

EXCAVATIONS AT SPARTA: THE ROMAN STOA,
1988–91
PRELIMINARY REPORT, PART 1

(c) MEDIEVAL POTTERY¹

(PLATES 23–6)

THERE has been much recent work on medieval ceramics in the eastern Mediterranean, but the bulk of that on Greek material has been limited to survey finds, poorly provenanced museum objects, and sites on which medieval material was sparse and apparently unstratified. The excavation of large, multi-period urban centres which possess significant medieval components is a perennial occupation of archaeologists in Greece, notably at Athens, Corinth, Thebes, and Thessalonica. It is only Corinth, however, that produces regular reports on ceramic finds from the later strata. This fact alone has made Corinth the type site for medieval pottery in Greece; Corinthian parallels are frequently cited in pottery reports on ceramic material from other sites. This practice, while stressing the importance of the Corinthian examples, seldom contributes new evidence to our understanding of the pottery production of the medieval Mediterranean, and can, and in fact does, perpetuate errors, for not infrequently the Corinthian published record, where old, is insecure or even wrong.

¹ I would like to thank Jan Verstraete for his valuable assistance and both Hector and Elizabeth Catling for their hospitality during the period when this material was studied, in June 1992. Without them it would not have been possible to examine, select, mend, catalogue, and photograph so many contexts, only a small portion of which appear in this preliminary report. I am also grateful to Mr C. K. Williams II for his generous permission to examine and refer to unpublished Corinth contexts which have been instrumental in dating the Sparta pottery, and for lengthy discussions during which we have debated the significance and phasing of the 12th to 14th centuries at Corinth. The fact that it is possible to date any medieval pottery in southern Greece is largely due to his careful excavation of the upper levels in his excavations over the years, his preliminary reports, and his encouragement of those who take an interest in Corinth as a major medieval site. Dr Nancy Boukides has helped this process by facilitating access to context material, especially through the arduous task of describing old contexts from old excavations. Thanks are also due to Jan Motyka Sanders for loaning her editing skills, Elektra (g) for her last-minute additions to the finished drawings, Isabel for her patience and sympathy, and Pamela Armstrong for her solid counsel.

Works frequently cited are abbreviated as follows:

Armstrong = P. Armstrong, 'Lakonian amphorae', in Déroche and Spieser (below), 267–76

Dawkins and Droop = R. M. Dawkins and J. P. Droop, 'Byzantine pottery from Sparta', *BSA* 17 (1910–11), 23–8
Déroche and Spieser = P. Déroche and J.-M. Spieser (eds), *Recherches sur la céramique byzantine* (BCH supp. 18; 1989)
Günsenin = N. Günsenin, 'Recherches sur les amphores byzantines dans les musées turcs', in Déroche and Spieser (above), 267–76
MacKay = T. S. MacKay, 'More byzantine and Frankish pottery from Corinth', *Hesp.* 6 (1967), 249–320
Morgan = C. H. Morgan, *Corinth*, xi: *The Byzantine Pottery* (1942)
Sanders, *HS* = G. D. R. Sanders and J. M. Sanders, 'The medieval pottery and small finds', in W. D. Taylour and R. Jancko (eds), *Excavations at Hagios Stephanos in 1973, 1974, and 1977* (BSA supp. vol.; forthcoming)
Sanders, 'Three churches' = G. D. R. Sanders, 'Three Peloponnesian churches and their importance for the chronology of late 13th- and early 14th-century pottery in the eastern Mediterranean', in Déroche and Spieser (above), pp. 189–99
Sanders, *Hesperia* = G. D. R. Sanders, 'An assemblage of Frankish pottery at Corinth', *Hesp.* 56 (1987), 159–95
Williams = C. K. Williams, 'Corinth 1977. Forum south-west', *Hesp.* 47 (1978), 1–393

Little is known, therefore, about the geographical distribution of different wares, and virtually nothing can be concluded about stylistic differences within Greece, let alone patterns of exchange. A general bias exists among ceramics experts of all periods to the effect that plain wares and cooking-wares are undiagnostic. Those finding and reporting medieval material culture almost routinely ignore unglazed pottery, even though plain and cooking-ware styles can be easily recognized, are highly regionalized, and in some cases (such as cooking-pots in heat-resistant fabrics) possess qualities attractive to markets outside the immediate area of their production. In many respects, Rackham's introductory statement in Rice's *Byzantine Glazed Pottery* that 'Byzantium is the name written over one of the uncharted regions on the map of ceramic history' rings true despite the passage of over sixty years.²

Something of Spartan ceramics is known from early excavations on the Spartan acropolis by the British School at Athens, but not enough to characterize Lakonian byzantine pottery in any detail.³ Renewed excavation by the School at Sparta offers a rare opportunity to examine stratigraphically excavated sequences of pottery and to contrast Sparta's medieval ceramics with other assemblages, particularly those of Corinth. Recent seasons on the acropolis have produced a considerable volume of pottery, much of which dates to the thirteenth century, and more particularly to the early thirteenth. The site has also yielded small but significant deposits of the early fourteenth century, which compare with finds from Agios Stephanos in the Helos plain,⁴ and others of the twelfth century with parallels from a number of sites throughout the Aegean. In 1992, excavation in the theatre brought to light deposits representing earlier occupation on the site, including pottery of the tenth and eleventh centuries. These will be published in a later report.

Spartan glazed wares provide a basis for dating the excavated strata, and show both close parallels with, and interesting departures from, contemporary styles elsewhere. The associated plain wares and cooking-wares, and even the fabrics, also prove to be useful chronological indicators, and yield important data on questions of technology and distribution. A significant result of these excavations is information which helps to define the development of early thirteenth-century fine pottery. Much of this early thirteenth-century material was not recognized as such at Corinth by Morgan, whose study preceded the recognition that many of the apparently twelfth-century coins used for dating the pottery were, in fact, early thirteenth-century Bulgarian and Latin imitatives.

The Spartan material helps fill a lacuna in the typology of plain wares, traditionally given short shrift. Examination of plain wares often reveals highly regional stylistic tastes; MacKay's efforts to document plain wares for Corinth, for instance, have had little impact outside the central portion of Greece. Since plain wares are the commonest finds of surface surveyors, the very fact that they remain unexamined drastically limits the conclusions that survey can draw. The Laconia Survey of 1983–9 was able to identify some of the more distinctive plain wares,⁵ but still lacks the essential local data for a large majority of its material.

Cooking-wares are usually altogether neglected. At Sparta, however, in twelfth- and thirteenth-century deposits, these too are of intrinsic value because only a minority

² D. T. Rice, *Byzantine Glazed Pottery* (Oxford, 1930), ix.

³ Dawkins and Droop, 23–8. This material was published over eighty years ago and presented by decorative style the glazed and occasional unglazed pieces of the 12th and 13th cent. without reference to context. It

was nonetheless an important early milestone in the history of byzantine archaeology. Much of the material discussed is on display in Mistra Museum.

⁴ Sanders, *HS*.

⁵ Armstrong, 267–76.

conform to contemporary wheelmade styles in central Greece, and because a great majority are coarse handmade vessels with the appearance of Slavic or even Middle Helladic pottery.

FABRICS

The fabric typology used in the catalogue was created concurrently with the pottery study. Ceramics from sequences of contexts were examined in order of deposition, starting with the earliest and working upwards to the latest. As study progressed, small new breaks were compared with previously sampled fabrics and were themselves sampled if unrepresented. The fabrics were examined both by eye and using a 16× hand-held magnifying glass. Although it is desirable to standardize fabric descriptions, it is not always possible in a written catalogue to do so in a form that can be duplicated.⁶ With this in mind, two descriptions were made: one subjective, the other as objective as possible. The first relies on purely visual description, and describes the colour and texture and gives an idea of the relative coarseness. The second employs a descriptive strategy developed from standard ceramic petrographic practice.⁷ Colour descriptions are based on Munsell colour charts and the CEC colour chart developed specifically for ceramics.⁸ Hardness is based on a modified Moh's scale (FIG. 1), while the description of the fracture as hackly, irregular, smooth, and so on, is entirely subjective. Inclusion size refers to a modified Wentworth scale,⁹ and inclusion number, shapes, and pore percentages are based on charts published by Hodgson (for these standards see FIG. 1).¹⁰ No attempt was made to standardize inclusion colour.

A thorough quantitative study of the pottery will be possible when a more detailed typology of fabrics and forms has been developed for Sparta. Nevertheless, general conclusions can be drawn about the changes in fabric use through time. Fabric 17, for instance, seems to be limited exclusively to the mid-thirteenth to early fourteenth centuries, when it is only rarely employed for glazed wares and principally used for stamnia. The handmade cooking-ware, Fabric 7, enjoyed considerable longevity from at

⁶ Efforts to create even a rudimentary form of systematic fabric description for byzantine pottery are rare, a notable exception being P. Armstrong, 'Some byzantine and later settlements in eastern Phokis', *BSA* 84 (1989), 1–47.

⁷ I am particularly grateful to Dr S. J. Vaughan for her advice on fabric description during our numerous conversations on the subject, and for lending me charts and standards collected for the appendices of her unpublished doctoral thesis, *A Fabric Analysis of Late Cypriot Base Ring Ware* (University College London, n.d.). I have also benefited greatly from the counsel of Dr I. K. Whitbread, Dr P. Day, and Mr J. Mitchell on the subject. The descriptions are based on standards used by ceramic petrologists in general, a bibliography of which can be found in P. Bullock *et al.*, *Handbook for Soil Thin Section Description* (Wolverhampton, 1985), 20–38. For practical attempts at standardization see A. M. Robinson, 'Three approaches to the problem of fabric descriptions', *Medieval Ceramics*, 3 (1979), 3–35; D. P. S. Peacock,

'Ceramics in Roman and medieval archaeology', in D. P. S. Peacock (ed.), *Pottery and Early Commerce* (London, 1977), 21–33.

⁸ *Munsell Soil Colour Charts* (Baltimore, 1975); *CEC Shade Guide* (n.d.). The CEC charts are in many respects superior, because they are intended 'for the practical identification of the colours and shades of fired clay materials used in the pottery industry', whereas the Munsell charts are intended for soil colours. The CEC charts are inexpensive and are available from the Fédération Européenne des Fabricants de Carreaux Céramiques (Société Anonyme Fiduciaire Suisse), St Jakobs-Strasse 25, Basle, Switzerland. The range of colours is particularly useful, more so than Munsell, for some areas.

⁹ Moh's and Wentworth scales can be found in most basic geology textbooks.

¹⁰ J. M. Hodgson (ed.), *Soil Survey Field Handbook* (Soil Survey Technical Monographs, 5; 1974); shape of particles as defined by F. J. Pettijohn, *Sedimentary Rocks* (1975), table 3.9.

HARDNESS (Modified Moh's Scale)		INCLUSION SIZE (Wentworth scale)	
very soft	fingernail scratches easily	v. large	>1mm. (very coarse sand)
soft	fingernail scratches	large	0.5 < >1.0 mm (coarse sand)
medium	penknife scratches	medium	0.2 < >0.5 (medium sand)
hard	penknife just scratches	small	0.1 < >0.2 (fine sand)
very hard	penknife will not scratch	fine	<0.1 (very fine sand)

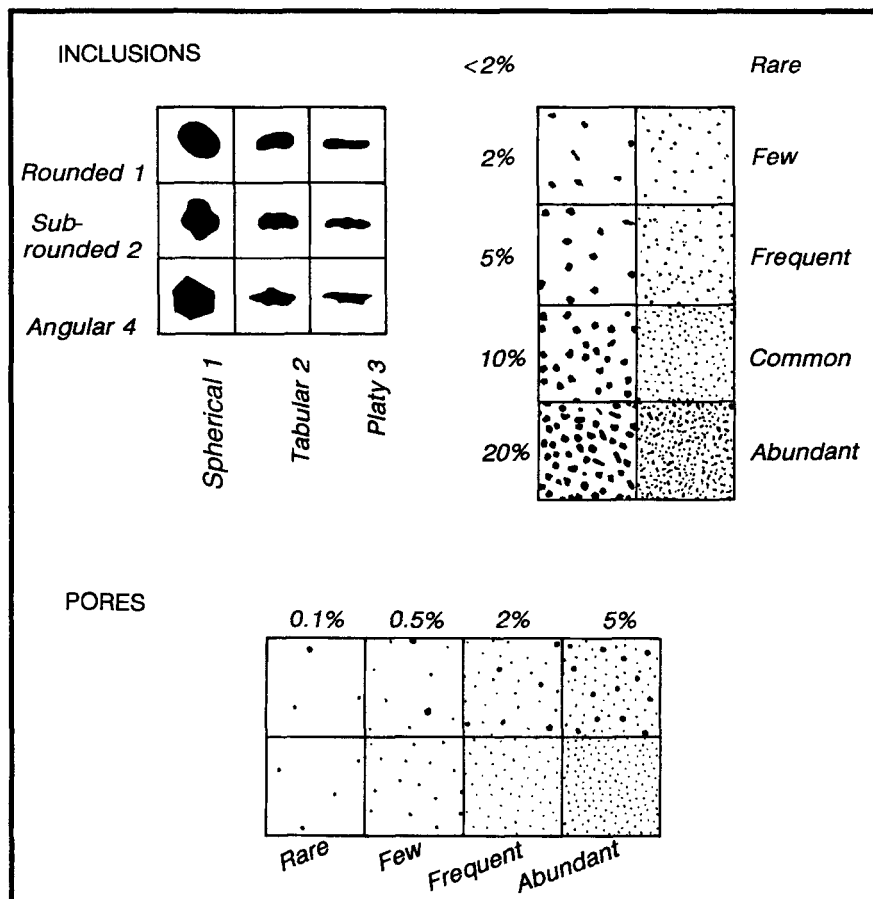


FIG. 1. Diagram of hardness and inclusion size, according to modified Moh and Wentworth scales respectively.

least the twelfth century, when some wheelmade stew-pots were made in finer clays, and into the thirteenth century, when handmade stew-pots apparently enjoyed a monopoly of the local market. Fabrics 3 and 10 also had a long history of use, but were particularly popular in the second quarter of the thirteenth century, whereas Fabric 13, common in the late twelfth- and early thirteenth-century deposits, rapidly declines towards the middle of the century, a pattern noticeable on a smaller scale with Fabric 15. Only the commoner fabrics are described below.

Fabric 3

Fine, orange-brown with numerous tiny, sparkling, crystalline inclusions.

Soft to medium-hard, Light Red to Red (Munsell 2.5YR 6/8 to 5/8; CEC E 10) with granular, even break. Frequent to common fine, sparkling, angular, platy inclusions (silver schist?); rare medium to large, angular, platy silver schist. Rare pores visible to eye.

Fabric 7

Coarse, black or dark orange-brown with numerous large, crystalline inclusions.

Medium-hard, usually Black (Munsell 2.5YR 2.5/0, CEC A 12) and rarely Red to Dark Red (Munsell 2.YR 4/6 to 3/6, CEC E 12) with hackly/irregular break. Abundant, large to very large, angular, spherical, crystalline limestone or quartz; few fine, angular, platy silver schist? Frequent large pores.

Fabric 10

Medium-fine, orange-red with occasional fairly large black and red inclusions, tiny sparkling inclusions, and small voids.

Medium-hard, Red (Munsell 2.5YR 5/8 to 4/8 CEC E 9–10), with granular, even break. Few medium to large, reddish-black to black, sub-rounded, spherical inclusions; rare large, sub-rounded, spherical red inclusions; few fine, angular, platy silver schist (?) inclusions. Few small to medium irregular pores.

Fabric 13, 14

Fine to medium-fine, orange-red with a range of rare to frequent white and tiny sparkling inclusions.

Soft to medium-hard, Red (Munsell 2.5YR 5/8 CEC E to F 10) with smooth irregular break.

Range of coarseness: finer examples (Fabric 13) with rare medium, angular, spherical white quartz; rare medium, sub-rounded, spherical red inclusions; few fine, angular, spherical, silvery, sparkling schist (?) inclusions. Few medium pores. Coarser examples (Fabric 14) with few medium to very large, angular, spherical to tabular white quartz; few medium, sub-rounded, spherical black; rare fine, angular, platy sparkling silvery schist (?). Few medium pores.

Fabric 15

Medium-fine, brown to orange-brown with moderate quantity rounded buff inclusions.

Medium-hard, Yellowish Red (Munsell 5YR 5/6, CEC D 11) with granular/even break. Few medium, sub-rounded, tabular white quartz; few medium to large, rounded, tabular to spherical mudstone. Rare fine, angular, platy schist (?). Few medium pores.

Fabric 17 (= Taffy ware)

Fine, lustrous, grey to pink to peach-coloured, soft laminar fabric with rare red inclusions.

Soft, Pink (Munsell 7.5YR 7/4, CEC E 5) to cream (CEC E 3) to peach (CEC E 7) with laminar break. Rare fine to large, sub-rounded, spherical orange fired (?) clay temper; abundant fine, angular, platy, sparkling inclusions. Rare laminar voids.

Fabric 23

Fine, pale red, medium-hard with moderate quantity of cream, limey inclusions.

Medium-hard, Red to Light Red (Munsell 2.5YR 5/6 to 6/6, CEC D to E 10) with smooth even break. Few medium to large, sub-rounded, spherical, cream-coloured lime (?) inclusions; rare small to medium, angular, spherical, white quartz; rare small, angular, platy, silvery sparkling schist (?) or quartz. No visible pores.

CATALOGUE

The catalogue covers glazed wares, decorated and undecorated plain wares, cooking-wares, and amphoras in sequence. Each category is arranged chronologically and preceded by a brief description of the distribution and significance of the ware. An effort has been made to standardize nomenclature of parts of vessels.

For most of the pottery terminology in this article, fairly standard English shape terminology has been used. The major exception is that instead of 'table amphora', a term suggesting a two-handled closed vessel rather smaller than a transport amphora and used in domestic contexts, the traditional Greek term 'stamnos' is employed. Stamnia or stamnoi are water-jars, usually with two (but not infrequently three) broad, flat strap handles, which have use both inside and outside the home.

The catalogue numbers are sequential and refer to the numbers on PLATES 23–6 and FIGS. 2–15. They are followed by an indication of vessel shape and by the plate and figure number (when they are illustrated). The catalogue number, given in brackets, refers to the context (indicated by a 4-figure number) in which the piece was found; thus '4114.1' is the first piece numbered in context 4114. The fabric number refers to the fabric catalogue (see above). At the end of the paper appears a summary of the contents of significant deposits arranged chronologically, in which reference is made to pieces appearing in the main body of the text thus: 'champlevé 4', or to parallels thus: '2 handles as 35' or 'as Morgan no. 1723'.

Glazed wares

The small quantity of fourteenth-century glazed pottery from Sparta found to date is not particularly illuminating. In general it resembles material from medieval Agios Stephanos (a small southern Lakonian settlement whose occupation was essentially limited to the first decades of the fourteenth century), in that it tends to have an unusually thick, glossy, green glaze and jugs are preferred to bowls. Some of the glazed pottery uses the same fabric as the unglazed stamnia of the same date (Taffy ware, Fabric 17 above), and one piece in 2008 (uncatalogued) has a close parallel at Agios Stephanos.¹¹ The obvious imports in these late deposits currently consist entirely of very fragmentary Archaic Maiolica jugs,¹² while the imports of the period common at Corinth, such as Rouletted ware (Veneto ware), Metallic ware, Brindisi ware, and RMR, are conspicuously absent.¹³

LATE SGRAFFITO

Late Sgraffito is a decorative style of the second half of the twelfth and beginning of the thirteenth centuries employing simple, usually linear, designs which are scratched through a white slip before glazing. In some examples the decoration has been carefully

¹¹ Sanders, *HS* no. 10.

¹² The type also occurs at Agios Stephanos (see Sanders, *HS* no. 53) and at Corinth (see Morgan, no. 944 and C-63-546a). Morgan, 113–14, dates the Corinth pieces by context no later than the 14th cent. Examples built into the vaults of an addition to Montalcino town hall are dated to the first half of the 14th cent., perhaps

as early as 1300; see H. Blake, 'The archaic Maiolica of north-central Italy: Montalcino, Assisi and Tolentino', *Faenza*, 66 (1980), 92–3, figs. 2–5.

¹³ Sanders, *Hesperia*, nos. 4–7, 12–18; Sanders, 'Three churches', 189–94; C. K. Williams and O. H. Zervos, 'Corinth, 1990: south-east corner of temenos E', *Hesp.* 60 (1991), 1–58, nos. 24–8; MacKay, nos. 11–16.

added while the slipped pot was being turned on the wheel. On these examples, neat lines may adorn the rim and the interior angles of the profile; often a long spiral decorates the middle of the bottom. More slipshod examples were apparently decorated either with the wheel hand-turned, or even off the wheel. On these, lines appear at the same places on the vessel but applied with a distinctly unsteady hand; the central spiral, if used, appears as an attenuated, open figure '6'. The least carefully decorated pots have scratched loops on the interior.

Late Sgraffito has been given a number of names, some of which may be misleading, such as Imitation Zeuxippus, Zeuxippus Derivatives, Glossy ware, and Spirale Cerchio. The Zeuxippus connection, if it exists, largely relies on the idea that Zeuxippus is a 'ware' in the sense that Delft ware was the product of a single centre. Zeuxippus, as it stands, is a stylistic grouping of great complexity which now needs reassessing. It seems, at present, to embrace not only a distinct ware—Zeuxippus class II, of the late twelfth and very early thirteenth centuries—but also disparate Late Sgraffito wares dating from a quarter of a century or more later. Late Sgraffito has been identified throughout the eastern Mediterranean, and was produced at a number of different centres, for example in the Latin kingdom of Jerusalem, in the littoral of the northern Adriatic, and at Corinth.¹⁴

Numerous pieces of Late Sgraffito from the early excavations at Sparta were incorporated at the time into the collection of the museum of the British School at Athens. A majority of these are from carinated bowls or deep bowls with everted rims. The former are usually decorated with a simple linear pattern incised through a white slip, the latter with wavy lines on the rim and plain lines inside. They are glazed in brown or yellow.¹⁵ They seem to be the local equivalent of Corinth's Late Sgraffito¹⁶ and, like them, can be dated to the second half of the thirteenth century. They are not present in the earlier thirteenth-century deposits presented here, nor do they appear at Agios Stephanos, but bowls of a similar type are to be found built into the church of Agios Demetrios at Krokeai (Laconia), dedicated in 1286.¹⁷ Fragments of Late Sgraffito are uncommon in the levels excavated in recent years at Sparta, but their presence in one context, 2002, helps to date the plain wares and cooking-wares (41, 44, 50, and 63) with which they were associated.

¹⁴ For Zeuxippus ware see A. H. S. Megaw, 'Zeuxippus ware', *BSA* 63 (1968), 67–88; id., 'Zeuxippus ware again', in Déroche and Spieser, 259–66. For derivatives, in addition to articles cited above, see D. Pringle, 'Thirteenth-century pottery from the monastery of St Mary of Carmel', *Levant*, 16 (1984), 91–111, nos. 58–63; A. H. S. Megaw and R. E. Jones, 'Byzantine and allied pottery: a contribution by chemical analysis to problems of origin and distribution', *BSA* 78 (1983), 240–2. For N. Italian varieties of Late Sgraffito see S. Gelichi, 'La ceramica ingubbiata medioevale nell'Italia nord-orientale', in *La ceramica medioevale nel Mediterraneo occidentale* (Firenze, 1986), 353–407. Glossy ware, characterized by MacKay, 252–4, was found in late 13th-cent. contexts with Brindisi ware (Grid Iron Proto-Maiolica), but Megaw ('Zeuxippus ware', 83) classed these Glossy ware finds as Zeuxippus Class I b, suggesting that they were 'not necessarily of that date', i.e. that they

were survivors in the late Corinthian contexts. He cites parallels built into the walls of the late 12th-cent. church of Merbeke in the Argolid. Sanders, 'Three churches', 189–94, observes that nearly all the pottery, mainly Brindisi ware, built into the Merbeke church can be assigned to the last decades of the 13th cent. and may well date the church itself to the years when William of Merbeke was bishop of Corinth (1277–86).

¹⁵ P. Armstrong, 'Zeuxippus derivative bowls from Sparta', in J. M. Sanders (ed.), *Φιλολόγων: Lakonian Studies in Honour of Hector Catling* (Oxford, 1992), 1–9, presents twenty-nine fragments from the early BSA excavations at Sparta. Other similar pieces in the museum may well come from the same source, but are unfortunately not marked.

¹⁶ Sanders, *Hesperia*, 163–6; MacKay, 264, nos. 29–30, pl. 63; Morgan, 61–2, nos. 282–4, 286–92, fig. 44 a–d.

¹⁷ Sanders, 'Three churches', 195–6.

ZEUXIPPUS WARE

The fabric of Zeuxippus class II has close affinities with that of Günsenin type III amphoras (see below). Since they appear to be synchronous and their distribution is similar, the same mechanisms may be at work in their exportation around the eastern Mediterranean. Indeed, they may have been produced in the same part of Asia Minor, on the coast of the Black Sea. There is as yet only one catalogued fragment of a Zeuxippus class II hemispherical bowl from the excavations (4096.2), and only rare uncatalogued body fragments.

GLAZE PAINTED WARE

Glaze Painted (Morgan's Green and Brown Painted group V) is a distinctive decorative style of the first half and middle of the thirteenth century.¹⁸ It is similar to the earliest, but different from the mainstream, twelfth-century Green and Brown Painted ware in that it employs coloured glaze motives.¹⁹ Earlier thirteenth-century examples employ a clear, pale overglaze which is omitted in later varieties.²⁰ Glaze Painted vessels characteristically use green, less frequently brown, for the decoration; occasionally both colours are employed. The decoration is usually simple, involving painted spirals, dots, lines, or loops inside, often with short radial lines on the rim where offset or everted. The Spartan examples take two basic forms, dishes and bowls. The dishes are shallow versions of the bowls, with flaring walls curving up to a prominently flaring rim. The bowls are almost hemispherical, with a body that curves up to a rim only marginally flaring from the body and sharply sloping on the inside.

Although Morgan surmised, mainly on stylistic grounds, that Glaze Painted dated earlier rather than later in the thirteenth century,²¹ only recently has more solid evidence been presented for their date. At Corinth two bowls of Glaze Painted ware similar in decoration to the Spartan examples were found in a pit in 1977 with a quantity of Latin Imitative coins (1204–61).²² These bowls appear to be stylistically anterior to those found in another pit at Corinth in 1976 with coins of William Villehardouin (before 1250 but after 1245), Louis IX (1226–70), and a Latin Imitative.²³ The ware also regularly appears in contexts in which Zeuxippus ware class II occurs. The overall dates of Glaze Painted with overglaze can be fixed approximately between 1210/20 and 1250/60, when it was supplanted by the style without overglaze; the Spartan pieces presented here can be plausibly dated c.1220–45.²⁴

¹⁸ Morgan, nos. 80–3; Williams, pl. 6.

¹⁹ Early Green and Brown Painted ware uses glaze which tends to bleed into the thick, lustrous overglaze (Morgan 72–5); mainstream 12th-cent. styles use a matt brown pigment (manganese?) which does not bleed (ibid. 75–80).

²⁰ C. K. Williams and O. H. Zervos, 'Corinth, 1987: temple E and east of theatre', *Hesp.* 57 (1988), 103, no. 10, pl. 34; Morgan, 81, pl. 24 c, no. 545.

²¹ Morgan, 81–2, nos. 508–21.

²² Williams, 34, pl. 6. Five of the six vessels found in the pit are illustrated. For the identification of Latin Imitative coinage, see M. F. Hendy, *Coinage and Money in the Byzantine Empire, 1081–1261* (Glückstadt, 1969).

²³ C. K. Williams, 'Corinth 1976: Forum south-west', *Hesp.* 46 (1977), 67 n. 32; fig. 7; pl. 32, nos. 43–4.

²⁴ A number of as yet unpublished contexts with early to mid-13th-cent. coins at Corinth, excavated since 1976, confirm this chronology.

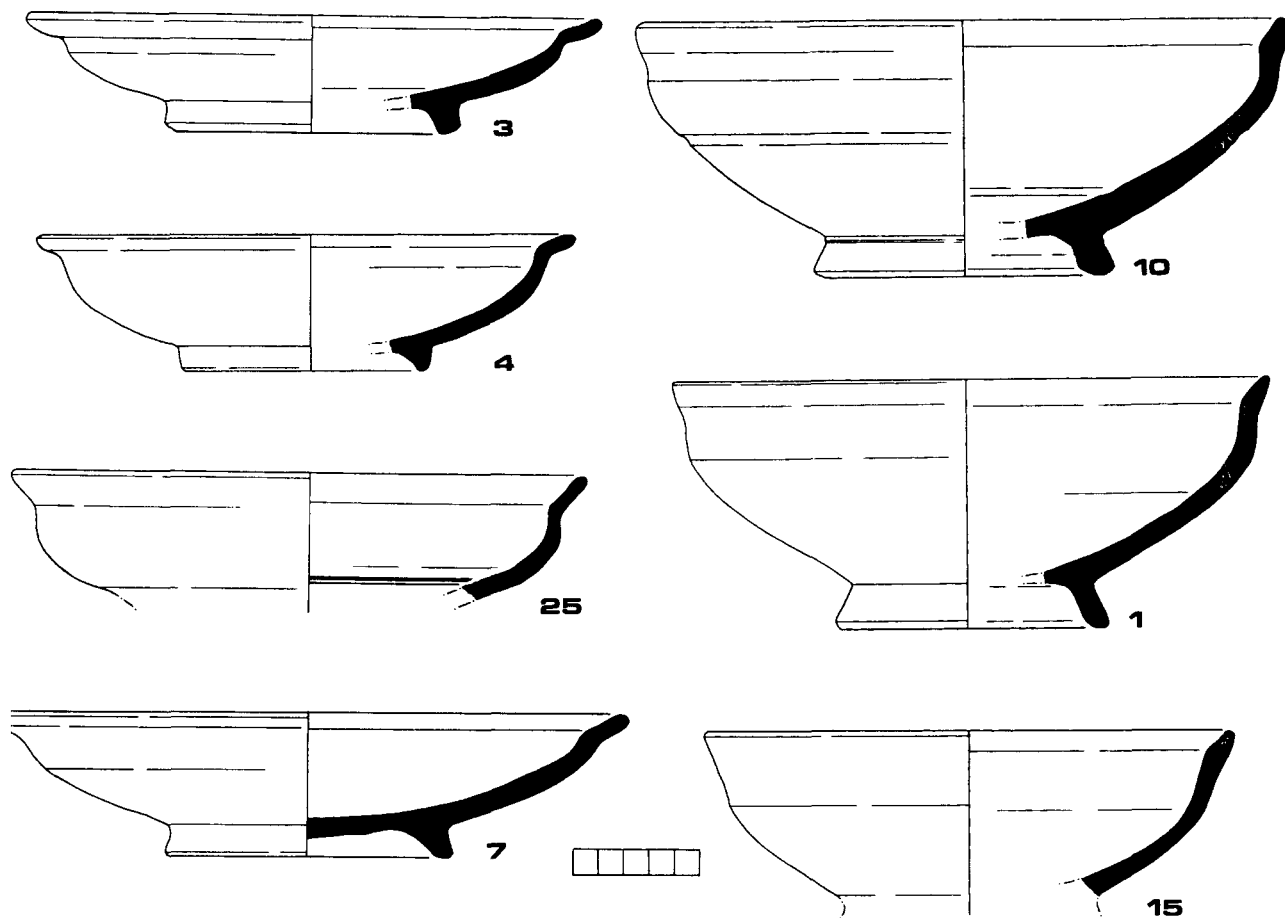


FIG. 2. 1 : 3.

1. BOWL FIG. 2, PLATE 23
(4141.2) H. 0.096, D. (base) 0.107, (rim) 0.24. Fabric 3.

Almost complete profile. Flaring ring foot; flaring convex wall curving up to flaring rim tapering towards lip.

Double-dipped white slip (CEC D 5); outside to below rim, inside to over rim. Green glaze dotted decoration inside, with diagonal green glaze stripes on upper body and rim inside. Pale yellowish-green overglaze inside to over lip outside. Decoration as Morgan no. 508, shape similar to Morgan no. 512; see Williams, pl. 6. (Two sherds join 4144, 3 sherds join 4114.)

2. DISH PLATE 23
(4141.3) PH 0.40, D. (rim) 0.23. Fabric 3.

Profile of upper body and rim. Widely

flaring, convex wall curving up to flaring rim with rounded lip.

Double-dipped; thin white slip outside, thick creamy (CEC D 3) slip inside to over lip outside. Green glaze painted spirals in field of green dots inside, with broad diagonal lines on rim inside. Greenish-yellow overglaze inside to over lip outside. Shape similar to 7; decoration as Williams, pl. 6.

3. BOWL FIG. 2
(4046.1) H. 0.044, D. (base) 0.10, (rim) 0.23. Fabric 3.

Complete profile excluding centre of floor. Slightly flaring ring base; flaring convex wall curving up to out-turned rim, concave on inside.

Cream (CEC D 4) slip inside to half-way down rim outside. Brown glaze painted spots

on inside, with larger spots on rim. Yellow overglaze to lip inside. Decoration similar to 1.

4. DISH FIG. 2
(4096.1) H. 0.048 D. (base) 0.118, (rim) 0.22.
Fabric 3.

Complete profile. Low flaring ring foot; flaring convex wall turning up to flaring rim.

Cream (CEC D 4) slip inside to over lip outside. Green glaze painted spirals inside and radiating lines on rim. Glossy, crazed, yellow glaze inside to over lip outside. Decoration as 2.

CHAMPLEVÉ

Champlevé is a style of incised ware which involves the removal of large areas of slip and often the clay beneath. It seems to have developed ultimately from those silhouette-like incised wares in which part of the decorative motive was gouged out, for instance the body (but not head) of a human or animal figure.²⁵ In the champlevé technique, however, the background itself is removed leaving the design, very often a rabbit, in reserve with anatomical details incised. The Spartan examples occur in three shapes, two of which are, in general, identical to the Glaze Painted forms with which they are contemporary. The third is a bowl with no marked offset rim, reminiscent of late twelfth-century forms if a little shallower. The tondo of the first two is usually enclosed within a zone of concentric incised circles, crossed with short, closely spaced incised lines. Dish rims bear a pattern of incised Xs, while bowl rims are decorated with a broad wavy line with small, gouged, lunate dots inside each curve. One very large dish, 6, has a two-zone tondo, with a heraldic lion in the centre surrounded by a guilloche lion-headed serpent. Its rim has a broad zigzag design, formed by cutting out alternating triangular portions. The bowls with plain rims have the standard tondo, but the zone of concentric circles is moved up to below the lip and its place around the tondo is taken by one or more broad champlevé bands with squares in reserve.

Most of the Champlevé here is clearly contemporary with the Glaze Painted, although the style evidently originates in the late twelfth century. The tondo of a late twelfth-century bowl with flaring pedestal foot, 11, bears a plump rabbit standing on all four feet, with its legs in something approximating to real proportion to one another. A thirteenth-century rabbit's forelegs, chest, and head are often elongated and follow the curve of the tondo. This respect for the shape of the frame in the curves of the filling seems to be a late feature. Earlier decoration is contained, but not shaped, by the circle, though in some examples, like the famous Digenis plate at Corinth (where the feet of hero, princess, and stool fall outside the tondo), parts of the design exceed its border.²⁶ In general the decoration of later Champlevé is busy with decorated upper walls, while the earlier has plain walls. At Corinth Morgan found that although he could not securely date any Champlevé to the thirteenth century, he could surmise its continuity.²⁷ In fact, as future publication will show, there are now good Corinth contexts of this date with Champlevé, though the style was no longer particularly popular there. Aegean ware, first identified by Megaw at Saranda Kolones on Cyprus and datable to the first quarter of the thirteenth century, has linear decoration like that of the Spartan Champlevé. One piece from Cherson with champlevé decoration is cited by Megaw as a possible precursor of Aegean ware, but to judge from bowls from a wreck off Skopelos it seems certainly to be a contemporary development.²⁸

²⁵ Morgan, pls 49–51, Incised Sgraffito.

²⁶ Morgan, pl. 52.

²⁷ Morgan, 166.

²⁸ A. H. S. Megaw, 'An early thirteenth-century Aegean glazed ware', in G. Robertson and G. Henderson (eds),

Studies in Memory of David Talbot Rice (Edinburgh, 1975), 34–45, esp. p. 39 and pl. 17. 3 for the Cherson plate; P. Armstrong, 'A group of byzantine bowls from Skopelos', *OJA* 10 (1991), 335–47.

Second quarter of thirteenth century

5. BOWL PLATE 23
(4114.2) PH 0.067, D. (rim) 0.26. Fabric 15.
Rim and upper body. Flaring, convex wall to slightly flaring inwardly thickened rim, sloping inside.
White slip inside to over rim outside. Champlévé tondo with animal (?) design defined by broad incised line with reserved rectangles. Four incised lines crossed by radiating lines. Incised line offsets rim inside; incised wavy line on rim with incised lunate fillers. No overglaze; pre-glazing waster. As 10.
6. DISH FIG. 5, PLATE 23
(4114.3) H. 0.077, D. (base) 0.152, (rim) 0.362. Fabric 14.
Complete profile. Low flaring ring foot; widely flaring convex wall curving up to flaring, out-turned, inwardly concave rim.
Cream (CEC D 4) slip inside to over lip outside. Champlévé tondo, with lion surrounded by broad champlévé zone with spotted lion-headed serpent twisted into guilloché. Zigzag line in champlévé on rim (formed by carving out interior angles). Greenish-yellow glaze applied thinly (spalling off interior) to over lip on exterior. (Joins 4144.)
7. DISH FIG. 2, PLATE 23
(4144.1) H. 0.076, D. (base) 0.116, (rim) 0.253. Fabric 13.
Complete profile. Low flaring ring foot; widely flaring convex wall curving up to flaring rim with rounded lip.
White (CEC C 2) slip inside to over rim outside. Champlévé tondo with rabbit. Zone of two narrow and one broad line in which reserve rectangles. Four incised lines crossed by radiating lines. Rim offset by incised line and decorated with band of incised Xs. Yellow glaze inside to over lip outside. Traces of glaze on body and foot.
8. BOWL FIG. 3, PLATE 23
(4144.2.) PH 0.072, D. (rim) 0.22. Fabric 13.

Rim and body. Flaring convex wall curving up to plain rim with tapering lip.

Cream (CEC D 6) slip inside to about 1 cm above lip outside. Champlévé tondo with deer (?) inside. Two broad incised lines with reserved rectangles and incised line on upper wall. Four incised lines with diagonal radiating lines on rim. Yellow glaze inside covering slip outside.

9. BOWL FIG. 3
(4137.2) Est. H. 0.08, D. (base) 0.10, (rim) 0.22. Fabric 13.
Nearly complete profile (two non-joining sherds of same vessel). Flaring ring foot; flaring convex wall curving up to tapering lip.
Pink (CEC E 7) slip inside and out to over lip. Champlévé rabbit in tondo; incised lines on upper wall inside, five of them crossed by diagonal radiating lines.
10. BOWL FIG. 2, PLATE 23
(4114.1) H. 0.102, D. (base) 0.118, (rim) 0.26. Fabric 15.
Complete profile except portion of centre. Low, flaring ring base; flaring convex wall curving up to flaring, inwardly thickened rim sloping inside.
Cream (CEC C 4) slip inside. Champlévé vegetable (?) motif in tondo. Six parallel lines around tondo, three of them crossed by a diagonal line. Incised line offsets rim inside; incised wavy line on rim with incised lunate fillers. No overglaze; pre-glazing waster. (Joining 4144.)
- Late twelfth to early thirteenth century*
11. BOWL FIG. 4, PLATE 24
(4131.7) PH 0.064. Fabric 23.
Lower body and upper foot only. High, flaring, conical ring foot. Flaring convex wall with low cone in middle of interior.
White slip inside only. Champlévé rabbit in tondo. Thick crazed yellow glaze inside; thinner glaze outside to interior of foot. Stacking scar on wall outside. Shape as Morgan no. 1610, decoration similar to Morgan nos. 1740, 1759.

LATE SLIP PAINTED WARE

Late Slip Painted ware is not as common as the Green Painted and Champlévé wares described above, but is still a distinctive companion to those styles at Sparta. As in earlier Slip Painted ware, the slip decoration is laid directly onto the fabric. In Spartan examples this usually consists of circles, concentric circles, and dots. The interior is covered with a bright yellow glaze. The only shapes identified to date are bowls, both with straight flaring and with slightly curving walls. For some reason the bases of these bowls seem not to have been very well applied and were often lost

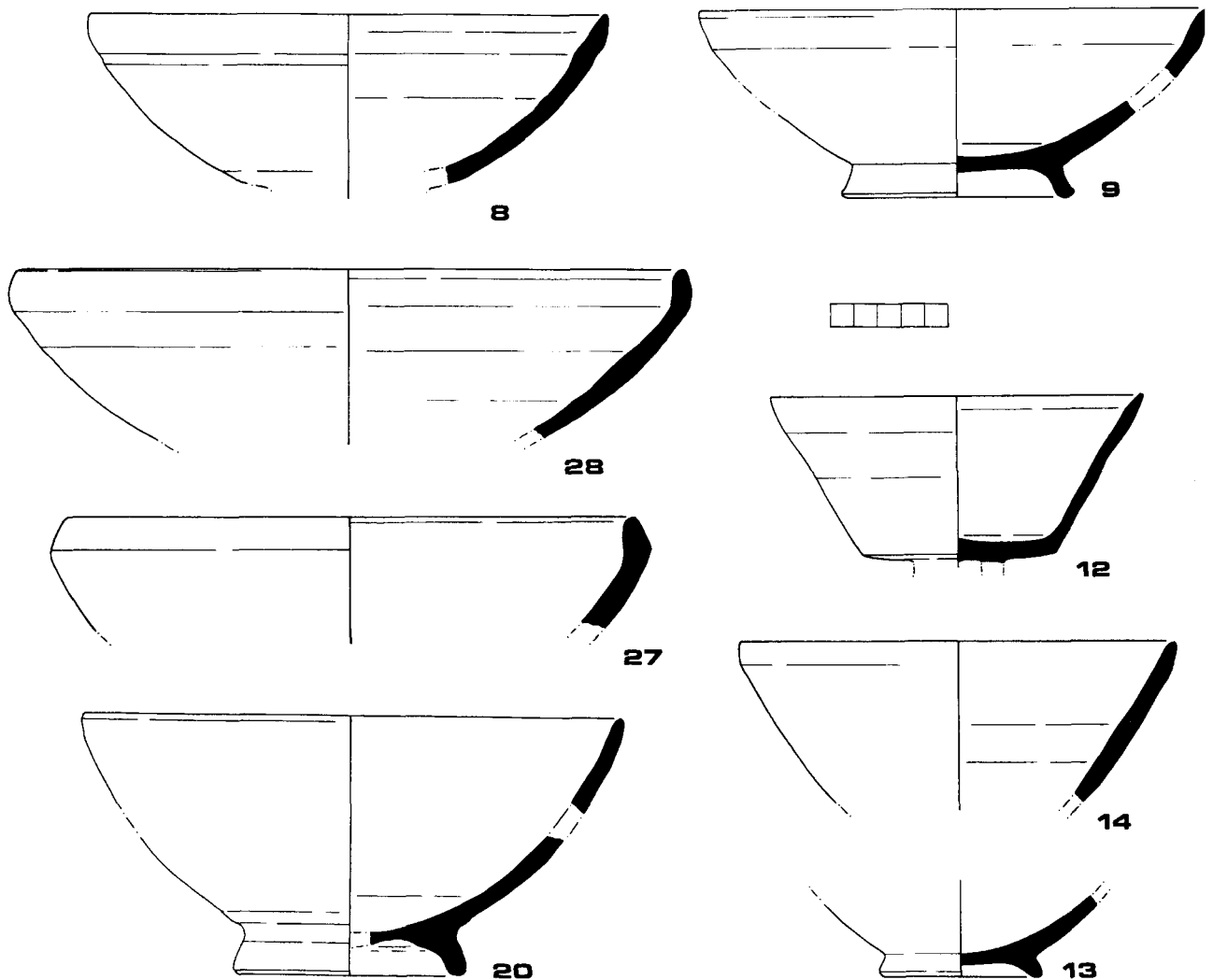


FIG. 3. 1 : 3.

before the vessel itself was discarded. Morgan tentatively dated a style of Slip Painted ware to the thirteenth century, but lacked closed deposits with which to date it more closely.²⁹ Mackay, however, observed that they tended to occur in deposits probably belonging to the first half of the century.³⁰ One reason for the difficulty of dating Corinthian examples of this ware is its relative rarity, but recently it has been found in an as yet unpublished context together with Latin Imitative coins and other early thirteenth-century pottery.

²⁹ Morgan, 101, figs. 79–80, nos. 775–9. ³⁰ MacKay, 261–2.

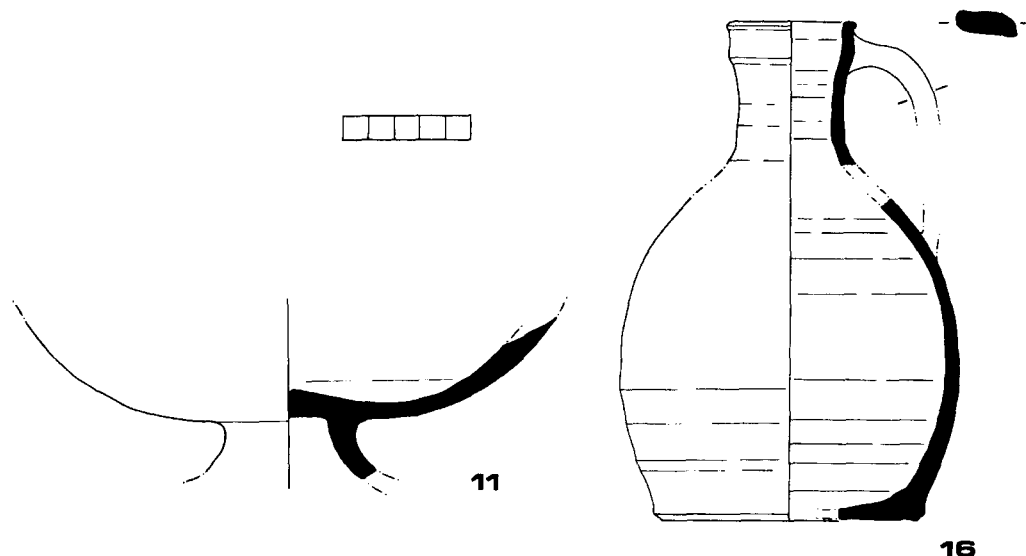


FIG. 4. 1 : 3.

- 12. BOWL** FIG. 3, PLATE 24
(4141.1) PH 0.71, D. (rim) 0.164. Fabric 3.

Horizontal lower wall to carination, from which upper wall flares to tapering lip.

Slip painted concentric circles in field of slip painted circles inside. Thin white slip outside to below lip. Glossy yellow glaze inside to over lip outside.

- 13. BOWL** FIG. 3, PLATE 24
(4141.5) PH 0.036, D. (base) 0.07. Fabric 8.

Profile of foot and lower wall. Low flaring ring foot with shallow cone inside. Steeply flaring convex wall.

Interlocking slip painted concentric circles inside. Thick, glossy, brownish-yellow glaze inside and outside. Tripod firing stilt scars in middle inside.

- 14. BOWL** FIG. 3
(4057.2) PH 0.068, D. (rim) 0.19. Fabric 3.

Profile of upper body and rim. Straight, slightly convex wall to tapering lip.

Pink (CEC D 6) slip outside to below rim; slip painted concentric triple circles inside, in field of slip painted dots. Glossy yellow glaze with patches of green inside and out to overlip; thin green glaze outside.

PLAIN GLAZED WARES

Not all of the early thirteenth-century pottery that was glazed received added decoration, either incised or painted. A small proportion of the typical shapes have a plain green glaze over slip on the inside only.

- 15. BOWL** FIG. 2
(4141.4) PH 0.07, D. (rim) 0.20. Fabric 3.

Profile of body and rim only. Flaring convex wall curving up to inwardly thickened rim tapering to rounded lip.

Creamy pink slip (CEC D 4) inside to over lip outside. Pale green glaze inside not covering slip outside. Shape as Morgan no. 512. (Two non-joining rims in 4144.)

INCISED WARE

Glaze seems to be reserved for open vessels at this date, with rare exceptions. Fragments from two identical small jugs in early thirteenth-century deposits were decorated with a cream slip outside. Through this a band of crosses were incised on the shoulder and

dabs of green glaze applied, but no overglaze. Since no completely glazed examples have yet been found, it is unclear whether they were pre-glazing wasters or whether the decorative scheme was intentional.

- 16. JUG** FIG. 4, PLATE 24
(4141.6) PH 0.125, D. (base) 0.12, (rim) 0.057. Fabric 10.

Profile to shoulder, most of rim, part of handle. Slightly concave base; convex wall curving in to concave cylindrical neck to vertical concave rim with slightly out-turned lip, pronounced wheel ridges inside.

Thick creamy slip outside colour CEC D 4 to outside to just over lip, incised pattern of Xs on shoulder, splash of green glaze on shoulder dribbled down body outside. Fragments from identical jug were found in 4114. (Three sherds of base join 4137.)

SGRAFFITO WARES

The later twelfth-century Sgraffito shapes are rather different from those found elsewhere in the Peloponnese. Shallow plates and hemispherical bowls are favourite forms for this style; the dishes have fairly straight walls flaring to an outwardly thickened, outwardly bevelled rim, while the bowls are fairly shallow with the body curving up to a plain rim.

A number of fragments of these have been slipped, decorated, and fired; in some cases they received glaze highlights, but these evidently did not survive long enough to receive an overglaze. These strongly suggest the presence of a potter's workshop near the Hadrianic stoa in the second half of the twelfth century. A majority of these pieces are simple bowls with incised linear decoration, but one noteworthy fragment bears the incised features of a musician playing what is plausibly a flute. Another bears decoration similar to Aegean ware, demonstrating that Sparta was another centre active in producing a pottery style found widely in the eastern Mediterranean.³¹ The pre-overglaze breakage of pieces with glaze highlights suggests that this step in the decoration required a second firing in a three-step process, since the first firing would undoubtedly have occurred at a temperature too high for glazes. The introduction of a second step may have retarded the bleeding of glaze colours into one another.

- 17. DISH** FIG. 5, PLATE 24
(1013.1) H. 0.054, D. (rim) 0.24, (base) 0.102. Fabric 10.

Four joining sherds preserve complete profile except middle. Vertical ring foot; widely flaring convex wall to plain rim, bevelled outside.

Thick white slip (CEC D 1) inside to over rim outside; sgraffito concentric circles in tondo. Four concentric lines round wall, the inner two connected by radiating lines. Green and manganese glaze painted blob on upper wall. Colourless overglaze inside to over rim outside. Stacking scar outside.

Profile of upper body to rim. Flaring convex wall curving up to tapering lip.

Double dipped with thin white (CEC B 4) slip outside, thicker white slip inside and outside over rim. Broad incised circles separated by floral (?) motif inside, pale green glaze inside to over rim outside. Stacking scar on wall inside. Shape as 9.

- 18. BOWL**
(4131.2) PH 0.065, D. (rim) 0.21. Fabric 15.

- 19. DISH** FIG. 5
(0036.1) PH 0.056, D. (rim) 0.27. Fabric 10.

Profile of body and rim. Flaring convex wall to triangular outwardly thickened, bevelled rim.

Cream (CEC D 3) slip inside to over lip out. Vegetable motif including leaf incised inside; wavy line festoon below lip inside. Thin yellow glaze inside to lip.

³¹ See Megaw (n. 28), 42–3, for the suggestion that the 'originals' were widely imitated, e.g. in Athens.

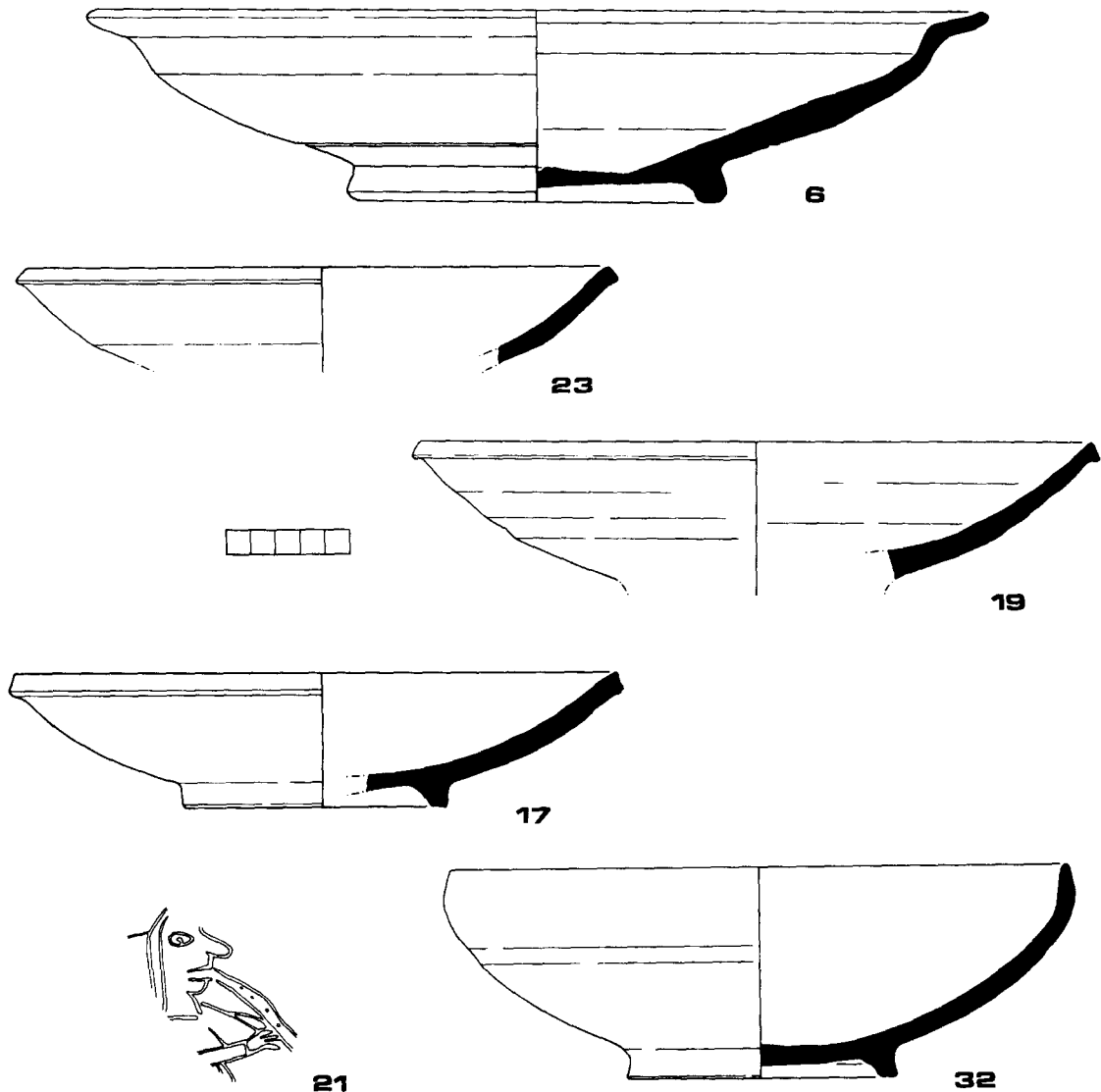


FIG. 5. 1 : 3.

20. BOWL (4131.9) H. 0.11, D. (base) 0.098, (rim) 0.24. Fabric 13.

Almost complete profile. Flaring ring foot; convex wall curving up to rounded lip.

Dark red (CEC F 10) self-slip out; pinkish-white slip (CEC D 5) inside and outside to below lip. Sgraffito bird in tondo defined by two incised lines. Three wavy lines on upper wall, with scale pattern background, defined by two incised lines. Band of

pendent semicircles below lip inside. Green glaze highlights, yellow overglaze inside to lip.

21. BOWL (4131.14) Fabric 14.

Body sherd. White slip (CEC D 4) inside; sgraffito of person playing flute (?). No overglaze; pre-glazing waster.

22. BOWL (4131.15) PH 0.063, D. (rim) 0.18. Fabric 14.

FIG. 5, PLATE 24

FIG. 6

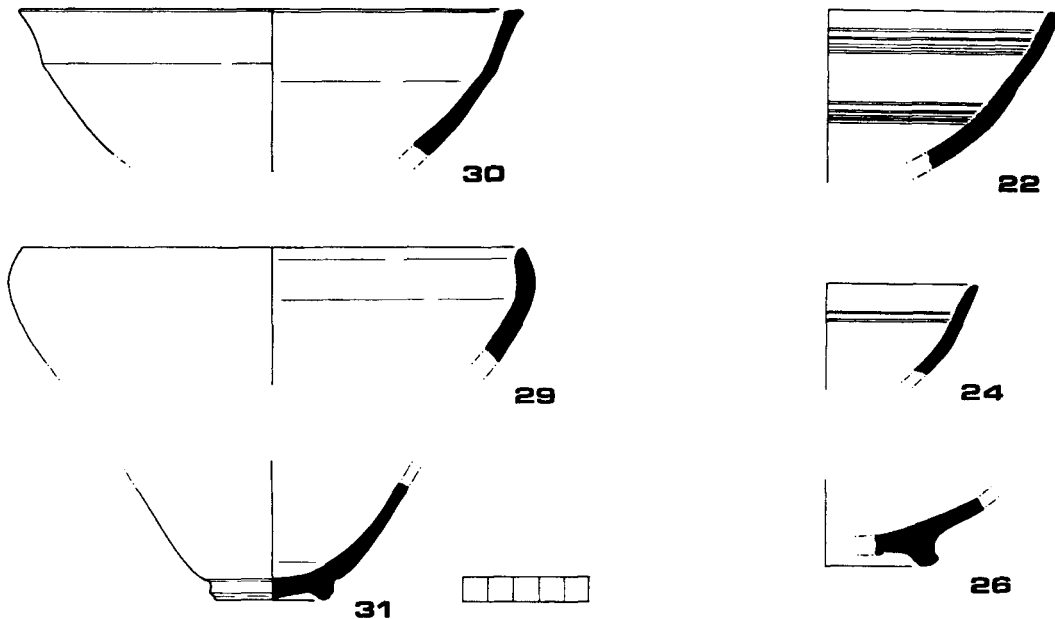


FIG. 6. 1 : 3.

Profile of body and rim only. Convex wall flaring to rounded lip.

White slip (CEC C3) inside and outside to below lip, with broad streaks on exterior. Two zones of four incised lines inside. No overglaze; pre-glazing waster.

- 23. DISH** FIG. 5
(4131.16) PH 0.039, D. (rim) 0.24. Fabric 3.

Upper wall and rim. Widely flaring convex wall to outwardly thickened rim, bevelled outside.

Cream slip (CEC D 3) inside and outside below rim. Incised loops and diagonal lines in tondo defined by two incised lines. Wavy line below horizontal line inside, thin green-glaze highlights inside. No overglaze; pre-glazing waster.

- 24. BOWL** FIG. 6
(4131.17) PH 0.036, D. (rim) 0.12. Fabric 3.

Upper wall and rim. Flaring convex wall to tapering lip.

Cream slip (CEC D 3) inside to over lip

outside. Two incised lines inside. No overglaze; pre-glazing waster.

- 25. BOWL** FIG. 2
(4131.17) PH 0.059, D. (rim) *c.o.* 24. Fabric 14.

Profile of body above foot and rim. Flaring lower body, curving steeply up to flaring rim with rounded lip.

Fugitive cream slip (CEC D 3) inside only. Two incised concentric circles inside, incised Xs on rim inside. No overglaze; pre-glazing waster. Shape a precursor of 3, etc.?

- 26. BOWL** FIG. 6
(4131.19) PH 0.027, D. (base) 0.09. Fabric 13.

Base and lower wall. Low flaring ring foot; flaring convex wall.

Cream slip (CEC D 3) inside. Incised compass-drawn circles inside. No overglaze. Decoration as Megaw (n. 28) no. 16.2, without filling motives. Aegean ware.

PLAIN GLAZED WARES

Decoration with sgraffito or champlévé appears to have been the rule rather than the exception in late twelfth-century Spartan taste, although plain glazed vessels do exist.

- 27. BOWL** FIG. 3
(4131.4) PH 0.039, D. (rim) 0.28. Fabric 23.
Rim fragment. Shallow bowl with widely flaring convex body turning up to tapering rim.
Double-dipped; thin white slip outside, thick cream (CEC D 4) slip inside and outside to base of rim. Thick pale yellow glaze inside and out to below rim. Thin pale yellow glaze outside.
- 28. BOWL** FIG. 3
(4131.1) PH 0.073, D. (rim) 0.27. Fabric 19.
Profile from above foot to rim. Flaring convex wall curving up to tapering rim.
Cream slip in and outside to over lip. Thick pale yellow glaze in and outside to over lip has tendency to craze. Shape similar to Morgan no. 490.

MEASLES WARES AND OTHER EARLY TWELFTH-CENTURY TYPES

Earlier material is fairly uncommon, but exists largely in the form of survivors in later deposits. The three fragments of Measles ware bowls which were inventoried have profiles reminiscent of the style at Corinth.³² Apart from examples found in the area of Venice and Padua, Measles ware has only been reported from Corinth and Sparta.³³ If the relative popularity of the style at the former site tempt one to think of examples elsewhere as imports, it is worth observing that the clay of the Spartan pieces is local. Measles may, however, be a Peloponnesian style.

- 29. BOWL** FIG. 6
(4125.1) PH 0.045, D. (rim) 0.20. Fabric 13.
Profile of upper body and rim. Flaring convex wall curving up to in-turned rim.
Cream (CEC D 3) slip inside and out to base of rim. Matt red (CEC H 10) wash outside. Incised motif inside, enclosing red-slip dots. Thin yellow glaze inside, not covering lip.
- 30. BOWL** FIG. 6, PLATE 24
(4131.13) PH 0.058, D. (rim) 0.20. Fabric 14.
Upper wall and rim. Flaring convex lower wall, turning abruptly up to straight flaring rim with inwardly and outwardly thickened lip, inwardly bevelled.
Cream (CEC D 4) slip inside and outside to below lip. Red-slip dots within incised palmette inside. Crazeed yellow overglaze inside to over lip outside.
- 31. BOWL** FIG. 6, PLATE 24
(4140.2) PH 0.051, D. (base) 0.049. Fabric 3.
Base and part of wall. Low ring base with pendent cone inside. Steeply flaring convex wall.
White slip inside. Sgraffito floral (?) design containing added red-slip dots. Yellow glaze inside only.

One almost complete bowl with a matt painted decoration under a thin, pale glaze has as yet no clear parallels at Corinth. Its decoration is fairly reminiscent of Green and Brown Painted ware of the mid-twelfth century, and its shape, with its convex wall curving up to a vertical rim, is akin to Corinthian shapes of that date.³⁴

- 32. BOWL** FIG. 5, PLATE 24
(4140.1) H. 0.081, D. (base) 0.11, (rim) 0.25. Fabric 13.
Complete profile. Low, flaring ring base, widely flaring convex wall curving continuously up to lip.
White slip in, matt painted triangular motive containing concentric circles and with lotus motives on each side of the triangle. Thin yellow glaze inside. Shape as Morgan no. 490.

³² e.g. Morgan, fig. 68 l, no. 680.

³³ For other examples from Sparta, see Dawkins and Droop, 27, Class V, nos. 52–60, pl. 17; Morgan, 90–5, nos. 640–702, pls. 27–8, figs. 68–70, for the Corinth pieces. L. Lazzarini and E. Canal, 'Ritrovamenti di ceramica bizantina in laguna e la nascita del graffito veneziano', *Faenza*, 49 (1983), 19–58, table 2, and G. Candiani *et al.*, 'Un bacino graffito a Padova', *Archeologia Veneta*, 3 (1980), 159–62, fig. 1, present Measles ware from near Venice and at Padua respectively.

³⁴ There are no exact parallels, but the closest is a Free Style Incised Sgraffito bowl: Morgan, fig. 128 g, no. 1594. For a bowl with similar decoration in a group from Thebes, dating to the third to fourth quarter of the 12th cent., see A. Dell. 41 (1986), Chr. 28–9, pl. 52 c.

Among the survivors were two Brown Glazed chafing dish rims and one or two scraps of Constantinopolitan White ware which date no earlier than the late eleventh century.

33. CHAFING DISH

(1098.2) PH 0.042, D. (rim) 0.24. Fabric 13.
Upper body and rim and part of handle stump. Flaring outer wall to attachment of inner bowl. Outwardly thickened squared rim, with

groove for lid inside.

Unslipped. Impressed circles on rim outside; yellow glaze in and out appears brown on red clay.

Plain wares

Spartan Plain wares, like their northern Peloponnesian counterparts, can be both decorated and undecorated. In general, there are few other similarities, with notable exceptions: one category, 'Protogeometric', seems to have been exported north either from Sparta or from a centre with a similar tradition, plausibly Argos; the shape of early thirteenth-century stamnia are similar, and matt painted decoration is favoured especially for stamnia and pitchers of various shapes. Spartan matt painted motives favour loops, spirals, and hatched triangles over much of the upper bodies, where northern vessels seem rather more restrained. A particularly southern feature is the use of incision, especially on handles of stamnia and small pithoi, sometimes in conjunction with the sparing use of added red or white matt paint.

TAFFY WARE

Early fourteenth-century stamnia are easily distinguished by their fabric, a white to peach pink clay with a lustrous, almost satin appearance from which its name 'Taffy ware' derives (Taffy being an American confection related in appearance, though not in flavour or texture, to British 'rock' or 'humbugs'). The shape is not dissimilar to that of thirteenth-century stamnia, but the surface decoration is usually limited to a thin self-wash or wash-painted loop in red. At Agios Stephanos, where the type is extremely common and accounts for up to 20 per cent of the saved medieval pottery, the handles are sometimes decorated with one or more broad, incised wavy lines and the neck may have a vertical raised band with incised wavy line.³⁵

34. STAMNOS

(2008.4) PH 0.029, D. (rim) 0.04. Fabric 17.
Rim and handle stump. Vertical neck to flattened lip. Broad strap handle attaches to neck below lip.

FIG. 11

Pronounced wheel-ridges inside; pink (CEC E 6) to pinkish-grey wash outside.

For this kind of stamnos in this fabric see Sanders, 'Three churches', fig. 6; Sanders, *HS* figs. 36, 69–70.

INCISED DECORATION

The incised and plastic decoration of the later stamnia is related to that of a variety of later twelfth- and earlier thirteenth-century stamnia and small pithoi. Both have incised decoration on the handles, consisting of plain vertical lines running the complete length, vertical lines with herring-bone incisions between them, herring-bone without vertical lines, or occasionally a vertical wavy line. There is some chronological

³⁵ Sanders, *HS*, fabric 2, nos. 36, 69–70.

significance to these decorative schemes; certainly the plain linear style seems to belong to the second half of the twelfth century and the herring-bone to the first half of the thirteenth century. Occasionally matt paint is used to highlight the incised decoration. The small pithoi have three handles with incised lines, and raised horizontal bands with an incised wavy line decoration. Between these are added vertical strips of clay incised with diagonal slashes. The thickened S-curved rim with broad flat lip is also quite distinctive. These incised handles have proved useful diagnostics on the Laconia Survey, and have also been found at Magoula near Sparta, and in the Megalopolis region.³⁶

Early thirteenth century

35. STAMNOS FIG. 7
(4141.12) PH 0.225, D. (rim) 0.07. Fabric 10.

Profile of shoulder to rim and handle stumps only. Ovoid body with max D. above the median; convex shoulder curving to low relief band offsetting concave cylindrical neck; inverted, flaring, convex rim to rounded lip. Two broad strap handles attached to shoulder and neck below rim.

Pronounced wheel-ridges outside to shoulder; two vertically incised lines along neck of handle, separating three bands of short diagonal incised lines.

36. STAMNOS FIG. 7, PLATE 26
(4141.13) PH 0.167, D. (rim) 0.065. Fabric 10.

Profile of shoulder to rim. Ovoid body; shoulder curving up to low ring offsetting slightly flaring conical neck. Flat lip inwardly thickened. Broad vertical strap handles attached to shoulder and neck below rim.

Lightly grooved on shoulder and neck; incised line below lip outside. Pronounced wheel-ridges outside to shoulder; two vertically incised lines along length of handle, separating three bands of short diagonal incised lines.

37. PITHOS FIG. 8, PLATE 26
(4141.15) PH 0.44, D. (rim) 0.20. Fabric 10.

About two-thirds of profile to rim. Ovoid body curving up to low convex neck. Flaring convex rim with flattened, outwardly and inwardly thickened lip. Three broad strap handles attach to shoulder and to rim below lip.

Zones of broad relief bands, decorated with incised wavy lines, joined by vertical relief strips with diagonal incisions on body. Three vertical relief strips, with diagonal incisions, to rim on neck. Three longitudinal incised lines on handle, separating four zones of short parallel diagonal incisions. (Many joins in 4144 and 4114, incl. flat base.)

Late twelfth century

38. STAMNOS FIG. 9, PLATE 26
(1013.4) PH 0.056, D. (rim) 0.073. Fabric 13.

Rim, neck, shoulder, stumps of handles. Convex cylindrical neck to carination, where it curves up to flaring rim with rounded lip. Broad lunate strap handle attaches to neck at carination.

Three broad, deeply incised lines run down length of handle.

MATT PAINTED

Red and white matt painted decoration is also popular. Motives include loops ending in a large spiral, with or without hatched lines filling the loop, and horizontal lines on the handle. The red painted decoration does not survive well and usually appears only very faintly. White seems to predominate in the late twelfth century and red in the early thirteenth, but neither colour exists to the exclusion of the other.

³⁶ Armstrong, figs. 1–2, illustrates examples from the Sparta survey. For the Magoula stamnia, I am grateful to Olga Vassi for showing me drawings and photographs

(see now pp. 287–93 below). G. A. Pikoulas, *Η νότια Μεγαλοπολιτική χώρα* (Athens, 1988), figs. 61, 98, 116, shows stamnia from sites SE of Megalopolis.

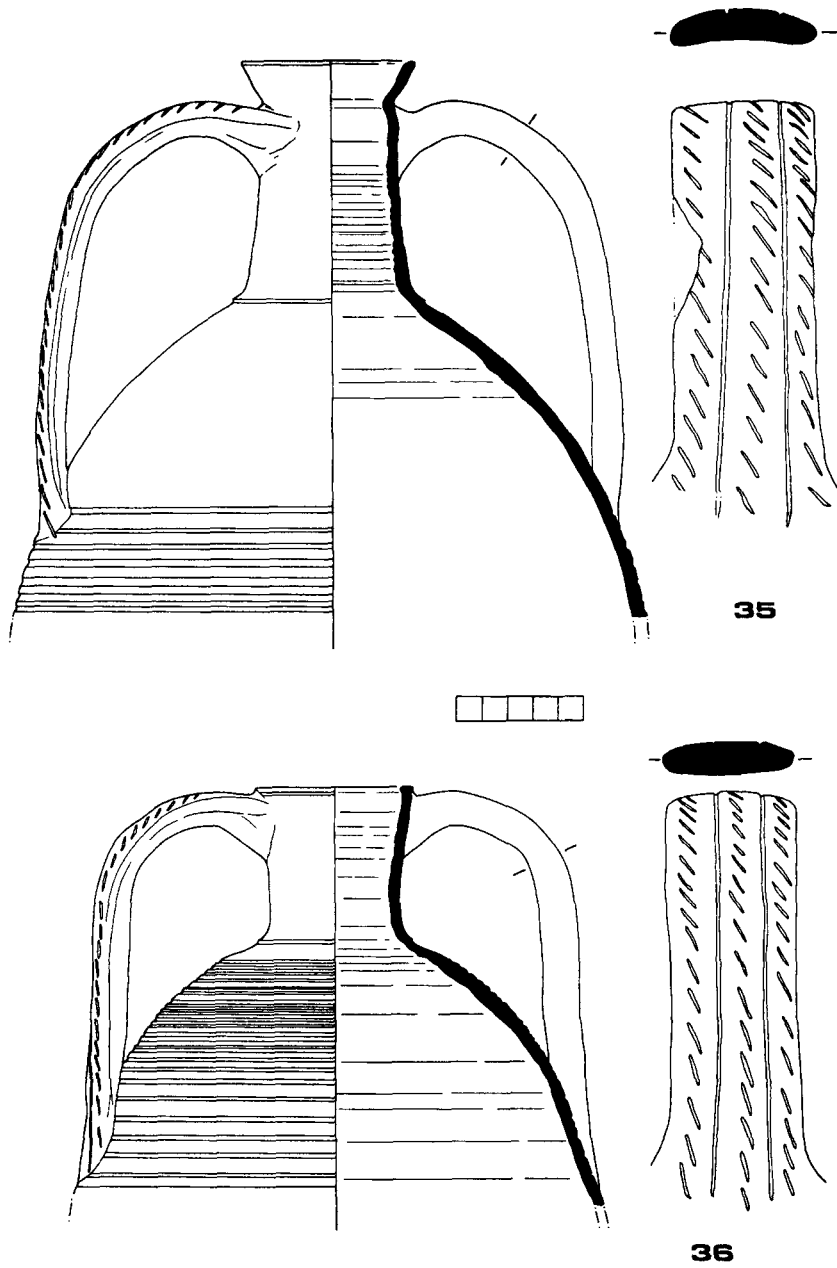


FIG. 7. 1 : 3.

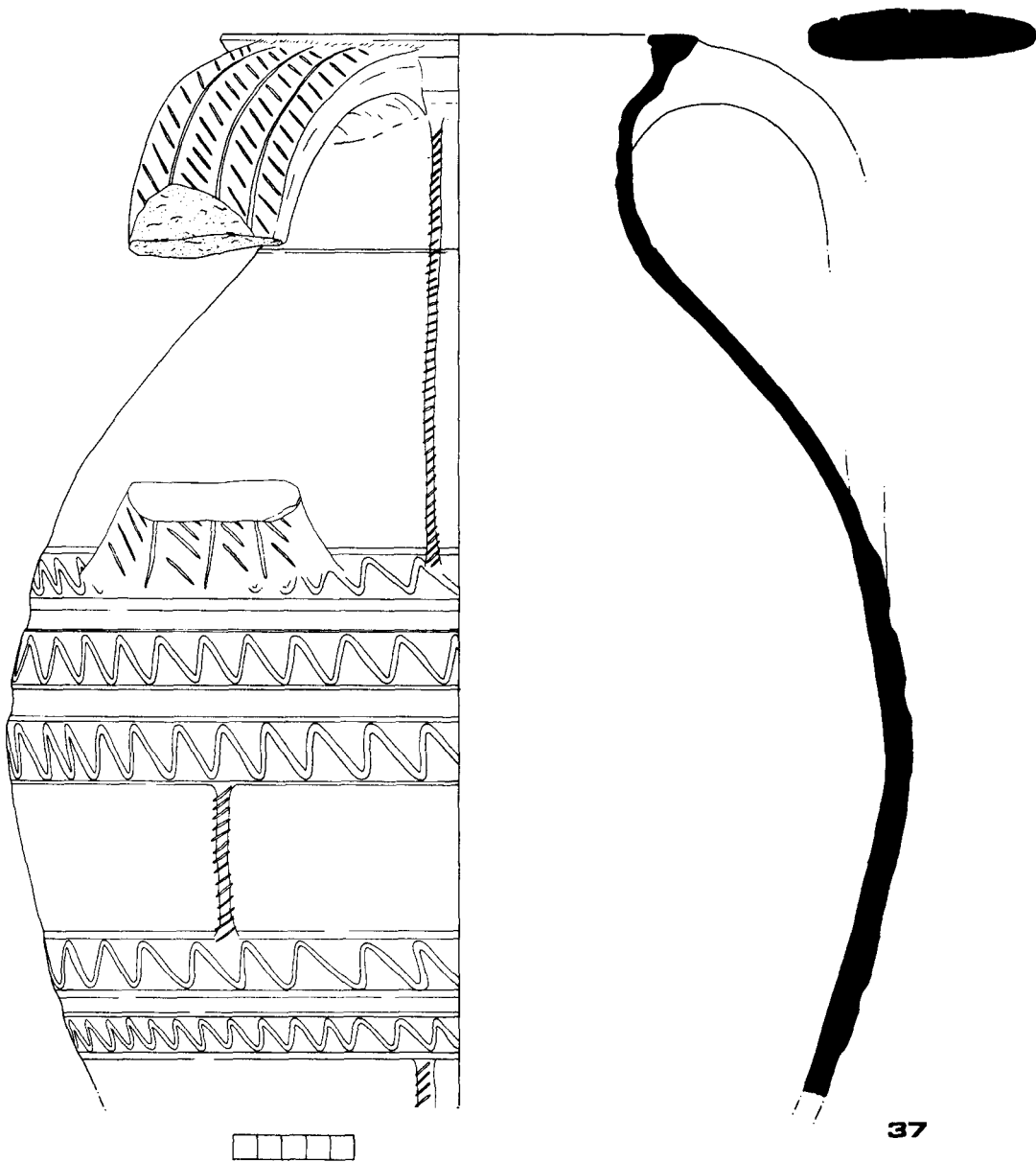


FIG. 8. 1 : 3.

*(a) RED DECORATION**Second quarter to mid-thirteenth century*

39. STAMNOS FIG. 11, PLATE 25
 (4141.17) H. 0.298, D. (base) 0.164, (rim)
 0.064. Fabric 10.

Complete profile. Ovoid stamnos with max. D.
 above the median. Flat base; convex wall curving

up to low band offsetting concave cylindrical
 neck; flaring convex rim to tapered lip. Two strap
 handles attach at shoulder and rim below lip.

Matt red (CEC H 10) decoration. Two spirals
 and loops either side of handles, separated by
 vertical band of diagonal curved lines; seven
 horizontal lines on handles, and spiral on
 lower handle and body. (Join 4137.)

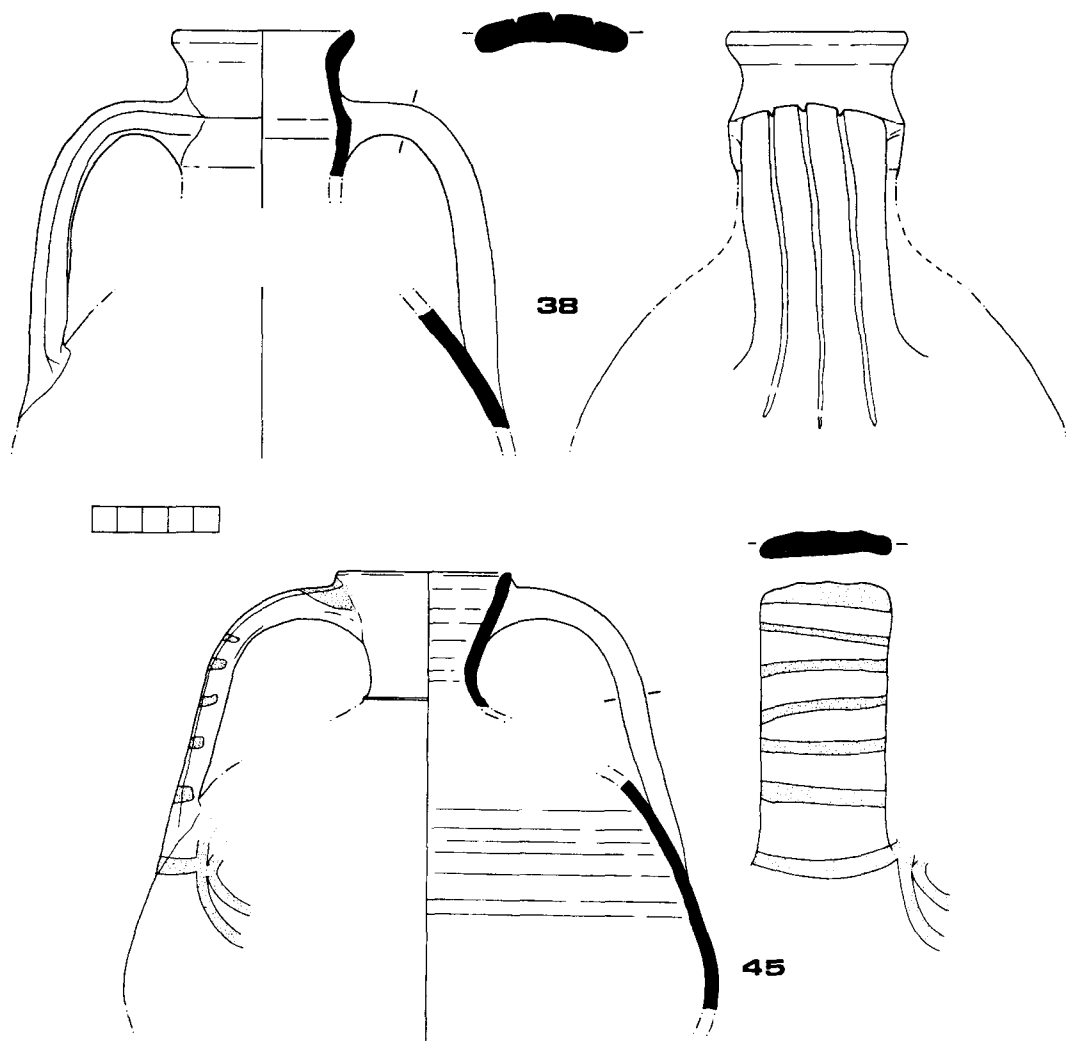


FIG. 9. 1 : 3.

- 40. STAMNOS**
(4141.18) H. 0.296, D. (base) 0.114, (rim) 0.06–0.065. Fabric 10.

Complete profile. Shape as **39** (FIG. 11).

Matt red spiral and loop motives either side of handles with diagonal matt red lines inside loop. Incised theta on lower part of one handle; incised iota-omega ligature on shoulder (indicating volume?).

- 41. STAMNOS**
(2002.4) Fabric 3.

Rim, upper body, one handle. Shape as **39**

(FIG. 11). Decoration also as **39**, but with hatch-marks inside loop.

Early thirteenth century

- 42. PITCHER** FIG. 10, PLATE 26
(4141.16) PH 0.199, max D. 0.139. Coarse Fabric 3.

Upper body and handle only. Ovoid body curving up to raised band offsetting cylindrical concave neck. Strap handle attached to shoulder and neck.

Lightly incised lines on shoulder; running

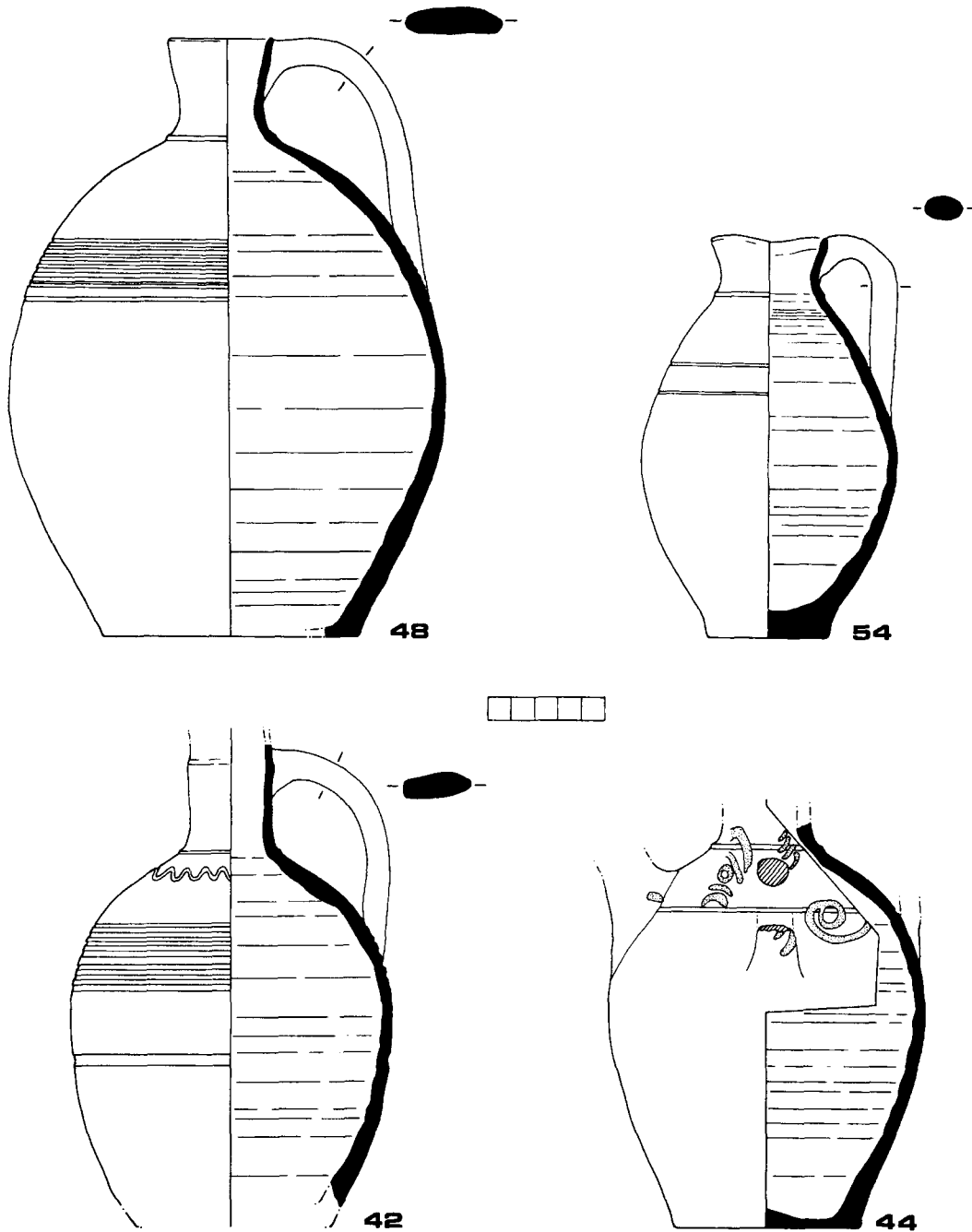


FIG. 10. 1 : 3.

spiral in matt red on shoulder; two bands of matt red (CEC H 10) zigzag lines also on shoulder, between which band of incised zigzag line. Two matt red horizontal lines on top and bottom of handle.

Second half of twelfth century

43. STAMNOS FIG. 11
(1015.1) PH 0.036, D. (rim) 0.042. Fabric 10.

Rim and handle stump. Vertical convex neck to inwardly thickened rim with flat lip. Vertical strap handle attaches to neck.

Broad, lightly incised groove below lip outside; traces of matt paint on handle and Xs on lip.

(b) WHITE DECORATION

Mid-thirteenth century

44. THREE-HANDLED PITCHER FIG. 10 PLATE 26
(2002.2) PH 0.17, D. (base) 0.08. Fabric 10.

Profile to neck; stumps of three handles and spout. Flat base, ovoid body; shoulder curving up to low ring offsetting cylindrical neck. Two small and one large oval handles attach at shoulder. Spout attaches at shoulder, where wall is pierced with hole.

Cream (CEC D 4) slip decoration on shoulder, as 39 but with hatch-marks inside loop. Handles with horizontal, curving, slip painted lines.

Early thirteenth century

45. STAMNOS FIG. 9
(4141.20) PH 0.178, D. (rim) 0.07. Fabric 10.

Shoulder, neck, rim, one handle. Convex shoulder curving up to low ridge offsetting the flaring, convex cylindrical neck rising to a tapering lip. Two strap handles attach at shoulder and neck below lip.

Lightly incised lines on shoulder; matt grey (CEC A 8-9) self-slip outside; cream (CEC D 4) spiral on shoulder and seven cream horizontal lines on handle. Incised A on upper handle.

Second half of twelfth century

46. STAMNOS FIG. 11
(4131.21) PH 0.05, D. (rim) 0.06. Fabric 15.

Part of neck and one handle stump. Flaring cylindrical neck to slightly flaring rim. Flat strap handle attaches to neck below rim.

Cream (CEC D 4) slip painted horizontal bars on handle.

47. STAMNOS FIG. 11
(0037.6) PH 0.071, D. (rim) 0.062. Fabric 15.

Vertical, slightly flaring convex neck to rounded lip. Broad strap handle attaches to neck below rim.

Decoration as 46.

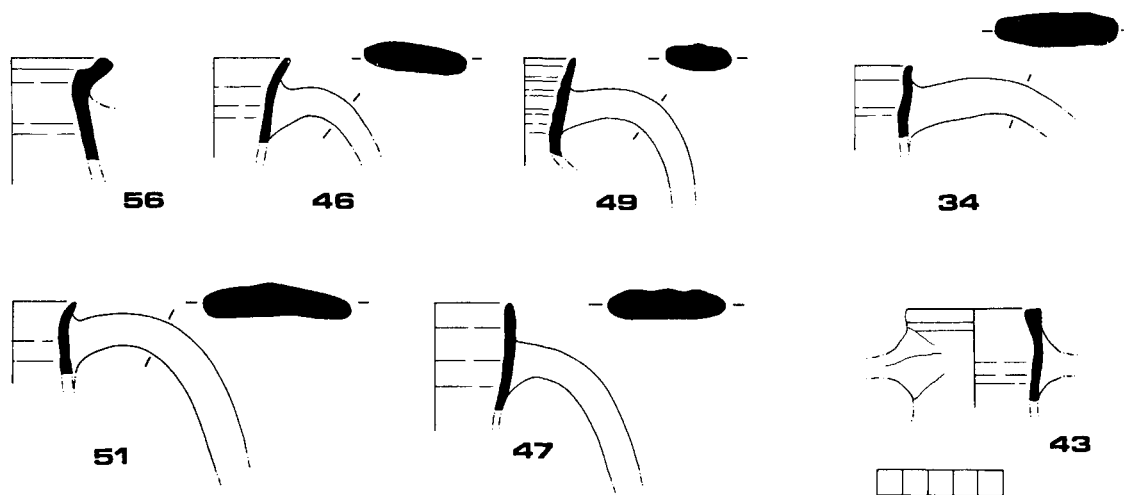


FIG. 11. 1:3.

(c) PROTOGEOMETRIC

The most pleasing type of matt painted is the unfortunately named 'Protogeometric' style. This style has attracted a certain amount of attention because of its usually tightly disciplined, deep-red to purple, linear style employing motives like cross-hatched triangles and pendent semicircles. The Spartan finds to date show less variety of shape and decoration than those found elsewhere, but indicate that its popularity there survives well into the thirteenth century and that either the production centre was close to Sparta or Sparta was well within the area where the technique was popular. 'Protogeometric' has been found at Argos in some quantity, at Elis, at Tegea, at Agios Stephanos, and at Corinth,³⁷ but has not been reported from Nichoria, Kythera, or Methone.³⁸

Early thirteenth century

48. PITCHER FIG. 9, PLATE 25
(4141.19) H. 0.258, D. (base) 0.11, (rim) 0.046. Fabric 10.

Complete profile. Flat base, convex wall curving up to low ridge offsetting flaring cylindrical neck to rounded lip. Single flat strap handle attaches at shoulder and neck below rim.

Band of incised lines on lower shoulder. Matt red (CEC H 10) decoration of three large cross-hatched triangles, separated by two zones of five horizontal lines with pendent semicircles. Below main register a zone of concentric, five-line, pendent semicircles. On

either side of handles the triangles are feathered. Eight horizontal lines on upper handle; four horizontal lines on lower handle; spiral at base of handle and shoulder.

Parallels: proto-geometric ware. Joins 4144 (2 sherds).

Second half of twelfth century

49. PITCHER FIG. 9
(4131.22) PH 0.052, D. (rim) 0.04. Fabric 10.

Rim and handle stump. Flaring cylindrical neck tapering to lip; spined oval handle attaches at neck.

Dark matt red (CEC H 10) horizontal stripes on handle.

UNDECORATED PLAIN WARES

In addition to the shapes described above, a number of miscellaneous small undecorated bowls and large basins are included in the catalogued finds.

Mid-thirteenth century

50. BASIN FIG. 12, PLATE 26
(2002.1) H. 0.138, D. (base) 0.098, (rim) 0.25. Fabric 3.

Complete vessel except for small chip. Flat base; flaring concave wall to outwardly bevelled rim. Undecorated.

Early thirteenth century

51. STAMNOS FIG. 11.
(0039.2) PH 0.067, D. (rim) 0.05. Fabric 13.

Rim, neck, handle. Cylindrical neck rising to slightly flaring rim with tapering lip. Broad strap handle attaches to neck below rim. Undecorated.

³⁷ Although there is no 'Protogeometric' presented by M. Piérart and J.-P. Thalmann, 'Céramique romaine et médiévale', *Etudes argiennes* (BCH supp. 6; 1980), 459–93, Ms A. Oikonomou, formerly of the 5th Byzantine Ephoreia (Sparta), states that the ware is common enough there for her to consider it to be locally manufactured. J. E. Coleman, *Excavations at Pylos in Elis* (Hesp. supp. 21; 1986), 147–9, pl. 53, illustrates a spouted jug and suggests that MacKay's date range is conservative and that the style continued into the 13th cent. Dawkins and Droop, 28, refer to pieces then in

Tegea Museum as parallels for their Sparta finds. Sanders, *HS* no. 101 is one of four fragments probably from the same vessel, and MacKay, 285–7, nos. 85–91, pl. 68, illustrates a number of examples from Corinth.

³⁸ J. Rosser, 'The pottery', in W. A. MacDonald, W. D. E. Coulson, and J. Rosser (eds), *Excavations at Nichoria in South-west Greece*, iii: *Dark Age and Byzantine Occupation* (Minneapolis, 1983), 378–97; J. N. Coldstream and G. L. Huxley (eds), *Kythera: Excavations and Studies* (London, 1972); D. I. Pallas, 'Ο ἄριστος Ὀνούφριος Μεθώνης', *Arch. Eph.* 1968 [1969], 119–76.

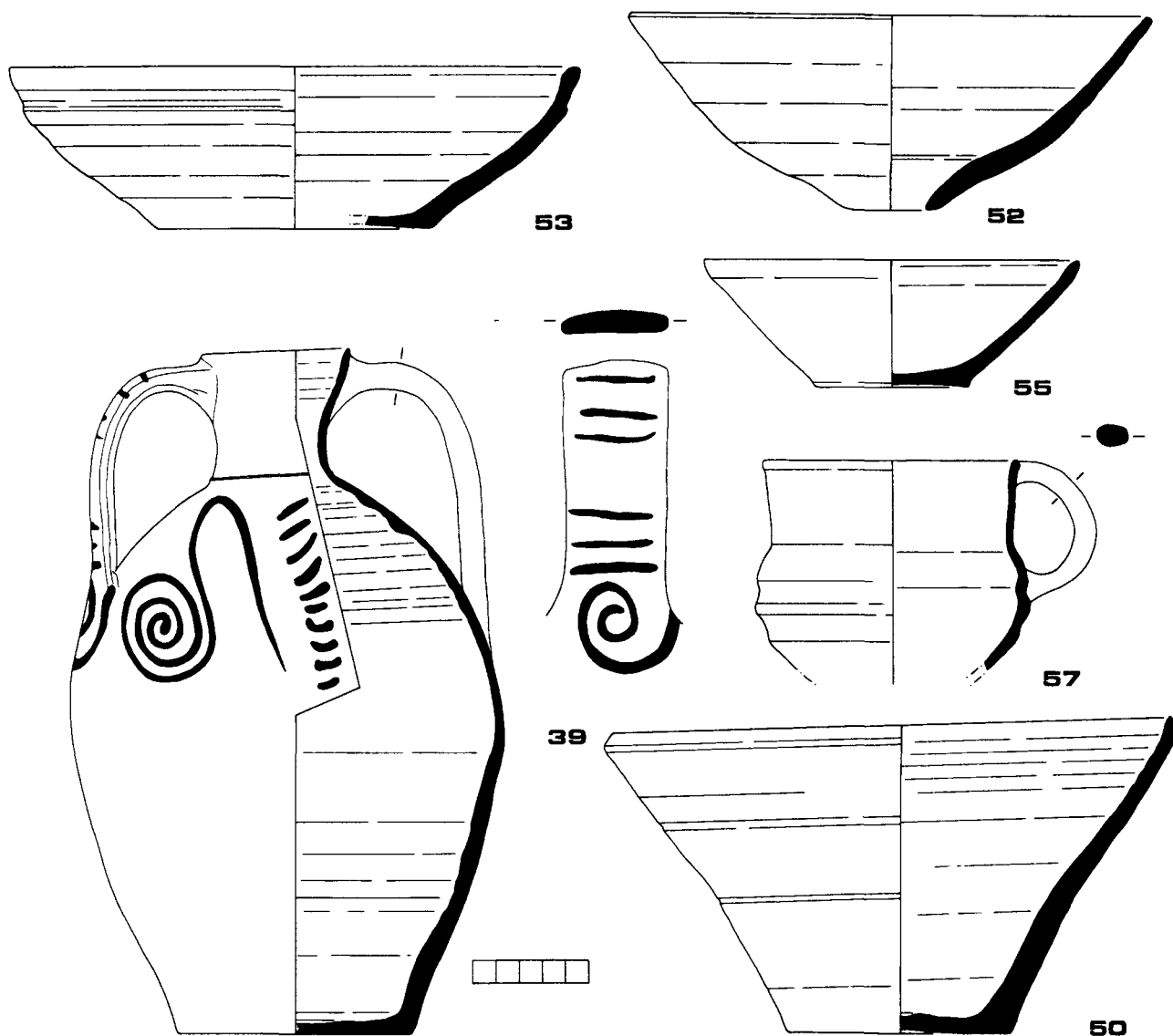


FIG. 12. 1 : 3.

- 52. FUNNEL** FIG. 12
(4141.9) PH 0.087, D. (rim) 0.22. Fabric 3.
Complete profile. Funnel with short 'spout' curving up to convex wall, flaring to rounded lip. Lightly wheel-ridged in and out. Undecorated.
- 53. BOWL** FIG. 12
(4141.10) H. 0.072, D. (base) 0.12, (rim) 0.26. Fabric 3.
Complete profile. Flat base; convex wall

flaring to carination offsetting slightly flaring rim with rounded lip.

Slightly wheel-ridged in and out. Undecorated.

- 54. JUGLET** FIG. 10
(4141.11) H. 0.175, D. (base) 0.05. Fabric 10.
Complete profile. Flat base; globular body to convex neck, offset by low ring-flaring convex rim with rounded lip. Vertical oval handle attached to shoulder above max. diameter and to rim at lip.

Two shallow incised grooves on shoulder; lightly wheel-ridged inside. Colour: surface CEC F 10 outside; dark grey inside.

55. BOWL FIG. 12
(0039.1) H. 0.056, D. (base) 0.068, (rim) 0.166. Fabric 13.
Complete profile. Slightly concave bottom; straight flaring wall to tapering lip. Undecorated.

Second half of twelfth century

56. STAMNOS FIG. 11
(4131.26) PH 0.041, D. (rim) 0.07. Fabric 10.

Rim and two handle stumps. Conical neck to flaring rim, offset by ledge inside for lid.

Early twelfth century

57. MUG FIG. 12
(1038.1) PH 0.091, D. (rim) 0.11. Fabric 1.
Profile from above base to rim. Hemispherical lower wall curving up to tall vertical rim with beaded lip. Vertical, oval loop handle attaches at shoulder and at lip. Two pronounced grooves on body. Undecorated.

Cooking-wares

WHEELMADE

The few preserved wheelmade cooking-wares preserved are made from the regular local fabrics. Some of these are types in general currency in the Peloponnese, for example 61 with a distinctive triangular, inwardly thickened rim. These have close parallels at Argos and Corinth, where they appear in later twelfth-century deposits.³⁹

Second half of twelfth century

58. STEW-POT? FIG. 13
(4131.25) PH 0.034, D. (rim) 0.10. FABRIC 24.
Rim and shoulder. Shoulder sloping to vertical rim with tapering lip.
Lightly wheel-ridged outside.
59. STEW-POT FIG. 13
(4131.30) PH 0.05, D. (rim) 0.14. Fabric 15.
Rim and part of shoulder. Shoulder sloping to vertical collar rim inwardly thickened and inwardly bevelled.
Incised line on shoulder. Fire-blackened outside. Wheelmade.
60. STEW-POT FIG. 13
(4131.31) PH 0.066, D. (rim) 0.15. Fabric 15.

Rim and shoulder. Shoulder sloping to flaring, inwardly concave inwardly thickened and inwardly sloping rim.
Incised lines on shoulder. Fire-blackened outside. Wheelmade.

61. STEW-POT FIG. 13
(1026.1) PH 0.059, D. (rim) 0.17. Fabric 13.
Rim, shoulder, handle stump. Shoulder sloping to vertical triangular rim, inwardly thickened with flat lip. Trace of handle attaching at shoulder.
Lightly grooved on shoulder, incised on rim outside, matt dark grey wash outside. As MacKay no. 116.

HANDMADE

Handmade shapes dominate the cooking-wares in assemblages of the late twelfth to early fourteenth centuries, and probably did so from early on; preliminary examination of the tenth- and eleventh-century finds from the 1992 theatre trenches indicates that they make up the majority of cooking-wares in these deposits as well.

The shapes tend to be globular, with flat or flattish bottoms and simple everted or collar rims. Aside from one piece with a pie-crust ledged handle, the handles are usually broad and flat, tending to be concave on the upper surface and attaching on the shoulder and at the rim. The fabric is very coarse, with numerous large crystalline

³⁹ Piérart and Thalmann (n. 37), esp. no. D 5; MacKay, no. 116.

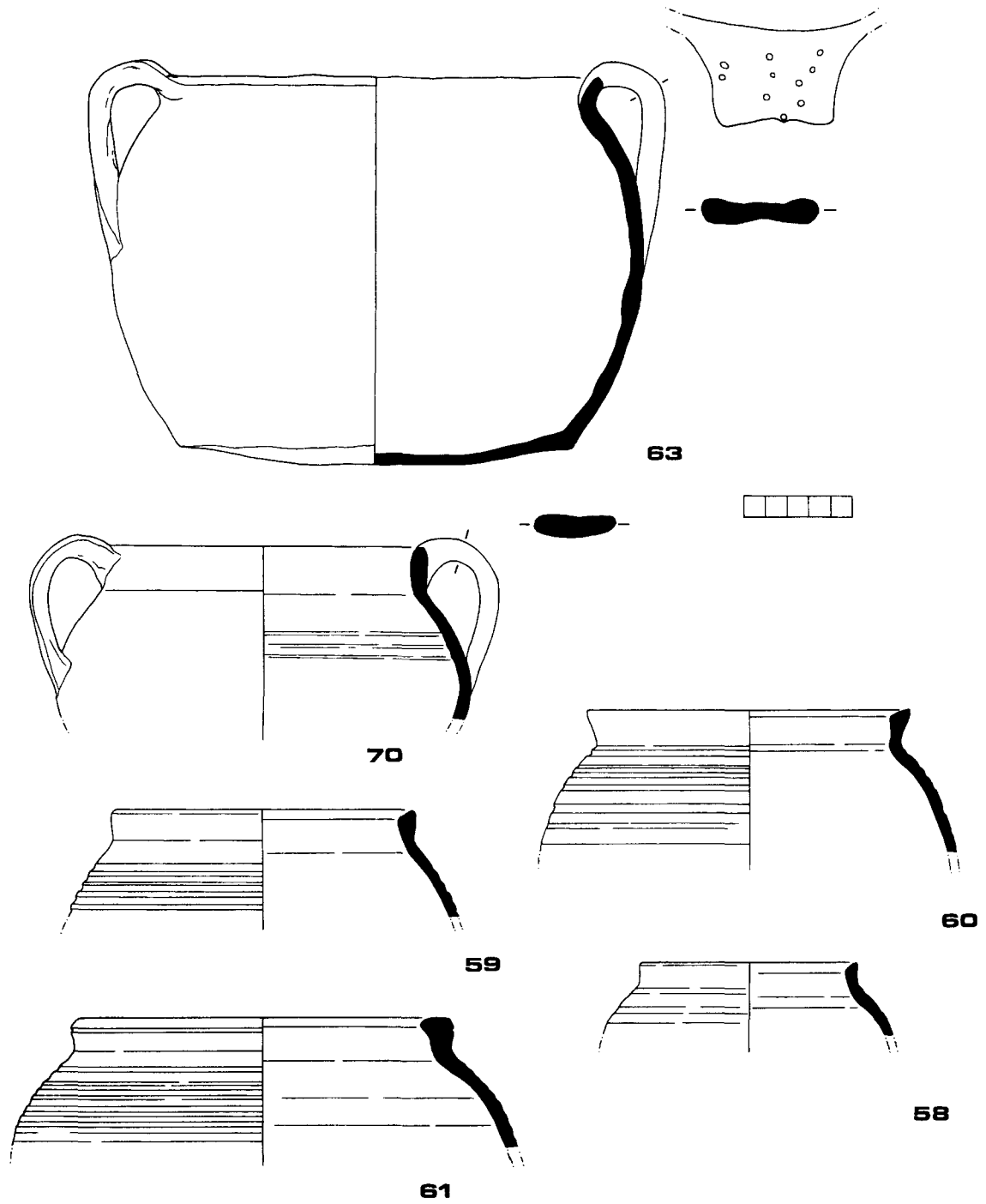


FIG. 13. 1 : 3.

limestone and quartz inclusions, and is generally burnt throughout to a very dark brown or black colour. The exterior is smoothed and soapy to the touch while the inner surface is rough and irregular. Decoration is unusual; in addition to the pie-crust handle already mentioned, one large stew-pot, **63**, has impressed bird-bone decoration on top of the handle. Early fourteenth-century shapes and fabrics are quite distinct from the earlier pieces. These have rounded bottoms and globular bodies, curving in to a thickened rim with rounded lip. Below the rim outside there is a raised band. Their fabric resembles that of the earlier types, with similar inclusions, but while it can be grey to brown it is apparently never black in colour. The fourteenth-century types have close parallels at Agios Stephanos in contexts of the same date, where there are two distinct fabrics: one as the Sparta fabric, the other with numerous large pinholes/pores on the surface. At Nichoria in Messenia late eleventh- or early twelfth-century 'Spongy ware' with a pinholed surface seems from the illustrations to be handmade, whereas the mid-twelfth to early thirteenth-century pottery is not.⁴⁰

It is likely that the handmade vessels represent a crude though specialist industry, which was used in Lakonia in preference to fashionable wheelmade shapes in local fabrics. The relative scarcity of cooking-wares in the Spartan contexts may, in part, be explained by a particular quality of the popular handmade wares: if the fabric is especially fire-resistant, they would tend to break less often. The shapes are reminiscent of very early or Barbarian shapes, also in coarse fabrics. Indeed, a late twelfth-century handmade pot from Argos has been compared with Argive Middle Helladic pottery on the one hand, and with Slavic finds from Argos on the other.⁴¹ Since the style is current as early as the tenth century, the tradition may well be descended from Slavic types, perhaps created by the descendants of the original immigrants in the late sixth and early seventh centuries. If this is the case, surface surveyors in the south-east Peloponnese should be cautious, and it may be necessary to reassess excavation finds, for instance those from Karyoupolis, where the coarse handmade pottery has been published as Slavic.⁴²

Early fourteenth century

- 62.** STEW-POT FIG. 14
(1051.2) PH 0.053, D. (rim) 0.21. Fabric 7
with fewer sparkling inclusions.
Rim and upper body. Shoulder curving to

relief band below slightly outwardly thickened rim with rounded lip.

For fabric and shape see Sanders, *HS*, where the shape is common in levels with stamnia as **34**.

Early to mid-thirteenth-century stew-pots come in a variety of sizes and in two main shapes, open and closed. The open forms have plain, vertical, thickened rims (**69–70**), and the closed have flaring or out-turned rims (**63–8**).

Mid-thirteenth century

- 63.** STEW-POT FIG. 13
(2002.3) H. 0.179, D. (base) c.0.18, (rim)
c.0.21. Fabric 7.
Complete profile. Convex bottom to
pronounced angle, where convex wall curves up

to out-turned rim with rounded lip. Broad strap handle attaches at shoulder and to rim at lip.

Ten holes punched in top of handle. Fire-blackened on base.

- 64.** STEW-POT/BEAKER FIG. 14
(2005.5) PH 0.12, D. (base) c.0.09. Fabric 7.

⁴⁰ See J. Rosser (n. 38), nos. P 1680 to 1689, for Spongy ware fragments.

⁴¹ Piérart and Thalmann (n. 30), no. B 42, fig. 9, and

cf. p. 470.

⁴² E. Etzeoglou, 'La céramique de Karyoupolis', in Déroche and Spieser, 151–6.

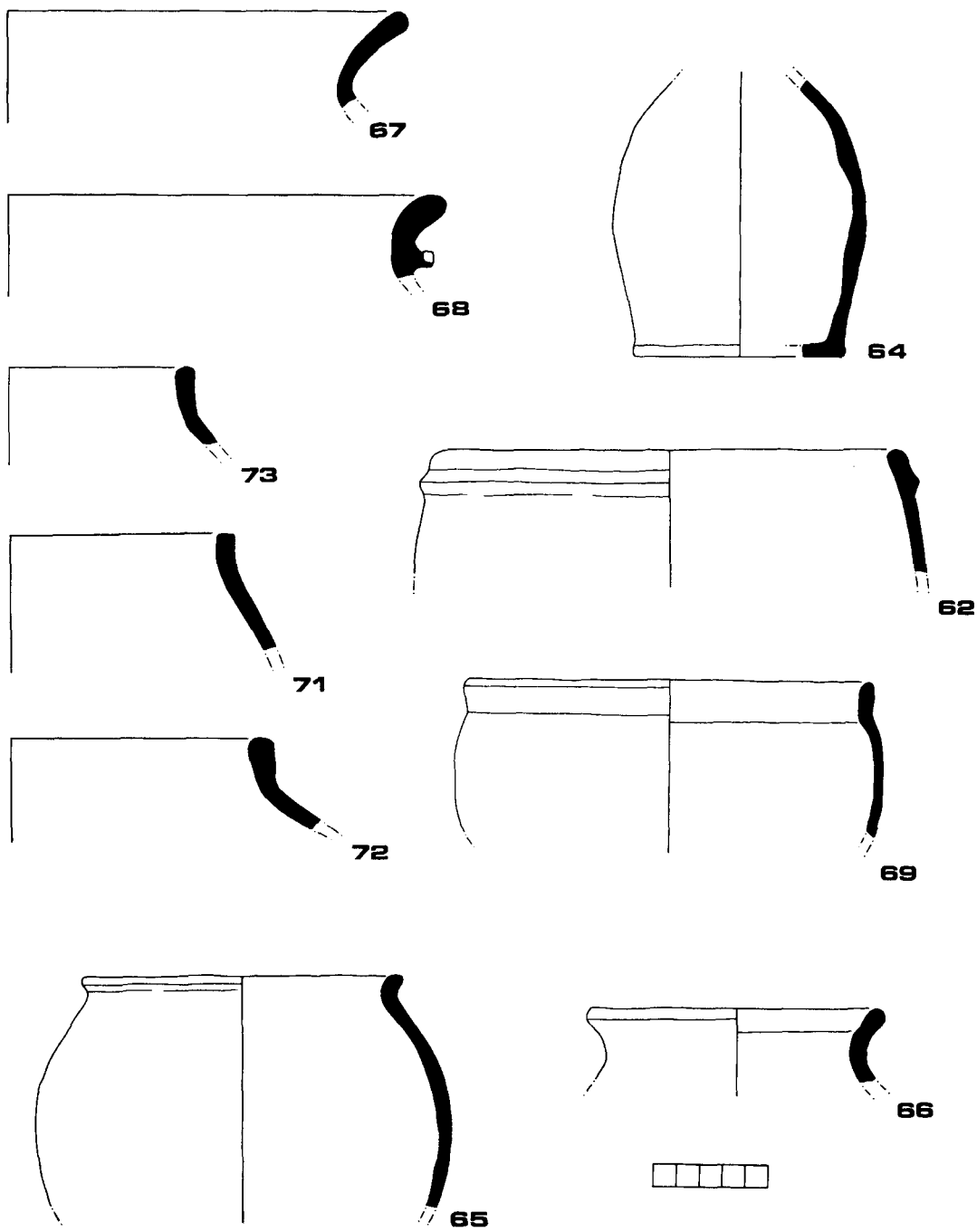


FIG. 14. 1:3.

Base and profile to shoulder. Flat bottom; vertical convex wall curving in to shoulder. Handmade. Irregular surface inside and out.

Early thirteenth century

65. STEW-POT FIG. 14
(4141.21) PH 0.102, D. (rim) 0.14. Fabric 7.
Profile of upper body and rim. Squat ovoidal body; convex wall curving up to flaring rim with rounded lip. Fire-blackened outside and in. Handmade. (Joining 4144 and 4114.)
66. STEW-POT FIG. 14
(4114.6) PH 0.032, D. (rim) 0.12. Fabric 7.
Rim and shoulder. Shoulder sloping up to flaring rim with rounded lip.
Undecorated. Wheelmade. Fire-blackened inside and outside.
67. STEW-POT FIG. 14
(4114.7) PH 0.042, D. (rim) 0.35. Fabric 7.
Rim and shoulder. Shoulder sloping up to broad flaring rim.

Undecorated. Wheelmade. Fire-blackened outside.

68. STEW-POT FIG. 14
(4144.5) PH 0.036, D. (rim) 0.37. Fabric 7.
Rim and handle. Flaring concave rim, slightly thickened, horizontal pie-crustled ledge handle.
69. STEW-POT FIG. 14
(4125.4) PH 0.067, D. (rim) 0.18. Fabric 7.
Rim and upper body. Vertical, slightly convex wall to vertical collar rim with rounded lip.
Undecorated. Handmade. Fire-blackened inside and out.
70. STEW-POT FIG. 13
(0040.1) PH 0.085, D. (rim) 0.15. Fabric 7 (with fewer sparkling inclusions).
Rim, upper body, one handle. Convex wall sloping to vertical collar rim with rounded lip. Vertical strap handle attaches at max. diameter and to rim at lip.
Undecorated. Handmade. Fire-blackened outside.

Late twelfth-century cooking-wares have sloping shoulders to a vertical rim with plain rounded lip.

71. STEW-POT FIG. 14
(4131.27) PH 0.052, D. (rim) 0.18. Fabric 18.
Rim and part of shoulder. Slightly sloping shoulder to collar neck with flat lip.
Undecorated; fire-blackened outside. Handmade and smoothed outside.
72. STEW-POT FIG. 14
(4131.28) Est. PH 0.04, D. (rim) 0.23. Fabric 7.
Rim and shoulder. Shoulder sloping to vertical inwardly thickened rim with flat lip.

Undecorated. Handmade with irregular interior and smoothed outside. Slightly fire-blackened in and outside.

73. STEW-POT FIG. 14
(4131.29) PH 0.034, D. (rim) 0.16. Fabric 7.
Rim and shoulder. Sloping shoulder to vertical collar rim with flattened lip.
Undecorated. Handmade with lumpy surface inside and outside. Fire-blackened inside and out.

Amphoras (FIG. 15)

Although a distinctive medieval amphora type has been identified in Lakonia at both Agios Stephanos and Mistra,⁴³ no fragments of this have yet been found on the Spartan acropolis. These amphoras were once considered to be early fourteenth-century in date, but recent finds from Corinth show that earlier varieties were current as early as the beginning of the twelfth century.⁴⁴ At no time do they seem to have been common.

⁴³ See Sanders, 'Three churches', fig. 5, and Sanders, *HS* nos. 17 and 73, for two almost complete examples from Agios Stephanos; see n. 26 for reference to the Mistra pieces.

⁴⁴ For the idea that these were limited to the 14th cent. see Sanders, 'Three churches', 198–9 and n. 28. Earlier examples of the type clearly exist. Williams and Zervos (n.

20), no. 19 is an example probably dating from the third quarter of the 13th cent. They have also been found in Athens (see T. L. Shear, jun., 'The Athenian Agora: excavations of 1980–1982', *Hesp.* 53 (1984), 1–57, pl. 16 d, no. P 31266) and off the Yugoslav coast (see Z. Brusić, 'Byzantine amphorae (9th to 12th cent.) from eastern

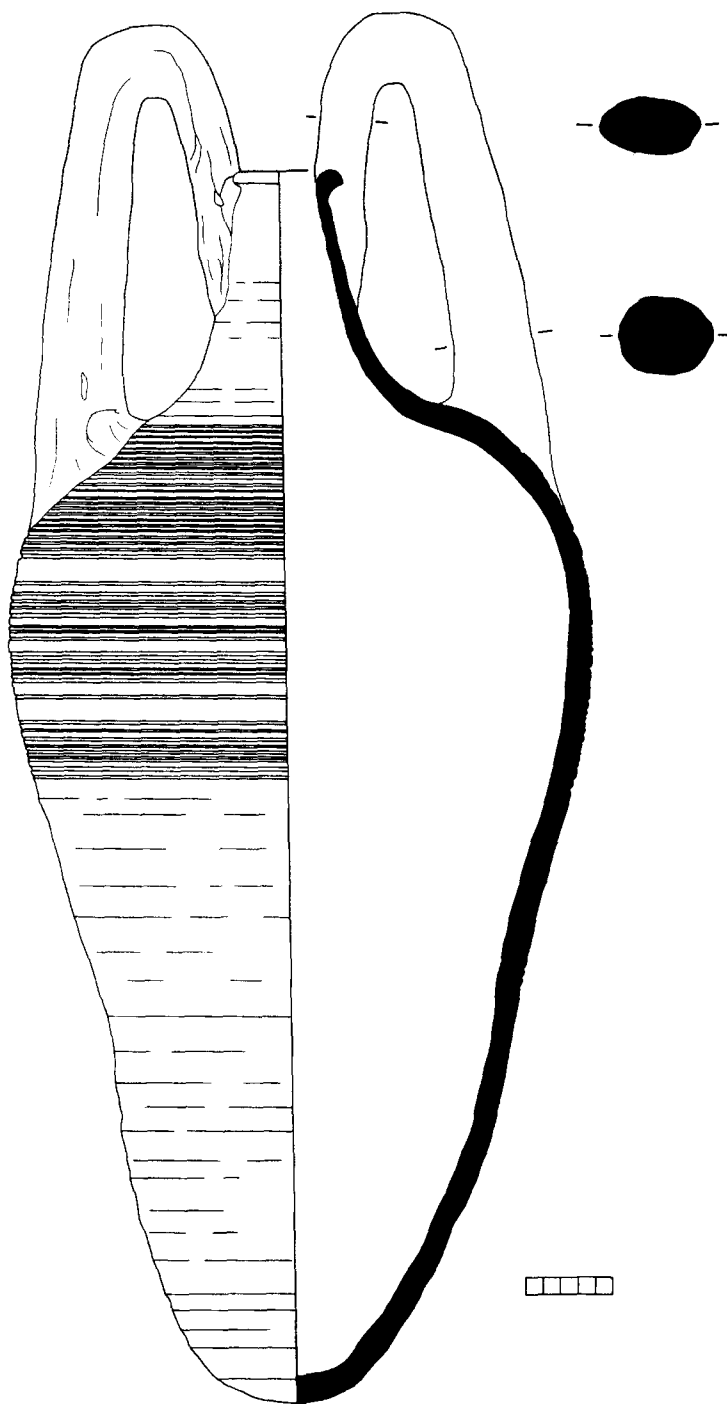


FIG. 15. 1 : 3.

The only medieval amphora type yet found during the excavation is the Günseñin type III (Saraçhane type 61).⁴⁵ These generally stand between 53 and 62 cm high and have a carrot-shaped body, a high neck with a narrow, outwardly thickened rim, and two high-swung oval handles attaching at the shoulder and to the rim and neck. The upper body and shoulder carry dense combing. The walls are thick, up to 1 cm in section, and the clay is a clean dark reddish-purple. Günseñin type III amphoras have been found throughout the eastern Mediterranean, from Otranto to Cyprus and Israel, and on the littoral of the Black Sea, especially at Samsun and Sinope.⁴⁶ In Greece they have been identified at Corinth, Athens, Marathon, Gytheion, and Anthedon (Boeotia), and on Corfu, Kythera, Kea, and Melos.⁴⁷ Some of the best dating evidence comes from Saranda Kolones on Cyprus, where the type was found in pre-1222 earthquake destruction layers;⁴⁸ a date in the later part of the twelfth century and the first quarter of the thirteenth century seems certain, and, judging from Günseñin's distribution map and the large quantities from the area, a place of manufacture on the north coast of Asia Minor is probable despite claims for Greece.⁴⁹

CONTEXT MATERIAL

EARLY FOURTEENTH-CENTURY CONTEXTS

2008 (RSW 3)

Glazed: shoulder of a gr. gl. Fab. 17 jug with an incised wavy line decoration on shoulder, as Sanders, *HS* no. 10; profile to shoulder glossy gr. gl. Fab. 10 jug; 2 BS of Central Italian Early Maiolica with manganese lines as *HS* no. 53; BS Zeuxippus ware class II.

Plain: 34 stamnos; Fab. 10 bowl.

1051 (RSW 2)

Glazed: rim as Sanders, *HS* no. 4; BS glossy gr. gl. as 2008.

Plain: 3 bases, 1 handle and 3 BS Fab. 17 stamnia (one with matt brown linear decoration).

Cooking: 62 stew-pot.

MID-THIRTEENTH CENTURY

2002 (RSW 3)

Glazed: Late Sgraffito.

Adriatic underwater sites', *Archaeologia Jugoslavica*, 17 (1976), 37–49, pls. 5, 3, 6, 4, 10, 6, 11, 3. No sooner had 'Three churches' appeared in print than Mr C. K. Williams at the Corinth excavations produced a 12th-cent. antecedent from a back-filled robbing trench. This piece remains to be published.

⁴⁵ Günseñin, 271–4, figs. 8–10; J. W. Hayes, *Excavations at Saraçhane in Istanbul*, ii: *The Pottery* (Princeton, 1992), 76, fig. 26, 10.

⁴⁶ Günseñin, 271–4; see fig. 1 for their distribution in Asia Minor.

⁴⁷ **Corinth:** C-37-2007. **Athens:** P 10735. **Kea:** J. F. Cherry *et al.*, *Landscape Archaeology as Long Term History* (Los Angeles, 1992), 354, fig. 18, 2, 5. Their suggestions that

they may have been produced in Attica or Boeotia, and that they were used as beehives, are both implausible. I saw a barnacle-encrusted rim and handle on the site at Agia Irini. **Melos:** I have been shown a complete fractional from the bay in Melos Museum. Other examples on Melos were reasonably common on sites investigated by R. W. V. Catling and myself during the Melos survey in 1989. For the other Greek sites on which they appear see Hayes (n. 45), 76.

⁴⁸ A. H. S. Megaw, 'Supplementary excavations on a castle site at Paphos, Cyprus (1970–1971)', *DOP* 26 (1972), 322–43, fig. 27.

⁴⁹ Günseñin, fig. 1; Hayes (n. 45), 76.

Plain: Red Matt Painted **41**; White Matt Painted **44**; basin **50**; 2 BS Fab. 17 stamnos.
Cooking: stew-pot **63**.

1020 (RSW 2)

Glazed: rim and 2 BS Late Sgraffito.

Plain: Matt White Painted BS deco. as Sanders, *HS* no. 2.

SECOND QUARTER OF THIRTEENTH CENTURY

4141 (RSC 1)

Glazed: Glaze Painted **1–2**; 2 large rims Champlévé, one shape as **10**, deco. as **4**, other shape as Morgan no. 1743, deco. as no. 1698; Late Slip Painted **12–13**; Incised jug as **16**; Plain Glazed **15**; Wasters 9 BS pre-glazing.

Plain: Incised **35–7**, 8 stamnos handles as **35–6**, small pithos as **37**; Red Matt Painted **39–40, 42**, basin with lines on rim; White Matt Painted **45**; Geometric **48**; Undecorated **52–4**.

Cooking: **65**.

Amphoras: 7 BS Günsenin type III.

Numerous joins with 4114, 4144, 4137.

4046 (RSC 3)

Glazed: Glaze Painted **3**.

4114 (RSC 2E)

Glazed: 4 BS Green Glaze Painted as **1**; Champlévé **10** (pre-glazing waster), **5–6**; 4 BS Late Slip Painted, one as **13**; base and 15 BS of Incised jug as **16**.

Plain: 3 Incised handles **35–6**, one with rim as **36**, one with horizontal matt white stripes and one with matt red spiral at base, 4 handles as **38**, handle with single vertical incised line with white matt painted stripe; 4 BS and 1 handle of Red Matt Painted stamnia; 6 handles and 10 BS of White Matt Painted; Undecorated circular kiln stand.

Cooking: **66–7**.

Joins with 4141 and 4144.

4144 (RSC 2E)

Glazed: Glaze Painted **1** (base) and other BS with spotted deco.; Champlévé **7–8**, and 3 other rims, base and misc BS; Slip Painted, non-joining BS 4144.4; Plain Glazed **15** (non-joining rim); 4141.8; Incised BS as **16**.

Plain: Incised **37** (numerous non-joining BS), 6 handles as **35–6**, one with diagonal matt red lines, 5 handles as **38**. Red and White Matt Painted BS; Geometric **48** (2 BS).

Cooking: stew-pot **65** (rim), **68**.

Amphoras: 1 rim, 2 handle stumps and 6 BS Günsenin type III; joining 4157, 4141, 4114.

4137 (RSC 1)

Glazed: 3 BS Glaze Painted as **1**; Champlévé **9**, 2 other rims, BS pre-glazing waster; Incised **16** (3 large BS and base);

Plain: Red Matt Painted **39** (2 BS).

Amphoras: rim, handle, handle stump and 4 BS Günsenin type III.

Joining 4141.

4125 (RSC 2E)

Glazed: rim Glaze Painted; 2 rims Champlévé; Incised as **24**; Measles **29** (survivor).

Plain: 2 handles as **35–6**; misc. Red and White Matt Painted.

Cooking: stew-pot **69**.

Amphoras: handle Günsenin type III.

4096 (RSC 2)

Glazed: rim Zeuxippus class II; Glaze Painted 3, base and BS of Glaze Painted with no overglaze; rim of Champlevé.

Plain: handle as 35–6, 2 handles as 38; base, neck, and handle stump Red Matt painted pilgrim flask; numerous BS White Matt Painted.

Amphoras: BS of Günseinin type III.

0040 (RSW 1)

Glazed: BS Champlevé.

Plain: BS as 37; shoulder, neck, and handle of White Matt Painted stamnos.

Cooking: stew-pot 70.

0039 (RSW 1)

Glazed: 3 rims Champlevé; rim Sgraffito as 23; rim E. 12th-cent. Green and Brown Painted.

Plain: 4 handles misc. incised; handle Matt Red Painted; handle and 3 BS Matt White Painted stamnos; undecorated bowl 55.

Amphoras: handle Günseinin type III.

0037 (RSW 1)

Glazed: BS champlevé with rabbit.

Plain: misc. sliced handles; Matt White Painted stamnos 47; complete profile bowl as 55.

Cooking: rim as 72.

LATE TWELFTH TO FIRST QUARTER OF THIRTEENTH CENTURY

4131 (RSC 2E)

Glazed: rim of early Glaze Painted; early Champlevé 11; Sgraffito 20–5; Aegean ware 27; Measles 30.

Plain: 13 handles as 38; Matt White Painted 46 and numerous other fragments (n.b. no Matt Red Painted); Geometric 49; Undecorated 56.

Cooking: wheelmade stew-pots 58–60; handmade stew-pots 71–3.

Amphoras: handle and BS Günseinin type III.

1026 (RSW 2)

Plain: Matt White Painted stamnos.

Cooking: stew-pot 61 and rim as 73.

0036 (RSW 1)

Glazed: Sgraffito 19.

Plain: 8 misc. sliced handles; BS as 37; burnished pitcher with impressed decoration.

Amphoras: handle.

LATER TWELFTH CENTURY

1013 (RSW 2)

Glazed: Sgraffito 17; rim of E. 12th-cent. chafing dish; rim E. 12th-cent. Constantinopolitan White ware bowl.

Plain: Stamnos 38; rim of bowl.

Cooking: 2 out-turned stew-pot rims.

Amphoras: BS Günseinin type III.

(This material is perhaps residual in a later context.—GBW)

4140 (RSC 2E)

Glazed: Painted 32.

Plain: handle as 38 with white matt paint; 3 BS Matt White Painted; Protogeometric pitcher.

Cooking: base of handmade stew-pot; rim of wheelmade stew-pot.

1038 (RSW 2)

Glazed: mid-12th (?) cent. hemispherical bowl; rim of chafing dish.

Plain: rim and shoulder of burnished pitcher.

Cooking: rim as 71.

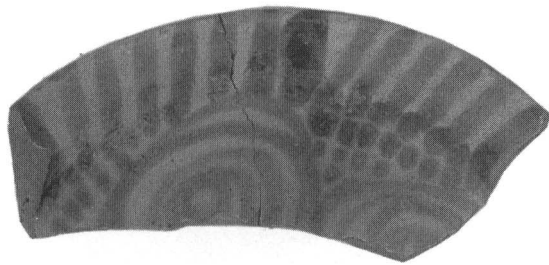
1015 (RSW 2)

Glazed: 2 rims as Morgan no. 1138. Red Matt Painted 43.

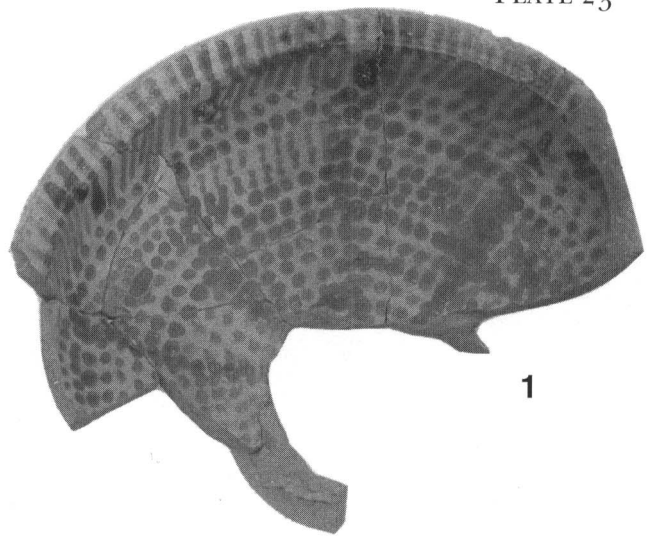
(This material is perhaps residual in a later context.—GBW)

British School at Athens

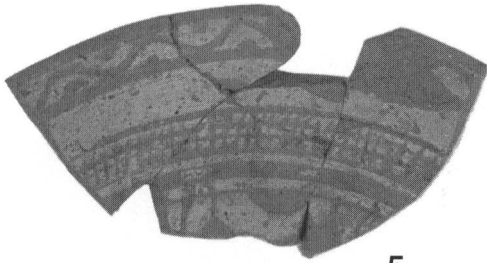
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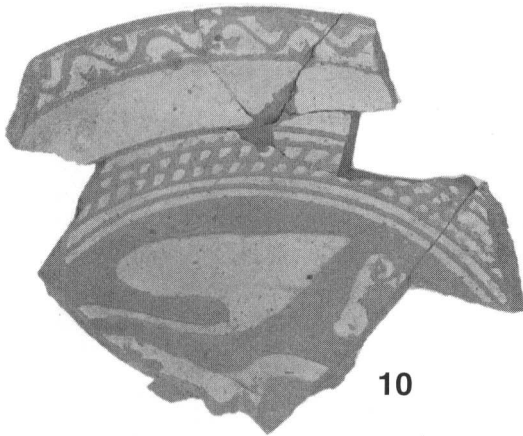
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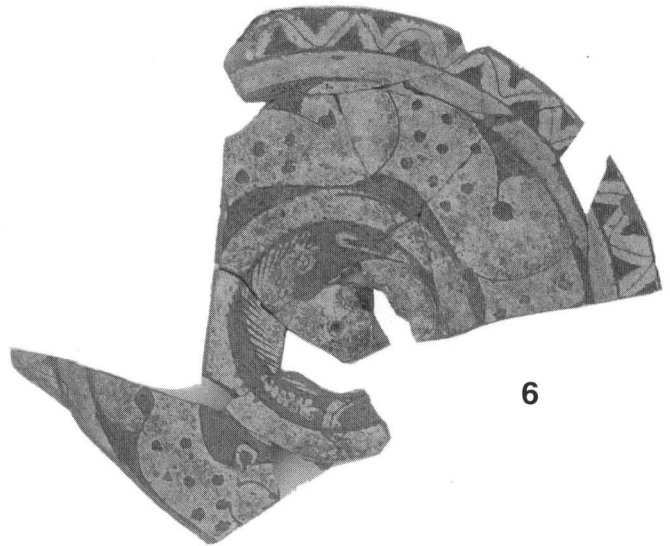
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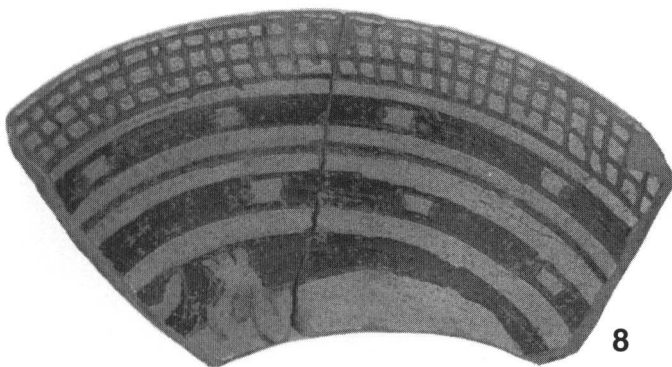
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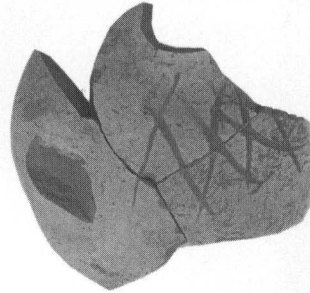
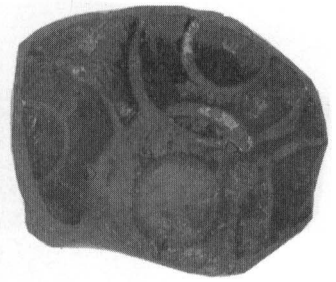


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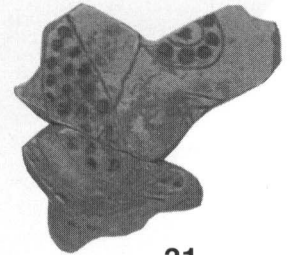
G. D. R. SANDERS. SPARTA, THE ROMAN STOA: MEDIEVAL POTTERY
Byzantine pottery from the Roman stoa



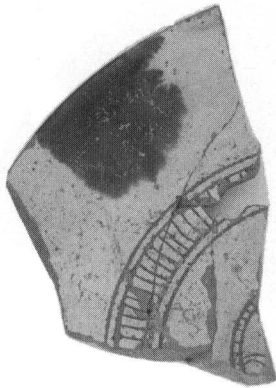
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16



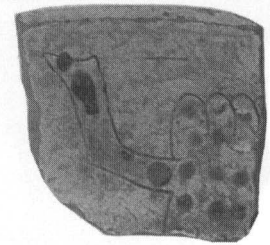
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17



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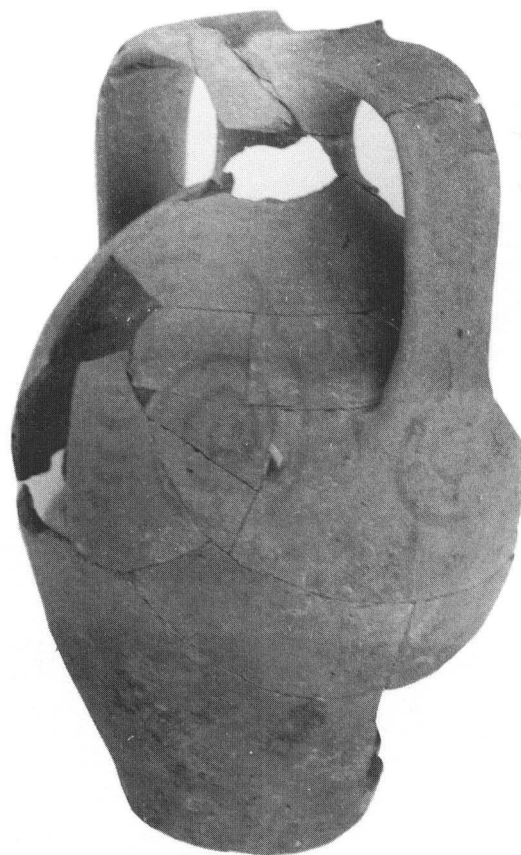
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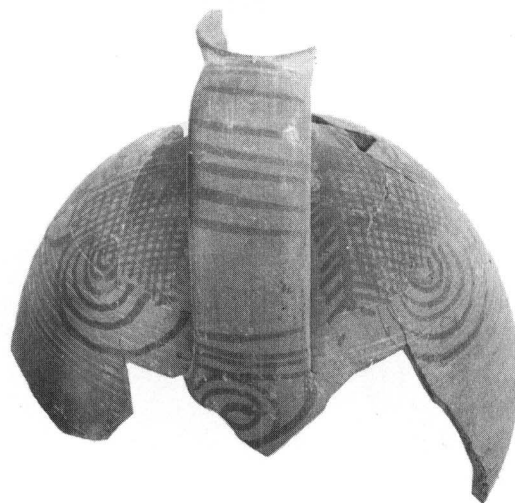
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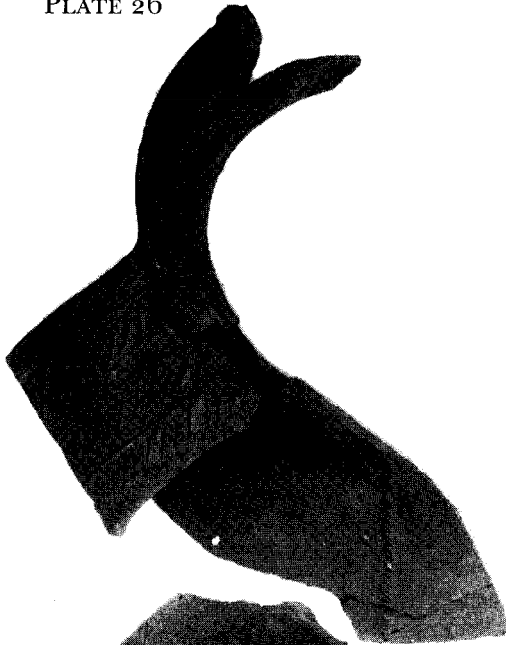
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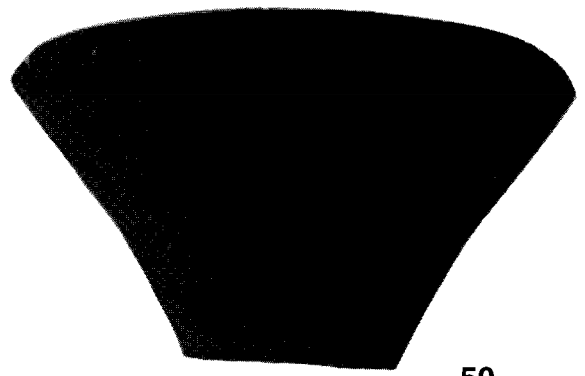
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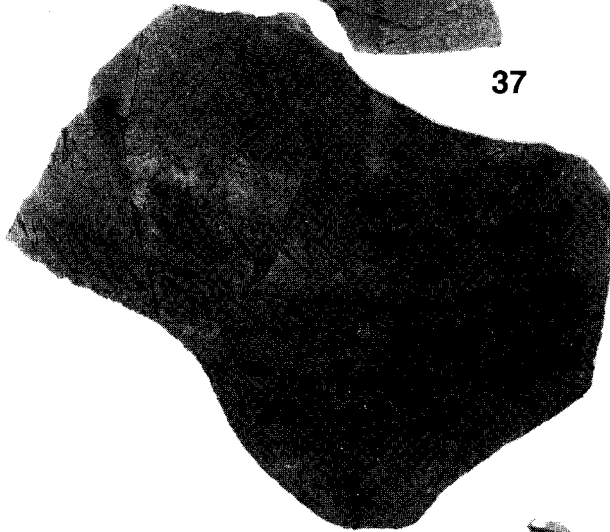
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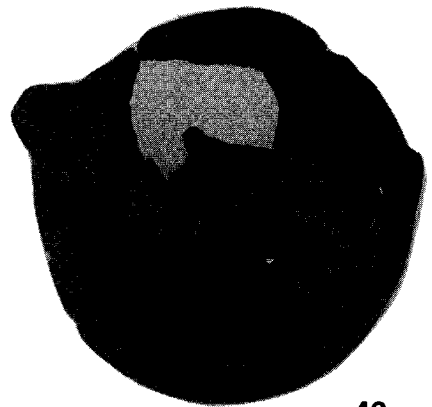
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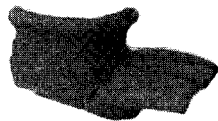
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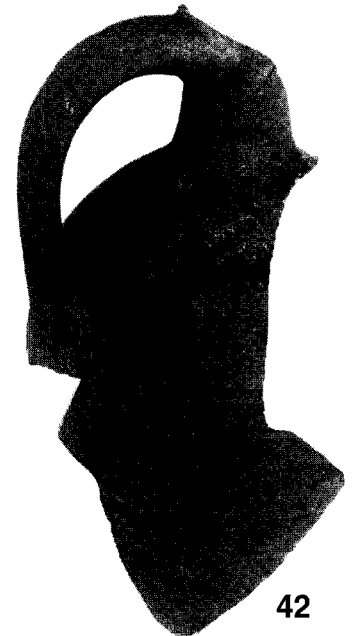
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43



36



42

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Byzantine pottery from the Roman stoa.