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# ZEUXIPPUS WARE

(PLATES 14-21)

TRENCH V of the 1927 excavations of the British Academy in the Hippodrome of Constantinople was located just beyond the tomb of Ahmet I, in the direction of St. Sophia. With two extensions (VA and VE) it became a considerable excavation, which uncovered a series of massive piers of brick interrupted by occasional courses of stone. These the excavators identified as part of the Baths of Zeuxippus.<sup>1</sup> In 1928 they uncovered more of the building and, to the south-east of it, part of a separate portico with a large exedra. This second building fitted the identification, as part of the connected gymnasium, particularly when two pedestals were found inscribed with the names of Hecuba and Aeschines, both of whom are known to have had statues there.<sup>2</sup>

Objections to the identification have been raised; notably on the grounds that the excavators found no water-tanks or hypocausts.<sup>3</sup> This particular objection was removed in 1952 by the discovery near by, during the laying of a sewer, of connected structures; for these included a plastered cistern and basins.<sup>4</sup> In a recent review of the topography of the approaches to the Great Palace the identification is accepted;<sup>5</sup> nor does it appear to be invalidated by any of the *testimonia* relating to the Baths of Zeuxippus which have lately been collected.<sup>6</sup>

The original trench V coincided with a lane, perhaps a watercourse, along the Hippodrome side of the Baths. This lane was notable as the principal source of a class of red-bodied Byzantine lead-glazed pottery that deserves more attention than it has received.<sup>7</sup> In his account of the pottery found in the 1927 excavations Rice classified it as *Group C. Shiny Olive Incised Ware*. He did not illustrate this particular class but described it in some detail:

'The ware is usually a fine buff-red, but sometimes it is coarser, approaching brick-like consistency. Dishes or plates with hollowed bases of medium depth and simple form seem to have been the most common types. The rims are always 'simple' and are usually decorated with bands made by scraping away the slip.

The slip is white and fairly thick. It covers the whole of the inside, except where it has been scraped away for decoration, and the upper part of the outside. The most distinguishing feature of the class is the glaze, which assumes a bright, shiny, thick cream colour above the slip and turns to a shiny medium-brown or more often a light olive-green above the actual ware. The decoration, which consists of concentric circles around the base, S-shaped patterns at the centre or up the sides, thin lines (single or in series), clubs or mushroom-like trees, is made by scraping through the slip only. There is no trace of the habit of cutting into the ware, so common in group B. Splodges or streaks of thick bovril-brown glaze are sometimes added here and there on the inside.<sup>8</sup>

<sup>1</sup> *Preliminary Report upon the Excavation carried out in the Hippodrome of Constantinople in 1927 on behalf of the British Academy*, 1928 (hereafter abbreviated *BA 1927 Report*) 20 ff.

<sup>2</sup> *BA 1928 Report* 10 ff. and 18 ff.

<sup>3</sup> Mamboury and Wiegand, *Kaiserpaläste* 46 f. Cf. Mamboury in *Byzantion* xi. 259 f.; Janin, *Constantinople byzantin* 217.

<sup>4</sup> Mamboury in C. Mango, *The Brazen House* 186 ff.

<sup>5</sup> Mango *op. cit.* 37 ff.

<sup>6</sup> R. Guiland in *Jahrb. der öster. byz. Gesellschaft* xv. 261 ff.

<sup>7</sup> This article was already approaching completion when 'More Byzantine and Frankish Pottery from Corinth' by Theodora Stillwell MacKay appeared (*Hesperia* xxxvi (1967) 249 ff.). In this, finds of our ware both in Corinth and elsewhere are discussed in considerable detail under the classification *Shiny Olive Incised Ware II* (258-61).

<sup>8</sup> *BA 1927 Report* 34.

The precise context of this *Zeuxippus Ware*, as I venture to call it, in the lane beside the baths is unrecorded. The excavation report indicates that, despite recent disturbances, the debris filling the lane was in places reasonably well stratified. Unfortunately, although levels were carefully recorded, disturbed and undisturbed deposits appear to have been excavated together, with the result that two Turkish coins were found in the lowest level (5–6 m.). Nevertheless, it is clear that below the levels with almost exclusively Turkish contents (0–1 m.), those next excavated (1–2.5 m.) included some undisturbed deposits ranging from Comnenian to Palaeologan. The great majority of the coins dating between 1081 and 1453 were found in these levels,<sup>9</sup> and, although the report does not say so specifically, it is evident that it was in these levels that the *Zeuxippus Ware* was found. For on the one hand it was here that other red-bodied pottery with incised decoration occurred, whereas in the lower levels (below 3 m.) earlier types of pottery appeared, especially of the white-bodied ware.<sup>10</sup> Unfortunately, the report included no more detailed record of the occurrences of the different types level by level.

In the 1928 excavations, which did not concern the area of the original trench V, virtually no further examples of *Zeuxippus Ware* were found. Reporting this, Rice suggested that, for simplicity's sake, this ware might be incorporated in either the *Elaborate Incised* or the *Fine Sgraffito* group of his classification.<sup>11</sup> Accordingly, in his subsequent monograph on Byzantine pottery, based largely on the Hippodrome material, Rice dropped the *Shiny Olive* classification and published, among his *Elaborate Incised* examples, the design in the base of a single example,<sup>12</sup> here reproduced as PLATE 16, *c* no. 12 and FIG. 3, 12.

Yet Rice's initial isolation of *Zeuxippus Ware* was fully justified, above all by its different fabric; for of all the classes of pottery from Byzantine sites it is the most thinly potted and the hardest fired. It offers the added interest that, technically, it fills the gap between the characteristic Byzantine wares of the twelfth century and those of the Palaeologan period; that it was widely distributed; and that although its products are for the most part of small size and minimal decoration they do include some more ambitious pictorial plates which have survived entire. The purpose of the present article is to establish its place in the Byzantine lead-glaze pottery sequence and its currency on the eve of the Fourth Crusade.

#### EXAMPLES FROM THE BATHS OF ZEUXIPPUS

In the Istanbul Archaeological Museum, among the pottery from the Hippodrome excavations, are two fragments from bowls of *Zeuxippus Ware* which still bear, apart from the Museum accession number, the figure V denoting the trench where they were found and, in addition, an excavator's inventory number. In both cases this number is included in a short list of specimens of the *shiny olive* class prepared at the time of the excavations.<sup>13</sup> These are two bowl-centres, items 1<sup>14</sup> and 12 of the appended catalogue. They are of similar fabric and have similar pale yellow glazes, but they differ in two important particulars: 12 (PLATE 16, *c*) was fired inverted on a tripod stilt and its engraved decoration was roughly touched up with yellow-brown colour;

<sup>9</sup> Ibid. 48.

<sup>10</sup> Ibid. 21.

<sup>11</sup> *BA 1928 Report* 24.

<sup>12</sup> Rice, *Byzantine Glazed Pottery* (1930), fig. 5, 14; no. 12 in the catalogue on pp. 72 ff. below.

<sup>13</sup> This list was kindly communicated by Professor D. Talbot Rice, together with permission to publish the selection here presented. For permission to study, photograph, and draw these and other specimens in the Istanbul Archaeological Museum, I am indebted to Dr. Nezhir Firath.

<sup>14</sup> Apart from the centre fragment, a substantial part of the rim of what I take to be the same bowl is preserved in the same Museum (Acc. no. 7005), not joining but identical in fabric and glaze. The rim fragments were found at a distance of some 300 metres from the Baths of Zeuxippus, in the Walker Trust excavations in the area of the Great Palace. For permission to publish this and other pieces found in the same excavation, I am again indebted to Professor Talbot Rice.

I (PLATE 14, *a*) was fired erect and lacks added colour. Granted that both are of the same Zeuxippus fabric, it is clear that this designation covers two distinct classes.

Both these classes are represented by other fragments from the Hippodrome excavations, the majority of which have now no excavator's number and none of which bears any trench reference. But, since the pottery designated *shiny olive incised ware*, which included both classes, was found only in negligible quantities in 1928 and in 1927 was found predominantly in trench V, it is probable that the bulk of the twenty-two other fragments in the catalogue come from the same trench V midden in the lane beside the baths.

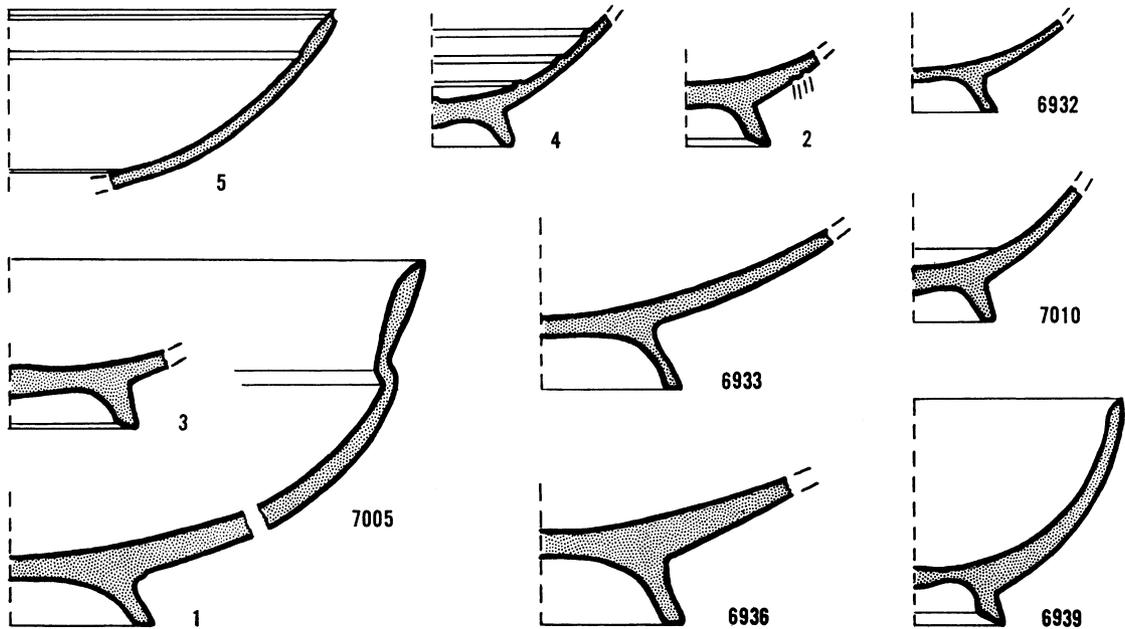


FIG. 1. CLASS IA PROFILES (SCALE 1:2)

### Class IA

The class without added colour is given pride of place in the catalogue because the characteristic twelfth-century wares, whether with *fine sgraffito* or coarse *incised* decoration, normally have plain colourless or pale glazes, whereas glazes enriched with yellow-brown, green, and sometimes purple as well, were a later development. Again, since the tripod stilt used to separate the vessels in the kiln was likewise a relatively late innovation in Byzantine pottery,<sup>15</sup> class II with added yellow-brown, in which this device was used, appears the later of the two. Yet the two classes cannot be far apart in date or origin since they are so closely related in other respects: in the thin potting; the relatively high temperature of firing which makes the red clay purple or even black when seen in section, particularly at the rims; the sparse decoration; the use of the gouge as well as the fine point and the colourless or only slightly greenish or yellowish glaze common to both classes. In addition, several exterior treatments are shared. Sometimes slip and glaze appear only near the rim. In other cases the slip extends to the base, interrupted only by gouged horizontal grooves (FIGS. 1, 2; 3, 12). In an intermediate treatment, likewise used in both classes, the exterior is only partly covered with slip, applied in a simple pattern usually of vertical tongues or loops (PLATES 14, *e* and 16, *a*).

<sup>15</sup> Cf. Morgan in *Corinth* xi. 23; though his date for its introduction 'not before the 14th century' is too late (see below p. 87).

On account of these similarities it is not necessarily correct to assign a fragment without added colour to class I. There can be no certainty that some of the uncoloured bowl-centres such as those on PLATE 14, *b* and *g* did not have rim decoration with added colour. Nevertheless, it is reasonable to separate the fragments without added colour when of considerable size, particularly when they show no trace of the firing tripod; for to do so reveals other common features which are lacking in the variety touched-up with yellow-brown. They are united by their very rudimentary decoration, often little more than a series of concentric circles incised through the slip with the gouge or a medium point and never including the little palmette and kindred motifs popular in class II. As to forms, though simple bowls of medium size with flaring

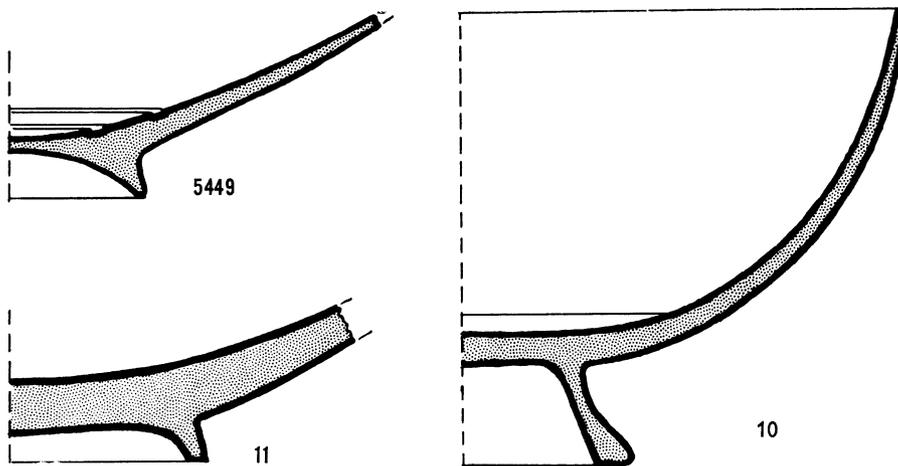


FIG. 2. CLASS IB PROFILES (SCALE 1:2)

rims exist in both classes (cf. 5, FIG. 1 and 21, FIG. 3), the small almost hemispherical bowl is popular in class I only (e.g. FIG. 1, 6939), while the medium bowl with out-turned rim of soup-plate form is common only in the coloured class, though it is not represented among the present selection from the Hippodrome.<sup>16</sup> The profile of the foot in class I is thicker and though often flaring, does not reach the sharp-pointed form which prevails in the smaller vessels of class II (e.g. FIG. 1, 2, 6939 and FIG 3, 12-14, 19). Rouletting occurs only on class I fragments (PLATE 14, *f*). The gouge is used freely in both classes for concentric border lines, but removal of the slip in broader bands as on 9 (PLATE, 14, *g*) or in large areas as on 4 (PLATE 14, *d*) is restricted to class I. The latter treatment, here purely mechanical, can be connected with the *champlevé* technique popular for pictorial designs in the second half of the twelfth century. On the other hand, the little central medallions in this technique such as that on 1 (PLATE 14, *a*) and 3 (PLATE 14, *c*) are sometimes very close to those which interrupt the borders of *incised sgraffito* plates.<sup>17</sup> When the ground of the motifs is not cut away but roughly hatched, as on 2 (PLATE 14, *b*) they approximate to the imbricated grounds favoured on mid-twelfth-century *plain sgraffito* plates.<sup>18</sup>

Consequently, although this Zeuxippus I type of incised ware is quite distinct in its fabric and in its exiguous decoration from the coarser warrior and animal dishes in vogue from the mid twelfth century, it is not alien to the Byzantine tradition.

<sup>16</sup> Cf. PLATE 21, *d*, top four fragments (Paphos). When present in Class I (e.g. 6, PLATE 14, *f*) the out-turned rim is less developed.

<sup>17</sup> e.g. those on *Corinth xi*, pl. xlvi.

<sup>18</sup> Cf. *Corinth xi*, pl. xliv.

*Class IB*

The distinguishing characteristics of the monochrome class have been identified so far only in specimens covered with the same colourless or lightly tinted glazes as used for class II. These are the great majority, but analogous monochrome examples exist which are covered with quite different glazes. Among the pottery from the same Hippodrome excavations is a bowl restored from fragments with a distinctive orange-brown glaze, **10** in the catalogue (PLATE 15, *e* and FIG. 2, 10). It is made of the thin, well-fired, red body which is the basic characteristic of *Zeuxippus Ware*, and it is decorated with the same tongues of slip on the exterior as we have observed both on normal, pale-glazed, monochrome specimens, now to be designated class IA, and on some with the added yellow-brown of class II. This bowl has incised decoration as exiguous as anything in class IA, but it is connected also with class II, since it was fired inverted on a tripod stilt. Scars left by the tripod are equally apparent on **11** from the centre of a larger vessel with the same orange-brown glaze (PLATE 15, *b* and FIG. 2, 11).

*Class IC*

In the classification provision must be made also for another monochrome variety, with dark green glaze, evidently unrepresented in the pottery from the Hippodrome.<sup>19</sup> This class IC is rare, which is surprising in view of the not infrequent use of dark green glaze on Byzantine impressed white ware, as well as on the slipped red wares with *sgraffito* and incised decoration.

*Class II*

Turning to class II, the characteristics which it shares with the monochrome varieties as well as those that distinguish it have already been indicated. Though coloured, class II owes something to the plain *sgraffito* decoration of the types current in the early and mid twelfth century. The characteristic *Zeuxippus* motif of a central medallion containing three circles, or sometimes ovals, each filled with a palmette, trefoil, floret, *phi*, or a simple spiral always drawn with a fine point (**12–16**, PLATE 16, *c* and *d*) recalls the intricately scrolled central medallions of the earlier manner; and some of the individual filling motifs can also be matched.<sup>20</sup> In addition, the little oval or triangular motifs on the rims, such as those on **20–3** (PLATE 16, *a* and *b*) suggest the break-up of continuous *fine sgraffito* borders into isolated units. The boldly incised designs characteristic of the second half of the twelfth century are reflected in the use of the gouge, though sparingly and more mechanically, for broad grooves bordering the rim, encircling the central medallion or for bold concentric circles forming the centrepiece of an all-over design as on **19** (PLATE 16, *f*).

None of the Hippodrome fragments appears to come from a pictorial subject of the type that frequently filled whole plates decorated in the normal *sgraffito* and *incised sgraffito* techniques, though examples of the *Zeuxippus* II class do exist elsewhere. Intermediate between such all-over treatments and the small ornamented central medallion, in some cases only 5 centimetres across, are examples with larger medallions such as **18** (PLATE 16, *f*) where the enlarged space is subdivided by the arms of a cross. The repertory will undoubtedly be increased as other examples of the ware are recognized.

<sup>19</sup> When examining the material I was primarily concerned with classes IA and II and took note of no green-glazed fragments. Some were found, but from Rice's descriptions they appear not to be of *Zeuxippus Ware*: *BA 1927 Report* 35; *BGP* 50.

A complete green-glazed bowl found in Sofia published by Jordanka Changova (*Arkheologia* iv, pt. 2, Sofia 1962,

29 fig. 4) is a candidate for our class IC. It has an up-turned, vertical rim and a border divided into panels by radial combed bands and in each panel 'brackets' drawn with a four-pronged tool. See also n. 97 below.

<sup>20</sup> e.g. the palmette both on *fine sgraffito* (*Corinth* xi, no. 995) and on the later *incised sgraffito* (*ibid.* no. 1463).

The use of colour in conjunction with *sgraffito* decoration was the characteristic of an early twelfth-century Byzantine class, which Morgan named *painted-sgraffito*. This was clearly the result of the marriage of two distinct but contemporary techniques; the painted and the incised, which were applied independently to different areas of a single vessel.<sup>21</sup> The pigments used were both brown and green and of the stable quality used in the contemporary *green and brown painted* ware. It was no great step from this juxtaposition to the use of colour to enhance the engraved designs. Among the few examples of the later twelfth-century *painted-incised-sgraffito* from Corinth are some with rather regularly spaced splashes of colour on each area of decoration.<sup>22</sup> The added colour used on the Zeuxippus II pottery is, however, not a stable pigment but a glaze tinted with iron oxide in varying strengths, which usually ran too readily in the over-all glaze to warrant a very accurate correspondence with the engraved decoration. But for antecedents of this technique it is not necessary to look outside the Byzantine pottery tradition.<sup>23</sup>

## CATALOGUE

### Class IA. Colourless or pale glazes

1. (6048: v. 433).<sup>24</sup> Bowl-centre. Max. dim. 0.11 (PLATE 14, a and FIG. 1, 1).

Red body blackened at interior face. Flaring foot, D. 0.077. Interior: within a circle (D. 0.05), small central medallion with double 'S' reversed on cut-away ground. Pale yellow glaze with black inclusions. Exterior: glaze without slip to foot showing greenish-brown, much obscured by grits adhering to it.

The accompanying rim fragments (D. 0.22) from the Great Palace excavations (7005) do not join the base, but are from the same bowl to judge by the identical fabric, glaze, and condition of the exterior, where slip is present on the upper part.

2. (6052). Small bowl-centre. Max. dim. 0.062 (PLATE 14, b and FIG. 1, 2).

Light red body with smooth finish. Flaring foot, D. 0.046. Interior: small centre medallion (D. 0.042) with figure-of-eight on hatched ground. Pale yellow glaze. Exterior: slip in parts, pair of concentric lines incised with medium point, glaze to foot.

3. (6049). Bowl-centre. Max. dim. 0.085 (PLATE 14, c and FIG. 1, 3).

Light red body with smooth finish. Slightly flaring foot, D. 0.68, with glaze adhering. Interior: chevrons in small central medallion, cut with a narrow gouge. Pale yellow glaze. Exterior: a tongue of slip close to foot but no glaze.

4. (6200). Small bowl-centre. Max. dim. 0.075 (PLATE 14, d and FIG. 1, 4).

Red body. Low flaring foot (D. 0.044) with glaze adhering. Interior: broad concentric gouged bands, leaving narrow circles of slip. Pale yellow glaze. Exterior: red slip below white, neither extending to foot, glaze at highest point and drops elsewhere.

5. (6281: 445). Rim and side fragment of bowl. Est. D. 0.175. Max. dim. 0.095 (PLATE 14, e and FIG. 1, 5).

Red body, blackened at rim. Interior: part of circle (D. c. 5.5) enclosing central medallion, gouged grooves below rim and on lip. Pale yellow glaze, showing brown to olive-green on body. Exterior: two horizontal bands of slip crossed by vertical tongues, glaze throughout this fragment.

6. (—: 172, 290). Rim fragment of plate. Max. dim. 0.08 (PLATE 14, f).

Out-turned narrow rim (est. D. 0.225) with lid-flange at junction with well. Thin in section (Min. Th. 0.004). Interior: group of deeply incised concentric circles, probably one of four as PLATE 14, i; rouletting between gouged grooves on rim. Glaze cream-coloured over slip, chocolate-brown over body. Exterior: slip and glaze on rim only.

7. (—: 290). Small bowl-centre. Max. dim. 0.095 (PLATE 14, f).

Dull light red body. Nipple within low, flaring foot (D. 0.052). Interior: circular band of rouletting (over-all D. 0.062). Glaze cream-coloured over slip. Exterior: slip to near foot, but no glaze on this fragment.

8. (—: 290E). Small bowl-centre. Max. dim. 0.07 (PLATE 14, g).

Nipple within flaring foot (D. 0.045). Thin in section. Interior: two concentric circles (over-all D. 0.039); gouged radial leaf, glaze showing cream over slip, brownish-olive on body. Exterior: slip erratically applied, glaze all over.

9. (—: 289, 164). Small bowl-centre. Max. dim. 0.063 (PLATE 14, g).

Nipple within low flaring foot (D. 0.047). Interior: concentric circles (over-all D. 0.048). Pale yellow glaze showing khaki over body. Exterior: one drip of slip, no glaze.

<sup>21</sup> *Corinth* xi, pls. xlvi, xlvi.

<sup>22</sup> *Ibid.* 158 and 328.

<sup>23</sup> Examples of the use of green alone in place of yellow-brown to enhance engraved designs are known on Byzantine sites and the similar use of manganese purple is also reported. But neither among the Hippodrome pottery nor among what I have handled elsewhere do I recall these

colours in association with the Zeuxippus fabric, and at present there is no justification for subdividing our class II to accommodate examples touched up with a colour other than yellow-brown.

<sup>24</sup> After the catalogue number, the inventory number of the Istanbul Archaeological Museum (if any) is given, followed by any other numbers present on the fragment.

*Class IB. Orange-brown glaze*

**10.** (5291: 32). Bowl. D. 0.232, H. 0.114 (PLATE 15, *e* and FIG. 2, 10).

High flaring foot (D. 0.09). Interior: with a fine point, concentric pendent triangles from double outline of medallion; small star at centre. Orange-brown glaze. Scars left by tripod stilt. Exterior: alternate long and short tongues of slip, glaze to foot.

**11.** (6167). Centre of large dish. Max. dim. 0.155 (PLATE 15, *b* and FIG. 2, 11).

Red body smoothed with red slip. Low, thin, and flaring foot (D. 0.095). Interior: with a fine point, rough chequer-board within three broad concentric gouged grooves (overall D. 0.105). Orange-brown glaze. Scars left by tripod stilt. Exterior: within foot, a diametrical band of slip under wider band of glaze; traces of vertical tongues of slip.

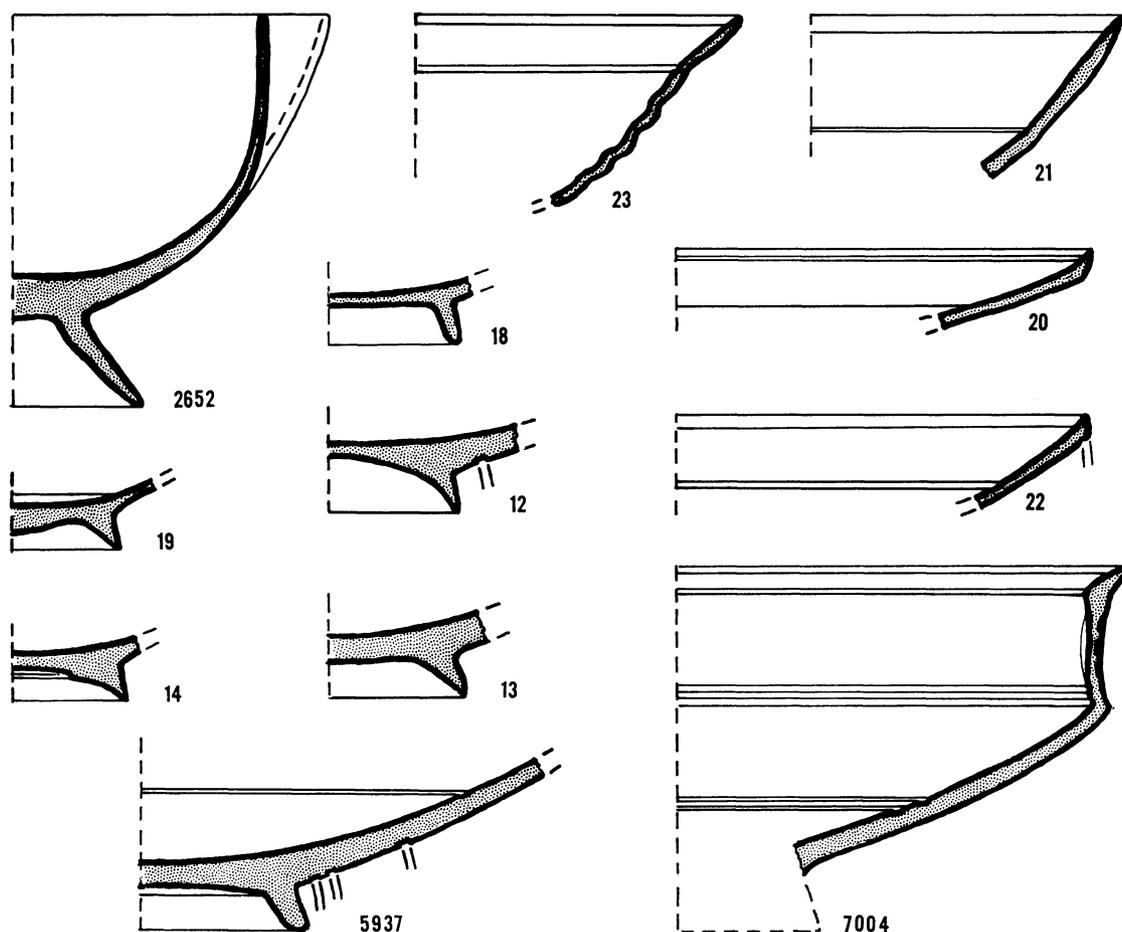


FIG. 3. CLASS II PROFILES (SCALE 1:2)

*Class II. Colourless or pale glazes, sparsely stained with yellow-brown*

**12.** (5877: v. 2 i, 390). Bowl-centre. Max. dim. 0.102 (PLATE 16, *c* and FIG. 3, 12).

Light red smooth body. Low, flaring, sharp-edged foot (D. 0.07). Interior: with a fine point, in central medallion (D. 0.062) bordered by gouged grooves, three ovals filled with palmettes, pendent triangles between. Glaze showing cream over slip, light chocolate over body; the ovals roughly overpainted with yellow-brown glaze. Scars left by tripod stilt. Exterior: gouged groove near foot, but no glaze on part preserved.

**13.** (5878). Bowl-centre. Max. dim. 0.08 (PLATE 16, *c* and FIG. 3, 13).

Low, flaring, sharp-edged foot (D. 0.075). Interior: with a fine point, in medallion edged by gouged groove, three circles containing spirals, pendent triangles between. Pale yellow glaze; the circles and triangles roughly overpainted with yellow glaze. Scars left by tripod stilt. Exterior: no slip or glaze on part preserved.

**14.** (5879). Bowl-centre. Max. dim. 0.067 (PLATE 16, *c* and FIG. 3, 14).

Light red clay with smooth finish. Flaring, sharp-edged foot (D. 0.06). Interior: with a fine point, parts of three circles containing trefoils widely spaced, probably in central medallion. Pale yellow glaze; spots of yellow glaze on the motifs. Scars left by tripod stilt.

15. (—: 290). Fragment from bowl-centre. Max. dim. 0.048 (PLATE 16, *d*).

Damaged flaring foot (D. c. 0.065). Interior: with a fine point, in central medallion, parts of two out of three ovals containing *phi* motifs, pendent triangle between. Glaze tinted pale yellow from retouching with yellow glaze. Exterior: glaze cream-coloured over slip extending to foot.

16. (—: 274). Fragment from small bowl-centre. Max. dim. 0.06 (PLATE 16, *d*).

Light red body with smooth finish, blackened at interior face. Thick flaring foot (D. 0.055). Interior: with fine point, in medallion edged by gouged groove, parts of two out of three circles containing palmettes, pendent triangle between. Glaze slightly yellowed by touches of yellow-brown on motifs. Scars left by tripod stilt. Exterior: no slip or glaze on part preserved.

17. (—: 687, 93). Fragment from centre and side of bowl. Max. dim. 0.095 (PLATE 16, *d*).

Dull to blackened red body with smooth finish. Sharp-edged flaring foot as FIG. 3, 13 (D. 0.075). Interior: with fine point and gouge, uncertain motif in central medallion (D. 0.075). Glaze slightly yellowed by touches of yellow-brown within medallion, which have run during firing upside-down. Exterior: slip erratically applied to near foot, and drop within it, gouged groove near foot; glaze to foot and within it.

18. (5882). Fragment from bowl-centre. Max. dim. 0.075 (PLATE 16, *f* and FIG. 3, 18).

Hard red body with smooth finish. Flaring foot (D. 0.07). Interior: with a fine point, probably within a medallion (D. not less than 0.107), a cross decorated with dotted circles; in each quarter a circle divided cross-wise by curved bands, with dotted circles in the quarters. Pale greenish-yellow glaze with touches of brown. Scars left by tripod stilt. Exterior: slight trace of slip, dot of glaze within foot, and a ring of glaze outside it.

19. (5880). Bowl-centre. Max. dim. 0.067 (PLATE 16, *f* and FIG. 3, 19).

Red body with smooth finish. Sharp-edged flaring foot (D. 0.058). Interior: outside two concentric gouged circles, curving dotted bands with fine point, forming three radial lobes. Pale yellow glaze, touches of yellow-brown roughly applied to the curving bands. Exterior: no slip or glaze on part preserved, gouged line at junction with foot.

20. (6285). Rim fragment from plate. Max. dim. 0.094. (PLATE 16, *a* and FIG. 3, 20).

Red body with smooth finish fired black. Flaring form with upturned sharp lip (est. D. 0.22). Interior: gouged groove below lip, rim border defined by medium lines, isolated X-motif. Pale yellow glaze, grey olive-green over body; X-motif overpainted with yellow-brown. Exterior: pink slip at rim under irregular narrow tongues of white, glaze round lip only.

21. (6283). Rim fragment from bowl. Max. dim. 0.082 (PLATE 16, *a* and FIG. 3, 21).

Light red body smoothly finished. Flaring form with sharp lip (est. D. 0.165). Interior: in rim-border defined by gouged grooves, an isolated fine-point motif; a circle containing a floret. Colourless glaze, showing light chocolate on body. Touch of yellow-brown on motif. Exterior: tongues of slip alternately long and short, glaze only close to the lip.

22. (6284). Rim fragment from shallow bowl. Max. dim. 0.099 (PLATE 16, *b* and FIG. 3, 22).

Flaring form with up-turned lip (est. D. 0.22). In rim border defined by gouged grooves, a small circular fine-point motif within framing arcs, overpainted with brown-yellow in glaze. Exterior: gouged groove below lip.

23. (5881, 6286). Two joining rim fragments from bowl. Max. dim. 0.097 and 0.075 (PLATE 16, *b* and FIG. 3, 23).

Dark-fired red body. Flaring form, corrugated in well, with sharp lip (est. D. 0.175). Interior: in rim-border defined by gouged grooves, isolated fine-point oval and pendent triangle motifs, containing a floret and a trefoil respectively. Colourless glaze showing grey olive-green over body, touches of yellow on motifs. Exterior: drips of slip.

#### OTHER EXAMPLES FROM ISTANBUL

Our ware had been found in Istanbul before the excavations in the Baths of Zeuxippus; it has indeed occurred wherever Byzantine pottery has been recovered in substantial quantities in the city. Without attempting a complete catalogue, some characteristic pieces are cited here before passing to the distribution of the ware elsewhere. Two bowl-centres of Class II were included in the first find to receive scholarly attention: the collection of fragments recovered from the foundation excavations for the Post Office some 65 years ago. One, in the Victoria and Albert Museum, has a large medallion containing concentric squares incised with the gouge and reinforced with yellow-brown colour in a pale yellow glaze;<sup>25</sup> the other has the usual group of three little circles, in this case each containing a *phi*-shaped motif.<sup>26</sup> Both have tripod scars.

Examples of class IA were included in the pottery from the site of the former botanical garden, recovered in 1905 during construction of the Archaeological Museum, where it is now housed.

<sup>25</sup> Wallis, *Byzantine Ceramic Art* (1907), pl. xii, 32.

<sup>26</sup> *Ibid.* pl. vii, 20.

One piece has the slipped exterior broken by gouged grooves;<sup>27</sup> others, exterior tongues of slip below the pale green or yellow glaze.<sup>28</sup> The chevron-filled central medallion as PLATE 14, *c* was also represented.<sup>29</sup> Another bowl-centre has, among concentric circles incised with a fine point, a single broad gouged band in which dots of slip were added before the pale yellow glaze was applied inside and out.<sup>30</sup>

Notable among the pottery from the French excavations in the Gulhané cisterns in 1921–2 are examples of our class IB, with orange-brown glaze ('jaune d'or'). Two come from the 'cistern of St. George', lying west of the main block identified as the substructures of the monastery church and dependencies of St. George of Mangana. One is part of a large, thinly potted dish with a ring of running spirals in the centre, which was fired inverted on a tripod stilt like most of its class (PLATE 15, *c* and FIG. 2, 5449); on the exterior the slip and orange glaze extend to the foot.<sup>31</sup> The other is a small bowl-centre with the letter *A* enclosed in two concentric circles,<sup>32</sup> of which a companion piece with the letter *Γ* was found in the main complex of cisterns.<sup>33</sup> In the main complex was found also the greater part of an orange-glazed plate with prominent tripod scars, undecorated but for two small concentric circles at the centre and incised bands round the rim both inside and out.<sup>34</sup> At least one specimen of class IA from the same source is recognizable in the publication: a bowl-centre with a medallion as small as that on no. 1 from the Baths of Zeuxippus (PLATE 14, *a*), but with a cross reserved on a gouged ground within two concentric circles, and a greenish glaze.<sup>35</sup> Unfortunately, nothing is known of the archaeological context of these specimens.

The presence of fragments of our ware in two closed deposits discovered in the Walker Trust excavations in the Great Palace in 1935–8 provides a welcome indication of its *floruit*. The first of these (no. B.217) contained a large quantity of mottled white ware, sherds of red wares current in the twelfth century and one coin each of Manuel I (1143–80) and Alexius III (1195–1203). But it contained also a significant proportion (5 per cent of the deposit) of fragments which Stevenson recognized as belonging in the main to Rice's *Shiny Olive Incised Ware*.<sup>36</sup> Here also, among specimens of class IA, the small bowl and concentric circle centrepieces are reported as typical. Two small bowl-centres from elsewhere in the excavations were chosen by Stevenson to illustrate the class. One of them (PLATE 15, *a* bottom right and FIG. 1, 7010),<sup>37</sup> repeats the chevron medallion on 3 from the Baths of Zeuxippus (PLATE 14, *c*), the other (PLATE 15, *a* bottom left and FIG. 1, 6932)<sup>38</sup> has a spiral sprig on a cut-away ground reminiscent of those on an *incised sgraffito* plate at Corinth.<sup>39</sup> A flaring plate rim from the deposit itself has a wavy-line decoration<sup>40</sup> comparable to the rim fragments from the same excavation which evidently belong

<sup>27</sup> Ebersolt, *Cat. des poteries byz.* (1910) 13, no. 1.

<sup>28</sup> *Ibid.* 14, nos. 9 and 11. I assume the exterior treatment 'vernissage avec taches brunes' here implies intermediate tongues or larger areas of slip as in the case of the goblet from Izmir (PLATE 15, *d*), of which Ebersolt uses the same expression (*ibid.* 24, no. 67).

<sup>29</sup> *Ibid.* 15, no. 16.

<sup>30</sup> *Ibid.* 18, no. 38.

<sup>31</sup> Istanbul, Arch. Mus. 5449; Demangel and Mamboury, *Le quartier des Manganes* (1939) 139, no. 8 and figs. 184, 1; 185, 4.

<sup>32</sup> *Ibid.* 142, no. 23 and fig. 184, 16.

<sup>33</sup> *Ibid.* 142, no. 19 and fig. 184, 12.

<sup>34</sup> *Ibid.* 139, no. 10 and figs. 184, 3; 185, 13.

<sup>35</sup> *Ibid.* 139, no. 15, and figs. 184, 8; 185, 10. A comparable little cross is used on the class II fragment, no. 22 from the Hippodrome (PLATE 16, *b*).

<sup>36</sup> Stevenson's group B2b: in *The Great Palace . . . First Report on the excavations . . . on behalf of the Walker Trust* (1947)

(hereafter abbreviated *GPI*) 53. His careful description of the characteristics of the ware supplements Rice's quoted above in several respects: 'Compared with the other classes its clay is much finer and harder baked. It is of a dull red to ruddy-grey colour, more rarely bright red. The glaze is cream-coloured as a rule, often having a green tinge, but greyish-white is not infrequent, and is thicker and compact, with a close, scarcely visible crackle. It has a marked tendency to flake off the white slip. The outside may be coated with slip rather darker than the body, and is often whitened near the base, and glazed. Where the glaze has been laid directly on the clay, it usually appears dull green (olive) in colour, though brown is not rare. The walls and bases are not so thick as in the other sgraffito classes.'

<sup>37</sup> *Ibid.* pl. 20, 30. Istanbul Arch. Mus. 7010.

<sup>38</sup> *Ibid.* pl. 20, 31. Istanbul Arch. Mus. 6932.

<sup>39</sup> *Corinth* xi, no. 1445 and pl. xlvi.

<sup>40</sup> *GPI* pls. 20, 26 and 25, 20.

to the same bowl as our fragment **1** from the Baths (PLATE 14, *a*). Class II was represented in the same deposit, notably by the side of an open bowl with a large central medallion and a continuous border of metope type round the rim.<sup>41</sup> The orange glaze class IB was also present.<sup>42</sup>

The second deposit (no. B.170), which contained a similar proportion of our ware, included a class IA rim with rouletted decoration,<sup>43</sup> and an upturned rim impressed with fingertip dimples round the outside.<sup>44</sup> These were associated with mottled white ware, *fine sgraffito*, two plates of Rakka carved ware and a coin of Manuel I. These deposits contained no specimens of the fully coloured *late sgraffito* pottery, nor of the Palaeologan type of incised decoration; a closing date early in the thirteenth century would fit the evidence in both cases.

Stevenson related to the Zeuxippus ware from these deposits, but with some hesitation, a fragmentary bowl found elsewhere in the Great Palace excavations (PLATE 20, *b*).<sup>45</sup> It has a monochrome pale yellow glaze, it was fired without the tripod stilt and its internal decoration with sparing use of the gouge is not alien to our class IA. But the prominent ridges on the exterior and the vertical gouged grooves in the bands between them cannot be matched. If this bowl is contemporary with the Zeuxippus monochrome classes here isolated, it probably represents the output of another factory, but it could well mark the survival of the Zeuxippus manner in a period when more elaborate external treatments were in vogue. More certainly of our class IA are four bowl-centres in the Istanbul Museum from the same excavations, which were not included in Stevenson's publication:

**6933.** Max. dim. 0.125 (PLATE 15, *a* top, and FIG. 1, 6933).

Light red body with smooth finish. In central medallion (D. 0.07) a bisected six-lobed rosette with cut-away ground. Glaze showing cream over slip (both extending close to foot on exterior) and dull olive-green over body. This and the other fragments included on the same photograph (6932 and 7010) are good examples of Rice's *Shiny Olive* condition.

**6936** (251). Max. dim. 0.13 (PLATE 14, *i* and FIG. 1, 6936).

Red body smoothly finished but with lime inclusions which have exploded. Groups of compass-drawn circles, originally four of them, around a gouged disc within a

central group. Pale yellow glaze. On the exterior no slip or glaze on the part preserved.

**6939** (218). Est. D. 0.11 (PLATE 14, *h* and FIG. 1, 6939).

Light red body fired red near rim. Spiral within central circle (D. 0.048). Glaze showing cream over slip, both extending close to foot on exterior.

**7013** (156). Max. dim. 0.076 (PLATE 14, *j*).

Central medallion bisected and reduced by cut-away segments on either side, within an outer circle (D. 0.045). Pale yellow glaze showing cream over slip (both extending close to foot (D. 0.043) on exterior) and chocolate over body.

With these last two little bowls goes a third, already published, with a rudimentary 'man in the moon' medallion,<sup>46</sup> which Stevenson used to illustrate the type present in the deposit with the coin of Alexius III.

In that deposit was a sherd with part of a man in armour from a large plate.<sup>47</sup> I have not seen this fragment, but Stevenson's reference to it suggests that, though it is unusually thick, it may be of our ware, in which large pictorial subjects are known from finds on other sites. This particular example seems to be in the tradition of the *fine sgraffito* plates of mid-twelfth-century date with over-all scenes including warriors in armour and fustanellas.<sup>48</sup>

Doubts whether the Great Palace bowl-fragment in PLATE 16, *e* and FIG. 3, 7004 should be included in class II, of which it has several characteristics, arise from the sharply upturned rim and prominent lip.<sup>49</sup> This form, common in Late Byzantine pottery, is not one we have encountered so far. But there are examples from Cherson and Pergamon (see below), and the

<sup>41</sup> Ibid. pls. 20, 24 (where gouged grooves on the exterior are indicated) and 25, 23.

<sup>42</sup> Ibid. pl. 25, 24.

<sup>43</sup> Ibid., pls. 20, 27; 25, 21.

<sup>44</sup> Ibid. pl. 20, 28.

<sup>45</sup> Ibid. 56 and pl. 20, 10, Istanbul Arch. Mus. 6925.

<sup>46</sup> Ibid. pl. 20, 29, Istanbul Arch. Mus. 6935 (1536).

<sup>47</sup> Ibid. 54 and pl. 27, 5.

<sup>48</sup> e.g. *Corinth* xi, pl. xliii, *k-m*.

<sup>49</sup> Istanbul Arch. Mus. 700 (2174), not from either of the above deposits. Red body with smooth finish covered first with red slip and then with white, extending on the exterior to below the rim. The glaze is pale greenish-yellow and the design in the medallion (D. 0.135) has touches of yellow.

rim fragment in the second Great Palace deposit, though more flaring, is comparable, particularly in its finger-pressed dimples below the prominent lip.<sup>50</sup>

The fragment of a plate with a large and probably pictorial medallion illustrated in PLATE 16, *f* and FIG. 3, 5937, which is certainly of our class II, was found in Watt's excavations at the Column of Constantine.<sup>51</sup> The diameter of the medallion was not less than 0.18 and rivet holes attest that this was a treasured piece.

From the 1964 excavations of the German Archaeological Institute between the Hippodrome and Divan Yolu, an area contiguous with the Baths of Zeuxippus,<sup>52</sup> comes a reasonably complete example of class II with radial decoration (PLATE 17, *a*).<sup>53</sup> It is a deep bowl with almost vertical rim and an inward bevel on the lip (D. 0.228). From two gouge-cut concentric circles radiate six elongated palmettes, alternate ones enclosed in leaf-shaped frames, each emphasized with a stroke of added yellow. The firing tripod has left the usual scars and the exterior has one of the standard treatments: slip to the flaring foot cut by three gouged grooves. Unfortunately it does not come from a stratified context.

The joint excavations of Dumbarton Oaks and the Istanbul Archaeological Museum on the site of the church of St. Polyeuktos have produced specimens of our monochrome types. Belonging to class IA, though unusually thick in section, is a dish with narrow out-turned rim and the well decorated with five groups of compass-drawn concentric circles arranged as on the Great Palace fragment on PLATE 14, *i*.<sup>54</sup> There is also a small bowl with a pair of concentric circles only.<sup>55</sup> The orange glaze of class IB is represented by two bowls with gouged grooves on the inside of the rim and on the floor, one of them of profile close to that of the class II bowl from the German excavations (PLATE 17, *a*) but with the rim less extended.<sup>56</sup> The destruction layer where all these pieces were found is dated to 'the second half of the twelfth century, continuing perhaps into the early thirteenth'.<sup>57</sup>

In the Benaki Museum in Athens among a number of Zeuxippus Ware fragments of the commoner classes, of unknown provenance, there is one series which definitely comes from Istanbul.<sup>58</sup> Another example certainly from Istanbul is in the Berlin Museum.<sup>59</sup> The very considerable quantities in which the ware occurs in the city coupled with the Byzantine antecedents of at least some of its features warrant the conclusion that it is a Byzantine product.

#### EXAMPLES FROM SOUTH RUSSIA

In group VIa of de Bock's classification of the glazed pottery in the Hermitage from the Crimea and the Caucasus, are several pieces which have already been recognized as examples of Rice's *Shiny Olive* ware.<sup>60</sup> These include two bowl-centres of class IA with small medallions, the one filled with narrow, reversed 'S's' and the other with chevrons,<sup>61</sup> the latter matched by two examples in Istanbul (PLATES 14, *c* and 15, *a*). In addition, there is a plate of class II with

<sup>50</sup> *GPI*, pl. 20, 28.

<sup>51</sup> Istanbul Arch. Mus. 5937. Finds of Byzantine pottery are mentioned in the short report in *Échos d'Orient* xxix (1930) 341.

<sup>52</sup> *Istanbuler Mitteilungen* xv (1965) 135 ff.

<sup>53</sup> Istanbul Arch. Mus. 9465. I owe this photograph, and permission to publish it, to the kindness of Professor R. Naumann.

<sup>54</sup> Cat. no. BP.12: *DOP* xx. 233 and fig. D, 12. The glaze is pale yellow-green.

<sup>55</sup> BP.26, unpublished. See Addendum, p. 88.

<sup>56</sup> BP.48: *DOP* xx. 238 and fig. G, 1; the other, BP.34:

*ibid.* 238 and fig. G, 2.

<sup>57</sup> *Ibid.* 237. See Addendum, p. 88.

<sup>58</sup> Donation of Andronicos Kidaoglou: inv. nos. 17288-90, 17275 (cf. the orange-glazed class IB), 17277 and 17278. I am indebted to the Director, M. Chatzidakis, and his staff for facilities to inspect these pieces.

<sup>59</sup> No. 6870: W. F. Volbach, *Mittelalterliches Bildwerk aus Italien und Byzanz* (1930) 217 and pl. 28.

<sup>60</sup> Stevenson in *GPI* 53 n. 1.

<sup>61</sup> V. de Bock, 'Les poteries vernissées du Caucase et de la Crimée' *Mém. de la Soc. nat. des Antiquaires de France* lvi (1897) 136, no. 29 and 237, no. 30.

concentric circles at the centre, isolated motifs on the rim (spiral-filled triangles, metope panel) and tongues of slip under the exterior glaze.<sup>62</sup>

It is not always recognized that some poorly preserved pictorial plates in de Bock's group II are in fact superior examples of the same ware. He classed them separately merely on account

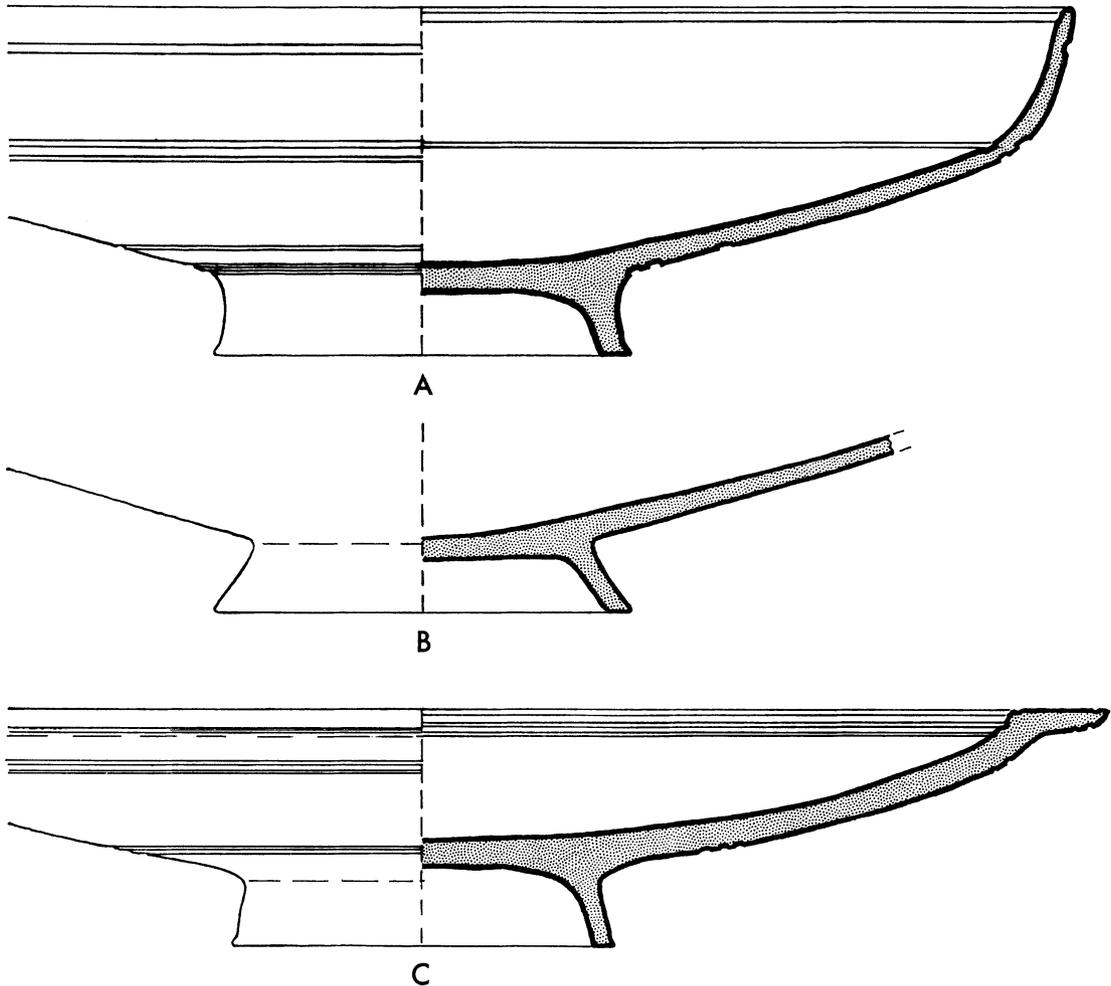


FIG. 4. CLASS II PROFILES FROM SOUTH RUSSIA (SCALE 1:2)

of the presence of human figures and animals. The red body corresponds (*fine et dense*) and, as de Bock recorded, the slip has a tendency to flake away, which I have observed on class II elsewhere. They include a pair of unusually large dishes (D. 0.34) of virtually identical form and evidently by the same hand. On one a griffon confronts a snake (PLATE 18, *a* and *b* and FIG. 4, A),<sup>63</sup> on the other a similar griffon confronts a bird (PLATE 19, *a* and *b*).<sup>64</sup> They conform with our

<sup>62</sup> De Bock's 'engobé par plaques et vernissé', *op. cit.* 234-6, no. 28. He mentions a similar piece in Moscow from Suchum-Kalé in the Caucasus published by Sisoff, *Mat. pour l'arch. du Caucase* ii, pl. vi.

<sup>63</sup> Hermitage x. 282; de Bock, *op. cit.* 218, no. 12 with restored drawing, whence our PLATE 18, *b*. For the photo-

graphs reproduced on PLATES 17, *b*, 18, *a*, 19, *a*, 20, *a*, and FIG. 5, for the profiles included in FIG. 4, and for permission to republish these five pieces I am very much indebted to Mme A. Banck.

<sup>64</sup> Hermitage x. 397; de Bock, *op. cit.* 216 f., no. 11 with restored drawing, whence our PLATE 19, *b*.

ware in the exclusive use of yellow-brown colour to reinforce the engraved designs and in the characteristic widely spaced triangles and circles on the rim, containing the usual class II palmettes, flowers and the like. In addition their glazed exteriors display one of the two 'Zeuxippus' treatments: concentric circles cut through the slip (FIG. 4, A). The themes and the style of decoration confirm the descent of the class II ware from the *fine sgraffito* tradition: in this case the free-field animal plates of the mid-twelfth century, of which the one from Miletus in Berlin



FIG. 5. HERMITAGE X. 336

with a griffon taking a gazelle is the outstanding example.<sup>65</sup> A third piece, a substantial fragment with a mounted warrior, lance in hand and buckler behind him (FIG. 5), possibly St. George, can be claimed for our series.<sup>66</sup> This also has the concentric circle exterior treatment, and to judge by the form of the surviving part (FIG. 4, B) is likely to have been a dish of the type of the two griffon dishes (FIG. 4, A).

Among von Stern's indifferent illustrations of glazed pottery from Theodosia-Caffa is one of a bowl-centre with many of the characteristics of our class II.<sup>67</sup> Within a star outlined with the gouge is a cross, likewise incised, and encircled by a plain band; in the greenish glaze strokes of brown reinforce the design. The absence of other recognizable Zeuxippus examples and of twelfth-century Byzantine imports of types found elsewhere in the Crimea underlines

<sup>65</sup> No. 6662, Volbach, op. cit. 194 and pl. 17.

<sup>66</sup> Hermitage x. 336; de Bock, op. cit. 212, no. 8; Yakobson, *Srednekoviyi Khersones (Materialy i issled. po arch.*

*SSSR* 17), pl. xxvii, 107a.

<sup>67</sup> E. von Stern, *Theodosia und seine Keramik* (Odessa, 1906) 67, no. 54 and pl. vi.

an impression that the bulk of the published pottery from Theodosia-Caffa relates to the prosperity of the city as a Genoese colony from the later thirteenth century.

Among other examples of our ware from the Crimea is a series of bowls, plates, and fragments excavated at Cherson and published by Jakobson in 1950. Most of these are to be found in his group 3. Here, the forms, the thin sections, the sparse ornamentation of ovals and triangles and, in most cases, the added yellow-brown of our class II are easily recognizable.<sup>68</sup> Notable are two bowls with vertical rims.<sup>69</sup> Jakobson's no. 27 with its 'dark yellow' glaze is perhaps a candidate for class IB.<sup>70</sup> Evidently of our class IA are several pieces without added colour in Jakobson's groups 1 and 2: a plate with a rouletted border;<sup>71</sup> a dish with out-turned rim, central chevron medallion as PLATE 15, *a* and two metope borders round it (reversed 'S' and radial combed bands alternating);<sup>72</sup> a bowl with an identical border below a vertical rim;<sup>73</sup> and a plate with four sections of metope border close to that on the large bowl fragment with added yellow from the Great Palace.<sup>74</sup>

These unpretentious pieces serve to confirm the currency of Zeuxippus ware in the Crimea in substantial quantities. Another series from the same site, fragments of large plates with more ambitious decoration, proves that the pictorial variety of class II was by no means uncommon. For here again, though assigned by Jakobson to a separate group 10, are the same very thin red-bodied vessels, the same restricted use of the gouge, and the same reinforcement of the designs by yellow-brown colour alone. The subjects supplement those published by de Bock: a mounted huntsman and gazelle;<sup>75</sup> a mounted warrior with sword, beside which Jakobson reasonably republishes de Bock's 'St. George';<sup>76</sup> Digenes Akritas breaking the lion's jaw,<sup>77</sup> a subject identified on Byzantine *incised* ware plates of the second half of the twelfth century;<sup>78</sup> a bird attacking a snake;<sup>79</sup> and a griffon evidently alone.<sup>80</sup> These last two have the same device in the field, common in our ware, a trefoil in a circle: perhaps a maker's mark. There are also some bowls with similar characteristics decorated with birds in central medallions of varying size.<sup>81</sup>

Since Jakobson's report appeared, two complete examples of this pictorial class have been found at Cherson. They are a plate and a bowl of the same large size as the two published by de Bock, which they have joined in the Hermitage. On the plate a hero with a sword in each hand slays a lion (PLATE 20, *a* and FIG. 4, *c*), while the central medallion of the bowl is occupied by a quadruped stylized beyond possibility of identification (PLATE 17, *b*).<sup>82</sup> The sparing use of the gouge, the border treatment of pendent triangles and diagonally divided panels, and the added yellow-brown colour all confirm the place of these two pieces in our class II. In addition, in the case of the bowl with the animal medallion, we may observe on the rim the tendency of the slip to flake away which has been noted in other examples.

These Cherson finds do not come from datable contexts, and Jakobson has dated his examples of the Zeuxippus classes to the twelfth century by reference to Stevenson's chronology for the Great Palace deposits. On grounds of general historical probability this estimate can be

<sup>68</sup> Jakobson, *op. cit.* 137 ff. and pls. iii-vi.

<sup>69</sup> *Ibid.* pl. iv, nos. 18 and 19.

<sup>70</sup> *Ibid.* 174 and pl. v.

<sup>71</sup> *Ibid.* 172, no. 5 and pl. 1, where no. 5a (not described) is a fragment identical with our 7 (PLATE 14, *f*) from the Hippodrome.

<sup>72</sup> *Ibid.* 172, no. 7 and pl. ii.

<sup>73</sup> *Ibid.* 172, no. 6 and pl. ii.

<sup>74</sup> *Ibid.* 173, no. 12 and pl. iii; cf. *GPI*, pl. 25, 23.

<sup>75</sup> Jakobson, *op. cit.* 196, no. 104 and pl. xxvii.

<sup>76</sup> *Ibid.* 196, no. 107 and pl. xxvii.

<sup>77</sup> *Ibid.* 196, no. 105 and pl. xxvii.

<sup>78</sup> M. Alison Frantz, *Byzantion* xv (1940-41) 87-91; J. Notopoulos, *Hesperia* xxxiii 108 ff.

<sup>79</sup> Jakobson, *op. cit.* 195, no. 99 and pl. xxvi.

<sup>80</sup> *Ibid.* 195, no. 103 and pl. xxvi.

<sup>81</sup> *Ibid.* 195, nos. 100, 101 and pl. xxvi; 197, nos. 110 111 and pl. xxviii.

<sup>82</sup> Hermitage x. 728 and x. 727. Belov, *Soobschennia Gosudarstvennogo Ermitaz* xi. 48 f.; A. B. Banck, *Byzantine Art in the Hermitage Museum* 1960, pls. 88 and 90; *World Ceramics* (London, 1968) 105, fig. 316.

narrowed to the late twelfth century. The Cuman invasion of the South Russian steppe not only interrupted relations between Byzantium and the principality of Kiev, but when the newcomers settled in the Eastern Crimea they subjugated most of the Greek cities through which those relations had been maintained. Cherson itself maintained its independence, thanks perhaps to the reverses inflicted on the invaders by the Russian princes between 1010 and 1030. But the city's links with Byzantium were probably tenuous until the revival under Manuel Comnenus (1143–80), who re-established imperial authority over some at least of the lost cities by 1160.<sup>83</sup> This is born out by the minimal quantity of Byzantine *fine sgraffito* ware of late eleventh- to mid-twelfth-century date,<sup>84</sup> compared with the numerous examples of Byzantine impressed ware datable before the Cuman invasions.<sup>85</sup> In Jakobson's view the pictorial plates of Zeuxippus class II type are importations from Constantinople and that verdict must carry with it the humbler varieties,<sup>86</sup> including those of class I. In that case, the currency of Zeuxippus ware in South Russia can best be placed in the period after the revival of Byzantine activity in the area under Manuel I. It is specifically to this time that the examples of other incised pottery of Byzantine types found at Cherson must be dated by the chronology established at Corinth.<sup>87</sup> The numerous bowls of Constantinople white ware crudely painted with birds and animals from the Cherson excavations are further evidence of this late Comnenian trade.<sup>88</sup> There is some evidence that this trade had come to an end by 1200. The silence of the *Partitio Romaniae* in regard to the Crimean cities indicates that they had passed out of Byzantine control before the fall of Constantinople to the Franks in 1204.<sup>89</sup> The Zeuxippus Ware from South Russia is consequently datable to the last decades of the twelfth century.

#### EXAMPLES FROM THE AEGEAN AREA

From Izmir comes a vessel in the Istanbul Museum, which is unusual in several respects (PLATE 15, *d* and FIG. 3, 2652).<sup>90</sup> It is a bowl exceptional on account of its high foot and its rim constrained into six prominent scollops. It is unusual also in its decoration; for, although its large medallion divided by broad bands forming a figure-of-eight is filled out with scribbled palmettes and spirals typical of class II, it does not have the added colour normal in that class. It is a linking piece between the monochrome class and the bowls of class II, in the manner of which it was fired upside-down on a tripod stilt. Exceptional, too, are the 'tongues' of slip that decorate the exterior: much broader than in any other example of this technique, which is common to all classes.

Among the Byzantine pottery from the Pergamon excavations acquired by the Berlin Museum, numerous fragments of our ware can be recognized in Volbach's publication. Only a few examples need be mentioned here. There are two bowl-centres with figure-of-eight designs very close to that on the Izmir bowl, but here touched up with the dark yellow glaze characteristic of class II.<sup>91</sup> There is also a typical class II bowl fragment with three ovals in a central medallion, each here divided by a reversed 'S' band,<sup>92</sup> and a whole bowl with a pair of motifs

<sup>83</sup> A. V. Soloviev in *Acten der xi Int. Byzantinistenkongresses* (Munich, 1960) 572 ff. On the position of Cherson, see Jakobson, *op. cit.* 25 f.

<sup>84</sup> *Ibid.* 171 f. nos. 1–3 and pl. i: three fragments only.

<sup>85</sup> Jakobson, *Rannesrednevekoviyi Khersones (Materialy i issled. po arch. SSSR 63)* pls. i–xvii. The examples from Cherson of Byzantine *polychrome* ware are of the same pre-Cuman period: *ibid.* pls. xviii–xix.

<sup>86</sup> Only comparison of the fabrics will determine whether any of the unpretentious pieces included in Jakobson's

groups are local imitations, as he believes them all to be (*Srednevekoviyi Khersones* 175).

<sup>87</sup> Jakobson, *Srednevekoviyi Khersones* pls. vii and xxix–xxx.

<sup>88</sup> *Ibid.* pls. xxxvi–xxxix.

<sup>89</sup> Cf. M. G. Nystazopoulou, 'Η ἐν τῇ Ταυρικῇ Χερσονήσῳ Πόλις Σουδαία (1965) 17.

<sup>90</sup> Ebersolt, *op. cit.* 24, no. 67 and fig. 19.

<sup>91</sup> Berlin 6309 and 6310: Volbach, *op. cit.* 212 and pl. 25.

<sup>92</sup> Berlin 6306: *ibid.* 210 and pl. 25.

on either side of the well below the vertical rim: a pair of ovals each quartered by double lines on one side, and on the other a third of these ovals and a panel divided diagonally by double lines,<sup>93</sup> a motif multiplied into a continuous border on the plate from Cherson in PLATE 17, *b*. Something akin to the large pictorial plates from South Russia may be represented by the Pergamon fragment with the tail of a large bird which would have filled the whole field.<sup>94</sup> This piece has the characteristic concentric gouged grooves on the exterior. The same Pergamon series includes a bowl-centre with a large radial design, again reinforced with dark yellow glaze, which has a little chevron-filled medallion as its centrepiece.<sup>95</sup>

This last feature provides a link with the monochrome class where it commonly appears, as on PLATE 14, *c* and on a bowl-centre from Pergamon itself.<sup>96</sup> Class IA is represented by other finds from this site, including a bowl with a metope-type border at the rim,<sup>97</sup> and a bowl fragment with a figure-of-eight filled out by chevrons in its little central medallion,<sup>98</sup> a harbinger, perhaps, of the larger designs on class II bowls, as on PLATE 15, *d*, of which we have seen that Pergamon has furnished good examples.

Several bowl centres from Pergamon with 'deep yellow' glaze are probably related to our class IB with monochrome orange glaze. I have not seen them and it is difficult to judge from the published descriptions, which are incomplete as regards the exterior treatments. But the motifs are close enough to the Zeuxippus repertory: a rosette encircled by a broad gouged band,<sup>99</sup> a cruciform motif within concentric circles,<sup>100</sup> a knot encircled by a gouged band (in this case the scars left by the tripod stilt are visible on the published photograph).<sup>101</sup> Another candidate is a dish on a high foot with 'yellow-brown' glaze with a central rosette incised with the gouge surrounded by a network of interlacing bands filled with palmettes.<sup>102</sup> In any case the use of the gouge and the glaze colour make it quite inadmissible to date this piece by the coins of *c.* 969–1067 found in the same church by the Asklepieion.

Examination of the glazed pottery from Pergamon is also likely to disclose examples of the less common monochrome class IC with dark green glaze.<sup>103</sup> In addition, this collection is a promising source of evidence for the use of other colours instead of yellow-brown on Zeuxippus Ware of class II.<sup>104</sup>

The Pergamon finds do not come from informative contexts; but there is some circumstantial evidence of the date when Zeuxippus Ware was current there. After the Seljuks had been pushed back, Pergamon enjoyed a substantial recovery in the later twelfth century; it may even have been the centre of the new frontier *thema* of Neokastra which Manuel I established.<sup>105</sup> The later Byzantine walls are assigned to this period and the coin finds show an exceptional concentration in the period 1081–1204.<sup>106</sup> Decline followed with the Fourth Crusade, after which Neokastra

<sup>93</sup> Berlin 6324: *ibid.* 213 and pl. 26.

<sup>94</sup> Berlin 9521: *ibid.* 207 and pl. 22.

<sup>95</sup> Berlin 6291: *ibid.* 223 and pl. 28. A similar bowl in the Louvre from Myrina (Reinach, *Necropolis de Myrina* 238, no. 3 and 585, no. 558) is illustrated in Wallis, *op. cit.*, pl. xxvii, 59. For another radial design see *Pergamon* i. 2. 323, Beibl. 65 no. 9.

<sup>96</sup> Berlin 6289: Volbach *op. cit.* 219 and pl. 24.

<sup>97</sup> Berlin 9575: *ibid.* 216 and pl. 28. The *feine Kreislinien* on the exterior confirm its place in our group. The combed bands dividing the metopes link this bowl with the green-glazed one in Sofia (see above n. 19), the bracket motif on which is repeated on the Pergamon fragment Berlin 9579 (*ibid.* 216 and pl. 28). The position of the Sofia bowl in our class IC seems assured.

<sup>98</sup> *Pergamon* i. 2. 323, Beibl. 65 no. 6.

<sup>99</sup> Berlin 6302: Volbach, *op. cit.* 211 and pl. 27.

<sup>100</sup> Berlin 6301: *ibid.* 211 and pl. 25.

<sup>101</sup> Berlin 6300: *ibid.* 211 and pl. 25.

<sup>102</sup> Berlin 9608: *ibid.* 212 and fig. on 213.

<sup>103</sup> Among other green-glazed pieces the bowl centre with a bird within gouged circles (Berlin 6281: *ibid.* 205 and pl. 23) may well be of our ware.

<sup>104</sup> See note 23 above. Among other Pergamon fragments for attention in this connection are Berlin 6315 with added green (*ibid.* 212 and pl. 25) and two with added manganese purple (9530: *ibid.* 207 and pl. 22; 9563: *ibid.* 212 and pl. 25).

<sup>105</sup> Gelzer, *Pergamon unter Byzantinern und Osmanen* (1903) 82 ff.; Conze in *Pergamon* i. 2. 307.

<sup>106</sup> Regling in *Pergamon* i. 2. 330 and 360.

passed, nominally at least, to the Empire of Nicaea.<sup>107</sup> Taken as a whole the Byzantine pottery from Pergamon fits this picture. There is little *fine sgraffito* of the early twelfth-century type; there is some *incised* of the coarse varieties including the warrior type and some pieces with animals or birds reserved in the *champlevé* technique, all of which were current from the mid twelfth century; but commoner are different *incised sgraffito* wares, including our Zeuxippus types and others related to them. On the other hand, there is little which, either by foreshadowing the Palaeologan types or otherwise, is representative of the thirteenth century. Prima facie the numerous examples of our ware found at Pergamon are likely to have been current there during the prosperity of the place in the thirty years before the Fourth Crusade.

The ware is not uncommon at Corinth, where examples from the earlier excavations seem to have occurred in undatable contexts and were erroneously classified as post-Byzantine.<sup>108</sup> These included centre and rim fragments from small bowls with the characteristic sparse decoration of class II.

In the resumed Corinth excavations, started in 1959 in the area south of the South Stoa, more of our ware has been found. Among the material from the 1959–61 seasons studied by Theodora Stillwell MacKay were two restorable bowls of class II (her *shiny olive incised ware II*). Both have concentric lines incised through the exterior slip.<sup>109</sup> The contexts in which these and other examples were found are datable to the late twelfth and early thirteenth century. The ware did not occur in levels that were earlier than the late twelfth century, nor in the closed deposits of the later thirteenth century. Subsequent campaigns have added other examples, including a bowl-centre of class IA with tongues of slip on the exterior, from a *bothros* group containing also seven Frankish coins.<sup>110</sup> A rim fragment of the same class, but with the gouged line exterior treatment, and a representative of the orange-glazed class IB were found in a mixed fill including eleventh-century pottery and thirteenth-century coins.<sup>111</sup> With these examples of our monochrome types the four specimens of Corinth *glossy ware* published by MacKay should probably be equated.<sup>112</sup> There are three pieces with orange glaze, a bowl with concentric circles and tripod scars (no. 7), a rim fragment with the legs of a lion (no. 10) and another with drips of slip on the exterior (no. 8); the fourth is a fragment from a bowl with vertical rim, 'yellow-green' glaze and gouged vertical slashes on the exterior. Two of these fragments come from *bothroi* closed in the late thirteenth or early fourteenth century, but are not necessarily of that date.

An association between Protomaïolica and class IB is provided by the bowls built into the walls of the church at Merbaka in Argolis. Here among other types are eleven Protomaïolica pieces and three with orange glaze, which in all probability are of the same family as, or closely related to, the pieces found in Istanbul.<sup>113</sup> There is some indication that at Corinth Protomaïolica was first imported (from Apulia it is now thought) before the end of the twelfth century.<sup>114</sup> However, the Merbaka examples may be somewhat later, for Bon has made out a case for assigning this handsome church to the period after the Frankish conquest of Argolis and not before it,<sup>115</sup> as I had suggested, and the currency of Protomaïolica in the thirteenth century is well established both at Corinth<sup>116</sup> and at the Crusader fortress at At'lit.<sup>117</sup>

<sup>107</sup> Gelzer, *op. cit.* 86 f.

<sup>108</sup> *Corinth* xi. 171 f. and fig. 154, E–J.

<sup>109</sup> *Hesperia* xxxvi. 258 ff. nos. 27–8, pl. 63 and fig. 1. The other external treatment is also represented: slip 'trailed in thick loops' (*ibid.* 259).

<sup>110</sup> Lot 1641. Examined by the writer through the kindness of H. S. Robinson, who conducted the excavations.

<sup>111</sup> Lot 1611.

<sup>112</sup> *Hesperia* xxxvi. 252.

<sup>113</sup> Megaw, 'Glazed bowls in Byzantine Churches', *Δελτ. Χριστ. Αρχ.* 'Ετ. Δ' (1964) 161, nos. 25–7.

<sup>114</sup> Morgan, *Corinth* xi. 107 and, for the latest evidence, MacKay, *Hesperia* xxxvi 257 f. and 263 n. 38.

<sup>115</sup> *Ἰν Χαριστήριον εἰς Α. Κ. Ὀρλάνδου*, Γ' 92–3.

<sup>116</sup> MacKay, *Hesperia* xxxvi. 257 f.

<sup>117</sup> C. N. Johns, *QDAP* iii. 141.

## FROM THE EASTERN MEDITERRANEAN AREA

From the surface soil of the Al Mina *tell* at the mouth of the Orontes and from rubbish pits associated with the thirteenth-century Crusader occupation, Woolley recovered some sherds which Lane related to the *shiny olive incised ware* of the Hippodrome excavations.<sup>118</sup> In his second group of Byzantine imports (the first was the standard *fine sgraffito*) Lane discussed and illustrated more than one class of incised ware.<sup>119</sup> But his description leaves no doubt that Zeuxippus types are included: 'fine, hard purplish-red clay thinly potted . . . concentric bands deeply cut into the body with a flat gouge . . . pendent triangles, scrolls, or small trefoils in medallions, these all incised with a fine point; touches of yellow-brown.'

It is important to establish the relationship of these small fragments to the much larger associated pieces, including virtually complete bowls, of the local thirteenth-century *coloured sgraffito* pottery. The latter are more amply decorated and touched-up with green and often purple, as well as yellow-brown. The deposits in which they were associated with the Zeuxippus sherds relate to the northward expansion of the port in the thirteenth century, when it increased in importance following Saladin's capture of Latakia in 1188. The few Byzantine *fine sgraffito* and white ware fragments must represent strays and survivals from the twelfth-century nucleus of the port, which was located further to the south and which, since medieval times, has been eroded by the river together with the entire southern part of the *tell*.<sup>120</sup> The presence of the Zeuxippus sherds, found in equally small quantities, should be explained in the same way; they should not be regarded as contemporaries of the local thirteenth-century pottery. Imported Zeuxippus ware may well have been one of the immediate predecessors of the Al Mina *coloured sgraffito* pottery, which adopted some typical Zeuxippus motifs, such as the double-outlined oval divided by a broad reversed 'S' band.<sup>121</sup> The Syrian ware flourished in the first half of the thirteenth century, to which the majority of the coins associated with it at Al Mina belong.<sup>122</sup> Consequently, it would be reasonable chronologically, if not in other respects, to suggest that our ware could have reached Syria among loot from the sack of Constantinople in 1204, as Lane suggested of Byzantine imports in general.<sup>123</sup>

The Princeton excavations of Antioch produced only a handful of fragments of our ware, all of class II, including several centres of bowls stacked on tripods and having splayed feet of pointed section as FIG. 3, 13.<sup>124</sup> Unfortunately, owing to the disturbed condition of the medieval levels, stratigraphical dating evidence was lacking. But it is significant that Byzantine incised wares current from the mid twelfth century, including the *champlevé* type were also present.<sup>125</sup> That these and the Zeuxippus types did not reach Antioch in larger quantities is explicable by the ample production of a local incised ware.<sup>126</sup> This cannot be closely dated but is presumably somewhat earlier than Antioch's own variety of the *coloured sgraffito* ware made in the thirteenth century at Al Mina.<sup>127</sup>

Among the considerable body of published pottery from the excavations in the Crusader castle at At'lit, there appear to be no examples of Zeuxippus Ware. Apart from Syrian *coloured sgraffito* of Al Mina type, the bulk of the red-bodied pottery was 'plain green and brown, except

<sup>118</sup> *Archaeologia* lxxxvii. 43 and pl. xx, 1 (unlettered).

<sup>119</sup> *Ibid.* 44 fig. 7F is a Cypriot thirteenth-century piece, to judge by the characteristic lipped form of the foot. For an analysis of what Lane included when discussing his 'second class' see MacKay, *Hesperia* xxxvi. 260 n. 31.

<sup>120</sup> *Archaeologia*, lxxxvii. 23 f.

<sup>121</sup> *Ibid.* pl. xxi, bottom row; compare our PLATE 18, c bottom right.

<sup>122</sup> *Ibid.* 46.

<sup>123</sup> *Ibid.* 42.

<sup>124</sup> Waage's class vii, BI: *Antioch on the Orontes* iv. i. 98 and fig. 88, 1-5.

<sup>125</sup> *Ibid.* 100, class xiic, 2b and fig. 85, the lower eight.

<sup>126</sup> *Ibid.* 99 f. class xiic, 2a and figs. 82-4, fired upright.

<sup>127</sup> *Ibid.* 96, class vi, F5, tripods used in stacking.

for a number of concentric rings, a simple arabesque, a crude animal or a blazon in the base'.<sup>128</sup> The bowls thus described correspond closely in form and decoration with thirteenth-century equivalents in Cyprus, whence Johns suggested they may have been imported. They are distinct from the monochrome Zeuxippus classes IB and IC, but of these they may well be derivatives. The absence of any originals at At'lit, coupled with their presence elsewhere in the Crusader territories, does suggest that they were no longer current when work on the castle started in 1217.

In a collection of fragments 'found in excavations at Fustat' presented to the Victoria and Albert Museum in 1921 is the typical Zeuxippus II bowl-centre illustrated in PLATE 19, *c*.<sup>129</sup> A bowl-centre from Cairo in Berlin decorated with a bird touched up with yellow and fired on a tripod stilt is possibly of the same class.<sup>130</sup> Further examples have been found in the American excavations at Fustat initiated in 1964. These include a bowl-centre fragment with radiating palmettes lightly tinted with yellow (PLATE 18, *c* left), bowl-centres with concentric circles and tripod scars, and rim fragments with typical class II motifs (PLATE 18, *c* right), which may well belong to the same vessels.<sup>131</sup> Other rim fragments with simple patterns (e.g. wavy lines) but without added colour are probably of our class IA.

The new excavations from which these fragments come revealed remains of two periods: primary structures of the high Fatimid period extending possibly to the voluntary destruction of this extra-mural quarter of the city in A.D. 1168, on the approach of the Crusader army; and inferior Ayyubid buildings to be connected with the short-lived recovery of Fustat within the new outer wall linked with Saladin's citadel. It is to this second period, *c.* 1170–1250, that the Zeuxippus Ware evidently belongs. The earlier part of this period is a reasonable time for such evidence of Byzantine trade with Egypt. Andronicus I, forgetting past struggles with the Fatimid Caliphate, concluded an alliance with Saladin, probably in 1185 in face of the invasion of his territory by the Normans of Sicily; and this alliance was renewed by Isaac Angelus in 1189 at the outset of the Third Crusade.<sup>132</sup>

In Cyprus, Zeuxippus Ware has been found in excavations only on the 'Saranda Kolonnes' site at Paphos, but there in considerable quantity. Both classes are represented among the pottery from the remains of the castle uncovered in excavations directed by the writer on this site. All the fragments appear to belong to bowls of modest size and decoration, and the one reasonably complete specimen is quite plain, apart from the tongues of slip on the exterior (PLATE 21, *b*). Class II predominates.

Of class IA there are concentric circle bowl-centres without tripod scars (PLATE 21, *e*, centre and bottom right) and a rouletted rim (PLATE 21, *e*, top left). Centre and rim fragments of a monochrome bowl with pale yellow glaze should also be included, though the presence of tripod scars relates it to class II (PLATE 21, *e*, bottom left). The central motif is related to the figure-of-eight on a monochrome fragment from Pergamon.<sup>133</sup> This Paphos site has also produced a handful of fragments of class IC with the much rarer dark green glaze. One rim fragment has overlapping loops of slip on the exterior, another concentric gouged grooves both inside and out, while a third, similarly decorated (PLATE 21, *e*, row 3 right, exterior), has the characteristic sharp-pointed foot profile.<sup>134</sup> One dark green glaze fragment has gouged bands filled with dots of slip (PLATE

<sup>128</sup> *QDAP* iii. 139 and pl. lvi, 1.

<sup>129</sup> Cat. no. C.967–1921 (photograph supplied through the kindness of R. J. Charleston). It comes from a bowl of medium size (width of fragment 0.102 m.) standing on a low foot with the characteristic sharp-edged section.

<sup>130</sup> Berlin 9587. Volbach, *op. cit.* 206 and pl. 23.

<sup>131</sup> This information and the photographs are included

by courtesy of G. T. Scanlon, Director of the Fustat Expedition of the American Research Center in Egypt. For a preliminary report: see Addendum on page 88.

<sup>132</sup> Dölger, *Regesten* 1591. See Addendum on page 88.

<sup>133</sup> *Pergamon* i. 2. 323 Beibl. 65 no. 6.

<sup>134</sup> A green-glazed rim fragment from the Polis area is possibly of our ware (*RDAC* 1940–8, 88 no. 11 and fig. 9).

21, c, bottom left), a technique already observed on a monochrome fragment in Istanbul.<sup>135</sup> Some of the more numerous fragments with orange-brown glaze, including two decorated in the same manner (PLATE 21, c, top left and right) must belong to our class IB. Others appear to be local derivatives of the type, found also at At'lit. They include a bowl-centre with a hatched medallion and the typical thirteenth-century lipped foot profile.<sup>136</sup>

The Paphos castle has yielded class II bowl-centres of both types, concentric circles at the centre of radial motifs and medallions containing three circular or oval motifs (PLATE 21, a); also rim fragments, of both simple and out-turned form, with a wide variety of isolated motifs (PLATE 21, d). Among these is a border of diagonally divided rectangles (PLATE 21, a, bottom left), as on the animal dish from Cherson (PLATE 17, b). The glazes range from pale green through colourless to pale yellow, but are always light enough for the added dark yellow or brown to make an effective contrast. Apart from vertical tongues, the external slip decoration includes circles and loops rather thinly trailed (PLATE 21, e, top right). The external treatment with gouged concentric grooves is also represented (PLATE 21, e, second row, centre).

For these examples from Paphos there is a *terminus post quem nihil* in the earthquake which destroyed the castle in 1222.<sup>137</sup> In the destruction deposits, however, only one piece (PLATE 21, b) was found sufficiently complete to suggest that it was in use at the time of the earthquake, whereas virtually whole vessels of other, evidently later, wares were present, sometimes in considerable quantity.<sup>138</sup> Though Zeuxippus Ware was clearly still in use in Paphos in the early thirteenth century, much of what was found there seems to have been broken and discarded before 1222; it may have reached the island at a considerably earlier date. On the other hand, it was clearly from our class II that the makers of some of the earliest thirteenth-century Cypriot pottery drew inspiration. There is an early group that uses yellow-brown only to supplement the incised designs; the decoration is also related and even in the high-temperature firing (on tripod stilts), which often blackened the red body, the Cypriot potters were following a common Zeuxippus practice.<sup>139</sup> Consequently, while the circumstances of the Paphos finds provide no close dating for our ware, they do suggest that it could have been current before the Fourth Crusade, even if it remained in use thereafter. Whether some of the Paphos examples reached Cyprus early enough to form part of the equipment surrendered with the Byzantine castle to the Crusaders in 1191 is an open question.

## CONCLUSION

This survey, which makes no claim to be exhaustive,<sup>140</sup> has brought together enough examples of this distinctive fabric to establish its range in technique and style of decoration. It has shown a close relationship between two superficially disparate classes. In almost every site where one

<sup>135</sup> Ebersolt, op. cit. 18, no. 38.

<sup>136</sup> A handsome orange bowl in Larnaca in the Z. D. Pieridis collection is also probably a local derivative, by reason of its form (*RDAC* 1937-9, 4 and pl. iv, 1). But a rim fragment, which reached the Cyprus Museum in company with a clearly imported Byzantine *fine sgraffito* piece and the green rim fragment referred to in n. 134 above, has a better claim to inclusion in the Zeuxippus class IB (*RDAC* 1940-8, 88, no. 9 and fig. 8).

<sup>137</sup> For a short preliminary report with the salient historical data: see Addendum on p. 88.

<sup>138</sup> *Ibid.* 27, fig. 5, for some examples.

<sup>139</sup> *RDAC* 1940-8, 82 group iiiA, especially pl. viii, g. The contemporary Cypriot monochrome group IC (*ibid.* 81) is similarly a derivative of the Zeuxippus class IA.

<sup>140</sup> The examples from Bulgarian sites published by Jordanka Changova (*Archeologia* iv, pt. 2, Sofia 1962, 25 ff.) are of particular interest in view of the relative proximity of these sites to Constantinople. Of class IA there is a bowl-base from Koprinka (FIG. 1, 2) with a characteristic chevron medallion as our PLATE 14, c. A rim fragment, which the author suggests may come from the same vessel (FIG. 3, 3), has panels divided by radial combing which relate it to the green-glazed bowl from Sofia (FIG. 4) mentioned above (n. 19). Of class II there are several fragments from Preslav with the usual motifs: an oval (FIG. 3, 2), from a rim border as PLATE 18, c, a spiral-filled triangle (FIG. 3, 4) and a fragment (FIG. 3, 8) evidently from a bowl-base of the common type illustrated in PLATE 16, c.

class has been found the other is also present and there is as yet no stratigraphical indication that one is earlier than the other. If the class with designs enlivened with yellow-brown seems technically the more advanced it must still have overlapped the production of the monochrome type using the same colourless or lightly tinted glazes.

Within the monochrome class it is for this type of glaze that priority can be claimed. The orange-brown variety is normally fired on a tripod and sometimes displays the characteristic base profile of class II (FIG. 2, 5449). Its absence in some contexts where classes IA and II are both represented could mean that the *floruit* of this orange-brown glaze was rather later. Examples of class IC with dark green glazes are too few to indicate more than a closer relationship to IB than to the other varieties.

The examples of the *incised* and *incised sgraffito* techniques here attached to the Zeuxippus group are only a small proportion of the pottery decorated in these techniques. Even without those that can be grouped with types well represented at Corinth, such as the free-field warrior plates and those with animal medallions in the reserved or *champlevé* technique, there remain many other types of Byzantine character which have neither been localized nor assigned their place in the general development. Further study may add some of these to the Zeuxippus classes, of which the Hippodrome finds are unlikely to be fully representative.

The practice of firing the vessels one inside the other, separated by tripod stilts, was an innovation introduced, if not invented, during the currency of our ware. It is hardly ever attested in examples of class IA, but virtually all examples of class II and of the monochrome type with orange-brown glaze were fired in this way. It permitted much tighter packing of the kiln and a substantially increased output. This would encourage mass-production methods in the preparation of vessels for the kiln, which partly explains the often exiguous and hurriedly executed decoration of class II. The incised pottery current in twelfth-century Corinth, like the Byzantine *fine sgraffito* before it, shows no trace of this device. Its early use in the Far East suggests that it reached Byzantium from Islam, but if so it was evidently not through contacts with the Eastern Mediterranean. There the tripod was used by imitators of Zeuxippus Ware but not by its contemporaries, to judge by the Antioch incised ware.

To fix the chronology of Zeuxippus Ware no closely dated deposits are available, but the general indications wherever it has been found are remarkably consistent. They suggest a *floruit* in the last decades of the twelfth century and the first years of the thirteenth. If the end of Byzantine control in the Crimea *c.* 1200 can be taken as *terminus ante* for the examples from that area, it is perhaps significant that class IB with orange-brown glaze is almost unknown there. This is without doubt the latest class of all and its currency may have extended well into the thirteenth century.

The numerous finds of Zeuxippus Ware from Istanbul and the distribution elsewhere are strongly in favour of a Byzantine source. If it was not in Constantinople itself, then the factory (or factories) which produced it was working for distributors in the city and probably at no great distance from it. Only the discovery of wasters can establish where. With the decline in Byzantine sea-power, the trade which carried this pottery around the Eastern Mediterranean was almost certainly shared with Italian merchantmen. The Genoese and the Pisans were established on the Golden Horn by treaties dated 1169 and 1170 respectively and although the earlier privileges of the Venetians were ended by the conflict of 1171 relations were resumed ten years later.<sup>141</sup> This could account for imports into Cyprus during the usurpation of Isaac

<sup>141</sup> The Genoese treaty, which was renewed in 1192, by specifically excluding from the concession the two cities guarding the Straits of Kertch, implies that trade was en-

visaged with cities on the Black Sea coast such as Cherson: F. Miklosich-I. Müller, *Acta et diplomata graeca* iii. 35 11. 30-35; cf. Nystazopoulou, *op. cit.* 17 and notes.

Ducas Comnenus (1185–91), if any were as early as that, as well as after the Crusader occupation of 1191.

On the other hand, the appearance of our ware in Alexandria and Fustat is best regarded as the result of direct Byzantine trade following the treaty with Saladin.

The question whether the manufacture of our ware continued after the Sack of Constantinople and the establishment of the Latin Empire is one which cannot be answered satisfactorily until some closed deposits datable to this period are found in the city. *Prima facie* it is difficult to imagine continuing production of ambitious pictorial plates of the type which reached South Russia before the turn of the century. Possibly the simpler bowls of class II as well as class IB with orange-brown glaze continued to be made and were distributed to other Frankish possessions. The presence of specimens in deposits closed at a later date, as at Corinth and Paphos, may be evidence of use, but is not proof of importation, much less of manufacture, after 1204. More satisfactory would be their presence in a settlement founded after that date. One such is the castle at At'lit on which work started in 1217, but if any Zeuxippus Ware has been found there it has escaped publication.

Something has been said of thirteenth-century derivatives of our ware both at At'lit and in Cyprus. But in our knowledge of Constantinopolitan pottery between it and the Palaeologan wares a great gap remains. One link is provided by two unique fragments of a bowl from Corinth; it has sparse *sgraffito* decoration of motifs radiating from a central medallion and reinforced alternately with green and orange-yellow in a colourless glaze.<sup>142</sup> But this is still a long way from the Late Byzantine *sgraffito* pottery, more generously but at the same time more carelessly coloured, which is so well illustrated by the excellent examples in the Dumbarton Oaks collection lately published by Rice.<sup>143</sup>

A. H. S. MEGAW

<sup>142</sup> MacKay, *Hesperia* xxxvi. 256, no. 20.

<sup>143</sup> *DOP* xx (1960) pls. 4–5 and 8–13.

#### ADDITIONAL NOTES

<sup>55</sup> (Addendum) Other good examples of the class without added colour have since been found: *DOP* xxi. 278.

<sup>57</sup> (Addendum) In 1968, about half a shallow dish of Class II was found in the same destruction layer: BP. 141. The inside is decorated with a large cross, between the arms of which are stylized tree motifs akin to those in the loops on *PLATE 15d*. There are brownish stains in places in the light yellow-green glaze, which does not extend to the plain exterior (information from J. Hayes, included by kind permission of the excavator, Professor M. Harrison).

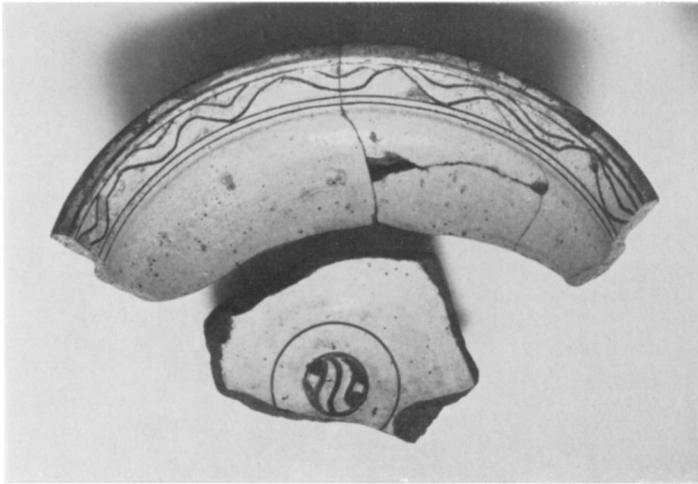
<sup>131</sup> (Addendum) Further examples found in 1968 include two interesting fragments. The first is a bowl centre with concentric circles and the tripod scars in the crazed 'cream' glaze, of Class II; but the foot is unusually high, and wide at the bottom (as *FIG. 2. 10*), while the dark green glaze on the gouge-grooved exterior links it with the monochrome Class I C. The second fragment, from a small jug, has the same dark green glaze in the interior and a Class II external treatment: in a horizontal zone, a combed vertical band over which the 'cream' glaze has been stained yellow (information from W. Kubia).

<sup>132</sup> (Addendum) This applies also to fragments of our ware found in the recent Polish excavations at Kôm el-Dick in Alexandria, known to the writer through the kindness of W. Kubiak. They include typical Class II bowl centres, like those on *PLATE 16c*, and examples of the slip-dotted decoration illustrated on *PLATE 21c*. They were found in the upper, Ayyubid, layer overlying the remains

of the 'theatre' (Kubiak, *Bull. de la Soc. Arch. d'Alexandrie* xlii (1967) 63 f.).

<sup>137</sup> (Addendum) See also *AR* 1967–8, 27 f. Further examples found in 1967 include fragments of a Class I A jug with a metope zone round the belly divided by vertical combed bands (inv. no. 1644/3). This is related to the Class II Fustat jug fragment (see above n. 131 Addendum); also to the Class I bowl, with combed decoration from Sofia (see above, n. 19), Koprinka (see above, n. 140), Cherson (see above, 80 and nn. 72–3; others illustrated by Yakobson, e.g. *op. cit.*, pls. ii–iii, nos. 8 and 14 may be of the same fabric) and Pergamon (see above, n. 97.) Some of these bowls could be local derivatives; especially if the thirteenth and fourteenth century dates assigned to examples of comparable combed decoration from Roumania are beyond doubt (Corina Nicolescu in *Studi si Cerceteri di Istoria Artei* ii (1959) 94, fig. 18, 100, fig. 24).

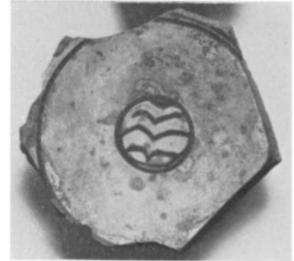
The Paphos jug was globular with flat base and no internal glaze. The neck is missing but it was narrow where it joined the body and could well have matched those of two jugs from Cherson, which are otherwise of similar profile. The latter may belong to the Zeuxippus family since their tall necks are ornamented with the characteristic gouged bands. They have quatrefoil mouths but no handles. Round the belly in both cases is a band of 'strigil' motifs incised vertically with the gouge. In one case the 'strigils' are repeated, somewhat in the Class II manner, by brown brush-strokes in the otherwise yellowish glaze.



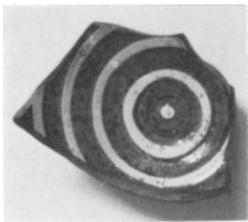
a. 1



b. 2



c. 3



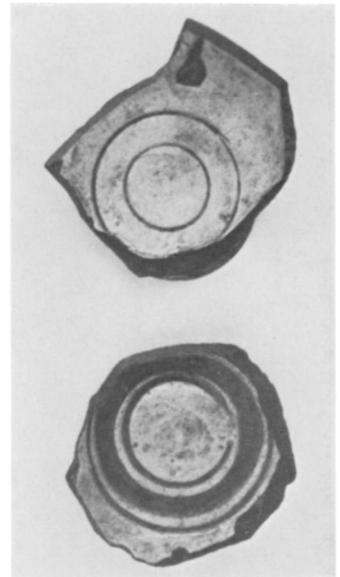
d. 4



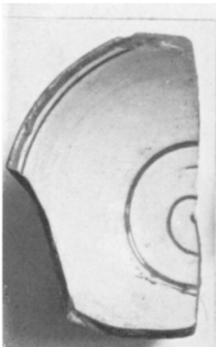
f. 6  
7



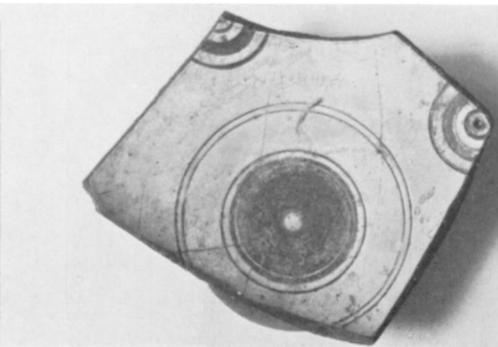
e. 5



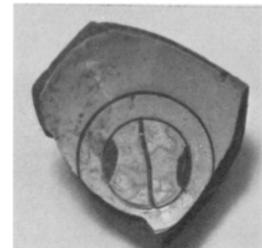
g. 8  
9



h. (6939)

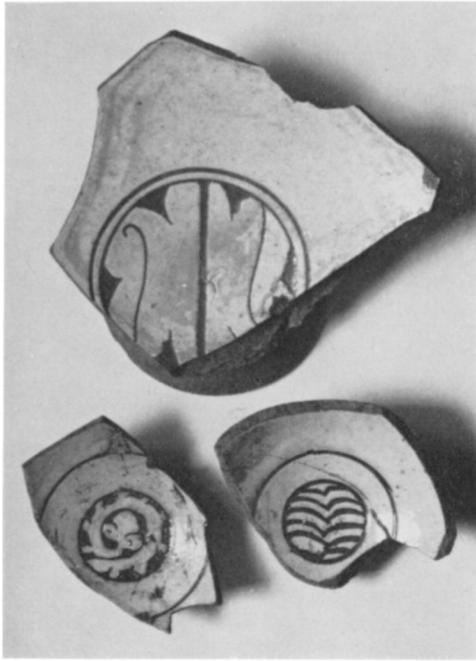


i. (6936)

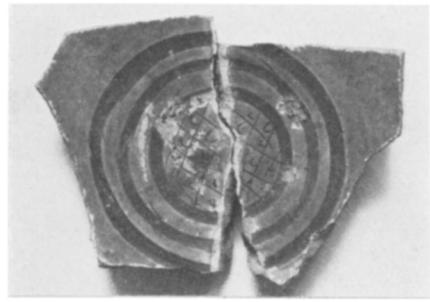


j. (7013)

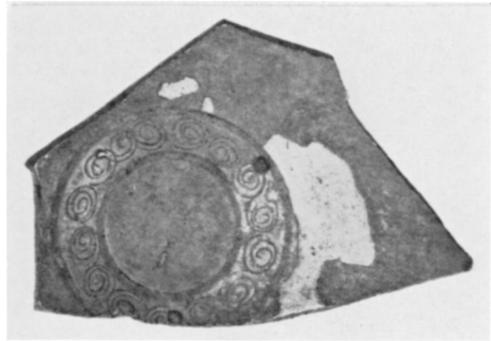
ZEUXIPPUS WARE



a. (6932) (6933) (7010)



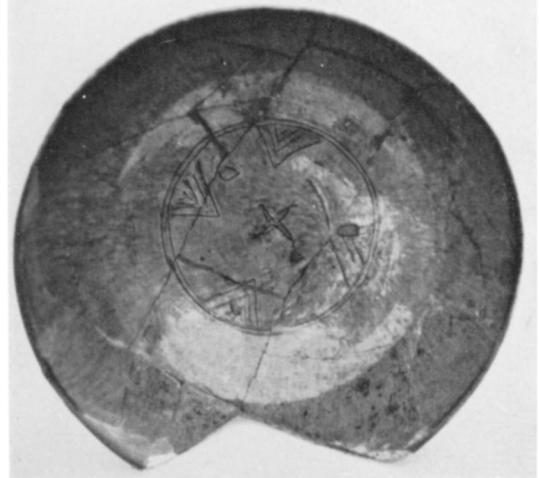
b. 11



c. (5449)

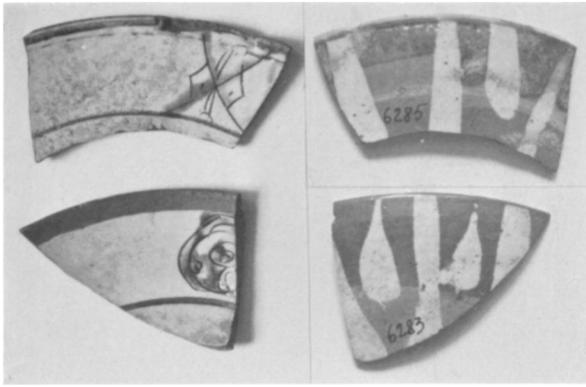


d. (2652)

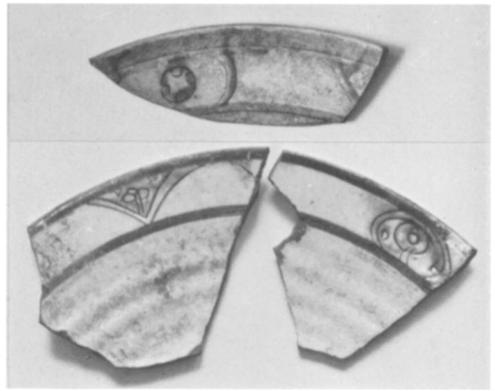


e. 10

ZEUXIPPUS WARE



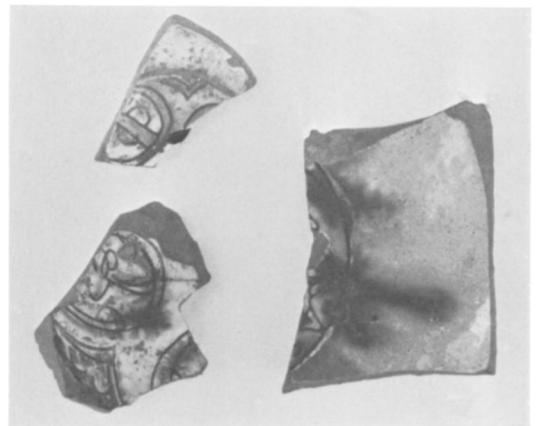
a. <sup>20</sup>  
<sub>21</sub>



b. <sup>22</sup>  
<sub>23</sub>



c. <sup>14</sup> <sup>13</sup>  
<sub>12</sub>



d. <sup>15</sup> <sup>17</sup>  
<sub>16</sub>

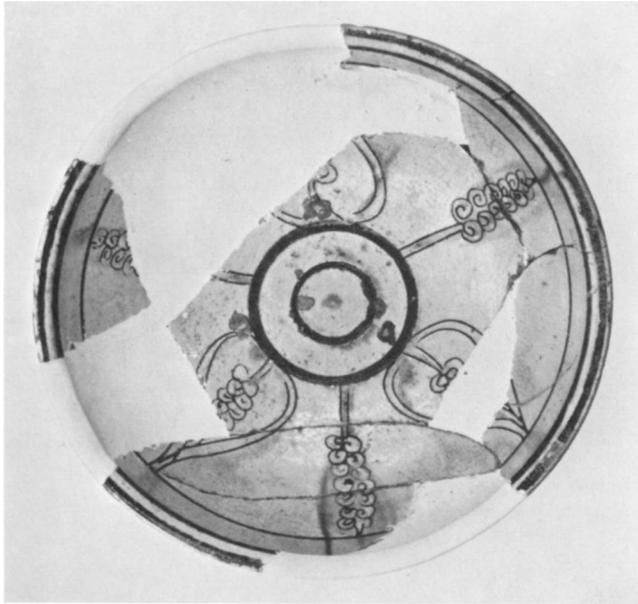


e. (7004)



f. <sup>19</sup> <sup>18</sup>  
<sub>(5937)</sub>

ZEUXIPPUS WARE



*a.* Istanbul 9465

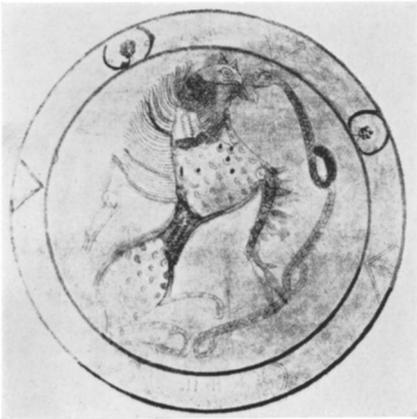


*b.* Leningrad x. 727

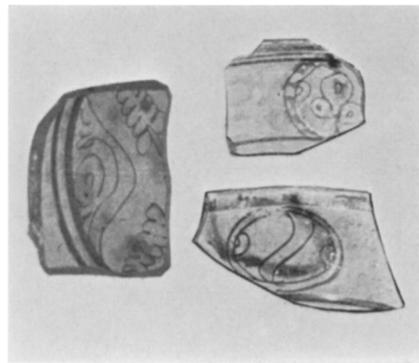
ZEUXIPPUS WARE



*a.* Hermitage x. 282

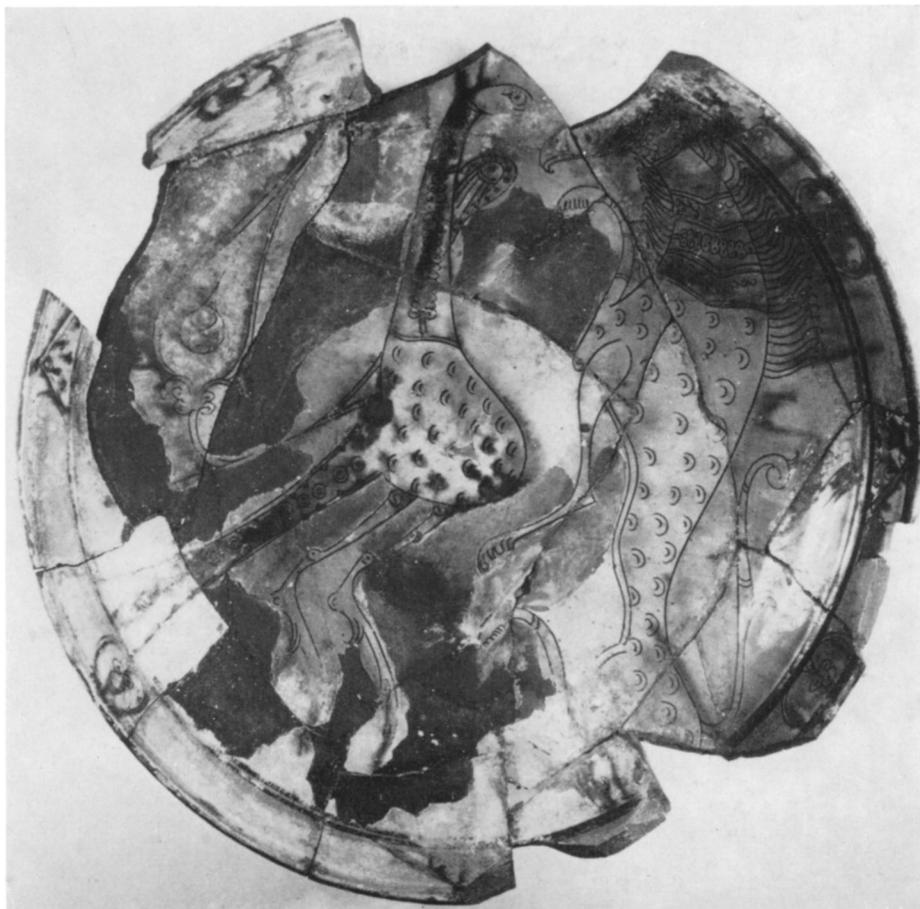


*a.* Hermitage x. 282



*c.* Fustat

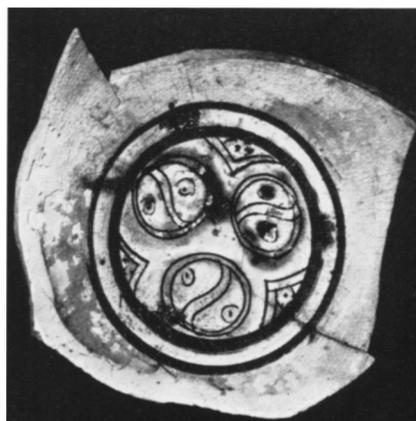
ZEUXIPPUS WARE



*a.* Hermitage x. 397



*b.* Hermitage x. 397



*c.* London (V. and A.) c. 967-1921

ZEUXIPPUS WARE

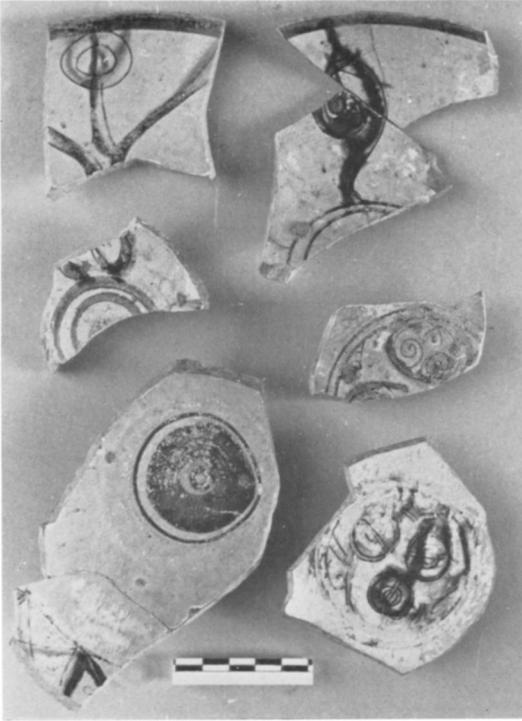


*a.* Hermitage x. 728

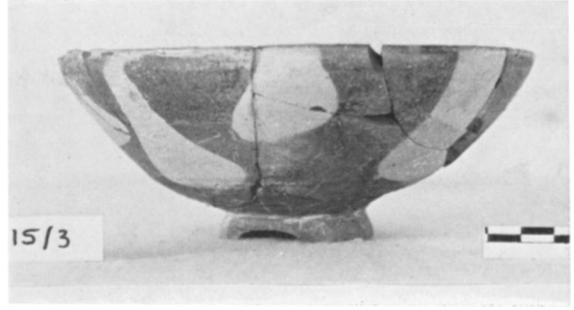


*b.* Great Palace (6925)

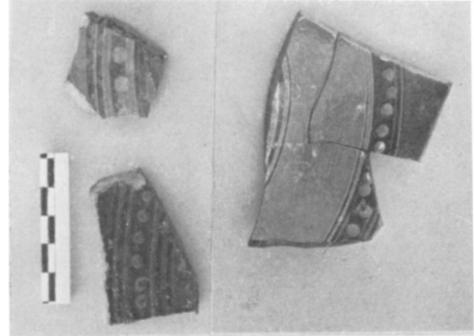
ZEUXIPPUS WARE



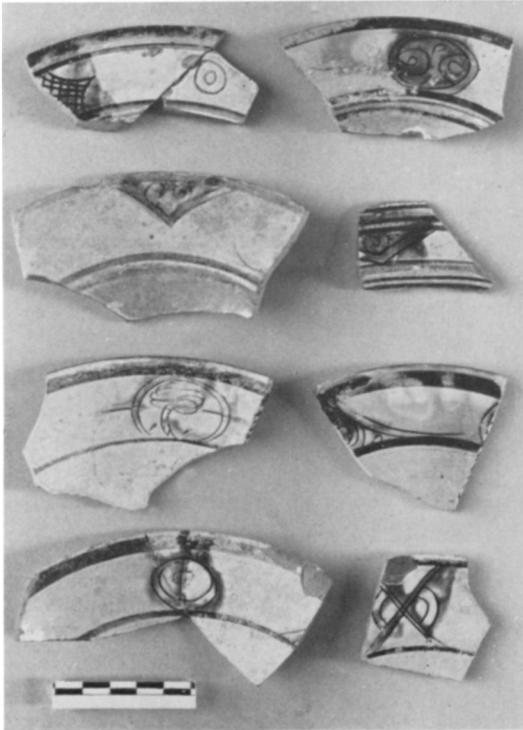
*a*



*b*



*c*



*d*



*e*

ZEUXIPPUS WARE FROM PAPHOS