

MIDDLE BYZANTINE POTTERY IN ATHENS

The desolation of mediaeval Athens and the deplorable state of industry so lamented by the cosmopolitan Michael Akominatos¹ are well reflected in its pottery. Contemporary wares from Corinth and Thebes, of an elegance rarely afforded by mediaeval Athenians, attest the fact that even in the humbler arts these cities had triumphed over their former rival. But although the Byzantine pottery of the Agora is, in general, fragmentary and poor, the circumstances of finding have sometimes provided valuable chronological evidence, while an occasional fine piece rejoices the excavator and relieves the dark picture of Byzantine Athens.²

The chronological evidence is provided by the finding of closed deposits or of refuse dumps of pottery, the contents of cisterns, pits or pithoi, filled up either all at one time, or (as evidence of stratification shows) by degrees over a period of years. Each such dump may be considered as a unit, or, rather, as a group, the elements of which may be expected to show some logical relation to each other. Five such groups, ranging in date from the tenth or early eleventh century to the thirteenth, have been selected for discussion here. Except in one case (Group B) the dating is based on coins found with the pottery. These groups represent almost all the types of Byzantine pottery found in the Agora, and the conclusions are consistent with those offered, with less decisive evidence, by other Agora material. The present discussion does not pretend to offer a complete chronology of Byzantine pottery but may perhaps establish a few convenient landmarks for future study.

The most comprehensive system previously devised for the classification of Byzantine pottery is that of Rice.³ But since the Agora material is limited in range it seems preferable for our purposes to adopt a simpler method based on the pottery of the restricted area. Only a summary description will be given of wares corresponding to those of Rice's classification. The reader is referred to his publication where they are discussed in full.⁴ Our classification follows.

¹ "τὰ ἀθηναϊκὰ πάντα γλίσχρα καὶ εὐτελεῖ," *Μιχαὴλ Ἀκομινάτου τοῦ Χωνιάτου τὰ σωζόμενα*, ed. Σπυρ. Π. Λάμπρος, Athens, 1879-80, II, p. 69.

² The great quantity of material found since the first publication of Byzantine pottery from the Agora (F. O. Waagé, *Hesperia*, II, 1933, pp. 308-328) has necessitated a modification of the dates and classifications there suggested.

³ D. Talbot Rice, *Byzantine Glazed Pottery*, Oxford, 1930. This book forms the basis of all recent Byzantine ceramic studies and contains a full bibliography of earlier works on the subject.

⁴ Rice, *op. cit.*, pp. 5 ff.

I. *Plain-glazed Wares.*

Three varieties are commonly found in the Agora:

a) White Ware (Rice A 3).

Over a white to light pink or grey clay of a sandy texture the glaze is applied directly. Although the fabric varies, the type is called for convenience white ware.

b) Brown Glaze. **B 1, 2.**

Here also the glaze is laid over the clay without a slip, but the body is red and the glaze, which is colorless or light yellow, appears brown. The term brown glaze has the sanction of several years' usage.¹

c) Plain Glaze on Slip. **A 1, 13, 14, 63, 64, 82-84, 86, 87; C 1.**

The glaze is applied as in the sgraffito wares, the only difference being the absence of decoration. The clay varies from buff to all shades of red and is covered with a white slip before the addition of the glaze.

II. *Impressed Ware* (Rice A 5).

The fabric is the same as that of white ware and is decorated in relief with a stamp. It is not represented in any of the groups under discussion but a number of examples have been found elsewhere in the Agora.²

III. *Painted Wares.*a) Polychrome Ware (Rice A 1). **B 3, 4.**

This type is rare in the Agora and occurs only in its less fine forms. It is of sandy white clay, the design drawn in dark outline against the natural clay and filled in with a lighter color.

b) Black and Green Painted Ware. **A 2-7, 16-23; C 2.**

This is one of the commonest types of pottery in the Agora.³ Against a white slip is painted a design outlined in black and filled in with green. On the finer examples the outline is carefully drawn and the green does not run over the edges, but the technique readily degenerates and the attractive rinceaux and other designs become splotches of green bearing very little relation to a wandering and uncertain black line. The two extremes of quality may be compared in **A 18** and **A 19** (Figs. 5, 6). A not uncommon variant of the same form of decoration is the use of either black or green alone (**A 6, 16**; Figs. 2, 5).

The term black and green painted ware has been used as a general description for this whole group, although the black varies from a solid black to

¹ Cf. Oscar Broneer, *Corinth*, IV, part II, pp. 124 ff.

² Cf. Waagé, *op. cit.*, p. 322, fig. 17.

³ Waagé, *op. cit.*, p. 323.

purple or brown. Individual pots are sometimes referred to as brown and green, where a use of the other term would necessitate an immediate modification in the description.

c) Slip-painted Ware. **A 8, 24, 25, 81; C 2.**

The designs are painted in white slip against the natural clay and then covered with glaze, usually colorless or light yellow, occasionally green.¹

d) Red-painted Ware. **C 3.**

This term is used to describe a ware in which the design is painted in thick red paint over a white slip and then covered with a colorless glaze. The type is uncommon in the Agora, but in the few existing examples the designs resemble those of slip-painted ware.

IV. *Sgraffito* (Rice B 1–3). **A 9–10, 26–54, 65–79, 85, 88–92; C 4, 5; D 1, 2; E 2–4.**

The category includes all wares of which the decoration is formed by scratching through the white slip before glazing. These techniques have been discussed in great detail² and it is necessary here only to indicate their various aspects. The term “sgraffito” will be used for designs made by scratching with a fine point through the slip.³ “Incised” applies to those in which a part of the slip is scraped away with a broader tool (Rice B 2). “Incised sgraffito” is used for linear designs likewise made with a broad tool. “Sgraffito with incision” refers to designs principally sgraffito but with incised details. “Sgraffito with painting” is self-explanatory.

V. *Coarse Ware*. **A 11, 55–57, 93–95; B 5–7; D 4–7.**

This classification includes all unglazed wares, for the most part water jars and cooking pots.

GROUP A

The pottery in this group (Figs. 1–18) was found in an ancient cistern to the north of the Hephaisteion re-used as a refuse pit in connection with the complex of Byzantine buildings in the area.⁴ The stratification noted in excavation made it possible to distinguish four periods of use, and coins found in the three lower layers helped to establish a tentative chronology. The catalogued pieces represent the proportion of different wares in each period.

¹ Waagé, *op. cit.*, p. 323. The decidedly linear quality of the slip-painted wares from the Agora leads me to reject Rice's classification of this technique with incised ware. Cf. also H. Megaw, “Byzantine Architecture in Mani,” *B.S.A.*, XXXIII, 1932–33, p. 148.

² Rice, *op. cit.*, pp. 32 ff.

³ I have avoided the term “fine sgraffito” since this might imply a uniform excellence of execution. To call the technique “early sgraffito” is to ignore its continued existence over several centuries.

⁴ For the location of this cistern (Section AA, 87/AE) cf. D. B. Thompson, *Hesperia*, VI, 1937, p. 399, fig. 2, and p. 401.

Period I. **A 1–12.** Figs. 1–3

Relatively few sherds came from the lowest layer. Among them was a coin of Nikephoros III (1078–1081), suggesting that the sherds were thrown in during the last quarter of the eleventh century or the early years of the twelfth.

Period II. **A 13–62.** Figs. 4–10

To this layer belongs the great bulk of all the pottery found in the cistern. It is distinguished from the layers above and below by signs of burning throughout. Two coins of Alexios I (1081–1118) were found in it. It is to be noted, however, that several fragments from a nearby pithos¹ were found to join with pieces from the burned fill, and in this pithos were coins of Manuel I (1143–1180). The second period thus appears to record a destruction by fire some time during the reign of Manuel I. In view of the resemblance in the pottery of this layer to that both below and above, it seems probable that it represents the complete interval between the first and the third periods, the fire having destroyed pottery accumulated over a period of perhaps fifty years.

The quality of most of the pottery in this period is rather poor, but a few pieces raise the general artistic level considerably. The black and green bowl **A 18** has already been mentioned, and the sgraffito bowl **A 31** (Fig. 7) is excellent both in shape and workmanship. Of similar quality, although their fragmentary state prevents full appreciation of it, are **A 32** and **A 33**, and, to a lesser degree, **A 34** (Fig. 8). It is worth noting that in all these examples the clay is red instead of the buff or pinkish buff most frequently used for the Byzantine pottery of Athens, and that the outside of each of the sgraffito pieces is covered with a white slip and thin colorless glaze. The fragment of an Islamic imitation of porcelain (**A 15**) is an interesting example of a non-Byzantine importation very rare in the Agora.²

Period III. **A 63–80.** Figs. 11–14

After the destruction, and the consequent disposal of all the remains of earlier wares, the cistern was again used for refuse, perhaps, if we may trust the evidence of a single coin, still in the reign of Manuel I. In this fill a much greater consistency is to be noted in the pottery. Whereas in the burned fill there were found both painted and sgraffito wares in great quantity, probably representing fifty years or more of production, the total absence of painted wares in period III implies that they had been largely supplanted by sgraffito by the time of the destruction or immediately thereafter.³ The finest pieces from this period, **A 65**, **A 67–69** (Figs. 11–13),

¹ Section KK, Pithos K.

² I am indebted to Dr. Ernst Kühnel of the Islamic Department of the Vorderasiatischen Museum in Berlin for the identification of this sherd as an Islamic product of the tenth or eleventh century, probably from Alexandria.

³ The same conclusion is reached elsewhere in the Agora, where a gradual reversal of the proportion of painted to sgraffito wares is noted in areas where the stratification has been preserved.

are all of red clay with a white slip and thin colorless glaze on the outside. The shape of **A 68** is particularly noteworthy. The mending holes in **A 69** suggest that it may have been a decorative piece preserved from a slightly earlier period. The palmette medallion of the sgraffito bowl **A 31** (Fig. 7), from period II, is repeated in simplified form in the incised medallion **A 78** (Fig. 14).

Period IV. **A 81–95**. Figs. 15–18

Over the fill of the third period was a deposit of earth, 65 cm. thick, containing no sherds, probably from a period of disuse during which earth sifted through a loosely fitting cistern-cover. For this period we have no evidence of absolute date, but the thick deposit of sifted earth seems indicative of a considerable lapse of time. Comparisons of the pottery above this sterile deposit with dated pieces from other parts of the Agora suggest that this last period belongs to the mid-thirteenth century. Almost exact replicas of the rabbit in **A 89** (Fig. 15) are found frequently in middle and late thirteenth century contexts, often with coins of William Villehardouin (1245–1278). The warrior in **A 91** (Fig. 17) is discussed in connection with a somewhat similar figure on **E 2**.

GROUP B

No coins were found in this cistern.¹ The contents (Figs. 3, 19–21) however are consistent and illustrate the type of pottery found regularly in deposits underneath those containing black and green painted ware. The polychrome cup **B 3** (Fig. 19) belongs to Rice's class A 1 which he dates in the tenth or eleventh century. The small cup **B 4** (Fig. 19) is simpler but of a somewhat similar fabric. The brown-glazed ware represented by the double cooking pot **B 1** and the spouted jug **B 2** (Fig. 19) has been found in abundance in Athens and Corinth, almost invariably in early contexts. The most common shape among the unglazed pots is the round-bodied, two-handled cooking pot of which **B 6** is an example (Fig. 20).

An interesting exception to the secular character of the subjects of the designs on Byzantine pottery is provided by an Adoration of the Magi stamped on the lid of a coarse cooking pot (**B 5**; Fig. 21). Undoubtedly too much stress must not be laid on this very simple representation, but it may be noted that iconographically it is related to the Ravenna type of Adoration rather than to the Byzantine, in which the Angel guides the Magi to the Christ Child.² The composition finds its closest parallel in a fourth century relief on the sarcophagus of the Exarch Isaac in Ravenna,³ although the

¹ The cistern (Section 00 at 27/KΔ) lies to the east of the Valerian Wall, near the Church of the Hypapanti.

² Cf. Baldwin Smith, *Early Christian Iconography and a School of Ivory Carvers in Provence*, Princeton, 1917, pp. 36 ff.

³ H. Dütschke, *Ravennatische Studien*, Leipzig, 1909, p. 10, fig. 3 and pp. 228 ff.

differences of date and medium naturally forbid close comparison. Such stamped decoration of unglazed wares is most unusual. The stamp had no doubt some other purpose than the decoration of cooking pots, but either for use as a bread stamp or for the decoration of impressed wares the lowness of the relief seems unsuitable.

The only type of pottery from this cistern not represented among the catalogued objects is white ware. Several such sherds were found, but all in a very fragmentary state. Among them was a small piece of the rim and handle of a light green-glazed double cooking-pot.¹ Not to pass over this important ware without illustration, an example of the same fabric from a mixed context is included (Fig. 22). This small table brazier, or chafing dish,² is an unusually sumptuous example of a shape frequently found in brown glaze. The same principle of construction applies to all: a bowl on a stand, with a rectangular opening on one side of the stand and air-holes on the other. The theory that coals were put in the stand to keep the food in the bowl warm is substantiated by a slight blackening of the clay in almost all examples. The white-ware piece differs from most in that a second bowl holds the coals, rather than the stand itself.

Fragments of these chafing dishes or of their characteristic high domed lids are found in most brown glaze deposits, and bear witness to a refinement not usually associated with ordinary Byzantine life. Sometimes they are of the simple type of **B 1**; often they are decorated with grotesque plastic figures from rim to base. The general character of the design of the fragmentary lid in Figure 23 may be compared with the plastic decoration of the chafing dish in Figure 24. The adoption of a more subdued method of decoration is not perhaps to be regretted; there is in the plastic ware a singular premonition of the art of eight or nine centuries later.

GROUP C

The most satisfactory group (Figs. 25, 26) from the chronological point of view was found in a pit³ in the east end of the South Stoa, over the mouth of which was an apparently undisturbed Byzantine fill. The pit was small, measuring 95 cm. in diameter and only 80 cm. in depth. In addition to the catalogued pieces it contained some coarse ware and a very few glazed sherds, either black and green painted or with simple sgraffito designs. Conclusive evidence for the dating of this group is provided by fifteen coins all belonging to the period between 1057 and 1118 A.D.⁴ We are therefore fairly

¹ This fragment was found in the disturbed fill at the top of the cistern, but it is of the same fabric as the other sherds, and probably belongs with the lower fill.

² Inv. P 3075; D., 0.21; P.H., 0.115. The lower part of the stand is not preserved, but the breaks show that there was at least one more row of openwork squares. Greyish white clay; yellow-green glaze, fired darker in places. The glaze covers the inside of the stand and the underside of the lower bowl. Traces of burning inside the lower bowl.

³ Section II, Pit at 23/KΣT.

⁴ The distribution of the coins is as follows: one Anonymous Byzantine, Class VI (1057–1059); three Nikephoros III (1078–1081); one Anonymous Byzantine, Class IX (1078–1081); two Anonymous Byzantine, Class X (1081–1118); five Anonymous Byzantine, Class XI (1081–1118); two Alexios I (1081–1118); and

safe in concluding that the breakage of the pots took place not later than the second decade of the twelfth century and that they were made at some time about the year 1100. The lion on **C 4** (Fig. 26), although the glaze is dull and discolored, is a fine piece of drawing, and it is gratifying to be able to date it with some precision.

GROUP D

The contents of the group (Figs. 27, 28) were found in a well used in connection with the Byzantine house built over the north part of the Odeion.¹ The presence of a number of unbroken water jars is evidence of its use as a source of water and not as a refuse pit, and in this it differs from the preceding deposits. The single coin of John II (1118–1143) suggests that the well was in use around the middle of the twelfth century. The decorated wares were scanty and included black and green painted sherds, and sgraffito of the same general character as the two catalogued pieces. The plate **D 2** (Fig. 27) is a remarkably fine and complete example of the red fabric with external slip and glaze.

GROUP E

The pithos immediately to the west of the Stoa of Attalos² in which the pieces from this group (Figs. 29–31) were found appears to represent two periods of use as a rubbish pit. The lower fill, in which there were no coins, contained the lamp **E 1** (Fig. 29) as well as a few sherds of rather careful sgraffito and some black and green painted ware. A coin of Alexios I and four of Manuel I point to the dating of the upper fill in the second half of the twelfth century. Although most of the pottery from this pithos was fragmentary and comparatively ordinary, one piece is full of interest. The warrior (**E 2**; Fig. 30) is of a type found on a few fragments in Corinth, and a sherd with a small piece of skirt, leg and scabbard from Constantinople, now in Berlin,³ probably comes from a similar figure. There is a certain resemblance to the warrior on **A 91** (Fig. 17), although the one is full face and the other in profile. Both wear conical caps with knobs at the corners and high collars, and carry somewhat similar shields. The artist of the later fragment (**A 91**) was less accomplished and made no attempt to represent the long hair which hangs down over the shoulder of the other figure and, from the little that is left, we may judge that his clothing was drawn much less carefully.

There seems to be no reason to look for the identification of either of these figures with any saint or historical personage, for the almost exclusively ecclesiastical character

one identified as tenth to eleventh century. The only other coin in the pit was Athenian Imperial. For the classification and dating of these coins, see J. P. Shear, *Hesperia*, V, 1936, pp. 148–9.

¹ Section E, Well at 54/ΜΣΤ.

² Section Σ, Pithos at 15–17/ΠΕ–ΠΣΤ.

³ W. F. Volbach, *Bildwerke des Kaiser-Friedrich-Museums: Mittelalterliche Bildwerke aus Italien und Byzanz*, pl. 19, no. 6448.

of Byzantine art finds a marked exception in the pottery. Genre scenes, on the other hand, are common, and warriors may find a place beside ball-players, charioteers and scenes of domestic felicity.¹

The recent finds in the Agora have made it possible to make a few generalizations on the characteristics of the pottery of several different periods. Most of the tenth or early eleventh century pottery of the Agora, in so far as it has been identified, is represented in Group B. In contrast to Corinth, where it has been found in abundance, the Agora has produced only a very few examples of polychrome ware (**B 3, 4**; Fig. 19), but in every deposit which, according to excavation evidence, precedes the period of black and green painted or sgraffito wares there is either brown glaze, or white ware, or both.

At exactly what point these fabrics were supplanted by the painted and sgraffito wares we are not yet in a position to say. Indeed, brown glaze seems to have continued in use long after the introduction of the new wares, but in diminished quantity, and primarily as a kitchen ware. The evidence from Group A indicates that the more elaborate wares had been established by the third quarter of the eleventh century. From the great predominance of black and green painted ware over sgraffito in the two early periods of Group A, as well as in other deposits where a similar stratification has been observed, we shall probably be safe in assuming that the painted wares were introduced at some time early in the eleventh century and reached the peak of their popularity at the end of the same century. From the time when the sgraffito technique first makes its appearance, toward the end of the eleventh century, its greater decorative possibilities lead to the gradual displacement of the painted wares, although these continued to exist for some time. By the end of the twelfth century it is not uncommon to find deposits with no black and green ware at all, as in Periods III and IV of Group A, and in Group E.

Although there is no evidence for the existence of sgraffito in Athens before the middle or the third quarter of the eleventh century, we note with interest that the incised technique followed not long after, since a plate dating from about 1100 A.D. has incised details (**C 5**; Fig. 25). This new method is established by the middle of the twelfth century, both for principal and accessory design. Both styles draw from the same repertory of decorative motifs, but special adaptability leads to the preference of some patterns over others. Rinceaux and running spirals, for example **A 31–33, 36–45** (Figs. 7–9), are common in the sgraffito technique, while ornamental Cufic and other patterns of a rectilinear character (**A 53, 54**; Figs. 7, 8) are more frequently found in incised wares. Birds, and animals, especially rabbits, are common to both styles in all periods.

Although the static quality of Byzantine art led to the preservation in unchanged form of many designs, the period from the beginning of the twelfth to the middle of the thirteenth century was not without some changes in the method of drawing. The tendency was toward an increasing broadness of style, with consequent elimination of

¹ Cf. a plate from Corinth, *A.J.A.*, XXXIX, 1935, p. 77, fig. 1.

inner drawing. An extreme example of this may be seen in the comparison of two pieces taken from the beginning and end of our period. The lion from a plate dating about 1100 (**C 4**; Fig. 26) is drawn with such minute detail that it is at first difficult to distinguish his mane from the rinceau background. On the other hand the rabbit from the latest period of Group A (**A 89**; Fig. 15), probably from the middle of the thirteenth century, represents the simplification achieved by constant repetition of the motif. That the difference is not primarily one of skill is eloquently attested by the goat from a bowl of the first half of the twelfth century (**A 52**; Fig. 8), where the artist faithfully, but unsuccessfully, drew as much detail as he could. The virtue of the late style was that an incompetent draughtsman could achieve a presentable effect by following a simple formula.¹

Another interesting tendency of the sgraffito technique is the development of incised sgraffito. It is worth noting that the only incised sgraffito in Period II of Group A occurs in neat bands and consists entirely of short straight lines (**A 53, 54**; Figs. 7, 8). With Period III, however, the character is completely changed by the use of the technique of curvilinear instead of rectilinear patterns. The restraining bands disappear and the design spreads in unconfined exuberance over the whole field (**A 66**; Fig. 13). The new mode also becomes popular in conjunction with sgraffito designs (**A 91**; Fig. 17). The absence of this curvilinear form in the first two periods of Group A and its appearance in the last two, and in other deposits of the same period or later, leads to the belief that it was introduced late in the reign of Manuel I.

Byzantine pottery does not exhibit subtle development or refinement of shape. Some shapes, however, associate themselves with certain styles of decoration and with certain periods. The widely flaring bowls with sharply defined rims, usually flat around the top, are found almost exclusively in the black and green ware, with occasionally a little poor accessory sgraffito (**A 18, 26, 27**; Figs. 5, 32). On the other hand, plates with an almost vertical rim and low ring foot are almost always decorated with rather fine sgraffito (**C 5, D 2, E 2**; Figs. 25, 27, 30, 33). In the former case, the rim is usually quite or nearly straight, in the latter it has a slight curve. Simple bowls with a fairly low ring foot and flaring sides of the type of **A 31** (Fig. 32) are found in all periods and all wares, but they are most commonly found in the earlier periods decorated with a little simple sgraffito (**A 9, 39, 40**; Figs. 2, 9). Later, perhaps toward the end of the reign of Manuel I (Period III of Group A), the sides begin to curve in and during the thirteenth century one of the most common shapes is a bowl with slightly incurving sides and a widely flaring foot frequently decorated with rabbits and other animals of the type of **A 88-89** (Fig. 15). The beginning of this tendency may be seen in **A 79** (Fig. 32).

The Agora material sheds no light on the difficult problem of provenience. It is difficult to believe that no pottery was made in Athens, but criteria for distinguishing the imported wares from the local imitations have in only a few cases been established. We have no

¹ This trend corresponds to a similar one noted in manuscript illumination and prefaces the final break-up of the Byzantine style; cf. *Art Bull.*, XVI, 1934, p. 72.

evidence for the existence of potters' workshops in the Agora before Turkish times, and the inferiority of the pottery of Athens confirms the belief that we must look elsewhere for the main centres of production. The general similarity between the pottery of Athens and that of Corinth and Sparta indicates a common source for much of it, and excavations in all these cities have produced wares similar to those found in Constantinople and some of the cities of Asia Minor.¹ The lack of resemblance between the pottery of Athens and that of northern Greece is striking.² It has been noted, for instance, that the fabric of the pieces with the best and most careful decoration differs from that of the poorer examples. The clay is red and fine, and, when attended by sgraffito decoration, it is usually covered on the outside with a white slip and thin colorless glaze. This clay in no way resembles any fabric known to be of Attic manufacture in any period, nor, so far as I am aware, any fabric of Greek manufacture. It is tempting to suppose that these wares were exported in relatively small quantities from some centre outside of Greece to various cities, including Athens, Corinth and Thebes. In the pottery with similar designs but of the pinkish buff to buff clay familiar to all excavators in Greece we may perhaps recognize the copies achieved with greater or less success by the local artisans. Further systematic excavation on Byzantine sites will no doubt provide evidence as to centres of production.

CATALOGUE

Unless otherwise specified, all vases are unslipped and unglazed on the outside, except for an irregular band around the rim, and have a ring foot and plain rim. The following abbreviations are used: H. = Height; W. = Width; Diam. = Diameter; P. H. = Preserved Height; P. W. = Preserved Width; Max. Dim. = Maximum Dimension. A number preceded by P is the Agora Inventory Number.

GROUP A

A 1. Green-glazed jug. Fig. 1

P 9561. H., 0.10 m. Diam. of rim, 0.091 m. About two thirds preserved.

Flat bottom; round body; vertical rim; one loop handle round in section. A slight swelling on the shoulder, almost at right angles to the handle, probably indicates the start of a spout (cf. B 2, Fig. 19). The entire inside, the outside of the rim and the handle covered with mottled light green glaze. Rather coarse buff clay.

¹ Cf. Volbach, *op. cit.*, pls. 13–31, *passim*. Clear evidence of the manufacture of certain wares in Corinth has been found in the recent excavations of the American School of Classical Studies there. This material will be discussed by C. H. Morgan in his publication, now in preparation, of the Byzantine pottery from Corinth: *Corinth*, Vol. XV. I am indebted to Mr. Morgan not only for the opportunity of examining this material in detail, but also for much helpful discussion.

² Examples of the Saloniki wares may be examined in the Byzantine Museum in Athens. Cf. also D. M. Robinson, *Olynthus*, V, pls. 204–208; the Byzantine pottery is discussed by A. Xyngopoulos.

A 2. Black and green painted bowl. Figs. 1, 32

P 9552. H., 0.107 m. Diam., 0.267 m. Part of the rim and walls missing.

Flaring bowl with upturned, but not sharply defined, rim. On the inside, on a white ground, a large conventional pattern in green, outlined in black.

A 3. Black and green painted plate. Fig. 2

P 9555. H., 0.047 m. Diam. estimated, *ca.* 0.22 m. The whole of the ring foot and a small portion of walls and rim preserved.

A deep plate with undefined rim. Across the plate, from rim to rim, three(?) bands of ornament in green, outlined in black. Fine red clay with thin white slip on outside.

A 4. Black and green painted bowl. Fig. 1

P 9553. H., *ca.* 0.10 m. Diam., 0.267 m. Much missing; the profile is not complete.

A flaring bowl with slightly outturned tapering rim. Over a white slip, irregular stripes, alternating green and brown, descend from the rim toward the centre. Pinkish buff clay.

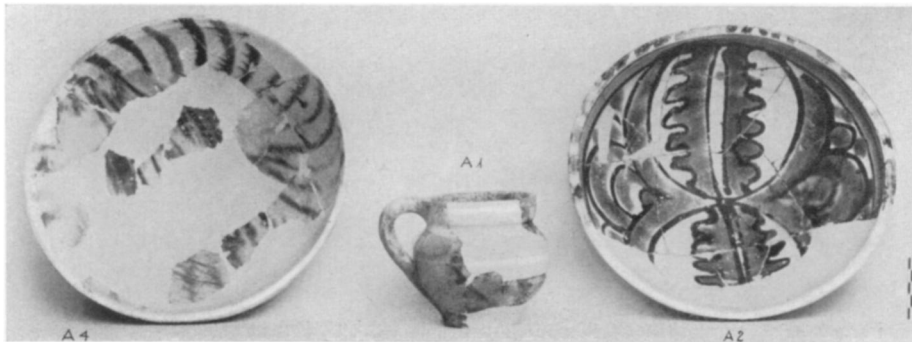


Fig. 1. Painted Bowls and Green-glazed Jug from Group A, Period I

A 5. Black and green painted plate. Fig. 2

P 9556. H., 0.046 m. Diam. estimated, *ca.* 0.22 m. The complete foot and about one sixth of the rim and walls preserved.

Slightly upcurving sides and undefined rim. Over a white slip irregular vertical stripes, in alternating groups of green and brown, descend from rim. Buff clay.

A 6. Brown painted plate. Figs. 2, 33

P 9557. H., 0.047 m. Diam. estimated, *ca.* 0.21 m. About one third preserved.

Slightly curving sides; inturned rim. Conventional designs in dark brown on a white slip, covered with a thin colorless glaze. Fine red clay: thin white slip on outside.

For this type of design, cf. a piece from Sparta, *B.S.A.*, XVII, pl. XVIII, 66.

A 7. Brown and green painted bowl. Fig. 2

P 9554. H., 0.072 m. Diam. estimated, *ca.* 0.185 m. Part of the rim, walls and foot missing; profile complete.

Almost straight flaring sides. On the inside, over a white slip, a bird painted in dark brown and green; alternating brown and green diagonal stripes around rim. Pinkish buff clay.

A 8. Slip-painted plate. Fig. 2

P 9558. H., 0.045 m. Diam. estimated, *ca.* 0.22 m. Much missing from rim and walls; profile complete.

An almost flat plate; inturned rim. An elaborate bird, with rinceaux in the field, painted in white slip. Fine red clay; light yellow glaze; thin white slip on outside.

A 9. Sgraffito bowl. Fig. 2

P 9559. H., 0.065 m. Diam. estimated, *ca.* 0.15 m. About one third preserved.

A small bowl with undefined rim. In the centre, a medallion with a triple spiral. Almost colorless glaze; buff clay.

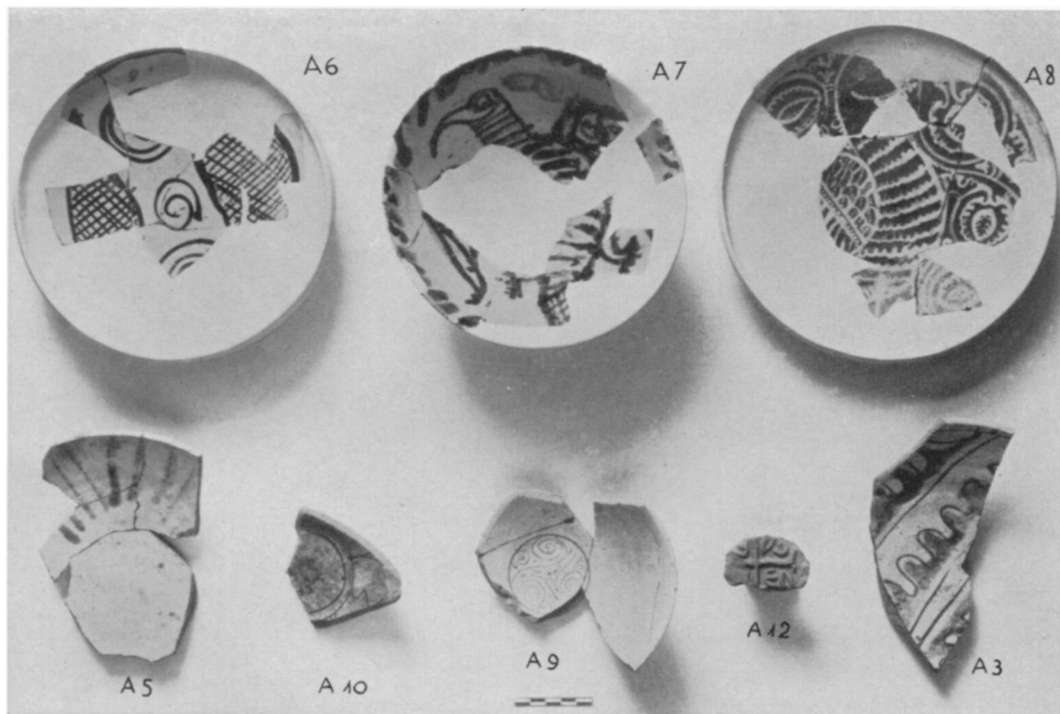


Fig. 2. Decorated Bowls and a Terracotta Stamp from Group A, Period I

A 10. Fragment of sgraffito bowl. Fig. 2

P 9560. P. H., 0.037 m. Half the base and a small part of the wall preserved.

Flat base; straight flaring sides. Crude sgraffito ornament around walls. Red clay; mottled yellow-brown glaze.

A 11. Fragments of coarse pithos. Fig. 3

P 9562. Diam. of rim estimated, *ca.* 0.37 m.

From the rim and shoulder of a large pithos with flat projecting rim. Around the shoulder run two hatched ridges joined at intervals by similar vertical ridges; two rows of incised zigzags between the ridges, another below. Coarse red clay.

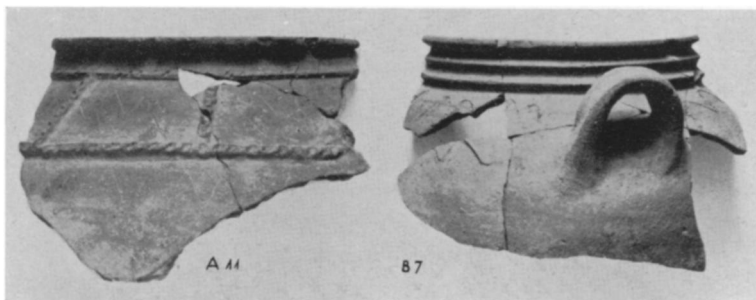


Fig. 3. Coarse Pithoi from Groups A and B

A 12. Terracotta stamp. Fig. 2

MC 340. H., 0.04 m. Diam., *ca.* 0.07 m. A bit of the original edge preserved to the right.

A round disk with a pierced knob above. In relief, a cross with letters between the arms. Fine red clay.

A 13. Yellow-glazed bowl. Fig. 4

P 9569. H., 0.065 m. Diam. estimated, *ca.* 0.16 m. About one third preserved.

Flaring sides. Buff clay; mottled yellow glaze over an uneven white slip, the glaze partly peeled.

A 14. Brown-glazed bowl. Fig. 4

P 9570. H., 0.058 m. Diam. estimated, *ca.* 0.14 m. About one half preserved.

Flaring, slightly rounded walls. Mottled light brown glaze over thin slip; thumb-marks of white slip around inside of rim. Buff clay. This glaze is in no way similar to the brown glaze associated with the earlier periods, which is thicker and applied directly over the clay.

A 15. Imitation porcelain sherd. Fig. 4

P 9392. Max. Dim., 0.057 m.

From the base of an open dish with ring foot and wide shallow fluting on the outside. Hard white clay; white glaze.

Two fragments of similar fabric exist in the Islamic Department of the Vorderasiatischen Museum in Berlin; the provenience of both is Egypt.



Fig. 4. Bowls and Jugs from Group A, Period II

A 16. Green painted plate. Figs. 5, 33

P 9563. H., 0.043 m. Diam., 0.186 m. About two thirds preserved.

Flat projecting rim. Green spirals on a white ground. Buff clay.

A 17. Black and green painted plate. Figs. 6, 33

P 9564. H., 0.047 m. Diam. estimated, *ca.* 0.23 m. About one third preserved; profile complete.

Undefined rim. On a background of white slip, a crude conventional design in green glaze, outlined in black matt paint. The whole seems not to have been covered with the thin colorless glaze usual in this ware. Buff clay.



Fig. 5. Painted and Sgraffito Bowls from Group A, Period II

A 18. Black and green painted bowl. Figs. 5, 32

P 9565. H., 0.109 m. Diam. estimated, *ca.* 0.28 m. Profile complete.

On a white ground, a rinceau pattern in green, outlined in black; around the inside of the rim, green and black spirals. Thin white slip over all the outside, thicker around the rim. Red clay.

This bowl is a fine specimen of a ware which is generally seen in decadent form.

A 19. Black and green painted bowl. Figs. 6, 32

P 9566. P. H., 0.068 m. Diam. estimated, *ca.* 0.205 m.

Rim projects slightly downward. Double curves in green outlined in black descend from rim; conventional pattern in centre (?). Buff clay.

A 20. Black and green painted jug. Fig. 4

P 9572. P.H., 0.078 m. Diam. of base, 0.042 m. The lower part only preserved.

Small flaring solid base. On a white ground, irregular curving lines, alternately black matt paint and green glaze, descending from shoulder. No glaze over all. Red clay.

A 21. Black and green painted jug. Fig. 4

P 9573. H. estimated, *ca.* 0.15 m. Diam., 0.086 m. Much missing from shoulder and walls. The upper handle attachment preserved.

Flat bottom; trefoil lip. Alternating green and black wavy lines from shoulder to base; thin glaze over all. Red clay.

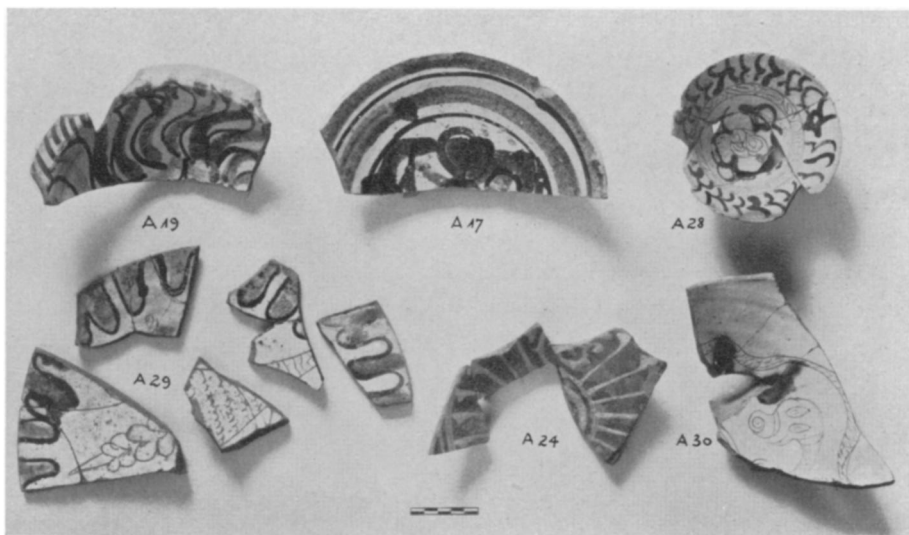


Fig. 6. Painted and Sgraffito Fragments from Group A, Period II

A 22. Painted bowl. Fig. 5

P 9567. H., 0.085 m. Diam. estimated, *ca.* 0.25 m. The foot and parts of the rim and walls preserved; profile complete.

Almost vertical rim. Design in black against a white ground. Colorless to light yellow-green glaze. Pinkish buff clay.

A 23. Painted bowl. Fig. 5

P 9568. H., 0.065 m. Diam., 0.154 m. Almost complete.

Upturned rim. A circle of black dots in the centre and short black strokes from the rim. Mottled light to dark green glaze. Buff clay.

A 24. Slip-painted bowl. Fig. 6

P 9571. Max. Dim., 0.188 m. Diam. of foot, 0.119 m. Part of the foot and walls, none of the rim, preserved.

From a shallow bowl or a deep plate. A design of imitation Cufic around a central medallion, painted in white slip and covered with a light green glaze. Red clay. White slip on outside.

For a similar piece, cf. part of the middle of a bowl from Constantinople in the Kaiser-Friedrich-Museum. Volbach, *op. cit.*, p. 230, no. 6582, pl. 31.

A 25. Slip-painted jug. Fig. 4

P 9574. P. H., 0.113 m. Diam. of foot, 0.085 m. Most of the body preserved, including the lower handle attachment and the start of the narrow neck.

Round body; flat bottom. Spirals around the shoulder, and on the neck a crude guilloche. Yellow glaze. Red clay.

A 26. Sgraffito bowl with painting. Fig. 5

P 9575. H., 0.086 m. Diam. estimated, *ca.* 0.24 m. About one half preserved.

Sharply defined, almost vertical rim. Three bands of green glaze and a sgraffito rinceau surrounding a medallion of triple spirals, sgraffito. Rather poor technique. Coarse buff clay.

A 27. Sgraffito bowl with painting. Figs. 5, 32

P 9576. H., 0.099 m. Diam. estimated, *ca.* 0.25 m. About one half preserved.

Sharply defined, almost vertical rim. Medallion with triple spiral, and a rinceau band, both sgraffito, separated by irregular strokes, alternately purplish black and green; black and green vertical strokes around the inside of the rim. Thick white slip on the outside. Buff clay.

A 28. Small sgraffito bowl with painting. Fig. 6

P 9577. H., 0.052 m. Diam., 0.125 m. Complete except for a few small fragments of the rim and wall.

Flaring walls with undefined rim; small, almost flat base. Four zones of alternating sgraffito and brown painted decoration, crudely done. The paint varies from black to light brown. Buff clay.

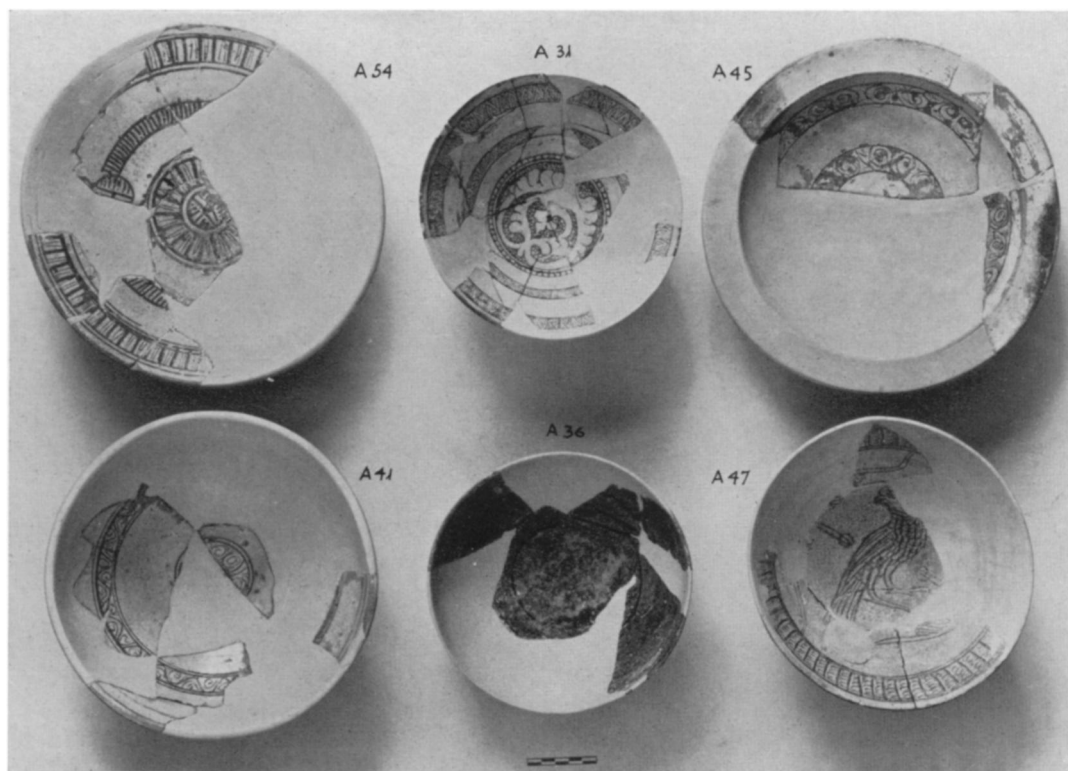


Fig. 7. Sgraffito Bowls from Group A, Period II

A 29. Fragments of sgraffito plate with painting. Fig. 6

P 9578. Diam. estimated, *ca.* 0.31 m. One fragment preserves the profile to the inner edge of the ring foot, the others are non-joining pieces of the rim and foot.

From a large plate with an uncertain sgraffito design, possibly a bird; around the edge, an undulating black line, alternate loops filled in with green. Very light green glaze. Buff clay.

A 30. Fragment of sgraffito bowl. Fig. 6

P 9595. P. H., 0.08 m. P. W., 0.26 m. Part of the ring foot and the start of the inturned rim preserved.

The head and part of the body of a dragon around a central medallion(?). Colorless glaze with splotches of green. Buff clay.

A 31. Sgraffito bowl. Figs. 7, 32

P 9391. H., 0.065 m. Diam., 0.183 m. Some pieces missing from rim and walls.

Flaring sides; undefined rim. In the centre, a medallion with a split palmette design against an imbricated background. Around the sides, a band of rinceau and one of zigzags. Greenish yellow glaze; white slip and thin colorless glaze over all the outside. Red clay.

A 32. Fragment of sgraffito plate. Fig. 8

P 9596. H., 0.04 m. Diam. estimated, *ca.* 0.24 m. A fragment from the foot to the rim.

Low ring foot; notched rim. A conventional design against an imbricated background in a medallion surrounded by a beaded band and a band of zigzags. Light yellow glaze, white slip and thin glaze on outside. Red clay.

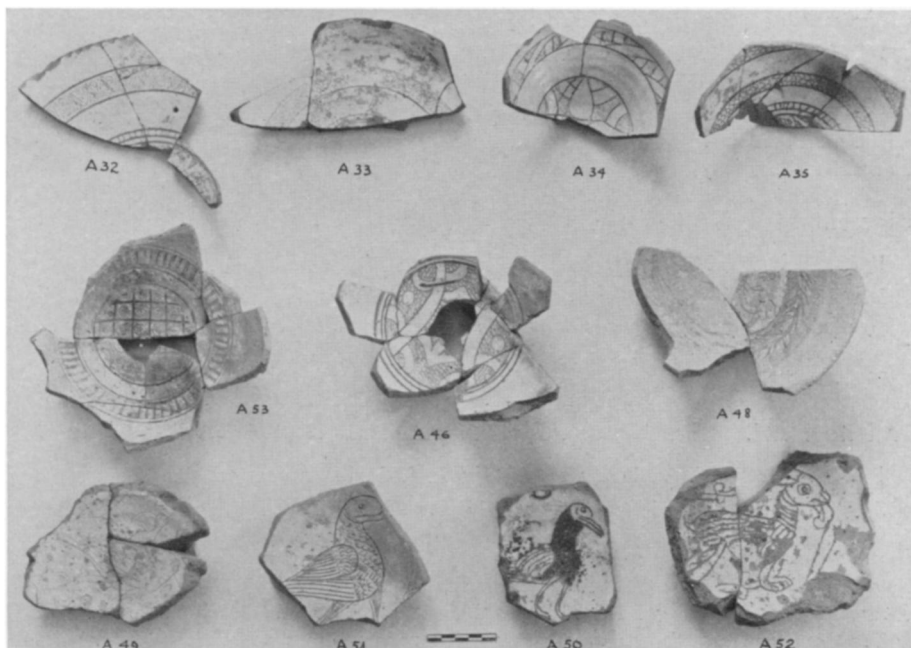


Fig. 8. Sgraffito Fragments from Group A, Period II

A 33. Fragment of sgraffito plate. Figs. 8, 33

P 9600. H., 0.04 m. Diam. estimated, *ca.* 0.20 m. A fragment from the rim to the inside of the ring foot.

Low ring foot; curving, vertical rim. In the centre, a medallion with a conventional design(?) against an imbricated background, surrounded by a beaded band and a rinceau. Fairly fine work. Colorless glaze; white slip and thin glaze on outside. Red clay.

A 34. Sgraffito bowl. Fig. 8

P 9589. H., 0.055 m. Diam. estimated, *ca.* 0.13 m. About one half preserved; profile complete.

A small bowl with undefined rim. In the centre, a conventional design against an imbricated background; below the rim, a border of broad bands, alternately vertical and diagonal, outlined against an imbricated background. Yellow glaze; white slip and thin colorless glaze on outside. Red clay.

A 35. Fragment of sgraffito bowl. Fig. 8

P 9592. P. H., 0.58 m. P. W., 0.14 m. From the wall of a small bowl. The start of the foot, none of the rim preserved.

In the centre, a medallion with a conventional design(?) against an imbricated background; two imbricated bands around the sides. Almost colorless glaze; white slip and very thin glaze on outside.

A 36. Sgraffito bowl. Figs. 7, 32

P 9579. H., 0.065 m. Diam., 0.181 m. Much missing from rim and walls.

A shallow bowl with slightly incurving sides. Around the centre a band of simple sgraffito rinceau. Green glaze. Red clay.

A 37. Fragments of sgraffito bowl. Fig. 9

P 9583. P. H., 0.065 m. Diam. estimated, *ca.* 0.26 m. About one half of the rim and walls, none of the foot preserved.

A wide bowl with slightly incurving rim. Central medallion with a conventional design(?) against an imbricated background, surrounded by a band of rinceau. Yellow glaze; white slip on outside. Red clay.

A 38. Fragment of sgraffito bowl. Fig. 9

P 9584. P. H., 0.08 m. Diam., 0.28 m. None of the foot preserved.

Inset flaring rim. Central medallion with a conventional design(?) against an imbricated background, surrounded by a narrow band of diagonal strokes and a rinceau. Green glaze; white slip on outside. Pinkish buff clay.

Several joining fragments were found in Section KK, Pithos K; see above, p. 432.

A 39. Sgraffito bowl. Fig. 9

P 9590. H., 0.056 m. Diam. estimated, *ca.* 0.135 m. About one half preserved.

Small bowl with undefined rim. Triple spiral in the central medallion. Almost colorless glaze. Buff clay.

A 40. Sgraffito bowl. Fig. 9

P 9591. H., 0.055 m. Diam. estimated, *ca.* 0.135 m. About one half preserved.

Similar in shape to the preceding. Crude rinceau around the inside. Almost colorless glaze. Buff clay.

A 41. Sgraffito bowl. Fig. 7

P 9588. H., *ca.* 0.08 m. Diam. estimated, *ca.* 0.21 m.

Flaring bowl with almost vertical rim. A central medallion with a triple spiral; a simple rinceau around the sides. Almost colorless glaze. Buff clay.

A 42. Sgraffito bowl. Fig. 9

P 9585. H., *ca.* 0.075 m. Diam. estimated, *ca.* 0.21 m.

A flaring bowl with undefined rim. Decoration similar to the preceding, but of better workmanship. Almost colorless glaze; white slip and thin glaze on the outside. Red clay.

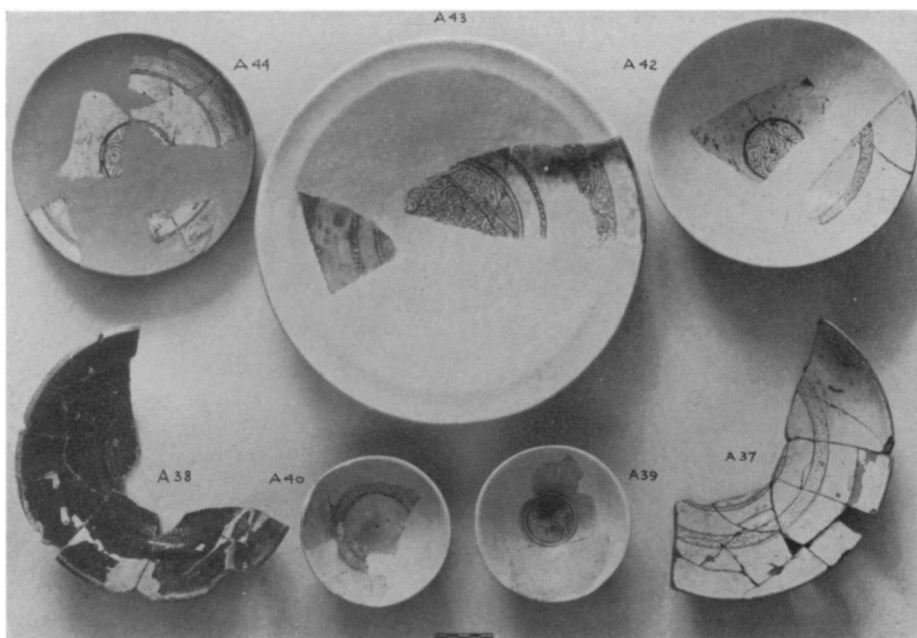


Fig. 9. Sgraffito Bowls from Group A, Period II

A 43. Sgraffito plate. Figs. 9, 33

P 9597. H., 0.07 m. Diam. estimated, *ca.* 0.31 m. About one quarter preserved.

Slightly flaring ring foot. Large central medallion with elaborate rinceau pattern, surrounded by a narrow band of diagonal strokes and a rinceau. Almost colorless glaze. Pinkish buff clay.

A 44. Sgraffito plate. Fig. 9

P 9598. H., 0.045 m. Diam. estimated, *ca.* 0.22 m.

A flat plate with inturned rim. In the centre, a rinceau medallion; around the edge, a crude rinceau band surrounded by double lines. Almost colorless glaze; white slip on outside. Red clay.

A 45. Sgraffito plate. Figs. 7, 33

P 9599. H., 0.05 m. Diam. estimated, *ca.* 0.25 m. The ring foot almost all broken away.

Flat projecting rim. Around the inside, two crude rinceau bands. Colorless to light green glaze, peeled in spots; pinkish slip. Clay buff to red.

A 46. Base of sgraffito bowl. Fig. 8

P 9586. Diam. of foot, 0.091 m.

Flaring ring foot, moulded slightly at the bottom. In the centre, a medallion with an interlace against an imbricated background. Colorless glaze. Buff clay.

A 47. Sgraffito bowl. Fig. 7

P 7836. H., 0.073 m. Diam. estimated, *ca.* 0.19 m. Profile complete.

Undefined rim. In the centre, an eagle; conventional foliate ornament in the field. A conventional border around the rim. Light green glaze which has bubbled in firing. Pink clay.

This bowl was found in 1936, in Pithos K, Section KK. A small fragment from the cistern under discussion was found to join. This piece is therefore included along with the three following pieces from the same location.

A 48. Sgraffito bowl. Fig. 8

P 7837. H., 0.073 m. Diam. estimated, *ca.* 0.19 m. Profile complete.

Undefined rim. In a medallion enclosed in a wreath, the head and shoulders of a figure, left, with hands outstretched toward an object of which only a trace remains. Uneven yellow glaze. Buff clay.

A 49. Fragment of sgraffito bowl. Fig. 8

P 7838. Diam. of foot, 0.10 m.

From the centre of the bowl. A bird, running, with head upturned. Almost colorless glaze, badly corroded. Orange clay.

A 50. Fragment of incised bowl. Fig. 8

P 7839. Diam. of foot, 0.067 m.

From the centre of the bowl. A bird with incised body, head, wings and legs sgraffito; traces of field ornament above. Pale yellow glaze. White slip on outside. Coarse red clay.

A 51. Fragment of sgraffito bowl. Fig. 8

P 9594. Diam. of foot, *ca.* 0.10 m.

From a bowl with a flaring foot. A bird, right; feet, beak and end of tail missing; traces of field ornament. Light yellow glaze; white slip on outside. Red clay.

A 52. Fragment of sgraffito bowl. Fig. 8

P 9593. Diam. of foot, 0.12 m.

From the bottom of a large bowl. A goat, crudely drawn, eating a piece of the field ornament. Yellow glaze. Coarse yellowish clay.

A 53. Fragment of incised sgraffito bowl. Fig. 8

P 9587. Diam. of foot, 0.085 m.

From the bottom of a shallow bowl; trace of inturn for rim at top of preserved wall. In the centre, a medallion of circles within squares, surrounded by a band of incised vertical strokes. Light green glaze. Buff clay. Traces of burning.

Some joining fragments were found in Pithos K.

A 54. Incised sgraffito plate. Fig. 7

P 9601. H., 0.058 m. Diam., 0.253 m.

Heavy ring foot. Three zones of ornament consisting of vertical lines, incised and sgraffito, the middle one interrupted four (?) times by a medallion of horizontal and vertical lines; a similar medallion in the centre. Yellow glaze; creamy slip on outside. Orange clay.

Joining fragments were found in Pithos K.

A 55. Fragment of cooking pot. Fig. 10

P 9580. P.H., 0.115 m. Diam. of rim estimated, *ca.* 0.15 m.

From a round-bodied pot with two (?) handles and outturned rim; shallow grooves around handle zone. Coarse red clay, burned black on the outside.

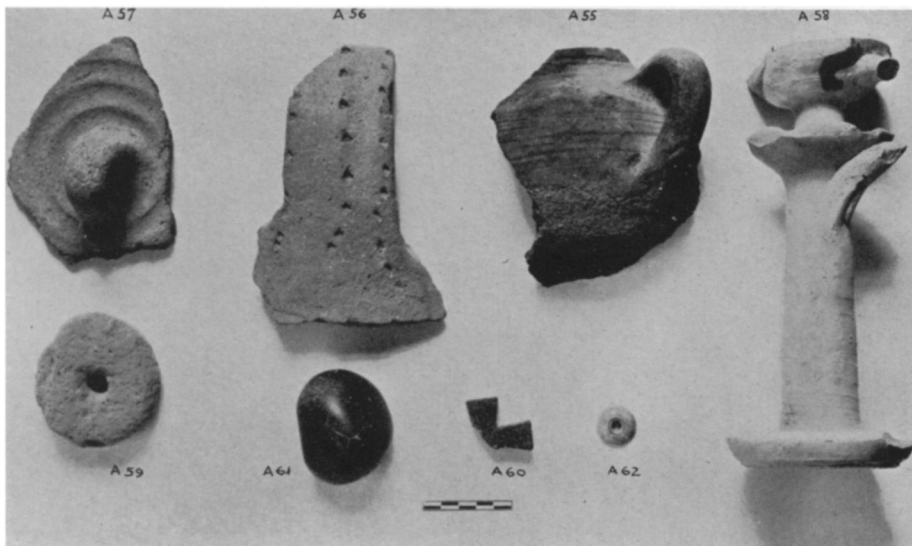


Fig. 10. Miscellaneous Objects from Group A, Period II

A 56. Amphora handle. Fig. 10

P 9581. W., 0.062 m.

Lower attachment preserved. Broad flat handle with three rows of triangular punches. Coarse red clay.

A 57. Coarse lid. Fig. 10

P 9582. Max. Dim., 0.133 m. Only a small bit of the edge preserved.

A flat lid with concentric grooves and a loop handle. Coarse buff clay; traces of burning.

A 58. Double-saucered lamp. Fig. 10

L 2864. H., 0.25 m. Diam. of upper saucer, *ca.* 0.08 m. The handle and parts of the lower saucer broken away.

The upper saucer has an uneven covering of green glaze over a white slip; part of the slip covers the lower saucer. Buff clay.

A 59. Clay disc. Fig. 10

MC 349. Diam., 0.07–0.078 m.

A thick disc, irregularly flat, with a hole near the middle; possibly a spindle whorl. Orange clay with traces of a lighter slip.

A 60. Fragment of a porphyry cross. Fig. 10

ST 169. P.H., 0.08 m. P.W., 0.029 m.

Two arms of a small Maltese cross.

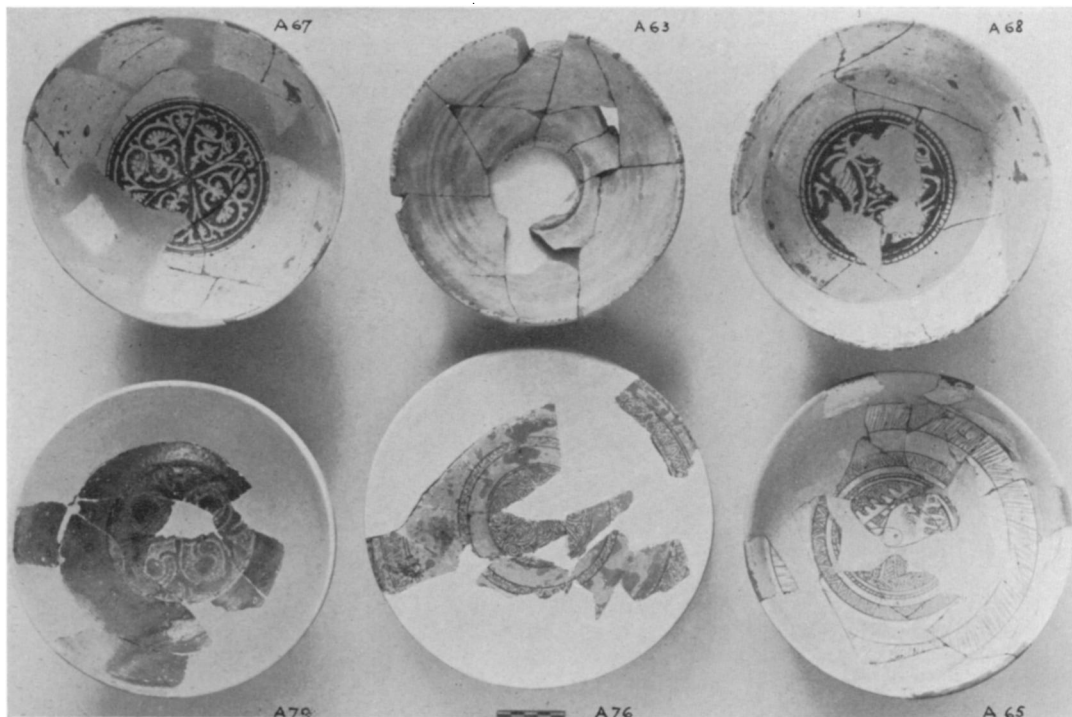


Fig. 11. Sgraffito and Plain-glazed Wares from Group A, Period III

A 61. Stone artifact. Fig. 10

ST 179. Max. Dim., 0.065 m.

A piece of black stone, irregularly shaped; all sides polished smooth as if from use as a grinder.

A 62. Bone button. Fig. 10

BI 332. Diam., 0.023 m. T., 0.006 m.

One side flat, the other domed and decorated with incisions; pierced through the centre. The bone dyed pink.

A 63. Yellow-glazed bowl. Fig. 11

P 9611. P.H., 0.085 m. Diam., 0.21 m. The foot and a few small pieces of the rim and walls missing.

Curving sides. In the centre, a depression surrounded by a ridge; notched rim. Uneven yellow glaze; white slip on outside. Buff clay.

A 64. Yellow-glazed bowl. Fig. 14

P 9612. H., 0.055 m. Diam., 0.143 m. Pieces of the rim and walls missing.

A small bowl with inturned rim. Yellow glaze with irregular streaks and dots of brown. White slip on outside. Pinkish buff clay.

A 65. Sgraffito bowl. Figs. 11, 12, 32

P 9384. H., 0.067 m. Diam. estimated, *ca.* 0.22 m.

A shallow bowl with almost vertical, slightly outturned rim; low ring foot. In the central medallion, a bird against an imbricated background; between the medallion and the rim, one narrow and one wide band of zigzags. Almost colorless glaze; thin white slip on the outside. Fine red clay.

A 66. Incised sgraffito bowl. Fig. 13

P 9385. H., 0.11 m. Diam. estimated, *ca.* 0.30 m. About one half preserved. Profile complete.

A large flaring bowl with slightly incurving rim. A goat, right, eating a vine; vines in the field. Green glaze. Buff clay.

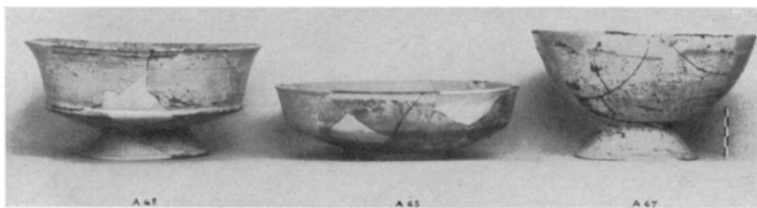


Fig. 12. Sgraffito Bowls from Group A, Period III

A 67. Incised bowl. Figs. 11, 12, 32

P 9386. H., 0.122 m. Diam., 0.214 m. Almost complete.

A deep bowl on a high conical foot. In the centre, a large medallion with a quatrefoil palmette ornament against an incised background. Yellow glaze; white slip and thin colorless glaze on the outside. Reddish clay.

A 68. Incised bowl. Figs. 11, 12, 32

P 9387. H., 0.109 m. Diam., 0.23 m. Almost complete.

An open bowl on a flaring foot; almost flat floor, with sharply defined junction between floor and vertical concave sides. In the centre, a medallion with a rinceau design against an incised background. Yellow glaze; white slip and colorless glaze on outside. Reddish clay.

A 69. Sgraffito plate. Fig. 13

P 9388. H., *ca.* 0.05 m. Diam. estimated, *ca.* 0.31 m. About one third preserved.

A large plate with hatched rim. In the centre, a geometric design (?) against an imbricated background, surrounded by three rinceau bands, the middle one interrupted, probably four times, by a geometric medallion. Fairly fine work. Almost colorless glaze within and without. Red clay. Mended in antiquity.

A 70. Incised sgraffito bowl. Fig. 13

P 9602. H., 0.14 m. Diam., 0.321 m. Fragments from the rim and wall, also most of the central medallion, missing.

Rather high ring foot; upturned rim. In the centre, a medallion with a conventional design(?) against an imbricated background; around the sides, a band of incised vertical strokes. Poor green glaze. Pinkish buff clay.

A 71. Sgraffito bowl. Fig. 13

P 9603. H., 0.105 m. Diam., *ca.* 0.305 m. About one half preserved.

High ring foot; inturned rim. In the centre, a bird, crudely drawn, head and feet missing; conventional foliate ornaments in the field. Poor light yellow glaze. Buff clay.

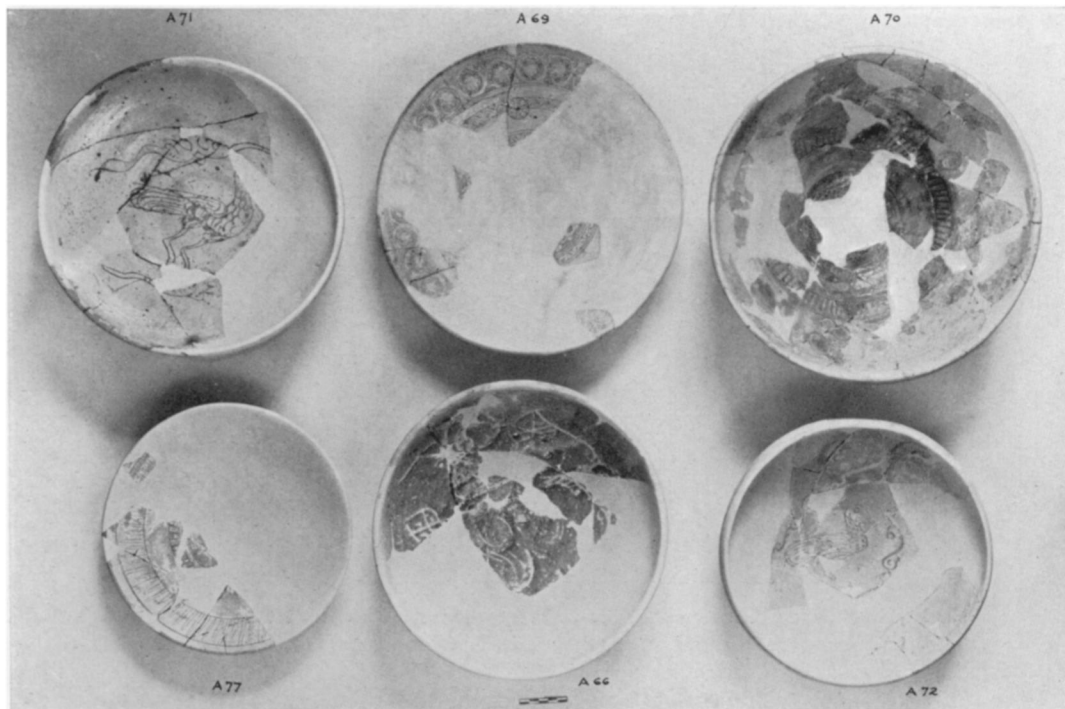


Fig. 13. Sgraffito Ware from Group A, Period III

A 72. Sgraffito bowl. Fig. 13

P 9604. H., 0.095 m. Diam. estimated, *ca.* 0.29 m.

Slightly flaring ring foot; inturned rim. In the centre, a bird, sgraffito; incised sgraffito vine ornament in the field. Brownish yellow glaze; white slip on outside. Buff clay.

A 73. Incised sgraffito lid. Fig. 14

P 9605. P. H., 0.065 m. Diam., 0.205 m.

Slightly incurving rim; small stem for knob broken away. The inside glazed green; around the outside a scrawling conventional design with brownish yellow glaze, much peeled. Clay grey to buff.

A 74. Fragment of sgraffito bowl. Fig. 14

P 9606. Diam. of foot, 0.117 m.

The bottom of a large bowl with ring foot. A bird, right, head missing; conventional foliate ornament in the field. Yellow glaze; white slip on the outside. Light red clay.

A 75. Fragment of sgraffito bowl. Fig. 14

P 9607. Diam. of foot, 0.123 m.

In a medallion, an animal, left, head missing; no inner detail on body; small vine sprays in background. Yellow glaze. Buff clay.

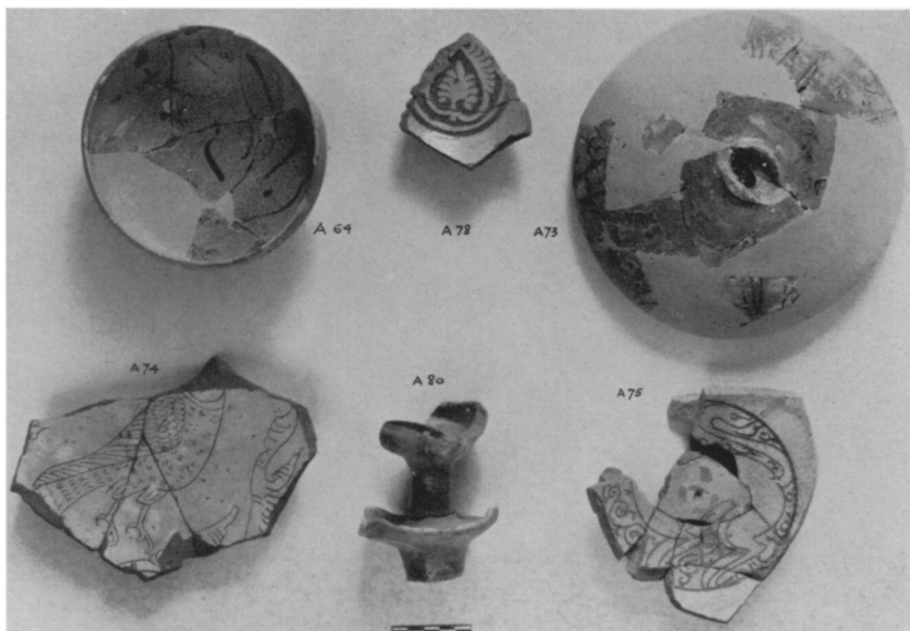


Fig. 14. Sgraffito and Plain-glazed Wares from Group A, Period III

A 76. Sgraffito plate. Fig. 11

P 9608. H., 0.047 m. Diam. estimated, *ca.* 0.26 m.

Notched rim. In the centre, an elaborate rinceau medallion surrounded by two bands of zigzags. Yellow glaze, much peeled; white slip on outside. Red clay. Traces of burning.

A 77. Sgraffito plate. Fig. 13

P 9609. H., 0.058 m. Diam. estimated, *ca.* 0.26 m. Profile complete to inside of ring foot.

Plain rim. In the centre, a medallion with a conventional design (?) against an imbricated background, surrounded by a band of incised vertical strokes and, near the edge, a broader band of sgraffito strokes. Dull light green glaze; white slip on outside. Light red clay.

A 78. Medallion from incised bowl. Fig. 14

P 9610. Max. Dim., 0.085 m.

From a small bowl with flaring foot. A split palmette with an inner palmette against an incised background. Yellow glaze; white slip and very thin glaze on outside. Pinkish buff clay.

A 79. Sgraffito bowl. Figs. 11, 32

P 9613. H., 0.103 m. Diam. estimated, *ca.* 0.225 m.

Widely flaring foot; incurving sides. In the centre, a medallion with a conventional design against an imbricated background. Uneven green glaze. Buff clay.

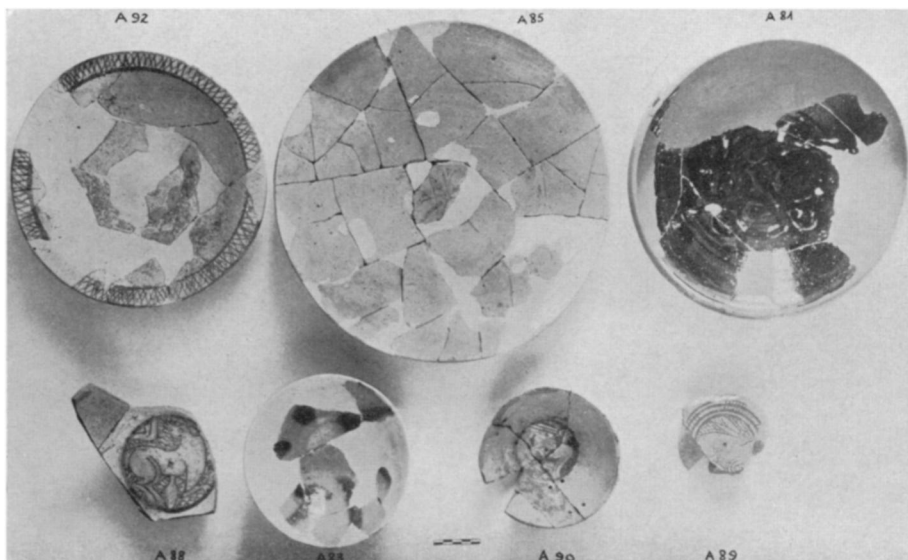


Fig. 15. Bowls and Plates from Group A, Period IV

A 80. Double-saucered lamp. Fig. 14

L 2865. P. H., 0.113 m. The lower half and parts of both saucers missing.

The spouts are at right angles to each other. The upper saucer glazed yellow on the inside, with brown around the rim; the whole of the outside, and the inside of the lower saucer glazed green. Pinkish buff clay.

A 81. Slip-painted bowl. Fig. 15

P 9614. H., 0.11 m. Diam. estimated, *ca.* 0.29 m.

Slightly flaring ring foot; inturned rim. In the centre, under the glaze, a design painted in black with splotches of white; white under the glaze around the rim; elsewhere the colorless glaze is applied directly over the clay. Clay buff to orange.

A 82. Green-glazed bowl. Fig. 16

P 9615. H., 0.09 m. Diam. estimated, *ca.* 0.30 m.

Slightly flaring ring foot; incurving rim. Uneven green glaze on the inside; thin white slip on the outside. Pinkish buff clay.

A 83. Yellow and green-glazed bowl. Fig. 15

P 9616. H., 0.07 m. Diam. estimated, *ca.* 0.19 m. About two thirds preserved.

Undefined rim. The inside glazed light greenish-yellow with streaks of green running down from the rim. Buff clay.

A 84. Small yellow-glazed bowl. Fig. 16

P 9617. H., 0.067 m. Diam. estimated, *ca.* 0.15 m. About one quarter preserved.

Widely flaring foot. White slip on outside. Buff clay.

A 85. Incised sgraffito plate. Fig. 15

P 9618. H., 0.05–0.06 m. Almost complete.

A large, almost flat plate. In the centre, a cross; the inside was covered with yellow glaze which has almost entirely peeled away; the white slip and thin colorless glaze which covered the outside has likewise almost disappeared. Buff clay.

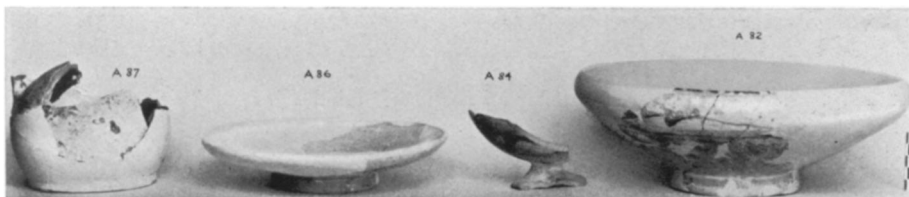


Fig. 16. Plain-glazed Ware from Group A, Period IV

A 86. Yellow-glazed plate. Fig. 16

P 9619. H., 0.042 m. Diam. estimated, *ca.* 0.215 m. About one half preserved.

Slightly inturned rim. Buff clay, from which the yellow glaze has almost entirely peeled.

A 87. Yellow-glazed jug. Fig. 16

P 9621. P. H., 0.11 m. Diam., 0.14 m. None of the neck and only the lower attachment of the handle preserved.

From the shoulder and lower part of a round-bodied jug. Flat base set off by shallow groove. Light yellow glaze; the bottom glazed but not slipped. Red clay.

A 88. Fragment of sgraffito bowl. Fig. 15

P 9380. H., 0.108 m. Diam. estimated, *ca.* 0.115 m. A small section of the rim and walls preserved. Profile complete.

Flaring foot; slightly incurving rim. In the centre, a medallion with an animal, right, looking back, against an imbricated background. Light yellow glaze. Buff clay.

A 89. Fragment of sgraffito bowl. Fig. 15

P 9381. P. H., 0.042 m. Diam. of foot, 0.095 m. About three quarters of the medallion and foot preserved.

From a bowl similar to the preceding. A rabbit against an imbricated background, in a medallion surrounded by a border of four incised bands, cross-hatched at intervals. Light yellow glaze. Buff clay.

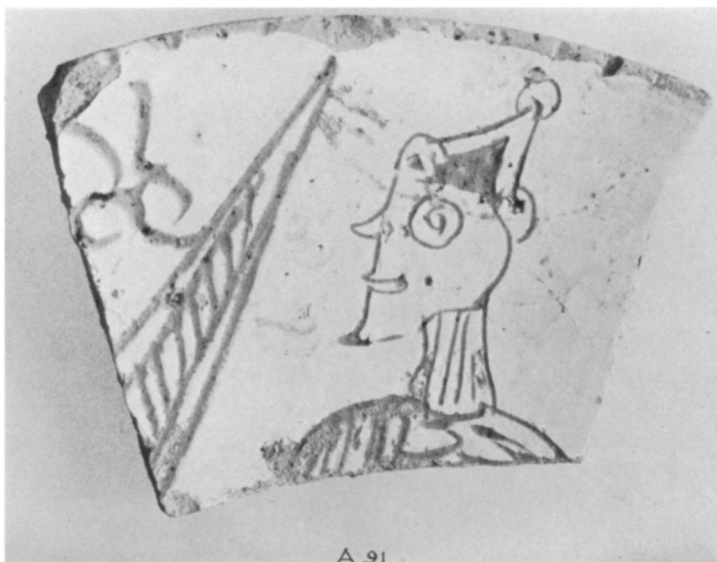


Fig. 17. Sgraffito Fragment from Group A, Period IV. (Slightly reduced)

A 90. Incised bowl. Fig. 15

P 9382. P. H., 0.065 m. Diam., 0.151 m.

A flaring stemmed bowl; the stem completely broken away. In the centre, a medallion with a rabbit against an incised background, crudely drawn. Yellow glaze; white slip on outside. Reddish clay. Mended in antiquity.

A 91. Incised sgraffito sherd. Fig. 17

P 9383. Max. Dim., 0.105 m.

From an open plate. The head and shoulders of a warrior, left, wearing a pointed cap and carrying a pointed wicker (?) shield. Yellow glaze. Orange clay.

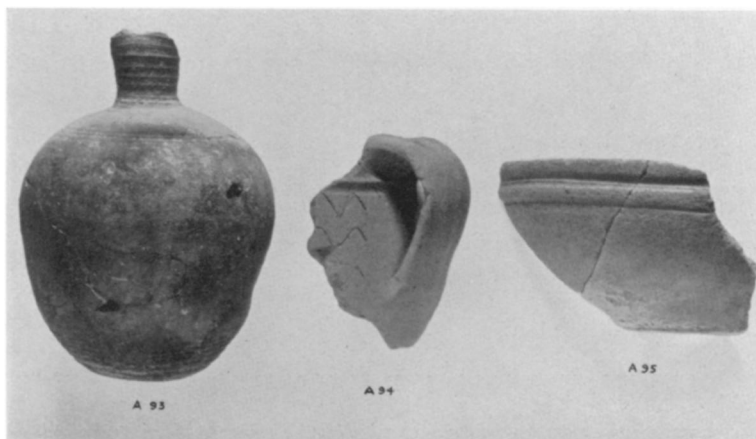


Fig. 18. Coarse Ware from Group A, Period IV

A 92. Incised sgraffito plate. Fig. 15

P 9620. H., 0.057 m. Diam., 0.26 m.

Rather high ring foot; almost flat projecting rim decorated with cross-hatching. Bubbly yellow glaze; traces of white slip on outside. Buff clay.

A 93. Coarse jug. Fig. 18

P 9622. H., 0.26 m. Diam., 0.19 m. The handle and part of the lip broken away.

Rounded bottom; shallow grooves around neck, shoulder and above base. Coarse red clay.

A 94. Fragment of large jar. Fig. 18

P 9623. P. H., 0.175 m. W. of handle, 0.062 m.

A handle and part of the wall of a coarse jar; none of the rim preserved. Below the upper handle attachment, a ridge, below which are three rows of zigzags scratched in the clay. Coarse red clay.

A 95. Fragment of coarse bowl. Fig. 18

P 9624. H., 0.135 m. Diam. estimated, *ca.* 0.30 m. Profile complete.

A flat-bottomed bowl with slightly curving sides. Below the rim, on the outside, two grooves. Coarse clay, red to buff on the outside, grey at the core.

GROUP B

B 1. Brown-glazed chafing dish. Fig. 19

P 10,147. H., 0.185 m. Diam. at rim, 0.215 m.

Deep bowl with moulded rim and flat bottom; high base tapering toward concave foot, with a large rectangular opening on one side; on the opposite side at least one small round hole; two vertical handles attached at the base of the bowl and just above the foot; irregular gouges on the outside of the base. The glaze covers the inside of the bowl, with splashes on the outside. Coarse red clay.

B 2. Spouted jug. Fig. 19

P 10,148. H., 0.092 m. Diam., 0.103 m.

Flat bottom; straight rim; vertical handle from top of rim to below point of greatest circumference; spout set on shoulder near handle. Brown glaze over inside and upper part of outside, much damaged and whitened. Coarse red clay.



Fig. 19. Glazed Wares from Group B



Fig. 20. Cooking Pots from Groups B and E

B 3. Polychrome cup. Fig. 19

P 9981. H., 0.063 m. Diam., 0.089 m. One handle and a piece of the rim missing.

Concave, slightly projecting base; almost vertical sides with sharply defined inward slope near the base; two handles extending from rim to base. On exterior, a band of trefoils of yellow-brown glaze outlined in black; on the floor, in black paint, a cross with bars at the ends. Yellow glaze around the inside and outside of the rim, with splashes on the handle. White clay, pink at the core.

For similar interior decoration on the same ware, cf. Rice, pl. VI.

B 4. Fragment of blue-glazed bowl or cup. Fig. 19

P 9982. H., 0.046 m. Diam. estimated, ca. 0.10 m. Profile complete.

Slightly flaring rim; groove at bottom of side wall. Covered all over with a light blue-green glaze, badly stained. Grey clay.

B 5. Fragment of a coarse lid. Fig. 21

P 9984. T., 0.016 m. Max. Dim., 0.075 m.

From a flat lid with plain rim. In a circle stamped on the upper surface is a scene, undoubtedly to be interpreted as the Adoration of the Magi. At the left a figure sits, three-quarters or profile, holding a child; from the right advance three figures wearing Phrygian caps, short tunics and possibly trousers; each carries a small object. Solid red brown clay, much blackened, especially on the lower surface.



Fig. 21. Stamped Fragment. (Actual size)

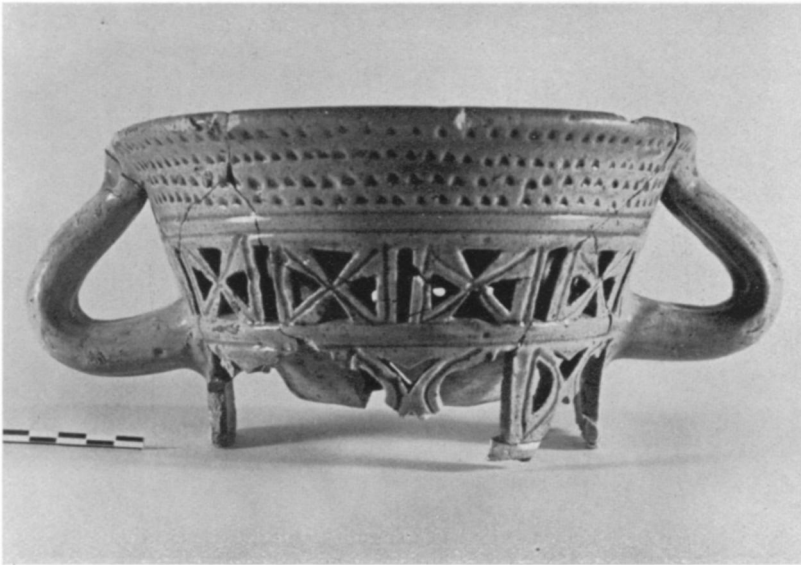


Fig. 22. Green-glazed Chafing-dish (White Ware)

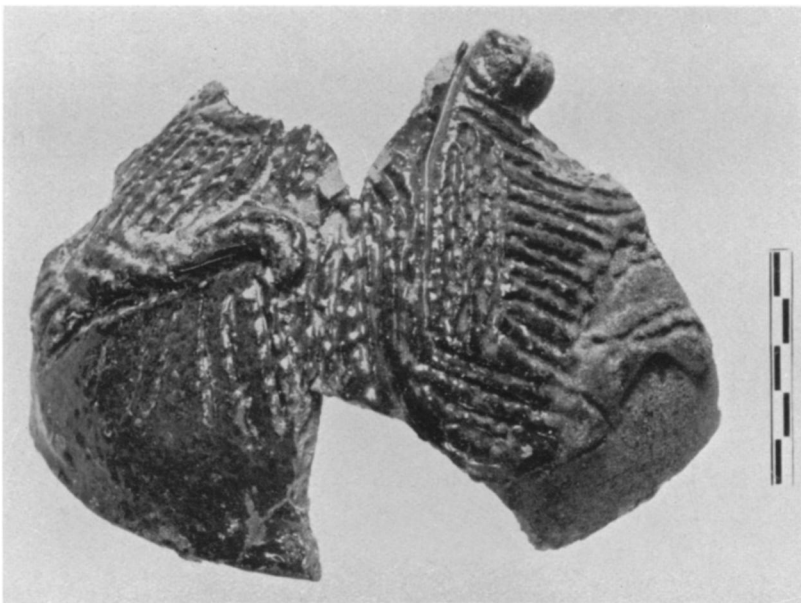


Fig. 23. Brown-glazed Lid for Chafing-dish

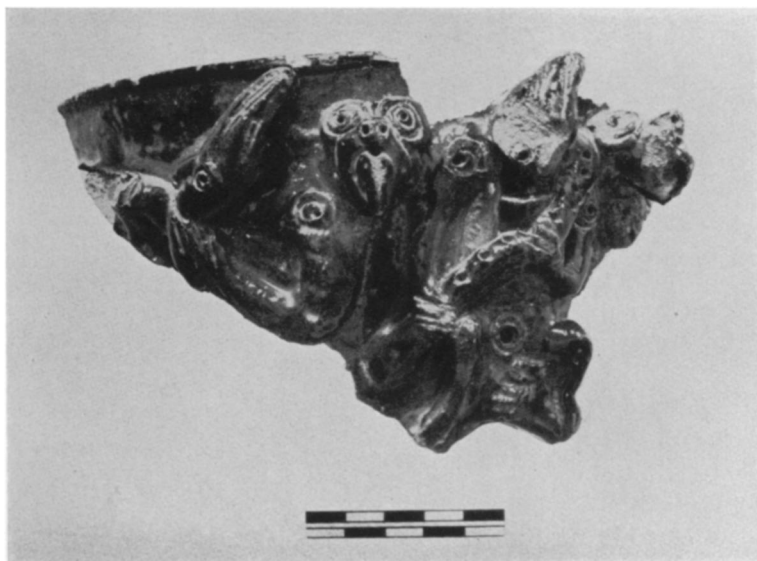


Fig. 24. Brown-glazed Chafing-dish, Plastic Decoration



Fig. 25. Bowls and Plates from Group C

B 6. Two-handed cooking pot. Fig. 20

P 9983. H., 0.155 m. Diam. of rim, 0.125 m. Diam. of body, 0.191 m. Intact.

A round-bottomed plump pot; vertical rim with the top surface sloping in; two vertical handles on the shoulder. Four shallow wheel-grooves about the point of greatest circumference. Gritty red-brown clay; the bottom burned black.

B 7. Fragment of coarse pithos. Fig. 3

P 10,149. Diam. at rim estimated, *ca.* 0.305 m.

A piece from the rim and shoulder with one handle preserved. Vertical rim, flat on top, with two angular ridges around the side; horizontal loop handle on bulging side wall. Incised wavy lines below rim. Coarse red clay, grey at core.

GROUP C

C 1. Green-glazed bowl. Figs. 25, 33

P 5635. H., 0.05 m. Diam. estimated, *ca.* 0.195 m.

A shallow bowl with carefully profiled walls sharply distinguished from low, nearly vertical rim. White slip on outside. Reddish clay.

C 2. Slip-painted bowl. Figs. 25, 32

P 5634. H., 0.117 m. Diam., 0.291 m.

A large bowl with upturned rim. Slip-painted design of triangles with irregular streaks and splotches, covered with green glaze. Buff clay.



Fig. 26. Sgraffito Fragment from Group C

C 3. Red-painted plate. Figs. 25, 33

P 5633. H., 0.037 m. Diam., 0.205 m.

Upturned sides; very low ring foot. Decorated with two bands of debased rinceau in heavy reddish brown over a white slip. Slightly opaque colorless glaze. Light brown clay.

C 4. Fragment of sgraffito bowl. Fig. 26

P 5631. Diam. of foot, 0.09 m.

The bottom of a shallow bowl; most of the central medallion preserved. A seated lion, his head, frontal, resting on his forelegs; his body following the contour of the circle, against a rinceau background; on his haunch a cross. Light greenish yellow glaze. Light red clay. Thin colorless glaze on outside.

C 5. Sgraffito plate with incision. Figs. 25, 33

P 5632. H., 0.032 m. Diam. estimated, *ca.* 0.20 m.

Sharply upturned rim; low, concave foot. A rosette in a central medallion, surrounded by a band of enclosed palmettes, sgraffito, with incised details. Light green glaze; white slip on the outside. Reddish clay.

GROUP D**D 1. Fragment of sgraffito bowl. Fig. 27**

P 5572. H., 0.07 m. Diam. estimated, *ca.* 0.20 m.

A piece from the rim to the base of a small flaring bowl. In the centre, a rinceau medallion; around the middle of the wall, a rinceau band interrupted at least once by a medallion; near

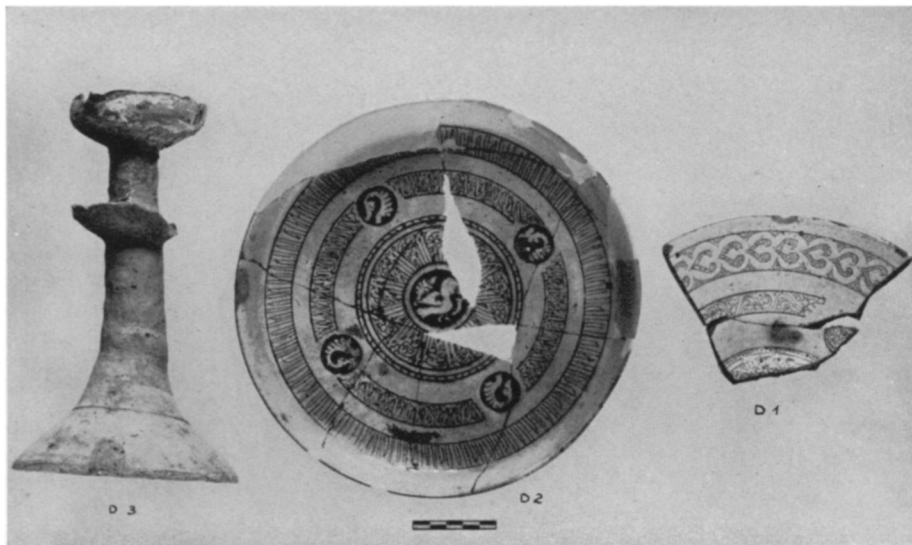


Fig. 27. Sgraffito Ware and a Lamp from Group D

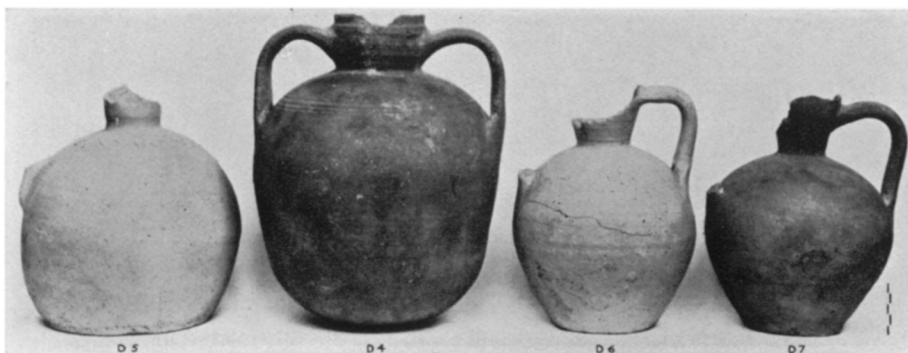


Fig. 28. Coarse Ware from Group D

the rim, a wider band with a running pattern of heart-shaped leaves. Greenish yellow glaze; white slip and colorless glaze on the outside. Red clay.

D 2. Sgraffito plate with incision. Fig. 27

P 5314. H., 0.043 m. Diam., 0.299 m. Almost complete.

Vertical rim; very low ring foot. Small central medallion with a bird against an incised background, surrounded by three bands of conventional ornament, sgraffito, the middle one interrupted four times by an incised medallion. Almost colorless glaze, thin slip and glaze on the outside. Red clay.

D 3. Double-saucered lamp. Fig. 27

L 1717. H., 0.228 m. W. of upper saucer, *ca.* 0.083 m. Diam. of base, 0.127 m.

The stand flares toward the base. Green glaze on the inside of the upper saucer; traces of white slip on the outside of both saucers. Buff clay.

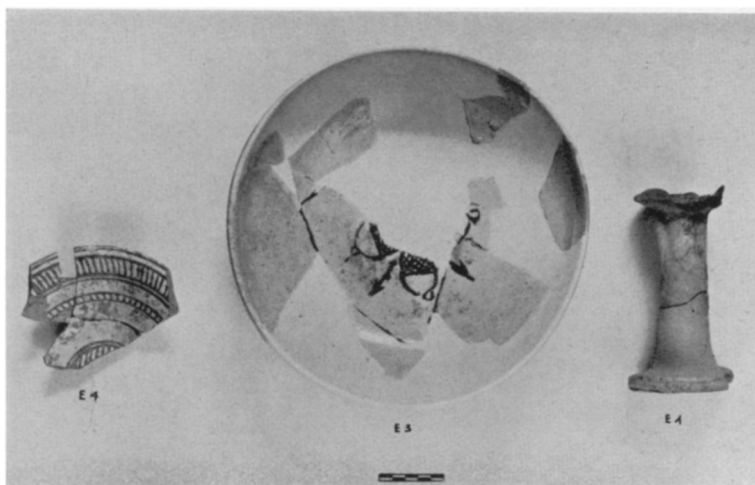


Fig. 29. Sgraffito Bowls and a Lamp from Group E

D 4. Unglazed amphora. Fig. 28

P 5316. H., 0.293 m. Diam., 0.229 m.

Rounded bottom, short neck; wheel ridges on the shoulder. Coarse red clay.

D 5. Coarse jug with incised decoration. Fig. 28

P 5569. P.H., 0.218 m. Diam., 0.195 m.

Round body; flat bottom. Zigzag lines incised in the wet clay, on the shoulder. Micaceous pinkish buff clay, grey core. Lip and handle missing.

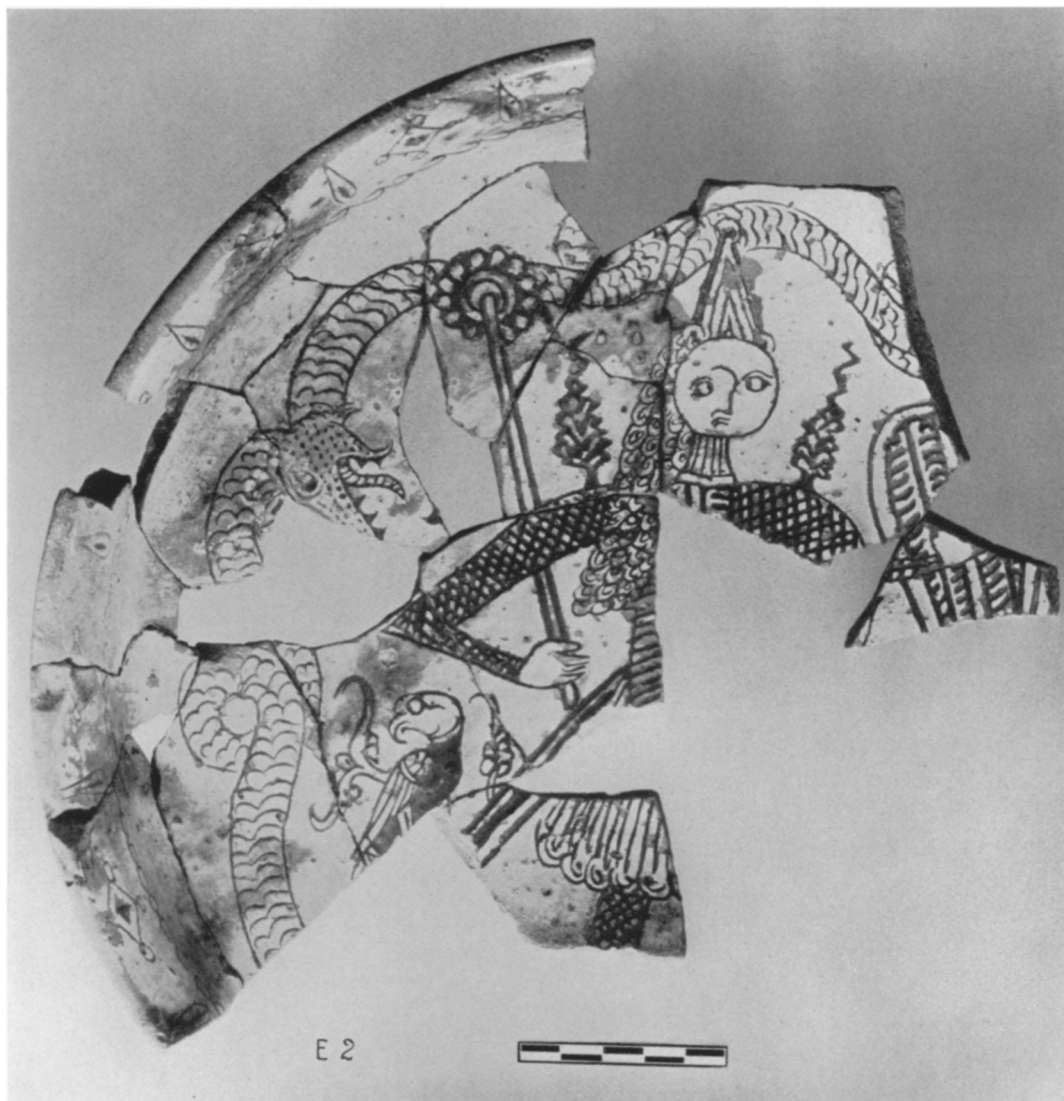


Fig. 30. Sgraffito Plate from Group E

D 6. Unglazed amphora. Fig. 28

P 5570. H., 0.23 m. Diam., 0.175 m.

Round body, tapering toward flat bottom. Several grooves around shoulder. Light pinkish buff clay. One handle and most of lip missing.

D 7. Unglazed amphora. Fig. 28

P 5571. H., 0.225 m. Diam., 0.176 m.

Round body tapering sharply toward flat bottom. Narrow neck with flaring lip. Wheel-run grooves around shoulder. Coarse brick-red clay. One handle and most of lip missing.

GROUP E

E 1. Double-saucered lamp. Fig. 29

L 2842. H., 0.156 m. Max. Diam., 0.097 m.

The upper saucer and the handle broken away. Flaring base. Buff clay; yellowish glaze, much worn.

E 2. Sgraffito plate with incision. Figs. 30, 33

P 9396. H., 0.071 m. Diam. estimated, *ca.* 0.29 m. Less than half preserved.

Almost vertical rim; low ring foot. A warrior, facing, wearing a high conical cap, a tight-fitting garment covering his arms and legs, and a flaring skirt resembling a fustanella. His long curly hair falls below his shoulders. In his left hand he carries a shield, in his right a short staff topped with a rosette. Two tree-like objects rise from his shoulders and from his waist hangs a scabbard (?). At his right is an eagle or falcon with incised body and around him, encircling the plate, is coiled a dragon. The rim is decorated with a border of alternate tear-drops and lozenges above a debased guilloche. Yellow glaze; white slip and thin glaze on outside. Light red clay.

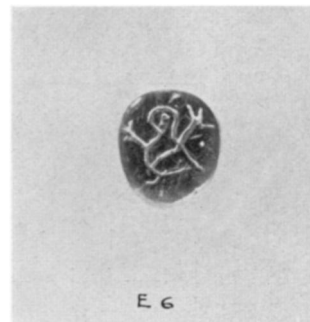


Fig. 31. Stone Seal from Group E. (Slightly enlarged)

E 3. Incised sgraffito bowl. Fig. 29

P 9505. H., 0.087 m. Diam. estimated, *ca.* 0.295 m.

Fragments of a low bowl with slightly incurving sides. In the centre, a Maltese cross, cross-hatched, with loops at the ends and arrows between the arms. Light yellow glaze. Buff clay.

E 4. Fragment of incised sgraffito bowl. Fig. 29

P 9504. H., 0.056 m. Diam. estimated, *ca.* 0.170 m.

From a small bowl with flaring sides. In the centre, a medallion with a simple design of incised lines; around the sides, two bands of vertical incised lines. Yellow glaze. Light red clay.

E 5. Two-handled cooking pot. Fig. 20

P 9506. P.H., 0.225 m. Diam., 0.277 m. The bottom, one handle and pieces from the walls missing.

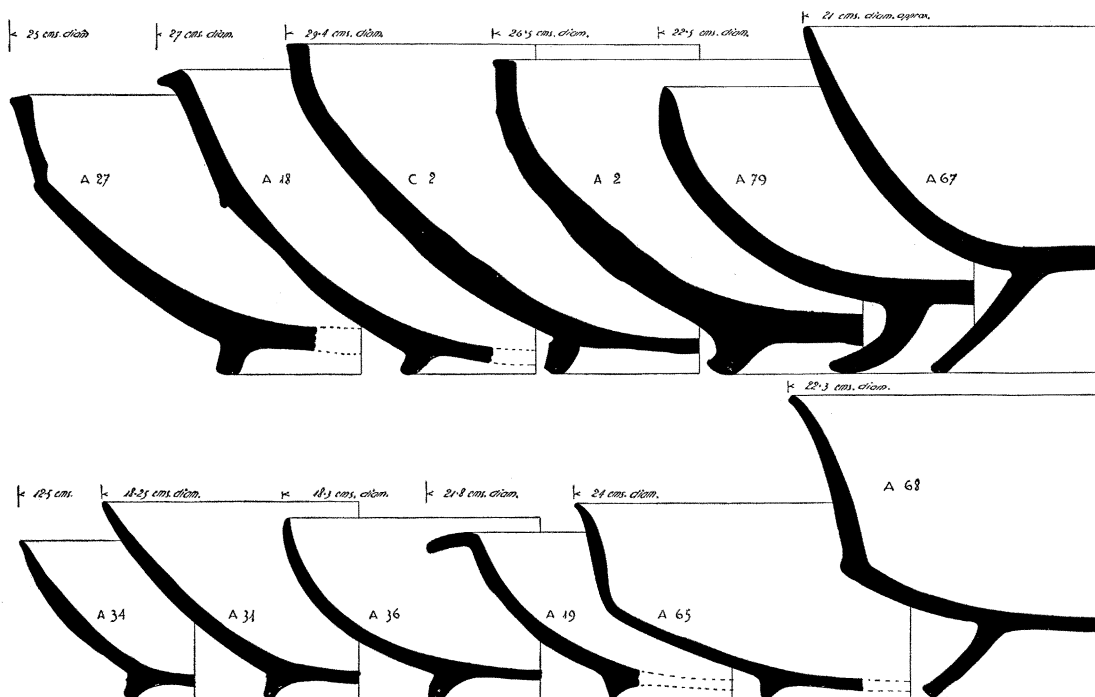


Fig. 32. Profiles of Bowls

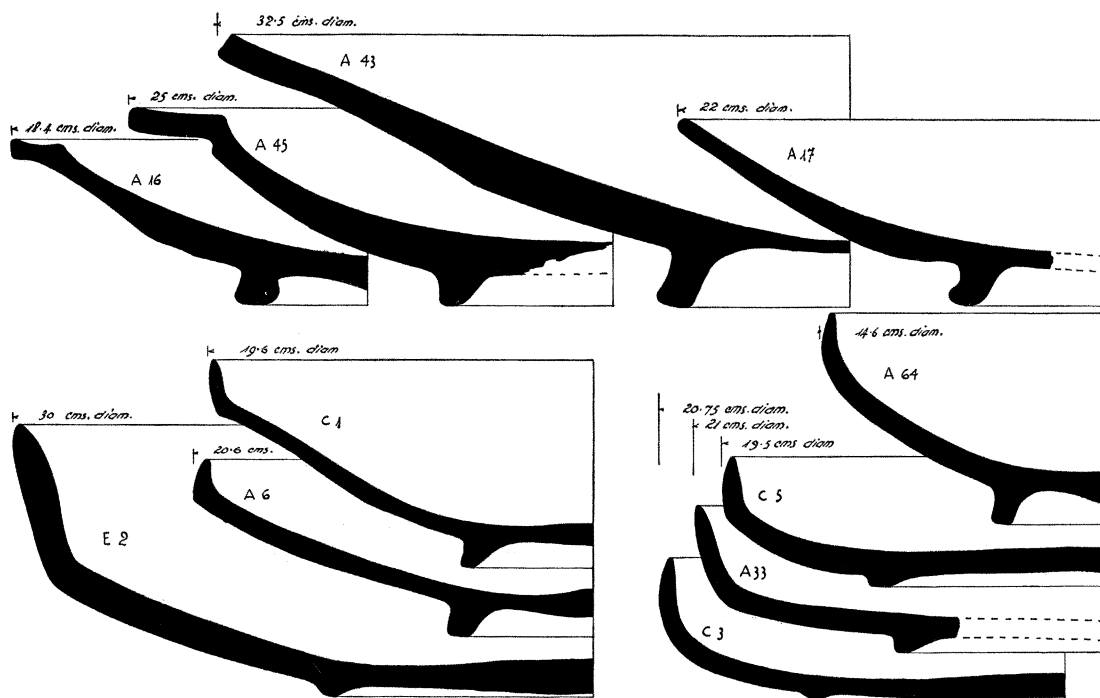


Fig. 33. Profiles of Bowls and Plates

Squat pot tapering slightly toward bottom; low vertical rim. Wheel-run grooves around middle of body. Dark red micaceous clay, unglazed; blackened by fire.

E 6. Stone Seal. Fig. 31

ST 171. H., 0.016 m. Diam., 0.01 m.

A cone-shaped stone with a small knob at the point. On the flat circular bottom is engraved a bird. Light green stone with a soapy texture; opaque.

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