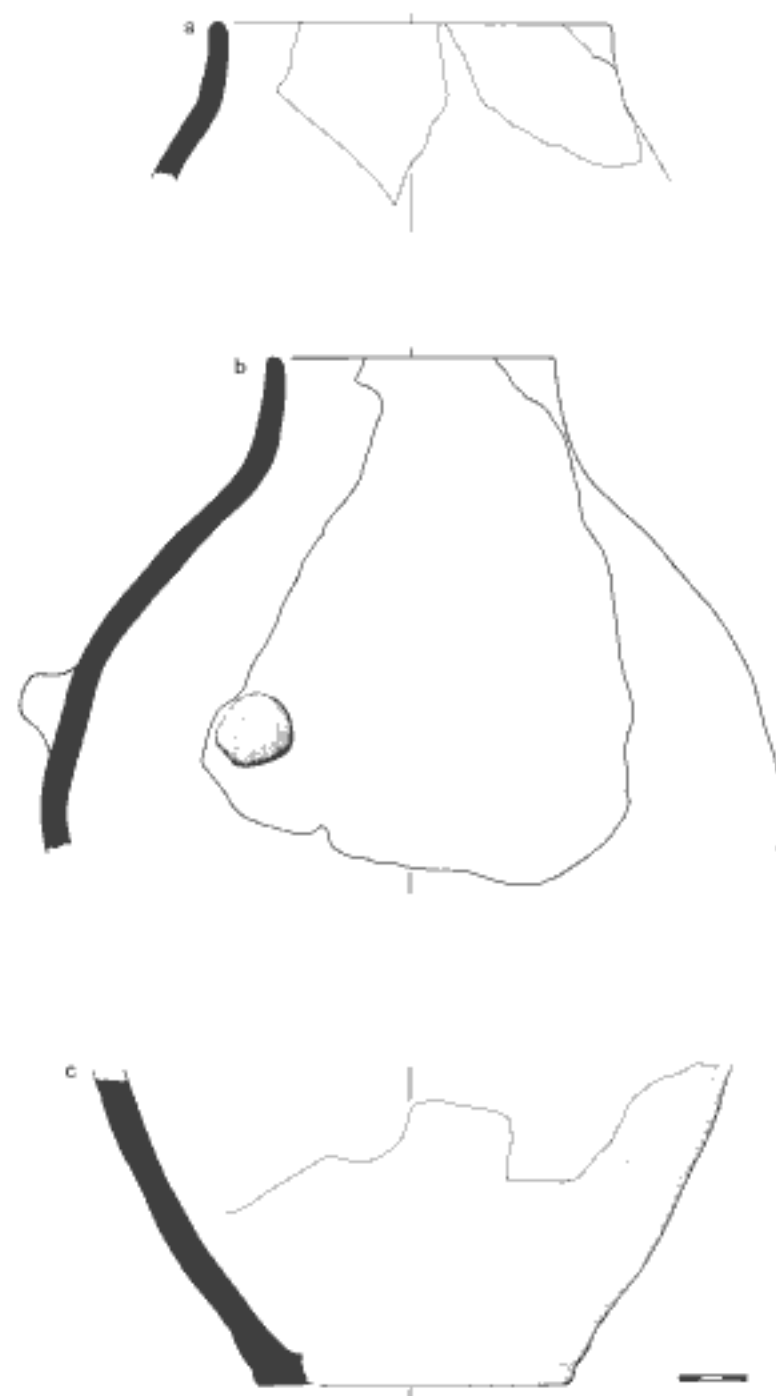


FIGURE 87. Final Neolithic coarse large jars

FIGURE 88. FINAL NEOLITHIC COARSE LARGE JARS

- a. H.J.F. Pit 3. Lot J 588. L.1141. CD Photo 68. Coarse. RIP, heavily plastered, missing several rim chips, bits of the shoulder, and most of the lower body; four lugs more or less evenly spaced. Rim is nearly oval, bulges at different points around circumference, piecrust rim: very worn and hard to see, but shallow round dents along tip of rim. Angular and rounded Lime to 4–5 mm and red, possibly grog. Exterior: wet smoothed (if not actually painted), feels burnished, crackling heavily on parts of surface, hard black sootlike residue on one side, color change follows the break, i.e., burned after it broke. Interior: well scraped, even, wet smoothed. Diam. 0.17–0.19.
- b. H.J.F. Pit 3. CD Photo 69. Coarse. Number of pieces from same pot, but sherds with *goume lacca* on breaks and no joining fragments suggest not all pieces were saved. This fragment is from same pot as the body in Fig. 88:c. A mixture of clay, Lime, and mica, with grit to 2 mm is smeared all around rim, unfired and dissolves quickly in acid. Sherd fabric: mixed grit 1–2 mm, includes rounded red 1 mm nodules (iron?). Exterior: quite even and well scraped, smoothed; troughs clear but not a full burnish, red mottled with brown and black. Interior: scraped, smoothed, shallow drying cracks around interior of rim. Core uniform and quite red. Hard 2–3. Diam. 0.16.
- c. H.J.F. Pit 3. Coarse. Same pot as rim in Fig. 88:b. Lugs lumpy and irregular but quite solid, joining fragments give almost one-half of circumference, suggesting four knobs (two preserved). Rounded red and black nodules 1–2 mm in diameter (iron?), along with angular red, gray, white mostly 1 mm, some larger; nothing suggests vegetal temper. Exterior: well scraped to even, regular walls, smoothed, perfunctory burnish, troughs clear, a couple of spots crackled and seem to have been patch smeared, small patches of carbonate encrustation on brick red, mottled surface. Interior: scraped, smoothed, a few burnish troughs, more uniform red. Uniform red core. Hard 2–3. Max. p.Diam. ca. 0.38, but not entirely symmetrical.

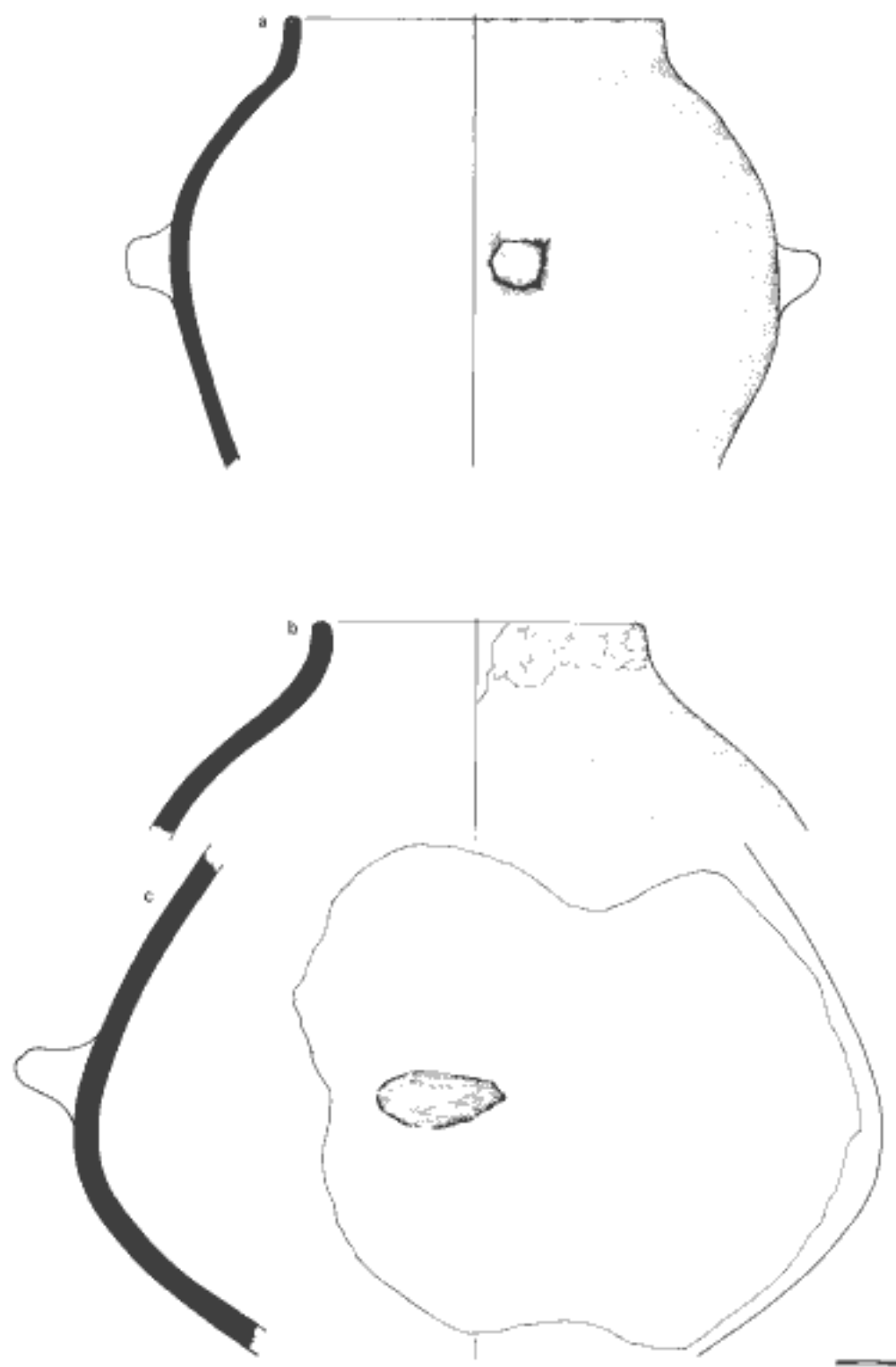


FIGURE 88. Final Neolithic coarse large jars

FIGURE 89. FINAL NEOLITHIC COARSE LARGE BOWLS

- a. II Unphased. Lot B 30. CD Photos 76, 77. Coarse. Number of large fragments give almost one-half of rim. Angular Lime chunks to 4-7 mm effervesce strongly; many more smaller red (some to 5 mm) and gray grits. Surface colors 5YR 6-7/7-8. Exterior: scraped to quite uniform thickness, wet smoothed, several small yellowish and black firing clouds; holes (Diam. 3 mm) spaced 1-2 cm apart, poked all along rim from exterior, some from both directions, very neat. Rope band with finger depressions applied as separate strip along line with lugs. Two large joining rim and body fragments preserve only one lug (top worn or spalled) on just under one-half of pot. Third fragment with a second lug does not join, but probably from same pot. Interior: uniform pink, scraped, wet smoothed, muddy. Uniform pink core. Hard 1-2, slakes when wet for a while and rubbed. Diam. (rim) ca. 0.40. Max. p-Diam. ca. 0.50.
- b. IIJ.F. Plt 3. CD Photo 70. Coarse. Three joining fragments give ca. three-quarters of rim, two fragments each have one lug, falling at opposite sides of rim. On opposite side from that drawn, lug is directly below rim ledge lug. Another joining rim fragment with a third lug at rim is badly warped and smeared right where lug would have been below ledge. Mixed red, gray, white grit, mostly 1-2 mm and smaller, a few to 4 mm, few Lime, some white grit is not Lime. Exterior: well scraped, smoothed, a few burnish troughs, but cracked from exposure to extreme heat; holes pierced all along rim, spaced 2-3 cm apart, 4-5 mm in diameter; several almost closed by later work. Interior: most too worn to preserve original surface. Fragments badly warped and cracked: overfired or, more likely, burned in an extremely hot fire. One fragment feels and looks like cinders. Parts of core brilliant red (10R 4/8), most rusty red with gray spots. Hard 2-3, slakes when wet and rubbed. Diam. measures from 0.32 to 0.38 on different fragments.

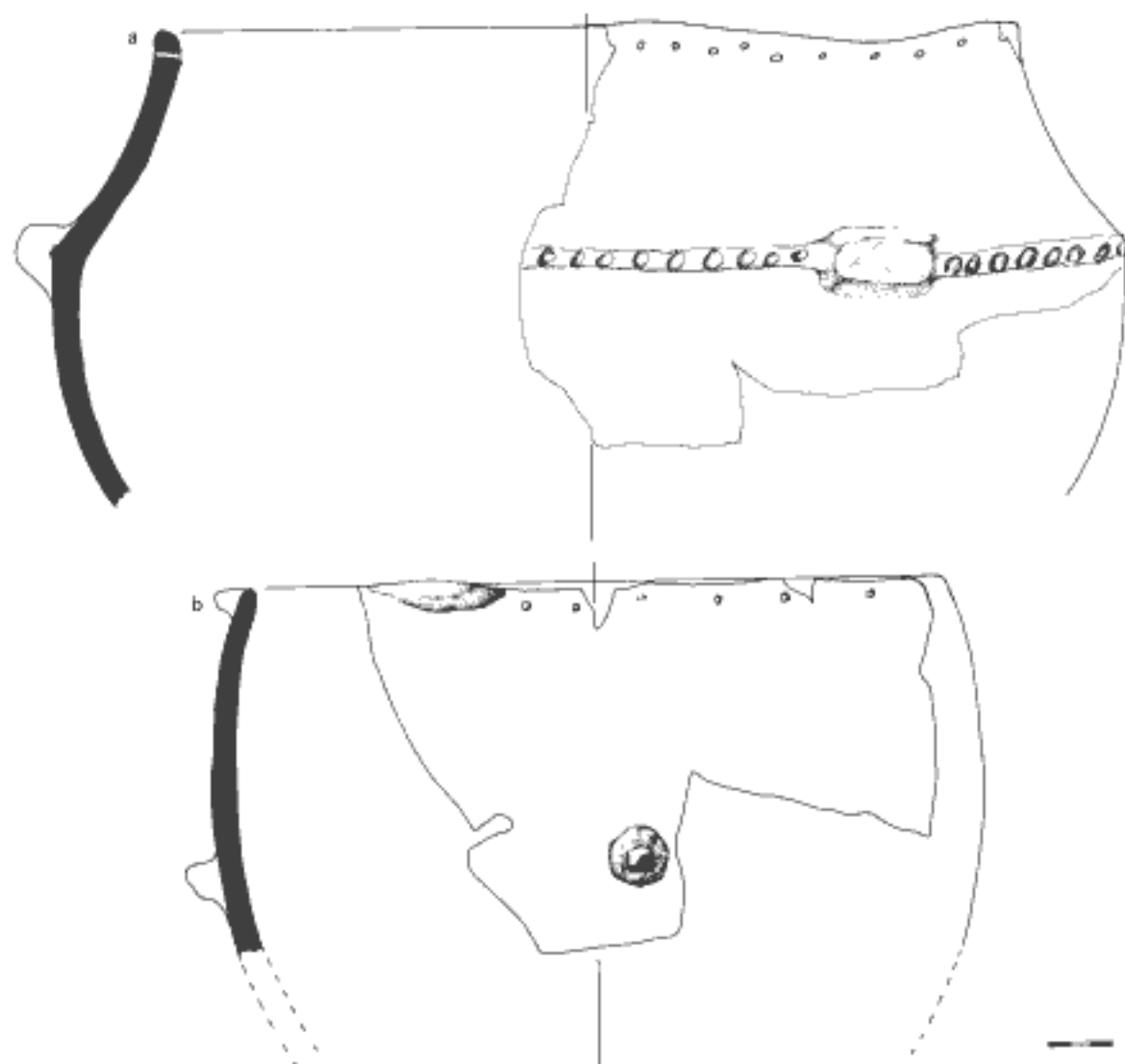


FIGURE 89. Final Neolithic coarse large bowls

FIGURE 90. FINAL NEOLITHIC COARSE LARGE JARS

- a. II Unphased. Lot B 30. Coarse. Seven large fragments, probably from one pot: two nonjoining rims, one small loop handle, rope bands. White, gray, black, angular grit to 2–3 mm, essentially no reaction to acid, chunks to 7–8 mm, at least one piece to 12 mm; round impressions could be from seeds or pebbles, flat smooth spots could be grass blade impressions, but fabric is compact, without voids. Exterior: distinctive black speckles over the basic deep red (2.5YR 4/4–5), well scraped to quite even walls, wet-smoothed, patches crackled as though smeared, rope bands added and dented with wet fingers, no sign of fingernails. Holes at rim poked from inside and out. Interior: scrape marks and troughs visible; on handle fragment can see interior was burnished and retains some luster, more possible seed impressions; distinctive black speckles. Angle of rim difficult to determine because it is quite lumpy. Black core. Hard 2–3, does not slake when wet. Diam. (at handle) 0.60.
- b. II Unphased. Trench B, cuts 28–30. Coarse. Five large fragments appear to be from the same pot. Multiple rope bands, strap handle, pierced rim. Some sherds have Lime 4–5 mm and smaller, others seem to have no Lime, but have angular mixed grits to 1–2 mm; occasional red grits but they are not big and prominent. The fabric is not actually very gritty: some large—one fragment has a hole 12 mm long where block of grit has fallen out—but few. Not nearly as gritty as Mycenaean coarse examples in Argos. Exterior: 2.5YR 5/7 with black and gray clouds, well scraped to uniform thickness, smoothing and depressions in rope bands done on very wet surface. Interior: black, scraped and smoothed; two fragments look burnished. Hard to tell angle; perhaps more open. Hard 2–3, exterior slakes when wet and rubbed, interior does not. Diam. 0.35, quite regular.

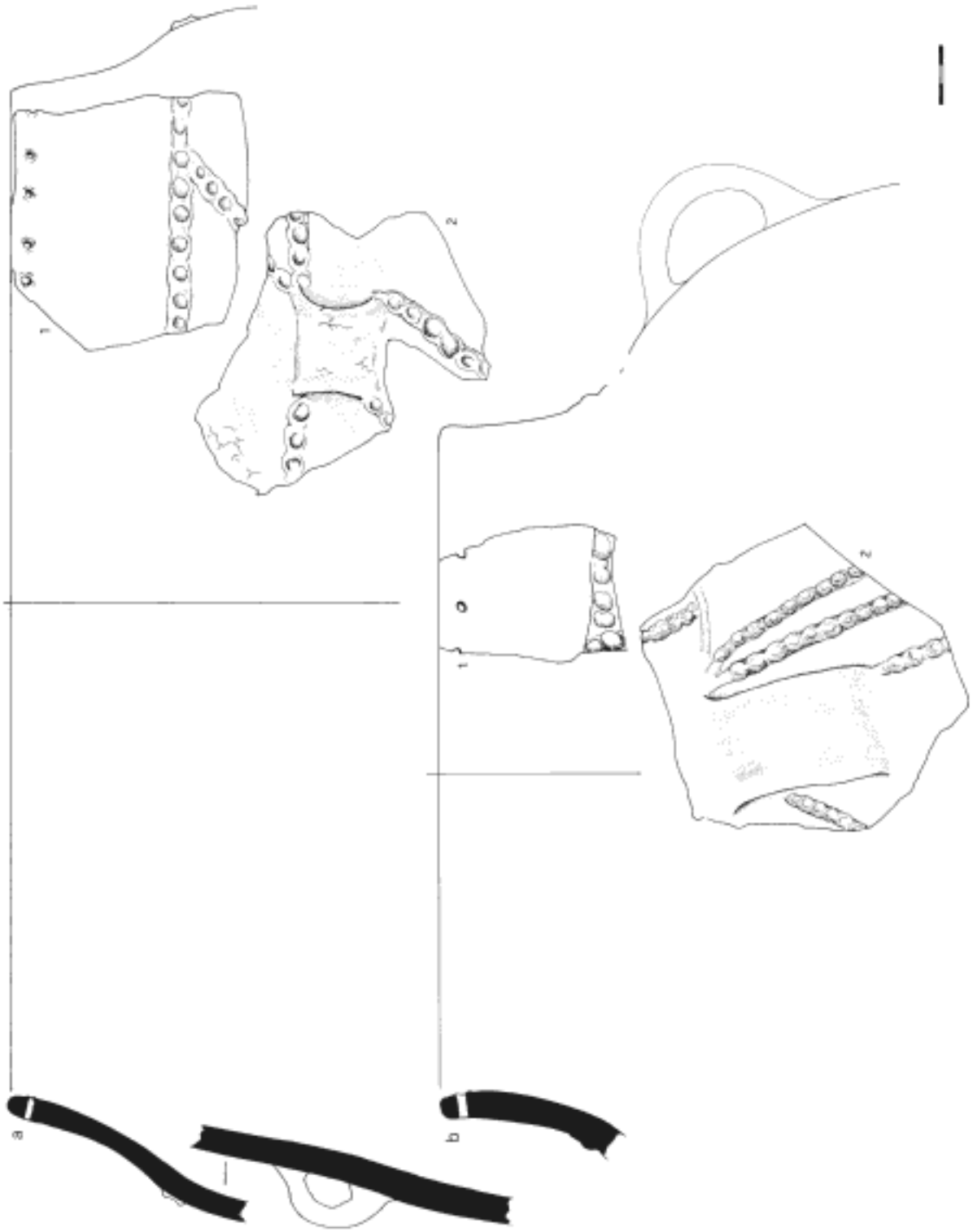


FIGURE 90. Final Neolithic coarse large jars

FIGURE 91. FINAL NEOLITHIC COARSE LARGE JARS

- a. AP Mixed Fill Lot A 468. Coarse. Two joining fragments. Very little mixed grit under 1 mm. Exterior: pale pastel pinkish gray, two applied vertical ribs, smoothed, possibly painted; thick walled, not burnished, worn on top of ribs and rim, lumpy rim, angle unsure. Interior: scraped, reddish. Deep black core, tan subsurfaces. Hard 2-3, raspy breaks. Diam. 0.58.
- b. II.J.G. Coarse. Probable "drum" fragment. Rim of large coarse vessel with five holes poked along rim prefiring. White grit, some to 5 mm, gray and red to ca. 1-2 mm, some to 4-5 mm, much Lime reacts in acid, irregularly distributed. Within breaks can see folds of poorly wedged clay. Exterior: vertical scraping marks, no further finish: working surface, lumpy, especially around rim. Interior: scraped very even, missing original surface. Tan core, gray to interior, slakes when wet. Hard 1-2. Diam. uncertain but as much as 0.50.
- c. II.J.F. Pit 4. CD Photo 75. Coarse. Large fragment with trace of rope band and two large mend holes (1 cm diameter on exterior, 5 mm on interior) drilled from exterior. Mixed grit, most to 1-2 mm, gray, angular, red and black round nodules. Interior surface: two large 5 mm, 7 mm grits. No signs of vegetal inclusions. Exterior: next to a break a prefiring smear or mend with stress crack going through at least half of thickness, lumpy with scrape marks and a few troughs, some going under the smear, stress cracks all along break, probable coil joint along lower edge that suggests overlapping coils. Rope band with finger depressions; ca. half has detached from rough working surface, deep red with dark clouds. Interior: well scraped and regular; drilling of holes removed a big chip from each; uniform deep red. Uniform red core, except under clouds. Angle uncertain: probably should lean inward to suggest a shape like those in Fig. 90. Max. p.Diam. ca. 0.60.

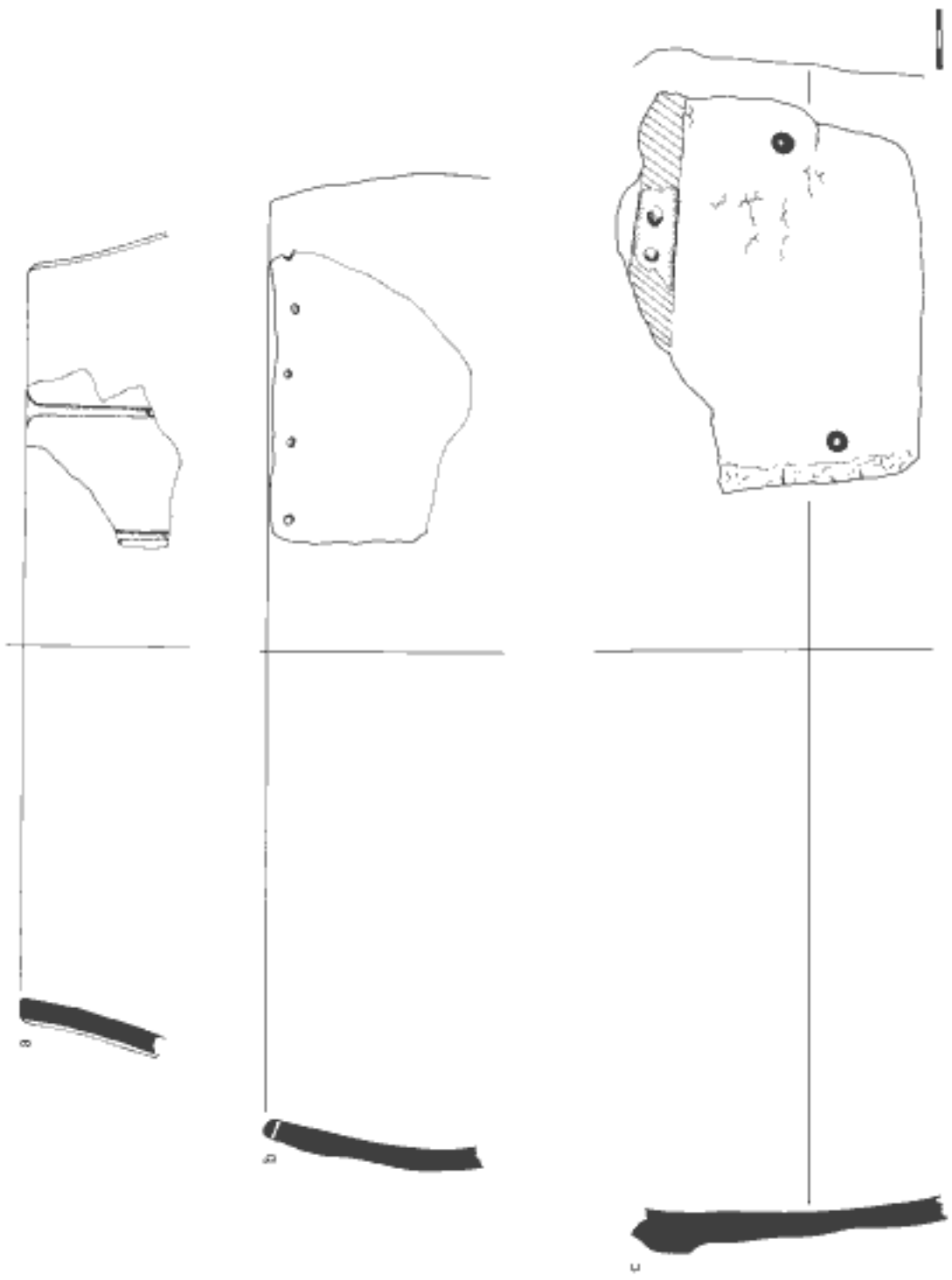


FIGURE 9.1. Final Neolithic: coarse large jars

FIGURE 92. FINAL NEOLITHIC COARSE LARGE BOWLS

- a. II.J.F. Pit 3. Lot J 588. Coarse. A number of heavy, heavily plastered and glued but detached pieces probably from the same large bowl with rim lugs, pierced rim, and a second set of lugs at belly. Angular white grit 4–7 mm, no reaction in acid. Exterior: patches of clear vertical scraping, but overall surface is very irregular. A depression has burnish marks as though trying to mend a crack. Several areas smeared, cracked; holes along the rim were poked from the exterior while damp and have left ridges inside; very red with black and gray clouds. Interior: much smoother and quite regular, probably well scraped, smoothed, possibly burnished, although hard to know if any original surface left; deep red. One of the joined fragments has a small pointed knob at rim; below and to right, another knob. Nonjoining fragment: rounded pointy knob at rim and similar rim holes, smears on both surfaces below rim at edge of break, some clear troughs of halfhearted burnish over poorly scraped lumpy exterior surface. Hard 2–3, slakes when wet and rubbed. Diam. ca. 0.50.
- b. II.J.E. Coarse. Mixed grits, including 3–4 mm red, possibly grog. Lime is not obvious. Exterior: scraped to fairly uniform thickness, lumpier around rim, burnished, although surface mostly gone; suggestion of red slip but not certain, red. Interior: little or no original surface, deep red, possible coil joint in bottom break. Dark gray core. Hard 2–3. Diam. 0.45.
- c. II.J.G. Coarse. Lime to 4–5 mm, not powdery; large red grits, voids, possibly from vegetal inclusions. Piecrust rim. Exterior: scraped to fairly uniform thickness, burnished while leather hard, striated troughs in all directions, traces of waxy red that suggest a slip; left edge has crackling clay from a pre-firing mend. Top of rim has series of small depressions, probably made with very short fingernail. Interior: covered with tiny bumps and crackling, very rough feel, strange whitish stain. Angle uncertain. Slightly gray core, oxidized only at subsurface to brick red. Hard 1–2. Diam. 0.35–0.36.
- d. II.BE.D. Coarse. Much red and white grit to 1–2 mm, 7 mm chunk of quartz in break probably destroyed the pot. No reaction in acid. Piecrust rim, with short fingernail depressions. Exterior: rough building surface with horizontal finger troughs, brick red. Interior: well scraped and smoothed, either by potter or during use. Gray core, incompletely fired; slakes slowly in water. Hard 1–2. Diam. 0.28–0.30, very irregular.
- e. II.J.G. Coarse. Much Lime to 2 mm, most ca. 1 mm, not powdery. Both surfaces: scraped to fairly even thickness, burnished, possibly slipped; hint of a second relief bump directly below first. Surfaces red. Reddish brown core. Hard 1–2. Diam. 0.30–0.32, irregular.

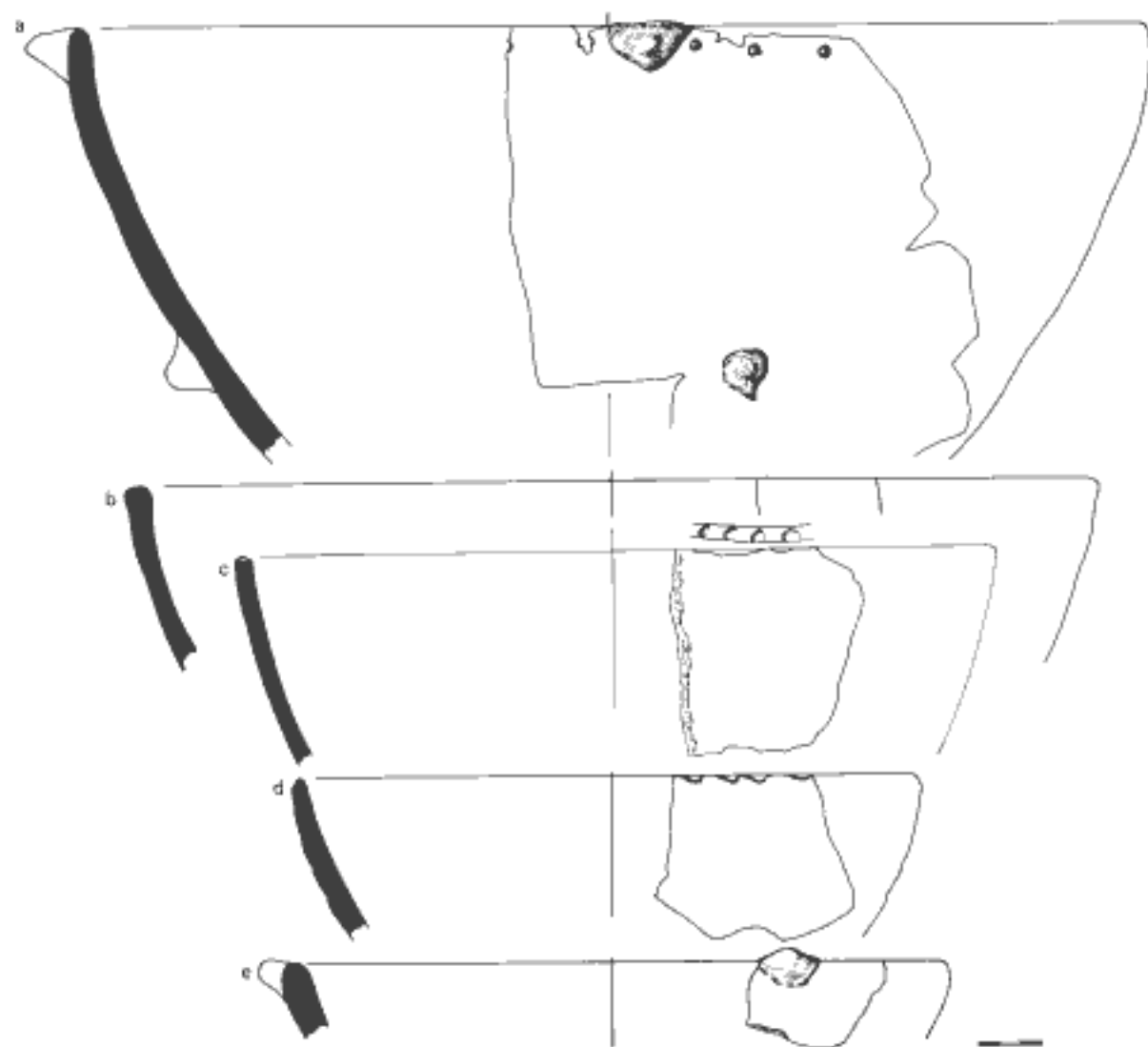


FIGURE 92. Final Neolithic coarse large bowls

FIGURE 93. FINAL NEOLITHIC COARSE LARGE "DRUM"

H.J.F. Pit 3. Lots J 588+596. L. 1148. RIP. CD Photos 71-74. Coarse. The larger of the two restored "drums" (see Fig. 94:b for profile, 94:a for smaller "drum"). Full profile preserved, with one long side, curving down to ca. half the total height on other. Piece is oval in section, stands on (restored) base, rocks in all directions when resting on long side on a hard, flat table. No breaks visible, but surfaces show plentiful mixed grit, including white and red to 2-3 mm, possible vegetal bits, unevenly distributed in poorly wedged clay body. Exterior:

retains working surface with deep finger ridges, especially around rim. Interior: feels smooth along the center of the long side, although unclear if from burnishing or wear during use. Rest of interior was probably smoothed, not burnished, feels rough. Red to tan with gray clouds. No signs of wear on exterior indicate the position employed during use. Hook on interior center of short side (see Fig. 94: b), curves to interior. Holes pierced all around rim before firing. Max. pH. 0.44. W. restored at 0.49 (probably too large).

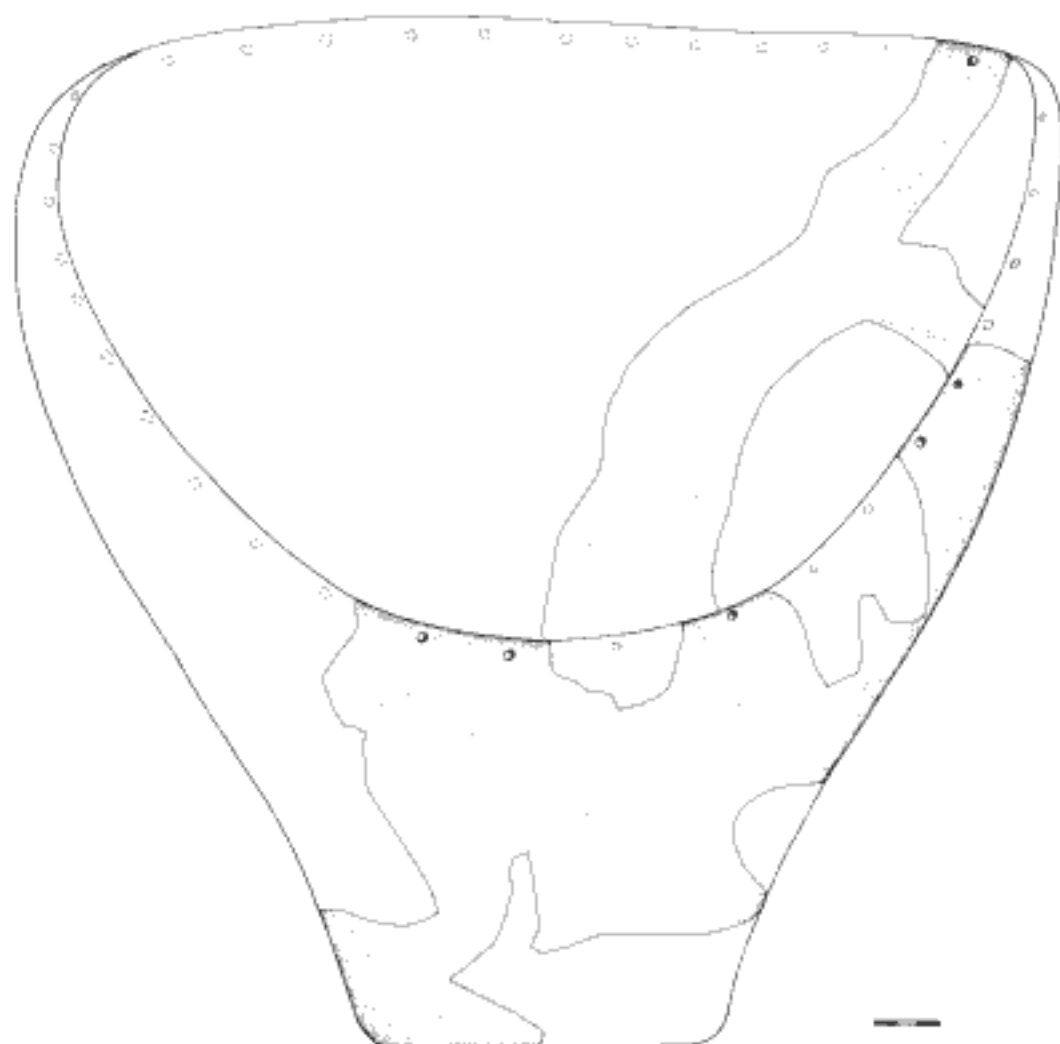


FIGURE 93. Final Neolithic course large "drum"

FIGURE 94. FINAL NEOLITHIC COARSE SMALL "DRUM,"
PROFILE OF LARGE "DRUM"

- a. H.J.F. Pit 3. Lots J 588+596. L.1149. RIP. Coarse. Small "drum." Full height not preserved, although much of rim is, including corner where long side turns down. Many angular white and rounded red grits to 2-3 mm evident on surfaces. Exterior: very rough—the working surface has deep finger troughs from building, crackling from shrinkage; mottled reddish buff through black, although no well-defined clouds. Interior: same coloration, slightly darker toward bottom; smooth on long side, not at lip, possibly from wear since moving up the sides the surface becomes progressively more rough. Smooth surface covered with little cracks. No hook preserved (location where it might have been is missing). At least one of pierced holes doesn't penetrate wall completely. Restored as 0.41 tall on long side, 0.21 on short.
- b. Profile of L.1148 (Fig. 93).

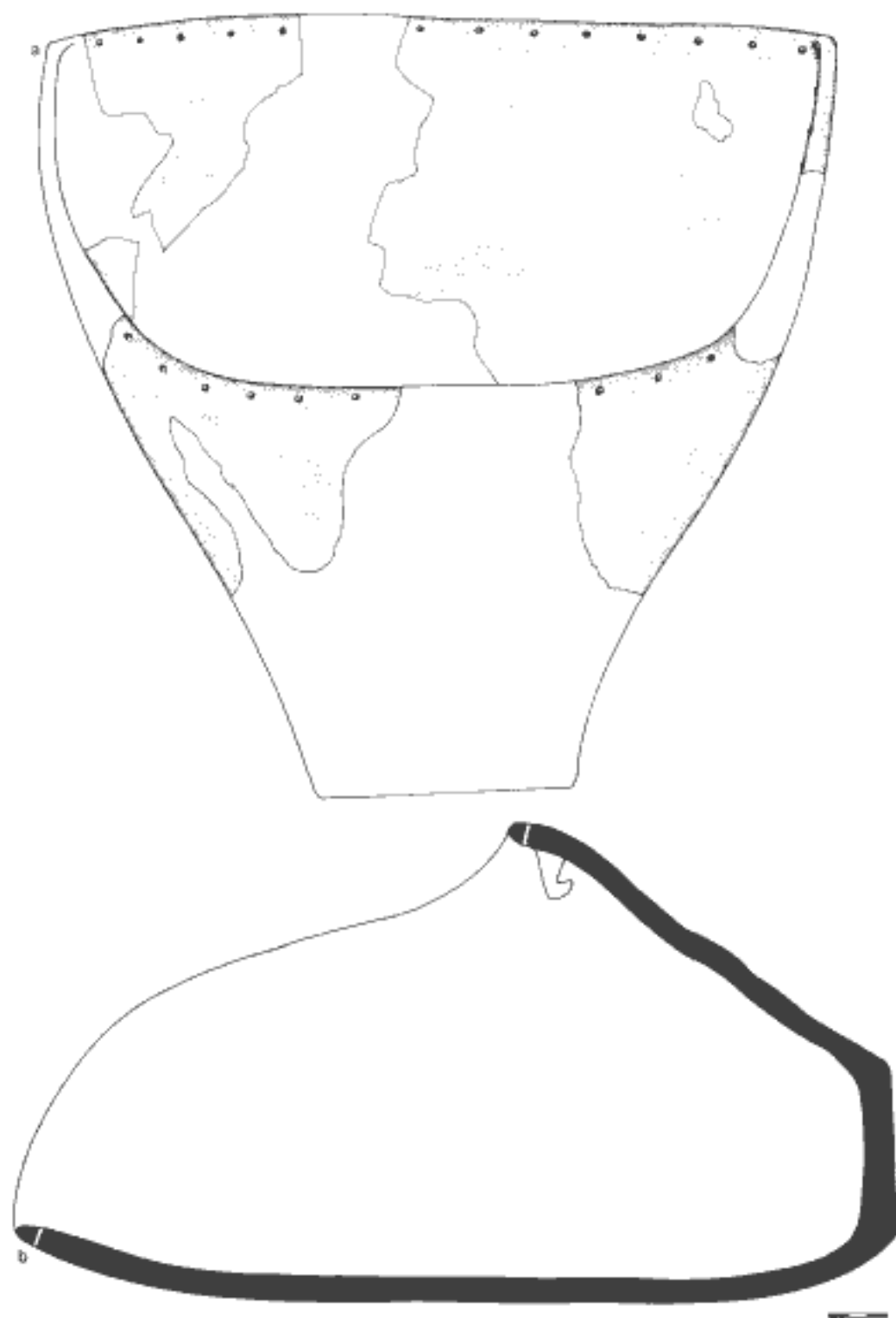


FIGURE 94. Final Neolithic coarse small "drum," profile of large "drum"

**FIGURE 95. FINAL NEOLITHIC COARSE HANDLES
AND MISCELLANEOUS SHAPES**

- a. II Unphased. Trench B, cuts 28–30. Coarse, or possibly HB. Much 1 mm dark grit, scattered white to 2 mm. Exterior: very worn and battered, tab rim with two holes poked from exterior, smoothed, burnished, soft red surfaces with yellowish gray cloud. Interior: scraped, smoothed, burnished, soft red with yellowish gray clouds. Surface color extends to subsurfaces, but center core is deep grayish black. Hard 2–3. Diam. inside tab ca. 0.25.
- b. II Unphased. Trench B, cut 30. Coarse. Lime to 3–4 mm, rounded red and black nodules, unevenly distributed. Exterior: wet smoothed, clay still clinging on and around handle, which has shrinkage crack inside under curve; a mended crack on side of handle. Right-hand break has smeared crackled clay from attempted mend; uniform 7.5YR 7/4 with pinkish tinge. Interior: scraped. Very wet clay smeared along underside of handle. Uniform light core. Hard 2–3. Angle uncertain. Diam. 0.22, irregular.
- c. II.J.A. Coarse. Loop handle from rim. Mixed grit to 2–3 mm, white Lime, angular gray to 1 mm. Exterior: burnished below handle, rest seems just finger smoothed, red through black. Interior: worn, with blackish deposit in patches and on upper part of handle, soot on break. Hard 2–3. Diam. 0.15, irregular.
- d. III.AP.B. Lot A 472. Coarse. Mixed angular grit to 1 mm, includes Lime. Exterior: burnished but lumpy, red at lip, gray below. Interior: smoothed, deep brown, Hard 3. Diam. 0.22.
- e. II Unphased. Trench B, cuts 28–30. Coarse. Much 1–2 mm Lime and sand, red and black, eroding carbonates. Exterior: scraped and smoothed, less regular than interior, lumpy lug at rim; reddish with yellowish black cloud. Interior: scraped, smoothed, regular; reddish with sooty spots. Gray core. Hard 1–2, flakes when wet. Diam. 0.26, irregular.
- f. II.BD.E. Coarse. Angular, red, gray, quartz to 3 mm. Exterior: finger striations, pellet under base of handle, another on rim fragment. Surfaces dull black, red subsurfaces. Gray center core. Hard 2–3, sandy breaks. Diam. (rim) 0.21.
- g. II Unphased. Trench B, cuts 28–30. Coarse. Chunks of Lime to 3–4 mm, mixed sand. Exterior: very red and rough, working surface, holes poked from exterior. Interior: feels regular, well scraped in spite of roughness. Yellowish brown core, raspy breaks. Diam. 0.30, irregular.
- h. II.J.C. Coarse. Huge lug, detached at joint. Mixed red and white grit to 1 mm, but very little evident (no breaks, smoothed along detachment joint), sandy feel to clay. Traces of troughs on exterior, red color. Probably FN.
- i. II.BE.C. Coarse. Lime to 1 mm. Most of surface gone, badly worn and battered. Some traces of burnish; reddish brown slightly waxy surface may suggest once slipped. Gray core. Hard 1–2. FN?
- j. II.J.F. Coarse. Lime (probably calcite) and mixed white grit to 2 mm, many voids. Breaks worn, surfaces light with dark spots, silty feel to clay, lumpy exterior surface, interior finger smoothed. Gray core. Hard 1–2. Slightly asymmetrical.
- k. II.HTN.Late, below EH hearth. Lot HTN 76. CD Photo 62. Coarse. Simple, rough bowl, possibly post-Neolithic. Lime to 1–2 mm, now entirely spongy. Very worn but parts of interior and exterior surfaces retain patches of luster and troughs, lumpy, probably not scraped. Traces of coil construction start at center and spiral upward. Coils ca. 1.5 cm thick, set directly on top of each other. Exterior: mottled red to bluish gray, can feel finger pinch depressions. Interior: uniform tan. Hard 1–2. Diam. 0.13–0.14, irregular.

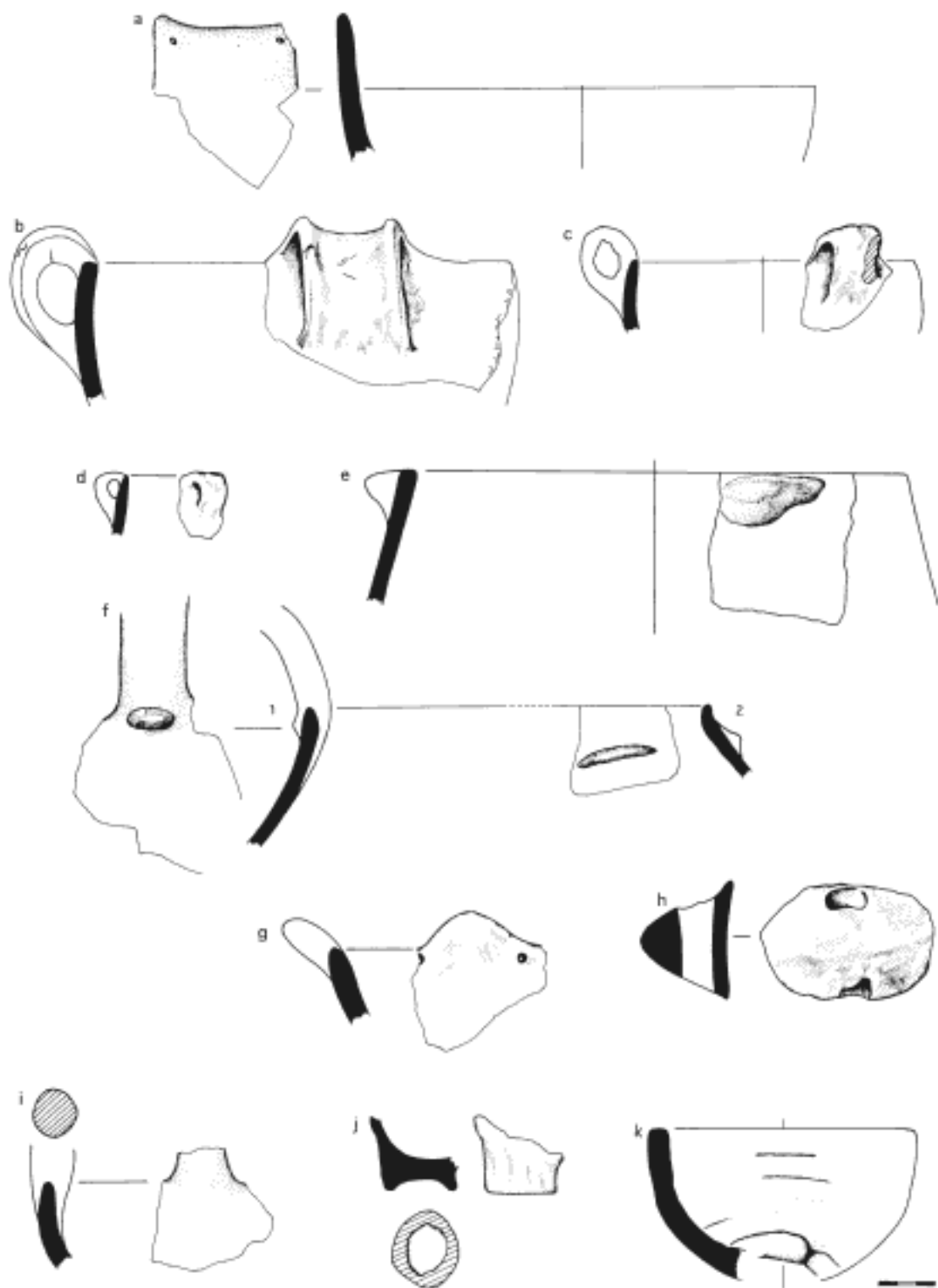


FIGURE 95. Final Neolithic coarse handles and miscellaneous shapes

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INDEX

- ABANDONMENT, of site** [75](#), [128](#), [129](#), [141](#)
Achilleion [85](#)
activities: Final Neolithic [126](#), [135](#); **Late Neolithic, in Peloponnese** [115](#); **most intensive** [129](#); **sequence of** [19](#), [120-121](#), [128-129](#)
activity area [24](#), [120](#); **changes in** [34](#)
afloc [21](#)
Aigeira, Achaea [115^a](#)
Alepotrypa Cave [111](#), [112](#)
Amazon [102](#)
American School of Classical Studies at Athens [1](#)
American Southwest [116](#)
ancestors [132](#), [134](#)
ancestral monument [75](#)
Andesite ware [36](#), [70](#), [89](#)
Angel, Lawrence c. *See* [burials](#)
Areadia, lithics in [116](#)
architect's grid points. *See* [grid points](#)
architecture [33](#), [35](#); **change in orientation of** [45](#); **domestic** [1](#), [129](#); **left standing** ([1.17](#)) [15](#), [21](#), [23](#); **rectangular** [27-28](#), [129](#); **remodeling of** [27](#), [29](#), [72](#), [129](#)
area G, Final Neolithic remains from [117](#), [117¹](#)
Argive Minyan ware [25](#)
Argos: Aspis [125](#); **Museum** [2](#), [3](#), [5](#), [13](#), [45](#), [109](#), [124](#)
Aria [168](#), [115](#), [124^a](#), [125-126](#)
asbestos [88](#)
Asea [73](#), [81^a](#), [100](#), [115](#)
ash, as flux [93-94](#)
ashy sediment [121](#)
askos [29](#), [50](#), [54](#), [58](#), [60](#), [61](#), [65](#), [68](#), [70](#), [91](#); **definition of** [100](#); **strap handles on** [60](#), [68](#), [70](#), [101](#)
assemblage, ceramic, original size of [4](#)
asymmetrical pots [34](#), [47](#), [49](#), [68](#), [89](#), [99](#), [100-101](#), [123](#), [120](#)
AX. *See* [grid points](#)
Aylioyfika [81^a](#), [100](#)
- BAND SYMMETRY** [105](#)
Banks, Elizabeth C. [1](#), [12](#), [102](#), [22](#), [119^a](#), [163^a](#)
barrel-shaped pots [37](#), [87-88](#)
base: carved or tooled [34](#), [86](#), [124](#); **color of, in Unglazed ware** [85](#); **detachments scar of** [44](#); **flat slab** [35](#), [64](#); **low ring, building of** [92](#); **painted on underside** [64](#), [20](#), [30](#), [34](#), [62](#), [64](#), [66](#), [67](#), [94](#); **pedestal** [86](#), [97](#), [111](#); **reworked to new height** [44](#). *See also* [bottom](#)
bead and rib decoration [100-109](#)
bee skeps [103](#)
Berban-Láones survey [116](#)
Blackburn, Tucker [121](#)
black burnished pottery with postfiring decoration [125](#). *See also* [bead and rib decoration](#); [burnished-Over Urk](#); [scratch-incised decoration](#)
Blögen, Carl [81^a](#)
blisses: in pot wall [47](#), [62](#); **under paints** [86](#), [57](#), [95](#), [160](#)
bloom: creamy [27](#); **soft** [77^a](#), [88](#), [94](#)
bone inclusions, in pottery [93](#), [93^a](#). *See also* [nonplastics](#)
bone tools [21](#), [119](#), [119¹¹](#), [126](#)
bones, human. *See* [burials](#)
"bothroid earth" [16](#), [18](#)
- bothros/oi: in area JA/JB** [14-15](#), [16](#), [17](#), [19-20](#), [21](#), [35](#), [37](#), [38](#); **jar found inside of** [56](#); **lined with large sherds** [28](#), [88](#), [102](#); **lined with red clay** [19](#), [22^a](#), [24](#), [28](#), [45-46](#), [50](#), [59](#), [72](#); **in pit BD** [58](#), [63](#); **in pit BE** [47](#), [65-66](#); **ringed with rocks** [14](#), [17](#), [19](#). *See also* [beard](#); [pits](#)
bottom (of pot): dimpled [61](#), [100](#); **flat, tooled** [53](#); **stability of rounded** [92^a](#)
boundary marker [10](#), [21-22](#), [123](#); **of settlement** [10](#), [24](#), [137-138](#); **stratigraphic, with Mixed Fill** [13-14](#), [14^a](#), [35](#), [40](#), [40^a](#)
Bowman, Rick [78^a](#)
beard brush, use of [34](#), [57](#); **for entire pattern** [58](#), [71](#)
bronze objects [55](#), [92](#)
building techniques: for Coarse Urk [70](#), [104](#); **for Fine ware** [77](#); **upside-down, for Unglazed ware** [82](#); **for Urk ware** [92-94](#)
burials [1](#), [129](#), [131-132](#), [133-134](#), [103-09](#), [25](#), [53](#), [85](#), [111-11](#), [67](#), [68](#), [117-114](#), [117](#), [122](#), [123](#), [125](#); [16](#) [19-20](#), [19¹⁷](#), [51](#), [17](#), [20](#), [18](#) [20-21](#); [19](#) [47](#); [10](#) [71](#), [109](#), [117](#), [121-122](#), [124](#), [125](#), [126](#); [10](#) [2](#) [71](#), [72](#), [98](#)
burned sherds [62](#), [69](#), [88](#), [106](#), [113](#), [114](#), [123](#), [125](#), [133](#)
burning, evidence of, in sediments [17](#), [19](#), [29](#), [33](#), [59](#), [67](#), [120-121](#), [121¹⁴](#)
Burnished-Over Urk (BOU) [38](#), [42](#), [43](#), [46](#), [57](#), [63](#), [108](#); **classification of** [93^a](#)
burnishing: to create bead and rib decoration [107](#); **definition of** [2](#); **pebble used for** [82](#); **troughs from** [16](#), [59](#), [77](#), [24](#)
- CALCIUM CARBONATE: decomposition of** [76](#), [77](#); **significance of, for potter** [6](#). *See also* [carbonates](#)
¹⁴C **dates: from Achilleion, Phase Ib** [80](#); **from Franchthi, Final Neolithic** [125](#); **from Franchthi, later Neolithic** [113](#); **from Lerna, Early Neolithic** [17](#), [17¹⁵](#), [18](#), [51](#), [120](#)
carbonates: intentional addition of [77](#); **Lime as shorthand for** [15¹⁵](#); **natural, in clays** [70](#); **in Pebble-Tempered ware** [87](#); **reaction of, during firing** [70-72](#); **in scratch-incised decoration** [107](#), [107^a](#)
Caskey, Elizabeth [21](#)
Caskey, John L. [1](#), [2](#), [3](#), [19](#), [26](#), [69](#), [85](#), [69](#), [136](#)
Caskeys (J. L. and E.) [21](#), [5](#), [11](#), [13](#), [19](#), [33](#), [127](#)
cavities [15](#)
cells [20¹⁵](#), [21](#), [20](#)
ceremonial andre [102](#)
ceremonial occasions [116](#)
chaire opératoire [2-4](#)
chronology: of bead and rib and scratch-incised decoration [108](#); **of Final Neolithic** [125](#); **of later Neolithic** [113-114](#)
churns. *See* [gougled bowls](#)
classification, ceramic [2-8](#)
clay: basal red sediments of [14](#), [18](#), [29](#), [127](#); **beds around Lerna** [6](#), [76](#), [81](#); **lining for pits (see** [bothros](#)); **smears used as glue** [123](#), [123^a](#); **sterile red** [21](#), [26](#), [128](#); **structure** [62](#), [63](#), [126](#). *See also* [raw materials](#)
cockle shells [62](#)
coil building: of bases [78](#), [80](#); **joins of** [43](#), [70](#), [77](#), [82](#), [92](#), [101](#), [114](#), [122](#)
collar height: short [47](#), [40](#), [30](#), [57](#), [58](#), [60](#), [63](#), [64](#), [68](#), [70](#), [72](#); **tall** [38](#), [43](#), [46](#), [54](#), [57](#), [64](#), [66](#), [71](#), [72](#); **value as chronological indicator** [97](#)

- color: in overfired sherds [109](#), [112](#); symbolic value of [83](#), [87](#); in Unglazed ware [16¹⁵](#), [82¹⁵](#), [83](#); in Urf-ware [94-95](#)
- complete pots (or nearly) [58](#), [42](#), [54](#), [56-57](#), [71](#), [83](#), [85](#), [105](#), [117](#)
- cone [38](#), [46](#), [47](#), [54](#), [61](#), [67](#), [97](#); earliest appearance of [85](#)
- conical cups [65](#)
- Conrad, Geoff [102¹⁵](#)
- conservation of finds [109](#)
- context of individual sherds [1](#), [75](#)
- cooking pots [79](#), [89](#)
- Corinth [1](#), [81⁵](#), [110](#), [115](#), [138](#); Old, museum at [2](#)
- correlations among trenches [11](#)
- Corycian Cave [111](#), [112](#)
- Coseo, Lloyd [12](#)
- crusting: red or orange, on white [124](#), [125](#); white [110](#), [114](#)
- cups, definition of [78](#), [97-98](#)
- cut, as unit of excavation [95](#)
- cutous [99](#), [50](#), [59](#), [64](#), [68](#), [70](#), [97](#)
- DACHSTUND [99](#), [101](#)
- dapples: on Coarse Urf [75](#), [36](#), [38](#), [70](#), [104](#); on gouged bowls [94](#), [100-101](#)
- "dead" house [105](#)
- deflocculant [93](#)
- de Jong, Piet [84¹³](#)
- denis: from pinching with fingers [85](#), [84](#), [97](#), [98](#), [99](#), [80](#); from stacking [87](#), [93](#), [103](#), [151](#). *See also* firing practices: pinching; pinch marks
- depopulation, in the Late Neolithic [116](#)
- depressions, from pinching. *See* denis
- Diros Neolithic Museum [111](#)
- discard practices [2](#)
- ditch (1.) Gully [13](#), [19](#), [21-23](#), [33](#), [128](#), [129](#). *See also* boundary drawing; conventions used for pots [2](#); orienting Heavy Burnished rims for [124⁵](#); of plans [12](#), [102](#); sample for pots [95¹⁵](#)
- drill holes [85](#), [123](#)
- "drums" [123](#), [125](#)
- drying cracks [57](#). *See also* stress cracks
- EARLY HELLADIC (EH) I: builders [61⁵](#), [126](#), [131](#), [132-137](#); fortifications [70¹⁵](#), [71](#), [118](#); leveling activities of [116](#); occupations [110](#); patterned ware [23](#); sherds saved from Neolithic deposits [59⁵](#), [61⁷](#), [68¹⁵](#); tiles [23](#), [23²⁴](#), [62](#); walls [50](#), [59⁵](#), [68](#), [70](#), [70¹⁵](#), [71](#), [118](#)
- Early Neolithic (EN): architecture, rectangular [27](#), [28](#), [29](#); ceramic definition of [50](#); existence of, at Lerna [31](#), [127-128](#); elevations: above a fixed point [2](#); of mound at end of Neolithic [125-126](#); of Final Neolithic pits [118⁷](#)
- Eliot, Mary [11-12](#), [24](#)
- encrustation, on sherds [88](#), [89⁵](#), [100](#)
- ethnoarchaeology [134](#)
- ethnographic record [6¹⁹](#)
- exchange in pots [91](#), [99](#), [108](#)
- experimental ceramics: and handles [103¹⁷](#); and large vessels [104¹⁵](#); and shell temper [26](#); with unglazed clays [86](#), [93⁵](#)
- FCP [2](#) (early Late Neolithic) [108](#)
- field notebooks, identification of, in text [12-13](#)
- figurine: foot from Final Neolithic [124](#), [125](#); hollow [60](#), [64](#), [69](#), [101](#), [105](#); solid [47](#), [86](#)
- finger nail dents [99](#), [133](#). *See also* denis; pinch marks
- firing, control of [83](#), [87](#)
- firing, direct, evidence for [78](#)
- firing circles: on Sandy ware [26](#); from stacking [77](#); on Urf ware [36](#), [57](#), [95](#)
- firing clouds [77-78](#), [84](#), [85](#), [94](#), [95](#), [114](#)
- firing errors [57](#), [65](#)
- firing practices: and hardness [77⁵](#), [83](#); in a stack [84-85](#); for Urf ware [106](#)
- firing single pots [47](#), [77⁵](#), [84](#)
- firing temperature (Lime ware) [76](#), [77](#)
- flint tools. *See* stone tools, flint
- flours: [29](#), [35](#), [39-40](#); black [64](#); cementlike [45](#); hard white [47](#); stony [28](#); yellow [16](#), [17](#), [37](#), [39-40](#), [53](#), [55](#), [57](#)
- fluting, on Heavy Burnished ware [125](#)
- fragmentation, intentional [133-134](#)
- Franchthi: ceramic sequence at [8](#), [72](#); definition of Early Neolithic at [90](#); development of classification at [5](#); early Urf-ware at [95](#); Final Neolithic activities at [120](#); Lime Patterned ware at [79](#); number of pots per year at [78](#); odd-looking sherds at [90](#); pattern of Middle Neolithic activities at [79-73](#), [151](#); Unglazed ware, gray, at [87](#); Urf-ware potters at [92](#)
- GRYVALL NÄLS-GRYVALL (NGG) [71](#), [71¹⁶](#)
- ghost lines [74](#), [75](#), [112⁵](#), [114](#)
- glue. *See* clay, smears used as glue
- Gonia [110](#), [112⁵](#)
- gouged bowls [22](#), [78](#), [92](#), [95](#), [44](#), [64](#), [94](#), [95](#), [102](#), [102¹⁶](#); exterior wells on [92](#); heavy wear on [38](#); lining bottoms [40](#), [66](#), [102](#); Pebble-Tempered ware as antecedent to [88](#)
- Gray Minyan ware [80](#)
- grid points [13](#), [13⁵](#), [14⁵](#)
- grid, used in design layout [105](#), [107](#), [107¹⁵](#). *See also* net framework
- grog [102¹⁶](#)
- groundwater [14](#). *See also* water table
- Gully. *See* ditch
- HANDLE: hourglass-shaped [110](#); loop, at Nemea [81⁵](#); looping above rim [124](#), [126](#); manufacture of [77](#); scar of [55](#); strap, on Coarse Urf [34](#), [47](#), [103](#), [113](#); strap, on Late Neolithic wares [119](#), [111](#); vertical [78](#). *See also* surm
- hardness, effect of postexcavation treatment on [77⁵](#)
- "hardpan" [21](#)
- hearth: Early Helladic, sediments under [60](#); Final Neolithic, in JB [117](#), [118](#), [119](#), [121](#); horseshoe-shaped [85](#), [87](#); in JA/JB [14-15](#), [17](#), [39](#), [46](#). *See also* bottomic pit
- Heavy Burnished (HB) ware [117](#)
- heirloom [42](#)
- Heron, Reg [4](#)
- hives, within Early Neolithic [21](#)
- history of excavations [11](#)
- hives. *See* bee skeps
- Home of Tiles, redeposition after destruction of [60](#)
- hydrochloric acid (HCl) [6](#), [26](#), [75](#), [89](#), [106](#); reaction of Lime ware in [79](#); responsible for salt encrustation [88](#); used to clean sherds [2](#); used to identify carbonates [4](#)
- INCISION, on Urf sherd [58⁵](#)
- inclusions. *See* nonplastics
- in situ: Final Neolithic deposit [118](#), [126](#); sherds found [43](#), [51](#), [54](#)
- interactions [106](#)
- interaction sphere [70](#), [91](#), [116](#)
- interior ledge, on collared jars [43](#), [54](#), [55](#), [62](#), [96](#)
- interphase, at Franchthi [8](#)
- inventoried pots, numbering of [13](#)
- inverse punctate decoration [33](#), [38](#), [50](#), [64](#), [68](#), [70](#), [97](#), [150](#)
- KAVRATA [125](#)
- Keller, Ingrid [93](#)
- Kephalaria Cave [115](#)
- kilns [85](#), [103-104](#), [104¹⁸](#)
- Kisou [115⁵](#)
- Klenia [110](#), [111](#)
- Kouvaliki Cave, A' [115⁵](#)
- LADLE: estimated [54](#); handle [86](#), [92](#); in Urf ware [100](#)
- Lake Lerna [127](#)
- Late Neolithic activity in Peloponnese [115](#)
- law of superposition [138](#)
- ledge lug [34](#), [35](#), [45](#), [51](#), [55](#), [57](#), [58](#), [60](#), [63](#), [68](#), [70](#), [71](#), [79](#), [80](#); symbolic vs. functional [78](#). *See also* lugs
- lid, shell used as [42](#)
- Lime Iron-Rich Patterns-Painted variety [79](#)
- Lime Monochrome Nonburnished variety [79](#)
- Lime pops [47](#), [48](#), [54](#), [58](#); definition of [95](#)
- lime powder, as fugitive pigment [107](#)
- Lime, as specialized term [15¹⁶](#)
- Lime ware with white pigment [80](#)
- limits of site. *See* boundary
- lot: combined, explanation of [2](#), [2](#); as unit of excavation [2](#), [143](#)

- lot numbers, citation of [13](#)
- looting, practice of [127](#), [140](#)
- lugs long horizontal (Final Neolithic) [119](#), [119^b](#); manufacture of [77](#); solid (Final Neolithic) [125](#); squared (Final Neolithic) [124](#); tabular [7](#), [44](#), [46](#), [55](#), [57](#), [64](#), [85](#), [96](#), [99](#), [100](#); tunnel [124](#), [125](#); vertical, pierced, more common at Lerna [15](#), [78](#). *See also* ledge lugs
- MANGANESE OXIDE, as contaminant [76](#). *See also* pigments, manganese oxide
- Marjoara Indians [102](#)
- marks. *See* potters' marks
- mesocosms. *See* grid points
- mat impression, at Nemea [81^b](#)
- mend clay on Coarse Urf [44](#), [70](#), [105](#), [104](#); on Final Neolithic pot [123](#)
- Middle Helladic (MH): contamination from [22](#), [27](#), [27^b](#), [109](#); Lustrous Decorated ware [43](#); Matt Painted ware [25](#); wheel-made pottery [64](#)
- millstone [24](#), [26](#), [120](#)
- miniature pot [69](#), [107](#), [108](#), [115](#)
- Mixed Fill: as boundary [13-14](#), [13^b](#), [19^b](#), [40](#), [167](#); as feature [110](#), [135-137](#); in pit AP [27](#), [29](#)
- molds [27](#). *See also* tools, potters'
- morphology, of Neolithic mound [135](#)
- mudbricks [16-17](#), [18](#), [19](#), [21](#), [21^b](#); burned [20](#), [20](#), [128](#); decomposed [21](#)
- Murphy's Law [13](#)
- Myloi [1](#)
- NAUPLION [2](#)
- Nemea: later Neolithic at [81^b](#); Lime-ware spout vases from [78](#); Unglazed ware from [80-81](#), [81^b](#), [81](#), [82](#), [82^b](#), [83](#), [84^b](#), [80^b](#), [83](#)
- Nemea Valley survey [116](#)
- nesting sets, of pots [60](#)
- net framework [67](#), [69](#), [69](#), [79](#), [103](#). *See also* grid
- neutron activation analysis [91](#)
- nomenclature, ceramic [5](#). *See also* terminology, ceramic
- nonplastics: in bead and rib and scratch-incised sherds [106-107](#); bone, as potential [227](#); as cause of rim cracks [77](#); for classification of ware [6](#); crushed limestone, as temper [76](#); in Lime ware [75-76](#); in Pebble-Tempered bowls [87-88](#); in Serpentine ware [85](#); in Unglazed ware [81](#); in Urf ware [91](#)
- OCCUPATION, extent of [11](#)
- odd-looking sherds, value of [301](#)
- optical emission spectroscopy (OES) [76](#), [81](#), [88](#), [91](#)
- overpainting [18^b](#), [54](#), [56](#), [63](#), [67](#), [54](#), [59](#), [64](#), [105-106](#); as early feature at Franchthi [28](#); explanation of [277](#), [94](#)
- PAINTING, as building technique [62](#), [92](#)
- paint: cracking and/or flaking [28](#), [44](#), [47](#), [49](#), [57](#), [58](#), [60](#), [62](#), [63](#), [94-95](#), [98](#); as possible source of salts [26](#). *See also* pigments
- painters, of Urf ware [106](#), [105^b](#)
- paraffin wax bath, to remove burial [20](#)
- paring [35](#), [38](#); explanation of [27](#), [27^b](#)
- Patterns Burnished Urf [94](#)
- Patterned Urf [103-106](#)
- "pavement" of stones [55-56](#)
- pebbles, patches of [24](#)
- Pebble-Tempered ware [18](#), [22](#), [24](#), [38](#), [106](#); as antecedent of grogged bowls [88](#); definition of [87-88](#)
- Pefkakia [112^b](#)
- pellets, as ancestral to lugs [78](#)
- petrological analysis [81](#), [91](#), [91](#); of Pebble-Tempered ware [87](#); of Sandy ware [89](#); of Unglazed ware [81](#)
- phallos-shaped object [85](#)
- phasing: Caskey's criteria for [11](#); correlation of, in various trenches [11](#), [130](#) (Table [2.11](#)); of site [2](#)
- photographs on CD, selection criteria for [2](#)
- picrust rim [63](#), [122](#)
- piercing, prefring [55](#), [63](#), [85](#), [96](#), [101](#). *See also* cutouts
- pigments: burned [100](#); fugitive [124](#), [125](#); iron oxides, as most common [6-7](#); manganese oxide [22](#), [111](#), [112](#), [115](#), [114](#), [119](#); putfring [125](#); white, noncalcareous [26](#), [80](#), [114-115](#), [125](#)
- pinch marks: on interiors (Unglazed ware) [82](#); on Urf ware [35](#), [38](#), [92](#), [97](#). *See also* dents
- plastering, as building technique [98](#)
- pit digging, effects of [135](#)
- pitios [2](#), [79](#), [104^b](#). *See also* storage pot
- pits: contents of, generic [139](#); cut into sterile clay (trench HTJ) [29](#); Final Neolithic [117-121](#) *passim*, [118^b](#), [123](#); as source of mixing [127](#); symbolic function of [134](#), [134^b](#). *See also* bethroi; hearth
- pinning, inside pots [104](#)
- plaster [107](#), [107^b](#)
- plasticity, limited [82](#), [93](#)
- polychrome: accidental, in Patterned Urf [62](#); dating of [115](#); in later Neolithic [111](#), [112](#), [113](#); at Nemea [81^b](#); sherd in burial [124](#)
- population increase/decrease [120](#)
- populations, mobile [116](#)
- post holes [17-18](#)
- potters: brush control by [99](#); burnishing practices of [77](#); choice of temper by [76](#); choice of tools by [79](#); clay beds exploited by [76](#); experimenting by [81](#); individual styles of [57](#), [107](#); interaction among [91](#); production sequence of [5](#), [6](#), [7](#), [75](#), [99](#); recipes of [81](#); skill of [28](#), [131](#); technical difficulties of [44](#), [48](#), [103](#); women as [610](#)
- potters' marks: on bowls [99](#), [100](#); on cups [98](#); grogged [88](#); painted [88](#), [91](#), [96](#), [97](#), [98](#); relief [34](#), [43](#), [50](#), [57](#), [61](#), [86](#), [97](#); sherds with, preferentially saved [99^b](#)
- potters' tools. *See* tools, potters'
- pottery, used for ceremonial occasions [110](#)
- pottery notebooks: timing of entries in [13](#); identification of, in text [17](#)
- preservation of sherds [17](#), [77](#), [82-83](#), [87](#), [107](#), [109](#)
- principle components analysis (PCA) [81](#)
- production sequence (of potters) [5](#), [6](#), [7](#), [75](#), [99](#)
- puberty ritual [102](#)
- public covering. *See* fagsa; triangles
- pure Neolithic [14](#)
- QUANTITATIVE STUDIES [20](#)
- quicklime [121](#), [121^b](#), [123](#)
- RADIOCARBON DATES. *See* ¹⁴C dates
- Rainbow ware [6](#), [11](#), [81](#). *See also* Unglazed ware
- range of shapes: in later Neolithic wares [415](#); in Urf ware [95-96](#)
- raw material: clay as [5-6](#), [13](#), [75](#), [76](#), [81](#), [126](#); for mudbrick [128](#)
- recipes, potters' [81](#)
- red on white decoration (Lime ware) [90](#)
- red slipped and glazed wares [20](#)
- redeposition of sediments [87](#)
- reducing gases, in firing [94](#)
- relief decoration: on Andesite ware [89](#); on bead and rib sherds [69](#), [68](#), [106-108](#); on Heavy Burnished ware [125](#); on Unglazed ware [61](#), [83](#), [86-87](#); on Urf ware [98](#)
- repairs. *See* drill holes; mend clay
- rhyton [110](#), [111-112](#)
- ribs, as tools [93](#), [95](#). *See also* tools, potters'
- rims: cracks in [78](#); forked ledge, in Coarse Urf [38](#), [46](#), [48](#), [55](#), [103](#); folding of [53](#), [77](#), [89](#); "hooked" [110](#); knife-edged, formation of [82](#); rolled, [124](#), [126](#), [125^b](#); splayed, in Coarse Urf [46](#); squared, in Coarse Urf [44](#), [48](#), [55](#), [64](#); tab [113](#), [122](#); tapered, in Urf ware, formation of [98](#), [111](#)
- Rippenau, Beuze [17^b](#)
- risk, for potters [104](#), [104^b](#)
- SAMPLING: bias in [75](#), [96](#), [106](#); for drawings [95^b](#); procedures [9-9](#)
- Sandy ware [5](#), [37](#), [51](#), [75](#), [89](#)
- scraper. *See* tools, potters'
- scrapping, function of [6](#); inferring practice of [27](#)
- scratch-incised decoration [68](#), [68](#), [69](#), [106-108](#)
- Scribbled Urf [94](#)
- seasonal occupation [131](#)
- section drawings [120](#)
- secondary communities [106](#)
- sediments: Lime-rich [153](#); volume of, removed at Lerna [1](#)
- self-slip, creation of [6](#)

- sequence, ceramic, establishment of 8
- Serpentine ware 79, 88
- Sesklo period 81⁹
- shapes: sets of, in later Neolithic 115; specialized 101, 102, 104, 105
- shell temper 76
- shells: as features 65, 67, 120, 121, 128; as pot lid 82; as scrapers 77
- sherd context of individual 5, 21, 36; counted by room (J.12-1.14) 57; discard of 2; as grave gift 139⁹, 134; recording of 5; reuse of, as tools 44, 57, 88, 98, 102; size of 95; treatment of 7, 5, 8-10. *See also* preservation of sherds
- shrinkage, of handles 103¹⁷
- slab: as building technique 92, 101, 102¹⁴; as cover stone 25, 60
- stashed rim 48
- slip: definition of 6; improving fit of mineral pigment with 7; tools for application of 82. *See also* self-slip, creation of smears. *See* clay, smears used as glue
- smoothing, process of 6, 44
- smudging 24, 107. *See also* firing practices
- social organization 105
- social ruptures 133-134
- Southern Argolid survey 116
- space: for archaeological storage 120; Neolithic use of 30, 138; patterning of 79-80; social divisions of 120
- spalls 77, 95
- special function of pots 104-105; of Lime Patterned variety 80; of Unglazed ware 89-90
- spindle wheel, clay 119¹¹
- spongy ware 5, 70, 70⁹, 79⁹
- spool, terracous 25
- spout 78, 101, 108, 126
- squeezing, to prevent sagging 47, 93
- stacking. *See* firing practices
- stacking dent 57, 93, 100, 131
- stacking pose for transport 111
- Stafford, Thomas 175
- stone tools: flint 112; obsidian 21, 110, 121
- storage pot 101. *See also* pithos
- storage space, for archaeological finds 120
- stress cracks 44, 57, 57, 68, 64, 93, 123, 124. *See also* drying cracks
- strut handle 124; spout 53, 77, 78
- support clay 93, 134
- symbolic significance: of color 87; of dapples 104
- TAB REM. *See* rims, tab
- tags 86, 102, 102¹⁵. *See also* triangles
- teepee, for firing 77⁶, 84
- temper: increasing in handles 103¹³; shell 76
- trinkets. *See* fins
- terminology, ceramic 7. *See also* nomenclature, ceramic
- Tharrounia 115⁵
- Thessaly 115
- Thrace 134
- tins, of pottery 4, 120
- tools, potters': for burnishing 78, 82, 107; choice of 70; fingers as 82, 99, 111; for incision 102; for scraping 77, 78, 79, 111; for smoothing 82, 935. *See also* kilns; molds
- trenches: dimensions of 1; expansion of, in BD 50; trial 24, 40, 122. *See also* correlations among trenches
- triangles 38, 80, 101-102, 101¹⁵. *See also* tags
- troughs, from burnishing 77-78, 107
- UNGLAZED WARE: changing frequency over time 30-41; end of production of 81, 87; reconstructing shapes in 81, 81¹²; unit of excavation 3, 31
- VARIEGATED: as color descriptive 28; as ware name 116. *See also* Unglazed ware
- Vicelli, Lillie 92³
- stratified sherds 90, 100
- WATERPROOF POTTERY 70
- water table: in pit AP 27; in pit BD 28; in trench HTJ 29
- Watt, Eva 116
- wear: from acidic contents 100; on basins 97; on cups 98; on gouged bowls 103; on Pebble-Tempered bowls 88; from use 44, 81
- wheel-made pottery, MH 66
- white ash sediments 110, 121, 120, 126
- white-on-red decoration 26, 111, 113
- White ware 88, 70, 88
- Wiencke, Martha 41, 11, 47, 121, 23²⁴, 26, 37, 59⁹, 61⁷, 68¹⁷
- Williams, Charles E. 136
- working surface (of pottery) 6, 123
- X-RAY REVER 26
- X-ray diffraction 80
- ZEMBLIA 4

