

GILES ROBERTSON AND  
GEORGE HENDERSON

EDITORS

---

STUDIES IN MEMORY OF

DAVID  
TALBOT  
RICE



AT THE EDINBURGH  
UNIVERSITY  
PRESS



AN EARLY THIRTEENTH-CENTURY  
AEGEAN GLAZED WARE



Since David Talbot Rice laid the foundations for the study of Byzantine glazed pottery,<sup>1</sup> its long development has been clarified at several points. The excavations in the area of the Great Palace, the second phase of which he himself directed, yielded datable deposits covering the period down to about AD 1200.<sup>2</sup> More recently, the humble beginnings of glazing have been fixed in the seventh century by discoveries among the remains of the church of St Polyeuktos.<sup>3</sup> Corinth has yielded excellent examples of the wares of the middle phases and Charles Morgan has used the testimony of the few sealed deposits found there to construct a workmanlike chronology for them.<sup>4</sup> The recovery of a ship-load of 'fine sgraffito' ware from a wreck in the Northern Sporades, lately undertaken by the Greek Archaeological Service, may pin-point the most elegant phase of all.<sup>5</sup>

Curiously, it is on the initially more plentiful pottery of the last centuries of the Empire that recent discoveries have shed least light. Talbot Rice has published some new and excellent examples of his 'Late sgraffito' class, in which the initially pale or colourless glaze covering the engraved designs was stained with other glazes, green, brown and sometimes purple;<sup>6</sup> but as yet little is known of the genesis of this 'multi-glaze' decoration, which was adopted over an area much wider than the reduced Palaeologan Empire. No sealed deposits dating from the Latin occupation of Constantinople have as yet been reported, and we do not know whether the local potters were at that time familiar with the 'multi-glaze' technique used in thirteenth-century Syria.<sup>7</sup> In the pottery sequence there still remains a hiatus between the close of the twelfth century, characterized by the last and crudest of the Constantinople white wares<sup>8</sup> and the monochrome slip-ware in which incised decoration was developed,<sup>9</sup> and the classes which are clearly Palaeologan.

In this connection, the writer has elsewhere drawn attention to the use of added colour, but exclusively brown, in the class first isolated by Talbot Rice among the pottery from the Baths of Zeuxippus.<sup>10</sup> This is a table-ware of fine quality, the wide distribution of which suggests that it was a Byzantine product (though not necessarily made in Constantinople) already current before 1204.<sup>11</sup> The present purpose is to offer some examples of a much rougher ware, the origin of which is unknown, but which shares with Zeuxippus ware the occasional use of added colour, in this case exclusively green. The intrinsic interest of these pieces is meagre, but they serve to elucidate the development of lead-glazed pottery in the Byzantine tradition during the early thirteenth century, for they are closely datable by the circumstances of their discovery.

The dishes illustrated in plates 15 and 16 were all found during excavation of the remains of a Byzantine and Frankish castle overlooking the harbour of Paphos in Cyprus.<sup>12</sup> It can hardly be doubted that this is the castle known to have been destroyed with the rest of Paphos in the earthquake of 1222;<sup>13</sup> for the series of twenty-four medieval coins found during the excavations and attributable to its last occupants ends abruptly with issues of Henry I de Lusignan, who was reigning at the time. Several of these dishes were found, broken but undisturbed, where they had been abandoned on the floors in use at the time of the earthquake (plate 15: 1, 4, 5 and 6; plate 16: 1 and 3). The remainder, though they were found in the ditch where they had been thrown after the earthquake,<sup>14</sup> are contemporary products of the same centre in view of their identity of fabric, form and decoration (plate 15: 2 and 3; plate 16: 2, 4, 5 and 6).

The body material of these dishes is rather coarse, often with gritty inclusions, and ranges in colour on the bare exteriors from light reddish brown to red and light purple-red, according to the firing. They are rather thickly potted and a few are wheel-ridged on the exterior. The body material is the same through all four classes of decoration. The forms also are standardized: rather open dishes of medium depth. The dimensions vary slightly with the different treatments of the rim: the diameters from 254 to 281 mm, the heights from 56 to 90 mm. The rim profiles are of two types, both equally common. In one, the flaring wall of the dish ends abruptly with an oblique external bevel, which gives a slight internal lip (figure 1, a-c). In the other, there is a sharp outward turn to form a narrow horizontal rim (figure 2, b and c).

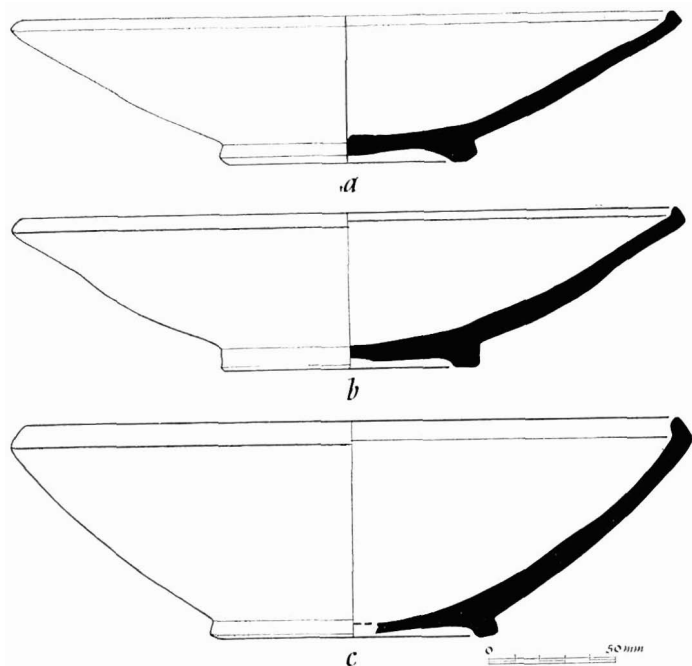


Figure 1. a) Paphos FC 629/2. For decoration see plate 19:4.  
b) Paphos FC 1025. For decoration see plate 19:6. c) Paphos FC 15/1.  
Undecorated but for dabs of green. (Scale 1:3)

Apart from these there are a few smaller vessels, little bowls with wide flaring to horizontal rims about 190 mm in diameter and 60 mm high (figure 2 a). Common to all forms is a very low but rather wide ring-base, up to 106 mm in diameter on the dishes.

The white slip and the glaze are limited to the interior, though they usually just overlap the rim. Normally, the rough body is first dressed with a finer clay, but still dark, before the white slip is added (plate 15: 3). The glaze is always yellow, though often quite pale, and sometimes mottled with pink through some accident of firing. In those cases where the decoration consists of, or includes, dabs of green, the yellow glaze often takes on a greenish tint; sometimes the green has dripped down towards the centre of the dish, indicating that these vessels were fired standing on their ring-bases. In no case have tripod scars been noticed, such as are almost invariably left on bowls which have been stacked in the kiln upside-down, one inside the other and separated by tripod stilts.

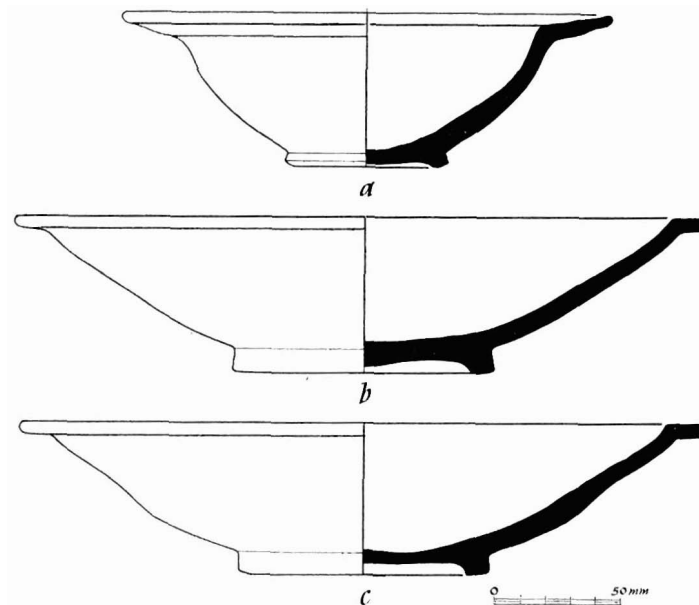


Figure 2. a) Paphos FC 1555/1. For decoration see plate 19:1.  
b) Paphos FC 1109/16. Undecorated but for dabs of green.  
c) FC 1109/15. For decoration see plate 20:2. (Scale 1:3)

Dishes of this ware without any decoration other than the yellow glaze do occur, usually with the narrow horizontal rim. But they are not very common, perhaps because plain glazed bowls and dishes were available in other fabrics. Commonest are those, otherwise undecorated, on which the yellow glaze is enlivened with dabs of dark green often symmetrically disposed (plate 15: 1). Itself a glaze, this green tends to spread into the yellow. The few small bowls, as fig. 2 a, are all treated in this way.

The majority of the dishes are decorated with rather coarse incisions, cut with a gouge through the slip into the body. These divide about equally as between those in which the covering yellow glaze is plain and those in which it is stained by random brush-strokes of green. The same types of design are found in both treatments. The designs themselves are of two kinds: a central motif within a broad border (plate 15: 3-5; plate 16: 3-5) and a free-field type of design covering the whole of the interior (plate 15: 1, 2 and 6; plate 16: 1, 2 and 6).

A common border in the first type consists of multiple concentric

gougued lines slashed by a series of oblique incisions (plate 15: 3 and 4; plate 16: 3 and 4). Another border design of intersecting semicircles on one of the dishes with added green (plate 16: 5) is repeated very crudely on a plain glazed specimen not illustrated here (FC 1109/2). The border of oblique wavy lines, on the other hand, is found only on one of the latter (plate 15: 5). Some of the central motifs within these borders are also common to both glaze treatments, for example that consisting of radial wavy lines (plate 15: 5; plate 16: 4). This motif reappears among the free-field designs, on one of the plain glazed dishes (plate 15: 2) and on one of those with added green, though in a modified form combined with four rough circles to form the petals of a crude flower (plate 16: 6).<sup>15</sup>

Some subsidiary motifs are also common to both glaze treatments, for example, the rough circle or rectangle cancelled by a cross (plate 15: 2; plate 16: 1 and 6), while the general character of the designs and the uniformly rough execution would connect those with and those without the added green, even if they had not been identical in fabric and form. It is also to be noted that, on the incised dishes with out-turned rims, the practice of ornamenting this narrow upper surface with interrupted zig-zags is common both to the plain glazed and green-dabbed classes, and to both the bordered and the free-field types of design (plate 15: 3; plate 16: 5 and 6).

On the incised dishes with added green, it is to be noted that the colour is applied arbitrarily without regard to the design; that is to say in just the same way as on the dishes which have no other decoration, with a dot at the centre and three or more brush-strokes on the rim. In this respect, as in the coarse fabric and rough gougued decoration, these dishes are far removed from the refined Zeuxippus class with added colour, for there the added yellow-brown is used to reinforce the main elements of the designs.

In other respects, however, our dishes do have quite close affinities with particular Byzantine wares. A similar low ring-base is sometimes found in conjunction with the 'fine sgraffito' type of decoration.<sup>16</sup> More significantly, this characteristic can be matched on two large restored dishes with gougued decoration, in the one case conforming with the bordered medallion scheme (plate 17: 1) in the other with the free-field style (plate 17: 2); furthermore, the first has the rim profile of our figure 2, b and c, the other, that of our figure 1, a-c. These two dishes were found at Cherson in the Crimea, but are almost certainly

of Byzantine, probably Aegean, origin and late twelfth-century date.<sup>17</sup> The first has the multiple-line border so common on the Paphos dishes, and on its flat rim their characteristic motif of a roughly drawn rectangle cancelled by a cross. This motif re-appears on the second dish in conjunction with radial wavy lines, the same combination as on one of the Paphos pieces (plate 15: 2). The multiple-line border of the first dish, crossed by groups of radial to oblique incisions, recurs on a substantial fragment of a third dish from Cherson, round an animal group executed in the *champlevé* technique (plate 17: 3).<sup>18</sup> Though found in South Russia, these prototypes of the humbler pieces from Paphos are attributable to the Aegean area, primarily through the distribution there of similarly bordered red ware *champlevé* dishes.<sup>19</sup>

Where the free-field type of decoration is used on the Paphos dishes, its Aegean connections are no less clear. The relationship of the one on plate 15: 2 to the second of the Cherson pieces is unmistakable. The ring of circles used on the two green-dabbed dishes in plate 16: 1 and 2, features on a large but fragmentary plate from Pergamon, surrounded by a broad multiple-line border cross-hatched at the outer edge (plate 17: 6),<sup>20</sup> and without a border on a fragment from Antioch which has been recognized as an import from the Aegean (plate 17: 4).<sup>21</sup> On this Antioch piece we find also the field-motif used on more than one of the Paphos dishes (plate 15: 2; plate 16: 1) and also found enlarged to serve as a central motif (plate 15: 3). It recurs on a fragment from Istanbul in Berlin<sup>22</sup> and on another from the Great Palace excavations.<sup>23</sup>

The ring of circles occurs also on Protomaiolica,<sup>24</sup> but the probability is that there also it was copied from Aegean models, as in the case of the Paphos dishes. The gridiron medallion of our plate 15: 4 is indeed a common Protomaiolica motif,<sup>25</sup> but it is found earlier in the Aegean wares, originally in the form of closely cross-hatched circles on vessels decorated in the Green and Brown Painted style, which at Corinth seems to have passed out of favour by the mid-twelfth century.<sup>26</sup> Its frequent occurrence in the later twelfth-century Byzantine incised wares found at Athens,<sup>27</sup> Corinth,<sup>28</sup> Sparta,<sup>29</sup> and Pergamon<sup>30</sup> surely establishes the source of this motif both in Protomaiolica and in our low ring-base ware.

All these examples of coarse incised red wares of the late twelfth-century types, which offer prototypes for the Paphos dishes both in form and decoration, have monochrome glazes. It is possible that one or more of the factories that produced them also occasionally stained

them with dabs of green, as those that made the Paphos dishes somewhat later so commonly did. For, among the unpublished coarse incised fragments found with a coin of Alexius III (1195–1203) in the Great Palace cellar deposit, are some on which added 'lines of green' are reported.<sup>31</sup>

In other details of technique the Paphos dishes are seen to be very close to the coarse incised vessels with an Aegean distribution. The preliminary dressing of the interior with a dark clay below the slip, visible on the dish in plate 15: 3, was also used over the buff Corinthian clay, to ensure a good colour contrast where the slip was removed by the gouge.<sup>32</sup> It is noteworthy also that the Paphos dishes display the same firing-technique as the Aegean vessels. Both classes were fired standing on their ring-bases, for in neither is the use of the tripod stilt attested, although this device used in upside-down firing has left its marks on many specimens of Zeuxippus ware,<sup>33</sup> which at the Paphos castle is stratigraphically anterior to our dishes (see below). On all these counts the ancestry of the Paphos dishes in the late twelfth-century coarse incised wares of the Aegean can hardly be disputed. That they are later products of one or more of the same Aegean factories seems probable *prima facie*, but there are some alternative origins to be considered.

The presence of so many vessels of our ware at Paphos (twenty-three vessels from the castle so far restored, plus substantial fragments of perhaps as many more) poses the question whether it was a local product, especially because its known distribution outside the Island is very meagre, as we shall see. In Cyprus itself, it has been found elsewhere in excavations only in Kyrenia Castle, where the variety with added green but without incision was found by the writer in a construction fill datable to the early thirteenth century.<sup>34</sup> Against a local origin, it must be observed that in its fabric, forms and decoration there is little to warrant regarding the ware as the local ancestor of the later products of the thirteenth century so far assigned to Cyprus. These, in several varieties of form and decoration, have two basic features in common, both of them unknown in the Paphos dishes. These are the use of tripod stilts attesting upside-down firing and, undoubtedly arising from this, a smaller, higher ring-base with a distinct lip on the outer edge to facilitate handling of the vessels when packing and unpacking the kiln.<sup>35</sup> Among the motifs used on these advanced thirteenth-century Cypriot vessels there is little that could be fathered upon

the low ring-base ware. The gridiron in the bottom of the dish in plate 15: 4 can indeed be matched to some extent by the hatched medallions of the later Cypriot bowls.<sup>36</sup> But in reality these are rather closer to painted examples in bowls of the latest variety of Constantinople white ware.<sup>37</sup> Again, for what it is worth, there is a class of Cypriot bowl, to be placed rather early in the local thirteenth-century series, in which the yellow glaze is enlivened with green, not at random but with more regard to the incised designs than on the low ring-base dishes from Paphos.<sup>38</sup> But these meagre affinities with later local products are outweighed by the differences of fabric, form, and firing which seem to exclude their direct descent from our dishes; as does the absence of wasters, that alone would justify assignment of the latter to a factory in the Island.

Elsewhere, so few examples of the low ring-base ware have been recorded that their distribution is unhelpful in suggesting a possible place of manufacture. There is an unpublished fragment from the British Academy's excavations in the Hippodrome, now in the Istanbul Archaeological Museum.<sup>39</sup> It has the characteristic border of concentric gouged lines. Others, also unpublished, have been found in the Corinth excavations, including examples of the same border and of the low ring-base in a sealed context with thirteenth-century coins.<sup>40</sup> In Cilicia, the ware is reported at Anamur.<sup>41</sup> And that, together with what has been found in Cyprus, is the entire distribution of the ware known to the writer.

That these dishes are the commonest glazed pottery occurring in destruction contexts at the Paphos Castle does not exclude their importation, particularly since in the same contexts they are accompanied by pottery of other fabrics that was unquestionably imported. Such are two virtually complete Protomaiolica bowls: one, of a form common in Apulia and Lucania, is decorated in what Mr David Whitehouse calls the Siculo-Norman 'ribbon style';<sup>42</sup> the other decorated with the gridiron motif that was popular in North Apulia.<sup>43</sup> The importation of Zeuxippus ware has also to be borne in mind. Only one example has been found in a condition and in a context suggesting that it was in use at the time of the 1222 destruction.<sup>44</sup> But fragments of the ware have by now been found in quantities warranting the conclusion that at Paphos its importation continued well after the Crusader occupation of Cyprus in 1191, if indeed it had begun before that date. That importation continued until the earthquake seems unlikely, and

it may have ceased some time before, since the imported pottery so far published from Pilgrims' Castle at Atlit, which was founded in 1217, includes no Zeuxippus ware. But at Paphos, taken in conjunction with the South Italian bowls, the considerable quantity of this high quality ware attributable to the neighbourhood of Constantinople does suggest that for table-ware the last occupants of the castle may have been dependent on imports.

If then our low ring-base dishes with their cruder decorations were also imported to Cyprus, where were they made? A source somewhere in the curtailed Crusader states has to be considered, since there is evidence that the prototype Aegean wares reached the Syro-Palestinian coast (e.g. plate 17: 4), and since the characteristic multiple-line borders seem to have been copied in underglaze paint on the Syrian thirteenth-century Raqqa pottery (plate 17: 5).<sup>45</sup> Moreover, trade must have been brisk between Paphos and mainland ports such as Acre during the thirty years the Crusaders occupied the castle, particularly between 1198 and 1205 when the Kingdoms of Jerusalem and Cyprus were united under Aimery de Lusignan. But, in the absence of any reported occurrence of our ware in the Crusader enclaves on the mainland, it remains most probable that it was made in one or other of the centres of production of the prototype Aegean pottery, of which it is to be regarded as a direct if somewhat degenerate descendant. Until the factories of the prototype wares can be located it is impossible to be more precise.

The unusually exact dating of the Paphos dishes provides a useful fixed point in the development of lead-glazed pottery in the Byzantine tradition. The fact that they were in use in 1222 indicates that the *floruit* of the coarse incised wares of the preceding phase, from which they developed, would have ended somewhat earlier. That is to say, the main production of such classes as the free-field warrior plates and those with animal medallions in the *champlevé* technique, as well as the less ambitious vessels represented on plate 17, should be placed before the Fourth Crusade. Consequently, when these types occur in contexts later than 1204, as some have done at Corinth, they could well be survival pieces.

On the other hand, while the random staining with green of the yellow glaze on many of the Paphos dishes does to some extent foreshadow the later multi-glaze decoration, they are notably conservative in firing technique, since there is no trace here of upside-down stacking,

which was common to virtually all later thirteenth-century glazed wares, whereas this advantageous technique is found already before the Fourth Crusade in Byzantine pottery of the Zeuxippus class. Consequently, these dishes shed little light on the genesis of the multi-glaze style; but they do help to fill the gap in our knowledge of glazed pottery production in the Levant during the Latin occupation of Constantinople.

#### *Postscript*

Miss Alison Frantz has drawn my attention to three unpublished vessels from the American excavations in the Athenian Agora which have the same low ring-base as the Paphos dishes, comparable incised decoration and the same indiscriminate dabs of green in the pale yellow glaze. But their forms differ: a small plate with simple rim (P. 8624), a deep bowl with up-turned rim (P. 7655) and a nearly hemispherical bowl with simple rim (P. 28282). The incised design on all three is the same, and it is one that does not occur among the Paphos dishes: a 'ring' of three circles, each containing a cross-hatched medallion or (P. 28282 only) concentric circles. Nevertheless, these vessels are roughly contemporary with the Paphos dishes, for the small plate belongs to the same group (Cist. 65/IA) as the fragmentary plate figuring Akritas and the dragon with five arrows through its neck, which Miss Frantz regards as an Attic product of the late twelfth century or, at the latest, of the early years of the thirteenth.<sup>46</sup>

The three Agora pieces analogous to the Paphos dishes are also probably Attic products, to judge by their fabric. They support the Aegean origin proposed for the dishes here published, though the factory which produced these should doubtless be sought elsewhere in the area.

1. First in *Preliminary Report upon the Excavation carried out in the Hippodrome of Constantinople in 1927 on behalf of the British Academy* (1928) pp. 29-40, more fully in *Byzantine Glazed Pottery* (1930).
2. R.B.K. Stevenson 'The Pottery' in *The Great Palace . . . First report on the excavation . . . on behalf of the Walker Trust* (1947) pp. 31-60.
3. J.W. Hayes 'A Seventh-century pottery group' *Dumbarton Oaks Papers* 22 (1968) 203-16.
4. Charles H. Morgan II *The Byzantine Pottery = Corinth XI* (1942).
5. Ch. Kritzas 'To Byzantinon Navagion Pelagonnissou-Alonnisou' *Athens Annals of Archaeology* IV, 2 (1971) 176-82.

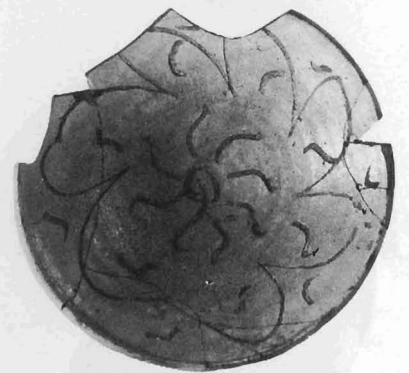
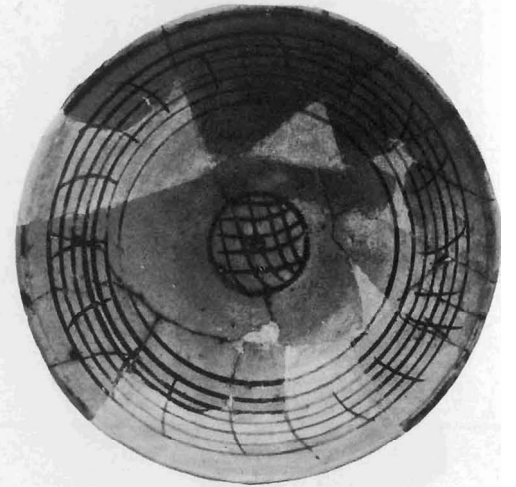
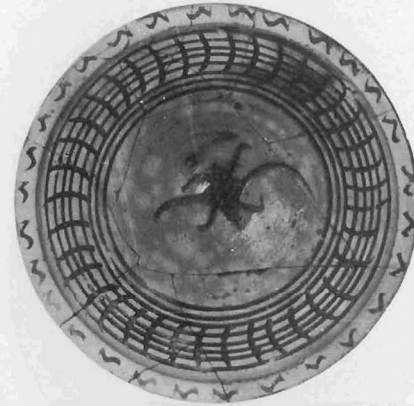
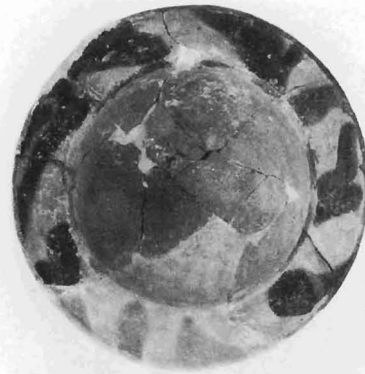
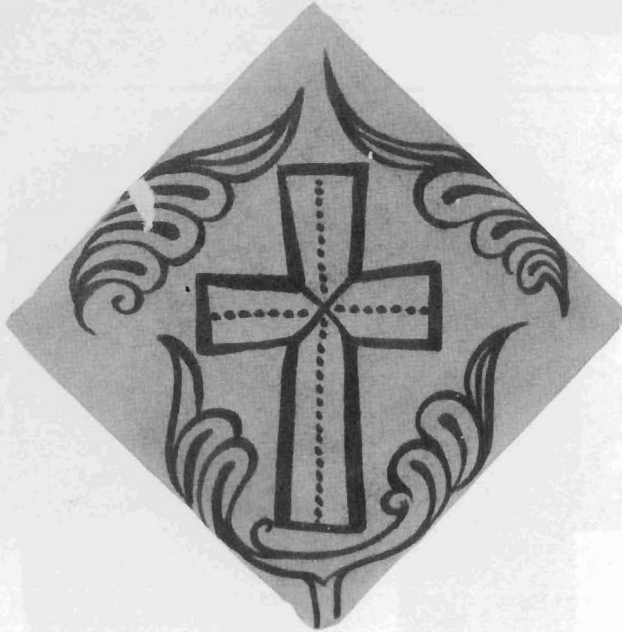
6. 'Late Byzantine pottery at Dumbarton Oaks' *Dumbarton Oaks Papers* 20 (1966) 209-19.
7. See A. Lane 'Medieval finds at Al Mina in north Syria' *Archaeologia* LXXXVII (1938) 45-53 and pls. xxii-xxv; also at Atlit: *Quarterly of the Department of Antiquities, Palestine* III, pls. liv-lvi.
8. e.g. Talbot Rice *Byzantine Glazed Pottery* pls. xii and xv, 3; Stevenson, op. cit., pls. 23, 24 and 27, 2; also numerous specimens excavated at Cherson: A. L. Jakobson *Srednekoviyi Khersones = Materialy i issled. po arch. SSSR* 17 (1950) pls. xxxvi-xxxix.
9. e.g. Morgan, op. cit., pls. xlix-liii; Jakobson, op. cit., pls. xix-xx.
10. A. H. S. Megaw 'Zeuxippus Ware' *Annual of the British School of Archaeology at Athens* 63 (1968) 67-88.
11. Three of the finest examples, from Cherson, have been illustrated in colour: A. Bank *Byzantine Art in the Collections of the USSR* (1966) pls. 216-18.
12. For preliminary reports on the excavations see A. H. S. Megaw 'Excavations at "Saranda Kolones", Paphos' *Report of the Department of Antiquities, Cyprus* 1971, pp. 117-46; Megaw 'Supplementary excavations on a castle site at Paphos, Cyprus, 1970-71' *Dumbarton Oaks Papers* 26.
13. Oliver Scholasticus *Hist. Damiat.*, c. 86 (ed. Hoogeweg, Tübingen 1894, p. 279). No doubt it is also to be identified with the *castellum Baffes* surrendered to Richard Lionheart's men in 1191, as reported by Roger of Hoveden, *Chronica*, ed. W. Stubbs (Rolls Series 51, 1868-71) III, p. 111.
14. They were found together in the ditch by one of the corner towers, stratified below local pottery of advanced thirteenth-century type attributable to a partial re-occupation of the ruined castle.
15. Since few dishes with free-field designs have as yet been restored, three of each of the two glaze treatments, it is hardly significant that no single design is represented in both treatments.
16. cf. Stevenson, op. cit., pl. 20, 7.
17. Jakobson, op. cit., pl. vii, no. 35 (our pl. 17, 1) and pl. xxx, no. 123 (our pl. 17, 2).
18. Jakobson, op. cit., pl. xxix, no. 119.
19. From Corinth, Morgan, op. cit., figs. 139 and 142A; Sparta, *Annual of the British School at Athens* XVII (1910-11) pl. xvii, 48, 50 and 57; also found in Cyprus: *Report of the Department of Antiquities* 1937-39, pl. IX, 1 no. 7.
20. *Pergamon* 1, 2 (1913) Beiblatt 66 (to p. 323) no. 5.
21. *Antioch-on-the-Orontes* IV, 1, fig. 85, lower left, and p. 100.
22. No. 6523: W. F. Volbach *Mittelalterliche Bildwerke aus Italien und Byzanz* (1930) p. 207 and pl. 23.
23. Stevenson, op. cit., pl. 20, 8.
24. Morgan, op. cit., p. xxxvii, j (no. 906).
25. Morgan, op. cit., nos. 819-23 and pl. xxxvi, b. Other examples from Hama (Hama IV, 2 (1957) 131, fig. 402), Atlit (*Quarterly of the Department of Antiquities, Palestine* III (1934) 138) and others built into the church at Merbaka in Argolis (*Deltion tes Christianikes Archaologikes Etairias* 4 (1964) 159ff., nos. 9-18 with figs. 5 and 7). The gridiron, Mr D. Whitehouse writes, was a favourite motif in North Apulia.
26. Morgan, op. cit., no. 448, pl. xx, d, and for the date p. 80. For an example from Athens see *Hesperia* II, 324, fig. 18, 1.
27. *Hesperia* II, 314, fig. 10, d and, from a mid-twelfth century fire deposit, *Hesperia* VII, 448, no. A53 and fig. 8.
28. Morgan, op. cit., no. 1468, p. 149, fig. 124 and, from the North Market deposit assigned by Morgan to the third quarter of the twelfth century, no. 1465, p. 311, fig. 209, and for the date p. 176.
29. *Annual of the British School at Athens* XVII (1910-11) pl. xvii, 40.
30. Berlin no. 6288: Volbach, op. cit., p. 219 and pl. 24.
31. Stevenson, op. cit., p. 54. That these fragments are not of the same ware as the Paphos dishes, but belong with their Aegean prototypes, is indicated by their 'whitened' exteriors, unknown in the Paphos series, and by the rim profiles which also differ (*ibid.*, pl. 20, 17-19).
32. Morgan, op. cit., pp. 149f.
33. Megaw, 'Zeuxippus Ware', op. cit., 87.
34. Unpublished; from the filling above the vault of the North undercroft built against the west wall, one of the earliest Crusader additions to the Byzantine castle.
35. cf. A. I. Dikigoropoulos and A. H. S. Megaw 'Early glazed pottery from Polis' *Report of the Department of Antiquities, Cyprus* 1940-48, pp. 77-93.
36. Dikigoropoulos and Megaw, op. cit., nos. 7, 14 and 17; also found at Atlit: *Quarterly of the Department of Antiquities, Palestine* I, pl. liii, 2 and 7.
37. Stevenson, op. cit., pl. 24, 2, from a cellar deposit with a coin of Alexius III (1195-1203).
38. Dikigoropoulos and Megaw, op. cit., p. 89, nos 14-17.
39. Inv. no. 33 (210).
40. Lot 1629, inv. no. C. 63496.
41. Among pottery found by Elisabeth Alföldi (information from Mr J. W. Hayes).
42. FC 1031: *Archaeological Reports* 1966-67, p. 27, fig. 5, right; *Report of the Department of Antiquities, Cyprus* 1971, pl. xxxiv, 2, and p. 126, fig. 4.
43. FC 1282/1: Megaw 'Supplementary Excavations . . .', op. cit., fig. 30.
44. The greater part of a small plain glazed bowl with the characteristic tongues of slip on the exterior (Megaw 'Zeuxippus Ware', op. cit., pl. 21, b), found on the floor of one of the outer towers.
45. *Hama* IV, 2, 169, fig. 537.
46. M. Alison Frantz *Hesperia* X, 9-13, figs. 1-2; *Byzantion* XV (1940-41) 87-91, fig. 1.





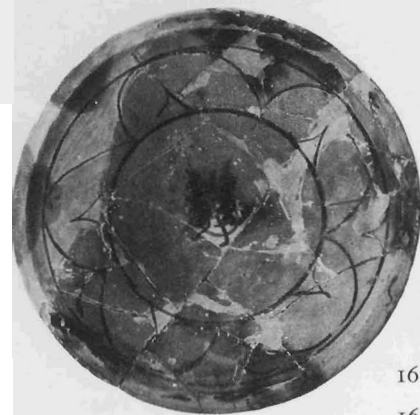
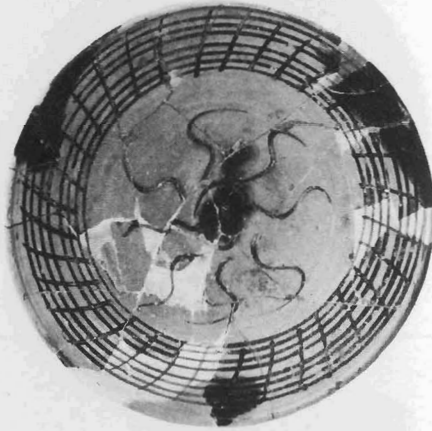
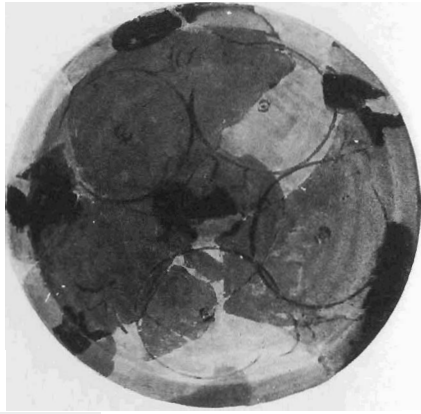
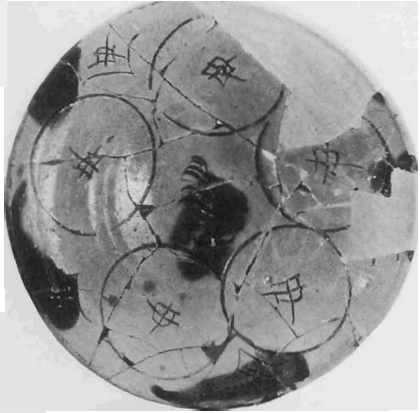


I4a  
I4b

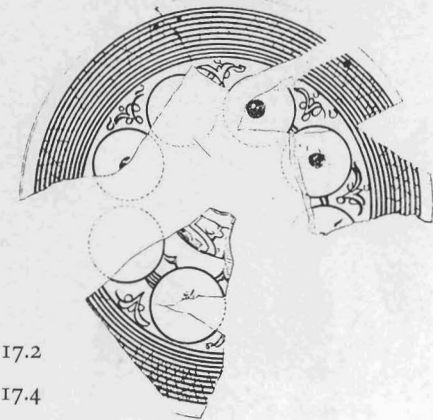
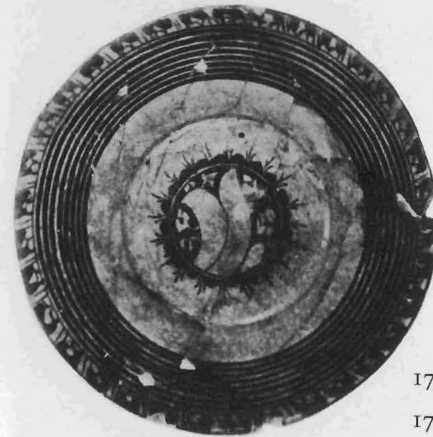
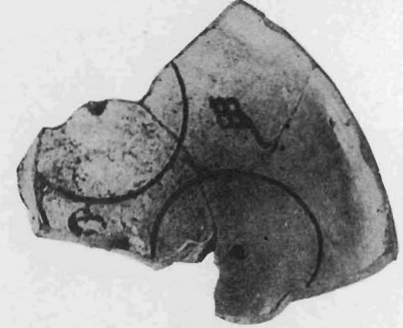
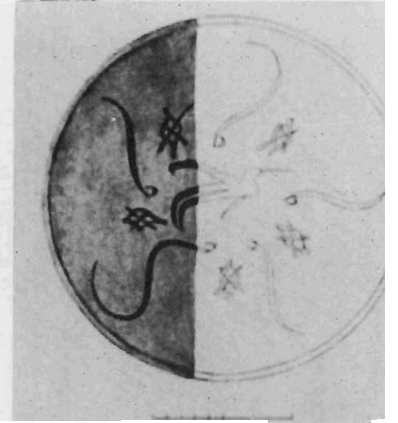


I5.1 I5.2  
I5.3a I5.4  
I5.3b I5.6  
I5.5

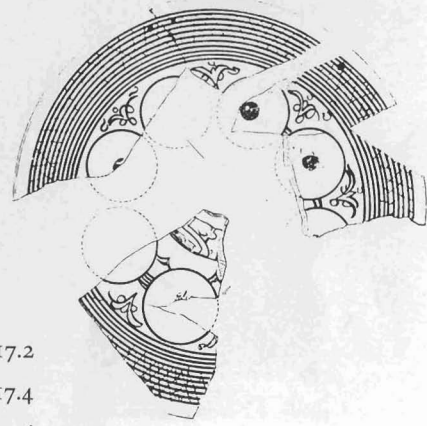
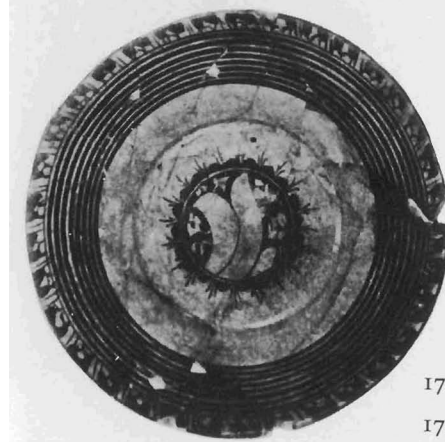
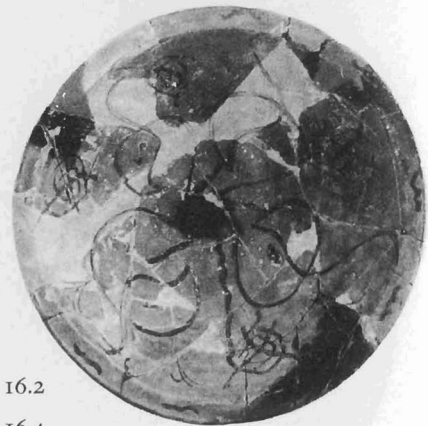
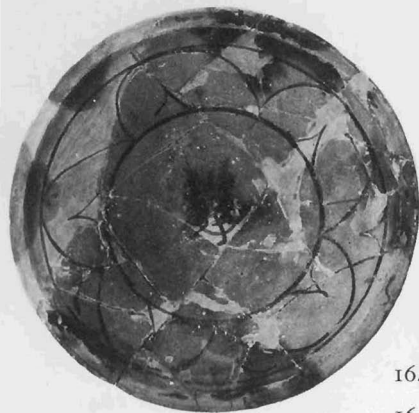
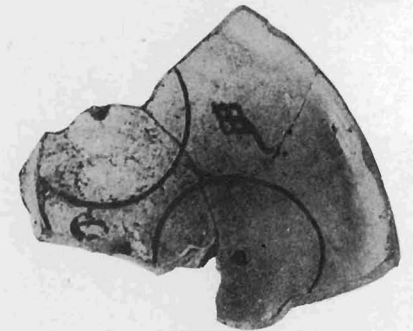
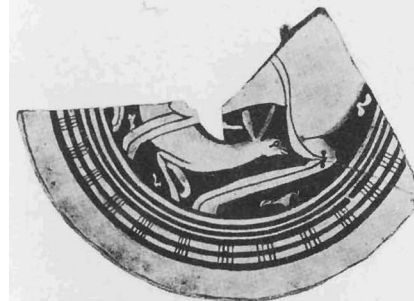
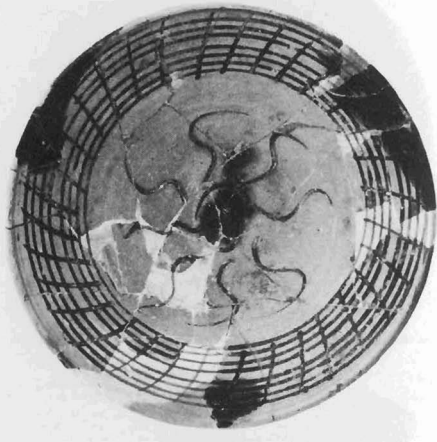
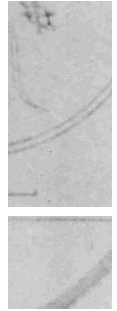
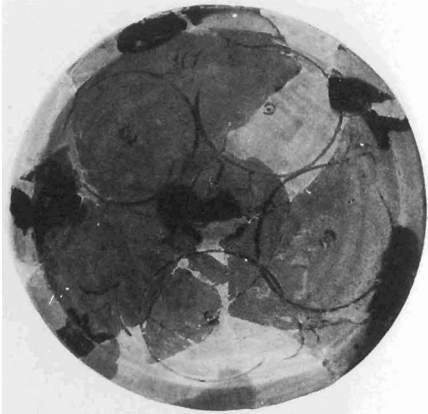
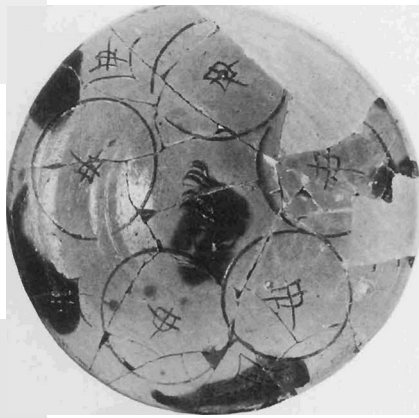




16.1 16.2  
16.3 16.4  
16.5 16.6



17.1 17.2  
17.3 17.4  
17.5 17.6



16.1 16.2  
16.3 16.4  
16.5 16.6

17.1 17.2  
17.3 17.4  
17.5 17.6