
NEW OBSERVATIONS ON THE FINE SGRAFFITO WARE AND AEGEAN WARE IN WESTERN ASIA MINOR. A REVISION

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In memoriam S. Yıldız Ötügen (1945-2020)

ABSTRACT:

This brief article deals with one aspect of Byzantine material culture, that of pottery and, more particularly, with two specific categories of Byzantine pottery, the so-called the “Fine sgraffito ware” and “Aegean ware”, presenting related examples from museums in western Turkey. The whole argumentation of the paper mainly derives from the presentation of 21 glazed clay vessels from the collections of the Archaeological Museums of İzmir, Aydın and Fethiyue, incorporating comments on similar objects from Asia Minor and elsewhere. It thus offers some additional examples to “Fine sgraffito ware” and of “Aegean ware” from western Turkey, although some of they have been published previously. The authors attempt to incorporate these vessels to the general category to which they belong and to compare them with others with similar decoration, in order to offer a more general point on “Fine sgraffito ware” and “Aegean ware”. Based on these examples, a date of late 12th to the early decades of the 13th century AD can be suggested for these wares.

ÖZET: BATI ANADOLU’DAKİ “İNCE SGRAFFITO KAPLAR” VE “AEGEAN WARE” ÜZERİNE GÖZLEMLERE DAİR BİR REVİ

Bu kısa makalenin konusu olan 21 adet pişmiş toprak kap, ilgili Müze Müdürlükleri’nin 4 Haziran 2016 tarih ve B.16 .0.KVM.200.11.03.16.14.01.222.11 sayılı üç adet yazılı izni ile çalışılmıştır. Bu kısa makale Bizans Dönemi maddi kültürünün bir yönü olan çömlekçiliği ve daha da özel olarak, Bizans çanak çömlekçiliğinin “İnce sgraffito kaplar” ve “Aegean ware” olarak adlandırılan iki özel kategorisini, Batı Anadolu müzelerinden ilgili örneklerle birlikte irdelemektedir. Makalenin başlıca odak noktası İzmir, Aydın and Fethiye Arkeoloji Müzeleri koleksiyonlarında bulunan 21 adet sırlı kabın tanıtılmasıdır ve makale Anadolu ve başka yerlerden benzer kaplar hakkında yorumlar içermektedir. Böylece makalede daha önce yayını yapılmış bazı örneklerle birlikte, “İnce sgraffito kaplar” ve “Aegean ware”e ilişkin Anadolu’dan yeni bazı veriler sunulmaktadır. Yazarlar makalede konu edilen bu kapları ait oldukları genel kategoriye dahil etmeye ve benzer bezemelere sahip diğer kaplarla karşılaştırmaya çalışarak, “İnce sgraffito kaplar” ve “Aegean ware” üzerine daha genel bir bakış açısı sunmaya çalışırlar. Makaledeki örneklerden yola çıkılarak bu seramik türlerinin tarihlendirilmesi için İ.S. 12. yy.’ın sonu ve 13. yy.’ın başlangıcı önerilmiştir..

KEYWORDS: Fine sgraffito ware, Aegean ware, Byzantine pottery, medieval pottery, İzmir, Aydın, Fethiye, Didyma, western Asia Minor, Turkey, Cyprus, 12th-13th centuries AD, Middle Byzantine period, Late Byzantine period, Byzantine archaeology, Byzantine art history, Medieval archaeology, Medieval art history.

ANAHTAR KELİMELE: İnce sgraffito kaplar, Aegean ware, Bizans Dönemi seramiği, Ortaçağ seramiği, İzmir, Aydın, Fethiye, Didyma, Batı Anadolu, Kıbrıs, 12.-13. yy., Orta Bizans Dönemi, Geç Bizans Dönemi, Bizans arkeolojisi, Bizans sanat tarihi, Ortaçağ arkeolojisi, Ortaçağ sanat tarihi.

Introduction

This revised text¹ deals with two specific categories of Byzantine pottery, the so-called “Fine sgraffito ware” and “Aegean ware”, presenting related examples from museums in Turkey. The whole argumentation of the

¹ A former, preliminary version of this brief paper has already been published by us, cf. Laflı and Buora 2017. This current paper is a revised and extended version of our former paper with several new interpretations by reviewing our past hypotheses

paper mainly derives from the presentation of 21 glazed clay vessels or fragments from the collections of the Archaeological Museums of Izmir (14 pieces in total), Aydın (three pieces), Fethiye (three pieces) and Didyma (one fragment) in western Anatolia, incorporating comments on similar objects from Asia Minor and elsewhere. Large part of this material has already been published in an integrative study in Turkish by Lale Doğer. Although some of the vessels from Izmir have been published before, the paper thus offers 21 additional examples of “Fine sgraffito ware” (eight pieces in total) and “Aegean ware” (13 pieces) from western Turkey. They are researched here as new additions to these ware categories. Our method is to compare these vessels with the already known examples in the previous ceramological literature.

We begin with an overview of past research on both of these wares. Within the area of these wares, we have narrowed the list of works cited here, focusing on those which have been of the greatest use to us in our research in western Asia Minor. Information concerning the original provenance of almost all material in this catalogue is lacking, and their special significance are not immediately apparent. The discussions in this paper therefore center on iconographic problems. Interpretations of particular figures and motifs are offered in the light of recent research in archaeology, art history and archaeometry. At the end of the text is a catalogue with dimensions, details about the fabric, analytic description and specific details of the vessels, helping the reader to understand which vessel has previously been published by Doğer and which was up to now unpublished. The primary aim is to differentiate and analyze these vessels from Turkey in a better way. This article attempts also to show how the typology of the Aegean ware introduced in 1975 has gradually become obsolete.

Fine sgraffito ware

With some variations, a group of Late Byzantine vessels were designated as “Fine sgraffito ware”, glazed vessels prepared first by incising decoration in the surface and then adding paint in the incisions prior to the application of glaze. Most of its examples are wide, flat dishes or bowls without handles or stems. There is a contrast between the brightly coloured decoration and the overall colour of the glazed vessel. Generally the Byzantine “Fine sgraffito ware” was decorated with fine line incisions with a sharp tool and contours are deeply expressed to create highly linear designs. Variants of the sgraffito technique were extensively used in the Byzantine world from the 12th century onwards. This decoration technique in Byzantine ceramics was of Islamic origin, mostly inspired by precious metalwork and Byzantine potters drew upon the decorative vocabulary of the Islamic world. Some motifs, such as birds, or the so-called ‘Kūfic’ border, resembled Sgraffito ware from Iran and Syria. These fancy table wares with a colourless glaze seem to have gone out of use by the end of the 12th century, being overtaken by two different types of coloured sgraffito wares. Because of their geographical position between the Islamic world and western Europe, the Byzantine potters in Cyprus, Istanbul and Greece played an important role in the development of western European ceramic technology, especially in the introduction of techniques related to sgraffito pottery. We believe that the trade of Byzantine sgraffito pottery to the West was first carried out by the Byzantines themselves.

Technological characteristics of their production are not yet characterized; but generally they display a strong compositional homogeneity and a technological continuity for more than a hundred years. In general the scholarly literature on Fine sgraffito ware is less than the Aegean ware.²

Aegean ware

The name for “Aegean ware” is given by Arthur Hubert Stanley Megaw in 1975 in Cyprus, to a small group with twenty-three glazed vessels discovered in the excavations of the fortress of Saranta Kolones (literally Forty Columns) in Paphos in the late 12th-early 13th century contexts.³ This homogeneous ensemble from a technical and decorative point of view originated from the same workshops that most of the scholars locates in the Aegean. Gradually other objects, which were more or less similar and coming mostly from sunken ships off the Sporades, in the Gulf of Euboea and along the coast of Asia Minor, came to swell the initial group making the identifications of more intricate Aegean ware. These vessels share common characteristics with the types from Paphos but are sometimes distinguished by their paste, new decorative techniques and more varied forms. There are various forms of decoration of the Aegean ware which is easily recognizable among the pieces preserved in the local museums of

with some recent publications.

² E.g. Waksman, Kontogiannis, Skartsis and Vaxevanis 2014.

³ Megaw 1975.

Turkey, although we do not know the location of the center or, more likely, centers of their production; moreover their dating is still problematic.⁴

Of great interest for the knowledge of this category of vessels in western Turkey is the excellent book by Doğer, which is mentioned above, published first in 2000 and re-edited in 2012 with a slight revision.⁵ It is devoted on the Aegean ware curated in the Archaeological Museum of Izmir, but unfortunately published only in Turkish. The findspots of these vessels from Izmir are almost entirely unknown, but many demonstrate calcareous deposits revealing that they were in sea water for a long time. Clearly all the pieces come from one or more wrecks, as surface traces and the scientific analyzes of marine deposits confirm. All can perhaps originate from a shipwreck north of the Dodecanese islands: three bowls, for example, belong possibly to the same wreck, which were discovered at the end of the sixties until 1967 and now kept in The Walters Art Museum in Baltimore, MD.⁶ At least five bowls with composition and stylistic similarities, which were bought in Izmir and now kept at the Detroit Institute of Arts in Michigan, were said to originate from a shipwreck near Izmir at the time of their acquisition.⁷ It is very interesting to note that the registration of the first examples of the Aegean ware in the Archaeological Museum of Izmir date back to 1968 as well.⁸

Among the 227 Medieval ceramic vessels of the Archaeological Museum of Izmir Doğer analyzed 114 examples of the Aegean ware; they were purchased, donated or confiscated to the museum. This fact in itself makes the museum's collection one of the most important spot for the study of this type of ceramics. Pamela Armstrong emphasizes that both the form – derived from silver bowls – and decoration of these vessels are inspired by the Islamic models; but influences from metalwork are visible in Byzantine pottery as well.⁹ The accurate publication of the Aegean ware from Izmir allows us to recognize various aspects of the gradual abstraction in the decoration. This fits well in a very fast manufacturing with poor quality and suitable for the mass production.

The past 20 years has been a very productive period for research of the Aegean ware in the eastern Mediterranean. Taking into consideration the recent bibliographies, characteristics of “Aegean ware” and their relation with the other, almost contemporaneous Byzantine glazed wares were, however, not made yet.¹⁰

A progressive artless and simplistic style

As an example we choose the decoration with the central bird, indicated conventionally as waterbird, for which comparative material exist among the examples from the Castellorizo shipwreck from the south-western coastline of Asia Minor, dating from the beginning of the 13th century. About 30% of the examples of the Aegean ware in the Izmir collection are the containers with this representation which make up a relatively homogenous group. Within the Aegean ware we know forms with high or low feet, dissimilarly shaped with various profiles and above all variable decoration (pl. I, nos. 1-3). On some dishes from the Archaeological Museum of Izmir we clearly see how the curved elements become increasingly more stylized until reduced to simple curved signs. These elements may be three or four in number which closely resemble to the flower buds of long stem. On the other hand the bird depiction gradually loses its natural character and reduced to a pure sign.

The yield of the subject in the vessels from Izmir is very different from a shallow bowl from Skopelos in western Aegean, curated today at the Ashmolean Museum in Oxford (pl. I, no. 1), where the profile is especially distinct. Also birds diverge from each other and lozenges appear, which are absent among the material in Izmir that belongs to another stylistic milieu.

The same phenomenon is also recorded in the same period on albeit of a vessel with different shape from Sagalassus in south-western Asia Minor (pl. I, no. 3), which is interpreted as a “snake” by Athanasios K. Vionis *et al.*¹¹

⁴ According to Armstrong, who already expressed in 1989 (Armstrong 1989) and further noted in her study of 1991 (Armstrong 1991, 340), the term “Aegean wares” rather than “Aegean ware” refers more objectively to past reality, since variations in the form and the decoration of these vessels imply multiple centers of production.

⁵ Doğer 2012.

⁶ Randall 1968, 461-462. Armstrong refers expressively of a shipwreck in the west of Izmir: Armstrong 1997, 5. Ioanna Dimopoulos interprets them as “unidentified shipwrecks, possibly from the Greek islands”: Dimopoulos 2009, 181, note 2. These bowls, images of which are available online, bear the acc. nos. 48.2290-2.

⁷ Armstrong 1997, 5.

⁸ Doğer 2012, 1, acc. nos. 006.208, 006.347, 006.212, 006.376, 006.211, 006.378, 006.210 and 006.209.

⁹ Armstrong 1997, 8.

¹⁰ Chronologically, cf. Philotheou and Michailidou 1986; Michailidou and Philotheou 1989; Ionnidaki-Dostoglou 1989; Papanikola-Bakirtzi 1999, 143-157; François and Spieser 2002; Böhlendorf-Arslan 2004; Waksman and von Wartburg 2006; Budak Ünalır 2013; Waksman 2014; Waksman, Kontogiannis, Skartsis and Vaxevanis 2014; Yangaki 2016; François 2018; and Vroom 2020.

¹¹ Vionis, Poblome and Waelkens 2009, 199; and Vionis, Poblome, De Cupere, and Waelkens 2010, 448, Fig. 20h.

A very enhanced form of stylization occurs, when the figure of a waterbird is reduced to one head (Pl. II, nos. 3-4). We believe that it was erroneously interpreted as a fish.¹² Indeed it is a well known phenomenon to reduce the figure to the head alone, as this is also present in pottery finds from Greece. But here it is easy to see these two lines forming the body, as extreme stylization of a bird. Ten examples of this type are preserved in numerous variants. So far the collection of Izmir constitutes the largest group with over 25 examples. Additional examples to be found in Crimea, in Istanbul, in the Museum of Marmaris (six examples) and Bodrum Museum of Underwater Archaeology (five examples). At present, for this group it seems clear that its distribution was concentrated to the western coast of Asia Minor and Byzantine settlements in Crimea. We can also assign numerous pieces from the Archaeological Museum of Izmir to this group, interpreted by Armstrong as “the roughness of execution and simplicity of form of all these vessels are indicative of mass production”¹³ or of a productive and commercial feature that occurs from the last decades of the twelfth century AD onwards.

Main decorative features: the ring of circles

Also the pattern with ring of the circles presents several variations.¹⁴ No. 1 on Pl. III, an unpublished bowl from the Archaeological Museum of Aydın, has wide circles, which are spaced close to the edge. Between the one and the other a graphic sign was formed by a triangle with a kind of ϕ , similar to the sign that appears at the center of another example of the Aegean ware (see Pl. II, no. 6). Inside the circles, in the center a part is spared, which is probable a track of the compass. A specimen from Israel on Pl. III (no. 2) is similar to our cup from Aydın. At an example from Panagia in Greece we find circles more closely spaced and distant from the edge, with smaller interspersed elements (Pl. III, no. 3). Also the profile of both of the straight walls of the reduced foot is distinct.

On Cyprus there are two variants; the first with quadripartite patterns inside the circles, which are almost pseudo-lozenges (Pl. III, no. 4); the other with eight circles, which are smaller in size, and separated from the edge by a decorated band (Pl. III, no. 5). A fourth type appears in two variants on Skopelos in western Aegean (Pl. III, no. 6) and in Izmir in eastern Aegean (Pl. III, no. 7). In the first variety the circles are only four in number,¹⁵ but larger, separated by small lozenges and a graphic pattern, which is placed in the center. In Izmir we find a similar decoration (Pl. III, no. 7), with smaller circles, without a trace of the compass that indicates that the circles were etched distinctively.

Animal depictions on Fine sgraffito ware

The vessels normally designated as Fine sgraffito ware are very different from Aegean ware, but probably contemporary. Some bowls in the Archaeological Museum of Izmir that were decorated with sgraffito technique originate perhaps from the same or similar wrecks as the Aegean ware. Although the representations are well known, Marie-Louise von Wartburg explicates about such ceramic containers as “It seems useful to publish as many as possible of these objects widely scattered.... They will help us to form a better idea of the scope and variety of the repertoire of this class of pottery”.¹⁶ We can therefore add here other examples of the Fine sgraffito ware with animal depictions from these archaeological collections of western Turkey, namely from Izmir, Aydın and Fethiye. Although the animal depictions can be copied from some “Skizzenbücher” (sketchbooks), we believe that some features are “possibly indicating styles of individual workshops”.¹⁷

The bird with turned back head

The depiction of the bird with turned back head belongs to a rather widespread group, in which one can recognize some variants, for example in the wing or yield of the leaves. Even minute details like the collar between the head and the plumage differ in some examples. Characteristic feature of some of these vessels is a bird with head back which apparently different from typical examples (Pl. IV). For Maria Brouskari it would be the “tête d’un animal indéterminé” and for von Wartburg a “mammal-like head”. This is not unusual. According to Armstrong the band around its neck would signify that it is a domesticated wild bird.¹⁸ The potter could vary the foliage and the bird so

¹² Zaleskaya 1989, 146, Fig. 2; and later Doğer 2012, 82-84.

¹³ Armstrong 1997, 6.

¹⁴ On this pattern, cf. Armstrong 1991, 342-345.

¹⁵ As probably in Israel (Pl. III, no. 2), in Annaea-Kadıkalesi near Kuşadası (Pl. III, no. 8) and perhaps at Smixi, an Aromanian village in western Macedonia, Greece (Pl. III, no. 9).

¹⁶ Von Wartburg 2001, 115; and Vroom 2003, 78, note 14.

¹⁷ Armstrong 1997, 10.

¹⁸ Armstrong 1997, 11, Fig. 12.

that many vessels became similar but not identical. A group of vessels from Corinth presents the same depiction, however, with some different details.

Regarding some bowls in the Archaeological Museum of Izmir (Pl. IV, nos. 1-2), the first is different from the others reproduced on the same table. Especially the foliage drawing with a more vigorous character is otherwise straight, as it is formed by more numerous parallel elements, while also the upper part of the wing is rather summary. The design of the eye differs than the rendering of the foliage. The second (Pl. IV, no. 2) is, however, very close to an example at the Metropolitan Museum of Art in New York, especially in the regards of the tail (Pl. IV, no. 5), although the yield of the plumage differs.

The vessel in the Archaeological Museum of Aydın (Pl. V, no. 3) makes out another subgroup, as it has a yellow glaze and completely different design, compared to examples reported above.

It is generally believed that all these figures are depicting a falcon, associated with the Western habit of hunting with falcons, endorsed by the Byzantine nobility at the time of the Crusades,¹⁹ whereas Byzantines had already the same custom before the Crusades.

The pigeons

According to von Wartburg two other bowls from Izmir represent pigeons, genus *Columba* (Pl. V, nos. 1-2). In the vessel with acc. no. 012.418 the collar is missing (Pl. V, no. 2), but it is present in the other example (Pl. V, no. 1). If this collar indeed indicates a falcon, then the interpretation as a pigeon is not correct. All the other iconographic characteristics of the bird, i.e. the way its wings are incised, its tail and its short feet, clearly differentiate it from the birds identified as falcons whether the former represent a pigeon or not. The design of the upper part of the wing is distinct. Common in both depictions is the large number of elements forming the leaves.

An undefinable bird

The bowl of Pl. IV, no. 4 from Izmir is similar to one of the example at The Paul and Alexandra Canellopoulos Collection in Athens.²⁰ It appears as a small short-legged bird, walking to the right and encircled by five chevrons. Concentric bands filled with delicate geometric patterns are encircling the bird. The middle, smaller band appears on another bowl from Corinth.²¹ Other similar examples in Swiss collections and The Lillian Maltz Collection of the University of Toronto have different profiles.²² The influence of metal originals can also be seen in the decoration.²³ The yield of the plumage, the long beak and yet the same decoration on the larger band appear on another vessel from Corinth.²⁴ The design is conservative, formulaic and schematic, above all in the rendering of the plumage.

The wading bird

Two vessels (Pl. V, nos. 5-6) display a crown of chevrons with two birds of larger dimensions inside. Both have very high legs and a well-developed body.

The first (Pl. V, no. 5), standing at right, has the wing like that of falcons of Pl. IV. The second, perhaps a wading bird, has a clearly different wing. We can see here that the collar has nothing to do with the domesticated hawk, but it is a simple expedient to separate the head from the neck which could be a feature distinguishing it from other products.

The fish

A bowl with the representation of a fish was framed in a foliage (Pl. VI, no. 1) which belongs to a well-known group. The fish is swimming to the right, framed above and accompanied below by almost symmetrically arranged scrolling tendrils with stylized feathered leaves. There is a certain similarity with the depiction of a bowl in the Metropolitan Museum of Art (Pl. VI, no. 2), although the rim and design above are different: here the fish swims within double chevrons crown and not among the leaves.²⁵

¹⁹ Von Wartburg 2001, 123-124.

²⁰ Brouskari 1988, 511, no. 9.

²¹ Morgan 1942, 129, Fig. 103, no. 1185, 283, no. 1185, Pl. 44b (a Fine sgraffito ware, dated to the mid-12th cent. AD).

²² Von Wartburg 2001, 117-118, Fig. 12, no. 5.

²³ Armstrong 1997, 7, Figs. 4 and 8.

²⁴ Morgan 1942, 286, no. 1211, Pl. 43d.

²⁵ For other depictions of fishes, cf. von Wartburg 2001, 120, Fig. 12, 10.

Distribution, production and dating

The gradual publication of the Aegean ware allow us to identify typologies and distribution of dishes. We find similar plates with waterbirds' decoration along the western Anatolian coast (i.e. in the Museums of Izmir and Bodrum) and at Chersonesus in Crimea; other presences are also reported on the same peninsula.²⁶ A fragment with the waterbird depiction was found in the excavations in the Agora of Smyrna.²⁷ This pottery type also reaches elsewhere in the eastern Aegean: an unpublished dish (Pl. II, no. 1) is curated in the Archaeological Museum of Aydın which was included in the territory of Classical Caria.

Aegean ware seemed to appear in few numbers in the 13th century Byzantine shipwreck in the Bay of Sudak near Nový Svět and Chersonesus in Crimea, where they are residual finds. It is not present in the West, for instance on the island of Andros,²⁸ on northernmost Cyclades, whereas the island of Andros is not representative because in general the Medieval finds there are of a later date.

While there is an overall uniformity in depictions of some patterns, we can still distinguish another way of depiction, in which the central image is surrounded by a decorative medallion towards the edge. Such products have been identified in Paphos, Thebes, Boeotia and Corinth.

Current research does not support the conclusion that there is a single "oriental" workshop with relevant products. This category of pottery was produced in several "family" workshops by several potters in and around the Aegean basin. A workshop certainly existed in the western coast of Asia Minor, but this cannot be supported based only on the distribution of particular decorative motives, especially when many among them have been found in sites in mainland Greece and on islands of the Aegean. In addition, most of the examples which are kept in Turkish museums originate from shipwrecks off the Asia Minor coasts, i.e. the main Medieval sea route. However, one can assume that the distribution of some examples from the "oriental" findspots roughly corresponds to the territory of the Empire of Nicaea, as it was founded after the Fourth Crusade in AD 1204. The presence on Cyprus can probably go back to the period of Guy of Lusignan, i.e. after AD 1194.

The Aegean pottery was dated before the 1222 Cyprus earthquake in Paphos, but Megaw believes that its floruit took place before the year 1204.²⁹ Von Wartburg proposes a later date for the destruction of the fortress of Saranta Kolones in Paphos.³⁰ At Sagalassus the mentioned bowl is dated to the second half of the 12th or the first half of the 13th century AD.³¹

Conclusions

The collection of Byzantine glazed pottery of the Archaeological Museum of Izmir is very significant and would require a complete edition. Above we have re-analysed some examples of the Aegean ware and present new examples of the Fine sgraffito ware, i.e. 14 from the Archaeological Museum of Izmir, three from Aydın, three from Fethiye and one from Didyma. These examples increase the number of Late Byzantine vessels from western Asia Minor known to date. And since few of them have a known provenance, they merit inclusion in the body of published examples.

From the comparisons we have carried out, it is clear that, according to the shape and to the decoration within the so-called Aegean ware, there are products of different workshops, as already noticed by some scholars.³² It seems possible that each production had markets in different areas. As in the Pelagonnisos shipwreck near Alonessos in Northern Sporades and Castellorizo shipwreck, the supposed wreck near Izmir was also carrying both Fine sgraffito ware and coarse ware on a single cargo. Fine sgraffito ware are indeed very distinct and dated to a different period as well. Also, the differences in the depiction of common subjects, such as birds and fishes, exist. However, vessels of both categories could be the products of the same workshops and circulated simultaneously. Examples of the Fine sgraffito ware presented here are dated to the second half of the 12th century and Aegean ware to the end of the 12th century and into the first decades of the 13th century. They have been found together in some

²⁶ Zaleskaya 1989, 146.

²⁷ Doğer 2007, Pl. XIg.

²⁸ Kontogiannis and Arvaniti 2007, 634. However, "Aegean ware" exists in Corinth, for example (<http://corinth.ascsa.net/id/corinth/image/bw%201997%20023%2011?q=aegean%20ware&t=&v=list&sort=&s=5> and <http://corinth.ascsa.net/research?q=incised%20ware&t=&v=list&sort=&s=25> [vessel bottom left], accessed on 2 November 2022), as well as in various sites in central Greece, the Peloponnese and Italy, according to the evidence collected by V. François: cf. François 2012, maps 1 and 8. Thus, recent research confirm that "Aegean ware" is found in areas of the central and eastern Mediterranean.

²⁹ Megaw 1975, 42.

³⁰ Von Wartburg 2001, 115 and note 6.

³¹ Vionis, Poblome and Waelkens 2009, 199.

³² François 2016.

shipwrecks in the eastern Aegean dated to the end of the 12th century. A chronological sequence for the Aegean ware should have existed; however, as, for example the findings from the Castellorizo shipwreck evidence, all the various motifs with certain stylizations could have been produced and marketed simultaneously.

In this brief paper these clay vessels are presented in a rather “traditional” way, with an emphasis on stylistic criteria deriving mainly from the decoration of each vessel. More recent studies on Late Byzantine glazed pottery from the eastern Mediterranean attempt to present a holistic approach, respecting both art historical and archaeometrical aspects. During the last decades emphasis is given on the fabric of these vessels and through its macroscopic description useful remarks were made that lead to the recognition of clay objects with common fabric characteristics. According to Waksman *et al.* 2014 the area of Chalcis on Euboea in the western Aegean should be considered as a major producing center for both of the Fine sgraffito ware and Aegean ware as well as other categories of Byzantine glazed wares.

Archaeometric analysis of all examples of the Fine sgraffito ware and Aegean ware in Turkey is a daunting task, and so far little progress has been made only on the finds from Annaea-Kadıkalesi near Kuşadası³³ which seems to be a less-known, but reliable findspot for Middle and Late Byzantine pottery in the eastern Aegean. Still, despite the effort and use of archaeometrical methods, the archaeometrical results produced in Annaea is of little practical application. Related to this effort a stable Medieval ceramicological database for the fabrics should be created for conducting future provenance studies in entire Turkey.

Catalogue of the 21 examples of the Fine sgraffito ware and Aegean ware in the Museums of Izmir, Aydın and Fethiye

No. 1 (Pl. II, Fig. 1). *Repository.* Archaeological Museum of Aydın.

Provenance. Annaea-Kadıkalesi (?).

State of preservation. Slight, somewhat an extensive chipping around edges, restored by many pieces.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Shallow bowl. Interior, cream glaze all over with green-brown sgraffito decoration. A central waterbird in profile surrounded by four snakes diagonally.

Comparanda. From Skopelos (Armstrong 1991, Fig. 2); and further examples from the Archaeological Museum of Izmir on Pl. I.

Dating. Twelfth to thirteenth centuries AD.

No. 2 (Pl. II, Fig. 2). *Repository.* Archaeological Museum of Izmir.

Acc. no. 014.682.

State of preservation. Intact, but moderately worn.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Shallow bowl. Interior, cream glaze all over with green-brown sgraffito decoration. A central waterbird in profile surrounded by four snakes diagonally, as no. 1.

Comparanda. From Skopelos (Armstrong 1991, Fig. 2); and further examples from the Archaeological Museum of Izmir on Pl. I.

Dating. Twelfth to thirteenth centuries AD.

No. 3 (Pl. II, Fig. 3). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact and well-preserved.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Shallow bowl. Interior, cream glaze all over with green-brown sgraffito decoration. A central snake-head in profile surrounded by four snakes diagonally, as no. 1.

³³ Budak Ünaler 2013.

Comparanda. From Skopelos (Armstrong 1991, Fig. 2); and further examples from the Archaeological Museum of Izmir on Pl. I.

Dating. Twelfth to thirteenth centuries AD.

No. 4 (Pl. II, Fig. 4). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact, but heavily worn.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Shallow bowl. Interior, cream glaze with green-brown sgraffito decoration. A central waterbird in profile surrounded by four snakes diagonally, as no. 3.

Comparanda. From Skopelos (Armstrong 1991, Fig. 2); and further examples from the Archaeological Museum of Izmir on Pl. I.

Dating. Twelfth to thirteenth centuries AD.

No. 5 (Pl. II, Fig. 5). *Repository.* Archaeological Museum of Izmir.

Acc. no. 012.407.

State of preservation. Intact, but heavily worn with partially blackish discolouration.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Shallow bowl. Interior, cream glaze. A central waterbird in profile surrounded by four snakes diagonally, as no. 1.

Comparanda. Examples from Skopelos (Armstrong 1991, 337, Fig. 2); and further examples from the Archaeological Museum of Izmir on Pl. I.

Dating. Twelfth to thirteenth centuries AD.

No. 6 (Pl. II, Fig. 6). *Repository.* Archaeological Museum of Izmir.

Acc. no. 014.700.

State of preservation. Intact, but heavily worn with calcareous deposits around edges.

Pottery ware. Aegean ware.

Fabric. Fine reddish fabric.

Description. Shallow bowl. Interior, cream glaze. A central linear design surrounded by seven snakes diagonally, as no. 1.

Comparanda. For the type of decoration, see plates from the Castellorizo wreck (Michailidou and Philotheou 1989, 174, Fig. 1c).

Dating. Twelfth to thirteenth centuries AD.

No. 7 (Pl. III, Fig. 1). *Repository.* Archaeological Museum of Aydın.

Provenance. Annaea-Kadıkalesi (?).

State of preservation. Slight, somewhat an extensive chipping around edges, restored by many pieces.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Dish. Interior, cream glaze all over with light green-brown sgraffito decoration. A ring of six circles.

Comparanda. For the decoration, see examples from Skopelos (Armstrong 1991, 337-338, Figs 2-3).

Dating. Twelfth to thirteenth centuries AD.

No. 8 (Pl. IV, Fig. 1). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact, but restored by three pieces. Heavily worn with calcareous deposits around edges.

Pottery ware. Fine sgraffito ware.

Fabric. Fine fabric.

Description. Dish. Interior, cream glaze. A central depiction of a bird with turned back head.

Dating. Twelfth to thirteenth centuries AD.

No. 9 (Pl. IV, Fig. 2). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact with a restored edge. Otherwise well-preserved.

Pottery ware. Fine sgraffito ware.

Fabric. Fine fabric.

Description. Plate. Interior, cream glaze all over with brown sgraffito decoration. A central depiction of a bird with turned back head, as no. 8.

Dating. Twelfth to thirteenth centuries AD.

No. 10 (Pl. V, Fig. 1). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact and well-preserved.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Dish. Interior, cream glaze all over with brown sgraffito decoration. A central depiction of a bird (pigeon?).

Comparanda. For the type, see von Wartburg 2001, 119, Fig. 12.7.

Dating. Twelfth to thirteenth centuries AD.

No. 11 (Pl. V, Fig. 2). *Repository.* Archaeological Museum of Izmir.

Acc. no. 012.418.

State of preservation. Intact with a restored edge. Moderately worn with partially brownish-blackish discolouration.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Dish. Interior, cream glaze all over with brown sgraffito decoration. A central depiction of a bird, as no. 10.

Comparanda. For the type, see von Wartburg 2001, 119, Fig. 12.7.

Dating. Twelfth to thirteenth centuries AD.

No. 12 (Pl. V, Fig. 3). *Repository.* Archaeological Museum of Aydın.

Provenance. Annaea-Kadıkalesi (?).

State of preservation. Intact, but restored by several pieces. Otherwise well-preserved.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Dish. Interior, cream glaze all over with brown sgraffito decoration. A central depiction of a bird, as no. 10.

Comparanda. For the type, see von Wartburg 2001, 119, Fig. 12.7.

Dating. Twelfth to thirteenth centuries AD.

No. 13 (Pl. V, Fig. 4). *Repository.* Archaeological Museum of Izmir.

Acc. no. 012.371.

State of preservation. Almost intact and well-preserved except on the edge, which is very damaged.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Plate. Interior, cream glaze all over with brown sgraffito decoration. As no. 10, a bird in the central medaillon, surrounded by two concentric bands, decorated with “pseudo-Kūfic” motifs, like in the Middle Byzantine pottery of the second half of the 12th century. For the semicircular ornamental motif, see von Wartburg 2001, 124, Fig. 12,4.

Comparanda. Among the many comparisons, see, for the general approach, a cup at the Staatliche Museen in Berlin for which Elbern 1972, 45, Fig. 8.

Dating. Twelfth to thirteenth centuries AD.

No. 14 (Pl. V, Fig. 5). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact and well-preserved, except a fresh break at the edge.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Dish. Interior, cream glaze all over with brown sgraffito decoration. A central depiction of a bird, as no. 10, surrounded by a row of V-pattern.

Comparanda. For the frame, see von Wartburg 2001, 118.

Dating. Twelfth to thirteenth centuries AD.

No. 15 (Pl. V, Fig. 6). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact and well-preserved.

Pottery ware. Aegean ware.

Fabric. Fine fabric.

Description. Plate. Interior, cream glaze all over with brown sgraffito decoration. A central depiction of a bird, as no. 14, surrounded by a row of V-pattern.

Comparanda. For the frame, see von Wartburg 2001, 118.

Dating. Twelfth to thirteenth centuries AD.

No. 16 (Pl. VI, Fig. 1). *Repository.* Archaeological Museum of Izmir.

State of preservation. Intact with a worn surface.

Pottery ware. Fine sgraffito ware.

Fabric. Fine fabric.

Description. Plate. Fish facing right.

Dating. Twelfth to thirteenth centuries AD.

No. 17 (Pl. VI, Figs 3-4). *Repository.* Archaeological Museum of Izmir.

Provenance. It is allegedly found in Arapderesi in Aeolis in 2019 with a large group of material from the Hellenistic, Roman and Byzantine periods. It might in fact originate either from Myrina or from Kyme in Aeolis, and confiscated from the Second Court of First Instance of Aliğa to the Archaeological Museum of Izmir, ennumbered as 2019/1365.

State of preservation. A large part from the edge missing, which is very damaged. Brownish-grayish incrustation over most of the inner and outer surface. Heavily worn and weathered with some of the surface flaked.

Pottery ware. Fine sgraffito ware.

Fabric. Fine pinkish fabric.

Description. Bowl. A small central round, around which some snakes swim.

Dating. Twelfth to thirteenth centuries AD.

No. 18 (Pl. VI, Fig. 5). *Repository.* Left on the site near Didyma.

Provenance. It was documented during a forensic exploration on 24th June 2020 in a holiday resort called as “Sand Beach” near Gevrek in Altinkum by Didyma (886 insula, 3 and 4 parcels on land registry) with the Second

Administrative Tribunal of Aydın, ennumbered as 2019/809. At this site there are extensive ruins of Late Medieval (12th-13th centuries AD) coastal buildings most of which are completely unknown in scholarly literature.

State of preservation. Broken in all sides; only the central part is preserved.

Pottery ware. Fine sgraffito ware.

Fabric. Fine pinkish fabric.

Description. Plate or dish. Interior, cream glaze all over with brown sgraffito decoration. Some snakes (?) swimming.

Dating. Twelfth to thirteenth centuries AD.

No. 19 (Pl. VI, Figs 6-7). *Repository.* Museum of Fethiye.

State of preservation. Intact, but restored by three pieces.

Pottery ware. Fine sgraffito ware.

Fabric. Fine brown fabric.

Description. Dish. Interior, green glaze all over with brown sgraffito decoration; unglazed exterior. Some snakes (?) swimming around a waterbird.

Dating. Twelfth to thirteenth centuries AD.

No. 20 (Pl. VI, Fig. 8). *Repository.* Museum of Fethiye.

State of preservation. Intact with a heavily worn surface.

Pottery ware. Fine sgraffito ware.

Fabric. Fine brown fabric.

Description. Dish. Interior, cream glaze all over with brown sgraffito decoration. Some snakes (?) swimming around a waterbird.

Comparanda. For the type of decoration, see plates from the Castellorizo wreck (Michailidou and Philotheou 1989, 174, Fig. 1b).

Dating. Twelfth to thirteenth centuries AD.

No. 21 (Pl. VI, Fig. 9). *Repository.* Museum of Fethiye.

State of preservation. Intact with a worn exterior.

Pottery ware. Fine sgraffito ware.

Fabric. Fine brown fabric.

Description. Dish. Exterior, cream glaze.

Dating. Twelfth to thirteenth centuries AD.

Notes and acknowledgements

Abbreviations in alphabetic order: Fig.: figure; acc. no.: inventory number; mid.: middle; and vol.: volume.

For the study of these 21 vessels at the Archaeological Museums of Izmir, Aydın and Fethiye three authorizations were issued by the Directorships of the Museums of Izmir, Aydın and Fethiye in 2016, numbered as B.16.0.K VM.200.11.03.16.14.01.222.11. The documentation has been done in June 2016. Photos in the Archaeological Museums of Izmir, Aydın and Fethiye were taken by Dr Sami Patacı (Ardahan) in 2022 who has also produced the map 1. We would like to thank him sincerely for all his assistance.

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Plate captions

Map 1: Places referred to in Turkey and in the Aegean (by S. Patacı, 2022).

Pl. II: Examples of the Aegean ware with a waterbird or snake depiction from western Asia Minor. No. 1: From the Archaeological Museum of Aydın; nos. 2-6: From the Archaeological Museum of Izmir (by S. Patacı, 2016).

Pl. III: Examples of the Aegean ware with the ring of circles. No. 1: From the Archaeological Museum of Aydın; no. 2: from Israel (after Boas 1994, 105, Fig. 2, 1); no. 3: from Panagia, Greece (after Armstrong 1997, 11, Fig. 7, 43).

Nos. 4-5: from Cyprus (after Megaw 1975, Pl. 16, nos. 1-2); no. 6: from Skopelos (after Armstrong 1991, 11, Fig. 7, 43).

No. 7: from the Archaeological Museum of Izmir (after Doğer 2012, 107, no. 113); no. 8: from Annaea-Kadıkalesi near Kuşadası (after Doğer 2005, 109, Fig. 2); no. 9: from Smixi, Greece (after Armstrong 1991, 33, Fig. 19, 43).

Pl. IV: Examples of the Fine sgraffito ware. Nos. 1-2: From the Archaeological Museum of Izmir (by S. Patacı, 2016); no. 3: from a private collection in Switzerland (after von Wartburg 2003, 118, Fig. 12, 6); no. 4: from The Paul and Alexandra Canellopoulos Collection in Athens (after Brouskari 1988, 505, Fig. 2); no. 5: from the Metropolitan Museum of Art (acc. no. 1984.302); no. 6: from the Detroit Institute of Arts, MI (after Armstrong 1997, 14, Fig. 12).

Pl. V: Examples of the Aegean ware. Nos. 1-2 and 4-6: From the Archaeological Museum of Izmir; no. 3: from the Museum of Aydın (by S. Patacı, 2016).

Pl. VI: Examples of the Fine sgraffito ware with a fish depiction. No. 1: From the Archaeological Museum of Izmir (by S. Patacı, 2016); no. 2: from the Metropolitan Museum of Art (acc. no. 2000.322); nos. 3-4: from the Archaeological Museum of Izmir (by S. Patacı, 2016); no. 5: from a site near Didyma (by S. Patacı, 2020); nos. 6-9: from the Museum of Fethiye (by S. Patacı, 2016).

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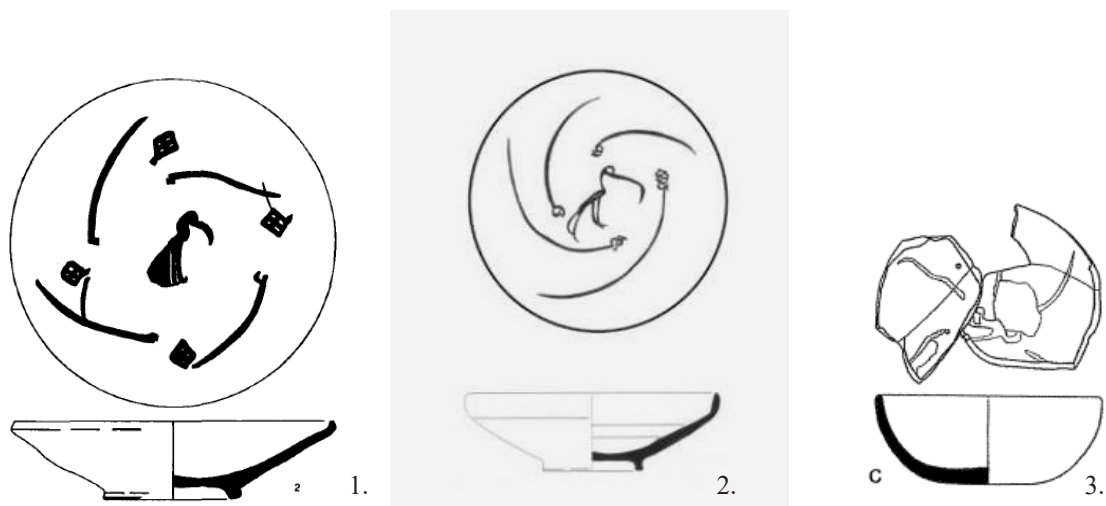
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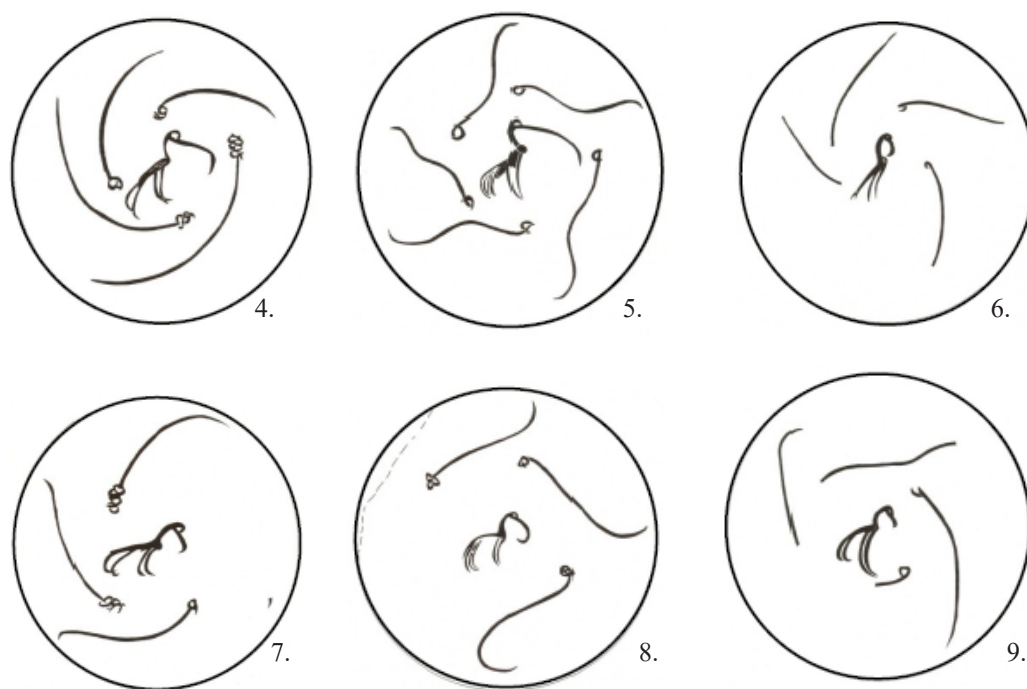


Map 1: Places referred to in Turkey and in the Aegean (by S. Pataci, 2022).

Plate I



Nos. 1-3: Examples of the Aegean ware with a waterbird depiction; no. 1 from the Ashmolean Museum (after Armstrong 1991, 336, fig. 1, 2); no. 2: from the Archaeological Museum of Izmir (after Doğer 2012: 69, no. 1); no. 3: from Sagalassus (after Vionis, Poblome and Waelkens 2009, 212, fig. 5c).



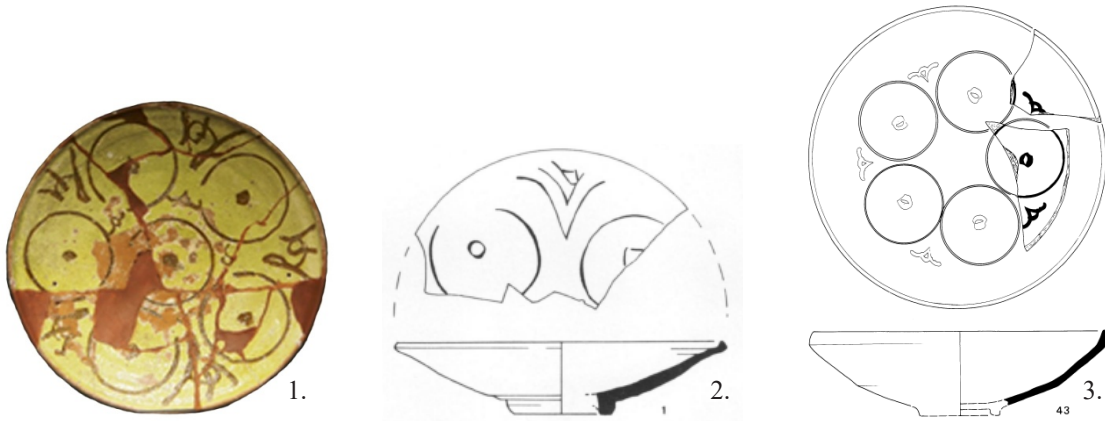
Nos. 4-9: Examples of the Aegean ware with a waterbird depiction from the Archaeological Museum of Izmir (after Doğer 2012, no. 4=no. 1; no. 5=no. 13; no. 6=no. 14; no. 7=no. 5; no. 8=no. 2; and no. 9=no. 18).

Plate II

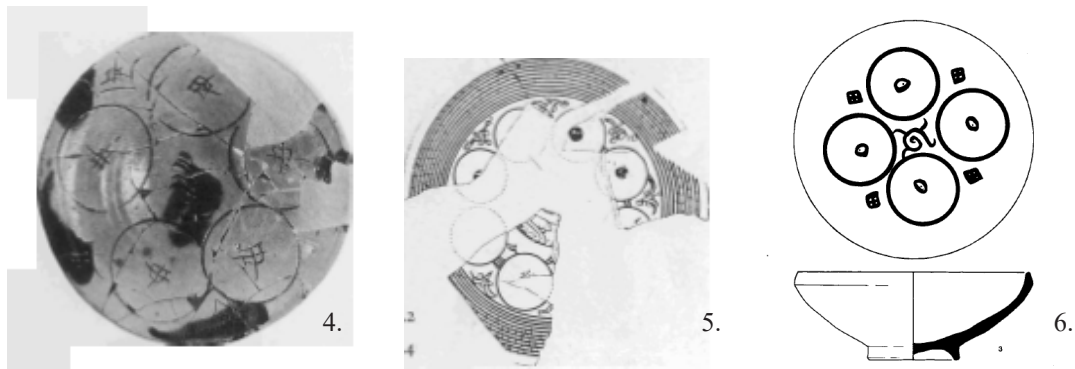


*Pl. II: Examples of the Aegean ware with a waterbird or snake depiction from western Asia Minor:
Fig. 1: From the Archaeological Museum of Aydın;
Figs 2-6: From the Archaeological Museum of Izmir (by S. Pataci, 2016).*

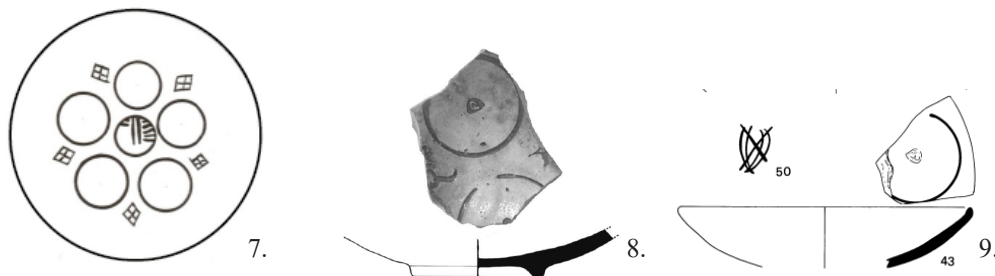
Plate III



Pl. III: Examples of the Aegean ware with the ring of circles. No. 1: From the Archaeological Museum of Aydın; no. 2: from Israel (after Boas 1994, 105, fig. 2, 1); no. 3: from Panagia, Greece (after Armstrong 1997, 11, fig. 7, 43).

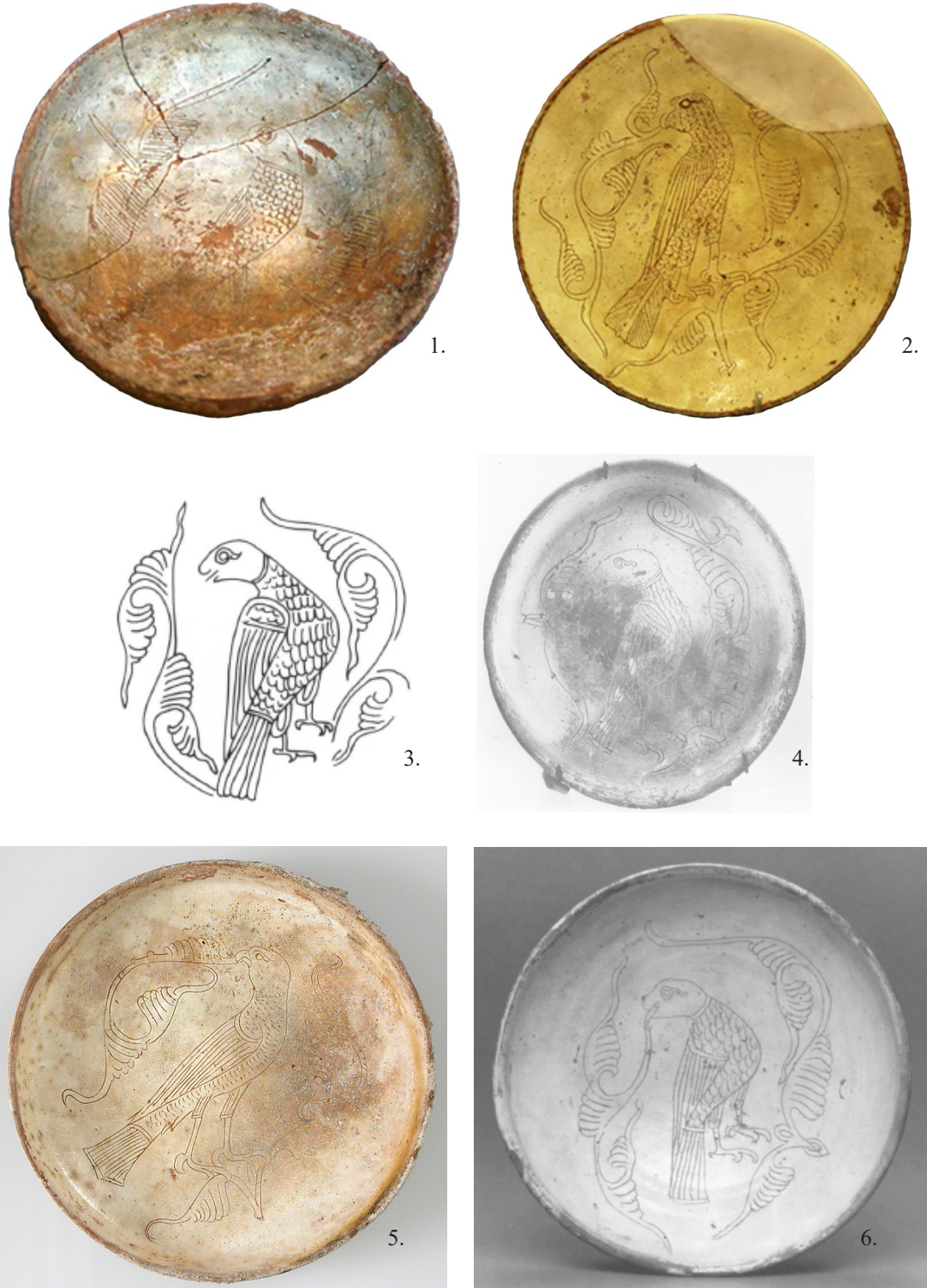


Nos. 4-5: from Cyprus (after Megaw 1975, pl. 16, nos. 1-2); no. 6: from Skopelos (after Armstrong 1991, 11, fig. 7, 43).



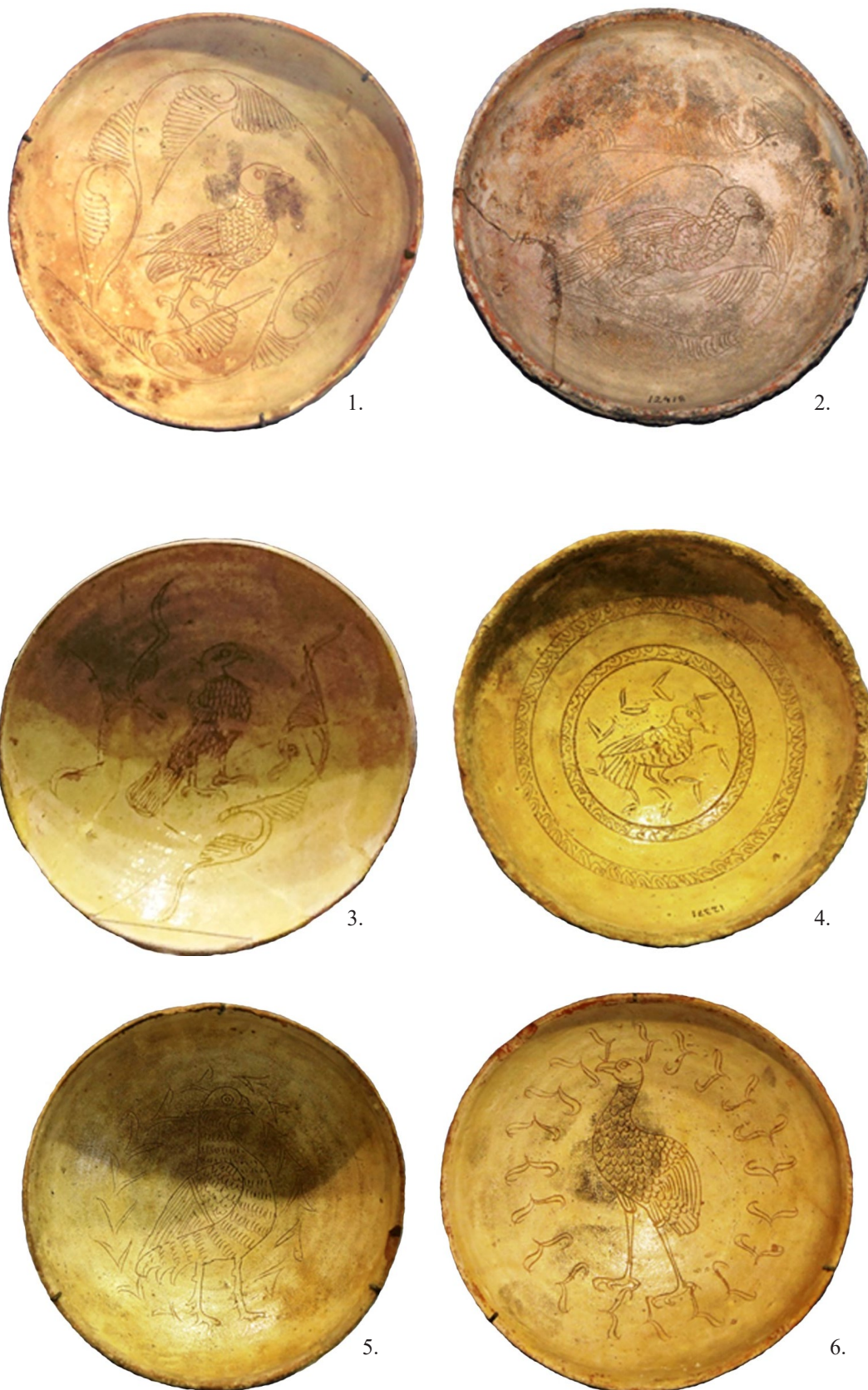
No. 7: from the Archaeological Museum of Izmir (after Doğer 2012, 107, no. 113); no. 8: from Annaea-Kadikalesi near Kuşadası (after Doğer 2005, 109, fig. 2); no. 9: from Smixi, Greece (after Armstrong 1991, 33, fig. 19, 43).

Plate IV



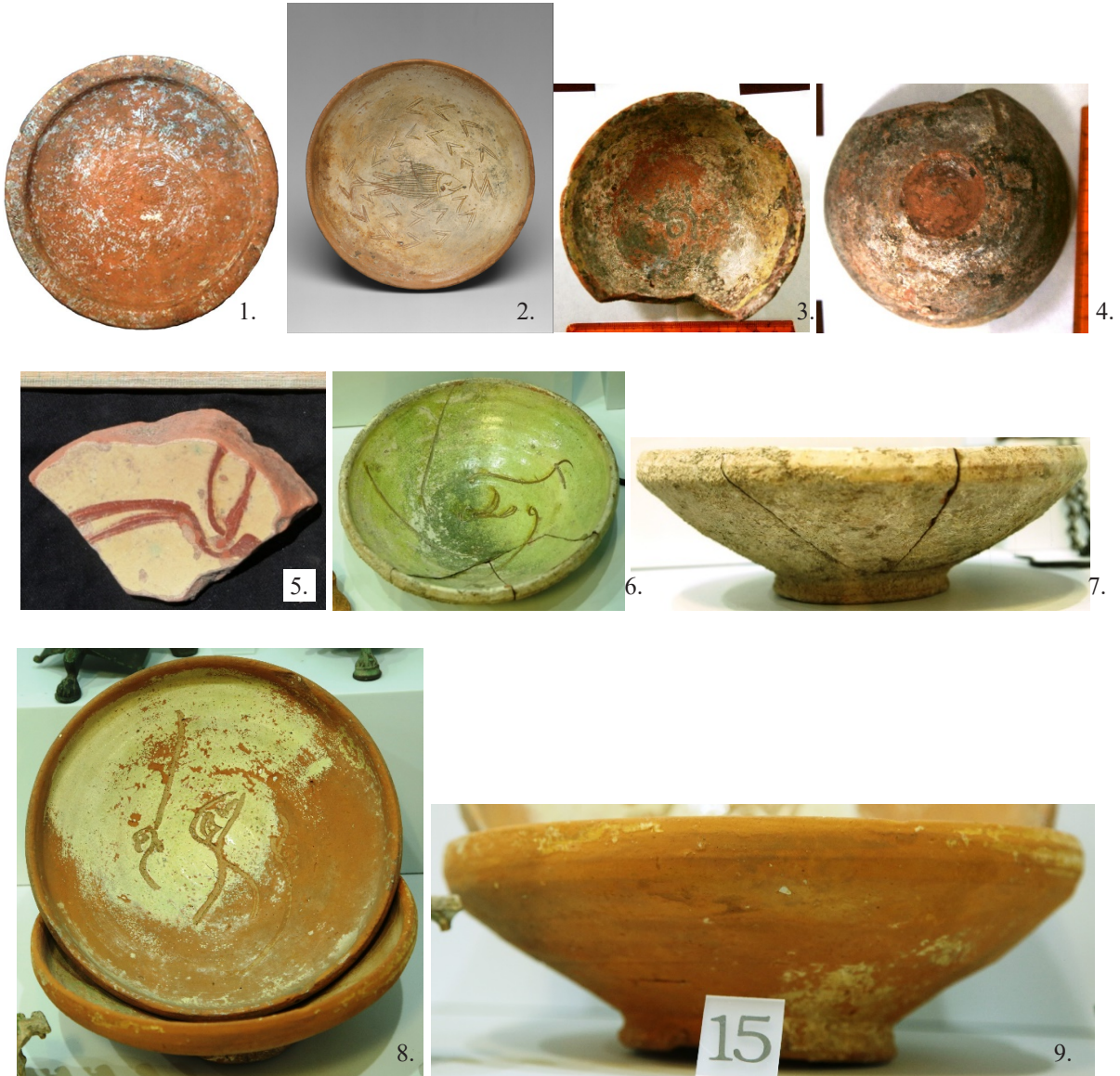
Pl. IV: Examples of the Fine sgraffito ware. Figs 1-2: From the Archaeological Museum of Izmir (by S. Patacı, 2016);
Fig. 3: from a private collection in Switzerland (after von Wartburg 2003, 118, Fig. 12, 6);
Fig. 4: from The Paul and Alexandra Canellopoulos Collection in Athens (after Brouskari 1988, 505, Fig. 2);
Fig. 5: from the Metropolitan Museum of Art (acc. no. 1984.302);
Fig. 6: from the Detroit Institute of Arts, MI (after Armstrong 1997, 14, Fig. 12).

Plate V



Pl. V: Examples of the Aegean ware. Figs 1-2 and 4-6: From the Archaeological Museum of Izmir;
Fig. 3: from the Museum of Aydın (by S. Pataci, 2016).

Plate VI



Pl. VI: Examples of the Fine sgraffito ware with a fish depiction.
Fig. 1: From the Archaeological Museum of Izmir (by S. Pataci, 2016);
Fig. 2: from the Metropolitan Museum of Art (acc. no. 2000.322);
Figs 3-4: from the Archaeological Museum of Izmir (by S. Pataci, 2016);
Fig. 5: from a site near Didyma (by S. Pataci, 2016);
Figs 6-9: from the Museum of Fethiye (by S. Pataci, 2016).

