

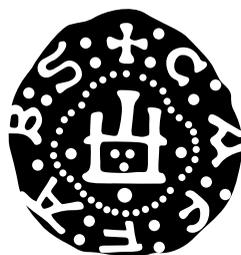
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ARCHAEOLOGICAL RECORDS
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ИНСТИТУТ АРХЕОЛОГИИ им. А. Х. ХАЛИКОВА
АКАДЕМИЯ НАУК РЕСПУБЛИКИ ТАТАРСТАН

УНИВЕРСИТЕТ ВЫСШАЯ АНТРОПОЛОГИЧЕСКАЯ ШКОЛА



**ПОЛИВНАЯ
КЕРАМИКА
СРЕДИЗЕМНОМОРЬЯ
И ПРИЧЕРНОМОРЬЯ
X—XVIII вв.**

Том 2

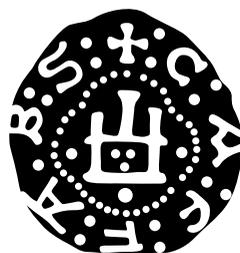
*Под редакцией
С.Г. Бочарова, В. Франсуа, А.Г. Ситдикова*

Казань — Кишинев

2017

A. KH. KHALIKOV INSTITUTE OF ARCHAEOLOGY
ACADEMY OF SCIENCES OF THE REPUBLIC OF TATARSTAN

HIGH ANTHROPOLOGICAL SCHOOL UNIVERSITY



**GLAZED POTTERY
OF THE
MEDITERRANEAN
AND THE BLACK SEA
REGION, 10TH–18TH
CENTURIES**

Volume 2

Edited by
Sergei Bocharov, Véronique François, Ayrat Sitdikov

Kazan — Kishinev

2017

Печатается по решению ученого совета
Института археологии имени А. Х. Халикова
Академии наук Республики Татарстан

Под редакцией
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ISBN 978-9975-4269-1-6.

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DESCRIEREA CIP A CAMEREI NAȚIONALE A CĂRȚII

Поливная керамика Средиземноморья и Причерноморья X—XVIII вв. = Glazed Pottery of the Mediterranean and the Black Sea Region, 10th–18th Centuries / Ин-т археологии им. А. Х. Халикова, Акад. наук Респ. Татарстан, Ун-т высш. антрополог. шк. ; под ред.: С. Г. Бочарова [и др.] ; обл.: Д. А. Топал. – Казань : Б. и. ; Кишинев : Stratum Plus : Университет «Высшая антропологическая школа», 2017 – . – (Серия «Археологические источники Восточной Европы» = «Archaeological records of Eastern Europe», ISBN 978-9975-4272-6-5). – ISBN 978-9975-4269-0-9.

Том 2. – 2017. – 845 p. – Tit. paral.: lb. engl., rusă. – Texte : lb. engl., fr., ital. și alte lb. străine. – Rez.: lb. engl., rusă. – Bibliogr. la sfârșitul art. – Referințe bibliogr. în subsol. – ISBN 978-9975-4269-1-6. 1 disc optic (CD-ROM) : sd., col.; în container, 15 × 15 cm.

Cerințe de sistem: Windows 98/2000/XP, 64 Mb hard, Adobe Reader.

902/904(4)=00

П 50

Второй том специализированного продолжающегося сборника научных статей «Поливная керамика Средиземноморья и Причерноморья X—XVIII вв.» посвящён вопросам, связанным с изучением массового археологического материала — поливной керамики обширного региона, включающего страны Средиземноморья, Причерноморья, Восточной Европы, Средней Азии, Дальнего Востока и зону евразийских степей периода зрелого и позднего средневековья. Главная задача продолжающегося издания «Поливная керамика Средиземноморья и Причерноморья X—XVIII вв.» — привлечение внимания медиевистов к вопросам изучения глазурованной посуды, и в частности, введение в научный оборот как можно большего числа не известных ранее археологических комплексов, содержащих поливную керамику, а также результатов, полученных при применении различных методик физико-химического изучения керамических глин и глазурей. В сборнике приняли участие учёные из Азербайджана, Белоруссии, Болгарии, Греции, Испании, Италии, Ливана, России, Румынии, Сербии, США, Турции, Узбекистана, Украины и Франции.

Издание рассчитано на специалистов в области истории, археологии, керамологии, этнографии, музееведения, студентов исторических специальностей и всех тех, кто интересуется средневековой материальной культурой.

Printed by decision of the Academic Council

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Byzantine and Turkish Glazed Pottery Finds from Aphrodisias

Keywords: Western Asia Minor, Medieval period, Byzantine, Seljuks, Begliks, Ottoman, White Ware, Sgraffito Ware, Mono-chrome Ware, Slip Painted Ware, Miletus Ware, celadon, glazed pottery production

Ключевые слова: запад Малой Азии, средние века, Византия, сельджуки, бейлики, Османы, белоглиняная керамика, керамика с орнаментом сграфитто, монокромные сосуды, изделия с росписью ангобом, тип Милет, селадон, производство поливной керамики

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Byzantine and Turkish Glazed Pottery Finds from Aphrodisias

This study consists of initial observations made upon Byzantine, Seljuk, Begliks and Ottoman pottery finds from the Aphrodisias excavations since 2013. Chronology of the pottery finds uncovered in the North Avenue, South Agora, Hadrianic Baths, Theatre and Temple of Aphrodite will be presented briefly. To resolve the contexts in which the potteries belong to, the emphasis is on the history of the city and political events that could have potentially caused considerable changes to the economy. By establishing analogies and considering the chronology of the city, an attempt is made herein to put the pottery finds into their possible contexts.

Through the end of the 9th century in Aphrodisias, a sudden rise in the quantity of Byzantine potteries is observed. The city was in commercially connected to Constantinople and centers such as the Adriatic Coasts or Corinth. Pieces of Fine Sgraffito Ware, Green and Brown Painted Ware and Slip Painted Ware produced from the middle of the 12th century and the beginning of the 13th century have been found in many areas of the city. Very few pottery finds belonging to the Seljuk period have been uncovered. In Aphrodisias, glazed pottery production probably started during the Byzantine or Begliks period.

There was a period of growth in Aphrodisias from the first quarter of 15th century to the mid 16th century. In excavated areas, a large number of pottery finds have been found. With the change of commercial routes in the 17th century, the city was increasingly reduced into a rural settlement and has subsisted to the present day.

M. Öзташкын

Находки византийской и турецкой поливной керамики из Афродисиады

В данной статье впервые вводятся в научный оборот результаты исследований византийской, сельджукской, бейликской и османской керамики, обнаруженной в ходе раскопок в Афродисиаде в 2013 г. Вкратце представлена хронология сосудов, найденных на Северной улице, на Южной агоре, Адриановых банях, театре и храме Афродиты. В целях решения вопроса о контекстах, к которым принадлежат изучаемые сосуды, делается акцент на историю города и политические события, которые могли стать причиной значительных изменений в экономике. С помощью поиска аналогий и изучения хронологии города делается попытка отнести найденные сосуды к их вероятным контекстам.

К концу IX века в Афродисиаде наблюдается резкое увеличение количества византийских сосудов. Город был связан торговыми отношениями с Константинополем, центрами Адриатического побережья и Коринфом. Фрагменты изящных сосудов, расписанных в технике сграфитто, зеленых и коричневых расписных сосудов и шликерных расписных сосудов, произведенных в середине XII в. — начале XIII в., были найдены во многих частях города. Обнаружены скудные образцы керамики, датируемой сельджукским периодом. В Афродисиаде производство поливной керамики, вероятно, началось в византийский или бейликский период.

В первой четверти XV — середине XVI вв. в Афродисиаде наблюдается период роста. На раскопанных участках было найдено множество фрагментов керамики. После смены торговых путей в XVII в. город постепенно превратился в сельское поселение и в таком виде сохранился до сегодняшнего дня.

Introduction

This study is based on research conducted on Medieval and Turkish pottery from the Aphrodisias excavations since 2013. During these years, a large quantity of glazed and unglazed pottery has been found in excavations of the South Agora and the North Avenue. Apart from the recent excavations, numerous pottery finds in the excavation storehouse discovered in the Hadrianic Baths, Theatre, Temple of Aphrodite, South Agora and North Avenue began to be classified. Since there is a great deal of pottery to be analyzed, the classification process has not yet been completed. However, the data obtained has already shed light on different periods of the city.

The aim of this study is to introduce the evaluation conducted on the chronology of glazed pottery finds from Medieval and Turkish periods.

Limited number of researches has been published about the Medieval and Ottoman pottery discovered in the city. The first study is the PhD dissertation conducted by T.A. Tömöry about glazed pottery finds (Tömöry 1980). Afterwards, there is a detailed research publication available, conducted by V. François, regarding Ottoman pottery (François 2001). Nevertheless, many of the pottery finds introduced in both studies are today in museum storage and it has not been possible to analyze these finds. Still, it is possible to observe the same repertoire in the continuing excavations.

Medieval and Later History of Aphrodisias

Together with the Christianization in Aphrodisias, significant changes began to be seen in social and urban structure. First the temple, among the prominent constructions of the city, was transformed into a church. The name Aphrodite and its depictions were elaborately deleted from the inscriptions. The name of city was changed to Stauropolis, and for the first time in 680, it was recorded in the Constantinople Council (Roueché 2007: 187—189). On the other hand, urban life in Aphrodisias degraded due to an earthquake and other disasters which occurred during the 6th and 7th centuries. According to archaeological data, after all these disasters, the population of the city suddenly declined in the 7th century. Even then, in some historical records during the 8th—12th centuries, the name of the region Caria was used for identifying Aphrodisias. Names of many bishops served during the period between 325 and 1450 have been identified from the council records, inscriptions and seals

(Roueché 1989: 322—326). Identifying several bishops who served during the 7th and 8th centuries and presence of unglazed potteries belong to the 8—9th centuries in the excavation of the North Avenue give rise to the theory that the population decreased over these centuries that the city was not entirely abandoned.

As a result of the Byzantine emperors' effort to reestablish cities in Asia Minor, the population in western provincial cities began to increase from the end of the 9th century. The Archbishop of Stauropolis once had twenty-six suffragans during the reign of Leo VI. Certainly, the church hierarchy is not definitive evidence of population, but it depends on the location of the city and of church tradition (Vryonis 1971: 304—305). Although data from throughout the city has not been collected yet, pottery finds belonging to the 9th century show an intensive increase from excavations conducted in the Hadrianic Baths, North Avenue and South Agora. These discoveries revealed that the population in Aphrodisias began to increase as in other western Asia Minor settlements at the end of the 9th century. In parallel with pottery finds, the Cathedral was renovated during the end of 10th—11th century (Cormack 1990a) and the Triconch Church was built in the 11th century (Cormack 1990b; Smith and Ratté 1995: 48—51). Beside reconstruction activities in the city, Byzantine churches were identified during surveys conducted in periphery (Dalğıç 2012).

The Battle of Manzikert in 1071 led to a sudden influx of Turkmen towards Asia Minor. After the war, the Seljuks reached the borders of Bithynia. In the meantime, it is known that they had seized control of the Meander Valley. However, the Byzantine military power showed itself again in Asia Minor in a short period of time. Reconstruction of the defense system and resettlement activities in Asia Minor had an extensive success during the reign of Alexios I. After these struggles, the Byzantine Empire regained the lands closer to Konya. As a datum in the mid 12th century, the column of the Second Crusade in 1148, Louis VII followed the Meander Valley and was able to proceed without any resistance from the Seljuks as far as Laodiceia (Runciman 1951: 272).

With the Battle of Myriokephalon, the Seljuks took the control of the whole Meander Valley. According to Khoniates, during 1177—1178, an army was sent by the Seljuk Sultan swept through the cities of the Meander Valley in sudden raids and destroyed them (Nik. Khon. 133—134). The name Aphrodisias was not mentioned in records of this war. Even if an attack did not occur in the city, the destruction caused by the Seljuk army

passing along the north of the city was likely an event that led people to flee to safe areas.

It is known that, in 1188, Theodore Mangaphas arrived and impaired the city and most likely burned down the Cathedral (Roueché 1989: 155). He was a nobleman and a local ruler in Philadelphia. He was involved in many pro-independence activities with the support of Seljuks and Armenian communities in western Asia Minor. Seal records made shortly before his attack suddenly ended in Aphrodisias (Nesbitt 1983: 160). It is possible that such an attack to the city after the unfortunate events of war might have severely affected the population and political domination of Byzantine Empire on city.

In 1197, Seljuks attacked Aphrodisias a second time. This event can be considered as the start of the Seljuks' political rule over the city. According to Khoniates, Seljuk Sultan Kaykhusraw took around 5.000 Christians from Caria and Tantalus, and resettled them around Philomelium. With the great attention of the Sultan, none of them managed to escape along the way. He bestowed upon Christians a five-year tax exemption and then maintained the customary amount of tax as they had paid previously in the Byzantine territory (Vryonis 1971: 184). Relocation activity by the Seljuks only kept the Byzantine people of Aphrodisias away from the war. As the city continued to be a battle field between Byzantines and Seljuks until the third quarter of the 13th century. During these battles, cities of the Meander Valley were destroyed repeatedly (Vryonis 1971: 251).

During the era of the Empire of Nicaea ruling north-western Asia Minor, relations between emperors and inhabitants were unstable. In 1206, Theodore Laskaris I struggled with Manuel Maurozomes for domination over the Meander Valley. Maurozomes was a local administrator connected to the Seljuks in the Meander region. Although Theodoros I won the war, he was forced to leave his lands to protect Nicaea. In this process, there is no record about the status of the Byzantine population. However, Byzantine pottery dating back to the beginning of the 13th century has been found in the Theatre, South Agora, North Avenue and Hadrianic Baths. Therefore, even if the political authority of the Byzantine Empire was not observed in the city since the last quarter of the 12th century, it is possible to mention that there was an existing Christian community connected to Maurozomes. After the death of Manuel Maurozomes in 1230, the Seljuks took over control of all his lands.

Michael VIII sent his brother, Ioannes Palaeologos, during 1269—1274 and launched an expedition to save the monasteries located in Latmos. After this failed attempt, in 1278,

when his son Andronicos made a second attempt, Aphrodisias (Caria) was already got out of the Byzantine control (Wittek 1944: 25). Pachymeres, while conveying his eyewitness observations about the events in the reign of Michael VIII and Andronicos II, specified that "...the Maeander regions became desolate as the inhabitants withdrew deeper because of the attacks of the foreigners" (Vryonis 1971: 253, Pachymeris I: 310—311).

The Mongols, during 1277—1279, extended their dominance in Asia Minor as far as Laodicea. As a result of this event, the Begliks in Anatolia expanded their conquest towards the western Asia Minor. Between 1280—1282, Monteshe Bey brought Meander lands under his control (Akın 1968: 17). These conquests can be considered the beginning of the era of the Begliks in Aphrodisias. Despite this, any large-scale reconstruction activities have not been discovered in Aphrodisias during the Beglik of Monteshe period. By reason of the expansionist activities of the Beglik of Aydinids, the Beglik of Monteshe lost control of Aphrodisias and surrounding settlements in a short period of time. In addition, the first major architectural works of the Beglik of Monteshe were built in Muğla in the mid-14th century.

From the beginning of the 14th century, Sasa Bey and Mehmed Bey acting together on commercial activities, made conquests especially in Aydin and its surrounding area during 1305—1307. In 1308, the Beglik of Aydinids was officially established after putting Sasa Bey out of action (Akın 1968: 29). There is not much data available regarding the circumstances of the city during the period of the Beglik of Aydinids. In the church hierarchy, there was a huge decline in the status of the city. In 1356, Aphrodisias lost its metropolitan status, and it was temporarily administrated by metropolitan of Bizye from a year later until 1368. In records from 1369, the city was taken into account with Miletus and Antioch ad Maeandrum. Later on, the city was associated with Rhodes-Cos and the Cyclades in 1387 (Vryonis 1971: 296, 314—315).

Beyazid II expropriated all the lands of the Begliks in Western Anatolia in 1390. In a single campaign, he managed to overcome all small allies such as the Begliks of Karamanids, Sarukhanids, Aydinids and Monteshe (Shaw 1976: 30). After the Battle of Ankara in 1402, Timur conquered İzmir and gave back all previously held lands to Aydinids.

During the reign of Mehmet I, Ottoman rule began to spread again. Mehmet I by launching a final expedition conquered the whole of western Anatolia including the lands of the Begliks

of Aydinids (1415) and Mentеше (1416), and then Teke and Antalya were to be included under Ottoman rule (Shaw 1976: 44). During this period, the name of Aphrodisias was changed to Yenisehir. During 1425—1426, Murat II organized an expedition towards Turkish Begliks for ending the prince riots and developing naval activities (Shaw 1976: 45—47). Theodoros, the last bishop of Aphrodisias before the conquest of Constantinople, joined the Synod of Rome in 1450. Since the region was under Turkish control for a long time, it must be considered that this was a symbolic bishopric seat. During the Ottoman period from first quarter of 15th century to mid 16th century, it was a time of growth and economic recovery in Aphrodisias. This consideration can be based on the sudden increase in finds from in all excavation areas. Moreover, there is local production, as well as of importation of many high quality tableware utensils.

In the middle of 16th century, first signs of stagnation period in the Ottoman Empire were occurred in the city. The weakening of the central administration and changing of international commercial routes have led to major changes in the economy. As of the 17th century, the prominence of İzmir as a commercial center resulted in the loss of importance of the roads passing through the Meander Valley. Pottery finds denote this situation very clearly. Imported goods were suddenly interrupted, and local production is only consisted of coarse wares. From this period on, the population constantly decreased. According to the census of 1831, the city had a population consisting of a total of 6.999 people including 6.912 Muslims and 87 non-Muslims. In the census of 1845, this number was recorded as a total of 7.845 people including 7.759 Muslims and 86 non-Muslims (Telci 2006: 169). In 1867, the settlement was a subdistrict committed to Nazilli and named Karacasu. It became a district center committed to Sanjak of Aydin in 1897.

1. Pottery Finds

During the excavations in Aphrodisias begun in 1961, large quantities of pottery have been found as evidence of ongoing life in the city from the Byzantine period to the present date. In studies about pottery finds belonging to the Medieval and Turkish periods conducted since 2013, excavation finds from the South Agora and North Avenue have been defined simultaneously and classification of potteries uncovered from earlier excavations has commenced. In storehouse studies, potteries uncovered from the Hadrianic Baths, Theatre and Temple of Aphrodite were analyzed. Since there

is a great deal of pottery to be analyzed, the classification process has not yet been completed. Nevertheless, the data obtained has provided exciting information about the Medieval Age and afterwards in Aphrodisias.

1.1. Byzantine Period

During this period, in addition to local unglazed pottery production, there are many glazed pottery imports found in Aphrodisias. The most common instances of this group are chafing dishes (salsarion or gararion) imported from Corinth or Adriatic coasts. These dishes were used for serving meat dishes to the table and have been found in many centers from the Mediterranean and the Black Sea where Byzantine culture and eating habits are observed (Arthur 2007: 15). The shiny brown or light green glaze is applied directly to the coarse red fabric. Due to circumstances of use, some fragments turned to gray color. Some fragments contain quartz inclusions. Undecorated brown or light green glazed rim and base fragments belonging to this group have been found in excavations in the North Avenue and Hadrianic Baths (Pl. 1: 1—2). According to contexts in the North Avenue, plain glazed chafing dishes have been dated to the 10—11th centuries. Similar vessels have been found in Hierapolis and Amorion (Arthur 1997: fig. 5: 2; Böhlendorf Arslan 2004: Pl. 104: 402). Some pieces have relief ornamentation consisting of wavy lines and petals (Pl. 1: 3—6). There is one piece of a lid with spherical body and petal decorations on its outer surface (Pl. 1: 4). In the Corinth excavations, there is a similar piece belonging to the 9th century (Morgan 1942: 40). Another piece has a row of relief petals on its rim and round shaped pressed decoration on the body (Pl. 1: 6). The fabric of this clay is micaceous and with this feature it is separated from other chafing dishes. A piece uncovered in the Hadrianic Baths is quite shiny and high-quality glazed (Pl. 1: 7). It has floral decoration that is incised over wet clay. It was found together with pottery from various periods in cleaning works conducted during the 1960s, so it is hard to date this piece definitively. Based on Corinthian data, it can be submitted that this piece is among late samples in 11th century (Sanders 2003: 41—43). During excavations, unglazed dishes and cooking pots for daily usage have been found together with chafing dishes. Among these finds, unglazed chafing dish pieces are also available (Pl. 1: 8). Pottery production in the city began prior to the Byzantine period. Around Aphrodisias, there are many clay deposits containing mica that generally acquire red and brown colors when fired. During the

Byzantine period, unglazed wares were produced for local demand.

In Aphrodisias, a small number of imported white wares have been found. During excavation works in the North Avenue, one piece of Polychrome Ware rim was uncovered within the context of the 10th and 11th centuries. The clay is greyish-white, and has a sandy texture with black particles (Pl. 1: 9). The interior surface has a continuous, thick, opaque, black and white design. The exterior has a fine green glaze. In Corinth, it was defined as Polychrome Ware III by Morgan (Morgan 1942: pl. XVII: e-g), in current studies by Sanders as Polychrome Ware 3a and dated to the 11th century (Sanders 2001: pl. 10: 3).

Other pieces showing the commercial relations in Aphrodisias during the 10th and 11th centuries are white wares from Constantinople. J.W. Hayes named samples uncovered from the Saraçhane excavations as Constantinopolitan White Ware, and divided them into five groups according to fabric and glaze characteristics. A piece found in the Hadrianic Baths belongs to the group of Constantinople Glazed White Ware II (Pl. 1: 10). It contains very small black particles. The piece is shiny, transparent, light green glazed and has a wavy line on brown colored rim. Similar pieces have been found in Corinth (Sanders 2003: fig. 11: 2), Saraçhane (Hayes 1992: fig. 7: 8), Ephesus (Vroom, Findik 2015: pl. 1: 1—6), and Magnesia ad Meandrum (Böhlendorf Arslan 2004: pl. 588—590). Another piece has been found of Constantinopolitan origin belonging to the Glazed White Ware III group (Pl. 1: 11). The fabric has a sandy texture with red particles. Light green glaze covers the entire surface. But unlike the familiar features of this group, this piece contains a small amount of mica. In Stratoniceia (in Caria), there are also fragments with similar fabric (Öztaşkın 2013: pl. 8: 74—75). This situation reveals the fact these wares, suggested by Hayes as belonging to a workshop close to Constantinople, probably have more than one production center. Since it was uncovered during the cleaning work in the Portico of Tiberius, conducted in 1985, its context is not clear. Among the Saraçhane finds, the production started in the mid-11th century and continued during the 12th century (Hayes 1992: fig. 11: 1—7). Similar pieces were uncovered in Anaia and date to the mid-12th century and the beginning of the 13th century (Mercangöz and Doğer 2009: fig. II: g).

Middle Byzantine Pottery is an indicator of the fact that Aphrodisias had relations with the Byzantine commercial network of the Aegean. Production of Fine Sgraffito Ware began in the mid 12th century and continued until the beginning of the 13th century. It has a wide distribution

area from Italy to the Eastern Mediterranean. In Aphrodisias, many finds were uncovered in excavations from the Theatre, North Avenue and South Agora. Fine Sgraffito finds in Aphrodisias were divided into five groups according to their fabric and decoration style. In the first group, there are medallions and scrollwork filled with spiral patterns on the inner surface (Pl. 2: 1, 2). Green flecks do not follow the delicate sgraffito lines. In both pieces, red or reddish-brown fabric contains very few mica and small lime inclusions. It is considered that these pieces of this group were the first examples of production. These are pieces discovered in the Theatre and belong to the second half of the 12th century when the city was politically under the control of the Byzantine Empire. Similar fragments were found in Olympos (Kemalpaşa) (Doğer 2015: pl. VIII: 37—40), Anaia (Doğer 2005: fig. 4), Constantinople (Böhlendorf 2004: pl. 56: 66), Corinth (Morgan 1942: fig. 115), Thessalonika (Bakirtzis and Papanikola-Bakirtzis 1981: fig. 6), Athens (Frantz 1938: fig. 5: A26), Pelagonnisos (Ioannidaki 1989: fig. 2; 3) and Paphos (Wartburg 2003: fig. 6). In the second group, the fabric is in red, reddish-brown or brown color and contains a small amount of mica and lime (Pl. 2: 3—7). In the decoration repertory, there are spirals, curved and diagonal lines. İzmir Archeological Museum (Doğer 2001: fig. 15), Stratoniceia (in Caria) (Öztaşkın 2013, pl. 11: 116), Myra (Ötüken 1999—2000: fig. 14), Corinth (Morgan 1942: fig. 96), Athens (Frantz 1938: fig. 7.A41), Paphos (Wartburg 2003: fig. 11.14.3). In the third group, only small quartz and lime inclusions can be seen in red fabric (Pl. 2: 8—10). The exterior surface is rough and porous. This group is certainly imported from the Aegean region according to the fabric and style of the fragments. There are floral motifs and possibly figures such as bird or fish. Fragments in this style were found in Pelagonnisos (Ioannidaki 1989: fig. 28; 29) and Athens (Frantz 1938: fig. 13.A71). In the fourth group, the fabric is fine, and has red color with quartz and lime inclusions. There is a central medallion on the interior bottom and concentric bands incised with two different widths of tools (Pl. 2: 11, 12). The decorative style of fragments is similar to the characteristics of Incised Sgraffito Ware. However, the fragments are very small and it is not clear how the decoration ends. Similar finds were discovered in Stratoniceia (in Caria) (Öztaşkın 2013: pl. 9: 94), Anaia (Mercangöz and Doğer 2009: pl. III: h), Pergamon (Böhlendorf 2004: pl. 96: 331), Phokis (Armstrong 1989: fig. 9: 3) and Athens (Frantz 1938: fig. 7: A54). In the final group, the pieces contain dense mica and small lime inclusions; the

fabric is porous and the color ranges from red to pale brown (Pl. 2: 13—16). There are ornamental bands consisting of spirals and diagonal lines on the rim. It is probable that the fragments belong to an Anatolian workshop influenced by the Fine Sgraffito pottery style.

Thin-walled Zeuxippus Wares with bright high-quality glaze have been recognized after studies conducted by D. Talbot Rice in Istanbul (Rice 1928: 34). A.H.S. Megaw evaluated this pottery as high quality, delicate service vessels of the Late Byzantine Period and used the term 'Zeuxippus Ware' (Megaw 1968). Samples that are similar to Zeuxippus Wares but have differences in glaze and decoration have been defined as the Zeuxippus Family. This naming has been adopted by specialists and it is apparent that production of this ware started in the mid-12th century and continued during the 13th century. It has been discovered that there were a large number of production centers (Waksman, François: 2004—2005). In Aphrodisias, fragments have been found from the Theatre and South Agora (Pl. 3: 1—5). The fabric is micaceous, in reddish-brown color, with white or cream slip. Small lime inclusions can be distinguished in clay. On the interior surface, an inhomogeneous orange-brown glaze can be seen with incised concentric circles and triangle patterns in broad bands. Tripod marks can be visibly seen on the interior bottom of fragments. The style of the pieces found in Aphrodisias is close to that of Bergama production (Böhlendorf Arslan 2004: 205, pl. 185: 4—11). However, it is difficult to make any conclusive without archaeological analysis.

In Aphrodisias, an infrequent group of Byzantine sgraffito ware has been documented in the Theatre (Pl. 3: 6). Similar fragments were discovered in Corinth and named as 'Sgraffito with Relief Decoration' (Morgan 1942: 145—146). These pieces were dated to the first quarter of the 12th century according to their style that is defined as the production of an unknown workshop by Morgan. Fragments found in Aphrodisias have reddish-brown fabric with mica and lime particles. Animal reliefs may be identifying a lioness or panther. Figures were applied by pressing from the exterior surface while the clay was still wet. There are unfilled incurvations on the exterior surface because of the technique. The entire surfaces of the pieces were covered with white slip. On the inner surface, there are fine sgraffito lines as are applied on slip in a way to surround relief figures with broad medallions. The interior surfaces have irregular light green glaze. The exterior surfaces of some fragments are covered with green glaze. Fragments uncovered in Aphrodisias have been dated to the 12th century.

Green and Brown Painted Wares were firstly described by F.A. Waage among pottery finds from Athens (Waage 1933: 323—324). C. Morgan, in his study examining the Corinth finds, specified that the main characteristics of the group consist of paint decoration in green and yellow-brown, sometimes in dark brown or black color under transparent glaze (Morgan 1942: 70—83). He also specified that Corinth is a major production center and he divided the red fabric samples of Green and Brown Painted Wares into five groups according to their characteristics. In Aphrodisias, pieces belonging to Group II and III have been uncovered. In Group II, frequent curved motifs were used (Pl. 3: 7—8). The red fabric has big quartz and small lime inclusions. The entire interior surface is covered with white slip, and has light green glaze with green and brown paint. In Group III, concentric circle motifs created by the application of green color within brown frames were used. Fragments belonging to Group III have brown or reddish-brown color with quartz and lime inclusions (Pl. 3: 9, 10). Some of the pieces are micaceous. All samples of this ware have been dated to the middle of 12th century and the beginning of the 13th century. Similar finds have been uncovered in Ayasuluk (Parman 1989: fig. 5a), Ephesus (Vroom, Findik 2015: pl. 28: 17, 24, 28), Olympos (Kemalpaşa) (Doğer 2015: pl. VIII: 37—40), Corinth (Morgan 1942: pl. XX: d; XXI: c; XXIII: b), Boeotia (Vroom 2003: fig. 6.19: W10.2, 10.3; 6.20: W10.7), Sagalassos (Vionis 2010: fig. 21: d) and Kouklia (Waksman-Wartburg 2006: fig. 2: 4—6).

In addition to well-known Middle Byzantine pottery, some pieces of different styles were found during the recent excavations in Aphrodisias. Manganese Stained Sgraffito Ware has light brown and reddish-brown fabric with mica and lime particles (Pl. 3: 11). In some fragments, large quartz inclusions are observed. The interior surface has white slip and manganese paint under fine light yellow or light green glaze. All fragments have decoration comprised of wavy lines and triangular motifs on the inner surface. This ware has been dated to the mid-12th century and the beginning of the 13th century in Aphrodisias. Similar finds were discovered in Daskyleion (Doğer 2012: pl. 50: 237) and Stratoniceia (in Caria) (Öztaşkın 2013: pl. 20: 233, 234).

Brown Stained Ware has pinkish-red fabric with mica and lime particles (Pl. 3: 12). White slip and brown paint are observed in the form of broad spirals under the light yellow glaze. The fabric of the fragments is similar to Fine Sgraffito Ware. This pottery has been identified by Doğer among finds from Anaia in the 12th century (Doğer 2005: 108, fig. 1) and pieces were also

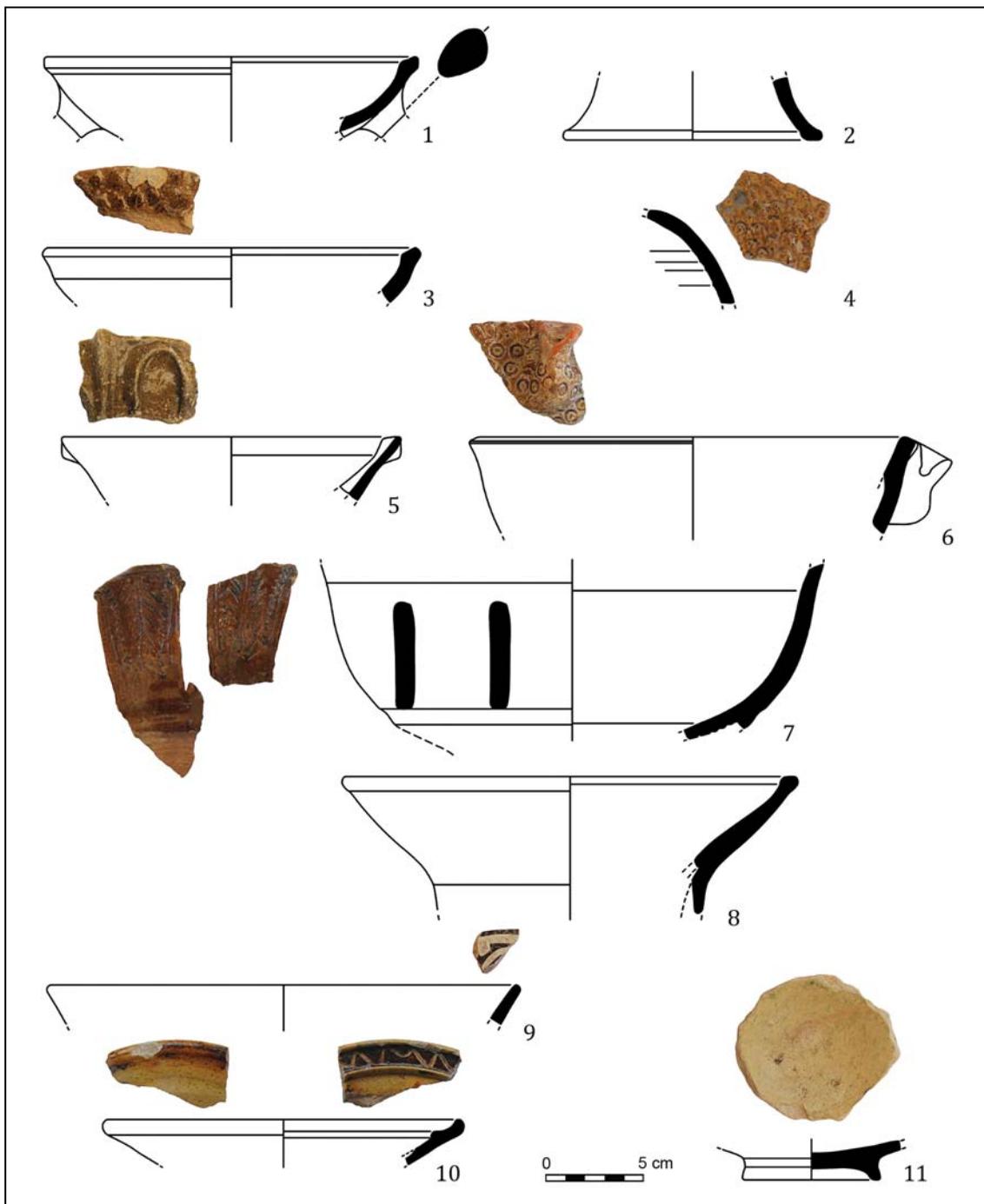


Plate 1.

Таблица 1.

found in Stratoniceia (in Caria) (Öztaşkın 2013: pl. 21: 237).

Green Painted Ware is micaceous, and has hard fabric in red or brown color. The whole of the interior surface is coated with white slip and light yellow glaze (Pl. 4: 1—5). As for decoration, there are green spiral motifs applied with a brush. Since the pottery in this group can be obtained from the Theatre excavations intensively, they are dated to the middle of the 12th century and

the beginning of the 13th century. Similar finds have been uncovered in Corinth (Morgan 1942: fig. 183) and Stratoniceia (in Caria) (Öztaşkın 2013: pl. 21: 243).

Slip Painted Ware demonstrates two different origins in terms of fabric. In samples belonging to the first group, the fabric shows similarities with Fine Sgraffito Ware Group 3 and the exterior surface of dishes is quite rough and covered with white slip (Pl. 4: 6). Many samples of

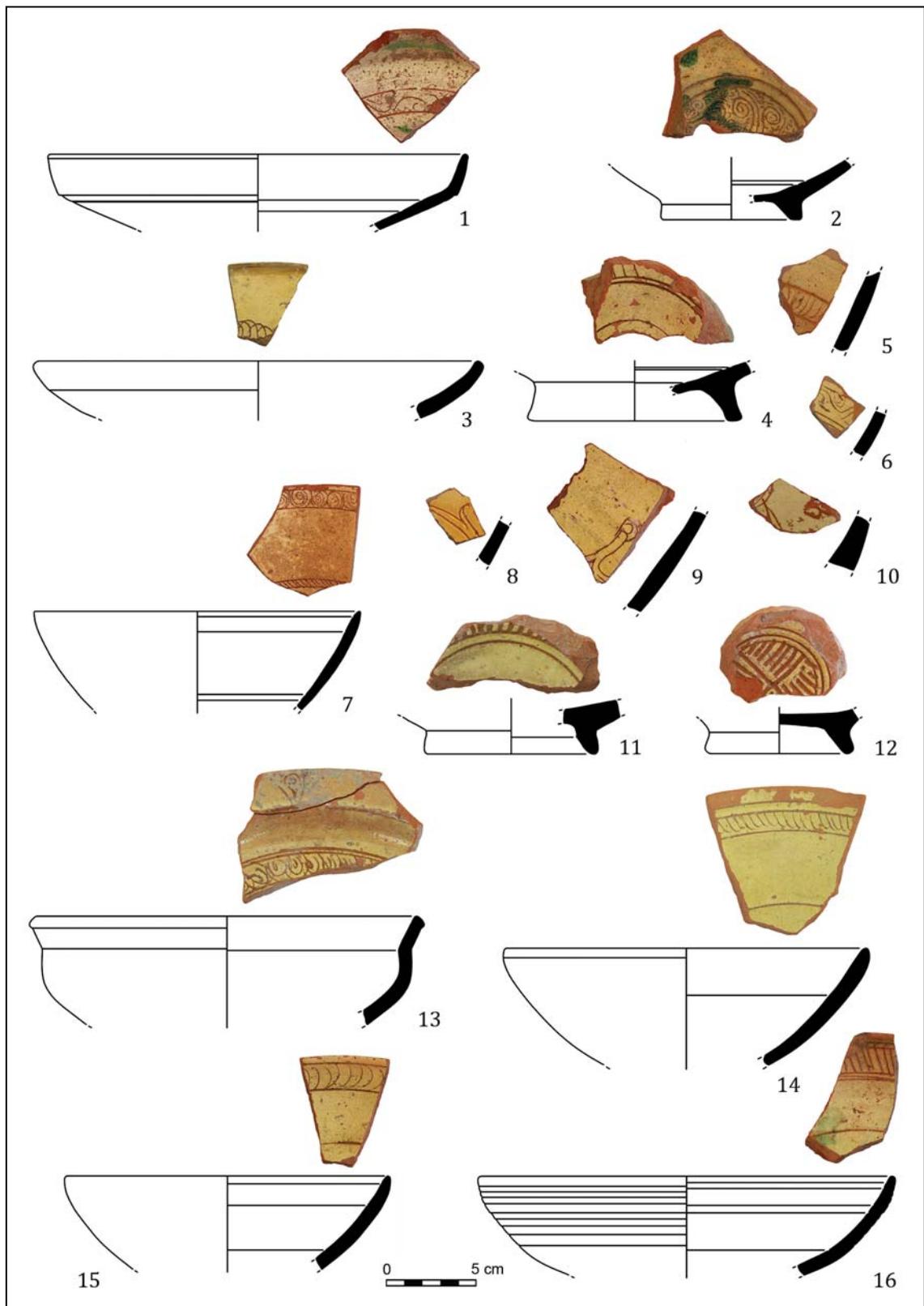


Plate 2.

Таблица 2.

this type have been uncovered in a wide geography ranging from the Eastern Mediterranean to the Black Sea. In addition to the Corinth pro-

ductions, Slip Painted Ware was also produced in the same centers with Fine Sgraffito and Incised Sgraffito Ware (Waksman, Wartburg 2006). In

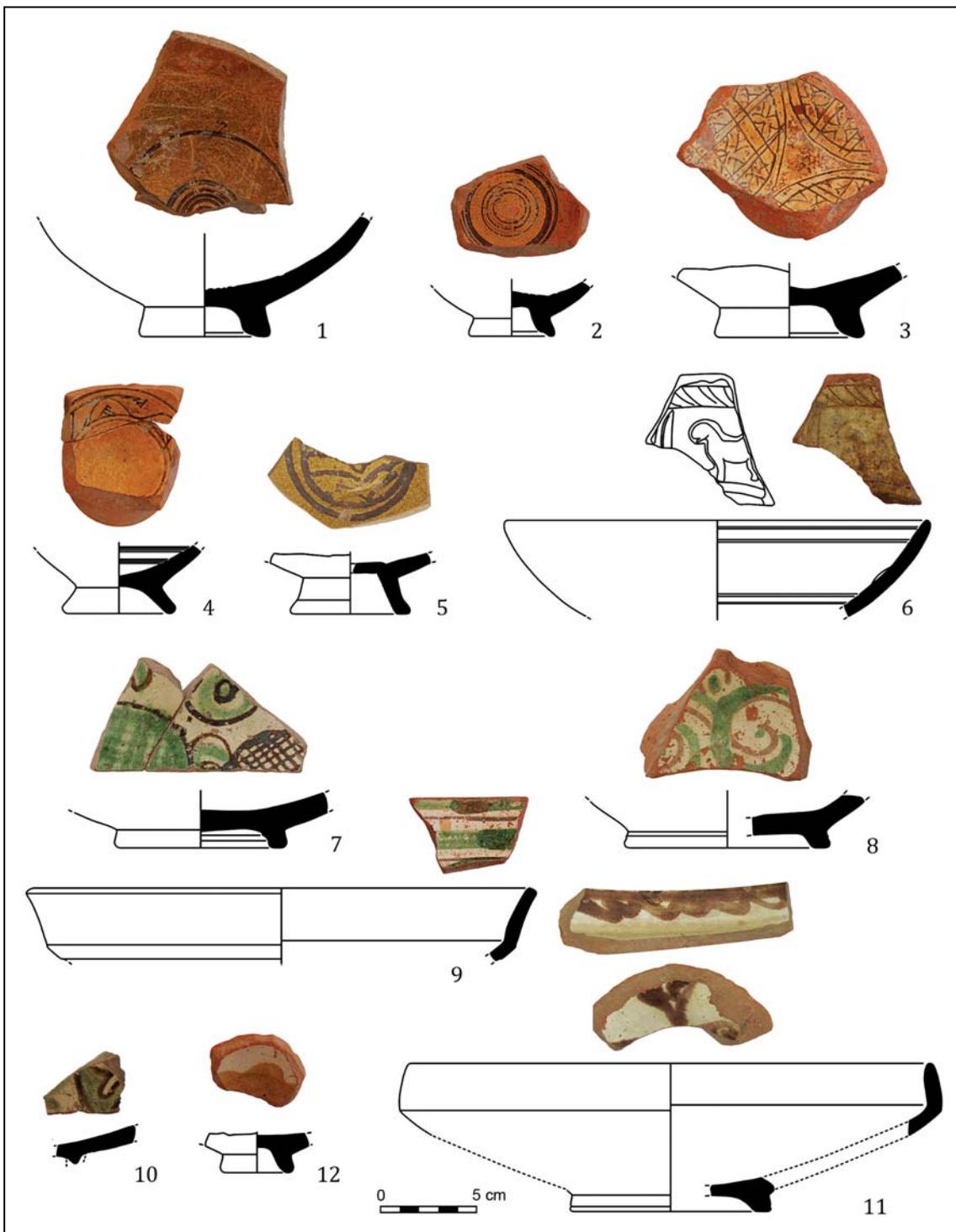


Plate 3.

Таблица 3.

the interior decoration, white slip has been used in creation of decoration. The light green glaze covers the whole interior surface and on some fragments green paint was applied on the rim. This group has been dated to the end of the 12th century and the beginning of the 13th century. Fragments belong to this ware were discovered in

Anaia (Mercangöz, Doğer 2009: pl. II: f), İzmir Archeological Museum (Doğer 1998: fig. 2; 7; 8), Stratoniceia (in Caria) (Öztaşkın 2013: pl. 22: 247), Athens (Waage 1933: fig. 18) and Boeotia (Vroom 2003: fig. 6: 41.W9.13). The second group of Slip Painted Ware is probably included in the group from the western Anatolia. The fab-

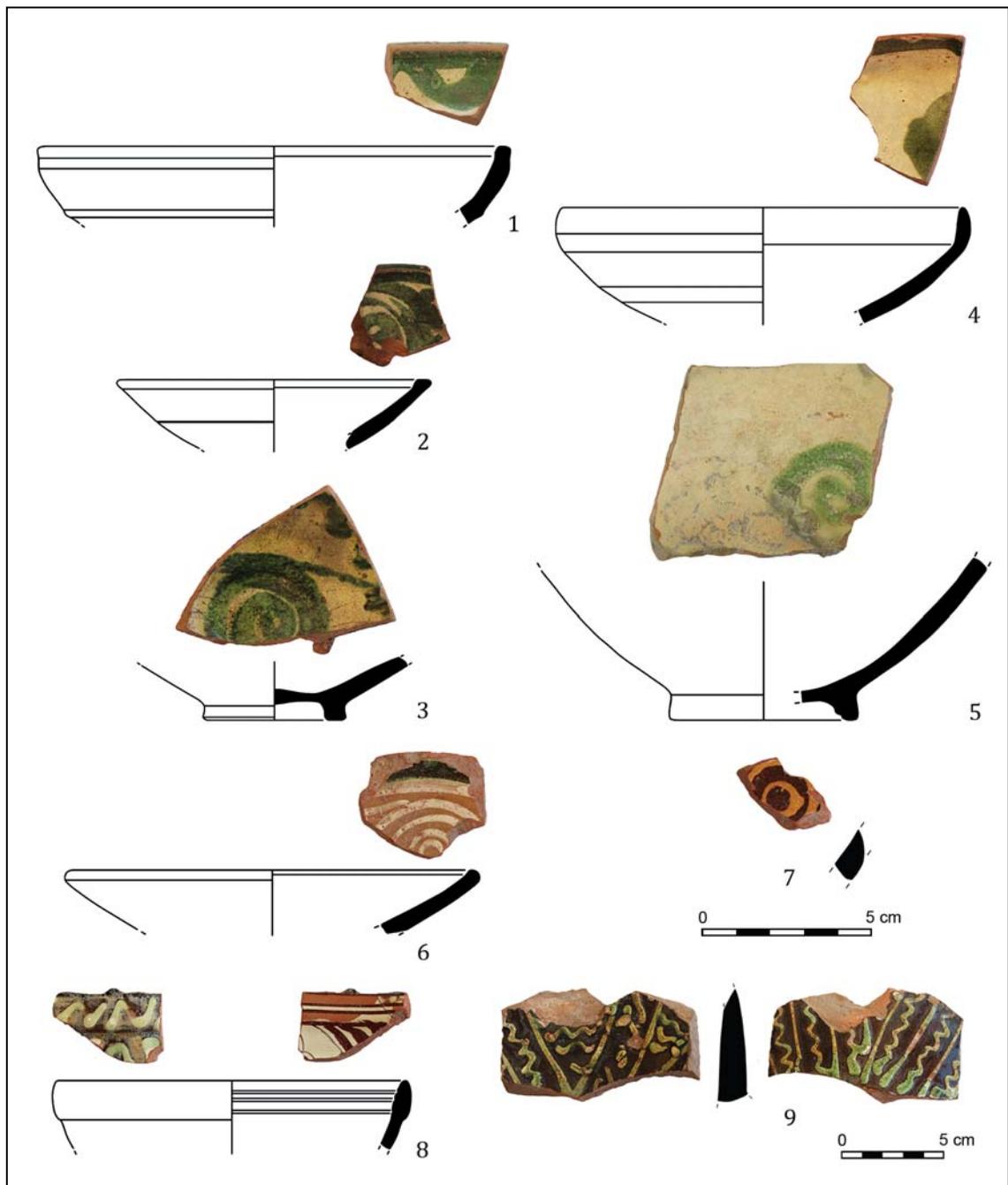


Plate 4.

Таблица 4.

ric contains dense mica and in reddish-brown color (Pl. 4: 7). The white or cream slip designs are covered with transparent, shiny, orange-yellow glaze. Probably the whole interior surface was decorated with concentric circles. These fragments have been dated to the end of the 12th century and the beginning of the 13th century. Similar samples have been found in Pergamon (Spieser 1996: 47, pl. 50: 469—473), Alabanda (Doğer 2010: fig. 14), Ayasuluk (Parman 1989: fig. 14) and Hierapolis (Yılmaz 1994: fig. 22).

1.2. Seljuks Period

In Aphrodisias, two pottery pieces belonging to the Seljuks have been found in the South Agora and Temple of Aphrodite. On the inner surface of the piece uncovered in the South Agora, the head of a possible figure can be seen (Pl. 4: 8). Sgraffito was applied with two different widths of tools. The fabric is pinkish-brown. Light yellow glaze was used in the inner surface. Slip decoration was applied on the exterior sur-

face of the piece in a thick layer and it was glazed in light yellow color. The other piece is in slip technique (Pl. 4: 9). Slip is used as a thick layer. There are vertical and horizontal wavy lines on the inner surface, and vertical lines on the exterior. The entire surface is covered with green glaze. Due to irregular firing, red fabric turned to gray color. Both pieces reflect characteristics of Seljuks pottery clearly. These pieces are dated to the end of the 12th century and the third quarter of the 13th century when Seljuk sovereignty was observed in the political history of Aphrodisias. Similar finds have been identified in Çinili Köşk Museum in Istanbul (Soyhan 1985: 11) and the Yozgat Museum (Acun 1995).

1.3. Begliks Period

In Aphrodisias, it is not possible to make certain distinction regarding periods when the Begliks of Mentеше and Aydinids reigned. Begliks in western Anatolia were in close collaboration in terms of commerce. It is known that they used to commercial commodities obtained from Anatolia in their own markets and in long distances by means of the Latins. Therefore, it will not be correct to make distinction between excavated potteries that belong to this short period in the city. That's why all potteries have been assessed according to their styling and technical characteristics. All fragments of these tablewares were found from the excavations in the Theatre, Hadrianic Baths, Temple of Aphrodite, South Agora and North Avenue. Four main groups of sgraffito ware, plain glazed and slip painted ware have been defined for the Begliks period. Two basic shapes such as bowls with spherical body and shallow dishes with everted flattened rim are commonly observed.

The primary sgraffito group Green Flecked Sgraffito Ware has red and reddish-brown fabric with dense mica and lime inclusions (Pl. 5: 1—6). The fragments are covered with white slip on the interior, and on the exterior surface only around the rim or along half of the body. Similar to slip, glaze covers the whole interior surface and a small amount of the exterior. Owing to the light yellow glaze being very thin and pale, green flecks comprise a thick layer. Green paint was applied with a brush to form spiral patterns. In this group, largely stylized floral motifs and geometrical band motifs are rendered. Only small numbers of figures such as fish and bird were used. This is also the most common group of unpublished medieval material in Stratoniceia (in Caria). Some sherds are decorated with straight lines and wavy motifs incised with sharp, three pointed tool. Similar fragments belonging to the second

style are also found in Magnesia (Böhlendorf Arslan 2004: pl. 141: 697), Sardis (Greenewalt 2010: fig. 14), Olympos (Kemalpaşa) (Doğer 2015: pl. VIII: 37—40), Stratoniceia (in Caria) (Öztaşkın 2013: 207), and Pergamon (Spieser 1996: pl. 14: 217—219).

The second group, Green and Brown Flecked Sgraffito Ware, has similar fabric with green flecked fragments. The shiny glaze is in high quality and the sgraffito decoration is expanded to cover the whole interior surface (Pl. 5: 7—9; 6: 1—3). The most common decoration in this group comprises stylized floral designs implemented radially. The green and brown colors frame sgraffito lines for filling spaces in the pattern. Two fragments have figural depictions such as fish and human (Pl. 6: 2, 3). Only the arm of the human figure, dressed with a long-sleeve, can be distinguished. Pottery finds in both groups are dated to the end of 13th century to the middle of 14th century in analogical comparisons and in consideration the chronology of Aphrodisias.

The third group of sgraffito wares has been identified in many Anatolian sites as Green and Purple Flecked Sgraffito Ware. It has a very distinctive feature of micaceous red fabric with soapy touch (Pl. 6: 4—6). The most typical ornament is a big floral design filled with purple dots. Green paint usually emphasizes the petals and rim. From the point of stylistic features, the heavy impact of Islamic pottery can be observed. On some pieces there are entirely geometrical designs in which all the interior surfaces were covered with circles, radial bands, hachures and cross-hatched lines (Pl. 6: 6). Fragments belonging to the same group were found in Pergamon, Illyon, Ephesus, Ayasuluk, Miletus, Sardis, Amorium and Constantinople (Böhlendorf Arslan 2004: 149), Anaia (Mercangöz and Doğer 2009: fig. 11; 12), the Gülgün Hatun Bath (Manisa) (Gök Gürhan 2011: 127—130), Balat (Gök Gürhan 2010: 294), the Karacahisar Castle (Eskişehir) (Öztaşkın 2010), and among the unpublished material in the Kütahya Castle, Midaion, Kanlıtaş Höyük (Eskişehir) and Kilistra (Konya/Gökyurt). Green and Purple Flecked Sgraffito Ware has a very wide distribution area from central to western Anatolia. In recent studies, Ephesus and Miletus as two main production centers were identified by archaeometrical analysis (Burlot 2015).

The last group is Monochrome Green Sgraffito Ware. The fabric is in red or reddish-brown color, very micaceous and contains small lime inclusions (Pl. 6: 7—11). The interior surface and around the rim on the exterior surface is covered with thick white or pink slip. Green glaze is applied to the interior surface. The most

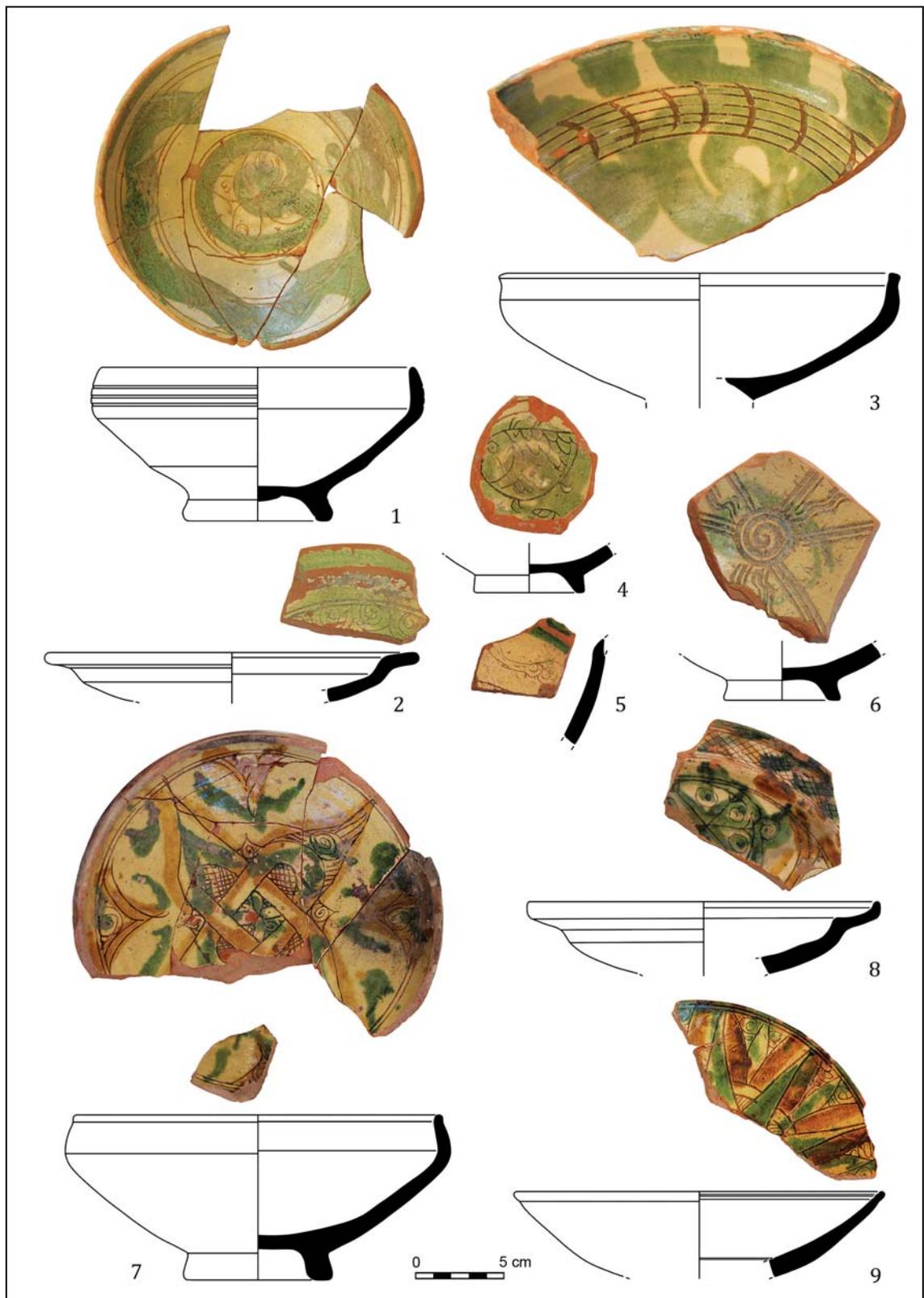


Plate 5.

Таблица 5.

common decoration is of bands with nested half circles and hachures between them (Pl. 6: 11). Some fragments are decorated with hachures and

cross-hatched lines. This group belongs to the 13th century to the middle of 14th century, sharing the same period with the first two groups of

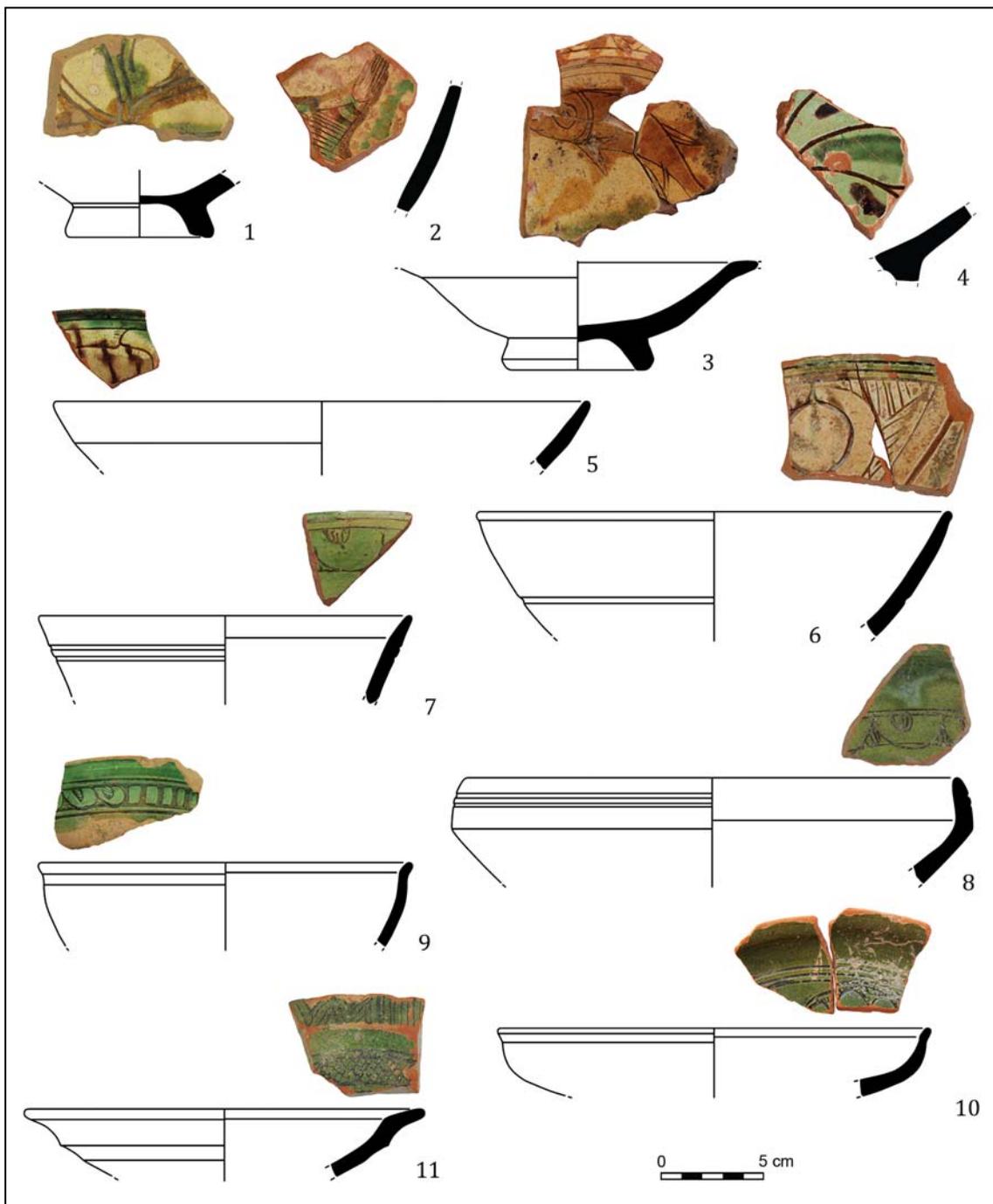


Plate 6.

Таблица 6.

polychrome sgraffito wares. Polychrome sgraffito wares seem more in vogue compared to monochrome sgraffito productions.

Monochrome Green Glazed Ware is the largest group of glazed pottery of the Beglik period in Aphrodisias (Pl. 7: 1—5). The micaceous fabric has red or brown color and has lime inclusions. Interior surface and upper part of the exterior surface of vessels are covered with thick white slip. The shiny glaze is thin and in different tones

from light green to dark-green color. Usually the rim of the exterior surface is also glazed. Besides bowls and dishes, jug forms were produced. There are similar finds in Miletus (Böhendorf-Arslan 2008, fig. 12) and Ephesus (Vroom, Fındık 2015: 221). Monochrome glazed pieces usually have transparent lead glaze. Furthermore, another group has lead-alkali opaque turquoise glaze were produced in Ephesus and Miletus (Burlot 2015). In Aphrodisias, there are fragments be-

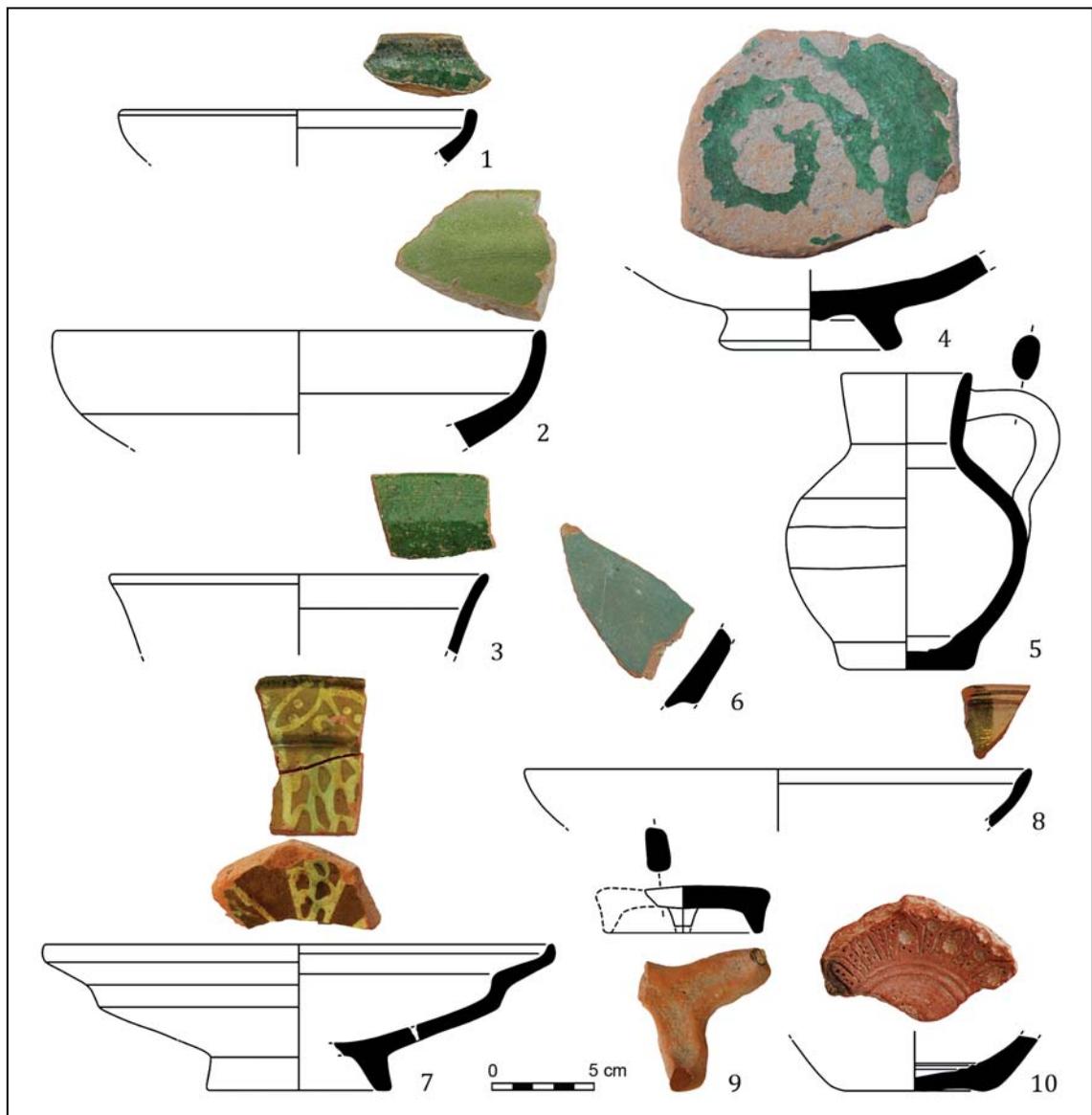


Plate 7.

Таблица 7.

long to this group found in the South Agora and dated to last quarter of 14th century-mid of 15th century (Pl. 7: 6).

In Aphrodisias, only a few fragments of Slip Painted Ware have been found belonging to the Begliks period (Pl. 7: 7). It is possible to assume that there was not a lot of demand for this ware as for sgraffito and plain glazed productions. The micaceous fabric has a reddish-brown color and contains lime inclusions. The interior design has five white slip painted wedge-shaped panels radiating from the center. The areas between are filled with wavy lines under light green glaze. The light green glaze has turned to brown color where there is no slip.

During the South Agora and North Avenue excavations, some pieces were found as evidence of

ceramic production in Aphrodisias. Tripod piece was found in the South Agora is the direct indicator of glazed pottery production (Pl. 7: 9). Its fabric is in red color, micaceous and has small lime inclusions. There are white slip remains on the piece but, unfortunately there is no glaze traces. Nevertheless, characteristics of fabric are very similar with polychrome sgraffito and plain glazed wares belong to the Begliks period. The other piece is a mold used for production of relief ware (Pl. 7: 10). It is reddish-brown, micaceous and has small lime and big quartz particles. The decoration is consisting of relief stars and dots framed by lines joined at above with triangular ends. In Aphrodisias, small glazed and unglazed body fragments with relief were found during recent excavations. Mold piece was dis-

covered within deposit in the South Agora with many pottery fragments belong to different periods. Particularly, relief ware was very common in 14th century in Anatolia. This ware was also produced in Miletus (Böhlendorf-Arslan 2008: fig. 5) and Ephesus (Vroom 2005: 33). With regard to similarity to other productions in western Anatolia, it is considered that Relief Ware was produced in the 14th century to the beginning of 15th century in Aphrodisias. A semi-finished rim fragment belonging to Begliks period was found in the North Avenue (Pl. 7: 8). The micaceous red fabric has small lime particles. Interestingly, two slip layers were observed on the fragment. At first thin dark red slip was applied and thick smoother white slip was applied is the layer on vessel. The sgraffito lines were formed with incising white slip. The dark red slip can be seen visibly under incised designs and on exterior surface around rim. Only a part of green fleck is applied on fragment but, there is any glaze layer covering inner surface. Since, small part of green fleck is extant; it is hard to determine the style of the fragment. However, according to the fabric and the style it is possible to indicate that the rim fragment is another evidence of local polychrome sgraffito ware production in the Begliks period.

1.4. Ottoman Period

In Aphrodisias, Ottoman pottery seems to be able to examine by following political history due to its effect is directly observed on finds. From the first quarter of 15th century to the middle of 16th century, it was a welfare period in Aphrodisias. A sudden increase in numbers can be seen among local and imported pottery finds from the excavated areas. As the aim of this study is to approach common pottery groups chronologically, detailed form typology is not submitted. Also, a wide range of classical Ottoman pottery finds were previously presented by François. (François 2001).

In major part of Ottoman pottery finds is composed of Aphrodisias Spotted Ware. The characteristic of this group is the use of green glaze applied as symmetrical dots on the whole interior surface. This specific decoration has not been defined in other sites. That is the reason of this naming denominated by Tömöry according to style and possible origin of this ware (Tömöry 1980: 105—106). The fabric is micaceous, porous, in red or reddish-brown color and includes small lime inclusions (Pl. 8: 1—7). The white slip is thick and usually covers the entire vessel from rim to base. The transparent, light green glaze was used with brown lines and green dots. Brown color was used for emphasizing the fine

sgraffito lines and green glaze was used for filling the interior surface with equally spaced dots. Despite using of a uniform pattern, geometrical designs have richly appearance. Stylistically, this group is continuation of the polychrome sgraffito wares of the Begliks period. However, the symmetrical sgraffito designs and sharp-edged forms show that effect of metal dishes is very intense on these vessels. Size of vessels is quite larger in comparison with the Begliks period. There are large amount of fragments were found during excavations in the Theatre, South Agora and North Avenue. Despite there is any trace of production in the city, it is considered as a local ware was produced in the 15th to middle of 16th century.

Ottoman Slip Painted Ware is quite prevalent among glazed productions. The fabric has red, reddish brown or light brown color (Pl. 8: 8—10). It is micaceous and has small lime inclusions. The white slip was applied on interior surface in two different techniques. Some pieces are decorated by pouring slip into vessel in an irregular manner. In other technique, which is more common, slip design is appeared as broad radial lines from center to rim. The yellow, yellowish-brown or green glaze covers interior surface and has turned to brown color where there is no slip.

Ottoman Plain Glazed Ware is the other largest group found during the excavations (Pl. 9). The micaceous fabric has red, reddish brown or light brown color and contains small lime inclusions as the Aphrodisias Spotted Ware and Slip Painted Ware. Since both three groups have common fabric, it is assumable that they were produced by same workshops around the city. The white slip was applied on interior surface and around rim on the exterior surface. The glaze has varied tones of color from light green to dark green. Orange-brown colored glaze usually has inhomogeneous texture. Unlike other production groups, there are variety of forms and sizes. Similar finds were determined in Miletus (Böhlendorf-Arslan 2008: fig. 10; 12), Ephesus (Vroom, Fındık 2015: 223—224), Pergamon (Mania 2006: fig. 28) and Saraçhane (Hayes 1992: fig. 113). Also, there are many pieces of spouted pitcher forms with green glaze (Pl. 9: 9, 10). They were used for serving liquids and influenced from metal vessels according to the form characteristics. Similar finds were determined in Pergamon (Mania 2006: fig. 30: 53, 55) and Saraçhane (Hayes 1992: fig. 127).

Except local production, many pieces belong to imported table wares in high quality were discovered during the recent excavations in Aphrodisias. There is a considerable amount of pottery called Miletus Ware in underglaze paint-

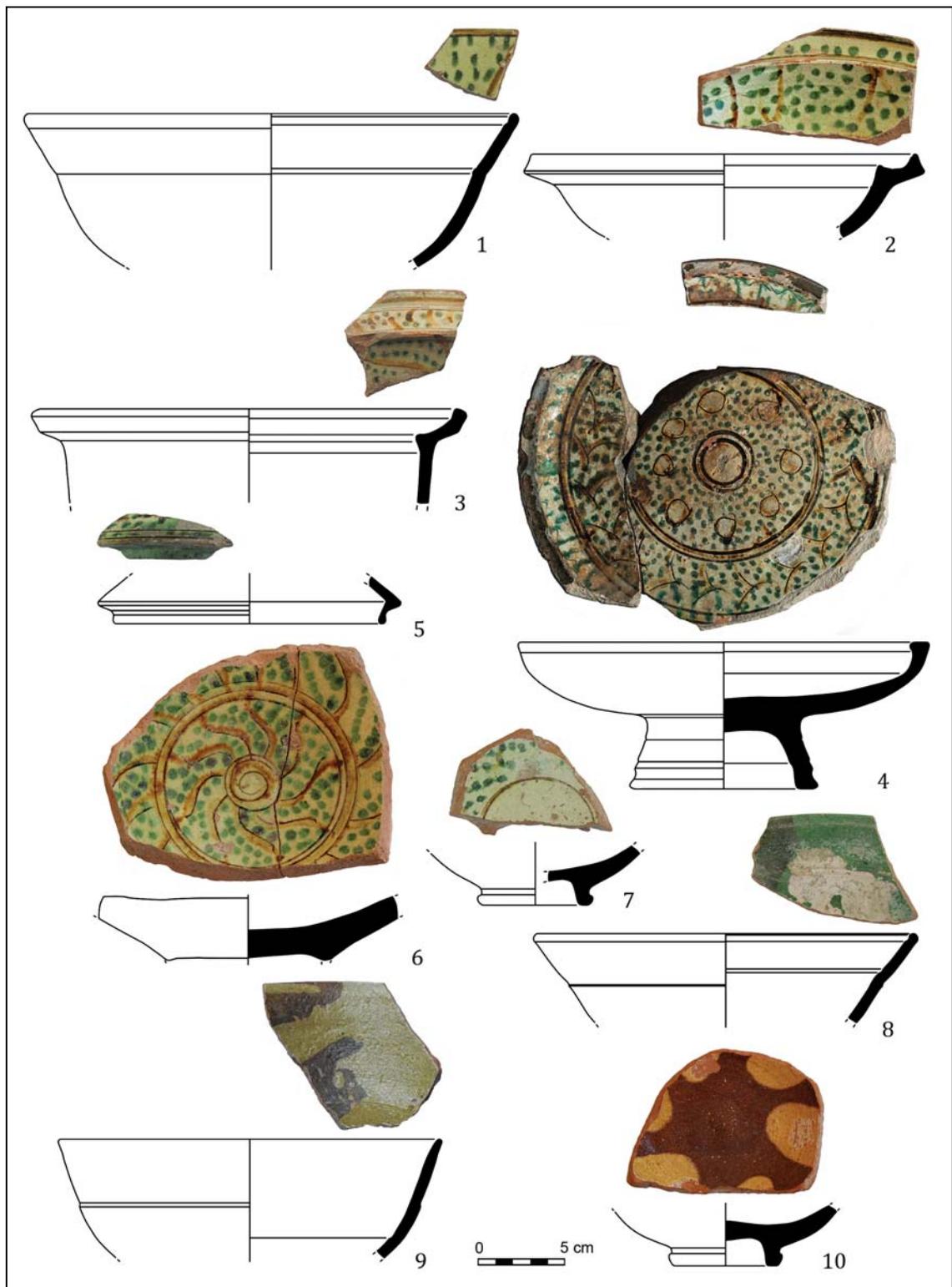


Plate 8.

Таблица 8.

ing technique. İznik is the most well-known production center of this ware. However, it is unlikely that pottery was distributed to the whole Anatolia from a single center. Thanks to the recent excavations and archeometrical analysis,

it has been confirmed that these potteries were also produced in Pergamon in the 14th century to 15th century (Mania 2006; Burlot 2015). Classification of İznik productions are constituted according to decoration techniques and paint

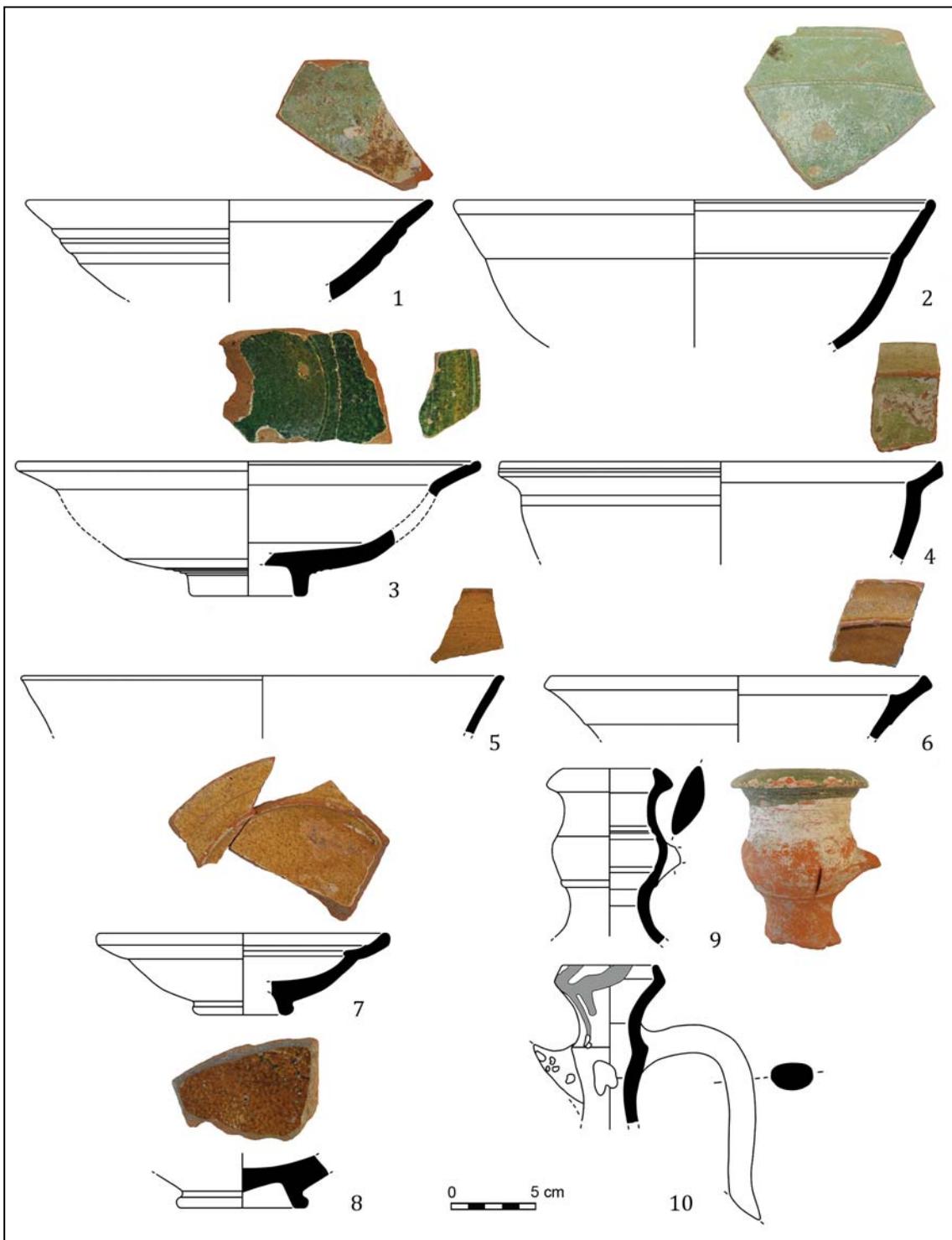


Plate 9.

Таблица 9.

colors (Özkul Fındık 2001). In Aphrodisias, fragments of Miletus Ware were found in the North Avenue, South Agora and Theatre (Pl. 10: 1—7). The red or reddish-brown colored fabric is too micaceous and has small lime inclusions. The white slip usually covers the whole surface from rim to base. In monochrome technique, cobalt blue

painting was used under glaze (Pl. 10: 1, 2). The decorations consisted of stylized flowers, wavy lines and helix motifs have been used on the interior surfaces. The exterior surfaces were covered with shiny green glaze. Duochrome fragments have cobalt blue-manganese purple, cobalt blue-black and cobalt blue-turquoise painting combi-



Plate 10.

Таблица 10.

nations (Pl. 10: 3—6). Wavy lines, radial lines, triangles and spiral motifs are the most common part of the decoration. Both styles of production might be imported from the end the 14th century to the 15th century. Apart from production centers, Miletus Ware was found in Ephesus

(Vroom, Fındık 2015: 221—222), Miletus (Böhlendorf-Arslan 2008, fig. 18), Sardis (Crane 1987: fig. 15), Amorium (Özkul Fındık 2003) and Saraçhane (Hayes 1992: pl. 28). At the end of the 15th century, style of monochrome painting decoration has been started to change. Free style

painted Miletus Ware group has preponderantly Chinese influence (Pl. 10: 7). A fragment found in the South Agora in this style was dated to late 15th century to middle of 16th centuries.

In the Aphrodisias excavations, Celadon Ware pieces imported from the Far East have been uncovered (Pl. 10: 8). The fabric is in greyish-white color with thick transparent green glaze. A small amount of high-quality glazed dishes are belonging to the early Ming dynasty period in China. This is the period of Chinese productions begun to spread to western markets from the end of the 14th century to 15th century.

Among local productions, there are many glazed vessels for household usage, cooking and storage. Deep basins with everted rims have red or brown color with dense mica and lime inclusions (Pl. 11: 1). The white slip and green glaze cover the whole interior surface and their texture is very similar to Ottoman Plain Glazed Ware. Similar kind of potteries were also found in the Manisa Gülgün Hatun Bath (Manisa) (Gök Gürhan 2011, 212—215, pl. 11: 6), Pergamon (Mania 2006: pl. 29: 31) and Saraçhane (Hayes 1992: fig. 105). Tankards have a wide range of usage in daily life including household and kitchen usage (Pl. 11: 2). The fabric is more porous and rough in comparison with deep basins. The glaze characteristics are very close to other household vessels. These are most common vessels were found during the recent excavations in the South Agora and North Avenue. Similar vessels were determined among Saraçhane finds (Hayes 1992: fig. 117: e10.1). A whole form typology of these vessels has not yet been identified. However, it is possible to determine that alongside tankards, storage vessels with narrow rims and long bodies, cooking pots with large rims and globular bodies are among the most produced forms in 15th century to 16th centuries. As an interesting common practice in Aphrodisias, cooking pots have green glaze which covers the all interior surface and the exterior of rim (Pl. 3: 4). The fabric has red or reddish-brown color, dense mica and small lime particles. One or two-handled cooking pots with globular bodies are very similar to tankards. Cooking pots only can be distinguished from burn marks on the exterior surface. Some of the cooking vessels with wide open rims also contain sand particles (Pl. 11: 3). Storage vessels have same fabric with local produced table wares (Pl. 11: 5—7). The white slip and green glaze were mostly applied only around rim. These kinds of storage vessels have wide amount of finds in Saraçhane (Hayes 1992: fig. 119, 126).

In the middle of 16th century, first signs of stagnation period in the Ottoman Empire were

occurred in the city. Weakening of the central administration and changing of the international commercial routes have led to major changes in the economy. In the 17th century, İzmir came into prominence as a commercial center. That is why roads passing through Meander Valley lost their importance. This drastic economic change can be precisely observed from pottery finds.

In 17th and 18th centuries, local production is mostly consisting of coarse wares in dark red color. Pitcher forms with spout were produced in different sizes (Pl. 12: 1). The fabric is rough, micaceous and has big dense lime inclusions. The white slip was used for composing linear decorations with brush on the exterior surface. The light green glaze was applied on a limited scale on rim and spout. Pitchers are the most common production in this period. At the present time, it is possible to see similar vessels among all workshops in Karacasu. Cooking pots have similar fabric with pitcher fragments (Pl. 12: 2—5). Some pieces contain quartz. The dark red fabric with huge amount of mica is main characteristic of local production in 17th century to 18th century.

In Aphrodisias, well-known Ottoman tobacco pipes with red slip were found in a small quantity during the excavations. The less common type of wheel made glazed tobacco pipes was also determined. This is the type of sieved tobacco pipe with base. The fabric is too micaceous, contains small lime particles and has reddish-brown color (Pl. 12: 6). The exterior surface is covered with white slip and green glaze. There are deep burns formed on the inner surface due to using. Similar tobacco pipes were found in Tel Aphek and Horvat Zikhrin (Taxel 2008), Ayasuluk, İzmir, Alaşehir in Western Anatolia and Bitlis, Hasankeyf, Siirt in Eastern Anatolia (Ayhan 2015). Due to existence of fabric in different characteristics, it is supposed that there are more than one production center. The finds from Aphrodisias are determined as its origin is western Anatolia and dated to 17th century to 18th century according to chronological data in other fields.

Among imported pottery, coffee cups produced in Kütahya have been identified in Aphrodisias (Pl. 12: 7). The white fabric has yellow, black and green painting under transparent glaze. In the middle of interior surface a stylized flower can be visibly seen. The design on the exterior surface has floral and geometrical patterns with black frame. There is a mark made with four black lines on the bottom of base. According to color and design, this fragment was dated to 18th century.

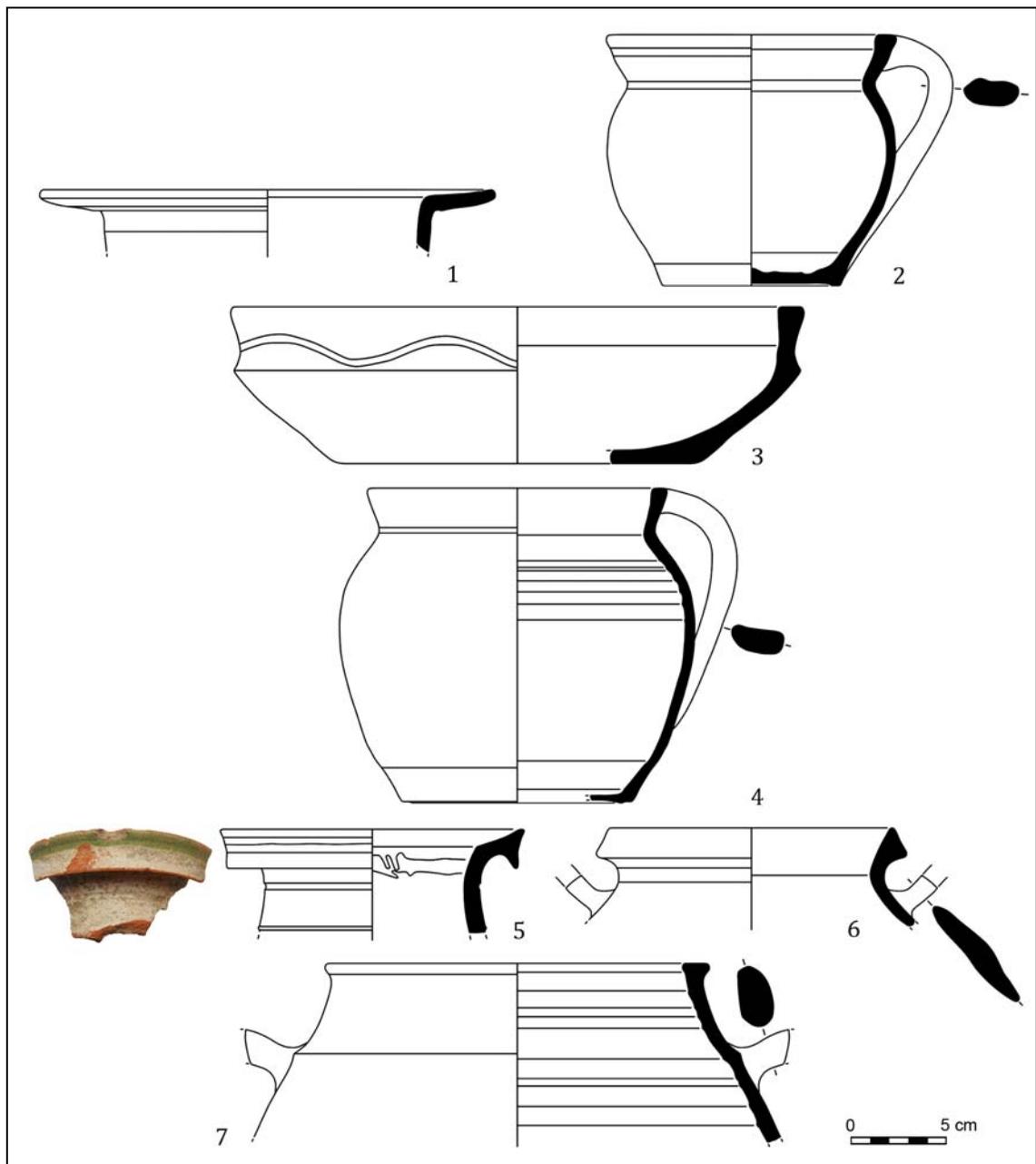


Plate 11.

Таблица 11.

Conclusion

Aphrodisias is one of the most spectacular Roman cities of Asia Minor. The first changes in the silhouette of the city began with the process of Christianization. The other factor that determines the status of the city during the Byzantine period is the economic collapse brought on by several disasters during the 6th to 7th centuries. Considering this fact, together with general economic decline in the Byzantine geography, this period can be considered as an era of interruption in qualified production.

In areas where excavations have been conducted in Aphrodisias, not enough pottery has been uncovered to shed light upon life during the 8th to 9th century. Small numbers of locally produced amphorae and unglazed daily use pottery uncovered during the North Avenue excavations have provided evidence of the continuation of life in this city. Thanks to efforts by Byzantine emperors towards improving the economy, a revival was observed especially in western Anatolian cities from the end of the 9th century. A sudden increase in locally produced kitchen wares and imported potteries in Aphrodi-

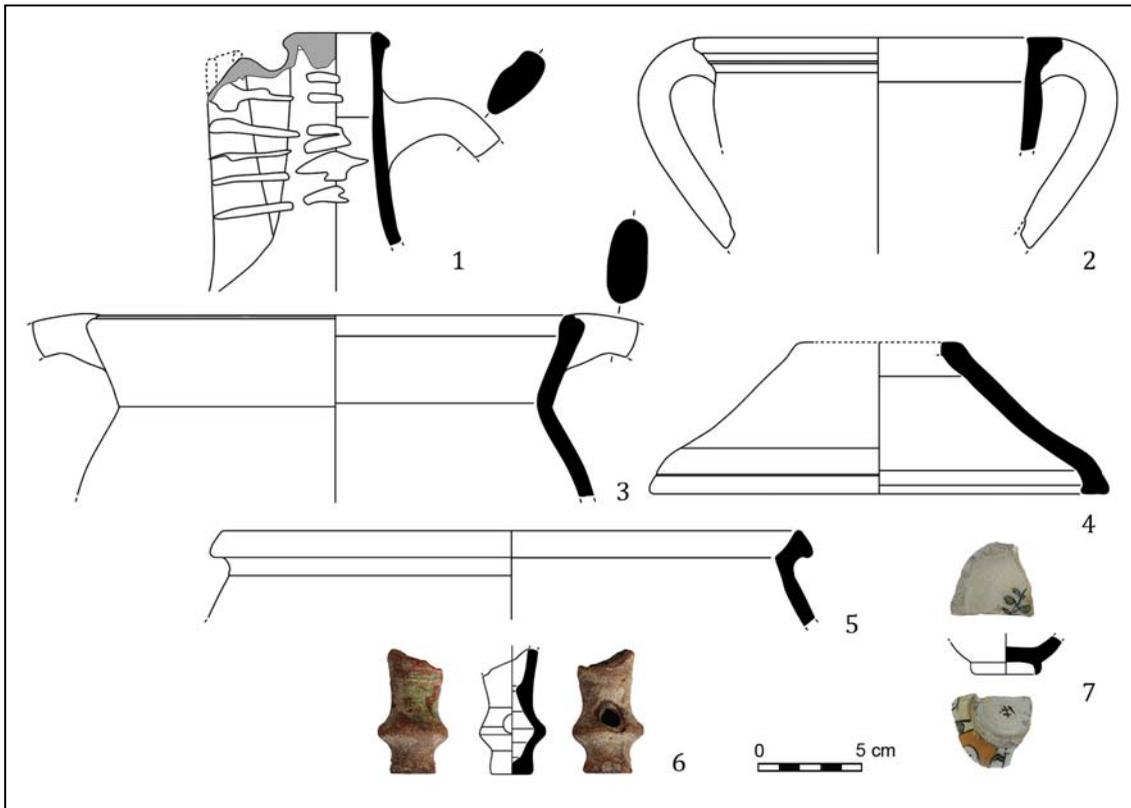


Plate 12.

Таблица 12.

sias certainly shows the revival during this period.

An abundance of chafing dishes likely imported from the Adriatic or Corinth shows the existence of an aristocratic class who could demand such wares to be used for serving hot meat dishes consumed with garum or other sauces. These vessels are the direct indicators of cultural interaction with Constantinople, the capital of the Byzantine Empire. Additionally, fragments of Constantinopolitan White Ware points to the commercial connection with the capital city. Also, Ganos Type 1 Amphorae have been found in the city that were observed during the 10th to 11th century and had a wide-ranging network in the Byzantine geography. With the renovation of the Cathedral and construction of the Triconch Church, all these data reinforce the fact that Aphrodisias was a rich Byzantine city that could access a wide commercial network.

The welfare period of the Byzantine Empire in Anatolia changed with Turkmen raids that started in the 11th century and then with the Latins who invaded Constantinople. Historical sources give a detailed depiction of the process experienced by Byzantine cities. Pottery finds are important in terms of understanding the

Byzantine population and lifestyle in Anatolian cities. Many samples of Fine Sgraffito, Green and Brown Painted and Slip Painted Wares produced from the middle of the 12th century have been found in many areas in the city. Thanks to shipwrecks, it is known that trade of pottery crafted in three different techniques was produced by the same workshops. Therefore, it is not surprising that such pottery has been found together in Aphrodisias. However, it is an interesting situation that the typical style of Incised Sgraffito Ware with stylized animal figures included in the same trade network has not been uncovered in recent excavations in Aphrodisias. In addition, there are no samples in Tömöry's research containing a wide repertoire. This result must be related to the trade network to which Aphrodisias was connected. However, it is not possible to shed light on this issue, because production centers have not yet been determined.

Several raids by the Seljuks to the region negatively affected the Byzantine population. After people began to escape to secure areas, some of them were settled by the Seljuks in Philomelium. However, Byzantine pottery dating back to the beginning of the 13th century has been found in the Theatre, South Agora, North Avenue and

Hadriatic Baths. This pottery was produced in centers in the Aegean and Mediterranean, and they illustrate the Byzantine identity of cities where they were uncovered. Therefore, as from the last quarter of the 12th century, although the political authority of the Byzantine Empire did not rule the city, it is possible to mention there is still Christian population living connected to the Seljuks. Besides, Zeuxippus Ware, Green Painted Ware and Slip Painted Ware as produced by western Anatolia were found in Aphrodisias. These potteries are similar to production in Pergamon workshop especially in terms of clay and stylistic features. But it is difficult to definitely determine the origin without archaeological analysis. For this reason, it should be considered that this pottery was imported from glazed pottery production centers in Pergamon or around the Meander. The presence of this pottery is important in terms of demonstrating city's connection with Byzantine cities in the north.

In 1230, after the death of Maurozomes, the Seljuks dominated the region. In the current excavation areas, there has been a decrease in pottery finds belonging to this period. However, there is no find indicating settlement models for the Seljuks in the city. The population of the Seljuks and their lifestyle has not been precisely elucidated.

Around Aphrodisias, there are large areas of clay sites. Today, pottery workshops still continue their production in modern Karacasu near the ancient city. Since Ancient times, unglazed pottery production has continued without cease. During the Byzantine period, unglazed kitchen wares were produced to meet local demand. It is difficult to give an exact date for the start of glazed pottery production in Aphrodisias. As from the end of the 12th century, together with the diversification of kiln materials, glazed pottery production commenced in many cities in western Anatolia. Alternatively, the earliest kiln remains such as tripod, mold and semi-produced fragments can be the most precise indicator of production in the Beglik period.

In Aphrodisias, it is not possible to make a distinction of certainty between pottery from the periods of the Begliks of Mentеше and Aydinids. The Begliks in western Anatolia were very cooperative in commercial activities. All pottery belonging to the Begliks period was produced in Anatolian centers. From the point of stylistic features, the strong impact of Islamic pottery can be observed. In sgraffito technique, largely stylized floral motifs and geometrical motifs were rendered. Small numbers of figures such as fish and

bird were used. Polychrome sgraffito wares appear to have been more in vogue compared to monochrome sgraffito productions. Since only a few fragments of Slip Painted Ware have been found belonging to the Begliks period, it is possible to assume that this ware did not see a lot of demand.

The first quarter of 15th century to middle of 16th century was a period of significant growth in Aphrodisias. A sudden increase in numbers can be seen among pottery finds belonging to Ottoman period from the excavated areas. It is thought that many sgraffito, slip painted and plain glazed wares were produced in the city or its territory. Style of service vessels in this style is similar to polychrome sgraffito ware from the Begliks period. However, edges on rims and symmetrical sgraffito designs and thick glazes show that the effect of metal dishes was very intense. Pitchers used to serve liquids are imitations of metal ones. Among local production, there are many glazed cooking and storage vessels. A whole form typology of kitchen vessels has not yet been identified. However, it is possible to say that tankards with globular body, storage vessels with narrow rims and long bodies, cooking pots with large rims and globular bodies are among the most produced forms. Except local production, many high quality tableware utensils were also imported. There is a considerable amount of potteries called Miletus Ware that uses an underglaze painting technique. The most well-known production center for this ware is İznik. With recent excavations and archaeological studies, it has been confirmed that these potteries were also produced in Pergamon. In the Aphrodisias excavations, pieces of celadon ware imported from the Far East have been uncovered. High-quality green dishes belong to the early Ming dynasty period of China. This is the period of Chinese productions begun to spread to western markets from the end of the 14th century to 15th century.

From the middle of 16th century, influences of stagnation period in the Ottoman Empire and the change of trade routes were seen in the city. In the 17th century, İzmir came into prominence as a commercial center. That is why roads passing through Meander Valley lost their importance. This drastic economic change can be precisely observed from pottery finds. Local production is mostly consisting of coarse wares. Due to functional reasons, a small amount of glaze proceeded to be used only on interior surfaces and on rims without slip. Among imported pottery, coffee cups produced in Kütahya have been identified.

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Статья принята к публикации 24 июня 2016 г.