

In this paper I will relate the principal features of a work conducted on both imported and colonial pottery produced between the 8th and the 6th centuries BCE in the Achaean colonies of the Ionian coast of Calabria¹. Given that the specific theme of the conference pertains to experimental and innovative phenomena in the field of pottery production, I will concentrate my attention on colonial/local artifacts from Sybaris, Kroton and *Kaulonia* in a comparative perspective that is consistent with the current research directions for the study of the different aspects of the Achaean world, both of the motherland, than of the colonies. This kind of approach is clearly imposed by the very nature of the Achaean colonial enterprise which on the whole is very uniform in terms of time, place and structuring modalities.² As far as it concerns archaeology, several attempts in this way were conducted for example from G. Aversa and D. Mertens on architecture or from J. N. Coldstream and J. K. Papadopoulos on some pottery productions.³ Nevertheless in general our archaeological knowledge of the phases of birth and growth of these three colonial centers is still very lacking, due to the fact that the excavations had only partially reached the oldest levels just in few cases.⁴ Above all, the period that we know worse is the 7th century BCE, a crucial epoch of development in which the colonies try to reach their complete individual appearance. In this situation pottery studies are one of the principal sources to refer: this study, then, aims firstly at helping to fill a large gap in our knowledge of the Achaean

¹ The research *La ceramica arcaica delle colonie achee d'Occidente. Importazioni e produzioni coloniali a Sibari, Crotone e Caulonia tra la metà dell'VIII e la fine del VII secolo a.C.* was conducted during the XXIV PhD program of the University of Florence; it will be soon entirely published in the Tekmeria collection of the Pandemos Foundation. All the unpublished materials mentioned in this paper will be presented in the final edition of the work.

² See e.g. the opposite points of view in Mele 2002 and Morgan 2002, with previous bibliography; furthermore see 'Introduction' (E. Greco) in *Gli Achei*.

³ Aversa 2013; Mertens 2002; Coldstream 1998; Papadopoulos 2001.

⁴ For a general view of the researches conducted in Sybaris see *Sibari* I-V, For the archaic phases *Santuari della Magna Grecia*, 232 and Carando 1999. In recent years the Italian Archaeological School at Athens began to investigate the area of Casa Bianca: annual reports of these activities are available on *ASAtene*. Some new very important data on the archaic phase of the city coming from the area of Parco del Cavallo were presented at the Convegno di Studi sulla Magna Grecia di Taranto in the past year (Proceedings forthcoming).

colonial world in the archaic period. But before we start considering pottery productions in detail, I have to specify that my research was set on the basis of a significant methodological question that derived from the comparative studies on Achaean colonial styles that I've just mentioned. The different reliability degrees of them indeed depend, in my opinion, not just by the specific archaeological class or context analyzed, but mainly by the way historical and cultural questions at the basis of the research, especially those connected to the thorny problem of 'identity', were posed. As we will try to show through this discussion on archeological data, to talk about Achaean colonial pottery productions means to talk about the formation of an artisanal language that is not chiefly 'Achaean', but rather and primarily 'colonial' in a wider sense.

Colonial pottery production in Sybaris, Kroton and *Kaulonía* starts together with the beginning of colonization. The first ceramic series that we can recognize is Thapsos style pottery, represented by a large group of cups and by only one fragment of krater (fig. 1.1).⁵ Among cups, the very first document can be dated to the last years of the 8th century BC, but the bulk of the group is attested between the beginnings and the first half of the 7th century BC (Table 1). Thapsos style pottery has received in recent times renewed attention thanks to the work of Anastasia Gadolou who has reconsidered all the examples coming from old and new excavations conducted in Achaea. Her observations about the possibility that there was more than one center of production of this type of pottery, besides Corinth, seem to me particularly convincing in the light of my discussion on Achaean colonial pottery.⁶ As I said before, this is the very first pottery series to be produced soon after the foundation of the colonies and, as Claudio Sabbione has asserted in 1982, it's a clear proof of the knowledge that Greek colonists brought with them from their motherland, as in turn Gadolou's researches have shown.⁷ Thapsos cups of Achaean colonial production have been divided in two types on the basis of morphology and in five decorative variants; the oldest fragment known comes from Kroton, while the rest of the group is homogeneously distributed in all

⁵ Fragment of krater: Luberto 2010, 284, n. 25, from the excavations conducted in the south quarter, in the area 'Crugliano 1975'.

⁶ Gadolou 2010 and 2011.

⁷ Sabbione 1983, 249 and Gadolou 2010, 22-3.

the three colonies with a numeric preeminence of the later versions, the Sub-Thapsos types (Table 1).⁸ Plus, the only fragment of krater from Kroton finds a meaningful comparison with the well-known krater with sphinxes from Aegion (fig. 1.1-2).⁹ It seems therefore clear that, when Achaean potters, in the first phase of their work, felt the need to switch from ordinary mass production - that of the Thapsos plain type cups, in this case - to a more elaborate composition, they drew from the mature knowledge that they had brought with them from the homeland.

The production of 'Protocorinthian/Corinthian type pottery', one of the most conspicuous series among Achaean colonial pottery production together with the 'East Greek type', begins during the same period when Thapsos style pottery is attested and lasts till the end of the first half of the 6th century BC (Table 2). The first example is a *kantharos* from Sybaris,¹⁰ while the most popular shapes are, as happens in other colonial centers, cups and *kotylai* with linear decoration (table 3a-b).¹¹ Figured production is very rare and all concentrated in Sybaris (Table 4).

The largest part of the production of East Greek type pottery is attested during the second half of the 7th century BC (Table 5) and of course is made up of cups of the well-known 'ionian' types, undoubtedly of local production because we have defective examples in all our colonies (Table 6).¹² A small group of vases from Sybaris and one fragment of a *deinos* that was found in Kroton have figured decoration (Table 7).

⁸ Type A-Thapsos type, DV 1: Sabbione 1982, 267, note 38, n. 26; DV2, end of the 8th-beginnings of the 7th century BCE and DV3, beginnings of the 7th century BC: *Sibari* I, 90, n. 182 and 134, n. 175; Sabbione 1982, 267, note 38, n. 29 and Luberto 2010, 281, n. 5 from Kroton; Minniti 2004 (2007), 442, n. 5 (DV3) from *Kaulonia*. Type B-sub-Thapsos types, first half of the 7th century BC, DV2: *Sibari* III, 426, n. 425 and V, 37, n. 31; one unpublished from Kroton; Cavazzuti 2001 (2003), 258, n. 15 and 264, n. 57, Gagliardi 2004 (2007), 73, n. 56 from *Kaulonia*. DV3: Sabbione 1982, 267, note 38, n. 28 and one unpublished from Kroton. DV4: *Sibari* I, 134, n. 173; Luberto 2010, 282, note 41, n. 6 plus one unpublished from Kroton; Cavazzuti 2001 (2003), 272, n. 108 and 269, n. 88 from *Kaulonia*. DV5: one unpublished from Kroton.

⁹ Kourou 1994, pp. 40-1, fig. 4 and Gadolou 2011, pp. 81-2, n. 113.

¹⁰ *Sibari* V, 24, n. 180.

¹¹ There are some other smaller groups of morphologies illustrated on Table 3. Cups were produced since the end of the 8th century BC, in parallel with Thapsos type pottery, in five typologies identified by the parallel examination of the shape of lip and body, and seven - five already attested in Thapsos type pottery plus two new - decorative variants (Table 3a-b)

¹² As it's known, we still don't have the possibility to refer to a classification that embraces all the types of cups produced in the West, so my purpose in the specific case of the three centers analyzed is to define the common elements of their production, which in general is rather different from that of the models evaluated in the

From the very first decades of life of Sybaris, Kroton and *Kaulonia* is attested a particular group of vases which I have called “Achaean Colonial pottery with geometric and linear decoration”, that is just a temporary denomination, but my purpose in this particular case is to isolate under this temporary and open definition all the artifacts that in shape and decoration are clearly not inspired or derived from just one area or from one specific production of motherland, like previous groups; all the examples collected here show indeed elements pertaining to more than one artisan current, but totally re-elaborated in order to create an original product. So this is, in my opinion, one of the most genuine and important nuclei of Achaean colonial pottery production of the archaic period, that remains fashionable till the first half of the 6th century BC. Most shapes of this group are large containers used for the consumption of wine like kraters, *deinoi* and *stamnoi* (Table 8). Kraters, attested in two typologies, show a range of very articulate morphologies and have close similarities to the production of the areas of Euboea, Samos, Chios, Corinth and Argos and to colonial artifacts from the area of the Ionic Gulf, especially with examples coming from Incoronata, Siris, Taranto and also from the Fusco necropolis in Syracuse. Type B has four morphological variants (fig. 1.3-6): the first two, respectively of the first and second half of the 7th century BC, remind examples from Samos and Lefkandi and are attested elsewhere in South Italy and Sicily (fig. 1.3-4),¹³ like variants third¹⁴ and fourth¹⁵ (fig. 1.5-6), both of the first half of the 7th century BC. The latter actually requires some additional remarks because it’s clearly linked to the local production of the Ionian islands and to the famous Fusco

other classifications (see for example Van Compernelle 1994, 344-5). For ample bibliographical references on this argument see Tardo 2000, 383-8.

¹³ MV1: *Sibari* V, 232, n. 237; *Sibari* IV, 110, n. 271; *Sibari* V, 62, n. 168 plus two fragments unpublished; from Kroton Luberto 2010, 282, n. 26 and Sabbione 1982, 271, note 43, n. 64 plus one more fragment unpublished. MV 2: Luberto 2010, 282, n. 27; Sabbione 1982, 271, note 43, n. 60. These variants recall examples from Samos (Isler 1978, 156-157, nn. 577-8, 580-1; Walter 1968, 33, fig. 17) and Lefkandi (*Lefkandi* II, 26-7, ‘amphoroid craters’) and are attested elsewhere in South Italy and Sicily (from Taranto: Cinquantaquattro 2010, 497-8, figg. 10, nn. 2-3; from Policoro: Giardino 1998, 110, figg. 7-8; Pitecusa: Coldstream 1995, 252, fig. 1, table 27, n. 4; Naxos: Lentini 1998, 382, fig. 21; Syracuse and Naxos: Pelagatti 1978, table i, fig. 3, n. 1; Pelagatti 1982, 153, fig. 15c; Arias 1936, 146, n. 7, table XIII, n. 2).

¹⁴ MV 3: *Sibari* V, 34, n. 19 plus one fragment unpublished; from Kroton Sabbione 1982, 271, note 43, nn. 57-9 and Luberto 2010, 282, n. 28 plus one fragment unpublished. For this variant see Giardino 1998, 110, figg. 7-8 from Policoro and *Archeologia dei Messapi*, 56, n. 32 from Vaste.

¹⁵ MV 4: *Sibari* IV, 148, n. 418; *Sibari* III, 426, n. 427; *Sibari* V, 63, n. 210 plus one fragment unpublished; Luberto 2010, 282, n. 29 from Kroton, plus three fragments unpublished; from *Kaulonia* Minniti 2004, 451, n. 12.

kraters from Syracuse, as B. d'Agostino underlined some years ago: in his opinion this particular variant was created for the first time in Cephalonia and then distributed, by means of Corinth, along western Mediterranean, as Syracuse findings testify.¹⁶ The Achaean colonial examples collected here, well documented both in Sybaris than in Kroton, prove that the distribution routes of this vases have reached also the Ionian Calabrian coast, before or after touching Syracuse. The use of the same decorative systems - vertical strokes, series of Z or S, succession of plane and striped panels - for the neck and/or for shoulders in all the identified morphological variants implies, in my opinion, their homogeneous elaboration starting from a unitary basic idea.¹⁷ The last version documented is type C, a kind of simple cup-krater with, obviously, the same spectrum of comparisons of the previous ones.¹⁸ In a cultural perspective this doesn't seem a fortuitous choice: the Achaean craftsmen may have intentionally preferred consolidated colonial traditions, inspired by models of the motherland but not literally imitative, for the elaboration of a pottery shape with a strong symbolic value, which had a central role in the political and social life of the polis.

For the *deinoi* we have to look to the same range of comparisons of the kraters;¹⁹ the conspicuous presence of the *deinoi* in *Kaulonía*, compared to the data of Sybaris and Kroton, could be explained on the basis of the complementary function of the two morphologies. The *stamnoi* on the whole recall in a very narrow way the production of Incoronata: according to L. Tomay's classification, they can be divided in two typologies, the first one of

¹⁶ See d'Agostino-Soteriou 1998, pp. 357-8 e 362 and d'Agostino 2002, 359; Arias 1936, tav. XI.A for Syracusan examples; another interesting evidence from Itaca in Benton 1953, 281, fig. 42.666.

¹⁷ In addition to previous references, for the decoration of all the types see for example *Incoronata* 2, 74-5, n. 19, note 51 and *Incoronata* 3, 66, n. 36 and 69 with further bibliographical references; Isler 1978, 157, nn. 577-580; Walter 1968, 99 and 106, nn. 145 and 263; d'Agostino 2002, 359, fig. 3.

¹⁸ *Sibari* IV, 131, n. 342; *Sibari* IV, 115, n. 288; *Sibari* II, 291, n. 286; *Sibari* IV, 143, n. 405; from Kroton Sabbione 1982, 271, note 43, nn. 56 and 67; from Caulonia Minniti 2004 (2007), 454, n. 29 plus one more fragment unpublished. For similar morphologies see *La dea di Sibari*, 2, 87-9, nn. A1, A7-9 from Francavilla Marittima; *I Greci sul Basento* 1986, 151-3 and *Incoronata* 1, 82, n. 52 from Incoronata; Cinquantaquattro 2010, 497-8, fig. 10, n.1.

¹⁹ *Sibari* II, 313, n. 410; *Sibari* IV, 292, n. 347; *Sibari* V, 124, n. 183; from Kroton: Luberto 2010, 291, note 97, n. 30; from *Kaulonía*: Minniti 2004 (2007), 445, n. 22, 438-9, nn. 25-6, 482, nn. 54-5 and Cannata 2004 (2007), n. 9. For parallels see Tomay 2005, table XCIII, fig. 3.1 (*stamnos*) and table XCIV, fig. 4.1 (*deinos*) from Francavilla Marittima; *Incoronata*, 3, 58, n. 3 (krater); *Lefkandi* I, table 54, n. 258; Boardman 1952, 6-7, nn. 7-8.

which seems to have been very popular in the Achaean colonies.²⁰ Among them, one shows a decoration with curvilinear motifs and a central inverted **palmette** of East Greek origin, comparable to that on a cup-krater from Incoronata and to another on a *hydria* from Siris (fig. 1.7).²¹ A *stamnos* of the second typology shows as sole decoration a crescent with thin extremities, a peculiar pattern of Argive origin once more attested on similar vases from Incoronata (fig. 1.8): the Sybarite example significantly retains just this main characterizing motif of the more complex original decoration.²² On the basis of these peculiar motifs the artifacts from Incoronata have been connected to the same tradition from which the kraters from the Fusco necropolis in Syracuse have originated:²³ the Achaean colonial *stamnoi* –and certainly, as we have seen, also the Achaean colonial kraters –clearly belongs to the same material *koine*.

Figured production, although testified by a small number of very badly preserved finds, shows strong marks of originality and again compels us to look to Incoronata (Table 8).²⁴ The lyre motif on a fragment of a krater from Kroton, for example, can be compared for subject, setting and position of the decoration with two *stamnoi* among those just mentioned and the parallel is also valid for the secondary decoration with vertical elements in elongated panels (fig. 1.9-10) same system, different individual decorative patterns on

²⁰Type A: *Sibari V*, 128-9, nn. 200, 203 and one fragment unpublished from Kroton. Type B: *Sibari V*, 60, n. 158 and *Sibari II*, 313, n. 409; one fragment unpublished from Kroton; Luberto 2013, 75, n. 9 from *Kaulonia*. For typologies see Tomay 2005, 210, notes 24-5 which in turn refers to previous studies on Incoronata's artifacts published in Ciafaloni 1985.

²¹*Sibari V*, 128, n. 200. For East Greek examples see Isler 1978, table XLII, figg. 53-4; Calvet-Yon 1978, table XXIII, fig. 5. For Incoronata Adamesteanu 1978, 314, table CXLIII.8; for Siris Adamesteanu, Dilthey 1978, 520, fig. 7 where the motif recurs also on a fragment of cup (*ibidem*, fig. 7). A more elaborate version of the same patterns appears on a *stamnos*, equally belonging to type A, again from Siris (Adamesteanu, Dilthey 1978, 519, fig. 8). For the setting out of the decoration see e.g a fragment of one of the famous *deinoi* from Incoronata decorated with two horses and a central palmetta: Panzeri 1980, 337 and tables 65.7.

²²*Sibari V*, 60, n. 158. This typology and its decoration is very popular in the artisanal production of Incoronata: *I Greci sul Basento* 1986, 148-50, nn. 82-4, notably n. 82 for crescents with thin extremities. In all these latter examples the decorative motifs are more complex and arranged in a peculiar, quite different manner in comparison to the one from Sybaris, which appears to be a simplified version of the previous ones with the crescent as main decoration located near the handles.

²³*Incoronata* 3, 70, with further bibliographical references.

²⁴Kraters: Sabbione 1982, 271, note 43, n. 61-63, 65; *kantharoi*: Gaglardi 2004 (2007), 56-57, n. 2.

these two vases).²⁵ Noteworthy is the fact that the decoration on the lip of this fragment and on another one, again from Kroton, with scale meander and interposed crosses finds once again meaningful parallels with a fragment of mug from Incoronata decorated with lozenges and interposed crosses.²⁶ One fragment from Kroton with a depiction of a *deinos* on a tripod, traditionally connected by scholars with the iconography of the coins of the city, that is to say with topics of urban political propaganda which link Kroton to the Delphic oracle, can be compared also with the same main motif that appears on the *deinoi* with horses still from Siris and Incoronata (fig. 1.11-12).²⁷

Concerning Achaean colonial *kantharoi* with linear decoration on the lip - a shape that has been considered purely "Achaean", enough to be the only one that deserves an ethnic connotation in its definition - their distribution in the urban contexts of Sybaris, Kroton and *Kaulonia* is very limited (Table 7). These data strongly stand opposite to those coming from Francavilla Marittima and from other sites:²⁸ in this respect, I think that the large presence of this shape in some specific sites has nothing to do with ethnicity, as after all colonial centers show very well, and maybe could be better explained by the ritual use of this vase in a sacred context.²⁹

Finally there are five fragments, four of which come from Sybaris and only one from Kroton, that belong to the group of "black and white pottery", named on the basis of the decoration

²⁵ Sabbione 1982, 271, note 43, n. 61 comparable to Orlandini 1991, 2-4, table 1 and fig. 4 and *Incoronata* 2, 71, n. 1.

²⁶ Sabbione 1982, 271, note 43, n. 65 (krater from Kroton); *I Greci sul Basento* 1986, 161, n. 111 (mug from Incoronata).

²⁷ Sabbione 1982, 271 note 43, n. 62. For krotoniate coins with tripods see Perri 2010, 299, note 1. For the *deinoi* from Incoronata see Orlandini 1991, 4-7, table II, fig. 11. Depiction of the handles of the *deinos* on this fragment is identical to the accessory patterns of the krater from Kroton with lyra pattern previously mentioned: they both recalls in a very narrow way the drawings of the handles of the *deinoi* from Incoronata just mentioned and strongly testify the persistence of stylistic links between all these areas in Archaic period.

²⁸ Tomay 2002, 331-2, 349 has correctly enucleated the risk in this case of associating shapes with 'ethnicity'. In Papadopoulos 2001, 383-407 a different point of view about the question.

²⁹ For the distribution of the shape in South Italy and in Sicily see in particular Tomay 2005, 339-47. The catalogue produced by Papadopoulos 2001, pp. 411-32 is substantially different: note that most pieces from Sybaris listed on p. 412 are just hypothetically considered *kantharoi* by the Author, as they were originally published as cups (and for me they are: see on this once again Tomay 2005, 350). Furthermore, the quantities of these vases reported in Papadopoulos 2001, 412-4 from Francavilla M.ma, 416-20 from Incoronata and 423-4 from Siris are significantly and definitively in contrast with those from Achaean colonies equally listed there (Kroton and *Kaulonia* 415-6, Metaponto 416, Poseidonia 420) and in this paper (Tab. 8).

which is black on white on *oinochoai* and *stamnoi* and white on black on plates.³⁰ They recall both Corinthian and Euboean productions, but better comparisons can be found in the local colonial productions of Pithecusa and Incoronata for the first group and in Etruscan archaeological materials from Tarquinia, Cerveteri and Pontecagnano for the second.³¹

Of course there are many, many questions and problems that it's impossible to consider here, but I hope that this short presentation has served to demonstrate an important concept. Colonial Achaean pottery production on the whole can be understood in its meanings and in its functions, such as social marker, as a real language, only if we take into account the particular structure of the entire colonial world of Southern Italy, with its complex series of relationships and mechanisms determined by the foundation of a large number of colonies in a small geographic space. In light of this observation, it seems appropriate to ask whether, instead of attributing to the Achaean colonies a sequence of peculiar expressions motivated by their common ethnic origin, we might, at least for the archaic phases, examine how much of their culture has been generated by a wider network, the one that linked the various Greek colonists (Achaean, Laconians, Ionians, Locrians) between themselves and to the various Indigenous people (Iapygians, Chones, Enotrians, Sycules) that almost simultaneously populated the coasts and sailed the sea of this part of the Mediterranean world. In other words, how much of the material culture of Achaean colonies and, consequently, of their identity and self-representation from the seventh century BC should be discussed on the basis of a uniform ethnos of belonging and how much of it would be more correct to connect with the characteristics of the polymorphic sites chosen for the foundations: ~~for me~~ **in my opinion** the correct answer is the last.

³⁰ 'White on black', *oinochoai*: *Sibari* II, 192 n. 414 and III, 105 n. 184; *stamnos*: *Sibari* IV, 125, n. 239. 'Black on white', plates: *Sibari* IV, 137, n. 376; Luberto 2010, 284, n. 31, note 97 from Kroton.

³¹ *Lefkandi* I, 65 sgg. for Euboea; Coldstream 1968, 256-7 for geometric Corinthian production. For the first group see in general: *Cuma* 2006, 21-2; *Pithekoussai* I, to. 436.1 e to. 654.1, local production; *Pithekoussai* I, to. 220.1 and 515.1, euboean and corinthian imports. For the *stamnos* from Sybaris, above: *Incoronata* 3, 59 and 63, n. 6. For the plates of the second group: Tanci - Tortoioli 2002, 161-2, fig. 152, n. 288 for morphology; Buranelli 2003, 43-44; d'Agostino 1968, 89, 105-8, fig. 10, n. 35 (XXVIII.6) from Pontecagnano; *Pithekoussai* I, to. 137.18-25 and to 151.3; Brock 1957, 62, n. 644 from Fortetsa.

CAPTIONS

Fig. 1.1. Fragment of krater from Kroton (photo by L. Renda).

Fig. 1.2. Thapsos krater with sphinxes from Aegion (Gadoulou 2011).

Fig. 1.3-6. Achaean colonial kraters with geometric and linear decoration from Kroton. 3: MV1; 4: MV2; 5: MV3, 6: MV4 (Luberto 2010a).

Fig. 1.7-8: Achaean colonial *stamnoi* with geometric and linear decoration from Sybaris. 7: type A; 8: type B (*Sibari V*, photos by the author).

Fig. 1.9-12: Achaean colonial kraters with figured decoration. 9,11: fragments from Kroton; 10, 12: *stamnos* and *deinos* from Incoronata (Sabbione 1982, 1983; Orlandini 1991, *Incoronata 2*).

Abbreviations used here and in the text:

SYB: Sybaris; KR: Kroton; KL: Kaulonia

MV: morphological variants; DV: decorative variants

Numbers in brackets refer to quantities of unpublished fragments

		SYB	KR	KL
Type A (Thapsos type)				
	DV 1 (panel type)		1	
	DV 2 (fillets on lip and shoulder)	2	2	
	DV 3 (fillets just on lip)			1
Partial amount		2	3	1
Type B (sub-Thapsos type)				
	DV 2 (fillets on lip and shoulder)	2	1	3
	DV 3 (fillets just on lip)		2	
	DV 4 (fillets on lip, panel on shoulder)	1	2	2
	DV 5 (glazed lip, reserved shoulder)		1	
Partial amount		3	6	5
Total amount		5	9	6

Table 1. Thapsos type cups.

		SYB	KR	KL
<i>Itaca t. kantharoi</i>		1		
Protocorinthian type cups		12	7 (+14)	20
Corinthian type cups		3	11	19
Pyxides				
	Type A (globular)	3	9	1
	Type B (cylindrical)	3		
<i>Kalathoi</i>				3
<i>Kotylai</i>		10	29	31
Plates		1		
<i>Phialai</i>				
<i>Oinochoai</i>		3	4	
<i>Lekythoi</i>		2		1
<i>Aryballoi</i>				1
<i>Exaleiptra</i>		5		
<i>Phormiskoi</i>		1		
Total amount		44	60 (+14)	76

Table 2. Protocorinthian-Corinthian type pottery with geometric and linear decoration.

Protocorinthian type cups	SYB	KR	KL
Type C (high lip, scarcely distinct from bowl which is shallow with marked shoulder)			
DV 2 (fillets on lip and shoulder)	1		1
DV 4 (fillets on lip, panel on shoulder)	8	4	6
DV 3 (fillets on lip, glazed bowl)	3		2
Partial amount	12	4	9
Type D (shallow flaring lip, shallow bowl)			
DV 4 (fillets on lip, panel on shoulder)		2	8
DV 3 (fillets on lip, glazed bowl)			2
DV 5 (glazed lip, reserved shoulder)		1	1
Partial amount		3	11
Total amount	12	7	20

Corinthian type cups	SYB	KR	KL
Type E (lip-bowl with continuous concave/convex profile; heart-shaped bowl)			
DV 4+6 (fillets on lip, reserved shoulder with/without panel decoration)	1	3	4
DV 3 (fillets on lip, glazed bowl)		1	
DV 7 (reserved lip, glazed shoulder)			3
Partial amount	1	4	7
Type F (shallow flaring lip, shallow bowl with marked shoulder)			
DV 6 (fillets on lip, reserved shoulder without panel decoration)	2	2	
DV 5 (glazed lip, reserved shoulder)		2	1
DV 7 (reserved lip, glazed shoulder)		2	4
Partial amount	2	6	5
Type G (very flaring lip, lip/shallow bowl with continuous profile)			
DV 5 (glazed lip, reserved shoulder)			6
DV7 (reserved lip, glazed shoulder)		1	1
Partial amount		1	7
Total amount	3	11	19

Tabb. 3a-b. Protocorinthian-Corinthian type cups

	SYB	KR	KL
<i>Kotylai</i>	2		
Lids	2		
<i>Pyxides</i>	2		
<i>Pateriae</i>	1		
<i>Aryballoi</i>	1		
<i>Alabastra</i>	1		
<i>Oinochoai</i>	1		
Total amount	10		

Table 4 . Protocorinthian-Corinthian type pottery with figured decoration.

				SYB	KR	KL
Cups				97	20	37
Lip <i>kotylai</i>				7	1	1
Bowls						
	Type A (rounded rim)					
			DV ₁ (Linear decoration)	11		7
			DV ₂ (Entirely glazed)	3		
	Type B (squared rim)		DV ₁ (Linear decoration)	1		4
<i>Lekanai</i>						
	Type A (hemispherical bowl)			5	6	7
	Type B (articulated bowl: "vasca carenata")			4		9
	Type C (hemispherical bowl with grooved lip)			5		1
				14	6	17
<i>Stamnoi</i>	Type A (vertical rim; horizontal handles)			15		3
Plates				1		2
Chian chalices				2		
<i>Hydriai</i>						
	Type A (developed rim)					
		MV ₁ (round cross-section)		2		6
		MV ₂ (triangular cross-section)				4
	Type B (outstretched lip)					
		MV ₁ (round-crossed section)		8		5
		MV ₂ (triangular cross-section)				3
		MV ₃ (squared cross-section)		6		1
Jugs and bottles				1		4
Varia						
	<i>Lydia</i>			2		
	Lids			1		
Total amount				164	25	93

Table 5. East Greek type pottery.

		SYB	KR	KL
Type H (high straight lip, concave or convex profile; disc foot)				
	MV 1 (deep bowl)			
	DV 3 (fillets on lip; glazed bowl)	18	4	2
	DV 6 (fillets on lip; reserved shoulder)	15	1	1
	MV 2 (shallow bowl)			
	DV 3 (fillets on lip; glazed bowl)	8	2 (+1)	1
Partial amount		41	7(8)	4
Type I (separate flaring lip; shallow bowl; shallow ring foot)				
	DV 5 (glazed lip; reserved shoulder)	6	2	10
	DV 7 (reserved lip; glazed shoulder)		3	
Partial amount		6	5	10
Type L (plastic or narrowing lip-bowl junction; flaring cone foot)				
	DV 6 (fillets on lip; reserved shoulder)	9	1	
	DV 5 (glazed lip; reserved shoulder)	1		6
	DV 8 (fillet on rim, fillet or band on shoulder)	9		7
Partial amount		19	1	13
Type M (separate flaring lip, thin walls, deep bowl, flaring cone foot)				
	DV 8 (fillet on rim, fillet or band on shoulder)	31	3	7
	DV 5 (glazed lip, reserved shoulder)		1	3
	DV 9 (entirely covered with red paint)		2	
Partial amount		31	6	10
Total amount		97	19(20)	37

Table 6. East Greek type cups.

	SYB	KR	KL
<i>Oinochoai</i>	1		
Open vase (wall)	1		
Supports	3		
Chalyx kraters	3		
<i>Deinoi</i>	1	1	
Rosette cups	1		
Plates	1		
<i>Lekanai</i>	1		
Total amount	12	1	

Table 7. East Greek type pottery with figured decoration.

			SYB	KR	KL
Kraters					
	Type B with separate neck				
		MV 1 straight neck	3 (+2)	2 (+1)	
		MV 2 curved neck		2	
		MV 3 narrowing junction between neck and shoulder	1 (+1)	4 (+1)	
		MV 4 plastic junction between neck and shoulder	3 (+1)	1 (+3)	1
	Type C Cup kraters		4	2	1 (+2)
	Feet fragments			1	1
Partial amount			11 (+4)	12 (+5)	3 (+2)
<i>Stamnoi</i>					
		Type A Vertical rim, horizontally set up handles	2	(1)	
		Type B Flat lip, vertical handles ('Incoronata type')	2 (+1)		1
Partial amount			4 (+1)	1	1
<i>Deinoi</i>			3	1 (+2)	6
<i>Kantharoi</i>			4	1 (+1)	4 (+1)
Plates			1	1 (+1)	
<i>Pyxides</i>		Type C Stamnos type	5	1 (+1)	1 (+1)
<i>Oinochoai</i>			2		
<i>Skyphoi</i>			1		
Total amount			31(+5)	16(+11)	15(+4)

Table 8. Achaean colonial type pottery with geometric and linear decoration.

		SYB	KR	KL
Kraters				
Type B with separate neck				
	Lips and walls		3	
	Walls		1	
<i>Kantharoi</i>				1
Total amount			4	1

Table 9. Achaean colonial type pottery with figured decoration

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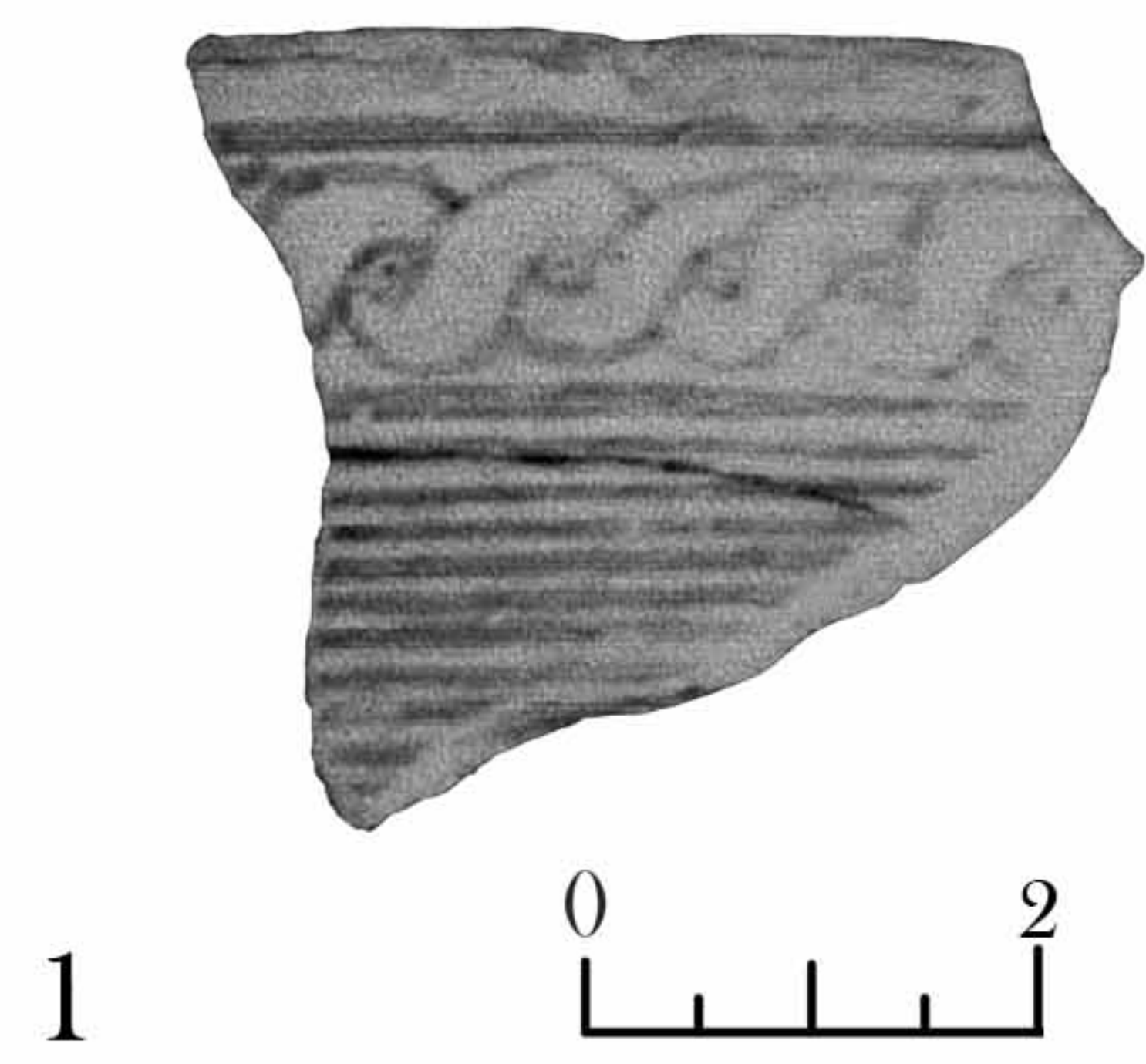
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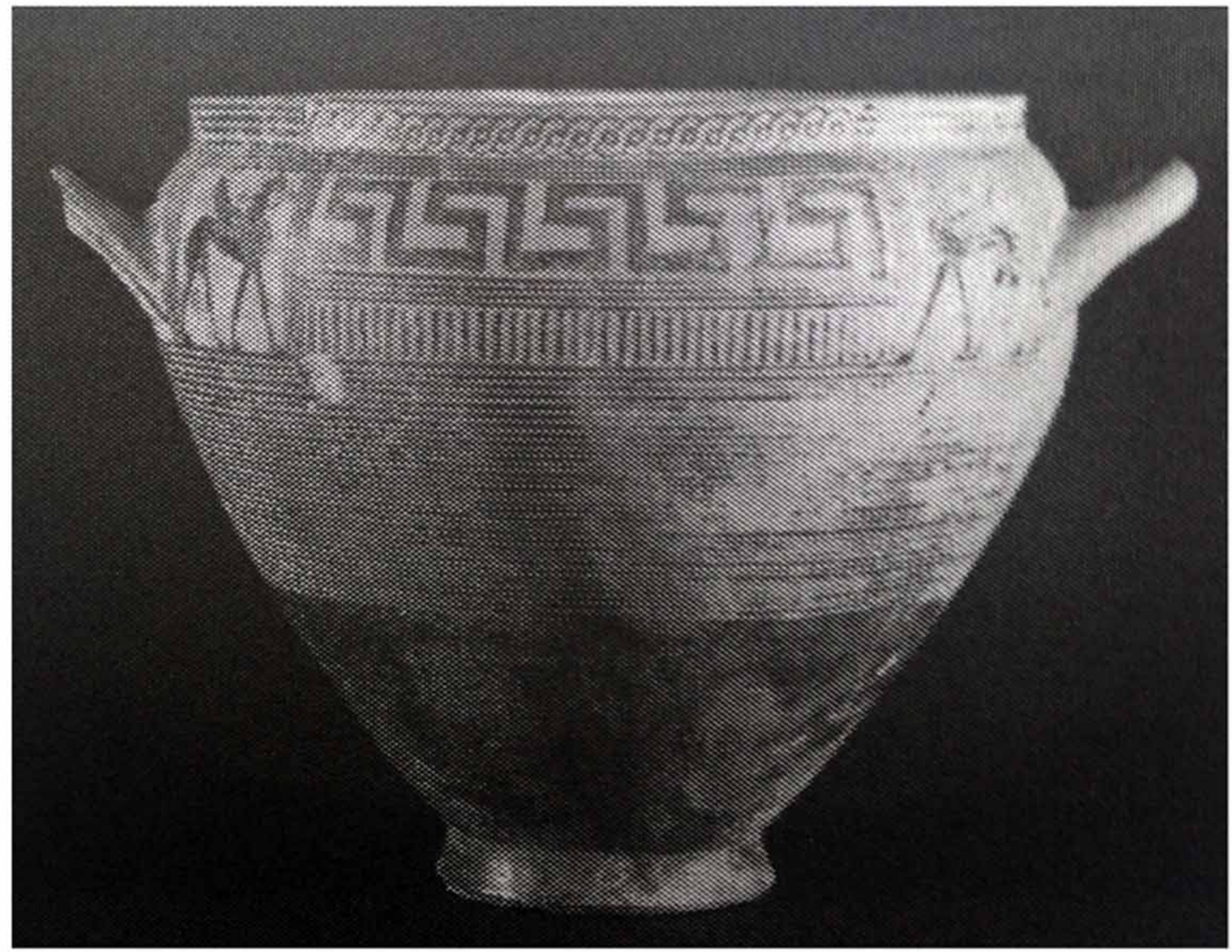
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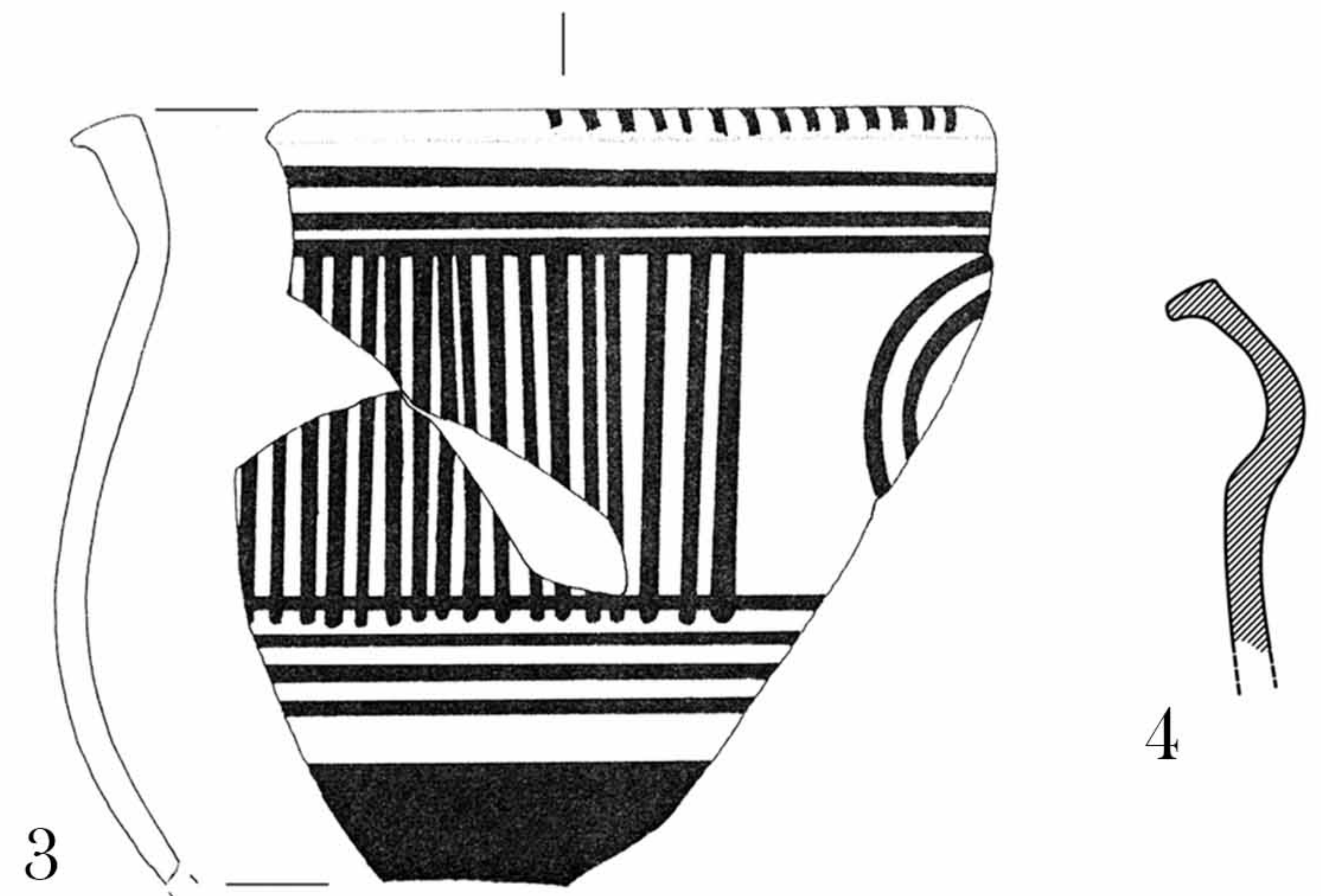


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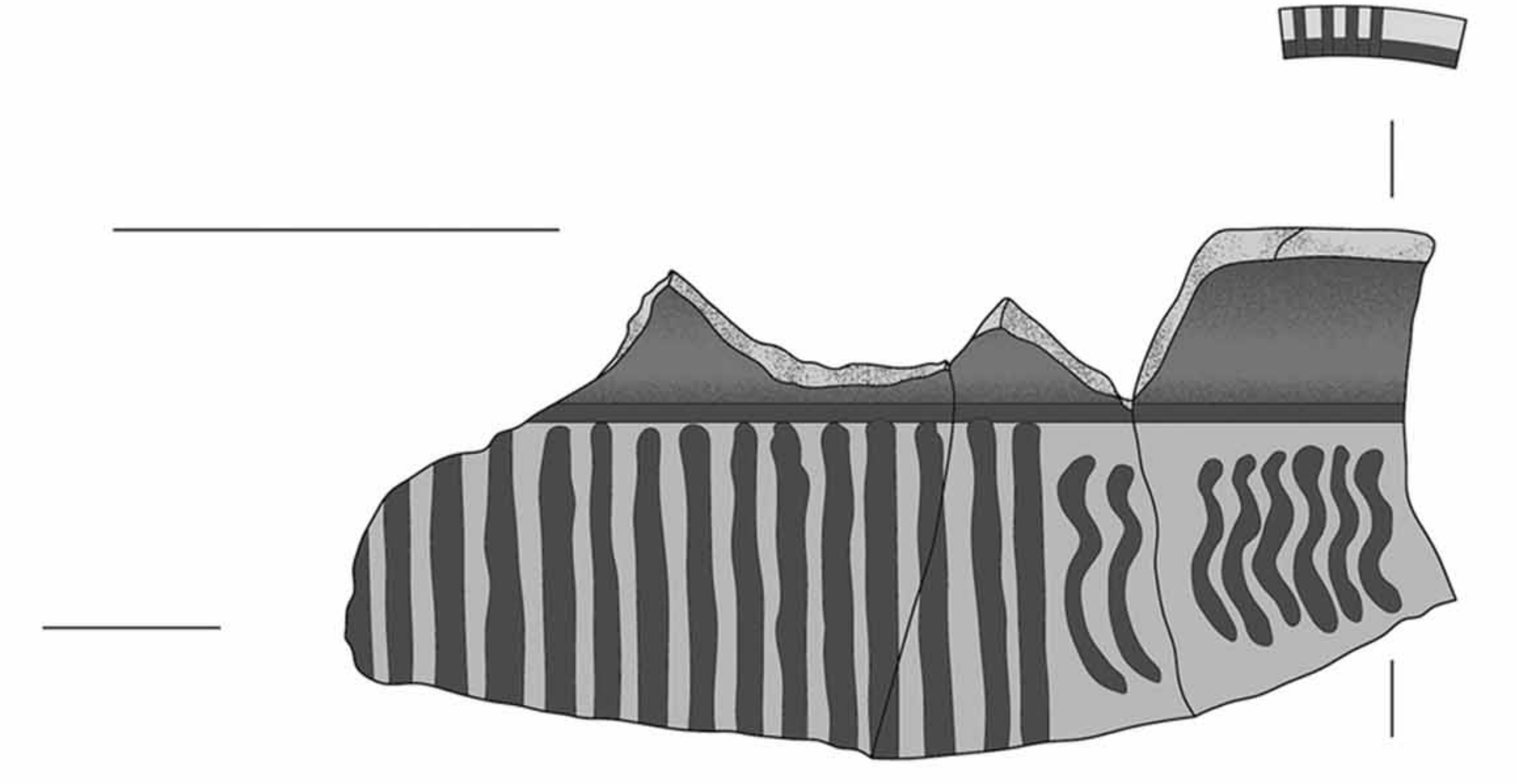
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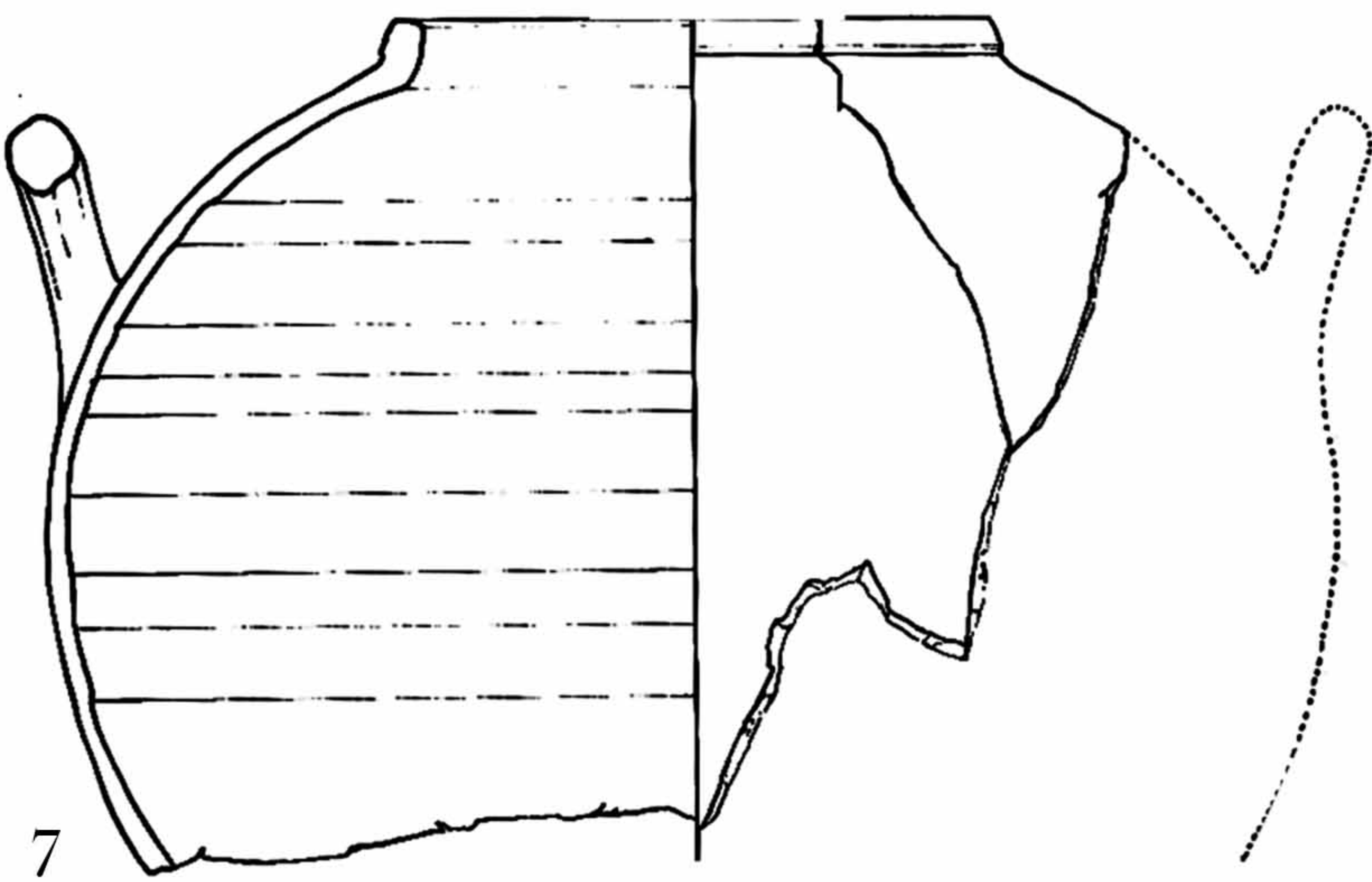
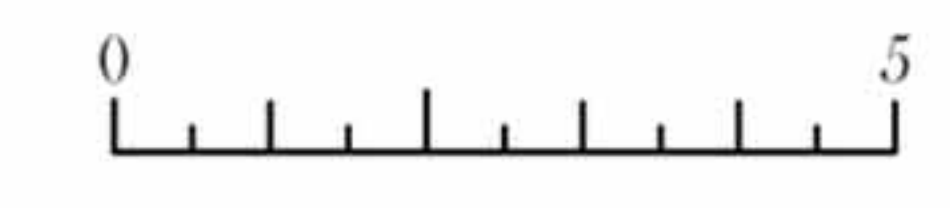
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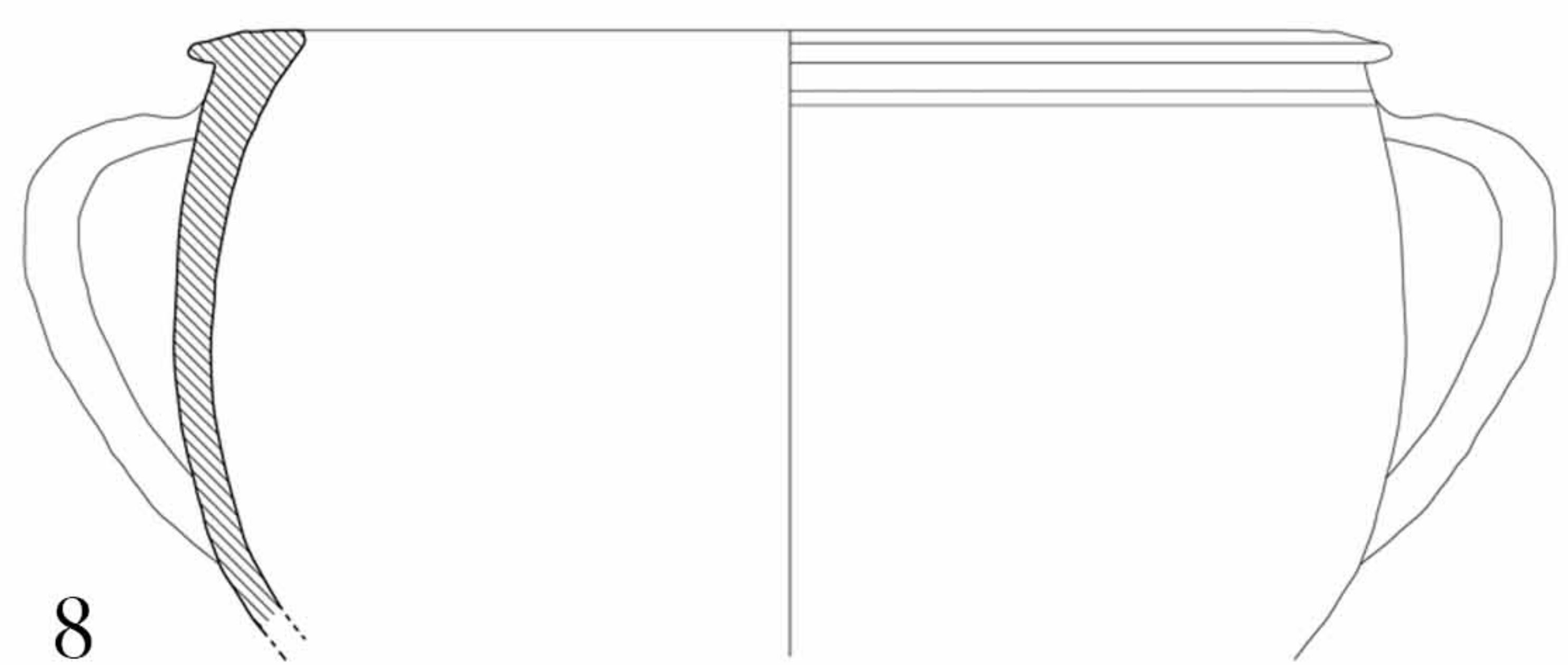


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