

Byzantine Pottery

Major new revisionist survey of this most elusive and fascinating period in medieval history.

The art of Byzantine pottery, its manufacture, and its analysis using modern scientific techniques are key elements of *Ceramic Art from Byzantine Serres*, a companion volume to the first North American exhibition of Byzantine pottery, held at Krannert Art Museum of the University of Illinois at Urbana-Champaign. In the volume's first essay, Eunice Dauterman Maguire and Henry Maguire discuss the aesthetics and design of Byzantine pottery, as well as its relationship to the ceramic traditions of the Near East and Western Europe, particularly Italy. In her chapter on the technology of Byzantine pottery production, Demetra Papanikola-Bakirtzis tells of recent discoveries at Serres, in northern Greece, where a thirteenth- and fourteenth-century kiln site was excavated, along with clay separator rods and wasters. Papanikola-Bakirtzis shows how the items found at Serres allow for detailed reconstruction of the processes used by Late Byzantine potters. Charalambos Bakirtzis provides an overview of the cultural setting in which Serres pottery was made. Following the catalogue of objects in the exhibition, Sarah Wisseman's portion of the text describes how materials analysis by the Program on Ancient Technologies and Archaeological Materials at the University of Illinois at Urbana-Champaign was used to determine clay sources and glaze composition. Thirty-one illustrations, four of them in color, augment the four essays. In addition, each of the twenty-five catalogue entries gives a full description of a ceramic piece from the Serres workshops and is accompanied by a profile drawing and a photograph. Concluding all are an informative glossary and selected bibliography on Byzantine pottery.

This text draws on five years of archaeological and topographical fieldwork in order to attempt a re-reading of Byzantine texts in accordance with recent perceptions of the historicity of space.

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Millennium pursues an interdisciplinary approach transcending historical eras. The international editorial board and the advisory board represent a wide range of disciplines - contributions from art and literary studies are just as welcome as historical, theological and philosophical disciplines; contributions on Latin and Greek cultures just as welcome as on Oriental cultures.

The 30 studies presented here are dedicated to Sophia Kalopissi-Verti, Emerita of Byzantine Archaeology at the National and Kapodistrian University of Athens. They cover a large variety of topics presenting unpublished archaeological material, suggesting new approaches to various aspects of Byzantine archaeology, material culture and art history.

Focusing on mosaics, sculpture, paintings, jewelry, and silk, the author examines this artistic style as an expression of religious thought

This publication brings to a wider audience important new findings in the fields of medieval pottery and archaeometry. After a long period of dormancy, the study of Byzantine pottery has flourished in recent years. At the same time, the discipline of archaeometry has also undergone a rapid expansion. The combining of these two areas of research creates both opportunities and questions. The new data that materials analysis provides about Byzantine ceramics and their production at times supports, modifies, and even contradicts conclusions derived from traditional archaeological methods. This new ability to determine the technique and provenance of Byzantine pottery has important implications well beyond the study of the material culture itself; it engages with broader historical issues, such as pilgrimage, economic relationships, and the transfer of ceramic technologies from the Islamic world to Byzantium and from Byzantium to Italy.

This book focuses on the utilitarian ceramic traditions during the socio-political transition from the late Byzantine into the early Islamic Umayyad and 'Abbasid periods, in southern Transjordan and the Negev. Production clusters, manufacturing techniques, distribution patterns, and material links between communities are analysed.

In recent years, major new archaeological discoveries have redefined the development of towns and cities in Japan. This fully illustrated book provides a sampler of these findings for a western audience. The new discoveries from Japan are set in context of medieval archaeology beyond Japan by accompanying essays from leading European specialists.

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In this book Georgios Kardaras offers a global view of the political and cultural contact

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between the Byzantine Empire and the Avar Khaganate, emphasizing in their reconstruction after 626 and the definition of the possible channels of communication. The Adriatic has long occupied a liminal position between different cultures, languages and faiths. This book offers the first synthesis of its history between the seventh and the mid-fifteenth century, a period coinciding with the existence of the Byzantine Empire which, as heir to the Roman Empire, lay claim to the region. The period also saw the rise of Venice and it is important to understand the conditions which would lead to her dominance in the late Middle Ages. An international team of historians and archaeologists examines trade, administration and cultural exchange between the Adriatic and Byzantium but also within the region itself, and makes more widely known much previously scattered and localised research and the results of archaeological excavations in both Italy and Croatia. Their bold interpretations offer many stimulating ideas for rethinking the entire history of the Mediterranean during the period. The eleventh century saw both the heyday of Byzantium and its almost immediate subsequent decline following serious military defeats and heavy territorial losses. The papers in this volume view the social order as a prime determinant of change, tracking it through archaeological and documentary evidence to deepen our understanding of the period.

"This handbook offers a wide-ranging introduction to the richness and diversity of the arts in the Byzantine world. It includes thirty-eight essays by international authors, from prominent researchers to emerging scholars, on various issues and media. Discussions consider art created for religious purposes, to enhance and beautify the Orthodox liturgy and worship space, as well as art made to serve in royal and domestic contexts. While Byzantium is defined as the years 330-1453 CE, some chapters treat the aftermath and influence of Byzantine art on later periods. Arts covered include buildings and objects from the Eastern Mediterranean region, including the Balkans, Russia, North Africa, and the Near East. The volume brings together object-based considerations of themes and monuments which form the backbone of art history, with considerations drawing on many different methodologies-sociology, semiotics, anthropology, archaeology, reception theory, deconstruction theory, among others-all in an up-to-date synthesis of scholarship on Byzantine art and architecture. The Oxford Handbook of Byzantine Art and Architecture is a comprehensive overview of a rich field of study, offering a window into the world of this distinct and fascinating period of art"--

Byzantine to Modern Pottery in the Aegean is the first general introduction to and easy-to-use field guide for Medieval and Post-Medieval pottery in the Aegean. This book opens up a neglected area of Mediterranean archaeology for fieldworkers and everybody interested in the Aegean after the Roman era. Whether ceramic specialists, students or readers with a general interest, all will find here a much needed overview and indispensable reference work of Post-Classical ceramics in the Aegean region. Byzantine to Modern Pottery in the Aegean offers a detailed description of the most important wares from the Early Byzantine period, the Middle Byzantine period, the Late Byzantine/Frankish period, the Turkish/Venetian period to the Early Modern period. In addition it includes a discussion of the problems in chronology, a time-line, an at-a-glance overview of the main shapes of table wares and kitchen wares in the Aegean, as well as a glossary of terms and the essential literature for each period.

"The volume propounds a new understanding of the hitherto enigmatic medievalisation of the Roman empire, provides English presentations of foreign-language research, and can serve as a textbook that may help to establish Anatolian archaeology more widely in academic curricula worldwide"--Provided by publisher.

The City of David, more specifically the southeastern hill of first- and second-millennium BCE Jerusalem, has long captivated the imagination of the world. Archaeologists and historians, biblical scholars and clergy, Christians, Muslims, and Jews, and tourists and armchair travelers from every corner of the globe, to say nothing of politicians of all stripes, look to this small stretch of land in awe, amazement, and anticipation. In the City of David, in the ridge leading

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down from the Temple Mount, hardly a stone has remained unturned. Archaeologists have worked at a dizzying pace digging and analyzing. But while preliminary articles abound, there is a grievous lack of final publications of the excavations—a regrettable limitation on the ability to fully integrate vital and critical results into the archaeological reconstruction of ancient Jerusalem. Excavations of the City of David are conducted under the auspices of the Israel Antiquities Authority. The Authority has now partnered with the Center for the Study of Ancient Jerusalem and its publication arm, the Ancient Jerusalem Publication Series, for the publication of reports that are written and designed for the scholar as well as for the general reader. Excavations in the City of David (APJ 1), is the first volume in this series. Since its publication, this book has become one of the most important histories of Byzantine pottery. The first chapter deals with medieval methods of manufacture in the light of the discovery of several potters' workshops at Corinth, the second with classification and terminology. A separate chapter is then devoted to each of the main categories of Byzantine pottery, classified according to type of decoration. Each group is analyzed from the point of view of artistic and chronological development. A brief summary concludes the discussion and the catalogue of 1,788 pieces constitutes the remainder of the book.

Pottery making is one of the oldest and most widespread of human activities, with a history that can be traced back to the Stone Age. Stylistic and technical changes over time reveal a great deal about the societies in which the pottery was made, so that clay vessels serve as essential cultural and dating indicators, as well as objects of individual skill and creativity. This lavishly illustrated and comprehensive account begins with the earliest civilizations of the Near East and Middle East and follows the production of pottery chronologically around the globe, from the Mediterranean and the Orient to the Islamic world and ancient America, from neolithic Britain to the factories of Wedgwood and de Morgan, from contemporary Africa and India to Scandinavia and Australasia. The final chapters analyze the development of ceramics as a medium of personal expression by artists and studio potters during the twentieth century. This is the fourth edition of a work that has been deemed a classic since its first publication in 1972 and, for this new edition, has been completely revised, expanded, and redesigned, with new illustrations throughout. The illustrations are drawn from museums, collectors, and practicing potters across the world and offer representative examples of the major styles, materials, and forms of all periods, allowing us to make comparisons and see relationships between the works of potters who may be widely separated in space and time.

The Handbook contains eighty-nine articles by leading experts on all significant aspects of the diverse and fast-growing field of Byzantine Studies, which deals with the history and culture of the Byzantine Empire, the eastern half of the Late Roman Empire, from the fourth to the fourteenth century.

The twenty papers included in this volume were presented at an international symposium held in Baltimore and Washington in May, 1986. Planned to coincide with the exhibition of the two largest treasures of Early Byzantine church silver to survive from antiquity, the Kaper Koraon Treasure (found in Syria) and the Sion Treasure (found in Turkey), the symposium sought to place these and other church treasures in their broader contexts examining them from the point of view of economy, history, society, and manufacture. While a number of the papers focus on specific aspects of these two treasures--including six articles devoted to the Sion Treasure--others

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examine more general questions regarding silver mining, the manufacture of silver vessels, the state control of silver in Byzantium and the Sasanian Empire, the economic and cultural role of silver objects, and the financial power of the institutional church through its vast holdings of silver plate. The precedent offered by pagan cult treasures is also examined. To ensure a broad interdisciplinary approach, the eighteen authors are authorities in the fields of government administration, economic history, cultural history, art history, archaeology, epigraphy, science and conservation.

Claude Cahen's book on Crusader Antioch cast a long shadow. His thorough monograph seemingly leaves little more to be said. Decades may pass before scholars return to the topic. The long shadow fell even on the Wisconsin History of the Crusades which still seeks, essentially, to stitch the written sources together into traditional narrative history, only to do it better. But topics such as architecture, or coins are optional extras and not much integrated into the whole picture. A thorough analysis of political and military developments is indeed the essential groundwork of most medieval history. But high politics was not the whole of life; and charters and texts are not the only witnesses to that life. Social and economic life has its own momentum and its own continuity. Its moral and spiritual aspects deserve historical study, and impose new historical disciplines. Crusades studies have become more interdisciplinary, and less monolithic. That new style of enquiry is fully reflected in the range and variety of the papers, tightly focussed on Antioch, printed in this volume.

This outstanding book offers a standardized typology and chronology for the pottery of the Jerusalem area from c. 200 to 800 CE with an emphasis on the fourth to seventh centuries. It begins with a review of the stratigraphy and ceramic assemblages of the relevant published sites: the City of David, the north wall of Jerusalem, the Damascus Gate, Bethany, the Armenian Garden and Ramat Rahel. Also presented is previously unpublished late Roman and Byzantine pottery from Avigad's excavations in the Jewish Quarter with a discussion of some of the ceramic types most characteristic of the Jerusalem area during the late Roman, Byzantine and early periods. The last part of the book is a corpus that sets forth a typology for the pottery of Jerusalem from c. 200 to 800CE with dates and lists of parallels provided for each type.

Presents papers presented at an international workshop dedicated to the study of Roman common ware pottery in the Near East held in Berlin on 18th and 19th February 2010.

The 28 papers examine questions relating to the extent and nature of Byzantine trade from Late Antiquity into the Middle Ages. The Byzantine state was the only political entity of the Mediterranean to survive Antiquity and thus offers a theoretical standard against which to measure diachronic and regional changes in trading practices within the area and beyond. To complement previous extensive work on late antique long-distance trade within the Mediterranean (based on the grain supply, amphorae and fine ware circulation), the papers concentrate on local and international trade. The emphasis is on recently uncovered or studied archaeological evidence relating to key topics. These include local retail organisation within the city, some regional markets within the empire, the production and/or circulation patterns of particular goods (metalware, ivory and bone, glass, pottery), and objects of international trade, both exports such as wine and glass, imports such as materia medica, and the lack of importation of, for example, Sasanian pottery. In particular, new work relating to specific regions of Byzantium's international trade is highlighted: in Britain, the Levant, the Red Sea, the Black Sea and China. Papers of the 38th Spring Symposium of Byzantine Studies, held in 2004 at Oxford under the auspices of the Committee for Byzantine Studies.

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The theme of the 2006 International Congress of Byzantine Studies was display, assessing what strategies the people of Byzantium used to express their thoughts, ideals, fears and beliefs, and how these have been interpreted through various modern discourses. The first volume presents the texts of the 28 plenary papers delivered at the Congress; the second and third contain the abstracts of the many hundreds of papers written for the 64 separate panels and the sessions of communications.

Materials Analysis of Byzantine PotteryDumbarton Oaks

Discusses daily life in the Byzantine Empire, examining such topics as housing, clothing, food, medicine, religion, law, and folk tales.

A Lost Art Rediscovered includes a fully illustrated catalogue of all known tiles produced in the region of Constantinople, including the substantial collection owned by the Walters Art Museum, as well as those belonging to museums and private collections around the world.

Some tiles included in the catalogue are now lost; the discovery of others is reported here for the first time. A series of scholarly essays gives the ceramics their rightful place in the study of Byzantine art and treats aspects of patronage, manufacture, function, ornament, and cultural significance. This comprehensive publication heralds the first large-scale, permanent installation of the Byzantine tiles in the collection of the Walters Art Museum. Book jacket.

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