The pottery from Dhaskalio
The pottery from Dhaskalio
by
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with a contribution by Colin Renfrew

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The sanctuary on Keros and the origins of Aegean ritual practice: the excavations of 2006–2008
Volume IV
# Contents

Figures and Plates vi
Tables xiii

Foreword COLIN RENFREW xvi

Acknowledgements xvii

Chapter 1 Introduction 1
Chapter 2 The Pottery of Dhaskalio Phase A 7
Chapter 3 The Pottery of Dhaskalio Phase B 59
Chapter 4 The Pottery of Dhaskalio Phase C 135
Chapter 5 The Pottery from the Surface Survey at Dhaskalio 315
Chapter 6 Potters’ Marks 339
Chapter 7 Matters of Chronology 351
Chapter 8 Ceramic Regionalism at Dhaskalio 379
Chapter 9 The Character and Function of the Settlement at Dhaskalio on the Basis of the Pottery 389
Chapter 10 Reflections on the Pottery from Dhaskalio COLIN RENFREW 393
Chapter 11 Catalogued Pottery 399

Greek summary 435
References 453
Index 469

**Disc Contents**

Supplementary images of the pottery
Figures

Chapter 1
1.1 Map showing the inferred extent of exposed land (shaded) in the wider area of Dhaskalio and off-shore Kavos (after Dixon & Kinnaird 2013, fig. 4.7). Contours at 5 m.
1.2 Co-ordinate locations of 20 m squares on Dhaskalio. Grid locations are given to the nearest 10 m or 5 m.
1.3 Overall plan of the site at the end of excavation with trench designations.

Chapter 2
2.1 The ceramic repertoire of Dhaskalio Phase A. Scale 1:4.
2.2 The repertoire of motifs on the Dhaskalio Phase A pottery.
2.3 C2271. Deep bowl. Scale 1:3.
2.4 C2036. Baking pan or hearth of type a. Scale 1:3.
2.5 C2231. Baking pan or hearth of type a. Scale 1:3.
2.6 C2245. Baking pan or hearth of type a. Scale 1:3.
2.7 C2062. Baking pan or hearth of type b. Scale 1:3.
2.8 C2273. Baking pan or hearth of type b. Scale 1:3.
2.9 C2274. Baking pan or hearth of type b. Scale 1:3.
2.10 C2041. Baking pan or hearth of type c. Scale 1:3.
2.11 C2122. Baking pan or hearth of type e. Scale 1:3.
2.12 Uncatalogued. Baking pan or hearth of type g. Scale 1:3.
2.13 C2055. Baking pan or hearth of non-identifiable type. Scale 1:3.
2.14 C2123. Baking pan or hearth of non-identifiable type. Scale 1:3.
2.15 C2040. Neckless jar with a horizontal ledge below the rim. Scale 1:3.
2.16 C2034. Pedestalled conical-necked jar with incised decoration. Scale 2:3.
2.18 C2244. Plain conical-necked jar with vertical tubular lugs at rim level. Scale 1:3.
2.19 C2246. Red Urnfinis jar with unusual incised decoration. Scale 1:3.
2.20 C2232. Dark-faced concave-necked jar with an everted rim. Scale 1:3.
2.21 C2126. Dark-faced concave-necked jar with an everted rim. Scale 1:3.
2.22 C2054. Brazier-‘mask’. Scale 1:3.
2.27 C2270. Body sherd of closed vessel with painted dark-on-light decoration. Scale 2:3.
2.28 C2264. Body sherd of closed vessel with incised decoration. Scale 1:3.

Chapter 3
3.1 The ceramic repertoire of Dhaskalio Phase B. Scale 1:4.
3.2 The repertoire of motifs on the Dhaskalio Phase B pottery.
3.3 C2026. Shallow bowl with a straight rim. Scale 1:3.
3.4 C2027. Shallow bowl with a straight rim. Scale 1:3.
3.5 C2030. Shallow bowl with an incurving rim. Scale 1:3.
3.6 C2256. Shallow bowl with an incurving rim. Scale 1:3.
3.7 C2267. Shallow bowl or plate with an out-curving flaring profile. Scale 2:3.
3.8 C2029. Shallow bowl or plate with an out-curving flaring profile. Scale 2:3.
3.10 C2252. Deep bowl. Scale 1:3.
3.27. C2094. Handle of one-handled tankard. Scale 1:3.
3.34. C2258. Cooking pot. Scale 1:3.
3.41. C2261. Baking pan or hearth of type a. Scale 1:3.
3.43. C2094. Handle of one-handled tankard. Scale 1:3.
3.44. C2095. Miniature cup. Scale 1:3.
3.45. C2261. Baking pan or hearth of type a. Scale 1:3.
3.49. C2261. Baking pan or hearth of type a. Scale 1:3.
3.61. C2261. Baking pan or hearth of type a. Scale 1:3.
3.70. C2052. Jug with a two-stage neck profile. Scale 1:3. 116
3.71. C2039. Beaked jug with a long cutaway spout. Scale 1:3. 117
3.72. C2214. Leaf-shaped spout of jug. Scale 1:3. 118
3.73. C2257. Biconical pyxis. Scale 1:3. 120
3.74. C2217. Pyxis lid. Scale 2:3. 121
3.75. SF12121. Pyxis lid. Scale 1:3. 121
3.76. C2217. Pyxis lid. Scale 2:3. 122
3.77. C2060. Side-spouted pyxis or teapot. Scale 1:3. 121
3.78. C2215. Body sherd of closed vessel with incised decoration. Scale 1:3. 126
3.80. C2050. Horizontal slashed handle of jar. Scale 1:3. 128
3.81. C2211. Perforated body sherd. Scale 2:3. 129
3.82. SF2060. Side-spouted pyxis or teapot. Scale 1:3. 129
3.83. C2216. Body sherd of closed vessel with breast-like protrusions. Scale 1:3. 129
3.84. C2220. Leg of vessel of uncertain shape. Scale 1:3. 130
3.86. C2215. Body sherd of closed vessel with impressed decoration. Scale 1:3. 132
3.87. C2049. Brazier-‘mask’. Scale 1:3. 132
3.89. C2212. Brazier-‘mask’. Scale 1:3. 132
3.90. C2220. Leg of vessel of uncertain shape. Scale 1:3. 132
3.92. C2215. Body sherd of closed vessel with impressed decoration. Scale 1:3. 132
3.93. C2376. Body sherd of closed vessel with horizontal ribbed decoration. Scale 2:3. 132
3.95. C2216. Body sherd of closed vessel with breast-like protrusions. Scale 1:3. 132
3.96. C2050. Horizontal slashed handle of jar. Scale 1:3. 132
3.97. C2348. Deep bowl with breast-like protrusions. Scale 1:3. 132
3.98. C2346. Spouted deep bowl. Scale 1:3. 132
4.1. The ceramic repertoire of Dhaskalio Phase C. Scale 1:4. 139–50
4.2. The repertoire of motifs on the Dhaskalio Phase C pottery. 183–7
4.3. C2393. Rolled rim bowl. Scale 1:3. 189
4.4. C2159+C2161. Shallow bowl with a straight rim. Scale 1:3. 190
4.5. C2287. Shallow bowl with a straight rim. Scale 1:3. 190
4.6. C2289. Shallow bowl with a straight rim. Scale 1:3. 190
4.7. C2289. Shallow bowl with a straight rim. Scale 1:3. 190
4.8. C2332. Shallow bowl with a straight rim. Scale 1:3. 192
4.9. C2348. Shallow bowl with a straight rim. Scale 1:3. 192
4.10. C2299. ‘Red cross’ bowl. Scale 1:3. 192
4.11. C2398. Shallow bowl or plate with an out-curving flaring profile. Scale 2:3. 194
4.15. C2361. Spouted deep bowl. Scale 1:4. 197
4.16. C2346. Spouted deep bowl. Scale 1:3. 197
4.17. C2151. Shallow saucer. Scale 1:3. 199
4.18. C2388. Shallow saucer. Scale 1:3. 199
4.22. C2384. Wide-based plate. Scale 1:3. 201
4.27. C2303. Basin. Scale 1:3. 204
4.28. C2302. ‘Red cross’ basin. Scale 1:3. 204
4.32. C2347. Basin. Scale 1:3. 206
4.33. C2152. Spouted basin. Scale 1:4. 207
Figures

4.34. C2290. Spouted basin. Scale 1:3. 208
4.35. C2181. Spout of basin. Scale 1:3. 208
4.41. C2283. Depas amphikypellon. Scale 1:3. 210
4.42. C2109. Depas handle. Scale 1:3. 210
4.43. C2058. Depas amphikypellon. Scale 1:3. 210
4.44. C2305. Depas amphikypellon. Scale 1:3. 210
4.45. C2189. Depas handle. Scale 1:3. 210
4.46. C2109. Depas handle. Scale 1:3. 211
4.47. C2372. Depas amphikypellon. Scale 1:3. 211
4.48. C2081. Depas amphikypellon. Scale 2:3. 211
4.49. C2176. Depas amphikypellon. Scale 1:3. 211
4.50. C2189. Depas handle. Scale 1:3. 211
4.51. C2111. One-handled tankard. Scale 2:3. 213
4.52. C2369. One-handled tankard. Scale 1:3. 213
4.53. C2068. One-handled tankard. Scale 1:3. 213
4.54. C2111. One-handled tankard. Scale 1:3. 213
4.56. C2285. One-handled cup with grooved decoration. Scale 1:3. 214
4.60. C2360. Early Helladic crinkle-rimmed tankard. Scale 1:3. 216
4.61. C2106. Cooking pot. Scale 1:3. 217
4.64. C2295. Cooking pot. Scale 1:3. 219
4.65. C2323. Cooking pot. Scale 1:3. 219
4.66. C2243. Cooking pot. Scale 1:3. 219
4.68. C2405. Cooking pot. Scale 1:3. 220
4.70. SF11161+SF11134. Cooking pot. Scale 1:3. 221
4.71. C2392. Baking pan or hearth of type a. Scale 1:3. 222
4.72. C2327. Baking pan or hearth of type a. Scale 1:3. 222
4.73. C2328. Baking pan or hearth of type a. Scale 1:3. 222
4.74. C2402. Baking pan or hearth of type b. Scale 1:3. 223
4.75. C2400. Baking pan or hearth of type b. Scale 1:3. 223
4.76. C2157. Baking pan or hearth of type c. Scale 1:4. 224
4.77. C2046. Baking pan or hearth of type e. Scale 1:4. 224
4.78. C2180. Baking pan or hearth of type e. Scale 1:3. 225
4.79. C2074. Baking pan or hearth of type f. Scale 1:5. 227
4.80. C2045. Portable hearth of type g. Scale 1:3. 228
4.81. C2014. Portable hearth of type g. Scale 1:3. 228
4.82. C2386. Baking pan or hearth of non-identifiable type. Scale 1:3. 229
4.83. C2242. Baking pan or hearth of non-identifiable type. Scale 1:3. 229
4.84. C2339. Neckless jar with a horizontal ledge below the rim. Scale 1:3. 231
4.85. C2107. Neckless jar with a horizontal relief band below the rim. Scale 1:3. 232
4.86. C2312. Neckless jar with an upward-curving ledge below the rim. Scale 1:4. 233
4.87. C2359. Neckless jar with an upward-curving ledge below the rim. Scale 1:3. 233
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.88</td>
<td>C2130. Neckless jar with an upward-curving ledge below the rim. Scale 1:3.</td>
<td>233</td>
</tr>
<tr>
<td>4.89</td>
<td>C2330. Neckless jar with an upright ledge near the rim. Scale 1:3.</td>
<td>234</td>
</tr>
<tr>
<td>4.90</td>
<td>C2315. Neckless jar with an upright ledge near the rim. Scale 1:3.</td>
<td>234</td>
</tr>
<tr>
<td>4.91</td>
<td>C2156. Conical-necked jar with incised decoration. Scale 1:3.</td>
<td>235</td>
</tr>
<tr>
<td>4.92</td>
<td>C2373. Plain conical-necked jar. Scale 1:3.</td>
<td>235</td>
</tr>
<tr>
<td>4.93</td>
<td>C2120. Plain conical-necked jar. Scale 1:3.</td>
<td>235</td>
</tr>
<tr>
<td>4.94</td>
<td>C2391. Plain conical-necked jar. Scale 1:3.</td>
<td>235</td>
</tr>
<tr>
<td>4.95</td>
<td>C2374. Conical-necked jar with white painted and red crusted decoration.</td>
<td>236</td>
</tr>
<tr>
<td>4.96</td>
<td>C2070. Funnel-necked jar. Scale 1:3.</td>
<td>237</td>
</tr>
<tr>
<td>4.97</td>
<td>C2071. Dark-faced concave-necked jar with an everted rim. Scale 1:3.</td>
<td>239</td>
</tr>
<tr>
<td>4.98</td>
<td>C2072. Dark-faced concave-necked jar with an everted rim. Scale 1:3.</td>
<td>240</td>
</tr>
<tr>
<td>4.99</td>
<td>C2073. Dark-faced concave- or cylindrical-necked jar with an everted rim.</td>
<td>241</td>
</tr>
<tr>
<td>4.100</td>
<td>C2349. Dark-faced concave-necked jar with an everted rim. Scale 1:3.</td>
<td>242</td>
</tr>
<tr>
<td>4.101</td>
<td>C2042. Dark-faced cylindrical-necked jar. Scale 1:3.</td>
<td>242</td>
</tr>
<tr>
<td>4.102</td>
<td>C2141. Plain light-faced concave- or cylindrical-necked jar with an everted</td>
<td>243</td>
</tr>
<tr>
<td></td>
<td>rim. Scale 1:3.</td>
<td></td>
</tr>
<tr>
<td>4.103</td>
<td>C2352. Plain light-faced concave-necked jar with an everted rim. Scale 1:3.</td>
<td>243</td>
</tr>
<tr>
<td>4.104</td>
<td>C2311. Horizontal arched handle of light-faced jar. Scale 1:3.</td>
<td>243</td>
</tr>
<tr>
<td>4.105</td>
<td>C2294. Light-faced concave-necked jar with vertical ribbed decoration.</td>
<td>245</td>
</tr>
<tr>
<td></td>
<td>Scale 1:5.</td>
<td></td>
</tr>
<tr>
<td>4.106</td>
<td>C2119. Light-faced concave- or cylindrical-necked jar with vertical ribbed</td>
<td>246</td>
</tr>
<tr>
<td>4.107</td>
<td>C2314. Light-faced concave-necked jar with vertical ribbed decoration.</td>
<td>247</td>
</tr>
<tr>
<td></td>
<td>Scale 1:3.</td>
<td></td>
</tr>
<tr>
<td>4.108</td>
<td>C2075. Light-faced cylindrical-necked jar with vertical ribbed decoration.</td>
<td>248</td>
</tr>
<tr>
<td></td>
<td>Scale 1:3.</td>
<td></td>
</tr>
<tr>
<td>4.109</td>
<td>C2171. Light-faced concave- or cylindrical-necked jar with vertical ribbed</td>
<td>248</td>
</tr>
<tr>
<td></td>
<td>decoration. Scale 1:3.</td>
<td></td>
</tr>
<tr>
<td>4.110</td>
<td>C2179. Light-faced cylindrical-necked jar with vertical ribbed decoration.</td>
<td>248</td>
</tr>
<tr>
<td></td>
<td>Scale 1:3.</td>
<td></td>
</tr>
<tr>
<td>4.111</td>
<td>C2365. Light-faced concave- or cylindrical-necked jar with vertical ribbed</td>
<td>248</td>
</tr>
<tr>
<td></td>
<td>decoration. Scale 1:3.</td>
<td></td>
</tr>
<tr>
<td>4.112</td>
<td>C2089. Light-faced jar with broad-streak painted decoration. Scale 1:3.</td>
<td>249</td>
</tr>
<tr>
<td>4.113</td>
<td>C2375. Whitish slipped and red painted jar. Scale 1:3.</td>
<td>250</td>
</tr>
<tr>
<td>4.114</td>
<td>C2298. Whitish slipped and red painted jar. Scale 1:3.</td>
<td>250</td>
</tr>
<tr>
<td>4.115</td>
<td>C2363. Whitish slipped and red painted jar. Scale 1:3.</td>
<td>250</td>
</tr>
<tr>
<td>4.116</td>
<td>C2385. Jar with a short collar neck. Scale 1:3.</td>
<td>251</td>
</tr>
<tr>
<td>4.117</td>
<td>C2301. Jar with a short collar neck. Scale 1:3.</td>
<td>251</td>
</tr>
<tr>
<td>4.118</td>
<td>C2287. Red slipped and burnished tall-necked jar. Scale 1:3.</td>
<td>252</td>
</tr>
<tr>
<td>4.119</td>
<td>C2153. Red slipped and burnished tall-necked jar. Scale 1:3.</td>
<td>252</td>
</tr>
<tr>
<td>4.120</td>
<td>C2085. Barrel jar. Scale 1:3.</td>
<td>254</td>
</tr>
<tr>
<td>4.121</td>
<td>C2355. Barrel jar. Scale 1:3.</td>
<td>255</td>
</tr>
<tr>
<td>4.122</td>
<td>C2293. Barrel jar. Scale 1:3.</td>
<td>256</td>
</tr>
<tr>
<td>4.123</td>
<td>C2078. Barrel jar. Scale 1:3.</td>
<td>257</td>
</tr>
<tr>
<td>4.124</td>
<td>C2310. Barrel jar. Scale 1:3.</td>
<td>258</td>
</tr>
<tr>
<td>4.125</td>
<td>C2069. Barrel jar. Scale 1:3.</td>
<td>258</td>
</tr>
<tr>
<td>4.126</td>
<td>C2084. Barrel jar. Scale 1:3.</td>
<td>258</td>
</tr>
<tr>
<td>4.127</td>
<td>C2093. Barrel jar. Scale 1:3.</td>
<td>259</td>
</tr>
<tr>
<td>4.128</td>
<td>C2148. Body fragment of barrel jar. Scale 1:3.</td>
<td>260</td>
</tr>
<tr>
<td>4.129</td>
<td>C2318. Body fragment of barrel jar. Scale 1:3.</td>
<td>260</td>
</tr>
<tr>
<td>4.130</td>
<td>C2292. Barrel jar. Scale 1:4.</td>
<td>261</td>
</tr>
<tr>
<td>4.131</td>
<td>C2113. Barrel jar. Scale 1:3.</td>
<td>260</td>
</tr>
<tr>
<td>4.132</td>
<td>C2115. Barrel jar. Scale 1:3.</td>
<td>260</td>
</tr>
<tr>
<td>4.133</td>
<td>C2319. Body fragment of barrel jar. Scale 1:3.</td>
<td>260</td>
</tr>
<tr>
<td>4.134</td>
<td>C2345. Body fragment of barrel jar. Scale 1:3.</td>
<td>262</td>
</tr>
<tr>
<td>4.135</td>
<td>C2326. Tubular strap handle of barrel jar. Scale 1:3.</td>
<td>262</td>
</tr>
<tr>
<td>4.137</td>
<td>C2057. Body fragment of barrel jar. Scale 1:3.</td>
<td>264</td>
</tr>
<tr>
<td>4.138</td>
<td>C2248. Barrel jar. Scale 1:3.</td>
<td>264</td>
</tr>
<tr>
<td>4.139</td>
<td>C2056. Barrel jar. Scale 1:3.</td>
<td>264</td>
</tr>
<tr>
<td>4.140</td>
<td>C2282. Body fragment of barrel jar. Scale 1:3.</td>
<td>265</td>
</tr>
<tr>
<td>4.141</td>
<td>C2284. Barrel jar. Scale 1:4.</td>
<td>266</td>
</tr>
</tbody>
</table>
4.142. C2291. Barrel jar. Scale 1:5. 267
4.144. C2233. Barrel jar. Scale 1:3. 268
4.146. C2237. Body fragment of barrel jar. Scale 1:3. 269
4.149. C2059. Barrel jar. Scale 1:3. 271
4.152. C2403. Tubular strap handle of barrel jar. Scale 1:3. 274
4.156. C2322. Steep-necked jug with a cutaway spout. Scale 1:3. 276
4.158. C2286. Small jug with decoration of horizontal grooves. Scale 1:3. 278
4.162. C2277. Plain spherical or lentoid pyxis. Scale 1:3. 280
4.163. C2362. Plain spherical or lentoid pyxis. Scale 1:3. 280
4.164. C2149+C2169. Spherical or lentoid pyxis with incised-and-pointillé decoration. Scale 1:3. 281
4.167. C2088. Spherical or lentoid pyxis with impressed decoration. Scale 1:3. 282
4.168. C2306. Spherical or lentoid pyxis with impressed decoration. Scale 2:3. 282
4.169. C2079. Spherical or lentoid pyxis with relief-and-incised decoration. Scale 1:3. 283
4.170. C2105+C2163. Pedestalled pyxis. Scale 1:3. 283
4.177. C2389. Brazier-‘mask’. Scale 1:3. 286
4.179. C2316. Perforated vessel. Scale 1:3. 287
4.182. C2077. Base with lower walls of large closed vessel. Scale 1:3. 290
4.183. C2367. Base with lower walls of closed vessel. Scale 1:3. 290
4.185. C2380. Tubular spout of side-spouted vessel. Scale 2:3. 293
4.188. C2364. Body sherd of closed vessel with painted dark-on-light decoration. Scale 2:3. 294
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.196</td>
<td>C2307. Body sherd with incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.197</td>
<td>C2381. Body sherd of closed vessel with incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.198</td>
<td>C2065. Body sherd with incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.199</td>
<td>C2043. Body sherd with incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.200</td>
<td>C2337. Body sherd with incised and painted orange-on-black decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.201</td>
<td>C2370. Body sherd of closed vessel with fluted decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.202</td>
<td>C2408. Body sherd of closed vessel with impressed decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.203</td>
<td>C2381. Body sherd of closed vessel with impressed-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.204</td>
<td>C2065. Body sherd of dark-faced jar or jug with vertical ribbed decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.205</td>
<td>Uncatalogued. Body sherd with relief decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.206</td>
<td>C2368. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.207</td>
<td>C2366. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.208</td>
<td>C2336. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.209</td>
<td>C2064. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.210</td>
<td>C2379. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.211</td>
<td>C2354. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.212</td>
<td>Uncatalogued. Body sherd with relief-and-incised decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.213</td>
<td>C2407. Body sherd with relief-and-incised and fluted decoration.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.214</td>
<td>C2138. Body sherd of mottled slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.215</td>
<td>C2139. Body sherd of mottled slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.216</td>
<td>C2143. Body sherd of mottled slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.217</td>
<td>C2147. Body sherd of mottled slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.218</td>
<td>C2108. Body sherd of mottled slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.219</td>
<td>C2184. Body sherd of mottled slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.220</td>
<td>C2116. Base and body fragments of red-brown slipped closed vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.221</td>
<td>Uncatalogued. Body sherds of closed vessel with trickles of red paint on the interior.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.222</td>
<td>Uncatalogued. Body sherds of closed vessels with trickles of black paint on the interior.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.223</td>
<td>C2399. Horizontal arched handle of jar with potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.224</td>
<td>C2154. Horizontal slashed handle of jar.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.225</td>
<td>C2297. Body sherd of closed vessel with lead clamp.</td>
<td>1:3</td>
</tr>
<tr>
<td>4.226</td>
<td>C2343. Junction of composite vessel.</td>
<td>2:3</td>
</tr>
<tr>
<td>4.227</td>
<td>C2409. Junction of composite vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>5.1</td>
<td>The pottery shapes from the surface survey at Dhaskalio.</td>
<td>1:4</td>
</tr>
<tr>
<td>5.2</td>
<td>The repertoire of motifs on the pottery from the surface survey at Dhaskalio.</td>
<td></td>
</tr>
<tr>
<td>5.3</td>
<td>C2020. Baking pan or hearth with flaring walls and a rounded base.</td>
<td>1:3</td>
</tr>
<tr>
<td>5.4</td>
<td>C2019. Light-faced concave-necked jar with an everted rim.</td>
<td>2:3</td>
</tr>
<tr>
<td>5.5</td>
<td>C2018. Barrel jar.</td>
<td>1:3</td>
</tr>
<tr>
<td>5.6</td>
<td>C2032. Barrel jar.</td>
<td>1:3</td>
</tr>
<tr>
<td>5.7</td>
<td>C2021. Body sherd of a Late Bronze Age vessel.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.1</td>
<td>The potters’ marks from Dhaskalio.</td>
<td></td>
</tr>
<tr>
<td>6.2</td>
<td>C2320. Body sherd of closed vessel of Phase C with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.3</td>
<td>C2188. Body sherd of closed vessel of Phase C with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.4</td>
<td>C2222. Body sherd of closed vessel of Phase B with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.5</td>
<td>C2309. Body sherd of closed vessel of Phase C with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.6</td>
<td>C2225. Body sherd of closed vessel of Phase B with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.7</td>
<td>C2334. Body sherd of closed vessel of Phase C with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.8</td>
<td>C2202. Body sherd of closed vessel of Phase B with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.9</td>
<td>C2098. Body sherd of closed vessel of Phase B with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.10</td>
<td>C2268. Body sherd of closed vessel of Phase B with incised potter’s mark.</td>
<td>1:3</td>
</tr>
<tr>
<td>6.11</td>
<td>C2378. Body sherd of closed vessel of Phase B with incised potter’s mark.</td>
<td>1:3</td>
</tr>
</tbody>
</table>

Chapter 5

5.1 The pottery shapes from the surface survey at Dhaskalio. Scale 1:4. 318–21
5.2 The repertoire of motifs on the pottery from the surface survey at Dhaskalio. 331
5.3 C2020. Baking pan or hearth with flaring walls and a rounded base. Scale 1:3. 332
5.4 C2019. Light-faced concave-necked jar with an everted rim. Scale 2:3. 333
5.5 C2018. Barrel jar. Scale 1:3. 334
5.6 C2032. Barrel jar. Scale 1:3. 334
5.7 C2021. Body sherd of a Late Bronze Age vessel. Scale 1:3. 336

Chapter 6

6.1 The potters’ marks from Dhaskalio. 340–41
6.2 C2320. Body sherd of closed vessel of Phase C with incised potter’s mark. Scale 1:3. 344
6.3 C2188. Body sherd of closed vessel of Phase C with incised potter’s mark. Scale 1:3. 344
6.4 C2222. Body sherd of closed vessel of Phase B with incised potter’s mark. Scale 1:3. 344
6.5 C2309. Body sherd of closed vessel of Phase C with incised potter’s mark. Scale 1:3. 344
6.6 C2225. Body sherd of closed vessel of Phase B with incised potter’s mark. Scale 1:3. 344
6.7 C2334. Body sherd of closed vessel of Phase C with incised potter’s mark. Scale 1:3. 344
6.8 C2202. Body sherd of closed vessel of Phase B with incised potter’s mark. Scale 1:3. 345
6.9 C2098. Body sherd of closed vessel of Phase B with incised potter’s mark. Scale 1:3. 345
6.10 C2268. Body sherd of closed vessel of Phase B with incised potter’s mark. Scale 1:3. 345
6.11 C2378. Body sherd of closed vessel of Phase B with incised potter’s mark. Scale 1:3. 345

Chapter 8
8.1. Map of the Aegean showing important sites of the early bronze age. 380
8.2. Map of the Mikres Kyklades between Naxos and Amorgos. 381

Chapter 11
11.1. Layer diagram for Trench I. 425
11.2. Layer diagram for Trench II. 426
11.3. Layer diagram for Trench III. 427
11.4. Layer diagram for Trench IV. 427
11.5. Layer diagram for Trench V. 427
11.6. Layer diagram for Trench VI. 428
11.7. Layer diagram for Trench VII. 429
11.8. Layer diagram for Trench X. 429
11.9. Layer diagram for Trench XIII. 430
11.10. Layer diagram for Trench XIV. 430
11.11. Layer diagram for Trench XV. 430
11.12. Layer diagram for Trench XVII. 430
11.13. Layer diagram for Trench XVIII. 430
11.14. Layer diagram for Trench XX. 431
11.15. Layer diagram for Trench XXI. 432
11.16. Layer diagram for Trench XXII. 432
11.17. Layer diagram for Trench XXIII. 432
11.18. Layer diagram for Trench XXIV. 433
11.19. Layer diagram for Trench XXV. 433
11.20. Layer diagram for Trench XXX. 433
11.21. Layer diagram for Trench XXXV. 433
11.22. Layer diagram for Trench XXXVI. 434
11.23. Layer diagram for Trench XL. 434
11.24. Layer diagram for Trench XLI. 434
11.25. Layer diagram for Trench XLII. 434

Tables

Chapter 1
1.1. Total sherd count from the 2006-2008 Dhaskalio and Kavos investigations. 2
1.2. The Dhaskalio pottery classified according to phases of occupation, trenches and stratigraphic layers. 5

Chapter 2
2.1. Frequency of open and closed vessels in the Dhaskalio Phase A diagnostic pottery. 7
2.2. The shapes identified in the Dhaskalio Phase A diagnostic pottery in descending order of frequency. 12
2.3. The maximum number of individual vases identified in the Dhaskalio Phase A diagnostic pottery in descending order of frequency. 13
2.4. Frequency of the main classes of wares in the Dhaskalio Phase A pottery. 14
2.5. Frequency of micaceous sherds in the Dhaskalio Phase A diagnostic pottery. 14
2.6. Frequency of specific fabrics and wares in the Dhaskalio Phase A pottery. 15
2.7. Correlation between shapes and fabrics and wares in the Dhaskalio Phase A diagnostic pottery. 16
2.8. Frequency of pale clays in the diagnostic Phase A pottery by shape and fabric. 17
2.9. Surface treatment and decoration modes in the Dhaskalio Phase A diagnostic pottery and their relative frequency. 18–19
2.10. Correlation between shapes, surface treatment and decoration modes in the Dhaskalio Phase A diagnostic pottery. 20–24
2.11. Correlation between fabrics, surface treatment and decoration modes in the Dhaskalio Phase A
diagnostic pottery. 26–7
2.12. Decoration modes of the Dhaskalio Phase A diagnostic pottery and their relative frequency. 28
2.13. Correlation between decorative motifs and shapes in the Dhaskalio Phase A diagnostic pottery. 28

Chapter 3
3.1. Frequency of open and closed vessels in the Dhaskalio Phase B diagnostic pottery. 59
3.2. The shapes identified in the Dhaskalio Phase B diagnostic pottery in descending order of frequency. 60–61
3.3. The maximum number of individual vases identified in the Dhaskalio Phase B diagnostic pottery in
descending order of frequency. 68–69
3.4. Frequency of the main classes of wares in the Dhaskalio Phase B pottery. 70
3.5. Frequency of micaceous sherds in the Dhaskalio Phase B diagnostic pottery. 71
3.6. Frequency of specific fabrics and wares in the Dhaskalio Phase B pottery. 71
3.7. Correlation between shapes and fabrics and wares in the Dhaskalio Phase B diagnostic pottery. 72–3
3.8. Frequency of pale clays in the diagnostic Phase B pottery by shape and fabric. 75
3.9. Surface treatment and decoration modes in the Dhaskalio Phase B diagnostic pottery and their
relative frequency. 76–7
3.10. Correlation between shapes, surface treatment and decoration modes in the Dhaskalio Phase B
diagnostic pottery. 78–9
3.11. Correlation between fabrics, surface treatment and decoration modes in the Dhaskalio Phase B
diagnostic pottery. 81
3.12. Decoration modes of the Dhaskalio Phase B diagnostic pottery and their relative frequency. 82
3.13. Correlation between decorative motifs and shapes in the Dhaskalio Phase B diagnostic pottery. 84–5

Chapter 4
4.1. Frequency of open and closed vessels in the Dhaskalio Phase C diagnostic pottery. 136
4.2. The shapes identified in the Dhaskalio Phase C diagnostic pottery in descending order of frequency. 136–8
4.3. The maximum number of individual vases identified in the Dhaskalio Phase C diagnostic pottery in
descending order of frequency. 152–4
4.4. Frequency of the main classes of wares in the Dhaskalio Phase C pottery. 156
4.5. Frequency of micaceous sherds in the Dhaskalio Phase C diagnostic pottery. 156
4.6. Frequency of specific fabrics and wares in the Dhaskalio Phase C pottery. 156
4.7. Correlation between shapes and fabrics and wares in the Dhaskalio Phase C diagnostic pottery. 158–61
4.9. Surface treatment and decoration modes in the Dhaskalio Phase C diagnostic pottery and their
relative frequency. 168–73
4.10. Correlation between shapes, surface treatment and decoration modes in the Dhaskalio Phase C
diagnostic pottery. (Foldout)
4.11. Correlation between fabrics, surface treatment and decoration modes in the Dhaskalio Phase C
diagnostic pottery. 175–7
4.12. Decoration modes of the Dhaskalio Phase C diagnostic pottery and their relative frequency. 178
4.13. Correlation between decorative motifs and shapes in the Dhaskalio Phase C diagnostic pottery. 180–82

Chapter 5
5.1. Total sherd count from the surface survey at Dhaskalio and its distribution by areas. 315
5.2. Frequency of open and closed vessels in the diagnostic pottery from the surface survey at Dhaskalio. 316
5.3. The shapes identified in the diagnostic pottery from the surface survey at Dhaskalio in descending
order of frequency. 317
5.4. Frequency of the main classes of wares in the pottery from the surface survey at Dhaskalio. 321
5.5. Frequency of micaceous sherds in the diagnostic pottery from the surface survey at Dhaskalio. 321
5.6. Frequency of specific fabrics and wares in the pottery from the surface survey at Dhaskalio. 322
5.7. Correlation between shapes and fabrics and wares in the diagnostic pottery from the surface survey
at Dhaskalio. 323
5.8. Frequency of pale clays in the diagnostic pottery from the surface survey at Dhaskalio by shape and fabric. 324
5.9. Surface treatment and decoration modes in the diagnostic pottery from the surface survey at Dhaskalio and their relative frequency.

5.10. Correlation between shapes, surface treatment and decoration modes in the diagnostic pottery from the surface survey at Dhaskalio.

5.11. Correlation between fabrics, surface treatment and decoration modes in the diagnostic pottery from the surface survey at Dhaskalio.

5.12. Decoration modes of the diagnostic pottery from the surface survey at Dhaskalio and their relative frequency.

5.13. Correlation between decorative motifs and shapes in the diagnostic pottery from the surface survey at Dhaskalio.

Chapter 6
6.1. The potters’ marks from Dhaskalio.

Chapter 7
7.1. The occurrences of the Phase B Kastri group pottery in the stratified levels of Dhaskalio.
7.2. The occurrences of the Phase C Kastri group pottery in the stratified levels of Dhaskalio.
7.3. The occurrences of the Early Cycladic III pottery of Phase C in the stratified levels of Dhaskalio.
7.4. Relative frequency of the Anatolian-Type forms of the Kastri group at the Early Cycladic settlements for which a quantitative assessment of the proportions of ceramic shapes is available.

Chapter 8
8.1. Relative frequency of shapes at the Early Cycladic settlements for which a quantitative assessment of the proportions of various ceramic forms is available.
8.2. Relative frequency of specific fabrics and wares and imported pottery at the Early Cycladic settlements for which quantitative assessments are available (based on published data and on the data in the present volume).

Chapter 9
9.1. Suggested provenance of the Dhaskalio ceramic assemblage on the basis of fabrics (rate per cent).

Chapter 11
11.1. The catalogued pottery from Dhaskalio ordered by trench and layer.
Foreword

Colin Renfrew

It is my pleasure to introduce *The Pottery from Dhaskalio*, Volume IV in the series of publications arising from the excavations of the Cambridge Keros Project. The excavations of the project considered here were conducted on the small island of Dhaskalio, lying 90 m west of the shore at Kavos on the west coast of the Cycladic Island of Keros. Dhaskalio and Kavos were probably joined at this time by a neck of land (Fig. 1.1).

The settlement at Dhaskalio, one of the largest of the early bronze age Cyclades, offers a key towards the understanding of the two special deposits lying immediately to the east at Kavos; for the well-documented stratigraphic succession at Dhaskalio offers secure contextual information which the sometimes disturbed special deposits at Kavos often lack. The study by Peggy Sotirakopoulou of the pottery from the excavations on Dhaskalio is crucial to the entire complex of sites, and to their chronology. It also gives fundamental insights into the functions of the settlement itself, and of the relations which it enjoyed with other settlements in the Aegean; for it is an important provisional conclusion of her work that all the pottery found on Dhaskalio is likely to have been imported to Keros.

The pottery discussed here all comes from the settlement at Dhaskalio, investigated during the 2006–2008 excavations seasons by a series of more than 20 trenches (Fig. 1.2). The excavations themselves, and other finds recovered (beyond the pottery), have been published in Volume I of the present series (Renfrew et al. 2013).

Readers will, I believe, find this analysis particularly satisfying for its coherence and its completeness. All the pottery recovered from Dhaskalio over the 2006–2008 seasons of work is considered, and no feature sherd is overlooked. So my first duty is to express my gratitude to Peggy Sotirakopoulou for the enormous investment of time and energy which she has made in this project.

It should be clearly understood that much of the importance of Dhaskalio lies in its coherent stratigraphy, which it was a primary objective of the excavation to investigate and document (Renfrew 2013b). On the basis of this stratigraphy, Dr Sotirakopoulou was able to divide the ceramic assemblage into three phases, Phase A, Phase B and Phase C, as described here (see Renfrew et al. 2013a). So it should clearly be understood that the classification is based first upon the stratigraphic data. The earth recovered during the excavation was sieved using a mesh of 10 mm. One fifth of the earth recovered was water-sieved using a mesh of 3 mm.

It is intended that the pottery recovered from the excavations at the Special Deposit South at Kavos will be published in a volume now in preparation (Sotirakopoulou in prep.).
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My thanks are due in the first place to the Director of the 2006–2008 Cambridge Keros Project, Emeritus Professor Colin Renfrew, for kindly inviting me to study and publish the important ceramic assemblage from the excavations at Dhaskalio and Kavos on Keros. Many thanks are also due to the Associate Director, Olga Philaniotou, and to the Assistant Directors, Neil Brodie, Giorgos Gavalas and Michael Boyd, for their impeccable collaboration and all sorts of support throughout the project.

Part of my 15-month post-excavation study of the material on Kouphonisi was funded by the N.P. Goulandris Foundation through the continuous support of its President, Mrs Sandra Marinopoulou, and the Director of the Museum of Cycladic Art, Professor Nicholas Stampolidis. My life and work on Kouphonisi during that period were greatly facilitated by the warm hospitality and familial care in practical needs of Georgoula and Michalis Platis at Hotel Sorokos, and by the similar care and help in various ways of Evangelia Tsavari and Lefteris Tsavaris, serving alternately as phylakes for the 21st Ephorate of Prehistoric and Classical Antiquities in the course of the project. Venetia Niarchou assisted with pottery weighing and quantification and the ceramic conservator Evangelia Michou with the identification of joins and vase mending. Ilia Motaki and Irini Kapoukranidou, serving at that time as archaeologists for the 21st Ephorate of Prehistoric and Classical Antiquities, were also of help with the sorting of the material during breaks in their official work.

The drawings of the pottery were made by the archaeologist Konstantinos Chalikias and by the artist Aspasia Drigopoulou. There are also three drawings contributed by the archaeologist Xenia Charalambidou. The photographs and drawings have been prepared for publication by Vicki Herring. I express my thanks to all of these, and to Anne Chippindale for her efficiency in proofing and typesetting the volume.

Part of my research at the initial stages of compiling this book was conducted at Bryn Mawr College in the course of my four-month stay in Philadelphia in early 2010 as a Fulbright visiting scholar. I would like to express here my deepest thanks to James Wright, Mary Dabney, Philip Betancourt, Brian Rose, Ageliki Nicolopoulou and Jeff Weintraub for their warm welcome and hospitality while in Philadelphia, as well as to Camilla Mackay, Jeremy Blatchley and all the members of the community of Bryn Mawr College for all kinds of help within and outside it.

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Last but not least, I would like to thank Jenny Doole and my beloved niece Panayiota Saranti for their invaluable help with the index.