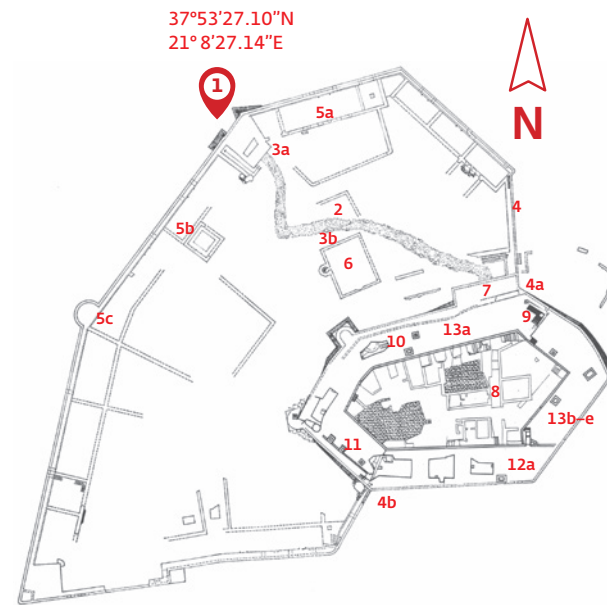


Section E: Economy and trade, relations and communications – Moreas in the Medieval universe (13e)

This section explores the Principality's key geographic position and its evolution into a centre on the periphery of the Medieval universe, through its trading activities with East and West, while extensive reference is made to the mint at Glarentza.

Front cover: Projecting knob (boss) from the centre of a cross vault, carved in relief with man's face shaped out of leaves (circa 1225–1236). It comes from the Cistercian Abbey of Zaraka (Stymphalia), Corinth.
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Below: Entrance to the inner enclosure with the vaulted passageway.



- 1 Main entrance
- 2 Outer enclosure
- 3 Cisterns (a, b)
- 4 Walls and gates of outer enclosure (a, b)
- 5 Buildings of outer enclosure (a–c)
- 6 Mosque
- 7 Main gate of inner enclosure
- 8 Inner enclosure (palace)
- 9 Prince's chapel
- 10 Reception hall
- 11 Kitchens
- 12 Accommodation areas (a–c)
- 13a Section A: Chlemoutsi castle and architecture in the period of Frankish rule
- 13b Section B: The world of ideas and institutions – The knights in Morea
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- 13e Section E: Economy and trade, relations and communications – Morea in the Medieval universe



You can tour the site by using the diagram. To listen to or download the file of the audio-guide, scan with your cell phone the QR code on the left or type in the link: <http://www.archaeology.wiki/innoetics/g88o8.mp3>

CHLEMOUTSI/ CLERMONT CASTLE

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ASG

Athanasia Ralli



The archaeological site of "Chlemoutsi/ Clermont Castle" is situated in the village of Kastro, in the Municipality of Andravida–Kyllini of the Ilia Regional Unit, on the westernmost cape of the Peloponnese. Built on the summit of Chelonata Hill, in a strategic, prominent position overseeing the entire plain—which was the centre of the Principality of Achaia—Chlemoutsi (Château Clermont, Chloumoutzi, Castel Tornese) protected the capital of Andravida and the large commercial port of Glarentza. It is one of the best preserved medieval castles in Greece, as it belongs to the Frankish period without having undergone significant later alterations to its architecture.

According to the *Chronicle of Morea*, Chlemoutsi was originally built by the Franks, between 1220 and 1223, as a fortified palace and a symbol of the Villehardouins' absolute sovereignty, in whose dynasty it flourished. In the 14th century it was claimed by different noblemen, while at the start of the 15th century it came into the possession of Carlo Tocco, Count of Cephalonia and Despot of Epirus. In 1427, Chlemoutsi passed peacefully to Constantine Palaiologos as a dowry. In 1460 it was taken over by the Turks and in 1620 was plundered by the knights of the order of St John of Malta. In 1687, it passed into the hands of the Venetians who held Chlemoutsi in their possession till 1715 when it was reclaimed by the Turks, who in turn kept it till the Revolution of 1821.

Chlemoutsi is divided into two parts: The inner enclosure, built on the hill's summit, identified as the palace of Frankish princes and the outer enclosure that stretches across the hill's gentler slopes.

Main entrance (1)

The visitor enters the archaeological site by going through the central gate situated to the NW. In the Ottoman period, the entrance is opened inside a four sided tower and has three successive arched gates, a quadrilateral domed space, over which a flat roof is formed and where firearms and a scalding device are stored, as part of the castle's defense. This layout of the entrance has been preserved until today.

Outer enclosure, walls (2, 4)

The outer polygonal enclosure (2) extends to the north and west of the palace. It is surrounded by high walls (4) ending in a parapet and battlements. Two secondary gates (4a, 4b) have been opened near the points of contact with the inner enclosure.

Buildings of the outer enclosure, cisterns, mosque (3, 5–6)

Inside the outer enclosure, the visitor can make out vaulted cisterns (3a, b) for securing water, since the castle has no natural sources, remains of two-storey oblong buildings with fireplaces (5a–c) and other constructions that include a mosque (6).

Inner enclosure, main gate (7, 8)

The hexagonal inner enclosure (8) consists of five two-storey and one ground-floor hall round an inner courtyard. It is accessed through a vaulted passageway into which the main gate (7) leads. When the inner enclosure was used as accommodation for princes, the ground-floor halls were auxiliary spaces, formal halls being on the floor above, accessed by flights of steps built on the outside.

Chapel, reception hall, kitchens (911)

Above the passage way is the princes' chapel (9) that still preserves traces of its wall paintings. Next is the large reception hall (10) with multiple functions, used at that time as a throne room, a place for administering justice and receiving officials, with banquets and events also taking place here. The reception hall is directly linked to the kitchens (11) where traces of an oven and chimneys above the hearths can still be seen.

Accommodation areas (12)

On the courtyard's south side are the other three wings of the palace, which accommodated the apartments of the prince (12a), the princess (12b) and other members of the prince's family (12c). In most halls, windows with their window seats are still preserved, as are traces of fireplaces, built-in cupboards, privies, rainwater pipes and a large vaulted cistern in the basement of the prince's wing.



01



02



03



04



05

01 Chlemoutsi Castle, view from the NW.

02 Pair of copper spurs, 2nd half of 14th c. © Ephorate of Antiquities of Ilia / Ministry of Culture and Sports – Archaeological Receipts Fund.

03 Denier tournois coin of Isabelle Villehardouin (1297–1301). © Ephorate of Antiquities of Ilia / Ministry of Culture and Sports – Archaeological Receipts Fund.

04 Small cup with glazing ("motif of Taranto", 14th–early 15th c.). © Ephorate of Antiquities of Ilia / Ministry of Culture and Sports – Archaeological Receipts Fund.

05 Marble funerary plaque of the princess Anna Villehardouin, daughter of Michael II, Byzantine sovereign of Epirus, third and last wife of William II Villehardouin (origin: Andravida, 1286). © Ephorate of Antiquities of Ilia / Ministry of Culture and Sports – Archaeological Receipts Fund.

Today, the inner enclosure houses the Museum of Chlemoutsi Castle and the exhibition entitled "The era of knights – The crusaders in Morea". It is the first and only thematic museum on the period of Frankish rule in Greece (13th–15th c. AD). When strolling through it, the visitor can travel to the era of the crusades and feel the charm of discovering the Medieval world, admiring over 500 objects such as architectural members and sculptures, vases, coins, wall paintings, dress accessories and assorted toiletries, most of which originate from excavations in Ilia. The exhibition evolves in five basic sections:

Section A: Chlemoutsi Castle and architecture in the era of Frankish rule (13a)

In this section the morphological and structural features of Chlemoutsi castle are presented, as well as the organization of castles and settlements of Medieval Ilia, with a special emphasis on Glarentza/Clarentia, Gothic monastic architecture and its influences on Orthodox church building.

Section B: The world of ideas and institutions – The knights in Morea (13b)

This section focuses on the crusaders' conquest of the Peloponnese, the founding and historical course of the Principality of Achaia, the House of the Villehardouins and the rest of the Principality's sovereigns.

Section C: Faith and worship – The churches of the knights (13c)

The Gothic church of Saint Francis at Glarentza, its function and decoration, which are presented in this section, give rise to discussions on matters of faith, dogma, funeral traditions and burial practices.

Section D: Life of the Principality's inhabitants – Aspects of daily life (13d)

Activities of inhabitants of the Morea under Frankish rule are referred to in this section; other subjects featured here are private space, recreation and organization of the house, household economy and household utensils, and exhibits linked to the medieval table and the kitchen with its hearth and storeroom.