

Post-Roman pottery unearthed: medieval ceramics and pottery research in Greece

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SUMMARY

In north-western Europe it has long been realised that potsherds should not be used exclusively as a dating tool but also as a means for examining aspects of socio-economic organisation, trade and exchange, dining and drinking habits. In contrast to methodological advances in Europe, medieval and post-medieval archaeology in Greece is still in its dawn. Remains of the post-Roman periods have just begun to be decently excavated and scientifically recorded. On the basis of older and recently published excavations in urban centres (Athens, Corinth and Thessaloniki) and surface surveys in the Greek countryside and other areas in the eastern Mediterranean, this paper offers an overall review of pottery forms and styles found in Greece. Case studies are also used from the late medieval and post-medieval Aegean islands of the Cyclades, examining some first results of the CY.RE.P. (Cyclades Research Project) survey research. Medieval pottery research in Greece is discussed in an attempt to examine socio-economic and cultural aspects of post-Roman ceramics in Greece in terms of trade and contacts between East and West, economic and social formation, cultural and/or symbolic meanings and domestic life.

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INTRODUCTION

Ceramics of the medieval and post-medieval periods have started to gain the importance they deserve by archaeologists and material culture historians alike. Observing the social, economic or symbolic meaning of ceramics, one can obtain a wealth of information concerning pre-modern life-styles and social behaviour. As in traditional Aegean societies today, it seems that the average medieval and post-medieval Mediterranean household required two distinct types of pottery. (A) The porous unglazed wares for holding liquids such as water and wine (porous so that these liquids shall keep cool) and (B) glazed wares for food and drinking hot liquids such as coffee (Casson 1951). The most profitable area in which to examine changes in social and domestic life is the household itself, as Gaimster (1994, 286) has rightly argued.

The purpose of this paper is to outline the main ceramic trends in the Aegean and eastern Mediterranean world (Fig. 1) from the 11th to the late 17th centuries (the medieval and early post-medieval periods). Different pottery shapes, decorations and traditions will be considered, together with current views on manufacturing centres and economic trends in the Byzantine and Ottoman Empires respectively. Thus, different ceramic traditions will be placed in their historical context and will be examined as media for functional, social and symbolic expression.

A number of systematic surface surveys on the Cycladic island of Keos (Cherry *et al.* 1991), on the Peloponnesian peninsula of Methana (Mee and Forbes 1997) and in the region of Boeotia in central Greece (Bintliff 2000) as well as excavations in urban centres such as Athens (Frantz 1938, 1942; Charitonidou 1982) and Corinth (Morgan 1942; Waage 1933, 1934; Sanders 1987, 2000) have shown that the Greek countryside changed after the end of the 'Dark Ages' (early Byzantine period) and showed signs of economic recovery during the middle Byzantine period (9th to late 12th century). Archaeological research in Greece has also shown that stylistic changes in Greek medieval pottery became more evident in the late 11th century and continue, with slight changes, at least until the 17th century. This is particularly evident within the tradition of glazed wares. For this reason this paper will concentrate on the main glazed pottery styles of the 11th to 17th centuries. An attempt is made to view ceramics as an aspect of material culture from everyday life, which reflect the socio-economic changes in the organisation of society associated with political and structural changes of the period. The late medieval defended settlement site of Kephalos on the Aegean island of Paros will be used as a case study in the discussion-part of this paper. Kephalos was surveyed and studied by CY.RE.P. (Cyclades Research Project) as part of the author's research/fieldwork for the completion of his PhD thesis at Leiden University, the Netherlands (previously

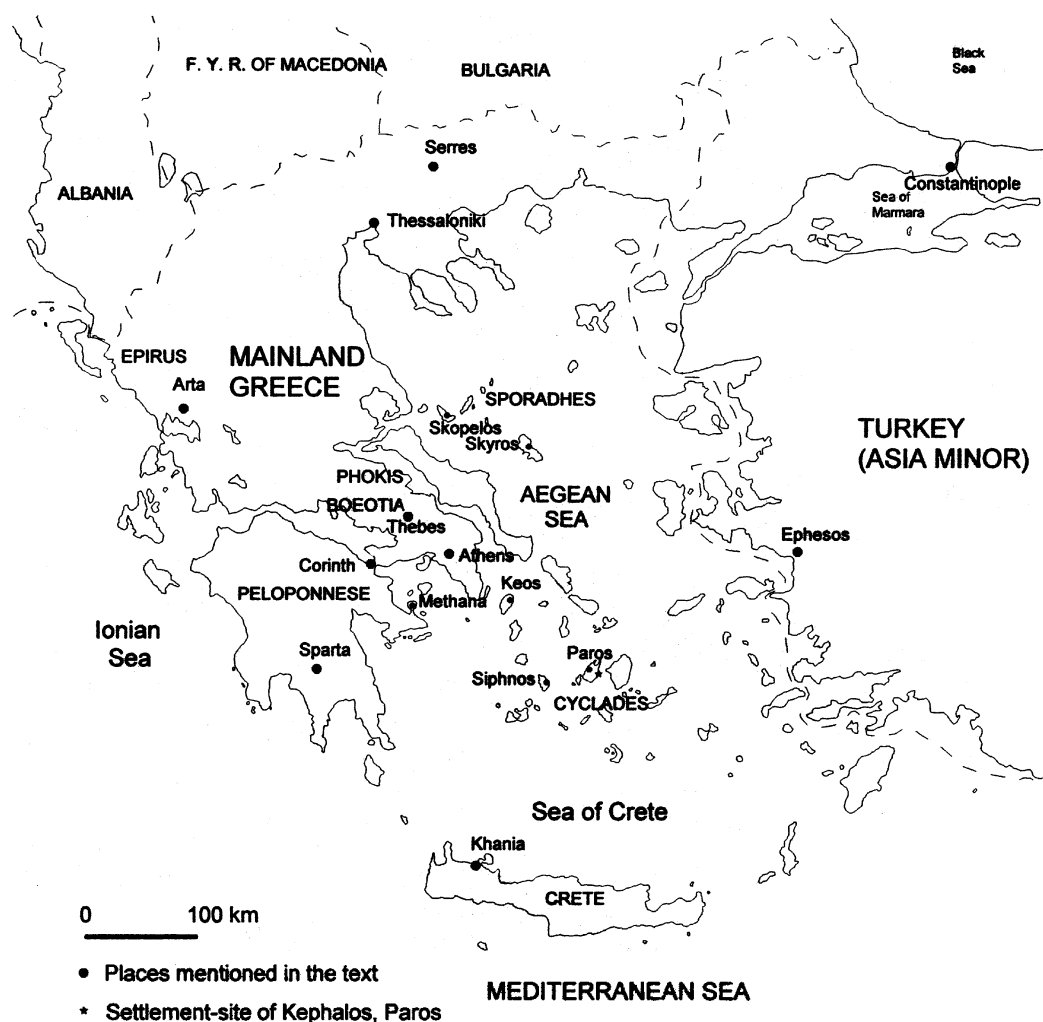


Fig. 1 The Aegean region, Mainland Greece and Asia Minor (Turkey) with places mentioned in the text.

at Durham University, UK) under the supervision of Prof. Dr. John L. Bintliff (Leiden University). CY.RE.P. is a project of the author in collaboration with the British School of Archaeology at Athens and its aims are the study of the built environment and domestic material culture in the medieval and post-medieval periods as well as the reconstruction of everyday life on the Aegean Islands of the Cyclades. A survey and study permit was granted to the Project through the British School at Athens by the 2nd Ephorate of Byzantine and the 21st Ephorate of Classical Antiquities, Ministry of Culture, Greece.

HISTORICAL REVIEW AND POTTERY CHRONOLOGICAL SEQUENCE

Following the Arab expansion in the Aegean in the late 7th century, the Byzantine Aegean lands went through a period of unrest, continuous warfare and struggle between Constantinople (the capital of the Byzantine Empire) and the growing Arab power. After the final expulsion of the

Arabs in 961 from the island of Crete, and during the period historically and archaeologically known as 'middle Byzantine' the Byzantine Empire enjoyed a time of revival with a number of military, economic and political achievements. Byzantine rule in (present-day) mainland Greece, Asia Minor (present-day western Turkey) and the Aegean islands was maintained, while the system of 'themes' (a governmental mechanism working since the 6th century) was replaced by a system of larger administrative units (Hatherington 2001). Byzantine interest in the rural provinces of Byzantium is testified by the presence of 'middle Byzantine' ecclesiastical monuments in many regions of the Empire.

The sack of Constantinople by the Latins of the Fourth Crusade in 1204 resulted in the replacement of the Byzantine-Greek Emperor by a Latin on the throne of the previously Byzantine capital. Mainland and insular Greece was subsequently divided amongst Western aristocratic families. Italian naval powers such as Genoa, Pisa and Venice replaced Byzantine maritime trade in most of the Aegean world. Genoese and Venetians remained rivals over trade and possessions in the Aegean, while the growing power of the Seljuk Turks in Asia Minor was becoming even more

threatening, culminating in the eventual capture of Constantinople by their descendants, the Ottoman Turks.

Constantinople continued to function as the capital city of a new State, the Ottoman Empire, after it fell into the hands of the Ottomans in 1453. Istanbul, which for more than ten centuries was the point of reference for the Eastern Christian world, continued to function as the centre of the Orthodox Church. Within a few years the rest of the old Byzantine lands, mainland Greece, Asia Minor and the islands was gradually incorporated into the Ottoman Empire and remained there until the Greek War of Independence and the establishment of the new Greek State in 1830.

A chronological pottery sequence follows for those readers who have little or no specific contact with Greek medieval ceramics. The periods used are: Middle Byzantine Period (9th to late 12th century), Late Byzantine or Frankish Period (early 13th to mid 15th century), Late Frankish to early Ottoman (14th to 16th century) and Ottoman (16th to 18th century).

BRIEF HISTORY OF RESEARCH ON MEDIEVAL CERAMICS IN GREECE

The first publication on Byzantine ceramics was made as early as 1910-11. Dawkins and Droop of the British School at Athens published the Byzantine finds from excavations at Sparta (1910-11). The pottery was found in numerous trial pits made on and around the Acropolis of Sparta and was classified into two distinct ware-groups: *sgraffiato ware* and *painted ware*. Talbot-Rice's *Byzantine Glazed Pottery* (1930) was a first and serious attempt to classify and study Byzantine ceramics. He divided pottery into two main categories/groups of different types (faience and earthenware) laying the foundations for the study, analysis and dating of Byzantine pots. There followed the reports of Johns on the *Medieval slip-ware from Pilgrim's Castle Atlit* (1934), especially on the blue-brown (enriched with yellow and red) painted glazed pottery and the publication of Waage on the Byzantine material recovered during the excavations of the American School of Archaeology at the ancient Agora of Athens (1933). Subsequently, the work of Frantz on the *Middle Byzantine Pottery in Athens* (1938) was a further study of Byzantine ceramics, which provided a few observations concerning pottery production. However, it seems that at that stage it was too early to infer which were the main centres of pottery production in the Byzantine world.

What seems to have been the groundwork of all subsequent studies for a long time, however, was the review by Morgan in *Corinth XI: The Byzantine Pottery* (1942). Morgan published the glazed pottery from the excavations at Corinth and classified it into different decorative styles; glazed, engraved, painted, sgraffito and untreated. He

analysed and discussed problems of medieval pottery dating and classification, but he confined himself in a four or five-century time-span on the basis that his finds dated between the 9th and 14th centuries.

A further advance was made in 1947 with Stevenson's publication of the glazed pottery from the excavations in *The Great Palace of the Byzantine Emperors at Constantinople*. This publication presented the results of four seasons (1935-8) of excavation in Istanbul carried out on behalf of the Walker Trust. Stevenson divided the ceramics from the south-west corner of the upper terrace of the Great Palace into pre-Byzantine and Byzantine glazed pottery. Seven thousand potsherds were divided into five chronological categories or 'stages', beginning with the 7th and ending with the 12th century. Stevenson's publication was later used as the basis for the classic modern work of Hayes on *Saraçhane* (1992) (see below).

Megaw (1968a) made a first attempt at an overview of Byzantine glazed pottery in Charleston's edited volume, *World Ceramics*. Megaw explores the main glazed pottery types throughout the period of Byzantine history (white-ware, polychrome ware, slip painted, fine sgraffiato, gouged and coloured sgraffiato wares), discussing parallel techniques and possible influences from the Islamic Near East and proposing a Byzantine intermediary role for the revival of glazed pottery in Anglo Saxon Britain.

So far, the study of medieval and post-medieval pottery had been limited to the finely decorated rather than more numerous coarse cooking wares. The noteworthy exceptions to this rule were more recent; Bakirtzis' published research on medieval coarse-wares (1989) and Hayes' publication of pottery from the *Excavations at Saraçhane, Istanbul* (1992). Influenced by the rapid development in methods by New Archaeology, Bakirtzis laid the foundations for the study in Greece of undecorated utensils and containers used by the Byzantines, such as fireproof cooking pots, transport vessels and storage containers of the 9th to the 15th centuries (1989, 128). The chronological period of the assemblages from Istanbul studied by Hayes (1992) extends from the 5th century AD to the end of the Ottoman period, with the exception of the years 1700-1850 (which are weakly represented) and the late Byzantine or Frankish period 1225-1450, which is not represented at all (Francois 1994).

Recent excavations at Corinth seem to have provided answers to most problems of pottery chronology and classification due to the unparalleled collection of stratified ceramics in association with coins. The main challenge of the excavations at Corinth has been the establishment of an accurate chronology for most pottery styles found, not only in Corinth itself, but also in other parts of present-day Greece. The pottery assemblage presents a more or less unbroken continuity until the early 14th century (after the Catalan intervention and the subsequent demise of the city). Moreover, the Corinthian ceramic material provides suitable evidence for the dramatic change in the appearance of medieval ceramics towards the end of the 11th century,

under the light of Byzantine economic and social reforms (Sanders 2000, 153-4).

POTTERY STYLES OF THE EARLY 11TH TO LATE 14TH CENTURIES

Green and brown painted ware:

Green and brown painted ware (Fig. 2) is a red-bodied ware, painted over a white slip and under a yellow clear lead-glaze in matt green and brown (Megaw 1968a). Samples of this ware from the Athenian Agora have been called 'Black and Green Painted Ware' because the brown outline (filled with green) can also be dark brown or black (Waage 1933). On finer examples the outline is carefully drawn but the technique readily degenerates and the designs become splashes of green bearing very little relation to a wandering and uncertain black line (Frantz 1938). The decoration most often consists of concentric circles and lozenges, spiral and floral motifs, and wavy bands. The shape is usually a fairly deep bowl with a tall straight flat-topped rim. The footring base is low and medium.



Fig. 2 Rim and body fragments, brown and green painted ware (site TS5, Tanagra Project).

Green and brown painted ware made its appearance late in the 11th century. Wasters of this ware have been found at Corinth, where the source of its inspiration is suggested by the presence of fragments of an analogous Persian fabric. The Corinthian potters perhaps also sought to reproduce the effect of the Islamic lustre wares (Megaw 1968a). It is almost contemporary with the *slip painted ware* and the *early sgraffito ware*, as fragments from Sparta and Corinth indicate. From the time that *sgraffito* technique establishes itself, towards the end of the 11th century, its greater decorative possibilities led to the gradual displacement of

painted wares, although these continued to co-exist for some time. Frantz (1938) has argued that by the end of the 12th century it is not uncommon to find deposits with no *brown and green painted ware* at all. Excavations at Corinth, where this group has been found in association with coins, suggest that *brown and green painted ware* and various subdivisions of it into different styles has been found in late 11th, 12th and early 13th century contexts (Sanders 2000). Armstrong (1989) dates this group mostly to the 12th century, with a lesser quantity to the 13th. Intensive surface surveys have identified this ware in rural sites in Keos (Cherry *et al.* 1991) and Phokis (Armstrong 1989) where it has been given a date between the late 11th and early 13th centuries.

Fine sgraffito ware:

Fine sgraffito or *early sgraffito ware* (Fig. 3) was preferred by Byzantine potters who applied a plain glaze of yellowish tint and the technique of incising through the white slip to expose the dark body of the clay (Megaw 1968a). Birds, imaginary animals, geometric patterns and human figures were the most common decorative motifs of this ware while shapes include rather wide bowls or shallow dishes of fine proportions.

Worth introducing at this stage is the fashion of raised open forms on the table with an interesting parallel to medieval Europe and communal eating habits. Although, there has been no study of Greek medieval ceramics related to cooking traditions and table/dining habits, medieval material from north-western Europe may provide a suitable and stimulating suggestion. Studies on the history of food and cooking in medieval Britain have been related to archaeological finds and contemporary depictions of domestic life and have concluded that large, deep bowls for fish and meat were used communally by all diners sitting around the table; each diner used a knife and probably a



Fig. 3. Base fragment, fine sgraffito ware enriched with brown and green painted designs (site TS5, Tanagra Project).

spoon, together with hard bread, instead of individual plates (Black 1985). Similar conclusions have been drawn (Bintliff pers. comm.) for the typical strong survival of glazed footring base fragments discovered during the course of fieldwalking surface collection at medieval sites in Boeotia (central Greece); communal bowls of open forms on the table possibly stressed the need for interior and highly visible ornament.

It seems that *fine sgraffito ware* appeared in the early or mid 11th century. The style was already widely distributed over the whole Near East and this suggests that examples in the Byzantine world must have been inspired from the Islamic area, more specifically from Persia. This could be testified to by the use of *Kufic* or *Pseudo-Kufic* script to form a decorative border around the rim of the dish or bowl in the Aegean (Talbot-Rice 1968). Early excavations in the Athenian Agora (Frantz 1938) have provided no evidence for the existence of sgraffito in Athens before 1050–1075, but the incised technique followed not long after and this new method was established by the middle of the 12th century, both for principal and for accessory design.

Fine sgraffito ware was indeed widely distributed in the Eastern Mediterranean world. Examples of mid 12th-century Byzantine *sgraffito* were imported into the Latin Kingdom of Jerusalem. Morgan (1942) dates it to the mid 12th century. He notes that the developed style never occurs in closed deposits later than the reign of Manuel I (1143–80) and seems not to have survived the end of the 12th century and the Latin conquest that immediately succeeded it (Boas 1994). The fact that *fine sgraffito ware* is an easily recognisable diagnostic type of pottery enables archaeologists to date contexts confidently where it is present in the ceramic assemblage.

In 1994 Boas published the results of Neutron Activation Analysis (NAA) on four pottery groups including mid 12th-century Byzantine *sgraffito* and early 13th-century *Aegean ware*. These results demonstrated that in the mid 12th-century Cyprus exported its ware to various parts of the Byzantine world, such as Constantinople, Athens, Corinth, Thessaloniki and elsewhere. This does not exclude, however, the possibility that *fine sgraffito* could also have been produced locally in other parts of the Byzantine Empire and does not answer either the question of where the ‘initiator’ manufacturing centre of this ware was located. Frantz (1938) notes that there is no evidence for the existence of potters’ workshops in the Athenian Agora before the Ottoman conquest. The similarity, according to Frantz (*ibid.*), between the pottery of Athens and that of Corinth and Sparta indicates a common source for much of it and excavations in all these cities have produced material similar to that found in Constantinople. Thus, it would be logical to suppose that wares found in 12th-century contexts in Greek urban areas were exported from a centre outside Greece to various places. Excavations and fieldwalking surface surveys have identified *fine sgraffito* in various regions in Greece; in rural sites in Keos (Cherry et

al. 1991), eastern Phokis (Armstrong 1989), Pelagos island in the Sporadhes (Kritzas 1971) and urban sites such as Athens, Corinth, Sparta and Ephesos (Talbot-Rice 1968; Parman 1989).

Slip-painted ware:

There are two main types of *slip-painted* decoration. The most common is made by painting the designs in white slip against the natural clay and then covering them with a colourless, light yellow or greenish glaze. Morgan (1942) argues that in order to darken the ground colour, the inner surface of the pot was sometimes covered with a dark red-brown slip before the white was applied. Shapes include medium-sized deep and shallow bowls with footring bases, and vertical and in-turned rims offset from straight walls, thus, different in body shape to the vessel forms of the *green and brown painted* and *fine sgraffito wares*. This probably explains the coexistence of all three types of pottery in late 11th, 12th and early 13th-century contexts, and in both rural and urban ‘middle Byzantine’ sites from the Greek Mainland and the Aegean islands to Frankish coastal sites in Cyprus, Palestine and Syria (Vavyloupoulou-Charitonidou 1981/2; Pringle 1985; Papanikola-Bakirtzis 1989; Armstrong 1989; Cherry et al. 1991; Tonghini 1995).

Slip-painted ware (Fig. 4) is not commonly found in groups of ‘middle and late Byzantine’ ceramics and has a long life span, making its dating even more difficult. The technique has been in use since the late 11th century (Morgan 1942) and is still practised today, for example in folk pottery of the Sporadhes (Skyros) and the Cyclades (Siphnos) in the Aegean (Korre-Zographou 1995). Armstrong (1989) notes that if a distinction is to be made between early and later examples of slip-painted wares, it would be on the type of glaze rather than the colour: the Byzantine green glaze is thin and matt, the later one thick and glossy.



Fig. 4 Base fragment, slip painted ware (site TS5, Tanagra Project).

Zeuxippus ware:

Zeuxippus ware (Fig. 5) is a lead-glazed sgraffito-decorated ware and is distinguished from all other medieval pottery styles by its better quality of firing and the glaze. It is the most finely made and the hardest fired of its contemporary wares. The most common shapes of *Zeuxippus ware*, quite different from earlier sgraffito wares, include small deeper hemispherical bowls and basins with steep walls. Sgraffito designs include concentric circles at the base, 'S' shapes and mushroom-like patterns as well as some figurative subjects. The greenish or yellowish thick glaze covers the white slip on the inside, while the exterior is only partly covered with slip, applied in a simple pattern usually of vertical tongues or loops.

It was initially believed to have originated in Constantinople (named after the place where it was first excavated - the *Zeuxippus Baths* in Constantinople). More recent excavations, however, in other parts of the Eastern Mediterranean have proved that it was also manufactured elsewhere, e.g. in Cyprus, Jerusalem, Corinth, and even Northern Italy. Pringle (1985) and Boas (1994) support the idea that *Zeuxippus ware* was developed in the Aegean area, but also manufactured elsewhere. Megaw (1968b; 1989) dates it in the last decades of the 12th and the first years of the 13th century. Boas (*ibid.*,) believes that the absence of this class amongst the published finds from the Pilgrims' Castle at Atlit, where building commenced in 1217, indicates that the ware was no longer being manufactured by that time. Also worth noting is the use of tripod stands (to separate vessels while firing) in the manufacture of *Zeuxippus Ware*. These stands are considered to have arrived in the Mediterranean from the Far East by the beginning of



Fig. 5 Base and body fragments, *Zeuxippus* and *Aegean* wares with 'champlevé' (gouged) and incised sgraffito designs (site TS5, Tanagra Project).

the 13th century. Megaw (1989) views the distribution of *Zeuxippus ware* in various parts of the Byzantine world (from the Black Sea to Caesarea and the Levantine coast) as the result of enterprises of the Italian mercantile Republics. Excavations of the American School of Archaeology at Athens in Corinth has revealed *Zeuxippus ware* in contexts dated in the first half of the 13th century (Sanders 2000).

Aegean ware:

This coarse monochrome type of pottery (Fig. 5) includes shapes of bowls and plates with vertical thickened and turned up rims on straight or slightly curved walls and everted or rounded footring bases. Incised decorative patterns (hares, wavy lines and pictorial motifs) appear under a pale yellow/brown-green glaze with random green, brown and yellow splashes of paint. *Aegean ware* is rather thickly potted and seems to follow the tradition of the mid 12th-century Byzantine *sgraffito ware*. A characteristic feature of this ware is that the inturned rim thickens before coming to a point. Megaw (1968b; 1989) dates this ware in the early 13th century on the basis of its existence in the destruction fills from the 1222 earthquake at Paphos, Cyprus. Evidence from Corinth suggests a similar date, c.12001260 (Sanders 2000, 159-61).

The results of Boas' Neutron Activation Analysis (1994) show with his that *Aegean ware* was produced in Cyprus at the end of the 12th century (after the Latin conquest of the island) and was exported to the Aegean areas (where it is not as abundant as elsewhere) and to Syro-Palestine. Armstrong (1991) notes that the variety in the type of site where *Aegean ware* has been found is interesting, as it is not limited to urban centres but it is also in rural sites. It travelled long distances and shipwrecks at Kastellorizo and Skopelos in the Aegean provide direct evidence for the transportation in bulk of *Aegean wares*.

Brown and green sgraffito:

Brown and green sgraffito, also known as 'Late Sgraffito Ware' (Fig. 6), seems to have been the most common of all wares throughout the Eastern Mediterranean and the Middle East since the late 13th century, in the Frankish period and continuing up to the 17th century. The finer incised technique declined, while the lines of decoration became heavier and careless. The characteristic of this type of pottery is the additional splashes of brown and green decoration under a yellow or colourless glaze (over a white slip). A change of shape is evidenced in the turned-out rims of plates and the turned-up rims of bowls with footring bases (Pringle 1985).

The *brown and green sgraffito* examples found in Caesarea are imports from Cyprus, representing products of the 1222's onwards. Here the characteristic forms are flanged bowls or carinated bowls with concave rim and a high footring base. Fragments of bowls found during the



Fig. 6 Base fragment, brown and green sgraffito ware (site of Kephalos, Paros Island, CY.RE.P.).

excavation of a medieval house-kitchen in Cyprus, together with a coin of the Lusignan dynasty (of the period 1328-1358 in Cyprus), help us date them in the 14th century (Papanikola-Bakirtzis 1988; Herrin 1973). This type of pottery, produced in Cyprus in the 13th century ('Cypriote Sgraffito'), was exported to other parts of the Eastern Mediterranean, such as Jerusalem, where it constitutes about 90% of the imported wares.

It is very hard indeed to identify the centre where *brown and green sgraffito* originated. As mentioned earlier, it appears almost everywhere in the Aegean, the Middle East, the Balkans and Italy. Apart from Cyprus local workshops have been identified in Thessalonike (Vavylopoulou-Charitonidou 1989) and Serres in Northern Greece (Papanikola-Barirtzis *et al.* 1992), and one cannot exclude the possibility of other local workshops in other parts of the country. Whether it was Levantine potters who introduced *brown and green sgraffito* into Frankish Greece we do not know, although such a hypothesis seems the most probable. This polychrome glazed ware was also produced in Northern Italy, possibly from as early as the 13th century, whilst its apogee in Italy is in the 15th and 16th centuries (Vroom 1998). It seems that 13th-century "Cypriote Sgraffito" (and *green and brown sgraffito* subsequently) was influenced by Byzantine *sgraffito* and *Port Saint Symeon ware*. On the evidence of kiln wasters this last-named polychrome lead glazed ware is suggested to have been manufactured at al-Mina, the Crusader port Saint Symeon, near Antioch. It dates from the last decade of the 12th, or the early 14th century, until the end of Frankish rule in the area (1268) with the Mamluk conquest of the site. There is no evidence for the manufacture of this class elsewhere, and, although perhaps not manufactured by Frankish potters, occasional examples of Christian motifs leave no doubt that this class of ware was intended for the *Frankish* market, widely traded

throughout the Crusader states.

The wide diversity and variety of *green and brown sgraffito* decorative themes on pottery made for everyday use within the late Byzantine household is a new and innovative popular art, in contrast to its contemporary and conservative religious decorative art of icon-painting. Its popularity, development and distribution was so great, that *green and brown sgraffito* of workshops in Serres (Papanikola-Bakirtzis *et al.* 1992) and possibly Thessaloniki (Vavylopoulou-Charitonidou 1989), have been found in many parts of Macedonia (Northern Greece) and elsewhere.

POTTERY STYLES OF THE EARLY 14TH – LATE 17TH CENTURIES

Proto-maiolica:

Proto-maiolica (Fig. 7) is a polychrome tin-glazed pottery produced in southern Italy and Sicily from the end of the 12th century until the beginning of the 15th. It is very commonly found in 13th century *Frankish* settlements in the Levant and in many sites in Greece. *Proto-maiolica* is a distinctive type of ceramic since it is the earliest example of pottery from the central Mediterranean. It is decorated with a tin-glaze with over-glaze painting (Boas 1994). Tin-glaze makes an ideal white base for display of painted decoration (generally in manganese-brown and copper-green, or brown and cobalt-blue), which then requires a clear glaze to seal and protect the decoration. This ware consists of hemispherical or flanged-shaped bowls with a low footring base and either a ledge- or a flanged rim. The decoration is in blue, black, green and yellow over a white ground.

Sanders (1989) notes that certain *proto-maiolica* was



Fig. 7 Rim fragment, proto-maiolica ware (site of Kephalos, Paros Island, CY.RE.P.).

manufactured from the late 12th century onwards in Apulia and were imported into southern Greece even before the Frankish conquest in the first decade of the 13th century. The most common type of *proto-maiolica*, ‘Grid Iron Proto-Maiolica’, is found not only in mainland Greece, but also in a number of sites in the eastern Mediterranean, such as Atlit, Khirbat-ad-Dair and at Caesaria. All examples of ‘Grid Iron Proto-maiolica’, both earlier and later types, date within the 13th century, while the RMR type, of which large quantities were excavated at Corinth, began to be imported only in the last decades of the century. RMR is a polychrome lead-glazed ware from Southern Italy and the initials R.M.R. stand for the colours of its decoration (in Italian); Ramina for green, Manganese for brown, Rosso for red).

Archaic maiolica:

Archaic maiolica was produced in North Italy from the 13th century. The Tuscan workshops produced almost exclusively closed forms and trade was limited to closed jugs, which accompanied the *Savona archaic graffita* functional types (such as basins and bowls), already flourishing in the 12th and 13th centuries. Benente (1993) suggested that this style of the *Savona archaic graffita* reflects imports from the Islamic and Byzantine world to Italy. Craftsmen, probably brought in from the Eastern Mediterranean, were responsible for the development of the *archaic graffita* ware in Italy. The production of *archaic maiolica* in Liguria and Savona, however, took off during the second half of the 14th century. It must have continued in use until the mid 16th century and probably continued after that on a reduced scale (Fig. 8). Milanese (1993) adds that early *Iznik ware* influenced the 16th-century styles of the *Savona archaic maiolica*. These Ligurian Iznik-inspired-maiolica are called ‘Berettino’ and the ‘original’ *Golden Horn ware* imports have also been found in the area of Genoa. The jugs mentioned above were exported together with dishes and bowls and have been noted in Corsica, Sardinia (decorated in blue, yellow and green) and elsewhere in the Eastern and Western Mediterranean during the 16th century. Stratigraphic evidence from Genoa and Rome (Milanese 1993) suggests that blue-and-white Ligurian tin-glazed production started in the 16th and continued into the 17th century.

Whitehouse (1993) argues that the whole ceramic industry began in the 14th century, while competition and demand for more costly and beautiful ceramic objects were the driving forces for the Italian potters to produce greater quantities of maiolica. This trend for more costly and elaborately decorated tableware for functional and display purposes did not leave the areas which imported such objects uninfluenced. Local workshops in Greece (Athens, Arta, and Crete) and the Balkans (especially Slovenia) were producing local variants of *painted* and *sgraffito maiolica* of the Italian manufacturing centres.



Fig. 8 Neck and body fragment, Italian (from Faenza?) maiolica ware (site of Kephalos, Paros Island, CY.RE.P.).

Local maiolica:

Italian blue-and-white maiolica imports influenced local Greek workshops of the Ottoman period. Frantz (1942) named the local Athenian imitations of Italian maiolica ‘blue-and-white’ and dated them in the late 16th and early 17th centuries (for an example of *local maiolica* pottery see Korre-Zographou, K. 1995, fig. 84, 47). This ware is described as ‘the most attractive of later wares’ and is decorated by painting the designs in blue outline (occasionally with some surfaces filled in, in red, yellow-brown or green) over a white slip. The commonest decorative motifs of the Athenian Agora collection are birds, rosettes and cross-hatchings. A floral border of varying degrees of decadence usually surrounds them. The most characteristic Attic shapes are (a) small bowls with low footring and plain rim, (b) medium to large plates with heavy footring, flat floor, curving sides and rim either plain or thickened and flattened on top and (c) the trefoil-mouth jugs with flat bottom, ribbon handle and short neck. The trefoil-mouth jug is the most common Italian jug and seems to have developed from a lengthy oval shape in Proto-maiolica and Archaic Maiolica into a more globular type in the 15th and 16th centuries. Another characteristic feature of the ware is the strap or oval to spherical section strap handle, which very often ends on the belly in a ‘tail’, a feature that appeared in the middle of the 14th century (Hahn 1991). The features of a group of 15th/16th-century jugs from Western Crete have convinced Hahn (1991) that these were local Cretan products of the Khandia workshops, very much influenced by the tin-glazed Italian imports of the period. One of the jugs, however, with an apple painted decoration, seems to be an import from Faenza. The Greek-Swedish excavations at Khandia, Crete, have produced an assemblage of 15th to 16th-century Italian maiolica, richly represented among the finer tableware, but also a local production of sgraffito ware with great resemblance to

contemporary Italian wares of this kind (Hahn 1989).

Ceramics of a similar type to those of the local Athenian and Cretan workshops have been published by Vavylopoulou-Chatitonidou (1981/2). These finds have been identified as products of local workshops in Arta and have been dated in the 16th to 18th centuries. The decoration technique used on the painted vessels is the same as examples from Athens, and Vavylopoulou-Charitonidou refers to them as “pseudo-maiolica” because of their similarities with the Italian maiolica products. The most characteristic shapes are the shallow plates and the trefoil-mouth jugs, although the group from Arta includes jugs with a taller neck and higher base than those from Athens and Crete. Perhaps this characteristic feature of maiolica from Arta helps us distinguish them from the relatively earlier jugs of the Athenian workshops. More ceramic finds, similar to those from Arta, have been identified in the Castle of Rogoi, Epirus (western Greece) and represent products of a different workshop (Vavylopoulou-Charitonidou 1986/7).

The tradition of tin-glazed painted ceramics is not confined to Greek areas only. The excavations at four castles in north-west Slovenia have revealed a number of high-quality finds including painted wares of the ‘blue-and-white’ tradition, which flourished during the second half of the 16th, 17th and early 18th century. The most common form is still the jug with round body, simple base, trefoil mouth and flat strap handle ending on the body with a ‘tail’. It is also polychrome painted in yellow (iron), green (copper), lilac-brown (manganese), blue (cobalt), while the decoration can be geometric or floral-vegetal. The catalogue published by Zbona-Trkman (1991) is indeed very enlightening, for it includes very good photos and drawings of the assemblages, which are very similar to examples from other regions, as noted above. The earliest examples from Slovenia date to the 15th century while the later continue into the 17th century, more or less contemporary with the Greek production centres of Athens and Arta. A later type of decoration in Veneto and Friuli is dated in the second half of the 16th and early 17th century. The style of decoration uses coloured spots and marbling, made by a sponge dipped in colour and dripped onto fresh slip. The result has almost the same visual effect as the examples of marbled ware from Greece. A quite distinguished find from Slovenia is a cup decorated with both spots and sgraffito.

Late sgraffito ware:

It is the most common of all Ottoman wares produced locally in Greece (Athens, Arta, Epirus, and Crete) and the Balkans (Slovenia). Waage (1933), Frantz (1942), Hahn (1989, 1991), Vavylopoulou-Charitonidou (1986/7) and Zbona-Trkman (1991) describe the ware in detail and date it in the 15th to 18th centuries, with only slight differences in shape and decoration (Fig. 9). The fabric is thinner and finer (open shapes), while the glaze is hard and glassy, with added brown or green or both. The deep, almost straight-sided

bowl with plain rim is usually decorated with several grooves in and out. The decorative motifs vary from simple squiggles and wavy lines to stylised flowers and animals. The trefoil-mouth jug is still very much in use. The example of the group of 15th and 16th-century jugs from western Crete (Hahn 1991) is a very good example of early Ottoman tableware and a new pottery form, not very common in the Byzantine period. The distinctive feature of the Khania jugs is the neck-ring, also characteristic of the Italian jugs that continue to be in use into the 17th century. The shape of the Khania jugs suggests a metal prototype, perhaps from Islamic areas. The examples from Arta (shapes and sgraffito decoration) also suggest a metal (in copper or silver) prototype. Vavylopoulou-Charitonidou (1981/2) notes the similarity of decoration in both ceramics and metal-ware from Arta, since both techniques applied the same incised technique of decoration. The metal industry of Epirus is one of the most flourishing of the Greek world during the 17th and 18th centuries.

The earliest examples of sgraffito ware from the Slovenian assemblage date from the 15th century while the latest are from the 17th century. Vessel forms include plates, cups, and bowls that have typical Venetian features, such as the concave footring base. The decorative motifs are geometric, floral, zoomorphic, anthropomorphic, crosses, heraldic and mythological symbols. The most interesting of all decorative motifs, are the male/female figures in profile, with typical Renaissance clothes, which occur in many places and are dated in the second half of the 15th and 16th centuries. This tradition probably derived from the habit that engaged couples gave each other a pot decorated with symbols of love or human images. The same tradition existed in 14th and 15th-century pottery from Cyprus, with scenes of twin-couples and other symbols of fertility.



Fig. 9 Body fragment, late sgraffito ware with brown and green splashes (site of Kephalos, Paros Island, CY.RE.P.).

DISCUSSION

Medieval Pottery Styles, their Origin and Chronology:

In the catalogue of pottery above, I have described the most common ceramic styles of the middle Byzantine, Frankish, and Ottoman periods in Greece, the Aegean and the Eastern Mediterranean. I have not included other glazed wares (e.g. polychrome ware, measles ware, glaze painted ware, 'znik or Kütahya imports from Anatolia, and other foreign fine-ware imports).

Some shapes of Byzantine pottery have been associated with certain decorative types and certain periods, as Frantz (1938) has noted. The widely flaring bowls, for example, with sharply defined rims and usually flat around the top, are found almost exclusively in *green and brown painted ware*. Plates with an almost vertical rim, flaring sides and low footring are found in almost all periods and amongst all wares but they are found more commonly in the earlier periods. Towards the end of the reign of the Emperor Manuel I (1143-1180 AD) the sides begin to curve in and during the 13th century one of the most common shapes is a bowl with slightly in-curving sides and a widely flaring foot, frequently decorated with hares and other animals. In addition, the footring of the 13th-century 'Cypriote Sgraffito Ware' becomes higher and the bowls become steep-walled and deeper. Whether this was an indigenous development or a trend introduced by the Latin conquerors is not entirely certain.

Introduced by Levantine potters or through other channels, sgraffito wares were also produced in Italy, mainly in the north, from as early as the 13th century while production reached its apogee in the 15th and 16th centuries (Vroom 1998, 526). Through commerce, especially with the Venetian-dominated areas in the Mediterranean, sgraffito seems to have influenced local pottery productions. The shapes of the open wares of local Greek workshops did not change dramatically. The introduction of the trefoil-mouthed jug (known in many parts of the Mediterranean) remained very much in fashion, reaching the tradition of early 19th-century Greek folk pottery. Researches in Italy (Pisa, Genoa, Venice, Pavia), however, which have addressed questions regarding the origin of ceramics present in the country between the 10th and 13th centuries, have shown an uninterrupted flow of supply (especially in Pisa from the second half of the 10th century) from Western Islamic countries (Berti and Gelichi 1992). Thus, it seems that influence came firstly to Italy in the second half of the 10th century, when local Italian wares developed glazed styles from imports out of Maghreb, Arab Spain and Sicily.

Tin must have been too expensive for tin-glazed wares to be common utensils amongst the average medieval or post-medieval household furnishings. Tin-glaze, discovered by the

Assyrians, flourished again during the Arab expansion in the 9th century. Based on the prohibition of the *Koran*, the everyday use of vessels made of precious metals, such as tin, may have been forbidden. The introduction of lustre wares probably provided a solution and explained the expansion of Arab/Iberian lustre-wares (Zbona-Trkman 1991).

Hugo Blake's important study (1980, 3-12) has shown that the socio-economic status of a settlement can be predicted from the surface collection of potsherds. Tin-glazed wares became more common in Italian rural sites between 1350 and 1500 and subsequently, rural population was better off since they could acquire more expensive and luxury wares. Tin could be found only in a few places (or not at all) in the Mediterranean world (Blake 1980, 6), and since metal-wares were even more expensive for the peasantry to buy, shiny and good-quality tin-glazed pots were acquired in a desire to behave and live like the more wealthy social classes. One cannot avoid noticing that the fashion for acquiring more luxurious and good-quality tin-glazed wares coincides chronologically with (or is the result of) the spread of capitalism and the rise of the individual in Europe (Bintliff pers. comm.; Johnson 1996).

A significant contribution to the identification of pottery production centres is Neutron Activation Analysis (NAA), the results of which are discussed by Boas (1994). Boas concludes that mid 12th-century Byzantine *Sgraffito*, early 13th-century *Aegean Ware*, *Zeuxippus Ware* and 13th-century *Cypriote Sgraffito and Slip-Painted Ware* were of Cypriote origin, thus, Cyprus had a virtual monopoly in the export of western ceramics. The only other fine-wares found in any quantity in the Crusader states were *Port Saint Symeon Ware*, manufactured within Crusader territory, and *Proto-Maiolica*, which may have been imported specifically for the use of the Italian merchant communities. This can indeed explain it all, since Cyprus was one of the first territories to have come under western rule. Italian naval powers such as Genoa and Pisa had already acquired trading privileges from the Byzantine Empire and were established at the Golden Horn with treaties dated in 1169 and 1170 (Megaw 1968b). Thus, Italian maritime market and trade was further established and goods flowed from Spain and Venice, to Constantinople, Cyprus and the Levantine coast.

Nearly all of the studies dealing with Byzantine glazed pottery, its origin, development and distribution note that glazed pottery types developed much earlier in Islamic lands. Lane (1947) has argued that in the 9th century glazes fluxed with lead were more favoured in Mesopotamia to the alkaline glazes still being used in Syria and Egypt. The development of Islamic pottery in many of the Islamic lands of the Near East influenced to a great extent Byzantine potters, mainly in terms of its decoration techniques and inspirations (Megaw 1968a). Already in the 1950s and 1960s, researchers tried to link the revival of glazed pottery in North-Western Europe and Britain to contacts with and influences from Italy, Byzantium and the Near East (Megaw 1968a; Stevenson 1954). Originally, the imports of Chinese

wares opened wider horizons to Muslim potters, who looked to China for the improvement of shape, glaze and the imitation of the manner of T'ang prototypes (Philon 1980). It is generally accepted that China was the ultimate source of inspiration for the technological advances of glazed pottery developed in the Near East and later employed within Byzantine territories.

Medieval pottery, economy, trade and exchange:

It is clear that the distribution of the bulk of this pottery in different places during the Late Byzantine/Frankish periods is of great significance. It can provide useful information about long-distance trade as well as the social and economic standing of the inhabitants of all these sites. The large number of different types of pottery of this period could be viewed more generally as a reflection of changes in eating habits and diet. Glazed and unglazed kitchenware is well represented in all Late Byzantine/Frankish contexts, of which the commonest types are flat-bottomed frying pans and globular cooking pots with or without horizontal loop-handles. Such vessels were thinly potted and represent the normal kitchenware of Frankish sites in Syria, Palestine and Cyprus (Pringle 1985) from the end of the 12th through the 13th century.

Hand-made painted wares of this period are of particular interest. We find them in sites of the eastern Mediterranean during the Crusader period. They are mostly decorated in the geometric style of painting or in a style deriving from it. Is there perhaps a correlation between the repertoire of 12th-century material culture and the socio-economic circumstances of the Crusader occupation on these sites? The finds from Caesarea (Pringle 1985), for example, are products of a home-based village industry and are commonly noted in rural sites occupied during the 12th and 13th centuries. However, they are rarely found in urban contexts. Where they do occur, *e.g.* at Arcas, it seems to be only after the Franks had abandoned these places in the later 13th century. The same conclusion can be drawn from the study of assemblages in excavations of the 14th-century Mamluk Palace at Kerak (Brown 1989), where the imported and local glazed wares are a sharp contrast to the socio-economic environment of the rural hinterland. Obviously, the 'Palace assemblage' was not available to peasant populations that relied upon the local southern Levantine hand-made pottery. Another sharp distinction between the 12th-century Crusader garrison and the local Arab population is noted in the distinct ceramic vessels used by each group at the Southern Transjordan Crusader fortress. Such distinctive characteristics are not, however, found in the Aegean area. It would be logical to assume that there must have been variations in the economic level of each area of the Eastern Mediterranean, especially in a period such as that of the Crusades with the general political, social and economic changes they brought about.

Similarly, in Ottoman times much local pottery in the

Levant was handmade village wares. Research at Ti'nnik in Palestine (Ziadeh 1995) has revealed large numbers of handmade domestic pottery, made on or near the site and constitutes about 60% of the total assemblage. It seems that the 'age of prosperity' (during the early Ottoman period) in the 15th and 16th centuries, which characterised Ottoman ruled provinces in Greece, the Balkans and Asia Minor, did not reach certain regions in the Near East. In the Near East local factors, such as depopulation and hostile attacks by neighbouring tribes, shaped a different picture of material culture and domestic life.

Medieval pottery, table manners and everyday life:

It has already been suggested that changes in pottery decorative styles and forms in the beginning of the 13th century could also imply that eating habits must have changed after the arrival of the Latins or Franks in the lands of the Byzantine Empire (Fig 10). As we have noted earlier, the monochrome sgraffito shallow bowls and plates of the middle Byzantine period went out of use in the 13th century, while more colourful fine-wares with new decorative techniques took their place. Whether this fashion of deep bowls and goblets with high footring bases imply that food preparation in Greece during the Frankish period showed a trend towards more watery dishes cooked in their own juices, as in north western Europe, or the reflection of increased use of metal utensils, still needs more research in both the textual and archaeological records. One may claim that, indeed, glazed ceramics of the middle Byzantine period (*i.e.* fine sgraffito wares, slip-painted wares) reflect the desire of consumers at the lower end of the hierarchy to emulate the living conditions of their betters (Gaimster 1994).

Research on food and eating habits in medieval Britain (Black 1985; Brears 1985) has shown that group eating from a central bowl by diners sitting around the table was a common practise until the 15th to 16th century. By the end of the 15th century bowls became deeper, while contemporary depictions suggest a shift towards individual plates. Changes in cooking habits resulted in the form of deeper bowls and dishes in 16th-century Britain after the rise of more liquid dishes, such as stews (unpublished paper by Howard Coutts, presented in a Conference on the 'Archaeology of Food and Drink' held at Durham University 1996). Presumably, the Franks introduced a different diet and cooking tradition to the Levant and the Byzantine world. The Byzantines considered the Franks as polluters and unclear, and their cooking dirty, 'mixing their suet and lard with oil' (Lock 1995, 194). One of the central streets in Jerusalem was the venue for the purchase of ready-cooked food; in the 12th century the large number of pilgrims visiting the city purchased food in this street (Boas 1999, 25) – probably food of a dirty and oily kind. In contrast to western eating habits, the Byzantine preferred more fruits, vegetables, salads and fish (Motsias 1998) – thus, they were using more shallow and open pottery forms.



Fig. 10 *The Last Supper*, 18th century. Monastery of St. John at Archilochos, Paros (A. Vionis, CY.RE.P.).

It would be obvious that metal (silver and copper) utensils were commonly used in the Byzantine palace and that (probably in the beginning) glazed wares were confined to palace consumption (such as the early Constantinopolitan wares of the 8th to 10th centuries). It seems, however, that the sumptuous use of gold and silver plates at the Byzantine palace was now substituted by earthenware and ceramics. The Byzantine historiographer Nicephoros Gregoras (1290-1360) testifies to the drastic change in appearance of the imperial table after the fall of the Latin Empire (centred in Constantinople) in the second half of the 13th century (from his work *'Byzantinae historiae'* libri XV, 11, CSHB III, 1830, 788 in Piltz 1996, 6). Moreover, examples from the 13th century onwards show mass production of better-quality glazed wares (probably as a substitute for metal vessels), which in their turn could indicate the wider distribution of this new class of pottery to all classes of the social hierarchy.

A case study from the late medieval site of Kephalos, Cyclades:

CY.RE.P. has undertaken a topographical and surface survey on deserted late Medieval and post-medieval settlement sites in the Cyclades. One of these sites is the deserted, defended settlement-site of Kephalos on the eastern promontory of the island of Paros. This site has the typical layout of other *castra* settlements of the period in the Cyclades; there is an

inner and outer defensive wall following the contours of the hill, while the two-storey houses are built on a line, one next to the other against the defensive walls. The top of the hill, where possibly the Latin Cathedral and the Lord's residence once stood, is now occupied by the late 16th-century Monastery of Saint Anthony, built after the legendary destruction of the site by the Muslim corsair Khayr-ad-Din Barbarossa in 1537. Surface pottery from within the site's defensive walls suggests an earlier date of habitation within the inner wall around the end of the 13th and the beginning of the 14th century. Pottery from within the outer defensive wall, however, is predominantly late 14th to 16th century. Combining our material evidence with textual information, we conclude that the *castra* of Kephalos was extended around the middle of the 15th century, after Nicolò I Sommaripa transferred the administrative seat of the island from the older town of Paroikia to Kephalos (Miller 1901).

The late 14th, 15th and early 16th centuries in the Venetian-dominated Aegean lands, in general and the Cycladic islands, in particular, have seen the emergence of a new era; a period of recovery and relative prosperity, attested to in the built environment and the material culture record. The defended settlements and the concentration of populations within them, always seen within the wider historical consequences in the Mediterranean and the regional shifts in the Aegean, do not seem to reflect a period of greater threat, instability and insecurity. Most of these defended settlements-*castra* were built in accessible land and close to the coast. The Venetian fleet, frequently present in the Aegean and the Venetian merchants' involvement in trade at the same time, promoted the establishment of such posts along the island-coasts of the Aegean Archipelago. Moreover, the economic crisis of the Byzantine Empire in the mid 14th century, with the devaluation by nearly 50% of the Byzantine currency and its replacement by the Italian one in the international exchange market (Linner 1999) gave the Venetian outposts and colonies in the Aegean a new breath and a sign for recovery.

Although demographic and economic growth in cities and within regions under direct Byzantine control seems to have lasted until the mid 14th century, regions under Venetian control seem to have benefited under foreign rule from the middle of the 14th to the 16th centuries. Different social groups, however, had different experiences; the period of relative prosperity we argued for above, was certainly a period of affluence for the late Medieval upper class, the imported-Venetian landlords, a class very small in size, compared to the base of society, the class of *villani*, the peasantry.

Pottery, however, is a good indicator of changing technologies and life-styles (Blake 1980). The colourful *sgraffito* lead-glazed wares, a common find in the Kephalos-ensemble, probably indicates the greater availability of decorated ceramics for the lower classes, whose tastes and life-styles might have changed after the arrival of the Franks. The class of *villani* was given the opportunity to pass from

serfdom to the class of *contadini* (people who enjoyed free status), possibly as a result of agricultural prosperity by the end of the 15th century. Consequently, the island-peasantry possibly found themselves better off and tried to imitate their 'betters' by acquiring ceramics resembling the high-quality import-wares of the same period. The imported feudal aristocracy, however, seems to have stuck to imports from their homeland. Considerable numbers of tin-glazed *maiolica* wares also appear in the archaeological record and were imported during the late 15th and 16th centuries. Whether these represent discards of Latin aristocratic households (MacKay 1996) introducing a western lifestyle to the Aegean lands and influencing the local pottery industry (Vroom 1998), is a matter of debate between pottery specialists. It is most possible that the annexation of the area by Venetian merchants, acting as middlemen between the Italian pottery-industry and the Aegean customer-communities, made the Aegean a hinterland of Italian-dominated markets. Imported high-quality goods begun to appear in the 15th and 16th centuries, changing the material culture record and introducing new life-styles.

CONCLUSIONS

Still further research needs to be done and more detailed excavation reports have to be published in order to reach definite conclusions concerning pottery chronology and manufacture, dining habits, ceramic fashions and aspects of everyday life throughout the Greek medieval and post-medieval ages. This paper comprises an overall review of ceramic trends and fashions and discusses different topics concerning the reflective relationship between decorated domestic pottery and the human factor.

Developing modern technology can prove very useful to Greek Medieval Archaeology in establishing production centres and the development of pottery technology in Greece. Moreover, the further study, always with caution, of written documents of the period from the beginning of the Middle Ages to early modern times with the combination of pictorial evidence (Fig. 10) can provide new insights into aspects of pottery-use in everyday life, dining traditions and fashions.

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surface ceramics collection of the 'Tanagra-City Survey Project' in Boeotia, central Greece (directed by Prof. J.L. Bintliff), which the author is currently studying for publication (photos 2-5 are by P. Hazen). I should also like to thank Mrs. Jennifer Alifieri for correcting the English of the first version of this paper.

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Résumé

Dans l'Europe Occidentale, l'utilisation du potentiel des tessons de céramiques, non pas seulement comme outil de datation, mais également comme source de compréhension des aspects socio-économiques, de la diffusion et du commerce ainsi que des habitudes culinaires, est un fait établi. Contrairement aux avancées méthodologiques européennes, l'archéologie médiévale et post-médiévale de Grèce est à l'aube de sa carrière. Les restes de l'époque post-Romaine commencent juste à être fouillés et catalogués scientifiquement.

Basé sur des fouilles anciennes et récentes dans des centres urbains (Athènes, Corinthe et Thessaloniki) et sur des

prospections de surface dans la campagne grecque et dans d'autres régions de la Méditerranée orientale, cet article offre un bilan global des formes et styles céramiques de Grèce. Les premiers résultats du projet de recherche CY.REP (Cyclades Research Project) dans les îles égéennes des Cyclades seront aussi pris en considération. Les recherches sur la poterie médiévale en Grèce sont étudiées ici afin d'examiner le rôle de la poterie post-Romaine dans les échanges entre l'Est et l'Ouest, dans la formation économique et sociale, ainsi que sa signification culturelle et/ou symbolique et sa place dans la vie domestique.

Zusammenfassung

Im nordwestlichen Europa hat man lange begriffen, daß man Tonscherben nicht ausschließlich als Datierungswerkzeug benutzen sollte, sondern auch als ein Mittel zur Untersuchung sozialwirtschaftlicher Organisation, von Handel und Tausch, und von Essens- und Trinkgewohnheiten. Im Gegensatz zum methodologischen Fortschritt in Europa steckt die mittelalterliche und nachmittelalterliche Archäologie in Griechenland noch in den Anfängen. Überreste nachmittelalterlicher Perioden hat man gerade erst angefangen, vernünftig auszugraben und wissenschaftlich zu dokumentieren. Auf der Basis von älteren und neueren publizierten städtischen Ausgrabungen (in Athen, Corinth und Thessaloniki) und mit Hilfe von Untersuchungen an der Erdoberfläche auf dem Lande und in verschiedenen Gegenden des östlichen Mittelmeers, bietet dieser Artikel einen generellen Überblick über Formen und Stile der Töpferware in Griechenland. Einige mittelalterliche und spätmittelalterliche Beispiele werden auch von den Ägeischen Cycladen Inseln unter Verwendung erster Resultate der CY.RE.P. (Cyclades Research Project) angeführt. Studien mittelalterlicher Töpferware in Griechenland werden unter sozialwirtschaftlichen und kulturellen Aspekten nachrömischer Keramik in Griechenland betrachtet. Dabei wird versucht, den Zusammenhang mit Handelskontakten zwischen Ost und West, wirtschaftlichen und sozialen Ausformungen, sowie kulturellen und symbolischen Bedeutungen und häuslichem Leben darzustellen.