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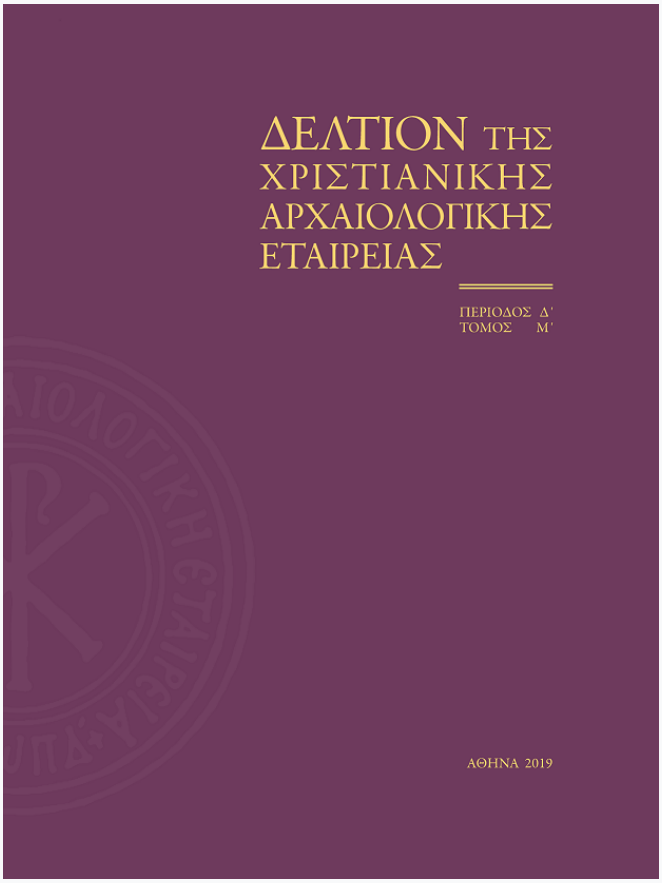

Πρώιμη γραπτή κεραμική με πράσινο και καστανό χρώμα από το μεσοβυζαντινό Άργος

Αναστασία ΒΑΣΙΛΕΙΟΥ (Anastasia VASSILIOU)

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Anastasia Vassiliou

EARLY GREEN AND BROWN PAINTED WARE FROM MIDDLE BYZANTINE ARGOS

Τα τελευταία χρόνια η έρευνα της μεσοβυζαντινής εφυαλωμένης κεραμικής από ερυθρό πηλό έχει επικεντρωθεί κυρίως στην κεραμική του β΄ μισού του 12ου – πρώιμου 13ου αιώνα. Ωστόσο, η δημοσίευση πρωιμότερου υλικού κρίνεται ιδιαίτερα σημαντική για την καλύτερη κατανόηση της εξέλιξης της μεσοβυζαντινής εφυαλωμένης κεραμικής. Η παρούσα μελέτη επικεντρώνεται στην εξέταση της πρώιμης ομάδας της γραπτής με πράσινο και καστανό χρώμα κεραμικής από το πλούσιο κεραμολογικό υλικό του Άργους, σε αντιπαραβολή με το σημαντικό υλικό της γειτονικής Κορίνθου.

In recent years, research on Middle Byzantine glazed red wares has focused mainly on the pottery of the second half of the 12th and early 13th century. However, the publication of earlier material is important for a better understanding of the evolution of Middle Byzantine glazed pottery. The present study concentrates on examining the early group of Green and Brown Painted Ware from the rich ceramic material of Argos and comparing it with the important material from nearby Corinth.

Λέξεις κλειδιά

Όψιμος 11ος – β΄ τέταρτο 12ου αιώνα, κομνήνεια περίοδος, Άργος, μεσοβυζαντινή εφυαλωμένη κεραμική, γραπτή με πράσινο και καστανό χρώμα κεραμική – ομάδα Ι.

Keywords

Late 11th – second quarter of 12th century; Komnenian period; Argos; Middle Byzantine glazed pottery; Green and Brown Painted Ware I.

Introduction

Argos, located in the northeastern part of the Peloponnese, was one of the area's major cities during the Middle Byzantine period. From the 11th until the early 13th century it belonged to the *theme* of Hellas and was also the seat of a bishopric.[1]

The numerous rescue excavations conducted by the Greek Archaeological Service in the city mainly in the 1980s and 1990s yielded a significant quantity of Middle

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[1] In the 10th century Argos is mentioned as one of the major cities of the Peloponnese, see Constantine Porphyrogennetos, *De thematibus*, ed. A. Pertusi, Vatican City 1952, 90:4-5, and again in the 12th century by the Arab geographer Al-Idrīsī, see A. Bon, *Le Péloponnèse byzantin jusqu'en 1204*, Paris 1951, 156-158. For the history of Argos and its monuments during the Middle Byzantine period see V. Konti, «Συμβολὴ στὴν ἱστορικὴ γεωγραφία τοῦ νομοῦ Ἀργολίδας», *Byzantina Symmeikta* 5 (1983), 171-173, 175-181; M. Piérart – G. Touchais, *Argos. Une ville grecque de 6000 ans*, Paris 1996, 92-94; G. Tsekes, «Το Άργος στην παλαιοχριστιανική και μεσοβυζαντινή περίοδο (Μια πρώτη προσέγγιση στην τοπογραφία του βυζαντινού Άργους)», *Δαναός* 2 (2001), 89-102; A. Oikonomou-Laniado, «Το Άργος κατά τη μεσοβυζαντινή περίοδο», *Μνήμη Τασούλας Οικονόμου (1998-2008)*, eds I. D. Varalis – G. A. Pikoulas, Volos 2009, 205-214; A. Vassiliou, "Argos from the Ninth to Fifteenth Centuries", *Heaven & Earth: Cities and Countryside in Byzantine Greece*, eds J. Albani – E. Chalkia, Athens 2013, 217-220. On the bishopric of Argos, see V. Konti, «Το Ναύπλιο και οι σχέσεις του με την επισκοπή Άργους κατά τη μέση βυζαντινή περίοδο», *Byzantina Symmeikta* 15 (2002), 131-148.

Byzantine glazed pottery.[2] The aim of this paper is to present part of this pottery and more specifically the early group of the so-called Green and Brown Painted Ware.

Green and brown painted is one of the most characteristic decorative techniques of Byzantine glazed pottery from the late 11th century until around the mid-13th century.[3] Frederick Waagé named this ware 'Black and Green Painted' and Charles Morgan changed the name to 'Green and Brown Painted', a more suitable term and one that is still in use, as brown appears in various tones, not only dark ones.[4] The green and brown painted technique is considered to be influenced by Islamic pottery, where the practice of decorating pots with different colored glazes had emerged by at least the early 10th century.[5] The green and brown painted decoration was also applied to glazed white wares.[6] In Argos there are a few specimens of the latter but they are not included in this paper, due to the marked differences between white and red wares in general.[7]

For the Red Ware version of Green and Brown Painted, Charles Morgan created a typology consisting of five groups (I-V),[8] while Pamela Armstrong has proposed a typology of four groups[9]. Based partly on Morgan's typology, Guy Sanders has discerned three styles (I-III) with a separate one, dubbed 'Spiral Style'.[10]

In Argos, Green and Brown Painted Ware is the second most frequently represented category of Middle Byzantine glazed pottery after Fine Sgraffito Ware, constituting 21% of the catalogued glazed pottery of the 12th – first quarter of the 13th century.[11] Based on Morgan's, Sanders' and Armstrong's typologies and on the special characteristics of the Argive material, the Green and Brown Painted Ware found at Argos can be categorized as follows[12]:

Group I: Decoration with stripes or strokes, freely applied in green and brown color, often with fluid contours.[13]

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[2] On the pottery see A. Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική από την πόλη του Άργους (10ος – α΄ τέτ. 13ου αι.)*, Phd dissertation, vols I-II, National and Kapodistrian University of Athens 2014 (thesis.ekt.gr/thesisBookReader/id/35222#page/1/mode/2up). It should be noted that there is plenty of as yet unrecorded pottery from several excavations.

[3] For this category see mainly C. H. Morgan, *The Byzantine Pottery* (Corinth XI), Cambridge, Mass. 1942, 70-83; P. Armstrong, "Some Byzantine and Later Settlements in Eastern Phokis", *BSA* 84 (1989), 42; G. D. R. Sanders, *Byzantine Glazed Pottery at Corinth to c. 1125*, Phd dissertation, vols I-II, University of Birmingham 1995, 72-74, 234-237 (https://www.academia.edu/325767/Byzantine_Glazed_Pottery_at_Corinth_to_C._1125 [last accessed: 22 March 2019]); N. Poulou-Papadimitriou, «Μεσοβυζαντινή κεραμική από την Κρήτη: 9ος-12ος αιώνας», *VIIe Congrès International sur la Céramique Médiévale en Méditerranée, Thessaloniki, 11-16 octobre 1999*, ed. Ch. Bakirtzis, Athens 2003, 219-224; J. Vroom, *After Antiquity. Ceramics and Society in the Aegean from the 7th to the 20th Century A.C.: A Case Study from Boeotia, Central Greece* (Archaeological Studies Leiden University 10), Leiden 2003, 151-152; J. Vroom, *Byzantine to Modern Pottery in the Aegean, 7th to 20th Century: An Introduction and Field Guide*, Utrecht 2005, 82-83.

[4] F. O. Waagé, "The Roman and Byzantine Pottery", *Hesperia* 2 (1933), 323; Morgan, op.cit. (n. 3), 70.

[5] On Islamic wares decorated in different colored glazes see H. Philon, *Early Islamic Ceramics: Ninth to Late Twelfth centuries*, London – New Jersey 1980, 35-62, esp. 35-36, 41. See also O. Watson, *Ceramics from Islamic Lands*, London 2004, 38, 166-181. On the influence of Chinese and Islamic pottery on Green and Brown Painted Ware see Morgan, op.cit. (n. 3), 71, 72; N. Poulou-Papadimitriou, «Τεκμήρια υλικού πολιτισμού στη βυζαντινή Κρήτη: από τον 7ο έως το τέλος του 12ου αιώνα», *Πεπραγμένα Ι΄ Διεθνούς Κρητολογικού Συνεδρίου, Χανιά, 1-8 Οκτωβρίου 2006*, eds E. G. Kapsomenos – M. Andreadaki-Vlazaki – M. Andrianakis, 1, Chania 2011, 419. Cf. Philon, op.cit., 36, who was cautious about the Chinese influence on Islamic wares decorated with different colored glazes.

[6] See Morgan, op.cit. (n. 3), 71; Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 79, 243. For later versions of Green and Brown Painted White Ware see J. W. Hayes, *Excavations at Saraçhane in Istanbul*, 2: *The Pottery*, Princeton, N.J. 1992, 30-33 (Glazed White Ware IV); D. Papanikola-Bakirtzi, F. N. Mavrikiou, Ch. Bakirtzis, *Βυζαντινή κεραμική στό Μουσεῖο Μπενάκη* (exhibition catalogue), Athens 1999, 25-29.

[7] They share some similarities in their shape and decoration; then again they have different fabrics, surface treatment and above all provenance. On Green and Brown Painted White Ware from Argos see Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I: 63-67, II: 30 nos 15, 16.

[8] Morgan, op.cit. (n. 3), 72-83.

[9] Armstrong, op.cit. (n. 3), 42.

[10] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 72-74.

[11] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 94.

[12] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 95.

[13] It is Morgan's Group I (Morgan, op.cit. [n. 3], 72-75), and part of Sanders' Style I (Sanders, *Byzantine Glazed Pottery*, op.cit. [n. 3], 73).

Group II 1: Motifs in green and/or brown.[14]

Group II 2: Motifs in green color with brown outlines.[15]

Group III: Similar decoration to II 2, though without the covering glaze.[16]

Group I, as we shall see, is the earliest group, Group II is connected mostly with the main 'Middle Byzantine Production' (MBP) as well as the local production of the second half of the 12th century, while Group III can be considered the later version of the ware extending from the late 12th up to the first half of the 13th century and is mostly of local production.[17]

The focus of this paper will be on the earlier Group I. Our basic knowledge of this depends almost entirely on the well-documented material from Corinth and the seminal studies of Charles Morgan and above all Guy Sanders. As for Argos, our ongoing research has to date yielded 43 specimens of this early group, a rather small group compared with groups II and III of the Green and Brown Painted Ware from the Argive material.[18] Nevertheless, taking into account the fact that Group I is rarely attested in other sites of the Byzantine Empire, it can be considered a relatively representative group.

The specimens under examination were found in various rescue excavations undertaken by the 5th and 25th Ephorates of Byzantine Antiquities in the city of Argos, mainly in its central/southern part (Fig. 1).[19] The majority of the specimens were found at the ATE plot[20] and secondarily the OTE[21], the Galetsi[22] and the Kontoyianni[23] plots (Fig. 1). Far fewer specimens were found at the following plots: Kechayia[24], Dini[25], Selli[26], Phlorou[27], Triantaphyllou[28], Xakousti-Xixi[29] (Fig. 1).

Fabrics[30]

The fabric of almost half of the sherds under examination displays some common characteristics macroscopically (Fabric 1.1, Fig. 2).[31] It is light-colored, pink/light red, in various tones: 7.5 YR 7/4, 8/2 – 7/3, 8/4; 5 YR 7/4, 7/6; 2.5 YR 7/4, 7/6, 6/6, 6/8. There is only one specimen (no. 22) with a darker tone: 2.5 YR 5/8. The fabric's hardness varies: most of the sherds have soft fabric (nos 2, 5, 10, 13, 14, 16), while there are a few hard (nos 6, 15, 22) or very hard ones (nos 3, 11, 21). Many sherds have pores (nos 3, 6, 10, 13-16, 21, 22). Fabric 1.1 is

[14] It is Morgan's Group II (Morgan, op.cit. [n. 3], 75-77), Sanders' Style II & Spiral Style (Sanders, *Byzantine Glazed Pottery*, op.cit. [n. 3], 73, 74), as well as Armstrong's Group I (Armstrong, op.cit. [n. 3], 42).

[15] It is Morgan's Group III (Morgan, op.cit. [n. 3], 77-80), Sanders' Style III (Sanders, *Byzantine Glazed Pottery*, op.cit. [n. 3], 73-74), and Armstrong's Group II (Armstrong, op.cit. [n. 3], 42).

[16] Mainly Morgan's Group V (Morgan, op.cit. [n. 3], 80-83), and the later version of Sanders' Style III (Sanders, *Byzantine Glazed Pottery*, op.cit. [n. 3], 74).

[17] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 94-113, with further bibliography.

[18] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I: 97-102, II: 75-84 nos 110-134, as well as unpublished specimens.

[19] For a brief presentation of these excavations, which were carried out under the direction of the archaeologist Anastasia Oikonomou-Laniado (plots: ATE 1988-1989, Galetsi, Kechayia, Kontoyianni, Dini, Xakousti-Xixi, OTE, Selli, Phlorou) and the archaeologist Georgios Tsekes (plots: ATE 2008-2009, Triantaphyllou), see A. Oikonomou-Laniado, *Argos paléochrétienne. Contribution à l'étude du Péloponnèse byzantin* (BAR International Series 1173), Oxford 2003, 65-70; Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 378-382, 383-384, 388-389, 390-392, 393-394, 395-396.

[20] The ATE excavation was the more important for its finds of Byzantine pottery. At the ATE plot 18 sherds of this group were found, 13 of which are included in the catalogue: nos. 1, 4, 6, 10-13, 15-18, 21, 27.

[21] Six sherds, five of which are included in the catalogue: nos 3, 14, 20, 24, 25.

[22] Four sherds, two of which are included in the catalogue: nos 22, 26.

[23] Six sherds, three of which are included in the catalogue: nos 2, 5, 19. It should be noted that there were several Kontoyianni plots, all located close to one another. However, for some specimens we do not know in exactly which plot they were found, due to inadequate excavation records. This applies to no. 19. Unfortunately the majority of the excavated plots mentioned in this paper remain unpublished, thus hampering their documentation.

[24] Two sherds: nos 7, 9.

[25] Two sherds, one of which is presented in the catalogue: no. 23.

[26] Two sherds, not included in the catalogue.

[27] One sherd, not included in the catalogue.

[28] One sherd, not included in the catalogue.

[29] One sherd: no. 8.

[30] The following observations are based mainly on macroscopic and microscope examination by the author and not on archaeometric analyses.

[31] Nos 2-6, 10, 11, 13-16, 21, 22. We cannot be certain about no. 21, as it is overfired. However, its general aspect resembles Fabric 1.1.

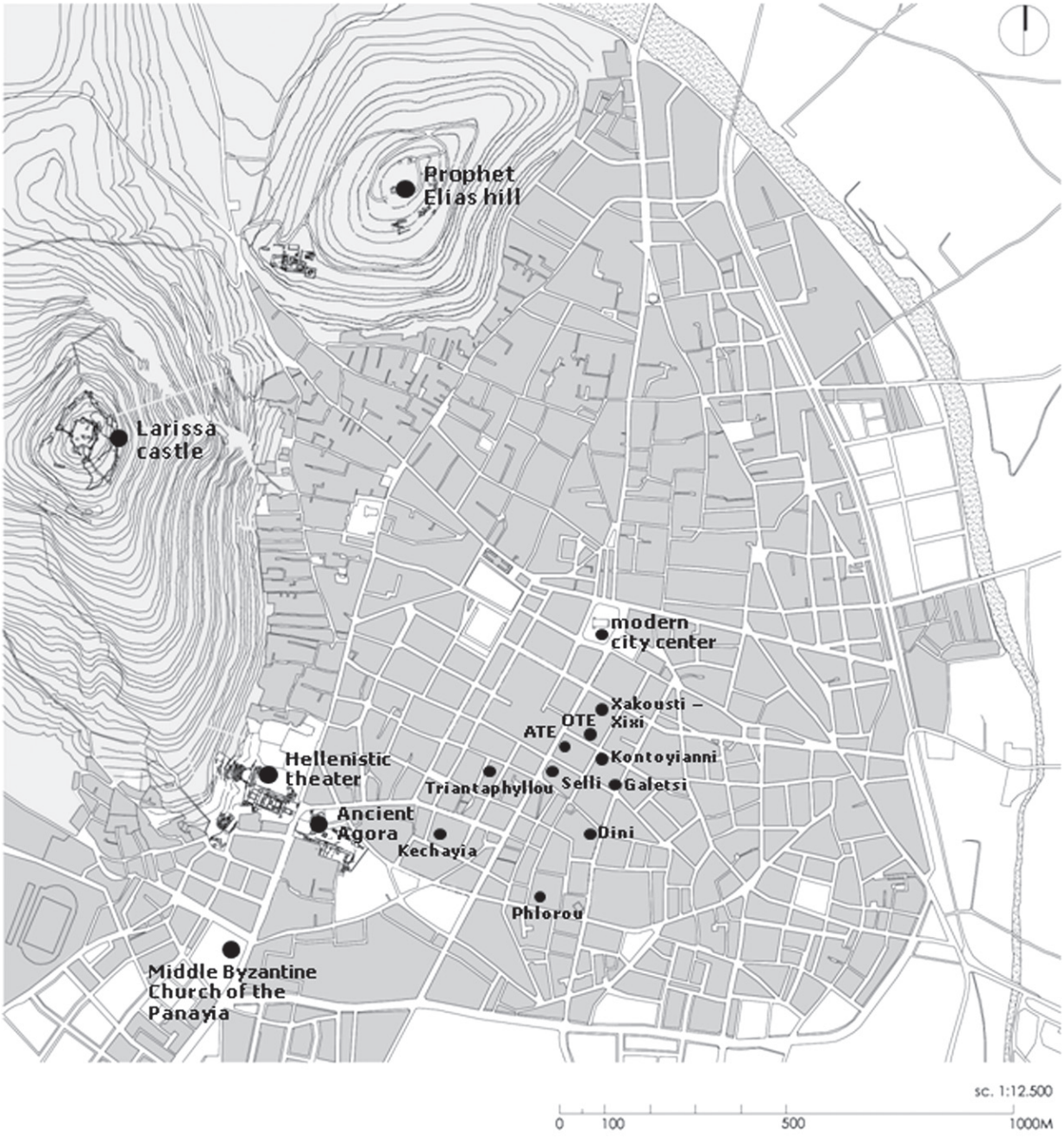

Fig. 1. Plan of Argos with the location of the plots.

characterized by frequent and variant inclusions (esp. nos 3, 6, 10, 14, 15, 21, 22). Macroscopically and microscopically we can discern mainly white (nos 4, 6, 10, 11, 13-16, 21, 22), red (nos 3, 6, 10, 11, 13, 15, 21, 22), and grey (nos 3, 6, 10, 11, 15, 16, 21, 22), and more rarely black (nos 3, 10, 13, 21) and sparkling ones (nos 3, 6, 14). In nos 10, 15 and 16 the walls of the ceramics are bichrome (Fig. 3).[32]

There are also a smaller number of sherds with light-colored fabric, mostly ocher brown, in which black

[32] This is also attested in Corinthian specimens, see Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 62 (Fabric A).

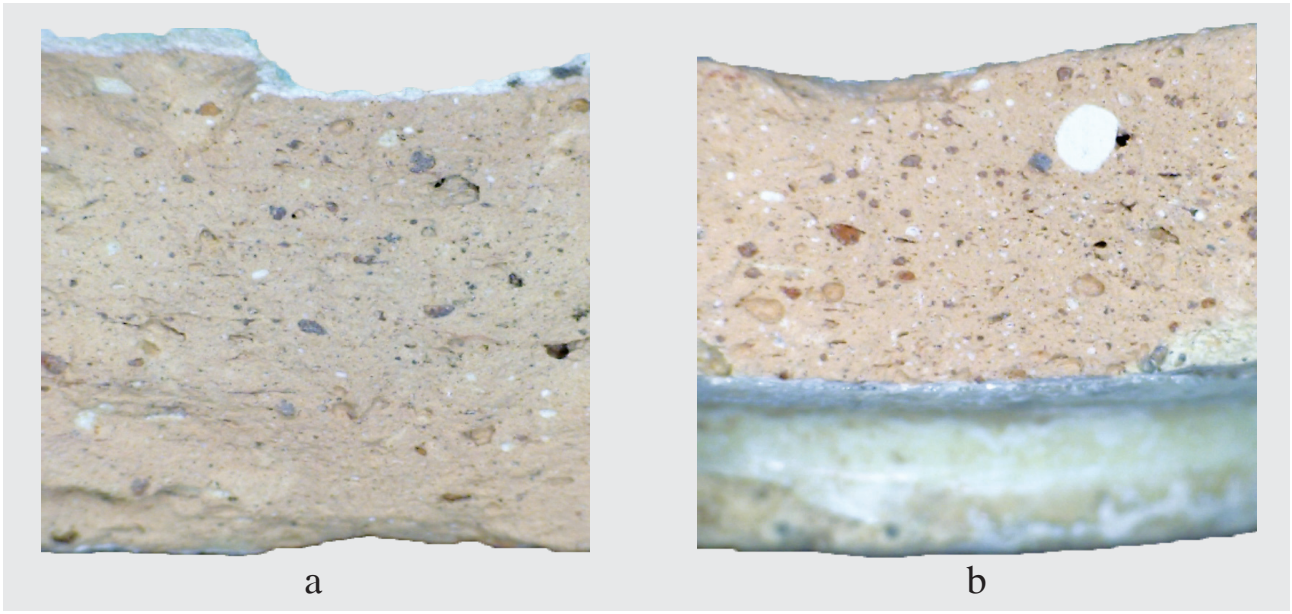

Fig. 2a, b. Fabric 1.1 (nos 6 and 14).

Fig. 3. Fabric 1.1, Bichrome walls (no. 15).

and white inclusions predominate (Fabric 1.2, Fig. 4).[33] Their tone varies: 10 YR 6/3 – 6/4, 7.5 YR 7/4, 2.5 YR 7/4, 2.5 YR 6/6. Their fabric is mainly hard (nos 7, 9, 17) or very hard (nos 1, 8); only one sherd has a relatively soft fabric (no. 12). Most of them have pores (nos 1, 7, 9, 12, 17), while, as mentioned above, the most common inclusions are black (nos 1, 7-9, 12, 17) and white (nos 1, 8, 9, 12, 17). As their fabric seems to have similarities with Fabric 1.1, I have preferred to consider them as two versions of a single fabric.[34]

At Argos fabrics with similar characteristics to Fabrics 1.1 and 1.2 are detected mainly in glazed sherds of the first half of the 12th century or even its third quarter,

[33] Nos 1, 7-9, 12, 17.

[34] See for example the bichrome walls in Fig. 3, where it seems that the two fabrics are (at least visually) juxtaposed.

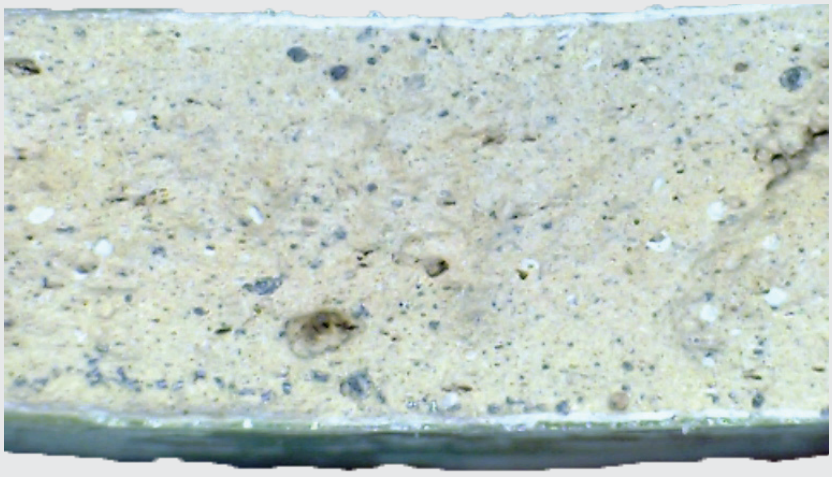

Fig. 4. Fabric 1.2 (no. 12).

which are attributed mainly to Measles Ware and secondarily to Fine Sgraffito, Green and Brown Painted II and Slip Painted Dark on Light Ware, with a few specimens of Monochrome Glazed Ware.[35] These fabrics resemble macroscopically the so-called 'Clay pellet' fabric, which is a calcareous clay mixed with red clay pellets.[36] Actually, unglazed wasters made of this fabric were found in Corinth.[37] In both cities, i.e. Corinth and Argos, this light-colored fabric is attested mainly in wares of the late 11th – mid-12th century.[38] Certainly, a local origin cannot be excluded for the Argive specimens.[39] In fact, Ian K. Whitbread, Matthew J. Ponting and Berit Wells detected ceramics, made of "Clay pellet" fabric, which could be local, in the Prosymni (Berbati) Valley in the northern Argolid, close to Corinthia.[40] Furthermore, Pamela Armstrong, Helen Hatcher and Mike Tite suggest that a "pale-cream [fabric], ..., with many small to medium black and

[35] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 6-7 (Types 4.1, 4.2).

[36] On the 'Clay pellet' fabrics from Corinth see H. E. White – C. M. Jackson – G. D. R. Sanders, "Byzantine Glazed Ceramics from Corinth: Testing Provenance Assumptions", *36th International Symposium on Archaeometry, Québec, 2-6 May 2006*, eds J.-F. Moreau – R. Auger – J. Chabot – A. Herzog, Quebec City 2009. I am indebted to Dr G. D. R. Sanders for providing me with photos of the Corinthian fabrics based on his and Harriet White's research (H. E. White, *An Investigation of Production Technologies of Byzantine Glazed Pottery from Corinth, Greece in the Eleventh to Thirteenth Centuries*, Phd dissertation (unpublished), vols 1-2, University of Sheffield 2009). It goes without saying that any errors in the present paper are mine alone.

[37] See White – Jackson – Sanders, op.cit. (n. 36). It should be noted that the first archaeometric analyses of Corinthian Byzantine ceramics were carried out in the 1980s by A. H. S. Megaw and R. E. Jones, where a calcareous Corinthian fabric was detected, see A. H. S. Megaw – R. E. Jones, "Byzantine and Allied Pottery: A Contribution by Chemical Analysis to Problems of Origin and Distribution", *BSA* 78 (1983), 238-239, 256, pl. 25:4 (Batch A); Green and Brown Painted I were not included in their samples, but Slip Painted Light on Dark (Spotted Style and Group II), Fine Sgraffito and Measles were, including wasters from the first firing.

[38] See White – Jackson – Sanders, op.cit. (n. 36).

[39] See Group B1 in Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 284-285, 431; see also A. Vassiliou, "*Measles Ware:* A 12th Century Peloponnesian Production and its Distribution", *XIth Congress AIECM3 on Medieval and Modern Period Mediterranean Ceramics, Antalya, 19-24 October 2015*, eds Y. Hazırlayan – F. Yenişehirlioğlu, 1, Ankara 2018, 268-269, where a local origin is presumed for some specimens though perhaps using Corinthian clay.

[40] See I. K. Whitbread, M. J. Ponting, B. Wells, "Temporal Patterns in Ceramic Production in the Berbati Valley, Greece", *Journal of Field Archaeology* 32 (2007), 189-190. It should be noted that a bowl fragment, perhaps attributed to this group, was found in Prosymni (Berbati), see J. Hjohlman, "The Late Antique and Medieval Periods", *Mastos in the Berbati Valley. An Intensive Archaeological Survey*, eds M. Lindblom – B. Wells, Stockholm 2011, 131, 140 n. 320 (no photo is published).

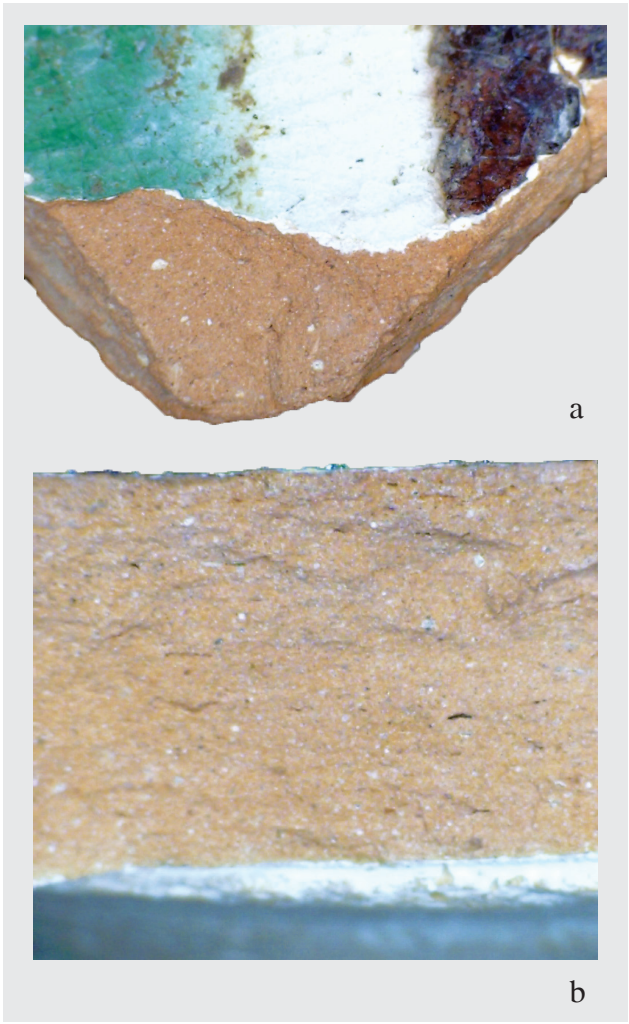

Fig. 5a, b. Fabric 2 (nos 23, 27).

dark red angular inclusions" could be of Argive origin.[41] All things considered, only with archaeometric analyses will we be able to answer issues concerning the fabrics' composition and provenance conclusively.[42]

Apart from the above mentioned fabrics, there are a few sherds with a red colored fabric (Fabric 2, Fig. 5) (nos 23, 25-27): mainly 2.5 YR 5/6 – 5/8. Only one has a lighter tone: 2.5 YR 6/4. Fabric 2 is hard-fired, and hard (nos 26, 27) or very hard (nos 23, 25) in texture. All the specimens contain white inclusions; in some cases there are also brown (no. 27), black (no. 23) or sparkling ones (nos 23, 26). In general, this fabric is more refined, with fewer inclusions, than Fabric 1 (esp. no. 25).

Finally, some specimens seem to differ from the above mentioned fabrics, such as nos 20 and 24, which resemble some fragments found at Argos decorated in the Dotted Style.[43] Similarly, nos 18 and 19 display different characteristics. No. 18 shares some similarities with Fabric 2; then again its general aspect, especially its brown color and its more refined texture, differentiate it to some extent. No. 19 has a light red fabric, which is also more refined, displaying different characteristics from the above mentioned fabrics.

Shapes

In the Argive material no specimen is preserved intact. The majority belong to open vessels; only three come from closed shapes (nos 5, 18, 19). More than half of our samples, 23 in total, are cups[44], only four are bowls[45] and two are dishes[46], while nine belong to unidentifiable open vessels, either bowls or dishes[47]. Cups are equally well represented in Corinth[48], while once again there are only a few dishes and bowls[49]. However, in Corinth small and large jugs appear more representative[50], while there are also a few chafing dishes mostly with plastic decoration

[41] P. Armstrong – H. Hatcher – M. Tite, "Changes in Byzantine Glazing Technology from the Ninth to Thirteenth Centuries", *La céramique médiévale en Méditerranée, Actes du VIe Congrès de l'AIECM2, Aix-en-Provence, 13-18 novembre 1995*, ed. G. Démians d'Archimbaud, Aix-en-Provence 1997, 226 no. 6 (no. 6 is a Fine Sgraffito fragment found at Zygouries in Corinthia, attributed, after discussion with A. Oikonomou-Laniado, to Argive production).

[42] Important results are expected from the archaeometric analyses on Argive ceramics conducted by Pamela Armstrong and Evi Katsara, in the Oxford Byzantine Ceramics Project.

[43] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 50-51 nos 56, 57, 59, 60 (Fabric 2.2).

[44] Fifteen of which are included in the catalogue: nos 1, 2, 4, 6, 7, 11-14, 20-25.

[45] Two are included in the catalogue: nos 15, 26.

[46] Nos 9, 17.

[47] Four are in the catalogue: nos 3, 10, 16, 27.

[48] See Morgan, op.cit. (n. 3), 72, 214-216 nos 406-414, fig. 51c, pl. XIXb, c.

[49] See Morgan, op.cit. (n. 3), 72, 214 nos 398-404, fig. 51a, b, pl. XIXa.

[50] See Morgan, op.cit. (n. 3), 216-217 nos 418-428, fig. 52, 53c.

combined with the green and brown painted technique[51].

All the cups of the Argive material have a flat base, described as a button base, with diameters ranging from 3 cm in very small cups (nos 11, 21) to 3.4 – 4.5 cm in larger ones (nos 1, 2, 6, 7, 13, 14, 22, 23). In many fragments (nos 1, 6, 7, 11, 13, 21) their oblique lower walls survive, while in some cases they form a carination in their mid-part (nos 12, 13[?], 14)[52]. In other cup fragments, their lower walls are slightly curved (nos 4, 20, 25) or even hemispherical (nos 2, 22, 23). In general their walls are thin, especially in nos 4, 20, 21, 24, 25. Only a few cups preserve a lip, which is invariably simple with an outward inclination (nos 4, 12, 24, 25). The diameter of the lips ranges from 8 to 11 cm. Only four cups preserve a handle, which is vertical, small, ring-shaped, and springs from just below the lip[53]; all of them are ornamented in the middle of their outer surface with a deep vertical groove, which is shallower in no. 4.

Regarding their original shape, we do not know whether these cups were one- or two-handled. In the Corinthian material, cups of similar shape are either one- or two-handled. However, in Green and Brown Painted I the cups are mostly one-handled.[54] It could be argued that in some cases the presence of two handles was connected with cups with wider bodies and rims, in order to make them more stable. Nevertheless, there are wide cups from Corinth which were one-handled.[55] What is certain is that these handles were of practical use; they were made for a medium-sized finger and were well balanced, applied to the appropriate spot on the cup. No. 8 differs from the ring-shaped handles; it is wider, resembling those of the chafing dishes. However, its small size probably points to a cup.

Most of the Argive cups could be ascribed to Form IV of Sanders' typology.[56] Sanders suggests that the prototype for this form is found in the white ware cups of the late 11th century, mainly Polychrome Ware ones.[57] At Argos, similar cups to Sanders' Form IV are also attested in the Dotted Style[58] and Monochrome Glazed Ware[59], while there are only single examples in Slip Painted Light on Dark I[60] & II[61], Fine Sgraffito I[62], and Measles Ware[63]. Moreover, in Corinth cups of this shape belong to the Spotted Style[64], Spatter Painted[65] and Green and Brown Painted II[66]. It should also be noted that in Corinth there is a cup that stands out by virtue of its folded body and lip.[67] At Kenchreai there is an Unslipped Red Ware cup of similar shape.[68]

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[51] See Morgan, op.cit. (n. 3), 72, 74, 217, nos 429-432, fig. 53a.

[52] Nos 13 and 14 are marked out by their wider walls.

[53] Two of them are in the catalogue: nos 4, 24.

[54] See Morgan, op.cit. (n. 3), 73 fig. 51c and Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 110-111 no. 60, fig. 11, on Green and Brown Painted I one-handled cups. On two-handled cups of similar shape see Morgan, op.cit., 58 fig. 40c (Monochrome Glazed Ware) and Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 111-112 no. 62, fig. 11 (Spotted Style).

[55] See for example Morgan, op.cit. (n. 3), 214 no. 406, pl. XIXb and 215 no. 408, pl. XIXc.

[56] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 240, esp. fig. 11, nos 58, 59, 62, who describes this form as follows: "These [cups] have in common a solid ring or 'button' base, a relatively delicate globular or carinated body, an everted rim and flat ring handles".

[57] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 240; G. D. R. Sanders, "New Relative and Absolute Chronologies for 9th to 13th century Glazed Wares at Corinth: Methodology and Social Conclusions", *Byzanz als Raum. Zu Methoden und Inhalten der historischen Geographie des östlichen Mittelmeerraumes im Mittelalter*, eds K. Belke – F. Hild – J. Koder – P. Soustal, Vienna 2000, 166, fig. 6. In white wares a basic difference is that their base is ring-shaped, in contrast to the button bases of the red ware cups. In fact, Sanders suggests: "The 'button' base may be an adaptation, in local [Corinthian] clay, of their torus ring bases ...", see Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 240.

[58] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 50-51 no. 58, 51-52 no. 61, 52 no. 63.

[59] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 363-364 nos 729-731.

[60] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 47-48 no. 51.

[61] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 54-55 no. 68.

[62] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 142 no. 259.

[63] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 235 no. 459. In this case the walls are thicker, perhaps implying a slightly later date.

[64] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 111-112 no. 62, fig. 11.

[65] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 110 no. 58, fig. 11; see also Morgan, op.cit (n. 3), 230 no. 565, fig. 63e.

[66] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 112 no. 63, fig. 11; see also Morgan, op.cit. (n. 3), 220 nos 462, 464.

[67] See Morgan, op.cit. (n. 3), 215 no. 408, pl. XIXc, as well as *Καθημερινή ζωή στο Βυζάντιο* (exhibition catalogue), ed. D. Papanikola-Bakirtzi, Athens 2002, 325 no. 357 (K. Skarmoutsou).

[68] B. Adamsheck, *Kenchreai. Eastern Port of Corinth: IV. The Pottery*, Leiden 1979, 100-101 no. LRB 36, pl. 25.

The two small closed vessels (nos 18, 19) have a discoid base, quite similar to the button base of the cups. Their lower walls are either curved (no. 18) or oblique (no. 19). No. 5 is the only closed shape preserving part of its neck, handle and rim. All three of them could have been either small jugs (if they were one-handled) or small amphoras (if they were two-handled). At Argos, they appear (like cups) mostly in early categories, such as Unslipped Red Ware[69], Dotted[70] and Spotted Style[71], Green and Brown Painted II[72], and above all in Monochrome Glazed Ware[73]. In Corinth there are also specimens in Unslipped Red Ware with plastic decoration[74] and Spatter Painted Ware[75].

As for the bowls, which are far fewer, no. 15 is marked out by the indentation of its simple, vertical lip. This indentation may mark the point at which a lid (now lost) closed over the bowl. Actually there is a glazed bowl from Byiadoudi in Chalkidiki with a similar upper part, which has decoration resembling the Spatter Painted Ware, but dated later, to the 13th century. This bowl is significant as it preserves its original lid.[76] At Argos, there is also an Incised Sgraffito and two Champlevé bowls with this characteristic indentation below the lip, but they are also of later date.[77] Moreover, they are not as well shaped as no. 15.

No. 26 is a large bowl with deep body and a characteristic horizontal downward rim.[78] Its surviving upper part at least has a similar shape to Sanders' Form III (*Hemispherical bowls with horizontal rim*).[79] In the Argive material these large bowls are attested mainly in Green and Brown Painted II, dating to around the mid-12th and into its third quarter[80], with far fewer specimens in Spatter Painted[81], and Painted Fine Sgraffito Ware[82]. In Corinth the form is also found in Slip Painted Light on Dark I and Fine Sgraffito Ware, dating from the early 1100s to the end of the 12th century, with thicker walls in its later version.[83] This shape also occurs in Polychrome White Ware and Sanders suggests that "the Corinthian versions may be local imitations".[84]

So far nos 9 and 17 are the sole dishes in the Argive Green and Brown Painted I. They are of rather modest size (diameter of rim 21.6 – 22 cm) with carinated walls below the rim, forming a simple everted lip in no. 9 and a vertical lip with out-turned edge in no. 17. This form shows similarities with Sanders' Form IV (*Dishes with vertical rims*).[85] According to Sanders, the form appears around the early 12th century and becomes popular in slightly later wares, mainly in Slip Painted Light on Dark II, Painted Sgraffito, Measles, Dark on Light, later Green and Brown Painted and Sgraffito wares.[86] Of the present material, no. 9 displays similarities with an early version of Sanders' form IV, while no. 17 seems a slightly later version of the same shape.

As for the unidentified open vessels, the base fragments follow a simple pattern with low ring base, either with a smaller diameter (6.30 cm)[87] or with a larger one

[69] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 44 no. 42.

[70] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 50 no. 56.

[71] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 53 no. 66.

[72] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 84-85 no. 136.

[73] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 368-370 nos 740-745.

[74] See Morgan, op.cit. (n. 3), 184 nos 58-60, pl. III Bb, c.

[75] See Morgan, op.cit. (n. 3), 230 nos 569-570, fig. 64a.

[76] See Th.N. Pazaras, *Ανασκαφικές έρευνες στην περιοχή της Επανομής Θεσσαλονίκης. Το νεκροταφείο στο Λιμόρι και η παλαιοχριστιανική βασιλική στο Μπγιαδούδι*, Thessaloniki 2009, 232-233, fig. 286, drawing 80.

[77] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I: 188 (Type K6), II: 293 no. 580 (Incised Sgraffito bowl, third quarter of 12th c.), 361-362 nos 725, 726 (Champlevé bowls, second quarter of 13th c.).

[78] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I: 184, II: 8-9 (Type K2). There are another two specimens similar in shape, not included in the catalogue.

[79] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 233-234.

[80] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I: 184, II: 92-94 nos 156-158.

[81] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II: 138 no. 250, 140 no. 255.

[82] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II: 277 no. 546.

[83] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 100 (no. 33, fig. 7), 234. For Fine Sgraffito see Morgan, op.cit. (n. 3), 290 no. 1251, fig. 103m.

[84] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 234; see also Sanders, *New Relative and Absolute Chronologies*, op.cit. (n. 57), 166, fig. 6.

[85] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 237.

[86] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 237.

[87] No. 16.

(10-10.2 cm)[88]. It should be noted that no. 10's ring base had been pierced at a later phase in its ring. In fact, the hole has also penetrated the inner side of the bottom, due to the latter's extremely thick walls. Later in the 12th century, the piercing of the ring of the base became a common practice in Byzantine glazed pottery. At Argos it is attested mostly in Measles and Fine Sgraffito Ware and shows more careful piercing, probably executed by potters.[89] These holes most likely served to suspend the ceramics, as a form of display, while also protecting them.[90]

Surface treatment

Until the late 11th century, in glazed red wares the glaze was applied directly to the vessel's surface. From the late 11th century onwards, at least in Corinth, a fundamental change occurred in glazed red wares, involving the application of a thick layer of white slip on the vessel's surface.[91] This has been interpreted by Sanders as an attempt to give the red wares the appearance of the decorative surface of the white wares.[92] Furthermore, according to Sanders, this practice of covering the main decorative surface with white slip signals "a transition in the use of glaze from the purely functional to the partly decorative".[93] Green and Brown Painted I is one of the earliest groups of Byzantine glazed pottery where this technique is applied. Actually, it was a necessary background in painted decorations of red wares. This white slip was of special, high-quality clay, probably containing quartz, white clay and other elements[94]; its quality was decisive for the overall appearance of the vessel.

In the present material, all cup fragments are covered on both sides (inside and out) with slip, sometimes thick (nos 5-8, 11, 12, 14, 20-25) or –less frequently– thin (nos 1, 2, 4, 13), including the underside of their bases. On the latter, the slip is mostly thinner, while in many cases there is an uneven concentration of slip (nos 7, 11, 13, 14, 21-23). It should be noted that the cups with thin white slip have light-colored fabrics, where the thick white slip was not as necessary as on those with darker ones; the latter (nos 23, 25) are invariably covered with thick white slip. This variation in the application of white slip perhaps indicates some experimentation by the workshops.

Bowls and dishes are covered with thick (nos 9, 10, 16, 17, 26, 27), or in some cases thin (nos 3, 15), white slip on their inner surface. In the specimens preserving their rims, the slip is extended to the outer part (nos 9, 15, 17, 26). Five fragments of open vessels with Fabrics 1.1 and 1.2 (nos 3, 10, 15-17) are covered with ocher brown or pink wash on their outer surface. This wash is common in glazed dishes and bowls from Argos, mostly of the second quarter to mid-12th century with similar fabrics, belonging mainly to Measles and early Fine Sgraffito wares. Perhaps it is an indication of a slightly later dating for these specimens. Nos 26 and 27 with fabric 2 are covered on their outer part with a thinner, whitish wash. This practice is common to the main 'MBP' of the second half of the 12th century. The Green and Brown Painted I specimens probably constitute an early indication of it.

The small closed vessels (nos 5, 18, 19) are covered externally with thick white slip which on no. 5 extends to the inner part of its neck. The two base specimens

[88] Nos 10, 27.

[89] See Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 214-215.

[90] See D. Papanikola-Bakirtzi, «Βυζαντινά επιτραπέζια σκεύη. Σχήμα – μορφή, χρήση και διακόσμηση», *Βυζαντινών διατροφή και μαγειρείαι, Πρακτικά ημερίδας «Περί της διατροφής στο Βυζάντιο», Θεσσαλονίκη, 4 Νοεμβρίου 2001*, ed. D. Papanikola-Bakirtzi, Athens 2005, 127-128; G. D. R. Sanders, "Continuity and Change in Medieval Corinth", 2 (https://www.academia.edu/4579628/Continuity_and_change_in_Medieval_Corinth [last accessed: 29 March 2018]).

[91] Sanders, *New Relative and Absolute Chronologies*, op.cit. (n. 57), 153, 166. As Sanders mentions, in other areas, such as Sparta or Thebes, these changes occur later, from the second quarter or middle of the 12th century, see Sanders, *New Relative and Absolute Chronologies*, op.cit., 172; G. D. R. Sanders, "Recent Developments in the Chronology of Byzantine Corinth", *Corinth, the Centenary, 1896-1996: Results of Excavations conducted by the American School of Classical Studies at Athens*, eds C. K. Williams – N. Bookidis, (Corinth XX), Princeton, N.J. 2003, 394.

[92] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 230.

[93] Sanders, *New Relative and Absolute Chronologies*, op.cit. (n. 57), 166.

[94] Ch. Vogt, "Céramiques IXe-XIIe siècle", *Byzance. L'art byzantin dans les collections publiques françaises* (exhibition catalogue), Paris 1992, 383.

show a similar picture to the cups on their outer surface, with the slip covering even the base.

As for the glaze, it invariably covers the white-slipped parts of the vessels. This means that all the cups are covered all over with glaze, including the base. On the other open vessels (nos 3, 10, 16, 27) the glaze covers their interior, and extends to their upper exterior part (in the specimens preserving their rim: nos 9, 15, 17, 26). As for the small closed vessels, on no. 5 the glaze is extended to the inner part of its neck, while on nos 18 and 19 the glaze covers their exterior surface.

The glaze is mainly colorless (nos 1-6, 8, 9, 11, 14-23, 25-27), while far fewer specimens have a yellowish (nos 7, 13), yellowish green (no. 24) or light green tone (nos 10, 12). It seems that the potter intended to produce a colorless glaze, and the light green or yellow tinge is due to the fusion of the covering glaze with the colorants or to impurities in the glaze. In no. 13 the glaze is mottled, a characteristic mostly found in earlier Unslipped Glazed Red Wares.[95]

Decoration

All the sherds are decorated with stripes or streaks of green and brown color, freely applied, covering the whole of the main decorative surface. Despite their naïf character, in most of the specimens (nos 1-11, 13-19, 21, 23-26) an effort is made to apply green and brown alternately.

Among our samples, variety in the rendering of the stripes predominates; rarely do we find a significant level of similarity. This lack of standardization might be an indication of an early date. In some specimens (nos 8, 24-26) the stripes are more evenly applied, but on the majority they are sketchily applied, often with blurred contours (nos 1-4, 9-11, 13-23), as a result of their mixing with the covering glaze. Either the covering glaze was applied before the colors of the decoration had dried[96], or vice versa, i.e. the colors had been applied before the covering glaze had dried[97]. From the macroscopic examination of our specimens it is not clear which was applied first. Be that as it may, it could be argued that the decoration of Group I reflects to some extent experimentation on the part of the potters.

The green and brown colors occur in a variety of tones, depending mostly on the concentration of the colorant. In some fragments the colors are dark (nos 8, 9, 12, 17, 23, 26, 27), in others only one of the two is dark (nos 1, 6, 7, 18, 20-22, 25), while in others the colors are moderately light (nos 2, 3, 5, 10, 15, 16, 19, 24) or very light (nos 11, 13, 14).

As for the pigments used in the colors, green must be the product of copper oxide, while brown could be an iron oxide; in its darker version it could contain manganese. Nevertheless, only with chemical analyses shall we be able to detect their actual composition.

On the cups, decoration is normally extended to their outer surface as well, at least on those examples where we are able to detect it (nos 1, 2, 6, 11-14, 20-25)[98]; however, the exterior decoration does not extend to the base, but seems to stop at a higher level. On no. 24 the decoration is even applied on the handle. On bowls and dishes the decoration covers their inner surface (nos 3, 9, 10, 15-17, 26, 27); on no. 26 the decoration is applied even on its horizontal rim, while on the closed shapes (nos 5, 18, 19) it covers their outer surface, as one would expect.

No. 8 combines plastic decoration, consisting of small clay pellets, with painted, using short horizontal strokes alternating in green and brown between the pellets. The combination of plastic decoration with green and brown painted occurs also in some Corinthian samples, such as chafing dishes and jugs, where apart from the clay pellets, more elaborate decoration survives on the former, with animals and even humans or fantastic creatures rendered in high relief.[99]

As mentioned above, green and brown decoration is also attested in glazed white wares. In fact, there are some red ware specimens which strongly resemble white ware ones, especially when the red wares have a light-colored fabric, as is the case with no. 3. The base of a white ware open vessel found at Argos (Fig. 6), probably dating to approximately the same period, is decorated

[95] See Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 68.

[96] Poulou-Papadimitriou, *Μεσοβυζαντινή κεραμική από την Κρήτη*, op.cit. (n. 3), 220.

[97] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 73.

[98] The same applies to Corinth, see Morgan, op.cit. (n. 3), 73.

[99] Morgan, op.cit. (n. 3), 74-75, 217 nos 426-430, 432, fig. 53a, c.

Fig. 6. Bowl, base and body fragment. Green and Brown Painted White Ware. Argos, ATE plot, late 11th century.

with naïf strokes in green and brown[100], displaying similarities with red ware specimens, as for example nos 1-3 in this catalogue. Similar white ware fragments are also found at Corinth and Asia Minor.[101] It should be noted that in Argos there are no catalogued specimens of later Green and Brown Painted White Wares, dating to the mid-12th-13th century, which are found mostly in Constantinople and the Black Sea region.[102]

Dating

The dating of this group is based on the in-depth studies of G.D.R. Sanders, who dates the Corinthian Green and Brown Painted I from around 1090 up to 1120 and considers the group to be "fairly short-lived".[103] The cups in Sanders' Form IV, which are dated by him from the late 11th century up to 1130 approximately, are also relatively early.[104]

The Argive material cannot offer us reliable dating evidence, given that most of the medieval archaeological strata are disturbed due to the continuous settlement in this part of the city. But then again, the following signs in the Argive material indicate an early dating:

1. Predominance of cups and existence of small closed vessels, which in later wares become increasingly rare.

2. Similar shapes in cups and small closed vessels in the so-called Dotted Style, an early version of the Slip Painted Light on Dark Ware with approximately the same dating as Green and Brown Painted I.

3. The practice of covering the whole surface of cups with white slip and glaze as well as their being decorated on both inner and outer surfaces; in later 12th-century Green and Brown Painted Ware the covering glaze is sometimes even omitted, as we can see in one such cup, probably of local manufacture, where the slip stops on the upper part of its inner surface and there is no covering glaze at all (Fig. 7).[105]

4. Covering the underside of cups' and small closed vessels' bases with white slip and glaze, a practice that often resulted in an uneven surface.

5. The plastic decoration of the handle no. 8, reminiscent of an earlier trend, mainly known from the 11th-century chafing dishes, though with larger and less high-relief pellets.[106]

[100] Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), II, 30 no. 15.

[101] Morgan, op.cit. (n. 3), 71, 213-214 nos 393, 396, 397, pl. XVIIIa, b, d. On a base fragment from Gülpinar (Chryse) which greatly resembles to no. 1 in the present catalogue see B. Böhlendorf-Arslan, "Gülpinar Pottery Again: Towards a Re-evaluation of Local and Imported Wares", *XIth Congress AIECM3*, op.cit. (n. 39), 1, 287, pl. 4:3.

[102] See Hayes, op.cit. (n. 6), 30-33; L. Sedikova, "Glazed Ware from the Mid Thirteenth-Century Destruction Layer of Chersonesos", *Medieval and Post-Medieval Ceramics in the Eastern Mediterranean: Fact and Fiction, Proceedings of the First International Conference on Byzantine and Ottoman Archaeology, Amsterdam, 21-23 October 2011*, ed. J. Vroom, Turnhout 2015, 275, fig. 2:1-5.

[103] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 235. Morgan dated Group I in the 11th century, attributing the majority to the second half of the 11th century, see Morgan, op.cit. (n. 3), 75.

[104] Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), 240-241.

[105] It should be noted that its shape constitutes a unicum in the late 12th – early 13th century Argive material known to date.

[106] See for example A. Vassiliou, "Middle Byzantine Chafing Dishes from Argolis", *DChAE* 37 (2016), 272 no. 34, fig. 35.

Fig. 7a, b. Cup, body and rim fragment. Green and Brown Painted Ware III. Argos, Makriyianni plot, late 12th – early 13th century.

6. Early versions of forms of bowls and dishes that developed their definitive form mainly from the second quarter of the 12th century onwards.

7. Abstract and repetitive motifs with blurred outlines, reflecting a less challenging, more naïf, decoration.

8. Lack of standardization in the decoration.

Thus, the majority of our specimens can be dated from the late 11th century through 1120/1130, while nos 16, 17, and in particular 26 and 27 are likely to be of a slightly later date, with the latter (i.e. nos 26 and 27) dating to around the second quarter of the 12th century, judging by their shape and surface treatment.

Places of Manufacture and Distribution

To date, Corinth is the sole well documented production center of Green and Brown Painted I. As mentioned above its production is connected with the first attempts at decorating glazed pottery on a thick white slip layer, and the group is dated to between the last decade of the 11th and the second decade of the 12th century. On the whole, Corinth displays a representative sample of Group I.[107] Moreover, apart from the Corinthian products connected with the Clay pellet fabric, there were also imports, as attested by the existence of different fabrics.[108]

Another possible center of production is Nemea, where a kiln has been found. According to R.F. Sutton, a few Green and Brown Painted Ware vessels, of which one displays the characteristics of Group I, "might have been made in the kiln".[109]

As for its distribution, Green and Brown Painted I has been a rare find up to now in contrast to the later groups of this category, which are among the main commercial products of the 12th century in the Aegean. In Argolis, Green and Brown Painted I is rarely attested outside Argos. There is the bowl fragment found in Prosymni (Berbati)[110], while a small cup fragment was found in a grave excavated just outside the Byzantine

[107] See Morgan, op.cit. (n. 3), 72-75, 214-217 nos 398-404, 406-432, figs 51, 52, 53a, c, pl. XIX, including cups, bowls, dishes, goblets, jugs, and chafing dishes; see some of these cups in *Βυζαντινή και μεταβυζαντινή τέχνη* (exhibition catalogue), Athens 1985, 228-229 nos 260, 261 (A. Moutzali) & *Καθημερινή ζωή στο Βυζάντιο*, op.cit. (n. 67), 325 no. 357 (K. Skarmoutsou). For another Corinthian specimen see *Διδακτική Συλλογή Βυζαντινής και Μεταβυζαντινής Κεραμικής, Μουσείο Αρχαιολογίας και Ιστορίας της Τέχνης, Πανεπιστήμιο Αθηνών – Τμήμα Ιστορίας και Αρχαιολογίας* (museum catalogue), ed. S. Kalopissi-Verti, Athens 2003, 68 no. A23.

[108] See White – Jackson – Sanders, op.cit. (n. 36) (Phyllite Group). The Phyllite fabrics are also connected with the main 'Middle Byzantine Production' of the second half of the 12th – first quarter of the 13th century, see Sanders, *Continuity and Change*, op.cit. (n. 90), 5.

[109] R. F. Sutton, "Appendix: Ceramics of the Historic Period", in J. C. Wright – J. F. Cherry – J. L. Davis – E. Mantzourani – S. B. Sutton, "The Nemea Valley Archaeological Project: A Preliminary Report", *Hesperia* 59 (1990), 655-658, pl. 96e, no. S 9388-2-47.

[110] See n. 40.

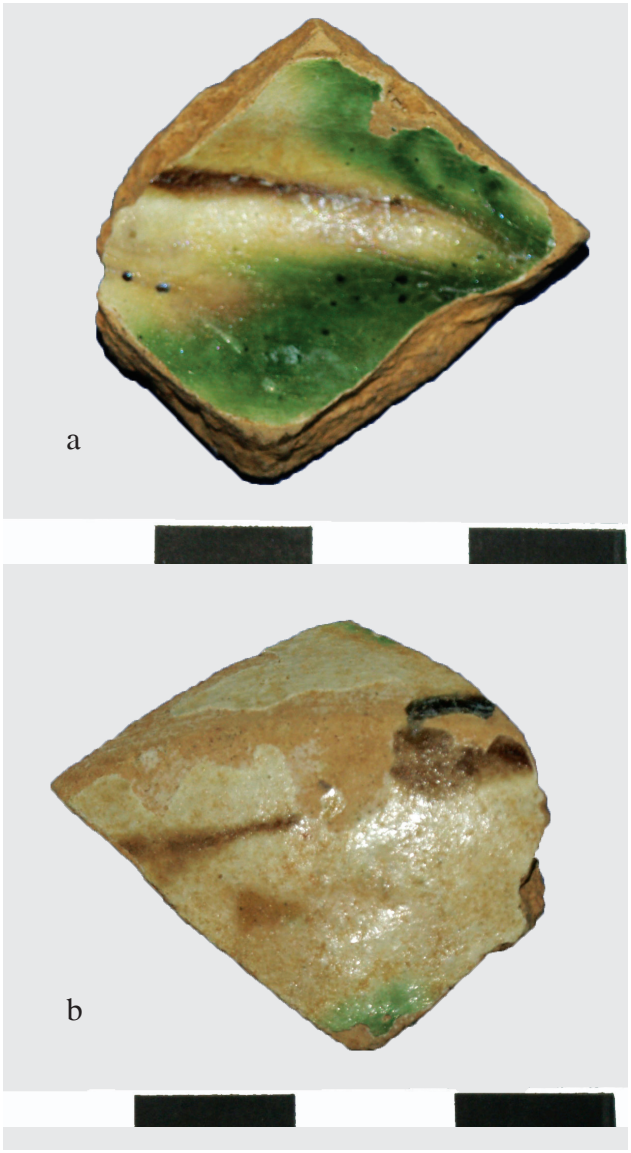

Fig. 8a, b. Cup, small body fragment. Green and Brown Painted Ware I. Ligourio, Surrounding area of Ayios Ioannis Theologos, grave 20. Late 11th – early 12th century.

church of Ayios Ioannis Theologos at Ligourio at the southeastern corner (Fig. 8)[111]. Given that the dating of the latter is not certain, for lack of a dedicatory inscription, this early Green and Brown Painted specimen is of some importance, being the earliest diagnostic sherd of the excavation and dated to somewhere between the late 11th and early 12th century.[112] As for Nauplio, the other major city of Argolis, only a few specimens of this early group have been detected[113], in contrast to Green and Brown Painted Ware II which is well-represented[114].

As for the rest of the Peloponnese, a cup fragment has been found in Sparta.[115] Outside the Peloponnese, a few specimens of varied fabrics from the area of Phthiotis (e.g. Panayia, Smixi, Panayitsa)[116] might belong to the Green and Brown Painted I.[117] Another probable specimen (jug with a spout?) comes from Thebes.[118] On Crete an interesting example has been found with

[111] This cist grave (no. 20), paved with square clay plaques, appears the most important of those found in the area around the church. It should be noted that the majority of the pottery found at this excavation dates mainly from the late 12th century. For the excavation report, see A. Vassiliou, «Παλιγουριό ή Παλιό Λιγουριό, Ναός Αγίου Ιωάννη Θεολόγου», *AD* 64 (2009), B1, 301-303, esp. 302, fig. 7. For the church see S. B. Mamaloukos, «Ένας ἄγνωστος βυζαντινός ναός στήν Ἀργολίδα. Ὁ Ἅγιος Ἰωάννης ὁ Θεολόγος Παλιοῦ Λιγουριοῦ», *DChAE* 12 (1984), 409-440.

[112] It actually confirms Demetris Athanasoulis' dating of the church, see D. Athanasoulis, «Σημείωμα για την αργολική βυζαντινή αρχιτεκτονική», in *Βυζαντινό Μουσείο Αργολίδας. Κατάλογος μόνιμης έκθεσης* (museum catalogue), eds D. Athanasoulis – A. Vassiliou, Athens 2016, 89; see also Vassiliou, *Παλιγουριό*, op.cit. (n. 111), 301 n. 16. Stavros Mamaloukos dates the church to around the mid-11th century, see Mamaloukos, op.cit. (n. 111), 439, while Isidoros Kakouris dates it to the second half of the 11th century, see I. I. Kakouris, «Ἐκκλησίες τοῦ Λιγουριοῦ», *Πρακτικὰ τοῦ Β΄ Τοπικοῦ Συνεδρίου Ἀργολικῶν Σπουδῶν, Ἄργος, 30 Μαΐου – 1 Ἰουνίου 1986*, Athens 1989, 140.

[113] Unpublished specimens from the Akronauplia castle; they are currently being studied by the author.

[114] For the published specimens of Green and Brown Painted Ware II from the castle of Akronauplia, see A. Yangaki, *Εφυαλωμένη κεραμική από τη θέση «Άγιοι Θεόδωροι» στην Ακροναυπλία (11ος-17ος αι.)* (Εθνικό Ίδρυμα Ερευνών, Τμήμα Βυζαντινών Ερευνών – Ερευνητική Βιβλιοθήκη 7), Athens 2012, 40-41, 74-75 nos 8-13, figs 7-12, drawings 5-8.

[115] O. Vassi, "An Unglazed Ware Pottery Workshop in Twelfth-Century Lakonia", *BSA* 88 (1993), 291 no. 8, pl. 28(d)1.

[116] These sites, which nowadays belong to the district of Phthiotis, were once part of ancient Phokis; this is why in most publications they are referred to as sites of the latter.

[117] Armstrong, op.cit. (n. 3), 8 no. 29, pl. 4; 30-31 no. 24, pl. 10; 37 no. 4, pl. 11. The above mentioned specimens also have different fabrics (see Fabrics A, C, I, in Armstrong, op.cit., 4-5).

[118] *AD* 51 (1996), B1, 81, drawing 11 (Ch. Koilakou). It is difficult to figure out from the drawing if it actually belongs to this category.

close parallels to some of our specimens (nos 24, 25). It is an almost intact two-handled cup, found in a grave (like the Ligourio specimen) at the cemetery of Petras (Siteia).[119] A quite similar cup is also exhibited in the Byzantine Museum of Didymoteicho.[120]

In Italy, a cup fragment, displaying characteristics of Group I (in terms of shape and decoration), has been found at Otranto. It is dated to Phase V, meaning the late 11th or 12th century.[121] Helen Patterson and David Whitehouse presume that it is an import, with many similarities with the Corinthian production (shape, decoration).[122]

Concluding Remarks

All things considered, Argos displays a representative sample of early Green and Brown Painted Ware, attested up to now mainly at neighboring Corinth, with only occasional specimens from Nemea, Sparta, Crete, Thebes, Phthiotis, Thrace and Otranto.

This group attests once more to the city's preeminence in Argolis during this period, being to date the only Argolic city presenting this early group, with the exception of single specimens at Ligourio, Nauplio and possibly Prosymni. At the same time, it indicates the city's development during the reign of Alexios I Komnenos (1081-1118), as is also attested by the Middle Byzantine glazed pottery of Argos during the 10th and 11th centuries.[123]

In Corinth, this group along with other wares of the late 11th – early 12th century reflects the first attempts at manufacturing glazed wares with a more decorative character.[124] Taking into consideration the present Argive material, I believe that this is why the emphasis was still on the shaping of the vessels and not so much on their decoration. Some cups, such as nos 20, 24 and especially 25 are so thin-walled and adequately fired, that the quality of their construction marks them out. Their manufacture conformed to demanding standards. Their future use had obviously been taken into consideration and they were made light and stable with the ring handle in the proper place. These aspects of their construction recall the cups or the small closed vessels decorated in Dotted Style, dated to approximately the same period. In later 12th-century glazed wares the emphasis gradually shifted to the decoration at the expense of the vessels' construction.

Both in Corinth and Argos, ceramics with light-colored fabrics are mainly found in late 11th – first half of the 12th century wares, such as Green and Brown Painted I, Slip Painted Light on Dark-Dotted Style, Slip Painted Dark on Light, Measles Ware. In Argos, by the third quarter of the 12th century glazed pottery with fabrics 1.1 and 1.2 is rarely attested. In fact, local wares of the late 12th-13th century must have been made from a different fabric or a different mix of fabrics.[125] In general, the present material shows similarities with the corresponding Corinthian material mainly in shapes and to some extent in decoration and perhaps fabrics. However, in rare cases these similarities may add up to exact parallels, reinforcing the hypothesis of local production. Then again, even in the Argive Green and Brown Painted I material, rarely do we find sherds with identical decoration. Be that as it may, only archaeometric analyses of Argive ceramics combined with analyses of the regional clay deposits, can provide us with the necessary answers concerning their provenance.

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[119] Poulou-Papadimitriou, *Μεσοβυζαντινή κεραμική από την Κρήτη*, op.cit. (n. 3), 220-221, figs 30, 31; Poulou-Papadimitriou, *Τεκμήρια υλικού πολιτισμού*, op.cit. (n. 5), 419, fig. 40a, b; N. Poulou-Papadimitriou, "Pottery of the Middle Byzantine Period and the First Centuries of the Venetian Occupation from Petras, Siteia", *Petras, Siteia: 25 Years of Excavations and Studies*, ed. M. Tsipopoulou, Athens 2012, 318-319, fig. 6; N. Poulou-Papadimitriou – E. Tzavella – J. Ott, "Burial Practices in Byzantine Greece: Archaeological Evidence and Methodological Problems for its Interpretation", *Rome, Constantinople and Newly-Converted Europe: Archaeological and Historical Evidence*, eds. M. Salamon et al., I, Kraków – Leipzig – Rzeszów – Warsaw 2012, 413, fig. 19:1.

[120] D. Makropoulou, «Το έργο της 15ης Εφορείας Βυζαντινών Αρχαιοτήτων κατά τα έτη 2008 έως 2010» in https://www.academia.edu/3631507/Το_έργο_της_15ης_Εφορείας_Βυζαντινών_Αρχαιοτήτων_κατά_τα_έτη_2008_έως _2010 (last accessed: 29 March 2018).

[121] H. Patterson – D. Whitehouse, "The Medieval Domestic Pottery", *Excavations at Otranto*, II: *The Finds*, eds. F. D'Andria – D. Whitehouse, Galatina 1992, 136 no. 595, fig. 6:18.

[122] Patterson, Whitehouse, op.cit. (n. 121), 136.

[123] See Vassiliou, *Middle Byzantine Chafing Dishes*, op.cit. (n. 106).

[124] Sanders, *New Relative and Absolute Chronologies*, op.cit. (n. 57), 153, 166; Sanders, *Recent Developments*, op.cit. (n. 91), 394.

[125] See Group D in Vassiliou, *Μεσοβυζαντινή εφυαλωμένη κεραμική*, op.cit. (n. 2), I, 294-296.

As for the existence of at least three distinct fabrics in the present Argive material, it points in all probability to different workshops, as is also the case in Corinth. It seems that the models were Glazed White Wares, especially Polychrome, as Sanders suggests, and various workshops, including Corinth, and possibly Nemea and Argos, were influenced by the glazed white wares.[126] It could be argued that the potters deliberately selected light-colored fabrics in order to produce ceramics resembling the white wares.[127]

The existence of close parallels in certain cups from Argos, Crete and Thrace indicates that some of these vessels were part of the intraregional commerce. However, the scant finds for this group across the Empire are a sign that the glazed pottery of this period was not yet a mainstream commercial product, as it gradually became from the mid-12th century onwards.

Research into the earlier groups of the most commonly found and high profile later versions of Middle Byzantine glazed wares, as in the present paper, is essential to expanding our knowledge of the development of glazed pottery in this crucial period at the turn of the 11th to the 12th century. To that end, it is highly desirable that there should be more publications of these early groups from other sites in the Byzantine Empire, so as to achieve a better understanding of the 12th-century Middle Byzantine glazed productions, with their unique variety, their models and their possible interrelations.[128]

[126] Sanders connects this shift in the Corinthian pottery production with the importing of Glazed White Wares into Corinth coming to an end, and with the upswing in the city's economy, see Sanders, *Recent Developments*, op.cit. (n. 91), 394.

[127] Compare for example nos 1 and 3 with the Glazed White Ware specimen in Fig. 6.

[128] Detailed catalogues including photographs, especially colored ones, are indispensable, as without them, similarities or differences tend to have an abstract character.

Illustration credits

Fig. 1: Based on E.-A. Chlepa, *Αναβάθμιση των αρχαίων μνημείων και συνόλων της πόλης του Άργους. Μέτρα προστασίας, ανάδειξη και ένταξη στον πολεοδομικό ιστό*, Argos 2002; *Argos et l'Argolide. Topographie et urbanisme, Actes de la Table Ronde internationale, Athènes – Argos, 28/4–1/5/1990*, eds A. Pariente – G. Touchais, Nauplio – Athens 1998, plan XIV; Piérart – Touchais, op.cit. (n. 1), plan II. Recomposition: E. Oikonomopoulou, A. Vassiliou. Figs 2-35: A. Vassiliou.

CATALOGUE*

Fabrics

1.1 Medium fine, pink/light red in a variety of tones. Soft to hard. Frequent inclusions, mainly white, red and grey. Frequent pores.

1.2 Medium fine to fine, ocher brown or pink/light red in a variety of tones. Hard to very hard. Frequent inclusions, mainly black and white. Frequent pores.

2. Medium fine to fine, red to light red. Hard to very hard. Frequent white inclusions.

1. Cup, base and body fragment (Fig. 9a-c)
Argos, ATE plot. Pres. H. 2.55, Diam. of base 3.4.
Fabric 1.2, ocher brown 7.5 YR 7/4, medium, very hard; a few small voids; common, small greyish-black, and a few medium red and white inclusions. Button base, oblique walls. Thin whitish slip and colorless-yellowish glaze all over (including the underside of the base). Green and dark brown blurred stripes on the interior, traces of dark brown color on the exterior. Late 11th – early 12th century.

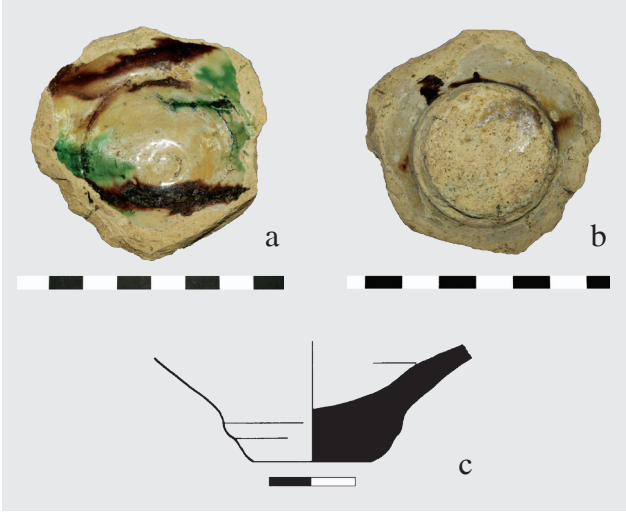

Fig. 9a-c. Cup, base and body fragment. Argos, ATE plot. Cat. no. 1.

2. Cup, base and body fragment (Fig. 10a, b)
Argos, G. Kontoyianni plot. Pres. H. 2.4, Diam. of base 4.1.
Fabric 1.1, pink 5 YR 7/6, soft, fine. Button base with uneven base due to uneven concentration of clay, curved walls. Thin white slip and thin colorless glaze all over (including the underside of the base). Light brown and green stripes on both sides. Late 11th – early 12th century.

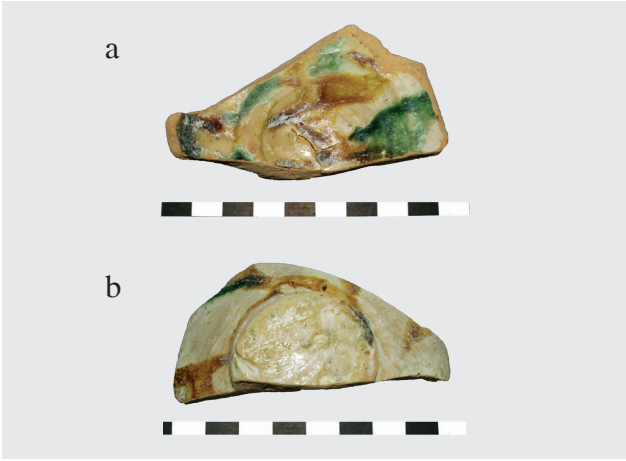

Fig. 10a, b. Cup, base and body fragment. Argos, G. Kontoyianni plot. Cat. no. 2.

* All measurements are in centimeters. Maximum preserved dimensions are given. Abbreviations: Diam. = diameter, Dim. = dimensions, H. = height, L. = length, pres. = preserved, W. = width. All the photos and drawings of the pottery are by the author.

3. Open vessel, body fragment (Fig. 11a, b)
Argos, OTE plot. L. 7.2, W. 11.3.
Fabric 1.1, pinkish brown 7.5 YR 8/2 – 7/3, medium, very hard; a few small voids; frequent black and a few red, grey and sparkling inclusions. Oblique walls. Int.: Thin whitish slip, thick bright colorless/yellowish-green glaze, blurry green and brown stripes. Ext.: Ocher brown wash. Early 12th century.

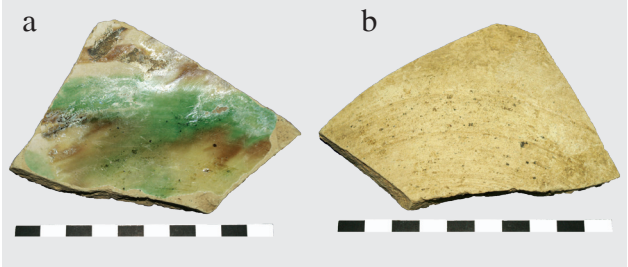

Fig. 11a, b. Open vessel, body fragment. Argos, OTE plot. Cat. no. 3.

4. Cup, body, handle and rim fragments (probably from the same vessel) (Fig. 12a, b)
Argos, ATE plot. Pres. H. 4.2, Diam. of rim 13.
Fabric 1.1, pink, 7.5 YR 8/4, soft. Wide cup with thin curved walls, vertical ring-shaped handle with vertical incision on the outside of the middle part, simple outward rim. White slip (thinner on the handle fragment) and thin colorless glaze all over (not preserved in some parts). Oblique stripes of green and brown in alteration. Early 12th century.

Fig. 12a, b. Cup, body, handle and rim fragments. Argos, ATE plot. Cat. no. 4.

5. Small jug, upper part (Fig. 13a, b)
Argos, G. Kontoyianni plot, Pres. H. 3.4, Diam. of rim 3.
Fabric 1.1, pink, 7.5 YR 8/4, fine, soft. Vertical ellipsoid handle, simple everted rim. Thick white slip and thin colorless glaze on the exterior and up to the neck on the interior. Green and brown vertical stripes on the exterior. Early 12th century.

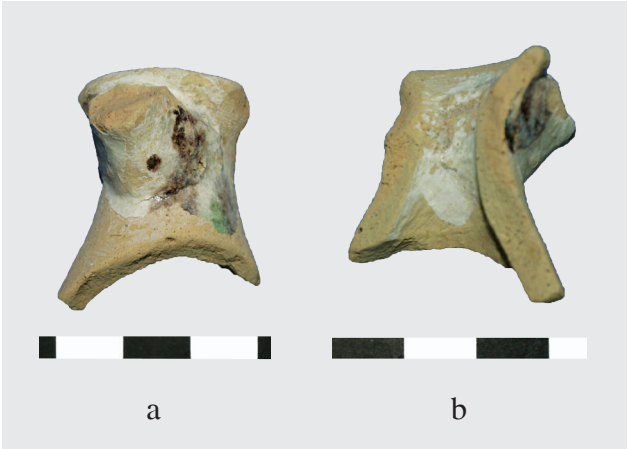

Fig. 13a, b. Small jug, upper part. Argos, G. Kontoyianni plot. Cat. no. 5.

6. Cup, base and body fragment (Figs 2, 14a-c)
Argos, ATE plot. Pres. H. 2.45, Diam. of base 4.5.
Fabric 1.1, pinkish brown, 2.5 YR 7/6, hard; frequent small/some medium voids; some medium white and red, frequent small-medium grey, sparkling inclusions. Button base, oblique walls. Thick white slip and colorless glaze all over (including the underside of the base). Green and dark brown stripes on the interior, green on the exterior. Early 12th century.
Parallels: Corinth: Morgan, op.cit. (n. 3), 214 no. 406, fig. 51c (for the shape); Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), II, no. 62, fig. 11 (for the shape).

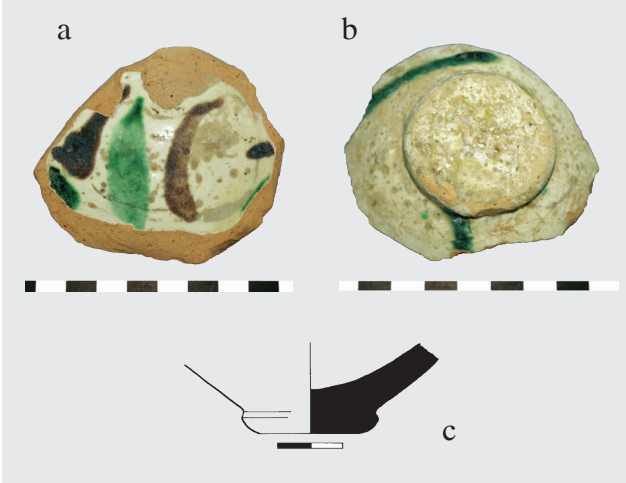

Fig. 14a-c. Cup, base and body fragment. Argos, ATE plot. Cat. no. 6.

7. Cup, base and body fragment (Fig. 15a, b)
Argos, Kechayia plot. Pres. H. 1.85, Diam. of base 4.2.
Fabric 1.2, ocher brown, 2.5 YR 7/4, relatively hard; some small-medium voids; frequent small-medium black inclusions, a few medium-large red. Button base. Thick white slip and thick yellowish glaze all over (including the underside of the base). Dark green and brown stripes on the interior. Early 12th century.

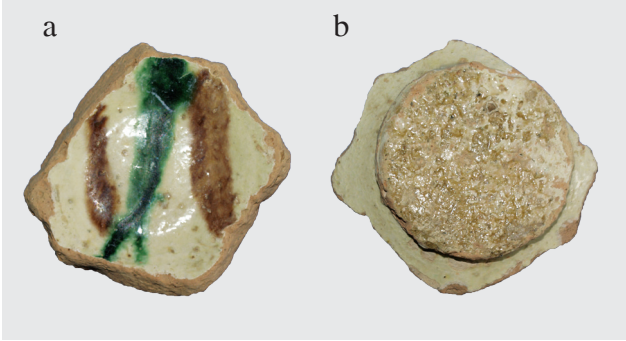

Fig. 15a, b. Cup, base and body fragment. Argos, Kechayia plot. Cat. no. 7.

8. Handle (Fig. 16a, b)
Argos, Xakousti-Xixi plot. Dim. 1.2 x 1.4.
Fabric 1.2, ocher brown, 10 YR 6/3 – 6/4, very hard; frequent small/some medium black, a few red, and some small-medium white inclusions. Vertical oval/ellipsoid handle. White slip and thin colorless glaze all over. On the exterior pellets in high relief and short horizontal stripes in alternating green and brown. Early 12th century.

Fig. 16a, b. Handle. Argos, Xakousti-Xixi plot. Cat. no. 8.

9. Dish, body and rim fragment (Fig. 17a-c)
Argos, Kechayia plot. Pres. H. 3.05, Diam. of rim 21.6.
Fabric 1.2, pink, 2.5 YR 6/6, hard; frequent small-medium voids; a few small white, and frequent small-medium black inclusions. Carinated walls, simple everted rim. Thick white slip and colorless glaze on the interior and on the upper exterior. Green and brown stripes with blurred contours on the interior. First quarter of 12th century.

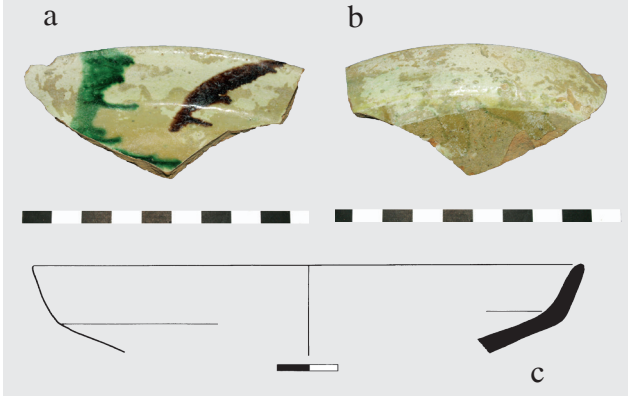

Fig. 17a-c. Dish, body and rim fragment. Argos, Kechayia plot. Cat. no. 9.

10. Open vessel, base and body fragment (Fig. 18a-c)
Argos, ATE plot. Pres. H. 3.3, Diam. of base 10.2.
Fabric 1.1, ocher pink 2.5 YR 6/8 on the outer half, pink 5 YR 7/4 on the inner half, medium, soft; frequent small-medium voids; a few small-medium-large white, frequent medium, some large grey and black, and frequent small-medium red inclusions. Heavy vessel. Low ring base, very thick bottom (1.3 cm versus 0.8 for the vessel's lower walls). Hole pierced in a second phase in the ring of the base and the bottom of the vessel; later traces of fire on the ring base. Thick white slip and light green glaze on the interior. Ocher brown (10 YR 8/3 – 5 YR 7/4) wash on the exterior. Green and dark brown radiating stripes on the interior. First quarter of 12th century.

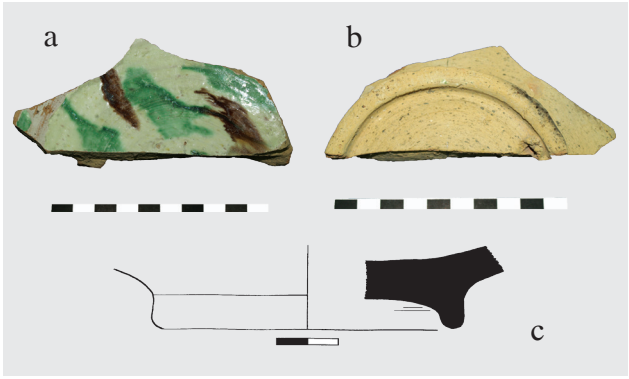

Fig. 18a-c. Open vessel, base and body fragment. Argos, ATE plot. Cat. no. 10.

11. Small cup, base and body fragment (Fig. 19a-c)
Argos, ATE plot. Pres. H. 1.45, Diam. of base 3.
Fabric 1.1, pinkish brown, 7.5 YR 7/4, fine-medium, very hard; frequent small-medium grey, few medium red and white inclusions. Button base, oblique walls. White slip and colorless glaze all over (including the underside of the base). Green and brown stripes on the interior and exterior. Late 11th – early 12th century.
Parallels: Corinth: Morgan, op.cit. (n. 3), 216 no. 424, fig. 52a (for the decoration, though the Corinthian specimen is a small jug).

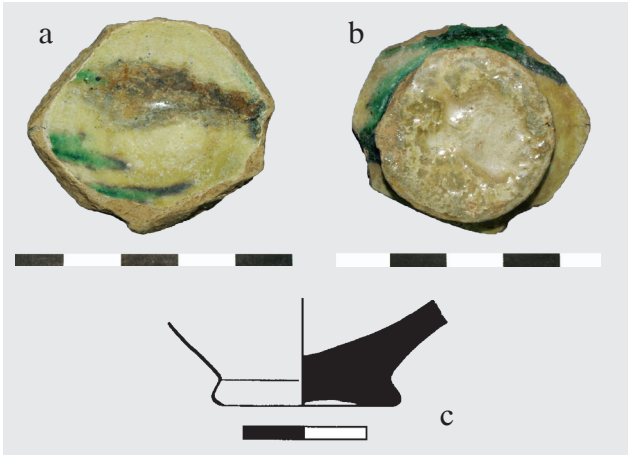

Fig. 19a-c. Small cup, base and body fragment. Argos, ATE plot. Cat. no. 11.

12. Cup, body and rim fragment (Figs 4, 20a-c)
Argos, ATE plot, Pres. H. 5.4, Diam. of rim 11.2.
Fabric 1.2, ocher brown, 7.5 YR 7/4, relatively soft; frequent small-medium voids; frequent small-medium white, and frequent small-medium black inclusions. Oblique walls with a slight carination, simple everted rim. Thick white slip and light green glaze all over. Horizontal/slightly oblique dark green and brown stripes on the interior and the exterior. Early 12th century.
Parallels: Corinth: Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), II, no. 59, fig. 11 (for the shape).

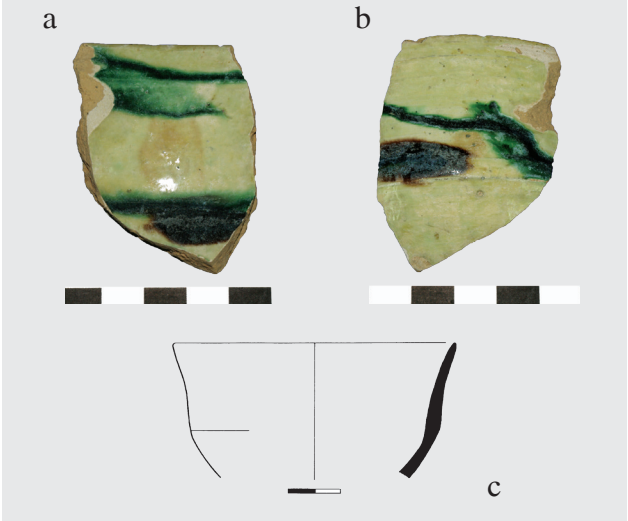

Fig. 20a-c. Cup, body and rim fragment. Argos, ATE plot. Cat. no. 12.

13. Cup, base and body fragment (Fig. 21a-c)
Argos, ATE plot. Pres. H. 2.85, Diam. of base 4.3.
Fabric 1.1, pink, 5 YR 7/4, soft; a few small-medium voids, and a few medium white, large red and black inclusions. Button base with a protrusion on the inner side, oblique walls (perhaps carinated in the part that has not been preserved). Thin white slip and bright yellowish mottled glaze all over (including the underside of the base). Concentration of slip on the underside of the base. Narrow light green and brown radiating stripes on the interior, trace of a green stripe on the exterior. Late 11th – early 12th century.

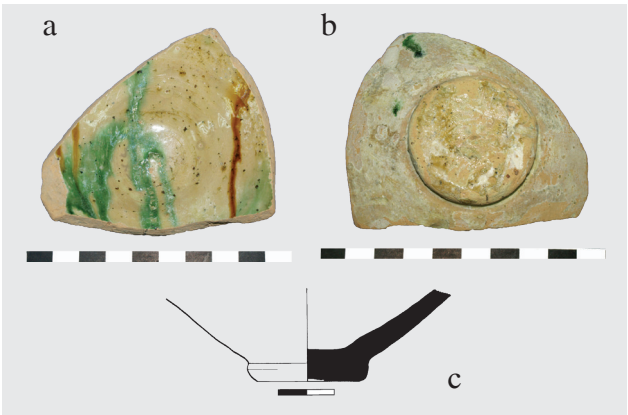

Fig. 21a-c. Cup, base and body fragment. Argos, ATE plot. Cat. no. 13.

14. Cup, base and body fragment (Figs 2, 22a-c)
Argos, OTE plot. Pres. H. 3.1, Diam. of base 4.2.
Fabric 1.1, pinkish brown, 2.5 YR 6/6, soft; frequent small voids; many small – a few medium – large white inclusions, and some sparkling ones. Button base with conical protrusion on the interior, oblique wide walls, broken at the point of carination. Thick white slip and colorless glaze all over (including the underside of the base). Radiating light green and brown stripes on the interior and traces of green spots on the exterior. Late 11th – early 12th century.
Parallels: Corinth: Morgan, op.cit. (n. 3), 214 no. 406, fig. 51c (for the shape); Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), II, no. 59, fig. 11 (for the shape).

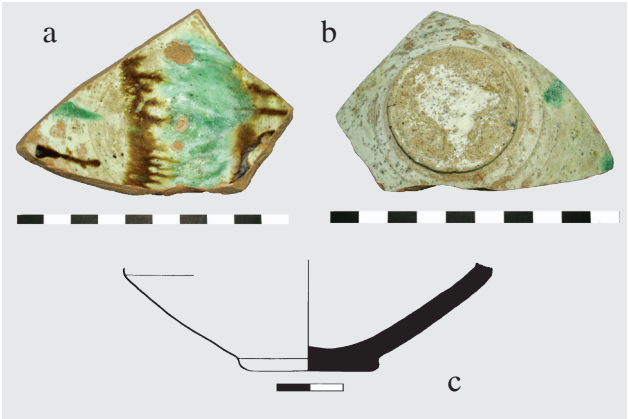

Fig. 22a-c. Cup, base and body fragment. Argos, OTE plot. Cat. no. 14.

15. Bowl, body and rim fragment (Figs 3, 23a-c)
Argos, ATE plot. Pres. H. 3.2, Diam. of rim 16.36.
Fabric 1.1, pink, 2.5 YR 7/4, on the wider part of the walls, ocher brown on the outer part, hard; frequent small, a few medium-large voids; a few small-medium and very large white, frequent medium grey and a few medium red inclusions. Well-shaped vessel. Oblique walls with indentation on their upper part, simple rim. White slip and bright colorless glaze on the interior and the upper part of the exterior. Ocher brown wash (7.5 YR 8/3) on the exterior. Light green and brown oblique stripes on the interior. First quarter of 12th century.
Parallels: Byiadoudi (Chalkidiki): Pazaras, op.cit. (n. 76), 232-233, fig. 286, drawing 80 (for the shape).

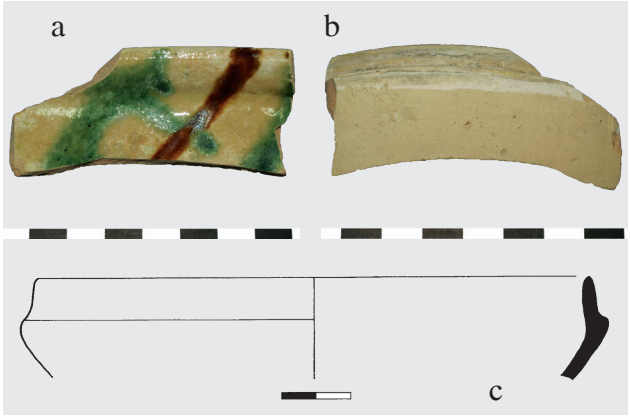

Fig. 23a-c. Bowl, body and rim fragment. Argos, ATE plot. Cat. no. 15.

16. Open vessel, base and body fragment (Fig. 24a-c)
Argos, ATE plot. Pres. H. 3.7, Diam. of base 6.30.
Fabric 1.1, ocher yellow, 7.5 YR 7/4, rose on outer part, relatively soft; frequent small – a few medium voids; a few small-medium white, frequent small-medium grey inclusions. Low ring base, oblique walls with a slight carination on the middle of the preserved part. White slip and bright colorless glaze on the interior. Ocher yellow (10 YR 8/3) wash on the exterior. Green and brown stripes on the interior. First quarter of 12th century.

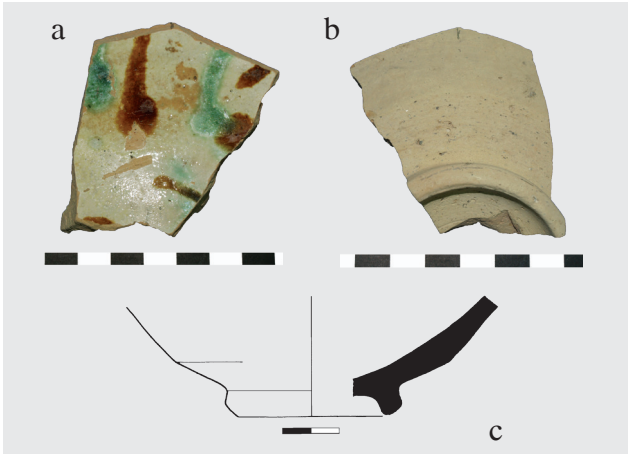

Fig. 24a-c. Open vessel, base and body fragment. Argos, ATE plot. Cat. no. 16.

17. Dish, body and rim fragment (Fig. 25a-c)
Argos, ATE plot. Pres. H. 4.6, Diam. of rim 22.
Fabric 1.2, brownish-pinkish, 2.5 YR 7/6 – 6/6, hard; frequent small-some medium voids; few medium – large – very large white, frequent small-medium black inclusions. Oblique walls with carination below the rim, simple vertical rim. Thick greyish slip and very thin colorless glaze on the interior (not all over) and the upper part of the exterior. Dark green and brown stripes on the interior. First quarter of 12th century.
Parallels: Corinth: Sanders, *Byzantine Glazed Ware*, op.cit. (n. 3), II, no. 45, fig. 9 (for the shape).

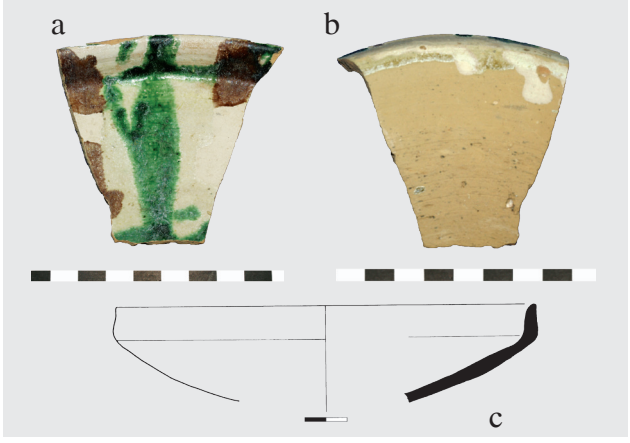

Fig. 25a-c. Dish, body and rim fragment. Argos, ATE plot. Cat. no. 17.

18. Small closed vessel, base and body fragment (Fig. 26a-c)

Argos, ATE plot. Pres. H. 4.5, Diam. of base 4.2.

Fabric reddish brown, 2.5 YR 5/6, fine, hard, with a few small white inclusions. Discoid base, hemispherical body. Thick white slip and bright colorless glaze on the exterior (including the underside of the base). Green and dark brown radiating stripes on the exterior. Early 12th century.

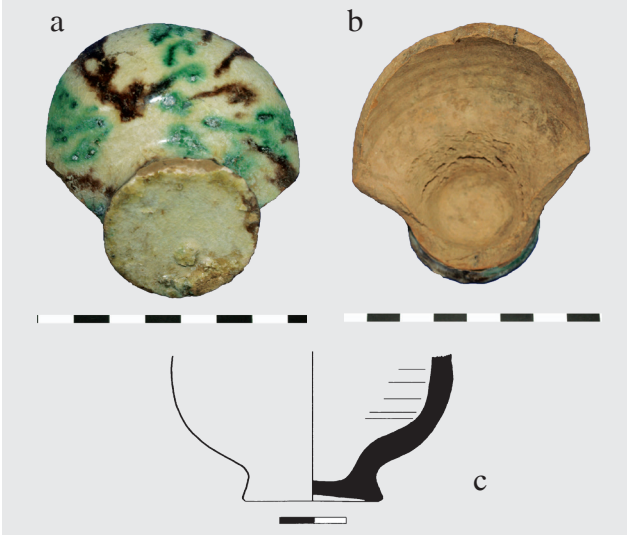

Fig. 26a-c. Small closed vessel, base and body fragment. Argos, ATE plot. Cat. no. 18.

19. Small closed vessel, base and body fragment (Fig. 27a-c)

Argos, Kontoyianni plot. Pres. H. 3.1, Diam. of base 4.6.

Fabric red, 2.5 YR 6/6, hard; some small-medium white inclusions. Discoid base, oblique walls. Thick white slip and colorless glaze on the exterior (the base included). Green and brown stripes on the exterior. Early 12th century.

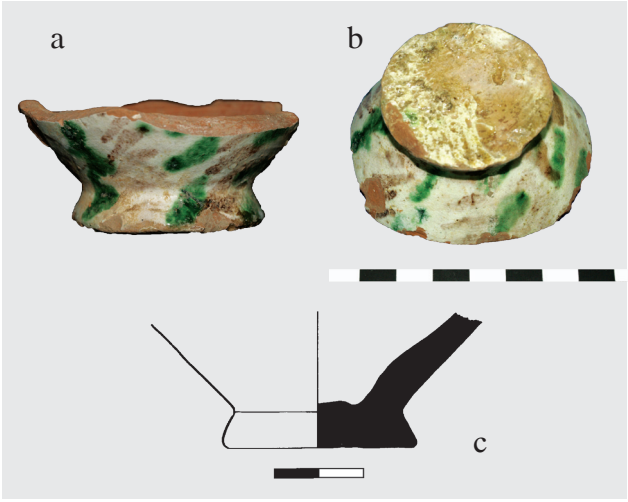

Fig. 27a-c. Small closed vessel, base and body fragment. Argos, Kontoyianni plot. Cat. no. 19.

20. Cup, body fragment (Fig. 28a, b)

Argos, OTE plot. L. 4.85, W. 5.1.

Fabric light reddish brown, 2.5 YR 6/6, medium, hard; some small-medium voids; frequent small – a few medium white, frequent small-medium black and grey with a few medium red inclusions. Curved walls. Thick white and colorless glaze all over. Narrow brown and green radiating stripes on the interior and exterior. Late 11th – early 12th century.

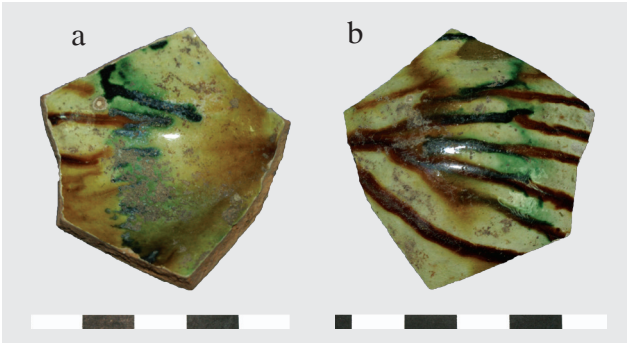

Fig. 28a, b. Cup, body fragment. Argos, OTE plot. Cat. no. 20.

21. Small cup, base and body fragment (Fig. 29a-c)
Argos, ATE plot. Pres. H. 1.85, Diam. of base 3.
Fabric 1.1(?), grey, 5 YR 5/2, very hard, overfired; frequent small voids; some small-medium white, frequent medium red inclusions. Button concave base, oblique walls. White slip and colorless glaze all over (including the underside of the base). Uneven base due to the slip. Dark green and brown stripes/splashes on the interior, traces of brown stripes on the exterior. Late 11th – early 12th century.

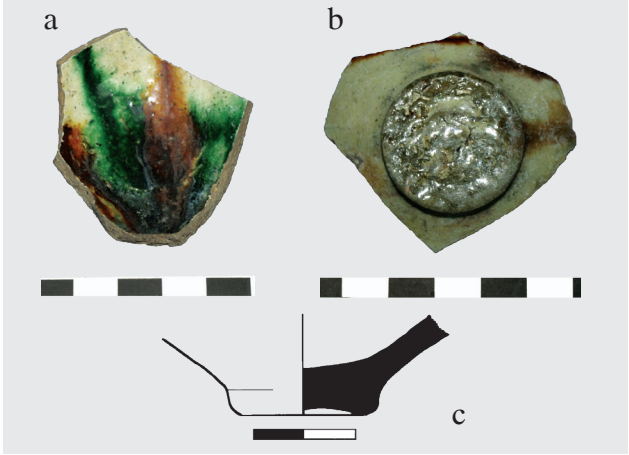

Fig. 29a-c. Small cup, base and body fragment. Argos, ATE plot. Cat. no. 21.

22. Cup, base and body fragment (Fig. 30a-c)
Argos, Galetsi plot. Pres. H. 2.8, Diam. of base 3.5.
Fabric 1.1, red, 2.5 YR 5/8, hard; a few small voids; a few small white, frequent small-medium red and grey inclusions. Button base, hemispherical body. Thick white slip and colorless glaze all over (with thinner slip on the underside of the base). Brown and dark green narrow stripes on the interior and exterior. Late 11th – early 12th century.

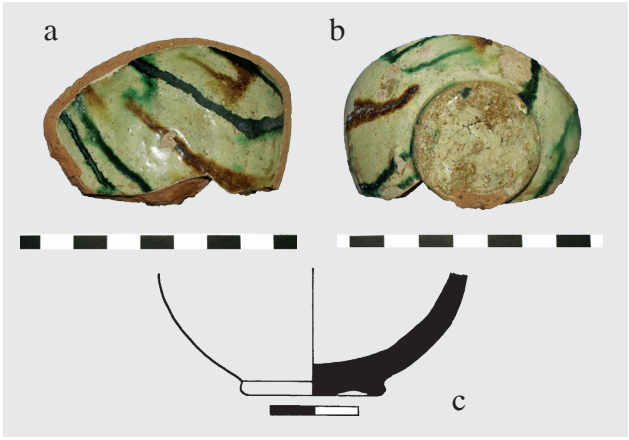

Fig. 30a-c. Cup, base and body fragment. Argos, Galetsi plot. Cat. no. 22.

23. Cup, base and body fragment (Figs 5, 31a-c)
Argos, Dini plot. Pres. H. 3.7, Diam. of base 3.92.
Fabric 2, dark red, 2.5 YR 5/6, very hard; many small – a few medium white, a few small black, sparkling inclusions. Button base with conical protrusion on the interior, hemospherical body. Thick white slip and colorless glaze all over (including the underside of the base). Dense dark brown and green stripes on the interior, traces on the exterior. High quality manufacture and decoration. Late 11th – early 12th century.
Parallels: Corinth: Morgan, op.cit. (n. 3), 214 no. 404, pl. XIXa (for the decoration).

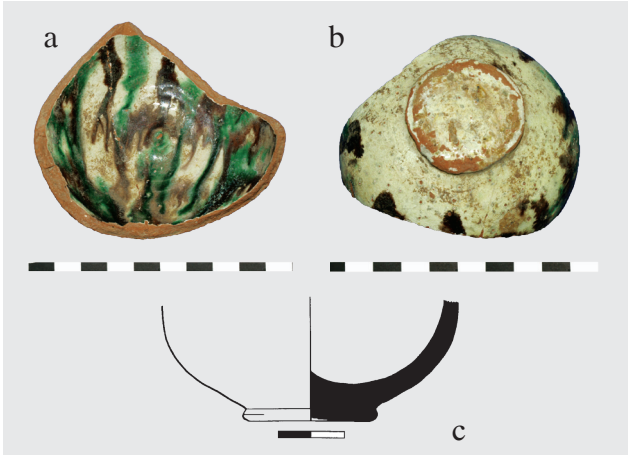

Fig. 31a-c. Cup, base and body fragment. Argos, Dini plot. Cat. no. 23.

24. Cup, body, handle and rim fragment (Fig. 32a-c)
Argos, OTE plot. Pres. H. 4.1, W. 4.4.
Fabric reddish, 2.5 YR 5/6, slightly grey in the core, very hard; a few small voids; a few small white, frequent small grey, and a few small-medium reddish brown and black inclusions. Very thin, oblique walls, vertical ring-shaped handle with a vertical incision on its outer surface, simple lip. Thick white slip and bright light yellowish green glaze all over. Vertical/slightly oblique green and brown stripes on the interior and the exterior. Early 12th century.
Parallels: Byzantine Museum of Didymoteicho: Makropoulou, op.cit. (n. 120) (for the shape and decoration). Crete, Petras (Siteia): Poulou-Papadimitriou, *Μεσοβυζαντινή κεραμική από την Κρήτη*, op.cit. (n. 3), 220-221, figs 30, 31 (considerable similarity in the shape and perhaps also the decoration).

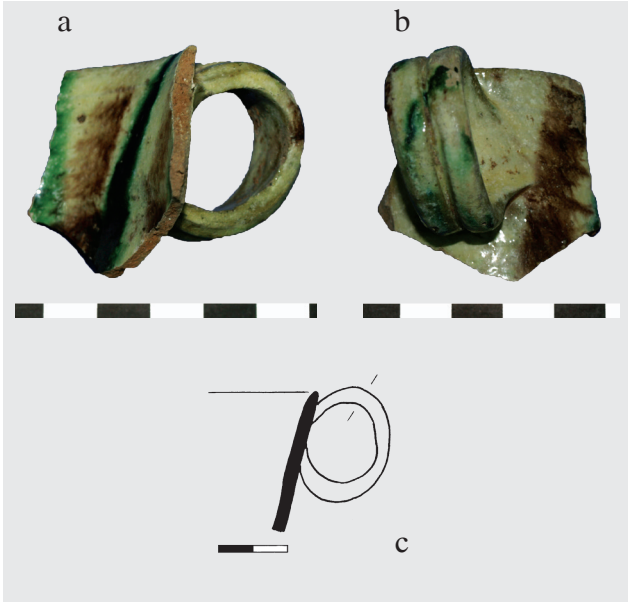

Fig. 32a-c. Cup, body, handle and rim fragment. Argos, OTE plot. Cat. no. 24.

25. Cup, body and rim fragment (Fig. 33a-c)
Argos, OTE plot. Pres. H. 5.6, Diam. of rim 8.30.
Fabric 2, reddish brown, 2.5 YR 5/8, fine, very hard; a few small-medium white inclusions. S-shaped, very thin (0.3 – 0.32), walls, simple everted rim. Thick white slip and colorless bright glaze all over. Vertical green and dark brown stripes on the interior and exterior. High quality vessel. Late 11th – early 12th century.
Parallels: Byzantine Museum of Didymoteicho: Makropoulou, op.cit. (n. 120) (almost identical shape and decoration). Corinth: Sanders, *Byzantine Glazed Pottery*, op.cit. (n. 3), II, no. 58, fig. 11 (for the shape). Crete, Petras (Siteia): Poulou-Papadimitriou, *Μεσοβυζαντινή κεραμική από την Κρήτη*, op.cit. (n. 3), 220-221, figs 30-31 (mainly for the decoration, perhaps also the shape).

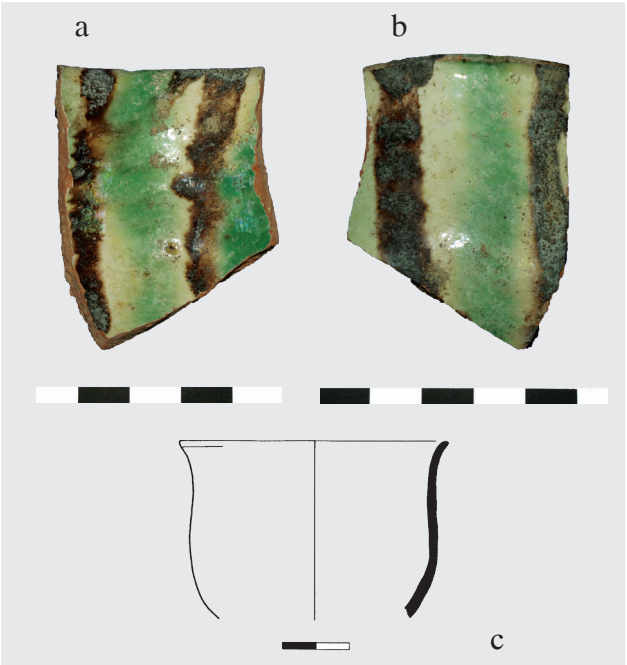

Fig. 33a-c. Cup, body and rim fragment. Argos, OTE plot. Cat. no. 25.

26. Bowl, body and rim fragment (Fig. 34a-c)
Argos, Galetsi plot. Pres. H. 4.2, Diam. of rim 27.
Fabric 2, light red, 2.5 YR 6/4, slightly grey in the inner walls, hard; a few small voids; a few medium white and a few sparkling inclusions. Deep bowl with horizontal downward rim. Thick white slip and thin colorless glaze on the interior and on the upper part of the exterior. Thin white wash on the exterior. Wide brown and dark green vertical stripes on the lip running down the inside of the body. Second quarter of 12th century.

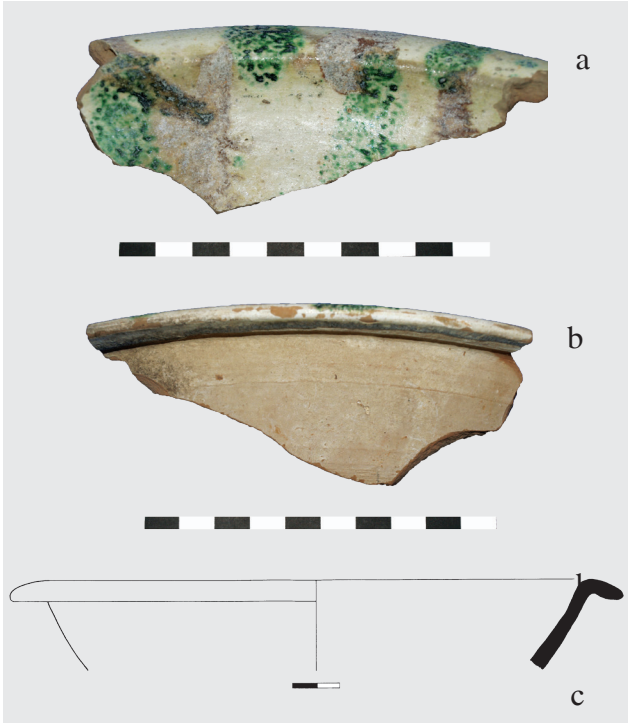

Fig. 34a-c. Bowl, body and rim fragment. Argos, Galetsi plot. Cat. no. 26.

27. Open vessel, base and body fragment (Figs 5, 35a-c)
Argos, ATE plot. Pres. H. 2.2, Diam. of base 10.
Fabric 2, red, 2.5 YR 5/6, fine, well-levigated, hard; a few small pores, frequent small – a few medium white and a few medium brownish inclusions. Very low ring base, oblique walls. Thick white slip and bright colorless glaze on the interior. Thinner white wash on the exterior (including the underside of the base). Dark green and brown stripes on the interior. Second quarter of 12th century.

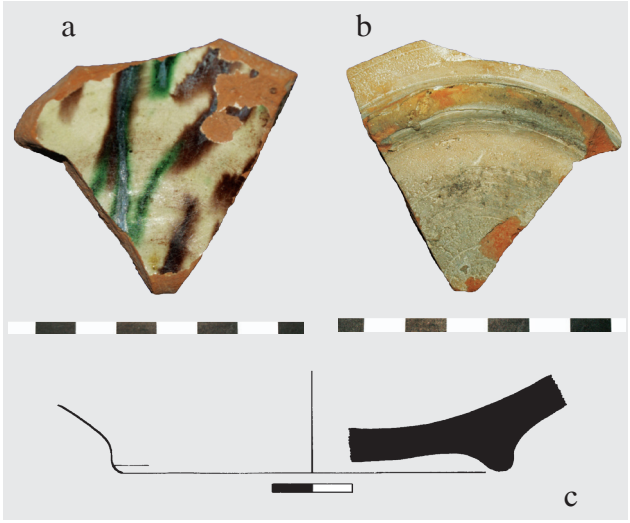

Fig. 35a-c. Open vessel, base and body fragment. Argos, ATE plot. Cat. no. 27.

Αναστασία Βασιλείου

ΠΡΩΙΜΗ ΓΡΑΠΤΗ ΚΕΡΑΜΙΚΗ ΜΕ ΠΡΑΣΙΝΟ ΚΑΙ ΚΑΣΤΑΝΟ ΧΡΩΜΑ ΑΠΟ ΤΟ ΜΕΣΟΒΥΖΑΝΤΙΝΟ ΑΡΓΟΣ

Σκοπός της παρούσας μελέτης είναι η παρουσίαση της πρώιμης γραπτής με πράσινο και καστανό χρώμα κεραμικής από το Άργος, η οποία παρουσιάζεται αρκετά αντιπροσωπευτική και προέρχεται από σωστικές ανασκαφές στο κεντρικό/νότιο τμήμα της πόλης.

Ο πηλός, στην πλειονότητα των θραυσμάτων, είναι ανοιχτόχρωμος σε ποικιλία αποχρώσεων του ρόδινου, του ανοιχτού ερυθρού και του ωχροκάστανου, και περιέχει πολλά και ποικίλα εγκλείσματα (τύποι 1.1, 1.2). Παρουσιάζει ομοιότητες με τον πηλό τύπου «Clay pellet», που απαντά τόσο στην Κορινθία όσο και στην Αργολίδα. Επίσης, τόσο στην Κόρινθο όσο και στο Άργος, κεραμικά με τον ανοιχτόχρωμο αυτό πηλό απαντούν στην εφυαλωμένη κεραμική του α΄ μισού του 12ου αιώνα. Η αργειακή παραγωγή του όψιμου 12ου και του 13ου αιώνα παρουσιάζει, τουλάχιστον μακροσκοπικά, πηλό με διαφορετικά χαρακτηριστικά. Παράλληλα, εντοπίζονται και άλλοι τύποι πηλού (τύπος 2 και μεμονωμένοι τύποι πηλών), στοιχείο που μαρτυρεί την ποικίλη προέλευση των δειγμάτων της εξετασθείσας ομάδας.

Το κύριο σχήμα με μεγάλη διαφορά είναι τα κύπελλα, με επίπεδη/δισκοειδή βάση, ελαφρώς καμπυλωτά και ενίοτε γωνιώδη τοιχώματα, απλό αποκλίνον χείλος και κάθετη δακτυλιόσχημη λαβή (ή λαβές). Άλλα σχήματα που απαντούν στο υλικό του Άργους, λιγότερο αντιπροσωπευτικά σε αριθμό, είναι οι κούπες, τα πινάκια και τα μικρά κλειστά αγγεία (προχοΐσκες ή αμφορίσκοι).

Τα κύπελλα είναι καλυμμένα εξ ολοκλήρου με λευκό επίχρισμα, συνήθως σε παχύ στρώμα, και άχρωμη, κιτρινωπή, κιτρινοπράσινη ή πρασινωπή εφυάλωση. Οι κούπες και τα πινάκια φέρουν αυτή την κάλυψη μόνο στην εσωτερική και στο άνω τμήμα της εξωτερικής τους επιφάνειας.

Η διακόσμηση της ομάδας αυτής είναι απλή, αποτελούμενη από πινελιές πράσινου και καστανού χρώματος, συχνά με ρέοντα περιγράμματα, λόγω της ανάμειξης των χρωμάτων της διακόσμησης με την εφυάλωση. Άλλο διακριτικό στοιχείο της διακόσμησης είναι η ποικιλία της από αγγείο σε αγγείο. Άλλοτε τα χρώματα είναι πιο σκούρα, άλλοτε πιο ανοιχτά, άλλοτε οι πινελιές είναι πιο ομοιόμορφες, άλλοτε θυμίζουν κηλίδες. Σε αρκετές περιπτώσεις, πάντως, διακρίνεται μια προσπάθεια σταθερής εναλλαγής των δύο χρωμάτων.

Η χρονολόγηση της ομάδας βασίζεται στο αντίστοιχο υλικό της Κορίνθου και εκτείνεται από τα τέλη του 11ου ώς το 1120/1130 περίπου. Η ομάδα αυτή παρουσιάζει σαφή στοιχεία πρωιμότητας, όπως γίνεται φανερό, μεταξύ άλλων, από την προτίμηση στα κύπελλα, την εξ ολοκλήρου κάλυψη των τελευταίων με λευκό επίχρισμα και άχρωμη ή ανοιχτόχρωμη εφυάλωση, ακόμα και στην επιφάνεια έδρασής τους (στοιχείο που ενίοτε επιδρά αρνητικά στην εξομάλυνσή της). Σε πρώιμη χρονολόγηση παραπέμπουν και οι σαφώς λιγότερες κούπες και τα πινάκια που απαντούν σε πρώιμους τύπους και θα λάβουν την κύρια μορφή τους από το β΄ τέταρτο του 12ου αιώνα, καθώς και οι διακοσμήσεις με αφηρημένα και επαναλαμβανόμενα μοτίβα, συχνά με ρέοντα περιγράμματα. Στο υλικό του Άργους υπάρχουν και λίγα θραύσματα που θα μπορούσαν να χρονολογηθούν σχετικά πιο όψιμα, στο β΄ τέταρτο του 12ου αιώνα, λόγω του πιο προχωρημένου σχήματός τους και του ότι φέρουν λεπτόρρευστο επίχρισμα στην εξωτερική τους επιφάνεια, στοιχείο που χαρακτηρίζει την εφυαλωμένη κεραμική από το β΄ τέταρτο του 12ου και το οποίο διατηρείται σε όλο τον αιώνα.

Όσον αφορά στα κέντρα παραγωγής της συγκεκριμένης κεραμικής, η Κόρινθος υπήρξε με βεβαιότητα ένα από αυτά, ενώ παράλληλα εισήγε παρόμοια κεραμική από άλλα κέντρα. Δεν αποκλείεται και η Νεμέα να διέθετε κάποια παραγωγή (πιθανώς περιορισμένη). Στα κέντρα παραγωγής θα μπορούσε να προστεθεί και το Άργος, ωστόσο μόνο με αρχαιομετρικές αναλύσεις δύναται αυτό να επιβεβαιωθεί.

Όσον αφορά στις περιοχές εύρεσης της συγκεκριμένης ομάδας, λίγες είναι οι έως τώρα γνωστές περιοχές

από το δημοσιευμένο υλικό. Πρόκειται για τη Σπάρτη, τη Φθιώτιδα, ίσως τη Θήβα, την Κρήτη, τη Θράκη (Βυζαντινό Μουσείο Διδυμοτείχου) και το Οτράντο. Από αυτά τα δείγματα ξεχωρίζει ένα κύπελλο από τον Πετρά της Σητείας και ένα κύπελλο από τη Θράκη, δεδομένου ότι παρουσιάζουν μεγάλη ομοιότητα με δείγματα του παρόντος υλικού, καθιστώντας πιθανό το ενδεχόμενο της προέλευσής τους από ένα μεγαλύτερο κέντρο παραγωγής.

Στην ίδια την Αργολίδα η κεραμική αυτή είναι σπανιότατη εκτός του Άργους. Ένα πιθανό θραύσμα προέρχεται από την Προσύμνη και ένα μικρό αλλά σημαντικό θραύσμα από την ανασκαφή στον περιβάλλοντα χώρο του Αγίου Ιωάννη Θεολόγου στο Λιγουριό, από το εσωτερικό ενός τάφου στο νοτιοανατολικό τμήμα της εκκλησίας. Στο Ναύπλιο τα δείγματα της ομάδας είναι επίσης λιγοστά.

Από την παρούσα μελέτη επιβεβαιώθηκε για μια ακόμη φορά η σπουδαιότητα του Άργους στη μεσοβυζαντινή εποχή. Όσον αφορά στην ίδια την κεραμική, παρατηρείται ότι η έμφαση δίνεται ακόμη στην κατασκευή των αγγείων και όχι τόσο στις διακοσμήσεις, οι οποίες θα λάβουν ιδιαίτερη ανάπτυξη από τα μέσα του 12ου αιώνα και εξής. Το παρόν υλικό δείχνει επίσης τη στενή σχέση των δύο γειτονικών πόλεων, Άργους και Κορίνθου, είτε με τη μορφή εισαγωγών είτε με τη μορφή επιρροών. Είναι πιθανό στην εξεταζόμενη περίοδο το Άργος να διέθετε τοπική παραγωγή εφυαλωμένης κεραμικής, χαρακτηριζόμενη από τη χρήση ανοιχτόχρωμων πηλών, πιθανώς σε μια προσπάθεια να επιτευχθεί οπτική εγγύτητα με την κεραμική από λευκό πηλό. Παράλληλα, τα κύπελλα του εξετασθέντος υλικού, που παρουσιάζουν σημαντική ομοιότητα με αντίστοιχα κύπελλα από την Κρήτη και τη Θράκη, μαρτυρούν ότι υπήρχαν και εισαγωγές μέσω του διαπεριφερειακού εμπορίου.

Τέλος, κρίνεται επιτακτική η δημοσίευση παρόμοιας κεραμικής και από άλλες θέσεις της Βυζαντινής αυτοκρατορίας, για την εμβάθυνση των γνώσεών μας στις παραγωγές της βυζαντινής εφυαλωμένης κεραμικής στη μετάβαση από τον 11ο στον 12ο αιώνα.

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