THE BYZANTINE POTTERY
CHAPTER I

INTRODUCTION

THE STUDY OF BYZANTINE CERAMICS

The archaeological enthusiasts in Greece during the nineteenth century were so completely absorbed in the Greek and Roman periods that not even the romantic revivals in western Europe and America with their attendant pointed arches, bristling towers, and spiky furniture, nor the eloquent exhortations of that arbiter of Mediaevalism, Ruskin, penetrated the protective screen of classical researches. The spirit of irreverence which cheerfully overthrew Byzantine walls and Frankish churches can hardly have been expected to show any concern for the far less conspicuous ceramic remains from the same periods. Plates and bowls, fragmentary and whole, were consigned to the dump, their bright green or yellow glazes signalling them for oblivion as Mediaeval rubbish. But despite this almost universal contempt for things Byzantine, a few pieces found inconspicuous shelter in the darker corners of the storehouses on the Acropolis, and some even attracted, on very rare occasions, casual notice in publications.¹

Recognition of this new field of investigation by de Bock came just in time to permit the nineteenth century to make tardy amends for its previous neglect.² This study and tentative classification were based upon a small amount of material, neither greatly varied nor well documented. It lasted, however, for thirteen years. In 1910, following the early excavations in the Hippodrome at Constantinople, a new classification was made, based upon these finds, by Ebersolt.³ The following year saw a third alignment of types, with much new material, in the publication of fragments from the excavations of the British School at Athens on the site of ancient Sparta.⁴ Despite the presentation of new styles and wares in this article attention was almost immediately focused once more upon the Byzantine capital by Wulff’s elaborate publication of pottery from Constantinople in the Kaiser Friederich Museum.⁵ This

¹ Pottier and Reinach, La Nécropole de Myrina (1886); Wiegand and Schrader, Priene (1895); Doerpfeld, Troja und Ilion (1901).
² "Les poteries vernissées du Caucase et de la Crimée," in Memoires de la Société nationale des Antiquaires de France, 1897.
³ Catalogue des poteries byzantines et anatoliennes du Musée de Constantinople.
⁵ Vol. III, part II of the series Koenigliche Museen zu Berlin, Beschreibung der Bildwerke der Christlichen Epochen, 1911. A brief supplement to this appeared in 1923.
handsome volume with its fine illustrations and exhaustive descriptions became a
source book for some time to come.

Growth of scientific study of the subject lapsed during the War of 1914-1918; and
the troubled times that followed it in the eastern Mediterranean area were not
conducive to further extensive work of this nature until the British Academy under-
took a more thorough exploration of the Hippodrome in 1927-28. The two dis-
cussions by D. Talbot Rice of the pottery from these excavations \(^6\) resulted in his
more comprehensive book designed to survey all the known styles of Byzantine
pottery.\(^7\) This admirable presentation of the subject with its discussion of the types
and problems and its new classification has served as the basis for most subsequent
discussions in the field. Since then two reports of extensive scope have appeared, both
based on the Byzantine material recovered in the excavations of the American
School at Athens in the ancient Athenian Agora. The first of these,\(^8\) dealing with the results
of the first season of work, followed Rice’s groupings as far as possible, but includes
a number of types, either completely new or mentioned in the Sparta publication, for
which no categories had as yet been assigned. More recent is a second article dealing
with a number of closed deposits, and presenting a new method of classification.\(^9\)
It is of the greatest importance for evidence of chronology, and thus furnishes a
great deal of important correlative information for the pottery from Corinth, where
such information is often sadly lacking.

The study of Byzantine pottery during the last forty years has resulted in the
presentation of material from Constantinople, Sparta, and Athens. A few detailed
articles have discussed special types, and sporadic discoveries in other localities have
occasionally received mention in reports. None of the pottery from any of the great
eastern sites has as yet been published in final form, and the available material from
Asia Minor, Syria, and Palestine is almost negligible.\(^10\) That many of the finest
wares recovered on various European sites, at Pergamum, and elsewhere, are products
of single centres of manufacture is apparent from their uniformity of fabric, but
thus far no one of these has been identified. The dates of many types and the order
of their development are still in doubt. The question of origins and influences is
completely open to debate, with little evidence available to support the various con-
tentions. In short, the scientific investigation of Byzantine ceramics is still in its
infancy, and, considering the vast extent of the Eastern Empire and the relatively
recent interest in the subject, it bids fair so to remain for some time to come.

The American excavations at Corinth were begun one year before de Bock’s

\(^6\) In *Reports of the British Academy Archaeological Expedition to Constantinople*, 1928 and
1929.

\(^7\) *Byzantine Glazed Pottery* (1930).

\(^8\) F. O. Waagé in *Hesperia*, II, 1933, pp. 308 ff.


\(^10\) A single notable exception to this statement is the article by C. N. Johns, “Mediaeval Slip-
Ware from Pilgrims’ Castle, ‘Atlit,’” in *Quarterly of the Department of Antiquities in Palestine*,
III, 1933, pp. 136 ff.
article appeared. The earlier campaigns produced little mediaeval pottery, but more extensive operations in recent years have cleared the civic centre of the Byzantine city and the area immediately surrounding it. In this complex of churches, shops, and private houses quantities of pottery have been found, and even some of the potteries that produced it. Almost all the familiar styles have been found, and several new ones, some of local production. Considerable remains of importations from the East have been recovered, thus solving some of the problems of influences and, on occasion, providing dates for these imported pieces whose chronology had hitherto been a matter of speculation. More than this, however, the ceramic remains present a continuous commentary on the changing tastes and fortunes of one of the great cities of the Byzantine Empire.

MEDIAEVAL CORINTH AND ITS POTTERS

The situation of Corinth is one of remarkable beauty and even more remarkable commercial advantage. The control of the rich traffic across the Isthmus proved a steady source of large revenues, while the commanding heights of Acrocorinth served the double purpose of a menacing sentry over this monopoly and a secure refuge for the citizens against armed invasion. These complementary geographical features, however, had certain disadvantages. The easily won wealth of the city never failed to invite the cupidity of neighbors and freebooters alike, while the military dominance of the citadel appealed irresistibly to invaders of broader ambitions. More serious than these was the sureness with which this sinecure invariably sapped the moral vigour of the citizens. The combination of these circumstances early marked Corinth out for dramatic extremes of fortune.

The city, refounded by the Romans in 44 B.C., grew rapidly, as generation after generation enjoyed a rich and easy living near the heart of the mighty Empire. The decline of Rome was too gradual, the shrinking of the frontiers too far removed, for realization. Even the sack of the city by the Heruli in 267 seems not to have served as a sufficiently alarming symptom of decay, and although diminishing trade should have confirmed the general unrest, the citizenry apparently turned its face resolutely toward the past, and made no effective preparations against disaster. By the sixth century, despite the wall raised by a worried Justinian whose avaricious taxes had further depleted its resources, the city was in no position to resist a concerted attack.

The descent of the Avars in 588 reduced the city, and the inhabitants fled to Aegina where they found refuge and a certain peace. During the seventh and

11 The following brief historical summary is derived in part from the more complete study presented in Corinth, I, i, pp. 15 f., and in part from more recent discussions on the subject, especially in Corinth, III, ii, chapter IV, A.

12 An important account of this event is specific in its mention of this desertion of the city; cf. G. R. Davidson, “The Avar Invasion of Corinth,” in Hesperia, VI, 1937, pp. 227 ff.
eighth centuries these turbulent warriors and their no less savage Slavic companions settled in the mountains to the west of the Corinthia and seem effectively to have kept the region a veritable wasteland by their periodic raidings.\textsuperscript{13}

Byzantine authority was re-established in the Corinthia fairly early in the ninth century, and despite a century of danger from revolting Slavs and Saracenic incursions, the prosperity of the city revived with remarkable rapidity. For the next two centuries it waxed rich and complacent, almost unnoticed in the heroic narratives of the time, and playing no vital part in the destinies of the Empire. The city itself was large, centering on the ancient Agora where the vast ruins of the Roman city provided an inexhaustible supply of building materials, and the fountain of Peirene an unfailing supply of water. Roman marble columns rose again in less ordered formations, and marble thresholds were plentiful enough not to tax unduly the purse of even moderately prosperous citizens. The growth of the silk industry at Corinth, as at Thebes, assumed Midian proportions, and establishments for the manufacture of glass and pottery helped to swell the revenue derived from home industry. A further source of income was found, no doubt, in the tradition of St. Paul, whose veneration should have attracted as lucrative contributions as did that of his predecessor, Aphrodite. And always the treasures of Asia, passing through the twin ports on the Isthmus, poured a steady stream of bounties into public and private treasuries.

After more than two centuries of prosperity, a portent of disaster appeared in the person of Roger of Sicily, who, in 1147, descended suddenly upon Corinth and seized it handily. His scathing observation of the cowardice of the citizens, and especially of their commander, as he surveyed the defenses of the fallen citadel, were justly inspired. But though he sacked the town and carried off ship-loads of artisans, this bitter blow was almost forgotten in the subsequent half century of renewed commercial activity.

The fourth Crusade put a quick end to the fortunes of the city, which declined with greater rapidity than the Empire as a whole. The unsettled conditions of the times ruined trade, and western Chivalry concerned itself less with commercial than with military affairs. Acrocorinth, the badly garrisoned refuge of the past, now became a strategic point of the first magnitude. Corinth, after a brief recovery as the capital of Villehardouin’s domain, dwindled away so swiftly that by the end of the fourteenth century it had ceased to exist at all. Some archaeological remains show that it had revived a little at the time of the Venetian occupation in the seventeenth

\textsuperscript{13} That successive attempts on the part of the Corinthians to re-establish themselves on the site of the ancient city were made during the seventh century is suggested by the numerous coins of that period found in the excavations. There is also mention made occasionally of important churchmen from Corinth at this time. For a fuller discussion of this difficult problem see J. H. Finley, Jr., “Corinth in the Middle Ages,” in \textit{Speculum}, VII, 1932, pp. 477 ff. It is to this period that the numerous graves containing Avar and Slavic remains belong. During the eighth century there is no sign of occupation of the site save for a very few scattered coins. In the light of this circumstance, the lack of a Bishop from Corinth at the seventh synod in 787 bears a special significance.

INTRODUCTION

The century. Thereafter it became the site successively of a squalid Turkish village, a Greek provincial centre, and finally, after the earthquake of 1858, the present agricultural village.

A brief glance at the plan of the central part of the mediaeval city about the year 1100 (Fig. 1) reveals a number of important facts. In the first place it is possible to discern some elements derived from the ancient city, evidence that a long period of desolation had not sufficed to obliterate the essential dispositions. The Greek Agora had comprised a series of terraces rising toward the south, each successive level added as the city expanded in size and importance. The Romans simplified this system by dividing the whole area into two main levels, a narrow, rectangular terrace at the south with the public buildings along the southern edge forming the Forum Civile, and a broader, irregular area at the north for the Forum Venale. A row of shops, interrupted at intervals by stairways and by the Bema, provided a retaining wall between the two units. The Forum Venale was approached chiefly through great propylaea at the north, and the Forum Civile by a narrower and less impressive entrance between the public buildings at the south.

By the beginning of the twelfth century the Forum Civile was completely overgrown by private buildings, shops, and factories. The main direction of foot traffic across this area had been scrupulously preserved, but instead of existing as the most direct route across an open space between the entrance of the road to the south and the most convenient stairway to the Forum Venale and the Propylaea, it was now a rather narrow street hemmed in by the high walls of courts and houses. The Agora occupied only a scant third of the area of the old Forum Venale, but the shops along its southern side, where encroachments were relatively few, closely paralleled the dividing structures between the two Roman terraces. The northern part of the mediaeval Market Place was removed during the early excavations on the site, but the records show that the approach from the sea followed precisely the line of the Lechaion Road and entered through the mutilated remains of the Propylaea.

Apart from these principal thoroughfares a number of narrow streets and alleys penetrated from the centre into the complicated mass of buildings which pressed so hard upon it, and at the southwest corner a broad area, half street and half piazzetta, provided an unusual decorative feature in the colonnades that flanked it. Situated at the confluence of two streets, it apparently formed an especial adjunct to the commerce of the Market Place.

The most constant units in the plan are the small shops flanking the streets and the great square. In these the volume of the retail trade must have been diverted into the hands of hundreds of small merchants. No great emporia have as yet been identified, and it is reasonably certain that the bulk of the weaving and dyeing of silk

14 This use of covered passages in front of shops is found elsewhere at Corinth. Compare the long façade of arches masking the structure north of St. Paul's Church. These were built in the tenth century, and had already been partially partitioned off into shops by the end of the eleventh.
Fig. 1. Plan of the Market Place of Corinth about 1100 A.D.
must have been done in some other part of the city, unless this industry was organized upon a basis of very small units, such as that of the individual family. The most conspicuous buildings are the churches. Although these are of relatively small dimensions, they atone for their lack of scale in the lavish decoration with which they were adorned. Examples are the architectural carvings in St. Paul’s, and frescoes in St. John’s, whose adjacent monastery was handsomely appointed. The most surprising element in the plan is the space and position occupied by the manufacture and sale of pottery, an industry not mentioned in literature, but one which apparently was able to command a definite local recognition. Its smoking kilns were tolerated under the very eaves of St. Paul’s, and within a few paces of the fashionable concourse in the Market Place; its products were offered for sale in the most commodious shop thus far discovered, situated on the elaborate extension at the southwest corner of the square.

POTTERY ESTABLISHMENTS

Traces of at least four mediaeval potteries have been found within the limits of the ancient Agora, and all are thus within the immediate vicinity of the Byzantine centre. Enough was recovered of two of these to make possible a partial reconstruction of the elements of such an establishment, and, through comparison with the life of his present day descendant, we may draw a reasonably accurate picture of the routine and surroundings of the mediaeval potter.

There are certain essentials to the work of a potter of any period. He must have a plentiful supply of clay at hand, although he can import smaller quantities of special earths from a considerable distance. His workshop must be situated where water is abundant. He must have a shelter under which to work his wheel, and a large yard, enclosed against irresponsible intrusion, in which to dry the freshly turned pots. He must have a kiln for firing his wares, preferably close at hand, and ample space for the exhibition and sale of the finished products. These are the essential elements of all simple potteries, their relative positions within the plan and the embellishments of the individual proprietor varying at will.

The modern peasant pottery embodies all of these elements. There are many of these small industries situated in many parts of the Greek mainland and the Aegean

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15 So fragile a material as silk naturally leaves little trace. In the excavations occasional deposits of short twisted gold threads bear witness to vanished pieces of fine fabrics, and a thick layer of murex shells used for making purple dyes was found in a building to the east of the Market Place.

16 This, at least, is a common practice at the present time in even the smaller and less important establishments in Greece. While it cannot as yet be proved to have been a general occurrence in the Middle Ages, there is no doubt that imported wares were common in Corinth as early as the tenth century, and the transportation of raw materials is a simpler matter than that of fragile finished products. In a community which made so much pottery of good quality the potter could probably secure any material which he might need to amplify the supply at his immediate disposal.
Islands, and each bears so fundamental a resemblance to the Corinthian plans that a brief examination of one of them is useful to clarify the reconstruction of its prototype. The following is chosen from a group of small establishments located on the outskirts of Amarousi, a suburb of Athens (Fig. 2).

The lot is located beside the main highway, ensuring ease of communication for customers, supplies of clay, and for the removal of stock for retail in shops in Athens and elsewhere. It is fronted by a low stone wall, topped with a grille, thus eliminating undesirables, and at the same time permitting a good view of the wares for all passers-by. One enters directly into a large yard, in the centre of which is a well, convenient alike to the cleaning vats and to the potters' wheels. About this well are grouped the various activities involved in preparing the clay for turning. Mounds of red and white clay are heaped up by the entrance gate. A series of three large vats sunk in the ground successively receive the unworked clay for washing and kneading. It is then spread in sheets to dry on broad brick floors surrounding the vats on three sides. Here it is cut into convenient squares when it has assumed the proper plasticity. It is then stored in the cellar of the proprietor's house until needed for turning on
the wheel. About the well are small basins, built up of clay and plaster or of soft stone, for mixing small quantities of special clays for slipping or decorating vases. These special clays are stored in a small shed near at hand. All the broad space between the well and the main buildings is occupied continuously by freshly turned or freshly glazed pieces drying in the sun. A series of low buildings bounds the yard on two sides. Next to the entrance gate is the house of the proprietor, so situated that any member of his family may survey the open-air sales space and attend to customers. Abutting on one side of this house is the long room where three potters turn their wheels. In this same room the decoration of some of the smaller pots is done, and the walls are stacked with rows of freshly turned vessels awaiting their exposure to the sun. A shed of irregular shape is entered from the yard near either end. The door leading in to the portion assigned to slipping pots is flanked by two small bedrooms where some of the employees sleep. The other entrance is used for transporting fired pots from the kiln to the outdoor storage space. The two kilns open into this shed, and it is here that they are packed with the unfired wares. The firing of the kilns is accom-

\[17\] The amount of time required for the proper drying of these pieces varies enormously depending upon the size of the vessel, its thickness and fabric, the heat of the sun, etc. In general the pots are exposed, after they have been turned, for periods between a half an hour and two or three hours. Only the finest and thinnest of the wares escapes this preliminary baking.
plished through doors at a lower level approached through a large shed where wood and pottery in all stages of manufacture are stored.

The remainder of the enclosure is devoted to the necessities of the average peasant household. Outside the storage shed two goats and a ewe, tethered to convenient olive trees, vainly endeavor to direct the activities of their young, while beyond them, and near enough the well to simplify the problem of irrigation, are vegetables and vines and a few fruit trees. The domain of the potter is largely self-sustaining.

![Fig. 4. Yard of Amarousi Pottery, Showing Glazed Vessels, Both Unfired and Fired](image)

The construction of all of these buildings is simple in the extreme. Walls are built of mud brick or of stone and rubble, and all the floors are of earth except that of the proprietor’s house under which is a cellar. The roofs are tile resting on timbers and widely spaced planks. Light is admitted chiefly through the doors, though there is a window or two in each of the rooms, its presence in almost every case seeming to be due to convention rather than to utility. Stucco on the exterior, and flowering shrubs and potted plants lend the only notes of color and decoration.

Turning from the twentieth century to the late eleventh, and to the plan of the pottery discovered in the spring of 1938 (Fig. 5), the similarity is remarkable. There is the same spacious yard, the buildings strung together along three sides of the

18 Bricks and tiles bearing the imprint of the hooves of kids and lambs are not uncommonly found in the excavations, thus indicating that these animals occupied as important a part in the household of the ancient and medieval potter as they do today.
enclosure. The entranceway is more complicated, for the location in a large town
does not permit of the spaciousness of the country, and the main gate, still broad
enough for all purposes, is flanked by a number of rooms and fronted by a portico
of three columns. The elaboration of the approach is due in large measure to its
situation on the colonnaded appendage at the southwest corner of the Market Place.
We may safely assume that more than one of the ample chambers flanking the vesti-
bules were for the display of the finished pots. The door that admitted to the court
must have been of grand dimensions, for the threshold was preserved (Fig. 6) and
proved to be one of the largest and best made in mediaeval Corinth. Two wells in
the yard provided a more than ample supply of water, for the southern one is cut
very close to the Peirene system and derived therefrom a never-failing flow.

During the excavation of the fill in the courtyard no signs were discovered
indicative of cleaning vats, drying floors, or even of any considerable deposits of
clay. These may have been located in
the southern part of the enclosure
where later intrusions cut across the
area and demolished all the construc-
tions of the eleventh and twelfth cen-
turies at that point. It is also possible
that the clay used by the potters was
cleaned and matured outside the town
itself in the neighborhood of the clay
beds. This supposition is strengthened
by the absence of any cellar such as is
virtually essential for storing the pre-
pared clay for maturing. In this case,
the courtyard was used simply as an
area for sun-drying the newly turned
pots, for stacking the fired surplus, and as a means of communication between the
various rooms of the pottery.

Of the rooms along the west wall, the one at the northern end, very long, and
connecting both with the court and with the alley that runs outside the building,
is well designed and located for the accommodation of several wheels. It probably
did not communicate directly with the smaller room to the south. In any event, the
break in the wall between them is too small to have contained any serviceable doorway.
This smaller room seems to have experienced two separate occupations. Against the
east wall are four small bins, or vats, and set in the floor are four large pithoi, three
of which were closed with circular stone covers when found. Adjoining the south-
west corner is the firing hole of a kiln, the chamber of which has completely dis-
appeared. Evidence for two periods of use is of diverse character. The east wall,
against which the vats were constructed, bedded upon the already existing floor level.
The bottom of the firing hole is at approximately the same level, whereas all other
examples show it considerably lower than the floor. The west side of the group of vats had no solid wall, suggesting that they were set in a pit below a later floor level. These facts all indicate that the recovered floor with its pithoi was covered over by a later one, now missing, in the eleventh century when the existing buildings were converted into a factory for ceramics, and the vats and the kiln were constructed.

Late mediaeval disturbances aided by heavy erosion during a long period of disuse completely destroyed the new floor and left only meagre traces of vats and kiln. The former were made by digging a trench along the east side of the room and lining it with a stiffly-backed stucco. Similar construction was used for the three partition walls, dividing the trench into four compartments (Fig. 7). No traces of the contents of these vats remained, thanks to the thorough scouring of wind and water. Their situation between the room where the pots were turned and the kiln in which they were fired suggests that they were used either for mixing special clays in small quantities for decoration, or for the making of slip.

The later activities that destroyed most of the kiln also effectively obliterated any structures which may have existed against the southern portion of the west wall, whose foundations, being of early date, bedded more deeply than the intrusions. At the south of the enclosure is a nicely planned group of four rooms, arranged with three of nearly equal size along the court and the fourth, long and narrow, behind them. The three smaller rooms are so planned that the central one communicates with all the others and with the enclosure. The proximity of these rooms to the southern well suggests that they may have been built as an extension to the main plant when the volume of business necessitated expansion. The long room, however, would make an admirable storehouse for finished pots or possibly for prepared clay, and the smaller rooms may have been used to house the employees.

At the southeast corner of the court there is a large room containing a well. This probably did not connect with the potter's unit, although a break in its north wall may mark the position of a door. This is extremely unlikely since the wall is quite long enough to have contained a door without crowding it into a corner, and the many instances of contemporary doorways placed near the corners of rooms always allow sufficient space for a generous jamb.

The whole eastern side of the enclosure was shut in by a plain high wall, dividing the pottery from a glass factory. There is no positive evidence that these two establishments were connected. Their proximity is interesting, however; and the combina-
tion of show rooms on an important street with ample work rooms behind is a sug-
gestive commentary on property values in the Byzantine city.

Contemporary with the pottery just described are the scantier traces of a similar
establishment discovered in 1936 some distance to the east, abutting on the street
leading into the Market Place at its southeast corner (Fig. 8). Two kilns were found
here, but one of these, circular in form, does not seem to have been used for ceramics.
Beyond observing that the plan comprised two virtually complete and independent
units each with court, well, and kiln, it has little to offer. The northern section is
contiguous to the church of St. Paul, and the entrance to it was through a fine large
doorway with huge marble threshold from the little courtyard in front of the church.
This surprising proximity, and the curious circumstance that the clergy permitted
the odorous and slightly dangerous manipulation of the fire pit of the circular kiln
just outside the southern apse, leads to the opinion that it may have been run in
connection with the church, perhaps turning out suitable souvenirs for pilgrims and
useful objects for regular communicants. The kiln itself was partly filled with broken
pots when abandoned, but metal slag was found near by, and may represent refuse
from a foundry.

The second kiln, situated in the southern part of the complex is rectangular in
form, and an unusual shape for a mediaeval kiln, but one still favored by some potters
today. Its purpose is fixed beyond question by the number of broken fragments of
misfired and partly fired pottery found about it, and by a deposit of biscuit-fired bowls
buried in a little pit near by (Fig. 157). One of these bowls had been used to pour
slip onto unfired vessels, a process probably performed in the open courtyard, or,
perhaps, in one of the adjacent small rooms or the alcove.

KILNS

The several kilns found in the immediate neighborhood of the mediaeval Market
Place are not all contemporary. The earliest and largest, St. John's 1937, went out
of use when the church of St. John Theologos was built in the very late eleventh
century. This destroyed a large part of the kiln, and the monastic buildings about
it effectively obliterated all traces of the earlier potter's establishment. The kiln was
circular in plan with a thick circular pier in the centre to support the floor. The
construction was of tile and brick fragments held together with a poor grade of
mortar. The fire pit must have been at the northern side which was completely
destroyed by the foundations of the church. Numerous discarded biscuit-fired pieces

19 Each kiln, for convenience in identification, is named for the excavation area and the year in
which it was discovered.
20 This date represents the period of the foundation of the church, a three-aisled structure,
which was completely destroyed during the Turkish period and rebuilt as the single-aisled monument
so familiar to visitors at Corinth in recent years until its removal in 1937.
21 Its position is indicated in Fig. 1 under the double north aisle of St. John's.
Fig. 8. Plan of Pottery, Agora S. C. and South Stoa 1936
and wasters were found all over the area, furnishing ample evidence for the date of the kiln's activity.\textsuperscript{22}

The latest kiln in the series, Agora N. E. 1936, is the best preserved of all (Figs. 9, 10).\textsuperscript{23} The narrow fire pit, lined with smallish stones laid in fairly regular courses,

\textsuperscript{22} The approximate dimensions of the plan of this kiln could be recovered from the rather meagre remains: interior diameter, 4.00 m.; diameter of central pier, 1.60 m.; thickness of walls, 0.60 m.

\textsuperscript{23} This kiln was mentioned in the excavation report for the campaign of 1936; cf. \textit{A.J.A.}, XL, 1936, pp. 469 ff.
was sunk into the ground. Its floor sloped down very slightly into the lower chamber of the kiln. This was circular with a lining of tough plaster. A cylindrical pier in the centre and the upper part of the walls were constructed of small pieces of brick and tile set in mortar. A rude vault of similar material, pierced with twenty-six holes, supported the plaster floor of the upper chamber. Enough remained of the eastern wall of this compartment to show that the composition was similar to that of the lower part and that it curved slightly inward to form a dome. This dome would have had a vent in the peak, covered during the firing with sherds and broken tiles, to permit the escape of a certain amount of smoke and gases. The position of the door of the upper chamber was not distinguishable.

The plan and elevation of this kiln supply interesting comparison with ancient kilns. The series of Corinthian pinakes, found on the slopes of Penteskouphia and now in Berlin, show that in the sixth century B.C. the domical kiln with a firing hole was already fully developed (Fig. 11). This form is still in use in the Aegean Islands for the manufacture of coarse pottery and for some of the less elaborate of the peasant wares.

Other circular kilns of the mediaeval period have been found at Corinth. These are of a different type, however, and were probably not used for pottery. The best example of this form is Agora S. C. 1936 (Figs. 12, 13). This kiln was cut down into hardpan, the connection between the firing pit and the lower chamber being through a tunnel in stereo. The fire pit was large and roughly rectangular, and the
Fig. 11. Corinthian Pottery Kilns of the Sixth Century B.C., from Pinakes in the Berlin Museum

Fig. 12. Plan and Section of Kiln in Agora S. C. 1936
lower chamber was encircled by a curious shelf, 0.20 m. wide and 0.50 m. high that curved up and over the mouth of the tunnel. The purpose of this shelf is difficult to determine, the most logical conclusion being that it was intended to support the now vanished floor between the two compartments. In this case it is difficult to see how the heat was evenly distributed in the lower chamber, nor can one visualize the material of the floor, strong enough to remain in place without a central support, and yet sufficiently impermanent to have left no trace.

The purpose of this kiln is hard to determine. The apparent unevenness of the floor would make it almost impossible to pack it with pottery, and the few misfired fragments found in its vicinity almost certainly were produced in the kiln, South Stoa 1936, directly to the south. Bits of metal slag may be associated with it, but of this one cannot be very certain, for similar fragments are frequently found in mediaeval fill in this part of Corinth. The date of its abandonment is fixed by its content of sherds and coins, none of these dating after 1100. The same type of kiln
was found at the southern edge of Temple Hill on a very much larger scale, but again without any indication of its purpose.\textsuperscript{24}

The South Stoa 1936 kiln is the only example at Corinth of the type with rectangular plan (Figs. 14, 15). The lower part was cut down into hardpan, but the walls were built within the cut of small stone blocks and bits of tile set in strong plaster. The fire pit was rectangular, and much larger than the lower chamber. The door between pit and lower chamber was not in the centre of the dividing wall, and one wonders if the distribution of heat within the kiln can have been at all equal. The upper part of the walls has completely disappeared, but the upper chamber was most probably vaulted with two vents in the top as is the common practice at the

\textsuperscript{24} This kiln was cleared in 1925. Its upper part is unusually well preserved and is conical in form, whereas the Agora S. C. 1936 example may be reconstructed as domical on the basis of a small bit of the upper wall. Though both of these kilns were located in the vicinity of large deposits of marbles from the Roman buildings in the Agora, it is difficult to believe that they can have been used for burning lime without leaving definite traces of this operation. A kiln of similar type was discovered in the excavations of the Athenian Agora in the campaign of 1938, again without any context of pottery wasters.
INTRODUCTION

The many incompleted pots and wasters found in the immediate neighborhood date from the late eleventh century.

The Agora S. C. 1938 kiln had been completely destroyed except for the firing hole. This differs from other specimens in that it was carefully constructed of pieces of brick and tile set in very strong plaster. Quantities of ceramic evidence show that it was in use in the late eleventh and early twelfth centuries.

FIRING

The most difficult part of the process of making pottery is the firing. Trouble begins with the packing of the kiln with the sun-dried pieces, for the vessels must be piled in as compactly as possible so as not to waste the heat and at the same time they must be arranged so that they touch each other as little as possible. This last is true especially of the glazed wares, for the heat liquefies the glaze, which then hardens as the kiln cools off and would amalgamate with any other pots having direct contact with it. To avoid this the common practice in less elaborate establishments is to employ sherds and wasters between contiguous vessels, or, lacking these, the potter is careful so to arrange plates and flat dishes that the rims touch the inverted exteriors of the ones below at only a few points. The amount of coagulation which can occur is so slight and so well distributed that the pots can be separated with little danger of breakage. An opened kiln in the pottery at Amarousi shows both these methods of keeping vessels apart (Fig. 16).

The Corinthian potters of the eleventh century used a curious device, apparently unknown in modern times, to separate some of their glazed pieces. It consists of a small cylinder of clay with pointed ends, twisted so that it resembles an ox-yoke flattened in the centre (Fig. 17, j-l). They are made of rather coarse clay and could be used many times before

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25 Cf. Fig. 16, which shows the interior of a modern kiln of this shape.
breaking. One fragment of a glazed goblet, No. 240 (Fig. 17, m), shows the end of one of these yokes still adhering to the stem. At a much later date the firing tripod supplanted the yokes. These tripods were modelled roughly by hand from a piece of coarse clay, laid flat on a board so that one side is smooth and level, while on the other a rude little point is modelled at the end of each bar. This enabled the potter to pack his fine plates one within the other, a small tripod between each with its flat surface set against the unglazed base of one and the three little points resting against the glazed interior centre of the next. The finer the point the less trace it left on the pot. Some vessels fired with this device show almost no marks at all of the three small contacts.

The history of the firing tripod is much longer than would appear from its connection with Byzantine pottery. Early Chinese ceramics show that it was known in the Far East at the dawn of the Christian era. Moslem traders in the succeeding centuries brought this method of firing with them to the Near East, and Egyptian and Persian pottery from the ninth century on often shows traces of its use. Despite

Fig. 17. Unglazed Wasters and Aids to Firing. Large Coarse Wasters: a, f, g. Crucibles: b-e. Firing Yokes: j-m. Firing Tripods: h, i, n, o.
certain contacts known to have existed between the potteries of Christians and Moslems for the next few hundred years, the firing tripod does not appear in Byzantine pottery before the fourteenth century at the earliest, and it may well be that its introduction into Greece did not occur until the Turkish conquest.

As soon as the pottery has been properly arranged within the kiln, the door to the chamber is sealed up except for a small aperture or "spy hole," through which the potter observes the progress of the firing. The most delicate part of the firing process is the regulation of the temperature within the kiln, for the heat must be applied gradually. The modern aids to precise determination of the degrees of heat were apparently unknown, and the mediaeval potter, like his descendant, depended on observing the changing color of the fabric for this purpose. The exactness required by this method of estimating heat demanded artisans with special training and peculiar talent. Failures, however, were frequent, due to a number of causes. Heat applied too quickly caused the vessels to warp or crack. Too high a temperature caused a corresponding degree of liquefaction of the clay, thus damaging the pots irreparably. The most constant type of failure is found in the coarse unglazed wares of which three specimens are illustrated here, two of them examples of extreme warping, cracking, and overfiring (Fig. 17, a, f), and one of the more common type, where the failure is less exaggerated but is sufficient to have caused the ruin of the pot (Fig. 17, g).

A single firing seems to have sufficed for most of the simpler wares. In the late eleventh and early twelfth centuries, however, the finer slipped wares of Corinth were subjected to two firings, the preliminary, or biscuit firing, serving to bake the sun-dried biscuit. Before this firing, the slip was applied, and on this the engraved designs of the Sgraffito and Incised manners, or the diluted clay underpaint of the Red Painted wares, were added (Fig. 18). There is some slight evidence that vessels with a painted glaze design were decorated at this time, although the practice in the early eleventh century seems to have been that of a single glaze firing.

A second, or glaze, firing was undertaken to fix the final glaze. The temperature of the kiln seems to have been lower for this process, since no wasters of glazed pottery have been identified, while many badly warped and cracked specimens of biscuit-fired vessels occur.

It is not yet possible to determine the duration of this practice of two firings.

26 The small cones whose wilting signalizes the degree of temperature of the interior of the kiln are a modern invention.

27 Cf. Fig. 17, g, a waster of Green and Brown Painted Ware. The brown was composed of a matt oxide wash, but the green seems to have been capable of application only when mixed with lead glaze. Such a vessel was fired once to fix the biscuit and the design, and a second time for the covering glaze. This method was resorted to, no doubt, to make it easier for the designer to paint the whole in a single operation, and to insure against the fusing of the superimposed glazes.

28 This is the simplest explanation of the streaky effect that the earlier Green and Brown Painted designs almost invariably show. How long this method continued is uncertain.
Fig. 18. Biscuit-fired Wasters from Corinth.

a, No. 720; b, No. 724; c, No. 610; d, No. 609; e, No. 589; f, No. 622;
g, No. 461; h, No. 694; i, No. 693
Makers of modern peasant pottery in Greece are content with a single baking, and the double process is an elaboration that, on the one hand, testifies to the care and skill of the Corinthian potter, and, on the other, somewhat enhances the hazards of the operation. Abundant specimens of biscuit-fired wasters indicate that this method was in vogue at Corinth between 1075 and 1125, the best period of its ceramic industry in the Middle Ages.

Related to the general discussion of firing are the numerous small crucibles which have been found (Fig. 17, b-e). These invariably show corrosion from iron or from bronze, and were used to fuse the coloring elements for addition to the lead glaze, either for painted designs or for the final covering.
CHAPTER II

METHOD OF CLASSIFICATION AND DESCRIPTION

The presentation of the large mass of material afforded by the many years of excavation at Corinth calls for a classification, simple to use and sufficiently flexible to admit new types as they may be identified in the future. The method proposed by Rice is based upon a division of the wares according to the color of the biscuit, the white wares grouped under "A," the red under "B." Each separate type is given a numeral within these main divisions and a name. This system has a definite advantage for the specialist in that it is possible to use a shorthand notation for each ware. Difficulty arises, however, on several counts. Under group B Rice listed no less than eight wares, and since his publication appeared many other types have been identified. While it is possible simply to string these along with additional numbers, the volume of classes becomes so great that the burden of carrying the proper numerals in mind overbalances the utility of the shorthand. The division of the material into clays of two colors makes it necessary to assign all the buff wares arbitrarily to one group or the other, nor is the fundamental differentiation strictly observed. Finally, the names of certain of the wares, though for the most part admirably descriptive, are sometimes extremely misleading. For these reasons it seems best to seek a different method of classification.

In considering the problem it became apparent that no system could be completely free from exceptions and some arbitrary assignments. The essential requirements seemed to be as few large categories as possible, and a nominal rather than an alphabetical or arithmetical terminology. The method used by Dawkins and Droop of classifying according to method of decoration was attractive; but the eight types distinguished by them at Sparta form only a fraction of the known wares at Corinth alone, and it was clearly impossible to adopt this system because of its bulkiness. There remained the possibility of condensing these into broader groups according to the chromatic treatment of the surface. Approximately this method has been followed

1 Byzantine Glazed Pottery. Unless otherwise stated, all further references to Rice in this discussion will be to this publication.
2 Thus "White Ware, Impressed Design" could be designated by the symbol "A 5."
3 Thus group B 4, White Painted Ware, ought properly to be included with the white wares, for the clay is definitely allied to that group.
4 As Miss Frantz has pointed out, Hesperia, VII, 1938, p. 431, note 3, the title "Early Sgraffito" covers centuries of development in that technique. Similarly "Late Sgraffito" covers wares which began to be manufactured by the end of the eleventh century, or near the beginning of the sgraffito development.
5 B.S.A., XVII, 1910-11, pp. 23 ff.
by Miss Frantz, who lists five main groups: Plain-glazed, Impressed, Painted, Sgraffito, and Coarse Wares. One further condensation is made possible by including the Impressed wares under the heading of Plain-glazed; and it is perhaps preferable to change the last group from "Coarse" to "Unglazed," since many of these wares are superior in fabric to some of the more spectacular glazed and decorated classes.

The resultant four main divisions of this classification may be characterized in the following manners.

Plain-glazed Wares: These are distinguished by the presence of a monochrome glazed surface beneath which the decoration, in the varieties not completely devoid of ornamentation, is modelled in relief, impressed with a shallow stamp, or, in the unslipped wares, cut into the biscuit with a point. Occasional splashes of glaze of a different hue may occur on some of the pieces with impressed design.

Painted Wares: These are identified by the use of colored designs painted under or on the covering glaze. Rare pieces add some impressed or relief details to the painted decoration, and one whole group, Measles Ware, outlines its patterns in Sgraffito.

Sgraffito Wares: These are limited to fabrics employing a slip through which the designs are cut with a sharp tool. The exposure of the darker color of the biscuit results in a sharp contrast between the design and the lighter background, or vice versa. In this group are included most of the types which combine sgraffito and painted decoration, and a few with impressed details.

Unglazed Wares: These comprise all the types, decorated or plain, that do not have a final glaze. Unfortunately the scope of this publication does not permit more than an occasional mention of these wares, although they offer a most rewarding field of study.

Under these four main headings the different types are arranged in as closely chronological order as is possible at the present time. Each type is given a name, either one already in use or, in the case of new types, one derived from some distinctive feature of the ware. Rarely has it been thought advisable to change a name already in use, and such changes have been made only in the interest of greater clarity. In anticipation of frequent new discoveries, no main numerical or alphabetical denominations have been made, so that additional types may be fitted into their proper chrono-

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7 Mention has already been made of the difficulties raised by Rice's distinction between "Early" and "Late" Sgraffito (p. 26, note 4). Similarly the discovery of quantities of tenth and eleventh century specimens of Waagé's "Black and Green Painted" ware has shown that the style originated in a use of a definitely yellow-brown tone which ultimately becomes much darker brown or, rarely, black. It is also now clear that the manner is derived directly from the green and yellow-brown hues of Tang pottery. The group has been consequently named here "Green and Brown Painted" in the interest of a more generally descriptive terminology.
logical positions within the fourfold general scheme. For the same reason subdivisions of types have been given names wherever feasible, although it has sometimes seemed best to note these subordinate groups by letter when no convenient title could be created for them.

A certain amount of arbitrary decision is required in assigning some specimens to one or another classification, but the necessity for such judgment becomes more frequent in distinguishing between certain shapes. Thus there is no standard rule defining the difference between a deep plate and a shallow bowl, or between an unusual mug and a cup with incurving body and vertical rim. The following list of shapes includes all those used to describe the vases included in the text and the catalogue, and the definitions that accompany them outline the principal distinctions between them.

Bowl: a broad, deep, open vessel.
Chafing Dish: a bowl-like vessel set upon a ventilated stand containing a compartment in which live coals may be placed to warm the contents of the upper part.
Cover: an inverted vessel, conical, domical, or flatly curved in form, with a handle placed on the centre of the exterior.
Cup: a small, open vessel of variable depth with one or two handles.
Dish: unusual forms of broad open vessels. The term is used as sparingly as possible.
Flask: a closed vessel shaped like a squat cylinder, one end flat, the other convex, with a short neck flanked by two handles affixed to the side.
Goblet: a small open vessel set on a stem.
Jug: a closed vessel, usually tall, with a neck, and, except in very rare instances, one or two handles.
Mug: a small, partly closed vessel with one handle.
Plate: a broad, shallow, open vessel.
Thymiaterion: a censer. In the glazed examples the term is applied to censer-holders consisting of a clay ring to contain a metal bowl, and a hollow conical projection at the side to hold the end of a wooden handle.

A great diversity of terms has been used in the past to describe the component parts of each shape, and there seems at present to be no standard usage. Confusion arises at the mention of "base" and "foot," of "rim" and "lip," of "sides" and "walls," and prefatory definitions become a virtual necessity if the reader is to be assured a uniform terminology. The following definitions were compiled in the interests of clarity and of condensing the descriptions in the catalogue to the fewest possible words.

Most vessels rest upon a circular unit which is variously described as a "foot" or a "base." A definite distinction between these two has been observed in the text.
Base: a solid unit below the centre of the body. Its sides may be vertical or they may flare in a downward direction. A special form associated with small vessels is the "button base," composed of a thin flat disk of clay with rounded edges.

Foot: a ring-like support below the centre of the body. It is usually rather low and thick, sometimes with vertical sides, sometimes flaring in a downward direction. Exaggerated forms are proportionately very high, "elongated," or extremely low and of great diameter, "rudimentary."

Some vessels lack a supporting unit. In these, the under side of the centre of the body is flattened to steady the vase. This flat underside is called the "bottom."

The following terms are used to describe the bulk of the vase.

Body: a deeply or shallowly concave area in vessels of the open type. It may be cylindrical, conical, or spherical in the closed forms.

Centre: the interior of the body above the support.

Side: the upper part of the body extending beyond the limits of the support to the rim or lip.

Shoulder: the upper part of the body of closed vessels extending from the point where the side turns inward to the rim or neck.

The body ends in one of the following terminal units.

Lip: the upper edge of the rim, or, if no rim is present, the upper edge of the body. It may be "flat," "rounded," or "pointed." If it changes the direction of the member to which it is attached, it may be described by any of the adjectives applied to the rims.

Rim: a structural unit between the body and lip. Its presence is marked by a change of direction from the side of the body, such change being noted as "vertical," "inturned," "outturned," "upturned," "horizontal," "flaring," "angular." In elaborate examples the rim may be marked off from the side by a ridge. When the diameter of the lower part of the rim is greater than that of the upper part of the side, it is said to be "offset"; when this diameter is less, it is said to be "inset."

Neck: the vertical cylindrical or conical member between the upper edge of the shoulder and the lip that occurs on many vessels of the closed type. Some examples show a rim placed between it and the lip.

Accessories of some vessels may be the following.

Handles: these are of two main types, "ring" when the handle is circular or nearly so, and "strap" when it describes an open curve. Ring handles are almost invariably flat at the sides and along the back. Strap handles are usually round or oval in section. When they are broad and very thin they are described as "flat." Both types are placed in a vertical position. An
frequent accessory is the "thumb-rest," a rectangular or leaf-shaped piece of clay applied across the top of the handle.

Spout: a tubular projection, usually attached to the shoulder, on certain types of jugs, to facilitate pouring.

The necessity for a new nomenclature is especially felt in the field of designs, for although the great majority of patterns are derived directly from classical models,

the Byzantine potter often elaborated or simplified the original formula to such an extent that the ancient motive is hardly recognizable. A brief review of the more common of these figures will serve to clarify the terminology employed in the discussion of types and in the catalogue.

Bead band: a narrow band of small contiguous circles, degenerating into short opposed curving lines.
Chevron: the familiar V-shaped motive found usually in open or closed bands of design about a central figure. Single units may be used as filling ornaments.

Floral spike: a derivative of the palmette form. At the end of a stem a series of paired contiguous clusters terminate in a single point.

Floral spray: a vegetable ornament used as a filler. It is formed of a graceful stem with one or two ("double") laminated branches.

Guilloche: the ancient motive often repeated with care and skill, but frequently stylized beyond recognition (Fig. 19).

Hatched band: a simple decorative band composed of vertical parallel hatchings, common in Incised-Sgraffito pots. It is probably an outgrowth of the decadent Kufic formula.

Interlace: overlapping or intertwining curvilinear bands, usually on an imbricated ground (Fig. 20).

Kufic: a decorative I-shaped motive derived immediately from Moslem pottery during the late eleventh century. The form, already divorced from its original alphabetical significance, was further subjected by the Byzantines to an extraordinary number of variations, but rapidly degenerated to a decorative formula of paired lines (Fig. 21).
Maeander: occurs rarely on vessels of Polychrome Ware, always in a very simple form.

Palmette: derived directly from the classical form, but lacking the articulation of its prototypes. Cf. also “Split-palmette.”

Fig. 21. Kufic Designs.

a, No. 968; b, No. 952; c, No. 955; d, No. 1435; e, No. 1439; f, No. 1446; g, No. 1439; h, No. 1137; i, No. 1164

Pendent triangle: a characteristic motive of the thirteenth century, although it does occur much earlier. In its more careful form it appears as a narrow triangle, point downward, depending from a horizontal band. In careless examples the sides of the triangle often do not extend to the horizontal band, leaving the upper end of the triangle open.

Plait: the simplest form of the guilloche design, involving a single twist.
Fig. 22. Rinceau and Zigzag Designs.

a, No. 1132; b, No. 1463; c, No. 1130; d, No. 998; e, No. 1443; f, No. 1165; g, Uncatalogued; h, No. 1166; i, No. 949; j, No. 949; k, Uncatalogued; l, No. 1128; m, No. 1458
Rinceau: the common curving vegetable band, occasionally executed with care and delicacy, but more often drawn very hastily. The majority of such debased forms are indistinguishable from the decadent form of zigzag (Fig. 22).

Spiral: common in simple and elaborate forms. The running spiral is often encountered. Delicately designed vessels in the Sgraffito technique sometimes add short strokes to the exterior of the curve, a mannerism here described as "feathered." It was also the practice to elaborate large figures with spiral detail; and the quantity of such appendages found on contemporary rinceau and zigzag designs often threatens to obscure the real nature of the motive.
Split-palmette: a favorite device of the early twelfth century. It consists of the outer shell of the palmette form, open at the centre. The interior is often widened to contain a smaller palmette of opposite orientation, and sometimes the split is made so large as to divide the palmette completely. By the middle of the twelfth century the motive is usually met in a simplified rectilinear form (Fig. 23).

Zigzag: less common than the rinceau except in its degenerate forms. The double zigzag sometimes appears on the best examples of Corinthian Sgraffito (Fig. 22).
CHAPTER III
THE PLAIN-GLAZED WARES

BROWN GLAZED WARES

The earliest native Byzantine glazed pottery found at Corinth is characterized by a thick, almost colorless lead glaze, which, applied directly to the coarse red biscuit, appears as a rich warm brown, occasionally modified by an olive tone. The name "Brown Glazed" is therefore slightly misleading; but it is admirably descriptive of the appearance of the wares and has already survived more than a decade of accepted usage. While the vases of this class belong primarily to utilitarian forms, some shapes enjoyed a prolonged vogue as table wares and boudoir accessories, and the pieces continued to be made over a period of at least seven or eight centuries.

The clay is gritty and not very carefully prepared. This circumstance required a thick biscuit, and consequently increased the hazards of firing. The more carefully manufactured pieces show a brick-red biscuit, while miscalculations of temperature produced brown or grey tones. All these variations in the biscuit had their effect upon the color of the finished pot, but during the eleventh century the methods of firing or the skill of the potters increased to such an extent that fewer pieces suffered from too great heat, a technical development that coincides with a considerable improvement in the quality of the clay itself. This is due either to the use of different clay beds or to the increased refinement of the raw material, for the gritty quality is largely absent, and the biscuit is softer and smoother. Probably a combination of these hypotheses supplies the safest explanation of the change.

The transparent lead glaze seems to have been tinted with some form of iron oxide to give it a slightly yellowish tone. The frequent occurrence of tinges or streaks of green show that a little copper oxide was added. These two colors become standard in Byzantine pottery until the thirteenth century. When the pot was subjected to too much heat the glaze acquired a fine crackle. In the earlier pieces the glaze was applied quite thickly, but during the eleventh century the potter seems to have studied his medium with greater care and used a thinner solution.

The shapes are numerous, the majority of pieces belonging to vessels of the kitchen type. The chafing dish graduated from this category in the tenth century.

1 It was first proposed in connection with the numerous lamps of this fabric. Cf. Broneer, Corinth, IV, part ii, pp. 124 f. Rice does not include it in his classification.
2 With the exception of the Polychrome Wares. Cf. pp. 64-70.
3 This is true of the early local wares. Cf. Green and Brown Painted Wares, pp. 72-75.
and was elaborated to take a prominent place on the festive board, while the numerous small jugs, Nos. 52 ff., are of the size and shape known to have been used in other classes as containers of perfume and presumably fulfilled that purpose. The culinary functions of the other shapes required glaze only on the parts with which food came in contact, and the exteriors are very scantily glazed, sometimes being left entirely plain. The comparatively early date of much of the material and its relative unimportance among the more elegant imported wares explain the independence of form of the individual pieces. In some cases, however, a definite development may be distinguished, and this is useful for dating.

The most characteristic form of the Brown Glazed Wares is the Chafing Dish (Fig. 24). Essentially it consists of a bowl-like body fixed on a hollow stand with a quadrangular doorway placed opposite to a series of perforations, a flaring foot, and two strap handles. The stand served as a compartment for live coals which kept the contents of the bowl piping hot both during the passage between the kitchen and the banquet hall and on the table while awaiting the pleasure of the diner. In the early period of the development of this form (Figs. 24, a, and 25) the bowl has a flat bottom, steep straight body, and a slightly flaring rim marked off on the interior by a

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4 The unglazed wares show a similar individuality of form.
5 This is the designation used for this shape both at Corinth and in the excavations of the Athenian Agora. Cf. Frantz, Hesperia, VII, 1938, p. 434. Rice mentions the shape as a "cooking pot."
thick ridge at the top of the body. The stand resembles an inverted cone attached to the bowl at the edge of the bottom. The foot is high and clumsy, with broad rounded ridges and a flat lower edge. The broad strap handles, usually with a ridge down the back, join at the juncture of bowl and stand, and at the lower part of the stand. Their curvature is the reverse of the normal form. There is little decoration beyond occasional incised zigzags on the interior centre or upper exterior of the bowl. The glaze is applied only to the interior, sometimes running down in streaks on the upper part of the exterior. At this time, too, it is customary to paint a thin matt brown wash on the biscuit covering the area to be glazed. This is never sufficiently thick or regular to be considered a slip. The doorway in the stand is large, flat on top, with narrowing sides and a curved bottom. Draught and ventilation are procured by perforations opposite the door, either two large round holes, or careless slanting knife-slashes. The vagaries of firing and of the thickness of the biscuit produced metallic or dark brown effects in the glaze, which is sometimes fired to the point of bubbling.

The development proceeds along orderly lines. The body becomes shallower and tapers downward to a central point. The inclination toward thickening the central part of the bottom, seen in Figure 24, b, is exaggerated with the contraction of this member until it results in a central conical boss as in Figure 24, c. Quite as prominent is the enlargement of the stand, now joining the bowl at its diminished rim and curving in toward the foot which was, in all probability, broader and flatter than the early type. The handles are more circular in section and extend from a point just below the lip to the lower part of the stand. The angle of their curvature is now of normal type. To this period of the development belong very elaborate perforations and applied plastic decorations on stand and handles (Fig. 26). Conventionalized eagles, long-necked griffins with wings of the "oriental type," and grotesque entertainers, musicians (Plate I, a) and acrobats, are the favorite subjects. The glaze is of better quality and, despite the increased difficulties of firing pots with such very variegated thicknesses, the results are usually more satisfactory than before. The matt slip is abandoned, and the glossy glaze is spread over the outside of the stand, emphasizing the increased importance of this shape.

Fig. 25. No. 1. Foot Restored

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6 No foot of this period has been identified. The inference above is drawn from the form of the later type of foot, and from the considerable breadth of stands of this type at the lowest point of preservation.
The final stage in the development of the chafing dish shows some reversions to the earlier forms (Fig. 27, Fig. 24, d). The body is less pointed in the centre; the stand returns to the conical form and joins the body well below the lip; and the perforations are fewer and less elaborate. A distinctive feature of this stage is the omission of the rim, the interior ridge having incorporated itself with the lip which is consequently thickened so that it projects over the exterior and interior and is grooved along the top. The handle remains the same as in the preceding stage, but an added refinement of a small bowl incorporated in the top of each handle is sometimes found. These presumably served as condiment containers. In keeping with the revival of the earlier style, the decoration is simpler, and although the quaint musicians sometimes appear, plastic rosettes and blobs of clay replace the birds and winged monsters. Incised lines return to favor, crosshatching being particularly common. The glaze is still applied to the exterior of most specimens, although it is omitted on No. 20.

This renaissance of form seems not to have been due to a studied antiquarianism, for there is some evidence to show that the early style continued an independent existence side by side with the later developments. Fragments with flat bottom and flat ridged handle have been found in late eleventh century contexts. Their wide, flaring bowls relate to the tenth century forms, but the influence of the more developed shape may be seen in the position of the handles and in the exaggerated height of the interior moulding which is virtually level with the lip. Their decoration consists of shallow grooves and incised zigzags.

The dates of the development of the chafing dish may be determined with a fair degree of accuracy. The first form is associated with the earliest Byzantine deposits and consequently belongs to the ninth and tenth centuries. The very elaborate style with relief decoration begins to appear in con-

7 Cf. Nos. 30 f.
8 The bulk of the coins found with it ranges from Leo VI to Constantine VII.
connection with coins of John I, Zimisces, and probably dominated the first half of the
eleventh century. The return to earlier forms and the decline of importance of this
shape took place in the second half of the eleventh century, and probably did not
long survive the reign of Alexius I.

Since the form of the chafing dish was especially designed to keep the contents
hot, it is natural to find numerous covers. Probably the earliest of these is No. 32
(Fig. 28) with its thick biscuit, clumsy petal ornamentation, and rude plastic handle.
The presence of the petal decoration seems a good indication of a date as early as
the ninth century, for pottery with this motive has been found in Sardinian and
Roman tombs of the eighth century, and the innovation of figured relief decoration
completely replaces it in the tenth century.

![Fig. 28. No. 32](image)

The remaining pieces of covers are very fragmentary. During the tenth century
the form becomes more domical as in Nos. 33 f.; but it soon returns to the conical type,
the steepness of which is now somewhat exaggerated as in Nos. 35 ff. In the later
eleventh century the whole cover becomes flatter, spreading out broadly at the lower
edge. The form of decoration parallels that of the chafing dish stands, but is in-
vvariably given less relief.

Two different types of handles were used on these covers, the plastic animal and
the simple knob. It is not yet possible to determine the priority of either of these
forms, but the available evidence points toward the former. No. 32 is definitely an
early piece, while the knob form of No. 42 can be assigned to the reign of Alexius I
on numismatic grounds. Probably the two forms overlapped considerably, for the
fine modelling of the saddled horse of No. 38, its rich brown glaze, and good biscuit
all point to a date early in the eleventh century.
Brown glazed cups sometimes achieved sufficient elegance for table use. The most conspicuous specimen of this shape at Corinth is No. 44 (Pl. I, b). The steep side and high vertical rim are not paralleled in other examples, and the elaborate plastic decoration of the ring handles is unique. The form of ornamentation and the quality of glaze and biscuit suggest a date in the late tenth or early eleventh centuries. The normal form is that of No. 47 (Pl. III A, e), approaching closely on the general lines of a mug, with its very slight shoulder, simple handle, and rather high rim. Decoration is confined to simple ridges on the narrow shoulder, but the whole cup is thickly glazed on both the interior and the exterior. The majority of these pieces seems to be dated in the tenth and eleventh centuries, but none has as yet been found in closed deposits or with definitely dated contexts.

The latest cup of the series is probably No. 45, for it was found with numerous coins of John II and Manuel I. The stiffly incised decoration on the side, and the thumb rest provide unusual decoration in keeping with the peculiarly squat body and low rim. A single fragmentary goblet, No. 51 (Pl. III A, k), is in no way unusual save for the thickness of its stem, a feature not unexpected in a ware of such generally heavy structure.

Brown glazed jugs are very common, but they very rarely attain the importance of relief decoration. Characteristic of the majority of Corinthian specimens are Nos. 52 ff., small in size and simple in form. The squat plump body with high conical shoulder, short neck, and flaring rim pitched to form a pouring spout persist for a long period of time. The sole ornamentations of this form are the sharp ridge usually found between the neck and the rim as in No. 53 (Fig. 165, b) and sometimes slight ridges on the body or shoulder. The glaze rarely extends down over the lower part of the body, and the bottom is almost always ignored.

The obvious defect of the preceding form is the lack of adequate space for the contents. A second type with deep body and less lofty shoulder is more utilitarian (No. 55, Fig. 165, d). That this is a derivation from the smaller form is suggested by a few specimens such as No. 54 (Fig. 165, c) which place the complete first type, minus the bottom, upon the body of the second.

The majority of the fragments of jugs with applied relief decoration are too small to give specific details of shape. Whenever a clue is available, it inevitably points toward the deep-bodied type. The reliefs resemble those on the chafing-dish stands and covers for the most part, but one very interesting fragment, No. 58 (Pl. III B, c), has representations of very realistic lions, posed according to an old Near Eastern formula, the tail curving between the hind legs and around over the back. No. 60 (Pl. III B, b) employs the heavy petal form of decoration.

Wide-mouthed jugs appear among the earliest specimens of the ware, and con-

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9 Evidence for dating is not conclusive, but occasional pertinent testimony of coins, combined with qualities of biscuit and glaze, show a range from the ninth to the twelfth centuries, with indications that the lower part of the body becomes increasingly negligible, the shoulder more prominent, as time goes on.
continue until the fifteenth century or later. The normal form in use during the tenth to twelfth centuries is that of No. 61 ff. (Pl. III B, d) with a rough round spout on the high shoulder and a handle running from lip to edge of shoulder, placed ninety degrees to the right. All of these were destined for kitchen use, and are devoid of all ornament save for shallow grooves on the shoulder and rim. The glaze is used sparingly, and is confined to the interior, where it is often very scamped, and to the upper exterior. It is always thin and carelessly applied.

Pilgrim flasks such as No. 64 (Pl. III B, a) are common, serving in the same capacity as the wooden canteen of modern days, a constant companion of field workers and travellers. More humble than these is the frying pan, No. 65, for which no date is available, although it was discovered directly above a deposit of late Roman fill.

Numerous wasters of this ware have been found at Corinth, although none of these belongs to the decorated forms. It is impossible to gauge how much of the finished product derives from Corinthian kilns and how much was imported from some unknown centre whence came the supply of similar vessels found at Athens, Sparta, Thebes, and, more sparingly, at Istanbul. The lead glaze must have been used universally throughout the Byzantine Empire for simple kitchen wares, and the generally rough biscuit will be hard to localize. Traces of white clay on the bottom of No. 56 show that at least some of these pieces were made in the same locality as some of the white wares. This is not remarkable, for the similarity of many of the plastic decorations on Brown Glazed and Plastic Ware chafing dishes points to some common ground for both. Corinth has produced some white wasters, although they are of slightly different quality from the biscuits of the white wares in general. The problem of origin remains unsettled. It is, however, decidedly rash to postulate a site close to the source of the characteristically Syrian and Mesopotamian designs with which the vases are adorned, for we are dealing with an age that saw Near Eastern forms implanted deeply in the culture of the farther corners of Europe.

**IMPRESSED WARES**

**WHITE BISCUIT**

Nos. 68-146. Figs. 29-33; 166-169. Pls. IV-VII a-c

The various white wares found in all the earliest Byzantine strata at Corinth are most numerously represented by a group of plain glazed vessels with decoration impressed in low relief by means of a stamp, a method of decoration from which the name of the ware is derived. These impressions form the unifying element of the design, but many vases show other subordinate forms of embellishment. A red

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10 No. 63 was found in a pocket with an imitation Majolica dish, the style of which can hardly be placed much earlier than the sixteenth century.

11 The title suggested here is a modification of that proposed by Rice, *Byz. Glazed Pottery*, p. 25, who labelled the group “White Ware, Impressed Design (A 5).”
wash applied thinly to parts of the body, or thickly in curving lines is a not uncommon adjunct, and incisions, either through the red wash for contrast of tone, or on the curved surfaces of rims to enliven the planes of that member are frequently found. Streaks of green or brown occasionally alleviate the thick transparent yellow or green glaze of the vessel. This ware is among the best known of the Byzantine fabrics, having caught the eye and interest of all the early commentators of the subject. It seems to have divided the honors with the Polychrome wares for fine table pieces.

The clay is fine, slightly sandy in texture, and varies from nearly pure white to a definite pink or salmon tone. The grits common to all the white wares are frequent, but the fabric differs from that of the Polychrome wares in its lighter and less firm consistency, and its inclination to form in thin layers throughout the biscuit, the surfaces tending to flake off easily. These qualities rendered it less strong, and the biscuit is consequently made thicker in proportion. The exposed, unglazed surfaces seem to vitrify slightly during the firing, although this quality is by no means constant.

The transparent lead glaze is colored either yellow or dark green by the use of iron or copper oxides. The consistency is thick; and the glaze sometimes gathers thickly at the edge of the rim of vessels fired in a vertical position. When additional colors are found they appear in broad uneven streaks, and have been added to the glaze while it was still in a fluid state. A thin, colorless lead glaze was occasionally used on portions of the exterior. There seems to have been no general rule governing the presence of colored glaze on the exterior of pots, but what little evidence there is suggests that this practice was more common during the earlier period of production.

The rather weak character of the clay is reflected in the shapes which lack the elegance of the Polychrome pieces. Few plates have been found, and these are all small and rather deep (Fig. 29, a). They are distinguished chiefly by the variety of their rims, some being broad and flat, others raised and narrow (Pl. VII, a, b, c). Incisions, either gouged out with a point, or cut flatly with a knife, usually adorn this member, and streaks of brown appear in the glaze.

Shallow bowls, neatly formed, are very common (Fig. 29, b, c). The low foot occasionally has a thin, flat ridge at the top; the body is evenly, though slightly, curved; and the simple rim has a thin ridge at its inner edge. The only decoration of

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12 This use of a red earth pigment is identical to that found on all pieces of the Red Painted Ware, White Biscuit; and there is no doubt that the two wares are the product of the same factories.

13 This technique is precisely the same as that of the Inscribed Ware.

14 Cf. Red Painted Ware, White Biscuit, and Petal Ware. It is distinct from the pigment, probably metallic, that supplied the red colors in Polychrome Ware.
this group, aside from the impressed designs in the centre and the glaze, is an occasional streak of brown across the surface. Large bowls are more varied in form and ornamentation. One type of these resembles the preceding shape in all respects save for its broad, flaring rim (Fig. 29, d). The surface of these rims is often curved or flatly ridged; and they are decorated with thin incised lines (Fig. 166), or with broad flat cuts, grouped as a continuous design, made by a knife. All but one of these pieces show liberal streaks of brown and green on a yellow glaze. The solitary exception, No. 93, has a light yellow glaze over a very thin, uneven red wash (Fig.
A variant on this group of bowls borrows the rim and thickly painted red designs characteristic of the fruit stands (Fig. 29, e). Deep bowls with simple rims are rarely encountered (Fig. 29, f).

The forms of cups are subject to considerable variation (Fig. 30; Pl. VI), but those with a yellow glaze all share the common feature of a red wash on the exterior of the rim. The common type presents a shallow body with a rather high rim divided on the exterior into two horizontal bands by a groove or ridge in the middle (Fig. 30, a). The lower part of the rim is slightly convex. The red wash is cut through by shallow vertical or zigzag incisions (Pl. VI, d). Variants on this shape are to be seen in the simplified rim of No. 129 (Pl. VI, a), and in the small plump body and high, plain rim of No. 123 (Pl. VI, c). Somewhat similar to the latter is No. 125 (Pl. VI, b), although here the body is abnormally flat and the rim is pinched into the shape of a quatrefoil. The red wash on this piece is confined to broad smears at the indentations of the rim; and no incisions appear. Two light and rather graceful strap handles are invariably present.

A few cups differ markedly from the usual form. One small group places an ample body with vertical rim on a high flaring foot (Fig. 167). Related to this form through its foot is a unique piece, No. 128, which exhibits a broad, rather shallow body and flaring rim, slightly offset, with incurving lip (Fig. 30, b). The large scale, the flat strap handles, and the use of red festoons on the interior of the body are further evidence of its departure from the norm.

A curious shape, peculiar to this ware, has been called "fruit stand" because of its resemblance to Neolithic vessels of that name (Pl. V, b). A very high foot, flaring sharply at the bottom, with conical or bulbous upper part, supports a broad, plate-like body, bordered by a flat, narrow rim the edges of which are marked by curved ridges (Fig. 31). Underpainting in red is an invariable part of the decoration. It appears on the rim either in a thin wash or in thick, modelled blobs and streaks. On the body it is used in short radiating bands, either straight or slightly curved, or in shallow festoons below the rim. On the exterior it forms a wide band between lip and foot. Incised details and colored streaks are of rare occurrence. Yellow glaze is always used on the larger pieces, although green is not unusual on the smaller ones.

Chafing dishes are represented by a single small fragment, No. 146. In form it suggests a rather early date, for although the bowl has a curved centre, the stand

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15 None of the few green glazed examples has a preserved rim.
joins it well below the rim, and the early type of handle appears below this juncture. It must, however, be noted that the white ware chafing dishes may have followed a development quite independent from that of the Brown Glazed wares. Fragments of covers with the design stamped in the centre of the unglazed interior are more common. These are strongly convex, with flaring rim, rounded lip, and a neatly turned knob handle crowning the apex.

The stamped designs are limited to a medallion in the centre of the body, around which may be added a band of impressed decoration.\(^ {16} \) The subjects are not numerous, but amenable to considerable variation. About half the preserved pieces use formal designs, based upon the quatrefoil, usually elaborated to an eight-point rosette, and the cross (Fig. 32, a-h). An interesting anticipation of a late Byzantine motive is the device of repeated pendent triangles used to fill in the angles of the cross (Fig. 32, f-h). Birds and animals are always conventionalized, so much so that it is rarely possible to distinguish species. The splendid bird of No. 87 (Pl. IV, b) is surely an eagle, and it is a reasonable inference that the greater part at least of the otherwise undistinguished fowl that appear are intended also as eagles. The heraldic birds of No. 136 (Fig. 33, f) are, perhaps, peacocks. The common animal form, best seen in No. 72 (Pl. IV, a), is interpreted here as a lion.

Monsters are very common, as might be expected in an art stemming so plainly from the Near East. The majority of these represent griffins (Fig. 33, b, c, d), either singly or in heraldic opposition. Less easy of identification is the large-headed creature of prehistoric form seen in No. 80 (Fig. 33, a). Stranger still is the leaf-bodied conception of No. 99 (Fig. 33, e). The four-legged peacock hybrid of No. 79 (Fig. 33, h) seems to be unique.

Human figures are occasionally encountered, and some of these, as Rice has pointed out,\(^ {17} \) are fundamentally classical in character (Pl. V, a; Fig. 32, l). Others are more consistently mediaeval. The warrior running with a spear on No. 82 (Fig. 32, m) has fair parallels on the Incised-Sgraffito plates of the twelfth century; the forepart of a horse on No. 100 (Fig. 32, j) is very close indeed to the beasts of the earlier Sgraffito style and shows, with No. 133 (Fig. 32, k), definite Persian connections. A single female figure in a long skirt, No. 138 (Fig. 32, i) may be interpreted as deriving from the classical.

The central medallions are usually edged with an impressed border of simple type, incorporating a plain design. Among these, the broken zigzag (Fig. 32, a), the wavy line (Fig. 32, h), and radiating bars (Fig. 32, d, e) are the most common.

\(^ {16} \) This arrangement of the impressed motives is similar to the geometric stamped designs on certain plain glazed pieces of late Byzantine times, and there may be some influence from this earlier form upon the later; cf. below, Impressed Ware, Red Biscuit, pp. 49 f. It is quite different from the scheme of small impressed side medallions used in connection with sgraffito designs by the Corinthian potters of the late eleventh century; cf. below, Sgraffito Wares, pp. 145 f.

\(^ {17} \) Byz. Glazed Pottery, p. 26. None of the Corinth specimens can possibly be late enough to have been influenced in any way by the Latin conquest.
Fig. 32. Drawings of Designs on Impressed White Ware Vases.

a, No. 122; b, No. 140; c, No. 120; d, No. 106; e, No. 107; f, No. 83; g, No. 142; h, No. 141; i, No. 138; j, No. 100; k, No. 133; l, No. 137; m, No. 82
Fig. 33. Drawings of Designs and Graffiti on Impressed White Ware Vases.

a, No. 80; b, No. 95; c, No. 76; d, No. 96; e, No. 99; f, No. 136; g, No. 103; h, No. 79; i, No. 104; j, No. 136; k, No. 85; l, No. 111
The more elaborate pieces add to this basic element of the decoration an encircling band of rosettes within small medallions (Pl. IV, a, b). The insertion of floral motives between these units is common. The guilloche band of No. 93 (Fig. 166, c) is apparently unique.

The few surviving graffiti, scratched on the under side of the foot before firing, do not furnish a sufficient clue to their purpose (Fig. 33, i-l). The fact that the majority are of two letters suggests that they are the initials of the potter.

No sure evidence for fixing the chronological limits of the ware was found, nor has it yet been possible to establish any definite development within the group. The fact that it is frequently found in the lowest post-Roman levels implies that it was in use during the ninth century, at which time it must have held a high place in the esteem of the Corinthian connoisseur. The tenth and eleventh century marked its greatest vogue, and it probably continued to be imported for some time in the twelfth century. Although the clay has some points in common with the few white wasters found at Corinth, there is not sufficient warrant for suggesting that any of it was made there. Like the other fine white wares, its place of origin remains a mystery.\(^{18}\)

**Red Biscuit**

Nos. 147-151. Figs. 34, 170

A few fragmentary bowls with red biscuit are ornamented with impressed designs, a technique corresponding precisely with that employed for the Impressed White Wares. The bowl was then covered with a white slip on the interior, and this was afterwards glazed.

The biscuits show considerable variety of color and texture. One fragment, No. 149, corresponds in tone and quality to the local clays found in painted and sgraffito wares of the twelfth and thirteenth centuries. The other pieces seem to have been imported, and of these only two, Nos. 147 and 148, seem to be from a single locality. The white slip is similar to that encountered on most of the red wares. The glaze varies considerably in color, with a particular emphasis upon brown. No. 151 is very remarkable in its decoration, for a cream-colored glaze covers liberal spots of green and brown paint.

No fragment is sufficiently well preserved to determine the shape, save that the centres are sufficiently curved to indicate a bowl rather than a plate form. The normal type of foot, with the addition of a low ridge, seems to belong to a rather late date in the Byzantine period. The curious bossed centre of No. 151 is almost certainly Turkish.

The character and quality of the designs differ in many ways from those of the Impressed White Wares. Thus the designs are universally formal; and the narrow raised ridges that define them present a different effect from the graduated modelling

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of the earlier style. For these reasons the Impressed Red Wares seem not to be a direct continuation of that manner. Save for the formalized bird of No. 148, all the designs are geometric. The stamp is often poorly prepared, and the impressions are generally imperfect.

These Wares are difficult to date at Corinth, and the conclusion that they are late Byzantine rests partly on the biscuits which are more closely related to the thirteenth than to the twelfth century types, on the increasing elaboration of the foot, and on the prevalence of brown glazes for which there are no good parallels before the thirteenth century. The very unusual form of the foot of No. 151, and the bossed centre suggest Turkish work.

Fig. 34. Drawings of Designs on Impressed Red Ware Bowls. 

a, No. 147; b, No. 148; c, No. 149; d, No. 151

PLASTIC WARE
Nos. 152-164. Pl. VIII, a-i, k, n-o

A small group of fragments, almost all from chafing dishes, constitutes the scope of this ware, which is virtually a subdivision of a larger category including, conspicuously, the Impressed Ware, White Biscuit, for the clays and glazes seem to be identical. It is characterized by its use of plastic figure decoration, close in style and subject to that of the Brown Glazed Wares.¹⁹

The only fragment of a chafing dish to preserve a significant profile is No. 160 (Pl. VIII, k), and this corresponds to the latest form of the shape in the Brown Glazed style, with a narrow grooved rim and shallow body. The cover fragments, Nos. 162, 163 (Pl. VIII, o), were shaped in the manner of the Impressed and Undecorated Plain Glazed White specimens. Possibly from the side of a large jug is No. 164 (Pl. VIII, e), but not enough of the piece is preserved to specify the shape,

¹⁹ This group of pottery coincides with Rice's Group A 6, "Faience Models," op. cit., pp. 28 f. Some of the Constantinople examples which he interprets as children's toys certainly served as ornaments on chafing dishes or as handles for covers, and none of the remainder presents any features incompatible with such usage. Specimens of this ware seem, thus far, to be limited to Constantinople and Corinth.
THE PLAIN-GLAZED WARES

which might have been a broadly curved chafing-dish stand with few perforations. The curious fragment of a quadrangular stand No. 161 (Pl. VIII, i) has been interpreted as a part of a chafing-dish stand, although, if this is correct, there are no parallels.

Of the plastic decorations of the stands it may be stated that they so closely resemble the figures of the Brown Glazed style as to demonstrate a close connection between the two wares. The gnome-like heads with pointed caps and beards, the flat bodies and thin arms, the peaked hats, even details such as the incised dotted circles and the grouped short incisions on the bodies all point to a common origin for the two wares. Against this hypothesis one may point to the beardless heads, Nos. 152, 153 (Pl. VIII, b, c), which are almost non-existent in the far larger group of fragments of the Brown Glazed Wares, nor is there a parallel in the latter group for the queue of No. 163. The pointed hats are almost always shorter in the White group. The long noses of several specimens, and the modelled lips of No. 152 do not exist in the Brown Glazed style. Added to this is the fact that the shapes of the Impressed and Undecorated Plain Glazed White chafing dishes, made of the same clay and glaze as the Plastic White ware, do not correspond in shape with the normal forms of the Brown Glazed versions of this vessel.

The production centre of these wares is still unknown, and it is not possible to state with certainty that they were made in different places. The evidence of shape and the slight differences of representation suggest that the white chafing dishes are imitations of the Brown Glazed. Again, evidence is lacking for a precise dating, but the preserved specimens come from contexts of the tenth and eleventh centuries.

PETAL WARE

Nos. 165-171. Fig. 35. Pls. VIII, j, l-m; IX, a

A small group of fragments belong to a separate class because of their decoration of applied oval pellets of clay on the exterior. Clay, glaze, and the use of a fine red clay for some of the decorative details are identical to those features in the two preceding classes; and we may suppose, provisionally, that all three are products of the same region. The ware is scarce at Corinth, and this fact, coupled with the fragility of the fabric, explains the lack of a single complete shape from the excavations. All the pieces, however, seem to conform to a single shape, the mug, of which a composite profile (Fig. 35) demonstrates the essential features. The thin side of the body rises sharply from a flat, thick bottom, and turns inward perceptibly to a low vertical rim with a rounded lip. Of the two dozen fragments found at Corinth, none bears a trace of a handle, and probably this feature was omitted. The small size of the fragments bears witness to the fragility of the clay when turned to such thinness.

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20 The name was given by Rice, op. cit., pp. 19 f.
21 A greater variety of shapes was, apparently, found at Constantinople. Cf. Rice, loc. cit.
The clay pellets which form the decoration are thin and flat, the upper end rounded, the lower pressed out on the body. They are arranged in overlapping horizontal rows from the bottom to the base of the rim. The most usual practice is to vary the tone and color of decoration, making the rows of petals alternately of the white clay of the biscuit and of the fine red clay, popular as a wash in the Impressed White Ware. One specimen, No. 169 (Pl. VIII, l), demonstrates the experiment of placing two rows of white petals between the red. In all of these pieces the glaze is a light transparent yellow, lending a faintly orange cast to the red clay portions.

An unusual fragment, No. 168, shows an attempt to provide variety of color by making all the petals of white clay, and glazing the alternate rows green. This method had its disadvantages, for it was difficult to prevent the green and yellow glazes from spreading beyond their intended boundaries. A relatively small group of fragments were glazed a clear, or slightly mottled, green all over.

The ware is found among the earliest Byzantine levels at Corinth, and may thus be dated as early as the tenth, and possibly the ninth century. The scarcity of pieces, and the invariability of both shape and detail, imply that it had no long history; and there is, as yet, no evidence that its importation outlasted the tenth century. If Rice \(^{22}\) is correct in seeing in this style a survival of a Roman method of decoration, it is not surprising that it rapidly adapted itself to the new types of pottery that sprang up in the wake of a revitalized Byzantine Empire in the tenth century. The use of thick short stripes of red underpaint in the Impressed and Red Painted White wares was possibly inspired by survivals of this ware.

**INSCRIBED WARE**

Nos. 172-178. Fig. 171, a-d. Pl. IX, b

Another side line of the Impressed White Ware potteries is seen in a small group of fragments, segregated by their use of designs outlined by or composed of lines cut into the biscuit with a pointed tool.\(^{23}\) Impressed designs never appear in the group, and the only decorative adjunct to the incisions is the occasional use of

\(^{22}\) *Loc. cit.*

\(^{23}\) The name is derived from Rice's group A 4, with which the Corinthian specimens seem to be identical in fabric and glaze. No pieces with inscriptions have been found at Corinth, and the designs are of quite different character from those found on the Constantinople fragments. See Rice, *op. cit.*, pp. 23 ff.
the thick red underpaint, already described in connection with the Impressed White Ware.\textsuperscript{24}

Biscuit and glaze seem to be identical with those of the Impressed White Ware, and the shapes agree in type and character, with some notable exceptions. No plates or cups of this type have been found,\textsuperscript{25} but a fragmentary goblet, No. 174, provides a new type without parallel in the larger class. Shallow bowls and fruit stands provide the most numerous categories. The single specimen of a chafing dish, No. 178, is of unique form and demonstrates the versatility of the makers of this pottery.

The glaze of all the Corinth pieces is a light yellow,\textsuperscript{26} and there are no traces of the green or brown streaking so common on the Impressed White vases. Contrasts in color are afforded by the frequent use of red underpaint which either fills in the designs outlined by incised lines (No. 176, Pl. IX, b), or affords a dark ground through which incised details are cut into the lighter tone of the biscuit (No. 177, Fig. 171, d).\textsuperscript{27} This latter method is more successful in exhibiting the incised designs than the more usual scheme of cutting them directly into the biscuit, for the only change of tone effected results from the slight shadow cast in the grooves themselves, a quality often counteracted by the reflective brilliance of the covering glaze. The red pigment is also modelled into pellets to adorn the rims of fruit stands, and sometimes appears in thin stripes on the exterior as in the Impressed White pieces.

The designs of the Corinthian specimens are highly individual. Often they are composed of groups of rectilinear or curvilinear incised lines made with a toothed instrument, and carelessly executed. Others, employing a red wash filling, suggest the pointed ovals and elongated diamonds of Measles Ware, although the apparent date of all the pieces seems to be the tenth century, a century earlier than the Red Painted Corinthian products.\textsuperscript{28}

\textbf{UNDECORATED WARES}

\textbf{WHITE BISCUIT}

Many fragments of white biscuit pottery, undecorated save for a covering glaze, have been found. These fall into two definite fabrics, the first being a subordinate product of the factories that made the Impressed White vessels and their allied types.

\textsuperscript{24} Supra, p. 43.

\textsuperscript{25} The prominent use of incised linear design on the Impressed White Ware cups forms the most conclusive proof of a single centre of production for the two wares.

\textsuperscript{26} A single fragment, No. 173, uses a light yellow-green glaze on the exterior. Cf. Rice, \textit{loc. cit.}, for a description of the glazes found at Constantinople where, apparently, light green occurs. Does he, perhaps, mistake the red underpaint for the "very dark brown glaze, which mingles and runs in with the yellow-green glaze of the body," or is he here citing an instance of deliberate chromatic streaking?

\textsuperscript{27} This effect is precisely the reverse of that created by the Sgraffito and Incised techniques, in which the tonal contrast is obtained by cutting through a light slip to a dark ground.

\textsuperscript{28} This date agrees with Rice's, although he believes that the ware continued in use for a considerably longer period. The Corinth pieces are by no means securely dated, although such numismatic and ceramic evidence as there is seems to be invariably in favor of the tenth century.
the second aligning itself with Group I of the Polychrome Wares. They are consequently discussed in separate sections.  

GROUP I  
Nos. 179-207. Figs. 36, 37, 172-175. Pls. X, a; VII, d-g; XI  
The clay and glazes of the first group are identical with those of the Impressed White Wares, and the shapes are parallel, often identical, though in general somewhat simpler in form. The analogies are so close that it is possible only to assign to this group fragments large enough to demonstrate that no impressed designs had been applied.

Plates are not very numerous. They either repeat the shapes of the Impressed pieces, or exhibit a less pretentious rim. Only one piece, No. 181, is glazed on both exterior and interior. Two fragments, Nos. 182 and 183, were completely unglazed, although whether the omission of the glaze was intentional or accidental on the part of the potter is not clear. The small size, partial glazing, and simplified form of No. 179 are characteristics of this group in general. Bowls are less common than plates, and the shape appears only in the deeper type. Apparently the demand for decorated bowls deprived the unornamented forms of a market.

Two-handled cups form the most distinctive group of vessels. Though strongly reminiscent of the examples of the Impressed White series, there is a certain amount of individuality. The type of foot separates them into two main classes. The first of these, and probably the earlier, shows a high foot, often convex or bell-shaped in its main section, supporting a low round body topped by a vertical rim. These cups usually are glazed green, a color not commonly encountered on vases of this class, and probably indicating a relatively early date.

The other form, probably a development from the one just described, presents a low foot, retaining a trace of the higher form in its flare, a shallow body, and a conspicuously high rim. Characteristic of the majority of these cups is No. 187 (Fig. 36, b), and an exaggerated instance of the emphasis placed upon the rim may be seen in No. 189 (Fig. 37, b). Goblets are unusually common in this group, again evincing a surprising independence of profile. A very important specimen is No. 194, for it is obviously of local manufacture. Even more numerous, though almost always less carefully made, are mugs, a type of container considered indispensable in the Byzantine household, for it is a form which occurs in all the less pretentious wares. The ordinary shape is illustrated by the profile of No. 196 (Fig. 36, c), but one may perhaps discern a forerunner of this style in No. 195, with its plumper outline and

29 The catalogue of specimens of both groups has been limited to single examples of each shape except for a few excellent pieces. Unique items are so designated.  
30 Cf. the rim of No. 181 with that of No. 72.  
31 Good examples of this shape are No. 185, Fig. 36, a, and No. 186, Pl. X, a.  
32 For the provenance of this type of pottery, see below, p. 56.
more carefully applied glaze. The invariable ridges on the exterior perhaps represent a survival of the ribbed shoulders of mugs and other unglazed vessels of the sixth and possibly still later centuries.

Fig. 36. Profiles of Undecorated White Ware Vases, Group I.  
a, No. 185; b, No. 187; c, No. 196; d, No. 191 and Uncatalogued

Fig. 37. Cups of Undecorated White Ware, Group I.  
a, No. 188; b, No. 189

The prevalence of mugs in this group of vases is in itself suggestive of a mean destiny for the majority of pieces. This inference is supported by the quantity of jugs made in this ware. The variety of shape may best be gauged from a view of the specimens illustrated in Pl. XI, but the larger pieces show an equal diversity. The pinched lip and single strap handle are the only constant elements observable in this
shape as a whole, although most of the examples are indifferently glazed. Chafing dishes and covers offer no departure from the same forms of the Impressed and Plastic White Ware types.

The dates of this ware are apparently identical with those of the Impressed White Ware. The two styles are encountered regularly in the same fills, extending from the earliest Byzantine strata of the ninth century into the eleventh, and it is not improbable that a certain amount was imported during the twelfth century as well, although thus far Corinth has supplied no evidence to confirm this suspicion. The identification of the place of manufacture is as yet unknown, beyond the reasonable certainty that it coincided exactly with that of the Impressed Ware, white biscuit.

The biscuit of No. 194 is very similar to that of the other pieces, but its micaceous quality marks it apart as surely as does its misfired condition indicate a local origin. It would seem to represent a Corinthian industry, perhaps set up in competition with the white importations. The uniqueness of this piece, however, is proof of its lack of success.

GROUP II

Nos. 208-222. Figs. 38, 39

Numerically inferior to the first group of Undecorated White Wares, the second group is of somewhat finer manufacture, the output of the workshops which produced the Polychrome Wares. This association is determined on the basis of the clay and on the color and quality of the glaze which seem to be identical. The glaze is almost always a dark green, sometimes a yellow-brown, and is generally applied to both the interior and exterior of the vessels, although more thinly in the latter position. ³³

³³ A single exception to this rule may be noted in No. 211, a bowl with unglazed exterior.
The shapes of the rare plates and more common bowls correspond with those of the Polychrome I types, but the cups, which are very numerous (Fig. 39), exhibit more independence of profile, retaining, at the same time, a marked preference for ring rather than strap handles. Similar to established types are No. 212, No. 213, No. 216, although there are certain peculiarities in the last named piece that make it difficult to insist upon too close a connection for it with the Polychrome III group. Its yellow-brown glaze, however, has its closest analogies there. The delicacy of all the details of No. 219 (Fig. 39, a) and its unique shade of brilliant light green place it somewhat outside the group, although its clay is apparently identical to that of

Fig. 39. Cups of Undecorated White Ware, Group II. a, No. 219; b, No. 217

Polychrome I. Another close relative of this group is to be found in certain cups, Nos. 220, 221 (Fig. 38, f), whose biscuits are slightly more gritty and porous than usual, and whose glaze, a dark, dull brown with reddish tints, seems to have no parallels whatever. The marked ridge about the lower part of the body is also unique.

The single fragmentary jug of this type is of some importance, for it is dissimilar to the specimens of Group I in outline, and uses a button base. Also unusual is the use of different colored glazes for the interior and exterior. Compared with the thin, slovenly glazes of the first group, these are applied thickly and with care.

The date of this group seems to be rather similar to that of the earlier styles of the Polychrome Wares. There is no evidence for its existence before the tenth century, nor any after the eleventh.

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34 Cf. No. 333, Fig. 47, g.
35 Cf. No. 348, Fig. 47, j.
36 Cf. No. 382, Fig. 50, c.
During the eleventh and twelfth centuries, and to some extent the thirteenth, the factories which produced the decorated red wares also turned out a certain amount of pottery with no more ornamentation than a simple slip covered with a transparent glaze. These supplied the kitchens of the rich and the homes of the poor with a cheap type of vessel, superior to the unglazed wares in that the glaze prevented the contents from penetrating the biscuit and spoiling it for long continued use.

The bulk of this material calls for little comment at this point. Biscuits, shapes, slips, and glazes duplicate those of the elaborate wares, with which the items of this class have been correlated in the catalogue. A few specimens and groups are independent of these parallels and call for some brief discussion. The large remainder may be dismissed with only passing mention.

The earliest Undecorated Red Wares appear at Corinth rather late in the eleventh century (Fig. 40). They were produced, for the most part by the local factories that supplied the community with most of its decorated pottery, of both the Sgraffito and Painted types. There can be little doubt that the rise of this native industry cut heavily into the established monopoly of the imported white wares and that the supply of undecorated vases from Corinthian kilns played some part in this industrial change. Especially common at this time are the small jugs whose variety of form is most unusual (Fig. 41). Some of them, still retaining a small metal plug set in gum to close the neck, were found to contain a certain amount of animal fat, from which we may deduce that they were containers of perfumes. The majority of these jugs

Sporadic examples with plastic decoration have been included in this category, for they are too varied in character to form an independent group, and seem to represent casual experiments of the potter rather than a concerted study in decoration.

I am indebted to Professor Earle R. Caley of Princeton for the analysis of the contents of these jugs.
being of local manufacture, some new light is shed on the variety of Corinthian industry in the Middle Ages.

A small number of pieces of this period are made of a rather soapy yellowish clay which does not retain the slip and glaze very well (cf. Nos. 235, 248, 249). The clay has many points in common with that used in the manufacture of Corinthian pottery of the Greek period, and is probably of local origin. It is likely that all these specimens represent the output of a single potter’s shop situated near the ancient clay beds. The inferiority of this clay, compared with that used in the other Corinthian workshops, caused the early failure of the enterprise.

Local enterprise seems to have monopolized the ceramic market during the early part of the twelfth century, supplanting almost completely the imported white wares. Before the middle of the century, however, the larger producers of pottery with a red biscuit in other parts of the Byzantine Empire were already beginning to encroach upon Corinth’s home market. The invasion of Roger of Sicily, paralyzing home production, opened the way for a complete inundation of importations. A number of pieces, inferior in quality of clay and execution to those of the earlier period, possibly represent a continuation of the local industry (cf. Nos. 252-255, etc.). In all cases standards of shape and of glaze are established by the importations (Fig. 42).

An interesting feature of some pieces of this period is the presence of graffiti scratched on the under side of the foot (Fig. 43). Two of these (Nos. 253, 257) are fragmentary and quite unintelligible. They seem to represent rather aimless rectilinear scratchings, but may have been intended as the trade mark of a definite establishment. The other two, however, repeat the letters KB (Nos. 260, 261), and may be interpreted as the initials of the potter or of the owner of the factory, more probably the former.

A group of small jugs with globular body, probably dating from about the middle of the twelfth century, are decorated with plastic designs in low appliquéd relief (Nos. 278 and 279; Pl. XII, e, a). These may represent a development of a type suggested by the fragmentary jug handle of an earlier date (No. 250). The use of quite low relief is similar to the practice of the decorators of the late forms of Brown
Fig. 42. Profiles of Twelfth-Century Undecorated Red Ware Vases.
   a, No. 264; b, No. 265; c, No. 266; d, No. 269; e, Nos. 275 and 276

Fig. 43. Graffiti on Undecorated Red Ware Plates of the Twelfth Century.
   a, No. 253; b, No. 257; c, No. 260; d, No. 261
Glazed chafing dishes with which these should be contemporary. It is important that the subjects of the two are somewhat different, the plain glazed jugs adopting a bird-like head placed on a long serpentine neck. One of these pieces, No. 279, is probably of local manufacture, and may be earlier than the others which seem to have been imported.

Chafing dish fragments, of late type, are not uncommon. These parallel the development of the shape in the Brown Glazed wares, and show a simple form of geometric ornamentation. One curious piece, No. 280 (Pl. XII, f), is decorated with a plastic frog. The biscuit is probably of local origin, which may account for the departure of the decorative motive from the contemporary norm.

Fig. 44. Profiles of Thirteenth-Century Undecorated Red Ware Bowls.

\begin{itemize}
\item \textit{a}, No. 286;
\item \textit{b}, No. 287;
\item \textit{c}, No. 289;
\item \textit{d}, No. 290
\end{itemize}

In the thirteenth century the greater part of the pottery of this class represents a continuation and decline of the wares of the preceding period (Fig. 44). Fewer pieces may be definitely said to have been imported, and it is not unlikely that the Corinthian potteries revived to some extent. This is a possible explanation of the change in the character of the biscuit which is generally lighter in color than the imported wares of the twelfth century, and of a texture not inconsistent with a local origin, though much coarser than formerly. A further consideration is the fair number of plates and bowls of this period that are badly warped in the firing. This is not, however, positive proof of Corinthian origin, for none of these pieces is sufficiently pretentious to disallow the possibility of their having been imported with shipments of similar, though more perfect, vases for general use.\textsuperscript{39} None of the pieces

\textsuperscript{39} In small pottery shops on Athena Street and elsewhere in Athens, one encounters a remarkably large proportion of imperfect pieces among the peasant types of pottery imported from the islands.
found to date is sufficiently distorted to be classed as wasters, nor do the biscuits show the effect of destructive overheating. The shapes continue to imitate those of the contemporary sgraffito and slip-painted wares, and they share with these the characteristic muddy yellow and green glazes. The use of a pink slip in a few examples may indicate a separate ware (cf. Nos. 287, 288). In a single instance, No. 285, the slip was entirely omitted.

The great majority of the pieces of the Undecorated Red Wares of the thirteenth century are to be included among the wares just discussed. There is a smaller group, however, that exists independent in every way from the general styles (Nos. 285, 293-306). The biscuit shows a very fine red clay, slightly sandy in texture, normally fired to a brownish or red-brown tone. There is no slip, and the glazes, either dark green or creamy white, are fine, vitreous, and quite opaque. Alone among the wares of this period, it shows no connection with other contemporary production.

Bowls and jugs are the principal forms that occur in this group, although plates are sometimes found (cf. No. 285). The biscuit is thinly turned on the wheel, and all changes of direction are crisply defined. The angular rim of No. 285 and the grooved lip crowning a vertical rim of No. 293 (Fig. 45, a), are reminiscent of late eleventh century forms, but there is no available evidence at the present time to show a connection. The closest parallel for shape is presented for certain of these bowls (e.g., No. 295, Fig. 45, b) by the rouletted bowls of the Turkish period, and it is possible that the ware continued in existence long enough to have influenced that later type.

The most interesting forms are supplied by the jugs. With the exception of a single plastic example (No. 306, Pl. XII, i), the neatly curved bodies, high necks, and tidy ridges set a standard of performance without parallel in Byzantine times (Fig. 46). All the shapes have a clarity suggestive of metal work, and it is not impossible that they are imitative of bronze or silver models.\(^\text{40}\) The highly vitreous

\(^{40}\) A further commentary in this direction is supplied by a small bowl with multiple handles, No. 297, Fig. 176.
character of the glaze, lending a brilliant gloss to the elegant surfaces, aided materially in amplifying this metallic appearance.

No clue has yet been found to suggest the place that manufactured this ware. It does not appear to have been found on other sites, but may have been mistaken for Turkish and so discarded. The clay does not seem to have any Corinthian qualities, and there is nothing in the history of Corinth at this period that might imply a small part of the sophistication and skill necessary for the creation of such pottery. Its date is well established by its customary context of Proto-Majolica pottery and thirteenth-century coins. It is possible that it continued to be made through the fourteenth century, for it is sometimes found in fill containing Turkish pottery, although, thus far, no such conjunction has ever been noted in a closed deposit.

The dates of the other types of undecorated red wares are based upon the identity of the biscuit employed, the similarity of shapes with the decorated wares, and occasional evidence supplied by closed deposits. The specimens, though numerous, never equal the decorated wares in quantity, but serve as an interesting parallel development.

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41 This vitreous quality only appears when the glaze is applied thickly, possibly in several coats. Examples in which the glaze is found on the interior of jugs, intentionally or otherwise, show that the biscuit was rather porous and absorbed a certain amount of the glaze, which then appears quite dull.

42 Thus Nos. 254, 255 were found in the South Basilica Dump, concerning which see below, p. 176.
CHAPTER IV
THE PAINTED WARES
POLYCHROME WARES

The name is applied to several wares all of which share the common features of three or more colors on a white biscuit.¹ The colors include yellow, orange, red, purple, blue, and blue-green, brown, manganese, and black. Although the fragile quality of the biscuit resulted in easy breakage and no whole specimens have survived in Corinth, the fragments are very numerous and furnish the most brilliant groups of the early imported wares.

The clay is white with a greyish tone. It seems to have been heavily compounded with ash, for the finished surface is fine and smooth while the core is somewhat sandy in texture and contains many sizeable brown or blackish particles. Under certain conditions of firing this clay turns a pink color, either at the core or on the surfaces, although there are instances in which the biscuit is pink throughout. This biscuit is identical with that of the second group of the Plain Glazed White Wares and probably came from the same clay beds. At all times it is distinct from the less compact, more granular biscuit of the Impressed Wares and their associates. A peculiarity of the biscuit is its tendency to vitrify slightly during the firing, thus making it difficult sometimes to distinguish the absence of the glaze.

The glaze is transparent and, for the most part, colorless. It is applied very thinly over the decorated areas and often over the whole vessel. A few of the large open vessels were covered on the exterior with a thin glaze tinted green, so slightly colored that the green appears only in the small irregularities of surface where the glaze collected. More rarely the exterior is glazed a bright yellow.

Four different groups may be distinguished within this general classification, each characterized by its designs, shapes, and color palette. Precise chronological evidence is not yet available for any of these groups, and they are consequently here listed under numerical headings.

GROUP I
Nos. 307-368. Figs. 47, 48, 177. Pls. XIII-XV

This is the most abundant of the groups, and is also the earliest. It is chiefly characterized by the unusually broad range of colors used, and by its fondness for a

¹ The name has become firmly established since its use by Rice, Byz. Glazed Pottery, p. 10.
great number of designs outlined in black or manganese set upon an uncolored ground which is often enlivened with small red dots. The colors are used thinly so that they have a transparent quality, although the blue-green tends to thicken into opacity, providing a prelude to the second and third groups.

Fig. 47. Profiles of Polychrome Ware, Group I.

a, No. 307; b, No. 310; c, No. 313; d, No. 327; e, No. 331; f, No. 332; g, No. 333; h, No. 366; i, No. 343; j, No. 348

The larger shapes have been so broken that complete profiles are very rare (Fig. 47). Shallow plates and bowls of varying depths, all with simple flat or curving rims and neat small feet are the general rule for these. The majority of pieces of Group I are from small cups, the variety of whose shapes ought, some day, to provide a clue to the development of the style. Such information as is now available is not sufficiently precise to be of much assistance, though it is possible to hazard the sug-
gestion that the higher the rim the later the date. An interesting feature of many of these cups is the flat conical projection on the under side of the foot, a common occurrence in Byzantine wares from the thirteenth century on, but otherwise unknown before that time. They invariably show a neat, low foot, and a plump body whose depth is always in direct ratio to the height of the rim. One or two handles, of either the ring or the strap type, are used. The chromatic decoration of the cups is almost always confined to the exterior except for the lip which is invariably painted yellow on both sides. In the centre of the interior is a manganese device, usually a cross or some derivative thereof (Fig. 48, a-k), although rare pieces exhibit a colored central design. A single piece, No. 365 (Fig. 48, l), has a fragmentary graffito painted on the interior of the foot.

Fig. 48. Drawings of Designs on Interior Centres of Polychrome Ware Cups.

a, No. 344; b, No. 352; c, No. 350; d, No. 353; e, No. 354; f, No. 357; g, No. 356; h, No. 362; i, No. 358; j, No. 361; k, No. 360; l, No. 365; m, No. 384; n, No. 383
Jugs are very unusual in this group, and the surviving fragments show that they represent in general the forms of the contemporary Plain Glazed White Wares. A single fragment of a goblet is insufficient evidence for a discussion of this shape.

The designs are very varied (Pls. XIII-XV). Characteristic of this group are plait patterns, rosettes, stars, dots, spots, lozenges, rinceaux, checkerboards, medallions, palmettes, and, rarely, derivatives of the Kufic form. The tongue pattern on the rims of some vessels strikes a classical note often replaced in later examples by a simple zigzag containing a palmette form. Figure subjects are scarce, although the birds of No. 307 (Pl. XIII, a) and No. 325 (Pl. XIV, f) not only show that they were occasionally attempted, but display an amazing dissimilarity to each other.² The cross forms on the centres of the cups present a considerable variety, mostly of types known to heraldry, the accent on the arms being sometimes replaced by a concentration, through chevron and trident designs, on the angles between them.

The dating of this group is peculiarly difficult. Specimens are found in the very earliest Byzantine levels with coins of the ninth century, and they continue to appear in conjunction with sherds and coins of the eleventh. Tenth-century objects usually accompany the latter, but there remain a few pieces whose context is purely of the later eleventh century. The vast majority of coins are those of Constantine VII and John I, while the number of Nicephorus II are proportionately conspicuous.

With these facts in mind we may roughly reconstruct the history of the importation of this ware as beginning in the ninth century, soon after the re-establishment of the city, reaching a peak of favor in the tenth century, and then gradually dwindling as the local ceramic industry developed in the eleventh century. The only clue as to the development of the style of decoration during this long period is to be found in the fact that the pieces found in the earliest contexts employ a background of red dots for the decoration, while those seeming to belong to the eleventh century favor high rims, heavier designs, a simpler palette, and the zigzag form of decoration. All of these characteristics lead us directly to a consideration of the next group.

Group II

Nos. 369-376. Fig. 49. Pls. XVI, a, b; XVII, a-d

The fragments comprising this group relate to both Groups I and III, and may thus be termed "transitional." Many of them show a tendency to fill in the background of the design with a solid color, and all employ to some extent the characteristic thick colors of Group III. The palette range, however, is nearly as broad as that of Group I and many of the designs, such as the plait, cross, and foliate motives, form a secondary link. In the preference for colors one may sense a definite change of taste, for orange disappears, and red and purple are used very sparingly.

² The formalized bird of No. 307 is the only parallel available among imported pieces for comparison with the common type of bird on the Imitation Lustre Ware bowls, and on other vessels of Corinthian manufacture.
Areas filled with dots are abandoned, and the emphasis is on masses of tone with so great a predilection for the cool blues, blue-greens and greyish white that the invariable presence of a warm yellow strikes a strong note of contrast. On occasion a vivid green appears, but the majority of hues are very dull, with a distinctly grey cast, perhaps due to the thickness of their application which exchanges the brilliance of transparency for a more stolid opacity.

While these are the outstanding points of difference between Groups I and II, some other qualities have significance. The biscuit, though apparently of similar composition, is less consistently good in some specimens. The use of glaze on the exterior is abandoned entirely, and its place is frequently taken by red washes and smears on the exterior, sometimes encountered in Group I. Shapes differ in the plates and bowls of this type, especially in the latter (Fig. 49) although there are too few examples to form any useful generalization. No cups or jugs have been found. A very conspicuous innovation in design is to be seen in the frequent use of figure subjects, always of a very realistic character. Black or manganese lines continue to outline all figures and designs.

Two pieces deserve especial mention. No. 373 has a representation of two leopards pulling down a horse (Pl. XVI, a), a subject certainly derived from Persian sources. This origin is indicated also by the peculiarities of the drawing, the horse especially showing painstaking fidelity to some Persian original. The disembodied quality of the leopard's head seems surely to indicate the hand of a copyist so intent upon precision of detail that he has lost sight of the design as a whole.

No. 369 is unique in this group for two reasons (Pl. XVI, b). It represents a human being who is, more surprising still, a Moslem. The full-sleeved short tunic resembles more the Byzantine garb, but the turban is purely Mohammedan; and the yellow turban, unless indeed the color is accidental, represents a man of conspicuous piety. That this is intentional may be deduced from the scurrilous inscription ΠΟΛΛΑ ΤΑ ΕΤΗ ΤΟΝ ΚΕΡΑΤΑΔΩΝ which may be translated “Long Live the Cuckolds!” The inference that the potter was well enough acquainted with Moslem customs to know the significance of this particular headdress, and yet dared to joke about his piety suggests that this ware was made somewhere near the fringes of the Byzantine Empire on the east; and this evidence viewed in the light of the scene on No. 373 points definitely to the coast of Asia Minor or of Syria.

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Fig. 49. Profiles of Polychrome Ware, Group II. a, No. 373; b, No. 374

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*I am indebted to Mr. Frederick W. Householder, formerly a Fellow of the School, for this translation.*
The predominance of coins of Alexius I and Manuel I found with this ware points to a date in the twelfth century, a period which is substantiated by its usual contexts, but there is as yet an insufficient quantity of material on which to base a sound date for it.

**Group III**
Nos. 377-389. Figs. 48, m, n; 50. Pls. XVI, c; XVII, e-g

The continued simplification of palette and design, combined with the almost exclusive use of thick opaque colors, designate the third group as an off-shoot of the second. Except for a transparent yellow or warm yellow-brown and an opaque pale blue, the decoration is almost entirely executed in thick white and black, thus giving it the appearance of a neutral style.

The clay remains the same, although in some instances it is slightly more sandy in texture and almost approaches a buff color instead of the normal greyish white. It has the same tendency of the other groups to fire a pinkish tone. The shapes differ markedly from those of the two preceding groups and show a new series of developments or of influences (Fig. 50). Plates and bowls, however, tend to enliven the exterior either with a red wash and no glaze, or with a good green glaze. This small peculiarity forms a close connection with the pottery of Groups I and II, and strengthens the probability that this third group is a continuation of its predecessors. The cup form is unique in Byzantine pottery.

The designs are far less ambitious than those of Group II. The centres of cups are occupied by simple medallions containing four radiating chevrons or triangles, and the exteriors of the rims are occupied with large clumsy curvilinear motives in thick black and white. Palmettes, usually squat, three-leaved figures, and a revived maeander are the usual designs. It is notable that the thick blacks and whites are unusually clear and glossy in appearance (Pl. XVI, c), contrasting with the muddy whites and rather dull blacks of Group II. One reason for the smart appearance of the black is the use of red as an underpainting for the tone, the only occurrence of red in this group. The blues and rare greens have lost the grey quality which marked them out in Group II, and now appear with a subdued, but clear, brilliance.

The number of fragments preserved is not large, and there is no certain evidence of closed deposits or clear stratification available to ensure a correct dating of this
group. On a basis of the scanty suggestive contexts and pottery of Incised and thirteenth-century Sgraffito types, we may supply a tentative place in the chronological development directly from Group II. If this is the case, the Polychrome ware, in its first three groups, covers a development of four or five centuries.

**Group IV**

Nos. 390-392. Pl. XVIII, f, g

This group relates back to Group I, both in fabric and in color decoration. It is differentiated, however, by the simplicity of designs employed, and by the failure to enclose them in dark outlines.

The fabric is the usual fine white biscuit, of superior quality to that of any other group. Colorless glaze covers the designs, though an otherwise undecorated surface usually has a bright colored glaze. Of the three fragments at Corinth, two are from small cups whose shape resembles that of the deep-bodied, low-rimmed type common among the earlier pieces of Group I. Not enough of the fragmentary bowl is preserved to indicate the peculiarities of its profile, though it seems to have been rather deep.

The designs are very simple, consisting entirely of broad stripes, sometimes crossing in the centre with a spot in each angle. The colors are limited to yellow, brown, blue and blue-green, all of an agreeable clarity, applied very thinly to the biscuit. The decoration on one fragment consists of uneven vertical stripes on both exterior and interior, and is reminiscent of such pieces as the small Green and Brown Painted cup No. 406, which is so evidently influenced by Tang pottery. Possibly the restricted color range of this ware and the simplicity of the decorative forms are due to the same Far Eastern influence. The other pieces rely on brilliant glazes for their exterior adornment, one having a unique vivid orange, the other the green which is not uncommon in pieces of Polychrome Groups I and II.

Not enough material is as yet available to supply a date for the ware. One fragment, No. 391, was found in a context containing three coins of John I and successors, and two each of Nicephorus III and Alexius I. It is thus reasonable to assign the ware provisionally to the eleventh century.

**GREEN AND BROWN PAINTED WARES**

The name of these wares is an adaptation of that proposed by Waagé, who called them "Black and Green Painted." The reason for the change lies in the fact that the "black" appears more often as brown, sometimes with a strongly yellow cast, rather approximating the color of raw sienna. This yellow hue is difficult to associate with "black," whereas "brown" has the advantage of stretching in either chromatic direction. The order of precedence of the colors in the title is determined

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4 *Hesperia*, II, 1933, p. 323.
by the observation that the even balance of the two in forming designs in the earlier periods is destroyed in the developed and later examples by the green establishing a virtual monopoly of interest.

There seems to have been no connection between the white and red biscuit wares which practiced this form of decoration. Both styles stemmed either directly from the Tang pottery of China or from its Persian imitations, but rapidly developed independent modes of expression so that, except for very early examples, the semblance of the original inspiration is slight or entirely lacking.

**White Biscuit**

NOS. 393-397. Fig. 178. Pl. XVIII, a-e

A small and rather heterogeneous group of vases with white biscuit has been placed under this heading because of their characteristic decoration of streaked green and brown glazes. They are the products of at least two different potteries. The firm fine white biscuit of most of the pieces found at Corinth is closely allied, and apparently identical, to that of the Polychrome Ware, Group I. The streaked colored glazes and the slightly opaque, colorless covering glaze are applied directly to the biscuit. A few specimens are the products of the factories that made the Impressed White Wares.

The decoration is formed by running thickly colored green and brown glazes over the interior of the vase (Pl. XVIII, a, b, d). Usually this was done at the same time that the covering glaze was applied, for the edges of the colored streaks thin out and blend with it. In one unusual piece, No. 395, the streaks were allowed to solidify before the covering glaze was put on (Pl. XVIII, c). This circumstance prevailed in a second piece, No. 394, which is also unusual in that the colors are used in definite patterns of curving green lines and rows of brown dots (Pl. XVIII, e).

Persian imitations of Tang pottery were made as early as the ninth century. It is impossible to give an accurate date for the few Corinth pieces, but their contexts are invariably early, and may be placed in the late tenth and eleventh centuries.

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5 No pieces of Tang pottery have been found at Corinth, though they are not uncommon at Fostát and a few original specimens may conceivably have penetrated to Byzantine cities. Near Eastern imitations and derivatives of Tang have been found in the School's excavations. Cf. p. 169, Fig. 148.

6 This class, along with the Blue Painted and Red Painted Wares with white biscuit, is included by Rice in his *Byzantine Glazed Pottery* in a general group entitled "White Painted Ware" and placed in the discussion of wares with a red biscuit. It is notable that the Corinthian specimens are less ambitious than the Constantinople pieces, which they parallel closely in details of manufacture; they are not nearly so numerous, and belong to a much earlier date.

7 This particular type is apparently not found at Constantinople.

8 The Constantinople specimens are dated in later Byzantine times; cf. Rice, *op. cit.*, p. 47. In the red biscuit wares the colors are not organized into regular forms of designs until the later eleventh and twelfth centuries. Thus the lack of such designs on the Corinthian pieces of the tenth and eleventh centuries may be explained by their date.
CORINTH

RED BISCUIT

The decoration from which the ware derives its name consists of motives painted on a slip in green and brown. Early specimens show the universal practice of mixing the pigments with glaze before applying them to the surface after the biscuit firing. Shortly after the beginning of the twelfth century, perhaps due to the example of imported wares, this practice was modified, and the designs were painted on the slip, the green mixed with glaze, the brown no more than a matt wash. A fragment that has escaped the final glazing, No. 461 (Fig. 18, g), demonstrates this admirably. In the early pieces the colors were put on top of the covering glaze while the latter was still fluid, or the process was reversed, either method producing streaky edges to the decoration. In the later examples the painted designs were allowed to dry before the covering glaze was applied. Examples are found in all periods of the omission of one or the other color.

The style is the most prominent among the painted wares and has the longest history. The close association with the Tang manner may best be seen in No. 406 (Pl. XIX, b), dating from the late tenth century, in which the rich yellow tone of the brown, and the broad even stripes of decoration form an excellent analogy. Green and Brown Painted pottery, once established in the tenth century, continued to be made in Greece throughout Byzantine and Turkish times, and still appears in the less pretentious pottery markets. Because of differences of biscuit, design, glaze, and date, it has been possible to divide the Byzantine wares of this type at Corinth into five main groups, each of which will be discussed in chronological turn.

GROUP I. LATE TENTH AND ELEVENTH CENTURIES

Nos. 398-432. Figs. 51-53, a, c; 179. Pl. XIX

The earliest Green and Brown Painted pieces that have been found at Corinth are all of local manufacture. The characteristic reddish clay, the shapes, and the color of the glaze all coincide precisely with the other local wares. Plates with vertical or thick, angular rims, deep bowls with flaring rims and shallow bowls with vertical rims form the bulk of the larger vessels (Fig. 51). One interesting bowl, No. 404 (Pl. XIX, a), is remarkable for its shape, found elsewhere only in the Imitation Lustre group, and for its unusually colorful decoration. Small vessels are very numerous, cups with button bases, and a great variety of little jugs being frequently encountered. The cups show a marked preference for the ring form of handle, while strap handles commonly adorn the jugs. Chafing dishes, identical in form and decoration to developed specimens of the Brown Glazed group, are an unexpected product of the period, the predilection for plastic ornament extending itself to a group of globular jugs. A few simple goblets have also been recovered.

Plates and bowls confine the decoration to the interior, although Nos. 404 and 405 employ a bright colored glaze on the exterior as well. These exceptions are not
surprising, however, for the forms of each link them closely with the Imitation Lustre wares. On the cups the decoration is found on the interior and on the exterior of the rim, and was often extended to include the exterior of the body as well. The usual method was to apply irregular stripes of green and yellow-brown running down from the rim. A few pieces, evidently among the earliest of all, take care to permit the colored stripes to solidify before adding the almost colorless covering glaze. Before

long, however, they were applied almost simultaneously, and the potter, by quickly turning the vessel on its side was able to run out streaks at right angles to the stripes. When the glazes were sufficiently liquid, there was a marked tendency for the edges of the stripes to merge with the covering glaze. In rare examples, such as No. 411, the stripes are formed by applying a thick drop of colored glaze to the edge of the rim and allowing it to run down to the centre. An isolated type of decoration which recurs more often at later dates is shown on No. 405 (Fig. 179), whose interior is covered with neatly arranged brown spots. The omission of green, though unusual, sometimes occurs in this ware.
Relief decoration is found on two types of vessels (Fig. 53, a, c), the more elaborate on the chafing dishes. The parallels of the forms employed are so close to those of the Brown Glazed style that one is tempted to see a common origin for both wares. This possibility is apparently denied by the dissimilarities of the biscuits, and the only reasonable conclusion is that the Green and Brown Painted pieces are excellent imitations of an established imported style. The other type, a globular jug form with flat applied lizards on the shoulders, is more original. Both the lowness
of the relief, and the subjects represented show that it is an independent manner, no doubt of purely local inspiration. The shape and motives are continued in the twelfth century by the Plain Glazed wares.

Two specimens use definite patterns relating to other styles. A simplified guilloche design occurs on No. 420, worked out in thick grey-green paint, and following exactly contemporary Slip Painted examples of the motive. More interesting is No. 417 with its normally decorated interior, and a Slip Painted guilloche encircling the body on the exterior. This piece has been intentionally over-fired to darken the biscuit and produce something of the effect of the Imitation Lustre style. It consequently seems to be a product of one of the Slip Painted workshops which specialized in this particular manner. The presence of two distinct techniques on this one vase furnishes good proof that various manners were practised in single establishments in Corinth.

Accurate dating of the various pieces is difficult. No. 406, Pl. XIX, b, was found in a tomb with ten coins of John I Zimisces. The similarity of shapes of bowls and plates to local wares of the second half of the eleventh century place the majority of the output at that time. Several chafing dish fragments were found in contexts containing coins of Michael VII, Nicephorus III, and Alexius I. The markedly streaked style of decoration seems to belong to the second half of the century, the broader and more careful stripes to the earlier. The first period of this style, then, may be limited to the period between the reigns of John I Zimisces and Alexius I.

GROUP II. TWELFTH CENTURY, FIRST QUARTER

Nos. 433-473. Figs. 18, g; 54-55; 180. Pls. XX-XXI

A different tendency in design appears in the Green and Brown Painted wares at the beginning of the twelfth century. The earliest pieces of this group exhibit the streaky style of the first group, but in rapid diminuendo. Radiating lines, often curved, are defined with increasing care, thus indicating a return to the technique of allowing the colored designs to set before applying the final glazes. But the general tendency is away from simple linear combinations, and favors the development of spiral forms and solid motives.

Local taste adheres to the established striped manner, and eschews the spiral almost entirely, a state of affairs difficult to understand when one considers the engrossment of contemporary Corinthian potters of the Sgraffito style with this particular motive, and its prevalence among the imported wares which now begin seriously to command more and more of the attention of the Corinthian purchaser. In these importations it is easy to trace the development from the simple linear designs

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9 See below, p. 96.
10 Precise dating of these coins is at present impossible. All ten are of the broad flan type ascribed by some to John I Zimisces, and by others to his successors.
11 For a discussion of the technique employed in this group, see below, p. 77.
to the larger and more complicated designs. The rows of narrow stripes are gradually relegated to the rim, and then disappear. Their place is taken by large single or double spirals, triangles, diamonds, and pointed ovals (Fig. 54), the latter figures often crosshatched in a manner which leaves little doubt that the inspiration of the new style is Persian. Some linear forms persist, such as the concentric half circles and repeated triangles, the succeeding lines of which are rendered in the same alternation of color that marked the earlier style. Figure subjects are very rare, although the painters of this style were not unaware of the possibilities of this type of ornament, as is evinced by No. 441 (Pl. XX, c) with its bird head (or possibly a sword hilt), and 458 (Pl. XX, j) with a neatly drawn bird. The use of sgraffito lines in this specimen to define the central medallion serves as a reminder that the Green and Brown Painted style was often used at this period in combination with the Sgraffito style to produce a very attractive and important group of vases, collected here under the heading "Painted-Sgraffito Wares."

The shapes, for the most part, parallel those of contemporary vases in other classes (Fig. 55). Thus the earliest of the plates, still somewhat streaked in decoration, have the rather thick biscuit and flat rim of local Sgraffito and Undecorated Red pieces of about 1100, while the type with a thin low vertical rim is frequently duplicated in the Corinthian Sgraffito of the Duochrome style. The majority of the bowls belong to the wide-bodied, high-rimmed type of the

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12 This latter piece belongs surely to the end of this part of the development, and may actually be a product of the second quarter of the twelfth century.

13 See below, pp. 140 f.
late eleventh century, but a new note is struck by the large group of bowls, Nos. 442 ff., with deep, rounded bodies and flat, projecting rims. These represent the finest fabric among the imported Green and Brown Painted wares. Cups are either of the large shallow type, found also in Sgraffito and Measles examples, or show a deep body with high, outcurving rim. A few goblets are of the customary type, although the angular rim of No. 465 is not common. Small, pear-shaped jugs are frequently encountered, and seem to have performed the same function of perfume containers as did the small jugs of the Undecorated Red wares. A certain number of fragmentary jugs of larger size with flat bottom and vertical sides are unusual among the decorated wares. The use of the running spiral motive on No. 472 (Pl. XX, l) is the lone indication that contemporary Slip Painted wares continued to exert some influence on the Green and Brown Painted style. A single fragment of a plastic jug, No. 473 (Pl. XX, k), is quite without parallel.

The change in style involved certain technical changes that continue to be observed through all subsequent phases. Thus the early manner of obtaining a streaky effect by applying the painted lines and the covering glaze almost simultaneously disappears, and the paint is used more sparingly as a precaution against any streaking due to an overloaded brush. The thinness of the paint is well illustrated by No. 461, Fig. 18, g, in which the omission of the covering glaze permits an accurate inspection of the painted technique. It is also apparent from this specimen that the simple yellowish iron oxides of the earlier manner have been superseded by a darker pigment, though this does not seem to be manganese. Here, too, is evidence that some, or all, of the vases of this period and subsequent ones were given two firings, one for the biscuit, slip, and painted designs, and the second for the covering glaze. By this means the potter safeguarded his designs from the danger of an unfashionable streaking at the edges.

The date of this phase of the style may be fixed with some degree of exactness, partly on grounds of shape, and partly through the overwhelming proportion of coins of Alexius I with which it is associated. Thus we may infer that it begins very late in the eleventh century, persisted throughout the reign of Alexius, and probably into the reign of John II. The fine bowls, Nos. 442 ff., with their partial retention of the streaked style, and their unusual shape, may perhaps be regarded as the earliest group of imported red wares, exclusive of the Brown Glazed categories, to be found at Corinth. As such they are the heralds of the commercial invasion which, during the next hundred years, was to cripple almost to the point of extinction the flourishing native potteries.

GROUP III. TWELFTH CENTURY, SECOND QUARTER

Nos. 474-505. Figs. 53, b; 56-58. Pls. XXII-XXIII

A further development of the style established in the preceding group expresses itself in an increased emphasis upon solid areas of design outlined in brown and filled in with green. About half the recovered pieces are of local manufacture, the others
being imported, and two definite small groups may be segregated from the large amount of material available for study. The shapes often duplicate those of the preceding type (Fig. 56), but the appearance of plates substituting an upturned lip for a vertical rim (Nos. 478 ff.), and of bowls with a body that grows increasingly shallow as it approaches an upturned rim (Nos. 490 ff.; Fig. 56, d), indicates that this style maintained its importance until the middle of the twelfth century.

The designs are very varied. The earlier linear forms are adapted to new usages, sometimes in stiff stripe formation as in No. 477 (Pl. XXIII, b), or in plump grouped spirals which serve as a central ornament (No. 476, Pl. XXIII, a). Small circles or rosettes often form the focus for radiating elements (Nos. 482, 493, Pl. XXIII, c, f).

Concentric semicircles are very common (No. 490, Pl. XXIII, d). Broad bands, sometimes looped, are used as borders (No. 493, Pl. XXIII, f) or in contiguous concentric formation to cover the greater part of the interior (No. 486). A new motive is the split-palmette, of very degenerate form, found on imported pieces such as No. 490 (Pl. XXIII, d). The local potters adopted the serrated edge of this device, but preferred to represent only half of the motive, curving the straight side, and using it as a filling ornament in the field between more important elements in the decorative scheme (No. 482, Pl. XXIII, c). Large figure subjects are very unusual, and the fragmentary lion (?) of No. 487 (Pl. XXIII, e), and the florid lion's head of heraldic type of No. 492 (Pl. XXII) have no parallels.

In this general category are placed two plastic vases, Nos. 495, 496 (Fig. 53, b), although they present many unusual features, such as the colored glazes, unusual light-colored biscuit, and streaky colors that are difficult to link with this or any of the other groups. They seem quite unrelated to the single plastic fragment, No. 473, of the preceding class.
Two small subdivisions of this group may be distinguished by peculiarities of technique. The first of these, comprising Nos. 497-500 of the catalogue, is characterized by a red biscuit rather brighter in color and sandier in texture than that of the bulk of the imported wares, a unique reddish-brown color in the designs, and a marked preference for the concentric circle motive (Fig. 57). It not infrequently omits the brown edges of the broad green stripes and circles and strikes a new note in design by favoring toothed edges to circles and rectilinear forms, and by the use of ordered dots in the general plan. There are no parallels in either this or other wares of any period for the peculiar reddish-brown paint, nor for the biscuit. The shapes correspond so precisely with those of the general group, that we must postulate a small, probably provincial workshop, whose career was neither very long nor influential, but which was in close contact with the main trends of contemporary ceramic development.

The second subdivision represents a purely local phenomenon (Fig. 58). Proof of local origin is to be found in one of the bowls, No. 505, which had split open during the firing; the biscuit, however, is poorer and lighter in tone, usually with a tinge of grey, than the normal Corinthian type. The designs, copying in gross form and
limited range the simpler motives of the general group, are rendered in clumsy fashion, and the shapes are indifferent echoes of more sophisticated prototypes. Both green and brown pigments were mixed with glaze, and the ware is remarkable in omitting the covering glaze entirely, except for one specimen, No. 502, that shows a thin poor colorless glaze on the interior. We have, here, the product of a single establishment; and the vessels were sold at a low price for work-a-day purposes.

The evidence of coins and of shapes seems to place this group with its subdivisions in the second quarter of the twelfth century. Numismatic contexts show again a large proportion of coins of Alexius I, but a few coins of Manuel I appear with some regularity, and one piece, No. 483, was found in a closed deposit of the time of Manuel. This range of date agrees well with the testimony of the shapes, the earlier forms being abundant, but the later ones claiming definite attention. We may, then, propose the reign of John II as the main period of production of this class, the origins of which are surely to be found in the second group of the time of Alexius I, but continuing somewhat into the reign of Manuel I.

GROUP IV. TWELFTH CENTURY, SECOND HALF

Nos. 506-507. Fig. 181. Pl. XXIV, a

The long reign of Manuel I saw the almost complete abandonment of the Painted wares in favor of the Sgraffito styles. Very few fragments definitely of this time have been found, and most of these probably belong to the very early part of his reign. Two badly broken bowls, Nos. 506 and 507, show a new tendency in design, and may probably be assigned to this period. The biscuits are identical to those of the common contemporary imported Sgraffito and Incised wares, the shapes correspond, and the type and use of slip and glaze are the same.

The decoration consists entirely of fair-sized dots of brown paint, limited to the centre in No. 507, and spread less closely over the whole interior of No. 506. This method is possibly a continuation of the dotted style noted on No. 405, and almost certainly prefaces its extensive use in the thirteenth century. The scratched letter K under the foot of No. 507 probably represents the initial of the potter.

GROUP V. THIRTEENTH CENTURY

Nos. 508-547. Figs. 59-61, 182-184. Pl. XXIV, b-d

A definite revival of the Green and Brown Painted style takes place about the end of the twelfth century and continues, probably, into the fourteenth. The complete change of shapes and of the range of designs employed in these later pieces shows that this reerudescence can hardly have been due to antiquarian interest, but represents a new growth on a stem long dormant. In general the thirteenth-century styles prefer to decorate with a purely monochromatic method, either with green or brown. In almost every division, however, there are pieces combining the two colors.
Aside from the association of the colors, there is only one link between these later styles and their predecessors, the use of large dots arranged all over the interior. This manner we have already observed in an isolated specimen of the late eleventh century, No. 405, and in the only surviving examples of the second half of the twelfth century. In the thirteenth century these dots are commonly found, but, with rare exceptions, they no longer enjoy complete monopoly of decoration, for they are now invariably subordinate to larger linear motives.

The clay of most of the pieces is certainly local. It is interesting to note that the redder tones cultivated on Corinthian biscuits of the period of Manuel, are now given up, and the buff-and-salmon tones of the earlier biscuits once more adopted. This may indicate a return to the clay beds used during the eleventh and early twelfth centuries. The biscuit, however, is invariably thicker than before, the clay less well refined, and the shapes clumsy and less definite.

The slip used on these later vases is usually buff in tone, and limited to the interior and the upper part of the exterior. A sharply white slip characterizes a small group, Nos. 545 ff., and on these pots the covering glaze is always absent. The pigments, both green and brown, are mixed with glaze before application. The fact that the edges of the designs not infrequently streak and blend with the covering glaze may be interpreted as a proof that the decoration and glazing were done at the same time, and that the vases were subjected to but a single firing. This is a reasonable inference, for the finished products are of such inferior quality that they were hardly worthy of the labor and increased hazards of a separate glaze-firing.

The considerable quantity of available material from this period may be conveniently separated into five units on the basis of their decoration. Certain similarities of shape within each category lead to the inference that each was the product of a separate pottery, a supposition supported by minor differences of biscuit. At the same time, a certain amount of correspondence between the divisions indicates that the individual factories were conversant with the wares of their competitors.

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Fig. 59. Profiles of Green and Brown Painted Wares, Thirteenth Century.

a, No. 508; b, No. 510; c, No. 512; d, No. 524; e, No. 528; f, No. 530; g, No. 535; h, No. 543; i, No. 545; j, No. 546
The first of these categories (Nos. 508-521) is characterized by its use of large spots of brown or of green applied all over the interior of the body (Fig. 60). This type of decoration appears to be a direct continuation of the dotted style of the preceding period. It differs from its prototypes in the greater size of the spots, and in the use of stripes on the rim and frequent linear figures on the body. One interesting piece, No. 516 (Pl. XXIV, d), is crossed with parallel bands of guilloche executed in the Sgraffito technique. Another bowl, No. 513, heralds the advent of the large decadent spiral style. Plates and bowls are common in all the divisions (Fig. 59, a-c). A single specimen of a cup and a jug are the only representatives of the smaller types of vessels in this dotted style. The quality of the fabric and the relative grace and sophistication of the shapes easily differentiate this unit from the others. It may possibly have originated at the end of the twelfth century, though it is commonly found with coins of the thirteenth.

The few surviving specimens of the second division are more reminiscent in shape of the twelfth century than any of the others (Nos. 522-527), although the forms are clumsy and the decadence is well under weigh (Fig. 59, d). The general formula

![Fig. 60. Brown Painted Plate, Thirteenth Century, No. 508](image-url)
of decoration consists in a ground of green spots with radiating lines of long pendent
triangles of orange-brown (Fig. 61). The glaze is yellow, sometimes tinged with
green. It is easily the most colorful of the later series. The clay of all these pieces,
similar in texture and type to that of the preceding category, is always fired harder,
with a resultant bright red core and rather brownish-buff exterior. Some variations
appear in the designs, the spotted ground being omitted on occasion. When this
occurs the pendent triangles are invariably of alternate green and brown colors. The
date is apparently contemporary with, and slightly later than that of the first division.

The next two units differ between themselves only in type of decoration, one
limiting itself to narrow triangles pendent from the rim (Nos. 528-535), the other
to large and ungainly spirals (Nos. 536-544). The biscuit is thick, made of coarse clay,
very gritty but local in appearance, the glaze very thin and sometimes completely absent.
The spots of the first two groups sometimes occur clustered about the centre.
Though green is the more common color, some vases employ only brown, and,
indeed, the two are rarely found on the same vessel. The shapes, which sometimes repeat those of the first two groups
in awkward fashion, often suggest a continuation of the better grade wares
(Fig. 59, e-h). They seem to have been produced throughout the thirteenth
century.

The fifth division (Nos. 545-547) is not very large, but presents a markedly
different type of ware. The biscuit, thick in the lower part and thinning rapidly
in the upper, is better refined than that of the three preceding categories, and
is burned to a pinkish-buff tone. It does not resemble the other local clays in texture,
though the absence of grits may be due to an especial clay pocket or to the method
of refining. The shapes are so similar to those of certain late, slipshod Sgraffito
pieces that it is likely that these vases were made in the same workshops (Fig. 59, i, j);
with this suggestion the color and quality of the clay agrees. The slip, in contrast
to the first four groups, is a clear white and of a good hard consistency. The loops
and swirls of the decoration painted in green or yellow-brown are hasty and hap-
hazard (Pl. XXIV, c). There is never any covering glaze. It is possible that this
is the latest of the series, and that it continued in use into the fourteenth century,
but numismatic evidence is very slight, and the scarcity of fourteenth century coins
on the site makes dating of any pottery in that period extremely hazardous.
SPATTER PAINTED WARES

The name of these wares derives directly from the form of their decoration which consists in small speckles of color flicked on the vase with a brush. They are very limited in period and scope, and probably represent brief experiments in a technique which did not catch the consumers' fancy.

WHITE BISCUIT

Nos. 548-557. Figs. 62, 185. Pl. XVIII, i, j

This ware is characterized by the use of green, brown, red, or yellow pigments, mixed with a thin solution of glaze, and spattered directly onto the biscuit. The majority of the pieces show the flaky biscuit and yellowish glaze characteristic of the Impressed wares with white biscuit, and may consequently be assigned to the same general provenance, although there are sufficient peculiarities of shape to indicate that more than one establishment was involved. Plates are rare, but the numerous bowls, though very fragmentary, closely duplicate the Impressed forms (Fig. 62, b). The cups with high outcurving rim are peculiarly individual (Fig. 62, a) and have no good parallels in other classes. Perhaps the nearest approach is to be found in No. 214 of the Undecorated ware with white biscuit, but the analogy is not exact, nor does the biscuit entirely correspond. Two specimens, Nos. 556 and 557, show biscuits very similar to those of the Polychrome, Group I, type.

The chief deviation from the normal type of ornamentation is the occasional substitution of red, or even blue and yellow, for the normal green or brown in the spatter decoration. The most unusual piece is No. 556, in which red and blue are combined in the spattering, and thin gold leaf is added in solid design (Pl. XVIII, j). Red also appears alone on several pieces, and, on occasion, combined with green. The red flecks on the bottom of the jug fragment, No. 557, escaped the covering glaze and reveal a matt earth pigment, for which water must have served as the solution. This red, to the eye, is identical with that used on the Polychrome I vases, and suggests a further connection between the two wares. These fragments are especially difficult to date. The twelfth century is often suggested by the context, but no specimens have been found in fill which is above suspicion or contains any definite material for dating.

RED BISCUIT

Nos. 558-571. Figs. 63-64

This ware is characterized by its decoration in brown paint flicked on the slip with a brush. The resultant speckles are grouped thickly together, and are of irregular shapes and sizes. The color is a rich brown, usually quite dark.
The biscuit is normally of fine hard red clay, similar to that found on the earliest Green and Brown Painted imported wares. In a single instance it is buff (No. 570), and in another it is clearly of local origin (No. 569), apparently made in imitation of an imported style. The white slip is applied all over the vessels, but thinly on the exterior of the larger pieces. Its use on No. 567 to delineate simple designs links this ware with contemporary Slip Painted products. The glaze, usually rather colorless, is sometimes cream, light yellow, or faintly green.

The fragments are not numerous, but the types are very varied. Larger vessels such as plates and bowls are less common than the smaller shapes, especially cups (Fig. 64); a fragmentary chafing dish shows the breadth of the selection. Although most of the individual shapes are paralleled by other wares of the early twelfth cen-

tury, some find their closest analogies in the Polychrome, Group I, and its related Undecorated Ware with white biscuit, Group II.

The date of this ware may be rather closely established. Its contexts show an overwhelming proportion of coins of Alexius I. One fragment, No. 564, came from a potter’s well in the South Stoa, filled up during the reign of Alexius. With this date the shapes agree well. Thus the Spatter Painted ware shares the honors with the Green and Brown Painted of representing the earliest influx of the red wares into Corinth. It is doubtful if the style endured until the time of Manuel I.

RED PAINTED WARES

The title is designed to cover a small number of wares with both white and red biscuits which rely entirely or in large measure upon an underpainting of red earth to delineate or amplify the designs.

WHITE BISCUIT

Nos. 572-576. Figs. 171, e; 186

A small group of fragments, by-products of the Impressed White ware workshops, are characterized by the use of a thick red underpaint similar to that which
appears on the Inscribed and Impressed wares with white biscuit, to produce simple linear decoration. The shapes are either identical to those of the Impressed style, or simplifications of them. The biscuit of both groups is identical. Some of the fragments of large vases may have included impressed designs upon the now-missing centres. The fragmentary jugs, however, can hardly have lent themselves to impressed motives. Thus we may presume that the makers of the more elaborate pots occasionally produced some simpler and less costly pieces, of which the Inscribed White ware is another manifestation.

The date of these fragments parallels that of the Impressed White ware. Since the glaze is invariably yellow, it is likely that they all belong to the eleventh century.

Red Biscuit

A large number of pots with local biscuit of reddish hue employs a thick red underpaint to delineate or to amplify the designs. This color was made of a fine earth pigment, reddish-brown or reddish-purple in tone. Mixed with a little water, it was applied very thickly with a brush, the resultant designs or details standing out in low rounded relief from the slip-covered biscuit. The class is here divided into two parts. The first, entitled "Imitation Lustre," comprises the earlier specimens, manufactured in direct imitation of the Lustre wares of Persia and of Egypt, quantities of which were imported into Corinth during the later eleventh century. The second, or "Measles," group is a somewhat later development of the first.

IMITATION LUSTRE WARE

Nos. 577-639. Figs. 65-67. Pls. XXV, XXVI

The name of this ware is a purely descriptive one, suggested by its close imitation, in its early period, of the designs common to the Lustre ware of the Moslem potters, and by its attempt with red underpainting and an unusually vitreous glaze to capture the shining warmth of the originals. In the best specimens, something of the quality of dark copper lustre is achieved. Created at a time of wide experi-

Fig. 64. Spatter Painted Vases, Red Biscuit. a, No. 569; b, No. 563; c, No. 559; d, No. 567

14 It was first proposed as "Red-Brown Painted" in A.J.A., XL, 1936, p. 475.
mentation, and abundant vitality of craftsmanship, it rapidly developed beyond the realm of mere imitation and metamorphosed into a highly original and independent style. It is sometimes, in the later part of its development, combined with bands of Sgraffito technique.

The clay is always of the normal local type, rather buff with a salmon or reddish tinge. A white slip covers the biscuit on the interior of the larger open vessels, usually extended to the rim, and sometimes to the upper part of the body on the exterior. The cups are commonly slipped all over. One specimen of a pink slip occurs, No. 618. It is difficult to explain this isolated instance of a common phenomenon of the thirteenth century. The glaze is always of a good quality, highly vitreous, and ranges in tone from a colorless or pale cream tint to apple green or yellow. All the vases, excepting the latest examples, are glazed all over, and the exterior glaze is usually much darker in tone than the interior, green and yellow forming the normal colors for this part, rarely mottled in appearance. This contrast in tone between the exterior and interior glazes associates the Imitation Lustre pieces with the Duochrome Sgraffito style.

Fig. 65. Profiles of Imitation Lustre Ware.

a, No. 577; b, No. 588; c, No. 590; d, No. 591; e, No. 620; f, No. 623; g, No. 624; h, No. 592; i, No. 605; j, No. 608; k, No. 613
The most common forms are plates and bowls, although cups are fairly numerous, and occasional jugs and covers occur (Fig. 65). The considerable degree of variation within a few basic shapes is indicative of the relatively early date of the ware, coming as it does in a period susceptible to outside influences, not much hampered by tradition, and frankly experimental. Plates belong to common types, with small foot, shallow bodies, and prominent vertical or horizontal rims. One curious vessel, No. 623 (Fig. 65, f; Pl. XXVI, k), here classified as a dish, displays a flat bottom, and straight sides, very thick in the lower part, tapering to a very thin lip. This seems to be an adaptation of Moslem forms.15

Bowls are generally made with a small foot and a deep body, topped either by a high, outcurving rim, or by a low rim and flat, projecting lip. Also common is a shallower type, with high, straight rim. The late form of bowl with steep sides terminating in a simple lip is illustrated by but a single example. This tendency toward experimentation in form is apparent in the cups. One series with button base and central boss relates to similar pieces in the Duochrome Sgraffito style. Another lot, comprising the latest manifestation of the style, has the shallow body and high curving rim of the Measles type. Unrelated to other specimens is No. 634 with its incurving rim. Decoration is occasionally met on the exterior of the cups as well as on the interior.

The covers are of normal type, the surviving specimens being of particularly careful manufacture, the biscuit thin and diligently refined, the decoration executed in very delicate fashion. The paucity of jugs is surprising, and the two shapes represented in the collection are quite independent of each other and of other styles.

The formal character of the designs of the Imitation Lustre manner does not prevent their including a wide range of motives and of combination. The earlier pieces almost invariably incorporate a design composed of spiral figures combined with single or paired Kufic bars, sometimes copied direct from Moslem originals, but often rearranged in divers ways. At this time the peculiar type of formalized bird, visible also on Slip Painted pieces, supplies the only figure subject that appears in an otherwise purely geometrical style (Fig. 66). The use of pendent triangles and

15 This shape appears in only one other instance at Corinth, an unglazed dish of coarse fabric, bearing the inventory number C-34-485.
pointed ovals coincides with the transition to the later decorative forms, in which the influence of the Sgraffito style, extended even to its incorporation in separate bands on the painted vases, is strongly felt. At the same time the strangely prophetic impulses of the designers led them to experiment with such designs as the gridiron and concentric-circle motives whose real development was to be delayed for nearly a century or more.

The fragmentary figures of large animals, and a number of similar pieces decorated with large birds may perhaps be attributed to local Sgraffito influences. It is surprising how little such subjects appealed to the painted styles of the eleventh century. The cause may perhaps lie in the fundamental inspiration from the orient. It is less easy to propose a motivation for the prominence of dotted motives during the latest stage of the development (Fig. 67). Possibly this is due to the close association of the Imitation Lustre and the Slip Painted styles, both of which were produced in the same workshops and resulted in the occasional appearance of designs characteristic of the latter ware on the former. Thus the true guilloche is found in the Red Painted group, and the decadent form of guilloche, manifesting itself as a series of concentric circles linked together to form a continuous band, is sometimes encountered. The firmest proof of the interrelationship of these two wares may best be demonstrated by a series of vases which attempt to produce the effect of Imitation Lustre in the Slip Painted technique.\textsuperscript{16}

The contemporary appreciation of this ware is attested by the holes pierced in the foot, showing that the pieces were regarded for their decorative as well as their utilitarian qualities, since this provision of the potter for suspension and display is found only on the best products of the period.

The attractive prospect of attribution to separate hands has been avoided, as being too perilous in this painted style, whose designs are so considerably divergent. It is apparent, however, that the delicate Sgraffito border appearing in No. 601 (Pl. XXVI, m) can only be the work of the Zigzag Master of the fine Sgraffito style. This confirms the evidence of the deposit of unglazed pottery in the South Stoa\textsuperscript{17} for the manufacture of different styles in the same atelier, but further indicates that the individual artist was not limited to a single means of technical expression.

\textsuperscript{16} Cf. Pl. XXXI, m-p.  
\textsuperscript{17} See below, p. 175.
The uniformity of the biscuit is certain proof that the ware is a local one, and this receives confirmation from the number of biscuit-fired wasters found in the vicinity of the Corinthian potteries of the late eleventh century. The pieces were not extensively exported, and the only other site on which they have been found at all is Sparta,18 where all the pieces seem to be of Corinthian origin. This suggests a limitation of market to the Peloponnesus in the late eleventh century.

The history of the ware is a relatively brief one. No pieces may be dated before the middle of the eleventh century, and the testimony of shape and context shows that it did not long survive in the twelfth century. Certainly by the end of the reign of Alexius I it had been entirely absorbed into the Measles style.

MEASLES WARE

Nos. 640-702. Figs. 68-70; 187-188. Pls. XXVII-XXVIII

The name of this ware originated among the excavators at Corinth, who used it to distinguish a group of pottery characterized by decorations, outlined in Sgraffito technique, and filled in with bright red spots. Despite its homely connotation, its descriptive aptness is deserving of retention.19 The identity of its red underpaint and of its clay stamps this as a Corinthian product derived from the Imitation Lustre style.

The clay falls into two definite groups, distinguished primarily by its degree of refinement. Normally it is precisely similar to that of the great mass of Imitation Lustre, Green and Brown Painted, and contemporary local Sgraffito products, but a fair number of pieces have fewer grits and a smoother surface texture. The color varies considerably, due to exigencies of firing. The biscuit tends to turn red throughout with the initial firing, while the second subjection to heat turns the surfaces buff in tone. In rare instances this buff tone permeates the entire biscuit. The slip is white with a faint grey or very pale pink cast. It is applied to the interior, and to the exterior of the rim. Only in a small group of cups, related to the fine Sgraffito style is it found on the foot and the exterior of the body.

The transparent lead glaze is applied thickly to the interior. In about half the vases it covers thinly, the exterior as well. The tone varies very considerably from colorless or light cream to pale yellow and light green on the interior, with yellow, dark green, and even brown on the exterior. It adheres well to the slip at all times, never tending to flake off as in certain other wares. It has the unfortunate trait of attracting a peculiarly tough incrustation which is very difficult, sometimes impossible, to remove. A very few pieces show a glaze identical in color and texture to that of the Fine Sgraffito style.

Plates and bowls divide the main attention of these potters, though a few small cups show a limited digression into the realm of less important vessels (Fig. 68). The

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low foot, often pierced for suspension, is almost universal, the sole exception to this rule occurring in the button base of a cup, No. 701, whose other affinities are so close to the Fine and Duochrome Sgraffito styles that it seems surely to be a product of one of them. Plates are usually of medium size with a very shallow body. The rim may be either upturned with pointed lip or very low with a broad flat lip projecting over the exterior. There is considerably more interest in plate forms in this group than in the Imitation Lustre class, where bowls are strongly predominant.

The bowls are of two general types, the one deep-bodied with pointed lip, the other broad and shallow with either a high rim, or the projecting flat lip so common in the Imitation Lustre pieces. The former shape anticipates to some extent the mid-twelfth century form, and sometimes approximates it so closely as to be of real assistance in finding a terminus date for the ware. With this chronology the low spreading bodies of two specimens, Nos. 687, 688, agree, although they retain the flat lip of the earlier models. Cups are of variable form. One of these, mentioned above, parallels the local Fine and Duochrome Sgraffito groups. Another, No. 695, resembles cups of the local Spiral Sgraffito style. The common form is to be seen in Nos. 696 ff., and represents little more than a more acutely defined version of the type established by the Imitation Lustre ware potters.

When one considers that all the Corinthian wares of the late eleventh and early twelfth centuries were turned out in the same factories, the various techniques flourishing side by side, it is extraordinary to observe how little the designs of one group resemble those of another. The essentially linear qualities of Imitation Lustre style are not ill-adapted to other techniques, but one would expect to find more correspondence between Measles and Sgraffito, the latter playing so intrinsically important a part in the former, while the Slip Painted and Green and Brown Painted
wares are virtually complete aliens. Occasional borrowings may be seen as in the linked concentric circles of No. 652 (Pl. XXVIII, o), and the interlace of No. 699. Sometimes a motive of another group may be adapted to the Measles style, as in the example with the decadent angular guilloche design.

Approximately half of the group uses only formal ornamentation. The radiating motives of pointed ovals, floral spikes, and a curious elongated diamond form, with the angle at the centre very attenuated, and the corresponding angle below the rim very oblate (Pl. XXVIII, q), are the most characteristic. The half of a split-palmette motive, borrowed, no doubt, from the Green and Brown Painted style is used tentatively. A single appearance of the “looped square” is an isolated anticipation of a popular late Byzantine design (Pl. XXVIII, g). Birds, which are numerous, seem to derive from the Imitation Lustre style, and the floral sprays issuing from the wings of these figures are probably an interpretation of the somewhat similar, non-functional excrescences on birds of the earlier style. At the same time the large eagle of No. 688 (Pl. XXVIII, h) relates to certain birds of the local Sgraffito III group. A splendid peacock appears on No. 674 (Fig. 69, c). Large animals, filling the whole interior of vases, often resemble those of the contemporary Sgraffito style, though the artist’s concern for interior divisions of detail seems to interfere with his outline as a whole (Fig. 69, d). Fundamentally the Measles artists approached their decoration with the attitude of the painter rather than of the engraver. Lions with protruding tongues monopolize the field of animal design (Pl. XXVIII, a-d). The small deer, or rabbit, of No. 558 (Pl. XXVIII, e) is a rare exception. Fish are common, and bear some resemblance to the types represented by various Sgraffito masters. A single centaur, No. 651 (Pl. XXVII, a), is unusually classical in type, and the head represents a distinctly different tradition of drawing from other human heads in this class. The serpent-dragon appears twice, once in connection with a lion, again with a bird.

Human figures are very rare, and, for the most part, very fragmentary. There is the broken head in front view on No. 702 (Pl. XXVIII, m) with a unique flaring headdress, and the mutilated warrior in armor on No. 675 (Pl. XXVIII, p). The most important is the warrior with spear and shield of No. 662 (Fig. 69, b). Here the uncovered head with close curls is turned to a three-quarters position, and the details of the features, especially the open outer corner of the eye and the uncertainly delineated mouth, find parallels only within the Measles group. The tight-waisted garment, with sleeves puffed at the shoulder, has some of the character of the costumes of the Sgraffito warriors of the later twelfth century, but there is no indication of the fustanella.

20 This motive is described by Rice, Byz. Glazed Pottery, pp. 68 f. The specific instance of it at Corinth represents an elaboration of the simple form, associated with the interlace over a square form; cf. ibid., fig. 5, no. 10. Although Rice notes its common occurrence at Constantinople in connection with Incised pieces of the Paleologue period, it is almost never found at Corinth at any time.
Fig. 69. Plates and Bowls of Measles Ware. 

a, No. 640; b, No. 662; c, No. 674; d, No. 672
The use of orientalizing motives in strange juxtaposition is vividly illustrated in one of the most unusual vases found at Corinth, No. 668 (Fig. 70). Perched on the back of a curious bird, probably an ostrich, is a gay little harpy, and in front of the group a fish is introduced with the apparent intention of improving the spatial unity of the design at whatever cost to the already bewildering complexity of subject.

The peculiarities of features and hair of the harpy have a strongly individual quality, and their recurrence in the warrior of No. 662 makes it apparent that the two vases are by the same hand.

Other attributions may be made to different hands. Thus the choice of motives, the ineptitude of drawing and the very thick slip and greenish glaze of Nos. 700 and 701 indicate the work of a single individual, associated with the factory that produced the local Sgraffito I vases.
Various attempts to segregate the material into separate schools or workshops has met with little success. Groupings of the pieces according to quality of biscuit, slip, glaze, or designs produced no significant results beyond determining that the vases without exterior glaze usually were decorated with formal patterns, while figure subjects occurred most often when the exterior glaze was present. This may perhaps be taken as an indication that the exterior glaze was regarded by the potters as important in prolonging the service of the vessel. It also seems to indicate that figure subjects were more highly regarded and expensive than ordinary formal designs.

The date of the ware is established from a variety of evidence. The shapes range from the late eleventh century forms of No. 672 and No. 680 to rare specimens of common mid-twelfth-century types such as No. 687. The coins associated with the ware are largely those of Alexius I with occasional ones of John II, and a very few of Manuel I. A few fragments have been found in contexts containing Imitation Lustre pieces, but most of them are at a slightly higher level. All these circumstances combine to affirm an origin for the ware about the beginning of the twelfth century, and a demise about fifty years later.

The essentially local character of the Measles style was not without influence in other communities. Thus some of the pieces found at Sparta are importations from Corinth, while other pieces show that they were closely imitated, presumably by Spartan potters. The only other site on which this type has appeared is Athens, where a single sherd shows an unusual type of biscuit, probably not Corinthian.

SLIP PAINTED WARE

Nos. 703-779. Figs. 71-80, 189-192. Pls. XXIX-XXXII

The name of this ware derives from the process of its decoration. The designs are painted directly on the biscuit with a thick solution of white slip. The pot is then fired, removed from the kiln for the final glaze, and fired a second time. The color of the glaze appears light over the designs and much darker over the biscuit.

The clay used for the manufacture of local pottery in Corinth normally has a rather salmon hue with buff surfaces after the biscuit firing, but the glaze firing darkens it evenly in tone. By regulating the heat of the kiln it can be made to assume many different shades of red, making it possible for the potter to take advantage

22 Miss Frantz is of the opinion that it is not of Athenian manufacture.
23 The name was proposed by Waagé, Hesperia, II, 1933, p. 323. Specimens from Sparta were included by Dawkins and Droop under type VI, "Painted Wares," while Rice placed it with his type B 2, "Elaborate Incised Ware," the effect of which is quite similar although the processes are totally different.
24 For examples of the many biscuit-fired sherds of this ware that have been found at Corinth cf. Nos. 719, 724, 723; (Figs. 18, a, b; 157, c). These are evidence for the local manufacture of certain pieces of the ware, and prove the use of two firings during the Middle Ages.
of the increased contrast in values between the background and the design of this ware by hotter firing. An instance of the calculated practice of this method may be shown by a small group of vases, Nos. 711-713, 718, and Pl. XXXI, m-p, where the potter has fired the biscuit very red in order to approximate the exact tone of the paint used in the Imitation Lustre wares. Further to heighten the effect he has borrowed such features from the Imitation Lustre style as the small formalized bird, and in two specimens, Nos. 711, 712, he has resorted to use of the Imitation Lustre technique in describing small spots on the designs. In the twelfth century the bulk of this ware seems to have been imported from some centre as yet unidentified. The clay is very similar to that used in making the Sgraffito and Incised-Sgraffito plates of the middle and late twelfth century, so that the provenience of all three is probably the same. In the thirteenth century the clay is again of the local variety, but poorly refined and of coarse quality.

![Fig. 71. Profiles of Eleventh-Century Slip Painted Ware.](image)

Fig. 71. Profiles of Eleventh-Century Slip Painted Ware. 

a, No. 706; b, No. 707; c, No. 721; d, No. 725; e, No. 727

The slip is of the normal white type. In the eleventh century the slip was applied thickly and evenly so that the designs stand up in slight relief under the glaze. In the twelfth century, however, the application is made more hastily and the distribution is often quite uneven. This decline in technique continues throughout the remainder of the Byzantine period. The change in the painting of the designs coincides with the beginning of the practice of covering the exterior of bowls and plates with a thin wash of slip, superseding the coating of glaze which had previously been used in its place.

The glaze is invariably of the transparent lead type. The prevalent tone is yellow, although green glazes are more common in this ware than in any other. During the eleventh century the glaze was applied on both sides of plates and bowls, although usually more thinly on the exterior than on the interior. It is frequently thick enough to form a small bead at the rim of a pot inverted in the kiln. Other vases show a small puddle of glaze on the interior, where it has run down and collected during the second firing. Apparently experience showed the potters that they were using more glaze than was necessary, for by the end of the eleventh century the glaze became much thinner, and was used only on the interior and at the very top of the exterior.
An interesting bowl, No. 777, Fig. 78, probably of the late twelfth century, exhibits a number of archaizing features, among them being the use of an exterior glaze.

The shapes are numerous, especially in the eleventh century before large scale production and wholesale importation had standardized a few types. Bowls are most frequently encountered, the early specimens showing a predilection for generous deep bodies and simple rims. The narrow rim with grooved or gently convex lip projecting slightly on either side, common in the Imitation Lustre category, is here infrequently met. Twelfth-century bowls follow the customary Sgraffito and Incised-Sgraffito forms. A few specimens with a thin, high, curving foot seem to belong to the early twelfth century.

Plates are less common than bowls, but show, in some respects, a similar development. The early favorite is the flat bodied type with low vertical rim, though one fine example, No. 706, has a broad flat rim projecting considerably over the exterior. The former shape continues in use into the twelfth century, the rim becoming somewhat higher as time goes on. It is gradually replaced at this time by the type with shallow body and simple rounded lip. Cups with button base, full body, and ring handle are very common in the eleventh century. They are forced to share their monopoly with the broader, shallower style that became popular about 1100, but the earlier form probably continued much later, perhaps into Turkish times, with relatively slight variations.

Jugs are surprisingly numerous in this class, and the diversity of their shapes and sizes postulates a considerable variety of purpose. In the eleventh century a common type was the long-necked miniature amphora set on a solid base, No. 740, Fig. 72, although some less elegant forms, such as that of No. 743 with its flat bottom and steep side occasionally occur. Toward the end of that period the large and graceful jug exemplified by No. 738, Pl. XXX, appears. Its utility is somewhat limited through the omission of handles, but it is nevertheless one of the handsomest of the Corinthian vases. The common type of the twelfth century was the flat-bottomed, spherical jug illustrated by Fig. 75, e, Nos. 769 ff. At the same time the small pieces with high conical shoulder, so common in the Brown Glazed group, make occasional appearance. A few fragments of chafing dishes, all of the latest phase of that shape, testify to the adaptability of this ware. A single example of a twelfth-century cover is unusually flat, with a finely turned handle. Probably a century earlier is the lone fragment of a flask, peculiar in its use of ring handles.

The designs fall essentially into two main groups, the dotted and the linear. A few pieces with solid designs are either imitations of other wares or are subordinate
to the general linear scheme. Of these two divisions, the dotted is certainly the earlier, probably appearing before the middle of the eleventh century. In its normal form the dots are quite small and are applied in an all-over manner (Fig. 72). About the end of the century there is a brief vogue for replacing the small dots with broad spots, circular in form, the slip applied thickly in the centre and more thinly at the edges, giving the effect of a group of small oysters clinging to the side (Fig. 73). These two manners, apparently peculiar to Corinth, may be distinguished by the names "dotted" and "oyster." A variant which should be included with these may be seen in a very few vases which substitute pointed stars for dots (Pl. XXXII, b). Although there is virtually no evidence for dating these, indications of shape point to the twelfth century, and it is quite possible that they represent a late survival of the all-over style. They are the only division of this general group that have yet been found outside of Corinth, and belong to the products of one of the great unidentified centres of manufacture.

The linear group falls into three chronological divisions. The first of these is a purely local manifestation flourishing in the last quarter of the eleventh century and perhaps briefly at the beginning of the twelfth. Like the dotted style which it supplants it concerns itself largely with an all-over scheme of decoration, the various motives arranged in concentric bands or in a cross formation with the angles filled with radiating tiers of design (Fig. 74). As is the case with the majority of local products of the eleventh century, the patterns are highly individual, and their use is almost en-

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tirely confined to this particular ware. The guilloche is the most common, either painstakingly rendered in its proper form or simplified in various ways. Concentric half-circles used in series are also characteristic. Straight line designs comprise zigzag and diamond patterns, usually with repeated outlines, chevrons, and crosses. The gridiron is rare, and hatched areas very infrequent.

The influence of other wares may be discerned in a few pieces. The preoccupation of certain artists with simulating the Imitation Lustre style has already been noted.

These employ the formalized bird of that ware and show a predilection for foliate motives not met in other examples of this group. A fine example of the rare adoption of a motive common in another ware may be seen in No. 720, Fig. 18, a, the characteristic forms of the Imitation Lustre border appearing strangely white against the darker ground. Derived directly from oriental Lustre vessels is the border design of No. 716 (Pl. XXXI, g); and it is not unlikely that the unique appearance of the fish on No. 705 (Pl. XXXI, i) may be traced to a similar source.

\[26\] For these variations cf. Fig. 19, g-k.

\[27\] Cf. above, p. 96.
The complete abandonment of this versatile style seems to have taken place very early in the twelfth century, and its place is taken by a very different scheme of ornamentation. The fabric is, for the most part, imported, the shapes have become more standardized (Fig. 75), and the decoration, though still more independent than that of most of the contemporary wares, shows the effect of outside influence. An interesting comparison between No. 756 (Pl. XXXII, e), an imported piece, and No. 719 (Pl. XXXI, h), a Corinthian product, shows in what way the local potter adapted his familiar repertory to the changes of fashion. Another effort, rather bewildering in effect, is seen in No. 763 (Pl. XXXII, h). The painter has retained a familiar shape of the eleventh century, but, reluctant to become a mere copyist, has experimented with new and unique forms of ornamentation, although retaining the archaic concentric half circles on the rim.

During the first quarter of the twelfth century the local market for slip painted wares was almost entirely seized by importations, and only a few sherds bear witness to the unconvincing imitations made by the Corinth potters. The new manner concerned itself chiefly with the spiral and Kufic motives favored by the makers of the rising Sgraffito technique, although these basic units are cast in quite different form. Prominent in the new vocabulary of ornament is the running spiral with points at the interstices, exemplified by No. 747, Fig. 76, and the triangular Kufic formation, sometimes met in local sgraffito pieces of the same period, with foliate spiral fillers (Pl. XXXII, i). The passion for curvilinear form is felt even in so essentially rectilinear a motive as the zigzag, whose bars are bent and bowed to accommodate their spiral content (Pl. XXXII, d). The palmette appears sparingly, and is never given the attention which it obtained in other wares. The rinceau enjoyed a certain favor, but always retains an independent interpretation as in No. 759 (Pl. XXXII, c), and is more often overwhelmed by the exuberance of its spiral transformation No. 754 (Fig. 77). The heraldic head makes its appearance in a single specimen (Pl. XXXII, j), and birds of a very naturalistic type are sometimes found (Pl. XXXII, f, g).

It is not impossible that the Corinthians succeeded in imitating the fabric of the imported pieces so closely that only a chemical analysis of the clay of each specimen could show the difference of origins. It is more reasonable to suppose, however, that local ceramics during most of the twelfth century suffered a serious eclipse, the reason for which is as yet unknown.
The preoccupation of the twelfth century with the sgraffito wares rapidly caused the painted wares to languish or completely disappear. The slip painted fabrics suffered the latter fate, for they seem not to have survived the reign of Alexius. At the end of the twelfth century or the beginning of the thirteenth a single specimen, No. 777, Fig. 78, presents a curious example or archaism in the adaptation of two early twelfth century shapes and a coarse version of spiral motives.  

The general coarsening of native fabrics apparent during the thirteenth century may be seen in a great number of pieces, only a scant few of which have found a place in the catalogue. The biscuit is coarse and heavy, the turning clumsy, the shapes uninteresting (Fig. 79). The common practice at this time, in the revival of the slip painted technique, is to apply the design in hasty loops or circles on the interior, and then to subordinate them with splashes of green or brown glaze (Fig. 80). This gaudy chromatic embellishment not infrequently so subordinates the slip painted motives that only close inspection reveals their presence. These vessels continue, no doubt into the fourteenth century.

Sufficient material is available to hazard a few attributions of early local pieces to individual hands. The peculiar drawing of the birds on Nos. 715 and 729 suggests the work of one man. The two bowls, Nos. 711, 712 (Pl. XXXI, m, o), are so similar in their choice of designs, especially in the use of Imitation Lustre dots, and in the details of execu-

29 The dating of this piece is purely one of inference. Its fabric is coarser than any of the decorated wares of the twelfth century, and the shape, especially of the foot and rim, seems a clumsy and unnatural adaptation of elements of widely differing groups.
tion that they imply a single personality. A third artist is distinguished by his unsteady outlines and very fine guilloche, Nos. 704, 706, 709, 733 (Pl. XXXI, b, f).

The dating used in the foregoing text has been arrived at by the following means.

Dotted Slip Painted: No closed deposits containing this style have been found. In the excavations it is always found in connection with the earliest Green and Brown Painted wares known to have been made in Corinth early in the eleventh century, and the coins with which it is associated point to a similar date. It does not occur in contexts with the local linear style, at which time it seems to have gone out of use entirely.

Oyster Ware: A jug, No. 739, Fig. 73, was found in the fill of the kiln Agora S. C. 1936 with several coins of Nicephorus III and one of Alexius I. A fragmentary bowl, No. 723, Fig. 157, c, was found in the deposit near the kiln South Stoa 1936 and may therefore be dated in the last quarter of the eleventh century (cf. Chapter VI, p. 175). It may possibly have continued to be made for a few years at the beginning of the twelfth century, although there is no direct evidence for such prolongation beyond the single coin of Alexius found with No. 739, and that may belong to the earlier part of his reign, especially when one considers the preponderance of coins of Nicephorus III.

Local Linear Style: No closed deposits of this group have been found. It is dated on parallelisms with the Imitation Lustre style with which it is normally stratified, and by the coins associated with the bulk of the material, which are largely those of Nicephorus III and Alexius I.

Later Linear Style: The evidence again is entirely that of context and of design, supplemented by that of shape. The deposit from the well in the Agora S. C. 1938 Potter’s Establishment fixes the date of the ascendancy of spiral motives.
in the reign of Alexius I and a similar deposit on the North Slope of the Acropolis in Athens (Broneer, *Hesperia*, VII, 1938, p. 260) shows that it continued into the reign of John II. Further evidence for an early date in the twelfth century is supplied by the Athenian Agora (Frantz, *Hesperia*, VII, 1938, p. 440, A 8, and p. 444, A 25). The individual character of the bird on No. 761, Pl. XXXII, g, also agrees. The rise of the free style in the Sgraffito wares is accompanied by a complete cessation of Slip Painted material in the excavations, so that we may assume that this method died out during the first half of the century. A commentary of some significance may be found in the complete absence of Slip Painted fragments in the well mentioned above.

The Thirteenth Century: The evidence for this period is very unsatisfactory, as with all the wares made during and after the Latin occupation. No closed deposits containing Slip Painted pottery of this period have been found, and the dating is tentatively suggested because of the association of this style with other wares of the period in the excavations, and because of the numerous coins of the thirteenth century found in the earth at the same levels.

**BLUE PAINTED WARE**

Nos. 780-784. Fig. 81. Pl. XVIII, h, k.

This small group is characterized by the use of rich dark blue color thickly streaked on a cream covering glaze, sometimes assuming almost the effect of the Plain Glazed wares. The clay has the fine texture and color of the Polychrome Ware, Group I; but the shapes, with their predilection for a very thin flaring foot, are
quite independent of the other white wares (Fig. 81). The blue is dashed on the surface without any effort to obtain an organized design. In two instances, No. 780 (Pl. XVIII, h) and No. 784, the pigment seems to have been mixed with the covering glaze before application to the vase, in an effort to achieve a solid effect of color.

The date of the ware is difficult to determine on a basis of so few isolated fragments. The contexts of some of the pieces showed bits of Impressed White ware and coins of the tenth and eleventh centuries. The shape of No. 784, however, is reminiscent of the cups of the Polychrome III group, and suggests a longer history for the style than is indicated by the paucity of the recovered material.30

FINGERPRINTED WARE

Nos. 785-788. Fig. 82.

An unusual form of decoration is found on a small group of plates and bowls which are saved from the anonymity of the Plain Glazed groups by the presence of rows of spots produced by wiping off small areas of the wet covering glaze with the tip of the finger or the thumb. In this manner the touched areas appear much lighter than the background, their lightness accentuated by the tendency of the displaced glaze to collect thickly about the spots, thus heightening the contrast. In one specimen, No. 787, this tonal disparity is still further exaggerated by the use of a short stroke of brown between each pair of prints.

The clay is always fine and red, thinly slipped on the exterior. Only one specimen, No. 786, was glazed all over, and this piece is also unusual in the purplish-brown color of the glaze. Probably manganese was used in its composition. A somewhat similar, though much lighter, brown is used in No. 785. Green is the most common color, while yellow never appears, doubtless because it would not offer sufficient contrast to the fingerprints.

The use of a high flaring foot, and a neatly turned biscuit are characteristic of the forms (Fig. 82), which relate in other respects to the shapes of the mid-twelfth century. With this date the very scanty numismatic evidence agrees.

30 This ware is common at Constantinople, where Rice has included it under a group entitled White Painted Ware, Bys. Glazed Pottery, pp. 45 ff. His date is later than that of most of the Corinth pieces.
PROTO-MAJOLICA WARES

The monopoly established by the Sgraffito and Incised Wares during the second half of the twelfth century began seriously to be threatened about 1200 by a brilliant painted style, first studied and published in Palestine on the site of the Pilgrims' Castle at 'Athlit. This was recognized as the prototype of the archaic Majolica style by Waagé, and, despite protest concerning this theory, the derivation of the later style, in part at least, justifies the application of the term "proto-Majolica" to these earlier wares.

The distinctive qualities of the largest group, I, are shared in varying degrees by the other two groups, the most striking characteristic being the use of a thin tin glaze on which the vitreous colors, blue, warm yellow, and manganese are applied. Figure subjects, though in a minority, are fairly common; and a new repertory of shapes and formalized designs serve to make these groups among the most unusual and colorful of the Mediaeval wares at Corinth.

**Group I**

The first, and largest, group of Proto-Majolica vases is characterized by a fine dry, rather sandy clay, light yellow-buff in color, and by its large, well-executed designs in blue, and manganese-purple with yellow details. The yellow is variable in color, ranging from a clear tone to yellow-orange and a rather dark yellow-brown. The blue is strong and clear, somewhat darker than cobalt. The manganese ranges from purple to black, depending upon the thickness of its application. Some matt black seems also to have been used, and a very vitrifiable greenish blue, somewhat similar to that of the later divisions of this style, is occasionally encountered.

The opaque tin glaze is normally quite white in tone, but it not infrequently has a yellowish or pale green cast. It is applied thinly to the interior of open vessels, extending only over the lip on the exterior. Jugs are glazed on the exterior, with a certain amount on the interior of the rim or neck, but the potter rarely troubled to carry the glaze down over the lower part of the body to the base. Some specimens, on which the glaze has bubbled badly during the firing, indicate that a considerable degree of skill was necessary for the proper firing of this glaze.

The shapes are quite independent of the earlier Byzantine wares, although contemporary Plain Glazed and Sgraffito pots are frankly, though clumsily, imitated

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(Fig. 83). The plates show little variety, preferring a low foot, in the interior of which a short cone projects downward, a shallow body, and a broad, flaring rim, often ridged at its inner edge, and sometimes given a brief vertical transition from the body. The bowls are limited to four types, all small, and only one of these is very common (Nos. 819 ff.). The form of rim is strongly reminiscent of the common type of Imitation Lustre bowl, manufactured a century before, which can have had no influence on this later style. Very small bowls with a double rim (Nos. 840 f.) are the antecedents of certain Undecorated vases of the Turkish period, and postulate covers, no traces of which have been found. Two other types exhibit shallow bodies and very high rims, and one of these is closely paralleled by a contemporary undecorated form (Cf. No. 842 and No. 295). The only specimens listed here as cups are very fragmentary, and may have been intended as versions of flat-bottomed bowls with multiple handles such as No. 940.

Fig. 83. Profiles of Proto-Majolica Ware, Group I.
a, No. 789; b, No. 819; c, No. 836; d, No. 840; e, No. 842; f, Nos. 856 and 857; g, No. 860

34 For this type of rim, cf. Waagé, Hesperia, III, 1934, p. 132, fig. 4, 3, the profile of No. 802.
One of the most interesting forms of this group is seen in a series of jugs, Nos. 860 ff. These are of good size, with plump body and very high flaring rim. The angular form of strap handle, the upper part of which joins the neck at a point well below the lip, is very unusual.

The designs, apparently largely dependent upon Persian models, are often unlike those found on vases of the preceding centuries. Crusader influence is possibly apparent in the costumes of men, and in the vivid griffin of No. 818 (Pl. XXXV, g). Checkerboard and spiral-and-zigzag motives sound a familiar note, and the guilloche, usually in an extremely simplified form which may only fairly be described as a plait design, and the oval, now pointed at each end, appear in somewhat altered guise (Pl. XXXVI). The chevron becomes a prominent figure in the decorative roster, and the pendent triangle proves invaluable as a filler for the main designs. The floral pattern of No. 842 stems directly from the Persian, and illustrates an increasing fondness for crosshatched areas, best expressed in the small central medallions of the group of bowls Nos. 819 ff. From a similar source comes the quadruple interlace of No. 843, closely connected with the looped square of later Incised renown. Animals and fish are plentiful, but the deer and lions have a freshness and vitality quite foreign to the representations of these types on Sgraffito and Incised vases of contemporary and earlier date, while the fish offer less obvious parallels and sometimes, as in No. 801, are of a definitely different species. There are no traces of the birds found on some of this ware at 'Athlith. A rare subject is the lateen-rigged ship with two steering oars, No. 804 (Fig. 84).

Numerous graffiti appear on the vessels on this group (Fig. 85, a-k). Four are painted in matt black on the interior of the foot or on the exterior of the body. The others are scratched into the unfired clay in the same positions. The painted graffiti probably all represent crosses. Among the scratched specimens, the five-point star is common, and the square with diagonals appears once. A few may be interpreted as letters, T, H, X, and P, although in no instance may one be certain of their identification. The symbols are apparently factory marks, the letters possibly initials of the potters.

The date of this ware is established in the thirteenth century, although some fragments found in conjunction with coins of the later twelfth may indicate that its importation to Corinth preceded the conquest of the Latins by a quarter century or more. The date of at least one piece, No. 868, is probably as late as the early fourteenth century, for it was found in a pit with one coin of Guillaume de la Roche and one of Mahant de Hainaut. The provenance is less easy to determine. Both Johns and Waagé favor a site in the Aegean area, and this seems the most reasonable hypothesis at the present time. It has not yet been found on a sufficient number of sites to warrant a more definite conclusion.35

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35 Two sherds in the Museum at Sparta represent the only other specimens known to me, beyond those of 'Athlith and Corinth. This is a possible indication of a centre of production in the
Group II

Similar to the first group in clay and glaze, the second is distinguished on grounds of shape, colors employed, and style of decoration. Small bowls are the only important forms (Fig 86), and these are characterized by a thick truncated cone that nearly fills the interior of the foot. The bodies are shallow. The rims are either vertical with a broad flat lip, a shape paralleled by the contemporary Undecorated bowl No. 293, or angular with a broad flaring exterior projection, resembling that of the plates of Group I. The simple designs are painted in red, green, and brown, the latter sometimes so dark as to appear black. The extreme simplicity of the decoration eschews figure subjects and employs a plain motive, usually a monogram or a group of parallel lines in triangular formation, in the centre, stripes and lines about the southern part of the Aegean. No sherds have been found either at Athens or at Constantinople, and one would hesitate to propose a site in the northern Aegean, especially in that graveyard of unassigned wares, Anatolia.

Of the two fragmentary cups, one follows directly on the models of Group I, and presents the only figure subject in the entire group; the other is quite independent of precedent, and creates a unique manner of decoration in the tongue pattern on the exterior of the rim. The single fragmentary jug belongs to a definite subdivision.
Fig. 85. Drawings of Graffiti on Proto-Majolica Wares.

a, No. 802; b, No. 855; c, No. 833; d, No. 827; e, No. 826; f, No. 828; g, No. 823;
h, No. 842; i, No. 829; j, No. 822; k, No. 821; l, No. 883
body or the inner part of the rim, and grouped strokes on the lip. The occasional appearance of a crosshatched medallion in the centre, and of curved broad strokes on the lip are the only definite ornamental links with Group I.

The monograms are painted on the centre in brown (Pl. XXXVII, a, d-h). Single letters, A, S, and N, are less common than pairs. ΧΒ (Χριστός Βασιλεύς) and ΙΣ (Ἰησοῦς Σωτήρ). The expression of these Christian sentiments and symbols in Greek with the Latin “S” regularly supplanting the Σ may possibly supply some clue to the origin of the ware, and the frequent inversion of the S is perhaps significant.37

A single graffito, scratched within the foot of No. 883 (Fig. 85, l), is definitely triangular in shape, although it may be an unsuccessful imitation of the star form found in Group I. The painted graffito seems never to have been used.

The similarity of the clay and the disparity of the designs in Groups I and II present a tantalizing problem of relationships. The chromatic range of the two groups ought surely to indicate completely separate industries, but the occasional appearance of blue in Group II, though of a somewhat different shade than that used in Group I, brings them again in close association. It is perhaps most satisfactory for the present to imagine that the sporadic instances of blue in Group II are further indications of the influence of Group I, but that its chief source of inspiration was from an entirely different ware. The dates of the two styles are identical.

A possible indication of the ware that furnished Group II with its designs and color range may be seen in two vases, Nos. 894, 895 (Pl. XXXVII, c, i). On these the colors and decoration are essentially the same, but the colors are more brilliant and the delineation more distinguished. The clear shape of the bowl, No. 894, is rather a crisp prototype of No. 888 than an unrelated improvisation. The biscuit is entirely different, reddish in tone and very micaceous. These two pieces may represent

37 This inverted S monogram appearing on No. 839 is the only sure trace of influence exerted by Group II on Group I.
the product of which Group II was an imitation, turned out in a locality remote from the ordinary routes through which Corinth normally imported pottery.

Two other fragmentary bowls, Nos. 896, 897, because of some differences of biscuit, have been placed at the end of the catalogue of Group II vases. These are close imitations of the main group, made, however, in a different centre.

**Group III**

The third group is relatively small, and depends entirely upon Group I for its forms and designs (Fig. 87; Pl. XXXVII, j). The palette is very similar, although a green-blue is sometimes found, and there is a marked differentiation between a matt black and quite purple-manganese. The drawing shows an unfamiliarity with the basic motives, and has a hesitant quality that usually indicates the hand of a copyist. This is the more extraordinary when one considers the biscuit, formed of sharp sandy red clay, firing buff on the exterior. It closely resembles certain Moslem wares found at Corinth, probably Persian, and one would rather expect to find in them the models on which Group I was based, instead of imitations. The date coincides with that of Group I.

**Later Proto-Majolica**

Three groups and several related pieces of wares stemming from the thirteenth century Proto-Majolica types have been found at Corinth. The scarcity of fourteenth century coins and the poverty of the site at that time make precise dating virtually impossible. It is possible to note only that the wares under consideration are later than the ones just discussed, but earlier than the Turkish occupation.

**Group I**

The biscuit is sandy, essentially warm buff in color, but turning rather red at the core. The thin tin glaze has
lost much of its opacity and may occasionally be used over a thin slip. The shapes are largely debased versions of those of Group I of the earlier wares (Fig. 88), and from the same source come the radiating pointed ovals, the pendent triangles, the plump fish, and the gridiron and scale patterns which form the largest categories of design. The bird of No. 919 (Pl. XXXVIII, b) closely parallels the similar figure from 'Athlīth,39 and is surely the prototype of the formalized bird of Turkish times. Blue is replaced by a bluish-green, sometimes appearing almost purely green. The brown is no longer manganese, but a very matt earth color, the quality of which appears

Fig. 89. Proto-Majolica Jugs. a, No. 860; b, No. 931; c, No. 924

plainly on the lower part of No. 927 (Pl. XXXVIII, e) where the glaze has not been carried down sufficiently far to cover all the design. The shape of No. 919 is the only link with the preceding Group II.

GROUP II ("ARCHAIC MAJOLICA")

The characteristics of this group are the predilection for jugs (Fig. 89, b, c), the use of a more opaque white tin glaze, and a range of color and design that so closely parallels the archaic Majolica of Italy that it must constitute the same fabric. The buff or reddish clay is well-refined, and turned very thinly indeed, and the drawing sure and graceful. Included in this group, although its scheme of design and its shape

39 Illustrated by Waagé, Hesperia, III, 1934, p. 135, fig. 6, no. 3.
are unusual, is No. 931 (Fig. 89, b), for the biscuit, glaze, and colors are the same. The group is not very extensive, and we must presume that the Latin governors of the fourteenth century imported some wares from Tuscany at a time when Aegean ceramics were at their lowest ebb.

Fig. 90. Later Proto-Majolica Plate, No. 940

GROUP III

The third group is again probably of Italian origin. It is characterized by a peculiar deep blue color used to delineate the designs which, in the main, owe relatively little to thirteenth century examples and draw chiefly upon the west for models. The bracket-shaped lines flanking the barred oval of No. 937 (Fig. 194) closely suggest developed Majolica examples.
Occasional isolated wares are found, related in shape, color, or design to the Proto-Majolica style. Their importance lies in their suggestion of a number of separate communities adopting and developing the new painted style and tin glazes. No positive evidence for date can be applied to any of the pieces, but their contexts show that none is later than the fourteenth century, and some of them, notably No. 940 (Fig. 90), may belong to the thirteenth. The pale-buff sandy biscuits of Nos. 941 and 942 (Pl. XXXVIII, i, j) rather resemble those of Proto-Majolica Groups I and II, and may be a sign of a slight change in the character of the clay beds as the potters gradually exhausted the original supply. The shields that appear in their centres have a western appearance, although the use of this device on pottery was a common one in Egypt at this time.
CHAPTER V

THE SGRAFFITO WARES

The most widely known of the Byzantine wares are those whose decoration is achieved by cutting away thin lines or broad areas of the covering slip to expose the darker red body of the biscuit. This style has consistently been termed "Sgraffito." It appears for the first time late in the eleventh century, and rapidly became the favorite form of ceramic adornment. It is still a flourishing manner in the Near East.

The Sgraffito technique is subject to many variations, and subdivisions of the general term are essential to a useful classification. Rice segregated his material into three parts, labelling these "Early Sgraffito," "Elaborate Incised," and "Late Sgraffito." Miss Frantz has already demonstrated the difficulties and contradictions involved in this grouping, for the characteristics of the "Early Sgraffito" continue through Byzantine and Turkish times, while the use of painted motives combined with Sgraffito designs, the basis of the "Late Sgraffito" category, occurs in some early examples of the style. Since future discoveries may conceivably extend the date of Byzantine Sgraffito to an earlier period than is now established, the terms "early" and "late" seem best to be avoided.

The present classification is based upon a triple division of the material. The term "Sgraffito," while applying to the entire class, is used specifically to denote those wares whose scratched decoration is limited to fine lines and tiny pricks. The second general group is entitled "Incised-Sgraffito," and uses a much broader tool to engrave outlines or details of design. The third, "Incised Ware," applies to those vessels in which the details of figures and other designs are rendered in the Sgraffito and Incised-Sgraffito techniques while the entire slip of the background is cut away with a broad-bladed tool.

The Sgraffito technique seems to derive from Persia, where it was employed perhaps as early as the ninth century. No Persian originals in this manner have yet been found at Corinth, but the numerous fragments of white Persian wares with pierced or incised decoration frequently encountered in levels of the early twelfth century probably represent one source of influence on the local potters who were at that time experimenting extensively with the new style. The available evidence shows

1 The name is derived from the Italian verb "sgraffiare," to scratch, and is accepted by all contemporary authorities in preference to the term "Graffiato" which was used by earlier commentators on the style.
4 For a previous use of this classification cf. Frantz, loc. cit., p. 431.
that the earliest Sgraffito sherds at Corinth are all of local manufacture, and that none of them may be dated much before the reign of Alexius I. In the early twelfth century, examples from other Byzantine centres begin to appear, and by the middle of the century the importations seem almost entirely to have replaced home production. It is possible that Roger of Sicily carried off the Corinthian potters as well as the weavers during his devastating sack of the city, thus leaving the remaining inhabitants no choice between patronizing home or foreign industry. The second half of the twelfth century witnessed the complete ascendency of the Sgraffito over the Painted wares, and the rise of the Incised-Sgraffito and Incised techniques at the expense of the pure Sgraffito. In the thirteenth century the latter recovered some of its lost importance, but the style as it appears at Corinth had suffered an irreparable loss of dignity, and these later wares are distinctly clumsy and uninteresting.

SGRAFFITO

LATE ELEVENTH AND EARLY TWELFTH CENTURIES

The local origin of the earliest Sgraffito at Corinth is demonstrated by the quality and color of the clay, the shapes and glazes found on other wares of the same date, and the quantity of wasters found scattered about the neighborhood of kilns. There is ample evidence that these potters formed no isolated group, but were identical with the makers of the Plain-Glazed and Painted wares that Corinth produced in such quantities during the eleventh and early twelfth centuries.\(^5\) The chronological limits of the local style cannot be fixed with absolute certainty. The majority of coins found in connection with the sherds are of Alexius I, and the next largest number are of Manuel I. The proportion of seven and a half of Alexius to six of Manuel is significant in the light of the normal proportion of two of Alexius to three of Manuel which obtains in the general summary of Corinthian coins.\(^6\) Furthermore, the number of coins of John II shows a normal proportion to those of Alexius I, but a much greater percentage in relation to those of Manuel. On these grounds we may infer that the local Sgraffito style did not long survive the reign of John II. For its origins, we may note that the number of coins of Nicephorus III to those of Alexius I is about half the normal number, so that the wares can hardly have been made before the last quarter of the twelfth century.

In order to facilitate an analysis of the local Sgraffito styles, the surviving pieces have been divided into four groups, the first three of which are very distinct, the fourth hardly more than a repository for the various cup forms that cannot with certainty be assigned to a definite manufactory. Within certain groups it has been possible to distinguish the work of definite artists. Many of these pieces represent the finest products of the Sgraffito style, and the work, in general, is superior to that of the imported wares that captured the markets in the middle of the twelfth century.

\(^5\) Cf. Chapters II and VII.

GROUP I, THE FINE STYLE
Nos. 946-991. Figs. 91-94, Pls. XXXIX, XL.

The characteristics of this group are the thick white slip and fine, slightly greenish, glaze that are normally applied to both the interior and exterior of vessels. The designs, delicately engraved, are composed largely of rinceaux, zigzags, palmettes, a motive derived from Kufic script, interlaces, and spirals, the latter usually appearing as a decorative adjunct of another pattern. Dotted and imbricated grounds are not uncommon. Figure subjects, often on a large scale, include formalized birds and peacocks, centaurs, serpent dragons, a rabbit, and human beings. The birds relate closely to those of the Imitation Lustre Wares. The only human face thus far recovered, No. 954 (Pl. XXXIX A, g), shows the influence of Persian and Egyptian Lustre pieces.

The commonest shape is the plate, found in two essential forms. The most characteristic is that of No. 980 (Fig. 91, a), with a high, flaring foot, very large shallow body, and notched lip. The other, with rudimentary wide foot, and flat body with vertical rim, exemplified by No. 969 (Fig. 91, b), is an early rendition of the type that was to remain a great favorite among the Sgraffito wares throughout the twelfth century. Bowls are not very numerous, and are confined to the shape of No. 973 (Fig. 91, c), with rather high flaring foot, flat centre, and steep sides.

Attributions to individual hands are dangerous but fascinating. In the first group, certain pots may be assigned to four individuals with a fair degree of certainty. The first of these, "The Zigzag Master," is the most accurate and delicate ceramist that Corinth produced in the Middle Ages (Pl. XXXIX A, e-i). His preference is for a small fat spiral type of elaboration, nestling in close to the main lines of decoration. This mannerism is so distinct that it seems certain that the "Split-Palmette Master"
of Group II is a direct pupil and imitator of his work. He is also fond of the feathered spiral which he executes with unparalleled sureness of curve and delicacy of line. The zigzag, especially in its double form, is a feature found only in his work. His narrow hatched or bead borders, for which he shows an especial predilection, are the best of the Sgraffito renditions of these motives. Anticipations of the Incised technique are found in his use of medallions of rosettes interrupting small bands of decoration, and in the cutting away of the tips of the double Kufic form in which he evinces a considerable interest.

“The Interlace Master,” appears to have been an associate of the Zigzag Master (Figs. 92, 93; Pls. XXXIX, B, a-e; XL). There is the same use of fat little spirals, occasional feathering, and an interest in the double Kufic form. His most characteristic feature is the use of a large central medallion filled with an elaborate curvilinear interlace on an imbricated, pricked, or spiral ground. A peculiarity is the use of small spirals for the background of the central part of the design, with pricks or imbrication for the outer part. Figure subjects are rendered neatly (Fig. 92), and his designs in general are of careful delineation. He lacks, however, the miraculous control of line that makes for the preeminence of the Zigzag Master, and he is inclined to spoil his best work by slovenly detail, as demonstrated by the fine plate, No. 965 (Fig. 93) with its unusual split-palmette motives. The neat drawing of both interlace and double Kufic forms on No. 955 is spoiled by the hasty irregular quality of the spiral forms in the background of the medallion, and the poor rendition of the floral spikes. He is inclined to emphasize the outlines of the designs by noticeably heavier lines, and he uses a compass to mark out the large circular portions of his interlaces. Notable among the preserved specimens of his work is the small fragment No. 967 (Pl. XXXIX B, c), representing a serpent-dragon and a portion of an inscription, in which the words θη[ρίον] and σκότος serve to emphasize the symbolical significance of the monster overcome by a centaur or warrior.

“The Clumsy Master,” parallels the work of the Interlace Master in his use of interlaces and imbricated grounds. He is a painstaking craftsman, but a heavily-handed draughtsman whose manner is stiff and dull. It is rather through slowness
of wit than through carelessness of execution that he sometimes loses the course of his interlaces (Fig. 94). He is the only member of the group who covers the vase entirely with slip, but glazes only the interior and a narrow margin of the upper part of the exterior.

"The Fussy Master" borrows from both the Zigzag and Interlace Masters (Pl. XXXIX B, f-h). He likes the latter's use of the interlace with space-filling small spirals, which he feathers in elaborate imitation of the former. He carries the practice of outlining motives and bands with a broad line to such an extreme that he virtually anticipates the advent of the Incised-Sgraffito style. At his best he is a close rival of the Zigzag Master. At his worst he approximates the poorer productions of the Interlace Master.

The date of Group I is probably to be placed in the first quarter of the twelfth century. Shapes and decorations indicate that it is later than Group III, and coins show a very heavy preponderance of Alexius I. This agrees precisely with a certain amount of evidence in favor of regarding Group I as the immediate predecessor of Group II, and that both groups were the product of a single establishment. The indications of this relationship consist partly in a close relationship of certain motives

Fig. 93. Fine Style Sgraffito Plate (No. 965)
by the "Interlace Master"

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and details in the two groups, certain technical similarities, and more particularly in the discovery of late fragments of Group I with numerous pieces of Group II in a well connected with the potter's shop labelled Agora S. C. 1938. This well was filled up during, or shortly after, the reign of Alexius I, and its contents were largely made up of wasters and broken pots from the factory. It is quite possible, however, that pottery of both groups may have been produced in more than one establishment.

GROUP II, THE SPIRAL STYLE

Nos. 992-1049. Figs. 95-98, 195. Pl. XLI

In this group the white slip extends only to the upper part of the exterior, and the glaze, thinner than the Fine Style, has usually a pale yellow tonality and covers only the slip. There are a number of pots in which a definitely yellow or green glaze, so thin that it seems to be largely absorbed by the biscuit, is added to the unglazed part of the exterior. These pieces form a link with the third group which seems to have played some part in its development. The shapes are, for the most part, of the more advanced type (Fig. 95) but some are definitely retrospective as is the unfinished bowl, No. 1028. The plates always employ a small thick foot with either a vertical or angular rim. One type of bowl, represented by No. 1036, Fig. 95, \( f \), reflects a contemporary form common in the later manifestations of the local Green and Brown Painted Wares. Cups are rare.

In this group the spiral and other curvilinear forms achieve a great vogue. This tendency is presaged in the Fine Style by such vases as No. 980, Fig. 96. The split-palmette is often present in the central medallion, while bands of rinceau and zigzag pattern with prominent spiral detail divided the honors with bands of simple spirals. Figure subjects differ from those of the Fine Style. Birds (Fig. 97), fish, animals, and occasional monsters appear, sometimes confined to medallions, but

\[ \text{Fig. 94. Fine Style Sgraffito Plate (No. 971) by the "Clumsy Master"} \]

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more often designed to occupy the whole interior. The serpent appears alone or coupled with a bird, apparently without moral significance. The only representation of a human subject is the conventionalized face drawn to fit the small medallion of No. 1048. A fragmentary inscription on the exterior of No. 1047 may be restored as ΠΗΣΟΣ(Ε) ΤΟΞΕΜΑΧ (ριστου), i.e., πετε το αλμα Χριστου. Two plates, Nos. 1005 and 1006, bear the same scratched cross within the foot (Fig. 98), apparently the
monogram of the potter, for both seem to be by a single hand.

The centre for the manufacture of this group was located in the establishment known as Agora S. C. 1938. This is demonstrated by the large numbers of broken fragments scattered about in the yard of the factory, and by the quantity of pots recovered from the well. Another factory apparently produced some portion of the material, for No. 1028 was found in the establishment called Agora S. C. 1936. Of particular interest was the discovery of a number of imported Sgraffito pots with purely spiral decoration in the well of the former factory. One might conclude from this that during the reign of Alexius I the growing interest in importations led to the abandonment of the more strictly local and independent ornamental forms that characterized the Corinthian pottery of the eleventh century.

The date of this group may be fixed in the first half of the twelfth century, but not with greater exactitude. An unusually large number of coins of John II found in connection with some of the specimens is probably an indication that it endured until the time of the invasion of Roger of Sicily. There seems to be no certain evidence that it existed in the eleventh century.

The work of at least four good artists may be distinguished in this group, and some of them had definite imitators. "The Split-Palmette Master" is the outstanding artisan (Pl. XLI, a). His use of fat little spirals, steady curves, and full decoration links him closely with the Zigzag Master of Group I. He has a nice sense of proportion, and his pots are the most delicately turned of the whole group. A close imitator of his style selects the same designs, but renders them

Fig. 97. Spiral Style Sgraffito Plate, No. 1011

Fig. 98. Graffito Used by Imitator of the "Delicate Master"

8 See below, Chapter VI, p. 175.
with less skill, so that his larger curves are made with two strokes instead of a single continuous one.

"The Free-Spiral Master" is fond of large spirals, rather angularly drawn, not confined to medallions or bands of decoration, but sprouting unconfinned from larger figures (Pl. XLI, b). He is associated with the Painted Wares by his use of the diamond design on a long stem, a device found only on vessels of Measles Ware.

"The Delicate Master" is represented by only two vases. He is characterized by an addiction to a very fine line, comparable to that of the Zigzag Master, and by a very careful execution, somewhat hampered by an inability to draw a continuous curving line (Pl. XLI, c). He has an inept pupil who uses a large cross scratched within the foot as a monogram (Fig. 98).

![Fig. 99. Profiles of Duochrome Style Sgraffito Vessels.](https://example.com)

Other hands might be identified, but no other individual styles are as distinct as the preceding. The most promising attribution, not advanced for lack of sufficient material, is the griffin of No. 1018 and the large bird of No. 1028, with their flat-topped heads and barred wing feathers, to a single artist.

**GROUP III, THE DUOCHROME STYLE**

Nos. 1050-1081. Figs. 99, 100

The third group, related in many ways to both of the preceding, is distinguished by the use of different colored glazes covering the whole interior and exterior of the vases. The slip, sometimes used all over the biscuit, is normally confined to the interior and the upper part of the exterior. The shapes, associated with those of the Spiral and Fine Styles, seem invariably to represent slightly earlier aspects of those forms, and some of them have close analogies with the Painted Wares of the late eleventh century (Fig. 99).

This same chronological position is indicated by the designs, which are more independent than those of the later groups. They cover a considerable range of
formal and figure motives, and one notes especially the appearance of such purely Imitation Lustre motives as the Kufic and spiral form of No. 1079 (Fig. 100, g) and the bird of No. 1055 (Fig. 100, h). Significant of a slightly later date are the pointed ovals favored by the Tree-of-Life Master, and the roundly-drawn lion’s heads of the Lion Master.

There seems to be no hesitancy about representing the human figure, and warriors appear on two fragmentary plates (Fig. 100, f, j), while a less easily identified personality with full trousers tied in at the ankles occurs on another piece. Some designs are peculiar to this group, notably the “Tree-of-Life” motive (Fig. 100, a, b), and, less conspicuously, the branching twig that is found rather less often. The deer and the rabbit are animal forms, later to become extremely common, now appearing for the first time (Fig. 100, c, h).

The glazes cover a wide range of tone within the main groups of green and yellow. The green is sometimes as pale as that used in Group I, ranging down to a dark bright tone. The yellow is always more positive than that used in Group II, but is commonly encountered in its darker shades, not infrequently as a dark reddish-brown. It is a common practice to use a lighter tone on the interior than on the exterior, a policy dictated, no doubt, by the necessity of preserving as much of the tonal quality of the Sgraffito designs as possible. Quite distinct from the practice of Group II, the exterior glaze is always very thick, so that it retains a glossy quality and its inherent color is less modified by the dark biscuit beneath.

In date, this group is the earliest of the local Sgraffito wares. Numismatic evidence demonstrates that it had gone out of fashion during the reign of Alexius I, and there are a sufficient number of late eleventh century coins to propose that it originated at that time. Its precise relationship to Groups I and II is a matter of considerable difficulty. Elements of both wares are to be discerned in its shapes and designs. It is possible that both of these wares are outgrowths of the third Group, although the second, being the latest, is less affected than the first.

Fig. 100. Duochrome Style Sgraffito Fragments.

a, No. 1052; b, No. 1053; c, No. 1073; d, No. 1059
e, No. 1065; f, No. 1066; g, No. 1079;
h, No. 1055; i, No. 1080; j, No. 1067
The hands of three masters may be discerned among various fragments of Group III. "The Tree-of-Life Master" is the most original of all (Fig. 100, a, b). His use of interlocking circles is probably the indirect inspiration of the interlacing motives of the Spiral Style. The radiating pointed ovals with which he often fills these circles is perhaps prophetic, perhaps the contemporary of this same device as it appears in Measles Ware. Peculiarly his own is the Tree-of-Life motive, based upon Syrian models, and the ingenious detailing of the interlocked areas of design to represent tailless fish. His designs are well organized and executed with considerable skill. He is fond of using a combination of green and brown glazes, though in one example, No. 1053, he experiments with a creamy glaze on the interior, and a streaky brown glaze, reminiscent of the Painted Wares, on the exterior; and in No. 1054 he uses a dark green glaze all over the bowl.

"The Rabbit Master" shows a preference for a large-headed, blunt-nosed rabbit form, derived from Islamic models (Fig. 100, h). He is particularly fond of short curving strokes set in rows to enliven the interiors of his figures. He also produced one vase, No. 1056, with an all-over dark green glaze, but, in general, he likes more variety. One interesting characteristic is his frequent use of a rather thin glaze on the exterior.

"The Lion Master" specializes in large figure subjects, firmly drawn in outline, with rather hasty detail (Fig. 100, d). He is less experimental in color combination than his fellow-artists, adhering always to a pale green interior and a thick yellow exterior. The delineation of lions is quite similar to that found on some vessels of Measles Ware, in which style he may also have worked.

**GROUP IV, ASSORTED CUPS**

Nos. 1082-1102. Figs. 101-102

It is already apparent from the discussion of the three preceding groups, that the peculiarities of each are sometimes encountered in another; and that while the bulk of the pottery of each group may be attributed with reasonable certainty to separate workshops, there were no patent laws in Byzantine Corinth to prevent frequent borrowings of style or even close imitation. Group IV was created solely to accommodate a number of types of cup that do not exactly fit the techniques of any of the first three groups, and yet are obviously of contemporary local manufacture.

The first type of cup as represented by five fragments, Nos. 1082-1086, is closely related to Group II in shape, and to Group I in design and in color and texture of the glaze. In one piece, No. 1083, the glaze is definitely yellow, with a thick yellow application on the exterior strongly reminiscent of Group III. The decoration is confined to a central medallion and to a band below the rim. The spiral forms are subordinate to the figures of the zigzag and rinceau motives of the bands (Fig. 101, a, b).

The second type is composed of shallow cups, Nos. 1087-1090, with flat button base and pointed lip (Fig. 102). The fabric is thinly turned, and the decoration
neatly rendered. The sole designs are found within a small depression at the centre, sometimes filled with a low boss, and consist of rather badly drawn human faces in front view precisely filling the circle (Fig. 101, c). The slip and thick creamy glaze, applied all over the cup, are strongly suggestive of the first group.

The third type, with thick button base and broadly conical body, Nos. 1091-1097, is similar in shape to Plain Glazed local cups of the late eleventh century. The decoration is placed in the centre, and its forms, usually a radiating type such as the pointed oval motive, suggest a connection with Group III. The similarities in drawing between the works of the Tree-of-Life Master and the design on No. 1091, Fig. 101, d, postulate his authorship for this particular piece. A single example of a small formalized bird, seen on No. 1093 (Fig. 101, e), displays a close connection with contemporary local Slip Painted and Imitation Lustre Wares. The human faces of Nos. 1094 and 1095 (Fig. 101, f, g) are superior in draughtsmanship to those of the second type, and bear some connection with the conventions for nose and eye-

Fig. 101. Early Twelfth-Century Sgraffito Cup Fragments, Group IV.

a, No. 1082; b, No. 1086; c, No. 1087; d, No. 1091; e, No. 1093; f, No. 1094; g, No. 1095; h, No. 1099; i, No. 1102
brows demonstrated on No. 1048 of the Spiral Style. The light grey-green color of the glaze, used, like the slip, all over the cup, is quite independent of the tones found in the other groups. One piece, No. 1092, has a brownish tone. Two fragments, with shallower bodies than usual, Nos. 1096 and 1097, seem to imitate the standard of this type, but the drawing of the formalized birds is very sketchy and unskilled.

The fourth type, no complete shape of which has been recovered, shows the late eleventh-century interest in reverse gentle curves in the shaping of the high rim, Nos. 1098-1101. The designs of interlocking circles with tailless fish compressed into the overlapping areas (Fig. 101, h), and the use of radiating pointed ovals recall the mannerisms of the Tree-of-Life Master, although the execution is distinctly imitative and inferior. An interest in figure subjects is shown by the representation of an animal attacking a serpent. Far more significant, however, is the rendition of the Crucifixion on No. 1102 (Fig. 101, i), the only example of a scene from the Life of Christ thus far found at Corinth. The goblet form is also unique in the local Sgraffito wares.

No satisfactory chronology is possible for the types of Group IV. Their close association with Groups I and III suggest that they were made in the last quarter of the eleventh and the first quarter of the twelfth centuries.

**Developed Style—Middle Twelfth Century**

Nos. 1103-1292. Figs. 103-110, 196-204. Pls. XLII-XLIV

This category includes the larger part of the Sgraffito wares found at Corinth. That several centres of production were active at this time is demonstrated by the varying character of the biscuits, but the universality of the designs manifests a single definite leadership supplied by some site as yet undetermined. During this period the ceramic industry of Corinth dwindled rapidly, and the few surviving examples of local production are entirely dependent upon the imported wares for their inspiration.

The biscuits show a very considerable range of color and consistency. For the most part they are definitely red in color, sometimes rather dark, more often light-red or reddish. There are a fair number of pieces with a brown or buff biscuit, though the latter are quite infrequent, for the pale tone of the clay offered insufficient contrast in tone with the white slip through which it was exposed. A few vases with
a fine, thin, red biscuit, from which almost all impurities have been removed, seem
to belong to the earliest period of this style. The average biscuit, also positively red,
but less well refined, with frequent white, brown, and black grits, and of less firm
consistency, appears at about the same time, and dominates the market for the dura-
tion of the century. The buff and brown biscuits seem not to be limited to any definite
chronological division, and several of them may belong to the ordinary red class, the
difference in color resulting from accidents of firing. Under these circumstances it
has seemed futile to attempt a description of the biscuit of each piece included in the
catalogue, only unusual specimens being noted.

There is no general rule that may be proposed governing the use of slip on these
developed Sgraffito wares. It is white in color, though a few specimens show a
greyish or buff tinge, and is usually found on both exterior and interior of the vessel,
although often it is applied very thinly to the exterior. Many pieces were slipped
only on the interior, with a touch about the upper part of the exterior. The trans-
parent glaze, ranging from colorless to cream or yellow, from pale to dark green,
or with, rarely, a purplish-brown tone, may appear all over, or be limited to the interior
with a sufficient application on the upper part of the exterior to ensure that the lip
is completely covered. Very often the glaze on the exterior is thinner and paler than
on the interior. In a few rare instances different colors are used on the interior and
exterior.

The shapes, in general, show an advance over those of the earlier Sgraffito wares
(Fig. 103). There is a marked preference for plates with wide rudimentary foot and
very high, nearly vertical rim. At the same time the large shallow plate with high
flaring foot continues a popular form of the early Sgraffito Group I, and the smaller
shallow plate with simple low foot becomes increasingly prevalent. Examples with
angular rims are not very common. The ordinary bowl of this type has a low foot
and deep body, although larger forms with shallower body, turning out slightly to
meet a low vertical rim are very numerous. Some of the finest pieces show a very
high flaring foot, and deep, almost hemispherical body. The deep bowl with broad
flat rim, common in the earlier imported Green and Brown Painted style, is very rare.
A single cup is insufficient for a satisfactory study of this particular form. The lone
specimen, No. 1280, seems based upon imported Plain-Glazed White wares. Goblets
with broad bases vary considerably in the treatment of the body, sometimes showing
the inverted cone of No. 1281, more often a small shallow body with high rim. Covers
of the ordinary type, but with a broad-topped handle, are often found.

One curious shape, exemplified by Nos. 1290, 1291 (Fig. 204, d, e), has been
tentatively called a spindle in the catalogue, although its precise function is uncertain.

9 Fragments of a large plate, No. 1164, with this type of biscuit were found in a well with
two coins of Alexius I, and other examples of the same fabric are usually encountered in strata
with a strong preponderance of coins of the same reign.

10 Cf. Nos. 1137, 1160 from the well of a potter's establishment where they were found in
connection with coins of Alexius I and local Sgraffito vases of Groups I and II.
Fig. 103. Profiles of Middle Twelfth-Century Sgraffito Vessels.

a, No. 1103; b, No. 1125; c, No. 1137; d, No. 1138; e, No. 1140; f, No. 1141; g, No. 1143;
h, No. 1173; i, No. 1185; j, No. 1207; k, No. 1222; l, No. 1249;
m, No. 1251; n, No. 1252; o, Nos. 1262 and 1263
It consists of a thick tubular neck with a flat thick rim at one end and, at the other, a small globular body terminating in a small open projection. Several unglazed examples of this shape, some dating from the Roman period, have been found at Corinth, but the glazed specimens with Sgraffito decoration are quite rare. A fragmentary thymiaterion, No. 1292, repeats an unusual, though by no means unique, type of Byzantine utensil.\(^\text{11}\)

The designs cover a large number of themes, but may be divided into two general types, those with geometrical or foliate design, and those with figure subjects. In the first type, the spiral, confined to medallions and bands, is probably one of the earliest designs, and does not seem to have outlasted the reign of John II (Fig. 104,\(^a\)).\(^\text{12}\) The split-palmette is used in its purer curvilinear form in the second quarter of the twelfth century, and thereafter degenerates into a serrated figure with a broad split completely through the centre (Fig. 105). Bead borders rapidly degenerate to curved hatchings, and the Kufic figure is generally debased, except in the rare instances in which it is used as a broad motive on an imbricated ground. This type of background is almost universally employed for medallions and for broad bands of decoration (Pl. XLIV). The rinceau sometimes occurs as a broad figure, but is normally purely linear and rapidly degenerates to a hasty scrawl quite indistinguishable from the decadent zigzag, a motive used in its precise form very sparingly. Interlaces of

\(^{11}\) For a thorough discussion of other thymiateria of this shape see Xyngopoulos in 'Αρχ., Εφ., 1930, pp. 127 f.

\(^{12}\) Cf. the bowl found on the North Slope of the Athenian Acropolis mentioned below on p. 135, note 16, and the prevalence of similar decorative forms on local Sgraffito of the same period.
the figure-eight, angular, or arched type are common in medallions and in broad bands, sometimes combined with a simple vegetable design (Fig. 106). The guilloche is scarce, and appears to be limited to the second quarter of the twelfth century. Chevrons, spirals, and a new motive probably derived from the palm branch are sometimes encountered in widely spaced open rows encircling a figure subject, performing an intermediate role between the medallion type of design and the unconfined style of design that was usually preferred for figure subjects.

In the second type, birds, animals, and fish abound. Some of the birds are surely eagles, while others as surely are not, although an attempt to allot them to their proper species leads to most unconvincing results. They are often drawn with great care and skillful freedom, qualities which appear even in the smaller birds confined within medallions (Fig. 107; Pl. XLIV, e, f), although more effectively in the larger representations (Fig. 108; Pl. XLII, a-c). Plump fish seem to belong to a single type (Pl. XLII, i, j), and the slenderer varieties of the local Sgraffito, Group III, never occur. Among the animals the feline type is the most common, and these have generally been termed lions in the catalogue unless some very marked characteristics of a different breed may be discerned (Pls. XLII, e; XLIII, a). All are probably derived from the Persian cheetahs, but since none of these species was native to Greece it is not unnatural that the Byzantine potter interpreted his subjects freely with little opportunity to verify the fidelity of his representations. A dog-like creature on No. 1283 (Fig. 204, b) is probably a derivative of one of the preceding types. Rabbits are still rare, and are not yet confused with the deer, whose popularity grows during the middle of the twelfth century (Pl. XLII, f). Winged griffins and other monstrous forms show close connections with oriental influences (Pl. XLII, g, h), whose existence is emphatically proclaimed by the fine representation of the head of an Asiatic camel on No. 1112 (Pl. XLII, d).

If the domination of Persian themes is felt generally in the realm of decorative and animal figures, it is almost totally absent in the now increasing field of human representations. The Islamic character of the horse and rider of No. 1181 (Fig. 109),

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Fig. 106. Sgraffito Plate, No. 1174

Fig. 107. Sgraffito Bowl, No. 1250
apparent in the drawing of the animal and in the costume of the man, ceases entirely in the lively warriors with craggy features and Byzantine dress that establish a new and interesting element of design (Pl. XLIII, c, e-m). Most of these men are warriors with long curling locks falling down their backs, clad in pleated tunics or chain mail with short pointed caps on their heads. They wield swords, and protect themselves with shields, either round or shaped like a pointed oval. The solitary man with a mace on No. 1275 is also unique in holding an hexagonal shield. The headgear of the warrior on No. 1121 is probably to be interpreted as a helmet, and it is quite possible that the queer pointed caps of the others represent a conventional rendering of a similar type of defensive covering. The only appearance of the spear occurs on No. 1181.

The costumes of these figures, because of the fragmentary state of vessels, are less easily reconstructed than those of the warriors of the Incised-Sgraffito class. Two sherds are of especial importance. The swordsman of No. 1182 wears over a pleated tunic a scalloped leather tabard without sleeves. The mace-bearer of No. 1275 is clad in chain mail with a heavy pleated fustanella worn about his hips. The importance of this latter piece is very considerable, for the details of the costume, often shown on Incised-Sgraffito figures, are very clear, and make it certain that the fustanella exists as an independent garment and is not an elaboration of the lower part of a tunic. It is consequently demonstrable that this characteristic garment of latter-day Greece was in common use as early as the twelfth century in Greek lands.

The objects of attack very rarely appear. The horseman of No. 1181 is assuredly slaying a serpent-dragon, and as such may be regarded as the type of St. George or St. Demetrios, showing a Christian theme despite the definite imitations of Persian drawing and costume. In No. 1279, a man is receiving a downward cut from a sword, and his front-view face, despite the obvious crudeness of the drawing, seems to reflect the anguish which it occasions. Two men are crossing swords on No. 1191. Scenes of ordinary combat thus seem to be taking their place alongside the symbolical scenes of Good triumphing over Evil. The man with a falcon on his wrist, No. 1124, illustrates the advent of genre subjects. Mythology survives in No. 1221 with its rendering of Perseus with the head of Medusa. The hero is clad in mail, the Gorgon

![Fig. 108. Sgraffito Plate, No. 1106](© American School of Classical Studies at Athens)
head curiously rendered with the snakes misinterpreted as a high comb. The appearance of this subject is probably due to the artist imitating a painted or carved monument of the classical period.

Heraldic heads, usually of animals, but occasionally of men, are distinct phenomena of this group. An interesting specimen is No. 1259, probably to be identified as a sheep (Pl. XLIII, b). Suggestive of western influence is the leopard head on No. 1271, its open jaws enclosing a human arm. The jutting chin of the human head of No. 1231 aligns the type with that of the average warrior type, but the stiff, mane-like hair is unique in this connection and may reflect the influence of the more unusual animal forms.

The headdress and the lack of a beard seem to rule out an interpretation of this scene as David with the head of Goliath.
Graffiti, painted or scratched within the foot, are often found (Fig. 110). These may represent single letters, such as X, M, or Δ or a monogram composed of two, ΔT. In the latter case they are the initials of the potter himself, as is shown by their appearance on Nos. 1195 and 1196, vases whose decoration is apparently the work of a single individual. Symbols, such as the five-pointed star and the handleless double-axe occur, the latter appearing also in connection with other symbols or letters on No. 1220. These may be interpreted either as factory marks, or as the trade marks of the potters themselves.

The date of the group may be established within reasonably close limits. Its origins must be sought early in the century, as is shown by the discovery of some specimens in wells with coins of Alexius I at Corinth. Thus No. 1164 informs us that the Kufic figure was already debased at this early date, while Nos. 1137 and 1160, coming from a well in the Agora S. C. 1938 potter’s factory, suggest the models from which the spiral style of early Sgraffito Group II was derived. There is no evidence for presuming that importation on any large scale occurred at this time, a situation apparently duplicated at Athens, where a deposit of vases, found in a pit with fifteen coins dating before No. 1118, contained but two Sgraffito pieces of importance, both of which are distinctly experimental in character, and predecessors of the Developed style.¹⁵

The continuation of the spiral style during the second quarter of the century, and the appearance of a developed technique of broad figures on imbricated grounds is demonstrated by a deposit of two vases on the North Slope of the Athenian Acropolis where they were found in a small storage pit together with two coins of John II.¹⁶ There can be little doubt but that this reign marked the culmination of the medallion technique, although there is no reason to doubt, and little to prove, that the large free figure subjects existed, to some extent, contemporaneously. The collapse of the medallion style may be detected in the numerous representations of large birds and animals encircled by an open row of chevrons, sometimes with a band of pure design near the rim. These are commonly associated with coins of Manuel I under whose rule the Sgraffito style embarks upon a more liberal manner of decoration, to which policy its rapid decline may be attributed. The Developed Sgraffito manner never occurs in closed deposits later than the reign of Manuel I, and seems surely not to have survived the end of the twelfth century, and the Latin conquest that immediately succeeded it.

**Late Twelfth and Thirteenth Centuries**

Nos. 1293-1373. Figs. 111-114, 205-206. Pl. XLV

A very marked decline in the execution of the Sgraffito style appears in the latter part of the twelfth century and continues throughout the thirteenth. This is due in

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Fig. 110. Drawings of Graffiti on Middle Twelfth-Century Sgraffito Vessels.

a, No. 1208; b, No. 1195; c, No. 1246; d, No. 1220; e, No. 1206; f, No. 1186;
g, No. 1160; h, No. 1225; i, No. 1177; j, No. 1247
part to the inevitable falling off of so carefully designed a technique, but its utter collapse during the thirteenth century was undoubtedly hastened by the rapid decay of Corinth at that time. Shapes and fabrics struggle for a while to maintain the standards of the Developed manner, and then succumb to clumsy forms and coarser clay. The designs decrease in variety and become increasingly stereotyped and dull. Local products are more common.

The biscuits of the vases of this group rarely appear as red as those of the preceding, and the increasing number that are nearly or entirely buff suggests that the foci of production have been changed. The clay, for the most part, is less compact and permeated with more frequent and larger grits and other imperfections. The slip, usually white, and the glaze are normally confined to the interior, both extending sufficiently onto the upper edge of the exterior to ensure a thorough covering of the lip. Both are thinner than before, and their application is frequently very careless. The paucity of Sgraffito decoration on the interior of many of the vessels perhaps inspired the decorators to attempt some atonement in the large interlocking circles, painted in white slip, that sometimes adorns their exteriors. The greens and yellows of the glazes often lose their clarity of color and appear muddy and unattractive.

The shapes continue for some time to repeat the simpler forms of plates and bowls of the Developed style (Fig. 111). Their deterioration is signalized by thicker and coarser types of foot, and a tendency to thicken the biscuit of the body very markedly in the centre. The occasional thick squat cones pendent from the centre within the foot are perhaps a reflection of a similar mannerism prevalent in the contemporary Proto-Majolica wares. The new forms are marked by a fondness for broad low ridges about either side of the body, and an interest in curving, ridged, or grooved rims.
The numerous covers belonging to this group probably all date from the earliest part of its development, for their forms are identical to those of the Incised-Sgraffito Group, and the method of decoration is very similar (Fig. 112). None of them need be later than the last quarter of the twelfth century. A single fragmentary flask, No. 1373 (Pl. XLV, g), demonstrates the persistence of that common shape, and the utter abasement of which the thirteenth-century designers were capable.

The designs repeat some of the simpler formulae of the Developed Sgraffito style for the duration of the twelfth century, and possibly for a brief period thereafter. Medallions return to favor, although the imbricated grounds are few and the engraving is coarse and summary. Usually it is replaced by brusque dots or quick hatchings. Broad bands near the lip contain interlaces and zigzags, and central designs rely increasingly upon large circles with insignificant interior detail, such as stars, crosshatched medallions, or smaller concentric circles (Fig. 113). Radiating, crosshatched diamonds supply a new and free note in central designs. Flat rims are prone to crosshatchings, and this mannerism quickly replaces the broad bands below the lips of bowls. Pendent triangles and single spirals assume size and importance in the later phases of this group, concurrently with the simplification of design and the decrease in quality of slip and glaze.

The figure subjects are very limited from the first, and gradually disappear entirely. Some of these, such as the heraldic griffin head of No. 1371, the birds of Nos. 1333 and 1370, and the rabbits of Nos. 1322 and 1345, show a succession of decadence from the keener and more realistic forms of the third quarter of the twelfth century (Pl. XLV). The continuation of this decline may be marked in the birds and fish of Nos. 1368 and 1369, important examples for revealing the part played by summary execution in the collapse of figure decoration. Lions and rabbits are rapidly reduced to simplified motives of decoration within medallions. The lion's head in front view on No. 1299 stresses the lack of interest in forceful representation, and the willingness of the decorator to magnify the simplified figure, without elaborating it, to cover the whole interior. Combinations of figures, such as the lion pouncing upon a deer, are rare, and their dependence upon Developed models is apparent in the frequent retention of ungainly floral spikes and sprays as in No. 1297 (Fig. 114). Most of these must have been
Fig. 113. Thirteenth-Century Sgraffito Ware. a, No. 1308; b, No. 1309

Fig. 114. Thirteenth-Century Sgraffito Plate, No. 1297
made before the end of the twelfth century, although the novel motive of a large bird seizing a rabbit on No. 1295, and the very plump form of the rabbit and the drooping neck of the lion on No. 1344 are symptomatic of the thirteenth.

The date of the style is established by a variety of evidence. Two plates, Nos. 1293 and 1294, were found in a storage pit with fragments of Proto-Majolica pottery and two coins of Guillaume Villehardouin. These show plump rabbits on coarsely imbricated grounds, fitted into fair-sized central medallions. Similar vessels were found in a cistern in the Athenian Agora in a stratum dated by Miss Frantz in the middle of the thirteenth century. Symptoms of the decadence appear long before this time, however, and may be illustrated specifically by a debased form of lion on a plate from the same cistern, but apparently dating from the late twelfth century. This early decline of the style is confirmed by the common association of similar pieces with coins of Manuel I in the Corinth excavations. Coins of the last quarter of the twelfth century are relatively scarce at Corinth, and it is probable that the issues of Manuel continued to be used for some time after his death.

No satisfactory date has yet been determined for the end of the style, as represented by the coarse vases with large and careless geometrical designs. It is doubtful if any of these may be dated before the period of Guillaume Villehardouin, and the very sketchy formalized bird that sometimes is found in place of the geometric forms suggests the Turkish rather than the Manuelesque type. Probably these continued to be made during the fourteenth century, and may even have persisted until the abandonment of the site at some time before 1400.

PAINTED-SGRAFFITO WARES
Nos. 1374-1428. Figs. 115-119, 207. Pls. XLVI-XLVII

In the first half of the twelfth century and again in the thirteenth century there appear certain wares in which designs in the Sgraffito technique share the decorative honors with patterns executed in the Green and Brown Painted style. The combination of the two manners does not attempt to weld a unified form of ornament as in the Measles style, but each maintains its own peculiar integrity. The preponderance of one technique over another varies with the individual specimens, but the sum total is virtually the same for both. The term "Painted-Sgraffito" is designed to cover all examples in which this collaboration is encountered.

17 Hesperia, VII, 1938, p. 433.
18 Ibid., pp. 432 ff., and p. 453, fig. 14, A76.
19 These wares were assigned by Rice, Byz. Glazed Pottery, pp. 40 ff., to a category entitled "Late Sgraffito Ware" (Group B3). It was difficult to maintain this heading, for, on the one hand, there was a considerable disparity of date and style among them, some of the pieces being almost contemporary with the earliest Sgraffito, and, on the other, there is a distinct development of the Sgraffito style in the thirteenth century that has little relation to the Painted-Sgraffito Wares.
THE SGRAFFITO WARES

EARLY TWELFTH CENTURY

This group is represented by many plates and bowls whose interior surface is generously covered with designs, usually formal in character, in green and brown paint and with Sgraffito engraving. They belong, for the most part, to a single locality which was certainly not Corinth, but might possibly be the same as that which produced the fine series of Green and Brown Painted bowls, Nos. 442 f.20 They are generally distinguished for their careful execution and for the brilliant effect of their designs.

The clay is definitely red in color, sometimes fired almost to a brown tone. It is relatively soft in texture, and has been quite thoroughly purified. The biscuit is turned thinly and with care, so that the resultant shapes are clear and neat. The white slip is usually applied all over the vase, though thinly on the exterior for the most part. The transparent colorless or pale cream glaze is almost always limited to the interior, extending slightly onto the upper part of the exterior in order to ensure a complete covering for the lip.

Although there are some notable omissions, the shapes parallel closely those of the first half of the twelfth century as shown by the Sgraffito wares, especially a plate with a wide rudimentary foot, No. 1377. A close connection between this ware and the Green and Brown Painted styles is evinced by the large bowls with high, flat-lipped rims, or with broad flat rims and deep, rounded bodies. The preference for a very few standard shapes is an indication of a very limited provenance.

The designs are based largely upon the scheme of a central medallion encircled by successive bands of decoration, Pls. XLVI, XLVII. The very prominent use of the spiral (Fig. 115), and to a lesser degree, of the rinceau, the broad radiating stripes of paint, often vigorously curved, and the rarity of broad motives on imbricated grounds, all combine to aid in determining the date. Birds are the only figures to appear, and these are unusual for the use of a long-necked species that is peculiar to this group (Pl. XLVII, j, k). These are rendered on a large scale, placed freely

20 See above, p. 76.
in the field. A single small formalized bird perched on floral sprays within a medallion, No. 1405 (Pl. XLVII, i), seems later than the other pieces, a conclusion supported by the careless splashes of color on the main design, and by the gritty biscuit that is dissimilar to that of the group.

The date of the group seems fixed in the first half of the twelfth century. The evidence at Corinth comprises one bowl, No. 1402, found with the deposit of Sgraffito vases in the well of the Agora S. C. 1938 factory with coins of Alexius I, and the general association of the pieces with coins of Alexius I and John II. With this dating the evidence afforded by shapes and designs agrees. That the style continued until the middle of the century is suggested by occasional coins of Manuel I, and by certain designs, such as the gridiron pattern, so commonly found on Incised-Sgraffito plates of that time. The cistern in the Athenian Agora, already mentioned,\(^{21}\) contains several pieces of this ware in a stratum that accumulated about the middle of the twelfth century.\(^{22}\) The style suffered a severe eclipse in the second half of the century and is apparently represented by only two pieces at Corinth, No. 1405, with its thick red biscuit and bird medallion, and No. 1400, whose central triple spiral and general shape suggest a conscious archaizing betrayed by the clumsy biscuit and splashes of green paint.

Only two graffiti were found in this group. The crosshatched area of No. 1388 is too fragmentary to reproduce, but is notable in that it is placed on the exterior of the body. The scratched cross within the foot of No. 1398 (Fig. 207) suggests connections with certain of the Sgraffito wares.

**Late Byzantine**

The virtual extinction of the Painted-Sgraffito style during the second half of the twelfth century was probably due to the fact that the popular Incised manner furnished somewhat similar tonal contrasts of decoration, and had the advantage of achieving them through a single technical method. A few fragments bear witness to occasional efforts at combining the Painted decoration with Sgraffito or Incised-Sgraffito decoration at this time. In these instances the paint is splashed on in large spots or streaks without much consideration for the design. Thus a fine bowl, No. 1400, illustrates the breakdown of the orderly forms of the Painted addenda used in the first half of the twelfth century. The characteristic thirteenth-century type of rabbit on No. 1406 is drawn with considerable care, but the green decoration is irregular and thoroughly casual. We may infer from these and other instances that nearly a century of indifference intervened between the two flourishing periods of the style, a conclusion supported by the paucity of specimens from that period.

About the middle of the thirteenth century the vogue for Painted-Sgraffito experienced a renaissance, which continued into Turkish times. Interest is more...

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\(^{21}\) See above, p. 140.  \(^{22}\) Frantz, *Hesperia*, VII, 1938, p. 432, "Period II."
evenly divided between the two types of decoration, and the paint is applied with greater care. It is significant that the Painted designs bear little or no relation to the Sgraffito motives, but are considered entirely independent entities. Green is the favorite color, but brown often occurs. This revivified style divides into four distinct groups to which all but one of the Corinthian pieces may be assigned.

Group I (Nos. 1406-1407) serves as a repository for two examples that continue the decaying Sgraffito tradition into the first half of the thirteenth century. No. 1406 has already been cited as showing the persistent inferiority of the Painted decoration at this time. No. 1407 serves much the same purpose, for the paint is streaked on carelessly and irregularly, neither amplifying the Sgraffito design nor attempting to form any organized decoration of its own (Fig. 116). Subject, drawing, and the use of many handles supply the date. The light color of the biscuit with its many impurities differs sufficiently from that of 1406 to show that two centres of production are represented, and that this group, lacking the unity of the others, symbolizes the experiments of essentially Sgraffito workshops in chromatic garnishing.

Group II (Nos. 1408-1419) comprises a number of small plates and bowls, the latter favoring either a thick low foot containing a conical projection, or a very high foot, thinly turned (Fig. 117). The clay is sandy and rather buff to reddish-brown in tone. The exterior, sometimes covered with a thin reddish slip on which large circles are painted in white slip, is otherwise left plain, or, more rarely, washed over with the same rather thin white slip that is always present on the interior. The transparent glaze ranges from colorless to yellow, green, or yellow-green, but the tones are pale and do not detract from the designs. These are principally executed in Sgraffito and comprise stylized birds, and occasional
animals, in the centre with grouped lines enclosing the upper part of the body and
the upper part of the rim. Interesting and unusual types are the cock of No. 1413,
the horse of No. 1415, and the bird raising a claw to its bill on No. 1419 (Fig. 118).
The central figure may be replaced by simple concentric circles, and pendent
triangles and circles are to be found at times on the upper part of the body.
The most elaborately planned scheme of decoration, that of No. 1412, includes
a central medallion and four bands of Sgraffito decoration, using the character-
istic crosshatchings of the thirteenth century, but reverting to earlier
models in the running spiral. The small medallions, each with its stylized bird,
that encircle the centre of No. 1414 introduce a new approach to the problem
of ornament. The Painted decoration, always green, remains rather casual,
although a definite attempt at order may be seen in the streaks brushed inward from the lip.

The date of this group would seem to be quite late. It is found in connection with Proto-Majolica sherds and even later Painted styles, although never in purely Turkish contexts. We may consequently place it in the second half of the thirteenth century and the early part of the fourteenth.

Group III (Nos. 1420-1424) is distinctly clumsy in both fabric and decoration. The biscuit is formed of thick soft clay, generally tan in color. Small bowls with inelegant vertical rims simulating those of the Proto-Majolica wares supply the usual form, although a single plate, deriving its fundamental elements from the same source, has been found (Fig. 119). The common motive of decoration is a Sgraffito fish, adapted from Proto-Majolica examples, with spots and spirals Painted in brown. In one example, No. 1423, the sole ornamentation seems to have been a band of Sgraffito hatchings alternating with large spirals. The glaze is thin,
poor, and rather yellowish. Like the dirty slip it is confined to the interior, with a slight extension to include the upper part of the rim on the exterior. The dependence of shape and design upon Proto-Majolica wares places it in the thirteenth century.

Group IV (Nos. 1425-1427) is related to Group II in its choice of designs, and may possibly have been an inferior product of the same factory. The biscuit is always coarser and the shapes ungainly, but the formal birds, grouped lines, and pendent triangles are the same. The most conspicuous element of this Group is the lack of a covering glaze. It prefers brown to green for the painted spirals, circles, and radiating stripes with which it enlivens the white of the slip and the fine Sgraffito lines. All of these mannerisms ally it to the unglazed contemporary Green and Brown Painted Group. A date in the late thirteenth century or early fourteenth is to be inferred because of the similarities to Group II.

Unrelated to any of the preceding groups is a unique piece, No. 1428. The clay has a very sandy texture, and the exterior is covered with a thick black glaze, the same material being used for the stripes on the rim and across the centre. The interior glaze is curiously mottled, partly due to the streaking of the dark stripes which, thinned down, appear as brown, but the chief factor is almost certainly some defect in the admixture of pigment and glaze. The resultant yellow-brown tone is without parallel in Corinth. The stylized bird, rendered in Sgraffito in the centre, shows a certain kinship to those of Groups II and IV, and suggests a somewhat similar date.

**SGRAFFITO WITH RELIEF DECORATION**

Nos. 1429-1430. Fig. 120

Two fragmentary plates form a very unusual class, for their decoration consists partly of sgraffito designs and partly of small reliefs impressed with a stamp, the outlines of the figures and some of their interior details being emphasized by fine sgraffito lines.

The biscuit is quite sandy and strongly red in color. It does not seem to be related to any other class, and consequently postulates an otherwise unknown centre of production. The white slip is applied all over the vessel, but the transparent green glaze, very similar in color and texture to that of Group I of the early Sgraffito wares, is limited to the interior and the upper edge of the exterior. The sgraffito designs are scantily preserved, but sufficient remains of the broad decorative band of No. 1429 to determine that although the motive of a rinceau on a pricked ground is not unusual, the delineation is strongly individual, while the arching lines that frame the relief designs are unique in arrangements, suggesting a derivation from a representation of crossed wings.

The reliefs are achieved by pressing a die onto the surface of the plate, so that

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23 See above, p. 83.
the figures appear in a shallow depression. The dies vary in size and shape, although they are roughly rounded throughout. The cutting of the intaglio cannot have been very sharp and the edges of the modelling, further obscured by the slip, called for a certain amount of sgraffito emphasis. The subjects of these stamps are very individual. The small animals in procession on No. 1430 seem not to relate to any of the ordinary types of animals on early Sgraffito vases (Fig. 120, b). The griffin carrying off an animal on No. 1429 presents a motive common in the art of the Near East, but ignored by the Byzantine potter (Fig. 120, a). The human figure on the same plate suggests by its nudity and attitude of dejection a representation of Adam mourning the loss of Paradise, symbolized by the cypress tree. This interpretation of the scene agrees with the customary Mediaeval limitation of nude figures to scenes of the Creation and Expulsion. The remains of a second small panel from this vase suggest a naked bent knee, and the whole may have originally been planned to depict scenes from Genesis interspersed with symbolic designs.

The shape of the plates, the slip and glaze, the use of distinct broad notches on the lip, all suggest a connection between this ware and Group I of the early Sgraffito wares. To these similarities we may add the plump close spiral details of the rinceau and the use of a pricked ground. Scanty though the remains of this fabric may be, the likelihood that it furnished the inspiration for one group of Corinthian potters may not be overlooked. On these grounds it is to be dated about the first quarter of the twelfth century.

**INCISED-SGRAFFITO**

The term Incised-Sgraffito has been coined to cover several groups of pottery in which the designs are preponderantly sgraffito with some incised motives, or in which the incision is of a purely linear character. Except for a few late pieces, this style is largely an intermediary form between the pure sgraffito and the developed incised techniques. The majority of the pieces belong to the last three quarters of the twelfth century, although there was a revival of the manner about the middle of the thirteenth century.

The first faint indications of the incised technique have already been noted in
connection with the early sgraffito products. The first examples of the incised-sgraffito manner, none of which seems to be earlier than the reign of John II, are clearly experimental. The majority of the motives are purely sgraffito, and such a specimen as 1446 with Kufic and figure-eight interlaces outlined with a broad incised line clearly betrays an effort to adapt the existing schematic repertory to the new technique. Contemporary with these early experiments may be seen the growth of a new series of designs which eschews the curvilinear features of sgraffito in favor of straight lines and angles, a manner eminently appropriate to the greater limitations of the broader cutting-edge. The potters apparently found almost at once that the incised method might best be employed either as an adjunct to the sgraffito technique or as the background for the principal motive. They seem, however, to have spent about a half a century exploring the possibilities of the first alternative before bringing the second to its logical conclusion, and it is with these earlier combinations and derivations that we are primarily concerned in this category.

The Incised-Sgraffito wares of the twelfth century may be subdivided into three groups on the basis of the disposition and type of design employed.

I. The Medallion Style

Nos. 1431-1490. Figs. 121-125, 208-210. Pl. XLVIII

The first, and earliest, group is termed the "Medallion Style" for the design is invariably organized about a central medallion of no great size, encircled by two or more concentric bands of formal design, one of which may be interrupted at intervals by small medallions. Incised backgrounds are common in the medallions, but rare in the bands. Alternatively one finds imbricated grounds in both medallions and broad bands, the narrow bands containing very simple designs on plain backgrounds. The broad incised line is used to define the contours of certain Sgraffito motives or to form simple rectilinear designs.

The shapes are similar to those of the contemporary Sgraffito wares (Fig. 121). The type of plate with flat body, vertical rim, and broad rudimentary foot is definitely less popular than the simpler form of normal foot and shallow body. A few specimens of the latter type with a rather high flaring foot have been found.

24 See above, p. 118.
Thick small bowls with low foot and deep body are very numerous, although a more elegant shape with slender flaring foot and curving body are nearly as common. A small proportion of vessels exhibit a very high foot and deep body. Covers with thick bodies, short stems, and broad, slightly concave handles are not very numerous (Fig. 122).

The designs are not very numerous, although they are subjected to a very varied series of combinations. Small birds of rather formal type are found in the medallions (Fig. 123), but they are used far less frequently than some form of the palmette or split-palmette, which establish a virtual monopoly in this motive. The introduction of the rectilinear split-palmette motive at this time shows the efforts of the designers to adapt the common sgraffito motives to the clumsier technique of the broad incised line. A few radiating motives, especially the interlace, survive from the sgraffito manner. The gridiron, when it occurs, is invariably to be placed in the latest manifestation of the style (Fig. 124). The concentric bands are variously ornamented, with a strong emphasis upon the sgraffito technique, both in motives and in execution. The rinceau, presented in broad and careful form, or in the swift strokes of the degenerate version, is repeated again and again. A similar use of both careful and decadent rendering of the Kufic motive is not uncommon. Interlaces, radiating lines, and, rarely, the zigzag, are also found. Most of the vessels incorporate a narrow band of design either bordering the central medallion or close to it. In the best examples the motive represents a series of round beads, but it is usually wrought in summary fashion and resembles little more than a hasty series of hatches. Purely incised figures are rare, the most frequent being a band of radiating hatches or lines (Fig. 125), and these may be elaborated with frets.

A single graffito, representing a cross, occurs within the foot of No. 1468 (Fig. 134, a). The Medallion style apparently flourished about the middle of the twelfth century. This date is calculated on numismatic grounds, for although there has yet been found no closed deposit of this group with coins, a tabulation of the
coins found in conjunction with the various pieces shows a normal ratio between coins of John II and Manuel I, with a rather low proportion of coins of Alexius I. The evidence of the shapes, with their tendency to favor the forms which became markedly predominant in the Free Style, agrees with this chronological position in the twelfth century, and we may consider the Medallion style the immediate predecessor and early contemporary of the more extensive group of the second half of the century, developing during the reigns of John II and Manuel I.

The provenance of this group is somewhat diversified. In discussing the rapid decline of local production in the second quarter of the twelfth century, we postulated that the rising popularity of the incised manner may have hastened the collapse of Corinthian ceramic production. Many examples of the Medallion style tend to support this suggestion, and exemplify certain of the ingenious methods employed by the local potters to adapt their material to the demands of the new technique. A bowl, No. 1477, which has had only a biscuit firing, seems surely to be a Corinthian product. The linear incised design, without the glaze to heighten contrasts between slip and ground, appears undistinguished and without force. The biscuit has been fired to a definite red hue, and it is not unlikely that a part of the color was added artificially to the clay during the refining process. Small deposits of red pigment were found in the well of the Agora S. C. 1938 factory, and these may have been intended for such an admixture. Definite evidence of another device to obtain a

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25 It was found in a pithos with plate No. 1437, but the context, unfortunately, contained no coins.
darker design is to be seen in No. 1433, for a red wash may be detected under the white slip, evidently applied by the decorator with the hope of cutting his designs through the slip without disturbing the biscuit.

The majority of pieces are imported, and show the common red type of biscuit of these wares. The slip is seldom used on the exterior of either native or alien pieces, and an exterior glaze in either group is also rare.

II. The Intermediate Style
Nos. 1491-1495. Figs. 126-127; 134, b, c

This group is characterized by an unconfined figure subject rendered freely in a combination of the Incised and Sgraffito techniques in the centre, and the retention of the outermost band of formal decoration found in the Medallion style. It thus combines in its ornamental formula qualities of that early group with those of the somewhat later Free Style. The group is small, and no numismatic context has as yet been found to fix its date with certainty. The nature of the designs, however, combined with the shapes (Fig. 126), which duplicate those of the Medallion style, indicates that these pieces belong to the middle of the twelfth century.

Certain interesting observations may be made on the details of certain specimens. The appearance of three small medallions in the band of No. 1491 are strong indications that the direct influence of the Medallion style was at work. Another piece, No. 1493, has two bands. Birds and lions are the only figures that appear, and these are always rendered with incised body and sgraffito details (Fig. 127). They are regularly accompanied by some ornamental forms, the sgraffito floral spray, incised curvilinear motives, or the floral spike. Some artists observe a careful alternation of motives, rendered in different techniques, thereby furnishing an interesting commentary on the combination of the two.

Two scratched graffiti represent a cross, and the letters XM (Fig. 134, b, c). The group is a small one, but some of the more fragmentary pieces catalogued under the Free style may have belonged to this category; for without the upper part of the body it is impossible to be certain whether or not a defining band existed. None of the items is of Corinthian origin.

III. The Free Style
Nos. 1496-1621. Figs. 128-134, 211-214. Pls. XLIX-LI

In this group we encounter the fruition of the liberated designs anticipated by the Intermediate style. The band below the lip is abandoned, although a recollection
of it is to be seen in the single, evenly spaced motives that often surround the central figure now free to expand unhindered over as much of the field as it chooses. This form of design, probably already established by the Sgraffito wares, and probably influenced by them, becomes characteristic of the second half of the twelfth century.

The shapes are almost entirely limited to the large open types of vessel (Fig. 128), the lack of such smaller forms as cups and goblets being best explained by the relative bigness of the designs required by the rather awkward technique, which could hardly be adapted to the more delicate models. The absence of jugs from this category is less easy to account for. It is possible that the Plain-Glazed and Painted wares had established a monopoly on this form which precluded the admission of new decorative techniques in this particular field. There is some variety in the plates, and it is noteworthy that the type with flat body, rudimentary foot, and vertical rim is rapidly replaced by the thick-footed, shallow-bodied, rimless type. This form is often characterized by a considerable cutting away of the interior of the foot, leaving the centre of the body dangerously thin. A very slight convexity in the centre of the body is not unusual. Two specimens with a broad flat rim are quite unusual.

The commonest form of bowl is the simple, deep-bodied type, which constitutes the only manifestation of this shape in the Intermediate group, and is by no means rare in the Medallion style. The larger, shallower type with upturned rim, so common in contemporary Sgraffito, is used occasionally. More popular than this is the high-footed type with deep rounded body that may be a development from the finely-turned bowls with high, flaring foot of the Medallion style. Like the plates, the bowls are characterized in general by thicker and clumsier forms and by less careful craftsmanship than had obtained in the first half of the twelfth century. Covers, similar to those of the Medallion style, are represented by but two fragments, thymiateria by a single sherd.

Very few pieces may be attributed to local potteries, the vast majority being made of the red clay with whitish grits and thinly slipped exterior which denotes an unidentified centre somewhere in the Byzantine Empire. A few of the better pieces are glazed on the exterior, the proportion of these being about the same as in the contemporary Sgraffito wares. Notched lips are occasionally encountered, but they seem to have declined in favor at this time.
It is in this class that the greatest variety of figure subjects appear, supplanting almost entirely the more formal designs of the earlier styles, and steadily developing the representation of human figures to such a degree that they furnish valuable material for the study of Byzantine costume, equipment, and occupation. Because of the importance of this particular subject, it may well be considered before the others.

Prominent among the figures shown are the warriors of various rank and equipment (Pl. XLIX). Their facial types resemble those shown on the Sgraffito wares, the strong feature modified on the rare occasions when they are presented in front view (Fig. 129). The long hair falls in curling locks onto their shoulders or down their backs. The common short conical cap or helmet may be subject to unsuspected elongation as in No. 1522 (Pl. XLIX, e). Sometimes the headdress is given a rounded form, decorated with a rectilinear split-palmette, and so placed on the head as to resemble the sun-disc of the Egyptians or even a solid Christian halo (cf. No. 1527). In some unusual pieces the cap appears in the form of a small bladder perched at a rakish angle on the forehead, as in No. 1569. Over his body the soldier wore a doublet with sleeves full over the shoulders and upper arms, but gathered tightly on the lower arms and wrists. This garment, with a pair of hose, constituted the total uniform of the average spearman and slinger as he appears on the vases, for the relative haste of execution and small scale of most of these precluded any definite rendering of shoes

Fig. 128. Profiles of Free Style Incised-Sgraffito Vessels.

a, No. 1496; b, No. 1502; c, No. 1507; d, No. 1562; e, No. 1592; f, No. 1564; g, No. 1594; h, No. 1610
and small accessories. Men of loftier station, such as bore bows, swords, or battle-axes, covered the doublet with a vest of chain mail, or with a jointed corselet adorned with fang-like appendages at the edges of the individual plates. These martial appurtenances always appear in conjunction with a full pleated fustanella, a garment evidently reserved for persons of importance, and are not infrequently accompanied by banded mail worn over the long hose.

The numerous spearmen, their weapons usually decked with long pennons (Fig. 130), are shown in charging position, and the slingers, who alone of all the types never carry shields, are also presented in active poses. The archers, swordsmen, and the single axe-man, however, seem largely content to brandish their arms, and it is only in rare instances that the swordsman lunges with drawn blade. Some of the latter seem to have scabbards at their waists (Fig. 131), though the designers ordinarily omitted this detail. Very few are shown with more than one weapon. The shield, when it is sufficiently preserved, is always long and narrow, rounded at the upper end, pointed at the lower. The artist was indifferent as to which hand held the shield and which the implement of combat. The frequent decoration of these shields with crosshatching perhaps shows that their prototypes were made of wicker. One fragmentary figure seems to be holding the mediaeval equivalent of the modern brass knuckles.

The opponents of these stalwart warriors are usually dragons, serpentine in body, with bestial heads. The most remarkable of these creatures appears on
No. 1532 (Pl. XLIX, a), his huge head and sharp fangs strangely reminiscent of the monster who reluctantly disgorges Jason on the Vatican kylix ascribed to Douris. Some fragmentary battle scenes have been found. These are all carelessly drawn according to a set formula with a large figure in the centre and smaller figures in the field about him fighting and prostrate.

As interesting as the warriors, though less numerous, are the figures engaged in peaceful pastimes (Pl. L). Ballplayers, hunters with their dogs, a juggler, a boxer, and a man shaking a sistrum-like rattle present a vivid commentary on the leisure hours of the Byzantine youth. Possible representations of more gainful pursuits may be seen in a group of three fragments which seem to show in each case a merchant holding out a handsomely embroidered, fringed cloth, as though exhibiting it to a customer (Pl. L, e, f, g). If this be the correct interpretation of the scene, the finding of these sherds in a city which throve upon its commerce in weaving and dyeing seems more than a coincidence.

The heraldic type of a disembodied human or animal head is not uncommon, and again parallels a subject sometimes encountered in the Sgraffito wares (Pl. L, m, n, o). More surprising is the appearance of a disembodied human arm carrying a spear. These motives are accompanied by an encircling series of floral sprays and spikes.

A wide range of animal subjects is found (Pl. LI). The lion appears frequently, but his supremacy is challenged by the rabbit who now enters into an era of prominence which is to persist for a century and more. The deer is sometimes found, though not nearly as often as in the pure Incised style. A single horse is obviously taken from a developed prototype, for it is essentially well conceived, and the spirited pose denotes more than elemental study of the form involved. The animals usually appear alone at the centre of the vase, but they are occasionally grouped together. The formula of the lion pouncing on a deer seems not yet to have been established, and it does not seem to have been used before the thirteenth century. A prototype of this motive may be seen in an interesting fragment, No. 1598, which displays a feline creature pinning down the hind leg of a small animal. The scene irresistibly suggests a cat-and-mouse interpretation, but it is possible that the artist intended a lion and a rabbit. Two other pieces present scenes of a doe and her fawn.
On No. 1556 (Pl. LI, c) she is suckling the young animal, whose marked resemblance to a rabbit is probably due to a frequent confusion of the two creatures among the Byzantine artists, while on No. 1555 (Pl. LI, b) the little creature romps about its mother. Birds are less numerous than in the Sgraffito class, and are largely confined to bowls. Although the plump, short-bodied fowl resembling the type commonly found in the Sgraffito wares appears often, it is partly displaced by a wading bird with small body and very long legs, neck, and bill (Pl. LI, h). It may represent a stork, although it is sometimes given long tail feathers (Pl. LI, j). Fish continue in popularity.

Monstrous forms are much rarer than in the first half of the twelfth century. A single example of a centaur, No. 1539 (Fig. 132), is the last of his race at Corinth, and is known on only one other vase of this type elsewhere. An odd creature on No. 1595 (Fig. 133) is compounded of warrior’s head with pointed cap, and arms brandishing a sword and a shield, appended to a large, crosshatched, pointed oval. No. 1540 presents a fragmentary human figure with animal hind legs, perhaps a recollection of the classical satyr type.

The preoccupation of the Free style with figure subjects left little opportunity for designs of formal character (Pl. L, d, h, l, p). These comprise a limited variety, including radiating designs of lines, spirals, floral sprays and spikes, and diamonds. The Maltese cross occurs twice, and there are instances of the use of a figure-eight motive combined with long narrow triangles and a curious quadrangular design. Accessory units,

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26 A shallow bowl in Berlin; cf. Wallis, *Byzantine Ceramic Art*, pl. II.
such as short darts and bracket-shaped lines, are unusual, but denote a certain amount of invention incorporated in an otherwise rather static repertory. The linear incised element is always more prominent than the sgraffito in these designs.

Graffiti scratched within the foot or on the lower part of the body represent such letters as $\Lambda$ and $M$, or the five-point star, very badly rendered on No. 1506 (Fig. 134). The interpretation of the fragmentary symbol on 1514 is doubtful, but it would seem probably to be the letter $M$, with the alternative suggestion of a handleless double-axe motive. A single painted graffito within the foot of No. 1593 seems intended as a lunate sigma.

The date of this group covers the reign of Manuel I and his immediate succes-
The Incised-Sgraffito manner continued in use throughout the thirteenth century, a lifeless and rather rough survival. The clay is universally coarser, and generally of a more strongly buff tonality. The designs show a reversal to the Medallion style, but usually favor a figure subject instead of a formal design for the central motive. Some specimens, such as No. 1622, draw a definite distinction between the two techniques, employing purely sgraffito lines for the borders. Human figures are rare, badly drawn, and chiefly interesting in that they are shown wearing tunics instead of the earlier doublet. The fustanella is absent. Possibly the Latin conquest banished the local style of costume and substituted more western forms of dress.

Among the formal designs, clumsy split figures within circles indicate a sad degeneration of the graceful split-palmettes of the century before. The vine design of No. 1630, with its earlier Lustre parallels, is unique.

This group may be dated about the middle of the thirteenth century on the basis of its association with coins of Villehardouin and with sherds of Proto-Majolica style.

Late Byzantine or Turkish
Nos. 1631-1633. Fig. 216

A very few vessels seem definitely later than the preceding because of their shapes and designs. They seem to have been made either during the fourteenth century, before the abandonment of the city, or in the fifteenth, after its resettlement. The shapes have certain points in common with certain Turkish styles. The designs are inclined to retrospection, and we must presume that the graceful figure shown on No. 1633 owes its inspiration to surviving examples from the twelfth century. The gap seems large, but a plate from Athens,29 whose shape and glaze are definitely Turkish, demonstrates that a considerable revival of earlier designs took place at this time.

27 See below, pp. 176-177.
28 Frantz, Hesperia, VII, 1938, pp. 431 f., Periods II and III.
PAINTED INCISED-SGRAFFITO

The Painted Sgraffito style was definitely on the wane at the time of the advent of the Incised-Sgraffito technique. As a result there are few pieces of this later ware which attempt to combine painted and cut decoration, and the paint is confined to small splashes of green arranged in orderly fashion on different parts of the vases. In the thirteenth century a demand for more color resulted in the almost indiscriminate streaking of vessels of any type, and most of the Incised-Sgraffito pieces of that period were so adorned.

Fig. 135. Twelfth-Century Painted Incised-Sgraffito Vases. 

a, No. 1634; b, No. 1636

TWELFTH CENTURY

Nos. 1634-1638. Figs. 135, 217

All of the pieces of this date, with one exception, are of the Medallion Style, and may with reasonable certainty be attributed to the same workshops. Biscuit, shapes, glazes, and designs all coincide. There are no calculated painted designs as in the Painted Sgraffito of the early twelfth century, but the green paint is applied in short splashes, rather evenly spaced, on the upper edge of the body, on the central medallion, and in a single row between these (Fig. 135). The date is obviously identical to that of the Medallion style of the Incised-Sgraffito.
The single exception, No. 1635 (Fig. 217), is certainly much later than the vases related to the Medallion style. Its shape, especially in regard to the interior cone within the foot, the clumsy drawing, the narrow band of incised design below the lip, the pendent triangles and semicircles, even the character of the imbricated ground, show that it can hardly be included in the twelfth century at all and that it belongs to the early part of the thirteenth. It is, however, an isolated specimen, related in character to methods of design of the twelfth century rather than those of the thirteenth, nor does it correspond in any way to the large group of Painted Incised-Sgraffito vessels that one regards as typical of the thirteenth century. We may regard it as a sporadic example demonstrating by its very uniqueness the lack of real continuity in this decorative manner between the early reign of Manuel I and that of William Villehardouin.

**Thirteenth Century**

Nos. 1639-1660. Figs. 136-137, 218

The Painted Incised-Sgraffito wares of the later thirteenth century seem to bear out other symptoms of a definite revival of certain decorative manifestations of the reign of Manuel I. At this time a singularly unattractive, heavy style of Incised-Sgraffito was manufactured which added to the clumsy designs streaks and stripes and dots and circles of brown or, rarely, green.

The clay is thick and rather sharp with many coarse impurities and quite a little sand. The biscuit turns red or brown during the firing, and sometimes achieves a greyish tone due, probably, to careless or inexpert manipulation of the kiln. The slip is usually confined to the interior and the upper part of the exterior, although it is occasionally found all over the vase, notably in the instance in which the slip itself is of a pinkish-buff tone (No. 1657). The dirty yellow glaze is subject to the same limitations, often extending beyond the margin of the slip on the exterior. The shapes, for the most part, are clumsy imitations of earlier forms (Fig. 136), although the bowls present certain novelties, especially in their preference for a high foot flaring in the lower portion. Unusual features are the shallow body and high rim of No. 1654, and the inset rim of No. 1657. These attentions to the extremities of the bowls coincide with similar elaborations on other thirteenth century types.

The decoration is largely confined to incised and sgraffito circles, interlaces, cypress motives, pendent triangles and semicircles, and the like (Fig. 137, b). There is an interest in imbricated grounds and crosshatching of areas. Figure subjects are not very common. The "Villehardouin" type of rabbit on No. 1649 is the most familiar of these, and the bird-and-deer motive on No. 1641 sounds an echo of departing themes. More successful are the large paired fish of No. 1643 (Fig. 137, a), although the zigzag band between them tends completely to remove them from the original realism signified by the archaistic imbricated ground.

Numismatic evidence is sadly lacking to supply a sure date for these pots. For
Fig. 136. Profiles of Thirteenth-Century Painted Incised-Sgraffito Vessels. 
* a, No. 1639; b, No. 1643; c, No. 1647; d, No. 1646; e, No. 1654; f, No. 1657

Fig. 137. Thirteenth-Century Painted Incised-Sgraffito Vases. 
* a, No. 1643; b, No. 1648
want of it we may only imply, on the basis of shapes and designs, a period not earlier than the middle of the thirteenth century extending probably into the early part of the fourteenth.

PAINTED INCISED-SGRAFFITO WITH RELIEF DECORATION
Nos. 1661-1663. Figs. 138, 219

A very small group consisting of only three examples incorporates small impressed motives in with the Painted Incised-Sgraffito type of decoration. Biscuit, shapes, slip, glaze, and designs are all similar to twelfth century examples of the latter style. An exception in shape is No. 1663 with its high curving rim.

The impressions were made with a shallow intaglio stamp, oval in shape, and apparently not very well defined, for fine sgraffito lines are used to outline the figures and to designate interior detail. The eagles are summarily rendered and the leaf is very badly done (Fig. 138). The use of these impressed motives to interrupt bands of decoration brings the group closely into contact with the Medallion style, from which the Incised-Sgraffito designs are taken directly. Thus the date is apparently similar, approximately the second quarter of the twelfth century. The fabric is quite different from that of the Sgraffito with Relief Decoration, and seems definitely not to be the product of the same factory. This makes the use of the fine sgraffito lines on the impressions the more surprising, for the technique of the two wares is similar in this respect. Possibly there is some direct connection between the two of which we are now ignorant.
INCISED WARES

Nos. 1664-1788. Figs. 139-145, 220-226. Pls. LII-LIII. Frontispiece

The Incised style differs from the Incised-Sgraffito in that the broad incisions are used to cut away the background of the design.\(^{30}\) It is definitely an outgrowth of the Medallion style, often retaining a band of decoration between the central design and the lip.\(^{31}\)

The clay continues to include the red varieties characteristic of the Sgraffito wares, and there are very few pieces of local origin. The slip usually extends over the entire vessel, and is almost always pure white. The yellow, green, or colorless glaze is more often confined to the interior; and the exterior glaze, when present, is usually of a different color. Pale yellow is by far the commonest color, for green seems rapidly to have declined in favor as the twelfth century drew to a close.

A few pieces exhibit a peculiar form of decoration, for the incisions were made before the application of the slip (Fig. 139). This necessarily entailed the complete loss of the contrasting tones which form the essence of the Incised designs, substituting for them a monochrome interior, only slightly relieved by the light shadows cast at the edges of the incised areas. Perhaps these vases represent experiments in imitating relief decoration. The biscuit of most of such pieces is peculiar in its greyish-buff tone and its soft, smooth texture.

The shapes repeat the common Sgraffito forms with some changes of emphasis (Fig. 140). Thus the plates with rudimentary foot, flat body, and vertical rim seem gradually to have been replaced by the simpler type of normal foot and shallow body. The appearance of the angular rim with flat exterior projection is very rare, and probably the few examples are to be assigned to the thirteenth century. The bowls offer slightly more variety. The simple deep form is continued, but about the middle of the twelfth century there is an especial preference shown the more graceful types

\(^{30}\) The name is derived from Rice, who termed it "Elaborate Incised Ware," including under it the wares here classed as "Slip-Painted." The modification "elaborate" seems unnecessary, and has consequently been deleted.

\(^{31}\) It is almost impossible consistently to distinguish between certain specimens of the Medallion style and the pure Incised.
with high flaring foot and deep body. One group of this latter type, Nos. 1743 ff., is so uniform in size, shape, and decoration as to suggest that all its pieces are the work of a single establishment.

The broad manner of the Incised style rapidly effected a series of changes in design, largely in the direction of simplification. Human figures are less common than before. The warrior types continue (Fig. 141) and the representation on No. 1747 may be interpreted as a textile merchant. A new subject is the amorous scene of No. 1685 (Pl. LII), which by hints of regality and its open-air setting conjures up an anticipation of Boccaccio. The repetition of this scene on other fragments (Pl. LIII, l, n), one of them a bowl, No. 1748, suggests that dinner services of a single design may have been fashionable in Corinth during the latter part of the twelfth century. A unique plate, No. 1721 (Pl. LIII, m), presents musicians of a type certainly related to the plastic performers of the Brown Glazed chafing dishes. By the thirteenth century the human figures seem completely to have been replaced by the increasingly popular animal designs.

The choice of animal subjects does not remain constant. Birds appear frequently in the twelfth century, but in diminishing ratio, so that they are rarely found in the thirteenth. The lion endures without loss of favor. The rabbit and the deer increase steadily in numbers, but decline rapidly in quality, a phenomenon suggestive
of a serious interruption of Byzantine contact with the original source of the types, probably Persia. The deer, never properly understood, is often given long slender horns, connected by a solid area (Frontispiece). Both creatures become so formalized that it is usually difficult, and sometimes impossible, to distinguish between them.

A new design representing a lion pouncing on a deer appears for the first time late in the twelfth century and commands great attention in the thirteenth (Fig. 142). Another new group showing a lion devouring a bird or another animal seems to have been less well received (Pl. LIII, c, d). Heraldic opposition of figures is not often encountered, and there is but a single example, No. 1768 (Pl. LIII, a), of the heraldic type of head. Monstrous forms such as the griffin are common, while centaurs and Pegasos are unusual (Fig. 143). Small animals may be used in the background of large scenes, or bands of design surrounding a central medallion. One example, No. 1698, places single creatures in a row of small medallions below the lip (Pl. LIII, g).

Decorative forms are very limited. The central medallion of many bowls sometimes contains a rather stiff design of four radiating double curvilinear split-palmettes
(Pl. LIII, o), simple arched radiating floral sprays, or a tight little palmette. The bead border is rare, but the band of broad incised hatches continues throughout the twelfth century without loss of patronage. By the thirteenth century an even less elaborate border is evolved, consisting of two or more broad incised concentric lines with simple or crosshatchings. Contemporary flat rims are usually decorated with an open band of crosshatching. In the twelfth century the custom of filling the field of a large design with floral sprays and spikes is demonstrated by many fine examples

(Fig. 144); but as the century drew to a close the vegetable addenda become scantier and stiffer. In the thirteenth century they occur very sparingly to fill out a composition. At this time the floral sprays are coarse and stiff, and the floral spikes are replaced by the pointed leaf. Contemporary plates sometimes show the fat, heavy guilloche band that occurs on Sgraffito vases of the same date. Interlaces are very scarce until the very end of the Byzantine era, or possibly the Turkish conquest, when they become rather common.

A few graffiti (Fig. 145) are notable in their complete abandonment of letters in favor of symbols.

The date of the Incised style covers a considerable range. We have already met the tentative experiments in this manner in the early part of the twelfth century. It
is doubtful if the style became properly established until the reign of Manuel I. Thus the deposits of the first half of the twelfth century in the Athenian Agora show no specimens of this style, although it does occur in those of the reign of Manuel.\footnote{32} Deposits found at Corinth\footnote{33} agree with this evidence. The lack of deposits of thir-

teenth century date makes it more difficult for an accurate assignment of plates to that date, but this may be done tentatively by a comparison with datable Sgraffito pieces of that period. The appearance of the tripod marks on the bowls with complicated interlace designs should automatically place them in the late fourteenth or early fifteenth century.

\footnote{32} Cf. Frantz, *Hesperia*, VII, 1938, Groups A I, II, III; C; D; E.

\footnote{33} See below, pp. 176 ff.
CHAPTER VI

THE DEVELOPMENT OF BYZANTINE POTTERY

ORIGINS

The origins of Byzantine pottery are still uncertain, nor do the results of the excavations at Corinth throw further light on them. Because of the more or less complete desertion of the site during the formative centuries of the new style there is little promise of future discoveries of this particular epoch. Occasional deposits of the sixth and seventh century, however, present an inkling as to the gradual transformation of late Roman shapes, and as such add some intelligence to the earliest effects of the change in Greece.

The excavation of a small room just west of the South Basilica in 1936 revealed a number of amphoras, small plates and bowls, and some glass vessels, probably the contents of a cupboard.¹ The fill enclosing this deposit was perfectly uniform and contained one coin of Zeno, four of Anastasius, and one of Baduila. If we accept the date of the latest coin as approximately that of the pottery and glass, these vases belong to the latter part of the sixth century. We have thus a series of vases of post-Justinian manufacture, perhaps contemporary with the Avar Invasion, an event which may well have been responsible for the abandonment of the house which contained them. The red clay and the thin transparent glaze are thoroughly Roman in character, but a single plate with very shallow body and high, rather flaring foot is distinctly different in form from any previous types; it is the direct precursor of numerous unglazed vessels of the same shape, but made of buff clay, commonly found in the tenth and eleventh centuries. From this form may have come the white ware fruit stands.

The amphoras found in this deposit are roundly ridged on the exterior. A similar use of such simple decoration is to be seen on a series of unglazed jugs found in graves of the sixth and seventh centuries. The earliest of these, Figure 146, a, was found in a grave in the southwest section of the Agora in 1934, and may be dated in the sixth century on the evidence of a bronze buckle found on the skeleton. The front of the neck and lip are missing, but enough remains to show that it was pinched somewhat to facilitate pouring. The deep, rather straight body, flat bottom, and generous neck are not unlike late Roman types. The exterior is broadly and flatly ridged in a manner less prominent than that of the South Basilica amphora. Two other jugs of similar shape but slightly smaller were found in the same grave. The clay is a reddish brown.

¹ *A.J.A.*, XLI, 1937, p. 541, fig. 2.
A further development in the unglazed jug form is to be seen in Figure 146, c. The body is more bulbous, the neck lower and narrower, flaring out into a broad rim firmly pinched at the front and terminating elsewhere in a slightly overhanging lip. The ridges are still quite flat and broad. The clay is apparently local, having the same smooth texture and salmon-buff tone that characterize Corinthian wares of the eleventh century. The date of this vase is fixed in the period of Avar occupation by the buckles and weapons found on the skeletons. A similar vase, Figure 146, b, was found in the large Early Christian basilica near the southeastern walls of the city. These full-bodied shapes and pinched rims indicate a definite step in the direction of numerous of the unglazed and glazed jugs of the tenth and eleventh centuries.

Such developments of shape as these seem to be indigenous experiments carried out without a definite break with the Roman pottery that had preceded them. During the succeeding centuries it is apparent that the centres of Byzantine pottery lay to the east of Corinth, perhaps centering closely about the capital of the Empire, perhaps in the islands of the Aegean or the coast of Asia Minor. Wherever these may have been, it is certain that the essential changes from Roman types of shape and decoration had all been made by the time of the re-establishment of Corinth in the ninth century. During that period Islam had spread throughout the southern part of the Mediterranean and engulfed Palestine and Syria. The Iconoclastic furor had nearly died away. Both of these extensive upheavals contributed to the formation of the new style by discouraging the representation of human forms in designs, while Mohammedanism served as a unit for concentrating and disseminating all the Near Eastern developments, and, by its missionary impulses toward the East, stimulated closer Oriental contacts. Iconoclasm seems to have prepared the way for the domination of Islamic techniques and designs through its suppression of native expression and originality.

ORIENTAL INFLUENCES

The sources of Moslem influence on Byzantine pottery have already been discussed by Rice who concludes that the influences on the Polychrome and Sgraffito Wares are Syrian and Mesopotamian, but that they are not very strong. He discounts any considerable contributions from Egypt, and believes Persia to have been the vital

2 For a report on this Basilica see Carpenter, A.J.A., XXXIII, 1929, pp. 345 f.
3 Byz. Glazed Pottery, pp. 82 f.
source of inspiration. He considers that it is hardly safe to suggest the possibility of direct influence from China. The excavations at Corinth definitely support this postulation of dominant Persian stimulation, even to the extent of contributing numerous examples of original Persian pottery which may have served as models for the Corinthian potter and certainly as prized ceramic pieces in the wealthier households. Some of the better pieces are shown in Figure 147, but fragments of these wares are often encountered in contexts dating from the late eleventh to the late twelfth centuries. The most common of these is distinguished by its white, pasty biscuit, imitative of porcelain, and by the use of a thick white or bright light blue glaze. The designs of this group are commonly made by impression or by "Inscribed" lines, occasionally by piercing. A comparison of the split-palmette of Figure 147, c, with any number of Byzantine Sgraffito examples of the design will demonstrate the obvious connection between the two styles, while the radiating split-palmette medallion and decadent rinceau band of Figure 147, a, supplies a fine analogy with a favorite formula of decoration in the Incised-Sgraffito bowls of the Medallion Style. The red wares of Persia are less well represented at Corinth, though specimens have been found there such as the handsome fragmentary bowl, Figure 148, b, with Green and Brown Painted decoration. The high rim and flat lip of this piece supply a good instance of the occasional effect which Persian shapes exerted upon the Byzantine potter. An isolated fragment, Figure 151, c, indicates a possible connection between Persian pottery and the Polychrome style, for while the colors of the Moslem piece are limited to blue and white the arrangement and character of the design relate closely to certain pieces of the early Byzantine group. Two bowls decorated with black paint under a white glaze, Figure 149, represent a less common type of imported pottery, probably Persian.

A very popular type of pottery imported by the Corinthians in the eleventh and
twelfth centuries is Lustre ware (Fig. 150). The numerous pieces of this brilliant fabric, found at Corinth, are probably largely, if not entirely, Persian. This conclusion is reached because of the lack of any of the characteristic Egyptian fabrics at Corinth, a surprising deficiency, but one which is paralleled by the almost complete absence of Byzantine pottery in Egypt. The only suggestion that there may have been some interchanges of designs between the civilizations at the northern and southern sides of the East Mediterranean basin is to be seen in the resemblance of facial types between certain Corinthian Sgraffito designs and those of Lustre vessels in the Cairo Museum. The importance of Lustre pottery to local industry at Corinth lies chiefly in the inspiration which it afforded the linear Red Painted style, here classed as Imitation Lustre.

Other Moslem wares are found in smaller quantity. The biscuits of these vary markedly among themselves, from a very light coarse yellow, mixed with straw, to gritty hard reds. Certain of these fabrics are to be seen in Figure 148, a, c-e, while a distinctive type of vase with thick brown glaze applied over a thin light yellow appears in Figure 151, b. The identification and classification of these wares call for such diverse expert analysis that it has not been attempted here. It is apparent that Corinth, during the eleventh and twelfth centuries
not only maintained close trade relations with other parts of the Byzantine Empire, but regularly imported fine pottery from a number of different Moslem sources.

The thirteenth century, with its disastrous change of the political and economic scene, caused the disruption of these extensive contacts. The only common ceramic importation of that period is the Proto-Majolica ware. At this time, however, one further contact of considerable interest is to be seen in the fragment of Chinese porcelain, illustrated in Figure 151, a, found in undisturbed fill of the thirteenth century. A scattering of other similar pieces, less positively documented, would seem to show that at this time some Chinese pottery, long familiar to the potters of Fostât, found its way to Corinth. The evidence is still too slight for the assertion that there were regular contacts between Corinth and the Far East, but the close parallelism between the early eleventh century Green and Brown Painted style at Corinth and Tang pottery should not be overlooked as relative commentary on this problem.

POST-BYZANTINE POTTERY

The history of Corinth subsequent to the fall of Byzantine domination is admirably reflected in the pottery of the times. A few fragments of Majolica, Figure 152, seem rather too early in style to be regarded as relics of the brief Venetian occupation in the late seventeenth and early eighteenth century. In that case it must be presumed that they represent the importations of Turkish commanders or wealthy citizens. At all events it is interesting to find some tokens, however unrelated, reflecting the interest of Italian states of the Renaissance in the city and its citadel.

Turkish pottery has been found in some quantity, but the relative paucity of fine pieces signifies the general impoverishment of the city under Ottoman rule. Painted wares are particularly scarce. Specimens of the Rhodian and Marbled styles (Fig. 153, a-c) are encountered very infrequently, and their place on the Turkish board seems to have been only partially compensated by the use of vessels of soft red clay and red and blue decoration (Fig. 153, d). The chief local demand for decorated pottery was concentrated upon the Painted-Sgraffito wares which appear in quantity and considerable variety. Such a plate as that shown in Figure 154, a, with its soft red biscuit, is so close in shape and design to late Byzantine specimens that it would seem to date in the early part of the Turkish occupation. Of a more original type are such vessels as the plate and bowl illustrated in Figure 154, b, c, with prominent rims, and a very pale brownish-green covering glaze, although one may, again, see remnants of Byzantine ornament in the compositions. The best of these wares is to be seen in the group of small bowls exemplified by Figure 154, e-j. These are uniform in manufacture, the fine red clay turned thinly, and the slender designs placed sparingly on the field. Birds and palmettes provide a final reflection

4 This latter ware is much more common in the Athenian Agora. No evidence for its exact or relative chronology in the Turkish Period was found at Corinth.
Fig. 152. Italian Majolica Pottery

Fig. 153. Turkish Painted Wares

Fig. 154. Turkish Painted-Sgraffito Pottery
Fig. 155. Profiles of Turkish Plain-Glazed Vessels.

of Byzantine forms, though they serve rather to emphasize the advent of a new style than to conjure up faint recollections of the old. Related to this group are a number of small bowls with Sgraffito decoration (Pl. XLV, h-j). These represent the ultimate departure from the lingering traces of Byzantine naturalism, and demonstrate a thoroughly oriental tradition of formalization. Plain-glazed pottery is found in great abundance, and its variety is so extensive that it is impossible to discuss it in detail here. The group of profiles, Fig. 155, will serve to demonstrate the diversity of the more

5 Two different wares are represented by the three specimens shown in Pl. XLV. Fragment $h$ is made of a fine hard red clay with a thick, pure-white slip and firm colorless glaze. Fragments $i$ and $j$ present softer biscuits and a faintly colored glaze. The lack of sureness of the latter two contrasts markedly with the precision of drawing shown by the former; and this difference is constant in all pieces of these two fabrics.

Fig. 156. Bowl of Roulette Ware
common forms, but these cannot indicate the wide range of textures and tones of the biscuits, or the very great differences in the tones of the yellow, brown, or green glazes with which they are covered. One distinctive fabric, called Roulette Ware because of its characteristic simple stamped decoration, is illustrated in Figure 156. It is a red, slipped ware, glazed yellowish-brown, of a fine type of manufacture. The marks of a firing tripod are always discernable on the interior.

Fig. 157. Unglazed Pottery from a Deposit Found in Agora S. C. 1936
a, No. 1028; b, No. 608; c, No. 723; d, No. 234; e, No. 666

CLOSED DEPOSITS

Of the numerous closed deposits of Byzantine pottery the greater part have consisted of a handful of vessels of similar technique without numismatic context. Four of these, however, are distinctive in the quantity and quality of the vases concerned, and three also contained coins. A brief discussion of these will serve to demonstrate certain conclusions relating to origins and chronology already outlined in the discussion of types.
The earliest of the four comprises two bowls and several fragmentary vessels, found in a small pit in the potter's factory called Agora S. C. 1936. They are of peculiar interest in that none of the pieces has been glazed, demonstrating on the one hand that the pottery was made on the premises, and that two firings were customary at Corinth at the end of the eleventh century. One of the bowls, Fig. 157, e, retains thick incrustations of slip, and had apparently been used by the potter to dip slip from a large container and to pour it over the biscuit of unfired pots. More important still is the association of these vases representing five different types of decoration in a single deposit. No coins were found with these vessels, but the emphasis upon their contemporaneity, their unfinished condition, and their discovery in a potter's workshop have all contributed to the problems of date and origin of these wares.

A second deposit relating to Corinthian industry was recovered from a well in the factory designated as Agora S. C. 1938. Despite a quantity of Red Painted sherds in unglazed condition found in the fill of the yard and rooms of the establishment,

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* See above, p. 14.
few such pieces were found in the well which seems to have been abandoned and filled in at the time when the factory went out of use. Three coins of Alexius I found in the well furnish a fine clue to the date of this event and of the pottery. The vases are all of the Sgraffito type, the majority of Corinthian clay, but some of alien origin. In Figure 158 the best of these have been grouped at the top, while some of the local pieces are shown at the bottom. One of the imported bowls is of Painted Sgraffito type. The Corinthian specimens show a strong preference for the purely formal ornamentation of the imported vases, but figure subjects are represented by a single piece, No. 1019. The uniformity of the deposit from the point of view of technique and design emphasizes the rejection of the Painted styles about the end of the reign of Alexius I, while the predilection for the spiral and other formal types of ornament may be demonstrated to have originated during the first quarter of the twelfth century. A further benefit derived from this deposit is the establishment of the date when pottery from other Byzantine sites began to cut in on local ceramic monopolies. Possibly this trade warfare was the direct cause of the closing of the factory.

The third deposit was found on the floor of a Byzantine room in the seventh shop of the North Market during the campaign of 1929 with "coins of the eleventh and twelfth centuries." It comprised a fine plate in Sgraffito technique (Fig. 159), another in Incised (Frontispiece), and several executed in Incised-Sgraffito. The figure subjects of the first two bear no relationship to the purely formal decorations of the last. These schematized designs are almost entirely curvilinear. The numismatic evidence is not sufficiently satisfactory to admit of a close placing of the vases in the twelfth century. They seem to fit best in the third quarter.

The fourth deposit consists of a large number of vases discovered in a refuse pit framed by four walls above the Roman South Basilica. Of the two legible coins found with the pottery, one was issued by Alexius I, the other by Manuel I. The style of the various pots is remarkably similar, only one of them belonging to the Incised class,

7 de Waele, in *A.J.A.*, XXXIV, 1930, p. 442, figs. 6 a, b.
9 My initial identification of this coin as of Alexius III was corrected by Dr. Edwards, to whom my sincere thanks are due.
(Pl. LII), the majority of the others to the Incised-Sgraffito category, with a number of Plain-glazed pieces, and two Persian goblets. Most of the Incised-Sgraffito specimens are of the Medallion style, but there are examples of the Intermediate style, and one fine plate with the representation of a centaur attacking a dragon (Fig. 132) is in the Free style. Some of the Medallion style bowls, such as those illustrated in Figure 160, are virtually duplicates of bowls found in the North Market deposit. The absence of the purely Sgraffito style is surprising. The two Persian goblets, one with blue glaze (Figure 160), the other with white, demonstrate the continued intercourse between Corinth and Persia during the reign of Manuel I. The Incised plate seems of sufficiently developed type to imply a date about the end of the third quarter of the twelfth century, possibly a little later.

Fig. 160. Vases from the South Basilica Deposit. a, No. 1479; b, No. 1483; c, Persian
CHAPTER VII

CATALOGUE

The following catalogue has been compiled from the inventoried pieces at Corinth. Only the specimens that serve best to illustrate the discussion in the text, or those which are in themselves of peculiar interest have been included, with a few duplicates to indicate the common types. The figure in parentheses following the shape name is the inventory number. All dimensions are given in metres.

The items have been arranged within their classifications according to date or group. Plates are followed by bowls, then by cups and jugs, and finally by unusual or unique shapes. The description of each vessel begins with its shape, then its decoration, slip, and glaze. In certain classes where the glaze is uniform, no mention is made of it unless it is unusual or absent. Peculiarities of the clay are noted at the end of the discussion.

BROWN GLAZED WARE

1. Chafing Dish (CP-99). Preserved height, 0.125; diameter, 0.203. Figs. 24, a; 25. Deep bowl shaped like inverted truncated cone, with flat bottom; rim, marked off on interior with heavy triangular ridge, has flat lip; inverted conical stand joins at edge of bottom of bowl, and is pierced with an opening flat on top and curved at bottom on one side and by two large holes on opposite side; two inverted strap handles extending from lower part of body to lower part of stand. Interior: dark olive-brown glaze over a matt brown wash. Exterior: streaks of brown wash from rim; two flat ridges near bottom of bowl. Biscuit burned grey at core, tan at surface.

2. Chafing Dish (C-37-1239). Preserved height, 0.14; diameter, 0.202. Fig. 24, b. Similar to preceding, but bottom of bowl more rounded on under side with broad low projection in interior centre; stand joins bowl slightly above bottom; ridge at base of rim placed higher on interior; rounded lip. Interior: dirty greenish-brown glaze thickly and unevenly applied over brown wash. Exterior: streaks of brown wash from rim.

3. Chafing Dish (C-37-2269). Height, 0.164; estimated diameter, 0.21; diameter of foot, 0.11. Similar to preceding.

4. Chafing Dish (C-34-315). Preserved height, 0.077; diameter, 0.157. Fig. 161. Similar to No. 1. Interior: two rows of hastily incised zigzag lines on bottom, thick dark metallic glaze. Exterior: on rim two flat relief ridges with an incised zigzag line along each; four lugs below lip; glaze continued from lip over upper part of bowl. Biscuit burned grey in places.


6. Chafing Dish (C-36-426). Preserved height, 0.059; diameter, 0.195. Similar to No. 2. Interior: six straight vertical incisions on side; olive-brown glaze. Exterior: five short incisions above door of coal compartment; unglazed.
7. Chafing Dish (C-35-572). Preserved height, 0.093; diameter of foot, 0.12.
Similar to No. 1, with flaring, full-ridged foot with domical interior, and strap handles joining the upper part of foot. Exterior: stand covered with careless vertical slashes, some of which have cut through to the coal compartment.

8. Chafing Dish (C-36-501). Preserved height, 0.127; diameter, 0.182. Figs. 24, c; 162.
Rather deep bowl, the side sloping down to a pointed centre with interior conical projection; the interior ridge has moved up much closer to the rounded lip leaving only a very narrow rim; stand, slightly convex in section, joins bowl just below lip; curves in to foot (missing) with flat, spreading profile; two strap handles join stand below lip and above foot. Exterior: stand fretted with elaborate large perforations, arched or triangular in shape, on which are applied in relief elongated formalized birds with incised detail; flat knob near top of handles. Olive-brown glaze on interior of bowl and exterior of stand.

9. Chafing Dish (C-36-500 a, b). Preserved height, 0.134; estimated diameter, 0.22. Plate II A, d; Fig. 26.
Similar to preceding. Exterior: elaborately perforated stand with applied relief showing long-necked griffins with incised detail, one with head in front view; plastic handles representing animals with open jaws and forepaws raised to head. Olive-brown glaze on interior of bowl and exterior of stand.

10. Chafing Dish (C-36-604). Maximum dimension, 0.106. Plate II A, l.
Similar to preceding. Exterior: fewer perforations on stand with relief griffin to left. Warm brown glaze.

Similar to preceding. Exterior: forepart of beast with long neck, pointed ears, and open jaws Greenish-brown glaze.

12. Chafing Dish (C-36-503 a). Maximum dimension, 0.164. Plate I, a.
Similar to preceding. Exterior: between front-view applied heads of monsters with protruding tongues, single relief figures of a fifer and a drummer; men wear long pointed caps, shorter pointed beards; in field incised dots with smaller dots around them. Olive-brown glaze.

13. Chafing Dish (C-36-503 b, c). Maximum dimensions, 0.081, 0.075. Plate II A, a, k.
Similar to preceding. Exterior: relief drummer, front view; handle given applied figure of man, legs drawn up at knees. Olive-brown glaze. Biscuit burned grey at outer surface.

Similar to preceding. Exterior: relief drummer seated front view, the body and extremities covered

15. Chafing Dish (CP-939). Maximum dimension, 0.114.
Similar to preceding. Exterior: similar to No. 12, with flute player seated between monstrous heads, one of them with goat horns. Thick dark brown glaze.

16. Chafing Dish (C-37-2016). Maximum dimension, 0.058. Plate II A, g.
Similar to preceding. Exterior: relief satyr, front view, with short legs, pointed tail, hairy body; the nipples and navel are represented by small blobs of clay outlined with incision. Greenish-brown glaze.

17. Chafing Dish (C-37-152). Maximum dimension, 0.089. Plate II A, i.
Similar to preceding. Exterior: along the back of handle a human figure, head (missing) bent forward, knees drawn up; left arm holds trumpet behind head; knees, shoulders, genitals represented by round blobs of clay decorated with incised circles. Dull uneven greenish-brown glaze with brown streaks.

18. Chafing Dish (C-34-1459). Preserved height, 0.122; diameter, 0.168. Figs. 24, d; 27.
Shallow bowl, the side sloping down to pointed centre, convex on interior, concave below; narrow incurring rim had broad flat lip with groove along centre; inverted conical stand joins bowl well below rim; broad rather flat foot (missing) similar to No. 24; strap handles join at juncture of bowl and stand and at lower part of stand. Exterior: below lip shallow ridges covered with incised crosshatching; on stand flat plastic palmettes on crosshatched stems; deep grooves repeat curved top of door to coal compartment; opposite this door, at top of stand a row of pierced triangles. Transparent or yellowish glaze over soft orange-red biscuit.

19. Chafing Dish (C-38-277). Height, 0.23; diameter, 0.291; diameter of foot, 0.146. Fig. 163.
Shallow bowl with narrow, slightly convex rim and rounded lip; high inverted conical stand flaring out slightly at lower edge; floor of coal compartment set quite high within stand. Exterior: eight arching vertical ridges divide stand; within these the surface decorated with narrow indented wedges shaped like rosettes, and between arches and lip-like fans; a few rectangular perforations opening into coal compartment and into space below it. Interior: coarse incised zigzag about centre of bowl. Bright yellow-brown glaze.

20. Chafing Dish (C-34-1539). Preserved height, 0.13. Pl. II B, b.
Similar to No. 18. Exterior: series of broad flat ridges with slight projection around stand; on the upper of these incised crosshatchings; below this, band of pierced triangles from which depend series of a few long narrow splayed perforations ending in circle at upper end; incised strokes about door to coal compartment. Warm brown glaze interior of bowl only.

Similar to preceding. Exterior: row of tangent flat plastic circles below lip; below this double ridge with slightly curved incised cross lines. Rich warm brown glaze.
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22. Chafing Dish (C-33-529). Maximum dimension, 0.092. Plate II B, e.
Similar to No. 18. Exterior: four small ridges below lip; under these, flat relief animal rampant to right with open jaws and short legs; no perforations remain. Olive-brown glaze.

23. Chafing Dish (C-35-518). Estimated diameter of foot, 0.155. Pl. II B, d.
Missing upper part apparently similar to No. 18. Foot wide and rather flat, with ridges; on the inside of the foot a low conical projection from the centre. Exterior: incised crosshatching and short strokes on ridges of foot; triangular perforations, indented circles and crosshatching on lower part of stand. Brown glaze.

Stand similar to No. 18 and bowl of flat-bottomed type of No. 1, the two joining at the bottom of the bowl; handles probably of inverted type of No. 2. Exterior: broad flat indented band on upper part of stand, above and below which bands of grouped incised wavy lines; single small hole pierced in lower part of stand. Rather vitreous reddish brown glaze on interior of bowl only.

25. Chafing Dish (C-33-107). Maximum dimension, 0.055. Plate II A, c.
Apparently similar to No. 18. Exterior: on stand, upper part of relief human figure with conical cap, and long square beard; incised dots and circles on his shoulder; small bands of short incised lines on body. Reddish brown glaze.

26. Chafing Dish (C-34-144). Maximum dimension, 0.056. Plate II A, f.
Apparently similar to No. 18. Exterior: on stand, head of figure similar to preceding clasping left hand to cap. Rich brown glaze.

27. Chafing Dish (C-36-852). Maximum dimension, 0.054. Plate II A, e.
Apparently similar to No. 18. Exterior: on stand, head of figure similar to No. 25, with somewhat shorter cap. Rich brown glaze.

28. Chafing Dish (C-36-924). Maximum dimension, 0.076.
Similar to No. 18 (handle only preserved). On back of handle, applied circular blob with incised circle above two legs of plastic hooved animal. Warm orange-brown glaze.

29. Chafing Dish (C-36-961). Maximum dimension, 0.083. Fig. 164.
Similar to No. 18 (handle only preserved). On top of handle, end of trumpet in relief; down back of handle relief circles on which incised circles and dots. Rich green-brown glaze.

30. Chafing Dish (C-34-1535). Maximum dimension, 0.079.
Similar to No. 18; handle only preserved, of usual type but with small cup inset between it and lip; below this on back of handle relief circles similar to No. 29. Warm brown glaze.

31. Chafing Dish (C-36-645). Maximum dimension, 0.077.
Similar to preceding; two grooves around lip of cup. Yellow brown glaze.

32. Cover (C-35-343). Height, 0.175; diameter, 0.22. Fig. 28.
Plumply conical with a plastic handle on top of crowning solid circular elevation. Exterior: on side rows of applied petals, the upper ends given considerable projection; handle made in form of crude animal (snout and tail missing) with round dots incised on body. Medium brown glaze with olive streaks on exterior only.

33. Cover (C-36-635). Preserved height, 0.07. Estimated diameter, 0.19.
More domical than preceding. Exterior: relief strips curved to form a rude arcade with applied circular lumps below them. Greenish brown glaze.
Cover (C-35-19). Maximum dimension, 0.104. Plate III A, j.
Similar to preceding. Exterior: applied relief animals, deer (?), running to left. Greenish brown glaze.

Cover (C-34-559). Maximum dimension, 0.098.
Similar to No. 32. Exterior: relief animals running to left on field of incised dotted circles; body of animal decorated with incised lines. Shiny brown glaze with touches of olive.

Cover (C-34-1292). Maximum dimension, 0.082. Plate III A, g.
Similar to No. 32. Exterior: applied relief griffin advances to left; body and wings of griffin adorned with incised lines. Medium brown glaze.

Cover (C-34-849). Maximum dimension, 0.09.
Similar to No. 32, but lower part has definite outward flare. Exterior: broad flat relief band with grouped dotted incised circles connected with lower edge by incised lines. Reddish brown glaze.

Cover Handle (C-37-655). Height, 0.052; length, 0.08. Plate III A, c.
Plastic handle in form of saddled horse (head missing); section of crude harness behind legs. Warm brown glaze.

Cover Handle (C-36-537). Maximum dimension, 0.068. Plate II A, h.
Plastic handle in form of animal with open jaws; small incised dots on body indicate hide. Rich brown glaze.

Cover Handle (C-34-2250). Maximum dimension, 0.10. Plate III A, i.
Conical knob handle with incised cross; remains of quadruple incised zigzag on upper part of body. Medium brown glaze.

Cover Handle (C-36-444). Diameter, 0.041. Plate III A, f.
Knob handle with flat top on which is represented a plastic frog adorned with incised dots. Warm brown glaze.

Cover Handle (C-33-559). Diameter, 0.037. Plate III A, b.
Knob handle with flat top around the edge of which a plastic ridge with coarse incisions. Brown glaze with greenish tinge.

Cover Handle (C-33-523). Preserved height, 0.031; diameter, 0.052. Plate III A, d.
Knob handle with hollow interior and short concave stem, trace of finial on flattened top. Glazed green-brown on exterior.

Cup (C-35-534). Height, 0.09; diameter, 0.089. Plate I, b.
Flat base; full deep body with vertical side at the top of which a small ridge; high straight rim inclines slightly inward; two ring handles. Exterior: plastic figures of stylized eagle and winged beast with flat snout and open jaws applied to handles; the bodies are decorated with short incised strokes; on top of each handle a dotted incised circle. Dark brown glaze all over.

Cup (C-36-593). Preserved height, 0.071; estimated diameter, 0.10. Plate III A, h.
Base missing; broad deep body with incurving side; low rim with some flare slightly inset; strap handle. Exterior: simple rectilinear incised decoration on side with small curvilinear addenda; leaf-shaped thumb rest on top of handle. Dark green-brown glaze.

Cup (C-37-758). Height, 0.067; diameter, 0.093.
Flat bottom; steep side curving in to narrow shoulder on which are two ridges; low quatrefoil rim; strap handle from rim to point just below edge of shoulder. Dark brown glaze.

Cup (C-36-803). Preserved height, 0.068. Plate III A, e.
Similar to preceding, but higher circular rim, and three ridges on shoulder. Dark rich brown glaze.
48. Cup (C-37-770). Preserved height, 0.064.
Similar to preceding, but trefoil rim with ridge around lip; shallower body.

49. Cup (C-35-345). Preserved height, 0.077; estimated diameter, 0.13. Plate III A, a.
Rather shallow body (foot missing); very high straight rim inset; strap handle from lip to upper body with free lower end. Exterior: shallow grooves on upper part of body. Poor light brown glaze.

50. Cup (C-36-512). Height, 0.054; diameter, 0.085; diameter of base, 0.051.
Button base; wide shallow body; inset high vertical rim. Dark brown wash over exterior and interior. Olive-brown glaze on interior.

51. Goblet (C-37-696). Preserved height, 0.044; estimated diameter of body, 0.06. Plate III A, k.
Thick short stem (base missing) ridged at top; deep open body with flaring rim. Green-brown glaze on interior and exterior.

52. Jug (C-34-337). Height, 0.129; diameter, 0.088. Fig. 165, a.
Flat bottom; steep side with high conical shoulder; neck flares outward at top and bottom, pinched at lip; strap handle from neck to edge of shoulder. Reddish-brown glaze with olive streaks on exterior neck, shoulder, and handle, with broad streaks down over lower body. Common type.

53. Jug (C-36-529). Height, 0.096; diameter, 0.072. Fig. 165, b.
Similar to preceding, but sides lower, and neck shorter with ridge at top above which a trefoil rim. Green-brown glaze on exterior rim, neck, shoulder, and handle with ample streaks down over lower body. Common type.

54. Jug (C-35-499). Preserved height, 0.072; diameter, 0.072. Fig. 165, c.
Flat bottom; vertical side with groove on top surmounted by jug form of preceding (neck and rim missing). Green-brown glaze on upper part.

55. Jug (C-37-1242). Height, 0.18; diameter, 0.092. Fig. 165, d.
Flat bottom; high vertical side, conical shoulder; neck, rim, and handle similar to No. 52. Reddish brown glaze on upper part streaked down over lower. Common type.

56. Jug (C-36-628, many fragments).
Similar to preceding. The bottom incorporates increments of white clay of the type used in Polychrome or Plain Glazed White wares.

57. Jug (C-37-2018). Preserved height, 0.093; diameter, 0.064; diameter of base, 0.041.
Button base; globular body; high ridged neck (rim missing); strap handle. Dark brown glaze all over exterior. Clay fired very grey except on base.

Fig. 165. Brown Glazed Jugs. a, No. 52; b, No. 53; c, No. 54; d, No. 55
58. Jug (C-37-906). Preserved height, 0.072; estimated diameter of base, 0.17. Plate III B, c.
Broad flat base, thin, with slightly rounded edge; side vertical with slight inward inclination. Exterior: lions in low relief about lower part. Rich brown glaze all over exterior. Clay burned grey except on base.

59. Jug (C-37-907). Preserved height, 0.08.

60. Jug (C-34-1237 a, b, c; very fragmentary). Plate III B, b.
Broad strap handle ornamented with coarse applied petals, the upper ends in high relief. Light brownish-green glaze all over. Clay fired grey throughout.

61. Jug (C-36-425). Preserved height, 0.104; estimated diameter, 0.12. Plate III B, d.
Flat bottom missing; full round body with grooves on upper part of shoulder; low straight rim with groove just below lip on exterior; strap handle; straight cylindrical spout (end missing) with slight upward inclination set near edge of shoulder. Yellow-brown glaze on upper exterior and lower interior.

Similar to preceding, with only two shallow grooves at edge of shoulder; badly modelled spout with simple grooves on exterior just below rounded edge. Rich dark brown glaze on upper exterior and all over interior.

63. Jug (C-33-259). Height, 0.135; diameter, 0.141.
Flat bottom; slightly convex vertical side; narrow shoulder with three shallow grooves; low outturned rim with rounded lip; strap handle from edge of shoulder to lower side. Greenish brown glaze on interior. Clay burned grey in upper part of vase.

64. Flask (C-35-460). Height, 0.154; diameter, 0.138. Plate III B, a.
Usual type; cylindrical section somewhat convex; sharp ridge separates neck from low flaring rim; two strap handles. Thick dark brown glaze on exterior. Common type.

65. Frying Pan (C-34-431). Height, 0.045; diameter, 0.229.
Slightly convex bottom; nearly vertical low side; grooved lip flares slightly on both interior and exterior; socket for wooden handle rises at an angle from the upper body and lip. Thin greenish brown glaze on interior and lip.

66. Bowl (C-37-135). Height, 0.121; estimated diameter, 0.20.
Flat bottom; high flaring side with pointed lip, below which, on exterior, three shallow grooves. Glaze on inside only. The vessel has been badly overfired, the shape warped and twisted, and the glaze puddled at the centre; clay adheres in odd bits to exterior.

67. Waster (C-37-784). Maximum dimension, 0.11.
Original shape uncertain, for the clay is badly warped. The glaze runs streakily over the exterior.

IMPRESSED WARES

WHITE BISCUIT

68. Plate (C-36-1165). Height, 0.049; estimated diameter, 0.205; diameter of foot, 0.084. Fig. 29, a.
Flaring foot; broad, shallow body; broad rim, with flat surface, offset on exterior by ridge and on interior by deep groove; lip square, and separated from rim by groove. Interior: faintly impressed design perhaps representing a human face in front view with a decorative border about it; inscribed wavy lines on rim. Yellow glaze with broad brown streak on interior. Biscuit pink.
69. Plate (C-35-419). Maximum dimension, 0.104. Plate VII, a.
Shallow body; narrow rim, slightly convex, projects outward. Interior: impressed floral sprays about medallions between barred borders on body; surface of rim broadly cut away effecting a rough approximation of a bead-and-reel motive. Yellow glaze with streaks of brown.

70. Plate (C-37-1794). Estimated diameter, 0.18. Plate VII, c.
Shallow body curving up suddenly to vertical low rim. Interior: trace of faintly impressed design on body, possibly an animal’s paw; rim cut back in deep scallops. Rich, dark, yellow-brown glaze all over.

71. Plate (C-37-891). Estimated diameter, 0.18. Plate VII, b.
Shallow body; squarish, upturned rim separated from body by small groove. Interior: band of impressed design composed of medallions containing four-point rosettes edged with barred border. Glazed streaky brown with green tinge all over.

72. Bowl (C-36-109). Height, 0.048; diameter, 0.173; diameter of foot, 0.082. Fig. 29, b; Plate IV, a.
Nearly vertical foot; body has even, shallow curve; rim marked off from body by broad flat groove, and bears shallow groove near inner edge; rounded lip. Interior: impressed central medallion of lion moving to right; this motive repeated in four encircling medallions with foliate design between. Dark green glaze all over except within foot where a thin yellow glaze is present.

73. Bowl (C-37-690). Diameter of foot, 0.082.
Similar to preceding. Interior: impressed design made from same stamp as that of No. 72. Light yellow glaze all over except within foot where a colorless glaze is present. Biscuit burned pink in places.

74. Bowl (C-37-40). Diameter of foot, 0.077.
Similar to No. 72, but with a ridge at the top of the foot. Interior: impressed design similar to No. 72, but lion moves to left. Streaky brown glaze.

75. Bowl (C-37-59). Diameter of foot, 0.105.
Similar to No. 74. Interior: impressed design similar to No. 72. Light green glaze all over.

76. Bowl (C-37-1814). Diameter of foot, 0.083. Fig. 33, c.
Similar to No. 72. Interior: in the centre a griffin moves to right. Bright yellow glaze.

77. Bowl (C-36-232). Diameter of foot, 0.085.
Similar to No. 72. Interior: impressed griffin moves to left. Mottled green glaze all over except within foot. Biscuit burned pinkish.

78. Bowl (C-35-525). Diameter of foot, 0.09.
Similar to No. 72. Interior: impressed griffin moves to left in central medallion. Mottled dark green glaze all over except within foot where a cream glaze is present.

79. Bowl (C-37-1901). Diameter of foot, 0.092. Fig. 33, h.
Similar to No. 72. Interior: impressed hybrid monster with four legs, long neck, wing, peacock tail, to right. Mottled dark green glaze all over except within foot.

80. Bowl (C-37-705). Diameter of foot, 0.089. Fig. 33, a.
Similar to No. 72. Interior: impressed monster with four legs, large head and long thin tail, to left. Bright yellow glaze.

81. Bowl (C-36-630). Diameter of foot, 0.084. Plate V, a.
Similar to No. 72. Interior: impressed human figure posed to left, leaning over prow of boat holding some object in outstretched hand. Bright mottled green glaze all over except within foot.
82. Bowl (C-38-81). Estimated diameter of foot, 0.084. Fig. 32, m.
Similar to No. 72. Interior: helmeted (?) warrior in tight-sleeved jerkin and hose advances to left holding a spear in both hands. Mottled dark green glaze all over except within foot.

83. Bowl (C-37-1281). Diameter of foot, 0.083. Fig. 32, f.
Similar to No. 72. Interior: impressed central medallion contains cross design with small quatrefoil in centre and on each arm, and raised triangles, pendent from a simple border, between the arms. Mottled green glaze all over except within foot.

84. Bowl (C-35-623). Diameter of foot, 0.087.
Similar to No. 72. Interior: small central impressed medallion containing simple cross surrounded by four medallions and foliate design. Yellow glaze. Biscuit pink at core.

85. Bowl (C-35-533). Diameter of foot, 0.072. Fig. 33, k.
Similar to No. 72. Interior: central medallion contains impressed design of repeated radiating chevrons within border. Yellow glaze. Inscribed graffito within foot represents letter A.

86. Bowl (C-34-1231). Diameter of foot, 0.078.
Similar to No. 72. Interior: central medallion contains impressed quatrefoil within barred border; motive repeated four times with foliate design around centre. Yellow glaze.

87. Bowl (C-36-623). Height, 0.053; diameter, 0.185; diameter of foot, 0.08. Fig. 29, c; Plate IV, b.
Nearly vertical foot; body slightly deeper than No. 72, with less even thickness and curvature; rim thick and narrow without exterior change of direction, and with broad shallow groove near inner edge; centre of body somewhat convex. Interior: central medallion containing impressed eagle surrounded by eight medallions containing quatrefoils. Yellow-brown glaze with brown streaks.

88. Bowl (C-37-1868). Height, 0.083; estimated diameter, 0.305; diameter of foot, 0.124. Fig. 29, d.
Perceptible flare to foot; shallow body; broad, nearly horizontal rim inset on exterior; small groove marks off lip on upper surface. Interior: central medallion contains impressed eagle in front view surrounded by medallions containing quatrefoils; on rim, two tiers of continuous wavy inscribed lines. Light yellow glaze with green and brown streaks.

89. Bowl (C-37-1867). Height, 0.076; estimated diameter, 0.30. Fig. 166, d.
Similar to preceding. Interior: impressed designs apparently similar to preceding; large inscribed zigzag of grouped lines about rim with short grouped incised strokes in wavy design between angles. Yellow glaze with green and brown streaks.

90. Bowl (C-38-150, a, b). Estimated diameter, 0.030. Fig. 166, b.
Similar to No. 88, but with simpler, narrower rim. Interior: central medallion containing impressed griffin bordered with small medallions; pendent bisected inscribed triangles of grouped lines on rim. Greenish-yellow glaze with brown streaks.

91. Bowl (C-37-687). Estimated diameter, 0.31. Fig. 166, a.
Similar to No. 88, but rim surface divided into two equal planes. Interior: faint trace of impressed design on body; continuous zigzag design of grouped inscribed lines on each plane of rim. Yellow glaze on body, green on rim.

92. Bowl (C-37-800). Estimated diameter, 0.34.
Similar to No. 88, but simple rim with upturned lip. Interior: trace of large formal impressed design; simple single inscribed lines around base of rim. Green glaze. Biscuit pink on exterior.

93. Bowl (C-34-676 a, b, c, d). Estimated diameter, 0.30. Fig. 166, c.
Similar to No. 88, but broader rim. Interior: impressed band of guilloche around upper part of body; large inscribed zigzag of grouped lines on rim with short grouped incised strokes in angles. Pale yellow glaze over thin red wash. Biscuit rather pink.
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94. Bowl (C-37-95). Height, 0.106; diameter, 0.304; estimated diameter of foot, 0.145. Fig. 29, e. Straight foot nearly vertical; body rather shallow; thick narrow rim slightly outturned with groove at top. Interior: uncertain design impressed on centre and sides; band of small curved lines in thick red underpaint well below rim. Yellow glaze.

95. Bowl (C-37-722). Height, 0.043; diameter, 0.17; diameter of foot, 0.079. Fig. 33, b. Similar to No. 94, but smaller. Interior: in centre, impressed griffin to left; pendent from inner edge of rim a series of festoons painted thickly in red on the biscuit. Exterior: stripe painted in red on biscuit below rim. Yellow glaze all over except within foot.

96. Bowl (C-37-1984). Estimated diameter of foot, 0.125. Fig. 33, d. Similar to No. 94. Interior: two rampant impressed griffins in heraldic opposition turn heads in to centre with spray between; barred border; vertical splashes of red underpaint on upper body. Yellow glaze on interior and most of exterior.


98. Bowl (C-36-253). Estimated diameter of foot, 0.127. Probably similar to No. 94, with slightly flaring foot. Interior: large impressed animal figure in centre. Warm streaky brown glaze with touch of green all over except within foot.
99. Bowl (C-37-2268). Diameter of foot, 0.125. Fig. 33, e.
Probably similar to No. 94, with higher foot about the top of which a low ridge. Interior: central medallion contains large stylized creature with leaf-shaped body, thin legs, long neck, within a barred border. Mottled dark green glaze all over except within foot.

100. Bowl (C-33-647). Estimated diameter of foot, 0.13. Fig. 32, j.
Probably similar to No. 94, with flaring foot. Interior: neck, chest, and forelegs of impressed horse with ornamental rein moving to right. Yellow glaze on interior, and thinly within foot.

101. Bowl (C-33-519). Diameter of foot, 0.117.
Probably similar to No. 94, but foot lower and thick with slight flare. Interior: central medallion with formalized impressed bird in front view, head turned to right, and zigzag border. Yellow glaze with broad brown streak.

102. Bowl (C-34-1480). Estimated diameter of foot, 0.12.
Probably similar to No. 94. Interior: medallion apparently from same stamp as preceding. Yellow glaze.

103. Bowl (C-36-938). Diameter of foot, 0.118. Fig. 33, g.
Probably similar to No. 94. Interior: similar to No. 101, but head turned to left, and barred border. Green glaze.

104. Bowl (C-38-216). Maximum dimension, 0.085. Fig. 33, i.
Probably similar to No. 94. Interior: similar to No. 101. Yellow glaze. Inscribed graffito, fragmentary, on interior of foot.

105. Bowl (C-37-1937). Diameter of foot, 0.148.
Probably similar to No. 94. Interior: central medallion with slender impressed cross within wide border of coarse zigzag, the angles between the arms filled with concentric segments of circles. Yellow glaze.

106. Bowl (C-37-58). Diameter of foot, 0.12. Fig. 32, d.
Low flaring foot. Interior: central medallion containing impressed eight-point rosette with four long and four short slender petals and lozenge motives grouped in threes in field within a barred border. Yellow glaze with brown speckles.

107. Bowl (C-36-936). Diameter of foot, 0.121. Fig. 32, e.
Heavy foot. Interior: central medallion containing impressed eight-point rosette, four large petals with four small ones between, within barred border. Yellow glaze. Biscuit pink except at core.

108. Bowl (C-37-937). Maximum dimension, 0.103.
Section of body. Interior: band of impressed medallions containing eight-point rosettes and leaf decoration between. Mottled yellow-green glaze.

Section of body. Interior: band of impressed medallions containing long-legged birds and leaf decoration between. Dark green glaze all over. Biscuit grey at core.

110. Bowl (C-36-802). Maximum dimension, 0.097.
Section of body. Interior: unidentified floral design incorporating six-armed cross, between two arms of which appears the letter B. Greenish-brown glaze all over.

111. Bowl (C-37-1962). Height, 0.121; estimated diameter, 0.28; diameter of foot, 0.113. Fig. 29, f; Fig. 33, l.
Straight foot with flare at bottom and two ridges at top; deep body; low vertical rim with curved lip, grooved at top, and overhanging exterior. Interior: central design apparently impressed eight-
point rosette in medallion. Mottled light green glaze. Inscribed graffito on interior of foot apparently combines two letters one of which may be T, the other Δ.

112. Bowl (C-36-1010). Estimated diameter, 0.27.
Similar to preceding, but with narrow flat projecting rim, and upturned lip. Interior: traces of impressed design on body; upper part has inscribed triangular device in two tiers with broad plain band between. Yellow-brown glaze.

113. Cup (C-34-314). Height, 0.076; estimated diameter, 0.16; diameter of foot, 0.077.
Low flaring foot with rounded edge; broad low body; high rim, the lower part slightly convex and bounded by ridges, the upper straight with a definite flare; two strap handles. Interior: impressed eagle, similar to that of No. 87, in central medallion. Exterior: lower part of rim underpainted with red through which is inscribed a broad zigzag. Yellow glaze all over except on interior of foot.

114. Cup (C-37-2267). Height, 0.084; diameter, 0.16; diameter of foot, 0.09. Plate VI, d.
Similar to preceding. Interior: impressed cross in central medallion. Exterior: rim underpainted with red through which is inscribed a bold zigzag on both upper and lower parts. Light yellow glaze all over except on interior of foot.

115. Cup (C-36-647). Diameter of foot, 0.07.
Similar to No. 113, but smaller and more delicate. Interior: central impressed leaf-shaped motive across which are two ranges of fronds. Bright yellow glaze which turns orange in upper portion. Biscuit pink at core.

116. Cup (C-34-1282). Estimated dimension of foot, 0.08.

117. Cup (C-36-245). Height, 0.068; estimated diameter, 0.12.

118. Cup (C-33-719). Preserved height, 0.043; diameter of foot, 0.071.
Similar to No. 113. Interior: central medallion contains impressed cross within barred border. Pale yellow glaze. Biscuit very soft with tendency to flake off unglazed exterior.

119. Cup (C-37-1394). Height, 0.06; diameter, 0.098; diameter of foot, 0.053. Fig. 30, a.
Similar to No. 113, but smaller and more compact. Interior: central medallion very faintly impressed. Exterior: rim underpainted red. Mottled yellow glaze all over except under handles and on foot.

120. Cup (C-34-717). Diameter of foot, 0.06. Fig. 32, c.
Similar to preceding. Interior: impressed quatrefoil in centre without border. Mottled green glaze all over except interior of foot.

121. Cup (C-37-1308). Diameter of foot, 0.06.
Similar to No. 119. Interior: impressed cross, composed of square bosses for centre and arms, without border. Mottled green glaze all over except on interior of foot which has colorless glaze.

122. Cup (C-35-568). Diameter of foot, 0.068. Fig. 32, a.
Similar to No. 119. Central medallion impressed quatrefoil within zigzag border. Light green glaze all over except on interior of foot.

123. Cup (C-37-654). Height, 0.087; diameter, 0.10; diameter of foot, 0.065. Plate VI, c.
Small foot with wide flare; low flat body curves up sharply to inset rim; rim, ridged at base, very high and straight with slight outward flare; two strap handles from upper part of rim to body.
Interior: central medallion very faintly impressed. Exterior: rim underpainted red, through which broad vertical inscribed lines are cut. Yellow glaze all over except on interior of foot. Biscuit faintly pink in places.

124. Cup (C-34-518). Diameter of foot, 0.06.
Similar to No. 123. Interior: impressed central motive of plump quatrefoil compressed within circle, resulting in almost triangular shaped petals. Yellow glaze all over except on interior of foot. Foot bent in firing.

125. Cup (C-37-1345). Height, 0.086; diameter, 0.109; diameter of foot, 0.07. Plate VI, b.
Similar to No. 123, but body shallower, ridge omitted, and rim pinched into quatrefoil form. Interior: central circular motive very faintly impressed. Exterior: indentations of rim splashed with red underpaint. Light yellow glaze all over except on interior of foot.

126. Cup (C-37-775). Preserved height, 0.058; estimated diameter, 0.105. Fig. 167.
High, conical foot, with broad flat ridges on exterior; body, rim, and handles similar to No. 113. Interior: central motive very faintly impressed. Exterior: red underpaint on rim through which are cut broad vertical inscribed lines. Yellow glaze all over except on interior of foot. Biscuit very pink.

127. Cup (C-36-838). Maximum dimension, 0.077.
Similar to preceding. Interior: griffin posed to left. Yellow-brown glaze on interior; thin yellow on exterior.

128. Cup (C-38-278). Height, 0.11; diameter, 0.239; diameter of foot, 0.111. Fig. 30, b.
High, flaring foot ridged near bottom; broad shallow body with off-set rim curving in slightly at lip; two strap handles, from lip to upper part of body. Interior: central medallion faintly impressed within barred border; thick irregular row of curved lines underpainted in red pendent from lip. Exterior: broad irregular stripes of red underpaint. Light yellow glaze all over except on interior of foot. Body somewhat warped in firing.

129. Cup (C-37-660). Height, 0.066; estimated diameter, 0.118. Plate VI, a.
Low foot curves outward and downward; broad body, shallow at centre, curving up fully to slightly inset, low, vertical rim; two strap handles on body. Interior: central motive very faintly impressed. Exterior: broad stripe in red underpaint on upper part of body, through which is cut a series of vertical inscribed lines. Yellow glaze all over except on interior of foot.

130. Fruit Stand (C-37-1656). Height, 0.09; diameter, 0.185; diameter of foot, 0.106. Fig. 31; Plate V, b.
High foot, conical in upper part, with broader flare in lower, and small ridges at juncture of two parts and at top; broad, very shallow body; broad, nearly horizontal, rim with ridges at edges, and broadly curved lip. Interior: central medallion contains four impressed groups of concentric segments of circles pendent from simple border; broad
rminating streaks of thick red underpaint on body and in stripe on rim. Exterior: wash of red underpaint on upper part of body. Mottled green glaze all over except on interior of foot.

131. Fruit Stand (C-37-1655). Height, 0.091; diameter, 0.193; diameter of foot, 0.108. Fig. 168. Similar to preceding. Interior: identical to preceding, the same stamp being used for the central medallion of both pieces. Bright yellow glaze all over except on interior of foot.

132. Fruit Stand (C-38-161). Height, 0.084; diameter, 0.186; diameter of foot, 0.098. Similar to No. 130, but the upper part of the foot slightly convex. Interior: formalized bird impressed in centre; red underpaint used as in No. 130, but the interior strokes slightly curved. Light yellow glaze all over except on interior of foot.

133. Fruit Stand (C-37-1326). Preserved height, 0.13; estimated diameter, 0.30. Fig. 32, k. Similar to No. 130, but larger. Interior: in centre, impressed design of man, facing front, riding galloping horse to left; his left arm is raised and holds a spear; radiating stripes in red underpaint on body; thick raised blobs of red clay affixed to rim at intervals. Exterior: band of inscribed wavy lines under rim. Yellow glaze all over except on interior of foot.

134. Fruit Stand (C-37-658). Preserved height, 0.052; upper diameter of foot, 0.055. Similar to No. 130. Interior: trace of faintly impressed central design; thickly painted red-brown curved lines pendent from rim, with sharp short inscribed strokes on paint. Yellow glaze all over, thinly on interior of foot.

135. Fruit Stand (C-36-769). Preserved height, 0.059; diameter of foot, 0.085. Similar to No. 130, but upper part of base very convex. Interior: central impressed design of griffin facing to right. Green glaze all over except foot. Biscuit burned quite pink.

136. Fruit Stand (C-33-930). Maximum dimension, 0.082. Fig. 33, f, j. Similar to No. 130. Interior: central impressed design of two peacocks placed in heraldic opposition with tree trunk between. Green glaze. A buff wash seems to have been used on the exterior. Inscribed graffito on interior of foot represents letters N and Π, the former placed above the latter.

137. Fruit Stand (C-37-1970). Maximum dimension, 0.096. Fig. 32, l. Similar to No. 130. Interior: central impressed design of human figure squatting to right with outstretched right arm. Muddy brownish-green glaze all over except on interior of foot.

138. Fruit Stand (C-38-176). Maximum dimension, 0.078. Fig. 32, i. Similar to No. 130, but wider foot. Interior: central impressed design of woman, standing with arms at sides, wearing long, full skirt, belted at waist. Yellow glaze all over except on interior of foot.

139. Fruit Stand (C-36-321). Maximum dimension, 0.064. Apparently similar to No. 130. Interior: central medallion contains slender cross with repeated angles within zigzag border. Yellow glaze all over except on interior of foot. Biscuit pink.

140. Fruit Stand (C-35-560). Maximum dimension, 0.052. Fig. 32, b. Apparently similar to No. 130. Interior: central medallion contains eight-point rosette, the petals separated by slender bars. Green glaze all over except interior of foot which has cream glaze.

141. Fruit Stand (C-37-899). Maximum dimension, 0.075. Fig. 32, h. Apparently similar to No. 130. Interior: central medallion contains cross with spreading base within border of single wavy line. Green glaze all over except on interior of foot.

142. Fruit Stand (C-36-276). Maximum dimension, 0.074. Fig. 32, g. Apparently similar to No. 130. Interior: central medallion contains broad cross with barred arms and repeated outline of angles, within barred border. Yellow glaze all over except on interior of foot. Biscuit pink.
143. Cover (C-34-1464). Height, 0.086; diameter, 0.169. Fig. 169.
Body shaped like flattened bell with slightly outturned narrow rim, and flat ridges at base of knob handle. Interior: central design of impressed rosette. Light mottled green glaze on exterior.

144. Cover (C-38-236). Maximum dimension, 0.061.

145. Cover (C-34-812). Maximum dimension, 0.09.

146. Chafing Dish (C-36-1332). Maximum dimension, 0.136.
Similar to No. 2. Interior: central design faintly impressed. Bright mottled green glaze on interior of body and exterior of stand.

**IMPRESSED WARES**

**Red Biscuit**

147. Bowl (C-37-144). Diameter of foot, 0.063. Fig. 34, a.
Low ridged foot; not enough remains of the body to determine its approximate shape. Interior: impressed central medallion containing carelessly delineated rosette with pointed ovals. White slip and medium green glaze on interior only. Clay fine, firm, and tan in color.

148. Bowl (C-35-621). Diameter of foot, 0.063. Fig. 34, b.
Similar to preceding. Interior: impressed formalized bird stands right, bends head down, on poorly executed net-like ground. White slip and light brown glaze on interior only. Clay similar to preceding.

149. Bowl (C-38-38). Diameter of foot, 0.072. Fig. 34, c.
Similar to No. 147, but thicker biscuit. Interior: impressed central medallion composed of four concentric circles crossed by eight radiating curved bars. White slip and pale yellow-green glaze on interior only. Clay coarse light red, probably local.

150. Bowl (C-36-357). Diameter of foot, 0.06. Fig. 170.

151. Bowl (C-37-127). Diameter of foot, 0.072. Fig. 34, d.
Flaring foot with broad flat lower edge; interior centre raised in high boss. Interior: impressed central medallion composed of two superimposed equilateral triangles, the centre of which is divided into six small triangles; in each of these spaces and between the projecting points a small raised boss; narrow, tooth-shaped border; design adorned with small spots of green and brown. White slip and cream glaze on interior only. Biscuit dull smooth brown.
PLASTIC WARE

152. Chafing Dish (C-34-134). Preserved height, 0.045; Plate VIII, b.
Fragment of stand representing plastic head of beardless man, eyes and mouth incised within modelled ridges, wearing small pointed hat decorated with vertical grooves. Mottled green glaze. Biscuit burned pink at core.

153. Chafing Dish (C-33-188). Preserved height, 0.041. Plate VIII, c.
Similar to preceding, but face more pointed, and lips not modelled. Biscuit burned tan.

154. Chafing Dish (C-35-2, C-35-3). Preserved height, 0.066. Plate VIII, f, h.
Fragment of stand representing plastic head of man turned to left, with pointed hat and beard, left hand raised to mouth. The beard is decorated with fine parallel wavy incisions, the hat with deep vertical grooves. Bright mottled green glaze. A second head has row of plastic dotted circles about hat.

155. Chafing Dish (C-35-736). Preserved height, 0.044. Plate VIII, n.
Similar to No. 154, but with shorter beard, and dotted incised circle on shoulder. Light yellow glaze.

156. Chafing Dish (C-33-351). Preserved height, 0.057. Plate VIII, g.
Similar to preceding, but with high pointed hat. Yellow glaze.

157. Chafing Dish (C-37-1244). Preserved height, 0.064. Plate VIII, a.
Fragment of stand representing body and arms of seated drummer. Incised decoration of dotted circles and grouped short strokes. Light yellow glaze.

158. Chafing Dish (C-35-617). Maximum dimension, 0.063. Plate VIII, d.
Fragment of stand representing hand, leg, and part of body of an acrobat (?). Incised decoration of fine close parallel lines on leg, and short grouped strokes on body. Yellow glaze.

159. Chafing Dish (C-30-13). Maximum dimension, 0.105.
Fragment of stand showing human figure, head with pointed cap and beard turned to left, left hand raised to mouth; at right, trace of large plastic wing with incised detail. Yellow glaze on exterior.

160. Chafing Dish (C-35-16). Preserved height, 0.079. Plate VIII, k.
Fragment of stand, rim and body. The shape corresponds with the latest type of the Brown Glazed chafing dishes. On stand, below rim, plastic animal head in front view, one paw held to mouth, terminating below in vertical ridge. Incised decoration of V-shaped strokes on this ridge and on lip. Yellow glaze mottled with green on interior of bowl and exterior of stand. Biscuit burned pink.

161. Chafing Dish (?; C-34-667). Preserved height, 0.059. Plate VIII, i.
Fragment of lower corner of square (?) stand. Ridges of red clay at corner, at edges of open panels, and horizontally above them. Incised lines about pierced round holes and on ridges. Light yellow glaze.

162. Cover (C-37-1971). Preserved height, 0.081. Plate VIII, o.
Plastic squatting figure atop knob handle. The arms are bent forward from the elbows and the hands are clasped on the head. A queue runs down the back. Incised dotted circles for eyes and knees, parallel vertical incisions on beard. Green glaze.

163. Cover (C-35-736). Preserved height, 0.045.
Similar to preceding. Yellow glaze.

Fragment of side of large vessel bearing representation of forepart of animal with short legs.
apparently running to left. Incised dotted circles on body of animal and vase. Yellow glaze with green smear on exterior.

PETAL WARE

165. Mug (C-37-1152). Estimated diameter of rim, 0.07. Fig. 35; Plates VIII, j, and IX, a. Usual shape. Rows of petals arranged in rows alternately of red and white clay all over exterior. Light yellow glaze.

166. Mug (C-33-544). Preserved height, 0.048. Similar to preceding.

167. Mug (C-37-1657 a, b). Maximum dimension of a, 0.075; Maximum dimension of b, 0.035. Similar to No. 165.

168. Mug (C-36-629). Diameter of bottom, 0.035. Similar to No. 165, but petals all modelled in white clay, and the second row from the bottom is glazed green, the lower row yellow.

169. Mug (C-35-137). Maximum dimension, 0.034. Plate VIII, l. Similar to No. 165, but petals arranged in two rows of white to each row of red clay.

170. Mug (C-35-417). Diameter of bottom, 0.045. Similar to No. 165, but glazed green all over except on bottom.

171. Mug (C-34-1523). Maximum dimension, 0.03. Plate VIII, m. Similar to No. 170.

INSCRIBED WARE

172. Bowl (C-35-558). Diameter of foot, 0.108. Fig. 171, c. Apparently similar to No. 68. Interior: groups of four or five parallel incised lines radiate from the centre. Light yellow glaze on interior.

173. Bowl (C-33-858). Maximum dimension, 0.093. Fig. 171, b. Apparently similar to No. 68. Interior: on side, oval figure incised with toothed tool which has also been used to fill inside of oval with parallel lines. Exterior: broad band of red underpaint appearing brown through glaze. Glaze all over, yellow on interior, yellow-green on exterior.

174. Goblet (C-38-149). Diameter of body, 0.073. Firm round stem; flat-centered body with very steep sides; wide flaring rim. Interior: thin red wash through which are slanting incised strokes on rim. Yellow glaze on interior.

175. Fruit Stand (C-37-1992). Estimated diameter, 0.18. Similar to No. 130. Interior: four pairs of incised lines radiating from centre with quatrefoil between; pendent triangles incised below rim; paired wavy lines between motives and along rim; red wash over whole. Yellow glaze all over except on interior of foot.

176. Fruit Stand (C-37-1323). Estimated diameter, 0.27. Fig. 171, a; Plate IX, b. Similar to No. 130. Interior: alternate pointed oval and fish-tail designs radiating from centre, outlined with incision and filled in with red wash; thick blobs of red clay on rim. Exterior: thin red wash under rim. Yellow glaze all over.
177. Fruit Stand (C-36-614). Estimated diameter, 0.28. Fig. 171, d. Similar to No. 130. Interior: alternate quadrangular (?) designs radiating from centre, outlined with incision, filled in with red wash through which short wavy incisions are cut and indented dotted circles at corners; incised wavy line through red wash on rim. Yellow glaze all over.

Fig. 171. Inscribed and Red Painted White Wares.
\(a\), No. 176; \(b\), No. 173; \(c\), No. 172; \(d\), No. 177; \(e\), No. 573

178. Chafing Dish (C-37-1327). Preserved height, 0.014. Single leg preserved, shaped like flat pilaster with incised bands top and bottom; lower band with pierced round hole; four diagonal crosses incised on pilaster; below lower band a semicircle incised on each side. Yellow glaze on outer face.
UNDECORATED WARES

WHITE BISCUIT

GROUP I

179. Plate (C-38-205). Height, 0.036; estimated diameter, 0.16; diameter of foot, 0.071. Fig. 172. Low foot with single groove; shallow body with thick centre; narrow flat rim ridged at lip. Light yellow glaze on interior centre.

180. Plate (C-36-682). Height, 0.036; estimated diameter, 0.15.
Similar to preceding, but with somewhat higher foot. Mottled yellow glaze on interior. Biscuit burned pink.

181. Plate (C-33-712). Estimated diameter, 0.19. Plate VII, d.
Shallow body; flatly angular rim, ridged along centre, with outward flare. Mottled green glaze all over.

182. Plate (C-34-1533). Maximum dimension, 0.177. Plate VII, f.
Similar to preceding, but thicker fabric. Completely unglazed.

183. Plate (C-36-925). Maximum dimension, 0.121.
Similar to preceding but coarser. Completely unglazed.

184. Bowl (C-37-1914). Maximum dimension, 0.092.
Deep body, ridged on exterior; simple, slightly incurving rim. Spotty yellow glaze at centre, green on rim.

185. Cup (C-38-200). Height, 0.09; diameter, 0.117; estimated diameter of foot, 0.075. Fig. 36, a.
High conical foot, slightly convex; wide, incurving body with low vertical rim, two strap handles on body. Mottled green glaze all over except on interior of foot.

186. Cup (C-37-686). Height, 0.089; diameter, 0.102. Plate X, a.
Similar to preceding, but body less angular. Mottled green glaze all over except on interior of foot.

187. Cup (C-37-727). Height, 0.073; diameter, 0.118. Fig. 36, b.
Low flaring foot; shallow body with concave boss in centre and sides turning up sharply to high, convex rim with vertical lip; two strap handles. Bright yellow glaze on interior. Biscuit burned very orange.

188. Cup (C-37-748). Height, 0.084; diameter, 0.125. Fig. 37, a.
Foot similar to preceding; wide shallow body curves up high and steep and then bends in slightly to meet low vertical rim. Two strap handles. Yellow glaze on interior and rim exterior.

189. Cup (C-37-1331). Height, 0.103; estimated diameter, 0.135; diameter of foot, 0.69. Fig. 37, b.
Similar to No. 125, but handles each indent a curve of the quatrefoil rim, making it sixfoil. Mottled green glaze all over except on interior of foot.

190. Goblet (C-37-1330). Estimated diameter, 0.09; diameter of foot, 0.06.
Low conical foot; short thick stem; wide, shallow body flaring slightly to lip. Light yellow glaze all over except on interior of foot; thinly on exterior.
191. Goblet (C-36-389). Preserved height, 0.049; diameter, 0.073. Fig. 36, d.
High conical foot; deep rounded body with thick low flaring rim. Yellow-brown glaze on interior.

192. Goblet (C-33-1340). Preserved height, 0.06; diameter, 0.093.
Rridged thick stem; small body, nearly flat at centre; high rim, flaring out in upper portion; broad flat lip, ridged at either edge. Yellow glaze all over.

193. Goblet (C-38-201). Height, 0.059; estimated diameter, 0.11; estimated diameter of base, 0.06. Fig. 173.
Flat, low base; short stem; shallow body with rather high, flaring rim and rounded lip; Bright yellow glaze on interior. Biscuit burned pink.

194. Goblet (C-36-1418). Preserved height, 0.063. Plate VII, e.
Apparently similar to No. 191. Unglazed. Biscuit rather micacious and burned rather pink. It has broken and warped in the kiln, and must be classed as a local waster.

195. Mug (C-35-101). Height, 0.08; diameter, 0.105.
Flat bottom; deep curving body with slight ridges on shoulder; low vertical rim; strap handle from rim to lower body. Glaze applied unevenly, yellow on interior, green on exterior. Biscuit has slightly buff tinge. The shape is apparently unique.

196. Mug (C-36-384). Height, 0.08; diameter, 0.096; diameter of base, 0.048. Fig. 36, c.
Small, clumsy, base of rudimentary type; plump body with ridges on sides and shoulder; simple vertical rim; strap handle from lip to body. Light green glaze on interior centre.

197. Mug (C-35-89). Height, 0.106; diameter of rim, 0.093.
Similar to No. 196, but larger. Spots of yellow glaze on shoulder. Biscuit burned pink.

198. Jug (C-37-1144). Height, 0.112; diameter, 0.071; diameter of bottom, 0.055. Plate XI, c.
Flat bottom; plump body; conical shoulder curving into rather thick neck; flaring rim, pinched at front, offset from neck by flat ridge; strap handle from lip to edge of shoulder. Yellow glaze on interior of rim and upper exterior of body.

199. Jug (C-37-827). Preserved height, 0.07; diameter, 0.07.
Similar to preceding, but more globular in form. Mottled dark green glaze on exterior.

200. Jug (C-38-109). Height, 0.092; diameter, 0.051; diameter of bottom, 0.036. Plate XI, d.
Flat bottom, deep small body with steep sides; rounded shoulder; thick neck curving out to rounded lip pinched at front; strap handle from lip to edge of shoulder; slightly ridged on exterior. Mottled yellow and green glaze on most of exterior.

201. Jug (C-37-1243). Height, 0.076; diameter, 0.055. Plate XI, b.
Flat bottom, conical body topped by flaring rim, pinched at front; strap handle from lip to lower body. Glazed yellow on exterior of rim and upper part of body.

202. Jug (C-37-1658). Height, 0.111; diameter, 0.076; diameter of base, 0.056. Plate XI, f.
Thin rudimentary base; body broad and shallow at centre, turns out sharply with high vertical sides; conical shoulder and neck; flaring rim pinched at front; strap handle lip to edge of shoulder. Thin mottled green glaze on upper exterior.
203. Jug (C-36-956). Preserved height, 0.09; diameter, 0.066. Plate XI, e.
Small, conical base; pear-shaped body with flaring rim; strap handle from neck to fullest part of body. Yellow glaze on exterior. Biscuit sandy, and burned rather pink.

204. Jug (C-37-719). Preserved height, 0.061; diameter of bottom, 0.069.
Broad flat bottom; sides curve up roundly and steeply, marked by broad, shallow vertical grooves. Mottled yellow-green glaze on upper part (missing), whence it has streaked downwards. The shape is apparently unique.

205. Jug (C-38-207). Height, 0.066; diameter, 0.081; diameter of base, 0.039. Plate XI, a.
Small thick cylindrical base; inverted conical body with narrow flat shoulder; high rim flaring toward lip; no handle. Yellow glaze on exterior except under base.

206. Chafing Dish (C-36-648). Preserved height, 0.075. Fig. 174.
Rather shallow bowl with flaring rim ridged at either edge; stand joins bowl well below rim and tapers downward. Yellow glaze on interior of bowl and exterior of stand.

207. Cover (C-36-596). Height, 0.061; estimated diameter, 0.16. Fig. 175.
Flat domical body curving in at lip, crowned by simple knob handle. Traces of thin red underpaint near lower edge. Yellow glaze on exterior. Biscuit burned pink.

GROUP II

208. Plate (C-37-1988). Height, 0.046; diameter, 0.212; diameter of foot, 0.091. Fig. 38, a.
Simple ring foot with nearly vertical sides; broad shallow body turns up briefly to join curving, broad, nearly horizontal rim with rounded lip. Brownish-green glaze all over, thinly on exterior.

209. Bowl (C-34-730). Height, 0.077; diameter, 0.228; diameter of foot, 0.092. Fig. 38, b.
Low, flaring foot; deep, curving body; strongly outturned rim. Green glaze all over, thinly on exterior.

210. Bowl (C-36-252 a, b). Diameter of foot, 0.098.
Similar to preceding, but with flat rim of medium width. Glaze all over, dark green on interior, light green on exterior.

211. Bowl (C-34-624). Estimated diameter, 0.24.
Similar to No. 210. Warm yellow-brown glaze on interior.

212. Cup (C-37-743). Height, 0.074; estimated diameter, 0.098.
Small foot, convex in profile; wide, deep, incurving body; flaring rim; ring handle. Green glaze with brown streaks all over.

213. Cup (C-34-147). Height, 0.086; estimated diameter, 0.135.
Small foot, convex in profile; plump, shallow body; high vertical rim with three narrow, horizontal ridges; two strap handles. Rich green glaze all over.
214. Cup (C-36-626). Height, 0.071; diameter, 0.10. Fig. 38, d.
Similar to preceding, but with a single ridge placed near lip. Matt dark green glaze all over.

215. Cup (C-36-591). Preserved height, 0.064; diameter, 0.09.
Similar to No. 214, but with offset quatrefoil rim. Green glaze all over.

216. Cup (C-38-192). Height, 0.066; estimated diameter, 0.085; diameter of foot, 0.055. Fig. 38, e.
Delicate flaring low foot; small, flat body; very high vertical rim, flaring slightly at lip; single ring handle. Yellowish-brown glaze all over.

217. Cup (C-35-99). Height, 0.092; diameter, 0.116. Fig. 39, b.
Similar to preceding, but without flaring lip. Dark green glaze all over.

218. Cup (C-38-214). Height, 0.064; diameter, 0.095; diameter of foot, 0.054.
Similar to No. 216, but with two strap handles. Rich green glaze with yellow tint all over.

219. Cup (C-38-199). Height, 0.066; diameter, 0.09; diameter of foot, 0.041. Fig. 39, a.
Similar to No. 214, but more delicate throughout, with incurving rim flaring out at lip, and with grooved strap handles terminating in simple volutes. Brilliant green glaze all over. The glaze has puddled deeply on the interior.

220. Cup (C-37-1799). Height, 0.053; estimated diameter, 0.11; diameter of foot, 0.039. Fig. 38, f.
Small, low, vertical foot narrowing at lower edge; wide, deep body, ridged near foot; small flaring rim; pointed lip; ring handle with thumb rest. Dark brown glaze with reddish tint all over.

221. Cup (C-38-218). Preserved height, 0.055; diameter of foot, 0.049.
Similar to preceding, but larger. Brown glaze all over.

222. Jug (C-36-608). Preserved height, 0.078; diameter of base, 0.035; diameter of body, 0.085. Fig. 38, c.
Thin button base; deep body with steep sides; steeply conical shoulder; flaring neck. Glaze all over, bright green on exterior, mottled brown on interior. Unique.

Red Biscuit

ELEVENTH AND EARLY TWELFTH CENTURIES

223. Plate (C-37-886). Height, 0.046; diameter, 0.197; diameter of foot, 0.077.
Small foot; shallow body; vertical rim with bluntly pointed lip (cf. No. 1007). Slip on interior and upper part of rim exterior. Mottled green glaze all over, thinly on exterior. Local fabric.

224. Plate (C-34-1290). Height, 0.048; estimated diameter, 0.21.
Small thick foot; shallow body; angular rim with flat exterior projection and rounded lip (cf. No. 1022). Slip on interior and upper exterior. Local fabric.

225. Bowl (C-36-958). Height, 0.032; estimated diameter, 0.09; diameter of base, 0.034. Fig. 40, a.
Low button base; shallow body turning up to small horizontal rim projecting out slightly over exterior. Slip and thick pale green glaze all over. Local fabric. Unique.

226. Bowl (C-36-821). Height, 0.095; estimated diameter, 0.27; estimated diameter of foot, 0.095. Fig. 40, b.
Vertical foot with flat lower edge; shallow body; high vertical rim with flat lip projecting slightly on both exterior and interior. Slip on interior and rim exterior. Glaze all over, bright green interior, yellow-brown exterior. Local fabric.

1 This very large class of wares is represented in the catalogue by single examples of each shape, except for items representing unusual treatment of slip or glaze. Unique specimens are so designated.
227. Bowl (C-34-722). Height, 0.071; estimated diameter, 0.19. Flaring foot; deep body rising evenly to bluntly pointed lip (cf. No. 997). Slip on interior and upper edge exterior. Glaze green all over, thinly on exterior. Local fabric.

228. Cup (C-35-320). Height, 0.055; diameter, 0.12; diameter of base, 0.036. Fig. 40, d; Plate X, b. Small button base; broad shallow body turns up to low vertical rim with pointed lip; single ring handle with thumb-rest. Slip and streaky yellow-brown glaze all over. Local fabric. The glaze was applied so thickly that it has formed a bead at the lip.

229. Cup (C-36-236). Height, 0.056; diameter, 0.118; diameter of base, 0.038. Plate XII, d. Similar to preceding; handle grooved down back and lacks thumb-rest. Slip and mottled green glaze all over. Local fabric but coarser than preceding.


231. Cup (C-37-603). Diameter of base, 0.035. Similar to preceding, but with convex boss in interior centre. Slip and thick cream glaze all over. Local fabric similar to preceding.

232. Cup (C-35-319). Height, 0.07; diameter, 0.118; diameter of base, 0.035. Fig. 40, c. Button base; body curves up to rather high, flaring, vertical rim slightly offset on exterior, two grooved ring handles. Slip and streaky yellow-brown glaze. Local fabric identical with No. 228.

233. Cup (C-36-23). Height, 0.07; diameter, 0.114; diameter of base, 0.042. Similar to preceding. Slip and mottled green glaze all over. Local fabric similar to No. 229.

234. Cup (C-36-484). Height, 0.076; diameter, 0.142; diameter of base, 0.043. Fig. 157, d. Similar to No. 232, but larger. Slip all over. Biscuit-fired waster from South Stoa pottery deposit (cf. p. 175).

235. Cup (C-34-1436). Height, 0.066; estimated diameter, 0.106; diameter of foot, 0.041. Similar to No. 232, but with quatrefoil rim. No trace of slip. Rather dark green glaze all over. Biscuit light yellow tone. Probably local.

236. Cup (C-37-69). Maximum dimension, 0.056. Similar to No. 232, but with very rudimentary base. Slip all over. Biscuit-fired waster. Local fabric similar to No. 229.

237. Cup (C-33-966). Estimated diameter, 0.17. Wide shallow body; vertical rim offset on exterior; grooved ring handle. Slip on interior and upper rim exterior. Mottled dark green glaze over slipped areas only. Local fabric identical with Corinthian Sgraffito II ware (cf. p. 120).

238. Goblet (C-36-1496). Height, 0.069; diameter, 0.059; diameter of foot, 0.054. Plate XII, c. High conical foot flaring out to rounded moulding at lower edge; small, deep body with vertical lip slightly inset. Slip and dark green glaze all over. Local fabric, corresponding in glaze to Corinthian Sgraffito III ware (cf. p. 123).

239. Goblet (C-36-818). Height, 0.067; estimated diameter, 0.07; diameter of foot, 0.059. Similar to preceding, but with simpler foot with serrated lower edge. Slip and thick cream glaze all over, carelessly on foot. Local fabric, corresponding in glaze to Corinthian Sgraffito I ware (cf. p. 117).

240. Goblet (C-34-1313). Preserved height, 0.032. Fig. 17, m. Similar to No. 239. Slip does not extend over whole foot. Yellow glaze all over. Local fabric, injured in final firing. A part of the firing yoke has adhered to the stem.
241. Goblet (C-34-781). Diameter of foot, 0.092.
Similar to No. 239, but with very wide foot. Slip and thick cream glaze all over, applied carelessly on interior of foot. Local fabric, allied by glaze to Corinthian Sgraffito I ware.

242. Jug (C-36-1493). Height, 0.094; diameter, 0.05; diameter of base, 0.045. Fig. 41, a.
Button base; low fat body; high conical shoulder; short neck with thick ridge; slightly flaring vertical rim; rounded lip; strap handle. Slip and green glaze on exterior. Local fabric (?).

243. Jug (C-36-855). Height, 0.097; diameter, 0.053; diameter of base, 0.033.
Similar to preceding. Speckled brown glaze on exterior. Fabric similar to preceding.

244. Jug (C-33-108). Height, 0.083; diameter, 0.049; diameter of bottom, 0.034. Fig. 41, b.
Flat bottom; globular body; short ridged neck; high vertical rim with flaring lip; strap handle. Slip and yellow glaze on exterior.

245. Jug (C-36-1494). Height, 0.104; diameter, 0.059; diameter of base, 0.031. Fig. 41, e.
Button base; deep round body with low shoulder; narrow neck ridged at top; vertical rim pinched into trefoil form at front; strap handle. Slip and faintly greenish-white glaze on exterior.

246. Jug (C-34-139). Height, 0.109; diameter, 0.056; diameter of base, 0.039. Fig. 41, d.
Similar to preceding, but with high, ridged base, round rim, and two strap handles.

247. Jug (C-36-932). Height, 0.112; diameter, 0.06; diameter of bottom, 0.032. Fig. 41, g.
Flat bottom; globular body and shoulder; high neck with swelling just below high flaring rim, pinched at front; no handles. Slip and thick cream glaze on exterior. Apparently local fabric. Unique.

248. Jug (C-33-346). Height, 0.096; diameter, 0.047; diameter of bottom, 0.044. Fig. 41, c.
Flat bottom; deep body with vertical sides; low shoulder; short neck; flaring lip pinched at front; ring handle affixed to neck. Slip and green glaze on exterior. Biscuit light yellow. Probably local.

249. Jug (C-36-641). Preserved height, 0.065; diameter, 0.05; diameter of bottom, 0.046.
Similar to preceding, but with strap handle.

250. Jug (C-34-1339). Maximum dimension, 0.061.
Part of strap handle preserved, modelled in the form of a serpent head, the eyes executed in sgraffito technique with modelled detail. Slip and thick cream glaze all over. Fabric and glaze identical with Corinthian Sgraffito IV ware (cf. p. 125).

251. Censer (C-34-1344). Maximum dimension, 0.08.
Deep, thick, curving body; thick conical hollow socket for wooden handle retains traces of ornamental projections. Slip and thick creamy glaze all over. Fabric similar to preceding. Unique.

DEVELOPED TWELFTH CENTURY

252. Plate (C-34-1501). Height, 0.037; estimated diameter, 0.20; estimated diameter of foot, 0.08.

253. Plate (C-34-622). Height, 0.042; estimated diameter, 0.21. Fig. 43, a.
Similar to preceding, but with slight upturn to lip. Slip all over, thinly on exterior. Pale green glaze on interior and upper exterior. Fragmentary graffito scratched on under side of foot. Fabric similar to preceding.

254. Plate (C-34-70). Height, 0.05; diameter, 0.236; diameter of foot, 0.111.
255. Plate (C-34-73). Height, 0.047; diameter, 0.24; diameter of foot, 0.093.
Similar to preceding in every respect, save that the glaze is a dirty yellow color. From same deposit as preceding.

256. Plate (C-33-829). Height, 0.033; estimated diameter, 0.235; estimated diameter of foot, 0.10.
Slightly elongated, flaring foot; shallow body; notched rounded lip. Slip all over, thinly on exterior. Colorless glaze on interior and lip exterior. Fabric similar to imported Green-and-Brown Painted Ware.

257. Plate (C-37-795). Height, 0.062; diameter, 0.213; diameter of foot, 0.079. Fig. 43, b.
Similar to preceding, but narrower foot, slightly deeper body, and plain lip. Slip all over, thinly on exterior. Pale yellow glaze on interior and upper exterior. Fabric identical with preceding. Graffito scratched on under side of foot.

258. Plate (C-33-921). Height, 0.043; diameter, 0.205; estimated diameter of foot, 0.124.
Wide rudimentary foot; shallow body; high vertical rim (cf. No. 1103). Slip on interior and rim exterior. Glaze all over, green over slip; orange on lower exterior. Rather coarse biscuit, possibly local.

259. Plate (C-37-1543). Height, 0.048; diameter, 0.25; diameter of foot, 0.143.
Similar to preceding, but thicker fabric, and foot so nearly solid as to approximate a base. Slip and pale yellow glaze all over, thinly on exterior. Fabric identical with bulk of imported incised-sgraffito wares.

260. Plate (C-33-870). Estimated diameter of foot, 0.15. Fig. 43, c.
Thick, flat-edged foot preserved. Slip and glaze all over, light green on interior, colorless on exterior. Graffito reading KB scratched on inside of foot. Fabric similar to bulk of incised sgraffito importations.

261. Plate (C-34-1559). Diameter of foot, 0.148. Fig. 43, d.
Similar in every way to preceding, and graffito comprises the same letters, KB.

262. Plate (C-37-1746). Diameter of foot, 0.099.
Rather high, thick foot with slight flare; shallow body contains depression in centre, edged with notched ridge in which is a low boss. Slip on interior. Glaze all over, pale green on interior, orange on exterior. Fabric identical to No. 258.

263. Bowl (C-37-1354). Height, 0.056; diameter, 0.144; diameter of foot, 0.063.
Slightly flaring foot; rather shallow body terminating in pointed lip (cf. No. 1249). Slip and glaze all over, dark green on interior and upper exterior, colorless on lower exterior. Fabric similar to most of imported sgraffito wares.

264. Bowl (C-34-598). Height, 0.045; estimated diameter, 0.16. Fig. 42, a.
Low foot; shallow body curves up to nearly vertical rim with bluntly pointed lip. Slip all over, thinly on exterior. Pale yellow glaze on interior and upper exterior.

265. Bowl (C-33-362). Height, 0.074; diameter, 0.149; estimated diameter of foot, 0.082. Fig. 42, b.
High foot with very wide flare; body, with ridge about shallow central depression, curves up to rounded lip. Slip and glaze all over, yellow on interior, pale green on exterior. Possibly local.

266. Bowl (C-36-959). Height, 0.102; estimated diameter, 0.20; diameter of foot, 0.075. Fig. 42, c.
High foot with slight flare; small shallow body; very high rim, strongly marked on lower exterior by pointed ridge; pointed lip. No slip. Yellow glaze all over, thick on interior, thin on exterior. Biscuit light buff; identical to Nos. 248, 273.
267. Bowl (C-34-663). Estimated diameter, 0.24.
Similar to preceding, but rim not so high and given pie-crust lip. Slip all over, thin on exterior. Light yellow glaze on interior and upper exterior. Biscuit resembles bulk of imported sgraffito wares.

268. Bowl (C-34-441). Preserved height, 0.115; estimated diameter, 0.195.
Similar to No. 266, with depression in centre of body outlined by narrow ridge. Slip and bright yellow-green glaze on interior and upper exterior. Biscuit coarse with strong buff tone.

269. Goblet (C-34-234). Height, 0.061; diameter, 0.063; diameter of base, 0.059. Fig. 42, d; Plate XII, b.
Broad flat base; short thick stem; shallow body curves up to high vertical rim; pointed lip. Slip and light cream glaze all over. Biscuit resembles Corinthian sgraffito wares.

270. Goblet (C-34-56). Height, 0.053; diameter, 0.065; diameter of base, 0.056.
Similar to preceding. Biscuit similar to imported incised-sgraffito wares. From South Basilica Deposit.

271. Goblet (C-34-233). Diameter, 0.081.
Similar to No. 269, but stem ridged at top, and body somewhat wider. Slip and green glaze all over. Biscuit resembles Corinthian sgraffito wares.

272. Jug (C-36-808). Height, 0.097; diameter, 0.064; diameter of bottom, 0.047. Fig. 41, f.
Flat bottom; pear-shaped body with narrow, flat shoulder; flaring rim, with horizontal ridges on exterior. Slip and light yellow glaze on exterior. Biscuit resembles imported sgraffito wares.

273. Jug (C-36-844). Preserved height, 0.088; diameter, 0.089; diameter of base, 0.067. Fig. 42, e.
Low base; globular body and shoulder; strap handle. Slip and pale green glaze on exterior. Biscuit resembles imported sgraffito wares.

274. Jug (C-33-945). Preserved height, 0.054; diameter of rim, 0.031. Fig. 42, e.
Similar to preceding with high, slightly flaring rim. Slip and muddy yellow glaze on exterior.

277. Jug (C-37-1475). Preserved height, 0.069; diameter of base, 0.052.
Similar to No. 275 in shape, and to No. 276 in glaze. Biscuit buff green from overfiring which has bent and twisted the vase. Local waster.

278. Jug (C-36-1497). Maximum dimension, 0.063; Plate XII, e.
Probably similar to No. 275, but larger. Plastic bird-headed beasts appliquéd on shoulder and adorned with incised detail. Slip and bright green glaze on exterior. Biscuit quite red.

279. Jug (C-37-1890). Maximum dimension, 0.057. Pl. XII, a.
Similar to preceding. Plastic long-billed bird's head with bossed eye appliquéd on shoulder. Slip and bright green glaze on exterior. Biscuit apparently local.

280. Chafing Dish (C-33-886). Maximum dimension, 0.093. Plate XII, f.
281. Chafing Dish (C-34-1340). Maximum dimension, 0.081. Plate XII, g.
Similar to preceding; stand pierced with arched and triangular openings with incised detail between.
Glaze and biscuit similar to preceding.

282. Plate (C-36-901). Height, 0.054; diameter, 0.20; diameter of foot, 0.072.
Low thick foot; shallow body; almost flat lip (cf. No. 775). Slip and green glaze on interior and
upper exterior. Biscuit coarse, light colored, possibly local.

283. Plate (C-34-1291). Height, 0.048; estimated diameter, 0.24.
Thick foot; shallow body; upturned rounded lip (cf. No. 1296). Slip all over, thin on exterior.
Orange-brown glaze on interior and upper exterior. Fabric resembles that of bulk of Late Incised-
Sgraffito.

284. Plate (C-36-669). Height, 0.084; diameter, 0.245; diameter of foot, 0.084.
Thick low foot; shallow body gently ridged on exterior; reverse flat curve on flaring rim; rounded
lip (cf. No. 1305). Slip and yellow glaze on interior and upper exterior. Considerably warped
in firing.

285. Plate (C-34-1254). Height, 0.071; estimated diameter, 0.26; diameter of foot, 0.076.
Thin foot; rather deep body with broadly projecting angular rim. No trace of slip. Dark, vitreous
green glaze all over. Biscuit fine red clay.

286. Bowl (C-35-24). Height, 0.068; diameter, 0.143; diameter of foot, 0.055. Fig. 44, a.
Rather high flaring foot; shallow body curving up to rounded lip (cf. No. 1324). Slip all over.
Yellow glaze on interior. Good quality reddish biscuit better than bulk of Later Sgraffito wares.

287. Bowl (C-36-810). Height, 0.083; diameter, 0.16; diameter of foot, 0.06. Fig. 44, b.
Thick low foot; deep clumsy body with steep sides; vertical rim with bluntly pointed lip. Pink slip
all over. Green glaze on interior. Coarse red biscuit.

288. Bowl (C-37-1508). Height, 0.066; diameter, 0.157; diameter of foot, 0.056.
Similar to preceding in all respects save for light yellow glaze. Warped in firing.

289. Bowl (C-35-286). Height, 0.091; diameter, 0.225; diameter of foot, 0.096. Fig. 44, c.
Simple thick foot; deep body with thick steep sides; high rim, nearly vertical, marked off on exterior
by thick ridge and broad groove. Slip and yellow glaze on interior and upper exterior. Fabric
similar to No. 287.

290. Bowl (C-33-255). Height, 0.114; estimated diameter, 0.23; diameter of base, 0.093. Fig. 44, d.
Low flat base; deep body with steep, heavily ridged sides; rim similar to No. 290. Slip and dirty
green glaze on interior and upper exterior. Fabric similar to No. 287, but lighter in color.

291. Bowl (C-36-64). Height, 0.058; estimated diameter, 0.24; diameter of base, 0.086.
Similar to preceding, but with shallower body and lower rim.

292. Bowl (C-34-443). Preserved height, 0.083; diameter of foot, 0.115.
Heavy foot; deep body (cf. No. 1646). Slip and muddy yellow glaze on interior. Fabric resembles
that of later Green-and-Brown Painted and later Painted Sgraffito wares.

293. Bowl (C-36-542). Height, 0.053; diameter, 0.15; diameter of foot, 0.054. Fig. 45, a.
Slender low foot; shallow body; vertical rim narrowing below spreading grooved lip. Thick dark
vitreous green glaze all over. Biscuit fine red-brown.

294. Bowl (C-37-1999). Height, 0.096; diameter, 0.025; diameter of foot, 0.085.
Similar to preceding, but much larger.
295. Bowl (C-34-238). Height, 0.065; diameter, 0.143; diameter of foot, 0.054. Fig. 45, b.
Slightly flaring foot; small shallow body; high, nearly vertical rim with pointed lip. Dark vitreous
green glaze all over. Biscuit similar to No. 293.

296. Bowl (C-37-709). Height, 0.063; diameter, 0.142; diameter of foot, 0.057.
Similar to preceding, but with two shallow grooves on lower part of rim exterior.

297. Bowl (C-37-1631). Height, 0.08; diameter, 0.231; diameter of foot, 0.082. Fig. 176.
Small foot; flat body, marked off from rim by groove on interior; very high, nearly vertical rim,
suddenly turns out broadly to rounded lip; five flat strap handles from lip to upper edge of body.
Glaze all over, thick green on interior. Fabric apparently similar to No. 293.

298. Bowl (C-36-91). Estimated diameter, 0.26.
Similar to preceding, but lower part of rim less vertical. Green glaze all over, quite matt on exterior.

299. Cup (C-37-1980). Preserved height, 0.121. Plate XII, j.
Foot missing; large, deep body; very high, vertical rim, pinched into quatrefoil form at lip; strap
handle with crude thumb rest. Inner points of quatrefoil incised to resemble small rodent faces.
Slip and light green glaze all over. Biscuit fine light red. Unique.

300. Jug (C-34-828). Height, 0.189; diameter, 0.12; diameter of foot, 0.07. Fig.
Small foot, broadly flaring in lower portion; globular body and shoulder grooved at juncture; high neck with slight upward flare; low flaring rim grooved on exterior; strap handle.
Glaze all over, dark opaque vitreous green on exterior, thin matt green on interior. Biscuit fine red-brown similar to that of No. 293.

301. Jug (C-33-160). Height, 0.193; diameter, 0.131; diameter of foot, 0.089. Fig. 46, c.
Similar to preceding, but simple, wider foot; and strong ridge at base of neck. Thin opaque cream
glaze all over.

302. Jug (C-33-159). Height, 0.237; diameter, 0.137; diameter of bottom, 0.108. Fig. 46, a.
Flat bottom; deep body with curving shoulder; high flaring rim pinched into trefoil shape at lip; strap handle. Opaque vitreous brown glaze with green tinge all over exterior except on bottom.
Fabric similar to No. 293.

303. Jug (C-34-3). Preserved height, 0.174; diameter, 0.137; diameter of bottom, 0.117.
Similar to preceding, but with squatter body.

304. Jug (C-34-1594). Preserved height, 0.199; diameter, 0.116; diameter of bottom, 0.097.
Similar to preceding, but with narrower body and three ridges at base of neck. Thin white opaque
glaze on neck and shoulder exterior.

305. Jug (C-34-407). Preserved height, 0.154; diameter, 0.121; diameter of bottom, 0.094.
Similar to No. 304. Thin brown opaque glaze on exterior.

306. Jug (C-35-175). Preserved height, 0.072. Plate XII, i.
Plastic in form to resemble human figure (torso and upper arms only preserved). It stands in front
view, the lower arms extended forward from the elbows. There was possibly a thick collar at the
307. Plate (C-35-302). Height, 0.047; estimated diameter, 0.28. Fig. 47, a; Plate XIII, a. Straight-sided foot; shallow body; flat projecting rim. Interior: small central medallion containing eight-pointed repeated star motive; large medallions containing formalized birds alternate with curvilinear striped motive on sides; on rim, broad tongue pattern; all designs in blue and yellow outlined in brownish-black. Colorless glaze on interior. Biscuit burned pink at core.

308. Plate (C-34-1232). Maximum dimension, 0.066. Similar to preceding. Interior: large foliate design in blue, blue-green, and red outlined with black; on rim, tongue pattern in yellow and blue-green. Colorless glaze all over, thinly on exterior.

309. Plate (C-37-698). Maximum dimension, 0.071. Similar to No. 307, but rim has slight downward curve. Interior: large petal design on body, blue with yellow edge, outlined in black; on rim, plait pattern thickly smeared with blue-green. Biscuit burned pink throughout.

310. Plate (C-33-627). Maximum dimension, 0.088. Fig. 47, b. Similar to No. 307, but with deeper body, and narrower outturned rim. Interior: curvilinear blue motive on field of red dots; at base of rim, broad dark band edged with blue-green; on rim, simple rinceau design in blue and blue-green edged with manganese; on lip, narrow blue band. Exterior: irregular S-shaped lines painted in matt purplish brown.

311. Plate (C-35-144). Maximum dimension, 0.043. Similar to preceding. Interior: at base of rim, broad black band with slender opposed spirals; on rim, blue maeander edged with yellow. Exterior: matt red streaks and spots.

312. Plate (C-36-891). Maximum dimension, 0.066. Similar to No. 310. Interior: above band of blue, wide band of opposed half palmettes of simple type in blue and purple with red dots between and large purple spots in field; on rim, alternate panels of blue and yellow; outlines of all designs in manganese.

313. Plate (C-36-914; C-36-915). Maximum dimensions, 0.05, 0.066. Fig. 47, c. Foot missing; rather deep body; very broad rim, slightly offset; thickened rounded lip. Interior: on rim, zigzag design with trefoil motive in each unit, blue with yellow and blue-green bands and purple accessories. Exterior: matt red streaks.

314. Plate (C-34-863). Estimated diameter of foot, 0.10. Plate XIV, a. Thin foot with slight flare. Interior: within band of purple, large lozenges of blue-green with yellow centres on field of red dots; designs outlined in manganese. Glaze all over, colorless on interior, thin green on exterior.

315. Plate (C-35-573). Estimated diameter of foot, 0.11. Plate XIV, c. Similar to preceding, but thicker. Interior: radiating plait design of blue-green loops with yellow centres on field of red dots; trace of central medallion. Glaze all over, colorless on interior, thin green on exterior.

316. Plate (C-37-31). Estimated diameter of foot, 0.108. Similar to No. 314. Interior: similar to preceding, but with blue-green lozenges in field of red dots. Glaze all over, colorless with gold particles on interior, mottled green on exterior.

317. Plate (C-36-642). Maximum dimension, 0.082. Plate XIV, d. Similar to No. 314. Interior: central medallion containing broad blue spots edged with small dots on field of red dots, enclosed by broad band of blue-green edged with purple.
318. Plate (C-34-1268). Maximum dimension, 0.073.
Similar to No. 314, but slight ridge on exterior of foot. Interior: trace of central medallion encircled by broad band of rectilinear motive, probably derived from Kufic, on field of red dots and occasional four-point stars; motives in blue-green outlined in black. Colorless glaze on interior.

319. Plate (C-34-621). Maximum dimension, 0.067.
Similar to No. 314. Interior: large central medallion containing all over design of small blue and yellow spots; broad yellow band; trace of rectilinear designs with blue centres on field of red dots. Colorless glaze on interior. Yellow splashes on exterior.

320. Plate (C-37-35). Maximum dimension, 0.046.
Apparently similar to No. 314, but thicker fabric. Interior: in centre, green rosette with petals edged with yellow on field of red dots. Glaze all over, colorless on interior, yellow on exterior. Biscuit fired pink on exterior.

321. Plate (C-36-1005). Maximum dimension, 0.063.
Apparently similar to No. 314. Interior: in centre, small red square outlined with white square-on-cross motive; in solid blue field, four large blue medallions outlined in white.

322. Plate (C-34-1474). Maximum dimension, 0.057.
Foot similar to No. 307. Interior: trace of red central medallion; in field of solid blue-green, yellow triangles and rectangles. Colorless glaze on interior.

323. Plate (C-37-70). Maximum dimension, 0.068. Plate XIV, b.
Foot similar to No. 307. Interior: large blue-green spots on yellow field.

324. Plate (C-37-2012). Maximum dimension, 0.05.
Foot similar to No. 307, but slightly higher than usual. Interior: on bright blue field, large yellow spots outlined with manganese. Glaze all over, colorless on interior, faint green on exterior.

325. Plate (C-35-514). Maximum dimension, 0.086. Plate XIV, f.
Apparently similar to No. 307. Interior: in centre, large bird (hind part and legs preserved) facing to right with blue and yellow tail feathers.

326. Plate (C-34-1469). Diameter of foot, 0.113.
Similar to No. 310, with foot flaring sharply in lower part. Interior: in centre, fragmentary animal, yellow, with green spots; on rim, band of simplified guilloche, alternately yellow and green, edged with black. Glaze all over, colorless on interior, yellow on exterior.

327. Bowl (C-37-1817). Estimated diameter, 0.28. Fig. 47, d; Plate XIV, i.
Foot missing; full curving body bending out to curving rim. Interior: on body, blue foliate design on field of red dots; on rim, row of reserved white spots on blue ground.

328. Bowl (C-35-620). Maximum dimension, 0.056.
Similar to preceding. Interior: on body, blue-green foliate design on field of red dots; on rim, yellow tongue pattern pointing inward with manganese wedges between units, and blue-green band at inner edge. Glaze all over, colorless on interior, green on exterior.

329. Bowl (C-34-1257). Maximum dimension, 0.095.
Similar to No. 327. Interior: on body, trace of blue-green foliate design on field of four-point red stars; on rim, bands of yellow and thick blue-green, the two meeting irregularly.

330. Bowl (C-33-592). Maximum dimension, 0.094. Plate XIV, g.
Similar to No. 327. Interior: on body, wheel-shapes and solid medallions of thick blue-green on field of tiny brown dots; on rim, broad band of blue-green with small reserved white spots.
331. Bowl (C-37-734). Maximum dimension, 0.18. Fig. 47, e; Plate XIV, e.
Foot missing; deep body with narrow flaring rim and rounded lip. Interior: on body, large band of repeated figure composed of two opposed half palmettes, joined at bottom, with pointed oval between; units alternately blue-green and purple; vertical row of red dots between units; on rim, yellow band edged with black.

332. Cup (C-34-1255). Height, 0.089; diameter, 0.125; diameter of foot, 0.06. Figs. 47, f, and 177.
Low foot with slight flare and flat conical projection on under side; deep body, separated by flat ridge from high, vertical rim with outward curve at top; rounded lip (ring handle missing). Interior: in centre, black cross crosslet. Exterior: blue-green and purple plait motive with yellow centres on field of red dots; on ridge, purple stripe; on rim, blue and yellow stripes with toothed edge; yellow lip; all outlines in black. Colorless glaze all over.

333. Cup (C-38-193). Height, 0.069; estimated diameter, 0.09; diameter of foot, 0.045. Fig. 47, g.
Low flaring foot; deep body, incurving slightly below small flaring rim; pointed lip; strap handle. Interior: in centre, cross crosslet. Exterior: above two bands of blue-green, large blue-green spots arranged in quatrefoil formation on field of red dots; yellow lip. Colorless glaze all over.

334. Cup (C-36-696). Preserved height, 0.055.
Similar to preceding, but with ring handle. Exterior: blue-green plait with yellow centres on field of red dots; yellow lip; on handle, horizontal stripes of red and black. Colorless glaze all over.

335. Cup (C-37-1715). Maximum dimension, 0.049. Plate XV, f.
Similar to No. 333. Exterior: curvilinear motive based on lotus flower in blue with a touch of yellow; plain field.

336. Cup (C-37-1809). Estimated diameter, 0.09.
Similar to No. 333. Exterior: blue rinceau design; yellow lip.

337. Cup (C-37-1995). Estimated diameter, 0.10. Plate XV, b.
Similar to No. 333. Exterior: large medallions containing blue-green spots on field of red dots; yellow lip.

338. Cup (C-36-1012). Maximum dimension, 0.065. Plate XV, a.
Similar to No. 333. Interior: trace of red dots near centre; on rim, two rows of small red dots, between which a row of small black dots. Exterior: horizontal rows of closely-spaced blue spots outlined in manganese on field of red dots; yellow lip.

339. Cup (C-36-1008). Maximum dimension, 0.052. Plate XV, d.
Similar to No. 333. Exterior: checkerboard design of squares alternately filled in with blue-green and reserved with a black dot in the centre; yellow lip.

340. Cup (C-34-1468). Maximum dimension, 0.07. Plate XV, e.
Trace of very shallow body; high vertical rim; pointed lip offset by pointed ridge. Exterior: on rim, blue rinceau; yellow lip.
341. Cup (C-36-616). Maximum dimension, 0.073.
Similar to preceding, but lacks ridge below lip. Exterior: trace of design on body; on rim, purple band at lower edge, above which row of large blue-green spots on field of red dots; yellow lip.

342. Cup (C-33-596). Maximum dimension, 0.065. Plate XV, c.
Similar to No. 340. Exterior: trace of blue-green design on body; on rim, two narrow black bands at lower edge, above which a row of bean-shaped motives in blue-green on field of red dots; yellow lip.

343. Cup (C-36-345). Height, 0.06; estimated diameter, 0.085; diameter of foot, 0.045. Fig. 47, i. Delicate small foot; plump, rather low body; high rim with slight outward flare; pointed lip; strap handle. Interior: in centre, black cross crosslet. Exterior: on body, trace of large design on field of red dots; on rim, broad purple band at lower edge, above which panels of blue and yellow; on handle alternate red and black horizontal bars.

344. Cup (C-34-1246). Preserved height, 0.046; diameter, 0.10; diameter of foot, 0.047. Fig. 48, a; Plate XIII, b.
Similar to preceding, but foot convex on exterior. Interior: in centre, large black cross pattée. Exterior: manganese stars drawn on blue spots on field of red dots; on rim, panels of blue and yellow.

345. Cup (C-37-1670). Estimated diameter of foot, 0.078.
Apparently similar to No. 343. Interior: large cross pattée, over which the glaze is poorly preserved, revealing the lamp-black quality of the black paint. Exterior: traces of solid decoration in blue-green.

346. Cup (C-35-526). Maximum dimension, 0.071.
Similar to No. 343. Exterior: on body, radiating black lines, the whole body covered with bluish-brown color; on rim, large reserved triangles, about which a design of grouped blue-green and yellow bands.

347. Cup (C-37-1712). Maximum dimension, 0.062. Plate XV, i.
Similar to No. 343, but rim slightly inset. Exterior: on body, blue and yellow guilloche; at juncture of body and rim, blue and yellow plait pattern; on rim, blue and yellow curvilinear motive.

348. Cup (C-34-545). Height, 0.07; diameter, 0.106; diameter of foot, 0.05. Fig. 47, j.
Small flaring foot with convex exterior; low plump body; high rim, nearly vertical, with broad ridge in lower portion (two strap handles missing). Interior: cross crosslet superposed on cross saltire. Exterior: at top of body, broad purple stripe; on rim, two blue bands with white band between; yellow lip. All outlines and crosses in manganese.

349. Cup (C-37-148). Maximum dimension, 0.07. Plate XV, k.
Similar to preceding. Exterior: on upper part of body, purple and green plait pattern; on rim, broad zigzag dividing green and yellow trefoils; yellow lip. Glaze has a brownish cast.

350. Cup (C-37-92). Diameter of foot, 0.069. Fig. 48, c.
Apparently similar to No. 332. Interior: black cross crosslet.

351. Cup (C-34-678). Diameter of foot, 0.049.
Apparently similar to No. 332. Interior: black cross crosslet. Exterior: field of red dots.

352. Cup (C-36-1021). Diameter of foot, 0.045. Fig. 48, b.
Apparently similar to No. 332. Interior: black cross crosslet drawn with slender lines. Exterior: trace of field of red dots.

353. Cup (C-35-494). Diameter of foot, 0.05. Fig. 48, d.
Apparently similar to No. 332. Interior: black cross crosslet superposed on small cross saltire, with three dots grouped at each angle. Exterior: foliate design in blue-green and yellow.
354. Cup (C-36-1037). Diameter of foot, 0.05. Fig. 48, e.
Apparently similar to No. 332. Interior: black cross crosslet crossed superposed on small cross saltire, with grouped dots at each angle. Exterior: uncertain design in greenish-brown.

355. Cup (C-37-1917). Diameter of foot, 0.055.
Apparently similar to No. 333. Interior: black cross crosslet crossed superposed on small cross saltire, but without grouped dots. Exterior: yellow lozenges on solid blue ground.

356. Cup (C-37-1696). Estimated diameter of foot, 0.068. Fig. 48, g.
Apparently similar to No. 333. Interior: cross crosslet superposed on five small crosses saltire, one in centre, and one at centre of cross on each arm.

357. Cup (C-38-227). Diameter of foot, 0.051. Fig. 48, f.
Apparently similar to No. 333. Interior: thin cross crosslet superposed on cross saltire, from the arms of which radiate small tridents. Exterior: trace of blue decoration.

358. Cup (C-37-109). Diameter of foot, 0.049. Fig. 48, i.
Apparently similar to No. 333. Interior: black design of four chevrons radiant below four tridents radiant. Exterior: on body, blue-green band edged with manganese stripe and yellow band; on rim, blue and yellow panels; on strap handle, vertical blue and yellow stripes.

359. Cup (C-38-220). Diameter of foot, 0.044.
Similar to No. 333. Interior: similar to preceding. Exterior: trace of blue-green lozenges on solid yellow ground.

360. Cup (C-37-706). Diameter of foot, 0.05. Fig. 48, k.
Similar to No. 333. Interior: central black spot about which four radiating tridents.

361. Cup (C-37-1381). Diameter of foot, 0.045. Fig. 48, j.
Similar to No. 333. Interior: similar to preceding. Exterior: trace of thick blue design.

362. Cup (C-37-1458). Diameter of foot, 0.046. Fig. 48, h.
Similar to No. 332. Interior: four radiating tridents. Clay burned very pink.

363. Cup (C-37-1145). Diameter of foot, 0.044. Plate XV, j.
Similar to preceding. Interior: small central circle reserved with four tangent yellow bands from which other yellow bars extend at intervals, dividing the field in panels of bright and dark blue, each with a reserved eye motive in its centre; designs edged with manganese.

364. Cup (C-35-268). Diameter of base, 0.053. Plate XV, g.
Flat low base on under side of which a groove near edge; broad deep body. Interior: central rosette composed on blue and yellow units with black outline. Exterior: base light brown; on body, blue and yellow floral motive rising from yellow band.

365. Cup (C-38-241). Diameter of foot, 0.058. Fig. 48, l.
Similar to No. 364. Interior: central design of blue-green and yellow guilloche. Exterior: similar motive around lower part of body, more finely drawn. On interior of foot, a graffito painted in black, probably the letter Π.

366. Goblet (C-37-1953). Preserved height, 0.052; estimated diameter, 0.10. Fig. 47, h; Plate XV, h.
Foot missing; hollow flaring stem; wide, rather shallow body; high, outcurving rim. Interior: broad blue cross with alternately blue and purple heart-shaped figures ending in red tips on field of black dots between arms; on rim, blue and yellow bands. Exterior: four radiating blue stripes.
367. Jug (C-33-605). Preserved height, 0.036.
Body missing; short neck flaring at top to pinched lip; trace of strap handle starting from lip.
Exterior: yellow lip, black stripe on lower part of neck.

368. Jug (C-38-226). Preserved height, 0.055; diameter of lip, 0.056. Plate XIV, h.
Trace of steeply conical shoulder; flaring neck with outturned rounded lip; strap handle from lip
to shoulder. Exterior: on shoulder, bands of small squares with a black dot in the centre of each;
on neck, vertical narrow panels alternately yellow and blue-green; yellow lip; on back of handle,
shoulder motive doubled.

Group II

369. Plate (C-37-62). Diameter of foot, 0.092. Plates XVI, b; XVII, c.
Low foot with straight outward flare; apparently a rather deep body. Interior: large central medallion
within yellow border represents man, front view, with hands raised in attitude of prayer,
wearing a yellow turban and a short blue-green tunic with full sleeves and short inset white panel
below neck, and purple stockings; on either side of figure a painted inscription reads: ΓΟΛΑ ΤΑ
ETH TON KEPATAΔΟΝ; outlines and inscription in manganese. The clay has a pinkish cast on
the exterior. No glaze on exterior.

370. Plate (C-36-603). Estimated diameter of foot, 0.11.
Similar to preceding. Interior: central medallion with blue-green border represents a large animal
(largely missing) in yellow against a background ornament of a large blue-green palmette on a stem.
Clay rather coarse and burned pink at the core.

371. Plate (C-37-1704). Maximum dimension, 0.071.
Similar to No. 369. Interior: in centre, small red circle from which radiate four slender bars;
between these four palmette figures outlined in yellow with white pointed oval centres; ground filled
in with thick grey-green.

372. Plate (C-34-1596). Maximum dimension, 0.067.
Similar to No. 369. Interior: broad band of guilloche below rim in grey-green with grey-green and
black centres; band edged with narrow yellow bands; below this, solid grey-green ground. No glaze
on exterior.

373. Bowl (C-35-497). Diameter of foot, 0.107; estimated diameter, 0.27. Fig. 49, a; Plate XVI, a.
Thin foot curves outward toward bottom with rounded edge; shallow body; narrow outcurving rim
with rounded lip. Interior: Two leopards pulling down a horse occupy most of area, with band of
palmette design below yellow rim and lip; ground of all designs painted solid blue-green. Exterior:
streaks of matt red paint. No glaze on exterior.

374. Bowl (C-36-585, a, b, c). Maximum dimension of a, 0.087. Fig. 49, b. Plate XVII, a.
Rather deep body has horizontal ridges on upper part of exterior; narrow rim upturned with rounded
lip. Interior: lower part of body has white and yellow foliate design on solid blue ground; below
rim panels of solid blue and greyish-white divided by yellow bands; on rim, yellow band with broken
zigzag of black lines and single dots; lip blue-green. Exterior: spattered matt red wash. No glaze
on exterior. Clay unusually soft with small air-pockets.

375. Bowl (C-37-1815). Diameter of foot (upper part), 0.072. Plate XVII, b.
Similar to No. 373. Interior: Small central cross treflée, yellow, surrounded by plait motive of
alternately large and small units, the larger containing rounded palmette motive on yellow ground,
the smaller with plain white ground; guilloche and palmette in thick grey-green. Exterior: six
narrow radiating stripes paired grey-green and yellow.

376. Bowl (C-35-482, C-35-577). Plate XVII, d.
Straight foot with concave inner side; full rounded body. Interior: central yellow vegetable motive
on thick white ground surrounded by tangent blue or white medallions edged with yellow containing green and yellow lions. Exterior: matt red splashes. No glaze on exterior.

**Group III**

**377.** Plate (C-37-33). Maximum dimension, 0.064. Fig. 50, b; Plate XVII, e.
Broad shallow body; narrow rim with slight flare. Interior: broad band palmette design, white with blue centre on black ground; on rim, band of white; black lip. Exterior: irregular matt red wash. Clay burned very pink throughout.

**378.** Plate (C-37-1885). Maximum dimension, 0.047.
Inset, nearly horizontal rim, apparently of considerable breadth. Interior: at base of rim broad dirty white stripe; on rim, trace of black maeander on thick, pale yellow ground.

**379.** Plate (C-34-724). Maximum dimension, 0.055. Fig. 50, a; Plate XVII, f.
Neat foot with straight flare. Interior: maeander in blue and black on white ground. Deep green glaze on exterior.

**380.** Bowl (C-36-1009). Maximum dimension, 0.137. Fig. 50, d; Plate XVI, c.
Very deep body, the side slightly ridged on exterior, with outcurving rim and rounded lip. Interior: on body, large triangular figure flanked by broad horizontal and flatly curved motives, all in black or greyish-green, and often containing large white spots, on white ground; on rim, band of black with row of large white ovals at lip. Mottled green glaze on exterior. The clay is unusually sandy with an almost buff cast.

**381.** Bowl (C-35-506). Maximum dimension, 0.052.
Similar to preceding. Interior: on body, band of stiff curvilinear design in black and white below broad band of lustrous grey-green; on rim, band of black containing row of white ovals at lip. Green glaze on exterior.

**382.** Cup (C-37-140). Diameter of foot, 0.045. Fig. 50, c.
Thick foot flares out sharply, then turns down to rounded edge; small shallow body very thick; thin steep rim inset on exterior. Interior: centre medallion contains four black radiating triangles within broad black band; white ground for medallion; transparent yellow ground on side. Exterior: on sides, dark brown band on edge of body and ground of rim, thick white over which is painted linear design in black.

**383.** Cup (C-37-93). Diameter of foot, 0.057. Fig. 48, n.
Similar to preceding, but exterior of foot evenly convex. Interior: similar to preceding. Yellow glaze on foot.

**384.** Cup (C-34-1511). Diameter of foot, 0.052. Fig. 48, m.
Similar to No. 382. Interior: centre medallion has four radiating black triangles on thick white ground within black band. Exterior: yellow-brown on foot.

**385.** Cup (C-37-1361). Diameter of foot, 0.05.
Similar to No. 382. Interior: similar to preceding. Exterior: brownish-yellow foot above which band of black.

**386.** Cup (C-37-1806). Preserved height, 0.063; estimated diameter, 0.10. Fig. 50, c; Plate XVII, g.
Foot missing; body similar to No. 382; rim, nearly vertical and slightly convex with shallow quatrefoil shape, is set back from body on exterior and turns in slightly before curving out to rounded lip. Interior: bright transparent yellow edged with brown stripes; thick stripe of green along lip. Exterior: on lower part of body, transparent yellow with black band at edge; on rim, thick white curvilinear design of half circles enclosing flattened palmette; white stripe below lip.
387. Cup (C-36-1498). Maximum dimension, 0.06.
Similar to No. 382, but body merges into rim with hardly perceptible change of thickness. Interior: darkish brown with faint olive tinge. Exterior: on body, darkish brown with olive tinge; on rim, thick white curvilinear design on thick black ground.

388. Cup (C-36-1006). Maximum dimension, 0.05.
Similar to No. 386. Interior: rim clear yellow brown with white band at lip edged with blue. Exterior: on rim, below white band, palmette motive in white on black ground.

389. Cup (C-36-884). Maximum dimension, 0.042.
Similar to No. 386. Interior: bright yellow on rim; lip blue with white borders. Exterior: white curvilinear decoration on black ground.

Group IV

390. Bowl (C-37-1119). Maximum dimension, 0.067.
Body has broad gentle curve. Interior: broad yellow band edged with blue-green on either side. Green glaze on exterior.

391. Cup (C-36-913). Maximum dimension, 0.055. Plate XVIII, f.
Full body joins nearly vertical rim. Interior and exterior: vertical stripes of irregular width in blue-green, yellow, brown.

392. Cup (C-37-900). Estimated diameter of foot, 0.05. Plate XVIII, g.

GREEN AND BROWN PAINTED WARES

White Biscuit

393. Plate (C-37-1272). Estimated diameter of foot, 0.12. Fig. 178; Plate XVIII, a.
Neat foot with slight flare and convex outer face; nearly flat body. Interior: streaked green and brown contemporaneously with a covering glaze which has taken on a yellow tinge from contact with the colors. Exterior: bright green glaze. Biscuit relates it to Polychrome Group I.

394. Plate (C-37-1979a,b). Maximum dimension of a, 0.071; of b, 0.048. Plate XVIII, e.
Shallow body with low, upturned rim. Interior: circular design with radiating lines executed in green lines and brown dots. Light yellow glaze all over. Biscuit similar to Impressed Wares.

395. Bowl (C-38-143). Maximum dimension, 0.057. Plate XVIII, c.
Rather shallow body. Interior: streaks of green and brown from rim toward centre. The colors have not blended. Glaze all over, colorless on interior, green on exterior. Biscuit similar to No. 393.

396. Bowl (C-37-1638). Diameter of foot, 0.083. Plate XVIII, b.
Similar to preceding. Interior: thin green and brown streaks irregularly placed. Thick glaze, faintly cream-colored, on interior. Biscuit similar to No. 394.
397. Cup (C-37-892). Diameter of foot, 0.042. Plate XVIII, d.
Small foot; flat-centred body. Interior: irregular streaks of green and brown have blended largely with covering glaze. Slightly opaque, brownish glaze all over. Biscuit similar to No. 393.

RED BISCUIT
GROUP I. Late Tenth and Eleventh Centuries

398. Plate (C-36-883). Estimated diameter, 0.20.
Small foot missing; broad shallow body; vertical rim with pointed lip. Interior: radiating rows of short horizontal stripes, the rows being alternately green and yellow-brown. Slip and thick, creamy glaze on interior and rim exterior.

399. Plate (C-35-372). Diameter of foot, 0.071.
Similar to preceding; interior: green and brown streaks on interior. Glaze all over, cream on interior, bright thick yellow exterior. Resembles fabric and glazes of Corinthian Sgraffito, Group III.

400. Plate (C-33-769). Estimated diameter, 0.22.
Similar to No. 398, but with angular rim projecting over exterior. Interior: concentric rows of short vertical stripes, alternately green and yellow-brown, rather irregularly arranged. Slip and pale cream glaze on interior and upper exterior.

401. Bowl (C-33-260). Height, 0.101; diameter, 0.268; diameter of foot, 0.10. Fig. 51, b.
Slightly flaring foot; broad, shallow body; high, nearly vertical rim with sharp ridge at base; flat lip projecting slightly over exterior. Interior: streaks and spots of alternate green and yellow-brown, pendent from rim, and scattered over body. Slip and creamy glaze on interior and upper rim exterior.

402. Bowl (C-38-29). Height, 0.10; diameter, 0.207; diameter of foot, 0.095.
Similar to preceding. The glaze has a faintly green tinge.

403. Bowl (C-37-1875 a, b). Height, 0.061; estimated diameter, 0.18; diameter of foot, 0.068.

404. Bowl (C-35-318). Height, 0.087; diameter, 0.20; diameter of foot, 0.077. Fig. 51, a; Plate XIX, a.
Small foot; broad body, not very deep; high flaring rim; rounded lip. Interior: lip painted green from which long green and brown stripes, irregularly, run down to centre. The edges of the stripes have blended with the covering glaze. Slip on interior and upper exterior. Glaze all over, pale green on interior, bright green on exterior. Resembles fabric of Corinthian Sgraffito, Group III.

405. Bowl (C-36-605). Height, 0.091; diameter, 0.258; diameter of foot, 0.08. Fig. 179.
Small, thin foot; pierced with one hole; deep body; broad, flaring rim; broad, flat lip, below which on exterior two grooves. Interior: large dark brown spots applied evenly and carefully all over body and rim, and at outer edge of lip. Slip on interior and upper exterior. Bright yellow glaze with brownish tinge all over. Close relation to Imitation Lustre and Corinthian Sgraffito Duochrome wares. The glaze has puddled thickly near centre.

406. Cup (C-36-573). Height, 0.052; diameter, 0.082; diameter of base, 0.034. Fig. 51, c; Plate XIX, b.
Button base; shallow body; vertical rim with concave exterior, bluntly pointed lip; ring handle, grooved down back near edge. Exterior: broad even vertical stripes alternately green and yellow-brown on rim. Interior: similar stripes on rim, streaky bars across centre. Slip and thick creamy glaze all over. Found in a tomb with hoard of 10 coins of John I Zimisces or successors.

407. Cup (C-37-1439). Height, 0.054; estimated diameter, 0.09; diameter of base, 0.038.
Similar to preceding, but brown of darker tone. The glaze does not completely cover the slip on exterior.
408. Cup (C-36-89). Height, 0.056; diameter, 0.096; diameter of base, 0.036. Plate XIX, c. Similar to No. 406, but higher rim given quatrefoil form. Narrow green and brown streaks all over. Slip and pale yellow-green glaze all over.

409. Cup (C-37-1838). Height, 0.073; estimated diameter, 0.12; diameter of base, 0.04. Similar to preceding. The streaks are of brown only, and the glaze a pale yellow.

410. Cup (C-35-321). Height, 0.057; diameter, 0.083; diameter of base, 0.028. Similar to No. 406, but deeper body, and groove on handle at centre of back. Narrow irregular streaks of green and brown all over. Slip and thick pale green glaze all over.

411. Cup (C-36-993). Height, 0.047; diameter, 0.078; diameter of base, 0.032. Similar to preceding, with more delicately applied streaks.

412. Cup (C-35-323). Height, 0.063; estimated diameter, 0.11; diameter of base, 0.034. Similar to No. 410, but larger, with two ring handles, and glaze a pale yellow.

413. Cup (C-33-254). Height, 0.057; diameter, 0.122; diameter of base, 0.044. Similar to No. 406, but wider.
414. Cup (C-37-1801, C-37-1946). Height, 0.077; estimated diameter, 0.12; diameter of base, 0.04. Small button base; wide deep body curves up to flaring lip. Streaked rich brown all over. Slip and light greenish-brown glaze all over. The shape finds its closest parallels in Polychrome I.

415. Goblet (C-33-543). Preserved height, 0.027; diameter of base, 0.049. Flatly conical base; no stem; body flat at centre. Green and brown streaks all over. Slip omitted on under side of base. Pale green glaze all over.

416. Goblet (C-33-792). Maximum dimension, 0.072. Conical base; short stem with broad flat ridge at base; deep body. Green and brown streaks all over. Slip and pale green glaze all over.

417. Goblet (C-33-671). Maximum dimension, 0.057. Similar to preceding, but ridge at top of stem. Interior: green and brown streaks. Exterior: slip-painted simplified guilloche around body. Slip on interior. Light yellow glaze all over. The biscuit relates this to the workshop that made Slip Painted wares in imitation of Imitation Lustre; cf. Nos. 711 f.

418. Jug (C-35-83). Height, 0.096; diameter, 0.046; diameter of bottom, 0.031. Fig. 52, d. Flat bottom with downward tapering edge; deep body with nearly vertical sides; high, conical shoulder; offset, flaring lip pinched at front; strap handle from lower rim to edge of shoulder. Exterior: narrow, pale green and yellow streaks. Slip on exterior except lower body and bottom. Pale green glaze on exterior and rim interior.

419. Jug (C-36-111). Preserved height, 0.05. Similar to preceding, but streaks of brown only, and glaze has definite brownish tone.

420. Jug (C-35-256). Preserved height, 0.147; diameter, 0.095. Similar to No. 418, but larger. Exterior: simple debased guilloche band of Slip Painted type, executed in thick grey-green, at top of body; similar paint used to delineate fretted slanting lines on shoulder, and curved horizontal lines down back of handle. Slip and thick vitreous green on exterior.

421. Jug (C-36-1490). Height, 0.108; diameter, 0.051; diameter of base, 0.032. Fig. 52, b. Small, low, flaring base; body and shoulder inverted pear shape; conical neck; very high rim with slight flare; strap handle, cylindrical in section. Exterior: broad spreading streaks of warm brown and green. Slip and pale yellow glaze on exterior and rim interior.

422. Jug (CP-1124). Height, 0.106; diameter, 0.058; diameter of base, 0.039. Fig. 52, e. Button base; pear-shaped body and shoulder; short neck with heavy ridge at top; bulging rim, ridged at base, pinched at front; strap handle. Exterior: broad streaks of green and brown. Slip and cream glaze with greenish tinge on exterior. The biscuit is more buff in color and soapy in texture than usual, and the slip has cracked off rather badly.

423. Jug (C-37-1310). Preserved height, 0.077; diameter, 0.063; diameter of base, 0.037. Similar to preceding. Pale cream glaze.

424. Jug (C-36-1491). Height, 0.084; diameter, 0.058; diameter of base, 0.034. Fig. 52, a. Similar to preceding, but rim formed like tall truncated cone, and ring handle placed on lower shoulder. Pale yellow glaze that has vitrified. Biscuit of local red type, badly cracked in firing. Unique.

425. Jug (C-36-471). Preserved height, 0.086; diameter, 0.083; diameter of base, 0.048. Fig. 52, c. Button base; globular body and shoulder; narrow tapering neck; two strap handles. Exterior: bird-headed saurian on shoulder on either side between handles with incised dotted circles on body, done
before slip was applied, in flat relief; green and dark brown streaks. Slip and pale green glaze on exterior.

426. Jug (C-37-55). Maximum dimension, 0.07.
Similar to preceding, but larger. Exterior: hind legs and tail of animal in flat relief on shoulder, over which green and brown streaks. Slip and greyish cream glaze on exterior.

427. Jug (CP-957). Maximum dimension, 0.13. Fig. 53, c.
Similar to preceding, with ridges at base of tapering neck. Exterior: bird-headed plastic saurians confront each other above narrow plastic strips; indentations on both creatures and strips; green and brown streaks. Slip and yellow-green glaze on exterior.

428. Jug (C-34-273). Maximum dimension, 0.075.
Apparently similar to No. 425, but with high conical shoulder. Exterior: forepart of animal in flat relief, decorated with incised dotted circles beneath the slip; splashes of green and brown. Slip and cream glaze on exterior.

429. Chafing Dish (C-34-334). Estimated diameter, 0.18. Fig. 53, a.
Late type with grooved lip, and stand and body joining at that point. Exterior of stand: high relief figures of a man to left, with pointed cap and beard blowing trumpet, head of beast, acrobat turning a somersault; handles decorated with plastic eagles with folded wings; green and brown streaks thickly applied. Slip and pale green glaze on exterior of stand and interior of bowl.

430. Chafing Dish (C-34-334 c). Maximum dimension, 0.064.
Similar to preceding. Exterior: high relief head of beast with protruding tongue; green and brown streaks give mottled appearance. Slip and light yellow glaze on exterior of stand and interior of bowl.

431. Chafing Dish (C-34-1517). Maximum dimension, 0.054.
Similar to No. 429 (only part of one handle preserved).

432. Chafing Dish (C-34-1458). Maximum dimension, 0.06.
Apparently similar to No. 429 (only small part of stand near foot preserved). Exterior: high relief of leg of man and edge of fustanella; green and brown streaked on thickly. Slip and dirty brownish glaze on exterior of stand.

GROUP II. Twelfth Century, First Quarter

433. Plate (C-36-820). Estimated diameter, 0.28. Fig. 55, b.
Low foot missing; shallow body; flat rim projecting out over exterior; rounded lip. Interior: short alternately green and brown strokes radiating in rows on body and rim. Slip on interior and upper exterior. Thick cream glaze all over, more thinly on exterior. Biscuit local.

434. Plate (C-33-932). Estimated diameter, 0.20. Plate XX, a.
Similar to preceding, but glaze extends only over slip on exterior.

435. Plate (C-37-1986). Height, 0.059; estimated diameter, 0.24; maximum dimension of foot, 0.071. Fig. 55, c.
Low foot flaring out at base; shallow body; low, slightly inturned rim; pointed lip. Interior: inverted heart-shaped design containing spiral detail alternates with triangular motive about centre; stripe on lip. Only brown with yellow tinge used. Slip all over, thinly on exterior. Thin cream glaze on interior and rim exterior. Biscuit fine red, very thinly turned. Imported.

436. Plate (C-35-326). Height, 0.048; estimated diameter, 0.19; diameter of foot, 0.077. Plate XX, e.
Similar to preceding, but thicker fabric. Interior: curved lines, alternately green and brown pendent from lip; similar lines across centre. Slip all over. Cream glaze on interior and rim exterior. Biscuit local.
437. Plate (C-34-1303). Estimated diameter, 0.22.
Similar to No. 435. Interior: quartered, the parallel lines, alternately green and brown, of each quarter at right angles to those of the adjacent quarters. Slip and cream glaze on interior and upper exterior. Biscuit red. Imported.

438. Plate (CP-1078). Height, 0.047; estimated diameter, 0.20.
Similar to No. 435. Interior: trace of small centre medallion around which band of spirals alternately green and brown; between this and rim, broad band of pendent crosshatched triangles in brown and spirals in green; green band on rim. Slip all over, very thinly on exterior. Colorless glaze on interior. Biscuit red.

439. Plate (C-31-06). Height, 0.05; diameter, 0.197; diameter of foot, 0.079. Fig. 54.
Similar to No. 435. Interior: large design of radiating diamonds and pointed ovals in brown, each containing a large spiral which is brown in the diamonds and green in the pointed ovals; brown band on rim. Slip all over, very thinly on exterior. Pale cream glaze on interior. Same fabric as preceding.

440. Plate (C-34-1309). Height, 0.049; estimated diameter, 0.23. Plate XX, b.
Similar to No. 435. Interior: quartered, with a large triple spiral design in each quarter; quarters executed alternately in green and brown. Slip all over, thinly on exterior. Colorless glaze on interior and rim exterior. Same fabric as preceding.

441. Plate (C-34-1323). Maximum dimension, 0.078. Plate XX, c.
Similar to preceding. Interior: short vertical strokes on rim; design possibly representing sword hilt or bird's head just below on body, the lower continuation of this motive lost.

442. Bowl (C-37-1800). Height, 0.099; diameter, 0.27; diameter of foot, 0.095. Fig. 55, d.
Short flaring foot; deep wide body turning up to flat rim with definite projection over exterior. Interior: stripes, alternately green and brown on rim continuing down upper part of body. Slip thick all over. Very pale yellow-green glaze on interior and rim exterior. Biscuit fine, firm, red.

443. Bowl (C-37-1909). Height, 0.084; estimated diameter, 0.276; diameter of foot, 0.086. Plate XXI, a.
Similar to preceding. Interior: grouped short stripes of green and brown on rim; long streaks of same colors run down from rim and just below it, spreading in centre. Slip all over, thin on lower exterior. Light cream glaze on interior. Fabric same as preceding.

444. Bowl (C-37-1441). Height, 0.084; estimated diameter, 0.25; diameter of foot, 0.09.
Similar to No. 442. Interior: short strokes on rim; stripes run from rim halfway to centre; short strokes across centre; green and brown alternate. Fabric same as preceding.

445. Bowl (C-37-1440). Height, 0.093; estimated diameter, 0.26; diameter of foot, 0.087.
Similar to No. 442. Interior: short strokes on rim grouped green and brown; long curving stripes, alternately green and brown from rim across upper part of body, and this motive repeated about centre which is left plain. Thick slip, tinged buff, all over. Thick cream glaze on interior and rim exterior. Fabric same as preceding.

446. Bowl (C-35-356). Diameter of foot, 0.097. Fig. 180.
Similar to No. 442. Interior: short strokes, curving, arranged in rows about centre, the rows being alternately green and brown; colors have spread at edges. Slip, glaze, and fabric similar to preceding. Graffito resembling letter Ψ scratched under foot.

447. Bowl (C-36-582). Maximum dimension, 0.013. Plate XX, f.
Similar to No. 442. Interior: short strokes on rim; repeated half circles pendent from rim, inner one green, outer one brown; below these double spiral motive; below this concentric rows of short radiating strokes, alternate rows green and brown. Slip and glaze similar to No. 445. Fabric similar to No. 442.
448. Bowl (C-33-289). Height, 0.093; estimated diameter, 0.26; diameter of foot, 0.09. Plate XX, d.
Similar to No. 442. Interior: short strokes and repeated half circles on rim; broad band just below rim; central circular medallion crosshatched; motive repeated alternating with diamond design containing spiral detail about centre; all designs in brown only. Slip all over, thin on exterior. Colorless glaze on interior and rim exterior. Fabric similar to No. 442.

449. Bowl (C-34-793). Height, 0.093; estimated diameter, 0.26.
Similar to No. 442. Interior: repeated half circles on rim; broad band below rim; radiating pointed ovals, crosshatched, alternate with uncertain design about missing centre; all designs in brown only. Slip, glaze, and fabric similar to preceding.

450. Bowl (C-37-703). Height, 0.109; estimated diameter, 0.29.
Similar to No. 401. Interior: short strokes on lip, grouped by colors; curving lines, alternately green and brown, from rim to upper part of body; about centre (missing) S-curved lines radiating, alternately green and brown. Slip all over, thin on exterior. Pale yellow glaze on interior. Biscuit red.

451. Bowl (C-34-1334). Height, 0.092; estimated diameter, 0.27.
Similar to preceding. Interior: alternately colored horizontal stripes on rim; large paired spirals of different colors pendent from rim; concentric circles of alternate colors about centre. Slip all over, very thinly on exterior. Greyish cream glaze on interior. Fabric same as preceding.

452. Bowl (C-37-884). Height, 0.088; estimated diameter, 0.275; diameter of foot, 0.11.
Similar to No. 450. Interior: radiating strokes on lip; curving lines alternately colored on rim; central circular medallion crosshatched, one half green, the other brown. From this spring two groups of concentric circles, alternately colored, and between these a double spiral motive. Slip all over, very thinly on lower exterior. Colorless glaze on interior. Fabric similar to preceding.

453. Bowl (C-35-550). Height, 0.102; estimated diameter, 0.28; diameter of foot, 0.099. Plate XXI, b.
Similar to No. 450. Interior: short radiating strokes on lip; large single tangent spirals, grouped according to color, on rim; body quartered, and each quarter halved horizontally, with large spiral and short strokes in resultant lower triangle, and crosshatching in upper segmental circle, the spirals and crosshatching being alternately brown and green. Slip, glaze, and fabric similar to preceding.

454. Bowl (C-37-1642). Maximum dimension, 0.09. Plate XX, g.
Similar to No. 450. Interior: broad green stripe between two brown ones on rim; below these part of split-palmette design in green outlined in brown; metal leaf applied over green parts under glaze. Slip all over. Greyish cream glaze on interior. Fabric similar to No. 450.

455. Bowl (C-36-606). Height, 0.09; estimated diameter, 0.23; diameter of foot, 0.085.
Similar to No. 450. Interior: short strokes on lip; broad band of simple rinceau, units alternately green and brown, on rim; central medallion quartered, a single large spiral in each quarter, alternately green and brown. Slip all over, thinly on lower exterior. Pale yellow glaze on interior. Biscuit similar to No. 442.

456. Bowl (C-36-1162). Diameter of foot, 0.104.
Small low foot, rather shallow body (low vertical rim missing). Interior: central repeated triangle, to each side of which is affixed concentric half circles; all lines alternately green and brown. Slip thick all over. Pale cream glaze thinly on interior.
457. Bowl (C-37-1126). Height, 0.055; estimated diameter, 0.13; diameter of foot, 0.067. Plate XX, i.
Similar to preceding. Interior: eight radiating long-stemmed spirals from centre almost to rim with
delicate added spiral detail, alternately green and brown. Slip all over, very thin on exterior. Cream
glaze on interior.

458. Bowl (C-34-1553). Diameter of foot, 0.08. Plate XX, j.
Similar to No. 1404. Interior: radiating short green and brown strokes below rim; central medallion
defined by three sgraffito circles, within which a bird to right, painted in brown, with green and
brown floral sprays in field. Slip and glaze similar to preceding. Fabric resembles bulk of imported
Sgraffito wares.

459. Bowl (C-36-860). Height, 0.083; estimated diameter, 0.19; diameter of foot, 0.081.
Small foot; deep body curving up stiffly to pointed lip. Interior: central medallion green outlined
with brown; two rows of grouped brown and green radiating strokes. Thin slip and cream glaze
on interior only. Biscuit local.

460. Bowl (C-38-439). Height, 0.07; diameter, 0.192; diameter of foot, 0.081. Plate XXI, c.
Similar to preceding. Interior: broad green stripe framed between narrow brown ones below lip;
three irregular rows of slanting strokes, alternately green and brown. Slip on interior and upper

461. Bowl (C-38-34). Fig. 18, g.
Similar to preceding. Interior: central medallion containing one green and one brown branching

462. Cup (C-33-531). Diameter of base, 0.046.
Similar to No. 413. Interior: trace of vertical strokes on upper part of body; narrow parallel stripes
across centre; all lines alternately green and brown. Slip and cream glaze all over.

463. Cup (C-34-634). Maximum dimension, 0.07.
Shallow body; thin rim offset on exterior; broad thin strap handle. Interior: two broad rows of
radiating wavy lines, alternately green and brown. Slip and cream glaze on interior.

464. Cup (C-36-843). Diameter, 0.095.
Similar to No. 410, but higher rim with sharp flare at lip. Interior: concentric circles on body; short
strokes radiating on rim; all lines alternately green and brown. Exterior: short radiating strokes
on rim and on upper body; all lines alternately green and brown. Thick slip and thin colorless
glaze all over.

465. Goblet (C-33-959). Height, 0.057; diameter, 0.094; diameter of base, 0.06. Fig. 55, a.
Flatly conical base; squat stem with strong ridge about middle and slighter one at top; angular rim
with wide projection over exterior. Interior: alternate green and brown radiating strokes
on rim and across centre. Thin slip and cream glaze all over. Biscuit local.

466. Goblet (C-37-904). Preserved height, 0.038; diameter of base, 0.055.
Similar to preceding, but edge of base upturned. Interior: irregular green and brown stripes. Exter-
ior: same. Slip and light yellow glaze tinged with brown all over. Biscuit local.

467. Jug (C-36-183). Preserved height, 0.098; diameter, 0.06; diameter of base, 0.039. Plate XX, h.
Button base; pear-shaped body and shoulder; thick ridge at base of high, flaring rim; thick strap
handle. Exterior: vertical green and brown stripes on body. Slip and colorless glaze on exterior
and rim interior. Biscuit probably local.

468. Jug (C-34-91). Preserved height, 0.09; diameter, 0.068; diameter of base, 0.046.
Similar to preceding, but fuller body, and cream glaze.
469. Jug (C-33-491). Diameter of base, 0.057.
Similar to preceding, but larger.

470. Jug (C-34-673). Maximum dimension, 0.057.
Similar to preceding, but with strainer set in lower part of rim.

471. Jug (C-34-1600). Preserved height, 0.082; diameter, 0.062; diameter of bottom, 0.045.
Flat bottom; nearly vertical sides turning in slightly below conical shoulder; trace of strap handle.
Exterior: vertical rows of short horizontal strokes, alternately green and brown; short strokes on shoulder and spots. Slip and cream glaze on exterior. Biscuit red.

Similar to preceding, but larger. Exterior: band of running spiral with repeated pendent triangles at interstices, similar to contemporary Slip Painted motive. Decoration in brown only. Slip and colorless glaze on exterior. Fabric same as preceding.

473. Jug (CP-1509). Maximum dimension, 0.07. Plate XX, k.
Plastic spout (only part preserved) in form of horse's head with reins leading to bit, and gathered at neck by plastic hand. Exterior: short strokes arranged in rows alternately green and brown. Slip, glaze, and biscuit similar to preceding.

GROUP III. Twelfth Century, Second Quarter

474. Plate (C-34-879, C-34-1230). Height, 0.044; diameter, 0.187; diameter of foot, 0.073. Fig. 56 a.
Small foot with slight flare; wide shallow body; vertical rim with bluntly pointed lip. Interior: broad central circle with three slanting points; in field, three heart-shaped motives with concave sides; broad band around rim; all designs in green outlined with brown. Slip and cream glaze on interior and rim exterior. Biscuit local.

475. Plate (C-33-680). Height, 0.05; estimated diameter, 0.23.
Similar to preceding. Interior: broad concentric bands at centre from which radiate four attenuated triangles; in field, four curved halves of split palmettes; broad band around rim; all designs in green outlined with brown. Slip and colorless glaze on interior and rim exterior. Biscuit local.

476. Plate (C-37-1249). Diameter of foot, 0.088. Plate XXIII, a.
Similar to No. 474, but wider foot. Interior: solid triple spiral device in centre with concentric semicircles springing from interstices; in field, foliate detail; all designs in green edged with brown. Slip and pale cream glaze on tin. Biscuit local.

477. Plate (C-37-1297, C-36-861). Height, 0.041; diameter, 0.198; diameter of foot, 0.097. Plate XXIII, b.
Similar to preceding. Interior: quartered, each quarter filled with parallel bands placed at right angles to those of the adjacent quarters; bands in green with thin brown lines between. Slip all over, thin on exterior. Colorless glaze on interior. Biscuit similar to that of Nos. 442 ff.

478. Plate (C-38-58). Height, 0.038; estimated diameter, 0.22
Low foot; wide shallow body with upturned lip. Interior: central circle from which radiate three attenuated triangles; in field three curved halves of split palmettes; broad band just within lip; all designs in green outlined with brown. Slip and colorless glaze on interior. Biscuit local. The colors have streaked somewhat, revealing that the brown is manganese.

479. Plate (C-37-1114). Height, 0.074; estimated diameter, 0.325; diameter of foot, 0.114.
Similar to preceding. Interior: uncertain plump spiral device in central medallion edged with broad band; looped band below lip; broad band on lip; all designs in green edged with brown. Slip all over, thin on exterior. Colorless glaze on interior.
480. Plate (C-35-414). Height, 0.048; diameter, 0.224; diameter of foot, 0.103. Similar to No. 478, but with low flaring foot, delicately turned. Interior: parallel bands in four groups pointing inward, the inner ends overlapping, cover the whole; bands in green separated by narrow brown lines. Slip all over, thin on exterior. Colorless glaze on interior. Biscuit and shape identical with the Finger Painted group. Cf. No. 786.

481. Bowl (C-33-275). Height, 0.072; estimated diameter, 0.20; diameter of foot, 0.08. Fig. 56, c. Small foot; deep body curving up to bluntly pointed lip. Interior: reverse curved strokes, alternately colored, radiate in centre; broad stripe at lip from which a series of elongated triangles pendent; figures in green outlined with brown. Slip and cream glaze on interior and upper exterior. Biscuit local.

482. Bowl (C-36-289). Height, 0.058; estimated diameter, 0.16; diameter of foot, 0.061. Plate XXIII, c. Similar to preceding. Interior: central eight-point rosette, the alternate petals being elongated triangles; in field, curved halves of split-palmettes; designs in green outlined with brown. Slip, glaze, and biscuit similar to preceding.

483. Bowl (C-34-420). Height, 0.057; estimated diameter, 0.16. Similar to No. 481, but squatter. Interior: centre medallion checkerboard pattern within broad band; grouped short strokes pendent from lip. Slip all over, thin on exterior. Colorless glaze on interior and upper exterior. From deposit in South Basilica Dump.

484. Bowl (C-37-1893). Height, 0.101; estimated diameter, 0.27. Similar to No. 401. Interior: short strokes of alternate color on lip; broad green and narrow brown stripes around rim; large floral-spray and split-palmette motive on body in green edged with brown. Slip all over, thin on exterior. Colorless glaze on interior. Biscuit red.

485. Bowl (C-34-1500). Preserved height, 0.083. Similar to preceding. Interior: lip missing; large spirals alternate with grouped vertical strokes on rim; below this, broad band of vertical half split-palmettes in Kufic-like repetition; central medallion containing four radiating split-palmettes with dotted circles between, and bordered with wide band of vertical bars, one green edged with brown alternating with one narrow brown. Slip all over, very thin on exterior. Pale yellow glaze on interior.

486. Bowl (C-33-934). Height, 0.092; estimated diameter, 0.26. Similar to No. 484. Interior: straight and curving radiating stripes on rim; three broad bands, the innermost looped, surround central medallion in which radiating curved brown lines separate green areas. Slip all over, thin on exterior. Colorless glaze on interior.

487. Bowl (C-37-1592). Maximum dimension, 0.158. Pl. XXIII, e. Similar to No. 484. Interior: large animal (hind quarters only preserved) to left, occupies whole area; figure outlined in brown and filled in with broad wavy strokes of green accentuated by narrow brown curving lines. The colors have streaked somewhat at the edges. Slip and thick cream glaze on interior and upper exterior. Biscuit local.

488. Bowl (C-36-191). Estimated diameter of foot, 0.105. Apparently similar to No. 490. Interior: scale pattern, outlined in brown and filled in with green, covers area. Slip and cream glaze on interior only. Biscuit local. Part of the surface was cut away after the design was executed, but before firing.

489. Bowl (C-37-1456). Height, 0.094; estimated diameter, 0.28; estimated diameter of foot, 0.10. Similar to No. 484. Interior: spots of alternate color on lip; large cross covers whole width of body, semicircles at the angles and flanking the ends of each arm; in field large concentric circles; all designs in green outlined with brown. Slip and thick cream glaze on interior and upper exterior.
490. Bowl (C-35-578). Height, 0.07; estimated diameter, 0.20; diameter of foot, 0.073. Fig. 56, d; Plate XXIII, d.
Small low foot; body rather deep in lower part, spreading out to upturned rim; bluntly pointed lip. Interior: large medallion extending over lower body containing split palmette; on upper body, concentric half circles arranged in a band; stripe along lip; designs in green outlined in brown. Slip all over, thin on exterior. Colorless glaze on interior and rim exterior. Biscuit fine, bright red.

491. Bowl (C-37-1863). Height, 0.067; estimated diameter, 0.20.
Similar to preceding. Interior: uncertain central design; band at edge of lower body with scalloped lower edge; broad stripe around upper part of body; stripe along rim with scalloped lower edge; designs in green, outlined with brown. Slip all over, thin on exterior. Pale greenish glaze on interior.

492. Bowl (C-33-198). Height, 0.10; diameter, 0.273; diameter of foot, 0.133. Fig. 56, e; Plate XXII.
Rather high thin flaring foot; broad shallow body, slightly increasing shallowness in upper part, curving up to upturned rim with bluntly pointed lip. Interior: whole area occupied by heraldic lion's head to left with two half split-palmettes in field; designs in green outlined with brown. Slip all over, thin on lower exterior. Thin cream glaze on interior and exterior of rim.

493. Bowl (C-34-1352). Diameter of foot, 0.107. Plate XXIII, f.
Similar to preceding. Interior: small central concentric circles from which radiate six pointed ovals and diamonds on short stems, the whole contained within a thick looped stripe; designs in green outlined with brown. Slip all over. Colorless glaze on interior.

494. Cup (C-34-659). Estimated diameter, 0.20.
Small foot missing; shallow body; rather high upturned rim; pointed lip; strap handle. Interior: traces of pointed radiating units of central motive; short slanting strokes in alternate colors on rim. Slip and colorless glaze on interior and upper exterior. Biscuit local.

495. Jug (C-34-1524). Maximum dimension, 0.081; estimated diameter of interior, 0.064.
Made in form of plastic horse (lower chest and upper forelegs preserved) with cylindrical body. Exterior: broad strokes of green and brown. Slip and bright yellow glaze on exterior. Biscuit light, probably local.

496. Jug (C-34-641). Maximum dimension, 0.08; estimated diameter of interior, 0.068. Fig. 53, b.
Similar to preceding, but color scanty and limited to brown, and covering glaze pale green.

497. Plate (C-36-846). Height, 0.048; estimated diameter, 0.24; diameter of foot, 0.093. Fig. 56, b.
Low flaring foot with rounded edge; body thickens at focal point, with shallow, straight sides; rounded lip. Interior: two concentric circles in centre, the outer toothed; motive repeated four times in field alternating with brown floral spray placed vertically, the whole broadly outlined in green; broad brown stripe at lip. Slip all over, thin on exterior. Colorless glaze on interior. Brown paint very reddish.

498. Bowl (C-36-847). Height, 0.093; diameter, 0.281; diameter of foot, 0.101. Fig. 57.
Similar to No. 401, but with centre thickening at focal point. Interior: similar to preceding, but no toothed edges on concentric circles, and brown floral sprays replaced by vertical brown stripes with slanting short strokes on one side; short strokes on rim. Slip all over, thin on exterior. Pale cream glaze on interior. Fabric identical to preceding. The vase is imperfect, having sustained a noticeable dent in the side before firing.

Similar to No. 490. Interior: stripe with scalloped lower edge on rim; on upper body small green circles outlined with a circle of brown dots alternate with brown floral spray, the whole outlined with a green band. Slip all over, very thinly on lower exterior. Colorless glaze on interior. Fabric identical to No. 497.
500. Bowl (C-37-1872). Height, 0.069; estimated diameter, 0.18.
Similar to No. 481. Interior: concentric circles in centre; motive repeated on sides, linked by arching green bar below which a vertical row of brown dots; narrow brown stripe on lip. Slip all over, thinly on exterior. Colorless glaze on interior. Fabric identical to No. 497.

501. Plate (C-34-1421). Height, 0.05; estimated diameter, 0.20.
Similar to No. 474. Interior: large, uncertain curvilinear design in centre; wide stripe on rim; designs in green edged with brown. Slip on interior and upper exterior. No covering glaze. Biscuit light, and of slightly greyish tone, but local.

502. Plate (C-35-288). Height, 0.049; diameter, 0.22; diameter of foot, 0.089.
Similar to No. 497. Interior: radiating green triangles crosshatched in centre surrounded by three broad green bands; all designs outlined in brown. Slip all over, very thin on exterior. Colorless glaze on interior. Fabric identical to preceding.

503. Bowl (C-37-96, C-38-187). Height, 0.087; estimated diameter, 0.235; diameter of foot, 0.094.
Fig. 58.
Similar to No. 401, but lip does not project. Interior: central triple spiral motive; broad band at base of rim; designs in green outlined in brown. Slip on interior and upper rim exterior. No covering glaze. Fabric identical to No. 501.

504. Bowl (C-36-589). Height, 0.092; diameter, 0.26; diameter of foot, 0.096.
Similar to No. 490. Interior: small central circle edged with concentric semicircles and triangles; broad stripe on rim; designs in green outlined with brown. Slip on interior and rim exterior. No covering glaze. Fabric identical to No. 501.

505. Bowl (C-35-409, C-35-624). Height, 0.064; diameter, 0.18; diameter of foot, 0.068.
Similar to preceding, but very clumsy. Interior: large spiral motive in centre; broad stripes on upper part of body and rim; designs in green outlined with brown. Slip all over, thin on lower exterior. No covering glaze. Fabric identical to No. 501. The bowl has split in two during the firing.

GROUP IV. Twelfth Century, Second Half

506. Bowl (C-36-879). Height, 0.084; estimated diameter, 0.21; diameter of foot, 0.089.
Low flaring foot; deep body; pointed lip. Interior: brown dots applied all over. Slip all over, thin on exterior. Bright yellow glaze on interior and upper exterior. Biscuit resembles bulk of imported Sgraffito wares.

507. Bowl (C-37-1116). Diameter of foot, 0.111. Fig. 181; Plate XXIV, a.
Wide thick foot; deep body. Interior: brown dots closely grouped to form large central medallion. Slip all over, thin on exterior. Green glaze on interior. Biscuit similar to preceding. Graffito scratched within foot forms the letter K.

GROUP V. Thirteenth Century

508. Plate (C-37-1788). Height, 0.053; diameter, 0.245; diameter of foot, 0.115. Figs. 59, a, and 60.
Thick flaring foot; shallow body thickened at focal point; very low angular rim, the upper portion nearly flat; rounded lip. Interior: large brown spots evenly distributed over body; short radiating
brown stripes on rim. Slip and pale yellow glaze on interior and upper exterior. The edges of the spots somewhat blended with the covering glaze.

509. Plate (C-37-1864). Height, 0.058; estimated diameter, 0.22; estimated diameter of foot, 0.095. Similar to preceding, but with curvilinear brown figure in centre.

510. Plate (C-34-1496). Height, 0.051; estimated diameter, 0.26. Fig. 59, b. Wide foot, shallow body with flaring rim slightly offset on interior. Interior: large, rather irregular green spots on body and rim. Slip and bright yellow glaze on interior and upper exterior.

511. Plate (C-34-462). Height, 0.051; diameter, 0.26; diameter of foot, 0.098. Plate XXIV, b. Similar to preceding. Four pointed ovals radiating from centre with triangles pendent from rim between; each figure filled with careless spots; all decoration in green. Slip and pale yellow glaze on interior and upper exterior.

512. Bowl (C-36-964). Height, 0.098; diameter, 0.215; diameter of foot, 0.108. Fig. 59, c. Rather high flaring foot; deep body; upturned rim with flat lip slanting inward. Interior: brown spots on body, radiating brown stripes on rim. Slip and pale yellow-green glaze on interior and upper exterior.

513. Bowl (C-37-1943). Height, 0.085; estimated diameter, 0.186; diameter of foot, 0.094. Similar to preceding. Interior: large spiral in centre, and motive repeated about it on field of spots; short radiating stripes on rim; all decoration in pale brown. Slip and pale yellow glaze on interior and upper exterior.

514. Bowl (C-37-1829). Height, 0.096; diameter, 0.21; diameter of foot, 0.091. Low foot; deep body; bluntly pointed lip. Interior: small brown dots all over. Slip and colorless glaze on interior and upper exterior. Four pairs of mend holes indicate early repair.

515. Bowl (C-34-1547). Height, 0.10; estimated diameter, 0.21; diameter of foot, 0.103. Similar to preceding, but with thick simple foot. Interior: small brown dots all over. Slip and pale yellow glaze on interior and upper exterior.


517. Bowl (C-36-878). Estimated diameter, 0.20. High, flaring foot, very narrow at top; wide deep body curving up into vertical rim, flat on exterior; pointed lip. Interior: large brown spots all over. Slip all over, thin on exterior. Light yellow glaze on interior and upper exterior.

518. Bowl (?; C-37-1338). Estimated diameter, 0.12. Foot missing; broad shallow body with low upturned rim; bluntly pointed lip. Interior: large brown spots, blending with covering glaze, all over. Slip and light yellow glaze all over.

519. Bowl (C-37-1713). Height, 0.047; estimated diameter, 0.14. Low foot; shallow body curves evenly to bluntly pointed lip. Interior: big green spots carelessly applied all over, with broad green band just below lip. Slip and dirty yellow-green glaze on interior and upper exterior.

520. Cup (C-37-811). Height, 0.058; estimated diameter, 0.125; diameter of foot, 0.051. Low foot; narrow flat body thickened at focal point; high, vertical rim with slight outward flare; rounded lip. Interior: hasty green spots all over. Exterior: similar green spots on rim. Slip all over. Pale green glaze on interior and rim exterior.
521. Jug (C-37-1291). Maximum dimension, 0.049.
Section of short narrow neck only preserved. Exterior: brown spots all over. Slip and colorless glaze on exterior.

522. Plate (C-37-1621). Height, 0.04; estimated diameter, 0.195; diameter of foot, 0.099.
Similar to No. 510. Long pendent triangles from rim to centre, alternately green and brown. Slip and dirty light yellow glaze on interior and upper exterior.

523. Plate (C-36-889). Height, 0.042; estimated diameter, 0.16.
Wide foot; rather deep body; bluntly pointed lip. Decoration identical to preceding.

524. Bowl (C-33-432). Height, 0.094; estimated diameter, 0.215; diameter of foot, 0.093. Figs. 59, d, and 61.
Flaring low foot with interior flat conical projection; deep body; rounded lip. Interior: five brown radiating stripes from centre to broad brown band below lip on field of green spots. Slip and muddy yellow-green glaze on interior and upper exterior.

525. Bowl (C-37-1293 a). Maximum dimension, 0.142.
Wide foot with slight flare; deep body. Interior: two concentric circles at centre, the motive repeated on sides, in bright orange-brown on field of green spots and strokes. Slip and bright yellow glaze on interior.

526. Bowl (C-37-1293 b, c). Estimated diameter, 0.185.
Shallow body with high flaring rim. Interior: radiating orange-brown stripes on field of green dots. Slip and bright yellow glaze on interior and upper exterior.

527. Bowl (C-37-1130). Diameter of foot, 0.105.
High, thick, flaring foot; deep body. Interior: eight long pendent triangles from rim (?) to centre, alternately green and brown. Slip all over, thinly on exterior. Dirty light yellow glaze on interior.

528. Plate (C-36-888). Height, 0.054; estimated diameter, 0.22; diameter of foot, 0.105. Fig. 59, e.
Wide thick foot; rather deep body curving up to bluntly pointed lip. Interior: long pendent triangles from lip to centre, in brown only. Slip and dirty yellow glaze on interior and upper exterior.

529. Plate (C-34-804). Height, 0.053; estimated diameter, 0.16; diameter of foot, 0.071.
Similar to preceding, but smaller and deeper, and decoration executed in green only.

530. Bowl (C-36-990). Height, 0.044; diameter, 0.146; diameter of foot, 0.076. Fig. 59, f.
Wide low foot; shallow body curving into low vertical rim with pointed lip. Decoration in green only similar to No. 528. Slip and yellow glaze on interior and upper exterior.

531. Bowl (C-36-637). Height, 0.103; diameter, 0.20; diameter of foot, 0.081. Fig. 182.
High thick foot convex on exterior; deep body curving up to rounded lip; upper part of body broadly ridged on exterior. Interior: long pendent triangles with interior radiating stripe from lip to centre in green. Slip and light yellow glaze on interior and upper exterior.
532. Bowl (C-35-333). Height, 0.152; diameter, 0.296.
High flaring foot, narrow at top; deep body, broadly ridged on both interior and exterior; vertical rim; rounded lip. Interior: plump pendent triangles from rim to centre in green. Slip and light yellow glaze on interior and upper exterior.

533. Bowl (C-37-2102). Height, 0.10; estimated diameter, 0.24.
Simple foot; shallow body with broad, curving, ridged sides; upturned rim; pointed lip. Interior: pendent triangles with curved sides from rim almost to centre; uncertain linear design in centre on spotted field; decoration in brown only. Very buff slip and colorless glaze on interior and upper part of rim exterior.

534. Bowl (C-37-1623). Diameter, 0.191.
High flaring foot missing; deep rounded body; flaring rim; pointed lip. Interior: long pendent triangles from rim to centre in green only. Slip and light yellow glaze on interior and upper rim exterior.

535. Cup (?; C-37-804). Height, 0.063; estimated diameter, 0.10; diameter of foot, 0.05. Fig. 59, g.
Low angular foot; body thickened at focal point, small and shallow; high flaring rim, nearly vertical; bluntly pointed lip. Interior: pendent triangles from lip to centre in green only. Slip and faint yellow glaze on interior and upper exterior.

536. Plate (C-34-483). Height, 0.083; estimated diameter, 0.26; diameter of foot, 0.11.
High flaring foot; deep body sharply ridged on interior; slightly outturned rim, offset on interior; rounded lip. Interior: broad stripe about rim from which a series of pendent segments of circles: central decoration gone; decoration in green only. Slip and very thin colorless glaze on interior and upper exterior.

537. Bowl (C-35-20). Height, 0.076; diameter, 0.159; diameter of foot, 0.084.
Similar to No. 531. Interior: large spirals pendent from lip; large spiral in centre; decoration in thin yellow-brown. Slip and colorless glaze on interior and upper exterior.

538. Bowl (C-34-481). Height, 0.072; diameter, 0.166; diameter of foot, 0.089. Fig. 183.
Similar to preceding, but decoration in green only.

539. Bowl (C-37-1967). Height, 0.083; estimated diameter, 0.205; diameter of foot, 0.104.
Similar to No. 537, but broader, and with smear in centre; decoration in green only.

540. Bowl (C-34-466). Height, 0.094; estimated diameter, 0.22; diameter of foot, 0.11.
Similar to preceding, but decorative spirals alternately green and brown.
541. Bowl (C-34-840). Height, 0.067; diameter, 0.155; diameter of foot, 0.074. Fig. 184. Similar to No. 530. Interior: large pendent spirals in green only. Rectilinear graffito scratched under foot, possibly letter A.

542. Bowl (C-35-284). Height, 0.091; estimated diameter, 0.20; diameter of foot, 0.095. Similar to No. 530, larger. Interior: big spirals grouped about solid central medallion; broad band on rim; decoration in green only. Slip on interior and upper exterior. No glaze.

543. Bowl (C-36-965). Height, 0.133; diameter, 0.254; diameter of foot, 0.107. Fig. 59, h. Clumsy flaring foot fairly high; convex centre; deep body with low upturned rim and pointed lip. Interior: huge spirals pendent from band on rim extending to centre; decoration in green only. Slip on interior and upper exterior. No glaze.

544. Bowl (C-36-989). Height, 0.14; diameter, 0.252; diameter of foot, 0.11. Similar to preceding, but short vertical stripes on interior of rim.

545. Plate (C-36-807). Height, 0.047; diameter, 0.23; diameter of foot, 0.081. Fig. 59, i; Plate XXIV, c. Low foot, the lower edge bevelled off; wide shallow body; flaring offset rim with deep groove on upper surface marking off rounded lip. Interior: splashes from rim and loops on body and at centre in vivid yellow-brown. White slip on interior and upper exterior. No glaze.

546. Bowl (C-34-456). Height, 0.114; estimated diameter, 0.205; diameter of foot, 0.08. Fig. 59, j. Low thick foot with rounded edge; deep body, broadly ridged on exterior, very thick in lower part, thinning down rapidly in upper; inset curving rim, nearly vertical; rounded lip. Interior: irregular broad brown strokes on interior. Thin white slip on interior and upper rim exterior.

547. Bowl (C-37-1993). Height, 0.094; estimated diameter, 0.21; diameter of foot, 0.084. Similar to preceding, but decoration in green only.

SPATTER PAINTED WARES
WHITE BISCUIT

548. Plate (C-37-75). Preserved height, 0.048; maximum dimension, 0.075. Shallow body curving up sharply to broad flat rim with wide exterior projection. Interior: speckled all over green and brown. Light yellow glaze on interior.

549. Bowl (C-34-780). Diameter of foot, 0.095. Figs. 62, b; 185, a. Low foot flares at lower edge; wide curving body, the centre of which is very thick. Interior: speckled brown. Glaze all over, brownish-yellow on interior, thin colorless on exterior. Graffito scratched within foot resembles letter Α with a short cross stroke at the apex; possibly a monogram, ΤΑ or ΛΤ.
550. Bowl (C-38-336). Diameter of foot, 0.084. Fig. 185, b.
Similar to preceding. Interior: speckled green and brown. Graffito representing the letter N scratched within foot.

551. Bowl (C-35-583). Diameter of foot, 0.076. Plate XVIII, i.
Similar to No. 549. Interior: speckled with fine green and brown flecks.

552. Bowl (C-37-694). Maximum dimension, 0.082.
Similar to No. 549. Interior: green and red speckles. Exterior: green and red speckles. Pale yellow glaze all over.

553. Bowl (C-37-1271). Maximum dimension, 0.064.
Similar to No. 549. Interior: fine red speckles. Exterior: fine red speckles. Faintly yellow glaze all over. The biscuit closely resembles that of Polychrome Ware, Group I.

554. Cup (C-36-677). Preserved height, 0.064.
Deep short body with high outcurving rim pinched into quatrefoil form; lip turns outward. Interior: green, yellow, and brown specks. Exterior: the same. Almost colorless glaze all over.

555. Cup (C-36-673). Preserved height, 0.052. Fig. 62, a.
Similar to preceding, with double strap handle, the lower end terminating in a plump volute. Interior: green and red speckles. Exterior: the same. Yellowish glaze all over.

556. Cup (C-36-188). Maximum dimension, 0.028. Plate XVIII, j.
Small low foot with convex outer side. Interior: red and blue fine speckles over which, in thin gold leaf appliqué, a star. Exterior: red and blue fine speckles with thin gold leaf band about foot. Colorless glaze all over. Perhaps product of the factory that made Group I of the Polychrome Wares.

557. Jug (C-36-840). Preserved height, 0.042; estimated diameter of foot, 0.05.
Flat thin base; very deep body. Exterior: fine red speckles. Glaze tinged with red on exterior except under base. Possibly product of Polychrome I factory.

**Red Biscuit**

558. Plate (C-33-956). Height, 0.035; estimated diameter, 0.20. Fig. 63, a.
Wide low foot; nearly flat body; upturned, vertical rim with pointed lip. Interior: spattered brown all over. Slip all over, thin on exterior. Creamy glaze on interior.

559. Plate (C-36-423). Height, 0.037; estimated diameter, 0.20. Fig. 63, b; 64, c.
Low foot with slight flare; broad shallow body; rounded lip marked off in interior by narrow groove. Interior: spattered fine brown. Slip all over, thin on exterior. Almost colorless glaze on interior and upper exterior.

560. Bowl (C-35-317). Height, 0.082; diameter, 0.233; diameter of foot, 0.082. Fig. 63, d.
Low flaring foot; wide body, flat and thickened at centre with straight slanting sides; offset high rim, nearly vertical; flat lip. Interior: spattered rich fine brown, the speckles sometimes running together, especially at centre. Slip all over, thin on exterior. Colorless glaze on interior and rim exterior.

561. Bowl (C-34-586). Height, 0.05; estimated diameter, 0.14; diameter of foot, 0.067. Fig. 63, e.
Very low flaring foot with rounded lower edge; wide body, flat in centre, with straight steep sides; bluntly pointed lip. Interior: spattered rich brown, rather streaky at centre. Slip all over, thin on exterior. Colorless glaze on interior and lip exterior.

562. Bowl (C-36-221). Height, 0.061; estimated diameter, 0.18; diameter of foot, 0.07.
Similar to preceding, slightly larger, with cream glaze.
563. Bowl (C-36-1169). Height, 0.057; estimated diameter, 0.17; diameter of foot, 0.063. Fig. 64, b. Similar to preceding.

564. Bowl (C-38-358). Preserved height, 0.08; diameter of foot, 0.074. Similar to No. 561. From deposit in South Stoa Well.

565. Cup (C-33-779). Height, 0.065; estimated diameter, 0.094; diameter of base, 0.044. Fig. 63, e. Button base; small shallow body curving up suddenly to very high vertical rim flaring slightly below rounded lip; ring handle. Interior: spattered rich brown, streaky in places. Slip and thick faintly green glaze all over.

566. Cup (C-34-776). Estimated diameter, 0.12. Similar to preceding, but lower rim, and light yellow-green glaze.

567. Cup (C-33-885). Estimated diameter, 0.08. Fig. 64, d. Similar to preceding. Interior: slip-painted band at lip; curvilinear simple slip-painted designs on body; spattered brown. Exterior: the same. Colorless glaze all over.

568. Goblet (C-34-1457). Preserved height, 0.055; estimated diameter of foot, 0.069. Conical foot, flaring sharply in lower part; high stem ridged about the middle; deep body. Interior: finely spattered brown. Exterior: the same. Slip and cream glaze all over except within foot.

569. Jug (C-36-1492). Preserved height, 0.095; diameter, 0.058; diameter of base, 0.034. Fig. 64, a. Lower part missing; high conical shoulder; neck flatly ridged at top and bottom; flaring rim; strap handle. Exterior: spattered brown. Slip and thick cream glaze on exterior. Local clay.

570. Jug (C-36-317). Maximum dimension, 0.069. Similar to preceding, but fuller body, and speckles have run so badly that the cream glaze has taken on a brown tinge. Biscuit buff.

571. Chafing Dish (C-33-572 a, b, c, d). Maximum dimension, of a, 0.091; b, 0.06; c, 0.064; d, 0.05. Stand, apparently of late form, pierced with triangles and narrow slits. Exterior: speckled brown rather sparingly. Slip and colorless glaze on exterior.

RED PAINTED WARES

WHITE BISCUIT

572. Plate (C-37-817). Height, 0.042; estimated diameter, 0.17. Low flaring foot; shallow body; nearly flat small rim bounded by two thick round ridges. Interior: short thick radiating stripes in red underpaint. Coarse yellow glaze all over except on interior of foot. Biscuit burned quite pink.

573. Bowl (C-37-1342). Estimated diameter, 0.32. Fig. 171, e. Deep body, with narrow, slightly outturned rim bounded at inner edge with thick round ridge; rounded lip. Interior: short angular strokes in red underpaint arranged in parallel vertical rows; red stripe about rim. Exterior: red stripe on rim. Yellow glaze on interior.

574. Bowl (C-37-14). Maximum dimension, 0.097. Similar to preceding, but narrower rim and very slight ridge at inner edge. Interior: large red festoons encircle body below rim. Yellow glaze all over, very thin on exterior.

575. Jug (C-38-225). Preserved height, 0.093; estimated diameter, 0.12. Lower part missing; high conical shoulder; neck flatly ridged at top and bottom; strap handle. Exterior: at least two rows of thick vertical red bars on shoulder. Yellow glaze on exterior.
576. Chafing Dish (C-33-384). Diameter, 0.189. Fig. 186.
Middle period of the development of this shape, with deep interior ridge below rim, and the juncture of body and stand at a very low point. Exterior: thick red vertical bars encircle stand at its juncture with the body. Yellow glaze on interior of body and exterior of stand.

RED BISCUIT

IMITATION LUSTRE WARE

577. Plate (C-35-493). Height, 0.046; estimated diameter, 0.20; diameter of foot, 0.072. Fig. 65, a.
Low foot; shallow body; upturned vertical rim; pointed lip. Interior: eight bars radiating from centre with short strokes at edges; short strokes inward from lip. Slip and cream glaze on interior and upper rim exterior.

578. Plate (C-34-888). Maximum dimension, 0.077.
Similar to preceding, but thinner biscuit. Interior: lozenge-shaped panel with small formal bird in fine Sgraffito technique facing to left; fine Sgraffito spirals in field. Slip and glaze all over, light yellow-green on interior, green on exterior.

579. Plate (C-37-1321). Estimated diameter, 0.22.
Plate XXVI, n.
Similar to No. 577, but thinner biscuit. Interior: below rim band of painted rinceau, bordered with Sgraffito lines; on the outer edge of this band a row of painted dots, on the inner, a band of Sgraffito rinceau; short painted strokes pendent from lip. Slip and cream glaze on interior and upper rim exterior.

580. Plate (C-37-510). Diameter of foot, 0.07. Plate XXVI, b.
Similar to No. 577. Interior: central medallion containing formalized bird facing to right with insect (?) in beak; wide band of spiral motive. Slip on interior. Glaze all over, pale yellow-green on interior, green on exterior.

581. Plate (C-34-355). Estimated diameter of foot, 0.088.
Similar to No. 577. Interior: small central medallion containing formalized bird facing to right with small spirals in field; wide band of running spirals. Slip on interior. Glaze all over, yellow on interior, thin green on exterior.

582. Plate (C-34-1422). Diameter of foot, 0.069.
Similar to No. 577. Interior: small central medallion containing double spiral; wide band of zigzag with spiral addenda. Slip on interior. Glaze all over, light yellow-green on interior, brown on exterior.

583. Plate (C-38-114). Height, 0.048; estimated diameter, 0.21. Plate XXVI, a.
Similar to No. 577. Interior: central medallion contains dotted circle from which radiate four pointed ovals with pendent triangles between; broad band of spiral and Kufic motive; dots on lip. Slip on interior and upper exterior. The vase has been overfired and the glaze has vitrified, giving a very lustrous effect.

584. Plate (C-34-1499). Diameter of foot, 0.068.
Similar to No. 577. Interior: central four-point star, with reserved circles at angles between points containing a large circle surrounded with dots; points of star bordered with a single row of dots. Slip on interior. Glaze all over, cream on interior, thin green on exterior.
585. Plate (C-34-727). Estimated diameter, 0.21.
Similar to No. 577. Interior: large bird (breast and legs preserved) facing to right occupies whole of body; floral sprays in field; all areas bordered with dots. Slip on interior and rim exterior. Glaze all over, light green interior, mottled green exterior.

586. Plate (C-38-516). Estimated diameter, 0.22.
Similar to No. 577. Interior: large bird (lower part of body, legs, tail preserved) facing to right occupies whole of body; spiral sprays in field; open plait border on rim. Slip on interior and rim exterior. Glaze all over, yellow on interior and rim exterior, green on body and foot exterior.

587. Plate (C-34-1324). Maximum dimension, 0.078.
Similar to No. 577, but rim lower, and curves up from body. Interior: design of small horseshoe-shaped motives arranged in concentric rows all over. Slip on interior and upper exterior. Glaze all over, light green on interior, yellow brown on exterior.

588. Plate (C-36-609). Maximum dimension, 0.065. Fig. 65, b.
Foot missing; shallow body; very low upturned rim; broad flat lip projecting out over exterior. Interior: below rim a broad band of running spirals, with a row of dots between the lines, and solid pendent triangles between each spiral; short radiating strokes on lip. Slip on interior and upper exterior. Glaze all over, cream on interior, yellow on exterior. Green glaze from another vessel has puddled thickly on the lip.

589. Plate (C-34-887). Estimated diameter, 0.20. Fig. 18, e.
Similar to preceding, but higher rim. Interior: all over checkerboard design, the open squares filled with dots; radiating bars grouped on lip. Slip on interior and rim exterior. Unglazed. Biscuit-fired waster.

590. Plate (C-36-401). Estimated diameter, 0.36. Fig. 65, c.
Similar to preceding, but larger. Interior: from missing central medallion thin lines curving to rim form pointed arches within and between which are small pointed palmettes; radiating stripes on lip. Slip on interior and upper exterior. Thick cream glaze all over.

591. Plate (C-34-836). Estimated diameter, 0.32. Fig. 65, d.
Foot missing; shallow body, broad flat rim projecting over exterior. Interior: broad band near centre of zigzags with spiral adjuncts; band below rim of spiral and Kufic motive; chevron band on lip. Slip on interior. Pale yellow glaze all over.

592. Bowl (C-34-827). Height, 0.087; diameter, 0.223; diameter of foot, 0.07. Fig. 65, h; Plate XXV.
Small thin foot; deep body with broad flaring rim; thin, rounded lip; foot pierced with one hole. Interior: central medallion contains formalized bird facing to right with spiral spray in beak; wide band of spiral and Kufic pattern. Slip on interior and upper exterior. Glaze all over, pale green on interior, yellow on exterior.

593. Bowl (C-36-930). Estimated diameter, 0.22.
Similar to preceding with band of spiral and Kufic on rim, and green glaze on exterior.

594. Bowl (C-33-743). Diameter of foot, 0.073.
Similar to No. 592, but thicker foot. Interior: large central medallion with formalized bird facing to right with spiral spray in beak. Slip on interior. Glaze all over, pale yellow green on interior, thin green on exterior.

595. Bowl (C-34-1426). Diameter of foot, 0.063. Plate XXVI, q.
Similar to No. 592. Central medallion contains gridiron design, with a dot in the centre of each square. Slip on interior. Glaze all over, light green on interior, thick yellow-green on exterior.
596. Bowl (C-36-817). Diameter of foot, 0.057. Plate XXVI, p.
Similar to No. 592. Central medallion contains five solid pendent triangles with dotted outlines between angles of five-point star within which a spiral. Slip on interior. Glaze all over, pale green on interior, yellow-brown on exterior.

597. Bowl (C-34-1412). Diameter of foot, 0.061. Plate XXVI, j.
Similar to No. 592. Interior: in centre a quatrefoil with dotted petals inscribed on a solid four-point star with dotted outlines. Slip on interior. Glazed all over, colorless on interior, thin green on exterior.

598. Bowl (C-34-728). Maximum dimension, 0.057.
Similar to No. 592. Interior: large all over (?) checkerboard design with a spiral in each open square. Slip on interior and upper exterior. Glaze all over, pale yellow on interior, darker yellow on exterior.

599. Bowl (C-35-567). Maximum dimension, 0.079. Plate XXVI, l.
Similar to No. 592. Interior: on rim a broad band of Sgraffito rinceau design between broad solid painted bands. Slip on interior. Glaze all over, light yellow on interior, thin green on exterior.

600. Bowl (C-34-750a,b). Diameter of foot, 0.076; Maximum dimension of b, 0.08.
Similar to No. 592, but lip flat. Interior: all over decoration of tiny dots closely spaced. Slip on interior and rim exterior. Glaze all over, pale green on interior, dark thick green on exterior. The vase fired very hard to texture identical with that of Slip Painted Nos. 711-713, 718, and is product of the same factory.

601. Bowl (C-36-594). Estimated diameter, 0.24. Plate XXVI, m.
Foot missing; deep body terminating in bluntly pointed lip. Interior: below lip, broad band of fine Sgraffito zigzag design, flanked above by narrow painted zigzag band, and below by painted rinceau band. Slip all over, thickly and carelessly on exterior. Colorless glaze all over.

602. Bowl (C-36-110). Maximum dimension, 0.093.
Similar to No. 592, but rim more vertical, and body shallower. Interior: large bird (part of body, legs preserved) facing to left occupies whole body and rim; thin solid band at lip. Slip on interior and upper rim exterior. Glaze all over, pale yellow on interior, green on exterior.

603. Bowl (C-37-672). Maximum dimension, 0.051.

604. Bowl (C-38-13). Estimated diameter, 0.21. Pl. XXVI, h.
Similar to No. 592. Interior: broad band of simplified guilloche of contemporary Slip Painted type on rim; short radiating strokes on lip. Slip on interior and upper rim exterior. Glaze all over, cream on interior and lip exterior, yellow on lower exterior.

605. Bowl (C-36-584). Height, 0.08; diameter, 0.253; diameter of foot, 0.085. Figs. 65, i, and 66.
Low foot; broad, rather shallow body curving up to very low upturned rim; broad lip, projecting slightly over exterior and interior with groove along upper surface; two slight grooves on rim exterior. In centre, formalized bird facing to right with a spiral spray in its beak; broad band of spiral rinceau below rim; grouped strokes radiating on rim. Slip on interior and upper exterior. Glaze all over, green on interior, thin speckled green on exterior.

606. Bowl (C-34-1332). Estimated diameter, 0.26.
Similar to preceding, but with broad band of spiral and Kufic design below rim.

607. Bowl (C-36-462). Diameter of foot, 0.057.
608. Bowl (C-36-488). Height, 0.085; estimated diameter, 0.285; diameter of foot, 0.087. Figs. 65, j; 157, b.

609. Bowl (C-37-1375 a, b). Estimated diameter of foot, 0.09; Maximum dimension of b, 0.047. Fig. 18, d.
Similar to preceding. Interior: large bird (head and breast preserved) facing to right; wide band of zigzag design below rim. Slip on interior and lip exterior. Unglazed. Biscuit-fired waster.

610. Bowl (C-37-1808). Maximum dimension, 0.065. Fig. 18, c.

611. Bowl (C-34-1419). Diameter of foot, 0.083. Plate XXVI, d.
Similar to No. 608, the foot pierced with one hole. Interior: solid branching motive in centre with reserved circles filled with spirals between. Slip on interior. Glazed all over, cream on interior.

612. Bowl (C-36-816). Estimated diameter of foot, 0.088.
Similar to No. 608. Interior: central thick linear eight-pointed star motive with outline repeated in dots and narrow lines. Slip on interior. Glaze all over, light yellow interior, green exterior.

613. Bowl (C-34-1370). Height, 0.096; estimated diameter, 0.26; diameter of foot, 0.09. Fig. 65, k.
Small foot, with slight flare and rounded edge; shallow body; upturned high rim, nearly vertical; flat lip, slightly projecting over exterior. Interior: central spot outlined with dots; motive repeated in two concentric rows, one on body, one on rim; short grouped radiating bars on lip. Slip on interior and upper rim exterior, glazed cream on interior.

614. Bowl (C-38-190). Height, 0.103; estimated diameter, 0.25; diameter of foot, 0.084.
Similar to preceding. Broad cross containing simplified guilloche design of Slip Painted shape, the arms edged with tangent concentric half circles, spreads across whole interior. Slip on interior. Glaze all over, cream on interior, green on exterior.

615. Bowl (C-35-507, C-35-373). Estimated diameter, 0.28. Plate XXVI, i.
Similar to No. 613. Interior: body and rim covered with large checkerboard pattern arranged diagonally, the alternate squares filled with small dots; stripe at inner edge of lip; short grouped radiating bars on lip. Slip on interior, and rim exterior. Glaze all over, cream on interior, thin green on exterior.

616. Bowl (C-36-870). Maximum dimension, 0.089.
Similar to No. 613, but lip grooved. Interior: large animal (part of head preserved) occupies whole area, facing to left, with pointed ears and round eye. Slip on interior and upper rim exterior.

Similar to No. 613. Interior: band of spirals in Sgraffito technique corresponding exactly to the local II style below rim; solid semicircles with narrow repeated linear outline pendent from lip; short wide radiating bars on lip. Slip all over.

618. Bowl (C-37-1699). Estimated diameter, 0.24. Plate XXVI, a.
Similar to No. 613, but shallower body, and thinner fabric. Interior: most of body occupied by large spiral (?) design, bordered below rim by band of rinceau executed in feathered spirals in the Sgraffito technique, similar in execution to the local I style; sketchy broad rinceau on rim; short, widely spaced radiating bars on lip. Pinkish slip all over. Colorless glaze on interior and upper rim exterior.
619. Bowl (C-33-922). Diameter of foot, 0.066.
Low thick foot pierced with one hole. Interior: most of body occupied by large animal facing to left (body, part of legs preserved), drawn in outline and filled in with small dots. Slip on interior. Glaze all over, cream on interior, brownish on exterior.

620. Bowl (C-37-1762). Height, 0.058; diameter, 0.156; diameter of foot, 0.057. Figs. 65, e, and 67. Small foot; deep body, with sides rising in increasing steepness to bluntly pointed lip. Interior: central large spot outlined with dots; motive repeated in two tiers on body; short grouped strokes pendent from lip. Slip and pale green glaze on interior and upper exterior.

621. Bowl (C-33-875). Maximum dimension, 0.076.
Small foot with thin vertical sides; body rises sharply from foot, from which it is marked off by two grooves. Interior: formalized bird advances to right in medallion edged with two thin lines. Slip on interior. Pale yellow glaze all over.

622. Bowl (C-34-889). Estimated diameter, 0.20. Fig. 18, f.
Apparently similar to No. 588. Interior: on rim, broad border of pendent half ovals containing spiral, the outline repeated in a row of dots and a thin line. Slip on interior and upper exterior. Glaze all over, colorless on interior, yellow on exterior. The green glaze of another pot has puddled thickly on the rim.

623. Dish (C-35-400, C-35-349). Height, 0.044; estimated diameter, 0.18. Fig. 65, f; Plate XXVI, k.
Flat bottom, nearly vertical sides, thick in lower part, rounded lip. Interior: solid pendent triangles from lip with dotted and linear repeated outline alternate with formalized palmette motive on side; in centre formalized bird faces to right. Exterior: linked concentric circles on side. Slip and light yellow glaze all over.

624. Cup (C-34-1574). Height, 0.053; estimated diameter, 0.12; diameter of foot, 0.051. Fig. 65, g.
Low thick foot with slight flare and rounded edge. Wide shallow body curving up roundly to vertical rim with slight outward flare and rounded lip. Interior: central spot outlined with dots; motive repeated in two tiers on body and rim. Slip and cream glaze on interior and rim exterior.

625. Cup (C-34-872). Estimated diameter, 0.13.
Similar to preceding. Interior: radiating elongated diamond motives containing spiral detail alternate with bars against which are short slanting strokes; short strokes pendent from lip. Slip and cream glaze on interior.

626. Cup (C-35-466). Maximum dimension, 0.057.
Similar to No. 624, but deeper body, and strap handle. Interior: band of linked concentric circles on rim. Slip all over. Unglazed. Biscuit-fired waster.

627. Cup (C-35-724). Maximum dimension, 0.08.
Similar to No. 624, but with higher rim, and deeper body. Interior: guilloche band about rim; radiating elongated triangle and curvilinear motive alternate on body. Exterior: large band of rinceau on rim. Slip and colorless glaze all over.

628. Cup (C-34-1321). Diameter of foot, 0.051. Plate XXVI, g.
Apparently similar to No. 624, but finer fabric. Interior: central medallion, bordered with linear and dotted bands, contains small formalized bird facing to right with dots in part of field. Slip and cream glaze all over.

629. Cup (C-33-757). Diameter of foot, 0.077. Plate XXVI, f.
Similar to preceding. Interior: in centre, five small radiating pointed ovals outlined with dots. Slip and pale green glaze all over.
630. Cup (C-34-1427). Diameter of foot, 0.047. Plate XXVI, s.
Similar to No. 624. Interior: central medallion, bordered with two narrow lines, contains small
cross patée. Slip on interior. Glaze all over, pale green on interior, green on exterior.

631. Cup (C-38-444). Estimated diameter, 0.11.
Similar to No. 627. Interior: band of linked concentric circles on rim. Slip on interior and rim

632. Cup (C-35-346). Diameter of base, 0.045. Plate XXVI, r.
Small button base; shallow body with convex boss in centre. Interior: small central dot enclosed
in concentric circles of lines or dots which cover the boss and the immediate area about it. Slip
and pale greenish-cream glaze all over.

633. Cup (C-33-801). Diameter of base, 0.048. Plate XXVI, t.
Similar to preceding, without interior boss. Interior: central cross, the ends of the arms terminating
in large spirals turned in clockwise direction. Slip and glaze all over, colorless on interior, greenish
on exterior.

634. Cup (C-34-563). Estimated diameter, 0.16.
Shallow body curving up abruptly to highly, slightly incurving rim; thin, fine fabric. Interior: band
of spiral and Kufic motive with double linear edge on rim. Slip and cream glaze all over.

635. Cover (C-36-676). Maximum dimension, 0.059.
Evenly curved plump body turning in to meet flat rim projecting over exterior; ridge with downward
projection at inner edge of rim. Exterior: spiral and Kufic motive on band below rim. Slip and
cream glaze all over.

636. Cover (C-36-1016 a, b, c). Maximum dimension of a, 0.041; f, 0.034; c, 0.027.
Similar to preceding, thinner fabric. Exterior: spiral and Kufic motive, apparently used in an all
over manner. Slip and very pale green glaze on exterior.

637. Jug (C-33-796). Preserved height, 0.075; diameter of base, 0.08.
Low flat base with rounded edge; deep body. Exterior: band of rinceau on upper part of body.
Slip and pale green glaze on exterior.

638. Jug (CP 1086). Maximum dimension, 0.079. Plate XXVI, c.
Similar to preceding, with steep shoulder. Exterior: band of spiral and Kufic motive on shoulder;
trace of similar band on upper part of body. Slip and pale green glaze on exterior.

639. Jug (C-37-1840). Preserved height, 0.056.
Much smaller type of vessel than No. 637, with very high narrow neck flatly ridged at top and
bottom, and two strap handles. Exterior: vertical lines and rows of dots on lower ridge; spiral band
and dots on central portion; dots on upper ridge. Slip and cream glaze on exterior.

MEASLES WARE

640. Plate (C-37-1892). Height, 0.046; diameter, 0.215; diameter of foot, 0.074. Figs. 68, a;
69, a; 19, e.
Low foot with slight flare; nearly flat body; vertical rim; pointed lip. Interior: central sunburst
of eight radiating pointed ovals; band of angular guilloche below rim. Slip on interior and upper
exterior. Glaze all over, cream on interior, thin green on exterior.

641. Plate (C-35-537). Height, 0.05; estimated diameter, 0.22. Diameter of foot, 0.082.
Similar to preceding. Interior: four large elongated diamonds framed with line of dots, filled with
scale pattern. Slip and cream glaze on interior and rim exterior.
642. Plate (C-34-1485). Maximum dimension, 0.14. Plate XXVIII, q.
Similar to No. 640. Interior: similar to No. 641, with pendent half circle between each pair of diamonds containing scale pattern. Slip and pale yellow-brown glaze on interior.

643. Plate (C-36-209). Height, 0.049; estimated diameter, 0.21; diameter of foot, 0.067.
Similar to No. 640. Interior: large bird (lacks head) facing to left, with spindly legs; floral spike in field. Slip on interior and rim exterior. Pale yellow glaze all over.

644. Plate (C-37-818). Diameter of foot, 0.066. Plate XXVIII, g.
Similar to No. 640. Interior: large peacock (very fragmentary) faces to left; in centre looped square with sharp points at interstices. Slip on interior. Glaze all over, cream on interior, thin green on exterior.

645. Plate (C-36-947). Diameter of foot, 0.079.
Similar to No. 640. Interior: large fish, poorly drawn, swims to right; band of angular guilloche below rim. Slip and dark green glaze on interior and rim exterior.

646. Plate (C-36-869). Diameter of foot, 0.078.
Similar to No. 640, but coarser. Interior: central medallion contains four attenuated pendent triangles with concave sides, the points meeting at the centre, filled with small dots, the spaces between them left undecorated. Slip and light yellow glaze on interior.

647. Plate (C-36-926). Height, 0.064; estimated diameter, 0.215; diameter of foot, 0.074. Fig. 68, b; Plate XXVIII, j.
Similar to No. 640, but with straighter foot, deeper body, and a marked angle on the exterior at the juncture of body and rim. Interior: large bird (head and most of body preserved) facing to left; floral spray in field; the head is outlined in Sgraffito, but only the eye is dotted; short strokes on lip. Slip and cream glaze on interior and upper rim exterior.

648. Plate (C-34-729). Maximum dimension, 0.121.
Similar to preceding. Interior: hind quarter of large animal moving to right (probably a lion), body filled with scale pattern. Slip on interior. Glaze all over, pale green on interior, thin green on exterior.

649. Plate (C-35-556). Estimated diameter, 0.21.
Similar to No. 647. Interior: large fish swims left; band of very elongated angular guilloche below rim; short grouped strokes on lip. Slip and colorless glaze on interior and rim exterior.

650. Plate (C-38-22). Height, 0.041; diameter, 0.18; diameter of foot, 0.066.
Similar to No. 647, but foot pierced with one hole. Interior: central medallion filled with dots; wide band containing four rows of dots below rim; grouped strokes on lip. Slip and pale green glaze on interior and upper rim exterior.

651. Plate (C-34-1455). Height, 0.03; diameter, 0.144; diameter of foot, 0.063. Fig. 68, c; Plate XXVII, a.
Similar to No. 640, but with lower rim. Interior: centaur advances to left, holding in advanced right; upraised left holds sword; double floral spike in field. Slip on interior and upper rim exterior. Glaze all over, pale yellow on interior, green on exterior. The green glaze has spilled over onto the interior and streaked with the pale yellow.

652. Plate (C-38-525). Height, 0.042; estimated diameter, 0.20; diameter of foot, 0.068. Plate XXVIII, o.
Similar to preceding. Interior: large cross composed of tangent circles; radiating triangles between arms contain small dotted circles; pointed oval (?) motive in field. Slip on interior and rim exterior. Glaze all over, colorless on interior, yellow on exterior.
653. Plate (C-36-311). Height, 0.036; estimated diameter, 0.22. Fig. 68, d; Plate XXVIII, i. Very low foot; almost flat body with upturned rim; flat lip notched on top and slightly projecting over exterior. Interior: large bird, facing to left; floral spray issues from wing. Slip on interior and rim exterior; pale green glaze all over.

654. Plate (C-34-1327). Height, 0.044; estimated diameter, 0.235; diameter of foot, 0.079 Fig. 68, e; Plate XXVIII, k. Low foot; shallow body terminating in thick rounded lip. Interior: small dotted circle in centre surrounded by four radiating pointed ovals, linked, between which broad floral spike; short grouped strokes on lip.

655. Plate (C-37-793). Height, 0.043; estimated diameter, 0.21. Similar to preceding, but with pointed lip. Interior: four squat radiating pointed ovals in centre; triangle device in field; short strokes on lip, extending slightly onto body. Slip and pale cream glaze on interior and upper exterior.

656. Plate (C-29-10). Height, 0.047; diameter, 0.236; diameter of foot, 0.079. Fig. 187.
Similar to No. 654, but with thin upturned lip. Interior: central medallion filled with rows of dots; motive repeated four times in field; grouped short strokes on lip. Slip on interior and upper exterior. Light yellow glaze on interior.

657. Plate (C-34-138 a, b). Height, 0.053; estimated diameter, 0.24. Fig. 68, f. Low foot with curved edge; shallow body turning up to flat projecting rim; rounded lip. Interior: large bird facing to left; floral sprays in field; grouped short strokes on rim. Slip and colorless glaze on interior and rim exterior.

658. Plate (C-35-565). Maximum dimension, 0.115. Plate XXVIII, e.
Similar to preceding. Interior: large bird facing to left (leg and foot preserved), below which a small deer or rabbit leaps right. Slip on interior. Glaze all over, pale green on interior, brown on exterior.

659. Plate (C-36-868). Estimated diameter, 0.31. Plate XXVIII, a.
Similar to No. 657. Interior: large lion (head preserved) faces right; radiating strokes on rim. Slip on interior. Glaze all over, light yellow on interior, green on exterior.

660. Plate (C-37-2429). Maximum dimension, 0.076. Plate XXVIII, s.
Uncertain shape, rather shallow. Interior: row of small rabbits leaping to left. Slip and pale green glaze on interior.

661. Plate (C-37-1859). Maximum dimension, 0.07. Plate XXVIII, f.
Similar to No. 657. Interior: head of fish swimming to right, radiating strokes on rim. Slip on interior. Glaze all over, pale yellow on interior, pale green on exterior.

662. Plate (C-38-365 a, b). Diameter of foot, 0.074. Figs. 69, b, and 188.
Similar to No. 657. Interior: warrior stands in frontal position head turned toward left, hair in ringlets about head; he wears a tight-waisted garment, with long sleeves very full at the shoulders; he holds an oval shield in his extended left and a spear (?) in his upraised right; traces of a
dragon (?) at lower left. Slip on interior. Glaze all over, pale greenish-yellow on interior, green on exterior. Apparently by the same hand as No. 668. Graffito representing three parallel strokes across a 'A' scratched under foot.

663. Plate (C-37-113). Height, 0.031; estimated diameter, 0.20.
Similar to No. 657. Interior: central cluster of four radiating pointed ovals with floral spikes between. Slip and cream glaze on interior and rim exterior.

664. Plate (C-35-399). Estimated diameter, 0.22.
Similar to No. 657. Interior: remains of radiating diamonds with triangles between; grouped broad strokes on rim. Slip and light yellow glaze on interior. The red paint is applied very thinly, and the biscuit has a rather brownish cast, perhaps due to faulty firing. The texture of the clay appears to be local.

665. Bowl (C-35-403). Height, 0.07; diameter, 0.189; diameter of foot, 0.069. Fig. 68, i; Plate XXVII, b.
Thin low foot; deep body, rather thick and flat at centre, with steeply rising sides, curving outward slightly to pointed lip. Interior: small central circle, about which four radiating pointed ovals with triangles between; band of floral spray design below lip. Slip on interior. Glaze all over, cream on interior, yellow-brown on exterior.

666. Bowl (C-36-487). Height, 0.076; diameter, 0.201; diameter of foot, 0.065. Fig. 157, e.

667. Bowl (C-34-870). Estimated diameter, 0.22. Plate XXVIII, c.
Similar to No. 665. Interior: large lion stands to right, turns head to left; dotted circle in field. Slip on interior and upper exterior. Glaze all over, light yellow on interior, thin green on exterior.

668. Bowl (C-31-58). Height, 0.071; diameter, 0.208; diameter of foot, 0.067. Fig. 70.
Similar to No. 665. Interior: a harpy, head turned to left, sits on back of a short-necked ostrich (?) facing to right; in front of the latter a fish; grouped short bars on lip. Slip on interior. Glaze all over, pale yellow-green on interior, green on exterior. Apparently by the same hand as No. 662. Cf. Xyngopoulos in 'Αρχ. Εφ., 1930, pp. 127 f., figs. 16-17.

669. Bowl (C-35-235). Height, 0.068; estimated diameter, 0.20. Fig. 68, j; Plate XXVIII, n.
Similar to No. 665, but shallower, and with thicker foot. Interior: radiating pointed ovals with floral spikes between; widely spaced short strokes on lip. Slip and cream glaze on interior and upper edge exterior.

670. Bowl (C-34-1548). Height, 0.088; diameter, 0.201; diameter of foot, 0.08. Fig. 68, k.
Low foot; flat centre; very steep, rather thick, sides terminating in pointed lip. Interior: central dotted circle from which radiate three short pointed ovals and three long-stemmed floral spikes, between which single dotted circles; short strokes on lip. Slip and faintly green glaze on interior and upper exterior.

671. Bowl (C-34-1407). Height, 0.058; estimated diameter, 0.13; estimated diameter of foot, 0.052.
Similar to preceding, but much smaller. Interior: large central medallion of spots; short strokes on lip. Slip and cream glaze on interior and upper edge exterior.
672. Bowl (C-34-143). Height, 0.09; estimated diameter, 0.27; estimated diameter of foot, 0.09. Fig. 69, d.
Rather thick foot; shallow body curving up to low vertical rim; broad flat lip projecting over exterior. Interior: large animal (hind part preserved) moves to left over expiring dragon. Slip on interior and upper exterior. Glaze all over, cream on interior, yellowish on exterior.

673. Bowl (C-36-318). Diameter of foot, 0.084.
Apparently similar to preceding. Interior: large animal (very fragmentary), its body covered with a large scale pattern in which the individual scales are left plain and edged with single bands of small dots, moves to left. Slip on interior. Glaze all over, cream on interior, yellow on exterior.

674. Bowl (C-35-18). Height, 0.085; estimated diameter, 0.26; diameter of foot, 0.093. Fig. 69, c.
Similar to No. 672. Interior: peacock stands to right, turns head to left; trace of floral spray in field; short grouped strokes on lip. Slip and cream glaze on interior and lip exterior.

675. Bowl (C-34-672). Estimated diameter of foot, 0.088. Plate XXVIII, p.
Similar to No. 672. Interior: warrior (torso and right arm preserved) raises shield with right, crosses his left over his chest. Slip on interior. Pale green glaze all over.

676. Bowl (C-36-867). Estimated diameter, 0.28.
Similar to No. 672. Interior: radiating pointed ovals terminating alternately in floral spikes and large circles; grouped short strokes on lip. Slip on interior and upper exterior. Glaze all over, cream on interior, light green on exterior.

677. Bowl (C-36-362). Estimated diameter, 0.26.
Similar to No. 672, but lip grooved. Interior: elongated guilloche with points at interstices on upper part of body. Slip on interior. Glaze all over, cream on interior, light green on exterior.

678. Bowl (C-33-852). Diameter of foot, 0.07.
Similar to No. 672. Interior: large plump fish swims to left within band of elongated guilloche. Slip and yellow light glaze on interior. Accidental splashes of green and brown glaze.

679. Bowl (C-37-1101). Diameter of foot, 0.078.
Apparently similar to No. 672. Interior: central medallion containing dots; wide band filled with dots. Slip and cream glaze on interior.

680. Bowl (C-34-655). Diameter of foot, 0.101; estimated diameter, 0.26. Fig. 68, l.
Small flaring foot. Shallow body; high, nearly vertical rim; flat lip projecting slightly over exterior. Interior: carelessly drawn bird (lower part preserved) facing to right, perched on floral spray; short strokes on lip. Slip on interior. Green glaze all over, thin on exterior.

681. Bowl (C-35-709). Estimated diameter, 0.28.
Similar to preceding. Interior: large fish (back preserved) swims to right below serpentine coils; short grouped strokes on lip. Slip on interior and upper exterior. Glaze all over, cream on interior, yellow on exterior.

682. Bowl (C-34-794). Estimated diameter, 0.26.
Similar to No. 680. Interior: large bird (legs preserved) advances to left over serpent coils; guilloche band on rim; grouped radiating short strokes on lip. Slip and cream glaze on interior.

683. Bowl (C-38-289). Estimated diameter, 0.26. Plate XXVIII, b.
Similar to No. 680. Interior: large lion (?; head preserved) faces to right. Short radiating strokes on lip. Slip and colorless to pale green glaze on interior.

684. Bowl (C-33-694). Estimated diameter, 0.28.
685. Bowl (C-37-71). Estimated diameter, 0.24. Plate XXVIII, l.
Similar to No. 680, but lip does not project. Interior: warrior (very fragmentary) raises left, holding oval shield; short strokes on lip. Slip and light yellow glaze on interior and rim exterior.

686. Bowl (C-34-451). Diameter, 0.252. Fig. 19, f.
Similar to No. 680. Interior: radiating diamonds alternate with floral spike on body; band of vertical debased guilloche around rim; short broad radiating strokes on lip. Slip and cream glaze on interior and rim exterior.

687. Bowl (C-34-1549). Height, 0.092; estimated diameter, 0.32. Fig. 68, m.
Low foot; shallow body curving out to low upturned rim; flat lip. Interior: central medallion filled with dots; motive repeated at intervals below rim; grouped short strokes on lip. Slip on interior and rim exterior. Cream glaze on interior and upper rim exterior.

688. Bowl (C-34-890). Maximum dimension, 0.136. Plate XXVIII, A.
Similar to preceding. Interior: large eagle faces to right, the left wing projected forward; short strokes on lip. Slip on interior and upper rim exterior. Glaze all over, cream on interior, light yellow on exterior.

689. Bowl (C-35-472). Diameter of foot, 0.074.
Uncertain shape. Interior: large lion (body preserved) moves to left. Slip and cream glaze on interior.

690. Bowl (C-34-871). Estimated diameter of foot, 0.082. Plate XXVIII, d.
Uncertain shape, foot pierced with one hole. Interior: small lion moves to left, turns head to right. Slip and cream glaze on interior. The pointed instrument with which the hole in the foot was made, was pressed in at too high a point, and its end is perfectly modelled in the clay.

691. Bowl (C-35-430). Diameter of foot, 0.092.

692. Bowl (C-33-511). Diameter of foot, 0.086. Plate XXVIII, r.
Uncertain shape. Interior: small central circle from which radiate eight floral sprays. Slip and cream glaze on interior.

693. Bowl (C-35-351). Maximum dimension, 0.064. Fig. 18, i.

694. Bowl (C-37-697). Maximum dimension, 0.067. Fig. 18, h.

695. Cup (C-34-1420). Height, 0.057; estimated diameter, 0.20. Fig. 68, h.
Small foot; wide shallow body; upturned, vertical rim with pointed lip; strap handle. Interior: radiating floral spikes alternating with pointed ovals. Slip and cream glaze on interior and upper rim exterior.

696. Cup (C-36-950). Height, 0.054; estimated diameter, 0.14; diameter of foot, 0.053. Fig. 68, g.
Small flaring foot; shallow body; high, vertical rim; outturned rounded lip. Interior: four groups of curving bands radiate to decadent guilloche band below rim; grouped short strokes on lip. Slip all over except for foot. Cream glaze on interior. Two holes, close together, pierced in foot.

697. Cup (C-33-147). Height, 0.051; estimated diameter, 0.12; estimated diameter of foot, 0.05. Similar to preceding. Interior: radiating floral spikes and pointed ovals terminating in short floral
spikes extend up onto rim; short grouped strokes on lip. Slip and cream glaze on interior and upper rim exterior.

698. Cup (C-33-854). Estimated diameter, 0.14.
Similar to No. 696. Interior: radiating floral spikes with branching sprays; between these an adaptation of the half split-palmette motive. Slip and cream glaze on interior and upper rim exterior.

699. Cup (C-35-449). Diameter of foot, 0.047.
Similar to No. 696. Interior: central small circle from which radiate four spiral motives with pointed interlace between. Slip and pale green glaze all over. The glaze seems identical to that of the Fine Sgraffito style.

700. Cup (C-33-739). Diameter of foot, 0.044.
Similar to No. 696. Interior: central circle about which are grouped five pointed ovals; the designs are rather crudely drawn. Slip and pale green glaze all over. The glaze is similar to that of the Fine Sgraffito style. By the same hand as No. 701.

701. Cup (C-33-755). Diameter of base, 0.042.
Button base; full body. Designs, slip and glaze similar to preceding. The ineptitude of the drawing suggests that it is a product of the same hand as the preceding.

702. Cup (C-37-1278). Maximum dimension, 0.042. Plate XXVIII, m.
Apparently similar to No. 696. Interior: figure (part of head preserved) facing to front; floral spike inverted serves as earring; curious triangular headdress. Slip and thick cream glaze all over.

SLIP PAINTED WARES

Eleventh Century

703. Plate (C-36-929). Estimated diameter, 0.205.
Low foot (missing); flat body; low vertical rim. Interior: broad oyster spots all over. Light yellow-green glaze all over.

704. Plate (C-36-540). Estimated diameter, 0.20. Plate XXXI, b.
Similar to preceding. Interior: trace of central medallion edged with guilloche band; wide band of repeated zigzag between narrow bands of simplified guilloche. Glaze all over, yellow-green on interior, green on exterior. Drawing resembles that on Nos. 706, 709, 710, 733.

705. Plate (C-38-238). Maximum dimension, 0.087. Plate XXXI, i.
Shallow body; up-curved rim; grooved lip. Interior: two fish (fragmentary) with pointed heads swimming to left; on rim, simplified guilloche between plain bands; on lip, short strokes. Slip on exterior. Glaze all over, bright yellow on interior, mottled green on exterior.

706. Plate (C-36-996). Estimated diameter, 0.30. Figs. 71, a; 19, g.
Shallow body; angular rim with broad horizontal projection on exterior. Interior: trace of central medallion bordered with guilloche band; broad band of repeated diamonds between bands of simplified guilloche; on rim, normal and simplified guilloche bands. Glaze all over, yellow on interior, green on exterior. Drawing resembles that of Nos. 704, 709, 710, 733.

707. Bowl (C-36-338). Height, 0.067; diameter, 0.175; diameter of foot, 0.066. Fig. 71, b; Plate XXIX, b.
Low foot; wide body curving up vertically to pointed lip. Interior: central medallion containing formalized bird facing to right; band of pendent repeated half circles; broad band of repeated diamonds between narrow bands of simplified guilloche. Exterior: broad band of simplified guilloche below lip. Light yellow glaze all over.
708. Bowl (C-36-69). Estimated diameter of foot, 0.092. Plate XXXI, d.
Similar to preceding. Interior: central medallion containing cross with repeated angles; motive repeated on side with hatched areas between. Glaze all over, pale yellow on interior, greenish-yellow on exterior.

709. Bowl (C-35-510). Diameter of foot, 0.073.
Similar to No. 707, but with slight depression in centre. Interior: small central medallion containing formalized bird facing to right with border of guilloche; bands of simplified guilloche and pendent half circles. Green glaze on interior. Drawing resembles that of Nos. 704, 706, 710, 733.

710. Bowl (C-37-1938). Height, 0.082; estimated diameter, 0.24. Plate XXXI, a.
Similar to No. 707, but with low vertical rim and grooved lip projecting slightly over interior and exterior. Interior: central medallion containing formalized bird facing to left with border band of pendent half circles; broad band of repeated diamonds between bands of simplified guilloche; short strokes on lip. Light yellow glaze all over. Drawing resembles that of Nos. 704, 706, 709, 733.

711. Bowl (C-37-1683). Diameter of foot, 0.095. Plate XXXI, m.
Similar to No. 707. Interior: central medallion containing formalized bird facing to right with border band of chevrons; vestiges of vegetable design, the interior of its figures dotted in Imitation Lustre technique. Light yellow glaze all over. Biscuit fired very deep red, appearing as purple through glaze. By the same hand as No. 712.

712. Bowl (C-36-463). Maximum dimension, 0.104. Plate XXXI, o.
Similar to No. 707. Interior: central medallion containing formalized bird to left with border band of chevrons; spiral motive over-painted with small dots in Imitation Lustre technique. Pale yellow glaze all over. Biscuit fired very deep red, appearing as purple through glaze. By the same hand as No. 711.

713. Bowl (C-36-1177). Maximum dimension, 0.77. Plate XXXI, n.
Similar to No. 707. Interior: all over design of solid diamonds with lines between; incised pin points on lines and at edges of diamonds. Pale yellow glaze all over. Biscuit fired very deep red, appearing as purple through glaze.

714. Bowl (C-35-325). Maximum dimension, 0.10. Plate XXXI, k.
Similar to No. 707. Interior: large formalized bird (fragmentary) faces to left, with small dots outlining its solid body. Light yellow-green glaze all over. Biscuit fired dark.

715. Bowl (C-33-815). Estimated diameter of foot, 0.085. Fig. 189.
Similar to No. 707. Interior: central medallion containing sketchy formalized bird facing to right, with borders of narrow and wide bands of simplified guilloche; trace of wide band of rinceau. Glaze all over, light yellow-green on interior, green on exterior. Possibly by same hand as No. 730.

716. Bowl (C-35-481). Maximum dimension, 0.086. Plate XXXI, g.
Shallow body with high, nearly vertical, rim. Interior: centre missing; broad band of foliate motive copied from Egyptian Lustre on upper body and rim; on lip, band of simplified guilloche. Glaze all over, bright yellow on interior, green on exterior.
Similar to preceding, but rim has slight outward flare and flat lip. Interior: centre missing; successive bands of repeated diamonds, wide and narrow simplified guilloche. Bright yellow glaze all over, appearing green over biscuit.

Similar to No. 1028. Interior: broad cross, containing rinceau design, extends across whole interior; between angles of cross, solid areas of slip reserving long pointed figures filled with dots of slip. Light yellow glaze all over. Biscuit fired hard to approximate effect of Imitation Lustre. Cf. Nos. 711-713.

719. Bowl (C-35-473). Estimated diameter, 0.24. Plate XXXI, h.
Similar to preceding, but biscuit thicker, and rim surmounted with broad flat lip projecting slightly outward. Interior (centre missing): hastily painted diamond band between narrow bands of simplified guilloche; on lip, half circles, alternately directed inward and outward. Pale yellow-green glaze all over.

720. Bowl (C-38-120). Maximum dimension, 0.094. Fig. 18, a.
Similar to preceding. Interior: wide band of zigzag with spiral detail below lip; on lip, short strokes. Biscuit-fired waster.

721. Bowl (C-36-1178). Height, 0.082; diameter, 0.248; diameter of foot, 0.092. Figs. 71, c, and 74. Low foot with slight flare; deep body; broad horizontal rim projecting over exterior. Interior: broad cross, containing simplified guilloche design, extends across whole interior; between angles of cross, horizontal bars and repeated half circles; on rim, decadent zigzag. Glaze all over, bright dark green on interior, yellowish-green on exterior.

722. Bowl (C-34-859). Diameter of foot, 0.066. Plate XXXI, i.
Similar to preceding, but with trace of curvilinear designs between angles of cross. Glaze all over, faint yellow on interior, faint green on exterior.

723. Bowl (C-36-108). Height, 0.073; diameter, 0.155; diameter of base, 0.039. Fig. 71, e. Button base; plump body slightly incurving below rim; one ring handle. Interior: broad oyster spots all over except on base. Dark, vitreous green glaze all over.

724. Bowl (C-36-1040). Three small fragments; diameter of base, 0.043. Similar to No. 725, but upper part of body pinched into trefoil form.
729. Cup (C-36-481). Maximum dimension, 0.064.
Similar to preceding, but with yellow-green glaze.

730. Cup (C-33-689). Estimated diameter, 0.105.
Similar to No. 725, but lip slightly outturned. Interior: small dots all over. Exterior: sketchily drawn bird with feet at lip on field of small dots. Yellow glaze all over. Possibly by same hand as No. 715.

731. Cup (C-37-1698). Maximum dimension, 0.038.
Apparently similar to preceding, but ring handle has thumb rest. On thumb rest, horizontal stripes; on handle, horizontal stripes down back. Light yellow glaze all over. Biscuit fired deep red.

732. Cup (C-38-152). Diameter of base, 0.044. Plate XXXI, c.
Similar to preceding. Interior: in centre, small cross potent. Dark green glaze all over.

733. Cup (C-36-907). Diameter of base, 0.036. Plate XXXI, f.
Button base; shallow body; trace of upturned rim. Interior: central medallion containing outlined cross globical pattée surrounded by guilloche band. Exterior: design of small dots all over rim. Pale yellow-green glaze all over. Probably by same hand as Nos. 704, 706, 709, 710.

734. Cup (C-34-700). Maximum dimension, 0.067.
Flat bottom missing; deep body; high vertical rim; outcurving lip; thick strap handle. Interior: small dots all over. Exterior: small dots on rim and handle. Bright dark green glaze all over.

735. Cup (C-35-455). Estimated diameter, 0.14.
Similar to preceding, but with volute end to handle. Interior: row of good-sized dots about missing central medallion; two bands of repeated pendent half circles; on lip, row of dots. Exterior: small dots on rim and handle. Light yellowish-green glaze all over.

736. Goblet (C-35-563). Diameter of base, 0.056.
Flat, conical base with rounded edge; short stem ridged in middle. Exterior: oyster spots on base. Bright green glaze all over.

737. Goblet (C-37-1959). Diameter of base, 0.071. Plate XXXI, l.
Full, conical base; short stem; broad body. Interior and exterior: oyster spots all over. Bright dark green glaze all over.

738. Jug (C-37-1442). Height, 0.28; diameter, 0.206; diameter of bottom, 0.112. Plate XXX; Fig. 19, h-j.
Slightly concave bottom; deep body with steep sides and rounded shoulder; broad, flaring rim; rounded lip. Exterior: on rim, vertical stripes; on shoulder, several horizontal bands of various types of guilloche above band of diamonds; on body, four vertical bands of large simplified guilloche extending to bottom. Light green glaze all over.

739. Jug (C-36-403). Height, 0.16; diameter, 0.134; diameter of bottom, 0.074. Fig. 73.
Similar to preceding, but with two strap handles extending from the upper to the lower part of the shoulder. Exterior: oyster spots all over. Rather dark green glaze all over.

740. Jug (C-36-88). Preserved height, 0.142; diameter, 0.078; diameter of base, 0.059. Fig. 72.
Conical base with broad flat edge; deep body, tall shoulder; ridge at base of neck; two strap handles extending from neck to lower part of shoulder with a knob on top of each. Exterior: small dots all over upper part. Green glaze on exterior.

741. Jug (C-37-797). Preserved height, 0.044.
Apparently similar to preceding (high rim only preserved), but with top of single strap handle attached at base of rim. Exterior: small dots all over. Green glaze on exterior.
742. Jug (C-37-1717). Maximum dimension, 0.086.
Trace of globular body from which extends an upcurved spout terminating in an outward turn with flat extensions on either side of lower part, intended possibly as wings. Exterior: small dots all over. Yellow glaze on exterior.

Flat bottom; shallow body turns up steeply. Exterior: band of concentric circles with alternate projection above narrow band of simplified guilloche. Light yellow glaze on exterior.

744. Chafing Dish (C-37-394). Estimated diameter, 0.17.
Similar to No. 18. Exterior: large and small spots and inscribed repeated triangles on stand. Green glaze on interior of bowl and exterior of stand.

745. Chafing Dish (C-34-1586). Maximum dimension, 0.046.
Similar to preceding. Interior: in centre, small formalized bird facing to right. Bright yellow glaze.

746. Flask (C-37-1887). Maximum dimension, 0.07.
Usual shape, but with two ring handles joined at neck and side. Exterior: small dots all over. Light brown glaze on exterior.

747. Plate (C-37-808). Height, 0.05; diameter, 0.223; diameter of foot, 0.108. Figs. 75, a, and 76.
Wide low foot; flattish body; vertical rim of medium height. Interior: central medallion containing gridiron design bordered by running spiral with points; on lip, short strokes. Slip on exterior. Yellow glaze on interior.

748. Plate (C-34-620). Maximum dimension, 0.123. Plate XXXII, d.
Similar to preceding. Interior: in centre, running spiral; broad band of curving zigzag with spiral detail. Slip on exterior. Dark green glaze on interior.

749. Plate (C-34-694). Height, 0.043; diameter, 0.208; diameter of foot, 0.096. Fig. 75, b; Plate XXXII, a.
Foot of medium diameter; shallow body; rounded lip. Interior: large central triangle with spiral terminals; semicircle on each side of central figure encloses pendent triangle with spiral detail; on lip, broad stripe. Slip on exterior. Pale yellow glaze on interior.

750. Plate (C-38-507). Height, 0.043; estimated diameter, 0.21.
Similar to preceding, but with slightly upturned lip. Interior: in centre, triple spiral motive; row of large single spirals and open triangles containing small spirals; on lip, broad stripe. Slip on exterior. Glaze all over, pale yellow-green on interior, colorless on exterior.

751. Plate (C-34-1283). Height, 0.042; estimated diameter, 0.19; diameter of foot, 0.077.
Similar to No. 749. Interior: in centre, circular design (largely missing); large diamonds alternate with pendent triangles, both with spiral detail; on lip, short strokes. No slip on exterior. Pale yellow glaze on interior. Biscuit local.

752. Plate (CP-1077). Height, 0.051; estimated diameter, 0.222. Plate XXXII, l.
Similar to No. 749. Interior: radiating triangular spaces filled either with crosshatching or wavy repeated outlines and a small circle are linked at upper corners to broad stripe within lip; on lip, short strokes. Thin slip on exterior. Bright green glaze on interior.

753. Plate (CP-1076). Estimated diameter, 0.24. Plate XXXII, f.
Similar to No. 749, but with flat lip. Interior: large bird (head preserved) faces to left; in field, dotted spray and solid curved motive; on lip, stripe. Bright green glaze on interior.
754. Bowl (C-37-1821). Height, 0.099; diameter, 0.281; diameter of foot, 0.12. Figs. 75, c, and 77. Low foot of wide diameter; body deep in centre, growing shallower in upper part; high, vertical rim; pointed lip. Interior: central medallion containing palmette with spiral interior; broad band of spiral rinceau; on lip, stripe. Thin slip on exterior. Cream glaze on interior.

755. Bowl (C-37-1311). Height, 0.081; estimated diameter, 0.28. Plate XXXII, k. Similar to preceding. Interior: central medallion containing ring of running spirals with points at interstices; broad band of degenerate Kufic motive; broad stripe just below lip. Slip on exterior. Pale yellow glaze on interior.

756. Bowl (C-37-1824). Estimated diameter of foot, 0.104. Plate XXXII, e. Similar to No. 754. Interior: central medallion within which is drawn an eight-armed cross and large square, with a small solid triangle within each compartment formed by the interlocking figures; in field, trace of linear design. Thin slip on exterior. Pale cream glaze on interior.

757. Bowl (C-34-550). Maximum dimension, 0.134; Plate XXXII, f. Similar to No. 754, but with delicate flaring foot. Interior: in centre, heraldic head of beast with pointed ears and spots on hide, facing to right; in field, traces of floral spray. Slip on exterior. Bright yellow-brown glaze on interior.

758. Bowl (C-37-1117). Height, 0.092; diameter, 0.276; estimated diameter of foot, 0.108. Fig. 190. Similar to No. 754, but with flat lip. Interior: small central medallion containing rectilinear palmette; broad band of running bud motive; open band of wave design composed of overlapping figure-S motives; on lip, short group strokes. Light bright green glaze on interior.

759. Bowl (C-37-883). Maximum dimension, 0.24; estimated diameter, 0.25. Plate XXXII, c. Similar to No. 758. Interior: trace of central medallion; broad band of running serrated leaf with spiral tendrils; on rim, vertical wavy lines. Slip on exterior. Pale yellow glaze on interior.


761. Bowl (C-37-1496). Diameter of foot, 0.092. Plate XXXII, g. Similar to No. 758. Interior: in centre, large slender bird with long legs walking to right; in field, traces of floral sprays. Slip on exterior. Bright yellow glaze on interior.

762. Bowl (C-38-385). Estimated diameter, 0.29. Plate XXXII, i. Low foot of wide diameter; shallow body curving up to vertical position; pointed lip. Interior: broad band of spiral floral sprays and rectilinear palmettes alternating with Kufic motives arranged in triangular formation; on lip, short strokes. Thin slip on exterior. Bright yellow glaze on interior.

763. Bowl (C-38-284). Maximum dimension, 0.116. Plate XXXII, h. Similar to No. 721. Interior: large design apparently composed of pointed ovals, with small, partly
barred ovals and spots within main figures and in field; wavy lines repeat main outlines; at base of rim, broad stripe. Thin slip on exterior. Pale yellow glaze on interior. Thin red biscuit, possibly local.

764. Bowl (C-34-540). Diameter of foot, 0.065. Plate XXXII, b.
Small slender foot; deep body with evenly curved sides; pointed lip. Interior; small stars all over. Slip on exterior. Pale yellow glaze on interior.

765. Bowl (C-33-358). Preserved height, 0.078; foot, 0.185. Fig. 75, d.
High, curving foot missing; deep body; pointed lip. Interior: broad network of lines all over, with resultant small triangular and quadrangular spaces filled with spiral or branched detail. Slip on exterior. Light yellow glaze all over.

766. Bowl (C-37-810). Diameter of foot, 0.107. Fig. 75, d.
Similar to preceding. Interior: in centre, triangle containing spiral detail; in field double spiral motives. Slip on exterior. Pale green glaze all over.

767. Cup (C-34-1360). Preserved height, 0.059; diameter, 0.077; diameter of foot, 0.047 Fig. 191.
Low foot; shallow body, sharply incurved; high flaring rim; strap handle. Exterior: grouped vertical stripes on rim and upper part of body. Glaze all over, light brown on exterior, pale yellow on interior.

768. Cup (C-37-1911). Preserved height, 0.049; diameter, 0.077; diameter of bottom, 0.044.
Similar to preceding, but with flat bottom and squatter body. Exterior: on rim, linear motive; on upper part of body, small circles alternating with short strokes. Glaze all over, bright green on exterior, bright yellow on interior.

769. Jug (C-37-807). Preserved height, 0.108; diameter, 0.13; diameter of base, 0.08. Figs. 19, k; 75, e; 192.
Thick flat base; plump body (small neck missing); strap handle. Exterior: band of spirals with points at interstices on edge of shoulder; at base of neck, curving strokes. Light yellow glaze on exterior.

770. Jug (C-36-60). Maximum dimension, 0.114.
Similar to preceding. Exterior: on shoulder, broad band of rinceau; at base of neck, short strokes. Bright green glaze on exterior.

771. Jug (C-34-784). Maximum dimension, 0.108.
Similar to No. 769. Exterior: broad band of Kufic grouped in triangular formation alternating with large vertical spirals and palmettes at edge of shoulder. Slip on interior. Bright yellow glaze on exterior.

772. Jug (C-37-66). Preserved height, 0.114. Fig. 75, e.
Similar to No. 769 (small flaring neck preserved). Exterior: at edge of shoulder, narrow reserved band of rinceau. Slip on remainder of exterior. Pale cream glaze on exterior.

773. Jug (C-35-219). Maximum dimension, 0.073.
Deep body with nearly vertical sides. Exterior: design of stars all over. Faintly green glaze on exterior.

774. Cover (C-37-868). Maximum dimension, 0.082; dimension of handle, 0.029.
Very shallow body terminating in squat, neat, knob handle. Exterior: small pendent triangles on top of handle; on body, broad curvilinear foliate motive. Pale yellow glaze all over.
Thirteenth Century

775. Plate (C-37-828). Height, 0.051; diameter, 0.222; diameter of foot, 0.086. Fig. 79, a.
Low foot; shallow body; nearly flat lip. Interior: in centre, small circle surrounded by four large concentric circles between pendent concentric half circles; in field, large dots. Dirty pale yellow glaze on interior.

776. Plate (C-36-431). Height, 0.059; estimated diameter, 0.255; diameter of foot, 0.102. Fig. 79, b.
Thick flaring foot; shallow body; blunt lip. Interior: rows of large and small circles. Dirty yellow glaze on interior with green splash in centre and green bands at middle of body and on lip.

777. Bowl (C-37-119). Height, 0.108; diameter, 0.221; diameter of foot, 0.09. Figs. 78, and 79, d.
Clumsy combination of type of foot of No. 765 and body of No. 721. Interior: in centre, spiral within ring of spirals with points at interstices; small spiral sprays; on rim, zigzag. Exterior: under rim, zigzag; on body, row of large spirals alternating with vertical zigzags. Dirty yellow-brown glaze all over.

778. Bowl (C-36-885). Height, 0.103; diameter, 0.229; diameter of foot, 0.115. Fig. 79, c.
Thick foot; deep body curving up to rounded lip. Interior: wild spirals, loops, and curved lines all over. Dirty light yellow glaze with green splashes on interior.

779. Bowl (C-34-1249). Height, 0.088; estimated diameter, 0.225; diameter of foot, 0.11. Fig. 80.
Similar to preceding. Interior: in centre, spiral; two rows of spirals below lip. Dirty yellow glaze with brown stripe on interior.

BLUE PAINTED WHITE WARE

780. Plate (C-37-1798). Estimated diameter, 0.22. Plate XVIII, h.
Foot and centre missing; shallow body; broad flat rim; slightly upturned lip. Glaze all over, dark blue on interior, lighter mottled blue on exterior.

781. Cup (C-37-737). Height, 0.036; diameter of foot, 0.053. Fig. 81, a. Plate XVIII, k.
Thin low flaring foot; deep body, very thick at centre. Cream glaze thickly streaked with blue on interior.

782. Cup (C-37-1175). Estimated diameter of foot, 0.06.
Similar to preceding.

783. Cup (C-35-609 a, b). Maximum dimension of a, 0.053; b, 0.032.
Similar to No. 781 with flaring rim and rounded lip. A mend hole appears on the body. Cream glaze all over, thickly streaked and mottled with blue.

784. Cup (C-38-98). Estimated diameter of foot, 0.058. Fig. 81, b.
Thin low flaring foot; shallow body, slightly depressed in centre; rim apparently offset. Glaze all over, dark blue on interior and body exterior, colorless within foot.
FINGERPRINTED WARE

785. Plate (C-33-788). Height, 0.045; estimated diameter, 0.19.
Wide rudimentary foot; wide flat body slightly convex at centre curving up to vertical rim; bluntly pointed lip. Interior: row of overlapping fingerprints about centre; similar row on upper part of rim. Slip all over, thin on exterior. Brown glaze on interior.

786. Plate (C-37-104). Height, 0.056; estimated diameter, 0.25; diameter of foot, 0.124. Fig. 82, a.
Flaring foot with flat lower edge and shallow ridge about middle; shallow body, slightly convex in centre; rounded notched lip. Interior: rows of fingerprints in centre and on body; light touches at lip. Slip and purplish-brown glaze all over. Biscuit very fine and red.

787. Plate (C-38-10). Diameter of foot, 0.106.
Similar to preceding, but lip not notched. Interior: broad thumb-prints about centre, and in single rows on body and at lip; between each pair of prints a short stroke of brown paint. Slip all over, thin on exterior. Green glaze on interior. Same fabric as preceding.

788. Bowl (C-34-846). Height, 0.056; estimated diameter, 0.233; diameter of foot, 0.096. Fig. 82, b.
Thick foot with slight flare; wide body with small slight convexity at centre; horizontal rim; flat lip. Interior: cluster of fingerprints at centre; row of small prints on rim. Slip all over, thin on exterior. Green glaze on interior.

PROTO-MAJOLICA WARES

Group I

789. Plate (C-37-400). Height, 0.077; diameter, 0.261; diameter of foot, 0.086. Fig. 83, a; Plate XXXIII.
Low flaring foot with flat edge; deep body; wide outturned rim; rounded lip. Interior: yellow-brown deer standing to right bites foreleg; in field, blue double floral spray and small circles; on rim, blue plait design between concentric manganese lines. Opaque pale cream glaze on interior and upper edge exterior.

790. Plate (C-33-897). Maximum dimension, 0.09. Plate XXXV, a.
Similar to preceding, but foot pierced with two holes. Interior: fragmentary figure of man standing in front view, right arm raised sideways, wearing tunic with brown crosshatchings and yellow border, blue sleeve, yellow cape; three small green dots grouped in field; trace of uncertain object at lower left. The glaze is unusually thick and fine.

791. Plate (C-33-865). Maximum dimension, 0.09; Plate XXXV, f.
Similar to No. 789. Interior: very fragmentary figure stands with three-quarters view head and arms extended to right holding banner or flaming torch; trace of dark blue figure at right; trace of broad yellow band below rim.

792. Plate (C-33-900). Maximum dimension, 0.091. Plate XXXV, d.
Similar to No. 789. Interior: fragmentary figure of man (right leg preserved) strides to left wearing purple hose and a blue knee-length tunic; in field, blue circle with dotted outline; zigzag and spiral band below rim.

793. Plate (C-38-338). Diameter of foot, 0.083. Plate XXXV, b.
Similar to No. 789. Interior: fragmentary figure stands in front view, left arm raised, wearing full blue garment, belted at waist and with broad folds decorated with grouped small dots. Cf. Johns, Quarterly Dept. Antiq. Palestine, III, 1933, Plate XLIX, fig. 1.

794. Plate (C-37-870). Maximum dimension, 0.099. Plate XXXV, c.
Similar to No. 789. Interior: large pale-blue lion turns head to right; in field, yellow circle.
795. Plate (C-34-502). Maximum dimension, 0.091. Similar to No. 789. Interior: head and neck of large blue animal facing to right; in field, yellow circle.

796. Plate (C-37-1889). Maximum dimension, 0.066. Plate XXXV, i. Similar to No. 789. Interior: upper part of head of large blue animal with pointed ears and mane, facing to right.

797. Plate (C-38-481). Diameter of foot, 0.078. Plate XXXV, h. Similar to No. 789. Interior: large blue animal stands to right, turns head left, tail arched over back.

798. Plate (C-38-104). Diameter of foot, 0.083. Similar to preceding, but body of animal has additional dotted inner outline to body, and a pointed yellow leaf in field.


801. Plate (C-35-496, C-35-561). Diameter of foot, 0.085. Plate XXXV, e. Similar to No. 789. Interior: slender blue cross, between the arms of which yellow fish (heads of two preserved), manganese lines from their mouths crossing at centre.

802. Plate (C-29-12). Height, 0.061; diameter, 0.204; diameter of foot, 0.075. Fig. 85, a; Plate XXXIV, b. Similar to No. 789. Interior: in centre, large blue fish swims to right, between thin plait bars with yellow-brown stripe; in field, grouped blue and yellow dots; blue plait band between manganese lines on rim. Graffito painted in black under foot, a crude cross (?). *Hesperia*, III, 1934, p. 129, fig. 1.

803. Plate (C-35-162). Maximum dimension, 0.132. Similar to No. 789. Interior: very fragmentary large design of blue, yellow, and white areas, possibly forming the costume of a huntsman, whose long-shafted black arrow appears.

804. Plate (C-38-521). Height, 0.067; diameter, 0.275; diameter of foot, 0.09. Fig. 84. Similar to No. 789. Interior: vessel with high bow and curved stern, two-masted with lateen rig and two steering oars; in field, broad wavy line with broad streak across it; pendent half circles from rim; on rim, plait pattern across which a broad stripe; all designs in yellow-brown outlined with manganese. Cf. Johns, *loc. cit.*, pl. LI, fig. 2.

805. Plate (C-33-381). Height, 0.073; estimated diameter, 0.28; diameter of foot, 0.089. Plate XXXVI, a. Similar to No. 789. Interior: central open design of blue and yellow pointed ovals and circles with open spiral-filled triangles in manganese; broad band of zigzag and spiral design in blue below rim; on rim, plait pattern with yellow stripe between manganese lines.

806. Plate (C-33-562). Maximum dimension, 0.09. Similar to No. 789. Interior: in centre, radiating blue pointed ovals alternating with yellow motive resembling seed pods; band of blue spiral motive on rim between manganese lines.

807. Plate (C-34-747). Diameter of foot, 0.086. Similar to No. 789. Interior: small central medallion outlined in blue containing quatrefoil with yellow spots between petals; motive repeated about centre with manganese open spiral-filled triangles at junctures of circles.
808. Plate (C-34-1522). Maximum dimension, 0.094.
Similar to preceding, but with eight-point rosette instead of quatrefoil.

809. Plate (C-33-686). Maximum dimension, 0.068.
Similar to No. 789. Interior: all over design of small blue flowers on curving stems.

810. Plate (C-34-1520). Maximum dimension, 0.13.
Similar to No. 789. Interior: across centre, yellow oval outlined with dots on blue scale pattern; plait pattern on rim between manganese lines.

811. Plate (C-33-485). Diameter of foot, 0.094.
Similar to No. 789. Interior: in centre, crosshatched pointed oval about which are grouped large uncertain blue motives.

812. Plate (C-34-1403). Height, 0.073; diameter, 0.265; diameter of foot, 0.09.
Similar to No. 789. Interior: all over design on body of blue circles, each containing a yellow spot overpainted with a black spiral; on rim, plait design within double manganese lines. The glaze has cracked off badly.

813. Plate (C-37-1280). Maximum dimension, 0.13.
Similar to No. 789. Interior: all over blue gridiron pattern on body, with purple spot in the centre of each square; on rim, yellow plait design between lines.

814. Plate (C-33-808). Diameter of foot, 0.09.
Similar to preceding, but each square of the gridiron has the diagonals drawn in black.

815. Plate (C-34-737). Diameter of foot, 0.083.
Similar to No. 789. Interior: all over blue scale pattern on body.

816. Plate (C-35-408). Diameter of foot, 0.071.
Similar to No. 789. Interior: in centre, square containing gridiron composed of alternately blue and yellow dotted squares, and curved blue motive at centre of each side.

817. Plate (C-36-916). Maximum dimension, 0.069.
Similar to No. 789. Interior: central medallion containing gridiron with purple cross in centre of each square, edged with wide band of blue from which radiate blue stripes.

818. Plate (C-33-811). Estimated diameter, 0.26. Plate XXXV, g.
Similar to No. 789, but with narrow lip (cf. No. 903). Interior: large blue griffin (hind part preserved) rampant to right, in conjunction with larger yellow figure whose tail appears at left; on lip broad blue stripe over which interlocking segmental circles. Cf. Johns, loc. cit., pl. L, fig. 3.

819. Bowl (C-37-1790). Height, 0.058; diameter, 0.153; diameter of foot, 0.06. Fig. 83, b.
Small flaring foot; shallow body; nearly flat rim projecting slightly over exterior and interior with broad shallow groove and rounded lip. Interior: central medallion crosshatched in brown; blue chevron band and three manganese lines below rim; on rim, curved black lines.

820. Bowl (CP 1126). Height, 0.055; diameter, 0.157; diameter of foot, 0.068.
Similar to preceding. Hesperia, III, 1934, p. 129, fig. 3, no. 1.

821. Bowl (C-34-1396). Height, 0.061; diameter, 0.15; diameter of foot, 0.063. Fig. 85, k.
Similar to No. 819. Graffito scratched on exterior of body, possibly letter H.

822. Bowl (C-34-1328). Height, 0.055; estimated diameter, 0.15; diameter of foot, 0.057. Fig. 85, j; Plate XXXVI, b.
Similar to No. 819. Graffito scratched on exterior of body, pendent from lip, possibly inverted letter P.
823. Bowl (C-34-1271). Height, 0.058; estimated diameter, 0.15; diameter of foot, 0.052. Fig. 85, g. Similar to No. 819. Graffito scratched under foot represents St. Andrew’s cross or possibly letter X.

824. Bowl (C-37-1630). Height, 0.066; diameter, 0.158; diameter of foot, 0.066. Similar to No. 819, but chevron band in yellow-brown.

825. Bowl (C-34-837). Height, 0.063; estimated diameter, 0.15; diameter of foot, 0.054. Similar to preceding. The glaze has bubbled badly.

826. Bowl (C-37-1286). Height, 0.066; estimated diameter, 0.16; diameter of foot, 0.056. Fig. 85, e. Similar to No. 824. Graffito scratched under foot represents five-point star. The glaze has bubbled at the centre.

827. Bowl (C-33-1437). Diameter of foot, 0.064. Fig. 85, d. Similar to No. 824. Graffito scratched under foot represents rough square with diagonals.

828. Bowl (C-38-267). Diameter of foot, 0.062. Fig. 85, f. Similar to No. 824. Graffito scratched under foot represents crude attempt at drawing five-point star.

829. Bowl (C-34-1261). Diameter of foot, 0.06. Fig. 85, i. Similar to No. 824. Graffito scratched under foot represents crude attempt at drawing five-point star.

830. Bowl (C-35-476). Height, 0.062; diameter, 0.158; diameter of foot, 0.058. Similar to No. 819, but broad blue stripe with dark blue line in centre replaces chevron band.

831. Bowl (C-37-1285). Maximum dimension, 0.131. Similar to No. 819, but with blue plait pattern on rim. The design has streaked badly on the body, in which there is a mend hole.

832. Bowl (C-35-421). Height, 0.057; estimated diameter, 0.14. Similar to No. 819. Interior: all over gridiron pattern on body in blue with yellow spot in each square.

833. Bowl (C-29-13). Height, 0.06; estimated diameter, 0.166; diameter of foot, 0.067. Fig. 85, c. Similar to No. 819. Interior: large blue cockle shell in centre; in field, short rows of yellow dots; three black lines below rim; curving black lines on rim. Graffito painted in black on exterior of body represents cross. Glaze has light greenish-blue tone. Hesperia, III, 1934, p. 129, fig. 2.

834. Bowl (C-34-409). Height, 0.051; estimated diameter, 0.14; diameter of foot, 0.051. Similar to No. 819, but without painted designs.

835. Bowl (C-35-555). Estimated diameter, 0.18. Apparently similar to No. 819, but with very broad rim projecting over exterior. Interior: on rim, yellow stripe near inner edge, broad blue stripe down centre.

836. Bowl (C-34-682). Height, 0.066; estimated diameter, 0.138; diameter of foot, 0.059. Fig. 83, c; Plate XXXIV, a. Thick low flaring foot; small shallow body, the interior made with two offsets; upturned high rim tapering to rounded lip. Interior: in centre, yellow cockleshell; simple blue spiral band on lower part of rim; three purple lines about upper part of rim.

837. Bowl (C-35-429). Height, 0.063; estimated diameter, 0.125. Similar to preceding. Interior: in centre, yellow crosshatched medallion; blue chevron band on lower part of rim; three purple lines about upper part of rim.

838. Bowl (C-36-900). Height, 0.058; diameter, 0.128; diameter of foot, 0.048. Similar to No. 836. Interior: small yellow central medallion; pendent half circles, each containing a blue dot, from lip.
839. Bowl (C-37-1453). Height, 0.055; estimated diameter, 0.11; diameter of foot, 0.047. Plate XXXVI, g.
Similar to No. 836, but the interior of foot nearly solid. Interior: blue S in reverse at centre; blue stripe with brown lower edge below lip. The foot, and the painted letter decoration show imitation of the type of Group II.

840. Bowl (C-36-922). Height, 0.037; diameter of rim (inner), 0.084; diameter of foot, 0.059. Fig. 83, d.
Small thick foot; small shallow body, flat at centre; double rim, the inner turned up and slightly in, the outer wide, with slight upward inclination. Interior: yellow-brown spiral in centre; brown stripe around outer rim.

841. Bowl (C-34-688). Height, 0.039; diameter of rim (inner), 0.086; diameter of foot, 0.061. Similar to preceding. Interior: small yellow centre medallion; blue stripe on outer rim.

842. Bowl (C-34-1258). Height, 0.058; estimated diameter, 0.18; diameter of foot, 0.064. Figs. 83, e; 85, h; Plate XXXVI, f.
Small thin flaring foot with flat lower edge; shallow body spreading out to very high flaring rim; pointed lip. Interior: all over radiating floral design, apparently directly imitative of Persian prototypes, in manganese with small motives filled in yellow; three manganese lines below lip. Graffito scratched under foot represents crude Latin cross, or possibly T. Cf. Johns, Quarterly Dept. Antiq. Palestine, III, 1933, plate LI, fig. 3.

843. Bowl (C-38-72). Diameter of foot, 0.072. Plate XXXVI, i.
Similar to preceding. Interior: in centre, small simple four-band interlace with segmental circles between, crosshatched alternately blue and black; black bands at base of rim.

844. Bowl (C-34-1476). Diameter of foot, 0.069. Plate XXXVI, e.
Simple low foot; remainder of shape uncertain. Interior: all over checkerboard design, the filled squares blue or yellow, the open squares containing a small black cross.

845. Bowl (C-33-929). Diameter of foot, 0.064.
Similar to preceding. Interior: large blue fish swims across centre to right.

846. Bowl (C-36-275). Diameter of foot, 0.069.
Similar to No. 844. Interior: small blue fish swims across centre to right.

847. Bowl (C-34-746). Diameter of foot, 0.068.
Similar to No. 844. Interior: in centre, eight radiating pointed blue ovals with blue stripe down centre of each, and blue spiral design between each pair.

848. Bowl (C-35-574). Diameter of foot, 0.062.
Similar to No. 844. Interior: in centre, eight radiating pointed blue ovals with row of blue dots down centre of each.

849. Bowl (C-35-614). Diameter of foot, 0.067. Pl. XXXVI, d.
Similar to No. 844. Interior: in centre, four radiating pointed yellow ovals with sketchy small triangle and spiral motive and a small blue circle between each pair.

850. Bowl (C-35-385). Maximum dimension, 0.054.
Similar to No. 844. Interior: in centre, four radiating pointed blue ovals alternate with four smaller yellow pointed ovals, the outer points adorned with small spirals.

851. Bowl (C-33-902). Diameter of foot, 0.065.
Similar to No. 844. Interior: in centre, four small radiating pointed white ovals with black dot in centre of each on field of blue crosshatching.
852. Bowl (C-36-1035). Diameter of foot, 0.065.
Similar to No. 844. Interior: in centre, floral design of long fretted stems and blue circular blossoms.

853. Bowl (C-34-782). Maximum dimensions, 0.058.
Similar to No. 844. Interior: in centre, large blue spot with fine black lines over it, surrounded by row of brown dots.

854. Bowl (C-34-835). Diameter of foot, 0.069.
Similar to No. 844, but foot has very thin sides. Interior: in centre, square gridiron design with a yellow spot in each square; around this, spiral and triangular decoration in black. Graffito painted under foot in matt black fragmentary, probably a cross similar to that of No. 802.

855. Bowl (C-33-961). Diameter of foot, 0.056. Fig. 85, b.
Similar to preceding. Interior: in centre, crosshatched medallion. Graffito painted under foot in matt black represents cross.

856. Cup (C-35-270). Preserved height of rim, 0.073. Fig. 83, f.
Broad flat bottom missing; high steep sides; low vertical rim with flat lip projecting over exterior, and slightly grooved; strap handle extends from lip to lower body. Interior: pendent triangles and yellow circles from rim; on lip, grouped short black strokes and repeated yellow half circles. Exterior: on back of handle blue stripe crossed by short strokes.

857. Cup (C-36-649). Maximum dimension, 0.094. Fig. 83, f.
Similar to preceding (lower part preserved). Interior: on side, elaborate blue motive, possibly derived from Kufic, above three black lines.

858. Cup (C-37-824). Maximum dimension, 0.093.
Similar to No. 856. Interior: on side, large elongated radiating diamond motives, alternately blue and yellow; lip painted blue with short curved black strokes.

859. Cup (C-34-1316). Maximum dimension, 0.128.
Similar to No. 856. Interior: in centre, uncertain large blue area; on side, pendent large yellow double floral spray, in form almost like a fleur-de-lys.

860. Jug (C-37-1341). Preserved height, 0.238; diameter, 0.162; diameter of base, 0.093. Figs. 83, g, and 89, a.
Low flat base with slightly curved sides; nearly globular body and shoulder; high wide neck, flaring at top where it is pinched into trefoil form; flat strap handle. Exterior: broad bands, alternately blue and yellow with black line along centre, circle body and neck at intervals; on back of handle, broad horizontal yellow stripes alternate with paired black lines. Glaze extends from lip to lower part of body.

861. Jug (C-37-1355). Maximum dimension, 0.095.
Similar to preceding. Exterior: long pointed ovals, alternately blue and yellow, on body with triangular design between lower points.

862. Jug (C-33-560). Maximum dimension, 0.074.
Similar to No. 860. Exterior: long pointed blue ovals suspended from pendent triangles.

863. Jug (C-34-745). Maximum dimension, 0.067.
Similar to No. 860. Exterior: blue scale pattern arranged horizontally all over neck.

864. Jug (C-34-1288 a, b, c). Maximum dimension of a, 0.116; of b, 0.062; of c, 0.116.
Similar to No. 860. Exterior: horizontal scale pattern in black with repeated inner outline in yellow all over shoulder and upper part of body. Glaze extends to lower part of body.
**865. Jug (C-36-680).** Maximum dimension, 0.08.
Similar to No. 860, but smaller. Exterior: on shoulder, three black lines, above which broad yellow stripe and row of large blue spots enclosed within outline of small black dots, the motives separated by small triangles.

**866. Jug (C-36-361).** Maximum dimension, 0.041.
Similar to preceding. Exterior: on body, all over design of blue circles with a black dot in the centre of each.

**867. Jug (C-34-1388).** Height of handle, 0.132.
Similar to No. 860. Exterior: double black zigzag down back of handle; trace of blue plait design on neck above handle.

**868. Jug (C-36-771).** Maximum dimension, 0.065.
Similar to No. 860. Exterior: slanting black strokes down back of handle; black and brown stripes about body at point where handle joins. Found in a pit with coins of late thirteenth and early fourteenth century.

**869. Plastic Jug (C-37-1472).** Maximum dimension, 0.072. Plate XXXVI, A.
Modelled in form of saddled horse (very fragmentary); cylindrical interior. Exterior: black stripes grouped on belly and chest; black crosshatching down foreleg.

**Group II**

**870. Bowl (C-37-399).** Height, 0.075; estimated diameter, 0.24; diameter of foot, 0.08. Plate XXXVI, c.
Low foot, the interior of which is nearly filled with a squat truncated inverted cone; deep rounded body; wide flat rim projecting over exterior; rounded lip. Interior: in centre, three tiers of superposed pointed ovals, the innermost with a floral spike on each, the outer two tiers with simple stripe down centre; large open guilloche pattern on rim; decoration in blue, brown, and yellow, outlines in black. Glaze has an unusual pink tone.

**871. Bowl (C-38-403).** Height, 0.068; estimated diameter, 0.25; diameter of foot, 0.081.
Similar to preceding. Interior: double motive of round-edged leaf filled with brown crosshatching and outlined with yellow dots on curving brown stem; on rim, plait band in blue and white.

**872. Bowl (C-36-260).** Diameter of foot, 0.083.
Probably similar to preceding (very fragmentary). Interior: in centre, small shield; in field, concentric blue and yellow circles enclosing cross surrounded by lozenge. Glaze has unusual pink tone.

**873. Bowl (C-35-410).** Height, 0.061; diameter, 0.162; diameter of foot, 0.056. Fig. 86, a; Plate XXXVII, a.
Low foot, similar to that of No. 870; shallow body; vertical rim; flat lip, grooved, projecting over both interior and exterior. Interior: in centre, brown Ω.

**874. Bowl (C-37-713).** Diameter of foot, 0.057.
Similar to preceding.

**875. Bowl (C-36-115).** Estimated diameter of foot, 0.055. Plate XXXVII, d.
Similar to No. 873, but with brown A in centre.

**876. Bowl (C-35-389).** Diameter of foot, 0.057.
Similar to No. 873, but with brown XB monogram in centre.

**877. Bowl (C-35-239).** Diameter of foot, 0.059.
Similar to preceding.
878. Bowl (C-35-400). Diameter of foot, 0.059. Plate XXXVII, e.
   Similar to No. 876.

879. Bowl (C-37-1261). Diameter of foot, 0.057.
   Similar to No. 876.

880. Bowl (C-36-176). Diameter of foot, 0.061. Plate XXXVII, g.
   Similar to No. 873, but with brown IS monogram in centre.

881. Bowl (C-36-886). Diameter of foot, 0.055. Plate XXXVII, h.
   Similar to preceding, but monogram has S reversed.

   Similar to No. 873, but with brown S reversed in centre.

883. Bowl (C-34-437). Height, 0.061; diameter, 0.169; diameter of foot, 0.06. Plate XXXVII, b; Fig. 85, l.
   Similar to No. 873. Interior: parallel lines in triangular formation in centre; broad red stripe below rim; thin brown lines about rim; grouped blackish-brown strokes and broad red curves on lip. Graffito scratched under foot represents crude crosshatched triangle.

884. Bowl (C-34-1510). Estimated diameter, 0.24.
   Similar to No. 873, but larger. Interior: centre missing; row of concentric circles, alternately red and brown enclose brown crosshatched medallions, linked by triangular device trimmed with green spots on upper part of body; brown strokes and broad red curves on lip.

885. Bowl (C-34-823). Height, 0.056; estimated diameter, 0.17; diameter of foot, 0.056.
   Similar to No. 873, but no decoration. The glaze has a pale yellow-brown tone.

886. Bowl (C-37-752). Height, 0.078; estimated diameter, 0.20; diameter of foot, 0.07.
   Similar to No. 883, but with grouped red strokes replacing red curves on lip.

887. Bowl (C-33-884). Height, 0.086; estimated diameter, 0.22; diameter of foot, 0.076.
   Similar to No. 873, but larger. Interior: central crosshatched brown medallion; red and black stripes on rim; grouped brown strokes and red smears on lip.

888. Bowl (C-34-1394). Height, 0.061; diameter, 0.167; diameter of foot, 0.058. Fig. 86, b.
   Foot similar to No. 870, but with thinner walls and nearly pointed edge; deep body, irregularly curved on interior, and thickened on exterior; broad, outflaring rim, offset on interior by rounded ridge, and with concave upper surface; rounded lip. Interior: parallel lines in triangular formation in centre; red stripe below rim and at lip; black stripes about middle of rim. Glaze very thin.

889. Bowl (C-35-441). Estimated diameter, 0.18.
   Similar to No. 873, but rim terminates in narrow flat lip without any projection. Interior: central device (largely missing) possibly heraldic escutcheon; band at base of rim; grouped strokes on lip; all decoration in brown.

890. Bowl (C-37-1283). Preserved height, 0.046; diameter of foot, 0.055.
   Similar to No. 873. Interior: simple brown cross in centre with short stroke between pairs of arms.

891. Bowl (C-34-1527). Height, 0.066; estimated diameter, 0.185; diameter of foot, 0.068.
   Similar to No. 873, but lip has no interior projection. Interior: blue band with pendent blue dots below rim; faint brown lines about rim; blue stripe on lip.

892. Cup (C-34-720). Maximum dimension, 0.091.
   Similar to No. 856. Interior: fragmentary design on centre apparently a large bird (leg only preserved); in field, concentric circles; red stripes on side.
893. Cup (C-36-259). Preserved height, 0.049.
Low foot with thick truncated interior cone; deep body broadly ridged on exterior; high vertical rim; strap handle. Exterior: on rim, tongue pattern outlined in black, with red stripe down centre of each unit.

894. Bowl (C-37-1791). Height, 0.055; diameter, 0.17; diameter of foot, 0.062. Fig. 86, c; Plate XXXVII, c.
Low thick foot; shallow body; angular rim, vertical in lower part, nearly flat in upper; flat lip. Interior: checkerboard design all over body, the dark squares crosshatched black, the light squares marked with diagonals and paired chevrons in the angles; bands of red and green at base of rim, angle of rim, and just within lip; concentric segmental circles on upper part of rim.

895. Jug (C-37-1761). Maximum dimension, 0.053. Plate XXXVII, i.
Fragment of rather flat shoulder preserved. Exterior: medallions, hatched green and outlined in red and black, overlap; bands of green and black at base of neck.

896. Bowl (C-33-575). Maximum dimension, 0.10.
Similar to No. 873. Interior: bands of red and blackish-brown on upper body and rim; grouped strokes on lip.

897. Bowl (C-35-81). Diameter of foot, 0.062.
Similar to No. 873. Interior: in centre, black XB monogram. Biscuit light red with many large red grits.

Group III

898. Plate (C-34-1566). Height, 0.072; estimated diameter, 0.24; estimated diameter of foot, 0.085.
Similar to No. 789. Interior: gridiron pattern on body; plait pattern on rim between narrow lines; designs in black and yellow-brown.

899. Plate (C-35-195). Height, 0.068; estimated diameter, 0.245.
Similar to No. 789. Interior: floral design on body; plait pattern on rim between narrow lines; decoration in black and yellow-brown.

900. Plate (C-34-1241). Height, 0.074; estimated diameter, 0.26; diameter of foot, 0.081.
Similar to No. 789. Interior: in centre, radiating leaves, alternately blue and brown, with pendent triangle between each pair; on rim, blue chevron band between double lines.

901. Plate (C-33-968). Diameter of foot, 0.068.
Similar to No. 789. Interior: in centre, square filled with gridiron design, with yellow half circle placed at centre of each side; motive apparently repeated in field.

902. Plate (C-35-516). Diameter of foot, 0.085.
Similar to No. 789. Interior: in centre, green and purple branching spray with pendent triangles between branches; trace of pointed yellow ovals in field; blue chevron band between lines on rim.

903. Plate (C-34-581). Height, 0.049; estimated diameter, 0.20. Fig. 87.
Thick low foot with rounded edge; rather deep body with straight sides, terminating in flat lip with slight groove. Interior: blue circles about black dots in centre and sides, with pendent triangles between; curved lines on rim.

904. Plate (C-35-261). Estimated diameter of foot, 0.082.
Similar to No. 789. Interior: similar to No. 814.

905. Plate (CP 1123). Diameter of foot, 0.082.
Similar to No. 789. Interior: back of large blue animal, against which is pointed a curious yellow triangular object, one edge of which is hatched. Hesperia, III, 1934, p. 130, fig. 3, no. 3. Waagé interprets this yellow object as the snout of a fish.
906. Bowl (C-36-20). Height, 0.062; diameter, 0.167; diameter of foot, 0.068. Plate XXXVII, j.
Similar to No. 819. Interior: in centre, large black spot surrounded by blue circle; motive repeated in row on body, with black spirals and pendent triangles between; on rim, four black lines; on lip, linked short curved lines.

907. Bowl (C-37-1775). Diameter of foot, 0.059.
Similar to No. 819. Interior: in centre, large blue fish, type of No. 802.

908. Bowl (C-29-21). Height, 0.04; diameter, 0.104; diameter of foot, 0.051.
Similar to No. 819, but much smaller. Interior: large spot, somewhat off centre, surrounded by small dots; on lip, broad strokes; all decoration in manganese-black. Hesperia, III, 1934, p. 133, fig. 5, no. 20.

909. Bowl (C-35-448). Height, 0.031.
Similar to No. 840. Interior: crude blue circle in centre.

910. Bowl (C-33-951). Height, 0.043.
Similar to No. 840. Interior: in centre, six-armed black cross with green-blue dot in each angle; black lines around horizontal rim and at edge of vertical rim.

Later Proto-Majolica Wares

GROUP I

911. Plate (C-36-24). Height, 0.073; diameter, 0.257; diameter of foot, 0.083. Fig. 88, a; Plate XXXVIII, a.
Similar to No. 789. Interior: four green radiating pointed ovals with shield-like device, quartered and with green dots, between each pair; slanting green strokes on rim between double lines; all outlines in brown. Matt red wash on exterior.

912. Plate (C-34-1481). Height, 0.066; estimated diameter, 0.245; diameter of foot, 0.092.
Similar to preceding.

913. Plate (C-35-230). Maximum dimension, 0.117.
Similar to No. 911. Interior: similar to No. 899, but coarser.

914. Plate (C-33-881). Diameter of foot, 0.081. Plate XXXVIII, c.
Similar to No. 911. Interior: in centre, large fish, with green dots on scales, swims to right.

915. Plate (C-34-858). Maximum dimension, 0.07.
Similar to preceding.

916. Plate (C-34-1270). Maximum dimension, 0.083.
Apparently similar to No. 911. Interior: yellow interlace on green ground (very fragmentary).

917. Bowl (C-37-1778). Height, 0.063; estimated diameter, 0.155; diameter of foot, 0.06. Fig. 88, b; Plate XXXVIII, d.
Small foot with rounded edge; shallow body curving up to upturned high rim; pointed lip. Interior: in centre, four radiating blue-green pointed ovals with pendent triangles between; on rim, slanting green strokes between double lines.

918. Bowl (C-34-1399). Diameter of foot, 0.066.
Similar to preceding. Interior: in centre, curvilinear green motive between parallel black bars; on rim, curvilinear green motive above double black lines.
919. Bowl (C-36-988). Height, 0.077; estimated diameter, 0.19; diameter of foot, 0.072. Plate XXXVIII, b.
Similar to No. 873. Interior: in centre, formalized bird, without legs, facing to left; in field, vague green-blue splashes; on rim, lines; on lip, hasty curved lines.

920. Bowl (C-37-1282). Diameter of foot, 0.064.
Similar to No. 819. Interior: blue gridiron pattern all over, with a black spot in the centre of each square. Yellowish glaze.

921. Bowl (C-35-554). Height, 0.069; estimated diameter, 0.18; diameter of foot, 0.064.
Similar to No. 819. Interior: in centre, three green radiating pointed ovals with lozenge-shaped motives between; curved lines on lip.

922. Bowl (C-35-271). Estimated diameter, 0.17. Fig. 88, c.
High foot missing; shallow body; high upturned rim nearly vertical; rounded lip. Interior: green scale pattern, with two short black strokes on each scale, all over body; double black lines below lip.

923. Bowl (C-36-621). Diameter, 0.16.
Similar to preceding, but body and rim merge more gently. Interior: central gridiron design, with green dot in each square; slanting green strokes on rim between double black lines.

924. Jug (C-34-1). Height, 0.225; diameter, 0.132; diameter of bottom, 0.11. Fig. 89, c.
Flat bottom; deep straight body; steep shoulder; widely flaring neck, pinched in front to form spout; angular strap handle. Exterior: on shoulder, broad band of interlocking pointed ovals, the overlapping areas painted blue-green; on neck, open band of blue-green chevrons; on handle, alternate green and brown horizontal stripes.

925. Jug (C-37-1385). Preserved height, 0.182; diameter, 0.104; diameter of bottom, 0.094.
Similar to preceding. Exterior: on shoulder, broad band of lozenge-shaped motives with green centres; on neck, open band of blue-green chevrons; on handle, alternate green and grouped brown horizontal stripes alternate on handle.

926. Jug (C-34-105). Preserved height, 0.14; diameter, 0.098; diameter of bottom, 0.075.
Similar to No. 924. Exterior: on shoulder, triangle with short strokes above, flanked by branch with an edging of blue dots.

927. Jug (C-33-967). Maximum dimension, 0.020. Plate XXXVIII, c.
Similar to No. 924, but larger. Exterior: on shoulder, large zigzag band in brown and green with dots and crosshatched addenda; on handle, alternate green and brown horizontal stripes. The glaze does not extend over lower part of painted decoration, revealing a matt quality of the brown underpaint.

Very fragmentary. High thin neck; strap handle leaves neck in upward direction. Exterior: on neck; large crosshatching with green dots in spaces; on handle, horizontal brown stripes.

929. Jug (C-34-1507). Maximum dimension, 0.125.
Very fragmentary. High wide neck pinched to form spout. Exterior: vertical brown wavy lines on lower part of neck with green and brown dots added; lip green, with decadent guilloche between lines below it.

930. Jug (C-34-503). Maximum dimension, 0.072.
Similar to preceding. Exterior: on neck, vertical blue scale pattern; below lip, brown lines.
CATALOGUE II

931. Jug (C-37-2000). Height, 0.293; diameter, 0.165; estimated diameter of base, 0.099. Fig. 89, b. Low base; deep spreading body; broad steep shoulder; high, rather thin neck topped by high vertical rim and outturned lip; two flat strap handles. Exterior: on body and shoulder, plump fish placed vertically on each side; on neck, panel on each side with crudely-drawn profile head; on rim, decadent broken rinceau with stripes at base of lip; designs in purplish-brown with some blue-green detail.

932. Jug (C-34-111). Height, 0.155; diameter, 0.126; diameter of base, 0.081. Fig. 193. High flaring base; attenuated body and shoulder; high flaring rim; narrow spout affixed to shoulder and lip. Exterior: on upper part of body and shoulder, panels containing alternately fine curvilinear leaf motive and grouped vertical lines in triangular formation; blue-green and brown horizontal lines on rim and spout; blue-green used for background of leaf panels. Cf. G. Liverani, in Faenza, XXV, Fasc. 1, 1937, plate IV, a, b.

933. Jug (C-34-416). Maximum dimension, 0.077. Similar to preceding, but with blue dots on rim and spout.


935. Jug (C-36-1002). Maximum dimension, 0.131. Plate XXXVIII, f. Similar to preceding. Exterior: panel, edged at side by vertical rinceau band, contains all over design of large blue circles with cross-hatched centres linked by three or four fine lines; between circles small crosses.

936. Jug (C-33-753). Maximum dimension, 0.108. Similar to No. 934. Exterior: broad vertical bands of pale blue-green over which are sketchy vertical characters in manganese, perhaps inspired by Chinese writing.

GROUP III

937. Jug (C-37-1990). Height, 0.168; diameter, 0.132; diameter of base, 0.085. Fig. 194. Low base; plump body and shoulder; flaring neck, pinched at front; strap handle. Exterior: on front of body and shoulder, oval panel barred in dull blue, between blue bracket-shaped lines. Glaze all over, with irregular thickness on exterior.

939. Jug (C-33-626). Maximum dimension, 0.113.
Similar to No. 937. Exterior: on body, blue bird (very fragmentary) with yellow legs, above broad hatched blue band.

Unclassified

940. Plate (C-35-9). Height, 0.09; diameter, 0.293; diameter of bottom, 0.227. Fig. 90.
Broad flat bottom, low steep sides; flat lip projecting over exterior: fourteen strap handles. Interior: in centre, woman, nearly front view, in blue-green dress moves toward right between yellow fleur-de-lys; brown object held in upraised left; on sides, band of medallions enclosing brown gridiron designs with green dots in each square; on lip, green smears flanked by grouped brown strokes; stripe down back of each handle. Yellow-brown glaze all over.

941. Bowl (C-35-631). Diameter of foot, 0.064.
Plate XXXVIII, i.
Similar to No. 819. Interior: in centre, round-ended shield with battlemented crossbar in brown, enclosed within broad brown band. Pale-buff sandy biscuit.

942. Bowl (C-34-756). Diameter of foot, 0.061.
Plate XXXVIII, j.
Similar to No. 819. Interior: in centre, pointed shield with simple crossbar in green, enclosed within double black lines. Biscuit similar to preceding.

943. Jug (C-37-1372). Maximum dimension, 0.135. Plate XXXVIII, h.
Very fragmentary. High shoulder and wide neck. Exterior: on shoulder and neck, medallions containing triangular brown shield with numerous crossbars of varying width and decoration; between these medallions, smaller ones containing single black dot; all on field of green. Light tan glaze. Fine brown biscuit.

944. Jug (C-37-1792). Preserved height, 0.15; diameter, 0.123; diameter of base, 0.096.
High flaring base; plump body and shoulder; high neck, strap handle. Exterior: blue ovals on field of small heart-shaped motives dotted with manganese; on handle, black bars. White slip extends to top of base.

945. Jug (C-34-1280). Maximum dimension, 0.064.
Very fragmentary. Plump body. Exterior: all over design of pale blue diamond motives edged with white, the area between the designs filled in a darker blue-green. Very thick glaze.

SGRAFFITO

Late Eleventh and Early Twelfth Centuries

Group I, The Fine Style

The Zigzag Master

946. Plate (C-36-81). Estimated diameter, 0.28. Plate XXXIX, A, i.
Similar to No. 980. Interior: central medallion contains heraldically opposed peacocks; narrow bead band; broad band of double zigzag and feathered spirals near lip; lip broadly notched. Glaze very creamy.
947. Plate (C-35-587). Maximum dimension, 0.085.
Similar to No. 980. Interior: broad band of double zigzag and feathered spiral, edged with narrow hatched borders below notched lip.

948. Plate (C-37-776). Estimated diameter, 0.30.
Similar to No. 980. Interior: broad band of zigzag and feathered spiral below notched lip.

949. Plate (C-36-294). Estimated diameter, 0.26. Fig. 22, i, j; Plate XXXIX A, f.
Similar to No. 980. Interior: trace of large central medallion containing plump spirals; narrow bead band; band of zigzag and feathered spirals; broad band of double zigzag and feathered spirals, edged with narrow hatched borders below lip; lip firmly notched with paired strokes between each pair of notches.

950. Plate (C-37-1088). Maximum dimension, 0.07.
Similar to No. 980. Interior (very fragmentary): trace of large central medallion containing plump spirals; narrow bead border; in field a row of medallions containing multiple-petalled rosettes, surrounded by a narrow hatched band; incision is used on the narrow margins between the ends of the petals and the edge of the medallion. Small, accidental streaks of green in the glaze.

951. Plate (C-36-461). Maximum dimension, 0.104. Plate XXXIX A, e.
Similar to No. 980. Interior: central medallion missing; band of zigzag and feathered spiral interrupted at intervals by medallions similar to preceding; broad band of Kufic and spiral motive marked off at lower edge by narrow notched border.

952. Plate (C-37-1694). Estimated diameter, 0.26. Fig. 21, b.
Similar to No. 980. Interior: trace of central medallion with floral spiral motive; narrow hatched band; wide band of Kufic and spiral motive.

Similar to preceding, but central medallion contains elaborate split-palmette with spiral addenda, and narrow hatched bands border the wide band of Kufic and spiral motive. Glaze has yellow tinge.

954. Plate (C-35-581). Maximum dimension, 0.055. Plate XXXIX A, g.
Similar to No. 969. Interior: trace of large central medallion containing human figure (head preserved) turned slightly to left; band of expanding Kufic and split-palmette (?). Glaze has yellow tinge. For Coptic parallels for this head cf. Ali Bey Baghat, and Felix Massoul, La céramique Musulmane de l’Égypte (Cairo, 1930), plate F, fig. 5, a piece which is dated in the early eleventh century.

The Interlace Master

955. Plate (C-34-246). Estimated diameter, 0.34. Fig. 21, c; Plate XL, b.
Similar to No. 980. Interior: central medallion containing radiating figure-8 and floral-spike design on dotted ground; narrow hatched band; band of spirals; broad band of decorative Kufic alternating with grouped floral spike and spiral palmette design; small notches on lip. Pale buff slip. Glaze does not include foot.

956. Plate (C-34-245). Estimated diameter, 0.35.
Similar to No. 980. Interior: trace of central medallion; band of Kufic alternating with grouped floral spike and spiral palmette; broad band of spirals; notches on lip. Very pale buff slip and glaze on interior and most of exterior.

957. Plate (C-33-957). Estimated diameter, 0.35.
Similar to No. 980. Interior: trace of central medallion apparently containing interlace and floral spike on heavily etched ground; broad band of Kufic alternating with floral spirals; plain lip.
958. Plate (C-34-864). Diameter of foot, 0.091.
Similar to No. 980, but smaller. Interior: small central medallion contains small twelve-petalled rosette bordered by broad band of elaborate interlace and small floral spikes on dotted ground. White slip all over except within foot. Thick glaze on interior and most of exterior.

959. Plate (C-33-253). Height, 0.056; diameter, 0.237; diameter of foot, 0.031. Plate XL, a.
Similar to No. 969. Interior: large central medallion containing elaborate interlace interspersed with floral spikes on imbricated ground; broad band with Kufic alternating with double spiral palmettes. Pale buff slip all over. Cream glaze tinged with green on interior and exterior except within foot.

960. Plate (C-34-815).
Similar to No. 969. Interior: large central medallion and broad band identical to those of No. 955. Pale buff slip all over. Cream glaze tinged yellow on interior and exterior except within foot.

961. Plate (C-37-669). Maximum dimension, 0.085. Plate XXXIX B, a.
Similar to No. 969. Interior: large central medallion containing interlace on ground of small spirals or imbrication. Pale buff slip all over. Cream glaze on interior.

962. Plate (C-33-563). Estimated diameter of foot, 0.14. Plate XXXIX B, d.
Similar to No. 969. Interior: large central medallion containing elaborate interlace with occasional pointed leaves on ground of small spirals or imbrication. Slip and glaze on interior.

963. Plate (C-37-1504). Maximum dimension, 0.079.
Similar to No. 969. Interior: large central medallion with elaborate interlace interspersed with floral spikes on dotted ground. White slip and cream glaze on interior.

964. Plate (C-36-1017). Diameter of foot, 0.11. Plate XXXIX B, b.
Similar to No. 969. Interior: large central medallion containing elaborate interlace and floral spikes on ground of small spirals or dots. White slip all over. Cream glaze all over except within foot.

965. Plate (C-30-16). Height, 0.081; diameter, 0.33; diameter of foot, 0.126. Fig. 93.
Similar to No. 980, but with somewhat lower foot. Interior: central medallion containing formalized bird facing right on field of running spiral palmettes; broad band of running split-palmette below lip. Slip all over. Pale greenish cream glaze on interior and upper edge exterior.

966. Plate (C-38-359). Maximum dimension, 0.088. Fig. 158, g.
Similar to No. 969. Interior: central medallion with plump Kufic motive on imbricated ground; trace of band of Kufic. Slip and glaze all over except within foot. Agora S. C. 1938 Deposit.

967. Plate (C-37-1359). Maximum dimension, 0.062. Plate XXXIX B, c.
Similar to No. 969. Interior: head and coil of serpent facing right on field partly filled with fragmentary inscription: \( \xi \xi \eta \gamma \varepsilon \alpha \varphi \delta \theta \eta \rho \theta \eta \rho \varepsilon \alpha \). Band of Kufic. Thin buff slip all over. Glaze all over except on lower part of body and foot.

968. Plate (C-36-508). Estimated diameter of foot, 0.11. Fig. 21, a. Plate XXXIX B, e.
Similar to No. 969. Interior: in centre, forelegs of horse or centaur appear facing right and in front of them a rabbit leaping up to left; band of Kufic and double spiral motive. White slip all over except within foot. Glaze all over, thin within foot.

969. Plate (C-36-655). Height, 0.044; estimated diameter, 0.23; diameter of foot, 0.12. Figs. 91, b, and 92.
Nearly rudimentary foot; flat body; nearly vertical rim; pointed lip. Interior: in centre, centaur charges to right over coils of serpent; he wears a corselet, and holds a pointed shield in extended left; body of horse decorated with dart design; band of plump Kufic interrupted by occasional reversed S motives on imbricated ground. Slip and glaze omitted within foot.
970. Bowl (C-37-1832). Preserved height, 0.067; estimated diameter of foot, 0.07.
Similar to No. 973. Interior: central medallion containing unusual split palmette with delicate bracket and spiral detail; trace of wide rinceau band. Slip and glaze omitted within foot.

The Clumsy Master

971. Plate (C-34-1337). Height, 0.068; diameter, 0.238. Fig. 94.
Similar to No. 980. Interior: central medallion containing four floral spikes radiating from central circle, with circles between, on imbricated ground; bead band; broad border of clumsy and irregular interlace on imbricated ground; notched lip. Slightly buff slip all over except on upper interior of foot. Faintly greenish cream glaze on interior and upper exterior.

972. Plate (C-36-933). Height, 0.051; estimated diameter, 0.23.
Similar to No. 969. Interior: central medallion containing elaborate interlace on imbricated ground; narrow hatched band; broad band of paired plump Kufic alternating with thick floral spirals on imbricated ground. Pale yellowish glaze on interior and upper exterior.

973. Bowl (C-34-1393, C-34-1571). Height, 0.075; estimated diameter, 0.18; diameter of foot, 0.072. Fig. 91, c.
Rather high flaring foot with flat lower edge; body shallow in centre, rising more steeply at sides; bluntly pointed lip. Interior: large central medallion with elaborate ribbon interlace on imbricated ground; narrow hatched border; band of running spirals well below lip. Pale grey slip all over. Pale yellowish glaze on interior and upper exterior. Slip and glaze tend to flake off the biscuit.

974. Bowl (CP-1137). Height, 0.074; estimated diameter, 0.20; diameter of foot, 0.081.
Similar to preceding, but with swelling foot. Interior: large central medallion containing eight radiating floral spikes on imbricated ground; narrow hatched border; wide band of floral spikes on vaguely marked ground. Slip and pale yellowish glaze all over.

The Fussy Master

975. Plate (C-34-802). Estimated diameter, 0.30. Plate XXXIX B, h.
Similar to No. 980. Interior: broad band below lip containing heart-shaped motive, derived from the split palmette, with feathered edges; narrow incised lines border band; lip notched, with three short strokes between each pair of notches.

976. Plate (C-34-657a). Maximum dimension, 0.069. Plate XXXIX B, f.
Similar to No. 980. Interior: trace of central medallion surrounded by wide band of interlace on ground of elongated feathered spirals. Slip and pale greenish glaze all over.

977. Plate (C-34-657b). Maximum dimension, 0.062.
Similar to No. 980. Interior: small central medallion bordered by looped circle, contains interlace on feathered spiral ground; this motive repeated in wide band about medallion. Slip and pale greenish glaze all over.

978. Plate (C-37-1135, C-36-73). Estimated diameter, 0.20. Plate XXXIX B, g.
Similar to No. 969. Interior: central medallion missing; band of zigzag and fine feathered spirals interrupted at intervals by small medallions containing interlace on imbricated ground; broad band of very stylized Kufic on imbricated ground. Slip and pale yellowish glaze all over.

Unattributed

979. Plate (C-34-433). Height, 0.078; estimated diameter, 0.50.
Similar to No. 980. Interior: central medallion contains floral sprays on imbricated ground; narrow
bead band; band of incised zigzag with spiral detail interrupted at intervals by small incised medallions; wide band of arched interface on imbricated ground. Slip and glaze all over.

980. Plate (C-33-197). Height, 0.098; diameter, 0.383; diameter of foot, 0.127. Figs. 91, a, and 96. High, flaring foot with thick lower edge; shallow body flat in centre; rounded lip. Interior: small central medallion contains quadruple spiral motive; narrow band of spirals; wide band of uncertain spiral rinceau; notched lip. Slip does not extend to interior of foot; glaze thick on interior and upper exterior, thin on remainder.

981. Plate (C-34-1345). Maximum dimension, 0.085; estimated diameter of foot, 0.084. Plate XXXIX A, a. Similar to No. 980. Interior: fragmentary representation of horse facing to right and rider whose spurred foot rests in a rope (?) stirrup; below the horse appear coils of a serpent and the shaft of a spear; the spur is represented by incision. Slip and greenish glaze all over except within foot.

982. Plate (CP-1264). Maximum dimension, 0.115. Similar to No. 969. Interior: fragmentary representation of man at right, facing left wearing gartered hose and pointed knee-length coat; fragmentary horse rearing to left. Slip and glaze all over except within foot.

983. Plate (CP-1267). Maximum dimension, 0.111. Similar to No. 969. Interior: fragmentary representation of horse racing to left over coils of serpent; dotted circles on horse.

984. Plate (CP-1260). Maximum dimension, 0.099. Similar to No. 969. Interior: fragmentary representation of warrior holding out round (?) shield; chain-mail sleeve.

985. Plate (C-36-1048). Maximum dimension, 0.048. Plate XXXIX A, b. Similar to No. 969. Interior: very fragmentary representation of warrior in chain mail grasping serpent coil. Glaze has yellowish tinge.

986. Plate (C-34-1347). Estimated diameter, 0.26. Plate XXXIX A, c. Similar to No. 1143. Interior: fragmentary representation of horse facing to left, its body covered with V-shaped designs, over serpent; notched lip. Glaze does not extend over lower part of body.

987. Plate (C-37-1098, 1099, 1106, 1663). Estimated diameter, 0.32. Similar to No. 980. Interior: central medallion missing; narrow bead band; narrow spiral rinceau band; broad spiral rinceau band; firmly notched lip.

988. Plate (C-37-1507). Estimated diameter, 0.28. Similar to No. 980. Interior: broad band of spiral rinceau below delicately notched lip.

989. Plate (C-37-1866). Estimated diameter, 0.28. Plate XXXIX A, d. Similar to No. 980. Interior: broad band of floral spike and Kufic motives.

990. Plate (C-38-353). Height, 0.056; estimated diameter, 0.24; estimated diameter of foot, 0.08. Fig. 158, i. Similar to No. 1143. Interior: central medallion of broad spiral and floral spray design on imbricated ground; narrow band of simplified guilloche. Slip and glaze extend only to upper exterior. Agora S. C. 1938 Deposit.
991. Plate (C-33-784). Estimated diameter, 0.20.
Similar to No. 973. Interior: trace of central medallion with imbricated ground; narrow band of spiral rinceau; broad band of spiral rinceau. Slip and glaze extend only to upper exterior.

GROUP II, THE SPIRAL STYLE

The Split-Palmette Master

992. Plate (C-37-1648). Height, 0.043; estimated diameter, 0.22; diameter of foot, 0.081. Fig. 23, b; Plate XLI, a.
Similar to No. 1007, but foot thinner and more sharply defined with bevelled inner edge. Interior: central medallion containing split-palmette with plump spiral detail; border of running spirals below rim. Slip and glaze on interior and rim exterior.

993. Plate (C-37-1486). Maximum dimension, 0.09.
Identical to preceding.

994. Plate (C-33-526). Diameter of foot, 0.08.
Similar to No. 1007. Interior: central medallion containing four radiating palmettes, the points meeting at the centre, on a pricked ground. Slip on interior. Pale green glaze all over.

Imitations of the Split-Palmette Master

995. Plate (C-33-887). Diameter of foot, 0.074.
Similar to No. 1007. Interior: central medallion containing split-palmette with plump spiral detail.

996. Plate (C-38-354). Diameter of foot, 0.068; Fig. 158, f.
Similar to No. 1007. Interior: central medallion contains radiating halves of split-palmette design, linked, on imbricated ground. Pale yellow glaze. From Deposit Agora S. C. 1938.

997. Bowl (C-35-118). Height, 0.074; diameter, 0.199; diameter of foot, 0.081. Figs. 95, d; 23, a.
Small flaring foot; deep body, flat in centre; the sides curving up sharply to bluntly pointed lip. Interior: central medallion contains floral spiral design; band of running spirals well below lip. Yellow glaze all over, very thin on exterior. Biscuit blackened from first firing.

998. Cup (C-34-1372). Estimated diameter, 0.16. Figs. 95, g; 22, d.
Small straight foot and flat centre missing; full rounded body; thin, inturned, inset rim; pointed lip; strap handle. Interior: band of fine running spirals about middle of body. Slip and cream glaze on interior and upper part of body exterior.

The Free-Spiral Master

999. Plate (C-33-958). Height, 0.046; estimated diameter, 0.20; diameter of foot, 0.08. Plate XLI, b.
Similar to No. 1007. Interior: four radiating diamonds on long stems with free spirals at point of radiation.

1000. Plate (C-37-1830). Height, 0.042; estimated diameter, 0.19; diameter of foot, 0.076.
Similar to No. 1007. Interior: in centre, free spirals; band of running spirals.

1001. Cup (C-37-1675). Maximum dimension, 0.074.
Similar to No. 998. Band of free spirals below rim. Slip and glaze cover only the rim on exterior.

1002. Cup (C-37-1851). Maximum dimension, 0.077.
Identical to preceding.
The Delicate Master

1003. Plate (C-34-247). Diameter of foot, 0.087.
Apparently similar to No. 1007, but very low foot, pierced with one hole. Interior: central medallion containing three radiating double spirals. Pale yellow glaze.

1004. Plate (C-34-1375). Height, 0.042; estimated diameter, 0.24; estimated diameter, 0.096. Plate XLI, c.
Similar to No. 1022, but sides of foot straighter. Interior: central medallion containing split-palmette design with spiral detail; band of running spirals well below rim.

Imitations of the Delicate Master

1005. Plate (C-35-437). Diameter of foot, 0.078. Fig. 98.
Similar to No. 1007. Interior: central medallion containing two large pendent ovals on field of small spirals. Glaze very pale green. Graffito scratched within foot represents cross.

1006. Plate (C-37-1846). Maximum dimension, 0.057.
Similar to No. 1007. Interior: central medallion contains branching spiral motive. Graffito scratched within foot identical to that of No. 1005.

Unassigned

1007. Plate (C-34-771). Height, 0.042; diameter, 0.18; diameter of foot, 0.075. Fig. 95, a; Plate XLI, d.
Thick low foot; flat body curving up slightly to upturned vertical rim; bluntly pointed lip. Interior: central medallion containing clumsy spirals; running spiral band below rim. Slip and cream glaze on interior and rim exterior. Two accidental spots of green glaze on exterior of body.

1008. Plate (C-38-257). Estimated diameter, 0.22. Plate XLI, e.
Similar to preceding. Interior: central medallion missing; band of zigzag with spiral detail below rim. Pale yellow glaze all over.

1009. Plate (C-33-383). Height, 0.037; estimated diameter, 0.164; diameter of foot, 0.057.
Similar to No. 1007. Interior: central medallion containing spirals; broad band of running spiral below rim. Yellow glaze all over.

1010. Plate (C-36-658). Diameter of foot, 0.076.
Similar to No. 1007. Interior: central medallion containing clumsily drawn arrangement of four radiating spirals linked by pointed bands, with small pendent triangles from margin; trace of band below rim suggests a panelled design.

1011. Plate (C-33-261). Height, 0.045; diameter, 0.217; diameter of foot, 0.079. Fig. 97.
Similar to No. 1007. Interior: large bird standing to left, head turned to right, with spray in beak and one in field represented by angular lines. Cf. Broneer, A.J.A., XXXVII, 1933, p. 571, fig. 16.

1012. Plate (C-36-192). Height, 0.047; diameter, 0.217; diameter of foot, 0.075. Plate XLI, f.
Similar to No. 1007. Interior: round-headed bird with long neck stands to left, with two sprays of looped lines in field.

1013. Plate (C-38-261). Height, 0.04; estimated diameter, 0.20.
Similar to preceding.

1014. Plate (C-37-1669). Estimated diameter, 0.21.
Similar to No. 1007. Interior: crudely drawn fish (front half preserved) with curvilinear spray in mouth to left and bird (head preserved) to right; trace of curvilinear design at base of rim.
1015. Plate (C-37-1348). Height, 0.042; estimated diameter, 0.19; diameter of foot, 0.068. Fig. 95, b.
Similar to No. 1007, but smaller foot with definite flare, and higher rim. Interior: small central medallion containing four radiating diamond motives with small circle in each; band of spiral rinceau at base of rim. Pale green glaze all over.

1016. Plate (C-36-208). Height, 0.045; estimated diameter, 0.17; diameter of foot, 0.056. Similar to preceding. Interior: central medallion has small bird facing to left with double spiral sprays sprouting from wings and breast; band of zigzags with spiral details below rim. Dark green glaze all over, thin on exterior of body.

1017. Plate (C-37-1843). Diameter of foot, 0.091. Similar to No. 1015. Interior: central medallion containing fragmentary bird and spiral spray. Glaze all over, cream on interior, green on exterior.

1018. Plate (C-34-1349). Diameter of foot, 0.065. Plate XLI, h. Similar to No. 1015. Interior: central medallion containing griffin, facing left, with left forepaw raised, and field of small spirals. Apparently by the same hand as No. 1028.

1019. Plate (C-38-355). Diameter of foot, 0.083. Fig. 158, e. Similar to No. 1015. Interior: fragmentary bird and serpent. From Agora S. C. 1938 Deposit.

1020. Plate (C-36-292). Diameter of foot, 0.075. Similar to No. 1015. Interior: open-mouthed fish swims to right; neat free running spiral design.

1021. Plate (C-38-242). Estimated diameter, 0.24. Similar to No. 1015. Interior: long-bodied fish swimming below rim on imbricated ground. Glaze all over, pale green on interior and upper part of exterior, yellow-green on lower part of exterior.

1022. Plate (C-34-1529). Height, 0.044; estimated diameter, 0.20; diameter of foot, 0.075. Figs. 95, c, and 195. Low thick foot; shallow body; angular rim rising vertically and then turning outward broad and flat; rounded lip. Interior: small central medallion containing spiral design; band of running spirals well below rim. Slip and glaze on interior only.

1023. Plate (C-37-1844). Height, 0.04; estimated diameter, 0.20. Similar to preceding. Interior: large bird (fragmentary) running to left with spray of angular line in beak. Slip and glaze extend to exterior of rim.

1024. Plate (C-33-787). Diameter of foot, 0.067. Similar to No. 1022. Interior: large winged (?) lion advances to left, with scale pattern on chest and forelegs, paired strokes on body and hind legs. The drawing has definite affinities with the Measles style.

1025. Plate (C-36-337). Maximum dimension, 0.127; Plate XLI, l. Similar to No. 980. Interior: small central medallion contains man-headed monster (forepart preserved) facing to right; band of hasty spiral rinceau. Glaze all over, light yellow with greenish tint on interior, yellow on exterior. Slip on interior only.

1026. Plate (C-38-384). Maximum dimension, 0.06. Similar to No. 980. Interior: small central medallion (very fragmentary) preserves head and coil of serpent. Slip on interior. Glaze all over, pale yellow on interior, green on exterior.

1027. Plate (C-34-1389). Estimated diameter, 0.24. Plate XLI, i. Similar to No. 1151. Interior: small horse (or lion?) runs to right on plain field. Slip and cream glaze on interior.
1028. Bowl (C-36-489). Height, 0.08; diameter, 0.27; diameter of foot, 0.085. Figs. 95, e; 157, a. Thick, straight, low foot; broad, rather deep, body; low, angular rim, vertical in lower part, spreading out flatly over exterior; rounded lip; one hole pierced through foot. Interior: large bird, holding right wing extended to front, strides to left; floral spike supports small wing sprouting from left wing; small floral spikes in field. Apparently by the same hand as No. 1018. Biscuit-fired piece, found in the Agora S. C. 1936 Deposit.

1029. Bowl (C-37-1322). Estimated diameter of foot, 0.08. Similar to preceding. Interior: very fragmentary central medallion containing spiral motive; band of spiral rinceau below rim; grouped radiating strokes on upper part of rim. Biscuit-fired waster.

1030. Bowl (C-37-1831). Estimated diameter, 0.30. Similar to No. 1028. Interior: trace of central medallion; wide band of zigzags with spiral details below rim. Slip on interior. Glaze all over, yellow-green on interior, matt brown on exterior.

1031. Bowl (C-35-258). Height, 0.098; diameter, 0.26; diameter of foot, 0.081. Similar to No. 1028, but inner edge of upper part of rim projects over interior. Interior: central medallion containing bird advancing to right; band of spiral rinceau. Biscuit-fired waster.


1033. Bowl (C-37-1313). Maximum dimension, 0.117. Similar to No. 1031. Interior: large bird (very fragmentary) advances to left. Biscuit-fired waster.


1035. Bowl (C-35-396). Diameter of foot, 0.084. Similar to No. 1031, but foot pierced with one hole. Interior: small central medallion containing bird running to left with floral spirals sprouting from wings; narrow hatched band. Glaze all over, pale yellow on interior, faint brown on exterior.

1036. Bowl (C-35-121). Height, 0.09; diameter, 0.27; diameter of foot, 0.098. Fig. 95, f. Low flaring foot with flat lower edge; shallow body; high upturned rim, nearly vertical; flat lip projecting slightly over exterior; foot pierced with one hole. Interior: central medallion with seven radiating spirals and pendent triangles; broad spiral rinceau band below rim. Slip and pale yellow-green glaze on interior and upper part of rim exterior.

1037. Bowl (C-37-1732). Maximum dimension, 0.103. Similar to preceding.

1038. Bowl (C-34-264). Height, 0.082; estimated diameter, 0.204; diameter of foot, 0.077. Similar to No. 997. Interior: central medallion containing nine radiating spirals with smaller spirals in field; band of spiral rinceau well below lip.

1039. Bowl (C-34-243). Height, 0.079; estimated diameter, 0.21; diameter of foot, 0.075. Similar to No. 997. Interior: large bird (fragmentary) facing to right.

1040. Bowl (C-38-350). Height, 0.059; estimated diameter, 0.14; diameter of foot, 0.061. Fig. 158, h. Similar to No. 997, but smaller, foot pierced with one hole. Interior: central medallion containing spiral design; band of spiral rinceau. Light brownish glaze. Agora S. C. 1938 Deposit.
1041. Bowl (C-38-351). Height, 0.052; diameter, 0.153; diameter of foot, 0.061. Fig. 158, d. Similar to No. 997. Interior: no central medallion; spiral rinceau band of uneven width well below lip. Agora S. C. 1938 Deposit.

1042. Cup (C-33-888). Diameter of foot, 0.063. Fig. 95, g; Plate XLI, g. Similar to No. 998 (foot and centre preserved). Interior: central medallion containing badly executed split palmette with spiral detail; trace of spiral rinceau band on upper part of body.


1044. Cup (C-34-1391). Height, 0.052; estimated diameter, 0.14; diameter of foot, 0.063. Fig. 95, h. Small vertical foot; shallow body; upturned rim; pointed lip; no trace of handle remains. Interior: fish (hind part preserved) swims to left on field of spiral sprays. Slip and pale cream glaze on interior; and upper part of exterior.

1045. Cup (C-34-713). Height, 0.057; estimated diameter, 0.145. Similar to No. 1044. Interior: trace of small central medallion; band of running spirals at base of rim.

1046. Cup (C-33-825, C-33-826). Height, 0.059; estimated diameter, 0.12. Similar to No. 1044. Interior: central design of radiating lines on which are inscribed rough circles, with smaller circles between; open band of linked tangent concentric circles on lower part of rim. Dark green glaze on interior.

1047. Cup (C-34-305). Maximum dimension, 0.075. Plate XLI, f. Similar to No. 1044 (fragment of rim preserved). No decoration on interior. On exterior, just below lip, inscription reading ΠΗΕΤ [Ε] ΤΟ ΕΜΑ Χ[ΠΙΣΤΟΥ], i.e. πιέτερ οιμα χ[πιστο]. At left of inscription fragmentary diamond figure. Pale yellow glaze and slip extend as far down on exterior as the fragment is preserved.

1048. Cup (C-35-394). Diameter of foot, 0.046. Plate XLI, k. Perhaps similar to No. 1044; foot pierced with one hole. Interior: central medallion completely filled with human face in front view, with thick eyebrows, short, curly hair, and short beard hatched at edge of cheeks and chin. Slip on interior. Glaze all over, cream on interior, thin green on exterior.

1049. Cup (C-33-499). Diameter of foot, 0.062. Probably similar to No. 1044. Interior: small rough quatrefoil in centre. Small quatrefoil gouged out within foot.

**GROUP III, THE DUOCHROME STYLE**

**Tree-of-Life Master**

1050. Plate (C-37-1807). Estimated diameter, 0.21. Similar to No. 1055, but with scantier rim. Interior: all over design of large interlocking circles, with radiating pointed ovals in each circle, and each interlocking section detailed to represent a fish. Slip on interior and upper exterior. Glaze all over, green on interior, brown on exterior.

1051. Plate (C-34-1315). Similar to No. 1055. Interior: central device of four radiating pointed ovals with triangles between. Dark green glaze all over.

1052. Bowl (C-37-17). Estimated diameter of foot, 0.085; maximum dimension, 0.208. Fig. 100, a. Similar to No. 1028. Interior: all over design of large interlocking circles; central circle and alternate surrounding ones contain four radiating pointed ovals, the others an adaptation of the
Assyrian “Tree-of-Life” motive; the interlocking spaces detailed to represent fish. Slip on interior and upper exterior. Glaze all over, brown on interior, green on exterior.

1053. Bowl (C-37-1405). Preserved height, 0.058. Figs. 99, c; 100, b.
Thick low foot missing; flat centre; body curves up gently and merges imperceptibly into broad, outturned rim; thin, bluntly pointed lip. Interior: similar to preceding. Slip and glaze all over, cream on interior, streaky-brown on exterior. The sgraffito cuttings were made while the slip was damp, and it has slid about somewhat.

1054. Bowl (C-38-263). Maximum dimension, 0.071. Fig. 99, c.
Similar to preceding (foot and centre preserved). Interior: similar to No. 1052. Slip and thick dark green glaze all over.

The Rabbit Master

1055. Plate (C-34-1310). Height, 0.046; estimated diameter, 0.22; diameter of foot, 0.072. Figs. 99, a; 100, h.
Slender straight foot; nearly flat body; very low rim, slightly incurving; rounded lip. Interior: very large bird (body and foreleg preserved) advancing to left, bands of running spirals across body; before this monster a small rabbit leaps downward, turning its head back. Slip on interior and rim exterior. Glaze all over, light green on interior, dark green on exterior.

1056. Plate (C-34-1314). Diameter of foot, 0.075.
Similar to preceding. Interior: in centre, large rabbit leaps to left, turns to right. Slip on interior. Dark green glaze all over.

1057. Plate (C-33-789). Estimated diameter of foot, 0.08.
Similar to No. 1055. Interior: large animal or bird (very fragmentary) with looped linear detail. Slip on interior. Glaze all over, pale green on interior, yellow on exterior.

1058. Plate (C-36-849). Diameter of foot, 0.088.
Similar to No. 1055, but foot has two holes pierced close together. Interior: large animal (very fragmentary) in centre, with detail of short curved strokes. Slip on interior. Glaze all over, brown on interior, sketchy yellow on exterior.

The Lion Master

1059. Plate (C-34-1387). Maximum dimension, 0.078. Fig. 100, d.
Similar to No. 1064. Interior: large lion (head preserved) faces to right with protruding tongue; looped linear detail. Slip on interior. Glaze all over, pale greenish-cream on interior, yellow on exterior.

1060. Plate (C-33-797). Estimated diameter of foot, 0.10.
Similar to preceding.

1061. Plate (C-33-820). Maximum dimension, 0.071.
Similar to No. 1064. Interior: large bird (part of body and leg preserved). Slip and glaze as in No. 1059.

1062. Plate (C-37-814). Diameter of foot, 0.079.
Similar to No. 1055. Interior: large bird, apparently a peacock, facing to left with half-spread tail. Slip and glaze as in No. 1059.

Unassigned

1063. Plate (C-37-36). Maximum dimension, 0.095.
1064. Plate (C-37-788). Estimated diameter, 0.24. Fig. 99, b.
Low foot with slight flare; very shallow body curving up to thickened flat rim; rounded lip projecting over exterior. Interior: cigar-shaped fish swim in alternate directions, one above another. Slip on interior and upper exterior. Glaze all over, brown on interior, green on exterior.

1065. Plate (C-34-1418). Estimated diameter, 0.20. Fig. 100, e.
Similar to preceding. Interior: large eagle (head and part of advanced wing preserved) faces to left. Slip all over. Glaze all over, cream on body interior, green on rim and exterior. The slip has slid during the cutting of the Sgraffito lines. The drawing closely resembles that of No. 1028.

1066. Plate (C-36-254). Maximum dimension, 0.077. Fig. 100, f.
Similar to No. 1064. Interior: warrior (head and right shoulder preserved) standing in front view, head turned slightly to left, short whiskers about cheeks and chin; wearing armor of scale design and brandishing mace (?). Slip on interior and upper part of exterior. Glaze all over, yellow-brown on exterior.

1067. Plate (C-38-401). Maximum dimension, 0.061; Fig. 100, j.
Similar to No. 1064. Interior: warrior (very fragmentary) standing in front view, arms crossed over body, one hand holding round (?) shield. Slip on interior. Glaze all over, yellow-brown on interior, thin green on exterior.

1068. Plate (C-36-927). Estimated diameter, 0.22.
Similar to No. 1064. Interior: human figure (legs and feet preserved) standing in front view, wearing full trousers tied in at ankles. Slip and glaze all over, brown on interior, green on exterior.

1069. Plate (C-34-1256). Maximum dimension, 0.055.
Apparently similar to No. 1064. Interior: trace of large circle containing radiating pointed oval motive combined with short branching twigs.

1070. Plate (C-37-1090). Maximum dimension, 0.076.
Similar to No. 969, but foot replaced with low solid base. Interior: large central medallion filled with spiral rinceau motive; broad band of rinceau, the interior of which is filled with small pricks, on plain ground below rim. Slip and glaze all over, light yellow on interior, green on exterior.

1071. Bowl (C-38-371). Maximum dimension, 0.134.
Similar to No. 1053. Interior: trace of central medallion; band of zigzag with spiral detail; broad band of spiral design below rim. Slip and glaze all over, light yellow on interior; green on exterior.

1072. Bowl (C-37-1706 a, b). Maximum dimension, of a, 0.103; of b, 0.045.
Similar to No. 1053. Interior: body and legs of large animal facing to left, short curved strokes for details. Slip on interior and upper part of exterior. Glaze all over, pale green on interior, yellow on exterior.

1073. Bowl (C-36-456). Maximum dimension, 0.083. Fig. 100, c.
Similar to No. 1053. Interior: just below lip stag (head and shoulders preserved) facing to left. Slip all over. Brown glaze on interior and rim exterior.

1074. Bowl (C-37-1255). Maximum dimension, 0.107. Fig. 99, d.
Foot missing; deep body topped by flat lip, grooved at centre, projecting slightly over both interior and exterior. Interior: narrow guilloche band well below lip. Slip and glaze all over, brown on interior, yellow-brown on exterior.

1075. Bowl (C-37-1459). Estimated diameter, 0.23.
Similar to preceding. Interior: interlocking large circle containing uncertain motive. Slip and glaze as in No. 1072.
Similar to No. 1074. Interior: below lip, trace of large circle containing uncertain motive. Slip and glaze as in No. 1072.

1077. Bowl (C-34-847). Maximum dimension, 0.178. Fig. 19, a.
Similar to No. 1074, but lip placed on short vertical rim. Interior: simple guilloche band about rim. Slip and glaze all over, green on interior, brown on exterior.

1078. Bowl (C-35-254). Diameter of foot, 0.066.
Low foot; low wide body. Interior: central medallion containing cross with large spirals between arms. Slip on interior. Glaze all over, yellow-brown on interior, green on exterior. The exterior glaze is very thick and has bubbled badly in the firing.

1079. Bowl (C-37-1722). Estimated diameter, 0.028. Fig. 100, g.
Deep body; broad flat rim projecting over exterior. Interior: near centre, guilloche band; just below rim, broad band of widely spaced bars with spiral detail, based on Imitation Lustre forms. Slip on interior. Glaze all over, light green on interior, darker green on exterior.

1080. Bowl (C-38-270). Maximum dimension, 0.04. Fig. 100, i.
Similar to No. 1028. Interior: fragmentary inscription on lip reads: + PVH—-. Slip and glaze all over, pale green on interior, darker green on exterior.

1081. Cup (C-33-800). Diameter of foot, 0.046.
Small low foot, pierced with one hole. Interior: bird (body and legs preserved) moves to left. Slip on interior. Pale green glaze all over. Apparently by same hand as No. 1072.

GROUP IV

1082. Cup (C-37-659). Maximum dimension, 0.077. Fig. 101, a.
Similar to No. 998, but broader handle, grooved down back. Interior: trace of free band of decoration near centre; broad band of zigzag with spiral detail below rim. Slip and thick cream glaze all over.

1083. Cup (C-38-56). Maximum dimension, 0.072.
Similar to No. 998, but handle composed of two cylindrical contiguous parts. Interior: band of rinceau below rim. Slip and glaze all over, pale yellow on interior, yellow on exterior.

1084. Cup (C-34-830). Maximum dimension, 0.105.
Similar to No. 1082. Interior: band of spiral rinceau below rim. Slip and thick cream glaze all over.

1085. Cup (C-37-796). Maximum dimension, 0.103.
Similar to No. 998. Interior: large central medallion containing Kufic and pointed oval design radiating on imbricated ground; narrow hatched band; broad band of running spirals below rim. Slip and thick cream glaze on interior and upper part of exterior.

1086. Cup (C-37-1418). Diameter of foot, 0.056. Fig. 101, b.
Similar to No. 998. Interior: central medallion containing bird facing to left with spiral floral sprays sprouting from wing and placed at left; narrow border of plump spirals. Slip and thick cream glaze all over.

1087. Cup (C-34-845). Height, 0.047; diameter, 0.115; diameter of base, 0.036. Figs. 101, c, and 102.
Small button base; broad body curving up to pointed lip, slightly outturned; ring handle with groove down back; the centre of the interior is slightly concave. Interior: concavity made to represent human face, front view, moustached, with hatchings at edge of circle to indicate short hair and whiskers. Slip and thick cream glaze all over.
1088. Cup (C-36-692). Height, 0.042; estimated diameter, 0.14; diameter of base, 0.042. Similar to preceding, but somewhat shallower, thumb-rest on handle, and low boss within central depression.

1089. Cup (C-35-501). Diameter of base, 0.043. Similar to preceding. Interior: the central boss is now divided in half, in the upper portion short strokes represent hair, in the lower a crude whiskered face.

1090. Cup (C-35-344). Diameter of base, 0.04. Similar to No. 1089, but cruder drawing.

1091. Cup (C-33-659). Diameter of base, 0.039. Fig. 101, d. Button base; broadly conical body. Interior: in centre, concentric circles from which radiate four pointed ovals with branching twig motive between each pair. Slip and light green glaze all over.

1092. Cup (C-36-1041). Diameter of base, 0.041. Similar to preceding, but design more coarsely executed, the twigs omitted, and the pointed ovals linked by grouped lines. Slip and light tan glaze all over.

1093. Cup (C-37-150). Diameter of base, 0.035. Fig. 101, e. Similar to No. 1091. Interior: in centre, formalized bird stands facing to right. Slip and light green glaze all over.

1094. Cup (C-33-448). Diameter of base, 0.038. Fig. 101, f. Similar to No. 1091. Interior: in centre, oval human face with short whiskers, large eyes, eyebrows meeting over nose, and cap-like hair, in front view. Slip and light green glaze all over.

1095. Cup (C-34-1416). Diameter of base, 0.044. Fig. 101, g. Similar to No. 1091. Interior: in centre, human face in front view, with short whiskers and short wavy hair, set on short neck. Slip and pale green glaze all over.

1096. Cup (C-35-397). Diameter of base, 0.039. Similar to No. 1091. Interior: crudely drawn formalized bird moves to right. Slip and light green glaze all over.

1097. Cup (C-34-1395). Diameter of base, 0.042. Similar to preceding, but drawing even poorer, and glaze has yellow-green tone.

1098. Cup (C-36-378). Maximum dimension, 0.095. Base or foot missing; low body; very high upturned rim flaring outward gently to bluntly pointed lip. Interior: trace of large central medallion; broad band, apparently panelled, with small concentric circles from which radiate eight pointed ovals, on rim and upper part of body. Slip and pale yellow glaze all over.

1099. Cup (C-36-377). Maximum dimension, 0.088. Fig. 101, h. Similar to No. 1098. Interior: below lip, large interlocking circles containing spiral motives, with interlocked sections detailed to represent fish, and concentric segmental circles at points of intersection. Slip and light brown glaze all over.

1100. Cup (C-37-671). Preserved height, 0.06. Similar to No. 1098, with ring handle just below lip. Interior: uncertain sgraffito motive on lower part of rim. Slip and cream glaze all over.

1101. Cup (C-37-670). Maximum dimension, 0.072. Similar to No. 1098. Interior: animal advances to left, attacking serpent (very fragmentary). Slip and cream glaze all over.
1102. Goblet (C-34-1405). Maximum dimension, 0.071. Fig. 101, i.
Base and most of stem missing; thick stem with broad flat ridge at its juncture with broad flat body.
Interior: in centre, the crucified Christ (body, upper arms, chin preserved) in front view; long thin
strokes represent beard and hair; short angular strokes represent junctures of ribs and muscles of
abdomen. Slip and glaze yellow-green all over.

Middle Twelfth Century

1103. Plate (C-37-1179). Height, 0.04; diameter, 0.188; diameter of foot, 0.107. Figs. 103, a; 104, b.
Wide rudimentary foot; shallow body, very slightly convex at centre; high, nearly vertical rim;
pointed lip. Interior: in centre, bird facing to right within open band of widely spaced chevrons.
White slip all over. Cream glaze on interior and upper part of exterior.

1104. Plate (C-37-11). Height, 0.043; diameter, 0.224; diameter of foot, 0.117.
Similar to preceding. Interior: in centre, bird facing to right, two delicate floral sprays in field.
Buff slip and bright green glaze on interior and upper part of rim exterior.

1105. Plate (C-34-719). Height, 0.047. Estimated diameter, 0.23.
Similar to No. 1104, but with white slip all over, and cream-colored glaze. The drawing is similar
to that of No. 1106, and to a fragment in Athens, for which cf. Waagé, Hesperia, II, 1933, p. 311,
fig. 8, c.

1106. Plate (C-36-686). Height, 0.054; estimated diameter, 0.24; diameter of foot, 0.127. Fig. 108.
Similar to No. 1103. Interior: in centre, bird stands to right on floral sprays and spikes, turns head
to left, the open beak holding a small round object rendered with incision. Perhaps by the same
hand as the preceding, and the Athens fragment cited there.

1107. Plate (C-37-879). Height, 0.031; estimated diameter, 0.125; diameter of foot, 0.066. Plate
XLII, b.
Similar to No. 1103, but smaller. In centre, bird standing to right, turns head to left, floral sprays
in field. White slip all over, thin on exterior. Pale green glaze on interior and upper part of rim exterior.

1108. Plate (C-38-25). Height, 0.04; estimated diameter, 0.22.
Similar to No. 1103. Interior: in centre, bird turns head to left, holding large spray in beak. Slip
and light yellow glaze all over.

1109. Plate (C-37-650). Diameter of field, 0.14. Plate XLII, c.
Similar to No. 1103. Interior: in centre, parrot-like bird stands to right, turns head to left, holding
spray in beak; floral sprays in field. Slip all over. Pale yellow glaze on interior. The biscuit is a
dull light buff in color.

1110. Plate (C-38-202). Maximum dimension, 0.066.
Similar to No. 1103. Interior: in centre, bird stands to left (head missing); floral sprays in field.
Slip and glaze as in preceding.

1111. Plate (C-34-1382). Height, 0.044; estimated diameter, 0.26.
Similar to No. 1103. Interior: in centre, long-necked bird stands to right, turns head to left; floral
sprays in field. Slip and pale yellow-green glaze on interior and upper part of rim exterior.

1112. Plate (C-33-556). Maximum dimension, 0.068. Plate XLII, d.
Similar to No. 1103. Interior: in centre, Asiatic camel (head and neck preserved) faces to right,
with simple harness on head. Slip all over, thin on exterior. Pale green glaze on interior.
1113. Plate (C-29-04). Height, 0.043; diameter, 0.225; diameter of foot, 0.124. Fig. 159.
Similar to No. 1103. Interior: in centre, lion running to right, turns head left, within open band of curvilinear chevrons. Slip all over, thin on exterior. Light yellow glaze on interior and upper part of rim exterior. Found in the North Market Deposit. Cf. de Waele, A.J.A., XXXIV, 1929, p. 442, fig. 6A.

1114. Plate (C-35-405). Maximum dimension, 0.173.
Similar to No. 1103. Interior: in centre, lion leaps to right, turns head to left, with floral spike held in mouth; diamonds and floral spikes in field; pupil of eye incised; drawing sure but rude. Slip all over. Cream glaze on interior.

1115. Plate (C-33-834). Height, 0.037; estimated diameter, 0.20.
Similar to No. 1103. Interior: in centre, lion (?) ; hind quarters preserved) moves to right; floral spray in field. Slip and colorless glaze all over.

1116. Plate (C-34-1402). Maximum dimension, 0.059. Plate XLII, e.
Similar to No. 1103. Interior: in centre, head of large lion (body missing) in front view, hide indicated by imbrications, pupils of eyes incised. Slip all over. Colorless glaze on interior.

1117. Plate (C-37-1452). Height, 0.043. Maximum dimension of body, 0.135. Plate XLII, f.
Similar to No. 1103. Interior: large deer bends head down to bite branching floral spray. Slip and pale yellow glaze all over.

1118. Plate (C-37-1376). Maximum dimension, 0.08.
Similar to preceding.

1119. Plate (C-36-923). Diameter of foot, 0.109. Plate XLII, /. Similar to No. 1103. Interior: in centre, plump fish swims to left; floral sprays in field. Slip all over. Pale greenish glaze on interior.

1120. Plate (C-34-1373). Estimated diameter of foot, 0.07.
Similar to No. 1103, but smaller. Interior: central medallion containing human face, whiskered, and with short moustache. Slip and pale cream glaze on interior. Biscuit identical to preceding.

1121. Plate (CP-1014). Maximum dimension, 0.097. Fig. 196.
Similar to No. 1103. Interior: in centre, warrior in chain mail facing to left, attacking dragon, a part of whose head appears at left ; he apparently wears a helmet; very pointed chin. Slip all over, thin on exterior. Pale yellow glaze on interior.

1122. Plate (C-37-850). Maximum dimension, 0.048.
Similar to No. 1103. Interior: in centre, warrior (very fragmentary), front view, raised right arm holding shield; he wears chain mail. Slip and bright green glaze on interior. Biscuit very buff.

1123. Plate (C-34-1367). Maximum dimension, 0.051. Plate XLIII, f.
Similar to No. 1103. Interior: in centre, warrior ( ?; most of head preserved) faces to right, wearing crosshatched collar, and short curly hair extending down over back; trace of floral spray in field. Buffish slip all over. Light green glaze on interior.

1124. Plate (C-33-730). Maximum dimension, 0.052. Fig. 197.
Similar to No. 1103. Interior: huntsman (right arm preserved) holds falcon to left. Slip and glaze all over, pale green on interior, bright yellow on exterior.
1125. Plate (C-36-851). Height, 0.05; estimated diameter, 0.20; diameter of foot, 0.104. Fig. 103, b.
Similar to No. 1103, but with greater convexity in centre. Interior: central medallion containing
four large radiating spirals on ground of small spirals; narrow band of hasty spirals below rim.
Slip all over. Pale greenish-yellow glaze on interior and upper part of rim exterior. Surface has
flaked off badly.

1126. Plate (C-37-1506). Height, 0.044; estimated diameter, 0.18; diameter of foot, 0.073.
Similar to preceding. Interior: central medallion containing three large spirals, identical in design
to that of No. 1138. Slip and creamy glaze on interior and rim exterior.

1127. Plate (C-37-675). Height, 0.041; estimated diameter, 0.17; diameter of foot, 0.096.
Similar to No. 1125. Interior: central medallion containing completely split-palmette on imbricated
ground; narrow decadent bead band; wide band of hasty spirals below rim. Slip all over. Bright
yellow glaze on interior and on upper part of rim exterior.

1128. Plate (C-34-898). Height, 0.046; estimated diameter, 0.21. Fig. 22, l.
Similar to No. 1125. Interior: trace of central medallion
with pattern of large and small spirals; broad band of
decadent zigzag with spiral detail. Slip all over. Very pale
green glaze on interior and upper part of rim exterior.

1129. Plate (C-34-137). Height, 0.056; estimated diameter, 0.23; diameter of foot, 0.128.
Similar to No. 1125. Interior: small central medallion con-
taining palmette on incised ground, bordered with wide band
of broad floral motive on imbricated ground; two bands of
decadent rinceau. Slip and pale yellow glaze on interior and
upper part of rim exterior.

1130. Plate (C-33-503). Height, 0.045; estimated diameter, 0.20. Fig. 22, c.
Similar to No. 1103. Interior: central medallion with curvi-
linear floral design on imbricated ground; narrow hatched
border; broad rinceau band on imbricated ground below
rim. Slip all over. Very pale green glaze on interior and
upper part of rim exterior.

1131. Plate (C-34-597). Height, 0.046. Fig. 19, d.
Similar to No. 1103. Interior: centre missing; broad band of simple guilloche on rinceau ground
below rim. Slip all over. Pale yellow glaze on interior and upper part of rim exterior.

1132. Plate (C-34-552). Height, 0.046; estimated diameter, 0.26. Fig. 22, a.
Similar to No. 1103. Interior: trace of central medallion containing floral design on imbricated
ground; narrow rinceau band; broad rinceau band with palmettes on imbricated ground below rim.
Slip and pale yellow glaze all over.

1133. Plate (C-38-11). Diameter of foot, 0.12.
Similar to No. 1103. Interior: central medallion containing triple figure-8 interlace on imbricated
ground; narrow band of running spirals. Slip and glaze all over, pale yellow on interior, colorless
on exterior. Fragmentary graffito scratched within foot possibly represents the letter Δ.

1134. Plate (C-36-421). Maximum dimension, 0.093. Fig. 20, f.
Similar to No. 1103. Interior: central medallion containing interlace on imbricated ground; narrow
decadent rinceau band. Slip and glaze all over, pale green on interior, colorless on exterior.
1135. Plate (C-37-863). Height, 0.048; estimated diameter, 0.235; diameter of foot, 0.13.
Similar to No. 1103. Interior: central medallion containing floral design on imbricated ground; narrow bead border; rinceau band; broad band of debased Kufic below rim. Slip on interior and rim exterior. Green glaze all over.

1136. Plate (C-33-683). Maximum dimension, 0.105. Fig. 19, b.
Similar to No. 1103. Interior: central medallion contains radiating motive of linked halves of split-palmette; band of rinceau; broad band of summary guilloche below rim. Slip and pale yellow glaze all over.

1137. Plate (C-34-250). Height, 0.038; diameter, 0.242; diameter of foot, 0.122. Figs. 21, h; 103, c; 198.
Similar to No. 1103, but with wider, lower foot. Interior: large central medallion containing four radiating split palmettes of intricate spiral design; narrow hatched border; broad band of debased Kufic below rim. Slip and light yellow glaze all over.

1138. Plate (C-36-18). Height, 0.042; diameter, 0.182; diameter of foot, 0.096. Figs. 103, d; 104 a.
Similar to No. 1103, but with higher narrower foot. Interior: central medallion containing three large spirals, identical in design to No. 1126. Slip all over, thin on exterior. Colorless glaze on interior and upper part of rim exterior.

1139. Plate (C-38-352). Height, 0.046; diameter, 0.175; diameter of foot 0.086. Fig. 158, b.

1140. Plate (C-37-1399). Height, 0.049; estimated diameter, 0.225; estimated diameter of foot, 0.065. Fig. 103, e.
Small, very rudimentary foot; flat body slightly convex at centre, turning up awkwardly to high, nearly vertical rim; rounded lip. Interior: central medallion containing rectilinear design; narrow band of spirals. Slip and faintly greenish glaze on interior and upper part of rim exterior. Buff clay, resembling local type in texture.

1141. Plate (C-37-2103). Height, 0.038; estimated diameter, 0.175; diameter of foot, 0.084. Fig. 103, f.
Rather small foot; flat body; nearly vertical high rim; pointed lip. Interior: in centre, lion's head facing to left surrounded by green spiral and decadent floral spike motives; band of degenerate rinceau below rim. Slip all over, thin on exterior. Pale yellow glaze on interior and upper part of rim exterior. Biscuit apparently local.

1142. Plate (C-33-554). Maximum dimension, 0.126.
Similar to preceding, but with shallow body and slightly offset rim. Interior: in centre, lion (or panther) moving to right, turns head to left with thick floral spike issuing from mouth. Slip all over. Pale yellow glaze on interior.
1143. Plate (C-37-1132). Height, 0.039; diameter, 0.207; diameter of foot, 0.086. Fig. 103, g. Thin foot; shallow body; rounded lip. Interior: in centre, bird faces to right, with pointed leaves in field edged with band of chevrons. Slip all over. Cream glaze on interior.

1144. Plate (C-37-676). Height, 0.036; diameter, 0.192; diameter of foot, 0.074. Similar to preceding. Interior: in centre, bird with rather long neck stands to right, encircled by open band of chevrons, notched lip. Slip all over. Yellow glaze on interior.

1145. Plate (C-38-110). Height, 0.039; estimated diameter, 0.19; diameter of foot, 0.083. Similar to No. 1143. Interior: in centre, large bird (head and breast preserved) stands to right; fine floral spray in field; notched lip. Slip all over. Light yellow glaze on interior.

1146. Plate (C-33-776). Height, 0.038; estimated diameter, 0.20; estimated diameter of foot, 0.083. Interior: in centre, bird stands to right; floral spray in field; notched lip. Slip and cream glaze all over.

1147. Plate (C-34-1519). Height, 0.05; estimated diameter, 0.26; diameter of foot, 0.104. Similar to No. 1143. Interior: in centre, winged animal (head and tail missing) moves to right. Slip all over. Yellow glaze on interior.

1148. Plate (C-37-63). Estimated diameter, 0.22. Plate XLII, i.

1149. Plate (C-36-363). Height, 0.04; estimated diameter, 0.19; diameter of foot, 0.076. Similar to No. 1143. Interior: in centre, animal, probably a lion, stands to right, turns head to left, with floral spike issuing from mouth, and rectilinear floral spike in field. Slip and pale yellow glaze on interior. Biscuit seems certainly Corinthian.

1150. Plate (C-33-736). Maximum dimension, 0.066. Similar to No. 1143. Interior: fragmentary figure in front view, extending right hand and arm to left, head turned to right, as shown by curls falling on right shoulder, wears pleated garment with full sleeves. Slip and pale yellow glaze on interior. Biscuit certainly Corinthian.

1151. Plate (C-34-916). Height, 0.05; estimated diameter, 0.25; diameter of foot, 0.101. Similar to No. 1143. Interior: in centre, large fish swims to right over branching floral spray; notched lip. Slip and pale yellow glaze on interior. These have flaked off badly from the biscuit which is certainly Corinthian.

1152. Plate (C-37-63). Estimated diameter, 0.22. Plate XLII, i.

1153. Plate (C-37-63). Estimated diameter, 0.22. Plate XLII, i.

1154. Plate (C-33-736). Maximum dimension, 0.066. Similar to No. 1143. Interior: fragmentary figure in front view, extending right hand and arm to left, head turned to right, as shown by curls falling on right shoulder, wears pleated garment with full sleeves. Slip and pale yellow glaze on interior. Biscuit certainly Corinthian.

1155. Plate (C-34-786). Maximum dimension, 0.055. Plate XLIII, c. Apparently similar to No. 1143. Interior: fragmentary figure with head in front view, hair represented as standing up above head in vertical lines (?). Slip and green glaze on interior. Biscuit may be Corinthian.
1156. Plate (C-34-522). Estimated diameter, 0.24.
Similar to No. 1143. Interior: in centre, rather small bird faces to right; band of debased rinceau; notched lip. Slip all over. Almost colorless glaze on interior. Very fine thin red biscuit.

1157. Plate (C-38-54). Diameter of foot, 0.095. Plate XLIV, f.
Similar to No. 1143. Interior: central medallion containing bird facing to right, with floral sprays on imbricated ground; narrow bead border; hasty zigzag band. Slip and glaze all over, pale yellow on interior, colorless on exterior.

1158. Plate (C-33-350). Diameter of foot, 0.08.
Similar to preceding, but with half of split-palmette motive with floral sprays in field. Slip all over. Pale green glaze on interior.

1159. Plate (C-35-468). Estimated diameter of foot, 0.152.
Similar to No. 1143, but larger. Interior: in centre, large animal, body and hind leg preserved, probably a deer, moves to left, with floral sprays on imbricated ground. Slip and pale green glaze all over.

1160. Plate (C-38-356). Height, 0.044; diameter, 0.199; diameter of foot, 0.082. Figs. 110, g; 158, a.
Similar to No. 1143. Interior: small central medallion containing design of large and small spirals; motive repeated four times below notched lip. Slip all over. Pale green glaze on interior and upper part of exterior. Graffito painted in red within foot represents Latin cross. From deposit in Agora S. C. 1938.

1161. Plate (C-34-276). Height, 0.049; estimated diameter, 0.24.
Similar to No. 1143. Interior: trace of central medallion containing split-palmette design (?); notched lip. Slip all over. Pale cream glaze on interior.

1162. Plate (C-33-502). Height, 0.07; estimated diameter, 0.34.
Similar to No. 1143, but somewhat larger. Interior: narrow band of spirals. Slip all over. Very pale cream glaze on interior.

1163. Plate (C-37-1429). Height, 0.052; estimated diameter, 0.265; diameter of foot, 0.098; Plate XLIV, a.
Similar to No. 1143. Interior: central medallion with interlace on imbricated ground; notched lip. Slip all over. Pale yellow glaze on interior.

1164. Plate (C-35-95). Maximum dimension, 0.21. Fig. 21, i.
Similar to No. 1143. Interior: trace of central medallion containing floral spirals on imbricated ground; narrow bead border; band of decadent rinceau; broad band of debased Kufic well below notched lip. Slip all over. Pale cream glaze on interior. From a well with two coins of Alexius I.

1165. Plate (C-34-1573). Height, 0.04; estimated diameter, 0.24. Fig. 22, f.
Similar to No. 1143. Interior: central medallion containing interlace on imbricated ground; narrow hatched border; band of poor rinceau; broad band of careless zigzag below notched lip. Slip and cream glaze all over.

1166. Plate (C-34-277). Height, 0.047; estimated diameter, 0.25; estimated diameter of foot, 0.104. Fig. 22, h.

1167. Plate (C-38-17). Diameter of foot, 0.079. Fig. 20, h.
Similar to No. 1143. Interior: central medallion containing interlace on imbricated ground; band of debased Kufic. Slip all over. Pale yellow-green glaze on interior.
1168. Plate (C-37-1425). Diameter of foot, 0.102. Fig. 20, c.
Similar to No. 1143. Interior: central medallion containing interlace on imbricated ground; band of decadent rinceau; band of debased Kufic. Slip all over. Pale yellow glaze on interior.

1169. Plate (C-35-475). Maximum dimension, 0.205.
Similar to No. 1143, but much larger. Interior: centre missing; band of neat Kufic with incised ends and small spirals; broad band containing alternate pointed leaves and floral spikes in radiating formation against imbricated ground; notched lip. Slip and very pale green glaze all over.

1170. Plate (C-34-549). Maximum dimension, 0.137.
Similar to No. 1143, but much larger. Interior: centre missing; wide band of double Kufic motive with occasional spiral palmettes very delicately rendered. Slip and pale green glaze all over.

1171. Plate (C-37-849). Maximum dimension, 0.071.
Similar to No. 1143. Interior: centre missing; band of decadent rinceau below notched lip. Slip on interior. Pale yellow glaze all over. Mend holes along edges of breaks show mediaeval repair.

1172. Plate (C-35-509). Maximum dimension, 0.152. Plate XLIV, d.
Similar to No. 1143. Interior: centre missing; two bands of decadent rinceau between which a hasty inscription scratched on the slip reading: [Ku]=με βο]γή [το δοιλα σοί]. Slip all over. Cream glaze on interior.

1173. Plate (C-38-8). Height, 0.092; diameter, 0.347; diameter of foot, 0.137. Fig. 19, c; 103, h; 199.
Rather high slender flaring foot; deep body, slightly convex in centre; rounded lip. Interior: central medallion containing linked halves of split-palmette motive on imbricated ground; narrow hasty bead border; free band of pointed guilloche; band of decadent Kufic; notched lip. Slip all over. Light yellow glaze on interior.

1174. Plate (C-30-10). Height, 0.053; diameter, 0.236; diameter of foot, 0.097. Fig. 106.
Similar to preceding, but smaller. Interior: central medallion containing interlace on imbricated ground; narrow hatched border; band of rinceau; broad band of debased Kufic; notched lip. Slip and colorless glaze all over, thin on exterior.

1175. Plate (C-34-834). Diameter of foot, 0.12.
Similar to No. 1173. Interior: central medallion containing palmette and two pendent pointed leaves with portions of interlace between them on imbricated ground. Slip and cream glaze all over.

1176. Plate (C-37-1684). Estimated diameter of foot, 0.08. Fig. 20, a.
Similar to No. 1173. Interior: central medallion containing four radiating pointed ovals linked by angular bands on imbricated ground; narrow band of decadent rinceau. Slip all over. Colorless glaze on interior.

1177. Plate (C-33-403). Height, 0.042; estimated diameter, 0.215; estimated diameter of foot, 0.083. Fig. 110, i; Plate XLII, a.
Similar to No. 1173, but smaller. Interior: in centre, large bird facing to right with floral sprays and chevrons in field. Slip all over. Cream glaze on interior. Graffito scratched within foot represents a five-pointed star.
1178. Plate (CP-1028, CP-1029). Estimated diameter of foot, 0.063. Fig. 200.
Similar to No. 1173, but smaller. Interior: central medallion containing slender bird perched to right, turning head to left, with floral sprays on imbricated ground; narrow hatched border; trace of small medallions in field; broad band of rinceau on imbricated ground near notched lip. Slip and glaze all over, pale yellow-green on interior, colorless on exterior.

1179. Plate (C-38-339). Diameter of foot, 0.117.
Similar to No. 1173, but foot has wider flare. Interior: in centre, bird standing to right, turns head to left; floral spray in field. Slip all over. Bright green glaze on interior.

1180. Plate (C-34-468). Estimated diameter of foot, 0.115.
Similar to No. 1173. Interior: central medallion containing bird facing to right, with floral sprays on imbricated ground. Slip all over. Light yellow glaze on interior.

1181. Plate (C-31-01). Maximum dimension, 0.141. Fig. 109.
Similar to No. 1173. Interior: horse (forepart preserved) and rider (torso, left arm, right leg preserved) move to right at serpent on imbricated ground; rider, wearing shirt and long-fringed girdle holds reins in left and apparently hurls spear with right; decorative harness on horse; small rabbit behind rider. Slip and glaze all over, pale yellow on interior, colorless on exterior.

1182. Plate (C-35-618). Maximum dimension, 0.062. Plate XLIII, j.
Similar to No. 1173, but smaller. Interior: in centre, warrior (arms and torso preserved) stands in front view, holding shield in left and sword in right across body; imbricated ground. Slip and glaze all over, pale yellow on interior, colorless on exterior.

1183. Plate (C-37-1258). Maximum dimension, 0.06.
Similar to No. 1173. Interior: in centre, animal (forepart preserved) moves to right, with floral sprays on imbricated ground. Slip and glaze all over, pale green on interior, colorless on exterior.

1184. Plate (C-34-687). Maximum dimension, 0.064.
Similar to No. 1173. Interior: central medallion containing finely drawn bird (head preserved) perched to right, head turned to left, with floral sprays on imbricated ground; narrow bead border. Slip and cream glaze all over.

1185. Plate (C-37-1146). Height, 0.04; diameter, 0.221; diameter of foot, 0.089. Fig. 103, i; Plate XLIV, b.
Thick foot; shallow body, very thin in centre; angular rim flaring in lower portion, flat in upper, with wide projection over exterior; rounded lip. Interior: central medallion containing interlace on imbricated ground; band of decadent rinceau; isolated spirals on horizontal part of rim. Slip all over. Cream glaze on interior.

1186. Plate (C-38-366). Height, 0.047; estimated diameter, 0.245; diameter of foot, 0.106. Fig. 110, f.
Similar to preceding. Interior: large central medallion containing bird facing to right, surrounded by open band of chevrons; band of decadent rinceau; on rim alternate spirals and chevrons. Slip all over, thin on exterior. Pale yellow-green glaze on interior. Graffito scratched within foot represents letter M with archiepiscopal cross springing from centre.
1187. Plate (C-38-16). Height, 0.058; diameter, 0.26.
Similar to No. 1185. Interior: trace of central medallion with imbricated ground; on rim, alternate grouped radiating strokes and double spirals. Slip all over. Pale yellow glaze on interior.

1188. Plate (C-37-10). Height, 0.042; diameter, 0.215; diameter of foot, 0.085.
Similar to No. 1185. Interior: central medallion containing interlace on imbricated ground; on inner angle of rim, incised line; on upper part of rim, short curved strokes. Slip all over. Dark green glaze on interior.

1189. Plate (C-34-1220). Height, 0.045; estimated diameter, 0.21.
Similar to No. 1185, but broader rim. Interior: two bands of very decadent rinceau; on rim, alternate grouped strokes and single spirals. No slip. Thin greyish glaze on interior. The shape has been warped and the glaze crackled by too hot firing.

1190. Plate (C-33-849). Height, 0.046; estimated diameter, 0.23.

1191. Plate (CP-1114). Maximum dimension, 0.121.
Similar to No. 1185. Interior: two warriors (heads and shoulders preserved) engaged in combat with swords; on lower part of rim, degenerate guilloche; on upper part of rim, debased Kufic motive; incision is used to delineate the cutting edges of the swords. Slip and green glaze all over. Biscuit soft in texture, light brown in color.

1192. Plate (C-35-57). Height, 0.045; estimated diameter, 0.235; diameter of foot, 0.101. Plate XLIV, e.
Similar to No. 1185, but with rudimentary foot. Interior: large central medallion containing swan, swimming to left, with floral sprays on imbricated ground; narrow bead band; band of broad Kufic motive on imbricated ground; on rim, decadent rinceau. Slip and pale yellow glaze all over.

1193. Plate (C-34-1486). Maximum dimension, 0.11.
Thick foot; body very thin at centre. Interior: in centre, sheep (forepart preserved) advances to right with floral spike issuing from mouth. Slip and cream glaze on interior.

1194. Plate (C-34-902). Maximum dimension, 0.10.
Similar to preceding. Interior: lion (most of head and forepart preserved) stands to right, head turned to left, over uncertain object; all details of face and mane rendered in florid detail. Slip and light yellow detail all over.

1195. Plate (C-36-539). Diameter of foot, 0.132. Fig. 110, b.
Similar to No. 1193. Interior: in centre, small bird moves to right, surrounded by large floral sprays; trifling incised detail. Slip all over. Light yellow glaze on interior. Graffito painted in red within foot represents combination of letters Δ and T. Graffito and draughtsmanship identical to those of No. 1196.

1196. Plate (C-34-1374). Diameter of foot, 0.10. Plate XLII, h.
Similar to No. 1193. Interior: in centre, winged animal (head and most of legs missing) leaps to right over body of another beast (very fragmentary); fine firmness of curving lines. Slip all over. Pale green glaze on interior. Graffito and drawing identical to those of No. 1195.

1197. Plate (C-36-1024). Estimated diameter of foot, 0.086.
Similar to No. 1193. Interior: in centre, large heraldic head of beast faces to right, with incision for interior of ears and pupil of eye; trace of floral sprays in field. Slip all over. Green glaze on interior.
1198. Plate (C-37-74). Estimated diameter of foot, 0.095.
Similar to No. 1193. Interior: in centre, large bird claws rump of short-tailed animal (very fragmentary); trace of floral detail in field. Slip and pale green glaze all over.

1199. Plate (C-34-569). Estimated diameter of foot, 0.13.
Similar to No. 1193. Interior: large central medallion containing animal (hind part preserved) rearing to right, with floral sprays on imbricated ground; narrow bead border. Slip all over. Pale yellow glaze on interior.

1200. Plate (C-37-1742). Diameter of foot, 0.089.
Similar to No. 1193. Interior: central medallion containing small deer, standing to right, scratching nose with hind hoof; floral sprays on imbricated ground. Slip and pale yellow glaze all over.

1201. Plate (C-37-1626). Diameter of foot, 0.127.
Similar to preceding, but glaze has greenish tinge.

1202. Plate (C-34-93). Maximum dimension, 0.076. Plate XLIII, g.
Similar to No. 1193. Interior: fragmentary warrior (head, left shoulder, part of shield preserved) faces to right, wearing short pointed cap and pleated tunic; upper part of shield curved. Slip and pale green glaze on interior.

1203. Plate (C-35-265). Maximum dimension, 0.075.
Similar to No. 1193. Interior: fragmentary man (head preserved) facing to right, with pleated tunic and long curls down back. Slip and yellow glaze all over, thin on exterior.

1204. Plate (C-37-1292). Estimated diameter of foot, 0.11.
Similar to No. 1193. Interior: in centre, warrior (body, part of right extremities preserved) wearing long pleated tunic runs to left holding spear across body, turning head to right. Slip on interior. Yellow glaze all over.

1205. Plate (C-34-573). Diameter of foot, 0.105. Fig. 23, d.
Similar to No. 1193. Interior: central medallion containing split-palmette on imbricated ground; narrow bead border; band of decadent rinceau. Slip all over. Yellow glaze on interior.

1206. Plate (C-34-662). Diameter of foot, 0.107. Figs. 23, e, 110, e.
Similar to No. 1193. Interior: central medallion containing split-palmette on imbricated ground; band of decadent rinceau. Slip all over. Light yellow glaze on interior. Graffito painted in red within foot represents cross.

1207. Bowl (C-37-1147). Height, 0.082; diameter, 0.245; diameter of foot, 0.109. Fig. 103, j.
Low straight foot; deep body, flat in centre, thickening in upper part, turns up to low vertical rim with bluntly pointed lip. Interior: in centre, large bird stands to right, turns head to left; floral sprays in field. Slip all over. Pale yellow glaze on interior. The glaze cracks off badly.

1208. Bowl (C-37-823). Diameter of foot, 0.105. Fig. 110, a.
Similar to No. 1207. Interior: in centre, bird perched to right on floral spray, turns head to left; floral sprays in field. Slip all over. Pale yellow glaze on interior. Graffito scratched within foot represents the letter M.

1209. Bowl (C-36-921). Diameter of foot, 0.121.
Similar to No. 1207. Interior: in centre, bird with elongated body stands to right, two fine double floral sprays in field. Slip all over. Pale yellow glaze on interior.

1210. Bowl (C-34-404). Height, 0.088; diameter, 0.252; diameter of foot, 0.118.
Similar to No. 1207, but deeper body. Interior: in centre, fragmentary bird faces to right, holding leaf in beak, encircled by open row of chevrons; band of sketchy zigzag. Slip all over. Light yellow-green glaze on interior.
1211. Bowl (C-37-1731). Diameter of foot, 0.116. Plate XLIII, d.
Similar to No. 1207. Interior: in centre, badly drawn bird facing to right encircled by open row of chevrons; band of decadent rinceau. Slip all over. Pale green glaze on interior.

1212. Bowl (C-37-844). Height, 0.086; estimated diameter, 0.29; estimated diameter of foot, 0.13.
Similar to No. 1207, but body shallower, and rim less vertical. Interior: in centre, badly drawn bird faces to right, encircled by open row of chevrons; narrow band of decadent zigzag. Slip all over. Cream glaze on interior.

1213. Bowl (C-37-867). Height, 0.09; estimated diameter, 0.26; estimated diameter of foot, 0.11.
Similar to No. 1207. Interior: in centre, fish (rear half preserved) swimming to right, encircled by open row of chevrons. Slip all over. Pale green glaze on interior.

1214. Bowl (C-34-428). Diameter of foot, 0.115.
Similar to No. 1207. Interior: in centre fish swimming to right, encircled by open row of chevrons. Slip all over. Pale green glaze on interior.

1215. Bowl (C-37-1933). Maximum dimension, 0.115.
Similar to No. 1207. Interior: in centre, large lion’s head, apparently heraldic, faces to left, holding floral spray in mouth, encircled by open row of chevrons; band of decadent rinceau. Slip all over. Pale yellow glaze on interior.

1216. Bowl (C-37-156). Diameter of foot, 0.105.
Similar to No. 1207. Interior: central medallion containing large spiral device. Slip all over. Colorless glaze on interior.

1217. Bowl (C-37-1786). Diameter of foot, 0.113.
Similar to No. 1207. Interior: central medallion containing octagonal figure with small incised detail; broad border of interlace on imbricated ground; narrow band of decadent zigzag. Slip all over. Faint yellow glaze on interior.

1218. Bowl (C-37-1695). Diameter of foot, 0.115.
Similar to No. 1207. Interior: small central medallion containing variation on palmette motive on imbricated ground; two bands of decadent rinceau. Slip all over, thick on exterior. Light yellow glaze on interior.

1219. Bowl (C-35-619). Diameter of foot, 0.089. Fig. 20, b.
Similar to No. 1207. Interior: large central medallion containing simple interlace on imbricated ground; narrow bead border; band of zigzag interrupted by small medallions containing interlace; trace of border near rim. Slip and glaze all over, pale green on interior, colorless on exterior.

1220. Bowl (C-38-376). Diameter of foot, 0.084. Fig. 110, d.
Similar to No. 1207. Interior: central medallion containing four radiating pointed ovals and simple interlace on imbricated ground; narrow bead band. Slip and light yellow glaze on interior. Graffito scratched within foot represents letter V followed by two vertical bars and a handleless double-axe motive.

1221. Bowl (C-34-785). Estimated diameter, 0.20. Plate XLIII, m.
Similar to No. 1207, but with shallower body, and rim slightly offset on exterior. Interior: below rim appears figure (head and right side missing) wearing chain mail, and holding large beardless head with long hair and high comb (?) in left; this is perhaps a survival of the Perseus and Medusa theme. Slip and pale green glaze all over.

1222. Bowl (C-34-1545). Height, 0.077; estimated diameter, 0.20; diameter of foot, 0.086. Fig. 103, k.
Low foot with slight flare; deep body; bluntly pointed lip. Interior: in centre, large bird stands
to right, turns head to left with floral spray in beak; broad band of rinceau; excellent drawing. Slip all over, thin on exterior. Pale yellow glaze on interior.

1223. Bowl (C-37-1845). Height, 0.072; estimated diameter, 0.19; diameter of foot, 0.098. Similar to preceding, but drawing very inferior.

1224. Bowl (C-37-862). Diameter of foot, 0.098. Similar to No. 1222. Interior: in centre, bird facing to right encircled by open band of chevrons; careless rinceau band. Slip all over. Pale yellow glaze on interior.

1225. Bowl (C-35-149). Estimated diameter of foot, 0.08. Fig. 110, h. Similar to No. 1222. Interior: in centre, badly-drawn bird faces to right; trace of band of decadent rinceau. Slip all over. Pale yellow glaze on interior.

1226. Bowl (C-35-570). Diameter of foot, 0.056. Plate XLII, g. Similar to No. 1222. Interior: in centre, creature with body of bird and long animal head stands to right, turns head to left. Slip all over. Pale yellow glaze on interior.

1227. Bowl (C-34-274). Height, 0.059; estimated diameter, 0.13; diameter of foot, 0.06. Similar to No. 1222. Interior: in centre, animal with long legs and pointed tail (head missing) runs to right encircled by open row of small, poorly executed chevrons. Slip all over. Pale yellow glaze on interior.

1228. Bowl (C-34-893). Diameter of foot, 0.058. Similar to No. 1222. Interior: in centre, small rabbit bounding to right. Slip and yellow glaze all over.

1229. Bowl (C-33-685). Diameter of foot, 0.065. Similar to No. 1222. Interior: in centre, heraldic head of griffin facing to left; centre of ears incised. Slip all over. Pale green glaze on interior.

1230. Bowl (C-34-1284). Diameter of foot, 0.08. Similar to No. 1222. Interior: in centre, heraldic head of lion (?) facing to right encircled by open row of chevrons. Slip and pale yellow glaze on interior.

1231. Bowl (C-37-1305). Diameter of foot, 0.058. Plate XLIII, i. Similar to No. 1222. Interior: in centre, heraldic human head with bristly hair faces to right. Slip all over. Cream glaze on interior.

1232. Bowl (C-34-196). Estimated diameter of foot, 0.066. Plate XLIII, e. Similar to No. 1222. Interior: in centre man (head and shoulders preserved) faces to left, extends arms to left, possibly playing ball game. Slip all over. Light green glaze on interior.

1233. Bowl (C-37-1870). Diameter of foot, 0.085. Similar to No. 1222. Interior: central medallion containing bird, standing to right turning head to left, with floral sprays on imbricated ground; narrow rinceau band with incised touches. Slip and glaze all over, pale yellow-green on interior, colorless on exterior.

1234. Bowl (C-37-1184). Height, 0.085; diameter, 0.192; diameter of foot, 0.096. Fig. 105. Similar to No. 1222. Interior: central medallion containing split-palmette on imbricated ground; narrow band of curved strokes; band of decadent rinceau. Slip all over. Pale yellow glaze on interior.

1235. Bowl (C-35-415). Height, 0.076; estimated diameter, 0.19; diameter of foot, 0.097. Similar to No. 1222. Interior: central medallion containing split-palmette on imbricated ground; band of decadent rinceau; band of spirals. Slip all over. Pale yellow glaze on interior.
1236. Bowl (C-33-785). Height, 0.072; estimated diameter, 0.20.
Similar to No. 1222. Interior: central medallion containing split-palmette on imbricated ground; band of rinceau; band of decadent zigzag. Slip and glaze all over, green on interior, yellow on exterior.

1237. Bowl (C-29-02). Height, 0.072; diameter, 0.189; diameter of foot, 0.087. Fig. 201.
Similar to No. 1222. Interior: central medallion containing simple floral interlace on imbricated ground; two narrow bead borders; broad band of rinceau with spiral detail. Slip all over, thin on exterior. Pale green glaze on interior.

1238. Bowl (C-37-1433). Height, 0.077; estimated diameter, 0.175; diameter of foot, 0.086.
Similar to No. 1222. Interior: central medallion containing pointed leaf and simple interlace on imbricated ground; two bands of decadent rinceau. Slip all over. Cream glaze on interior.

1239. Bowl (C-34-403). Height, 0.075; estimated diameter, 0.18; diameter of foot, 0.081.
Similar to No. 1222. Interior: central medallion containing interlace on imbricated ground; band of simple guilloche; broad band of wavy stripe on imbricated ground. Slip all over. Light yellow glaze on interior.
1240. Bowl (C-37-1131). Height, 0.073; estimated diameter, 0.19; diameter of foot, 0.087.
Similar to No. 1222. Interior: central medallion containing eight-armed cross; band of decadent rinceau; narrow hatched band; two bands of Kufic motive. Slip and glaze all over, pale yellow on interior, bright green on exterior.

1241. Bowl (C-34-565). Diameter of foot, 0.06.
Similar to No. 1222. Interior: central medallion containing quadruple spiral motive. Slip and cream glaze on interior.

1242. Bowl (C-34-1483). Diameter of foot, 0.091.
Similar to No. 1222. Interior: in centre, radiating design of long-stemmed buds and floral sprays, with smaller sprays between. Slip all over. Pale green glaze on interior.

1243. Bowl (C-34-1353). Maximum dimension, 0.065. Fig. 202.
Similar to No. 1222. Interior: broad band below lip of linked Kufic and reversed-S motives on imbricated ground. Slip and glaze all over, pale green on interior, colorless on exterior.

1244. Bowl (C-33-802). Estimated diameter, 0.19.
Similar to No. 1222. Interior: trace of central medallion containing interlace on imbricated ground; band of interlace on imbricated ground; band of broad vertical dart motive on imbricated ground. Slip and glaze all over, green on interior, colorless on exterior.

1245. Bowl (C-33-703). Diameter of foot, 0.074.
Similar to No. 1222. Interior: central medallion containing triangle with segments of interlace and three buds on imbricated ground. Slip and yellow glaze all over.

1246. Bowl (C-35-599). Maximum dimension, 0.058. Fig. 110, c.
Similar to No. 1222. Interior: central medallion containing interlace and pointed leaves on imbricated ground; narrow hatched border. Graffito scratched within foot represents letter \( \Delta \).

1247. Bowl (C-37-1398). Estimated diameter of foot, 0.105. Fig. 110, j.
Similar to No. 1222. Interior: central medallion containing series of concentric octagonal figures; band of debased rinceau. Slip all over. Yellow glaze on interior. Graffito scratched within foot represents handleless double-axe motive.

1248. Bowl (C-34-875). Diameter of foot, 0.072.
Similar to No. 1222. Interior: central medallion containing very delicate split-palmette motive with pricked centre and spiral detail; trace of narrow hatched band. Slip and cream glaze all over.

1249. Bowl (C-35-168). Height, 0.052; estimated diameter, 0.138; diameter of foot, 0.066. Fig. 103, l.
Similar to No. 1222, but smaller and shallower body. Interior: in centre, bird facing to right encircled by open row of chevrons; hasty drawing. Slip all over. Pale yellow glaze on interior.

1250. Bowl (C-30-56). Height, 0.072; diameter, 0.206; diameter of foot, 0.08. Fig. 107.
Similar to preceding but much larger. Interior: central medallion containing bird facing to right, with sprays on imbricated ground; narrow bead border; two bands of zigzag with spiral detail. Slip all over. Colorless glaze on interior.
1251. Bowl (C-36-620). Height, 0.093; diameter, 0.265; diameter of foot, 0.082. Fig. 103, m.
Low flaring foot; deep body; flat rim projecting over exterior. Interior: central medallion containing triple spiral motive; band of running spirals below rim. Slip all over except within foot. Pale green glaze on interior.

1252. Bowl (C-37-1853). Height, 0.084; estimated diameter, 0.21; estimated diameter of foot, 0.09. Fig. 103, n.
Rather high foot with sharp flare; deep body, flat in centre; bluntly pointed lip. Interior: central medallion containing triangle and trefoil design; narrow bead border; narrow band of rinceau; broad band of careful rinceau. Slip on interior. Glaze all over, cream on interior, yellow on exterior.

1253. Bowl (C-37-1435). Diameter of foot, 0.115.
Similar to preceding. Interior: large central medallion containing double split-palmette on imbricated ground; narrow hatched band; careful drawing. Slip on interior. Glaze all over, pale green on interior, yellow on exterior.

1254. Bowl (C-37-1641). Diameter of foot, 0.102.
Similar to No. 1252. Interior: in centre, large bird facing to right encircled by multilinear chevrons, and sprays in field. Slip and pale green glaze on interior. Corinthian biscuit.

1255. Bowl (C-37-1128). Diameter of foot, 0.116.
Similar to No. 1252. Interior: in centre, heraldic animal head (lion or sheep) facing to right encircled by open row of chevrons. Slip and glaze all over, yellow on interior, pale green on exterior.

1256. Bowl (C-37-1128). Diameter of foot, 0.116.
Similar to No. 1252. Interior: in centre, large-headed bird stands to right, turns head to left, with floral sprays in field. Slip all over. Pale yellow glaze on interior. Biscuit probably Corinthian.

1257. Bowl (C-37-841). Maximum dimension, 0.121.
Similar to No. 1252. Interior: in centre, bird stands to right, trace of floral spray in field. Slip all over. Light yellow glaze on interior. Biscuit probably Corinthian.

1258. Bowl (C-37-1828). Estimated diameter of foot, 0.09.
Similar to No. 1252. Interior: in centre, formalized animal stands to right, turns head to left, with floral spike issuing from mouth. Slip all over. Light yellow glaze on interior. Corinthian biscuit.

1259. Bowl (C-34-1365). Height, 0.049; estimated diameter, 0.105; diameter of foot, 0.062.
Plate XLIII, b.
Similar to No. 1252, but smaller and shallower. Interior: in centre, heraldic animal head (lion or sheep) facing to right encircled by open row of chevrons. Slip and glaze all over, yellow on interior, pale green on exterior.

1260. Bowl (C-37-839). Height, 0.104; estimated diameter, 0.19; estimated diameter of foot, 0.11.
Similar to No. 1252. Interior: small central medallion containing four radiating spirals; wide border of debased rinceau; narrow hatched band; band of debased Kufic below lip. Slip and pale yellow glaze on interior. Biscuit possibly Corinthian.

1261. Bowl (C-38-26). Height, 0.088; diameter, 0.18; diameter of foot, 0.083.
Similar to No. 1252, but with straighter foot. Interior: central medallion containing interlace on imbricated ground; wide band of decadent rinceau. Slip and cream glaze all over except within foot.

1262. Bowl (C-34-695). Diameter, 0.215. Fig. 103, o.
High flaring foot missing; deep body, almost hemispherical, flat in centre, curves up to bluntly pointed lip. Interior: central medallion missing; three borders of unusual debased rinceau. Slip and yellow glaze on interior.
1263. Bowl (C-38-9). Estimated diameter of foot, 0.115. Fig. 103, a. Plate XLIV, c.
Similar to preceding (foot only preserved). Interior: central medallion contains delicate split-palmette on imbricated ground; band of zigzaz. Slip on interior. Glaze all over, light green on interior, greyish-brown on exterior. Biscuit burned quite brown.

1264. Bowl (C-34-414). Preserved height, 0.087; diameter, 0.22.
Similar to No. 1262. Interior: central medallion missing; broad debased rinceau band; narrow bead band; band of running spirals. Slip and glaze all over, yellow on interior, green on exterior.

1265. Bowl (C-37-1390). Height, 0.065; diameter, 0.123.
Similar to No. 1262, but smaller. Interior: central medallion containing large and small spiral design; band of debased rinceau. Slip all over. Pale yellow glaze on interior.

1266. Bowl (C-37-693). Estimated diameter, 0.14.
Similar to No. 1262, but smaller. Interior: central medallion containing interlace on imbricated ground; band of spirals; band of rinceau. Slip all over. Pale yellow glaze on interior.

1267. Bowl (C-33-774). Maximum dimension, 0.093.
Similar to No. 1262, but smaller. Interior: small central medallion containing scale pattern. Slip all over. Pale yellow glaze on interior.

1268. Bowl (C-34-402). Maximum dimension, 0.085.
Similar to No. 1262, but smaller. Interior: small central medallion containing formalized bird facing to left between halves of split-palmette on imbricated ground; band of decadent rinceau. Slip all over. Pale yellow glaze on interior.

1269. Bowl (C-38-246). Preserved height, 0.075; diameter, 0.192.
Similar to preceding, but with band of careful rinceau.

1270. Bowl (C-33-774). Maximum dimension, 0.093.
Similar to No. 1262, but smaller. Interior: central medallion containing simplified bird standing to right on floral spray, with floral sprays on imbricated ground; narrow bead band. Slip on interior. Pale yellow-green glaze all over.

1271. Bowl (C-34-328). Preserved height, 0.077; diameter of foot, 0.099. Plate XLIII, a.
Similar to No. 1262. Interior: in centre, heraldic leopard head, facing to right with human arm projecting from mouth; in field, alternate large free spirals and palm leaves. Slip on interior. Light yellow glaze all over.

1272. Bowl (C-35-594). Maximum dimension, 0.096.
Similar to No. 1262. Interior: in centre, large fish swims to right. Slip all over. Pale yellow glaze on interior.

1273. Bowl (C-34-1226). Maximum dimension, 0.114.
Similar to No. 1262. Interior: in centre, large fish leaps to right; trace of small motive in field. Slip and glaze all over, pale green on interior, dark thin green on exterior.

Similar to No. 1262. Interior: in centre, fragmentary man and lion confront each other; small decadent floral spikes in field. Slip and bright green glaze all over.

1275. Bowl (C-36-296). Maximum dimension, 0.081. Plate XLIII, b.
Similar to No. 1262. Interior: warrior (head, right side, and feet missing) advances to left, wearing chain mail, fustanella, and hose, holding six-sided shield in front of him, and holding spiked mace with long curved shaft in extended right; one incised line on shield. Slip and bright green glaze all over. Biscuit rather brown.
1276. Bowl (C-34-1401). Maximum dimension, 0.076.
Similar to No. 1262. Interior: in centre, warrior (most of head, left forearm, and legs missing) advancing to right, with long curling locks down back, pleated tunic, and drawn sword, indicated by incision, held across body in right. Slip all over. Pale yellow glaze on interior. Biscuit burned light brown.

1277. Bowl (C-33-675). Maximum dimension, 0.071. Plate XLIII, 6.
Similar to No. 1262. Interior: in centre, human figure (head and shoulder preserved) turns to left, with long curling hair, open mouth, and pleated tunic. Slip all over. Pale yellow glaze on interior.

1278. Bowl (C-37-2090). Height, 0.091; estimated diameter, 0.20.
High flaring foot; deep body; rounded lip. Interior: in centre, bird (tail preserved) facing to right surrounded by open row of chevrons and crosshatched motives. Slip all over. Pale yellow glaze on interior.

1279. Bowl (C-34-113). Estimated diameter, 0.30. Plate XLIII, 1.
Shallow body turning up to rather high rim; bluntly pointed lip. Interior: just below rim, figure (head preserved) in front view, wearing crudely drawn pointed cap, being struck down with heavy sword. Slip and pale green glaze on interior. Cf. Byzantion, XV, 1941, p. 89.

1280. Cup (C-37-762, C-33-754). Height, 0.073; estimated diameter, 0.14; diameter of base, 0.047.
Broad button base; wide deep body curving up to high rim, pinched into quatrefoil shape; bluntly pointed lip. Interior: in centre, two large birds confronted, their bodies overlapping, possibly with intertwined necks. Slip and green glaze all over.

1281. Goblet (C-37-842). Height, 0.08; diameter, 0.075; diameter of base, 0.066. Fig. 203.
Broad, conical base with inward-slanting edge; thick high stem; inverted conical body; pointed lip. Interior: in centre, bird facing to right, with chevron in field. Slip and pale yellow glaze all over.

1282. Goblet (C-37-651). Diameter, 0.073.
Base missing; short stem with broad ridge near top; wide shallow body; high vertical rim; pointed lip. Interior: in centre, small bird, neck bent forward to right, with floral spike in beak; three floral spikes in field. Slip and yellow glaze all over.

1283. Goblet (C-33-379). Diameter, 0.076. Fig. 204, b.
Similar to preceding. Interior: in centre, dog-like animal with thick tail moves to right, turns head to left; uncertain object held in mouth; floral spike attached to body behind forelegs. Slip and cream glaze all over.

1284. Goblet (C-33-827). Maximum dimension, 0.059.
Similar to No. 1282. Interior: in centre, hastily drawn bird facing to right encircled by open row of chevrons. Slip and yellow-green glaze all over.
1285. Goblet (C-34-907). Maximum dimension, 0.059.
Similar to No. 1282, but with very short stem. Interior: in centre, bird faces to right. Slip and bright green glaze all over.

1286. Goblet (C-37-1174). Estimated diameter, 0.086.
Similar to No. 1282, but rim offset, and curves outward. Interior: in centre, heraldic animal head to right enclosed by coils of serpent. Slip and glaze all over, yellow on interior, pale green on exterior.

1287. Cover (C-34-1221). Maximum dimension, 0.116.
Broad shallow curve to body. Exterior: band of spiral rinceau about middle. Slip on exterior. Glaze all over, yellow with accidental splashes of green.

1288. Cover (C-36-880). Preserved height, 0.055; estimated diameter, 0.21. Fig. 204, a.
Similar to preceding, but incurving edge. Exterior: large rabbit in centre (most of head and foreparts missing) moves to right with floral sprays in field. Slip and bright yellow glaze all over. Thick buff biscuit.

1289. Jug (C-37-767). Maximum dimension, 0.075. Fig. 204, c.
Full body and shoulder; broad vertical neck with sharp ridge at base. Exterior: on upper part of body, diamond and triangle figures in a row; on shoulder, floreate spiral motive. Slip and pale green glaze on exterior.

1290. Spindle (?; C-34-779). Preserved height, 0.08; diameter, 0.05. Fig. 204, d.
Small vertical cylindrical stand, opening through centre to rounded body and shoulder; high, broad
neck (flat thick rim projecting over exterior missing). Exterior: trace of simple vertical curvilinear pattern. Slip and pale yellow glaze on exterior. Gritty buff biscuit, to which the slip adheres poorly.

1291. Spindle (?; C-38-39). Preserved height, 0.051; diameter, 0.054. Fig. 204, e. Similar to preceding. Exterior: open crosshatched area on lower part of neck. Biscuit similar to preceding.

1292. Thymiaterion (CP-1121). Maximum dimension, 0.091. Flat circular rim (very fragmentary); trace of hollow straight cylindrical handle, joining rim with broad curved intermediate member. Exterior: on rim, wavy line; on intermediate member, small medallion containing pointed leaf on imbricated ground. Slip and pale greenish glaze all over. Biscuit red with tinge of orange.

**Late Twelfth and Thirteenth Centuries**

1293. Plate (C-37-2005). Height, 0.044; diameter, 0.196; diameter of foot, 0.084. Fig. 111, a. Straight foot; shallow thick body, very thin at centre; bluntly pointed lip. Interior: central medallion with incised outline containing plump rabbit crouching to right on imbricated ground. Slip and pale yellow glaze. Found in a pithos with two coins of Villehardouin, No. 1294, and several fragments of Proto-Majolica.

1294. Plate (C-37-2004). Height, 0.043; estimated diameter, 0.215; estimated diameter of foot, 0.115. Similar to preceding, and found with it in pithos.

1295. Plate (C-38-47). Height, 0.046; diameter, 0.236; diameter of foot, 0.11. Similar to No. 1293. Interior: large bird standing to right, head turned to left behind which leaping rabbit; dotted ground; broad band of parallel horizontal lines with vertical hatchings below lip. Slip and rather dark green glaze on interior.

1296. Plate (C-37-1296). Height, 0.054; diameter, 0.245; diameter of foot, 0.112. Fig. 111, b. Thick foot with slight flare; shallow body; pointed upturned lip. Interior: central medallion containing bird facing to right on hatched ground; broad band of zigzag with round spiral detail. Slip and pale yellow glaze on interior.

1297. Plate (C-37-1802). Height, 0.069; diameter, 0.335; diameter of foot, 0.14. Fig. 114. Similar to preceding, but larger. Interior: large lion pounces right on deer; floral sprays and stiff floral spikes in field; broad band of pointed interlace on imbricated ground below lip. Slip on interior. Glaze all over, light yellow-green on interior, brown on exterior.

1298. Plate (C-35-263). Height, 0.055; estimated diameter, 0.26. Similar to No. 1296. Interior: large lion (very fragmentary) leaping to right occupies the whole field. Slip and light yellow glaze on interior. Rather buff biscuit.

1299. Plate (C-37-1460). Maximum dimension, 0.087. Plate XLV, a. Similar to No. 1296. Interior: large lion (head preserved) standing to right with head in front view occupies whole field. Slip and yellow glaze on interior. Rather buff biscuit.

1300. Plate (C-34-1444). Height, 0.045; estimated diameter, 0.26. Similar to No. 1296, but coarser. Interior: central medallion containing large circles on hatched ground; very broad band of heavy arched interlace on hatched ground. Slip and bright yellow-orange glaze on interior.

1301. Plate (C-38-41). Height, 0.061; diameter, 0.247; diameter of foot, 0.12. Similar to No. 1296, but lip extended to form vertical rim. Interior: lion pounces to right on deer,
with pointed leaf on dotted field; broad band of parallel horizontal lines with vertical hatchings.
Slip and light yellow glaze on interior. Clay apparently Corinthian.

1302. Plate (C-38-24). Height, 0.077; diameter, 0.367. Fig. 111, c.
Low foot, turning out slightly at lower edge; thick shallow body turning up to low angular rim,
upturned in lower part, nearly flat in upper part, projecting over exterior; rounded lip. Interior:
large central medallion containing four large circles, the interiors of which are occupied by either
rude palmettes or gridiron pattern, on crosshatched ground; broad band of big zigzag on hatched
ground; upper part of rim crosshatched. Slip all over. Dark green glaze on interior.

1303. Plate (C-35-179). Maximum dimension, 0.13.
Similar to preceding, but much larger, and rim offset. Interior: huge beast (very fragmentary)
moves to right, body covered with star pattern, and occupies whole field; upper part of rim cross-
hatched. Slip and bright yellow glaze on interior.

1304. Plate (C-37-1340). Height, 0.046; diameter, 0.255; diameter of foot, 0.118.
Similar to No. 1302, but smaller. Interior: upper part of rim crosshatched. Slip and light yellow
glaze on interior.

1305. Plate (C-34-450). Height, 0.05; diameter, 0.23; diameter of foot, 0.07. Fig. 111, d.
Thick low foot; heavy low body, very thick in centre, with broad flat ridges on exterior; outturned
ridged rim; rounded lip. Interior: in centre, large formalized bird striding to right. Grouped hori-
zontal lines about rim and lip. Slip on interior and in interlocking circles on exterior. Green glaze
on interior.

1306. Plate (C-33-652). Maximum dimension, 0.105.
Similar to preceding, but with bird facing to left.

1307. Plate (C-33-281). Height, 0.047; diameter, 0.174; diameter of foot, 0.06.
Similar to preceding, but coarser, and rim has V-shaped groove at centre. Interior: in centre, crude
spiral; two horizontal lines about upper part of body. Thin slip and yellow glaze on interior.

1308. Plate (C-35-21). Height, 0.056; diameter, 0.231; diameter of foot, 0.095. Figs. 111, e;
113, a.
Low straight foot; shallow body flat in centre; flat lip. Interior: central medallion crosshatched;
wide border containing alternate long pendent triangles and vertical looped lines widely spaced.
Slip and green glaze on interior.

1309. Plate (C-35-22). Height, 0.06; diameter, 0.246; diameter of foot, 0.105. Fig. 113, b.
Similar to preceding. Interior: three large circles, each containing smaller concentric circles, occupy
whole field with pendent triangles between. Slip and thin green glaze on interior. Somewhat warped
in firing.

1310. Plate (C-37-38). Height, 0.086; estimated diameter, 0.030; diameter of foot, 0.106.
Similar to No. 1308. Interior: in centre, design of large pendent triangles with coarse spirals
between; broad band of coarse running spirals. Thin slip and green glaze on interior.

1311. Plate (C-36-667). Height, 0.055; estimated diameter, 0.23.
Similar to preceding, but with central design repeated on band. Somewhat warped in firing.

1312. Plate (C-33-382). Height, 0.071; estimated diameter, 0.24.
Similar to No. 1308. Interior: small central medallion crosshatched; broad band of alternate
pendent triangles and concentric circles. Slip and yellow-green glaze on interior.

1313. Plate (C-34-460). Height, 0.062; diameter, 0.242; diameter of foot, 0.081.
Similar to No. 1308. Interior: in centre, small spiral; single wavy line between straight horizontal
lines below lip. Slip and green glaze on interior. Somewhat warped in firing.
1314. Plate (C-37-19). Height, 0.067; diameter, 0.248; diameter of foot, 0.08.
Similar to preceding.

1315. Plate (C-34-445). Height, 0.064; diameter, 0.235; diameter of foot, 0.082.
Similar to No. 1308. Interior: in centre, radiating triple spiral; two horizontal lines below lip.
Slip and yellow glaze on interior.

1316. Plate (C-36-216). Height, 0.067; estimated diameter, 0.24; diameter of foot, 0.081.
Similar to No. 1308. Interior: in centre, small letter M; uneven pair of horizontal lines below lip.

1317. Plate (C-37-679). Height, 0.072; estimated diameter, 0.245; diameter of foot, 0.092.
Similar to No. 1308, but foot higher and slightly flaring. Interior: three large circles, containing
small crosshatched medallion, occupy whole field with pendent triangles between. Slip on interior
and in interlocking circles on exterior. Yellow glaze on interior.

1318. Plate (C-35-383). Height, 0.058; diameter, 0.25; diameter of foot, 0.103.
Similar to No. 1308. Interior: three large circles each containing star motive, about centre with
two parallel looped lines, and palm branches between. Slip and yellow-brown glaze on interior.

1319. Plate (C-34-1509). Height, 0.06; estimated diameter, 0.24; diameter of foot, 0.078.
Similar to No. 1308, but lip raised and pressed inward in pie-crust manner. Interior: in centre,
concentric circles; two horizontal lines below lip. Slip and yellow-brown glaze on interior.

1320. Plate (C-37-18). Preserved height, 0.061; diameter of foot, 0.13.
Similar to No. 1308. Interior: central medallion containing formalized bird facing to left with
small circles on imbricated ground; wide band of triangles pendent alternately from inner and outer
edge of band with hatching between. Slip and dirty light olive-brown glaze on interior.

1321. Plate (C-36-672). Height, 0.076; estimated diameter, 0.25; diameter of foot, 0.084. Fig. 111, f.
Quite high, flaring foot; shallow body; slightly outturned rim; straight lip, with pie-crust impres-
sions. Interior: in centre, small concentric circles; crosshatched medallions alternating with pendent
triangles. Slip on interior and in interlocking circles on exterior. Green glaze on interior.

1322. Bowl (C-33-200). Height, 0.109; diameter, 0.272; diameter of foot, 0.112. Fig. 205.
Rather high foot with wide flare; shallow body, depressed in centre; nearly vertical rim; bluntly
pointed lip. Interior: in central depression, rabbit advances to right; edges of depression notched.
Slip and glaze all over, yellow on interior, colorless on exterior.

1323. Bowl (C-36-380). Height, 0.102; diameter, 0.214; diameter of foot, 0.094.
Widely flaring foot; deep body, flat in centre; low vertical rim; bluntly pointed lip. Interior:
central medallion containing lion running to left, turning head to right, on imbricated ground. Slip
and light yellow glaze on interior.

1324. Bowl (C-37-15). Height, 0.092; estimated diameter, 0.19; diameter of foot, 0.097. Fig. 111, g.
Similar to preceding, but body rises without rim to bluntly pointed lip. Interior: central medallion
containing lion standing to right on dotted ground; broad border of horizontal lines hatched across.
Slip and pale yellow-green glaze on interior.

1325. Bowl (C-34-913). Height, 0.098; estimated diameter, 0.20; estimated diameter of foot, 0.094.
Similar to No. 1324. Interior: central medallion containing rabbit standing to right. Slip and light
yellow glaze on interior.

1326. Bowl (C-35-306). Height, 0.113; estimated diameter, 0.20; estimated diameter of foot, 0.098.
Similar to No. 1324. Interior: central medallion containing rabbit standing to right on coarsely
imbricated ground. Slip on interior. Yellow glaze, appearing as reddish-brown on exterior, all over.
1327. Bowl (C-34-1454). Maximum dimension, 0.142. Plate XLV, e. Similar to No. 1324. Interior: central medallion containing lion couchant to right, head turned to left, on dotted ground. Pinkish-grey slip all over. Yellow glaze on interior.

1328. Bowl (C-34-765). Estimated diameter of foot, 0.09. Similar to preceding, but slip limited to interior, and glaze pale green.

1329. Bowl (C-37-1412). Estimated diameter of foot, 0.096. Similar to No. 1324. Interior: central medallion containing lion advancing to left, with floral sprays on coarsely hatched ground. Slip and glaze all over, yellow on interior, pale green on exterior.

1330. Bowl (C-34-808). Maximum dimension, 0.109. Similar to No. 1324. Interior: central medallion containing fat rabbit couchant to left on dotted ground. Slip and pale yellow glaze on interior.

1331. Bowl (C-35-259). Estimated diameter of foot, 0.096. Similar to No. 1324. Interior: central medallion containing fat rabbit couchant to left on dotted ground; broad border of horizontal lines hatched across. Slip and brown glaze on interior.

1332. Bowl (C-36-351). Maximum dimension, 0.09. Similar to No. 1324. Interior: in centre, griffin with outspread wings stands to right, turns head to left. Slip and glaze all over, yellow on interior, pale yellow on exterior.

Fig. 205. No. 1322
1333. Bowl (C-34-333). Maximum dimension, 0.127. Plate XLV, f.
Similar to No. 1324. Interior: in centre, long-tailed bird with pointed wing stands to right. Slip and yellow glaze on interior.

1334. Bowl (C-33-941). Estimated diameter of foot, 0.10.
Similar to preceding.

1335. Bowl (C-34-1289). Estimated diameter of foot, 0.09.
Similar to No. 1333.

1336. Bowl (C-36-871). Maximum dimension, 0.10.
Similar to No. 1333.

1337. Bowl (C-33-955). Maximum dimension, 0.088.
Similar to No. 1324. Interior: central medallion containing plump quatrefoil on hatched ground. Slip and cream glaze on interior.

1338. Bowl (C-34-741). Diameter of foot, 0.092.
Similar to No. 1324. Interior: in centre, four radiating diamonds with crosshatched interiors. Slip and pale yellow glaze on interior.

1339. Bowl (C-34-580). Maximum dimension, 0.098.
Similar to preceding, but with long radiating lines between diamonds, and warm brown glaze.

1340. Bowl (C-36-90). Height, 0.085; estimated diameter, 0.16; diameter of foot, 0.085. Fig. 111, h.
Low flaring foot; very deep body with flat centre and almost straight sides; pointed lip. Interior: large animal (deer or rabbit) moves to right on imbricated ground; band of horizontal lines hatched below lip. Slip and yellow glaze on interior.

1341. Bowl (C-34-453). Height, 0.067; estimated diameter, 0.185; diameter of foot, 0.068.
Similar to preceding, but slightly shallower. Interior: large animal (forepart preserved) leaps to left on imbricated ground with floral sprays; band of horizontal lines with grouped hatchings. Slip on interior. Light yellow-green glaze all over.

1342. Bowl (C-37-1443). Height, 0.062; estimated diameter, 0.17; diameter of foot, 0.08.
Similar to No. 1340. Interior: very large central medallion containing large lion leaping to left, on hatched ground with floral sprays. Slip and glaze all over, green on interior, yellow-brown on exterior.

1343. Bowl (C-34-501). Maximum dimension, 0.09.
Similar to No. 1340, but smaller. Interior: trace of central medallion; broad band of rabbits, feet toward lip, leaping to left on dotted ground. Slip and dark yellow glaze on interior.

1344. Bowl (C-36-874). Maximum dimension, 0.13.
Similar to No. 1340, but smaller foot. Interior: divided between large figures of lion, to right, head turned to left, and huge fat rabbit, the figures placed back to back. Slip and yellow glaze all over.

1345. Bowl (C-36-25). Diameter of foot, 0.079. Plate XLV, b.
Similar to No. 1340. Interior: in centre, rabbit stands to right with uplifted head. Slip all over. Yellow glaze on interior.

1346. Bowl (C-34-704). Diameter of foot, 0.062.
Similar to No. 1340. Interior: central medallion containing lion leaping to left on dotted ground. Slip all over. Pale green glaze on interior.

1347. Bowl (C-36-918). Height, 0.09; estimated diameter, 0.20.
Broad coarse foot; deep body, flatly ridged on exterior, vertical rim; bluntly pointed lip. Interior:
large pendent triangles alternate with paired smaller ones, and rows of dotted lines running to centre. Slip and yellow glaze on interior.

1348. Bowl (C-35-241). Height, 0.08; diameter, 0.175; diameter of foot, 0.071. Fig. 111, i.
Low foot with flat conical projection of its interior; deep body; bluntly pointed lip. Interior: about centre, large concentric circles; row of pendent triangles alternating with small concentric circles. Slip and light green glaze on interior.

1349. Bowl (C-36-666). Height, 0.06; diameter, 0.151; diameter of foot, 0.057.
Similar to preceding, but body slightly ridged. Interior: large spirals and open triangle motives. Slip and light green glaze on interior.

1350. Bowl (C-34-438). Height, 0.093; diameter, 0.221; diameter of foot, 0.081. Fig. 111, j.
Thick low flaring foot with flat interior cone; deep body broadly ridged; nearly vertical offset rim, curving out to pointed lip. Interior: just below rim, coarse wavy line between single horizontal lines. Slip and dirty brownish-yellow glaze on interior.

1351. Bowl (C-36-687). Height, 0.085; estimated diameter, 0.23; diameter of foot, 0.081.
Similar to preceding, but with rough circle on interior centre, and light yellow-green glaze.

1352. Bowl (C-37-725). Height, 0.102; diameter, 0.218; diameter of foot, 0.08. Fig. 111, k.
Similar to No. 1350, but with higher ridged rim. Interior: long pendent triangles from rim to centre with wavy lines between; zigzag and spiral design on rim. Slip and yellow glaze on interior.

1353. Bowl (C-36-654). Height, 0.096; estimated diameter, 0.198; diameter of foot, 0.076.
Similar to preceding. Interior: band of irregular zigzag just below rim. Slip and yellow glaze on interior.

1354. Bowl (C-36-668). Height, 0.097; estimated diameter, 0.21; diameter of foot, 0.08.
Similar to No. 1352. Interior: small spiral in centre; two horizontal lines below rim. Slip and yellow glaze on interior.

1355. Bowl (C-34-447). Height, 0.056; estimated diameter, 0.145; diameter of foot, 0.061.
Similar to No. 1352, but shallower. Interior: in centre, crudely drawn bird paces to right; lines about upper body and on rim. Slip and green glaze on interior.

1356. Bowl (C-36-653). Height, 0.071; diameter, 0.171; diameter of foot, 0.055. Fig. 111, l.
Thick low foot with flaring edge cut off; shallow body, flat in centre; angular rim, vertical in lower part, flaring and ridged in upper part. Interior: in centre, spiral; horizontal lines about upper part of body. Slip and green glaze on interior. Reddish biscuit with many impurities.

1357. Bowl (C-36-651). Height, 0.059; diameter, 0.13; diameter of foot, 0.045.
Similar to preceding, but with double line about upper part of body, and with yellow glaze.

1358. Bowl (C-35-553). Height, 0.059; diameter, 0.135; diameter of foot, 0.045.
Similar to preceding.

1359. Bowl (C-37-1422). Height, 0.056; diameter, 0.135; diameter of foot, 0.046.
Similar to No. 1356, but with simple vertical rim.

1360. Bowl (C-36-219). Height, 0.072; estimated diameter, 0.17; diameter of foot, 0.085.
Similar to No. 1356, but squatter. Interior: large crudely drawn bird advances to left; four lines about upper part of body. Slip and yellow glaze on interior.

1361. Bowl (C-34-1410). Diameter of foot, 0.068.
Similar to preceding, but slip all over, and green glaze on interior.
1362. Bowl (C-36-514). Height, 0.06; estimated diameter, 0.13; diameter of foot, 0.049. Similar to No. 1356, but with rim pinched into sixfoil shape, and light yellow-brown glaze.

1363. (C-34-167). Height, 0.104; diameter, 0.217; diameter of foot, 0.079. Rather high flaring foot; deep body; high, vertical rim, offset and ridged on exterior; slightly out-curving lip. Interior: small central medallion crosshatched; similar motive alternates with open triangles about centre; on rim, large zigzag. Slip on interior and in large spirals on exterior. Dark green glaze.

1364. Bowl (C-37-802). Height, 0.078; estimated diameter, 0.13; diameter of foot, 0.058. Fig. 111, m.

1365. Bowl (C-35-234). Diameter of foot, 0.059. Similar to preceding. Interior: uncertain linear design in centre, possibly formalized bird on imbricated ground. Slip all over. Yellow glaze on interior.


1367. Cover (C-37-1747). Estimated diameter, 0.18. Similar to No. 1288, but edge slightly inset. Exterior: row of crosshatching at edge. Interior: central medallion containing lion pouncing on deer, on hatched ground; narrow crosshatched border. Slip on interior. Light yellow glaze all over.

1368. Cover (CP-960). Diameter, 0.23. Fig. 112. Similar to No. 1288. Exterior: row of three small birds, facing to right with long-stemmed spiral in beak, with large hatched and small crossed diamond between each pair. Interior: plain.

1369. Cover (CP-1287). Maximum dimension, 0.142. Fig. 206. Similar to No. 1288. Exterior: row of small fish leaping on field of floral motives. Interior: in centre, bird standing to right.

1370. Cover (C-37-1172). Estimated diameter of top of handle, 0.08. Plate XLV, c. Handle only preserved: short stem; flat top with vertical rim. Exterior: in centre of top of handle bird faces to right. Slip and yellow glaze. Drawing resembles that of No. 1369.

1371. Cover (C-34-358). Diameter of top of handle, 0.077. Plate XLV, d. Handle only preserved. Similar to preceding but with slightly convex top and no rim. Exterior: in centre of top of handle, heraldic griffin head faces to left within broken plait border. Slip and bright yellow-green glaze.

1372. Cover (C-38-331). Diameter of top of handle, 0.085. Handle only preserved. Similar to No. 1370, but lower rim. Exterior: top of handle crosshatched. Slip and yellow glaze.

1373. Flask (C-36-952). Maximum dimension, 0.107. Plate XLV, g. Usual shape, with one flat side (quite fragmentary). Exterior: irregular vertical lines on neck; large irregular curving lines on body. Slip and green glaze on exterior.
Fig. 206. Sgraffito Cover, No. 1369. a, exterior; b, interior
PAINTED-SGRAFFITO

Early Twelfth Century

1374. Plate (C-36-583). Height, 0.037; diameter, 0.186; diameter of foot, 0.076. Plate XLVI.
Very low small foot; wide shallow body with slight convexity in centre; low vertical rim; pointed lip. Interior: central medallion containing Sgraffito double spiral motive; band of Sgraffito spirals; between these, broad band of brown Painted spirals; radiating brown Painted stripes on rim. Thick slip on exterior.

1375. Plate (C-34-911). Height, 0.047. Estimated diameter, 0.20.
Similar to preceding, but Painted decoration darker and less careful.

1376. Plate (C-36-819). Height, 0.045; estimated diameter, 0.21; diameter of foot, 0.097. Plate XLVII, f.
Similar to No. 1374, but with wider foot. Interior: in centre, concentric circles Painted alternately green and brown about small Sgraffito spiral; narrow band of Sgraffito spirals; from this to lip extend wavy radiating Painted stripes, alternately green and brown.

1377. Plate (C-34-865). Height, 0.048; estimated diameter, 0.22.
Similar to No. 1374, but with wide rudimentary foot. Interior: trace of central medallion containing Sgraffito spiral motive; broad band Painted green; long Painted strokes from lip inward, grouped brown with single green between.

1378. Plate (C-37-1767). Diameter of foot, 0.087.
Similar to No. 1374, but foot higher, and has definite flare. Interior: central medallion containing Sgraffito triple spiral motive; short Painted brown radiating strokes in open row about it.

1379. Plate (C-33-948). Height, 0.046; estimated diameter, 0.25; diameter of foot, 0.098. Plate XLVII, a.
Medium-sized foot; shallow body; flat lip. Interior: small central medallion containing Sgraffito triple spiral design; row of Painted green spots outlined in brown.

1380. Plate (C-36-410). Estimated diameter, 0.25. Plate XLVII, k.
Similar to preceding, but with rounded lip slightly upturned. Interior: in centre large Sgraffito bird with long neck and bill (body, legs missing) faces to right; short broad Painted brown strokes inward from lip.

1381. Bowl (C-33-400). Height, 0.099; diameter, 0.29; diameter of foot, 0.122.
Broad low foot; shallow body turns out slightly to meet high, nearly vertical rim; bluntly pointed lip. Interior: small central medallion containing Sgraffito spirals; Painted green stripe; narrow Sgraffito hatched band; simple Painted green plait band; band of Sgraffito rinceau with spiral detail; on rim, wavy Painted brown line with occasional pendent triangles. Slip and pale cream glaze have chipped off badly on interior, probably did not exist on exterior. Brick red biscuit.

1382. Bowl (C-37-1250). Height, 0.076; estimated diameter, 0.24.
Similar to preceding. Interior: trace of central medallion containing Sgraffito spiral motive; wavy Painted brown band; on rim, radiating Painted brown stripes between broad brown bands.

1383. Bowl (C-33-860). Estimated diameter of foot, 0.12.
Similar to No. 1381. Interior: central medallion containing Sgraffito triple spiral design; row of Painted green spots outlined in brown.
1384. Bowl (C-37-702). Maximum dimension, 0.08.
Similar to preceding, but with trace of band of Sgraffito spirals enclosing row of Painted spots. Biscuit very brown.

1385. Bowl (C-37-1918). Diameter of foot, 0.091.
Similar to No. 1381. Interior: central medallion containing Sgraffito quartering, each quarter filled with parallel lines at right angles to those of the adjacent quarters, the end of each line terminating in a triangular device imitating the familiar Kufic figure; looped Painted brown band with occasional triangular offshoots. Biscuit apparently identical to that of No. 1381.

1386. Bowl (C-34-1425). Diameter of foot, 0.085. Plate XLVII, c.
Similar to No. 1381. Interior: central medallion containing hasty Painted brown triple spiral motive enclosed within band of Sgraffito rinceau.

1387. Bowl (C-33-833). Diameter of foot, 0.096.
Similar to preceding. Interior: central medallion containing gridiron design Painted brown, each square filled in with green, enclosed within band of Sgraffito running spirals.

1388. Bowl (C-33-533). Maximum dimension, 0.107.
Similar to No. 1381. Interior: central medallion containing Painted green triple spiral design, enclosed within band of Sgraffito spirals; two broad Painted green bands. Graffito scratched on exterior of body represents crosshatched area (very fragmentary).

1389. Bowl (C-34-519). Maximum dimension, 0.098. Plate XLVII, j.
Similar to No. 1381. Interior: in centre, large Sgraffito bird (neck, shoulder preserved) with long arching neck faces to right; in field, branching Painted brown floral spirals.

1390. Bowl (C-33-570). Height, 0.095; diameter, 0.294; diameter of foot, 0.116. Fig. 115.
Similar to No. 1381. Interior: small central medallion containing Sgraffito spiral design; row of curving Painted strokes alternately green and brown; narrow band of Sgraffito spirals; short Painted green and brown strokes inward from lip.

1391. Bowl (C-36-601). Height, 0.086; estimated diameter, 0.245; estimated diameter of foot, 0.10. Plate XLVII, e.
Similar to No. 1381. Interior: central medallion containing Sgraffito angular interface on imbricated ground; narrow row of Painted brown strokes; wide band of Painted brown rinceau on upper part of body and rim.

1392. Bowl (C-37-1428). Height, 0.088; diameter, 0.243; diameter of foot, 0.10.
Similar to No. 1381, but foot has slight flare. Interior: small central medallion containing Sgraffito spiral design; row of widely spaced Painted brown spirals and green spots, alternating; Painted green stripe below lip edged with brown.

1393. Bowl (C-37-1436). Height, 0.088; estimated diameter, 0.29; diameter of foot, 0.123.
Similar to preceding. Interior: small central medallion containing Sgraffito spiral design; band of radiating wavy Painted green and brown lines edged with band of Sgraffito spirals; on rim, band of radiating wavy Painted green and brown lines within brown edges.

1394. Bowl (C-36-866). Maximum dimension, 0.128. Plate XLVII, d.
Similar to No. 1392. Interior: central medallion containing Sgraffito spiral design; row of short radiating Painted green and brown strokes; band of Sgraffito rinceau. Slip omitted on exterior.

1395. Bowl (C-33-889). Diameter of foot, 0.121. Plate XLVII, g.
Similar to No. 1392, but with wider foot. Interior: central medallion containing intricate Sgraffito spiral motive; band of Painted brown rinceau; trace of band of Sgraffito spirals.
1396. Bowl (C-37-1404). Maximum dimension, 0.056. Similar to No. 1381, but smaller. Interior: large central medallion contains Sgraffito interlace on imbricated ground, the surface of the interlace being Painted green.

1397. Bowl (C-36-336). Height, 0.089; estimated diameter, 0.31; diameter of foot, 0.113. Plate XLVII, b. Similar to No. 1381, but with higher rim and flat lip with slight exterior projection. Interior: central medallion containing Sgraffito spiral design; broad band of Painted green spirals; narrow Sgraffito hatched band at base of rim; broad green stripe below lip. Slip omitted on exterior.

1398. Bowl (C-37-1708). Height, 0.095; estimated diameter, 0.28; diameter of foot, 0.11. Fig. 207. Similar to preceding. Interior: central medallion containing Sgraffito spiral design; narrow band of Sgraffito running spirals; short Painted brown strokes on lip. Graffito scratched within foot represents simple cross.

1399. Bowl (C-36-815). Estimated diameter, 0.29. Plate XLVII, h. Low foot missing; deep body; thin flat rim projecting well over exterior. Interior: broad band of Painted brown running spirals; band of Sgraffito rinceau; short Painted brown strokes inward from rim; grouped radiating Painted brown strokes on rim with brown spiral between groups. Fine red biscuit.

1400. Bowl (C-37-1542). Height, 0.10; diameter, 0.278; diameter of foot, 0.101. Similar to preceding, but thicker, coarser fabric. Interior: central medallion containing Sgraffito triple spiral design; splashes of green paint in centre and on sides; radiating Painted green strokes on rim. Slip omitted on exterior.

1401. Bowl (C-36-291). Height, 0.071; estimated diameter, 0.19; diameter of foot, 0.077. Wide low foot; broad body with rather steep straight sides; pointed lip. Interior: central medallion containing Sgraffito triple spiral design; narrow band of Sgraffito spirals; short Painted strokes, grouped brown and green, inward from lip.

1402. Bowl (C-38-357). Fig. 158, c. Similar to preceding. Interior: central medallion containing Sgraffito triple spiral design; short Painted strokes, grouped green and brown, inward from lip. Agora S. C. 1938 Deposit.

1403. Bowl (C-34-1346). Height, 0.057; estimated diameter, 0.18. Similar to No. 1401. Interior: trace of small central medallion containing Sgraffito spiral design; wide band of Painted green spirals; narrow band of Sgraffito spirals; two bands of Painted green on and below lip, from the lower of which are widely spaced pendent spirals and triangles. Slip omitted on exterior.

1404. Bowl (C-36-70). Height, 0.059; diameter, 0.152; diameter of foot, 0.069. Similar to No. 1401, but deeper. Interior: central medallion containing Sgraffito spiral design; broad Painted green band at lip.
1405. Bowl (C-37-1733). Maximum dimension, 0.069. Plate XLVII, i.
Flaring foot (lower edge not preserved); broad shallow body. Interior: large central medallion containing simplified bird facing to left perched on floral spray with imbricated ground; design in Sgraffito with splashes of green. Brick red biscuit, very thick.

**Late Byzantine**

1406. Bowl (C-34-480). Height, 0.115; estimated diameter. 0.28.
Thick foot with slight flare; deep body; vertical rim of medium height; pointed lip. Interior: central medallion containing Sgraffito rabbit crouching to right on imbricated ground; Painted green stripes inward from rim and large spots irregularly about centre. Slip and pale cream glaze on interior and upper part of exterior.

1407. Plate (C-33-199). Height, 0.089; diameter, 0.322; diameter of foot, 0.142. Fig. 116.
Thick foot; nearly flat body; high vertical rim; grouped plastic handles representing mice. Interior: in centre, Sgraffito lion, face in front view, pounces right on deer; decadent Sgraffito floral sprays and pointed leaf in field; occasional pendent Sgraffito triangles from lower edge of rim; irregular Painted brown streaks across body and rim. Slip all over. Yellow glaze on interior and upper part of rim exterior. Biscuit light in color and full of impurities. Cf. Broneer, *A.J.A.*, XXXVII, 1933, pp. 570 f., fig. 16.

1408. Plate (C-34-449). Height, 0.047; estimated diameter, 0.19; diameter of foot, 0.074.
Low foot; rather deep body; rounded lip. Interior: in centre stylized Sgraffito bird facing to left with spray in beak; paired Sgraffito lines below lip; large Painted green spots irregularly splashed about on interior. Slip and pale green glaze on interior and upper edge of exterior.

1409. Plate (C-38-483). Height, 0.051; diameter, 0.203; diameter of foot, 0.078.
Similar to preceding. Interior: in centre, stylized Sgraffito bird facing to right; several Sgraffito lines below lip; Painted green streaks inward from lip. Thin white slip on interior, reddish-brown on exterior; large circles Painted in white slip on exterior. Light yellow glaze on interior.

1410. Plate (C-37-1457). Diameter of foot, 0.062.
Similar to No. 1408. Interior: in centre, sketchy stylized Sgraffito bird facing to left; large Painted green spots irregularly on interior. Slip and pale cream glaze on interior.

1411. Plate (C-34-1479). Maximum dimension, 0.077.
Similar to No. 1408. Interior: in centre, head and forepart of sketchy stylized Sgraffito animal facing to left; large Painted green splash in centre. Slip and colorless glaze on interior.

1412. Plate (C-33-638). Height, 0.047; estimated diameter, 0.199; diameter of foot, 0.078.
Similar to No. 1408. Interior: central medallion containing stylized Sgraffito bird facing to right; four Sgraffito bands alternately containing crosshatched and running spiral designs; broad Painted green streaks inward from lip, and circles near centre. White slip on interior, reddish brown on exterior; large circles Painted in white slip on exterior. Pale cream glaze on interior.

1413. Plate (C-35-436). Height, 0.056; estimated diameter, 0.24.
Similar to No. 1409, but with upturned lip. Interior: in centre, Sgraffito cock (head preserved) facing to left; broad band of Sgraffito zigzag; Painted green streaks inward from lip. Slip similar to preceding, but the white exterior circles are interlocking. Pale yellow-green glaze on interior.

1414. Plate (C-34-860). Maximum dimension, 0.089.
Similar to No. 1408, but larger. Interior: row of Sgraffito circles, each containing a stylized bird facing to left with spray in beak, about centre; thick Painted green streaks inward from lip. Slip and glaze similar to preceding.
1415. Plate (C-37-1734). Diameter of foot, 0.083.
Similar to No. 1408. Interior: in centre, Sgraffito horse standing to right, with rich bands of cross-hatching on neck, on imbricated ground; irregular Painted green streaks all over interior. Slip and yellow glaze on interior.

1416. Bowl (C-34-448). Height, 0.05; diameter, 0.121; diameter of foot, 0.046. Fig. 117, a.
Thick, small, low foot; deep body; pointed lip. Interior: concentric Sgraffito circles in centre; paired lines about middle and upper part of body; Painted green streaks inward from lip and circles near centre. Slip all over. Light yellow-green glaze on interior and upper part of exterior.

1417. Bowl (C-34-843). Height, 0.046; estimated diameter, 0.12; diameter of foot, 0.047.
Similar to preceding, but with Painted green strokes replacing the circles near centre. Probably by the same hand as preceding.

1418. Bowl (C-34-1413). Height, 0.071; estimated diameter, 0.16; diameter of foot, 0.055.
Similar to No. 1416, but with high, vertical rim. Interior: concentric Sgraffito circles about centre; below rim, pendent Sgraffito triangles alternate with Sgraffito circles whose centres are crosshatched; Painted green streaks from lip to centre. Slip all over. Light yellow-green glaze on interior and upper part of exterior.

1419. Bowl (C-35-23). Height, 0.08; diameter, 0.128; diameter of foot, 0.059. Figs. 117, b; 118.
High flaring foot; shallow body curving up to bluntly pointed lip; broad flat ridge at upturn of body. Interior: in centre, very conventionalized Sgraffito bird raises claw to bill, facing to right; paired and triple Sgraffito lines about middle and upper part of body; Painted green streaks inward from lip and about centre. Slip and pale green glaze on interior and upper part of exterior. Foot pulled out of shape between potter’s thumb and forefinger.

1420. Bowl (C-33-464). Height, 0.072; estimated diameter, 0.17; estimated diameter of foot, 0.07. Fig. 119, b.
Low thick foot; deep body, ridged shallowly on interior and exterior; low vertical rim; flat lip. Interior: two large Sgraffito fish with bands across base of tails swim across body; brown Painted spirals between tails of fish and stripes inward from rim. Slip and thin colorless glaze on interior and upper part of rim exterior.

1421. Bowl (C-33-561). Maximum dimension, 0.096.
Similar to preceding. Interior: four radiating Sgraffito fish (hind parts preserved) with tails toward centre; Painted brown spirals on bodies and between fish. Slip and thin pale green glaze on interior.

1422. Bowl (C-33-818). Diameter of foot, 0.092.
Similar to No. 1420. Interior: two large Sgraffito fish swim across centre; Painted yellow-brown spirals between fish, and brown spots on each head. Slip and pale yellow glaze on interior.

1423. Bowl (C-33-819). Maximum dimension, 0.12.
Similar to No. 1420. Interior: wide band below rim consisting of broad Sgraffito hatchings interrupted at intervals by Sgraffito spirals Painted brown. Slip and faint yellow-brown glaze on interior.

1424. Plate (C-34-1305). Height, 0.054; estimated diameter, 0.22. Fig. 119, a.
Thick low foot with slight flare, tapering outward on interior; shallow body; flat rim projecting over exterior; flat lip. Interior: fat Sgraffito fish swims to left across centre; in field, Painted brown spirals; on rim, radiating brown Painted stripes. Slip and pale yellow-brown glaze on interior.

1425. Plate (C-33-871). Height, 0.071; estimated diameter, 0.25; diameter of foot, 0.081.
Clumsy foot; rather deep body with ridged exterior; diagonally indented rim. Interior: in centre, three long radiating Sgraffito spirals with pendent triangles between; Painted brown swirls on body. Pinkish slip on interior. No glaze.
1426. Bowl (C-37-805). Height, 0.088; estimated diameter, 0.22; diameter of foot, 0.089.
Very clumsy foot; deep body with ridges on exterior rounded lip. Interior: central medallion containing Sgraffito bird, very stylized, facing to right; Sgraffito lines below lip; Painted brown swirls in centre and streaked down from lip. Pinkish slip on interior and upper part of exterior.

1427. Bowl (C-33-878). Diameter of foot, 0.068.
Similar to preceding, but deeper. Interior: in centre, sketchy Sgraffito stylized bird facing to left; large Painted green circle. Rather buff slip all over.

1428. Plate (C-38-381). Height, 0.043; estimated diameter, 0.25; diameter of foot, 0.082.
Low foot; very shallow body; angular rim, nearly vertical in lower part, horizontal in upper with projection over exterior. Interior: large stylized Sgraffito bird facing to right; Painted blackish-brown stripes radiating on rim and dashed across centre. Slip all over. Glaze all over, black on exterior, mottled brown on interior.

SGRAFFITO WITH RELIEF DECORATION

1429. Plate (C-37-2025, C-38-491). Maximum dimension, 0.176. Fig. 120, a, c.
Very large, shallow body; rounded notched lip. Interior: very broad band below lip, with relief impressions near lower edge representing, in one, a seated nude figure, hand raised to bowed head, and cypress tree, in another, winged griffin carrying off an animal; these are framed by arching sgraffito lines, and the remaining upper part of the band filled with broad rinceau design on pricked ground. Slip all over. Light green glaze on interior and upper edge of exterior. Biscuit very red.

1430. Plate (C-38-70). Maximum dimension, 0.082. Fig. 120, b.
Simple low foot; shallow body. Interior: trace of central Sgraffito medallion, about which a row of small animals in relief move to right; trace of grouped Sgraffito lines. Slip all over. Light green glaze on interior.

INCISED-SGRAFFITO

Medallion Style

1431. Plate (C-34-434). Height, 0.075; estimated diameter, 0.50.
Similar to No. 980. Interior: central medallion containing design of interlocking floral sprays on imbricated ground; narrow bead band; band of rinceau on incised ground; wide band of sgraffito arched interlace on imbricated ground; notched lip. Slip and glaze all over, pale yellow on interior, colorless on exterior. Biscuit local.

1432. Plate (C-36-262). Maximum dimension, 0.128.
Similar to No. 980. Interior: central medallion missing; band of sgraffito rinceau; row of large medallions each containing sgraffito bird facing to right, with floral sprays and pointed leaves in field, on imbricated ground; between medallions, incised bar topped by incised trefoil figure; band of sgraffito rinceau. Slip and pale greenish-cream glaze on interior and upper edge of exterior. Product of the Early Sgraffito Group I factory.

1433. Plate (C-35-51). Height, 0.041; diameter, 0.18; diameter of foot, 0.10. Fig. 121, a.
Rudimentary foot of relatively narrow diameter; shallow body somewhat convex at centre; high, nearly vertical rim; bluntly pointed lip. Interior: central medallion containing incised rectilinear palmette; band of incised radiating bars. Slip and dark green glaze on interior and upper part of rim exterior. Biscuit probably local. Red wash appears below slip.

1434. Plate (C-34-1350). Height, 0.038; estimated diameter, 0.195; diameter of foot, 0.102.
Similar to preceding. Interior: central medallion containing curvilinear split-palmette on incised ground; band of incised radiating bars. Slip all over. Yellow glaze on interior and rim exterior.
1435. Plate (C-34-1390). Diameter of foot, 0.108. Fig. 21, d.
Similar to No. 1433. Interior: central medallion containing curvilinear split-palmette on incised ground; wide band of fat Kufic figure on imbricated ground; narrow bead band. Buff slip all over. Thick cream glaze on interior and most of exterior. Local clay.

1436. Plate (C-29-05). Height, 0.042; diameter, 0.212; diameter of foot, 0.129. Fig. 125.
Similar to No. 1433. Interior: central medallion (small) containing incised fret pattern based upon quartering device; band of broad sgraffito rinceau on imbricated ground; narrow bead band; narrow band of incised hatches interrupted by three small medallions containing rectilinear incised split-palmette; band of decadent sgraffito rinceau. Slip and glaze all over, pale green on interior and upper exterior, colorless on lower part of exterior. From North Market Deposit.

1437. Plate (C-38-480). Height, 0.037; diameter, 0.229; diameter of foot, 0.13. Fig. 121, b; Plate XLVIII, d.
Similar to No. 1433, but wider foot, shallower body, and thicker rim. Interior: central medallion (small) containing rectilinear incised split-palmette; band of broad sgraffito rinceau on imbricated ground; narrow bead band; narrow band of sgraffito rinceau interrupted by three small medallions containing cross on incised ground; band of decadent sgraffito rinceau. Slip all over, thin on exterior. Pale green glaze on interior and upper rim exterior. Local type of biscuit. Found in a pithos with No. 1477.

1438. Plate (C-37-846). Height, 0.043; estimated diameter, 0.22; diameter of foot, 0.13. Fig. 23, c.
Similar to preceding. Interior: small central medallion containing rectilinear incised split-palmette; band of incised and sgraffito debased Kufic; narrow bead band; band of sgraffito debased zigzag interrupted by small medallions containing incised rectilinear palmettes; broad band of debased sgraffito rinceau. Slip and light yellow glaze all over, thin on exterior. Biscuit local.

1439. Plate (C-34-922). Maximum dimension, 0.115. Fig. 21, e, g.
Similar to No. 1437. Interior: trace of central medallion containing sgraffito radiating Kufic design on imbricated ground; two bands of sgraffito broad Kufic on imbricated ground, the inner band interrupted by small medallions containing formalized birds facing to right with floral sprays on incised ground. Slip and cream glaze all over.

1440. Plate (C-34-1293). Maximum dimension, 0.115.
Similar to No. 1437. Interior: trace of central medallion containing sgraffito radiating Kufic design on imbricated ground; narrow bead band; two bands of simple imbrication, the inner band interrupted by small medallions containing eight-armed cross on incised ground. Slip and glaze all over, light greenish-cream on interior, colorless on exterior.

1441. Plate (C-33-857). Maximum dimension, 0.072.
Similar to No. 1437. Interior: small central medallion containing uncertain figure on incised ground; wide band of simple sgraffito interlace on imbricated ground; narrow bead band; narrow band of incised hatches.

1442. Plate (C-34-2246). Estimated diameter of foot, 0.077.
Small low foot; flat body (low vertical rim missing): similar to No. 1055. Interior: central medallion containing rosette on incised ground; band of sgraffito running spirals. Slip on interior. Green glaze all over. Biscuit local. Apparently from same factory as that which produced Slip Painted products imitating Imitation Lustre ware.

1443. Plate (C-35-358). Height, 0.05; diameter, 0.236; estimated diameter of foot, 0.097. Figs. 22, e; 121, c.
Slightly flaring foot; shallow body, flat in centre, thickening as it nears slightly-upturned notched lip. Interior: central medallion containing slender eight-armed cross on incised ground; band of incised hatching; narrow bead band; band of neat sgraffito linear Kufic; band of sgraffito rinceau. Slip and glaze all over; pale yellow in interior, colorless on exterior.
1444. Plate (C-29-01). Height, 0.043; diameter, 0.252; diameter of foot, 0.106. Fig. 208.
Similar to preceding. Interior: central medallion containing curvilinear split-palmette on imbricated ground; narrow bead band; narrow band of decadent rinceau; broad band of alternating curving incised and sgraffito hatches. Slip all over, thin on exterior. Yellowish-green glaze on interior and upper edge of exterior. From North Market Deposit.

1445. Plate (C-34-1223). Height, 0.055; estimated diameter, 0.24. Plate XLVIII, c.
Similar to No. 1443. Interior: central medallion containing curvilinear split-palmette on imbricated ground; narrow bead band; band of incised hatches interrupted by three medallions containing floral spray on incised ground; broad band of sgraffito broad Kufic on imbricated ground. Slip and light yellow glaze on interior and upper part of exterior. Biscuit probably local.

1446. Plate (C-34-1572). Height, 0.048; estimated diameter, 0.26; diameter of foot, 0.103. Fig. 21, f; Plate XLVIII, b.
Similar to No. 1443. Interior: central medallion containing figure-eight interlace, outlined in incision, on imbricated ground; band of incised hatches interrupted by small medallion containing rectilinear incised split-palmettes; wide band of debased broad Kufic, outlined in incision, on imbricated ground; lip not notched. Slip all over. Light yellow glaze on interior.

1447. Plate (C-33-850). Height, 0.048; estimated diameter, 0.245. Fig. 20, d.
Similar to No. 1443. Interior: central medallion has radiating diamond design on imbricated ground; narrow bead band; band of incised hatches; wide outer band of sgraffito interlace on imbricated ground. Slip all over. Pale yellow glaze on interior.

1448. Plate (C-34-55). Height, 0.047; diameter, 0.249; diameter of foot, 0.108.
Similar to No. 1443. Interior: small central medallion containing quatrefoil on incised ground; band of incised running spirals; band of incised hatches interrupted by three small medallions containing rectilinear incised split-palmettes; wide band of simplified Kufic. Slip on interior. Light yellow-green glaze all over. From South Basilica Deposit.

1449. Plate (C-29-11). Height, 0.06; diameter, 0.256; diameter of foot, 0.108.
Similar to No. 1443. Interior: central medallion contains quartered incised device of grouped lines placed at right angles to those of the adjacent quarterings; band of hatches alternately incised and sgraffito; narrow band of incised hatches; wide band of hatches alternately incised and sgraffito. Slip and yellow-green glaze on interior and upper edge of exterior. Biscuit soapy and of a brownish hue, retaining the slip indifferently. From North Market Deposit.

1450. Plate (C-38-168). Height, 0.043; estimated diameter, 0.25; estimated diameter of foot, 0.097.
Similar to No. 1443, but foot lower and thicker. Interior: central medallion containing small bird, facing to right, on incised ground; band of linked pointed sgraffito leaves on imbricated ground; narrow bead band; narrow band of decadent sgraffito rinceau; wide band of sgraffito floral spikes with angular links on imbricated ground. Slip and pale yellow glaze all over. Fragmentary graffito scratched within foot possibly represents letter Δ.
1451. Plate (C-36-634). Height, 0.049; diameter, 0.204; diameter of foot, 0.079. Similar to No. 1443, but smaller, thicker foot. Interior: central medallion containing incised rectilinear split-palmette; narrow band of incised hatches. Slip all over, thin on exterior. Pale green glaze on interior. Biscuit local.

1452. Plate (C-34-1597). Diameter of foot, 0.076. Similar to preceding. Interior: in centre, small incised circle; about centre, row of small incised circles joined by five parallel incised lines, with small incised motives above and below these lines; broad crosshatched incised band. Slip and glaze all over, yellow on interior, colorless on exterior.

1453. Plate (C-34-442). Height, 0.038; estimated diameter, 0.24; diameter of foot, 0.097. Similar to No. 1451, but with squat conical projection on interior of foot. Interior: large central medallion containing grouped fretted incised bars at right angles to each other; two narrow bead bands with incised lines between. Slip all over. Light yellow glaze on interior and upper part of exterior.

1454. Plate (C-37-1540). Height, 0.046; estimated diameter, 0.27; diameter of foot, 0.101. Plate XLVIII, e. Similar to No. 1443, but with lower, thicker foot and nearly flat body. Interior: central medallion containing quartered design of incised lines arranged at right angles to those of the adjacent quarters; incised line; broad band of incised hatches alternating with radiating wavy sgraffito lines; narrow bead band. Slip all over. Cream glaze on interior and upper part of exterior.

1455. Plate (C-37-866). Height, 0.043; diameter, 0.252; diameter of foot, 0.093. Figs. 20, g; 121, d, 123. Similar to No. 1443, but with slightly convex centre, and slightly flattened narrow rim. Interior: central medallion containing bird, facing to right, and floral sprays on incised ground; broad band of sgraffito interlace on imbricated ground; narrow bead band; band of sgraffito debased Kufic interrupted by three small medallions repeating central theme; broad band of debased sgraffito Kufic. Slip and glaze all over, cream on interior, colorless on exterior.

1456. Plate (C-37-103). Maximum dimension, 0.136. Fig. 20, e. Similar to preceding. Interior: central medallion missing; band of Kufic on imbricated ground interrupted by small medallions containing small birds on incised ground; wide band of sgraffito arched interlace on imbricated ground. Slip and pale yellow glaze all over.

1457. Plate (C-34-884, C-34-868). Height, 0.038; estimated diameter, 0.185; diameter of foot, 0.072. Similar to No. 1455. Interior: small central medallion missing; band of angular incisions; narrow hatched incised band; band of sgraffito rinceau. Slip all over. Yellow glaze on interior and upper part of exterior. Biscuit local.

1458. Plate (C-37-674). Height, 0.036; diameter, 0.185; diameter of foot, 0.076. Fig. 22, m. Similar to No. 1455. Interior: small central medallion containing eight-armed cross on incised ground; band of sgraffito zigzag. Slip all over, thin on exterior. Cream glaze on interior.

1459. Plate (C-35-174). Height, 0.037; estimated diameter, 0.24. Similar to No. 1455. Interior: central medallion missing; narrow careless bead band; band of incised hatches; band of sgraffito rinceau. Slip all over, thin on exterior. Green glaze on interior and upper part of exterior.

1460. Plate (C-37-806). Diameter of foot, 0.129. Similar to No. 1455, but larger. Interior: central medallion containing small bird on incised ground; broad band of sgraffito interlace on imbricated ground; narrow bead band. Slip and glaze all over, cream on interior; colorless on exterior.
1461. Plate (C-34-1450). Estimated diameter of foot, 0.11.
Similar to No. 1455. Interior: central medallion containing sgraffito tortoise with long ears moving to right; narrow band of incised hatches; wider band of sgraffito hatches. Slip and yellow glaze on interior.

1462. Plate (C-34-679, C-35-600). Diameter of foot, 0.149.
Similar to No. 1455, but much larger. Interior: central medallion containing sgraffito lion (neck, legs preserved) leaping to right on foliated ground; broad band of large sgraffito birds and floral sprays on imbricated ground. Slip and glaze all over, yellow on interior, green on exterior.

1463. Plate (C-37-865). Height, 0.057; estimated diameter, 0.25; diameter of foot, 0.123. Figs. 22, b; 121, e; Plate XLVIII, a.
High flaring foot; shallow body slightly convex at centre; rounded lip. Interior: small central medallion containing palmette on incised ground; band of simple sgraffito interlace on imbricated ground; narrow debased bead band; band of rinceau on incised ground interrupted by small medallions repeating central motive; broad band of simple broad sgraffito rinceau on imbricated ground; notched lip. Slip and glaze all over, yellow on interior, colorless on exterior.

1464. Plate (C-34-789). Maximum dimension, 0.101.
Similar to preceding, but finer fabric. Interior: large central medallion containing sgraffito lion (?), chest and foreleg preserved, running to right with floral sprays on imbricated ground; narrow bead band; sgraffito band interrupted by small medallions containing birds on incised ground. Slip and glaze all over, pale yellow-green on interior, colorless on exterior.

1465. Plate (C-29-07). Height, 0.046; diameter, 0.241; diameter of foot, 0.089. Fig. 209.
Similar to No. 1562. Interior: central medallion containing incised gridiron design with an incised spot in each square; narrow incised hatched band; on rim grouped radiating incised lines alternate with single sgraffito spirals. Slip all over, thin on exterior. Dirty yellow-green glaze on interior and upper edge of exterior. From North Market Deposit.

1466. Plate (C-34-421). Estimated diameter, 0.23.
Low foot; rather flat body terminating in strongly upcurved rim; bluntly pointed lip. Interior: trace of small central medallion; band of incised hatches; narrow band of decadent sgraffito rinceau; band of incised double zigzag. Slip and pale yellow glaze on interior and rim exterior. Light buff biscuit.

1467. Bowl (C-36-694). Height, 0.065; diameter, 0.165; diameter of foot, 0.076. Fig. 121, f.
Low thick foot with slight flare; deep body, flat in centre; pointed lip. Interior: central medallion containing palmette; band of incised hatches. Slip all over, thin on exterior. Cream glaze on interior and upper edge of exterior.

1468. Bowl (C-29-06). Height, 0.063; diameter, 0.182; diameter of foot, 0.083. Figs. 124; 134, a.
Similar to preceding. Interior: central medallion containing incised gridiron with a sgraffito spiral
in each square; narrow band of incised hatches; wide band of slanting incised hatches, alternately plain and fretted. Slip all over, thin on exterior. Light yellow glaze on interior. Graffito scratched within foot represents cross.

1469. Bowl (CP-1521). Height, 0.076; diameter, 0.21; diameter of foot, 0.10.
Similar to No. 1467. Interior: small central medallion containing incised rectilinear split-palmette; wide band of debased incised Kufic; narrow band of incised hatches; wide band of incised hatches alternating with degenerate sgraffito Kufic. Slip and light yellow glaze as in 1467.

1470. Bowl (C-34-1298). Height, 0.078; estimated diameter, 0.19.
Similar to No. 1467. Interior: large central medallion containing sgraffito interlace on imbricated ground; narrow careless bead band; band of zigzag on incised ground; wide band of sgraffito rinceau on imbricated ground. Slip and glaze all over, yellow on interior, pale yellow on exterior.

1471. Bowl (C-38-269). Height, 0.078; diameter, 0.206; diameter of foot, 0.083.
Similar to No. 1467. Interior: central medallion containing quartered device of parallel incised lines grouped at right angles to those of the adjacent quarters; narrow band of incised hatches; wide band of decadent sgraffito rinceau. Slip all over. Cream glaze on interior and upper edge of exterior.

1472. Bowl (C-38-50). Height, 0.074; estimated diameter, 0.17.
Similar to No. 1467, but smaller. Interior: trace of central medallion containing incised design; band of sgraffito Kufic on imbricated ground; band of narrow wavy lines; narrow band of incised hatches interrupted by three medallions containing incised rectilinear split-palmettes; wide band containing double wavy line on imbricated ground. Slip and pale green glaze all over, thin on exterior.

1473. Bowl (C-36-1013). Height, 0.047; diameter, 0.112; diameter of foot, 0.05.
Similar to No. 1467. Interior: central medallion containing parallel sgraffito lines alternating with wavy sgraffito lines; band of incised hatches; band of incised hatches alternating with wavy sgraffito lines. Slip all over. Yellow glaze on interior.

1474. Bowl (C-33-367). Height, 0.061; estimated diameter, 0.16; diameter of foot, 0.067.
Similar to No. 1467. Interior: central medallion containing parallel incised lines fretted; wide band of radiating incised fretted lines; narrow hatched band; band of incised radiating fretted lines interrupted by small medallions containing palmettes on incised ground; band of radiating incised fretted lines. Slip all over, thin on exterior. Light yellow-green glaze on interior.

1475. Bowl (C-37-99). Maximum dimension, 0.103.
Similar to No. 1467. Interior: central medallion missing; row of small medallions containing fretted incised lines; narrow band of incised hatches; row of small medallions, containing incised rectilinear split-palmettes, linked by short incised lines. Slip all over, thin on exterior. Cream glaze on interior.

1476. Bowl (C-34-1461). Height, 0.068; estimated diameter, 0.16; diameter of foot, 0.075. Fig. 121, g.
Rather high foot with wide flare; deep body, flat in centre, the sides curving up to bluntly pointed lip. Interior: central medallion containing quartered device of parallel incised lines grouped at right angles to each other; narrow band of incised hatches. Slip all over. Light green glaze on interior.

1477. Bowl (C-38-479). Height, 0.095; diameter, 0.217; estimated diameter of foot, 0.10.

1478. Bowl (C-29-09). Height, 0.096; diameter, 0.20; diameter of foot, 0.10.
Similar to No. 1476, but foot has broader flare in lower part. Interior: central medallion containing
five interlocked floral motives on incised ground; narrow hatched band. Slip and light green glaze all over, thin on exterior. From North Market Deposit.

1479. Bowl (C-34-62). Height, 0.081; diameter, 0.142; diameter of foot, 0.081. Fig. 160, a.
Similar to preceding, but slip omitted on exterior. From South Basilica Deposit. A.J.A., XXXIX, 1935, Fig. 3, a, p. 77.

1480. Bowl (C-34-61). Height, 0.104; diameter, 0.203; diameter of foot, 0.099.
Similar to No. 1476, but deeper. Interior: small central medallion containing palmette on incised ground; three bands of decadent sgraffito zigzag. Slip and pale yellow glaze on interior and upper edge of exterior. Biscuit apparently local. From South Basilica Deposit.

1481. Bowl (C-34-1343). Height of foot, 0.048; diameter of foot, 0.114. Fig. 121, A.
Very high foot, vertical in upper part, broadly flaring in lower; deep body, flat in centre, with strongly curved sides. Interior: small central medallion containing eight-armed cross on incised ground; band of delicate sgraffito zigzag; narrow bead band. Slip and glaze all over, light yellow-green on interior, green on exterior. Clay possibly local.

1482. Bowl (C-37-76). Maximum dimension, 0.116.
Similar to preceding, but with band of interlace on imbricated ground replacing the zigzag band. Slip all over, yellow-green glaze on interior.

1483. Bowl (C-34-58). Height, 0.107; diameter, 0.195; diameter of foot, 0.106. Fig. 160, b.
Similar to No. 1481, but with slightly lower foot. Interior: small central medallion containing palmette on incised ground; band of incised hatches; narrow bead band; band of decadent sgraffito rinceau; band of rather hasty sgraffito Kufic. Slip and very pale yellow glaze all over, thin on exterior. From South Basilica Deposit. A.J.A., XXXIX, 1935, fig. 3, b, p. 77.

1484. Bowl (C-35-362). Maximum dimension, 0.132.
Similar to No. 1476. Interior: small central medallion containing palmette on incised ground; wide band of incised radiating bars, alternately plain and fretted; narrow band of incised hatches. Slip and glaze all over, green on interior, colorless on exterior.

1485. Bowl (C-33-365). Estimated diameter, 0.115.

1486. Bowl (C-33-737). Maximum dimension, 0.172.
Similar to No. 1476. Interior: small central medallion containing palmette on incised ground; broad band of hatches, alternately incised and sgraffito. Slip and glaze all over, green on interior, colorless on exterior.

1487. Bowl (C-34-63). Height, 0.081; diameter, 0.216; diameter of foot, 0.101.
High, conical foot; shallow body curving up sharply to vertical rim with bluntly pointed lip. Interior: small central medallion containing eight-armed cross on incised ground; band of decadent sgraffito Kufic; band of degenerate sgraffito rinceau. Slip and pale green glaze on interior and upper edge of exterior. Biscuit quite buff in tone, possibly local. From South Basilica Deposit.

1488. Cover (C-35-551). Height, 0.09; diameter, 0.192; diameter of handle top, 0.089. Figs. 122, 210.
Rounded lower edge; body rises sharply, then curves inward flatly, with broad convexity in centre of interior; handle composed of squat thick stem, ridged about centre, and broad top, slightly concave on upper surface. Exterior: on top of handle, central medallion containing curvilinear split-palmette on incised ground, surrounded by broad band of radiating bars, alternately plain and fretted,
and a narrow bead band; on body, narrow band of incised chevrons above broad open row of small medallions each containing a rectilinear incised palmette and linked by twisted incised lines. Slip on exterior. Light yellow glaze all over.

1489. Cover (C-37-1470). Estimated diameter of handle top, 0.09. Similar to preceding, but top of handle crosshatched, and slip present on interior.

1490. Cover (C-37-1587). Diameter of handle top, 0.045. Similar to No. 1488, but smaller. Exterior: on top of handle, medallion containing rectilinear split-palmette with wavy side bars. Slip on exterior. Glaze all over, light yellow-green on exterior; green on interior.

**Intermediate Style**

1491. Plate (C-37-1539). Height, 0.041; diameter, 0.222; diameter of foot, 0.133. Figs. 126, a; 127. Broad, almost negligible rudimentary foot; very shallow body firmly convex in centre; upturned thick rim; bluntly pointed lip. Interior: in centre, lion with incised body and lower legs, stands to right, turns head with incised protruding tongue to left; floral spikes, alternately incised and sgraffito in field; band of decadent Kufic on incised ground, interrupted by three small medallions containing rectilinear split-palmettes. Slip and light green glaze all over, thin on exterior.

1492. Plate (C-34-65). Height, 0.054; diameter, 0.256; diameter of foot, 0.114. Fig. 134, c. Similar to No. 1443. Interior: in centre, small bird with incised body stands to right; incised floral spikes in field; band of degenerate sgraffito Kufic. Slip all over. Yellow glaze on interior and upper edge of exterior. Graffito scratched on exterior of body represents letters XM. From South Basilica Deposit.

1493. Bowl (C-37-1357). Height, 0.075; diameter, 0.177; diameter of foot, 0.10. Fig. 126, b. Low foot; deep body, flat in centre; rounded lip. Interior: in centre, small bird with incised body; incised floral spikes in field; narrow hatched band; broad band of Kufic with incised outlines on imbricated ground. Slip and light yellow glaze all over.

1494. Bowl (C-38-484). Height, 0.066; diameter, 0.19; diameter of foot, 0.084. Fig. 134, b. Similar to preceding, but shallower. Interior: in centre, lion with incised body stands to right, turns head to left; two incised curvilinear motives in field; crosshatched band. Slip and pale yellow glaze all over. Graffito scratched within foot represents cross or letter X. Traces of firing yokes on lip.

1495. Bowl (C-38-482). Height, 0.068; diameter, 0.178; diameter of foot, 0.094. Similar to preceding. Interior: in centre, trace of bird standing on floral spray; band of degenerate sgraffito Kufic. Slip all over. Yellow glaze on interior and upper edge of exterior. Trace of graffito scratched within foot apparently identical to that of No. 1494.

**Free Style**

1496. Plate (C-37-1448). Height, 0.038; diameter, 0.209; diameter of foot, 0.113. Figs. 128, a; 211. Wide rudimentary foot; nearly flat body; nearly vertical rim; rounded lip. Interior: in centre, bald grotesque warrior with pointed head runs to left holding pointed oval shield, crosshatched, in right,
and pennoned spear, horizontal, in left; simple doublet and hose are incised; incised floral spirals in field. Slip and yellow glaze all over.

1497. Plate (C-34-733). Maximum dimension, 0.096.
Similar to preceding. Interior: in centre, hunter (lower part of body, legs preserved), wearing fustanella, stands in front view; dog, facing to left, stands by man's right leg. Slip and glaze all over, yellow on interior, green on exterior.

1498. Plate (C-38-99). Height, 0.042; estimated diameter, 0.22. Plate L, c.
Similar to No. 1496. Interior: hunter (one foot and leg preserved, traces of the other), wearing crosshatched hose, strides to right accompanied by hound (? hind part preserved). Slip all over. Yellow glaze on interior and upper part of rim exterior. Cf. Byzantion, XV, 1941, p. 89.

1499. Plate (C-36-811). Height, 0.051; estimated diameter, 0.23.
Similar to No. 1496, but slightly higher foot. Interior: in centre, lion (forepart preserved), with incised body, faces to right above incised floral spray. Slip all over. Light yellow glaze on interior and upper part of rim exterior. The incised lines are very deep, and have rough edges. The glaze, burned grey in spots and slightly crackled from over-firing, does not completely fill the incisions.

1500. Plate (C-33-363). Height, 0.049; estimated diameter, 0.23; estimated diameter of foot, 0.12.
Similar to No. 1496. Interior: in centre, short-tailed bird (hind part preserved), with wavy incised lines on body, stands to right; sgraffito floral sprays in field; sgraffito spirals on rim. Slip all over. Light yellow glaze on interior and upper part of rim exterior.

1501. Plate (C-34-712). Height, 0.038; estimated diameter, 0.24.
Similar to No. 1496. Interior: open band of bud motives linked by incised lines about centre; similar band just below rim. Slip all over, thin on exterior. Light yellow glaze on interior and upper part of rim exterior.

1502. Plate (C-37-852). Height, 0.036; estimated diameter, 0.22. Figs. 128, b; 131.
Similar to No. 1496, but wider foot and wider, flatter body. Interior: warrior, wearing fustanella, faces to right, wielding sword in right, holding small pointed oval shield in left close to body; he has a small hatched cap on his head, and whole costume crosshatched; head of serpent-dragon appears at right, tail at left; incised floral spike in field. Slip and light yellow glaze all over, thin on exterior. Cf. Byzantion, XV, 1941, p. 89.

1503. Plate (C-34-419, C-34-917). Maximum dimension, 0.125; estimated diameter of foot, 0.14.
Similar to preceding. Interior: warrior (fragmentary) advances to left wearing crosshatched doublet, hose, and fustanella, holding spear horizontally in left hand; traces of floral sprays in field. Slip and yellow glaze all over.

1504. Plate (C-34-1377). Maximum dimension, 0.058.
Similar to No. 1502. Interior (very fragmentary): hand of warrior seizes head of expiring dragon with long, protruding tongue, dotted face, and scaly body. Slip all over. Light yellow glaze on interior.
1505. Plate (C-34-130). Height, 0.033; estimated diameter, 0.24. Plate L, e.
Similar to No. 1502, but with impressions of fingers of potter on body. Interior: fragmentary; raised arm, the upper part clothed in sgraffito-hatched sleeve, apparently holds up fringed, embroidered cloth or cloak. Slip all over. Yellow glaze on interior and upper part of rim exterior.

1506. Plate (C-33-837). Maximum dimension, 0.093. Fig. 134, d.
Apparently similar to No. 1502. Interior: lion with incised body stands to right, turns head to left. Slip and glaze all over, yellow on interior, colorless on exterior. Graffito scratched within foot possibly represents badly executed five-point star.

1507. Plate (C-36-329). Height, 0.045; diameter, 0.239; diameter of foot, 0.108. Fig. 128, c.
Thick foot, slightly flaring, with rounded edge; shallow body, curving up gently to rounded lip, slightly raised on interior. Interior: hatless man, wearing doublet and hose, runs to right, holding uncertain object with flaring ends in right, left arm outstretched; crosses incised within squares in field. Slip on interior and upper part of body exterior. Bright green glaze all over.

1508. Plate (C-34-1568). Height, 0.037; diameter, 0.162; diameter of foot, 0.07. Plate XLIX, c.
Similar to preceding. Interior: hatless warrior, wearing incised doublet and hose, runs to right holding horizontal spear in right (left missing); incised floral spikes in field. Slip all over. Yellow glaze on interior and upper part of body exterior.

1509. Plate (C-34-1437). Diameter of foot, 0.096.
Similar to preceding, but spear hung with pennons, and yellow glaze extended to cover exterior.

1510. Plate (C-33-970). Diameter of foot, 0.083.
Similar to No. 1508, but hair represented in straight lines, and glaze pale green.

1511. Plate (C-34-769). Diameter of foot, 0.076.
Similar to No. 1508, but spear omitted, and left holds shield over head. Glaze all over, yellow-green on interior, thin green on exterior.

1512. Plate (C-37-1463). Maximum dimension, 0.093.
Similar to No. 1507, but much larger. Interior: small figure (very fragmentary) of a man, near rim, running to right, wearing incised doublet, hose, and sash (?) about hips; in each hand he holds a small rectangular object with round knobs at the corners; curved incised floral spray in field. Slip and yellow glaze all over, thin on exterior.

1513. Plate (C-37-822). Estimated diameter of foot, 0.096.
Similar to No. 1508, but man runs to left, and green glaze all over.

1514. Plate (C-34-253). Maximum dimension, 0.127. Fig. 134, h. Plate XLIX, b.
Similar to No. 1507, but much larger. Interior: warrior with incised pointed hat, doublet, and hose advances to right holding sling in extended right. Slip all over. Light yellow-green glaze on interior. Fragmentary graffito, scratched on body near foot, represents either the letter M or the handleless double-axe symbol.

1515. Plate (C-34-94). Maximum dimension, 0.08. Plate L, j.
Similar to preceding, but figure plumper and advances to left. Slip and yellow glaze all over, thin on exterior.

1516. Plate (C-33-202). Height, 0.053; diameter, 0.264; diameter of foot, 0.011. Fig. 130.
Similar to No. 1507. Interior: warrior strides to right wearing incised doublet and hose, pleated fustanella, holding pennoned spear horizontal in right and oddly shaped shield in extended left; incised floral sprays in field; notches on lip. Slip and dark green glaze all over. Broneer, A.J.A., XXXVII, 1933, p. 572, fig. 17.
1517. Plate (C-34-1569). Diameter of foot, 0.10.
Similar to No. 1507, but exterior of body shows vertical knife-parings. Interior: warrior (very fragmentary) strides to left wearing crosshatched doublet and hose, pleated fustanella; coils of serpent-dragon below; incised geometrical and floral motives in field. Slip and yellow glaze all over, thin on exterior.

1518. Plate (C-37-1303). Height, 0.04; estimated diameter, 0.21.
Similar to No. 1507. Interior: warrior (very fragmentary) faces to right, holding very long shield in extended left; dragon head, transfixed by spear, appears inverted below shield. Slip all over. Light yellow glaze on interior and upper part of exterior.

1519. Plate (C-34-100, C-33-597). Estimated diameter, 0.26.
Similar to No. 1507. Interior: warrior (central part missing) strides to left wearing small incised pointed cap, doublet with cross-hatched sleeves and fretted incised body, incised hose; the face is in front view; floral spiral motives in field. Slip and dark green glaze all over, thin on exterior.

1520. Plate (CP-1125). Height, 0.042; estimated diameter, 0.121; diameter of foot, 0.088. Fig. 212.
Similar to No. 1507. Interior: warrior strides to right wearing long pointed crosshatched cap, incised doublet and hose, pleated fustanella, and crosshatched sash or scabbard at waist, holding pointed oval imbricated shield in extended left, his right holding sash; incised pointed clusters in field. Slip on interior. Light yellow glaze all over. Biscuit apparently local.

1521. Plate (CP-962). Height, 0.051; estimated diameter, 0.26; diameter of foot, 0.095. Fig. 213.
Similar to No. 1507. Interior: warrior (lacks head and left arm) strides to right wearing doublet
with hatched sleeves and elongated imbrications on body; pleated fustanella, hose with incised cross gartering, holding sword horizontal in right; coils of serpent-dragon below feet. Slip on interior and upper edge of exterior. Glaze all over, dark green on interior, colorless on exterior.

1522. Plate (C-36-9). Estimated diameter, 0.24. Plate XLIX, e.
Similar to No. 1507. Interior: man (head and shoulders preserved) faces to right wearing very long pointed crosshatched cap, and crosshatched doublet with high tight collar; the left arm is raised; notched lip.

1523. Plate (C-33-505). Estimated diameter, 0.26.
Similar to No. 1507. Interior: man (head preserved) faces to right wearing narrow pointed incised cap; fragmentary head of dragon with floral spray issuing from mouth at right. No slip. Yellow glaze all over. Biscuit buff.

1524. Plate (C-33-629). Estimated diameter, 0.16.
Similar to No. 1507. Interior: warrior (head and left shoulder preserved) faces to left wearing exaggeratedly long pointed cap with incised detail; above, coils of dragon. Slip and glaze all over, yellow on interior, green on exterior.

1525. Plate (C-36-685). Estimated diameter, 0.16. Plate XLIX, f.
Similar to No. 1507. Interior: warrior (lacks right arm, lower part of body, legs), wearing pointed cap and doublet with hatched sleeves and shoulders and rectilinear incised split-palmette motive on abdomen, faces to right wielding sword in right and seizing dragon with left; notched lip. Slip all over. Light yellow glaze on interior and upper part of exterior. Same hand and set of plates as No. 1526.

1526. Plate (C-37-125). Estimated diameter, 0.16.
Similar to preceding, but more fragmentary. Same hand and set of plates as No. 1525.

1527. Plate (C-35-388). Estimated diameter, 0.24. Plate XLIX, d.
Similar to No. 1507. Interior: warrior (head, trace of left shoulder preserved) faces to right wearing oval cap decorated with rectilinear incised split-palmette motive, and incised doublet, holding pointed oval shield in left; incised floral spikes in field. Slip and glaze all over, light yellow-green on interior, green on exterior.

1528. Plate (C-35-375). Estimated diameter, 0.24.
Similar to No. 1507. Interior: man (head preserved) faces to right wearing small oval cap with incised hatchings on front part of head; notched lip. Slip all over. Light yellow glaze on interior and upper part of exterior.

1529. Plate (C-36-238). Estimated diameter, 0.24.
Similar to No. 1507. Interior: man (head, shoulder preserved) faces to right wearing crosshatched doublet and round cap on head; floral sprays in field. Slip and dirty green glaze on interior and upper part of exterior. Biscuit fired too hard.

1530. Plate (C-33-405). Maximum dimension, 0.081.
Similar to No. 1507. Interior: man (head, shoulder preserved) faces to right wearing crosshatched doublet and low rounded cap with rectilinear incised split-palmette cap on head; crosshatched leaf in field. Slip all over. Yellow glaze on interior.

1531. Plate (C-37-1449). Height, 0.046; estimated diameter, 0.265; diameter of foot, 0.101. Fig. 129.
Similar to No. 1507. Interior: warrior (lacks left arm, feet) advances to right, head in front view, wearing pointed cap, doublet with hatched sleeves and incised body, pleated fustanella, and incised cross-gartered hose; he carries a battle axe in his right, pointed oval shield with scale pattern in left, sheathed sword at waist; his curling hair seems arranged in locks the ends of which are wrapped
up; in field, various small incised motives. Slip on interior. Yellow glaze all over. *A.J.A.*, XLII, 1938, pp. 368 f., fig. 10; *Byzantion*, XV, 1941, p. 89.

1532. Plate (C-33-586). Maximum dimension, 0.15. Plate XLIX, a.
Similar to No. 1507. Interior: warrior (head, chest, left shoulder preserved) with head in front view, wears small pointed cap, and corselet of jointed plates with toothed edges holding bow in upraised right, apparently grasping throat of large dragon whose head appears at right; the treatment of the hair is similar to that of No. 1531. Slip and yellow glaze all over. Apparently by same hand as No. 1533. Cf. *Byzantion*, XV, 1941, p. 87.

1533. Plate (C-37-1262). Maximum dimension, 0.155.
Similar to preceding, with spiral sun-burst in field, and apparently by the same hand.

1534. Plate (C-34-1473). Maximum dimension, 0.139.
Similar to No. 1507. Interior: warrior (mid-section preserved) stands in front view, wearing doublet hatched with wavy incised lines and fustanella, holding sword at attention in left. Slip all over. Yellow glaze on interior.

1535. Plate (C-38-83). Height, 0.047; estimated diameter, 0.25. Plate XLIX, g.
Similar to No. 1507. Interior: warrior (very fragmentary), wearing crosshatched doublet, raises bow in right; in field, legs of fallen warrior, clad in incised hose, and incised stars and spirals. Slip and pale yellow glaze all over, thin on exterior.

1536. Plate (C-36-295, C-36-299). Estimated diameter, 0.26; estimated diameter of foot, 0.11.
Plate XLIX, h, j.
Similar to No. 1507. Interior: battle scene (very fragmentary) with large warrior in chain mail and fustanella in centre, and smaller similar warriors scattered about in field with small incised bird and spiral motives; very summary execution; notched lip. Slip all over; light green glaze on interior and upper part of exterior.

1537. Plate (C-34-761). Estimated diameter of foot, 0.10.
Similar to No. 1507. Interior: centaur (hind part missing) faces to right, with dotted body and crosshatched arms and shoulders, brandishing sword in right, holding long crosshatched shield with rounded top and flat bottom in left; head of serpent-dragon appears at right between centaur and shield, tail at upper left; incised crosshatched leaf and floral spike in field. Slip on interior and upper edge of exterior. Light yellow glaze on interior and upper part of exterior. Traces of glaze from lip of contiguous plate in kiln apparent on exterior.

1538. Plate (C-35-584). Estimated diameter, 0.36.
Similar to No. 1507, but considerably larger. Interior: battle scene involving many small figures (very fragmentary), one of which is holding a sword; incised floral spikes and floral spray motives; notched lip. Slip all over. Light yellow-green glaze on interior and upper part of exterior. Coarse clay apparently local. From South Basilica Deposit. *A.J.A.*, XXXIX, 1935, p. 76, fig. 2, and note 6.

1539. Plate (C-34-66). Height, 0.075; estimated diameter, 0.375; diameter of foot, 0.13. Fig. 132.
Similar to No. 1507, but much larger. Interior: centaur (hind part missing) faces to right, with dotted body and crosshatched arms and shoulders, brandishing sword in right, holding long crosshatched shield with rounded top and flat bottom in left; head of serpent-dragon appears at right between centaur and shield, tail at upper left; incised crosshatched leaf and floral spike in field. Slip on interior and upper edge of exterior. Light yellow-green glaze all over. Coarse clay apparently local. From South Basilica Deposit. *A.J.A.*, XXXIX, 1935, p. 76, fig. 2, and note 6.

1540. Plate (C-33-263). Maximum dimension, 0.128.
Similar to No. 1507, but larger. Interior: figure (lower part preserved) with goat legs, incised, and sleeve crosshatched in sgraffito; incised floral spikes in field. Slip all over. Light green glaze on interior.

1541. Plate (C-34-1366). Maximum dimension, 0.06.
Apparently similar to No. 1507. Interior: warrior (very fragmentary) advances to right, wearing
chain mail and scabbard at waist, holding incised sword across body. Slip all over, thin on exterior. Light yellow-green glaze on interior.

1542. Plate (C-35-591). Diameter of foot, 0.095. Plate L, f.
Similar to No. 1507. Interior: man (mid-section preserved) stands in front view, wearing elaborate fustanella and doublet with incised rectilinear split-palmette design, extending arms to left holding up large embroidered cloth. Slip all over. Light yellow glaze with green tinge on interior.

1543. Plate (C-36-908). Maximum dimension, 0.101. Plate L, g.
Similar to No. 1507. Interior: apparently similar to preceding. Slip all over. Light yellow glaze on interior.

1544. Plate (C-37-1304). Maximum dimension, 0.16. Plate L, i.
Similar to No. 1507. Interior: man (head, left arm preserved) stands to right wearing cross-hatched doublet, holding sistrum-like rattle in upraised left; incised floral spray in field. Slip all over. Pale green glaze on interior.

1545. Plate (C-33-901). Maximum dimension, 0.073. Plate L, b.
Similar to No. 1507. Interior: man (head, arm preserved) faces to left wearing curved cross-hatched cap over forehead and incised doublet, reaching out to left for curved crosshatched object, probably a large ball, possibly a shield. Slip on interior and most of exterior. Light yellow glaze all over.

1546. Plate (C-36-536). Diameter of foot, 0.108. Plate L, m.
Similar to No. 1507. Interior: in centre, heraldic human head facing to right, surrounded by incised floral sprays and spikes. Slip all over. Cream glaze on interior. By same hand as No. 1547.

1547. Plate (C-37-873). Estimated diameter, 0.109. Plate L, n.
Similar to No. 1507. Interior: in centre, disembodied human arm bent to left holding spear, surrounded by incised floral spikes. Slip all over. Cream glaze on interior. By same hand as No. 1546.

1548. Plate (C-34-866, C-34-1392). Height, 0.044; estimated diameter, 0.25; diameter of foot, 0.101. Plate LI, f.
Similar to No. 1507. Interior: large fish with incised body swims to right; incised floral spikes and spirals in field. Slip and light green glaze all over.

1549. Plate (C-35-406). Diameter of foot, 0.095.
Similar to preceding, but glaze limited to interior.

1550. Plate (C-36-83). Diameter of foot, 0.191.
Similar to No. 1548, but fish swims to left, and slip and glaze are limited to interior.

1551. Plate (C-34-1379). Diameter of foot, 0.091.
Similar to No. 1507. Interior: lion with incised body (lacks feet, most of head) advances to right, turns head to left; trace of incised floral spray in field. Slip all over. Light yellow glaze on interior.

1552. Plate (C-34-1359). Diameter of foot, 0.105.
Similar to preceding, but glaze all over, green on interior, colorless on exterior.

1553. Plate (C-34-707). Diameter of foot, 0.104.
Similar to No. 1551, but hide of lion represented by short incised strokes.

1554. Plate (C-34-1359). Diameter of foot, 0.105.
Similar to No. 1507, but with mend hole near centre. Interior: in centre, heraldic lion's head faces to right with open jaws and long protruding incised tongue. Slip all over. Light yellow glaze on interior.
1555. Plate (C-36-955). Diameter of foot, 0.097. Plate LI, b.
Similar to No. 1507. Interior: in centre, large deer with dotted body stands to right, bends head to left and scratches nose with hind hoof; misunderstood horns treated as though enclosing solid mass; under body of deer, small animal with incised body leaps to left; in field, incised floral spikes and sprays. Slip and light yellow glaze all over, thin on exterior.

1556. Plate (C-34-623). Maximum dimension, 0.08. Plate LI, c.
Similar to No. 1507. Interior: small, long-eared animal with incised body (rabbit or fawn) nursing at the udder of a larger animal, probably a deer, whose hide is represented with short paired incised strokes. Slip and dirty greenish-yellow glaze all over, thin on exterior.

1557. Plate (C-33-906). Estimated diameter, 0.22.
Similar to No. 1507. Interior: very fragmentary; near lip, pointed end of crosshatched shield; at left an animal, possibly a dog, with extended tongue moves to right; an indeterminate object. Slip and glaze all over, yellow on interior, colorless on exterior.

1558. Plate (C-36-1500). Height, 0.048; estimated diameter, 0.215; diameter of foot, 0.093. Plate LI, h.
Similar to No. 1507. Interior: in centre, large wading bird with sgraffito legs, incised body and long bill marches to left; alternate radiating incised floral spikes and sgraffito palm branches with incised stems. Slip and pale yellow glaze all over, thin on exterior.

1559. Plate (C-34-1584). Maximum dimension, 0.082.
Similar to No. 1507. Interior: in centre, bird (fragmentary) faces to right, its body decorated with broad imbrication; unusual floral sprays in field. Slip and glaze all over, pale yellow-green on interior, colorless on exterior.

1560. Plate (C-35-528). Height, 0.044; estimated diameter, 0.21; diameter of foot, 0.089. Plate LI, a.
Similar to No. 1507. Interior: about centre, row of curved radiating lines; on body, radiating design consisting of long incised single lines alternating with shorter paired lines. Slip all over. Yellow glaze on interior and upper part of body.

1561. Plate (C-35-606). Maximum dimension, 0.10.
Similar to No. 1507, but with rather high, flaring foot. Interior: in centre, warrior (head, shoulders, right arm missing) wearing plated corselet and hose of chain mail, crouches to right, holding sword horizontal across body in left. Slip on interior. Light yellow glaze all over.

1562. Plate (C-37-834). Height, 0.044; estimated diameter, 0.25; diameter of foot, 0.088. Fig. 128, d.
Thick foot with slight flare; shallow body, slightly convex at centre, curving up sharply to broad flat rim projecting over exterior; flat lip. Interior: warrior (very fragmentary) wearing doublet and hose runs to left holding long oval shield; floral motives in field; on rim, groups of radiating incised lines alternate with dotted spirals. Slip and green glaze all over.

1563. Plate (C-33-369). Height, 0.054; estimated diameter, 0.24.
Similar to preceding. Interior: about centre, radiating design of alternate quadrilateral and cypress-tree motives with imbricated and hatched interiors linked by bracket-shaped lines; on rim, groups of radiating incised lines alternate with small squares inscribed in circles. Slip all over. Yellow glaze on interior.

1564. Bowl (C-34-734, C-35-595). Height, 0.067; estimated diameter, 0.185; diameter of foot, 0.087. Fig. 128, f.
Low flaring foot, tapering toward lower edge; deep body, flat in centre; bluntly pointed lip. Interior: in centre, warrior wearing doublet with hatched sleeves and shoulders and incised rectilinear split-palmette body, and hatched hose, runs to left holding shield with pointed end up in left and spear
in right; small floral spikes in field. Slip all over. Yellow glaze on interior. Biscuit quite buff. Fragmentary graffito scratched within foot preserves sharp angle.

1565. Bowl (C-33-490). Maximum dimension, 0.075; estimated diameter of foot, 0.086. Plate L, k. Similar to preceding. Interior: in centre, man wearing incised doublet and hose leaps to right, his arms raised at elbows in pose suggestive of boxing. Slip and yellow glaze all over, thin on exterior.

1566. Bowl (C-34-132). Height, 0.076; estimated diameter, 0.18. Similar to No. 1564, but with large incised floral sprays in field. Slip and yellow glaze all over, thin on exterior.

1567. Bowl (C-37-1471). Diameter of foot, 0.079. Similar to No. 1564. Interior: in centre, warrior (very fragmentary) runs to right holding pennoned spear. Slip all over. Greenish-yellow glaze on interior.

1568. Bowl (C-34-1462, C-34-1429). Diameter of foot, 0.095. Plate L, a. Similar to No. 1564. Interior: man wearing doublet with hatched sleeves and elongated rectilinear incised split-palmette body, fustanella, and sash or scabbard at waist stands to left extending arms to catch small crosshatched ball; small bird (legs preserved), and incised star and double bracket motives in field. Slip all over. Yellow glaze on interior.

1569. Bowl (C-37-1180). Maximum dimension, 0.06. Plate XLIX, i. Similar to No. 1564. Interior: warrior (head, right shoulder preserved) wearing small incised bladder-like cap perched on forehead and crosshatched doublet faces to left, apparently holding large round-topped crosshatched shield in extended right; a short goatee adorns his chin. Slip all over. Yellow glaze on interior. Apparently by the same hand as No. 1570.

1570. Bowl (C-36-702). Maximum dimension, 0.07. Similar to preceding, and apparently by the same hand.

1571. Bowl (C-35-165). Diameter of foot, 0.099. Fig. 134, f. Similar to No. 1564. Interior: in centre, lion (fragmentary) with incised body walks to right, turns head to left; leaf and double spiral motives in field. Slip on interior. Glaze all over, green on interior, colorless on exterior. Graffito scratched within foot possibly represents letter M.

1572. Bowl (C-34-759). Diameter of foot, 0.088. Similar to preceding, but slip extended to cover exterior, and glaze is yellow on interior.

1573. Bowl (C-36-84). Diameter of foot, 0.091. Similar to No. 1564. Interior: in centre, heraldic lion head faces to right; incised floral spikes in field. Slip and cream glaze on interior.

1574. Bowl (C-37-1374). Diameter of foot, 0.081. Plate L, o. Similar to preceding, but slip extended to cover exterior.

1575. Bowl (C-34-343). Diameter of foot, 0.059. Similar to No. 1564. Interior: in centre, rabbit with incised body leaps to right. Slip all over. Pale yellow-green glaze on interior.

1576. Bowl (C-34-1364). Diameter of foot, 0.061. Similar to No. 1564. Interior: in centre, rabbit with incised body and very elongated ears walks to right. Slip all over. Yellow glaze on interior.

1577. Bowl (C-33-681). Diameter of foot, 0.057. Similar to No. 1564. Interior: in centre, rabbit with incised body, and simple floral ornament depending from mouth walks to right. Slip all over. Yellow glaze on interior.
1578. Bowl (C-34-696). Estimated diameter of foot, 0.102. Plate LI, g.
Similar to No. 1564. Interior: in centre, rabbit with incised body walks to right, turns head to left; traces of floral spikes in field. Slip all over. Light yellow glaze on interior.

1579. Bowl (C-37-1268). Diameter of foot, 0.086. Plate LI, i.
Similar to No. 1564. Interior: in centre, small bird with incised body stands to right, turns head to left; encircling it a simple plait motive. Slip all over. Yellow glaze on interior.

1580. Bowl (C-34-1526). Maximum dimension, 0.083.
Similar to No. 1564. Interior: in centre, long-necked bird (forepart preserved) with incised body stands to left, turns head to right; in field, chevrons and double spirals. Slip all over. Pale green glaze on interior.

1581. Bowl (C-34-1363). Diameter of foot, 0.087.
Similar to No. 1564. Interior: in centre, bird (forepart preserved) with incised beak and sgraffito feathers stands to right, turns head to left; in field, spiral sprays and sgraffito palm branches. Slip all over, thin on exterior. Cream glaze on interior.

1582. Bowl (C-34-633). Diameter of foot, 0.058.
Similar to No. 1564. Interior: in centre, bird with incised body walks to right. Slip and glaze all over, cream on interior, green on exterior.

1583. Bowl (C-34-604). Diameter of foot, 0.116. Plate LI, j.
Similar to No. 1564, but larger. Interior: in centre, wading bird with long bill, tail, and legs stands to right; incised floral sprays in field. Slip and yellow green glaze all over, thin on exterior.

1584. Bowl (C-34-760). Estimated diameter of foot, 0.084.
Similar to preceding, but with pale green glaze limited to interior.

1585. Bowl (C-37-837). Height, 0.052; estimated diameter, 0.14; diameter of foot, 0.053.
Similar to No. 1564. Interior: in centre, fish with long incised tail swims to left. Slip all over Light green glaze on interior.

1586. Bowl (C-35-161). Diameter of foot, 0.115.
Similar to No. 1564. Interior: in centre, fat fish swims to left; in field, incised floral motives Slip all over. Light yellow glaze on interior.

1587. Bowl (C-33-466). Diameter of foot, 0.091.
Similar to No. 1564. Interior: in centre, fish with long incised tail swims to left; in field, incised buds on long stems. Slip all over. Cream glaze on interior.

1588. Bowl (C-36-1131). Estimated diameter of foot, 0.13.
Similar to No. 1564, but with broad flat face at outer edge of foot, and a more globular shape to body. Interior: in centre, deer (head, back preserved) faces to right; in field, incised floral motives. Slip all over. Yellow glaze on interior.

1589. Bowl (C-37-812). Diameter of foot, 0.053.
Similar to No. 1564, but rough foot looks as though it had been trimmed down with a knife after removal from the wheel. Interior: in centre disembodied arm, similar to that of No. 1547, bent at elbow, holds pennoned spear. Slip all over. Pale yellow-green glaze on interior.

1590. Bowl (C-36-893, C-36-948). Estimated diameter, 0.16.
Similar to No. 1564. Interior: radiating design of long incised lines between which incised concentric circles and short incised darts. Slip and glaze all over, colorless on exterior.
1591. Bowl (C-34-1516). Diameter of foot, 0.068.
Similar to No. 1564. Interior: design of four small radiating diamonds, the area between each pair incised away. Slip and light green glaze on interior.

1592. Bowl (C-34-1546). Height, 0.041; estimated diameter, 0.14; diameter of foot, 0.06. Figs. 128, e; Plate L, h.
Similar to No. 1564, but body much shallower, and slight conical projection within foot. Interior: in centre, Maltese cross. Slip and pale yellow-green glaze all over.

1593. Bowl (C-38-271). Diameter of foot, 0.105. Fig. 134, e. Plate L, d.
Similar to preceding, but larger. Interior: in centre, four radiating crosshatched diamonds, the points terminating in a trefoil motive, alternating with decadent incised floral spikes; in field, traces of sgraffito floral designs. Slip all over. Pale yellow glaze on interior. Graffito painted in red within foot represents form of letter C, possibly a lunate sigma.

1594. Bowl (C-36-212). Height, 0.085; estimated diameter, 0.028. Fig. 128, g.
Low, thick, flaring foot; shallow body; upturned vertical rim; bluntly pointed lip. Interior: in centre, radiating floral motives. Slip all over. Yellow glaze on interior and upper part of exterior.

1595. Bowl (CP-938). Height, 0.084; estimated diameter, 0.273; diameter of foot, 0.106. Fig. 133.
Similar to preceding. Interior: in centre, pointed oval with angularly hatched interior topped by sgraffito human head facing to right with straight hair and high narrow crosshatched pointed cap, and arms extending to either side, a pennoned spear held in right, a hatched shield in left; short row of chevrons below. Slip all over, thin on exterior. Pale yellow glaze on interior and upper part of exterior.

1596. Bowl (C-36-72). Height, 0.096; estimated diameter, 0.30.
Similar to No. 1594, but slenderer foot has greater flare. Interior: in centre, bird (head and breast preserved) faces to right; in field, floral spray. Slip all over. Yellow glaze on interior.

1597. Bowl (C-35-590). Height, 0.077; estimated diameter, 0.35; estimated diameter of base, 0.17.
Similar to No. 1594, but low broad base replaces foot. Interior: trace of central figure subject; in field, large floral spikes and sprays. Slip all over. Yellow glaze on interior and upper exterior.

1598. Bowl (C-34-773). Maximum dimension, 0.097.
Similar to No. 1594. Interior: lion (?) pounces to left on hind leg of small animal who struggles to get away (scene very fragmentary). Slip and cream glaze all over.

1599. Bowl (C-34-869). Estimated diameter of foot, 0.12.
Similar to No. 1610. Interior: warrior (fragmentary) wearing doublet and hose runs to right holding pennoned spear in right, shield in left. Slip and glaze all over, pale green on interior, colorless on exterior.

1600. Bowl (C-33-649). Maximum dimension, 0.062.
Similar to No. 1610. Interior: warrior (fragmentary) wearing trunk-hose (?) stands in front view, holding pennoned spear in right. Slip and glaze all over, dark green on interior, colorless on exterior. Possibly by same hand as No. 1603.

1601. Bowl (C-34-735). Preserved height, 0.062; diameter of foot, 0.105. Plate LI, a.
Similar to No. 1610. Interior: in centre, lion with incised body and right hind leg moves to right, turns head to left; in field, incised floral spikes and sprays. Slip and pale green glaze all over, thin on exterior.

1602. Bowl (C-33-517). Maximum dimension, 0.086.
Similar to preceding, but with thin yellow glaze on exterior. Lion apparently from same cartoon and by same hand as No. 1491.
1603. Bowl (C-34-876, C-34-1452). Maximum dimension, 0.151. Plate LI, d.
Similar to No. 1610. Interior: in centre, horse with incised body and legs outlined in sgraffito
gallops to left. Slip and glaze all over, dark green on interior, colorless on exterior. Possibly by
same hand as No. 1600.

1604. Bowl (C-34-669). Maximum dimension, 0.096.
Similar to No. 1610. Interior: in centre, heraldic lion head faces to right. Slip all over. Yellow
glaze on interior.

1605. Bowl (C-36-169). Diameter of foot, 0.077.
Similar to No. 1610, but much smaller. Interior: in centre, rabbit with incised body stands to right.
Slip and glaze all over, yellow on interior, colorless on exterior.

1606. Bowl (C-34-892). Diameter of foot, 0.075.
Similar to No. 1610. Interior: in centre, rabbit with incised body walks to right. Slip and pale
yellow glaze all over, thin on exterior.

1607. Bowl (C-37-1541). Diameter, 0.222.
Similar to No. 1610. Interior: in centre, bird with incised body stands to right, turns head to left;
in field, four floral spikes with long stems. Slip all over. Light green glaze on interior, and upper
part of exterior.

1608. Bowl (C-34-498). Estimated diameter of foot, 0.12.
Similar to No. 1610. Interior: in centre, bird with incised body stands to right; in field, traces of
sgraffito sprays. Slip all over, thin on exterior. Pale yellow on interior.

1609. Bowl (C-34-744). Estimated diameter of foot, 0.105.
Similar to preceding, but glaze a very pale yellow.

1610. Bowl (C-36-707). Height, 0.109; estimated diameter, 0.23; diameter of foot, 0.104. Fig.
128, h.
High foot with broad flare and rounded edge; broad deep body, flat in centre, firmly curved sides
almost attaining a vertical direction at pointed lip. Interior: in centre, wading bird with long bill,
tail, legs, stands to right; in field, four careless floral spikes pointing inward. Pinkish-buff slip
all over. Yellow glaze on interior and lip exterior.

1611. Bowl (C-37-1095). Estimated diameter of foot, 0.054.
Similar to preceding, but much smaller, with slip and green glaze limited to interior.

1612. Bowl (C-34-630). Diameter of foot, 0.053.
Similar to No. 1610, but smaller, with lower foot. Interior: in centre, fish swims to right. Slip
all over. Yellow glaze on interior.

1613. Bowl (C-37-833). Diameter of foot, 0.06.
Similar to No. 1610, but much smaller. Interior: in centre, fish with incised body swims to left;
in field, degenerate floral spikes. Slip on interior. Light yellow glaze all over.

1614. Bowl (C-36-1180). Diameter, 0.127.
Similar to No. 1610, but smaller, and with slightly convex centre. Interior: in centre, design of
figure-eight and narrow projecting triangles, crossed by wavy line. Slip and yellow glaze on interior.

1615. Bowl (C-34-905). Maximum dimension, 0.063.
Similar to No. 1610, but smaller. Interior: in centre, quadrangular figure, the angles tipped with
circles, from whose sides radiate four pointed-ovals. Slip and light green glaze all over.
1616. Bowl (C-34-706). Diameter of foot, 0.072. Plate L, l.
Similar to No. 1610, but smaller. Interior: in centre, delicate Maltese cross, with slender sgraffito spike, looped at centre, between each pair of arms. Slip on interior. Light yellow glaze all over.

Similar to No. 1610. Interior: in centre, small circle from which radiate eight incised lines, with incised floral spiral device between each pair of lines. Slip and glaze all over, yellow on interior, green on exterior.

1618. Bowl (C-35-147). Diameter of foot, 0.072. Fig. 134, g.
Similar to No. 1610. Interior: in centre, incised bird faces to right. Slip all over. Yellow glaze on interior. Graffito scratched on inner side of foot possibly represents letter A. Biscuit warped and shows large blister from over-firing.

1619. Cover (CP-1350). Estimated diameter of top of handle, 0.08.
Similar to No. 1488. Exterior: on top of handle, bird with incised body stands to right with linear floral motives in field. Slip and pale yellow glaze on exterior.

1620. Cover (C-34-1598). Maximum dimension, 0.063. Plate LI, e.
Similar to No. 1488. Exterior: on body, small rabbit with incised body moves right. Slip and pale yellow glaze all over, thin on exterior.

1621. Thymiaterion (C-36-1133). Estimated diameter of rim, 0.20; width of handle, 0.041.
Broad flat handle, with down-turned edges, flares slightly as it joins slender rim. Exterior: on top of handle, incised parallel strokes at edge of handle and grouped along edge of rim; open band of decadent sgraffito rinceau down centre of handle and in short sections along edge of rim. Slip on top of handle and interior of rim. Pale yellow glaze all over. Biscuit, red and hard, different in texture from that of any other pieces of this group. Probably thirteenth century.

**Thirteenth Century**

1622. Plate (C-37-1406). Diameter of foot, 0.092.
Apparently similar to No. 1443, but coarser. Interior: in centre, large medallion containing sgraffito deer with antlers scratching its nose with hind hoof on imbricated ground; band of tiny incised squares. Slip on interior. Light yellow to yellow-brown glaze all over.

1623. Plate (C-37-1446). Height, 0.045; diameter, 0.213; diameter of foot, 0.089. Fig. 215.
Similar to No. 1443, but all parts thicker, and foot tapers toward lower edge. Interior: in center, crudely drawn lion with incised body runs to right; in field, floral spikes radiating to lip with pendent triangles between. Slip all over. Green glaze on interior and upper part of exterior.

1624. Plate (C-37-1616). Height, 0.042; estimated diameter, 0.125; diameter of foot, 0.109.
Similar to preceding, but with broader thicker foot. Interior: central medallion containing five radiating spirals with incised outline on imbricated ground; wide band near lip of degenerate Kufic on imbricated ground. Slip all over, thin on exterior. Pale greyish-yellow glaze on interior and upper part of exterior. Biscuit very coarse and full of white grits.
1625. Plate (C-37-1410). Height, 0.049; estimated diameter, 0.24; estimated diameter of foot, 0.114.
Similar to No. 1296, but with broad lip marked off from body on interior with incised groove. Interior: in centre, fragmentary figure wearing tunic and incised hose raises right arm; at left, near lip, smaller fragmentary figure in front view holds spikes or large brads to right; in field, large animal pursues small fat rabbit; drawing crude throughout. Slip and cream glaze on interior and upper part of exterior.

1626. Bowl (C-33-252). Diameter, 0.178.
Similar to No. 1610. Interior: in centre, sgraffito rabbit leaps to right; row of large circles with incised centres joined by numerous incised lines above which a dotted motive. Slip and pale yellow glaze all over.

1627. Bowl (C-37-1339). Height, 0.046; estimated diameter, 0.12; diameter of foot, 0.051.
Similar to No. 1592. Interior: central medallion containing broad curved split motive; on imbricated field long, rather pointed ovals with incised centres across which extends a bar. Slip and brownish-yellow glaze on interior and exterior of lip.

1628. Bowl (C-33-950). Estimated diameter, 0.165.
Similar to No. 1787, but with deeper centre. Interior: central medallion containing fat running rabbit; on rim, grouped hatches alternate with sections of hatched band. Slip and pale yellow-green glaze on interior and exterior of lip.

1629. Bowl (C-38-400). Maximum diameter, 0.094.
Similar to preceding. Interior: central medallion containing rabbit running to right; on rim, successive bands of hatches, vertical strokes, zigzag, and crosshatches. Slip and dirty yellow glaze on interior and upper part of rim exterior.

1630. Bowl (C-34-1478). Estimated diameter, 0.11.
Similar to No. 1628. Interior: in centre, uncertain design; on rim, double vine design with pointed leaf, similar to that found on Egyptian lustre dated in the tenth century. Slip on interior. Cream glaze all over.

**Late Byzantine and Early Turkish**

1631. Bowl (C-36-222). Height, 0.073; estimated diameter, 0.15; diameter of bottom, 0.064.
Flat bottom; steep body with reverse curve to sides; short thin vertical rim. Interior: central medallion containing figure-eight motive on imbricated ground; broad band below rim containing running spiral motive on hatched ground. Slip and light yellow glaze on interior and upper part of exterior.

1632. Bowl (C-37-1628). Height, 0.08; diameter, 0.189; diameter of foot, 0.07. Fig. 216.
Small thick foot with slight interior conical projection; broad shallow body; high vertical rim; slightly rounded lip. Interior: in centre, square on hatched ground surrounded by elaborate figure-eight interlace. Slip all over, irregular on exterior. Brownish-yellow glaze on interior and upper edge of exterior.
1633. Bowl (C-37-1270). Height, 0.053; estimated diameter, 0.145; diameter of foot, 0.055. Slightly flaring foot with small central interior cone; broad deep body with central depression in which is set a low boss. Interior: on central boss, a pelican-like bird moving to left, turning head to right; on body, a long bent, willowy human figure running to right holding spear in upraised right; notched lip. Slip on interior and upper part of exterior. Bright yellow glaze all over. Biscuit very gritty and appears to have been over-fired.

PAINTED INCISED-SGRAFFITO

Twelfth Century

1634. Plate (C-34-817). Estimated diameter, 0.245. Fig. 135, a. Small low foot missing; shallow body; bluntly pointed lip. Interior: central medallion containing split-palmette on incised ground; narrow band of rinceau on incised ground; broad band of rinceau derivative on incised ground; rather regularly spaced splashes of green on each area of decoration. Slip all over. Colorless glaze on interior and upper part of exterior.

1635. Plate (C-34-101). Height, 0.039; estimated diameter, 0.144; diameter of foot, 0.062. Fig. 217. Low foot with conical projection in centre; shallow body curves up sharply to very low rim and pointed lip. Interior: large, crude animal (lion?) leaps to right on imbricated ground with pendent triangles and semicircles in field; narrow band of broad incised bars below lip; streaks of green inward from lip. Slip all over. Yellow glaze on interior, green on upper part of exterior. Probably early thirteenth century.

1636. Bowl (C-36-460). Height, 0.083; estimated diameter, 0.20; diameter of foot, 0.085. Fig. 135, b. Similar to No. 1467. Interior: central medallion containing sgraffito split-palmette on imbricated ground; narrow band of incised hatches; broader band of sgraffito rinceau; evenly-spaced splashes of green inward from lip, between two bands of decoration and at centre. Slip and cream glaze on interior and upper part of exterior.

1637. Bowl (C-36-1034). Height, 0.079; estimated diameter, 0.185; diameter of foot, 0.082. Similar to preceding. Interior: central medallion containing rectilinear split-palmette; narrow band of incised hatches; wide band of degenerate sgraffito Kufic; splashes of green inward from lip and in centre. Slip and light yellow glaze on interior.

1638. Bowl (C-33-248). Preserved height, 0.05; diameter, 0.145. Similar to No. 1467, but with rather high flaring foot. Interior: central medallion containing sgraffito spiral interlace on imbricated ground; band of alternate incised and wavy sgraffito lines; splashes of green inward from lip and in centre. Slip and light yellow glaze on interior.

Thirteenth Century

1639. Plate (C-34-813). Height, 0.04; estimated diameter, 0.21; diameter of foot, 0.104. Fig. 136, a. Low foot; shallow body; rounded lip. Interior: narrow, evenly spaced, incised lines all over; broad streaks and dark green spots all over. Slip and yellow glaze on interior.

1640. Plate (C-37-731). Diameter of foot, 0.119. Similar to preceding. Interior: central medallion containing simple interlace on incised ground; row of concentric circles; band of circles linked by interlace on imbricated ground (all circles have crosshatched centres); large brown spots all over. Slip and yellow glaze on interior.
1641. Plate (C-37-1748). Diameter of foot, 0.103.
Similar to No. 1639. Interior: central medallion containing crude formalized bird at left, turning head to right, and deer (only head preserved) at right, turning head to left on incised ground; series of concentric lines about medallion; band of wavy lines interrupted by square device. Streaks of brown. Slip all over. Muddy yellow glaze on interior.

1642. Plate (C-36-1307). Height, 0.05; estimated diameter, 0.22.
Similar to No. 1639. Interior: row or circles alternating with pointed ovals define centre with hatched ground; broad band of oval-shaped plait pattern on imbricated ground. Brown streaks on interior. Slip and dirty yellow glaze on interior and upper part of exterior.

1643. Plate (C-33-276). Height, 0.054; diameter, 0.24; diameter of foot, 0.10. Figs. 136, b; 137, a.
Low foot; shallow body; flat, nearly horizontal rim. Interior: two large fish, band of zigzag between them, occupy whole of imbricated field; row of crosshatches on rim; mottled brown stripes on interior. Slip and yellow-brown glaze on interior and rim exterior.

1644. Plate (C-37-2003). Height, 0.05; estimated diameter, 0.25.
Similar to preceding. Interior: radiating cypress design alternating with convex triangles, pendent from rim, with crosshatched centres; row of crosshatches on rim; large smears of brown and dark green on interior. Slip all over. Yellow glaze on interior.

1645. Plate (C-36-877). Height, 0.052; diameter, 0.228; diameter of foot, 0.096.
Similar to No. 1643. Interior: series of concentric circles in centre and three medallions on body with sgraffito interlace between; row of crosshatches on rim; broad smears of brown on interior. Slip and dirty yellow glaze on interior and upper part of exterior.

1646. Bowl (C-37-1356). Height, 0.087; diameter, 0.20; diameter of foot, 0.099. Fig. 136, d.
Low foot; deeply curved body with flat thick centre; bluntly pointed lip. Interior: in centre, circle filled with crosshatching; brown spots and brown stripe below lip painted on interior. Slip and dirty yellow-green glaze on interior and upper part of exterior.

1647. Bowl (C-37-1252). Height, 0.117; diameter, 0.227; diameter of foot, 0.105. Fig. 136, c.
High, flaring foot with ridge about middle; rather shallow body; upturned rim with rounded lip. Interior: central medallion containing simple linear decoration; row of large concentric circles with pendent triangles between; hatches on rim; large round spots of green and brown on interior. Slip and dirty yellow glaze on interior and upper part of exterior.

1648. Bowl (C-38-235). Height, 0.122; diameter, 0.223; diameter of foot, 0.106. Fig. 137, b.
Similar to preceding. Interior: central concentric circles; broad band of interlace on roughly imbricated ground; band of interlace on roughly imbricated ground on rim; disc of brown in centre; brown band between bands of interlace and at lip. Slip and dirty yellow glaze on interior and upper edge of exterior.

1649. Bowl (C-36-509). Maximum dimension, 0.136.
Apparently similar to No. 1647. Interior: central medallion containing rabbit facing to right; broad band containing lines on imbricated ground; brown circles and streaks on interior. Slip and yellow glaze on interior.

1650. Bowl (C-37-1614). Height, 0.138; diameter, 0.26; diameter of foot, 0.103.
Similar to No. 1647. Interior: in centre, concentric circles; radiating cypress motive with pendent crosshatched semicircles between; brown circles and streaks on interior. Slip and dirty yellow glaze on interior and upper part of exterior.

1651. Bowl (C-37-1755). Height, 0.124; estimated diameter, 0.22; diameter of foot, 0.09.
Similar to No. 1647, but clumsier foot. Interior: central medallion containing simple interlace on incised ground; concentric lines about medallion; band of decadent oval-shaped guilloche on
imbricated ground; brown streaks and spots on interior. Slip and dirty yellow-green glaze on interior and upper part of exterior.

1652. Bowl (C-34-327). Height, 0.121; estimated diameter, 0.125; diameter of foot, 0.119.
Similar to No. 1647. Interior: large central medallion containing three circles linked by angular band on imbricated ground; broad band of double incised zigzag on imbricated ground; green stripe within lip, and green streaks and splashes on interior. Slip and dirty yellow-green glaze on interior and upper part of exterior.

1653. Bowl (C-37-1483). Diameter of foot, 0.087.
Similar to No. 1647. Interior: about centre, two medallions containing palmette on incised ground with small circles between; whole ground of interior appears imbricated; broad brown streaks on interior. Slip all over. Dirty yellow glaze on interior.

1654. Bowl (C-37-1615). Height, 0.112; diameter, 0.21; estimated diameter of foot, 0.10.
Fig. 136, e.
High foot with flare in lower part; shallow body; very high rim with slight outward flare; bluntly pointed lip. Interior: identical to No. 1649. Slip and dirty yellow glaze on interior and upper part of exterior.

1655. Bowl (C-36-804). Estimated diameter, 0.21.
Similar to preceding, but with offset, slightly convex rim. Interior: in centre, small circle with hatched centre; row of larger circles linked by pointed band on imbricated ground; on rim, paired vertical incised lines with feathered edges; brown streaks on interior. Slip and rather dirty light yellow-green glaze on interior and upper part of exterior.

1656. Bowl (C-35-538). Estimated diameter, 0.12.
Similar to No. 1654, but smaller. Interior: trace of central medallion; band of tangent ovals on imbricated ground; green streaks. Slip on interior and upper edge of exterior. Dirty yellow glaze on interior, green on rim of exterior.

1657. Bowl (C-33-700). Height, 0.073; estimated diameter, 0.105; diameter of foot, 0.053.
Fig. 136, f.
Very high flaring foot with narrow upper diameter; shallow body; inset rim, convex on interior, nearly vertical on exterior; bluntly pointed lip. Interior: in centre, small circle with crosshatched interior; short horizontal strokes on rim; brown smears. Pinkish-buff slip all over. Dirty yellow glaze on interior and upper part of exterior.

1658. Bowl (CP-1523). Height, 0.122; diameter, 0.215; diameter of foot, 0.092. Fig. 218.
Similar to preceding, but larger. Interior: eight radiating cypress figures alternating with crossed diamonds near centre and pendent triangles with crosshatched centres from rim; row of crosshatches on rim; yellow-brown streaks. Slip and dirty grey-green glaze on interior.

1659. Bowl (C-37-1625). Height, 0.077; diameter, 0.191; diameter of foot, 0.07.
Similar to No. 1657. Interior: central medallion containing small square on imbricated ground, surrounded by band of elaborate interlace; brown streaks. Slip all over. Light brown glaze on interior and upper part of exterior.
1660. Bowl (C-36-476). Diameter, 0.12.
Similar to No. 1657, but body curves up to simple lip. Interior: seven radiating cypress motives alternating with rough crossed circles; two parallel lines below lip; brown streaks. Slip all over. Yellow glaze on interior and upper part of exterior.

PAINTED INCISED-SGRAFFITO WITH RELIEF DECORATION

1661. Plate (C-33-247). Height, 0.041; diameter, 0.205; diameter of foot, 0.078. Fig. 219.
Neat low foot; shallow body with central low boss set in circular depression edged with flat ridge; rounded lip. Interior: band of stiff rinceau on incised ground interrupted by four small impressed eagles, front view, outlined and detailed in sgraffito. Slip and cream glaze on interior and upper part of exterior.

1662. Bowl (C-36-1029). Preserved height, 0.055; diameter, 0.145. Fig. 138, a.
Similar to No. 1467. Interior: central medallion containing rectilinear split-palmette; band of incised hatches interrupted by four impressed eagles, front view, outlined and detailed in sgraffito; splashes of green. Slip and cream glaze on interior and upper part of exterior.

1663. Bowl (C-34-538). Estimated diameter, 0.16. Fig. 138, b.
High flaring foot missing; shallow body; broad upturned rim convex on interior, flaring out to pointed lip. Interior: central medallion containing deer standing to right, head turned to left, on field of floral sprays; three narrow borders, the outer two hatched; broad band of deer, repeating central motive with floral sprays and spikes in field, occupies remainder of body. Slip and cream glaze on interior and upper part of exterior.

INCISED

1664. Plate (C-34-732). Height, 0.04; diameter, 0.218; diameter of foot, 0.122. Figs. 140, a; 220.
Wide rudimentary foot; nearly flat body, convex at centre; upturned, nearly vertical rim; bluntly pointed lip. Interior: central medallion containing deer standing to right, head turned to left, on field of floral sprays; three narrow borders, the outer two hatched; broad band of deer, repeating central motive with floral sprays and spikes in field, occupies remainder of body. Slip all over. Light yellow glaze on interior and upper part of rim exterior.

1665. Plate (C-33-678). Height, 0.041; estimated diameter, 0.22.
Similar to preceding, but with green glaze on lower part of exterior.

1666. Plate (C-29-03). Height, 0.041; diameter, 0.229; diameter of foot, 0.124. Frontispiece.
Similar to No. 1664. Interior: whole body occupied by large figure of deer standing to right, scratching nose with hind hoof, with small animals (fawns?) and birds about it on field of floral sprays and palmettes; narrow band of incised hatches below rim. Slip and pale green glaze all over, thin on exterior. From North Market Deposit. De Waele, in A.J.A., XXXIV, 1929, p. 442, fig. 66.

1667. Plate (C-36-438). Maximum dimension, 0.091.
Similar to No. 1664. Interior: horse, forepart preserved, standing to right on field of floral sprays, the head and part of the shaft of a spear appearing across its body, pointed to right. Slip and glaze all over, yellow on interior, colorless on exterior.
1668. Plate (C-37-1315). Height, 0.038; estimated diameter, 0.24.
Similar to No. 1664. Interior: large lion (very fragmentary) leaping across field of small deer and floral sprays; narrow hatched band at base of rim. Slip and glaze all over, yellow on interior, colorless on exterior.

1669. Plate (C-36-1134). Maximum dimension, 0.096.
Similar to No. 1664. Interior: legs of man standing in front view on field of floral spirals. Slip and pale green glaze all over. Fragmentary graffito scratched within foot apparently similar to that of No. 1721.

1670. Plate (C-34-1358). Maximum dimension, 0.065. Fig. 221.
Similar to No. 1664. Interior: figure of a woman (lower part missing) facing to left with arms raised wearing tight-fitting dress; field of floral sprays. Slip and yellow glaze all over.

1671. Plate (C-35-588). Diameter of foot, 0.079.
Similar to No. 1664, but much smaller foot. Interior: large bird (tail and wing preserved), the feathers executed in very delicate sgraffito lines, on field of floral sprays. Slip and pale green glaze streaked with purple all over.

1672. Plate (C-37-1450). Height, 0.053; estimated diameter, 0.24.
Similar to No. 1664. Interior: lion, forepart preserved, moving to right on field of floral sprays. Slip and light yellow glaze all over, with brownish streaks on rim.

1673. Plate (C-34-547). Maximum dimension, 0.088.
Similar to No. 1664, but body less flat. Interior: lion pounces to right on deer. Slip all over. Yellow glaze on interior.

1674. Plate (C-34-248). Maximum dimension, 0.079. Plate LIII, c.
Similar to No. 1664. Interior: animal (head preserved), facing to left, swallows large bird; field of floral sprays. Slip and yellow glaze all over, thin on exterior.
1675. Plate (C-34-1488). Maximum dimension, 0.092. Plate LIll, f.
Similar to No. 1664. Interior: small central medallion containing fat rabbit facing to right, double margin; broad band of rabbits running to left. Slip and yellow-green glaze all over, thin on exterior.

1676. Plate (C-34-1385). Maximum dimension, 0.085.
Similar to No. 1664. Interior: design containing large fat rabbit facing to left. Slip and pale yellow glaze all over. The incision was done before the application of the slip.

1677. Plate (C-33-487). Height, 0.05; estimated diameter, 0.26.
Similar to No. 1664. Interior: very fragmentary scene of two animals, one of which seems to be devouring the other as in No. 1728. Slip and glaze all over, light green on interior and upper part of exterior, colorless on lower part of exterior.

1678. Plate (C-34-1384). Maximum dimension, 0.106.
Similar to No. 1664. Interior: head of animal (possibly a horse) raised to right on field of floral sprays; triple margin below rim. Slip and light green glaze all over, thin on exterior.

1679. Plate (C-34-601). Maximum dimension, 0.117.
Similar to No. 1664. Interior: in centre, large medallion which extends close to base of rim containing fragmentary winged figure (griffin?) standing to right on field of floral sprays. Slip and yellow glaze all over, thin on exterior.

1680. Plate (C-34-1599). Maximum dimension, 0.086.
Similar to No. 1664. Interior: large central medallion containing large slender pointed arch interlace with reserved small diamonds in field; band of simple maeander. Slip all over, thin on exterior. Light bright green glaze on interior.

1681. Plate (C-34-92). Height, 0.051; diameter, 0.247; diameter of foot, 0.094. Figs. 140, b; 141.
Thick foot; shallow body, thickened and slightly convex at centre; bluntly pointed lip, very slightly upturned. Interior: warrior (lacks head, left arm) stands in front view, feet turned to right, wearing doublet, hose, and fustanella, holding round-topped mace in right; trace of long, pointed shield with scale pattern at right; serpent-dragon with spotted head coils about on field of fine floral sprays; three narrow reserved lines, the outer two hatched, below lip. Slip all over. Yellow glaze on interior.

1682. Plate (C-37-1461, C-33-699). Height, 0.094; estimated diameter, 0.40.
Warrior (very fragmentary) wearing fustanella stands in centre in front view wearing long cloak the end of which appears at left; at left, smaller man in doublet and hose. Slip and yellow glaze all over, thin on exterior.

1683. Plate (C-34-1438). Maximum dimension, 0.107.
Similar to No. 1681. Interior: warrior (very fragmentary) stands in centre in front view, wearing doublet and fustanella, holding sword in right at waist; floral sprays in field. Slip and yellow glaze all over.

1684. Plate (C-34-265). Maximum dimension, 0.204. Plate LIll, f.
Similar to No. 1681, but larger. Interior: fragmentary scene preserving the bodies of two animals, one certainly a horse, placed one above the other on a field of floral sprays; human hand and lower arm appear at right; possibly a representation of centaurs. Slip and glaze all over, yellow on interior, green on exterior. Apparently by the same hand as No. 1686.

1685. Plate (C-34-54). Height, 0.048; diameter, 0.252; diameter of foot, 0.11. Plate LII.
Similar to No. 1681. Interior: large central medallion containing scene of a man with long curling locks, wearing doublet and hose, seated on a folding stool, holding in his lap a woman wearing a crown on her head, and a long-waisted garment with pleated skirt; at right, a rabbit running upward;
at left, a tree trunk (?) ; behind figure appear two odd objects possibly interpreted as wings of a
throne; scattered vegetable motives in field; feet of figures and stool extend beyond margin of
medallion. Slip and yellow glaze all over, thin on exterior. From South Basilica Deposit. Cf.
A.J.A., XXXIX, 1935, p. 76, fig. 1; Alison Frantz, Byzantion, XV, 1941, pp. 90-91.

1686. Plate (C-34-1514). Maximum dimension, 0.132.
Similar to No. 1681, but larger. Interior: fragmentary animal wearing decorated harness faces to
right on field of floral sprays; narrow hatched band at lip. Slip and glaze all over, yellow on interior,
matt green on exterior. Apparently by the same hand as No. 1684.

1687. Plate (C-38-487). Maximum dimension, 0.116.
Similar to No. 1681. Interior: large bird (feet only preserved) seizes deer running to right on
field of floral sprays. Slip and glaze all over, yellow on interior, bright green on exterior.

1688. Plate (C-34-822). Estimated diameter, 0.22; diameter of foot, 0.086. Fig. 143.
Similar to No. 1681. Interior: in centre, Pegasos (or griffin) with stars on body, flies to right on
field of floral sprays; notched lip. Slip all over. Cream glaze on interior and upper part of exterior.

1689. Plate (C-38-485). Diameter of foot, 0.136.
Similar to No. 1681, but larger. Interior: huge beast (body preserved) moves to left on field of
floral sprays. Slip and light green glaze all over.

1690. Plate (C-34-1489). Maximum dimension, 0.081.
Similar to No. 1681. Interior: deer (head and neck preserved) faces to left on field of delicate
floral sprays; hatched band below lip. Slip on interior. Yellow glaze all over.

1691. Plate (C-34-1567). Estimated diameter, 0.36. Plate LIII, h.
Similar to No. 1681. Interior: center missing; broad band just below rim has series of animals
of which portions of a lion and two deer, one of them munching foliage, are preserved; floral spray
in field; notched lip. Slip on interior and upper part of exterior. Light yellow glaze all over.

1692. Plate (C-34-1508). Diameter of foot, 0.07.
Similar to No. 1681. Interior: central medallion containing bird standing to right, head turned to
left, on field of floral sprays. Slip all over. Pale yellow glaze on interior.

1693. Plate (C-35-629). Diameter of foot, 0.103.
Similar to No. 1681. Interior: in centre, tree trunk (?) against which appear the foreparts of two
confronted animals. Slip and yellowish-brown glaze on interior.

1694. Plate (C-37-819). Maximum dimension, 0.122. Plate LIII, i.
Similar to No. 1681. Interior: large griffin (fragmentary) springs to right with outspread wings;
floral sprays in field. Slip on interior. Glaze all over, yellow-green on interior, yellow on exterior.

1695. Plate (C-36-895). Maximum dimension, 0.144.
Similar to No. 1681. Interior: central medallion containing two fragmentary animals, one above
the other; broad band below lip apparently contains procession of deer. Slip and yellow glaze all
over, thin on exterior.

1696. Plate (C-36-1050). Maximum dimension, 0.10.
Similar to No. 1681. Interior: central medallion containing deer (fragmentary) standing to right,
head turned to left; broad band of floral sprays. Slip and glaze all over, yellow on interior, color-
less on exterior.

1697. Plate (C-37-1379). Estimated diameter, 0.26. Plate LIII, g.
Similar to No. 1681. Interior: centre missing; series of medallions below lip containing each a
small rabbit leaping to right; notched lip. Slip and yellow glaze all over.
1698. Plate (C-37-1265). Height, 0.053; diameter, 0.243; diameter of foot, 0.118. Fig. 142, a.
Similar to No. 1681. Interior: lion with heavy mane leaps to right on deer; large split pointed leaf in field; wide band of hatched lines below lip. Slip on interior and upper part of exterior. Light green glaze all over, thin on exterior.

1699. Plate (C-37-1488). Diameter of foot, 0.123. Fig. 222.
Similar to No. 1681, but deeper. Interior: lion with heavy mane leaps to right on deer; vegetable details in field; wide band of hatched lines below lip. Slip and light yellow glaze all over except within foot.

1700. Plate (C-37-1586). Height, 0.054; estimated diameter, 0.265; diameter of foot, 0.105.
Similar to No. 1681. Interior: lion, head turned to left, leaps to right on deer; in field, decadent survivals of floral sprays; wide band of hatched lines below lip. Slip and glaze all over, light yellow on interior, colorless on exterior.

1701. Plate (C-37-1346). Height, 0.052; diameter, 0.258; diameter of foot, 0.112.
Similar to No. 1681, but deeper. Interior: lion leaps to left at small rabbit which runs down and to right; in field, decadent survivals of floral sprays; wide band of hatched lines below lip. Slip and yellow glaze all over, thin on exterior.

1702. Plate (C-34-810). Height, 0.052; estimated diameter, 0.25. Fig. 139.
Similar to No. 1681. Interior: lion pounces to right on deer; fat rabbit above lion's back; decadent floral sprays in field; series of cross-hatched lines below lip. Slip and cream glaze all over. Incision done before application of slip.

1703. Plate (C-33-937). Diameter of foot, 0.094.
Similar to No. 1681. Interior: large central medallion containing lion standing to right, head turned to left; series of lines crossed by paired hatches below lip. Slip and light yellow glaze all over.

1704. Plate (C-34-1504). Maximum dimension, 0.083. Plate LIII, l.
Similar to No. 1685; slip on interior. Yellow glaze all over. Apparently by same hand as No. 1685. Cf. Byzantion, XV, 1941, p. 91.

1705. Plate (C-37-1585). Height, 0.049; diameter, 0.259; diameter of foot, 0.106. Fig. 223.
Similar to No. 1681. Interior: very large central medallion containing lion, without mane, pouncing to right on deer; single small floral spray in field. Slip and yellow glaze all over.

1706. Plate (C-34-809). Height, 0.053; maximum dimension, 0.14.
Similar to No. 1681. Interior: very large central medallion containing lion and rabbit, back to back, moving in opposite directions. Slip and yellow glaze all over, thinly on exterior.

1707. Plate (C-34-1433). Height, 0.046; estimated diameter, 0.195; diameter of foot, 0.07. Fig. 225, a.
Similar to No. 1681. Interior: central medallion containing lion moving to left on field of floral sprays. Slip all over. Green glaze on interior and upper part of exterior.
1708. Plate (C-33-939). Maximum dimension, 0.094. Similar to No. 1681. Interior: central medallion containing griffin facing to right on field of floral sprays. Slip and yellow glaze all over, thin on exterior.

1709. Plate (C-36-705). Height, 0.053; estimated diameter, 0.27. Similar to No. 1681. Interior: large central medallion containing winged beast facing to left on field of floral sprays. Slip and yellow glaze all over.

1710. Plate (C-33-512). Diameter of foot, 0.094. Similar to No. 1681. Interior: central medallion containing heraldic head (human or animal) facing to left; two lines below lip. Slip all over, thin on exterior. Yellow glaze on interior.

1711. Plate (C-34-616). Diameter of foot, 0.092. Similar to No. 1681. Interior: small central medallion containing bird facing to right on field of floral sprays. Slip and yellow glaze all over, thin on exterior.

1712. Plate (C-33-500). Height, 0.052; estimated diameter, 0.26; estimated diameter of foot, 0.103. Similar to No. 1681. Interior: large central medallion containing running half palmette design. Slip and yellow glaze all over, thin on exterior.

1713. Plate (C-33-514). Diameter of foot, 0.105. Plate LIII, o. Similar to No. 1681. Interior: small central medallion containing four radiating split-palmettes. Slip and yellow glaze all over, thin on exterior.

1714. Plate (C-34-427). Height, 0.049; diameter, 0.241; diameter of foot, 0.103. Fig. 142, b. Similar to No. 1681, but deeper. Interior: large lion with spotted body and twisted neck leaps to left on deer; in field, rabbit and rudimentary floral sprays; notched lip. Slip and yellow glaze all over, thin on exterior.

1715. Plate (C-37-831). Diameter of foot, 0.114. Similar to No. 1681. Interior: lion with twisted neck leaps to right over deer and bites head of rabbit; in field, rudimentary floral sprays and a pointed leaf. Slip and green glaze all over, thin on exterior.

1716. Plate (C-34-83). Maximum dimension, 0.117. Similar to No. 1681. Interior: below a small rabbit, a large lion with twisted neck leaps to left. Slip and yellow-brown glaze all over, thin on exterior.

1717. Plate (C-33-904). Height, 0.05. Fig. 224. Similar to No. 1681. Interior: trace of central incised medallion; broad band of simple plait pattern below lip. Slip on interior and upper part of exterior. Light yellow glaze all over except within foot.
1718. Plate (C-37-1620). Height, 0.05; diameter, 0.253; diameter of foot, 0.104. Figs. 140, c; 145, a.
Thick low foot; shallow body with very slight convexity at centre; angular rim, nearly vertical in lower part, broad and nearly horizontal in upper; rounded lip. Interior: central medallion containing design of pointed leaf and floral sprays; upper part of rim covered with crosshatching. Slip and yellow glaze all over, thin on exterior. Graffito scratched within foot possibly represents letter N with cross strokes on vertical bars.

1719. Plate (C-34-558). Estimated diameter, 0.26.
Similar to preceding. Interior: design too large for identification extends to rim; on flat part of rim broad incised zigzag pattern. Slip and yellow glaze on interior.

1720. Plate (C-31-98).
Similar to No. 1718. Interior: central medallion containing lion leaping to right, head turned to left on field of stiff floral motives; on flat part of rim crosshatches. Slip and glaze all over, yellow on interior, colorless on exterior.

1721. Plate (C-36-610). Estimated diameter of foot, 0.13. Fig. 145, c. Plate LIII, m.
Neatly profiled flaring foot of moderate height. Interior: central medallion containing two musicians, one standing at left, facing to right, blowing a trumpet, the other seated at right, facing to left, with pointed cap playing a flute; small floral sprays and spikes in field; narrow band of incised hatches. Slip and glaze all over, yellow on interior, colorless on exterior. Graffito scratched within foot too fragmentary for analysis, but apparently similar to that of No. 1669. Execution of this piece and of No. 1669 indicates that they are by the same hand.

1722. Plate (CP-1120). Maximum dimension, 0.064.

1723. Bowl (C-34-575). Maximum dimension, 0.072.
Similar to No. 1729. Interior: fragmentary figure in centre, wearing doublet with full shoulder, holds shield with incised centre to left. Slip and yellow glaze all over, thin on exterior.

1724. Bowl (C-34-1570). Diameter of foot, 0.085.
Similar to No. 1729. Interior: in centre, deer stands to right, on field of floral sprays. Slip and cream glaze all over.

1725. Bowl (C-34-648). Diameter of foot, 0.086.
Similar to No. 1729. Interior: central medallion containing lion standing to right, head turned to left. Slip and glaze all over, light green on interior, colorless on exterior.

1726. Bowl (C-35-185). Diameter of foot, 0.064.
Similar to No. 1729. Interior: in centre, lion standing to right turns head to left on field of floral sprays. Slip and green glaze all over, thin on exterior.

1727. Bowl (C-35-180). Preserved height, 0.046; maximum dimension, 0.116.
Similar to No. 1729, but apparently somewhat later, with several holes pierced through foot, slight conical projection on interior of foot, and fine slight ridges on exterior of body. Interior: in centre, lion standing to right with twisted neck and protruding tongue, with rabbit and floral spray in field. Slip on interior. Bright yellow glaze all over.
1728. Bowl (C-34-766). Maximum dimension, 0.076. Plate LIII, d.
Similar to No. 1729. Interior: in centre, lion standing to left turns head to right as it swallows smaller animal (rabbit?); floral spray in field. Slip all over. Light yellow glaze on interior.

1729. Bowl (C-38-341). Height, 0.064; estimated diameter, 0.18; diameter of foot, 0.078. Fig. 140, d.
Thick low foot; shallow body, flat in centre, rounded lip. Interior: central medallion containing rabbit. Slip on interior. Light green glaze all over.

1730. Bowl (C-38-386). Height, 0.065; diameter, 0.184; diameter of foot, 0.085. Fig. 145, b.
Similar to preceding. Interior: central medallion containing poor design of four radiating split palmettes. Slip all over. Pale green glaze on interior and upper part of exterior. Graffito scratched within foot resembles a twig.

1731. Bowl (C-34-1447). Diameter of foot, 0.097.
Similar to No. 1729. Interior: in centre, lion, head turned to left, leaps over rabbit; pointed leaf in field. Slip and glaze all over, green on interior, thin colorless on exterior.

1732. Bowl (C-33-907, C-33-910). Height, 0.055; estimated diameter, 0.175; diameter of foot, 0.073.
Similar to No. 1729, but shallower body, and mend holes. Interior: very large central medallion containing deer scratching nose with hind hoof on field of floral sprays. Slip and light yellow glaze all over, thin on exterior.

1733. Bowl (C-34-649). Estimated diameter of foot, 0.062.
Similar to preceding, but darker yellow glaze.

1734. Bowl (C-34-585). Diameter of foot, 0.063.
Similar to No. 1729. Interior: in centre, large bird standing to right on field of floral sprays. Slip and greenish-yellow glaze all over, thin on exterior.

1735. Bowl (C-34-1558). Preserved height, 0.073; maximum dimension, 0.12.
Similar to No. 1729, but slightly deeper. Interior: large central medallion (very fragmentary) containing head of creature, either bird or beast, touching its nose to uncertain object. Greyish-buff slip all over. Yellow glaze on interior.

1736. Bowl (C-36-240). Diameter of foot, 0.085. Fig. 225, e.
Similar to No. 1729, but with smoother flaring foot. Interior: in centre, broad flat interlace, with graffito imbrication in one square. Slip and yellow glaze on interior. Probably fourteenth century.

1737. Bowl (C-34-857). Diameter of foot, 0.063. Fig. 225, f.
Similar to preceding, but smaller, and with pale yellow green glaze on interior. Marks of a firing tripod on interior centre. Not earlier than fourteenth century.

1738. Bowl (C-36-1047). Diameter of foot, 0.045.
Similar to No. 1729. Interior: small central medallion containing cross. Slip all over. Green glaze on interior.

1739. Bowl (C-36-704). Height, 0.095; estimated diameter, 0.28; diameter of foot, 0.103. Fig. 140, e.
Low thick foot, flaring slightly in lower part; shallow body, flat in centre; upturned, vertical rim, narrowing toward bluntly pointed lip. Central medallion containing fat rabbit facing to right. Slip all over. Light green glaze on interior and rim exterior.

1740. Bowl (C-34-1451). Diameter of foot, 0.099. Fig. 225, c.
Similar to preceding, but with thin glaze on exterior.
1741. Bowl (C-33-917). Diameter of foot, 0.083.
Similar to No. 1739, but with light yellow-green glaze all over.

1742. Bowl (C-36-505). Diameter of foot, 0.09. Fig. 225, b.
Similar to No. 1739. Interior: central medallion containing lion, standing to right, head turned to left. Slip and light yellow-green glaze all over, thin on exterior.

Fig. 225. Incised Wares.

a, No. 1707; b, No. 1742; c, No. 1740; d, No. 1759; e, No. 1736; f, No. 1737

1743. Bowl (C-34-1219). Height, 0.067; diameter, 0.161; diameter of foot, 0.083. Figs. 140, f; 144, a.
High thin flaring foot; broad, rather deep body, flat in centre; bluntly pointed lip. Interior: large bird stands on back of small animal, while another runs away on field of careful floral sprays; band of incised hatches. Slip and glaze all over, yellow on interior, colorless on exterior. By same hand as No. 1744 and 1745.

1744. Bowl (C-34-1386). Estimated diameter, 0.16. Fig. 144, b.
Similar to preceding. Interior: two large birds, with headed collars and berry in beak, in heraldic confrontation on field of floral sprays; band of incised hatches. Slip and light green glaze all over, thin on exterior. By same hand as No. 1743 and 1745.
1745. Bowl (C-37-813). Diameter of foot, 0.075.
Similar to No. 1743. Interior: fragmentary large bird or griffin with starred and dotted hide. Slip and glaze all over, cream on interior, colorless on exterior. By same hand as No. 1743 and 1744.

1746. Bowl (C-36-1027). Diameter of foot, 0.082.
Similar to No. 1743. Interior: fragmentary large griffin or Pegasus with hide covered with stars from which are pendent hooks, moves to right. Slip and glaze all over, light yellow on interior, colorless on exterior. Some mannerisms similar to Nos. 1743 ff.

1747. Bowl (C-37-1129, C-37-1139). Estimated diameter, 0.16. Fig. 144, c.
Similar to No. 1743, but somewhat thicker fabric. Interior: fragmentary scene of which there remains part of a head (human?) with elaborate headdress, a hand stretched over a piece of embroidered fabric, both on a field containing a rabbit, and floral sprays which include an elaborate split-palmette. Band of incised hatches below lip. Slip and glaze all over, yellow on interior, green on exterior. Probably from the same workshop as Nos. 1743 ff. Traces of rims of other bowls on glaze of exterior.

1748. Bowl (C-34-1250). Maximum dimension, 0.05. Plate LIII, n.
Apparently similar to No. 1743, but smaller. Interior: fragmentary representation of amorous scene identical to that of No. 1685 and 1704, and possibly from same dinner set. Slip on interior. Light yellow-green glaze all over. Cf. Byzantion, XV, 1941, p. 91.

1749. Bowl (C-38-506). Maximum dimension, 0.052.
Similar to No. 1743. Interior: fragmentary scene with small figure of man wearing doublet, hose, and low belt running to right near lip, brandishing a sword; floral sprays in field; band of incised hatches. Slip and glaze all over, pale yellow on interior, colorless on exterior.

1750. Bowl (C-37-1735). Estimated diameter, 0.16.
Similar to No. 1743. Fragmentary scene apparently representing the combat with the dragon, some of whose coils appear on a field of floral sprays; narrow bead band below lip. Slip and glaze all over, pale green on interior, green on exterior.

1751. Bowl (C-34-263). Estimated diameter, 0.14.
Similar to No. 1743. Interior: lion, head in front view, moves to right on field of floral sprays; narrow bead band below lip. Slip and glaze all over, pale yellow on interior, pale green on exterior.

1752. Bowl (C-34-1551). Estimated diameter, 0.14.
Similar to No. 1743. Interior: trace of small central medallion; broad band containing row (?) of deer running to right on field of floral sprays. Slip and glaze all over, yellow on interior, green on exterior.

1753. Bowl (C-34-553). Estimated diameter, 0.14.
Similar to No. 1743. Interior: small central medallion containing human figure (foot only preserved) moving to right; narrow bead band; broad band of floral rinceau. Slip and glaze all over, pale yellow on interior, colorless on exterior.

1754. Bowl (C-37-1467). Maximum dimension, 0.116.
Similar to No. 1780. Interior: human figure (very fragmentary) holds oval shield to left; decadent bead band. Slip and pale green glaze all over, thin on exterior.

1755. Bowl (C-34-650). Estimated diameter of foot, 0.11.
Similar to No. 1780. Interior: central medallion containing fat rabbit facing to right, bead band about neck, trace of careless floral spray in field. Slip and glaze all over, yellow on interior, colorless on exterior.
1756. Bowl (C-32-143). Diameter, 0.215. Fig. 226.
Similar to No. 1780. Interior: trace of central medallion; broad band of rabbits, leaf in mouth, moving to left, feet toward lip. No slip. Dark green glaze all over. Pale buff clay.

1757. Bowl (C-37-49). Maximum dimension, 0.141.
Similar to No. 1756, but with thin yellow glaze on exterior.

1758. Bowl (C-34-904). Maximum dimension, 0.072.
Similar to preceding, but smaller.

1759. Bowl (C-34-1432). Estimated diameter of foot, 0.12. Fig. 225, d.
Similar to No. 1780. Interior: central medallion containing rabbit facing to right; trace of broad band with incised ground. Slip and glaze all over, green on interior, colorless on exterior.

1760. Bowl (C-36-812). Diameter of foot, 0.061.
Similar to preceding, but with yellow glaze all over.

1761. Bowl (C-37-398). Maximum dimension, 0.084.
Similar to No. 1759, but with thin slip on exterior and yellow glaze all over.

1762. Bowl (C-37-1749). Maximum dimension, 0.134.
Similar to No. 1780. Interior: trace of central medallion; wide band of running rabbits. Slip on interior. Glaze all over, green on interior, thin yellow on exterior.

1763. Bowl (C-35-471). Maximum dimension, 0.112. Plate LIII, b.
Similar to No. 1780. Interior: central medallion containing lion, standing to right, head turned to left on field of stiff floral sprays. Slip and yellow glaze all over, thin on exterior.

1764. Bowl (C-34-1446). Maximum dimension, 0.097.
Similar to No. 1780. Interior: similar to preceding, but without floral sprays in the medallion and glaze on exterior.

1765. Bowl (C-34-261). Maximum dimension, 0.095.
Similar to No. 1763, but with two narrow borders about medallion, one with hatchings.

1766. Bowl (C-33-584). Maximum dimension, 0.084.
Similar to preceding. Slip and yellow glaze all over except within foot.

1767. Bowl (C-35-160). Maximum dimension, 0.114.
Similar to No. 1780. Interior: small central medallion containing fat lion facing to right; border of three lines, the outer two hatched. Slip and light green glaze all over.

1768. Bowl (C-36-1168). Estimated diameter of foot, 0.11. Plate LIII, a.
Similar to No. 1780. Interior: central medallion containing stiffly drawn heraldic lion head facing to right, protruding tongue, on field of floral sprays; hatched band. Slip all over. Yellow glaze on interior.
1769. Bowl (C-37-136). Diameter of foot, 0.105; Plate LIII, e.
Similar to No. 1780. Interior: central medallion containing deer scratching nose with hind hoof on field of floral spikes; two narrow hatched bands. Slip and green glaze all over, thin on exterior.

1770. Bowl (C-34-915). Maximum dimension, 0.099.
Similar to preceding, but with floral sprays in field, and cream glaze.

1771. Bowl (C-37-1445). Maximum dimension, 0.09.
Similar to No. 1769, but larger.

1772. Bowl (C-33-595). Diameter of foot, 0.072.
Similar to No. 1769, but smaller, and colorless glaze on exterior.

1773. Bowl (C-33-873). Maximum dimension, 0.081.
Similar to No. 1769, but with yellow glaze all over.

1774. Bowl (C-33-869). Maximum dimension, 0.076.
Similar to No. 1780. Interior: in centre, bird stands to right, head turned to left, on field of floral sprays. Slip and glaze all over, pale cream on interior, colorless on exterior.

1775. Bowl (C-34-201). Maximum dimension, 0.088. Plate LIII, k.
Similar to No. 1780. Interior: small central medallion containing bird facing to right on field of floral sprays; decadent bead border. Slip on interior. Yellow glaze all over.

1776. Bowl (C-36-419). Maximum dimension, 0.119.
Similar to No. 1780. Interior: small central medallion containing bird facing to right on field of floral sprays; bead border. Slip all over. Pale yellow glaze on interior.

1777. Bowl (C-36-51). Estimated diameter of foot, 0.10.
Similar to preceding, but with higher foot and flatter centre.

1778. Bowl (C-34-594). Diameter of foot, 0.088.
Similar to No. 1780. Interior: central medallion containing bird facing to left with pointed leaf in field. Slip all over, thin on exterior. Yellow glaze all over. On lower edge of foot appear marks of two points of a tripod; consequently this vase must be very late, probably fourteenth century.

1779. Bowl (C-34-582). Diameter of foot, 0.115.
Similar to No. 1776, but with dark green glaze on interior.

1780. Bowl (C-37-1438). Height, 0.077; estimated diameter, 0.17; diameter of foot, 0.073.
Fig. 140, g.
Rather high flaring foot; deep body, flat in centre; bluntly pointed lip. Interior: central medallion containing double curvilinear split-palmette; narrow borders of plain and hatched lines. Slip and glaze all over, yellow on interior, colorless on exterior.

1781. Bowl (C-37-843). Estimated diameter, 0.13.
Similar to preceding, but with slip limited to interior and upper part of exterior, and light yellow-green glaze all over.

1782. Bowl (C-36-1044). Diameter of foot, 0.101.
Similar to No. 1780. Interior: central medallion containing double curvilinear split-palmette; band of radiating incised lines with paired sgraffito lines between. Slip all over. Yellow glaze on interior.

1783. Bowl (C-34-242). Maximum dimension, 0.06.
Similar to No. 1780. Interior: central medallion containing split-palmette with serrated edges. Slip all over. Yellow glaze on interior.
1784. Bowl (C-33-749). Maximum dimension, 0.086. Similar to No. 1780, but smaller. Interior: central medallion containing reverse floral spray design; decadent bead border. Slip on interior. Light yellow glaze all over.

1785. Bowl (C-34-1576). Maximum dimension, 0.085. Similar to No. 1780. Interior: central medallion containing three semicircles pendent from edge. Slip all over. Light green glaze on interior and spottily on exterior.

1786. Bowl (C-37-1391). Height, 0.089; estimated diameter, 0.23; diameter of foot, 0.099. Flaring foot of medium height; wide shallow body; incurving rim. Interior: small central medallion containing bird facing to right on field of floral sprays. Slip and pale cream glaze all over.

1787. Bowl (C-33-942). Estimated diameter of centre, 0.12. High flaring foot, narrow at top, pierced by four holes; shallow body, flat in centre; nearly vertical rim. Interior: in centre, deer stands to left, head turned to right, on field of stiff floral sprays. Slip and pale green glaze all over.

1788. Bowl (C-34-862). Maximum dimension, 0.097. Similar to preceding, but without holes in foot. Interior: central medallion containing lion standing to right, head turned to left, on field of stiff floral sprays. Slip and pale yellow glaze all over.
I. CHRONOLOGICAL TABLE

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II. REPORT ON SPECTRO-ANALYSIS OF POTTERY SAMPLES OF THE SGRAFFITO TYPE

BY THE PHYSICS DEPARTMENT OF AMHERST COLLEGE

Two samples of pottery were given, one of which was known to be from Corinth, the other believed not to be. About a gram of each type was burned in a carbon arc, and a photograph taken of the spectra, from the ultra-violet to the green. / 2450 to 5770 Angstroms. / By comparison with a mercury spectrum, the important lines, about fifty in number, in the two specimens were identified, and the following results obtained.

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<th>Condition in Corinthian spec.</th>
<th>Condition in unknown spec.</th>
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Whereas iron, silicon, and magnesium seem to be present in equal amounts in both specimens, the unknown sample contains much more chromium, manganese, and lead than the Corinthian specimen. The Corinthian sample contains more calcium and aluminum, and in addition, zinc and copper, of which no traces were found in the unknown.

From this information, it would seem that the clay used for these two pieces of pottery did not come from the same place.

L. Meaker, '41
L. Rodman, '40
III. TABLE OF CONCORDANCE

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No. 1685
The material included in this volume represents the Byzantine pottery found at Corinth in the excavations of the American School of Classical Studies since its first campaign on the site in 1896, exclusive of the pieces discovered by Professor Shear in the Theatre Area. Only a few of the most important fragments from the very productive campaign of 1938 have been included in the catalogue, and that portion of the manuscript has been repeatedly condensed so that it now includes less than a third of all the inventoried pieces.

The preparation of this material was begun by Dr. Frederick O. Waagé some years ago, and his study resulted in the publication of the Proto-Majolica wares.¹ When pressure of other duties made it impossible for him to continue, I was asked, in 1935, by the chairman of the Managing Committee to undertake the publication.

Thanks are due to the many persons who have assisted in the difficult task of inventorying the thousands of pieces of almost unknown material, much of which had, for a time, not even a name for classification. I am especially indebted to Professor Oscar Broneer for his meticulous observation of the material during the process of excavation and for his many helpful suggestions concerning the preparation of the manuscript, and to Dr. G. R. Davidson for her expert knowledge of the Corinthian miscellaneous finds, often the only evidence for the dating of difficult groups of pottery. The work of identifying coins performed by Dr. Katharine M. Edwards and, more recently, by Miss Josephine Harris, has been of inestimable value. Opportunity for close comparison of the Corinth pottery with that found in the excavations in the Athenian Agora has been continually facilitated by many members of staff, and especially by Dr. Mary Alison Frantz, to whom the author is particularly indebted for expert opinion and advice. To Mrs. Verna Broneer goes that enduring gratitude that must always be theirs who read proof of another's manuscript.

The illustrations have been supplied by a number of talents whose exacting labors deserve a word, at least, of personal appreciation, although the results need no appraisal here. The water-color studies for some of the plates were made by Piet de Jong, and the originals are now in the Mead Collection of Amherst College. The photographs for the plates and for many of the illustrations in the text are by Mr. Hermann Wagner. The others were made by Dr. Saul S. Weinberg, and by Mrs. Morgan, who also performed the arduous task of photographing most of the catalogued pieces for study purposes. The architectural drawings and the profiles of the

vases are the work of Dr. Wulf Schaefer. The black-and-white copies of designs for Figures 19-23 were drawn by Miss A. Elizabeth Wadhams.

Amherst, Massachusetts

Charles H. Morgan II

Editor's Note: Eight of the vases here published are discussed by Miss Alison Frantz in Byzantion, XV, 1940-1941, pp. 87-91, an article which appeared while the present volume was in proof. It has been impossible to do more than insert in the text of the Catalogue (infra, Chapter VII) a reference to Miss Frantz's discussion of each piece.
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