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SUR LA
CÉRAMIQUE BYZANTINE

ÉDITÉ PAR

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LISTE USUELLE DES ABRÉVIATIONS DU *BCH*

<i>AA</i>	<i>Archäologischer Anzeiger.</i>
<i>ABSA</i> (ou <i>BSA</i>)	<i>Annual of the British School at Athens.</i>
<i>ABV</i>	J. D. BEAZLEY, <i>Attic Black-Figure Vase-Painters.</i>
<i>ActaArch</i>	<i>Acta archaeologica</i> (Copenhague).
<i>AD</i>	<i>Antike Denkmäler.</i>
<i>AJA</i>	<i>American Journal of Archaeology.</i>
<i>AJPh</i>	<i>American Journal of Philology.</i>
<i>AM</i>	<i>Athenische Mitteilungen.</i>
<i>AnnScAtene</i>	<i>Annuario della Scuola archeologica di Atene e delle Missioni Italiane in Oriente</i>
<i>AntCl</i>	<i>L'Antiquité classique.</i>
<i>AntKunst</i>	<i>Antike Kunst.</i>
<i>ArchAnAth</i>	<i>Ἀρχαιολογικά Ἀνάλεκτα ἐξ Ἀθηνῶν.</i>
<i>ArchCl</i>	<i>Archeologia Classica.</i>
<i>ArchDell</i>	<i>Ἀρχαιολογικόν Δελτίον.</i>
<i>ArchEph</i>	<i>Ἀρχαιολογική Ἐφημερίς.</i>
<i>AlliMGr</i>	<i>Atti e Memorie della Società Magna Grecia.</i>
<i>ARV²</i>	J. D. BEAZLEY, <i>Attic Red-Figure Vase-Painters</i> , 2nd edition.
<i>BCH</i>	<i>Bulletin de Correspondance Hellénique.</i>
<i>BEFAR</i>	<i>Bibliothèque des Écoles françaises d'Athènes et de Rome.</i>
<i>BerlWPr</i>	<i>Berliner Winckelmannsprogramm.</i>
<i>BollArte</i>	<i>Bollettino d'Arte.</i>
<i>BRBR</i>	H. BRUNN - FR. BRUCKMANN, <i>Denkmäler griechischer und römischer Sculptur.</i>
<i>BritMusQuart</i>	<i>British Museum Quarterly.</i>
<i>BSA</i> (ou <i>ABSA</i>)	<i>Annual of the British School at Athens.</i>
<i>BSR</i> (ou <i>PBSR</i>)	<i>Papers of the British School at Rome.</i>
<i>BullAntBesch</i>	<i>Bulletin van de Vereeniging tot bevordering der Kennis van de antieke Beschaving.</i>
<i>BullInstArchBulg</i>	<i>Bulletin de l'Institut archéologique bulgare.</i>
<i>BullInstClSt</i>	<i>Bulletin of the Institute of Classical Studies.</i>
<i>BullMFA</i>	<i>Bulletin of the Museum of Fine Arts.</i>
<i>BullMMA</i>	<i>Bulletin of the Metropolitan Museum of Art.</i>
<i>CAH</i>	<i>Cambridge Ancient History.</i>
<i>CalStudClassAnt</i>	<i>California Studies in Classical Antiquity.</i>
<i>CIG</i>	<i>Corpus Inscriptionum Graecarum.</i>
<i>ClPh</i>	<i>Classical Philology.</i>
<i>ClQ</i>	<i>Classical Quarterly.</i>
<i>ClRev</i>	<i>Classical Review.</i>
<i>CRAI</i>	<i>Comptes rendus de l'Académie des Inscriptions et Belles-Lettres.</i>
<i>CVA</i>	<i>Corpus Vasorum Antiquorum.</i>
<i>DA</i>	DAREMBERG et SAGLIO, <i>Dictionnaire des Antiquités.</i>
<i>EAD</i> (ou <i>EADélos</i>)	<i>Exploration archéologique de Délos.</i>

<i>Ergon</i>	<i>Τό Έργον τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἐταιρείας.</i>
<i>ÉtCrét</i>	<i>Études crétoises.</i>
<i>ÉtPélop</i>	<i>Études péloponnésiennes.</i>
<i>ÉtThas</i>	<i>Études thasiennes.</i>
<i>FD</i> (ou <i>FDelphes</i>)	<i>Fouilles de Delphes.</i>
<i>FGrII</i>	<i>F. JACOBY, Fragmente der griechischen Historiker.</i>
<i>FIIG</i>	<i>Fragmenta Historicorum Graecorum.</i>
<i>FR</i>	<i>A. FURTWÄNGLER-K. REICHHOLD, Griechische Vasenmalerei.</i>
<i>HarvSt</i>	<i>Harvard Studies in Classical Philology.</i>
<i>HdArch</i>	<i>Handbuch der Archäologie.</i>
<i>HistZ</i>	<i>Historische Zeitschrift.</i>
<i>IG</i>	<i>Inscriptiones Graecae.</i>
<i>IstMill</i>	<i>Istanbuler Mitteilungen.</i>
<i>JbBerlMus</i>	<i>Jahrbuch der Berliner Museen.</i>
<i>JdI</i>	<i>Jahrbuch des deutschen archäologischen Instituts.</i>
<i>JHS</i>	<i>Journal of Hellenic Studies.</i>
<i>JRS</i>	<i>Journal of Roman Studies.</i>
<i>MarbWPr</i>	<i>Marburger Winkelmannsprogramm.</i>
<i>MélRome</i>	<i>Mélanges d'archéologie et d'histoire (École française de Rome).</i>
<i>MemAmerAcadRome</i>	<i>Memoirs of the American Academy in Rome.</i>
<i>MemLincei</i>	<i>Memorie dell' Accademia dei Lincei.</i>
<i>MemPontAcc</i>	<i>Memorie della Pontificia Accademia Romana di Archeologia.</i>
<i>MonAnt</i>	<i>Monumenti antichi.</i>
<i>MonPiot</i>	<i>Monuments et mémoires (Fondation Eugène Piot).</i>
<i>MusHelv</i>	<i>Museum Helveticum.</i>
<i>NotSc</i>	<i>Nolizie degli Scavi di Antichità.</i>
<i>NumChr</i>	<i>Numismatic Chronicle.</i>
<i>NumNotesMon</i>	<i>Numismatic Notes and Monographs.</i>
<i>NumZ</i>	<i>Numismatische Zeitschrift.</i>
<i>OGIS</i>	<i>Orientalis Graeci Inscriptiones Selectae.</i>
<i>OJh</i>	<i>Jahreshefte des österreichischen archäologischen Instituts in Wien.</i>
<i>OpArch</i>	<i>Opuscula archaeologica.</i>
<i>OpAth</i>	<i>Opuscula Atheniensia.</i>
<i>OpRom</i>	<i>Opuscula Romana.</i>
<i>PBSR</i> (ou <i>BSR</i>)	<i>Papers of the British School at Rome.</i>
<i>PrähZ</i>	<i>Prähistorische Zeitschrift.</i>
<i>PraktArchÉl</i>	<i>Πρακτικά τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἐταιρείας.</i>
<i>RA</i>	<i>Revue archéologique.</i>
<i>RBNum</i>	<i>Revue belge de numismatique.</i>
<i>RBPhil</i>	<i>Revue belge de philologie et d'histoire.</i>
<i>RE</i>	<i>PAULY-WISSOWA, Real-Encyclopädie.</i>
<i>REA</i>	<i>Revue des études anciennes.</i>
<i>REG</i>	<i>Revue des études grecques.</i>
<i>REL</i>	<i>Revue des études latines.</i>
<i>RendLinc</i>	<i>Rendiconti dell' Accademia dei Lincei.</i>
<i>RivFil</i>	<i>Rivista di filologia e di istruzione classica.</i>
<i>RivIst</i>	<i>Rivista dell' Istituto di archeologia e storia dell' arte.</i>
<i>RLouvre</i>	<i>Revue du Louvre et des Musées de France.</i>
<i>RM</i>	<i>Römische Mitteilungen.</i>
<i>RNum</i>	<i>Revue numismatique.</i>
<i>RPhil</i>	<i>Revue de philologie, de littérature et d'histoire anciennes.</i>
<i>SGDI</i>	<i>Sammlung der griechischen Dialekt-Inschriften.</i>
<i>SIG</i>	<i>Sylloge Inscriptionum Graecarum.</i>
<i>SNG</i>	<i>Sylloge Nummorum Graecorum.</i>
<i>SovArch</i>	<i>Sovetskaja Archeologija.</i>
<i>ZfNum</i>	<i>Zeitschrift für Numismatik.</i>
<i>ZfPapEp</i>	<i>Zeitschrift für Papyrologie und Epigraphik.</i>

ABRÉVIATIONS UTILISÉES DANS CE VOLUME AUTRES QUE CELLES DU *BCH*

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- RILEY 1979 : J. A. RILEY, in *Excavations at Sidi Krebish Benghazi (Berenice)*, II (1979), p. 91-465.
- RILEY 1981 : J. A. RILEY, «The Pottery from the Cisterns 1977.1, 1977.2, 1977.3» in J. HUMPHREY ed., *Excavations at Carthage 1977, Conducted by the University of Michigan*, VI (1981), p. 85-124.
- ROBINSON 1959 : H. S. ROBINSON, *The Athenian Agora, V, Pottery of the Roman Period* (1959).
- STEVENSON 1947 : R. B. K. STEVENSON, «The Pottery» in *The Great Palace of the Emperors, First Report* (1947), p. 31-63.
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- YAKOBSON 1951 : A. L. YAKOBSON, «Srednevekovnye amfory severnogo Prichernomoria», *SovArch* 15 (1951), p. 325-344.
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ZEUXIPPUS WARE AGAIN

Twenty years have elapsed since I prepared my study of that high-quality, red-bodied slip ware with Byzantine affinities which first came to notice by the Baths of Zeuxippus, so it is not too soon to consider what new discoveries and publications have revealed about this distinctive pottery family.¹ I call it a family advisedly, for Zeuxippus ware has many related branches, differing as regards decoration, glaze colour and firing technique, not to mention its imitations.

Head of the family is undoubtedly the series of large pictorial plates, found as yet only in South Russia, so far as I know. One of the latest to appear was found in fragments in a house in the harbour quarter of Cherson in the Crimea and is best illustrated by a careful drawing published in 1978 by A. L. Yakobson, who identified it as Byzantine of the twelfth century (**fig. 1**).² Broken and rivetted together, it survived as an heirloom until the house was burnt in the fourteenth century. Nothing could be more Byzantine than this St. George with the dragon, unless it is one of the exploits of Digenes Akritas figured on a similar plate found previously in South Russia.³ But now, I am less confident than I was that the trade which brought these pictorial plates across the Black Sea ended with the Fourth Crusade: on the one hand, it is a fact that less distinguished representatives of the Zeuxippus family have also been found in South Russia,⁴ and, on the other, evidence is accumulating that, at least as regards classes with modest decoration, production of the ware continued after the Latin conquest.

Nothing quite comparable with the fine plates now gathered in the Hermitage Museum has turned up in Istanbul, but two sites in the city have yielded new examples of the humbler products of the Zeuxippus factory, or factories. The first reports on the excavation of the remains of the church of St. Polyeuctos at Saraçhane, a joint enterprise of the Istanbul Archaeological Museum and Dumbarton Oaks, enabled me, twenty years

(1) MEGAW 1968, for information and assistance in the preparation of this paper the writer is much indebted to: Martin Harrison, John Hayes, Judith Herrin, Denys Pringle, John Rosser and Cecil L. Striker.

(2) A. L. YAKOBSON, *Viz. Vrem.* 39 (1978), p. 153, fig. 2, b. First published by V. I. DANILENKO, *Uchyoniye Zapiski Permskovo Gosudarstvennovo Universiyeta* 143 (1966), p. 74-75.

(3) A. L. YAKOBSON, *Srednevekoviya Khersones = Materialy i issled. po arch. SSSR* 17 (1950), p. 196 no. 105, pl. XXVII.

(4) *E.g. ibid.*, pl. III-IV.

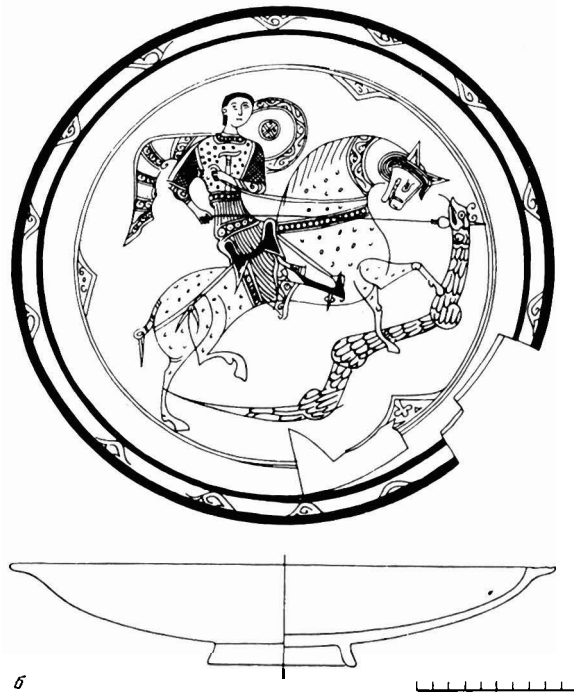


Fig. 1. — Class II Zeuxippus Ware plate from Cherson (after Yakobson).

ago, to cite the discovery of Zeuxippus pieces in the destruction debris covering the site. They will be included in the account of the pottery finds which John Hayes has prepared for the forthcoming second volume of the excavator's final report. In the meantime he has kindly enabled me to illustrate two examples here. The context is dated by the collapse of the great sixth-century church, and this was not before the year 1190 to judge by coins which the debris sealed.⁵ The type represented by the first example (**fig. 2**) has a pale glaze without added colour and was particularly in evidence, which is noteworthy because that type (class IA) has been placed early in the series.⁶ On the other hand, it is clear that demolition of what remained of the church continued during the Latin occupation, when some of its splendid structural marbles were removed to the West and when further material would have accumulated on the derelict site; some of the Zeuxippus pottery could well have arrived with such additions to the destruction debris. In particular, the class of bowl with concentric circles gouged at the centre under an orange glaze (class IB), to which the second Sarāḡhane example belongs (**fig. 3**), would now be best assigned to the years of the Latin Empire.

That conclusion has resulted mainly from investigations at the nearby Kalenderhane Camii, tentatively identified as the church of the Kyriotissa, investigations jointly

(5) R. M. HARRISON, *Sarāḡhane I* (1986), p. XII.

(6) J. HAYES, *DOP* 21 (1967), p. 278 n. 14.

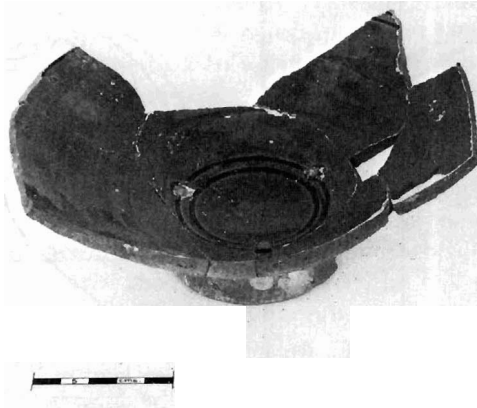


Fig. 2. — Istanbul, Saraçhane: class IA bowl from the destruction débris (inv. no. BP 141).

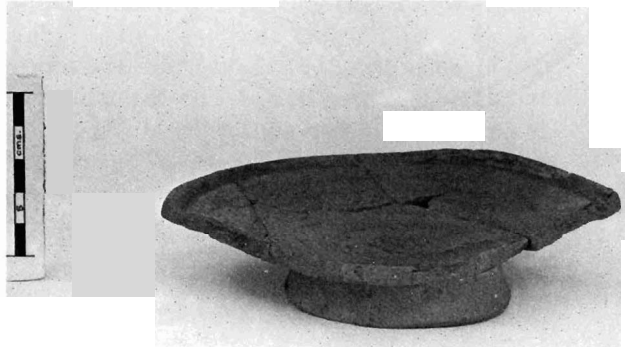


Fig. 3. — Istanbul, Saraçhane: class IB bowl from the destruction débris (inv. no. BP 48).

undertaken by the Technical University of Istanbul and Dumbarton Oaks. The various stratified deposits that were excavated have been studied by Judith Herrin in a contribution to the forthcoming publication. Some of the specimens of Zeuxippus ware in these deposits, to which she has drawn my attention, are of special interest because they come from datable contexts.

The first (fig. 4, A) comes from one of the deposits connected with the construction of the main church, which can now be dated to the late twelfth century.⁷ It is part of a large bowl with four concentric circles gouged in the centre and with glaze showing yellow-cream over the white slip;⁸ it confirms that such poor relations of the pictorial plates were already broken and discarded before the end of the twelfth century.

The others come from deposits connected with the adaptation for the Western rite, during the Latin Occupation, of what had been the Diaconicon of the Byzantine church. One of them,⁹ a rim fragment found with a coin datable around 1220, matches two published fragments from Istanbul in that it had groups of gouged circles on the wall below the rim and a glaze appearing cream-coloured over the slip.¹⁰ The context of this fragment indicates that manufacture of our ware, or at least its less ambitious products, continued after 1204, virtually unchanged.

The suggestion that the class with orange-brown glaze over a slip was in vogue later than the rest of the family has been fully justified by the Kalenderhane finds: it was

(7) C.L. STRIKER and Y.D. KUBAN, "Fifth Preliminary Report", *DOP* 29 (1975), p. 309. Professor Striker has kindly authorised discussion here, in advance of publication, of the three specimens I have included.

(8) Inv. no. AVF-3. Two such bowl centres from Paphos are illustrated in MEGAW 1968, pl. 21, e.

(9) Inv. no. ATF 5-1.

(10) MEGAW 1968, pl. 14, f above and 14, i.

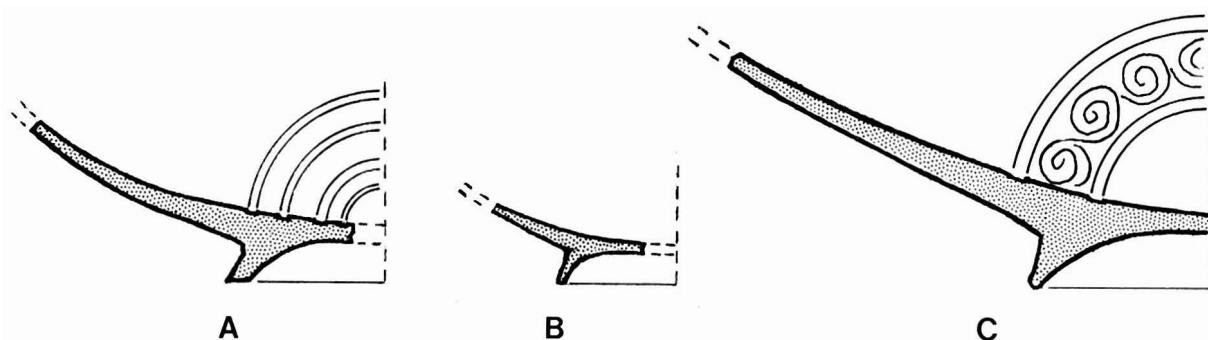


Fig. 4. — A. Istanbul Kalenderhane: ATF-3. B. Kalenderhane: AYS-1. C. Istanbul, Gülhane Cistern (5449).

represented in none of the deposits connected with the building of the main church, but it was common in those related to the re-arrangements in the Diaconicon during the Latin Occupation. Typical is a fragment from the base of a small bowl (fig. 4, B),¹¹ which was found with a coin datable about 1220 or a little later; its thin, flaring ring-foot is a feature not only of many Zeuxippus bowls but of those of the Byzantine White Ware also. Elsewhere in Istanbul, it has lately been shown that derivatives of this orange class probably continued in use throughout the thirteenth century.¹² Occasionally in this later orange glaze group, a ring of sgraffito decoration is found, as on a bowl center from the French excavation of the Gulhane cistern in the Mangana Quarter (fig. 4, C).¹³ The appearance of a type of decoration so characteristic of twelfth-century Fine Sgraffito plates, in this later class of Zeuxippus Ware, is another indication of the environment in which it originated.

Two fresh factors, the many new specimens of nearly all varieties of the ware recently excavated in Istanbul and, secondly, the continued currency, now revealed, of at least some members of the Zeuxippus family after the Fourth Crusade leads to the still unanswered question: where were they made? The candidature of Constantinople or its immediate neighbourhood has not been enhanced by one excavation in the city, where the statistics disclosed that, at least in the twelfth century, red-bodied pottery is comparatively rare.¹⁴ Yet, despite the possibilities laid open by its wide distribution, the genesis of the Zeuxippus ware in a Byzantine environment seems assured; and if its factories were not within the restricted limits of the Latin Empire it seems unlikely that they were far beyond them. Their localisation must await the discovery of wasters or

(11) Inv. no. AYS-1.

(12) J. W. HAYES, "The excavated ware", in C. L. STRIKER, *The Myrelaion (Bodrum Camii) in Istanbul* (1981), p. 36 nos. 4-5: examples found under a floor laid about 1300.

(13) DEMANGEL 1939, p. 139 no. 8, fig. 184,1 and 185,4.

(14) See in particular STEVENSON 1947, p. 50-54: 8% red-bodied ware and over 50% white ware in a twelfth-century refuse-pit.

firing tripods, if not an actual kiln site. But in case analyses of potters' clays in the likely areas become available, I should add that in the British School's Fitch Laboratory representative Zeuxippus sherds have been analysed; they were found to be akin in composition to an early thirteenth century coarse incised ware with Aegean affiliations, which, however, has not itself been localised.¹⁵

Meanwhile, new discoveries and publications are clarifying the distribution of the ware. In Greece, the Zeuxippus family is no stranger,¹⁶ and I shall mention only that colour photographs have now been published of the bowls set in the walls of the church at Merbaka in Argolis, thanks to the enterprise of George Nikolakopoulos. Three of them are of our orange class or its imitators.¹⁷ In his monograph on the bowls of various wares that have survived, he has used those of the type of protomaioica attributed to Brindisi¹⁸ to support a date for these examples well into the thirteenth century.¹⁹ That tallies both with the new evidence from Istanbul and with the late Antoine Bon's suggestion that the church itself may have been built after the Frankish occupation of Argolis.²⁰

The trade that brought protomaioica to Greece and the Levant was a two-way process, well illustrated by the use of Zeuxippus bowls to adorn the campaniles of Pisa. Eight of them survived, immured in the campaniles of Santo Stefano and San Michele degli Scalsi, in building contexts datable around 1200, in both cases.²⁰ They are now in the local Museo Nazionale di S. Matteo. Nor are they the only examples in Italy, for, in the recently published proceedings of the 1984 conference on medieval pottery in the Western Mediterranean, three of the contributors reported identifiable fragments of our ware among the Byzantine imports found both at Venice and Genoa.²²

To the known occurrences of Zeuxippus ware on Crusader sites Denys Pringle has added a typical Class II bowl base from the thirteenth-century Monastery of St. Mary of Carmel and, in doing so, has listed a few more examples from the Holy Land known to him,²³ two of them found in clearance work at Caesarea, both with pale yellow glazes;

(15) MEGAW 1975, p. 34-45. For the compositions see MEGAW-JONES 1983, p. 257 table 3, batch K3-4 (Zeuxippus), batch K5 (early 13th cent. Aegean ware). Both contain a notably small proportion of sodium.

(16) For some fragments in Thessaloniki see CH. AND DIMITRA BAKIRTZIS, "De la céramique en glaçure à Thessalonique", *Byzantino-bulgarica* 7 (1981), p. 429 fig. 11.

(17) G. ΝΙΚΟΛΑΚΟΠΟΥΛΟΣ, "Εντοιχισμένα κεραμικά ΙΙΙ, τὰ κεραμικά τῆς Παναγίας τοῦ Μέρμπακα (1979), p. 25-29 no. 7, 12 and 9, fig. 53, 61 and 63.

(18) On the attribution to Brindisi see S. PATITUCCI UGGERI, *CorsiRav* 32 (1985), p. 347 with earlier references.

(19) G. ΝΙΚΟΛΑΚΟΠΟΥΛΟΣ, *op. cit.*, p. 30.

(20) A. BON, "Monuments d'art byzantin et d'art occidental", *Χαριστήριον εἰς Α.Κ. Ὀρλάνδον Γ'* p. 92.

(21) G. BERTI and Liana TONGIORGI, *I bacini ceramici medievali delle chiese di Pisa* (1981), p. 275-276, pl. 208-209.

(22) *La ceramica medievale nel Mediterraneo Occidentale* (1986) (Siena/Firenze conference 1984) p. 360 fig. 9, 1-2 (Venice); pl. I, 3 and XIII, 155-164 (Genoa).

(23) D. A. PRINGLE, "Thirteenth-century Pottery from the Monastery of St. Mary of Carmel", *Levant* 16 (1984), p. 104 no. 57 and fig. 8. See also *Id.*, "Pottery as Evidence for Trade in the Crusader States", forthcoming in *I comuni italiani nel Regno Latino di Gerusalemme*, ed. B. Z. KEDAR and G. AIRALDI (Genova), in which he lists with bibliography ten sites where Zeuxippus ware has been recorded.

they would have reached that city between its recovery from Saladin in the Third Crusade and its final destruction by the Mamlukes in 1265.²⁴

For this area I have a correction to make. In the absence of any Zeuxippus examples among the wealth of published pottery from the great Templar fortress at 'Atlit near Haifa, I suggested that the ware was no longer current in 1217, when work started on the castle. I was able to disprove this in 1982 by a brisk excavation in the storerooms of the Rockefeller Museum in Jerusalem, for there I found in the boxes of uncatalogued 'Atlit sherds two large fragments of Zeuxippus II with their minimal sgraffito decoration touched-up with brown in the pale glaze, one of them with unusually elaborate slip-painted decoration on the exterior.²⁵ So it is clear that not only the orange class but others also circulated in the thirteenth century, at least during its first decades.

My last remarks concern Paphos, where, following completion of the excavation of the Saranda Kolones castle, I have two more corrections to make. First, we have proved that the castle incorporates no part of the Byzantine *phourion* that surrendered to the Crusaders in 1191. In our modest soundings under the floors of the castle we found a number of Byzantine sherds datable to the second half of the twelfth century and also, what was conclusive, a coin of the first Frankish ruler of Cyprus. So the castle was erected *de novo* by the Crusaders, probably around the year 1200.²⁶ Secondly, such is now the quantity of almost all Zeuxippus classes recovered from the debris above the floors, that some of it, including an unbroken plate (fig. 5a),²⁷ must have been in use in 1222, when the castle was destroyed by earthquake and abandoned.

After all the plates and bowls from Saranda Kolones, it has been refreshing to find some closed vessels, at first assumed to be jugs, particularly as the first of them had a band of combed and incised metope decoration of a type not seen before at Paphos (fig. 5b).²⁸ Another has slip-painted circles under an orange glaze (fig. 5c),²⁹ a treatment often found on the exterior of bowls, usually under a colourless glaze (fig. 5d).³⁰ A third is similar, but with a green glaze.³¹ Fortunately, in our final excavation campaign in the ditch of the castle, we found an almost complete neck with quatrefoil mouth, which with joining shoulder fragments, found years before within the walls, enabled us to restore a second example of the type with the band of metope decoration (fig. 5e).³² The unfamiliar form of these vessels suggests that the early thirteenth-century Zeuxippus potters may have been adjusting their production to the requirements of new customers

(24) *Idem*, "Medieval Pottery from Caesarea: the Crusader Period", *Levant* 17 (1985), p. 190 nos. 59-60, fig. 11.

(25) Another example in the same museum's catalogued collection was cited by PRINGLE, *Levant* 16 (1984), p. 104. It is an almost complete simple bowl of class IB with the usual concentric circles.

(26) A. H. S. MEGAW, "Saranda Kolones: Ceramic Evidence for the Construction Date", *RDAC* 1984, p. 333-340.

(27) Inv. no. FC 3615; for the profile see J. ROSSER, *DOP* 39 (1985), p. 90 fig. F, 2.

(28) Inv. no. FC 1927/1. On this example and that on fig. 5e the decoration outside the white lines has been restored in paint.

(29) Inv. no. FC 3517.

(30) Inv. no. FC 3734/1.

(31) Chrysopolitissa excavations: inv. no. PM 2511/29.

(32) Inv. no. FC 4280/1.



Fig. 5. — a) Paphos, Saranda Kolones: class II plate (FC 3615). b) Paphos, Saranda Kolones: class IA carafe (FC 1927/1). c) Paphos, Saranda Kolones: slip-painted carafe (FC 3517). d) Paphos, Saranda Kolones: exterior slip-painted decoration on class II bowl (FC 3734/1). e) Paphos, Saranda Kolones: class IA carafe (FC 4280/1).

in their widespread markets. However that may be, these carafes are matched at Cherson, where the combed metope decoration is also represented.³³

(33) A. L. YAKOBSON, *Materialy* 17 (1950) pl. II.

So we end, where we began, in South Russia, the provenance of the pictorial plates which are the *chefs-d'œuvre* of the Zeuxippus family. It is primarily these that attest the Byzantine environment in which it originated and flourished at the end of the twelfth century, and we now know that the output of excellent if unambitious vessels in the same tradition continued uninterrupted, perhaps for a generation, after 1204. Where the Zeuxippus factories were we still do not know, but we can be sure that the distribution of their products round the shores of the Mediterranean and the Black Sea was due largely, if not entirely, to the enterprise of the Italian mercantile republics, whose maritime supremacy was sealed by the fateful concessions they secured from the Comnenian emperors on the Golden Horn.

A. H. S. MEGAW.