

# MORE BYZANTINE AND FRANKISH POTTERY FROM CORINTH

(PLATES 62-69)

A large amount of Byzantine and Frankish pottery turned up in the excavations at Corinth in 1959-1961,<sup>1</sup> a good deal of it from closed deposits or relatively undisturbed fills.<sup>2</sup> This has made it possible to add to and correct to some extent Morgan's book on the glazed Byzantine pottery of Corinth.<sup>3</sup> Morgan's information on the characteristics and dating of the glazed pottery were in the main well borne out by the findings of the last few years; the chief addition in this area was the discovery of several bothroi (hereafter designated as Bothroi I-V; see below pp. 265-267) of the later thirteenth and early fourteenth centuries which made it possible to group together and date with some degree of accuracy a number of fine glazed wares which Morgan had not included or had not been able to treat fully. Also it has been possible to place in a better relative chronology several glazed wares of the later twelfth and first half of the thirteenth centuries which were discussed by Morgan. The chief purpose of this article is to provide material which may be helpful in dating middle Byzantine and thirteenth century fills; a start, therefore, has been made in dating unglazed wares, a province almost untouched in works on pottery of this period. The unglazed wares are by no means as reliable for dating at the glazed, but many are

<sup>1</sup> My thanks are due Dr. H. S. Robinson who kindly read the manuscript in all stages and gave help and advice at every period of the work.

<sup>2</sup> See H. S. Robinson, *Hesperia*, XXIX, 1960, pp. 225-240; XXXI, 1962, pp. 95-113 for the areas dug in 1959-1960.

<sup>3</sup> Charles H. Morgan, *Corinth*, XI, *The Byzantine Pottery*, Cambridge, Mass., 1942, to be referred to as Morgan. Previous to Morgan's book there were two studies of glazed pottery from Corinth, aside from odd pieces published in excavation reports in the *A.J.A.*: A. Th. Philadelpheus, Δελτίον Χριστιανικῆς Ἀρχ. Ἐπαύειας, Series B, XI, 1923, pp. 21 ff.; F. O. Waagé, *Hesperia*, III, 1934, pp. 129-139 (on Proto-Majolica wares). Neither of these was helpful for this article. Other works that were useful for the study of Byzantine pottery from different areas are cited throughout the section on glazed pottery in this article. The bibliography in D. Talbot Rice, *Byzantine Glazed Pottery*, 1930, pp. 105-107 was my guide to most of the earlier works. Helpful in a general way, but not particularly relevant to the material covered here are general surveys of glazed pottery from the Athenian Agora: F. O. Waagé, *Hesperia*, II, 1933, pp. 308-328; M. A. Frantz, "Middle Byzantine Pottery in Athens," *Hesperia*, VII, 1938, pp. 429-467 (but see note 50 below), and medieval pottery from Cyprus: J. du P. Taylor and A. H. S. Megaw, "Cypriot Medieval Glazed Pottery, Notes for a Preliminary Classification," *Report of the Department of Antiquities, Cyprus, 1937-1939*, Nicosia, 1951, pp. 1-13; A. I. Dikigoropoulos and A. H. S. Megaw, "Early Glazed Pottery from Polis," *Rept. Dept. Ant., Cyprus, 1940-1946*, Nicosia, 1958, pp. 77-93. I have tried to look at as much work on Byzantine pottery as I could, so as to cite parallels; this article, however, was intended to be primarily of use for the closer dating of middle Byzantine and early Frankish fills and so far as I can determine, the excavations at Corinth have produced more and more datable material than any excavation yet published.



sufficiently distinct to be well worth considering. Many are, indeed, handsome enough to be worth considering for themselves alone. The unglazed wares treated here cover, in some periods rather sparsely, the span of time Morgan covered for glazed wares: from the tenth century through the thirteenth. The chronology of both the glazed and unglazed wares is based in as unbiased a way as possible on coins and firmly dated glazed wares. It will be apparent, however, that in a good number of cases the date given rests to a considerable degree on a feeling for the material gained from handling a large amount of it. Such relatively insecure chronology could have been avoided only by the omission of material which helps to illustrate the variety of shapes and decoration and which can at least be recognized as middle Byzantine. Even the tangible evidence is scarcely infallible. Closed deposits were rarely absolutely free from contamination, stratified layers are subject to considerable "drift" of coins and sherds up and down.

The terms used in describing the pottery are as far as possible those used by Morgan (pp. 26-35). Names applied to Byzantine pottery are almost invariably self-explanatory. The potters of the period followed no rigid classification of shapes; one can do little better than to illustrate each shape, since the modern names for them must be fairly general.

In this article I have made much use of Lot numbers. These refer to storage lots of the pottery from the excavations of 1959 on. For their significance see Robinson, *Hesperia*, XXXI, 1962, p. 100, note 7.

I have omitted Nos. 45-48 and No. 56 from the article since I have lately discovered the pieces to which these numbers had been assigned to be Turkish. Two of them (C-37-24 and C-32-9) are finely made water vessels of the same shape as one from the Agora in Athens, dated to the sixteenth century.<sup>4</sup> The other three (CP 945, C-37-1941, C-60-302) are spouted jugs, the first two small and finely made, the last larger and rather coarse. They are very similar in shape to another jug from Athens.<sup>5</sup> The first vessel from Athens and C-32-9 and C-37-1941 are decorated with bands composed of one or two wavy lines incised with a sharp point between two parallel ones. A quick look at pottery from the excavations at Corinth in 1962-1966, where Turkish material was abundant, showed me that this form of decoration is confined to that period.

#### LATER THIRTEENTH AND EARLY FOURTEENTH CENTURY FINE GLAZED WARES

Metallic, Glossy, Roulette, Roulette Ware Variant, Olive-Brown Ware, Two Unique Bowls.

<sup>4</sup> M. A. Frantz, "Turkish Pottery from the Agora," *Hesperia*, XI, 1942, pp. 1-28, Group 2, no. 8, fig. 11.

<sup>5</sup> *Ibid.*, Group 5, no. 7, fig. 19; this jug is glazed.

The contemporaneity of the wares in this first group was adequately demonstrated by the fact that they were constantly found together in the topmost levels of the excavations and particularly in several bothroi that were scattered about the area. Their date can be established both by the coins with which they were found and by the levels at which they appeared.

The majority of Frankish coins from the excavation were issues of William Villehardouin (especially Corinth Issue, 1245-1250);<sup>6</sup> his coins were found in quantity in the levels in which fragments of these wares were common, but also appeared in lower levels, where the wares in question did not occur. This condition suggests a *terminus post quem* for the wares around the middle of the century.<sup>7</sup> The few Frankish coins of the later thirteenth and fourteenth centuries were all found in contexts that contained all or some of these wares. No satisfactory *terminus ante quem* could be established, but there were virtually no coins which could be dated after the early fourteenth century; the wares under discussion probably do not date much later than that. No coins were found in any of the major bothroi which contained these wares (Bothroi I-V, see pp. 265-267), but there was one small, almost certainly closed group of Metallic, Glossy and poor Proto-Majolica I Wares which also contained coins of William Villehardouin (Clarenza Issue, 1250-1278) and one of Isabel Villehardouin (1297-1301).<sup>8</sup>

<sup>6</sup> Cf. H. S. Robinson, *Hesperia*, XXXI, 1962, p. 131.

<sup>7</sup> E.g., Lot 344 from the topmost level in Agora Southwest Section contained Metallic, Roulette and Glossy Wares; Lot 346 from the level directly beneath has coins of William Villehardouin (Corinth Issue, 1245-1250) and none of these wares; the same is true of Lot 347 directly beneath the last. Lot 354 (top) has all three late wares; Lot 355, directly beneath, has one fragment of Glossy Ware; Lot 356, beneath that, has none of these wares and coins of Villehardouin (Corinth Issue, 1245-1250). Lots 422 (top) and 423 (beneath) have the wares (422 has a higher percentage than 423); Lot 424, from beneath 423, has coins of Villehardouin (Corinth Issue, 1245-1250) and none of these wares. The Lots each represent approximately 0.30 m. to 0.50 m. of fill taken from the entire area over a section of the excavation. They are not from closed deposits, nor was the fill noticeably stratified; it had, however, accumulated gradually, to judge by the changing character of the pottery.

<sup>8</sup> This is a small group of pieces in a large deposit of pottery (Lots 23-26, 29), otherwise completely of the late twelfth century, which is from just below a level (Lot 28) that seems to be of the later twelfth or early thirteenth century. The late fragments are in Lots 25 and 26. The complete disparity of the date of the sherds makes it certain that the group of late pottery must belong to an undetected bothros and that the Frankish coins belong to them. The rest of the glazed sherds are almost completely Incised and Sgraffito Wares with rabbits and/or lions singly, or in groups, in a central medallion; most have a beaded border and are glazed all over. There is no Late Painted Incised Sgraffito Ware or Late Green and Brown Painted Ware in the deposit, which suggests that the date of all but the intrusive late pieces is late in the reign of Manuel I (1143-1180) or very shortly thereafter (cf. pp. 262-264); several coins of Manuel I were found with the pottery. The unglazed pottery is typical of the later twelfth century, not the later thirteenth. Plain Unglazed jug No. 58 and Cooking pots Nos. 114-121 are from this deposit; No. 121 is unique and might possibly belong with the late fragments; the other pieces could not.

## METALLIC WARE Nos. 1-6, Pl. 62, Fig. 1.

This very distinctive type of pottery has already been discussed by Morgan, who comments on its metallic appearance.<sup>9</sup> The fine, hard, red fabric is thin and precisely turned, with clearly defined edges. The glaze is commonly green and sometimes brown; it is thick and usually when found is opaque, with a metallic sheen. This effect may well be intentional, since the pottery seems to be made deliberately in imitation of metal work in its general form and especially in details, like the twisted "rope" of clay applied to the handle of No. 2. Several new jugs and bowls have been found in the last few years, but only one differs very markedly from those Morgan has described. This is No. 5 (Fig. 1), a bowl with a low foot, less crisply defined than in most examples of this ware, shallow sides and a relatively low, vertical rim, slightly offset on the interior. It was found in a small bothros that contained only it and a Roulette Ware bowl (No. 11). The ware is found in considerably greater quantity than Glossy or Roulette Ware.

## GLOSSY WARE Nos. 7-10, Pls. 62-63, Fig. 1.

This ware is immediately recognizable by its fine fabric, covered with the thick, shiny glaze that gives it its name. Although few bowls with complete profiles have been found, there are enough fragments to distinguish the general nature of the pottery. The bowls are of various forms, always finely made; the shapes are clear and precise, but not as sharply angular as those of Metallic Ware. Some are simple and rounded, like No. 7, but most have a rim, either inturned or vertical. Occasionally the center of the bowl is flat, with a vertical rim defined on the exterior by a flange, as in the case of No. 9, or by sharp horizontal ridges.<sup>10</sup> The clay is fine, reddish brown and slightly micaceous. It is covered with a thick, white or slightly pinkish slip that usually extends only about halfway down the outside of the bowl, or sometimes, as on No. 8, is trailed down in stripes. The glaze usually does not quite cover the slip on the exterior. The commonest color is a rich orange-yellow, but light green is also found. There are tripod marks in the center. The inside of the bowls is always decorated with one or two lines carefully incised in the slip, generally running around both the edge of the lip and the center. The outside is left plain; No. 9 has vertical slashes cut in the slip on the outside of the rim, but this is unusual. There was only one small fragment, No. 10, found in 1959-1961 with figured decoration, and it seems to be unique at Corinth. It is decorated in sgraffito with what must have been an impressive lion, of which a back and front leg only are preserved. The drawing on this fragment is very similar to that on a piece of Proto-Majolica I, published by Morgan (no. 818, pl. XXXV, g), which also preserves only the legs of a lion.<sup>11</sup>

<sup>9</sup> Morgan, pp. 62-63, nos. 285, 293-306, figs. 45, 46, 176.

<sup>10</sup> There is an example in Bothros I, Lot 124.

<sup>11</sup> Cf. also the lion on a Painted Sgraffito bowl in the Koechlin collection in Paris, dated to the

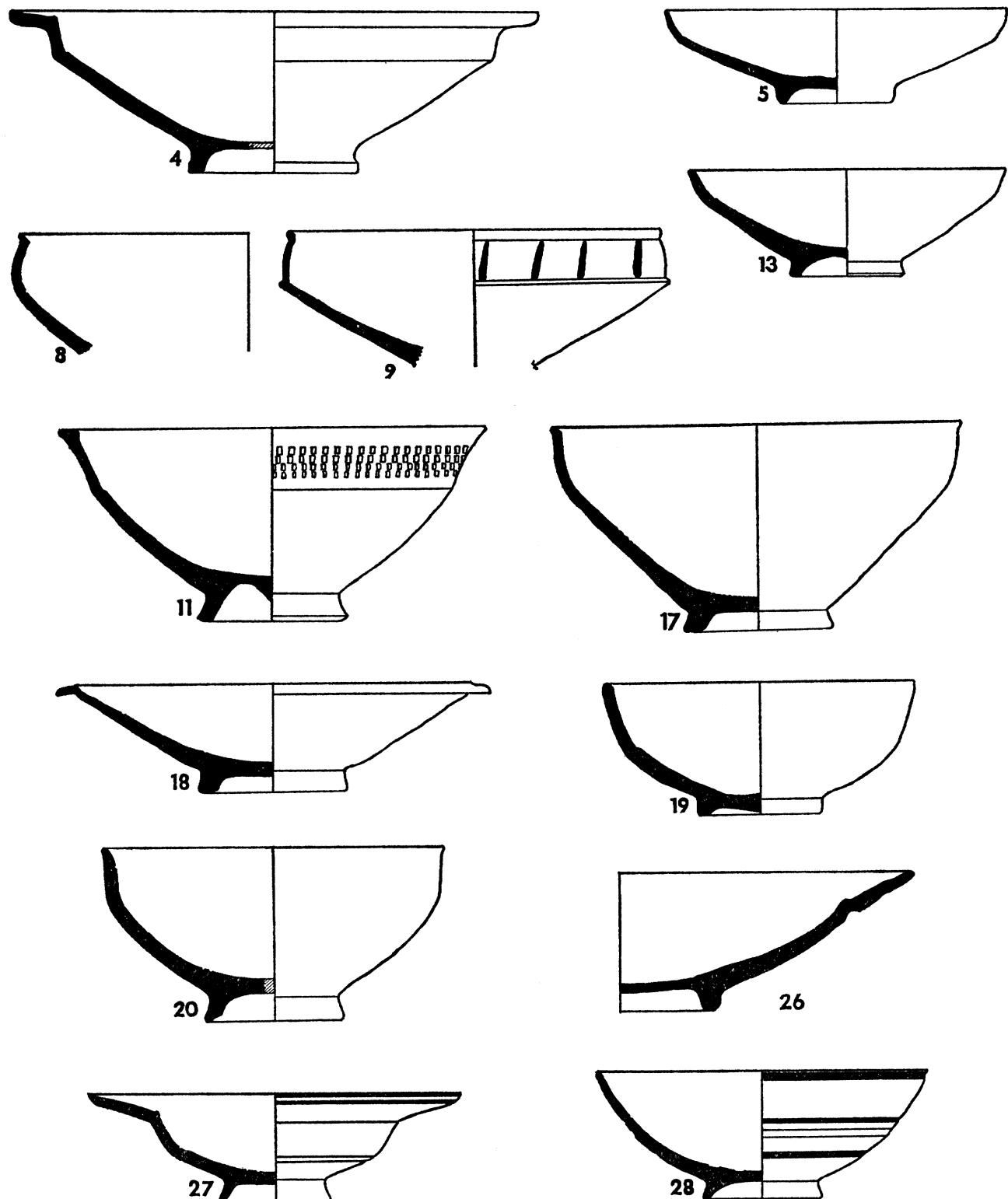


FIG. 1 (1:3)

The place of origin of this ware cannot be determined exactly; it is almost certainly from the Near East, and possibly from Syria.<sup>12</sup>

**ROULETTE WARE Nos. 11-13, Pl. 62, Fig. 1.**

Roulette Ware was noted briefly by Morgan (p. 174) and most specimens are of the type that he illustrates (fig. 156) with low foot, shallow body, high vertical rim, pointed lip and roulette marks on the outside of the rim, but variants of the shape and decoration have been found.

The name is somewhat misleading, since not all the bowls of this ware are so decorated. All of them, however, rouletted or not, can be certainly recognized by the clay, which is considerably micaceous, flower-pot red and hard, but not as fine as that of Glossy and Metallic Wares. The better bowls are smoothly finished, but the clay is usually rough on the inside of the foot. On the poorer bowls the clay has a tendency to scale off. The foot is low, generally flared with a small interior pendent

thirteenth century; A. J. Butler, *Islamic Pottery*, London, 1926, pl. XXXIX, top; also shown in L. Bréhier, *La sculpture et les arts mineurs byzantins*, Paris, 1936, pl. LXXVIII, 1. There is a lion on a Proto-Majolica I plate from At'lit that is very similar to the Corinthian example; C. N. Johns, "Medieval Slip Ware from Pilgrim's Castle, At'lit," *Q.D.A.P.*, III, 1934, pp. 137-144, pl. L, fig. 2. Johns also cites the bowl in the Koechlin collection as a parallel (p. 141, note 6).

<sup>12</sup> At At'lit there was a large class of simple bowls glazed with brown, green or yellow, with sgraffito decoration. A few had no more ornament than the examples of Glossy Ware from Corinth, which they strongly resemble, but most have a "heraldic" device in the center, a key or a chevron pattern; cf. Johns, *Q.D.A.P.*, I, 1931-1932, pl. LIII; the rims of nos. 1 and 4 are similar to that of No. 8 from Corinth; that of no. 7 is very like No. 9 from Corinth. In *Q.D.A.P.*, III, 1934, pp. 138-141, especially p. 141 with notes 3 and 4, Johns mentions other places in Syria where the ware is found. He speculates that it is local in origin or from Syria, Cyprus or Egypt. In *Q.D.A.P.*, V, 1935-1936, pp. 53-56, Johns offers evidence for the closer dating of these plain bowls; he concludes that they may be regarded as peculiar to the Crusader occupation, and are possibly of the latter half of the thirteenth century. It is possible that these bowls from At'lit are of the same ware as those at Corinth; the heraldic device might be a mark of ownership that would not apply to pieces made for export. The similarity of the Corinth and At'lit plain bowls suggests a close relationship; throughout the Near East, however, are found similar bowls from about this period with hard, shiny, green or brown glaze, and bearing tripod marks in the center. Sometimes these are more elaborately decorated than the bowls from Corinth; it seems possible that some of the examples of Elaborate Incised Ware (Rice, *Byzantine Glazed Pottery*, pp. 34-40, Group B2) are closely related to the Glossy Ware from Corinth; the clay, glaze and appearance of certain bowls (as Rice, fig. 4, nos. 2 and 3; fig. 5; pls. I and XIV, a) are similar to those from Corinth, except for the presence of designs. I have seen bowls in the museum at Iznik that were very similar to the Glossy Ware from Corinth. It is perhaps worth noting here that apparently nothing resembling the ware was found at Al Mina (cf. A. Lane, "Medieval Finds at Al Mina in North Syria," *Archeologia*, LXXXVIII, 1937, pp. 42-61), the pottery from which dates almost exclusively from before 1268. There was trade between At'lit and Al Mina (Lane, *op. cit.*, pp. 45-46) and one would expect the plain ware from At'lit to be found in the other site if it was commonly in use before that date. It might also incidentally be mentioned here that, oddly enough, contrary to Lane's expectation (*op. cit.*, p. 52) no pieces of the thirteenth century Al Mina Sgraffito Ware ("Port St. Symeon Ware") have been found in Corinth so far as I am aware.

cone. There is a thin slip covered with glaze inside and out, down to the foot. The glaze varies in quality from very smooth and shiny to pitted and flaky; dark green and red-orange are, except for No. 13, the only colors used. The only three complete bowls found in 1959-1961 differ in some respects from the main bulk of the ware, and so far are unique at Corinth, but all are clearly of the same fabric. No. 12 has deep green glaze that is much finer than usual; there is no rouletted decoration, but otherwise it is like the standard type. Also shiny dark green is No. 11 which has a vertical rim, rouletted on the outside, with the unique feature of a flattened horizontal lip projecting slightly over the interior.<sup>13</sup> It differs also from typical Roulette Ware in having dark brown glaze added in streaks over the green glaze of the interior before firing; the brown glaze has run slightly. No. 13 varies more than any of the three from the standard type. It is shallow and rounded with a low, non-rouletted rim, only slightly more vertical than the sides. The color is unique, being apple-green with an attractive iridescent metallic quality, probably the result of weathering. Like No. 11, this bowl has dark streaks of glaze applied to the interior. These are the only examples found with a second glaze color. The ware does not seem to have been reported from other sites.

#### ROULETTE WARE VARIANT Nos. 14-16, Pl. 63.

There is another class of small imported bowls, less common, but represented in a few of the late bothroi and found fairly frequently in the upper levels, which is apparently from the same source as Roulette Ware. The clay is the same; the glaze and, in one or two cases, the shapes are similar. It is thinly covered with slip and the bright orange-brown or dark green glaze completely covers the bowl, even the inside of the foot. The glaze is thick and has a tendency to flake off. The bowls are almost always undecorated; a few have one or two incised lines around the upper part of the body and a hastily scratched spiral in the center. Usually they are simple and rounded with a flared rim offset on the interior; there are some examples with a pointed lip and no rim. No. 14 is placed among these bowls although it resembles both them and Roulette Ware about equally. It is of the normal Roulette Ware shape, but is glazed all over. The exterior of the rim is horizontally ridged, a feature unique both to Roulette Ware and this sub-species of it.

<sup>13</sup> This profile is similar to that of the Metallic bowls (cf. Morgan, fig. 45, a) although the outward flare of the lip is less pronounced. Morgan has remarked on the similarity of the shapes of some of the Metallic bowls to eleventh century forms (p. 62); the resemblance is more noticeable in this Roulette bowl which is very similar in profile to Morgan, fig. 51, b (Green and Brown Painted bowl of the late tenth and eleventh centuries) except for the pendent cone in the foot characteristic of Roulette Ware. It is very doubtful that there is any connection. The normal shape of Roulette Ware, with the plain, vertical rim, is in turn echoed by Metallic, as Morgan has pointed out. This resemblance is not surprising, since the wares are contemporary, and Roulette Ware is not, as he had thought, Turkish.

## OLIVE-BROWN WARE Nos. 17-18, Pl. 63, Fig. 1.

In Bothros IV there was a fragment of a ware of which no other pieces were found in 1959-1961, but two bowls with their profiles preserved were found in 1934. The ware is recognizable both by the clay, which is fairly fine but contains white chalky grits and is dull brown in color, appearing rather gray on the surface, and by the glaze, which is a shiny olive-brown. The glaze covers only the inside of the bowl and seems to have been laid directly on the clay without slip. The bowls are sturdy, but the potting is careful and smooth. The two complete bowls are decorated in thick-lined sgraffito: No. 17 has a careful ten-ringed spiral in the center and horizontal lines halfway between lip and center, and No. 18 has a single line making a central medallion and another line around the middle of the side. Both bowls show traces of the use of a firing tripod, which in other wares usually leaves three bare spots around the center, but in these, raised broken lumps. I have not found this ware reported from other sites.

## UNIQUE BOWLS No. 19, Pl. 63, Fig. 1; No. 20, Pl. 63, Fig. 1.

No. 19 is a bowl of a fabric somewhat resembling that of Proto-Majolica I, but the shape and decoration are different. It has a low foot, shallow sides and a high vertical rim; the walls are fairly thin, but the potting is clumsy. The clay is buff, with a slightly green tinge; the glaze covers only the inside of the bowl and is of a light yellowish green mottled with gray. Around the rim are drawn, over the lighter ground, loops of dark green glaze between two pairs of dark brown lines running around the rim at top and bottom.<sup>14</sup>

No. 20 has red-brown, somewhat micaceous clay similar to the fabric of Glossy Ware, although it is less fine and less crisply turned. It has a white slip inside and a little way down the rim outside and is decorated in sgraffito with two lines around the upper part of the rim and two around the center. Between the central medallion and rim of the bowl are alternately drawn in sgraffito a chain pattern and a floral motif resembling a young curled fern. There was a design in the central medallion, but too little is preserved for it to be recognizable. There is a thin, colorless glaze over the inside and over the slip on the outside. Over the chain and floral designs are streaks respectively of green and orange-yellow glaze; yellow glaze is also daubed over the line forming the central medallion and in irregular splashes on the upper edge of the rim. No other pieces like it have been found in the last three years at Corinth, and none has ever been inventoried in the previous years of excavation. Comparable pieces are not, apparently, reported from other sites.

<sup>14</sup> A similar fragment was found with Lot 80.

## OTHER LATE GLAZED WARES

Proto-Majolica I, II and Late Proto-Majolica, Shiny Olive Incised Ware II, Late Slip-Painted Ware, Late Painted Incised Sgraffito, Incised, Sgraffito, Late Painted Sgraffito, Unique Impressed Red Ware.

With the probable exception of the one piece of Impressed Red Ware, this group dates from the late twelfth through the thirteenth centuries. The pottery of all but those types that appeared in the late bothroi is difficult to date with any accuracy, particularly for the period up to the middle of the thirteenth century; there were few bothroi and few coins to fill the interval between the reigns of Manuel I and William Villehardouin (i.e., 1180 to 1245) and the fills, even if relatively undisturbed, could not be considered immune from intrusions from above. They all contained at least some sherds from earlier periods. An examination of the lots of pottery that contained these wares revealed, however, a considerable amount of information as to their consecutive appearance and overlappings with each other. The discussion of some of the wares overlaps to a large extent Morgan's treatment, but it seemed desirable at least to mention here all the commonest wares of the period, although some have been treated very lightly (e.g. Late Green and Brown Painted Ware) when Morgan's account of them or dating could not be improved on. In the case of Late Painted Incised Sgraffito, Incised, Sgraffito and Late Painted Sgraffito no thorough new description has been made; only those types are mentioned about which there is some new information for dating. Except for the discussion of Shiny Olive Incised Ware II and the Unique Late bowl, No. 31 none of this section can be read without Morgan, which contains the description and illustrations of the wares in question here.

## PROTO-MAJOLICA I, II, AND LATE PROTO-MAJOLICA Nos. 21-26, Fig. 1.

Very little can be added to Morgan's account of the ware except for some new evidence for dating, derived more from a study of the levels in which the pottery occurred than from its appearance in significant bothroi of any but the late thirteenth century. From the material gathered in 1959-1961, it appears that Proto-Majolica I was imported in greatest quantity in the second half of the thirteenth century. The relative quantity of sherds is consistently greater in deposits which also contain coins of William Villehardouin (Corinth Issue, 1245-1250) than in deposits that seem to be before this date; the larger quantity remains constant through the second half of the thirteenth and probably into the early fourteenth century. In deposits of the first half of the thirteenth century it appears in a considerably lesser amount. There were a few instances of deposits apparently of the late twelfth or very early thirteenth century which contained a few sherds of the ware;<sup>15</sup> the information is sketchy,

<sup>15</sup> Cf. Lots 1, 133, 264, 266, 299; none of these Lots is very firmly dated, but see below, note 38.

however, and adds little to Morgan's suspicion that Proto-Majolica I was occasionally imported to Corinth before the Frankish conquest.<sup>16</sup>

The quantity of late bothroi and the huge amount of fragments of this pottery that were found have made possible some rather negative observations on the stylistic dating of Proto-Majolica I. The better examples of the ware, such as are illustrated in Morgan, plates XXXIII to XXXV, are never found in the late thirteenth century bothroi and were not frequent in the top levels of the excavation which contained Glossy, Roulette and Metallic Wares. In the late bothroi Proto-Majolica I was found in abundance, but always with fairly thin, poor glaze and non-figured decoration; the checkered design, like Morgan nos. 819-832 (cf. pl. XXXVI, b), is common. It cannot be definitely stated how early this poorer sort of bowl appears. Certainly there are some in deposits of the middle of the century, although in general the earlier checkered plates have more elaborate braided or spotted borders than the type that appears in the late bothroi, which usually have only a chevron pattern below the rim.<sup>17</sup>

Proto-Majolica II was very common in the late thirteenth century bothroi, but does not seem to have been imported much before that date; it is almost certainly confined to the second half of the thirteenth century.

Very little of Morgan's Later Majolica, with the exception of Group I, appeared at all, a circumstance not surprising in view of the scarcity of any material or coins later than the early fourteenth century. Late Proto-Majolica I, however, was commonly found in the bothroi and levels of the late thirteenth and early fourteenth centuries, although never in any context earlier than the second half of the thirteenth century. A piece of Late Proto-Majolica II ("Archaic Majolica"), very like Morgan no. 935 (pl. XXXVIII, f) came from Bothros III, and similar pieces were found in one or two other, open deposits, which are probably of about the same date as the bothros;<sup>18</sup> this ware was presumably imported in somewhat greater quantity later on. Late Proto-Majolica III was not found, which makes it probable that it was not imported until after the early fourteenth century.

#### SHINY OLIVE INCISED WARE II Nos. 27-28, Pl. 63, Fig. 1.

Morgan mentions this distinctive ware, but too few pieces had been found for it to be dated accurately.<sup>19</sup> In 1959-1961 a good many fragments of the ware were found; it was not discovered in many closed deposits, but there was sufficient quantity to date it with some confidence.<sup>20</sup> The name is derived from Stevenson's description

<sup>16</sup> Morgan, p. 107.

<sup>17</sup> Cf. Lane, *Archeologia*, LXXXVIII, 1937, pl. XXVII, 2; these pieces should date before 1268 when Al Mina was captured by the Mamelukes.

<sup>18</sup> An example is in LOT 485 (there is also a piece of the same jug in LOT 488).

<sup>19</sup> Morgan, pp. 171-172, fig. 154, e-j. He assigns it to the Turkish period.

<sup>20</sup> There was one dubious bothros which had in it this ware and also Proto-Majolica I and Late Painted Sgraffito (LOT 330); one rather more reliable bothros filling (LOT 410) contained

of it in the publication of the pottery from the Great Palace at Constantinople.<sup>21</sup> It is there included as a sub-group of Rice's Shiny Olive Incised Ware; I have used the number I to distinguish the last from this sub-group, which I call II. The ware is described again here for convenience's sake. No true Shiny Olive Incised Ware (I) as described by Stevenson was found at Corinth.

The bowl is the only form in which Shiny Olive Incised Ware II appears at Corinth, save for one fragment of a small jug.<sup>22</sup> The bowls are thin and finely turned, with precise, neat shapes. Commonly they are simple and rounded with a low ring foot; often they have a wide, sharply defined, horizontal rim. The clay is very fine, hard and dull red in color; it usually turns gray in the firing, especially in the thinner sections around the rim. There is a hard white or cream-colored slip which covers the inside of the bowl and usually extends down the outside nearly to the foot. Sometimes it is trailed in thin loops on the exterior. Over the slip is a thick, shiny cream-colored or light gray-green glaze, which covers the inside and about half the outside. The bowls are usually decorated with two or three broad incised lines around the center and two both at top and bottom of the rim. On the rim and often in the center are sketchy free-hand sgraffito and incised decorations, some phi-shaped, triangles or roughly concentric circles. The incised lines, where the glaze covers the unslipped clay, are dark olive green where the clay has fired gray, or reddish green when it remains its natural color. The free-hand decorations are embellished with a thin brown glaze.

Fragments of this ware appeared in the topmost layers of the excavations of the last three years, but never in any of the closed later thirteenth century deposits. A greater percentage of sherds came from lower levels where Late Painted Sgraffito (Morgan's Group II, cf. p. 264, below) and some Proto-Majolica I of the better sort was also found. The ware did not appear in levels that were earlier than the late twelfth century. It was very often found with the coins assigned to William Villehardouin, Corinth Issue (1245-1250?).<sup>23</sup> The ware can then be dated with confidence between the late twelfth and mid thirteenth centuries. In a very few cases it was found in association only with pottery that is consistently of the later twelfth

Late Painted Sgraffito (second quarter of the thirteenth?) and other glazed wares probably of the first half of the thirteenth century. The date of both these bothroi is not later than the middle of the thirteenth century.

<sup>21</sup> R. K. Stevenson, *The Great Palace of the Byzantine Emperors, First Report*, Chap. II, "The Pottery," Oxford, 1947, p. 54.

<sup>22</sup> C-38-402, not here described.

<sup>23</sup> At least one type of these may well be of Geoffrey Villehardouin (1218-1245); A. R. Bellinger, *Corinth*, III, i, *Acrocorinth*, "The Coins" Cambridge, Mass., 1930, pp. 66-67. The ware was not found exclusively with any particular one of these coin types; it was perhaps more commonly in association with the type with CORINTI and a castle gate, which Bellinger suggests may be dated 1245-1250.

or first third of the thirteenth century: Late Green and Brown Painted Ware of the type of Morgan's Group V, categories 1 and 2 (nos. 508-527) and Late Painted Incised Sgraffito Ware of the best sort (see pp. 262-264).<sup>24</sup> It was certainly in use shortly after the Frankish conquest and may have been imported also shortly before it, but there is no good evidence for its earlier appearance. It is good pottery and may well have been used for a considerable time. It is not, however, very abundant.<sup>25</sup>

The ware has been reported from a number of sites. Pieces have been found at Pergamon,<sup>26</sup> Antioch,<sup>27</sup> Fostat,<sup>28</sup> in the Caucasus and Crimea<sup>29</sup> and possibly Preslav and Cyprus (see note 32 below). At Constantinople it has been dated, somewhat tentatively, to the late Commene period, or just previous to the Frankish conquest.<sup>30</sup> It has also appeared at Al Mina in Syria, where it is dated by Lane to the early thirteenth century.<sup>31</sup> It was apparently not found at At'lit, although Proto-Majolica

<sup>24</sup> See Lots 287, 312, 308 and 309 (Fig. 7).

<sup>25</sup> There were rarely more than three or four sherds to a Lot. Relative frequency was therefore a difficult thing to judge, but the results were consistent.

<sup>26</sup> W. F. Volbach, *Mittelalterliche Bildwerke aus Italien und Byzanz*, Berlin, 1930, pl. 25, no. 6306, pl. 29, nos. 9533 and 9559.

<sup>27</sup> F. O. Waagé, *Antioch on the Orontes*, IV, i, "The Glazed Pottery," Princeton, 1948, Group VII, BI, p. 98, fig. 88, 1-5.

<sup>28</sup> There is a fragment of a bowl in the Victoria and Albert Museum which is definitely of this ware: C-927-1921 (cf. note 31 below).

<sup>29</sup> M. W. de Bock, "Les poteries vernissées du Caucase et de la Crimée," *Mémoires de la société des antiquaires de France*, LVI, 1897, pp. 193-247; no. 28 seems to be the same ware; nos. 8, 11 and 12 are large plates with well executed sgraffito designs (no. 8 with a knight on horseback; nos. 11 and 12 depict fights between a griffon and a bird on the one, a griffon and a snake on the other); the designs around the rim, however, seem to be identical with those on Shiny Olive Incised Ware II. If the plates are indeed of this ware, the greater ornamentation, not found on pieces from other sites, might possibly indicate that the Crimea and Caucasus is the place of origin, or perhaps the earliest large market for the ware.

<sup>30</sup> Stevenson, *op. cit.*, p. 56.

<sup>31</sup> Lane, *op. cit.*, pp. 43-45, pl. XX, 1, top sherds, unlettered. Lane places the ware in the same period as Sgraffito Ware of Morgan's middle twelfth century type also found at Al Mina. It is possible but unlikely that at Al Mina the latter occurred as late as the early thirteenth century; it is still more unlikely, judging by its Corinthian contexts, that Shiny Olive Incised II (or I) was as early as the Sgraffito Ware would seem to be. Lane does not distinguish Shiny Olive Incised Ware I from II; both apparently occurred at Al Mina. Lane (p. 44, notes 1-6, p. 45, note 1) cites various places where Shiny Olive Incised Wares were found (several of which I have duplicated above for convenience's sake). In some cases, however, he relates this ware to others that are almost certainly not of the same manufacture. He says the pieces from Al Mina are merely poor examples of a ware that occurs elsewhere with more ornate decoration. As examples of the more ornate style he cites a bowl from Corinth (F. J. De Waele, *A.J.A.*, XXXIV, 1930, p. 433, fig. 6, b [=Morgan, no. 1666, frontispiece]) and another (Rice, *Byzantine Glazed Pottery*, pl. XIX, b), both of which are Incised figured bowls; their decoration is not comparable to that on Shiny Olive Incised Ware I or II, nor is the clay of the Corinthian example, at any rate, the same. Lane cites examples from South Russia, of which one bowl (*Ars Islamica*, III, 1936, p. 108, fig. 9) is Incised Sgraffito ware, as is the example cited from Lycia (Volbach, *op. cit.*, pl.

I and the "Port St. Symeon Ware" made at Al Mina were frequent there, which may indicate that it was in most common use before 1217 when the castle at At'lit was begun. Its original home does not as yet seem to have been discovered. It enjoyed a considerable vogue; beside its wide distribution, there are what appear to be copies of it reported from a few sites.<sup>32</sup>

#### LATER SLIP PAINTED WARE

Morgan describes one type of Late Slip Painted Ware (p. 101, figs. 79, 80, nos. 775-779) and dates it to the thirteenth century. No complete bowls, but a number of fragments, were found at Corinth in 1959-1961; these can be grouped to some extent by the style of their decoration into two main types, one of which is not described by Morgan. Since no examples were found in bothroi there is no precise evidence for dating, but a chronology can be worked out from a study of the frequency with which the types appear in various levels and of the coins and other pottery which occur with them. The Late Slip Painted Wares have, in practically every instance, appeared in contexts with Proto-Majolica I and coins of the thirteenth century. In the type described by Morgan (type I) a progressive coarsening can be detected. All the examples of this type are made of coarse red clay with white slip dribbled on the interior, splashed with green glaze and covered with clear glaze. The surface of the vessel is generally caramel colored. The slip of the earlier pieces is

20, no. 565). The above Incised and Incised Sgraffito bowls are certainly closely related to each other, but bear no apparent relation to Shiny Olive Incised Ware. Lane also cites vessels from At'lit (Johns, *Q.D.A.P.*, I, 1931-1932, pl. LIII, nos. 1-4, 7; II, 1933-1934, pl. LVI, fig. 1 and p. 139, fig. 2, g and h) which are all rounded bowls with plain green or yellow glaze and a chevron device in the center. They seem to be of a later date than Shiny Olive Incised Ware and resemble strongly Glossy Ware (cf. note 12 above). Similar to the bowls from At'lit are three examples from Pergamon (Volbach, *op. cit.*, pl. 24, nos. 6289, 6290, 6556). Apparently similar to these, but rather cruder, are two of the pieces cited from De Bock (*op. cit.*, nos. 29 and 30) which have "heraldic" designs in the center; no. 29 has wavy lines, no. 30 a chevron device. The pieces Lane cites from Fostat in the Victoria and Albert Museum (nos. C-929-1589 and 1921) are similar to Shiny Olive Incised Ware; they are not II but might be more closely related to I (cf. note 28 above). The feet of both these pieces are relatively tall and splayed. Stevenson (*op. cit.*, p. 54, pl. 20, no. 32) in discussing Shiny Olive Incised Ware (I) states that the foot has a characteristic cross section which is very similar to the feet of Shiny Olive Incised Ware II from Corinth, low and plain. Lane, however, in describing the feet of the bowls from Al Mina, says that they are characteristic and high. The two pieces in the Victoria and Albert, then, resemble at least some of the bowls from Al Mina; perhaps these high footed bowls are not of the same ware as either the Shiny Olive Incised I or II at Constantinople.

<sup>32</sup> Thessalonica: G. and M. Soteriou, 'Η Βασιλικὴ τοῦ Ἀγίου Δημητρίου Θεσσαλονίκης, Athens, 1952, I, p. 242; II, pl. 99e. Pergamon: Volbach, *op. cit.*, pl. 26, no. 6324. Preslav: Y. Changova, *Arheologija*, IV, 1962, pp. 25-33, fig. 3, nos. 1, 2, 4, 8 (in Bulgarian). Cyprus: J. du P. Taylor, "Medieval Graves in Cyprus," *Ars Islamica*, V, 1938, pp. 55-86, fig. 45, 11 and 12. These last examples from Preslav and Cyprus may be of the ware itself; it is difficult to tell from the photographs. Cf. also note 31 above for possible examples from Fostat and Al Mina.

usually drawn in small circles and half moon shapes, and when there is green glaze applied over the slip there is usually some attempt to confine it to the rim and to stripes down the interior. All care was abandoned in the later examples. The clay and general color remain the same, but the bowls are even thicker and clumsier, the slip is dribbled on in completely irregular loops, and the green glaze is dashed on without pattern. No distinct line can be drawn between the more careful and the completely careless examples, but in general the worse seem to be confined to the second half of the thirteenth century and the better to coincide more with the importation of Shiny Olive Incised Ware II and earlier Proto-Majolica, that is, in the first half of the century, and probably somewhat after the beginning. There is no date for the end of the style, but, as Morgan has said, it probably continues into the fourteenth century. No examples were found in the closed deposits of the late thirteenth century, but it is improbable that the owners of the finer Frankish wares would have wanted these unattractive dishes. Pieces of this ware were commonly found in the topmost levels of the excavations.

One distinct, but no more attractive, type of Slip Painted Ware (type II) is also found, but somewhat less commonly; it is more limited in date. The clay is buff in color, as opposed to the generally red clay of the other type, and a thin red slip seems to have been applied to the surface to be glazed. White slip is trailed on to the inside of the bowl in large thin spirals, short lines and sometimes dashes and spots. There is a pale covering glaze which hardly affects the color of the white slip decoration although it turns the body of the pot dark reddish brown, often almost purplish in color. There are never any green splashes in this type. This is commonly found in conjunction with Shiny Olive Incised Ware II and usually with Proto-Majolica I. The date is the first half of the thirteenth century, probably in the middle of that period.

#### PAINTED INCISED SGRAFFITO, INCISED, SGRAFFITO AND LATE BYZANTINE PAINTED SGRAFFITO WARES.

Fragments of Late Painted Incised Sgraffito like Morgan's nos. 1639-1660, which he dates to the second half of the thirteenth century, have turned up in large quantities and in more datable fills. From the new evidence it can be stated that the style starts in the late twelfth century, contemporaneously with the earlier forms of Late Green and Brown Painted Ware, Morgan's Group V, Categories 1 and 2 (nos. 508-527), and continues through the first half of the thirteenth century; the later examples are coarser and more unattractive.<sup>83</sup> There is no good evidence for its occur-

<sup>83</sup> There is one bothros (Lot 372), apparently of the mid-thirteenth century, which contained three Proto-Majolica bowls (with checkered patterns, but not of the latest and poorest variety),

ence after the middle of the century, and it is certainly not a contemporary of the fine later glazed wares. Bowls such as Morgan's no. 1658 (fig. 218) with radiating cypress motifs or with concentric rings, usually glazed a shiny yellowish brown but sometimes greenish brown, seem to be among the earliest forms.<sup>34</sup>

These Painted Incised Sgraffito bowls are slightly later in date than the earliest occurrence of the type of Incised Ware with a beaded or hatched border, and a fairly plain ground filled with deer, rabbits and/or lions (e.g. Morgan's nos. 1698 and 1714, fig. 142; no. 1699, fig. 222; no. 1705, fig. 223; nos. 1707, 1742, 1740, 1759, fig. 225, a-d).<sup>35</sup> This type, to judge by the evidence now available, starts in the end of the reign of Manuel I and continues through the late twelfth century and into the thirteenth.<sup>36</sup> There is no clear evidence for the cessation of the type but it does not seem to occur after the middle of the thirteenth century and probably stops short of it.

Sgraffito bowls of the same style of drawing, with rabbits or lions often on hatched or imbricated backgrounds (e.g. Morgan, no. 1327, pl. XLV, e; no. 1345, pl. XLV, b)<sup>37</sup> generally are found in the same contexts as these Incised plates and should be of the same date.<sup>38</sup> They are most common in association with Late Painted Incised Sgraffito of the better sort and Late Green and Brown Ware (Morgan's Group V, categories 1 and 2). Usually the twelfth and earlier thirteenth century examples are glazed all over and are relatively well made; of these the earlier ones are again generally the better. The latest pieces are commonly thick-walled, glazed only on the inside, and the drawing is very crude.<sup>39</sup>

one fragment of Late Painted Sgraffito and an extremely ugly example of Late Painted Incised Sgraffito with a split palmette in the center.

<sup>34</sup> Of this type also are Morgan nos. 1643 and 1648 (fig. 137) which are almost certainly of the early thirteenth century.

<sup>35</sup> The last four cited are probably somewhat later than the others; they may come from the earlier part of the thirteenth century; the others are most likely to be of the later twelfth century (Late Manuel I and shortly thereafter).

<sup>36</sup> For the earlier appearance of this type, and for its overlapping of Late Painted Incised Sgraffito, cf., for example, the upward sequence of Lots 4 (good Incised); 3 (Incised with rabbit in medallion, fairly fine); 1 (Incised rabbits, Sgraffito rabbits in medallion, Late Painted Incised Sgraffito).

<sup>37</sup> This particular piece is dated by Morgan (p. 138) to the thirteenth century; it is more likely to be of the late twelfth or the early thirteenth century.

<sup>38</sup> Note that Morgan's nos. 1293 and 1294, which closely resemble no. 1327, and are probably of the late twelfth century, were found in a pit with coins not of Villehardouin, as Morgan states (pp. 140, 294), but of Manuel I. The Proto-Majolica sherds from the pit, then, probably date from before the Frankish conquest, or possibly very closely after it.

<sup>39</sup> Two bothroi were useful in the study of these wares. Lot 93 is from a bothros that was dug into a twelfth century (second half)? fill; along with coins of Manuel I and Isaac II it contained Late Green and Brown Painted Ware (Morgan's Group I), Late Painted Incised Sgraffito, and an Incised rabbit in medallion. Lot 37 contained Late Painted Sgraffito and Late Painted Incised Sgraffito and no rabbits in medallions, Incised or Sgraffito. There was one piece of very heavy

Towards the middle of the thirteenth century, the place of these wares in the popular taste began to be filled partly by Morgan's Late Byzantine Painted Sgraffito,<sup>40</sup> which seems to start before the middle of the thirteenth century, but is most common from about the middle and later. Pieces of it are found in deposits of the first half of the thirteenth century that contain Late Painted Incised Sgraffito, fairly coarse rabbits (Incised and Sgraffito), Shiny Olive Incised Ware II and a few pieces of Proto-Majolica I.<sup>41</sup> The somewhat finer, figured examples (usually with a bird) or Morgan's Group II (nos. 1408-1419) do not occur in the last part of the century, but seem to be confined approximately to the middle and somewhat earlier. By the end of the century Late Sgraffito bowls (non-painted) such as Morgan's nos. 1308 and 1309 (fig. 113), 1350, 1352, 1356 (fig. 111, j-1) had usurped their place in turn. These Late Sgraffito bowls are almost certainly of the same make as the Late Painted Sgraffito, but represent a later phase. They do not appear until the later thirteenth century and are frequently found in bothroi of that date (e.g., Nos. 29 and 30).

#### UNIQUE IMPRESSED RED WARE BOWL No. 31, Pl. 64.

This bowl should perhaps be mentioned, although it is very probably later than the Frankish period at Corinth. It is a peculiar piece of pottery with a flat, thick bottom and a vertical rim tapering to the top, with wide incised lines running around the exterior. The bottom has been roughly smoothed with a knife. It is made of heavy, reddish gray clay with darker grits, and has green glaze all over. In the center is an incuse ornament, a formalized eagle with wings outspread, with stamped round holes in the flat, depressed areas of the upper wings and neck. Around the edges of the wings and in the space between the holes are small shallow dots. The dish in no way resembles the Impressed Red Wares discussed by Morgan (pp. 49 f.), which are dated to the late Byzantine period.

This dish was found in a fill (LOT 412) containing pottery mainly of the late twelfth and the first half of the thirteenth centuries, with coins of Manuel I (1143-1180) and one of Isaac II (1185-1195). Immediately above this fill was almost a meter of earth containing pottery no later than the early fourteenth century and coins no later than William Villehardouin (1245-1250). The whole area, however, was a disturbed one, with several later thirteenth century bothroi dug into it. In the fill in which the dish was found were a few late glazed sherds, possibly from an undetected bothros, that are almost certainly later than the fourteenth century, and are probably Turkish. No. 31 probably belongs to this later and undated group; there is nothing about it which suggests the twelfth or thirteenth century, although no close dating can be made, even tentatively, until more evidence turns up from Corinth or elsewhere.

Incised Ware. Lot 93 should be of the late twelfth or early thirteenth century; Lot 37 probably falls closer to the middle of the thirteenth century.

<sup>40</sup> Morgan, pp. 142-145. He assigns it to the second half of the thirteenth century.

<sup>41</sup> E.g., Lots 165, 197, 202, 313, 315, 338.

CONTENTS OF LATE THIRTEENTH-EARLY FOURTEENTH CENTURY BOTHROI  
 BOTROS I (Lot 124)

## INVENTORIED

*Glazed*

1. Metallic bowl.
2. Metallic jug.
9. Glossy bowl.
13. Roulette bowl.
19. Unique bowl.
21. Proto-Majolica I bowl.
22. Proto-Majolica II bowl.
24. Late Proto-Majolica I bowl.
25. Late Proto-Majolica I jug.
32. Albarello.

*Unglazed*

- 80 and 81. Matt Painted jugs.  
 128-131. Cooking pots.  
 136-138. Plain Unglazed bowls.

## UNINVENTORIED

*Glazed*

- Glossy. Small fragment of a shallow bowl; vertical rim with horizontal grooves around exterior; deep yellow glaze.
- Roulette. Bowl: Shape as Morgan, fig. 156; mottled green glaze.
- Roulette Ware Variant. Bowl: orange-brown glaze; sgraffito lines around upper body and rough spiral in base. Cf. No. 16, Bothros IV.
- Proto-Majolica I. Bowl: about one-half preserved, similar to Morgan no. 886. Bowl: about one-half preserved, similar to Morgan no. 889 but with rounded lip; brown spiral in center.
- Late Proto-Majolica I. Bowl: shape and decoration like Morgan no. 819; clay and glaze like No. 21.
- Late Sgraffito. Two bowls nearly complete and fragments of two others like Morgan no. 1350.

*Unglazed*

- Matt Painted. Parts of several jugs like Nos. 80-82.

*Fragments probably earlier in date*

- Late Green and Brown Painted. Centers and feet of two bowls of Morgan's Group V, category 1 (?); one green spotted, one brown.
- Sgraffito. One fragment with a rabbit on imbricated ground; low foot, yellow-brown glaze (cf. Morgan no. 1327, pl. XLV, e, for type).
- Cooking pot. Rim similar to No. 123; small, battered fragment.

## BOTHROS II (LOT 474)

## INVENTORIED

*Glazed*

- 4. Metallic bowl.
- 26. Late Proto-Majolica I bowl.
- 29. Late Sgraffito bowl.
- 33. Plain Glazed jug.

## UNINVENTORIED

*Glazed*

Metallic. Two bowls nearly complete and fragments of three others similar to No. 1, Bothros I. Cf. Morgan no. 293, fig. 45, a.

Proto-Majolica I. Two complete bowls and fragments of two others similar to Morgan no. 822, pl. XXXVI, b.

Proto-Majolica II. Fragments of bowl similar to No. 23, Bothros IV. Cf. Morgan no. 883, pl. XXXVII, b. Bowl: nearly complete, very similar to Morgan no. 888, fig. 86, b.

Late Proto-Majolica I. Small fragment: clay and glaze like No. 26; decorated with bird.

Late Sgraffito. A complete bowl and bases of two others similar to No. 29. Cf. Morgan nos. 1354, 1358, 1359.

Late Green and Brown Painted. Small fragment of rim: decoration as Morgan no. 531; flared rim.

*Unglazed*

Plain jug. Shape as No. 84.

Matt Painted. Fragment of jug: clay and decoration similar to Nos. 80 and 81 of Bothros I.

## BOTHROS III (LOT 476)

## INVENTORIED

*Glazed*

- 6. Metallic bowl.
- 30. Late Sgraffito bowl.

## UNINVENTORIED

*Glazed*

Metallic. Fragments of three jugs similar to Morgan no. 300. Plate: similar to No. 4, Bothros II.

Roulette Ware Variant. Bowl: similar to No. 15.

Proto-Majolica I. Bowl: shape similar to Morgan no. 819; decorated with narrow black lines enclosing blue stripes around body; loops of black on rim.

Late Proto-Majolica I. Bowl: similar to No. 26, Bothros II, but no central decoration preserved. Bowl: shape and decoration similar to Morgan no. 819; greenish glaze.

Late Proto-Majolica II ("Archaic Majolica"). Jug fragment: similar to Morgan no. 935, pl. XXXVIII, f; floral design.

Late Sgraffito. Bowl: similar to No. 30; yellow glaze, no decoration.

*Unglazed*

Matt Painted. Jug fragments: similar to Nos. 80 and 81, Bothros I.  
 Cooking pot. Fragments similar to No. 128, Bothros I.

## BOTHROS IV (Lot 415)

## INVENTORIED

*Glazed*

- 12.** Roulette bowl.
- 16.** Roulette Ware Variant bowl. Very like uninventoried bowl in Bothros I.
- 23.** Proto-Majolica II bowl.

*Unglazed*

- 132.** Cooking pot.

## UNINVENTORIED

*Glazed*

Roulette. Two bowls: similar to Morgan, fig. 156. One is half preserved, the other has base only; both have yellow-brown glaze.

Olive-Brown. Bowl fragments: similar to Nos. 17 and 18.

Proto-Majolica I. One bowl nearly complete and fragments of another similar to Morgan no. 822, pl. XXXVI, b.

Late Proto-Majolica I. Complete bowl: shape very similar to Morgan no. 789, fig. 83, a (Proto-Majolica I); decoration similar to Morgan no. 923; very poor, dry glaze.

Late Sgraffito. One large fragment of a bowl similar to Morgan nos. 1308 and 1309; yellow glaze. Bowl: nearly complete, similar to Morgan no. 1350, fig. 111, j; dirty green glaze.

Plain Glazed jug. Fragment: similar to No. 33; purple glaze.

*Unglazed*

- Matt Painted. Jug fragments: similar in clay and decoration to Nos. 80 and 81, Bothros I.  
 Cooking pot. Similar to No. 132, but smaller, no decoration.

## BOTHROS V (Lot 432).

## INVENTORIED

*Glazed*

- 8.** Glossy bowl.
- 20.** Tri-colored bowl, unique.

*Unglazed*

- 139.** Matt Painted bowl.

## UNINVENTORIED

Proto-Majolica I. One or two small fragments.

Late Sgraffito. Some fragments similar to Morgan nos. 1308, figs. 111, e and 113, a and 1309, fig. 113, b.

CATALOGUE OF GLAZED WARES  
(All dimensions are in meters)

- 1** (C-59-69). Metallic Ware bowl. Bothros I,  
Pl. 62.

H. 0.065; D. 0.152; D. foot 0.052.

Complete except for piece of rim.

Fine red clay; light yellow-green glaze all over.

Thin, low foot; shallow body with vertical rim below spreading flat lip.

Shape similar to Morgan no. 293, fig. 45, a.

- 2** (C-59-77). Metallic Ware jug. Bothros I.  
P. H. 0.225; est. D. 0.22; D. mouth 0.095.

Published: *Hesperia*, XXIX, 1960, pl. 59, a, middle.

Neck, top of one handle, most of shoulder and some of upper body preserved; partially restored.

Fine, red-brown clay; opaque metallic green glaze on exterior; thin green wash on interior.

Globular body; high neck with slight bulge toward middle; thin flared lip grooved on exterior. Strap handle with applied, spirally ridged rope of clay down center. Grooves around the middle and the base of the neck. Both at the top and bottom of the shoulder is a simplified guilloche pattern of incised  $\varnothing$  shaped lines between two horizontal grooves.

- 3** (C-59-150). Metallic Ware jug. Lot 123,  
Pl. 62.

P. H. 0.244; D. 0.213.

Handles, rim and part of neck and body, some of shoulder missing.

Reddish buff clay; thick, green vitreous glaze on exterior; thin, yellowish wash on interior.

Globular body marked by grooves at shoulder; neck increases slightly in diameter towards the top, set off from shoulder by three ridges.

- 4** (C-60-133). Metallic Ware bowl. Bothros II, Fig. 1.

H. 0.08; est. D. 0.27; est. D. foot 0.09.

Most of foot, about three-quarters of sides and half of rim missing.

Reddish buff clay; dark, vitreous green glaze all over, more thickly applied on interior.

Low foot pierced for hanging; shallow sides, angular rim with lower part vertical, slightly offset from side on interior; upper part horizontal and outturned. Wavy line around upper part of rim, between two incised lines.

Similar to Morgan no. 285.

- 5** (C-60-136). Metallic Ware bowl. Fig. 1.

H. 0.048; D. 0.172; D. foot 0.059.

Complete except for two pieces from rim and side. Restored.

Fine, red-brown clay; light green glaze all over, matt on exterior.

Shallow body, upturned rim, pointed lip.

Found with No. 11.

- 6** (C-60-311). Metallic Ware bowl. Bothros III, Pl. 62.

H. 0.05; D. 0.31; D. foot 0.09.

About half missing; complete profile and diameter preserved.

Red-brown clay; green glaze on exterior and brown, rather pitted glaze on interior.

Low foot pierced for hanging; shallow body; horizontal rim with low vertical ridge between it and body; blunt lip. Incised lines around middle of rim.

- 7** (C-37-121). Glossy Ware bowl. Pl. 62.

H. 0.075; D. 0.158; D. foot 0.058.

Almost complete; restored.

Hard, very fine, slightly micaceous, red-brown clay; cream colored slip and orange-yellow glaze over interior and nearly to foot on exterior.

Low, flared foot, rounded body with slightly flared lip. Interior: three incised lines around center and three at top of body. Tripod marks.

**8** (C-60-308). Glossy Ware bowl. Bothros V, Pl. 62, Fig. 1.

Est. D. rim 0.24; max. pres. dim. 0.185.

Part of rim and side preserved.

Fine, red-brown clay; white slip covering inside and dribbled down sides on exterior. Orange glaze on interior and partly over rim on exterior.

**9** (C-59-65). Glossy Ware bowl. Bothros I, Pl. 62, Fig. 1.

Est. D. 0.10; max. pres. dim. 0.14.

About one-third of rim and part of body preserved; foot missing.

Fine, slightly micaceous, light red-brown clay; white slip over interior and upper part of exterior; yellow-green glaze inside and over lip on exterior.

Straight sided, shallow bowl; vertical rim with flange at base on exterior; slightly flared, thickened lip. Decorated on interior with two incised lines around lip, one at base of rim, another at mid-point of side; on exterior of rim with vertical shallow gouges in slip.

**10** (C-60-312). Glossy Ware bowl. Lot 344, Pl. 63.

Max. pres. dim. 0.11.

Part of side and a little of base of rim preserved.

Light red-brown clay; white slip and orange glaze on interior and exterior.

Interior: a pair of incised lines just below rim and in center two legs of a lion walking to right.

**11** (C-60-137). Roulette Ware bowl. Pl. 62, Fig. 1.

H. 0.098; D. 0.217; D. foot 0.077.

Complete except for two pieces of rim; restored.

Red, micaceous clay; pinkish slip and dark green glaze all over except on foot. Dark brown glaze as decoration.

Low, flared foot with interior pendent cone; steep sides with vertical rim and outturned flat lip. Decorated with dribbles of dark brown glaze on interior and rouletting around the rim on exterior. Tripod marks.

Found with No. 5.

**12** (C-60-37). Roulette Ware bowl. Bothros IV.

H. 0.07; D. 0.135; D. foot 0.056.

Intact except for pieces of rim; restored.

Light red, micaceous clay; thin white slip and shiny green glaze all over except interior of foot.

Low, flared foot with small pendent cone; low side; very high, nearly vertical, slightly flared rim. Tripod marks.

Similar to Morgan, fig. 156.

**13** (C-59-68). Roulette Ware bowl. Bothros, I, Pl. 62, Fig. 1.

H. 0.054; D. 0.162; D. foot 0.059.

Almost complete; restored.

Fine, red, micaceous clay; white slip and apple green glaze all over except foot. Dark brown glaze as decoration.

Low foot; shallow body with upturned rim slightly offset on interior; pointed lip. Interior: streaks of brown glaze, run slightly in firing, on rim and sides, radiating from center. Tripod marks.

**14** (C-34-1234). Roulette Ware Variant bowl. Pl. 63.

H. 0.061; est. D. 0.15; D. foot 0.052.

Foot, center and some of rim preserved.

Red-brown, micaceous clay; no slip; red-brown glaze all over.

Low foot; shallow bowl; high vertical rim with thick horizontal ridges around exterior, slightly offset at bottom on interior; pointed lip.

**15** (C-34-1317). Roulette Ware Variant bowl.

H. 0.06; D. rim 0.129; D. foot 0.147.

Published profile: Morgan, fig. 155, left, third from top.

Nearly completed; restored.

Fine, red, micaceous clay; white slip and red-brown glaze all over.

Small, low foot; rounded body with flared rim offset on interior. Tripod marks.

**16** (C-60-315). Roulette Ware Variant bowl. Bothros IV.

H. 0.06; D. 0.133; D. foot 0.055.

Nearly complete.

Micaceous red clay; white slip and green glaze all over except inside of foot.

Low foot; rounded bowl; pointed lip. Tripod marks.

**17** (C-34-824). Olive-Brown Ware bowl. Pl. 63, Fig. 1.

H. 0.107; est. D. lip 0.209; D. foot 0.079.

Foot and a little of side and rim preserved.

Grayish brown clay with white grits; shiny, olive-brown glaze inside and on exterior of lip.

Low, thick foot; deep bowl with high vertical rim; flared lip. Interior: incised spiral in center, band of incised lines around middle of body and around rim. Tripod marks.

**18** (C-34-436). Olive-Brown Ware bowl. Pl. 63, Fig. 1.

H. 0.056; est. D. rim 0.229; D. foot 0.073.

Foot and part of side and rim preserved.

Clay and glaze as preceding.

Foot as preceding; shallow bowl with horizontal, slightly drooping rim. Interior: incised line just below rim; others at middle of body and around center. Pronounced tripod marks.

**19** (C-59-70). Unique bowl. Bothros I, Pl. 63, Fig. 1.

H. 0.067; D. 0.157; D. foot 0.057.

Foot and part of side and rim preserved; restored.

Light buff, slightly greenish clay.

Described on p. 256.

**20** (C-60-307, a and b). Unique bowl. Bothros V, Pl. 63, Fig. 1.

H. 0.089; est. D. 0.174; D. foot 0.06.

Frag. a: about one-half of rim and part of side. Frag. b: about one-half of foot and part of side and rim.

Described on p. 256.

**21** (C-59-66). Proto-Majolica I bowl. Bothros I.

H. 0.053; D. 0.15; D. foot 0.06.

Foot and about one-half of bowl and rim preserved.

Sandy, light buff clay; glazed on interior only. White ground with yellow, manganese and black decoration.

Low, flared foot; rounded body; flat rim projecting slightly over interior and exterior, with broad shallow groove and rounded lip. Interior: central medallion crosshatched in dark yellow; yellow chevron band and three manganese lines below rim; on rim curved black lines.

Similar in shape and decoration to Morgan no. 824.

**22** (C-59-64). Proto-Majolica II bowl. Bothros I.

Max. pres. dim. 0.10; D. foot 0.062.

Foot and part of side preserved.

Light buff clay; glazed on interior only.

White ground with dark brown decoration.

Low foot nearly filled with truncated inverted cone. Interior: XB monogram.

Similar to Morgan no. 878, pl. XXXVII, e.

**23** (C-60-38). Proto-Majolica II bowl. Bothros IV.

H. 0.062; D. 0.072; D. foot 0.06.

Intact.

Light buff clay; glazed on interior only. Cream colored ground with red-brown decoration.

Low foot nearly filled with inverted truncated cone; low sides; vertical rim narrowing below spreading flat lip. Interior: parallel lines in

triangular formation in center; broad stripe below rim; groups of transverse hatching alternating with broad arcs on rim.

Shape and decoration very similar to Morgan no. 883, pl. XXXVII, b.

**24** (C-59-67). Late Proto-Majolica I bowl. Bothros I.

H. 0.054; D. 0.143; D. foot 0.05.

Foot, about one-half of body, and part of rim preserved.

Light red, sandy clay, appearing buff on the surface; glazed on interior only. Very poor, pitted, greenish yellow glaze with darker green and black decoration.

Low, flared foot; rounded body with flat rim projecting slightly over interior and exterior. Interior: green gridiron pattern over most of bowl with black dot in center of each square. Just below the rim are three black lines; black loops on rim.

Similar to Morgan no. 920 (for shape see Morgan no. 819, fig. 83, b).

**25** (C-59-78). Late Proto-Majolica I jug. Bothros I.

H. 0.22; D. 0.136; D. rim. 0.085.

Published: *Hesperia*, XXIX, 1960, pl. 59, a, right.

Complete except for piece of rim; restored.

Slightly greenish buff clay; yellowish green glaze from lip to middle of body on exterior; thin matt green wash on interior. Green and black decoration.

Low flat base; plump, ovoid body; high neck, flaring lip and round mouth; ridge at base of neck; flat, strap handle. Both on neck and upper shoulder are two pairs of black lines with green guilloche pattern between them; green stripe down handle, with horizontal black strokes across it.

**26** (C-60-134, a and b). Late Proto-Majolica I bowl. Bothros II, Fig. 1.

H. 0.07; est. D. 0.28; est. D. foot 0.10.

Frag. a: part of foot, side and rim. Frag. b: small piece of side.

Fine, red-buff clay; glazed inside and over lip only on exterior. Yellowish green glaze with black and darker green decoration.

Shallow bowl on low foot; rim offset on interior and exterior, slightly outturned. Interior: in center, a large fish, only partly preserved, swims to left, scales and fins outlined in black, green dots in scales. Slanting green strokes on rim between double black lines.

**27** (C-60-41). Shiny Olive Incised Ware II bowl. Lot 410, Pl. 63, Fig. 1.

H. 0.054; est. D. 0.19; D. foot 0.056.

Foot, part of side and about one-quarter of rim preserved; restored.

Hard, fine red-brown clay with a gray core; thick white slip and pale greenish glaze all over except on foot; the glaze has largely chipped away from exterior. Brown glaze added as decoration.

Shallow bowl on low, thin, flared foot; angular rim vertical in lower part, nearly horizontal in upper, with ridge at angle of rim on interior; upturned, pointed lip. Interior: two incised lines around center; an incised line at base and top of both upper and lower parts of rim. On upper rim are alternate pendent triangles and rough spirals splashed with brown glaze. Exterior: incised lines at base of rim and at angle of rim. All incision appears olive-green.

Cf. the profile of a piece of the same ware from Antioch: Waagé, *Antioch*, IV, i, pl. XIV, 1210 a.

**28** (C-59-114). Shiny Olive Incised Ware II bowl. Lot 333, Pl. 63, Fig. 1.

H. 0.065; D. 0.17; D. foot 0.06.

About one-half of bowl and foot preserved; restored.

Fine, red-brown clay, fired gray towards rim. Thick white slip inside and on exterior as far as foot; slightly greenish glaze on interior, not

quite covering slip on exterior. Brown glaze added as decoration.

Foot as preceding; rounded bowl; pointed lip. Interior: two incised lines near lip, enclosing a band of sgraffito triangles, alternately pendent and upright with rough floral design incised in them. Brown glaze over designs. A pair of incised lines around center. The two incised lines near the lip appear olive-green; the center lines are redder. Exterior: three lines incised through the slip, running around the body, and one at the mid-point of the side cut before the slip was applied.

**29** (C-60-309). Late Sgraffito Ware bowl. Bothros II, Pl. 63.

H. 0.055; D. 0.132; D. foot 0.048.  
Complete except for piece of rim.

Red clay, appearing buff on the exterior; white slip and dirty yellow glaze inside and over top of rim on exterior.

Thick foot; shallow body, wheel ridged outside; vertical, flared rim. Interior: a simple spiral in center; two lines around top of sides.

Similar to Morgan no. 1359.

**30** (C-60-310). Late Sgraffito Ware bowl. Bothros III.

H. 0.044; D. 0.079; D. foot 0.068.

Nearly complete.

Fabric similar to preceding, but with poor, dirty green glaze.

Shape as preceding, but rim horizontal, with shallow groove. Interior: wavy line around

rim; lines around upper part of side; loop in center.

**31** (C-60-40). Plain Glazed Impressed Ware, unique bowl. Lot 412, Pl. 64.

H. 0.05; est. D. 0.20.

A little of rim; some of body preserved.  
Described on p. 264.

**32** (C-59-76). Albarello. Bothros I.

P. H. 0.175; D. 0.11; D. foot 0.091.

Published: *Hesperia*, XXIX, 1960, pl. 59, a, left.

Complete except for rim.

Heavy, sandy, yellowish clay; thick, blue-green glaze all over.

Low, thick foot; slightly concave, faceted sides; nearly horizontal shoulder.

Imported, probably from Egypt; the fabric and glaze appear to be the same as the local wares from Fostat. Cf. Morgan, fig. 151, b.

**33** (C-60-156). Late Plain Glazed Ware jug. Bothros II, Pl. 64.

H. 0.216; D. 0.122.

Intact except for piece of rim.

Buff clay; deep yellow glaze on exterior to middle of body; thin yellowish wash on interior.

Flat bottom; straight body; steep shoulder; neck flared widely, pinched in front to form spout. Angular strap handle.

Cf. Morgan's Late Proto-Majolica I jug no. 824, fig. 89, c; No. 33 resembles that jug in clay and shape, but is without decoration; it may be of the same fabric.

## UNGLAZED WARES

Plain jugs and jars, Matt Painted jugs and jars, "Protogeometric" Matt Painted, Cooking pots, Plain and Matt Painted bowls, Matt Painted pithos.

A large amount of unglazed pottery was found, of which the more nearly complete or more characteristic of those that can be dated are presented here. A great many are completely plain or decorated only with incised lines or grooves; some, the

Matt Painted, have decoration added in slip. It has not been possible to determine the origin of all of these pieces; a great many, however, are of the familiar light buff, or cream colored, Corinthian clay. The red clay of the rest varies greatly in color and texture, but most are likely to be local.

The unglazed wares are grouped together as indicated above; each group is arranged according to the chronological divisions which can be determined. The dating is often tenuous, since many of the pieces, particularly the jugs and jars, were found in wells with little glazed pottery and no coins, and many are not from closed deposits. Where it is possible the pieces are arranged in chronological order in each sub-division; in all cases such evidence as is available for the dating of each piece is given.

The lists are made up chiefly of vessels found in 1959-1961; some pieces from previous years are included because they are more nearly whole or help fill in gaps in the chronology. Of the great amount of unglazed Byzantine pottery from the Corinth excavations, only a small sample is presented here. The catalogue does not give a full picture of the development and changes in particular forms, and is inadequate for some periods, both in quantity and variety of shapes presented. These deficiencies are due to the lack of suitable dated material and to our desire to concentrate on the material from the 1959-1961 campaigns.

#### PLAIN UNGLAZED JUGS AND JARS

The vessels in this category range from the tenth through the thirteenth centuries. The early jugs are not well represented, but the few examples shown seem typical of the period. From the second half of the eleventh century and the earlier twelfth, the time when the local potteries were producing their finest glazed wares, come a good number of shapes and varieties of jugs, usually fine and well made, of creamy or reddish buff clay. Sometimes these are burnished, and very often the handles are graceful and triangular in section. There are few examples from the middle of the twelfth century on, perhaps partly because of the growing popularity of Matt Painted Wares. The Byzantine repertory of shapes was a simple one; small, fat, round mouthed jugs with one or two handles, and round bottomed storage jars with two or three handles.

The only shape that can be traced through a number of periods is the small round mouthed jug, which has a flat bottom, steep, nearly straight sides and a hemispherical shoulder;<sup>42</sup> the neck is usually cylindrical, although sometimes flared. None of these jugs exceeds more than a quart or two in capacity, and a good many are considerably smaller than that. Several examples of these are shown, but it is not possible to make firm rules for dating them by their shape or fabric. The earlier ones, however,

<sup>42</sup> Nos. 36, 37, 39, 42, 49, 51.

are frequently of softer clay than those dating after the middle of the eleventh century, and the bottom is wider in proportion to the body. Very often they are of a pinkish or tan clay; after the middle of the century very pale or reddish buff is the commonest color. Burnishing of the surface seems to start only with the second half of the eleventh century, as do handles triangular in section, although not all the fine jugs have these features. Almost all of this sort of jug, whatever the date, have a groove between shoulder and body, but the earlier ones sometimes have two or three around the middle as well.

There is not enough material to provide any useful comment here on the development of any of the other Plain Unglazed jugs and jars.

#### FIRST HALF TO MIDDLE OF THE TENTH CENTURY

**34** (C-61-94). Two-handled storage jar. Lot 778, Pl. 64.

P. H. 0.352; D. 0.275.

Neck and top of handles missing.

Hard, pinkish buff clay with brown and white grits.

Rounded bottom; small base, indented at center with a boss in the middle. Wheel ridged body with straight sides, rounded shoulder, wide neck. Strap handles with two spines. Shape of neck probably the same as No. 35.

Similar in shape of body to No. 57 (Plain Unglazed jug, Pl. 66) and No. 81 (Matt Painted jar, *Hesperia*, XXIX, 1960, pl. 59, b third from left).

**35** (C-61-135). Two-handled storage jar. Lot 778, Pl. 64.

P. H. 0.15; D. mouth 0.082.

One handle and part of neck and shoulder preserved.

Slightly greenish, pale buff clay.

Rounded shoulder; cylindrical neck with shallow grooves around middle; low, vertical rim slightly inset at bottom exterior, flaring slightly at top. Strap handle, with two low spines, from just below rim to shoulder.

**36** (C-61-136). One-handled jug. Lot 778, Pl. 64.

P. H. 0.145; D. 0.14; D. bottom 0.11.

Neck and handles missing, rest intact.

Light red clay, appearing pink on surface; white grits. Fairly thin and hard fabric.

Wide, flat bottom; deep body with steep, curved sides; rounded shoulder; narrow neck. Pairs of grooves around middle of shoulder, between shoulder and body, and around middle of body.

#### TENTH TO MIDDLE OF THE ELEVENTH CENTURY

**37** (C-38-194). One-handled jug. Pl. 64.

P. H. 0.245; D. 0.168; D. bottom 0.117.

Top and one side of neck missing, rest intact. Buff clay with white and red grits; thick fabric.

Shape of body as No. 36, but deeper; thick strap handle with low central spine, from near top of neck to shoulder. Shallow grooves around top of shoulder, between shoulder and body and around middle of body.

**38** (C-37-2679). Spouted jug. Pl. 64.

P. H. 0.266; D. 0.163; D. base 0.095.

Spout and most of rim missing.

Pinkish buff clay with large red grits; chalky consistency; thick fabric.

Low base; rounded body and shoulder. Narrow conical neck; vertical, offset rim. Angular strap handle from just below rim to middle of shoulder.

**39** (C-60-292). Two-handled jug. Lot 390, Pl. 64.

P. H. 0.124; D. 0.093; D. bottom (restored) 0.075.

Very top of neck and most of bottom missing; partly restored.

Greenish buff clay.

Wide, flat bottom; slightly curved, low sides tapering to bottom; angular junction between rounded shoulder and body; slightly flared neck. Widely looped handles, roughly triangular in section, from upper neck to point of greatest diameter.

Nos. **34-36** were from the same well that contained Cooking pots Nos. **95-98** and a little glazed pottery. All the material was probably of the tenth century. The three glazed pieces that were datable with some accuracy were: a piece of Petal Ware, which Morgan assigns to the tenth and possibly ninth centuries; a fragment of a Brown Glazed chafing dish with a profile like Morgan, fig. 24, a, the earliest type, which is dated to the ninth or tenth century; and a piece of Inscribed White Ware, apparently of the tenth century. The well is probably of the tenth century, and possibly of the first half.<sup>43</sup>

No. **37** was found with Plain Glazed White Ware sherds, two coins of the Anonymous Bronze series (989-1028) and one of Constantine VII (945). No. **38** was found with coins of Constantine VII and his family (913-959) and of the Anonymous Bronze series. The two pots are probably of the third quarter of the tenth century or slightly later. Among the

coarse pots from Corinth there are a few similar to these that seem to belong to the later tenth and early eleventh centuries.<sup>44</sup> There is too little evidence to make any claim that the jugs such as Nos. **34-36**, with thin, hard fabric, are necessarily of the first half of the century, or that jugs with thick walls and soft, chalky clay cannot appear earlier than the examples given here.

No. **39** is from a pithos that also contained Cooking pots Nos. **100-102** and lamps L4090 and L4158 and is likely to be of the first half of the eleventh century. The dating is based mainly on the lamps; there were no coins from the pithos and the glazed pottery was not clearly datable but did not seem to be later than the first half of the eleventh century (cf. p. 302).

#### LATER ELEVENTH TO FIRST HALF OF THE TWELFTH CENTURY

**40** (C-36-494). One-handled jug. Pl. 65.

P. H. 0.187; D. 0.128; D. base 0.095.

Handle, lip and part of neck missing.

Buff clay with dark grits; thick fabric; roughly burnished surface.

Wide, low, flared base; deep body with slightly curved sides, tapering toward base; rounded shoulder; narrow neck, flared at top and pinched into trefoil mouth.

**41** (C-61-138). Two-handled jug. Lot 1238, Pl. 65.

P. H. 0.141; D. 0.137; D. base 0.092.

Neck and handles missing.

Red clay with white grits, fired reddish buff on surface. Burnished surface.

Shape as No. **40**, but tapered more towards base. Handles triangular in section.

<sup>43</sup> A deposit excavated in 1937 containing very similar jugs (C-37-2270, C-37-2272, C-37-2276) as well as Cooking pots Nos. **92-94** is almost certainly of the first half of the tenth century. The thin, hard fabric of the jugs is the same in both cases. See p. 289 for more detailed information.

<sup>44</sup> Cf. C-35-336 and C-37-1974, both probably late tenth, but perhaps early eleventh century; C-38-206, more certainly second half of the tenth century.

**42** (C-59-104). Two-handled jug. Lot 136, Pl. 65.

H. 0.152; D. 0.116; D. bottom 0.078.

Lip, part of neck and most of one handle missing; restored.

Buff clay; lightly burnished surface.

Very similar in shape to No. 39, but taller and handles less widely looped. Shallow grooves between shoulder and body and around upper shoulder.

**43** (C-59-105). Pitcher. Lot 136, Pl. 65.

H. 0.213; D. 0.11; D. bottom 0.105.

Almost all of mouth and lower part of handle missing; restored. Pale buff clay with dark and white grits.

Wide flat bottom; deep, straight sided body; flaring neck, probably originally pinched into trefoil mouth, not projecting as widely as restored. Thick strap handle. Grooves around lower part and middle of body; ridge around base of neck.

**44** (C-37-1183). One-handled jug. Pl. 65.

H. 0.157; D. 0.124; D. bottom 0.071.

Complete except for a few small chips.

Red-buff clay with white grits, appearing buff on exterior; lightly burnished surface. Finely made.

Flat bottom; rounded body and squat shoulder; narrow neck with offset vertical rim flared at top. Handle triangular in section. Groove around point of greatest diameter.

Nos. 45-48 omitted, see p. 250.

**49** (C-33-40). Two-handled jug. Pl. 65.

H. 0.215; D. 0.165; D. bottom 0.097.

Intact.

Warm buff clay; finely made. Smooth surface.

Flat bottom; deep, rounded body and rather squat shoulder. Angular handles, triangular in section, from middle of neck to shoulder. Neck widens slightly above point of handle attach-

ment. Slightly flared, pointed lip. Shallow groove around neck just below lip; broad low ridges around body. Similar in shape to No. 44, but deeper.

**50** (C-33-39). Two-handled jug with strainer. Pl. 65.

H. 0.23; D. 0.15; D. base 0.09.

Most of one handle missing.

Warm buff clay with a few stone grits; finely made. Burnished surface.

Carinated base; globular body and shoulders; handles as preceding; neck widens toward top; nicked ridge around base of neck and another halfway between upper handle attachment and base of neck. At latter point inside neck is a strainer with irregularly punched holes. Two shallow grooves around top of shoulder and one at point of greatest diameter.

The relative dates of these vessels are not easy to establish and are only tentatively suggested. No. 40 was found with Impressed White Ware and Fine Style Sgraffito Ware, and coins of Nikephoros III (1078-1081) and Alexios I (1081-1118). It should be of the late eleventh or first quarter of the twelfth century. No. 41 is from a well at a level that also contained a little Imitation Luster Ware, which Morgan dates to the end of the eleventh century. It strongly resembles No. 40, of the second half of the eleventh century, but is more refined and in fabric and finish is more like No. 42, which is quite securely dated to the first quarter of the twelfth century.

Nos. 42 to 44 are of about the first quarter of the twelfth century. No. 44 was found with coins of Nikephoros III (1078-1081) and Alexios I (1081-1118) and a Sgraffito plate of the Developed Spiral Style that should be dated to about the middle of the first half of the twelfth century. The first two were found together with sherds of Measles Ware, Imitation Luster Ware, and Fine and Spiral Style Sgraffito; they should be dated in the first quarter of the twelfth century.

Nos. 49 and 50 were found close together in a well; there is no evidence available for their context, but their similarity to fine jugs like No. 44 helps to place them in this period. No. 50 is very similar in shape to some Matt Painted jugs (e.g. Nos. 69 and 70) that are datable roughly to the second quarter of the twelfth century. These two jugs would perhaps fit best in this period; in any case they are of the first half of the century.

#### MIDDLE TO THIRD QUARTER OF THE TWELFTH CENTURY

**51** (C-59-36). One-handled jug. Lot 216, Pl. 65.

P. H. 0.173; D. 0.125; D. bottom 0.085.

Top of neck and handle missing.

Pale buff clay; surface flaking, but originally smoothed when wet.

Shape similar to No. 49, but wider bottom, rounder shoulder; narrower neck, tapering to top. Two grooves between shoulder and body.

**52** (C-59-107). Savings bank. Lot 216, Pl. 65.

H. 0.107; D. 0.122; D. bottom 0.09.

Some of body and much of bottom missing; partially restored.

Pale buff clay.

Wide flat bottom; globular body, closed at top; narrow slit at top. Small air vent pierced in lower body.

**53** (C-59-158). Neck of Combed Ware jar. Lot 210, Pl. 66.

P. H. 0.07; D. 0.11.

One side of neck and traces of attachment for two handles preserved.

Fine buff clay.

Wide cylindrical neck; flared, rounded lip.

Around neck a band of parallel wavy lines incised with comb-like instrument, between two similar horizontal bands.

**54** (C-60-318). Combed Ware jar. Lot 419, Pl. 66.

Max. pres. dim. 0.17.

Fragment of shoulder of sizeable jar; traces of attachment for lower end of handle.

Pale buff clay.

Decoration around upper shoulder similar to that on preceding, but produced by a comb with more and finer teeth.

**55** (C-60-317). Two-handled jug. Lot 419, Pl. 65.

P. H. 0.158; D. 0.142.

Neck, most of handles and part of body missing.

Brownish buff clay with large, scattered white grits. Thick walls. Low base; squat ovoid body and shoulder; grooves around lower shoulder. Handles triangular in section.

No. 51 and the savings bank, No. 52, are probably of the second quarter or middle of the twelfth century. They were found together in a layer that contained mixed Roman and Byzantine pottery and could not be well dated, but several other datable banks have been found in earlier years.<sup>47</sup> They are all identical in shape and are probably the work of one potter. They were all found along with coins of the eleventh and twelfth centuries, always with some of Alexios I and sometimes with those of Manuel I. Unfortunately, all the banks found, even if otherwise intact, had holes smashed in their bottoms where the money was taken out. There is no evidence for Byzantine clay banks before or after this period.<sup>48</sup> The jug, No. 51, is like several others of about this period whose clay was smoothed, but not burn-

<sup>47</sup> C-35-85, C-35-422, C-37-1240, C-37-1939, C-37-1940, C-38-343.

<sup>48</sup> For Roman banks, see H. S. Robinson, *The Athenian Agora, V, Pottery of the Roman Period*, Princeton, 1959, p. 77, L 29, pl. 16.

ished;<sup>49</sup> they were not so finely made as the burnished jugs like No. 42. No. 51 is very similar in appearance to the bank and should be near it in date.<sup>50</sup>

Sherds with combed decoration on neck and shoulder, as on Nos. 53 and 54, are usually found in fills containing "Mid Twelfth Sgraffito" and coins of Manuel I. No. 53 is from such a deposit. No. 54 is from a well that contained glazed pottery, in very small amount, of the early twelfth through the middle of the thirteenth century. The material from the well has been placed all together, but I can remember when it was being sorted seeing that the thirteenth century material came from the top and does not represent the use fill. The more complete pieces of coarse pottery are probably of the twelfth century, which is when the well seems to have been in use. The well also contained Nos. 55, 60, 76 and 77. This combed ware is usually of much the same pattern as the two pieces shown here. Sometimes the central band is drawn in loops and swirls, and there is a piece in Lot 1238 where it is formed of short unconnected strokes.<sup>51</sup>

No. 55 is from the same well as No. 54. In shape it is very like No. 69 (Matt Painted jug) which is datable to the second quarter of the twelfth century. No. 55, however, is considerably cruder, and may be somewhat later.

No. 56 is omitted, see p. 250.

<sup>49</sup> For examples, see Lots 157, 158, 206, 271.

<sup>50</sup> For similar jugs from Athens, see M. A. Frantz, *Hesperia*, VII, 1938, p. 463, fig. 28, especially D5 and D6. Group D is dated to the middle of the twelfth century.

<sup>51</sup> In Turkish deposits, fragments of exactly similar combed ware appear (see for example Lot 1550). The best one can say for combed ware of this sort is that if it is Byzantine, it is almost certainly of the mid twelfth century. Some late Plain Glazed Wares that are almost certainly Turkish have combed decoration as well, but the pattern is usually in short parallel strokes. This type of combed decoration also appears on two unglazed jugs from Athens: M. A. Frantz, *Hesperia*, XI, 1942, pp. 1-23, Group I, nos. 13 and 14. Group I is dated in the sixteenth century.

<sup>52</sup> Cf. also the similar triangular rims on Cooking pots common in the second half of the twelfth century, e.g. Nos. 118 and 119.

#### SECOND HALF OF THE TWELFTH CENTURY

57 (C-59-106). Two-handled storage jar. Lot 168, Pl. 66.

H. 0.455; D. 0.302.

One side of neck, top of one handle and some pieces of body missing; restored.

Brownish buff clay with dark and white grits.

Rounded bottom; small base slightly depressed at center; wheel ridged body with straight sides tapering to bottom; rounded shoulder. Wide cylindrical neck; rim as preceding. Strap handles from just below rim to shoulder.

Several pieces of large storage jars have been found which have rims like that of No. 57. Most of these are from contexts datable to the second half of the twelfth century.<sup>52</sup>

#### LATE TWELFTH CENTURY?

58 (C-59-86). Three-handled storage jar. Lots 24, 25, 26, Pl. 66.

P. H. 0.335; D. 0.285.

Bottom and parts of body and handles missing; partly restored.

Reddish clay with red and white grits.

Globular body and shoulder; narrow neck, ridged in upper half. Nearly vertical rim, sharply offset at base on exterior. Two opposed strap handles from middle of neck to lower shoulder; third handle from middle of shoulder

to point of greatest diameter. Close set grooves around upper body and upper shoulder; widely spaced grooves around lower shoulder. Incised wavy line around point of greatest diameter.

The jar was found in a large deposit with pottery almost all datable to the last years of Manuel I or shortly thereafter (see p. 251, note 8). From the same deposit come Cooking pots Nos. 114-121. Since some of the glazed pottery was late thirteenth or early fourteenth century this piece could be of that period, but as almost all the nearly complete Cooking pots are typical of the earlier date I have put this jar here.

#### TWELFTH CENTURY

**59** (C-61-125). Two-handled storage jar.  
Lot 644, Pl. 66.

P. H. 0.317; D. 0.264.

Bottom, several pieces of body and shoulder missing; partly restored.

Light reddish buff clay with red grits, fired buff on exterior.

Straight sides tapering to bottom; rounded shoulder. Cylindrical neck with low ridges around it, slightly flared at top. Strap handles from middle of neck to lower shoulder.

**60** (C-60-305). Two-handled jug. Lot 419,  
Pl. 66.

P. H. 0.245; D. 0.215.

Bottom, some pieces of body and neck missing; partly restored.

#### MATT PAINTED JUGS AND JARS

The term "Matt Painted" <sup>58</sup> is used of a large class of vessels on which designs are executed in a dull thin clay slip. The slip is almost always darker than the fabric of the pot; in a very few cases it is white. The class contains one very distinctive group, "Protogeometric" Matt Painted Ware, which will be treated separately.

The list of Matt Painted jugs and jars ranges from the late eleventh through

Hard, red-brown clay with very small white grits.

Ovoid body and shoulders; crisp incised lines around shoulder, two around middle and upper part of neck. Wide cylindrical neck, flared at top.

No. 59 is from a fill that contained glazed pottery dating from early to late twelfth century; the jar cannot be placed more firmly than that. No. 60 is from the well that produced Nos. 54, 55, 76, 77. It may be of the second half of the twelfth century, but is unusual in type and cannot be placed by analogy, although the fabric is similar to No. 77 which is probably of the second half of the century. The dating of both is tenuous.

#### SECOND HALF OF THE THIRTEENTH CENTURY

**61** (C-60-35). Two-handled jug. Lot 409,  
Pl. 66.

P. H. 0.172; D. 0.136.

One handle, bottom and pieces of body missing; partly restored.

Light buff clay; finely made.

Globular body and shoulder; tall neck with bulge in middle; low, flared rim inset at base. Grooves around middle and upper shoulder and middle of neck. Handles oval in section. Similar in shape to Metallic jug, No. 2.

This was found near the surface along with coins of William Villehardouin (issue of 1245-1250) and later thirteenth century glazed pottery. It closely resembles Metallic Ware in shape and is probably influenced by it, if not actually of the same origin.

<sup>58</sup> See *Hesperia*, XXIX, 1960, p. 234.

the thirteenth century. There is at present no evidence for the existence of Matt Painted decoration earlier than the middle of the eleventh century. Several periods are represented scantily or not at all in the catalogue. Fragments of large jars of red fabric, carelessly decorated on the shoulder with loops and swirls of brown, are commonly found in contexts datable through the twelfth and the first half of the thirteenth centuries. The greatest number of these are from the second half of the twelfth century, but only one, No. 77, was found complete enough to be illustrated, and that is a somewhat more careful example than most. Storage jars of pale buff clay with dark brown matt paint are very common through the second half of the twelfth and the thirteenth centuries, but again few can be shown. The jars of this type, of the twelfth and earlier thirteenth centuries, are normally smoothly finished with one or two quick spirals on the shoulder and horizontal strokes on top of the handles, like No. 76. The jars of the later thirteenth century (e.g. Nos. 80-81, 83-84), which are the most fully represented here, are almost always wheel ridged, often badly made and fired, and decorated more profusely with clumsy spirals. The clay of these is greenish buff, but it has often fired pink.

Matt Painted Ware, like Unglazed Plain Ware, was at its handsomest in the later eleventh and the first half of the twelfth centuries. The shapes and fabrics of a large number of the small jugs are very similar to some of the fine examples of the Plain Unglazed Ware of the same period. Usually a simple pattern in black and bright red decorates these (e.g. Nos. 70-72). Also from this period come fragments of coarser jugs of red fabric decorated with reddish brown matt paint, carefully drawn in hoops and lines, usually fringed, with a filling of dashes (Nos. 65-68). Very occasionally occur pieces of small red jugs decorated with thick white slip in geometric designs (No. 64), a type not surprising in view of the flourishing production of Slip Painted Glazed pots at Corinth. The slip is thick and tends to flake off, so some examples may have been overlooked.

#### LATE ELEVENTH TO FIRST QUARTER OF THE TWELFTH CENTURY

**62** (C-60-297 a and b). One- or two-handled jug. Lot 450, Pl. 66.

a: P. H. 0.11; D. 0.148. b: max. pres. dim. 0.095.

Frag. a: most of shoulder, base of neck and a little of upper body preserved. Frag. b: fragment of body.

Red clay with white grits, very slightly micaceous. Surface is tan to pinkish orange and burnished. Dull brown matt paint.

Wide, flat bottom; steep, slightly convex sides, tapering to bottom; hemispherical shoulder. Groove between shoulder and body. Narrow neck with ridge at base. Decoration: hatched triangles on shoulder, vine pattern around body.

**63** (C-38-173). Two-handled jug. Pl. 66.

H. 0.204; D. 0.138; D. bottom 0.103.

Coarse red clay with large white grits. Surface is red-buff with patches of pink; roughly burnished. Dark red matt paint.

Shape of body as preceding; tall straight neck

grooved at bottom; slightly inset, vertical rim. Handles, oval in section, project only slightly beyond line of body. Decoration: thick, hasty double loop above horizontal line on each side of shoulder.

No. 62 is typical of jugs that occasionally turned up which were clearly influenced by, or which influenced, the "Protogeometric" jugs (see p. 286) in that they all have hatched triangles around the shoulder, although they have no filling ornaments between them. They are, however, quite different from the "Protogeometric" jugs and often from each other, in fabric and shape.<sup>54</sup> In its shape and burnished surface No. 62 is more similar to numerous Unglazed Plain jugs of the same period (e.g. No. 42) than to the "Protogeometric" jugs. The vine pattern does not occur on the latter, but resembles closely that found on some Corinthian glazed bowls of the same period.<sup>55</sup> The jug was found in a closed deposit with glazed pottery of about the time of Alexios I (1081-1118) and coins mainly of his reign, but one or two coins are of Manuel I (1143-1180). Since all of the glazed pottery seems characteristic of the late eleventh or early twelfth century, I regard the Manuel coins as intrusive, or at least not contemporary with the majority of the deposit. To be perfectly safe, the jug may be regarded as late eleventh or first half of the twelfth century. Cooking pots Nos. 104-106 are from the same deposit.

No. 63 was found with coins of the tenth and eleventh centuries, the latest being of Alexios I. The majority of coins were of the later eleventh century; this and the resemblance of the jug to No. 62 probably place it in this period. Both of these jugs are very similar in

fabric and shape and are possibly local; they are, at any rate, likely to be of the same origin.

#### FIRST HALF AND MIDDLE OF THE TWELFTH CENTURY

**64** (C-59-167). Jug. Lot 104, Pl. 65.

Max. pres. dim. 0.13.

Small fragment of shoulder.

Micaceous red clay.

Decoration: hatched triangles (top parts only preserved) drawn in thick white slip on areas of thin red wash.

**65** (C-59-160). Jug. Lot 104, Pl. 67.

Max. pres. dim. 0.175.

Some of shoulder, a little of base of neck preserved.

Red clay with white grits; smooth finish. Dark red matt paint.

Rounded shoulder; grooves around base of neck. Decoration: hoops, fringed inside; fringed spiral at top of inside of hoop; circles in vertical row down center. Two hoops preserved. Corkscrew-shaped line between hoops.

**66** (C-59-163). Jug. Lot 19, Pl. 67.

Max. pres. dim. 0.15.

Fragment of body of large jug.

Light red, slightly micaceous clay with white grits; smooth finish. Dark red matt paint.

Decoration: vertical lines (sides of hoop?) with curved lines and dashes between.

**67** (C-59-162). Jug. Lot 158, Pl. 67.

Max. pres. dim. 0.145.

Fragment of body (?) of large jug.

<sup>54</sup> Cf. C-38-294 and sherds in Lots 136, 139, 212. C-38-294 seems to be of the second half of the eleventh century; Lot 136 is of the late eleventh to early twelfth century; Lot 139 is largely of the same date, somewhat contaminated by material of the late twelfth; Lot 212 contains only coarse pottery.

<sup>55</sup> Cf. Morgan no. 447, pl. XX, f (Green and Brown painted); no. 592, pl. XXV (Imitation Luster).

Tan clay with shallowly grooved surface.  
Brown matt paint.

Decoration: fringed vertical lines, probably the sides of a hoop, with a spiral and dashes between.

**68** (C-59-161). Jug. Lot 166, Pl. 67.

Max. pres. dim. 0.12.

Fragment of shoulder of small jug.

Light red clay with smooth finish. Dull red matt paint.

Decoration: spirals and hook-shaped lines.

**69** (C 38-505). Two-handled jug with filter. Pl. 67.

P. H. 0.185; D. 0.139; D. base 0.078.

Top of neck, part of body and most of filter missing.

Fine, pale buff clay; burnished surface. Black and red matt paint.

Low, flared base; globular body and shoulder; straight neck; nicked ridge around base of neck. Decoration: on each side of shoulder, thick, horizontal wavy red line outlined in black; a thin black line forms an oval around this, enclosing also a red dot at center below wavy line.

**70** (C-59-159). Two-handled jug with strainer. Lot 158.

P. H. 0.17; D. 0.158.

Top of neck, one handle, some of shoulder and most of body missing.

Fabric, shape and paint as preceding.

Decoration: on both sides of shoulder, two black circles painted red inside, with black dot in center, joined by a thin black line.

**71** (C-33-90). Two-handled jug. Pl. 67.

P. H. 0.17; D. 0.157; D. base 0.098.

Top of neck and handles missing.

Fine, pale buff clay; lightly burnished. Black and red paint.

Shape similar to No. 69, but squatter, no ridge around neck. Decoration: on each side of shoulder, two widely spaced red dots with a circle of black dots around them, joined by a slightly arched line of black dots.

**72** (C-34-57). Two-handled jug. Pl. 67.

P. H. 0.20; D. 0.153.

Top of neck, bottom and lower part of body missing.

Clay and shape (as far as preserved) similar to preceding. Decoration similar to No. 70; there was probably red inside the circles, but it is not preserved.

**73** (C-59-88). Two-handled jug. Lot 75, Pl. 67.

P. H. 0.14; D. 0.139.

Some of shoulder and body, base of neck and top of one handle preserved. Partially restored.

Fine buff clay; lightly burnished. Traces of matt painted decoration.

Curved walls: hemispherical shoulder; wide, vertical neck; handles triangular in section. Two grooves between body and shoulder. Decoration: on neck, shoulder and body, concentric hoops with dots between. The slip has flaked completely off leaving the traces of decoration lighter than the body of the pot.

No. 64, with the white slip, is from a mixed fill with glazed pots not later than the middle of the twelfth century. Its precise date is a little vague; it could easily be as early as the later eleventh century. Very few pieces like it have been found and almost none that can be dated more closely.<sup>56</sup>

<sup>56</sup> Cf. a cooking pot or fat drinking mug, C-38-189, which is decorated with small squiggles of white slip arranged in vertical stripes on the shoulder; it was found with late eleventh century glazed pottery and coins chiefly of Alexios I (1081-1118).

Nos. 65 to 68 have decoration typical of sherds commonly found in fills of this period.<sup>57</sup> No jugs decorated like this have been found complete. The jugs vary considerably in fabric, finish and decoration; but hoops, note-shaped marks, fringed lines, dashes and squiggles are characteristic. The surface is normally smooth, but not burnished; a few, like No. 67, are grooved. The style is confined to the first half of the twelfth century. Nos. 65 and 66 are from fills with pottery chiefly of the first quarter of the century; the other two seem to be a little later. No. 67 is from the same bothros that contained No. 70 (see below); the glazed pottery in the bothros is probably of the second quarter of the twelfth century. No. 68 is from a mixed deposit, with pottery of the second quarter to the end of the twelfth century. It should be of the period of the earlier glazed pots.

The finely made jugs with the black and red decoration are roughly datable to the second quarter of the twelfth century. No. 69 was found with coins of John II (1118-1143) and Manuel I (1143-1180); best dated is No. 70 from a bothros that contained a Spiral Style Developed Sgraffito plate of the time of John II or slightly thereafter. Cooking pot No. 111 is from the same bothros. No. 71 is from a well, and cannot be dated by context, but resembles No. 70 so strongly that it must be of the same period. No. 72 comes from a deposit that contained a coin of Alexios I and one of Manuel I and a large number of glazed pots, mostly datable in the middle and third quarter of the twelfth century, although some are as early as the first years of Manuel I;<sup>58</sup> it is included with the pre-mid twelfth century jugs on the basis of its similarity to them; it may be somewhat later but is not likely to date much after the middle of the century. No. 73 is from a well that contained no datable glazed pottery. The vessel is placed in this group since the

fabric, finish and relative fineness of the decoration make it unlikely to be much later.

#### MIDDLE TO LATE TWELFTH CENTURY

74 (C-36-478). Two-handled jug. Pl. 67.

D. shoulder 0.155.

Shoulder and a little of upper body preserved.

Pale buff clay; wet smoothed. Dark brown matt paint.

Hemispherical shoulder; body apparently rounded; groove between shoulder and body. Decoration: on each side of shoulder, two vertical lines, fringed on inner side, with wavy line in between.

75 (C-36-703). Two-handled jug. Pl. 67.

P. H. 0.245; D. 0.202; D. base 0.10.

Top of neck, one handle and part of body missing.

Red clay with white grits. Dark brown matt paint.

Low base, depressed in middle; globular body and shoulder with groove between. Narrow neck with ridge at base and a collar where handles attach. Thick strap handle with low central spine. Decoration: on each side of shoulder, two triangles open at base, with three lines to a side, forming hatching at top; between triangles, wavy line with short vertical strokes in the curves; horizontal dashes on top of handle.

76 (C-60-304). Two-handled storage jar. Lot 419, Pl. 67.

H. 0.255; D. 0.19.

Part of body, shoulder and of one handle missing. Restored.

Pale buff clay, slightly greenish; wet-smoothed. Dark brown matt paint.

Flattened bottom, depressed at center; rounded ovoid body and shoulder; cylindrical

<sup>57</sup> Cf. Lots 102, 111, 126, 128, 193, 418, 434.

<sup>58</sup> South Basilica Deposit, Morgan, pp. 176-177 (also reported by Morgan in *A.J.A.*, XXXIX, 1935, pp. 75-78).

neck; strap handles from middle of neck to shoulder. Two grooves around shoulder just below bottom of handles; one around neck above handles. Decoration: hastily executed spirals on each side of shoulder; two horizontal strokes at top and bottom of handles.

**77** (C-60-316). Two-handled storage jar.  
Lot 419, Pl. 68.

P. H. 0.27; D. shoulder 0.236.

Part of neck and shoulder, one handle and most of body missing.

Hard, red-brown clay. Dark brown matt paint.

Rounded shoulder and body, grooves around middle of neck. Strap handles from middle of neck to shoulder. Decoration: hoop on shoulder with short curved lines inside and outside; horizontal strokes on upper part of handle.

**78** (C-61-137). Two-handled storage jar.  
Lot 1237, Pl. 68.

P. H. 0.214; D. rim 0.112.

Neck and rim, some of shoulder, a little of upper body, one handle and top of the other preserved.

Pale buff, gritty clay, slightly greenish in tone. Brown matt paint.

Rounded shoulder; cylindrical neck; triangular rim sharply offset at bottom exterior; pointed lip (cf. No. 57, Plain Unglazed jug). Strap handles, faintly ridged. Decoration: on each side of shoulder, diagonal line with vertical strokes just below it, forming comb-like pattern; three horizontal strokes on top of handles.

No. 74 was found with glazed pottery of the late twelfth century. No. 75 was found with several coins of Manuel I (1143-1180); it is unique in form and decoration. Nos. 76 and 77 are from the same well that produced Nos. 54 and 55 (Plain Unglazed jugs, mid twelfth cen-

tury) and No. 60 (Plain Unglazed jug, twelfth century). They are placed in this group mainly by their similarity to other fragments found in more datable contexts.<sup>59</sup> They are probably of the middle or second half of the twelfth century. Jugs similar to No. 76 are very common from the middle of the twelfth century to well into the thirteenth, but the thirteenth century ones are usually coarser. No. 78 comes from a well that contained at the same level a jar very like No. 57 (Plain Unglazed jar), which is probably of the third quarter of the century, and a few fragments like No. 74 above. From a slightly lower level, but in the same Lot, comes No. 88, a "Protogeometric" jug.

#### LATER TWELFTH TO FIRST HALF OF THE THIRTEENTH CENTURY

**79** (C-37-2006). Two-handled storage jar.  
Pl. 68.

P. H. 0.285; D. 0.213.

Top of rim, one handle, part of body, most of base missing.

Pale buff clay with numerous sandy red and dark grits. Black matt paint.

Flat bottom, depressed in center. Globular body; narrow conical neck; vertical offset rim (or thick collar); strap handles from bottom of rim (collar) to shoulder. Decoration: on each side of shoulder, two adjoining D's lying curve down, two horizontal bars inside each; horizontal stripes on top of handle.

This pot was found in a pithos with some glazed plates (Morgan nos. 1293 and 1294, Incised, and 1644, Late Painted Incised Sgraffito) and two coins of Manuel I, not, as Morgan says, of William Villehardouin.<sup>60</sup> The inventoried glazed pottery is certainly of the later twelfth or first half of the thirteenth century and very probably is earlier than the Frankish conquest.<sup>61</sup>

<sup>59</sup> Cf. Lots 1, 24, 26, 63, 266, 323.

<sup>60</sup> For discussion of the dating of glazed pottery of the type of Morgan nos. 1293, 1294 and 1644, see p. 263, note 38.

<sup>61</sup> Morgan, p. 294; see also note 38 above.

SECOND HALF OF THE THIRTEENTH TO THE  
EARLY FOURTEENTH CENTURY

**80** (C-59-74). Two-handled storage jar.  
Bothros I.

H. 0.28; D. 0.18.

Published: *Hesperia*, XXIX, 1960, pl. 59, b, second from left.

Bottom half of one handle and some of body missing. Restored.

Coarse, buff clay. Red matt paint.

Ovoid, wheel-ridged body with almost straight sides. Bottom flattened and depressed in center; neck wide at base, narrows to top; vertical offset rim; flared, pointed lip. Thin strap handles from just below rim to shoulder; they project only very slightly beyond line of body. Decoration: on each side of shoulder, sprawling spirals; thick horizontal strokes on handles.

**81** (C-59-75). Three-handled storage jar.  
Bothros I.

P. H. 0.365; restored H. 0.41; D. 0.28.

Published: *Hesperia*, XXIX, 1960, pl. 59, b, third from left.

Rim, non-paired handle, large part of body and all of bottom missing. Restored (rim incorrectly).

Greenish buff clay. Dark brown matt paint.

Shape and decoration similar to preceding. Body tapers more towards bottom; handles slant in towards neck; third handle from middle of shoulder to point of greatest diameter. Rim should be as No. **80**.

**82** (C-60-313). Mug. Lot 344, Pl. 68.  
H. 0.079; D. 0.072; D. bottom 0.05.

## “PROTOGEOMETRIC” MATT PAINTED WARE

This is easily the most distinctive and decorative of the Matt Painted wares found at Corinth. The decoration, in dull purple paint, consisting of hatched triangles around the shoulder with dependent concentric half circles, gives the ware its some-

Piece of rim and side missing. Probably had one handle.

Buff clay. Brown matt paint.

Wide, flat bottom; deep body; narrow shoulder; very wide, cylindrical neck. Decorated with concentric loops.

**83** (C-61-62). One-handled jug. Lot 727, Pl. 68.

H. 0.178; D. 0.124; D. bottom 0.079.

Piece of rim and neck gone; rest intact.

Buff clay; crudely made. Brown matt paint.

Flat bottom, slightly curved sides tapering in towards bottom; narrow shoulder; wide neck with thick angular ridge around middle; low vertical offset rim. Handle from ridge around neck to point of greatest diameter. Decoration: carelessly executed large spirals on shoulders and horizontal stripes on handle.

**84** (C-61-13). One-handled jug. Lot 704, Pl. 68.

P. H. 0.227; D. 0.135; D. bottom 0.087.

Most of rim missing.

Red-buff clay with large white grits; thin walls. Red matt paint.

Flat bottom; ovoid, wheel-ridged body; neck and rim as No. **80**; strap handle from base of rim to shoulder. Decoration: crude spirals around shoulder, slashed with vertical lines.

All of these vessels are contemporaries of the late thirteenth to early fourteenth century glazed wares. Nos. **80** and **81** are from Bothros I (p. 265); the rest are from fills containing coins and glazed pottery of the period. A good many complete jugs and jars like these have been found at Corinth; sherds are very common.<sup>62</sup>

<sup>62</sup> Cf. C-34-1594, C-37-1284, C-37-1287, C-37-1314, Bothroi II to IV.

what misleading, but appropriate, nickname.<sup>63</sup> There is usually filling ornament between the triangles, consisting of fringed lines or loops. One jug, No. 89, with the same fabric and paint but of a somewhat different shape and more clumsily made, has a debased decoration of lines and squiggles, but it is the only exception. The jug is almost the only form in which the ware appears.<sup>64</sup> The clay is micaceous, brick red in color, usually with a slightly orange tone. The jugs are ovoid in form with flat bases, and are sometimes spouted. As a rule, the spouted jugs have three handles; the one opposite the spout extends from the middle of the neck to the point of maximum diameter, and the other two from the base of the neck to the shoulder. The jugs without spouts have only one handle. Numerous zoomorphic spouts, like No. 90 in the form of a horse's head, have been found as well as fragments of peculiar shape and obscure function, like No. 91. No. 90 is a fairly straightforward example of a spout, but unattractive amorphous bird-like forms are not uncommon.<sup>65</sup> Unfortunately, none of the more peculiar forms of spout has been found attached to its vessel.

The date of the ware is of the first half and middle of the twelfth century. The contexts of the majority of the whole pots and sherds found in 1959-1961 pointed to the second quarter and middle of the century.<sup>66</sup> They were usually found with Morgan's "Mid-twelfth Sgraffito" or Medallion Style Incised Sgraffito and almost always with coins of Manuel I (1143-1180). Nos. 87 and 88 were found in contexts suggesting the middle of the twelfth century or slightly after. No. 86 appears also to be mid twelfth, but perhaps a little earlier than the last two. No. 85 is of finer clay, more carefully made, and decorated in a less hasty manner than Nos. 86-88. It was found with coins of Alexios I (1081-1143) and Manuel I and so might itself be of any date in the first three quarters of the century, but two identical jugs<sup>67</sup> were found in the Agora South Central deposit mentioned by Morgan, which contained unfinished glazed pots of the late eleventh and early twelfth centuries.<sup>68</sup> Since no sherds from finer jugs like these were found in deposits of that date in 1959-1961, it seems likely that the quantity increased toward the middle of the century; the forms become more flamboyant, the clay less fine and more brittle, and the decoration more imaginative and hastily executed. The ware does not continue long into the second half of the century. The hastily decorated atypical pot, No. 89, was found with a coin of Manuel I and some glazed fragments that seem to be roughly of the third quarter of the twelfth century. It may represent a decline of the style.

<sup>63</sup> See Robinson, *Hesperia*, XXIX, 1960, p. 234, note 22.

<sup>64</sup> There is at least one lid, C-35-450, and a puzzling piece, C-34-602, which might be a lid, but has a hole cut in the middle.

<sup>65</sup> E.g. C-37-1408, C-37-1624, C-59-56, not discussed here.

<sup>66</sup> See especially Lots 67, 100, 102, 135, 387.

<sup>67</sup> C-36-490, C-36-491.

<sup>68</sup> Morgan, p. 175.

This ware has also been found at Sparta.<sup>69</sup> The clay, shape and decoration of the ware are unlike those that were more certainly produced at Corinth in this period, but no definite conclusion can be made as to the origin of this ware until more of it is found and reported from other sites. It may well be Peloponnesian.

**85** (C-37-1248). One-handled jug. Pl. 68.

P. H. 0.17; D. 0.143.

Neck and handle missing.

Very low, slightly flared base; ovoid body; strap handle. Groove around point of greatest diameter, and around shoulder. Above top groove are hatched triangles, carefully painted, with fringed lines and curlicues between; between grooves are dependent, concentric half circles.

**86** (C-59-51). One-handled (?) jug. Lot 67.

P. H. 0.22; D. 0.139.

Published: *Hesperia*, XXIX, 1960, pl. 59, d, left.

Top and most of neck, half of shoulder, and a good deal of body missing. Partly restored. One handle preserved; one or two could be missing.

Flat bottom; deep body; tall shoulder. Angular strap handle, with slight central spine, from neck to shoulder. A groove between shoulder and body and at lower part of shoulder, with wavy line painted between; two grooves around base of neck. Hatched triangles around shoulder.

**87** (C-59-87). Three-handled spouted jug. Lot 21.

P. H. 0.195; D. 0.127.

Published: *Hesperia*, XXIX, 1960, pl. 59, d, right.

Low, slightly flared base; ovoid body; round neck, slightly inset at base. Two opposed handles from top to bottom of shoulder, spout at base of shoulder. Handle opposite spout oval

in section with central spine, from neck to shoulder. Grooves around lower part of shoulder. Painted decoration: on shoulder hatched triangles with dependent, roughly concentric half circles; between the triangles loops, squiggles and fringed lines; concentric loops on base of spout.

**88** (C-61-134). Three-handled spouted jug. Lot 1237, Pl. 68.

P. H. 0.23; est. D. 0.152.

Bottom of neck, base of spout, two opposed handles, half of shoulder and a little of body and bottom preserved.

Similar form and decoration to preceding. Neck flared at top; there was a strainer, now broken, inside the neck where widening begins. Painted decoration includes a stylized bird walking to right, below spout; horizontal strokes on handles.

**89** (C-33-268). One-handled jug. Pl. 68.

P. H. 0.173; D. 0.141; D. bottom 0.12.

Neck, except base, and handle missing.

Wide, slightly flared bottom; deep body, slightly convex; wide grooves around point of greatest diameter; rounded shoulder, grooved in lower half. Thin ridge around base of neck. Painted decoration: around upper body, thick wavy line; alternate vertical strokes and wavy lines around shoulder. On shoulder, scratched monogram: NH.

**90** (C-60-29). Spout. Lot 378, Pl. 68.

P. L. 0.06; D. 0.023.

<sup>69</sup> R. M. Dawkins and J. P. Droop, "Byzantine Pottery from Sparta," *B.S.A.*, XVII, 1910-1911, p. 28, class VII, pl. XVIII, nos. 79 and 80. They report that the ware is also to be seen in the museum at Tegea. A large proportion of the glazed ware reported from Sparta is of approximately the middle of the twelfth century and slightly earlier.

## Broken at base.

Spout in form of stylized horse's head; channel through neck and mouth; ridge around neck. Painted decoration: wavy lines on face, horizontal stripes on ears; longitudinal parallel strokes around neck.

A similarly shaped spout, with green glaze and brown stripes, is published in E. von Stern, *Theodosia und seine Keramik, Das Museum, Lief. III*, Odessa, 1906, pl. VII, no. 61.

**91** (C-37-1408). Fragment of spouted vessel.

Pl. 68.

P. H. 0.03; D. 0.04; max. dim. 0.08.

Fragment of a vessel of unknown shape.

Hollow drum with solid bottom, top (?) with holes; around top appears the beginning of a vertical offset wall, broken off close to the top of drum. From the drum project three spouts with small round channels through them into drum. All are roughly triangular in section. The two opposite each other are broken off close to the drum, the other preserves a knob on top. Spouts and drums are decorated with vertical stripes. The use and original form of this object are unknown.

## COOKING POTS

Cooking pot fragments are the most common feature of Byzantine fills and whole cooking pots are relatively frequent. These are round bottomed, two-handled, wide-mouthed pots with a low vertical rim, made of coarse, gritty, rather brittle clay, designed to be placed on a brazier or a ring over a fire. In a good many cases the rim is flared out, and seems to be designed to hold a lid; although no identifiable lid fragments have been found, it is likely that they did exist, possibly in wood or metal.

Unfortunately, although whole cooking pots and fragments of them are found in great quantities in all levels and in bothroi, they are perhaps the most difficult of all the pottery to date with confidence. The collection given here is largely made up of pots which can, from their contexts, be dated with some certainty. There can be far less certainty in claiming that any other pot of the same type as one shown here is limited to the same date. There are, however, some features that tend to be characteristic of one period or another and make cooking pots helpful for dating fills, although in most cases they cannot be considered a deciding factor.

The shape of the rim is the most important feature in dating, but is not invariably helpful. The fabric and shape of the body and of the handles are of some use. The variety of rims of different dates will best be seen from the profile drawings. The clay of the pots of the tenth and most of the eleventh centuries is often heavily mixed with sand, and so has a crumbly texture. The color is usually buff or brownish red. The handles of these early pots tend to be large, widely spread out from the body, and thick in section, with a spine running down the outside. The walls of the pot are generally thick and the shoulder narrow, curving in abruptly from the body. Exceptions to the usual thickness of the walls are the pots of the first group, from the first half of the tenth century, which are made of fine, hard, red clay, but they do, like most other early examples, have spines down the handles and sharply incurved shoulders. The pots of the later eleventh and the twelfth centuries, in general, have

a smoothly curved body and shoulder, and a rounder, dumpier body than the early ones. Typically, the clay is red with white grits and the walls are thinner. These pots have thick strap handles with no ridge down the outside. Thirteenth century pots are not well represented, but the twelfth century shapes seem to continue for a time, rather more coarsely made. In the later thirteenth and early fourteenth centuries the pots are often very thin-walled and well made; they are of the same red clay with white grits as the twelfth century ones, but it usually has turned gray in the firing, due to its thinness. The mouth is often as wide as the body and the handles are very thin and angular.

The pots are arranged in the same manner as the unglazed jugs and jars with specimens generally picked less for completeness than because they come from closed or closely datable deposits. Mention is made when a particular shape is common and datable or when it is known to occur over a long period.

In the description the normal pot is assumed to have a fairly smooth curve of body and shoulder, round bottom, and handles on the shoulder, from just below the rim to the point of greatest diameter. Only in cases where these features vary from the norm will they be especially remarked.

#### TENTH CENTURY

**92** (C-37-2281). Fig. 2.

H. 0.169; D. 0.204.

Most of rim and one handle, part of body missing.

Hard, red clay with white grits. Thin walls.

Straight sides tapering to bottom; abruptly curved, narrow shoulder. Vertical rim widens to top; rounded, flared lip. Handles with central spine.

**93** (C-37-2285). Fig. 2.

H. 0.15; D. 0.185.

Part of body and rim, one handle and part of other missing.

Hard, reddish buff clay, blackened on exterior. Thin walls.

Shape of body and shoulder similar to preceding, but bottom flattened and indented. Vertical rim with thickened, rounded lip.

**94** (C-37-2295). Pl. 68, Fig. 2.

H. 0.21; D. 0.25.

Much of one side and about one-third of rim missing.

Hard, red clay. Thin walls.

Shape similar to No. 92; bottom flattened and indented; vertical rim, widening to top; pointed lip with sharp angle between it and rim. Handles with two central spines.

**95** (C-61-129). Lot 778, Fig. 2.

P. H. 0.145; est. D. rim 0.17.

Part of rim and body, and one handle preserved.

Sandy, red clay, fired buff outside.

Low rim, triangular in section, narrowing to bottom; horizontal flat lip with wide shallow groove. Handles oval in section with low central spine. Three grooves around middle of shoulder.

**96** (C-61-130). Lot 779, Fig. 2.

P. H. 0.09; est. D. rim 0.17.

Part of rim and body, and one handle preserved.

Sandy, yellowish clay, fired red-buff outside.

Low vertical rim offset on interior; rounded lip. Handle thick oval in section.

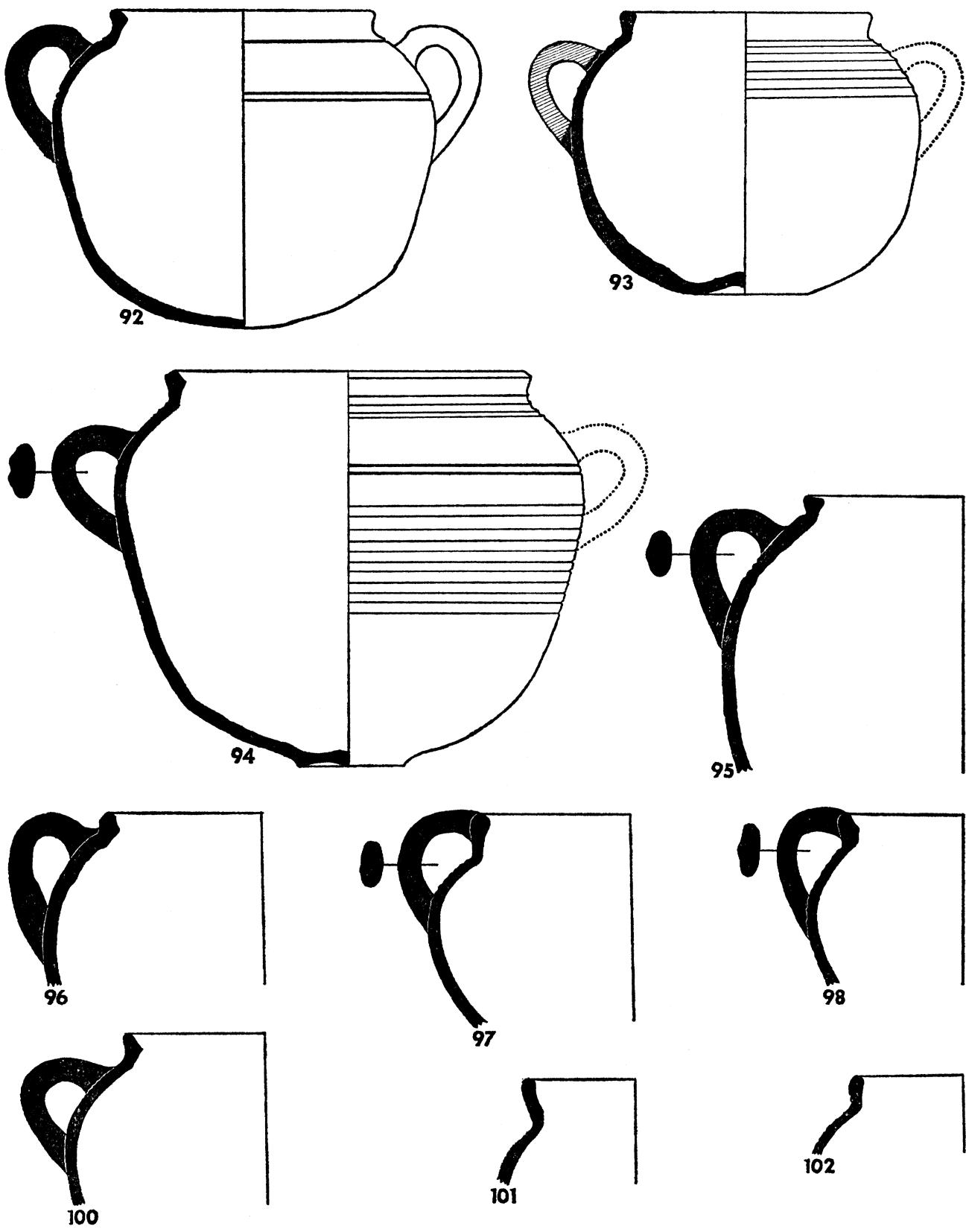


FIG. 2 (1:3)

**97** (C-61-131). Lot 779, Fig. 2.

P. H. 0.11; est. D. rim. 0.17.

Some of rim and body and one handle preserved.

Red, sandy clay with chalky white grits.

Vertical rim thickening to top; rounded lip. Handle from top of rim to shoulder. Shoulder is grooved, curves in abruptly from body.

**98** (C-61-132). Lot 779, Fig. 2.

P. H. 0.09; est. D. rim 0.13.

A little of rim and shoulder and one handle preserved.

Grayish brown clay with small white grits, partially blackened on exterior.

Vertical rim with rounded lip offset on interior, similar to preceding, but taller. Handle oval in section with central spine. Wide, shallow grooves around shoulder.

The first three pots, Nos. 92-94, were found in a pit that contained no coins, but had several pieces of glazed ware. Among the glazed pottery was Morgan no. 3, a Brown Glazed chafing dish, of the earliest type, which Morgan dates to the ninth and tenth centuries, adding that the type is most often found with coins of Leo VI and Constantine VII (i.e. 886-959).<sup>70</sup> Also in the pit were Morgan no. 99 (Fig. 33, e), and no. 114 (pl. VI, d), both Impressed White Ware, dated in the ninth to eleventh century. The probable date of the deposit, based mainly on the date of the chafing dish, is the tenth century and very possibly the first half of the century. A few fragments of similar pots were found in 1959-1961, but in contexts not datable more closely than the ninth to eleventh century. The hard, red clay is not found commonly in the more certainly dated deposits of the late tenth and first half of the eleventh centuries.

Nos. 95-98 come from a well at a level that contained sherds of Plain Glazed White Ware and Brown Glazed Ware, apparently of the

tenth century, and probably of the first half. From the same well came Plain Unglazed jugs Nos. 34-36.

#### LATER TENTH TO THE MIDDLE OF THE ELEVENTH CENTURY

**99** (C-37-1989). Pl. 68, Fig. 3.

H. 0.171; D. 0.196.

Complete except for a few pieces of body.

Crumby, red-brown clay with scattered white grits.

Flat, wide bottom; rounded body and shoulder. Vertical rim with groove around exterior middle; rounded lip. Handles oval in section with central spine. Grooves around upper shoulder.

**100** (C-60-293). Lot 390, Fig. 2.

P. H. 0.09; est. D. rim 0.15.

One-third of rim, part of body and one handle preserved.

Sandy, grayish buff clay with white grits, partially blackened on exterior.

Vertical rim; rounded lip slanting out from rim at sharp angle on interior. Handle thick oval in section. Shallow grooves around upper part of shoulder. Shoulder curves in abruptly from body.

**101** (C-60-294). Lot 390, Fig. 2.

P. H. 0.055; est. D. rim 0.12.

One-third of rim and part of shoulder preserved.

Dull red clay, yellowish buff on surface, with large grains of sand and scattered white chalky grits.

High, vertical rim, offset on interior, widening to top. Grooves around shoulder.

**102** (C-60-295). Lot 390, Fig. 2.

P. H. 0.04; est. D. rim 0.12; max. pres. dim. 0.12.

<sup>70</sup> Morgan, p. 39, note 8.

One-third of rim and part of shoulder preserved.

Grayish red clay with small scattered white grits, burned black on exterior. Vertical rim slightly offset on interior, convex on exterior. Grooves around lower part of rim and on shoulder.

No. 99 was found with some White Ware sherds and five Anonymous Bronze coins (989-1028). There was one coin of Alexios I (1081-1118), but the pot is not likely to be later than the middle of the eleventh century. Nos. 100 to 102 are from a pithos that contained some White Ware sherds, a Plain Unglazed jug (No. 39) and two lamps (Nos. L4090 and L4158, pp. 303, 305) which can certainly be dated between the middle of the tenth and the middle of the eleventh century; they are probably of the first half of the eleventh century.

#### LATER ELEVENTH AND FIRST HALF OF THE TWELFTH CENTURY

**103** (C-61-133). Lot 806, Fig. 3.

P. H. 0.12; est. D. rim 0.11.

About one-third of rim, part of body and one handle preserved.

Red clay with white grits.

Vertical rim, offset on interior, thickening to top, concave on interior, convex on exterior. Around rim runs incised groove with wavy line above it. Handle, oval in section, from middle of rim to shoulder. Ridged shoulder.

**104** (C-60-298). Lot 450, Fig. 3.

P. H. 0.035; est. D. rim 0.10; max. pres. dim. 0.085.

Part of rim and shoulder preserved.

Red clay with a few white grits.

High, vertical rim, slightly concave on interior, thickening toward top; groove around top on exterior.

**105** (C-60-299). Lot 450, Fig. 3.

P. H. 0.073; est. D. rim 0.15.

Some of rim and shoulder preserved.  
Gray clay with white grits.

Rim triangular in section, narrowing towards bottom; flat, sharply defined lip. Wide shallow grooves around shoulder.

**106** (C-60-300). Lot 450, Fig. 3.

P. H. 0.053; est. D. rim 0.18.

Some of rim, a little of shoulder preserved.  
Red clay with scattered white grits.

Vertical rim, thickening towards top; rounded lip. A pair of grooves just below rim and grooves around lower part of shoulder.

**107** (C-61-128). Lot 696, Fig. 3.

P. H. 0.045; est. D. rim 0.14.

Some of rim and shoulder preserved.  
Gritty gray clay.

Low vertical rim; rounded lip slanting out at sharp angle from rim on interior, flared on exterior. Ridges around shoulder.

**108** (C-59-175). Lot 126, Fig. 3.

P. H. 0.09; est. D. rim 0.19.

Part of rim, shoulder and one handle preserved.

Light red clay with large white grits.

Rim triangular in section, narrowing toward bottom on exterior, with deep, wide, incised lines around middle exterior. Strap handle.

**109** (C-59-180). Lot 126, Fig. 3.

P. H. 0.04; est. D. rim 0.10.

Part of rim and shoulder, one handle preserved.

Coarse red clay with white grits, blackened on exterior.

Vertical rim, slightly offset on interior, widening toward top. Groove around upper part of exterior of rim; grooves on shoulder. Handle thin oval in section.

**110** (C-59-181). Lot 126, Fig. 3.

P. H. 0.095; est. D. rim 0.17.

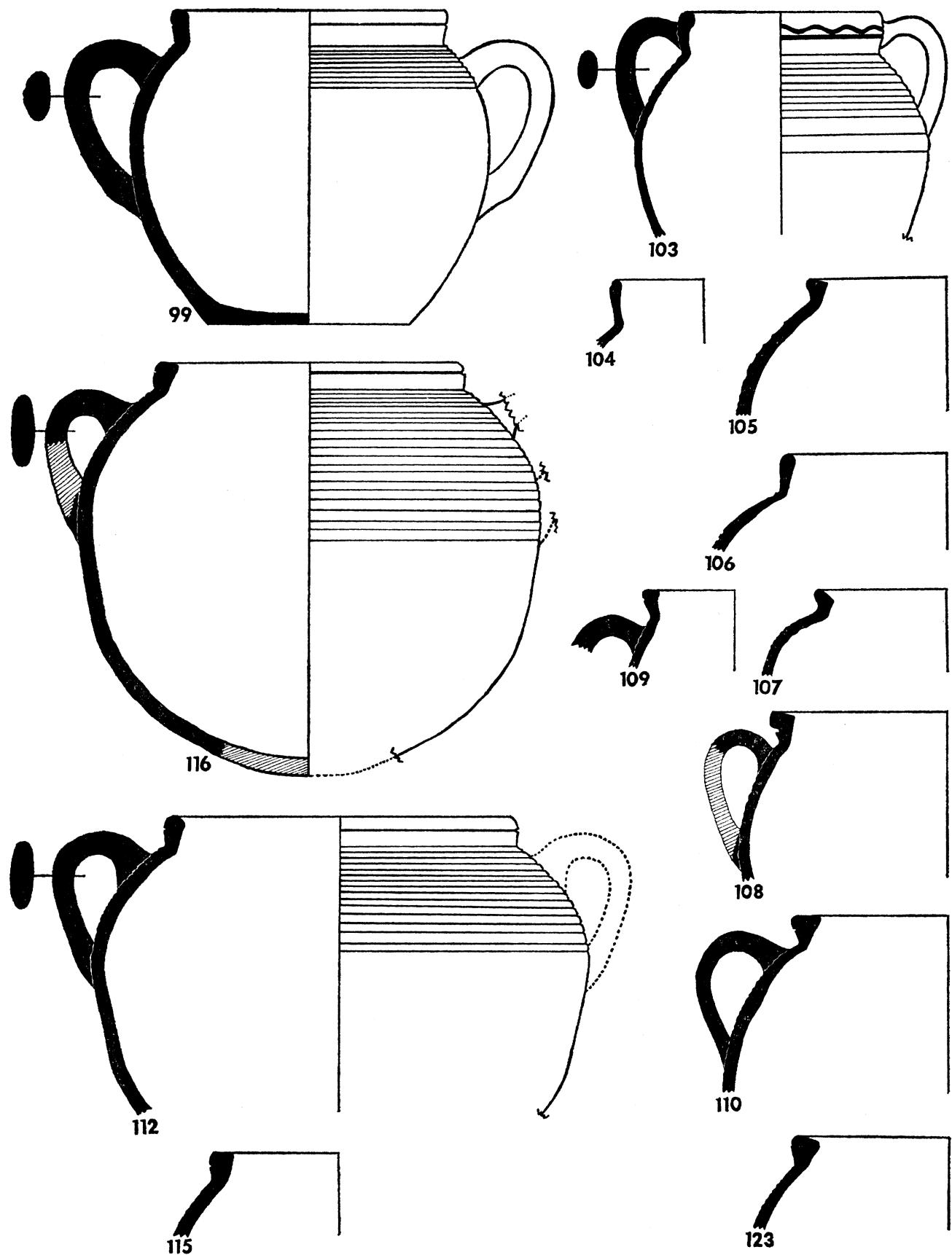


FIG. 3 (1:3)

One handle and part of rim and shoulder preserved.

Coarse red clay with white grits, partially blackened on exterior.

Rim triangular in section, narrowing toward bottom. Groove around middle exterior of rim and low ridges on shoulder. Strap handle with very low central spine.

No. 103 is from a small bothros that contained very little pottery, but had one large fragment of an early linear Green and Brown Painted plate and a couple of White Ware sherds; it should be of the very late eleventh century.

Nos. 104-106 are from a semi-closed deposit that contained pottery of the late eleventh and early twelfth centuries and coins mainly of the time of Alexios I (1081-1118) with a few just previous to his reign. There were also three coins of Manuel I (1143-1180) but the glazed pottery was more characteristic of the earlier date. A Matt Painted jug, No. 62, is from the same deposit. Other fragments of Cooking pots similar to Nos. 103, 104 and 106 have been found in deposits that contained at least a majority of glazed wares of the later eleventh and early twelfth centuries.<sup>71</sup> No. 107 is apparently of the same date as the above three pots; it is dated by the glazed pottery found with it.

Nos. 108-110 are from a large deposit that contained glazed pottery datable to the first half of the twelfth century. There were several coins of Alexios I in the deposit, two of John II (1118-1143) and one of Manuel I. Nos. 108 and 110 have rims of a type that is extremely common in deposits of the later eleventh century through at least the first half of the thirteenth; there is no way to date them accurately by appearance. They are found in practically every lot of pottery which can be assigned to this long period.

#### SECOND AND THIRD QUARTERS OF THE TWELFTH CENTURY

**111** (C-59-173). Lot 158, Fig. 4.

H. 0.17; D. 0.22.

One handle and part of rim and body preserved; partly restored.

Dull red gritty clay.

Rim triangular in section, narrowing toward bottom; groove around center on exterior. Close narrow grooves around shoulder. Strap handle.

**112** (C-59-164). Lot 187, Fig. 3.

P. H. 0.16; D. 0.27.

One handle, bottom and part of rim missing. Partly restored.

Hard, dull red-brown clay, partly blackened on exterior.

Vertical rim, thickened toward top; rounded lip; groove around middle of rim on exterior. Strap handle, grooves around shoulder.

**113** (C-59-85). Lot 272.

Est. H. 0.26; D. 0.296; D. rim 0.214.

Published: *Hesperia*, XXIX, 1960, pl. 59, c, middle.

Yellowish buff clay, irregularly blackened on exterior.

Wide mouth; high vertical rim, inset sharply on exterior, with slight ridge between it and shoulder, flaring out at top exterior; flat lip. Thick strap handles.

No. 111 is from a bothros that had in it Developed Spiral Style Sgraffito Ware of the sort which is commonest at about the time of John II (1118-1143). Matt Painted jugs Nos. 67 and 70 are from the same bothros.

No. 112 is probably a little later than the last; it is from a deposit that contained mostly Developed Spiral Style Sgraffito Ware with

<sup>71</sup> For examples, cf. Lots 69, 107, 193, 223, 448, 457, 459, 953, 955.

coins of Manuel I (1143-1180). This sort of rim, fairly high, with a rounded lip and groove around the exterior, is common in deposits of the middle to later twelfth century; it does not seem to occur before the time of Manuel I and probably not for long afterwards.<sup>72</sup> The last pot comes from a context which cannot be securely dated but which probably belongs to the middle of the twelfth century. No pots with similar rims have ever been inventoried at Corinth, and no others were found in 1959-1961.

#### FOURTH QUARTER OF THE TWELFTH CENTURY

**114** (C-59-183). Lots 23-26, 29, Fig. 4.

P. H. 0.19; D. 0.255.

Part of rim and side and all of bottom missing.

Red-brown clay with white grits.

Rim triangular in section, narrowing toward bottom, vertical on exterior, slanting in steeply on interior; groove around middle on exterior. Strap handle, lightly ridged.

**115** (C-59-182). Lots 23-26, 29, Fig. 3.

P. H. 0.045; est. D. rim 0.14.

About one-quarter of rim and small piece of shoulder preserved.

Yellowish brown clay with white grits.

Vertical rim, widening slightly toward top; flat, horizontal lip, grooved around middle on exterior.

**116** (C-59-83). Lots 23-26, 29, Fig. 3.

Est. H. 0.224; D. 0.25.

Bottom and part of body and one handle missing; restored.

Red clay with infrequent white grits.

General appearance and rim very similar to No. 112 (middle of the twelfth century) except rim has flat top. Strap handle; grooved shoulder.

<sup>72</sup> For examples cf. Lots 4, 5, 45, 46, 67, 189, 194, 489.

**117** (C-59-80). Lots 23-26, 29, Fig. 4.

Est. H. 0.166; D. 0.195.

One handle and parts of rim and shoulder missing; restored.

Red clay with white grits, blackened on exterior.

Vertical rim, convex on exterior, slightly concave on interior; rounded lip. Low ridges around shoulder. Thick strap handle.

**118** (C-59-81). Lots 23-26, 29, Fig. 4.

Est. H. to rim 0.22; D. 0.26.

Bottom and part of body missing; restored.

Sandy red clay with frequent white grits.

Rim triangular in section, offset on exterior, inset on interior, with wavy line incised around outside; pointed lip. Strap handles from rim to shoulder, tops rising slightly above level of rim. Grooves around shoulder.

**119** (C-59-174). Lots 23-26, 29, Fig. 4.

P. H. 0.15; est. D. rim 0.25.

Handles and some of rim and body preserved. Tan clay with dark grits; grayish core.

Similar to preceding, but no incised line around rim; rim more pronounced and slightly undercut on exterior.

**120** (C-59-82). Lots 23-26, 29, Fig. 4.

P. H. 0.129; D. 0.237.

Bottom, one handle and part of body missing; partly restored.

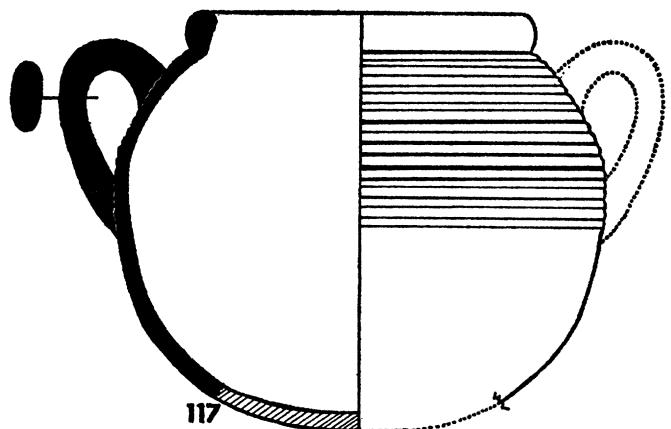
Red clay with infrequent white grits.

Rim diamond shaped; pointed lip. Two vertical ribs opposite each other halfway between handles, from widest point of rim to curve of shoulder, to strengthen rim. Strap handle; grooved shoulder.

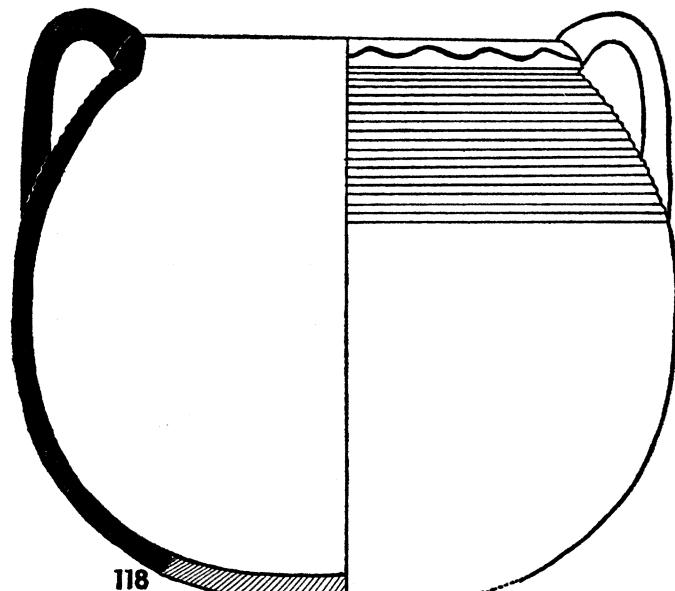
**121** (C-59-79). Lots 23-26, 29, Fig. 5.

H. 0.162; D. 0.20.

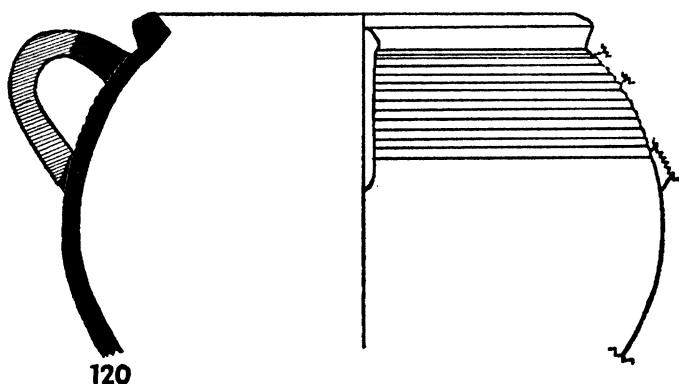
Some of rim and pieces of body missing; restored.



111



114



119

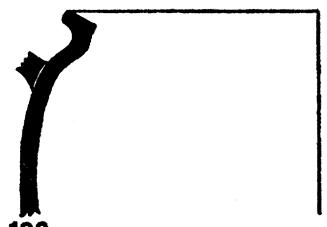


FIG. 4 (1:3)

Light, yellowish red clay with small red grits.  
Thick walls.

Very low rim, vertical on exterior, following curve of shoulder on interior; flat lip. Thick strap handle. Rather straight-sided body; shoulder curves in sharply. Grooves around upper part of shoulder.

All of these pots were from a big deposit with glazed pottery almost all Incised or Sgraffito, mostly with animal designs, of the types of Morgan nos. 1327 (pl. XLV, e); 1769 (pl. LIII, e); 1763 (pl. LIII, b). The date should be late in the reign of Manuel I or shortly thereafter.<sup>73</sup> Plain Unglazed jug No. 58 is from the same deposit. No. 121 is unique<sup>74</sup> and No. 120 is unusual, but the rest are types commonly found in this period. Pots similar to Nos. 114-117 are very common throughout the second half of the twelfth century; Nos. 114 and 115 illustrate the rim common from the later eleventh through the mid thirteenth century. The two with triangular rim and pointed lips, Nos. 118 and 119, are of a type only found in the later twelfth and first half of the thirteenth centuries (No. 125 is a thirteenth century example).<sup>75</sup>

#### THIRTEENTH CENTURY (FIRST THREE QUARTERS?).

**122 (C-61-126).** Lot 692, Fig. 4.

P. H. 0.09; est. D. rim 0.20.

One handle and some of rim and shoulder preserved.

Dull, reddish gray clay with white grits, blackened on exterior.

Blunt, low, vertical rim, inset on interior. Strap handle.

<sup>73</sup> A few pieces of late thirteenth to early fourteenth century glazed ware and coins of that date were found in the deposit; cf. p. 251, note 8.

<sup>74</sup> There is a possibility that this may belong with the small group of late fragments, but it would be as unusual for that period as for this. In view of the large number of nearly complete cooking pots that are certainly of the late twelfth century, it seems better to place it in this group.

<sup>75</sup> For examples cf. Lots 28, 45, 89, 90, 184, 214, 220, 307, 312.

**123 (C-59-176).** Lot 285, Fig. 3.

P. H. 0.05; est. D. rim 0.17; max. pres. dim. 0.125.

Some of rim and shoulder preserved.

Coarse, red-gray clay, blackened on exterior.

Rim triangular in section, narrowing towards bottom, flat top; groove around middle exterior. Wide grooves around shoulder. Very similar to No. 110 (late eleventh to early twelfth century).

**124 (C-59-177).** Lot 81, Fig. 5.

P. H. 0.12; D. rim 0.123.

A little more than half the rim, shoulder and upper body preserved, and top and bottom of one handle.

Red clay with white grits, blackened on exterior.

Rim triangular in section, flat on top, narrowing toward bottom. Two grooves around lower shoulder.

**125 (C-59-178).** Lot 81, Fig. 4.

P. H. 0.09; est. D. rim 0.22.

One handle and part of rim and shoulder preserved.

Red-brown, sandy clay with white grits.

Like No. 118 (fourth quarter of the twelfth century) but the rim is slightly undercut on exterior; no incised line.

**126 (C-59-84).** Lot 184, Fig. 5.

Est. H. 0.16; D. 0.20.

Bottom and part of rim, body and one handle missing.

Gritty red clay burned black outside. Roughly made.

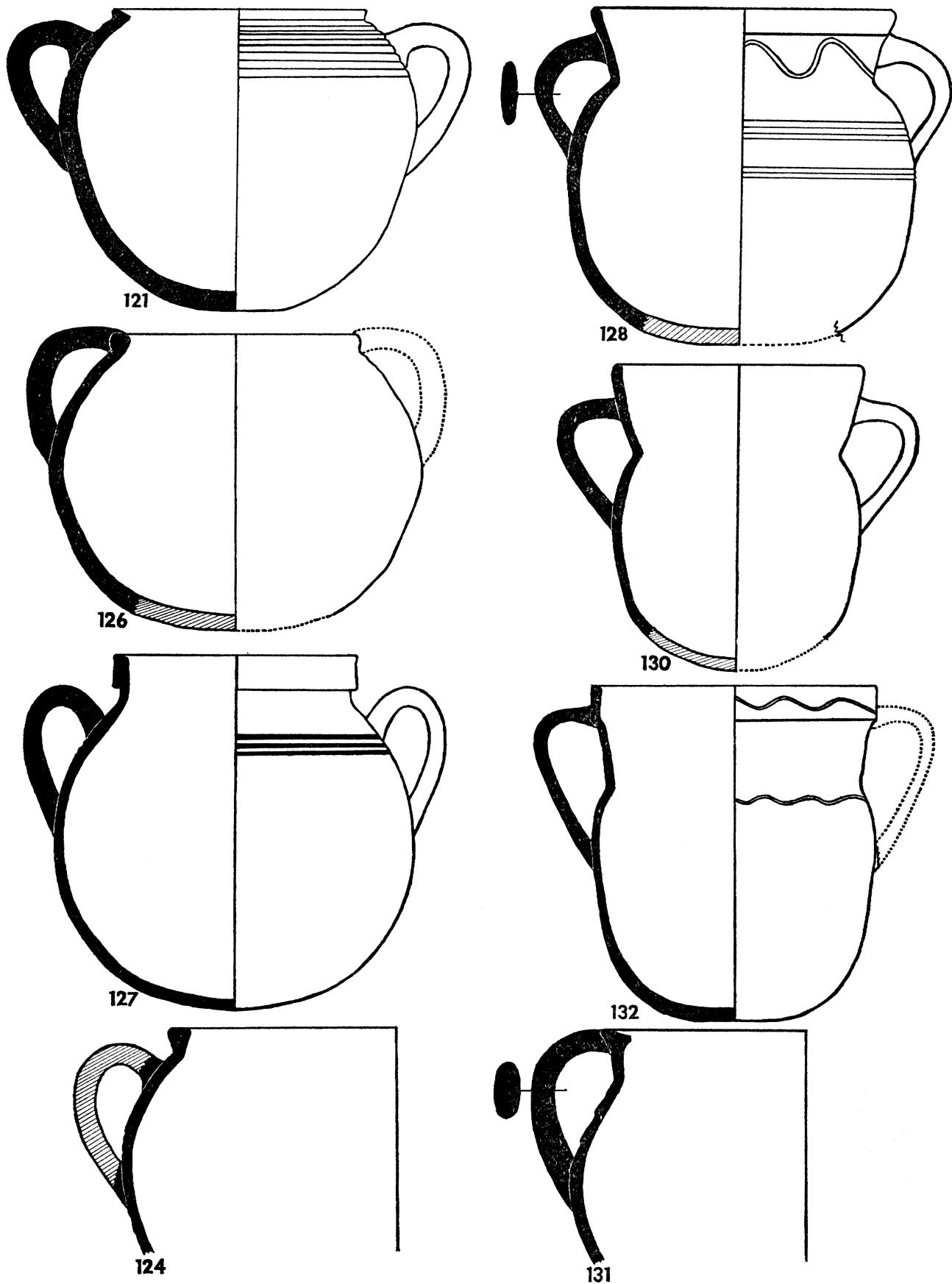


FIG. 5 (1:3)

Low, vertical, rounded rim; handle, oval in section, from rim to shoulder.

No. 122 was from a closed deposit with Late Painted Incised Sgraffito Ware (see p. 262) and some Late Green and Brown Painted Ware, of the earlier, patterned variety (Morgan Group V, categories 1 and 2); it is most likely to be of the first quarter of the century. Nos. 123 and 124 are continuations of types of rim common throughout the twelfth century; No. 125 is of a type that starts only with the later twelfth century (see p. 263). There is no evidence for the end of these styles, but they are almost certainly not in use by the later part of the thirteenth century. Nos. 123-125 are dated mainly by the pottery found with them; they seem to be of the first half of the thirteenth century. No. 126 is from a large deposit with a little Proto-Majolica I and two coins of William Villehardouin (Corinth Issue, 1245-1250); the major part of the glazed pottery seems to be of the first half of the century.

#### LATER THIRTEENTH AND EARLY FOURTEENTH CENTURY

##### 127 (C-38-413). Pl. 69, Fig. 5.

H. 0.191; D. 0.195.

Almost intact.

Red-brown clay with large scattered white grits.

Low neck with offset vertical rim; pointed flared lip. Strap handles.

##### 128 (C-59-71). Bothros I, Fig. 5.

Est. H. 0.182; D. 0.188.

Published: *Hesperia*, XXIX, 1960, pl. 59, b, right.

Intact.

Sandy red clay, burned black on exterior. Thin walls.

Diameter of body very slightly greater than that of mouth. High, plain, nearly vertical rim; thin strap handles from center of rim to shoulder. Four grooves around lower part of

shoulder; three around upper part of body; wavy line shallowly incised around rim.

##### 129 (C-59-72). Bothros I.

H. 0.185; D. 0.17.

Complete.

Blackish gray clay with white grits.

Shape similar to preceding; no decoration.

##### 130 (C-59-73). Bothros I, Fig. 5.

Est. H. 0.165; D. rim 0.137.

Published: *Hesperia*, XXIX, 1960, pl. 59, b, left.

Almost complete; restored.

Gray clay with white grits.

Similar to No. 128. Greatest diameter of rim slightly greater than that of body. No incised lines.

##### 131 (C-59-172). Bothros I, Fig. 5.

P. H. 0.125; est. D. rim 0.22.

One handle and some of rim and shoulder preserved.

Brownish clay.

High vertical rim below spreading flat lip. Handle, oval in section, from lip to point of greatest diameter. Ridges around shoulder.

##### 132 (C-60-301). Bothros IV, Pl. 69, Fig. 5.

H. 0.182; D. rim 0.154.

Piece of rim and one handle missing; restored.

Grayish brown clay with white grits. Thin walls.

Very wide, high neck, with offset vertical rim. Diameter of rim the same as greatest diameter of body. Straight sides. Thin strap handles from bottom of rim to upper body. Wavy lines incised around lip, upper body and bottom.

##### 133 (C-61-127). Lot 736, Fig. 4.

P. H. 0.08; est. D. lip 0.20.

Top of handle and part of rim and shoulder preserved.

Coarse, grayish clay.

Vertical rim; roughly squared lip sloping out on interior and exterior; sharp angle on interior. Thin strap handle. Wide groove around shoulder at level of top of handle.

No. 127 was found with two coins of William Villehardouin (Corinth Issue, 1245-1250)

and Late Sgraffito pottery of the type that is of the second half of the thirteenth century and probably of the later part. The rest of the pots (Nos. 128-133) were found in bothroi that contained late glazed wares of the later thirteenth and early fourteenth centuries. They are all contemporary.

#### UNGLAZED BOWLS: PLAIN AND MATT PAINTED

Fragments of Plain Unglazed bowls were fairly common, but few were nearly enough complete to be inventoried. In 1959-1961, all the examples inventoried were from the late twelfth to the late thirteenth century. All of these have flat bottoms or low bases which show clearly the traces left by the string used to cut them from the wheel. The clay is generally a warm buff and is almost certainly local. No. 134 is from the same deposit as Cooking pots Nos. 114 to 121, of the late twelfth century; No. 135 is from a fill which dates from about the middle of the thirteenth century or a little before. The last three are from Bothros I and may be dated confidently in the later thirteenth or early fourteenth century.

Occasionally bowls were decorated with matt paint. All that were found in the last few years were of the later thirteenth century. These were always made of local clay, generally buff in color, with hasty loops and swirls of brown and red over the interior. No. 139 is from Bothros V; No. 140 is from near the surface, in a fill with glazed pottery largely of the type that was found in the later bothroi.

#### PLAIN UNGLAZED BOWLS

**134** (C-59-195). Lots 23-26, 29.

H. 0.09; est. D. rim 0.33.

About one-third of rim and side and some of bottom preserved.

Pinkish buff clay.

Flat, thin bottom; steep sides, ridged on interior; groove around middle on exterior; rim inset in exterior, widening toward top; flat, nearly horizontal lip.

**135** (C-59-32). Lot 329, Pl. 69.

H. 0.07; D. 0.255; D. bottom 0.073.

A little missing from rim and upper side; restored.

Warm buff clay.

Narrow base; straight sides, lightly grooved;

angular rim, vertical in lower part, widening toward top under flat, squared lip.

**136** (C-59-171). Bothros I, Pl. 69.

H. 0.065 ; D. 0.14; D. bottom 0.065.

About one-third of rim and upper side missing.

Grayish buff clay.

Irregularly flat bottom; steep sides, ridged on exterior; rounded lip.

**137** (C-59-170). Bothros I, Pl. 69.

H. 0.045 ; D. 0.135 ; D. bottom 0.05.

Almost complete.

Reddish buff clay.

Low, flared, irregular base; straight sides ridged on interior; low, vertical rim.

**138** (C-59-168). Bothros I, Pl. 69.

H. 0.055; D. 0.132; D. base 0.052.

Intact.

Warm buff, slightly pinkish clay with white grits.

Similar to preceding, but deeper.

#### MATT PAINTED BOWLS

**139** (C-60-306). Bothros V, Pl. 69.

H. 0.078; est. D. 0.285.

A little of rim and side and about one-quarter of bottom preserved.

Gritty buff clay. Brown paint.

Thin, wide bottom; shallow sides; rounded

lip. Decoration: on interior, hasty circles all over.

Profile (except for foot) similar to Morgan no. 1308, fig. 111, e (Late Sgraffito bowl).

**140** (C-60-314). Lot 344, Pl. 69.

H. 0.11; est. D. 0.30; est. D. foot 0.11.

Small piece of rim and side and a little of center and foot preserved.

Yellowish buff clay. Dull red paint.

Thick foot; shallow sides; ridged on interior; angular rim, vertical in lower part, flaring in upper. Decoration: on interior, hasty loops and swirls all over.

Profile similar to Morgan no. 1356, fig. 111, 1 (Late Sgraffito), but foot a little higher, upper part of rim not ridged.

#### MATT PAINTED PITHOS

This pithos was found with pottery mainly of the late twelfth and first half of the thirteenth centuries. It was used for mixing plaster towards the end of its life and it would be difficult to say how long it may have been in use. A date somewhere in the twelfth century seems most probable. Fragments of Matt Painted pithoi were occasionally found, chiefly in twelfth century levels, but there were no other well preserved examples.<sup>76</sup> These fragments are all from relatively small and portable pithoi; the Byzantines at Corinth also used huge pithoi set into the floors of their houses, none of which has been disinterred and studied.

**141** (C-59-156). Lot 290, Pl. 69.

P. H. 0.30; D. ca. 0.64.

Fragmentary; bottom missing.

Heavy, buff clay. Brown paint.

Steep sides; wide, flat, horizontal rim spreading over interior and exterior. Below rim are two horizontal ridges, widely spaced, running

around upper body. Between top ridge and rim there are at regular intervals vertical ridges forming rectangular panels. There are four wide, ridged handles from the rim to the first horizontal ridge. Decoration: rough spirals in rectangular panels, loops on rim. There is a heavy incrustation of plaster on the interior.

#### LAMPS

Nos. L4090, L4158, L4127, Pls. 68, 69.

The study of Byzantine lamps is outside the scope of this article, and most of the lamps found do not, in any case, differ materially from those discussed by Broneer.<sup>77</sup>

<sup>76</sup> Cf. Lots 126, 434, 448 (late eleventh to mid twelfth); 46, 70, 167, 187 (mid to late twelfth); 262 (thirteenth). All of these have pithoi fragments with rim similar to No. 141.

<sup>77</sup> O. Broneer, *Corinth, IV, ii, Terracotta Lamps*, Cambridge, Mass., 1930, types XXXV-XXXVII.

There are, however, three that deserve mention because of their elaborate and unusual character. The first two are of Broneer's type XXXV (cf. particularly nos. 1521-1553), but the lamp proper is mounted on a stand which has a handle attached. The lamps are brown glazed; the stands are unglazed, but have cut and slashed decoration. The lamps resemble closely in clay, shape and glaze those that were commonly found with coins of John Zimisces and successors (969-1034).<sup>78</sup> A few of these lamps once had stands, but in only one or two cases are the stands even partially preserved.<sup>79</sup> The clay and the decoration on the stands are identical with those of a Brown Glazed chafing dish, Morgan no. 20, which he places in his latest group, dated in the second half of the eleventh century. The particular dish cannot be dated by context, but it was found with a piece of Petal Ware, which suggests a date at least before the middle of the eleventh century.

L4090 and L4158 themselves are from the pithos that contained Plain Unglazed jug No. 39 and the fragments of Cooking pots Nos. 100 to 102. The lamps are especially important since they are most useful in providing the date for the pithos; there was also some glazed White Ware in it which did not look as if it should be later than the middle of the eleventh century, but could date in the tenth century or the first half of the eleventh. The dating of Broneer's type XXXV lamps is supported by a good deal of evidence; they should certainly be placed in the later tenth and first half of the eleventh century. The date of these particular lamps is hard to place more narrowly than that. There is such a close relationship between them and the chafing dish, Morgan no. 20, that the dates should certainly be very much the same, but the lamps are surely not of the second half of the eleventh century. Judging mainly by the coin evidence for the type of lamp, I would prefer to place these in the second half of the tenth to the middle of the eleventh century, and probably in the first half of the eleventh, and to date the chafing dish somewhat earlier than Morgan puts it.

The third example, L4127, is almost certainly part of the support for a lamp of unusual type. It is essentially a hollow cylinder made in human form, broken off at the neck; it was attached to a perforated stand of which only the very top is preserved. The form suggests no function but to carry a lamp. At Corinth a few other pieces have been found that seem to belong to similar lamps; all are made rather crudely of red clay with white slip and green glaze. C-33-718 is a piece of the lower part of a cylindrical perforated stand, probably part of the base of a figure such as

<sup>78</sup> *Ibid.*, p. 124. Several of those found after 1930 come from contexts of similar date; coins of the middle of the eleventh century were also occasionally found with them.

<sup>79</sup> *Ibid.*, cf. no. 1519, from which the base has been broken away; also L2362 and L3309, found after 1930, which have some of the stand preserved. The latter two are certainly of the same make as the two discussed here, and have similar decoration; unfortunately they were not found in datable contexts.

this.<sup>80</sup> C-33-947 is a seated figure with exaggerated genitals; it is more coarsely made than L4127, of gritty, grayish clay with yellowish green glaze; the body is cylindrical and hollow. Especially to be noted, however, is Morgan no. 306 (pl. XII, i: Plain Glazed Red Ware), which is very like L4127; it is the upper part of a torso.

None of these pieces was from closed or well stratified deposits. C-33-718 was found in the same layers as Morgan no. 181 (Undecorated White Ware) and some other pieces not later than the twelfth century, but the area appears to have been disturbed. C-33-947 was found with one coin of Constantine VII (913-959) and two of Manuel I (1143-1180). The similar torso, Morgan no. 306, was found in a fill containing also Morgan no. 1459 (Incised Sgraffito, Medallion Style) and other mid twelfth century pieces, but there was a Turkish pipe bowl in the same fill. Morgan dates the piece in the thirteenth century, placing it with Undecorated Red Ware nos. 285, 293-305 (Metallic Ware), but it does not closely resemble this ware in clay or glaze; it is very close, however, to L4127. This piece came from a mixed fill containing largely pottery of the later eleventh and early twelfth centuries, with some of the late twelfth or thirteenth, and a few pieces that may be later still.

The clay, slip and glaze of all of these pieces resemble strongly those of the green glazed lamps of Broneer type XXXVI, which are very commonly found in fills of the later eleventh to the middle of the twelfth century. Some of the series of small Undecorated Red Ware jugs (Morgan, nos. 242-250, fig. 41) from Corinth, which date from about 1100, also resemble these plastic lamps in their clay and glaze. A date in the late eleventh or first half of the twelfth century for these plastic lamps cannot be given with complete conviction; it seems, however, to be the most probable from what evidence there is. Byzantine potters of about this period managed equally whimsical efforts in other lines. There are several local Red Ware jugs decorated with various plastic creatures (cf. Morgan, p. 59) and some of the later chafing dishes with plastic decoration, wherever they were made, far outdo these comparatively simple lamp stands in exuberant fancy.

#### L4090. Lot 390, Pl. 69.

H. 0.235; D. lamp (restored) 0.097; D. base 0.125.

Complete profile preserved; most of lamp and stand and all but top of handle missing; restored.

Hard, red, micaceous clay; brown glaze on lamp only.

Lamp with convex top surrounded by raised

edge. Central opening in top; wick hole in edge of top. Conical stand with thick bulge around top; band of three ridges just above middle. Handle, round in section, with deep cut along top, extends from bulge to ridged band. Stand decorated with crisscross lines cut between bulge and band; on bottom part of stand are wide vertical slashes with cut round hole at top of each; hatched lines between.

<sup>80</sup> Cf. Morgan no. 281, part of a chafing dish stand, which is very similar to this; Morgan dates it to the second half of the eleventh century.

	Ca. 1180	1200	1210 Frankish Conquest	1250	1300
Sgraffito *					
with Rabbits, Lions, etc. in Medallions				??XXXXXXXXXXXXXXXXXXXXX?????	
Incised *					
with Same				??XXXXXXXXXXXXXXXXXXXXX?????	
Late Painted *					
Incised					
Sgraffito				??XXXXXXXXXXXXXXXXXXXXX????	
Late Green and *					
Brown Painted,					
Morgan V, 1 and 2				??XXXXXXXXXXXXXXXXXXXXX???????????	
Late Slip *					
Painted I				?????XXXXXXXXXXXXXXXXXXXXX?????	
Late Slip					
Painted II				?????XXXXXXXXXXXXX?????	
Shiny Olive					
Incised II				??????XXXXXXXXXXXXX??	
Proto-Majolica I *				?????XXXXXXXXXXXXXXXXXXXXX	
Late Painted					
Sgraffito				????XXXXXXXXXXXXX???????????	
Metallic, Glossy,					
Roulette, <i>et al.</i>					????XXXXXXX??
Proto-Majolica II					
Late Proto-					
Majolica I					????XXXXXXXX??

\* These wares deteriorate in quality gradually from their first appearance to their last.

FIG. 6. Chart to show Probable Relative Positions of Glazed Wares, with Suggested,  
very Approximate Dates.

## L4158. Lot 390, Pl. 69.

H. 0.233; D. lamp (restored) 0.09; D. base (restored) 0.135.

Part of stand and edge of lamp missing; restored.

Clay and glaze as preceding.

Lamp as preceding. Stand tall, with bell shaped bottom, narrow conical middle section with two bulges at top; handle extends from top bulge. Decoration: deep slashes framed with cut lines on conical part of stand; slashes on handle.

## L4127. Lot 696, Pl. 68.

P. H. 0.13.

Broken at top and bottom; most of handle missing.

Red clay; white slip and green glaze on exterior.

Stand made to represent a human figure with arms bent forward from the elbows. The body is cylindrical in form and hollow; the head is missing. Down the front is a raised ridge, mostly broken away, to represent the closing of a long garment. The figure is set on a base, of which the bottom is broken away. There is a ridge between the stand and the body; the stand is cylindrical as far as it is preserved, with a wider diameter than the body. It was originally perforated with incised decoration on the supporting strips between the perforations. At the back of the figure is the stump of the lower end of a handle which attached just below the back of the neck; the top was presumably attached to the lamp (?).

## CONCORDANCE OF INVENTORY NUMBERS

Corinth Inv. No.	No.	Corinth Inv. No.	No.	Corinth Inv. No.	No.
C-33-39	50	C-38-194	37	C-59-82	120
C-33-40	49	C-38-413	127	C-59-83	117
C-33-90	71	C-38-505	69	C-59-84	126
C-33-268	89	C-59-32	135	C-59-85	113
C-34-57	72	C-59-36	51	C-59-86	58
C-34-436	18	C-59-51	86	C-59-87	87
C-34-824	17	C-59-64	22	C-59-88	73
C-34-1234	14	C-59-65	9	C-59-104	42
C-34-1317	15	C-59-66	21	C-59-105	43
C-36-478	74	C-59-67	24	C-59-106	57
C-36-494	40	C-59-68	13	C-59-107	52
C-36-703	75	C-59-69	1	C-59-114	28
C-37-121	7	C-59-70	19	C-59-150	3
C-37-1183	44	C-59-71	128	C-59-156	141
C-37-1248	85	C-59-72	129	C-59-158	53
C-37-1408	91	C-59-73	130	C-59-159	70
C-37-1989	99	C-59-74	80	C-59-160	65
C-37-2006	79	C-59-75	81	C-59-161	68
C-37-2281	92	C-59-76	32	C-59-162	67
C-37-2285	93	C-59-77	2	C-59-163	66
C-37-2295	94	C-59-78	25	C-59-164	112
C-37-2679	38	C-59-79	121	C-59-167	64
C-38-173	63	C-59-81	118		

Corinth Inv. No.	No.	Corinth Inv. No.	No.	Corinth Inv. No.	No.
C-59-168	138	C-60-136	5	C-60-315	16
C-59-170	137	C-60-137	11	C-60-316	77
C-59-171	136	C-60-156	33	C-60-317	55
C-59-172	131	C-60-292	39	C-60-318	54
C-59-173	111	C-60-293	100	C-61-13	84
C-59-174	119	C-60-294	101	C-61-35	61
C-59-175	108	C-60-295	102	C-61-62	83
C-59-176	123	C-60-297 a and b	62	C-61-94	34
C-59-177	124	C-60-298	104	C-61-125	59
C-59-178	125	C-60-299	105	C-61-126	122
C-59-180	109	C-60-300	106	C-61-127	133
C-59-181	110	C-60-301	132	C-16-128	107
C-59-182	115	C-60-304	76	C-61-129	95
C-59-183	114	C-60-305	60	C-61-130	96
C-59-195	134	C-60-306	139	C-61-131	97
C-60-29	90	C-60-307 a and b	20	C-61-132	98
C-60-37	12	C-60-308	8	C-61-133	103
C-60-38	23	C-60-309	29	C-61-134	88
C-60-40	31	C-60-310	30	C-61-135	35
C-60-41	27	C-60-311	6	C-61-136	36
C-60-127	133	C-60-312	10	C-61-137	78
C-60-133	4	C-60-313	82	C-61-138	41
C-60-134 a and b	26	C-60-314	140		

### LIST OF USEFUL LOTS

Only significant coins are included, the latest always are. Bothroi and closed deposits are indicated; the rest are more or less undisturbed, open fills. Generally only glazed pottery is used to determine the date, although the types of unglazed pottery are noted. Not all the sorts of pottery in any one Lot are listed but only enough to give an idea of the latest pottery that was useful in dating the Lot. In cases where there was a high percentage of earlier pottery, the earlier types are mentioned. In the case of the later twelfth and thirteenth century Lots there is generally more detail given since this is the period less fully covered by Morgan.

1 Late twelfth to first third thirteenth century. Before Frankish conquest?

Proto-Majolica I (good quality), Sgraffito rabbits with imbricated background, Late Painted Incised Sgraffito (good quality). Matt Painted jar, smooth buff clay, dark paint, like No. 76. See p. 257, note 15, p. 263, note 36, p. 284, note 59.

Coin: Manuel I.

3 Late twelfth century?

Some mid twelfth century Sgraffito, mainly Incised and Sgraffito rabbits in medallions (good quality).

See p. 263, note 36.

Coin: Manuel I.

- 4 *Ca.* third quarter twelfth century and a little later.  
 Some Incised Sgraffito, good Incised. Matt Painted jar fragment, buff clay, like No. 76,  
 Cooking pot rim like No. 112.  
 See p. 263, note 36, p. 295, note 72.  
 Coins: Alexios I.
- 5 Early to third quarter twelfth century. Earlier than above Lot.  
 Latest is fairly fine Incised (floral pattern). Cooking pot rims like Nos. 112, 114, 119.  
 See p. 295, note 72.  
 Coins: Alexios I.
- 19 No. 66 (Matt Painted jug). Late eleventh to early twelfth century.  
 Early twelfth century Green and Brown Painted, Imitation Luster.  
 Coins: Alexios I.
- 21 No. 87 ("Protogeometric" Matt Painted).  
 Mid to third quarter twelfth century, a few late twelfth intrusions (?).  
 Coins: Manuel I.
- 23-26 and 29. Nos. 58 (Plain Unglazed jar), 114-121 (Cooking pots), 134 (Plain Unglazed bowl).  
 Large amount of Sgraffito and Incised with rabbits, lions etc. in medallions (good quality), a  
 small homogenous collection of late thirteenth to early fourteenth century fragments. Earlier  
 pieces not necessarily as late as end twelfth, *ca.* 1170-1190? There are joins of earlier  
 material between Lots 21 and 23.  
 See p. 251, note 8, p. 284, note 59.  
 Coins: Manuel I, William Villehardouin (1245-1278), Isabel Villehardouin (1297-1301).
- 28 Mid to end twelfth and early thirteenth centuries.  
 See p. 251, note 8, p. 297, note 75.  
 Coins: Manuel I.
- 29 (see 23-26).
- 37 Bothros. *Ca.* second third thirteenth century.  
 Late Painted Sgraffito, Late Green and Brown, Late Painted Incised Sgraffito, poor Incised.  
 Cooking pot rims like No. 125.  
 See p. 263, note 39.  
 No coins.
- 45 Mid to end twelfth century.  
 Late Painted Incised Sgraffito (good quality), Late Green and Brown, mid twelfth century  
 Sgraffito.  
 See p. 295, note 72, p. 297, note 75.  
 No coins.
- 46 Mid to end twelfth century.  
 Sgraffito, Incised, Late Green and Brown, Cooking pot rims like Nos. 115, 117, Matt Painted  
 pithos rim.  
 See p. 295, note 72, p. 301, note 76.  
 Coins: Manuel I.

63 Fourth quarter twelfth century.

Glazed later pieces as above Lot. Matt Painted jar fragments, buff clay, dark paint, like No. 76.  
See p. 284, note 59.

Coins: Manuel I.

67 No. 86 ("Protopottery" Matt Painted). *Ca.* mid twelfth century.

Latest is Free Style Incised Sgraffito. One or two late eleventh century pieces.  
Cooking pot rims like No. 112.

See p. 286, note 66, p. 295, note 72.

Coins: John II.

LOTS	GLOSSY, ROULETTE, METALLIC, <i>et al.</i>	PROTO-MAJOLICA I	II	LATE PAINTED SGRAFFITO	LATE SLIP PAINTED TYPE I WITH GREEN SPLASHES
Top					
344	XX	XX	X	XX	X
346		X (one)		X	X (better quality)
348					
Top					
80	XX	X		X	X
85	X (one or two)	X		X (few)	X (better quality)
88					
89					
Top					
296	X		X	X	
298	X (?)	XX (two)			
299					X (better quality)
303		X			
308					
309					X (one, better quality)
310					
Top					
354	XX	XX		X	
355	X (one)	X		XX	X (poor quality)
356					

\* There is a good deal of earlier twelfth century material in these lots.

Chart to illustrate the relative dates of late glazed wares taken from the appearance of the wares in four comparatively undisturbed fills, not closed.

FIG. 7

69 *Ca.* second half eleventh to early twelfth century.

White Ware, early twelfth century Green and Brown. Cooking pot rims like Nos. 103, 104, 106.

See p. 294, note 71.

Coins: Romanos I, period 919-921, latest (?) one coin probably eleventh or twelfth century Byzantine.

LATE SLIP PAINTED TYPE II WHITE ON DARK BROWN	SHINY OLIVE INCISED II	INCISED AND SGRAFFITO WITH RABBITS ETC. IN MEDALLIONS	LATE PAINTED INCISED SGRAFFITO	LATE GREEN AND BROWN PAINTED, MORGAN V, 1 AND 2
<i>CA. 1.50 M. FROM TOP</i>				
XX	X XX	X (few) XX XX	X XX XX	X XX XX
<i>CA. 1.00 M. FROM TOP *</i>				
X	X	XX XX XXX	X X X (one or two)	X X X (one)
<i>CA. 1.00 M. FROM TOP</i>				
	X (one)	X (one)	X	X
	X	X		X
	XX		X	X
	XX	XX	XX	X
	X	XX	XX	X
		X	X	X
<i>CA. 1.00 M. FROM TOP</i>				
X		X (one) X X	X	X X

In each series the lots are arranged with the latest (and physically highest) at top. The X's in the vertical columns are designed to suggest relative frequency in the successive chronological stages. In reading upward a change from X to XX indicates an increase in relative frequency of the ware; a change from XX to X indicates a decrease.

FIG. 7

- 70 Generally mid to late twelfth century.  
 Glazed as above, Matt Painted pithos rim.  
 See p. 301, note 76.  
 Coins: Late eleventh to twelfth century Byzantine, uncertain.
- 75 Well. No. 73 (Matt Painted jug). First half to mid twelfth century?  
 No glazed ware.  
 No coins.
- 80 Top level. Fig. 7. Largely early to late thirteenth and early fourteenth century glazed.  
 Plain Unglazed bowl (profile like No. 4, Metallic). Cooking pot rims like Nos. 124, 125.  
 See p. 256, note 14.  
 Coins: Manuel I.
- 81 Nos. 124, 125 (Cooking pots). Late twelfth to mid thirteenth century glazed wares.  
 Late Painted Incised Sgraffito, Incised (good quality, rabbit in medallion), Late Slip Painted (white on brown), Shiny Olive Incised II.  
 Coins: Manuel I.
- 85 Fig. 7. Largely late twelfth to first two thirds thirteenth century.  
 Late Green and Brown, Late Painted Incised, Late Painted Sgraffito, Proto-Majolica I, Incised and Sgraffito (rabbits in medallions), Shiny Olive Incised II, a Metallic fragment. Cooking pot rims like Nos. 123, 124.  
 Coins: Manuel I, Isaac II, William Villehardouin (1245-1250).
- 88 Fig. 7. Mid twelfth to early thirteenth century glazed wares.  
 Cooking pot rim like No. 123, "Protopottery" Matt Painted, Fancy Matt Painted, like Nos. 65-68.  
 Coins: Manuel I.
- 89 Fig. 7. Ca. third quarter to late twelfth century?  
 Great many Sgraffito and Incised rabbits etc. in medallions, a little Late Painted Incised, some Free Style Incised Sgraffito.  
 "Protopottery" Matt Painted, Fancy Matt Painted, Cooking pot rims like No. 125.  
 See p. 297, note 75.  
 Coins: Manuel I.
- 90 Mid to late twelfth or early thirteenth century.  
 Late Painted Incised Sgraffito, Late Green and Brown, Sgraffito (rabbit with imbricated background), Incised (lion in medallion). Also Incised, Medallion Style and Free Style Incised Sgraffito. Cooking pot rims like No. 125.  
 See p. 297, note 75.  
 Coins: Manuel I.
- 93 Bothros. Ca. end twelfth to first third thirteenth century.  
 Late Green and Brown, Late Painted Incised Sgraffito, Incised and Sgraffito rabbits in medallion, some earlier Sgraffito. Cooking pot rims like Nos. 124, 125, Matt Painted jar fragments, red clay, brown spirals, and buff clay, brown spirals, like Nos. 77, 76.  
 See p. 263, note 39.  
 Coins: Manuel I, Isaac II.
- 100 Mainly earlier to mid twelfth century.  
 Early Green and Brown, Fine Sgraffito, mid twelfth century Slip Painted, Medallion Style

Incised Sgraffito is the latest. "Protogeometric" Matt Painted, Fancy Matt Painted, like Nos. **65-68**.

See p. 286, note 66.

Coins: Alexios I, Manuel I.

**102** Early to mid twelfth century.

One good Incised Sgraffito, the latest. "Protogeometric" Matt Painted, Fancy Matt Painted, Cooking pot rims like No. **114**.

See p. 283, note 57, p. 286, note 66.

Coins: Alexios I, one late eleventh to twelfth century Byzantine.

**104** Nos. **64** (Matt Painted, white slip on red), **65** (Fancy Matt Painted).

First half twelfth century.

Slip Painted, Green and Brown, mid twelfth century Sgraffito.

Coins: latest Constantine V—Leo V, after 751.

**107** Late eleventh to first half twelfth century (possibly somewhat before mid twelfth).

Cooking pot rims like Nos. **103, 104, 106, 107**.

See p. 294, note 71.

No coins.

**111** Mid twelfth century.

One "Archaic Majolica" intrusion. Fancy Matt Painted like Nos. **65-68**.

See p. 283, note 57.

Coins: William Villehardouin (1245-1278), intrusive with "Majolica"?

**123** No. **3** (Metallic). Mixed, thirteenth century.

No coins.

**124** Bothros I, p. 265.

No coins.

**126** Nos. **108-110** (Cooking pots). Late eleventh to mid twelfth century.

Early (Imitation T'ang) Green and Brown, Imitation Luster, Measles, mid twelfth century Sgraffito, Painted Sgraffito. Fancy Matt Painted, Cooking pot rim like No. **110**, Matt Painted pithos rim.

See p. 283, note 57, p. 301, note 76.

Coins: Alexios I, Manuel I.

**128** Late eleventh to first half twelfth century.

Green and Brown, Imitation Luster, Measles. Wet-smoothed jug fragments, Fancy Matt Painted.

See p. 283, note 57.

Coins: Manuel I (?).

**133** Mid to late twelfth century (?).

Mid twelfth century Sgraffito and Medallion Style Incised Sgraffito, a little later twelfth century Green and Brown, a Proto-Majolica I sherd.

See p. 257, note 15.

No coins.

**135** First half twelfth century, somewhat before the middle.

See p. 286, note 66.

Coins: Anonymous, attributed to Alexios I.

- 136 Nos. 42, 43 (Plain Unglazed jug, pitcher). Late eleventh to early twelfth century. Measles, Imitation Luster, Fine Sgraffito, "Imitation Protogeometric" Matt Painted, wet-smoothed jug fragments.  
 See p. 281, note 54.  
 Coins: Alexios I.
- 139 Mainly first half twelfth century or a bit earlier.  
 One or two later twelfth century fragments (Late Painted Incised Sgraffito, Late Green and Brown). "Protogeometric" Matt Painted, Fancy Matt Painted, like Nos. 65-68.  
 See p. 281, note 54.  
 No coins.
- 157 Bothros. *Ca.* second quarter twelfth century (?)  
 Mid twelfth century Sgraffito (good quality). Smoothed unglazed jug.  
 See p. 278, note 49.  
 No coins.
- 158 Bothros. Nos. 67 (Fancy Matt Painted), 70 (Matt Painted jug), 111 (Cooking pot). *Ca.* second quarter twelfth century?  
 Mid twelfth century Sgraffito (good quality), wet-smoothed jug.  
 See p. 278, note 49.  
 Coins: One anonymous Byzantine, attributed to 989-1028.
- 165 Early to second third thirteenth century.  
 Proto-Majolica I, Late Slip Painted I, Late Painted Sgraffito, coarse Incised. Matt Painted jar fragments, buff and red clay.  
 See p. 264, note 41.  
 Coins: twelfth century scyphate, probably Manuel I.
- 166 No. 68 (Fancy Matt Painted). Mainly mid to third quarter twelfth century.  
 Mid twelfth century Sgraffito, Incised Sgraffito. A few later twelfth to early thirteenth century fragments. Nothing has to be later than *ca.* 1200. "Protogeometric" Matt Painted.  
 No coins.
- 167 Mid to third quarter twelfth century.  
 One or two fragments, possibly late twelfth century. Cooking pot rim like No. 114.  
 See p. 301, note 76.  
 Coins: Manuel I.
- 168 No. 57 (Plain Unglazed jar). *Ca.* mid to third quarter twelfth century.  
 Mid twelfth century Incised Sgraffito, Free Style Sgraffito, Developed Sgraffito.  
 Coins: Manuel I.
- 184 No. 126 (Cooking pot). *Ca.* second third thirteenth century?  
 Late Painted Incised Sgraffito, Late Slip Painted I, Sgraffito (poor split palmette in medallion), Proto-Majolica I.  
 See p. 297, note 75.  
 Coins: Alexios I, William Villehardouin (1245-1278).
- 187 No. 112 (Cooking pot). Mid to third quarter twelfth century.  
 Sgraffito and Incised Sgraffito, mid twelfth century Green and Brown. Cooking pot rims like No. 112, Matt Painted jar fragment, buff clay, brown spirals, like No. 76, Unglazed pithos rim. There are joins with Lot 189.

- See p. 301, note 76.  
 Coins: Manuel I.
- 189 *Ca.* second and third quarters twelfth century.  
 Measles, Fine Incised, Incised Sgraffito (good quality). Cooking pot rims like Nos. **118, 122**.  
 Joins with Lot 187.  
 See p. 295, note 72.  
 Coins: Manuel I.
- 193 Late eleventh to *ca.* mid twelfth century glazed wares.  
 Fancy Matt Painted, like Nos. **65-68**.  
 See p. 283, note 57, p. 294, note 71.  
 No coins.
- 194 Mixed, mid twelfth to early thirteenth century.  
 Latest Late Painted Incised Sgraffito, Late Green and Brown. Nothing necessarily later than *ca.* 1200. Cooking pot rims like Nos. **112, 115**.  
 See p. 295, note 72.  
 No coins.
- 197 *Ca.* last quarter twelfth to first half thirteenth century.  
 Much twelfth century Free Style Sgraffito, Proto-Majolica, I, Late Painted Sgraffito, Sgraffito with imbricated background, Incised, Late Slip Painted I and II, Late Painted Incised Sgraffito.  
 See p. 264, note 41.  
 Coins: Manuel I.
- 202 *Ca.* late twelfth to first half thirteenth century.  
 A Proto-Majolica I, Late Painted Sgraffito, Late Green and Brown, Late Painted Incised Sgraffito (good quality), Late Slip Painted I.  
 See p. 264, note 41.  
 Coins: Isaac II.
- 206 Semi-closed deposit? Mid to late twelfth century.  
 Sgraffito, Incised Sgraffito, Incised (late and coarse). Nothing has to be later than 1200. Wet-smoothed jug, buff clay.  
 See p. 278, note 49.  
 Coins: Manuel I.
- 210 No. **53** (Combed Ware jar). Mid twelfth century.  
 Fine, mid twelfth century Incised Sgraffito (Medallion Style). Cooking pot rims like No. **110**.  
 Coins: one illegible.
- 212 First half twelfth century?  
 One "Imitation Protogeometric" Matt Painted. No glazed ware.  
 See p. 281, note 54.  
 Coins: John II.
- 214 *Ca.* second third thirteenth century.  
 Proto-Majolica I, Late Painted Sgraffito, Late Slip Painted I, Late Green and Brown. Cooking pot rims like Nos. **119, 123**.  
 See p. 297, note 75.  
 Coins: Manuel I.

- 216 No. 51 (Plain Unglazed jug), 52 (Savings bank). Mid twelfth to mid thirteenth century glazed wares.  
 Coins: Manuel I.
- 220 Late twelfth to first half thirteenth century (possibly first third).  
 Late Painted Incised Sgraffito, Sgraffito rabbit in medallion (poor), Late Green and Brown.  
 Cooking pot rims like Nos. 119, 123.  
 See p. 297, note 75.  
 No coins.
- 223 Mainly early twelfth century.  
 One Late Painted Incised Sgraffito intrusion. Cooking pot rims like No. 112.  
 See p. 294, note 71.  
 No coins.
- 262 Late twelfth to first third (?) thirteenth century.  
 Proto-Majolica I, Late Painted Sgraffito, Late Slip Painted I, Late Green and Brown.  
 See p. 301, note 76.  
 Coins: Constantine IX (1042-1055).
- 264 Late twelfth to early thirteenth century. Before Frankish conquest?  
 Late twelfth Sgraffito and Incised Sgraffito, Proto-Majolica I, a late Green and Brown, Incised.  
 See p. 257, note 15.  
 Coins: Manuel I.
- 266 Early to mid twelfth century, a little later twelfth, one or two later intrusions?  
 Matt Painted jar fragments, red clay, red-brown paint, like No. 77.  
 Joins with Lot 271.  
 See p. 257, note 15, p. 284, note 59.  
 No coins.
- 271 Mid to third quarter twelfth century.  
 Mid twelfth century Sgraffito, Free Style Incised Sgraffito, Unglazed jug, wet-smoothed. Joins with Lot 266.  
 See p. 278, note 49.  
 Coins: Alexios I.
- 272 No. 113 (Cooking pot). Context as above Lot.  
 No coins.
- 285 Top level. No. 123 (Cooking pot). Some late twelfth century, generally *ca.* first two thirds thirteenth, one or two later fragments.  
 Coins: William Villehardouin (1245-1278), William de la Roche (1280-1287).
- 287 *Ca.* first third thirteenth century.  
 Shiny Olive Incised II, Late Slip Painted II, Sgraffito rabbit with imbricated background.  
 See p. 260, note 24.  
 Coins: Isaac II.
- 290 No. 141 (Matt Painted pithos). *Ca.* mid twelfth to late thirteenth century. Some complete pieces (from an undetected bothros?) third quarter twelfth to first third thirteenth.  
 Coins: William Villehardouin 1245-1250, Venetian Levantine fourteenth to fifteenth century.
- 296 Top level. Fig. 7. Mid twelfth through thirteenth century, some Turkish.  
 No coins.

298 Fig. 7. First half thirteenth century.

Two Proto-Majolica I, coarse Incised and Incised Sgraffito, Shiny Olive Incised II.  
Coins: Manuel I.

299 Fig. 7. Late twelfth to first half thirteenth century.

Late Green and Brown, Incised rabbits, Late Slip Painted I, Shiny Olive Incised II, Proto-Majolica I. None of the pottery has to be later than the first third of the century.  
See p. 257, note 15.  
Coins: William Villehardouin (Genoa Gate type, 1245-1250?).

303 Fig. 7. Late twelfth to first half thirteenth century.

Late Green and Brown, Late Painted Incised Sgraffito, Proto-Majolica I, Late Slip Painted II, Incised, Sgraffito rabbit in medallion, large coarse Incised Sgraffito bowl. Cooking pot rim like No. 119.

See p. 297, note 73.

Coins: Manuel I, William Villehardouin (Genoa Gate type, 1245-1250?).

307 Late twelfth to first third thirteenth century.

Late Painted Incised Sgraffito, coarse Sgraffito with imbricated background, Sgraffito lion in medallion, Late Green and Brown, Shiny Olive Incised II. Cooking pot rim like No. 119.  
See p. 297, note 75.

Coins: Manuel I.

308 Fig. 7. First half (third?) thirteenth century.

Late Painted Incised Sgraffito, coarse Sgraffito with rabbits in medallion, Late Slip Painted II, Late Green and Brown, Shiny Olive Incised II.

See p. 260, note 24.

Coins: Manuel I.

309 Fig. 7. Late twelfth to first quarter thirteenth century.

Shiny Olive Incised II, Incised Sgraffito, Late Painted Incised Sgraffito, Late Green and Brown, Late Slip Painted I.

See p. 260, note 24.

Coins: Byzantine unclassified, twelfth century.

310 Fig. 7. Late twelfth to first third thirteenth century.

Late Painted Incised Sgraffito, Late Green and Brown. Matt Painted jar fragment, red clay, brown spirals.

No coins.

312 Late twelfth to first third thirteenth century.

Late Painted Incised Sgraffito, Late Green and Brown, Late Slip Painted II, Sgraffito rabbit with imbricated background, Shiny Olive Incised II. Cooking pot rims like No. 119.

See p. 260, note 24, p. 297, note 75.

Coins: Manuel I.

313 First half thirteenth century.

Proto-Majolica I, Late Painted Incised Sgraffito, Late Painted Sgraffito, Late Green and Brown.  
See p. 264, note 41.

Coins: Manuel I.

315 Mid twelfth to mid thirteenth century.

Some Late Painted Incised, a little Late Green and Brown, Incised rabbit in medallion (good

quality), Late Painted Sgraffito, some mid twelfth century Sgraffito, Matt Painted jar fragment, buff clay, like No. 76.

See p. 264, note 41.

Coins: Manuel I.

329 No. 135 (Plain Unglazed bowl). Mainly first half to mid thirteenth century.

Proto-Majolica I, Late Painted Sgraffito, Late Painted Incised Sgraffito, Late Green and Brown, Late Slip Painted I. Cooking pot rim like No. 115.

Coins: Manuel I.

330 Bothros (?). First half thirteenth century.

Proto-Majolica I, Late Painted Sgraffito, Shiny Olive Incised II.

See p. 258, note 20.

Coins: Manuel I.

333 No. 28 (Shiny Olive Incised II). First half thirteenth century.

Proto-Majolica I, Late Slip Painted I, Late Green and Brown.

Coins: William Villehardouin (Genoa Gate type, 1245-1250?).

338 Late twelfth to first half thirteenth century.

Incised with deer and lion in medallion (good quality), Late Green and Brown, Late Painted Incised Sgraffito, Shiny Olive Incised II, Late Painted Sgraffito.

See p. 264, note 41.

Coins: Manuel I.

340 Top level. Largely thirteenth century.

Coins: Latest Constantine VII, year 945, but Frankish coins occur in fills immediately above and below.

344 Top level. Fig. 7. Nos. 10 (Glossy), 82 (Matt Painted mug), 140 (Matt Painted bowl).

Thirteenth to early fourteenth century.

See p. 251, note 7.

Coins: latest Frankish, four covering period 1261-1331.

346 Fig. 7. Late twelfth to mid thirteenth century.

Twelfth century Sgraffito, Incised Sgraffito, Shiny Olive Incised II, Late Painted Incised Sgraffito, Late Slip Painted II, Proto Majolica, I.

See p. 251, note 7.

Coins: Several William Villehardouin (Corinth Issue, 1245-1250).

347 Late twelfth to ca. first third thirteenth century, earlier than above Lot.

Incised and Sgraffito rabbits in medallions, some Late Slip Painted I, Late Painted Incised Sgraffito.

See p. 251, note 7.

Coins: one William Villehardouin (Corinth Issue, 1245-1250).

348 Fig. 7. Generally mid to end twelfth century.

One Late Painted Incised Sgraffito, one Sgraffito with imbricated background, both possibly early thirteenth century.

Coins: Manuel I.

- 354 Top level. Fig. 7. Thirteenth century.  
 See p. 251, note 7.  
 Coins: Manuel I.
- 355 Fig. 7. Majority first half and mid thirteenth century.  
 One glossy, Late Painted Incised Sgraffito, crude Sgraffito, Proto-Majolica I, Late Painted Sgraffito, Late Slip Painted I and II.  
 See p. 251, note 7.  
 Coins: Manuel I.
- 356 Fig. 7. Late twelfth to first half thirteenth century  
 Late Painted Incised Sgraffito, Late Green and Brown.  
 See p. 251, note 7.  
 Coins: three William Villehardouin (Corinth Issue, 1245-1250).
- 372 Bothros. *Ca.* mid thirteenth century?  
 Three Proto-Majolica bowls with checkerboard pattern, Late Painted Incised Sgraffito, very coarse Incised Sgraffito with degenerate split palmette.  
 See p. 262, note 33.  
 No coins.
- 378 No. 90 ("Protogeometric" Matt Painted). Majority mid to third quarter twelfth century.  
 One or two later twelfth century sherds, one Late Painted Incised Sgraffito.  
 Coins: Manuel I.
- 387 Early to third quarter twelfth century.  
 Latest sherds are early Incised Sgraffito Free Style.  
 See p. 286, note 66.  
 Coins: Manuel I, one William Villehardouin (1245-1250), intrusive.
- 390 Pithos. Nos. 39 (Plain Unglazed jug), 100-102 (Cooking pots), Lamps L4090, L4158.  
 Second half tenth to first half eleventh century.  
 See pp. 301-305.  
 No coins.
- 394 No. 139 (Matt Painted bowl). Mixed Lot, early to late thirteenth century.  
 Majority of glazed pottery approximately mid thirteenth century.  
 Coins: William Villehardouin (Corinth Issue, 1245-1250).
- 409 Top level. No. 61 (Plain Unglazed jug). Majority thirteenth century.  
 Coins: Manuel I, William Villehardouin (Corinth Issue, 1245-1250).
- 410 Bothros. No. 27 (Shiny Olive Incised II). First half thirteenth century.  
 One Shiny Olive Incised II, Late Painted Incised Sgraffito and other contemporary glazed wares. Matt Painted jar fragment, buff clay, dark paint.  
 See p. 258, note 20.  
 No coins.
- 412 No. 31 (Plain Glazed Impressed Red Ware, Unique). Majority late twelfth to first half thirteenth century, but with Turkish intrusions.  
 See p. 264.  
 Coins: Manuel I, Isaac II.

- 415 Bothros IV, p. 267.  
No coins.
- 418 Mainly late eleventh to mid twelfth century.  
One or two later (?) intrusions. Fancy Matt Painted, like Nos. 65-68.  
See p. 283, note 57.  
Coins: Nikephoros III (1078-1081), several Alexios I, John II, one Manuel I.
- 419 Well. Nos. 54, 55, 60 (Plain Unglazed jugs), 76, 77 (Matt Painted jars). Glazed pottery early twelfth to mid thirteenth century. Use fill twelfth century, see pp. 278, 284.  
Coins: one Manuel I.
- 422 Top level. Mainly thirteenth century.  
Latest, one Metallic fragment.  
See p. 251, note 7.  
Coins: Florent of Hainault, prince of Achaia (1289-1297), Ottoman Ahmet I (1603).
- 423 Thirteenth century.  
Mostly coarse pottery, a little Proto-Majolica I, one Late Painted Incised Sgraffito, a little Metallic *et al.*  
See p. 251, note 7.  
Coins: William de la Roche, Duke of Athens (1280-1287).
- 424 Mainly late twelfth to first quarter (?) thirteenth century.  
One piece of Proto-Majolica I, contemporary with the rest of the glazed wares (?).  
See p. 251, note 7.  
Coins: Manuel I, one William Villehardouin (Corinth Issue, 1245-1250).
- 432 Bothros V, see p. 267.  
No coins.
- 434 Generally first half twelfth century.  
Spiral Style and Developed Sgraffito, Painted Sgraffito, Measles, Slip Painted. Matt Painted, buff clay, dark paint and red clay, brown paint. Matt Painted pithos rim.  
See p. 283, note 55, p. 301, note 76.  
Coins: Alexios I, Manuel I, one Guy de la Roche, Duke of Athens (1294-1308), intrusive.
- 448 Late eleventh to first quarter twelfth century.  
Matt Painted pithos rim.  
See p. 294, note 71, p. 301, note 76.  
No coins.
- 450 Nos. 62 (Matt Painted jug), 104-106 (Cooking pots). Mainly late eleventh to first quarter twelfth century. None of the glazed pottery can be much later than 1120.  
See pp. 281, 294.  
Coins: Alexios I, Manuel I, intrusive (?), William Villehardouin (1245-1250), intrusive.
- 457 First half to somewhat before the middle of the twelfth century.  
Very little glazed ware. Cooking pot rim like No. 104.  
See p. 294, note 71.  
Coins: fourth century after Christ latest.

- 459 Semi-closed deposit. *Ca.* eleventh to late eleventh century glazed wares. Cooking pot rim like No. 104.  
 Coins: Romanos I (919-921) latest.
- 474 Bothros II, see p. 266.  
 No coins.
- 476 Bothros III, see p. 266.  
 No coins.
- 485 Top level. Thirteenth century.  
 See p. 258, note 18.  
 Coins: William Villehardouin (1245-1250), Louis IX of France (1226-1270).
- 488 Mainly late twelfth to early thirteenth century.  
 One or two late intrusions.  
 See p. 258, note 18.  
 Coins: Manuel I.
- 489 Mid twelfth century.  
 Latest is Free Style Incised Sgraffito. Cooking pot rims like No. 112.  
 See p. 295, note 72.  
 Coins: Manuel I.
- 644 No. 59 (Plain Unglazed jar). Early to late twelfth century glazed wares.  
 No coins.
- 692 No. 122 (Cooking pot). *Ca.* first quarter thirteenth century.  
 One Proto-Majolica I (good quality), Late Painted Incised Sgraffito, Late Green and Brown, Late Slip Painted I.  
 Coins: Manuel I, Isaac II? which could be Manuel I.
- 696 No. 107 (Cooking pot), Lamp L4127. Eleventh to very early twelfth century glazed wares,  
 with a few late twelfth century fragments.  
 Coins: Nikephoros III.
- 704 No. 84 (Matt Painted jug). Late thirteenth century.  
 Late Sgraffito, Metallic, Late Proto-Majolica I.  
 No coins.
- 727 Bothros. Twelfth to thirteenth century.  
 Late Plain glazed bowl, Roulette Ware Variant is latest. Two or three eleventh to twelfth century sherds.  
 Coins: Andronikos I (1183-1185).
- 736 No. 133 (Cooking pot). Late thirteenth to early fourteenth century.  
 Metallic, Roulette, Glossy, Late Proto-Majolica II.  
 No coins.
- 778, 779 Well. Nos. 34-36 (Plain Unglazed jugs), 95-98 (Cooking pots). Glazed pottery tenth century, probably first half.  
 See pp. 275, 291.  
 Coins: b.c. only.

- 806 Bothros. No. 103 (Cooking pot). Late eleventh century.  
Early Green and Brown, White Ware.  
No coins.
- 953 Late eleventh to early twelfth century.  
Nothing later than first quarter of the twelfth century. Imitation T'ang, early Slip Painted,  
Plain Glazed, good Measles Ware.  
See p. 294, note 71.  
Coins: Nikephoros III (1078-1081), Alexios I (1081-1118).
- 955 Roman to late eleventh century.  
White Ware, Plain Glazed Red Ware, Polychrome. Latest pottery is late eleventh century  
Slip Painted.  
See p. 294, note 71.  
Coins: Alexios I (1081-1118).
- 1327 Well. Nos. 78 (Matt Painted jar), 88 ("Protopottery" jug). Mid to end twelfth (perhaps  
somewhat before the end of the century).  
No glazed pottery at this level, but coarse pottery apparently of above date. No. 88 is from  
a slightly lower level than No. 78.  
Coins: one William Villehardouin (1245-1250) almost certainly not from use fill.
- 1238 Well, same as above but lower level. Early to mid twelfth century.  
Imitation Luster, mid twelfth century Sgraffito, "Protopottery" Matt Painted, Matt Painted  
with black and red design like Nos. 69-70, Combed Ware.  
No coins.

THEODORA STILLWELL MACKAY

SEATTLE, WASHINGTON

PLATE 62



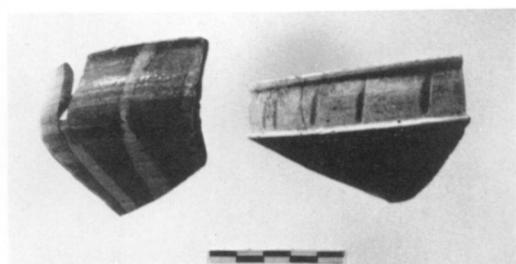
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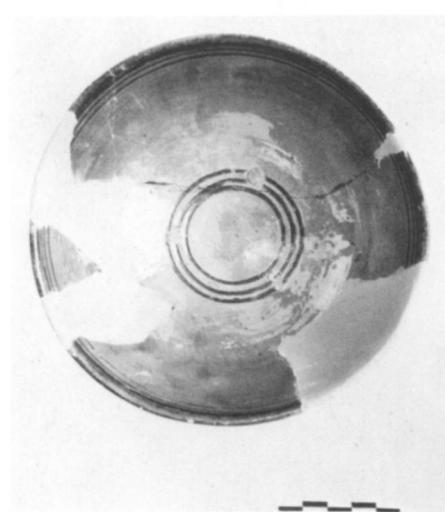


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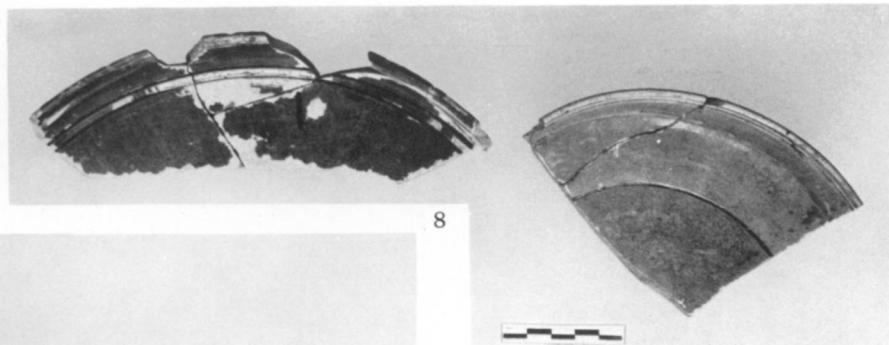


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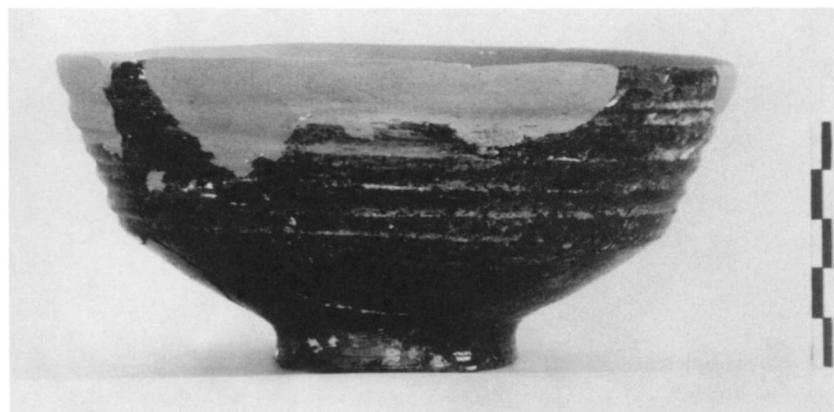


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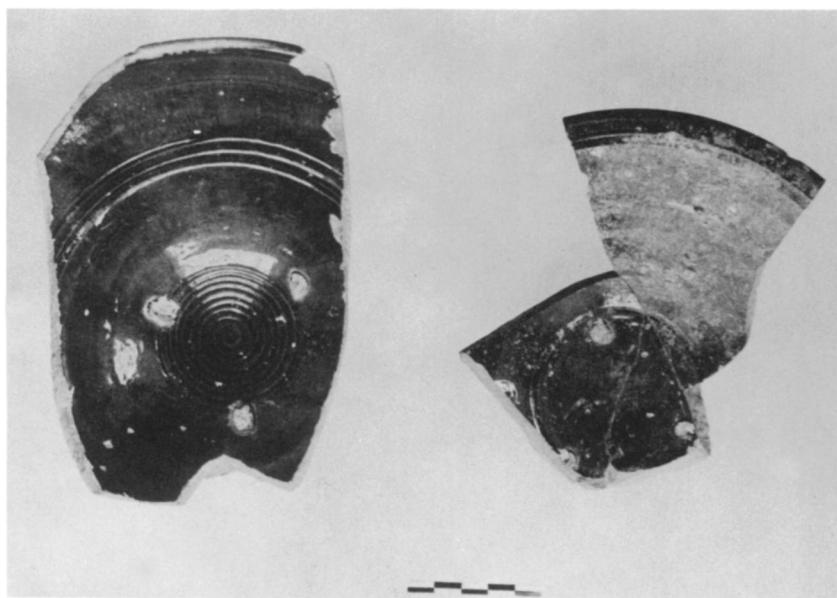
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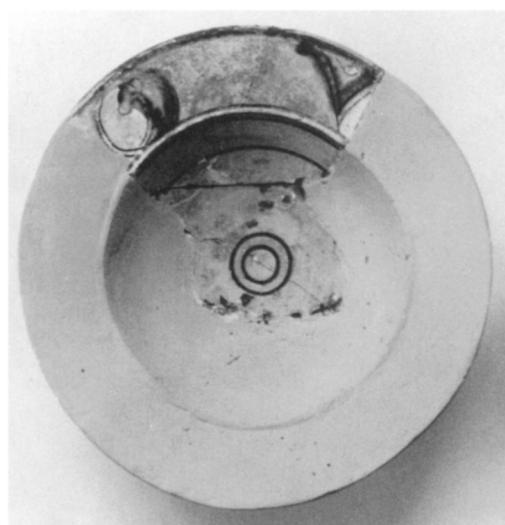


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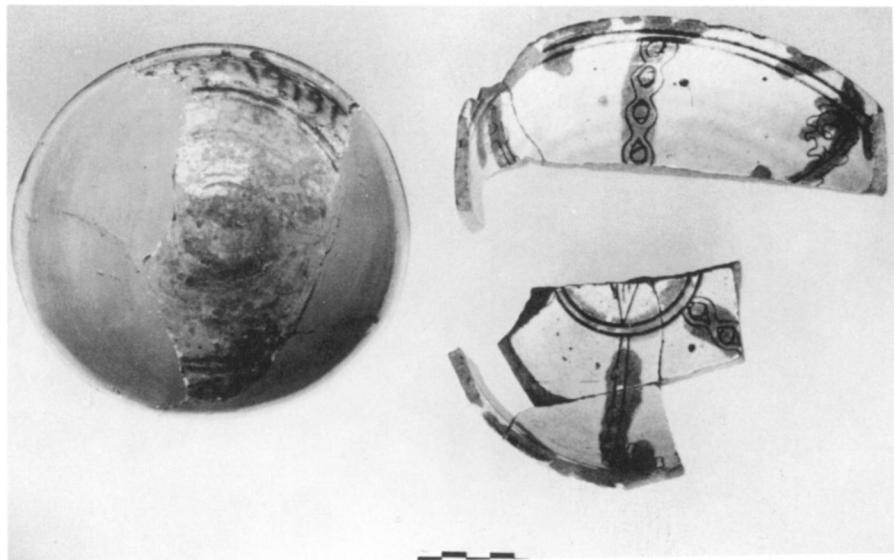


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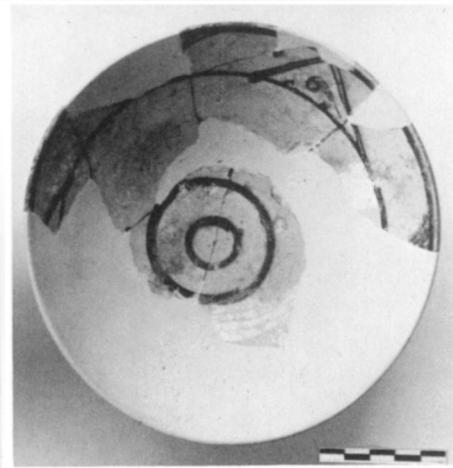


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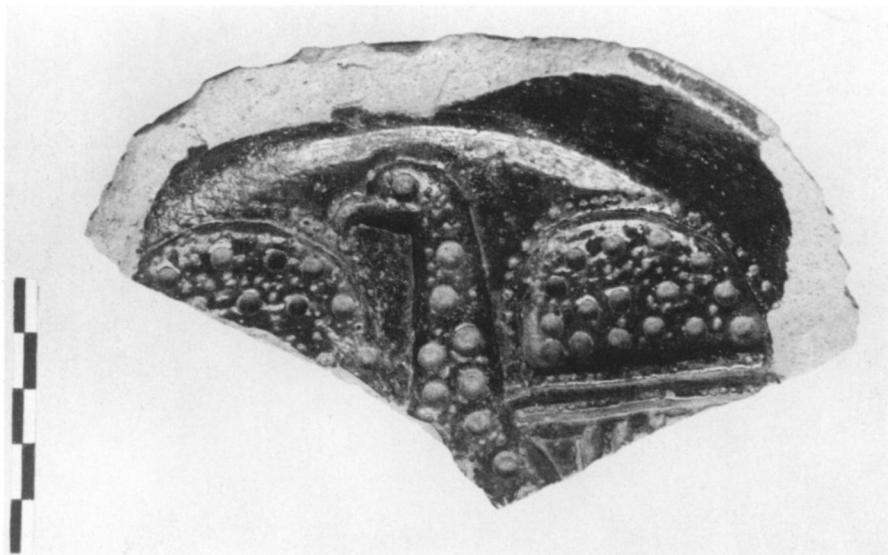


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PLATE 64



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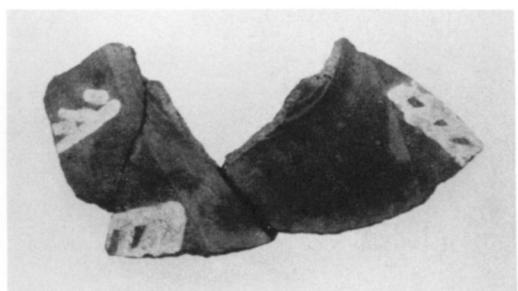
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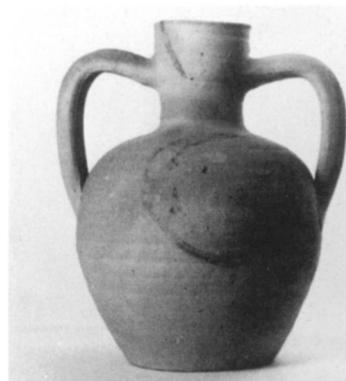
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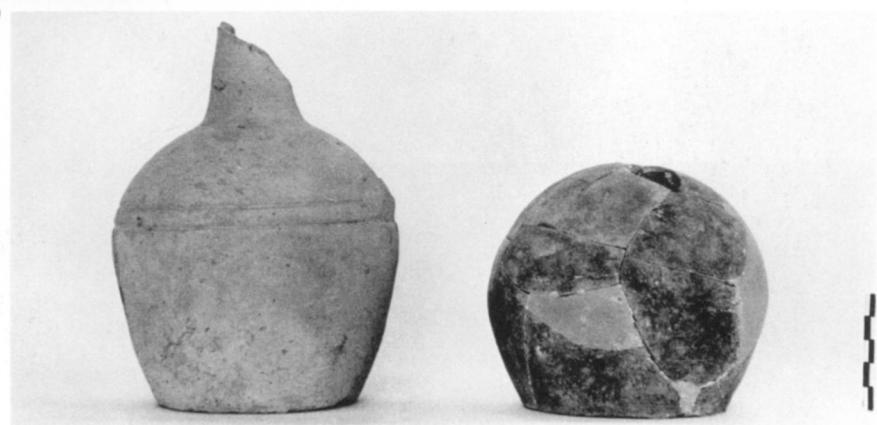
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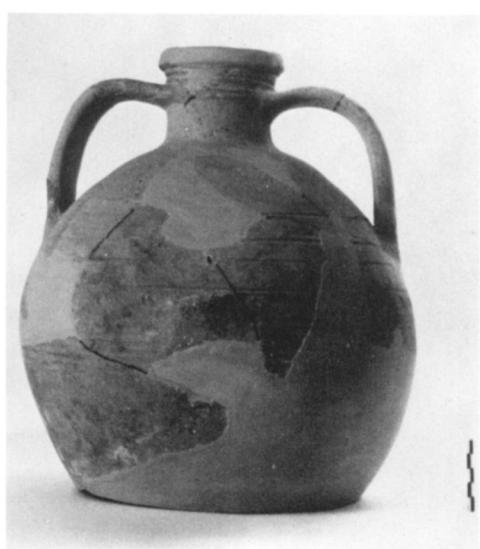
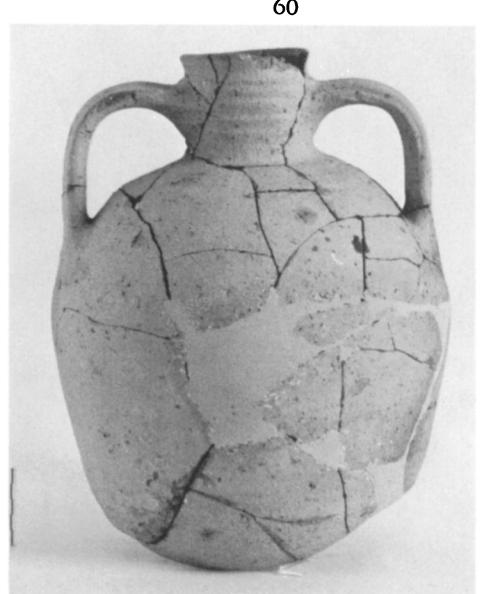
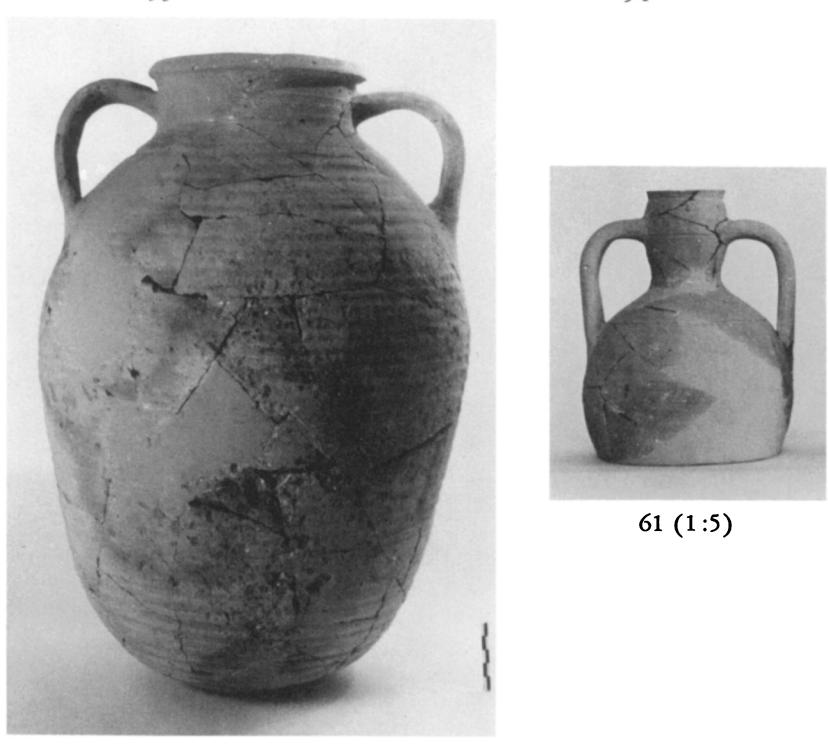
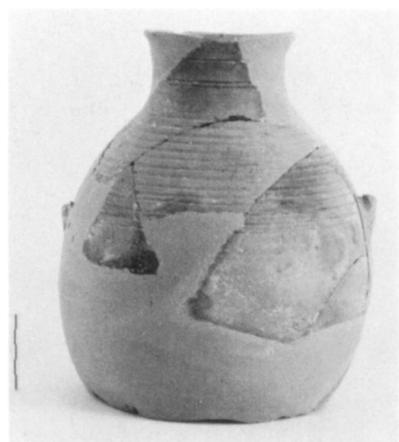


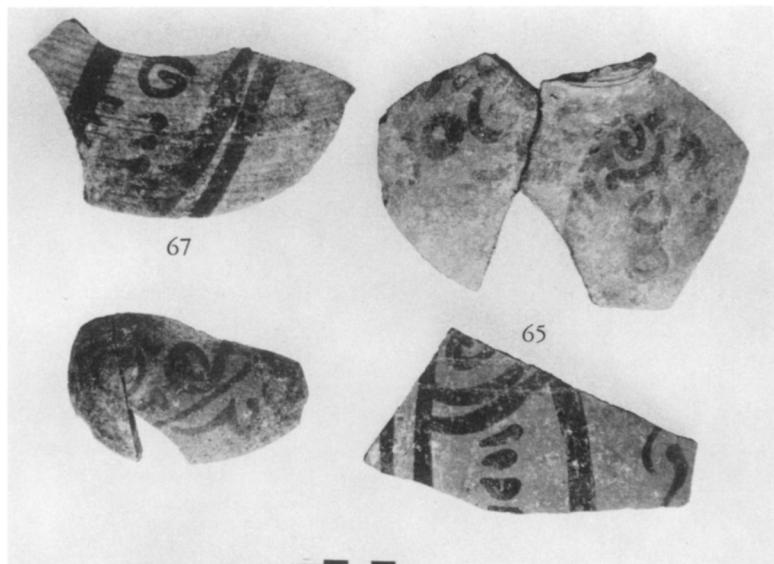
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PLATE 66





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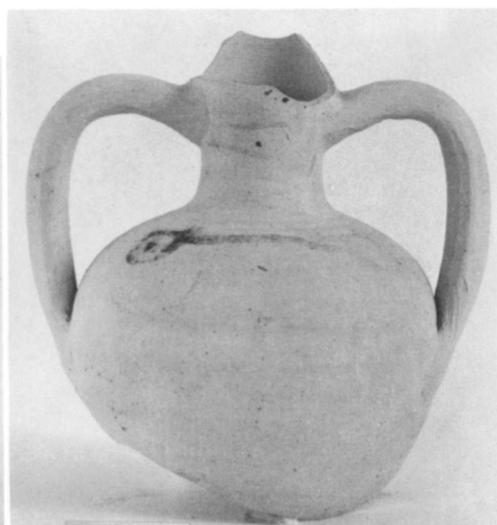
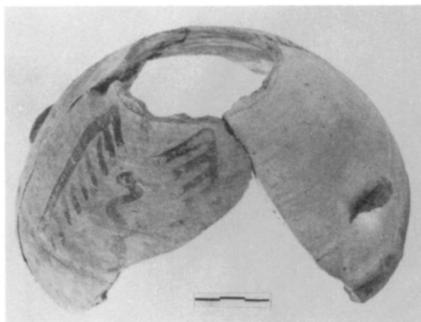
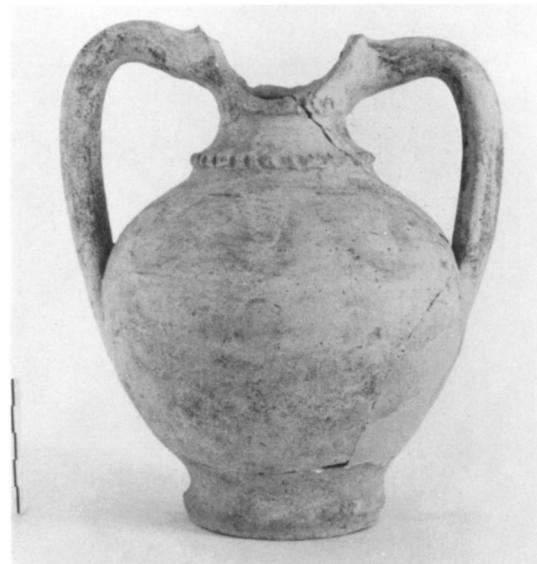
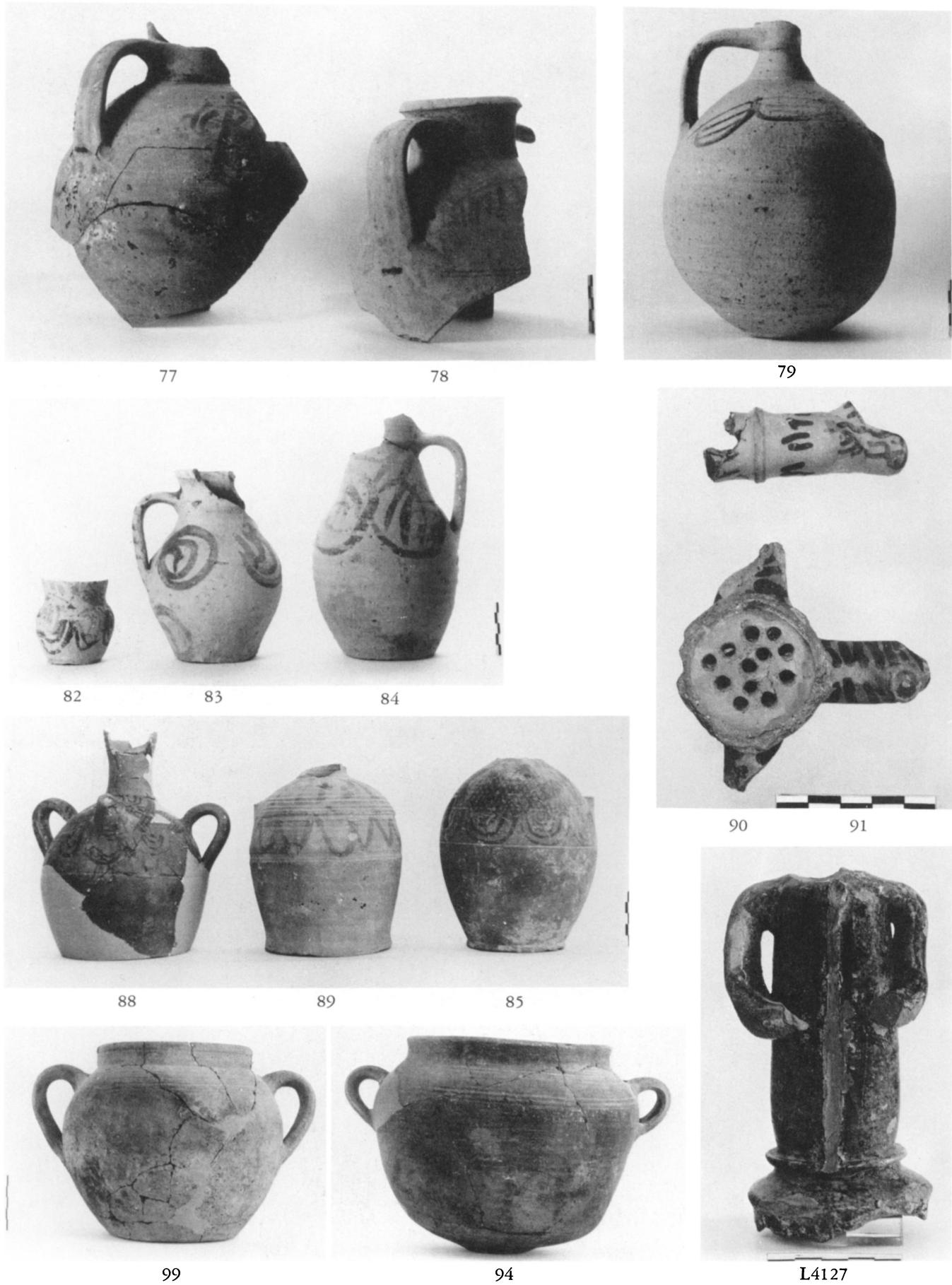


PLATE 68



THEODORA STILLWELL MACKAY: MORE BYZANTINE AND FRANKISH POTTERY FROM CORINTH



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L4090

L4158



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