

In loving memories of İbrahim Demirtiken,
İbrahim Çeşmeciođlu
and Osman

**INTERPRETING A SMALL CHAMBER CONTEXT FROM
BYZANTINE KÜÇÜKYALI,
ITS CHRONOLOGY AND FUNCTION
THROUGH ITS GLAZED CERAMIC ASSEMBLAGE**

by

Elif Demirtiken

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ABSTRACT

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Elif Demirtiken

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Thesis Supervisor: Alessandra Ricci

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The Byzantine complex at Küçükyalı, currently known as the Küçükyalı ArkeoPark Project, constitutes the largest surviving archaeological site on the Asian side of Istanbul. The complex has four distinctive phases of construction/habitation from the sixth-seventh centuries to the early fourteenth century. Although the major building activities are dated to the middle Byzantine period, specifically to the second half of the ninth century, this thesis focuses on the very late phases of occupation at Küçükyalı in the late thirteenth and early fourteenth centuries.

This study analyzes an intact storage chamber belonging to the late Byzantine phase at Küçükyalı. The small chamber was excavated during the 2009 and 2010 seasons. By examining its architecture and small finds, with a focus on its glazed pottery assemblages, this M.A. thesis interprets the function of the small chamber and how the chamber reflects upon the late Byzantine period occupation in the Asian suburbs of Constantinople on the eve of the Ottoman conquest. Besides, this study proposes a possible date for the small room by comparing its glazed pottery assemblages to already known and established typologies from the former Byzantine territories. My thesis constitutes a starting point for the future studies on the ceramic finds at the Küçükyalı complex and contributes to better understanding the late phases of the Byzantine presence on the Asian suburbs of Constantinople.

ÖZET

BİZANS KÜÇÜKYALISI'NDA KÜÇÜK BİR ODA BAĞLAMININ KRONOLOJİ VE İŞLEVİNİN SIRLI SERAMİK ÖRNEKLERİYLE YORUMLANMASI

Elif Demirtiken

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Anahtar kelimeler: Küçükyalı, *Satyros*, *Bryas*, Bizans sırlı seramikleri, Bizans'ın Anadolu yakasındaki banliyöleri, Küçükyalı ArkeoPark

Günümüzde Küçükyalı ArkeoPark Projesi olarak bilinen, Küçükyalı'daki Bizans dönemi yapı kompleksi İstanbul'un Anadolu yakasında kalmış en büyük arkeolojik sit alanını oluşturuyor. Arkeolojik kalıntılarda 6-7. yüzyıllardan 14. yüzyılın başı arasında değişen dört farklı yapı evresi tanımlanmış durumda. Ana yapım evresinin Orta Bizans Dönemi'ne, 9. yüzyılın ikinci yarısına tarihlendirilmesine karşın, bu tez 13. yüzyıl sonu-14. yüzyıl başında görülen, Küçükyalı'daki son dönem yerleşme evresine odaklanmıştır.

Bu çalışma Küçükyalı'daki Geç Bizans Dönemi'ne tarihlenen bir depo odasını incelemektedir. Küçük oda, 2009 ve 2010 kazı sezonlarında açığa çıkarılmıştır. Bu yüksekisans tezinde, odanın mimari özelliklerini ve küçük buluntularını, özellikle sırlı seramik örneklerine yoğunlaşarak incelenerek, küçük odanın işlevi yorumlanmıştır. Ayrıca, bu odanın Geç Bizans Dönemi'nde Konstantinopolis'in Anadolu yakasındaki banliyölerindeki yerleşmeler konusunda neler açığa çıkarabileceği üzerinde durulmuştur. Ek olarak, bu çalışma odanın sırlı seramik örneklerini, hali hazırda bilinen ve yayımlanmış Bizans sırlı seramik tipolojilerle karşılaştırarak, küçük oda için bir tarihlendirme önermektedir. Bu tez, Küçükyalı arkeolojik kalıntılarında bulunan seramikler için yapılacak gelecek çalışmalar için bir başlangıç noktası oluşturmaktadır ve Konstantinopolis'in Anadolu yakasındaki banliyölerinde Bizans varlığının geç dönemlerinin daha iyi anlaşılmasına katkıda bulunmaktadır.

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INTRODUCTION

Constantinople/Istanbul, the capital city of Byzantium for more than a millennium, is well known for its distinctive examples of Byzantine culture.¹ The number of the surviving monuments is low, among which the Church of Hagia Sophia of Constantinople, the isolated *katholikon* of Chora Monastery (Kariye Camii) and/or the astonishing land walls attract attention of visitors while it is, in fact, almost impossible to visualize the medieval city through its surviving archaeological remains². As a result of the irreversible effects of urbanization on modern Istanbul and an unfortunate lack of scholarly research on its lesser known geographical spheres, these lesser known places and monuments do not have the chance to reveal new data. They face a threat of perishing forever.

This M.A. thesis analyzes a Byzantine period architectural structure, its artifacts and especially its pottery assemblage in context by benefiting from two distinct and long-neglected areas within Byzantine studies: the Asian suburbs of Constantinople/Istanbul and Byzantine ceramics retrieved from archaeological contexts. Although archaeological studies on the suburbs of

¹ For the latest publications, see Doğan Kuban, *Istanbul an Urban History*; Paul Magdalino, *Ortaçağ'da İstanbul*; John Freely and Ahmet Çakmak, *Byzantine Monuments of Istanbul*.

² For online sources about the Byzantine monuments of Constantinople, see <http://www.byzantium1200.com/>, http://www.princeton.edu/~asce/const_95/const.html, and <http://individual.utoronto.ca/safran/Constantinople/Map.html>. For general information, see Mathews, *The Byzantine Churches of Constantinople: A Photographic Survey*. For background information, see Mango, *Studies on Constantinople*; Sarah Basset, *The Urban Image of Late Antique Constantinople*; Nevra Necipoğlu (ed.), *Byzantine Constantinople: Monuments, Topography and Everyday Life*.

Constantinople/Istanbul unfortunately constitute a small part of the Byzantine studies, this research had the opportunity to investigate one of these rare cases: a small sized deposit space belonging to the building complex at Küçükyalı. It was revealed in the southern part of the elevated platform, immediately to the west of the tower in the course of 2010 excavation season directed by Alessandra Ricci.

The site which provided the relevant material for this research is located in Çınar Mahallesi, Küçükyalı, Maltepe on the Asian side of Istanbul, and in the suburbs of Byzantine Constantinople: outside the city walls, distant to the city center; yet still visible from the Sea of Marmara, across the Princes' Islands and very close to the Mount *Auxentios*, an important religious center in the Byzantine period.

Küçükyalı ArkeoPark Project, with the scientific surveys since 2004 and the archaeological excavations since 2008, is a relative newcomer to the wider area of archaeology of Constantinople/Istanbul. The archaeological excavations at Küçükyalı revealed reliable stratigraphy and a number of secure contexts with high amounts of various small finds.

My study focuses on the glazed pottery finds recovered from five archaeological layers of the small chamber excavated during the 2009 and 2010 seasons at Küçükyalı. This chamber revealed clear stratigraphy and has secure contexts (except for US1001³) that are not disturbed by the later human activities during the Ottoman or modern periods, which is rare when the archaeology of the Byzantine Constantinople is concerned. Thus, the study of its small finds,

³ US stands for Unit of Stratification.

especially its pottery assemblage contributes to the scholarship in terms of publishing new material for future comparisons with other sites, clarifying the site chronology at Küçükalyalı and complementing written evidence with archaeological data to enlighten various issues about the last years of the Byzantine suburbs of Constantinople.

Although Alessandra Ricci and the Küçükalyalı team conducted thorough archaeological excavations on site and also some specialists from various disciplines such as archaeobotany, archaeometry and architecture worked on processing the excavated data, there is no previous study on the Küçükalyalı ceramics except a very preliminary cleaning, restoring and recording work. In this study, I attempt to carry out the contextual and comparative study of the Byzantine glazed ceramics from the chamber and create a catalog of its glazed pottery finds.

Byzantine ceramics, especially the ones excavated in Turkey, received quite different approaches due to the geographical location of the excavation sites and the time of their excavations. On the one hand, there is Constantinople, the Byzantine capital for the most of the history of Byzantium. There are numerous good pottery publications, long-established pottery typologies from the excavations in the Byzantine Constantinople such as Stevenson's *Great Palace of the Byzantine Emperors in Constantinople, The Pottery* (1947), Talbot Rice's *Byzantine Glazed Pottery* (1930) and Hayes' *Excavations at Saraçhane II: The Pottery* (1992). However, Byzantine ceramics do not always attract attention. Some other excavations conducted in the city center have not yet produced the results of their pottery finds such as the Marmaray-Metro salvage excavations. On the other hand,

the situation does not look promising outside the Byzantine capital of Constantinople, even in its suburbs. First of all, the number of excavations conducted in Byzantine Constantinople and Ottoman *Konstantiniyye*, is very limited, and the existing ones such as Merdivenkule and Dragos excavations face time and financial restrictions. None of them has yet published a monograph on their excavations, and there is a probability of that the scholarly world would never learn more about the suburbs based on archaeological evidence from these excavations. In addition to the current situation of the archaeological excavations on the suburbs, Byzantinists are confronted with the paucity of the historical evidence about the suburbs. Thus, scholars step into a “dark area” when they look out of the walls of the relatively well-documented capital city.

The situation of Byzantine ceramic studies in the other regions of the Empire either in Turkey or in the old territories of Byzantium such as the Balkans, Europe and the North Africa is both the same and different. Since the majority of excavations focus on earlier periods ranging from the Classical period to the Neolithic and even beyond, medieval periods, in this case Byzantine layers, were considered as the periods to be removed quickly to reach the underlying layers of Classical or Prehistoric periods (Vroom *Aft. Ant.* 25).

My work on Küçükyalı pottery finds of the small chamber was based on various types of evidence. I joined the Küçükyalı ArkeoPark Project in the 2010 excavation season and worked in the project in the 2010 excavation and the 2011 study seasons. The core of my investigations originates from the fieldwork with a focus on the chosen contexts and their small finds. However, archaeological

fieldwork would not be sufficient for the study of archaeological ceramics in an M.A. thesis and it is inevitable to employ art historical and historical analyses, and understand the production and decoration techniques of the ceramics. I used primary and secondary sources, whenever available, for the history of the site, the history of research on site, and Byzantine ceramics studies.

This study is organized in four chapters. Chapter I provides background information on Küçükyalı. It includes the history of research and history of the site. First, I start with a site description in which the relationship between the archaeological remains at Küçükyalı and the landscape is explored. Once we navigate ourselves through the Asian suburbs of Constantinople and make ourselves acquainted with the surviving archaeological remains at Küçükyalı such as the cistern, walls, platform, church and tower, the history of research at Küçükyalı is detailed. The history of the studies on the Küçükyalı complex is reviewed in two parts: the secondary literature prior to the Küçükyalı ArkeoPark Project and the history of the Küçükyalı ArkeoPark Project. Subsequently, a brief historical background based on the literary and archaeological evidence is given for the Asian suburbs of Byzantine Constantinople, followed by the status of Küçükyalı in this general framework.

In Chapter II, a methodological-historical survey of Byzantine ceramic studies is presented in chronological order. Although Byzantine ceramic studies have been long neglected and it was only in the late 19th century when an interest in the study of Byzantine ceramics was stimulated (Vroom *Aft. Ant.* 31), the following years of the twentieth and twenty first centuries witnessed numerous new

publications. This chapter aims to show the changing methodologies in the study of Byzantine ceramics, starting with the earlier works which employed merely art historical approaches. Through time, ceramicists enhanced their scope of work by including chemical and physical analyses of pottery finds along with art historical investigation of stylistic changes of decoration.

Chapter III, organized in three parts, is exclusively reserved for the small chamber at Küçükyalı. I start with explaining the methodology employed for the context study and the catalog in detail. Secondly, the small chamber is described in terms of its architectural features. Then five archaeological contexts of the chamber and their artifact, especially pottery, finds were discussed and listed. This is essential as in this study I do not aim only to apply a typo-chronological approach to the ceramics, but to understand them in their context in order to make conclusions about the late phases of occupation at Küçükyalı. In a contextual study like this, glazed pottery finds could not be separated from their archaeological contexts. Thus, each context is followed by its own pottery catalog. Only diagnostic glazed pottery sherds were included in the catalog as these 170 pieces are considered as the best candidates that could reveal the maximum amount of information about the date and function of the chamber. After the contextual analysis, in the last part of Chapter III, a typology for the glazed ceramic finds in the small chamber is proposed according to characteristics of fabric, surface treatment and decoration, which would help designating a date for the construction and/or use of the chamber.

Having discussed the architecture and artifact assemblages of the small chamber and proposed a typology for its glazed finds, I interpret the results of my

analyses in Chapter IV. In this chapter, I reflect upon two very easy yet equally difficult questions: When was the small chamber built? Why was it built? This chapter aims to complement the historical evidence on the last years of the Asian suburbs of Constantinople with archaeological evidence, i.e., pottery, from Küçükyalı with the help of household archaeology. The relationship between the political situation of Byzantium in the fourteenth century and the reason for the chamber's construction forms an important part of my argument.

CHAPTER I

THE ARCHAEOLOGICAL REMAINS AT KÜÇÜKYALI

Chapter I introduces the subject of this research, the archaeological site currently known as the Küçükaly ArkeoPark. This chapter begins with a site description that explores the relationship between the archaeological site and the landscape. Subsequently, two phases of research on the archaeological remains at Küçükaly are outlined: The history of former studies on Küçükaly, i.e., the secondary literature prior to the Küçükaly ArkeoPark Project and the history of the Küçükaly ArkeoPark Project. Then, a brief historical background based on the literary and archaeological evidence will be given for the Asian suburbs of Byzantine Constantinople and this will be followed by the status of Küçükaly in this general framework.

I.1. Site Description

The archaeological remains, which revealed the pottery finds for this M.A. thesis, are located in Çınar Mahallesi (neighborhood) in Küçükaly Senti (district) within Maltepe İlçesi (borough) on the Asian side of modern Istanbul, Turkey. The site lies on latitude 41° N and longitude 29° E. The district was first known as

“Başbüyük yalısı” and later became to be called as “Küçükyalı” (Eyice “Abbasi” 80). Its name indicates presence of a “*yali*”, a waterside residence although it has not been possible to identify such a structure in the district (Ricci *Reint. PB* 12).

Küçükyalı hosts the largest archaeological area⁴ surviving on the Asian side of Istanbul (Ricci *Reint. PB* 11). Two main arteries, Bağdat Caddesi to the south and Karayolları Caddesi to the east, run parallel to the site as close as 60 m. The archaeological remains are left relatively isolated from these main avenues; but the other aspects of urban transformation had irreversible effects on the site. The core of the surviving archaeological remains are surrounded and partly built over by an illegal road⁵ to the north, a parking lot to the east, Çınar Mosque in the southwest and Saray Sokak⁶ to the west. Çınar Mosque was illegally built partially on the archaeological site in 1988 (Ricci *Reint. PB* 14). Even the *Muhtarlık*, the office of the local authority, was partially constructed over the archaeological remains⁷.

I.1.1. Geographical Location

Due to the heavily built environment of the modern city, it is very difficult to assess the relationship the Küçükyalı archaeological remains once had with the

⁴ The site measures ca. 4000 m² (Ricci “Left Behind” 149).

⁵ The asphalt road was removed during 2010 excavation season and detailed below in I.1.2.1 and I.2.2.

⁶ Saray Sokak, or “palace street” refers to a kind of palace presence around, and the name has been given to this street shortly before Ricci and her team conducted field surveys (Ricci *Reint. PB* 13).

⁷ This sad situation, unfortunately, has its counterparts within the historic peninsula. The building of former Sultanahmet Prison and currently Four Seasons Hotel, Eresin Crown Hotel in Sultanahmet, and several carpet shops such as Sedir were built over the remains. The efforts of several of these companies to protect and exhibit the remains do not unfortunately make up for the lack of state regulations on cultural heritage management in Istanbul.

medieval landscape. As Ricci said “once part of the distant yet scenic Asian suburbs of Constantinople, the Byzantine complex at Küçükalyı now belongs to the modern city of Istanbul” (*Reint. PB 11*).



Figure 1. Asian suburbs of Constantinople from Alessandra Ricci, “Bizans’ta Kır Sevgisi” 74 (2011).

Küçükalyalı was not visually accessible from the city center, and from Constantinople one could visit the complex by boat. Yet one should consider the wider hinterland of Constantinople and its surroundings in order to place the Küçükalyalı complex in context. The site lies to the north of the Sea of Marmara (*Propontis*) near Maltepe (*Pelekanon*), between Bostancı (*Poleatikon*) to the west and Kartal (*Kartalimen*)⁸ to the east (see fig. 1). It was at a relatively short distance from other medieval towns on the Asian side of Bosphorus, for example Kadıköy (*Khalkedon*) was located approximately 15 km. (a 3-hour walk) to the northwest of Küçükalyalı.

The Byzantine complex had a strong relationship with the Sea of Marmara. Although today the site, circa 10 m. above the sea level (Ricci *Reint. PB 12*), is stuck in-between modern buildings, not visible from the seashore or from the Princes' Islands, and neither is the sea visible from Küçükalyalı⁹, it is only circa 600 m. away from the modern seashore to the south, and the medieval seashore was even more inland; at least 250 m. (Ricci *Reint. PB 15*). Thus the site is located very close to the Sea of Marmara, to its seashore and the Princes' Islands (see fig. 1).

Similarly, it is no easier to establish the relationship between Küçükalyalı and the hills and mountains in the area within the modern metropolis; yet there are Kayışdağı, Başbüyükdağı and Aydosdağı; respectively Mount *Auxentios*, Mount *Oxeia* and Mount *Aetos* of the medieval period (see fig. 1).

⁸ Toponymy on the Asian suburbs of Constantinople has been long debated. I am aware of the discussion on the location of several medieval places such as *Rouphinianai*. When the modern district names are matched with medieval places in this thesis, Janin's *Constantinople Byzantine: Développement Urbain et Répertoire Topographique* (1964) is used as the main source unless stated otherwise.

⁹ ...Unless one is looking from a very high elevated structure such as the minaret of Çınar Mosque to the south of the site.

Hence, the archaeological site at Küçükyalı, lying on the southern slope of the terrain, descending from the high hills north of the Marmara seashore, had a prominent position in the Constantinopolitan suburbs: It was visible from the islands, very close to the Marmara seashore and to the Mount *Auxentios*, constituting a “notable sight to those traveling to the islands east of Constantinople” (Ricci *Reint. PB* 1).

I.1.2. Surviving Archaeological Remains

The visible archaeological remains at Küçükyalı, surrounded and disturbed by the built environment, now constitute a large rectangular central area in Çınar Mahallesi (see fig. 2). The archaeological remains cover a larger area, from which very little survives today (Eyice “Abbasi” 82; Ricci *Reint. PB* 18). Field surveys and archaeological investigations revealed further archaeological remains in the neighboring gardens (Ricci *Reint. PB* 18). In this part, the architectural features remaining on the site will be listed in relation to the east - west oriented¹⁰, elevated platform rectangular in shape. These architectural features can be listed as follows:

¹⁰ Although not well-attested in the secondary literature, direction and orientation of Byzantine structures can be problematic. Scholars designate the east as where the apse, if there is any, faces and associated architectural features accordingly. These designations frequently do not coincide with the actual directions which can be attested via a compass. Just like in Hagia Sophia, Myrelaion, Constantine Lips, etc., Küçükyalı is no exception to this approach. The orientation of the Küçükyalı remains have been frequently addressed in terms of cardinal points. In this thesis, I adopted the same approach in which the east became where the apses face and other structures are described in relation to apse for two reasons: First of all, it is easier for the reader to follow. Second, the designation of east by the Byzantine masons was not made through the use of a compass and must have been according to where the sun rises, which changes through the year. However, for the sake of clarity and precision, I give exact degrees in numerical system in footnotes; i.e. North becomes 0° N, East is 90° E, South is 180° S and West is 270° W so that the exact position and orientation of the remains can be easily understood.

the retaining walls, the elevated platform, the cistern, “the church”, and “the tower”, all dated to the Byzantine period (Ricci *Reint. PB* 9-106).

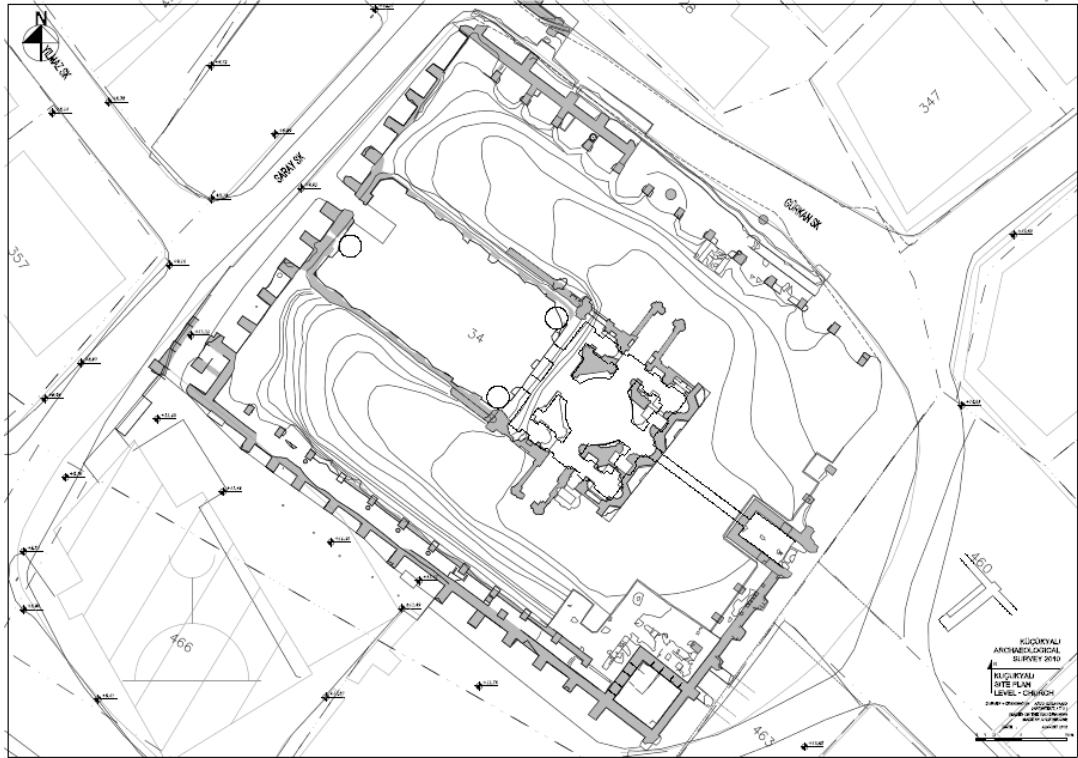


Figure 2. Küçükyalı site plan from the KAP archives (2010).

1.1.2.1. Retaining walls

The retaining walls (henceforth the walls) encircle the elevated platform on all four sides (see fig. 2). The orientation of the platform is east - west; hence the same is true for the orientation of the surviving walls¹¹. The walls encircle most of the complex, measuring approximately 50 m. by 69 m (Ricci *Reint. PB* 23-39).

However, the archaeological investigations proved Eyice’s remark on the continuation of the walls beyond the platform (“Abbasi” 82), for instance, to the

¹¹ 127° SE - 302° NW

north at least for 10 m. (Ricci *Reint. PB 27*). Thus, the location of the cistern and the platform might not be central to the larger remains at Küçükyalı as the western wall extends at least 27.2 m. southwards and 39 m. northwards (Ricci *Reint. PB 30-1*).

One of two short sides of the walls, the one in the west, attracts attention as it looks tall, long, regularly built and partially well preserved (see fig. 3 and 4). The western wall, arranged as deep arched buttresses, measures 65.90 m. in total with a well preserved part of circa 51 m. (Ricci *Reint. PB 24*). Today, 11 of its arches and 13 of its buttresses survive. Although it looks tall with a maximum height of 6 m., its top is not entirely preserved and it cannot be determined how much of it was originally exposed (Ricci *Reint. PB 25*).

The western wall marks the outer perimeter of the cistern (Ricci *Reint. PB 26*). There is an irregular opening on it, which leads into the cistern. The opening is an unsymmetrical piercing located between two buttresses (see fig. 3). It was not pierced in the Byzantine periods, and must have been made in later periods after the cistern's function as a water reservoir had been lost (Ricci *Reint. PB 27*).

Last feature of the western wall is the existence of a small chamber located in the western corner of the platform where the western wall intersects with the southern wall. It measures 2 m. in width, 2.5 m. outward its side walls and 1.3 m. in height, the floor level cannot be identifiable though (Ricci *Reint. PB 29*). Also, it has a barrel vault built in irregular pitched-brick and mortar technique (Ricci *Reint. PB 29*).



Figure 3. Western walls at Küçükyalı from the KAP archives (2010)



Figure 4. View of the western walls at Küçükyalı from the north. From the KAP archives (2010)

The other short side of the walls is located in the east and it is barely visible. Its remaining part measures circa 30 m. in length and preserves traces of six buttresses, which were again built 2.5 m. – 2.8 m. apart from each other (Ricci

Reint. PB 31). Ricci concludes as this part was likely meant to be largely underground due to the discovery of a water feeding channel (*Reint. PB 33*).

One of the long sides of the walls is located in the north (see fig. 4 and 5). Eyice published some photographs from this section in 1959 (“Abbasi”). It measures 62.85 m. with row of brick arches and spandrels that lean against the buttresses (*Ricci Reint. PB 37*). The northern walls also reveal traces of a 3.5 m. wide ramp to access the upper platform (*Ricci Reint. PB 37*). The northern wall and its associated features have been recently excavated. In the 2010 excavation season, Ricci and her team commenced the excavations in “the Road Area” in order to clear the asphalt road, which was built illegally in the 1980s, identify the current situation of the archaeological levels below it, and study the stratigraphy between the pillars (Bender 2).



Figure 5. Northern walls at Küçükyalı from the KAP archives (2010).

Lastly, the other long side of the walls is located in the south (see fig. 6). It is a double tiered wall system, measuring 68.45 m (Ricci *Reint. PB 34*). Its outer tier intersects with other two short walls in the east and west. There is an inner tier with brick arches and buttresses at a higher level almost 2 m. behind the outer tier (Ricci *Reint. PB 35*). Ricci found faint traces of decoration, a thin layer of mortar bed for mosaics, on the inner side of the arches (*Reint. PB 37*). The southern wall also has an access ramp like the northern long side does. A feature that was not known to Eyice at that time, columns, was found in this side of the walls (Ricci *Reint. PB 34-7*). The column capitals are dated to the Late Antique/Early Byzantine period and used as *spolia* to be relocated on top of the columns in front of the southern walls (Ricci *Reint. PB 36*).



Figure 6. Southern walls at Küçükyalı from Alessandra Ricci, *Reint. PB 329* (2008).

Two different masonry techniques were applied in the process of constructing the walls: In the lower level, bands of brick courses alternate with bands of stone courses containing a mortar and rubble core and in the upper level, largely brick was used (Ricci *Reint. PB* 29, 14-5). The lack of recessed brick technique places the date of the construction of the walls before the 11th century (Ousterhout 174-9)¹². During the excavation seasons in 2009 and 2010, the Küçükyalı team further elaborated on the construction technique and at least two phases of construction of the walls were identified especially in the northern part of the site (Bender 17). The buttresses appear to be built before the construction of the arches as the builders had to cut through the buttresses in order to build the arches (see fig. 7). A further indication of two phases of construction is the size of the bricks used. The bricks used for the construction of the buttresses are 4-4.5 cm. thick whereas those used for the arches are either re-used bricks of the buttresses or 2-2.5 cm. thick (Bender 17; Urcia “Rapporto Preliminare 2009” 5).



Figure 7. Detail from the northern wall showing the relationship between the arch and the buttress to the left, from the Küçükyalı ArkeoPark Project archives (2010).

¹² The recessed brick technique is a well known architectural masonry of the middle Byzantine period. This technique was applied as follows: The first row of bricks were placed with the help of mortar, the alternate course of bricks was recessed from the surface and hidden inside the mortar bed. So every alternate course of bricks was recessed and the amount of mortar used during the construction was increased (Ousterhout 174-9).

1.1.2.2. The Elevated Platform

The elevated platform (henceforth the platform) is rectangular in shape, east-west oriented¹³ and surrounded by walls on four sides (see fig. 2 and 8). Its lower level, the cistern, measures 45 m. by 14.5 m. and it has a water feeding channel in its eastern end (Ricci *Reint. PB* 40-57). Eyice argued that there were other structures on the upper level of the platform, which perished long ago; thus he did not elaborate on their interpretation (“Abbasi” 83). Furthermore, as the cistern is now exposed, Eyice thought that the “basements” of these long-gone upper structures could be brought to daylight (“Abbasi” 83). However, Ricci and her team showed that the geo-radar survey of the platform revealed intense activities only on the southeastern corner of the platform and on the ramps (Ricci *Reint. PB* 60) yet no buildings like Eyice proposed were identified.¹⁴

The platform forms an isolated space, combining functional concerns with symbolic meaning as it accommodates the church on its upper level. Platform measures 50-51 m. by 69-70 m. (Ricci *Reint. PB* 58). On the upper, the remains of a structure have been identified as a church by Ricci (Ricci *Reint. PB* 58-106; Ricci “Bizans’ta Kır Sevgisi” 85) and Ricci suggests that there was possibly an atrium to the west as indicated by geophysical surveys (Ricci *Reint. PB* 60). The church structure, two ramps, and another structure in the southeastern corner later identified as a tower were also located on the upper level of the platform. Ricci and her team enjoyed a new discovery of paved area on the platform immediately outside the tower in 2009 and further in 2010 (Urcia “Rapporto Preliminare 2009”

¹³ 127° SE - 302° NW

¹⁴ Eyice could not attest any function to his hypothesized upper structures at Küçükyalı.

2-3), which was not visible during the survey seasons between 2001 and 2004 (Ricci *Reint. PB 61*).



Figure 8. View of the platform from the southwest from the KAP archives (2010).

1.1.2.3. The Cistern

A water reservoir is located on the lower level of the platform (see fig. 9). The east-west oriented¹⁵ structure occupies an area of 45 m. by 14.5 m (Ricci *Reint. PB 41-5*). It was built with bands of brick courses alternating with bands of stone courses, the same technique used in the building of the lower retaining walls. Both Eyice (“Abbasi” 83) and Ricci (*Reint. PB 21*) think that this structure was designed and built as a cistern as the thick proof mortar can be still seen on the walls.

¹⁵ 127° SE - 302° NW



Figure 9. Cistern as viewed from the southwest from the KAP archives (2010).



Figure 10. Central domed part of the cistern in its eastern end from Alessandra Ricci Reint. *PB 338* (2008).

The cistern was structured in two parts: First part is represented by a rectangular in shape, multi-domed water reservoir in the western part of the whole structure. On the other hand, the second part preserves a central domed structure with a water feeding channel in the eastern part of the cistern.

The western part of the cistern consists of a rectangular area of 30 m. by 14.5 m. (Ricci *Reint. PB 41*). Although its 28 brick domes collapsed during the Byzantine period, their traces can be still seen on site and their shape resembles the domes of the Mangana Palace's cistern (Ricci *Reint. PB 52*). These domes, organized in four rows by seven columns, might have been supported by columns and later by piers inside the western part of the cistern (Ricci *Reint. PB 54*). The western part of the cistern is incorporated with the central domed structure in the eastern part through two arched openings.

The eastern part of the cistern occupies almost a square area of 14 m. by 14.5 m. It consists of a central domed structure and a water feeding channel (see fig. 10). The walls in this part are also built in alternating courses of brick and stones, indicating that they were concurrently built with the retaining walls and the western part of the cistern. On the other hand, its dome is made out of bricks and has a simplified design (Ricci *Reint. PB 46*). It has an internal diameter of 8 m., and rests directly on four equally massive piers (Ricci *Reint. PB 47*). These piers are built of alternating bands of stones and bricks, forming four arched openings that follow the orientation of the platform. The openings lead to the side corridors that form the square external plan (Ricci *Reint. PB 47*). Eyice ("Abbasi" 85) recorded that "...This part [the central domed part] is connected by a barrel-vaulted, long, narrow channel from the eastern part to the outside... Almost certainly, we can look

at this channel as the water passage that provides water to the underground structure [the cistern]”¹⁶. It is also proven by the archaeological investigations that the domed structure connects to the water feeding channel, a rare find considering the current knowledge on cisterns in Constantinople (Ricci *Reint. PB* 44). This brick vaulted, thick water proof mortar covered structure continues at least 18.5 m. southeastward (Ricci *Reint. PB* 41-43).

It is thought that the cistern was built concurrently with the walls as the same construction technique, alternating courses of brick and stone containing a mortar and rubble core, was used in both (Ricci *Reint. PB* 102). Fragments of the architectural sculpture are dated from the sixth to the late twelfth centuries, glazed ceramics, found in low quantities, are dated to tenth-eleventh centuries; yet no Ottoman material was recovered in the site, which guided Ricci to conclude that the use of the cistern must have ended in the fourteenth century and there was no later occupation in the cistern (*Reint. PB* 53-4).

1.1.2.4. The Church

The preliminary observations on the site in 1995 and later archaeological surveys between 2001 and 2004 allowed Ricci to recognize several features of a building on the platform (Ricci *Reint. PB* 61). The building was very briefly mentioned in Eyice’s 1959 article as follows: “...the fact that there were wall remains, measuring more than 1 m., inside the earth layer, above the domed underground structure”¹⁷ (85) and “...(i)t can be concluded that they repeated the

¹⁶ Translated by the author

¹⁷ Translated by the author

plan of the underground structure with the central plan also on the upper [part]”¹⁸. Now, it is covered with earth and geo-textile in order to protect the remains; however, Ricci discussed its architectural features that were visible before 2004 in detail in her Ph.D. dissertation (*Reint. PB 58-106*). Ricci identified this structure as a church due to the presence of apses, its central plan and dome, as well as its architectural sculpture¹⁹ (*Reint. PB 61*).

The structure is east-west oriented²⁰ and rests on the eastern part of the cistern (see fig. 11). The eastern end of the structure, some of its walls emerging from the terrain for 0.6 – 0.8 m., and at least two piers were visible to Ricci and her team (*Reint. PB 61-6*). The structure almost forms a square, measuring 21-22 m. in the east – west and 20-21 m. in the north – south (Ricci *Reint. PB 63*). It was built completely of brick and mortar masonry unlike the walls and the cistern at Küçükyalı.

The center of the square in shape structure points to a dome circa 9 m. in diameter, supported by four massive piers (Ricci *Reint. PB 71*). The dome is an octagonal type which emerges from a square plan (Ricci *Reint. PB 74*). There are also two side entrances, projecting circa 3 m. Moreover, there might be a narthex as a faint trace of wall was visible to Ricci and her team, as well as an atrium to the west of the structure, which collapsed following the collapse of the western portion of the complex (Ricci *Reint. PB 63*). In this central space, no place for an altar table

¹⁸ Translated by the author

¹⁹ A high amount of architectural sculpture was found immediately outside the tower and discussed below in III.1.

²⁰ 127° SE - 307° NW

or for *synthronon* could be found (Ricci *Reint. PB 78*)²¹. On the other hand, high quality *opus sectile* floor fragments were recovered (Ricci *Reint. PB 78*).



Figure 11. General view of the church from Alessandra Ricci *Reint. PB 346* (2002).

The eastern end of the structure has three polygonal apses, which were absolutely not visible in the late 1950s (Eyice “Abbasi” 96). There are also two very small rooms between the apses, identified as *diokonicon* and *prothesis* by Ricci (*Reint. PB 64*). Lastly, there was another small rectangular chamber with an apse, added next to its southern entrance shortly after the church was completed. This small chamber is located in the corner formed by the interception of the southern entrance with the southwestern side apse and measures 2.80 m. by 2.10 m. externally (Ricci *Reint. PB 92*). Its roof was not at the same level with that of the main structure itself (Ricci *Reint. PB 94*). There were indications of marble

²¹ The area was only investigated through small sounding trenches but not excavated in full. Perhaps, further excavations could reveal new data.

revetments on the walls the chamber and its floor was covered with marble *spolia* (Ricci *Reint. PB* 95). Although there were no actual relics found, Ricci suggests that it might be a funerary chapel, “a container without content” (Ricci *Reint. PB* 95). As far as the decorative aspects of the apses were concerned, mosaic *tesserae* were found whereas no traces of marble wall facings could be attested (Ricci *Reint. PB* 83).

In addition to the architectural features of the structure such as the L-shaped piers, which were already used in the ninth century, and the octagonal domes, which were characteristics of middle Byzantine architecture, discoveries of architectural sculptures, including pieces of cornices like those found in the northern church of Constantine Lips Monastery and cornice inscriptions, possibly of a dedication, helped Ricci to date the building within the first half of the tenth century (Ricci *Reint. PB* 70-92). Ricci argued that the church was abandoned around the same time as the cistern, around the fourteenth century on the basis of archaeological stratigraphies and glazed pottery repertoire (Ricci *Reint. PB* 77).

1.1.2.5. The Tower

Geomagnetic surveys conducted by Ricci and her team revealed a square planned structure in the southeastern corner of the platform (Ricci *Reint. PB* 21). The structure shares 6.5 m. of the southern wall and another 6.5 m. of the shorter walls in the east (see fig. 12). Ricci concludes that it has the same construction technique with the walls and the cistern; thus, concurrently built with them in the second half of the ninth century (Ricci “Left Behind” 150). The structure has four

arched openings on its other two inner walls and the relationship of these openings with the cistern and the church remains to be assessed in the following excavation seasons.



Figure 12. Tower as seen from the southeast from Alessandra Ricci “Left Behind” (2011).

The archaeological excavations between 2008 and 2010 were focused on this area, both the inside and immediate surroundings of the structure. A thick layer of archaeological debris, almost 6 m. in depth, was systematically removed during the archaeological excavations. There was a collapse layer that consists of building materials, including roof tiles at the top of the archaeological debris (Ricci “Left Behind” 152-3). Recently, Ricci examined the small finds from the tower’s fill in an article entitled “Left Behind: Small Sized Objects from the Middle Byzantine Monastic Complex of *Satyros* (Küçükyalı, Istanbul)” published in *BYZAS 15* and

described the debris as consisting of small sized stones with scarce finds (Ricci “Left Behind” 153). The small finds include iron nails, three copper coins, and unglazed ceramics (Ricci “Left Behind” 153-4). The coin finds constitute a *terminus ante quem* for the 6th century and a fragment of clay oil lamp suggest a date of sixth-seventh centuries (Ricci “Left Behind” 155). Ricci hypothesized that the tower must have fallen in despair before the rest of the complex at an earlier date, which explains the absence of floor levels inside the tower and the relative homogeneity of the tower’s fill (Ricci “Left Behind” 159).

I.2. History of Research at Küçükyalı

Secondary literature on the Asian suburbs of Constantinople is rather scarce. First of all, the archaeological remains were left in despair except some recent attempts for archaeological excavations and/or cultural heritage projects such as those in Üsküdar as a part of Marmaray-Metro salvage excavations, Aydos directed by the Istanbul Archaeological Museums and Küçükyalı ArkeoPark Project. The urban texture took over its course and damaged, if not destroyed, the archaeological remains. Except from several isolated churches like Hagia Sophia, St. Savior at Chora, etc., which owe their relatively good preservation to their conversions into mosques and later in some cases museums, Byzantine structures were left in despair and slowly vanished such as the lesser known structures in Sultanahmet beneath several carpet shops, houses and hotels or the Byzantine complex at Küçükyalı. Secondly, primary sources from the Byzantine and slightly post-Byzantine periods occasionally mention the suburbs of Constantinople such as Theophanes the

Confessor (ca. 760-817), Theophanes Continuatus (10th c.), *De Administrando Imperio* (10th c.), Pierre Gilles (1490-1555), etc. but it is not always easy to identify the ancient or medieval geographies with the modern sites. To attest the function of a Byzantine structure can be even more difficult. Buildings decay and their faint traces make it difficult to attest their original function. In this case, the example could be Palace of *Bryas* or Monastery of *Satyros*. The names, original functions and approximate locations of these two distinctive structures were known to the scholarship through the written primary sources; yet there have been long debates over their geographical identifications. On the following section, the history of research at Küçükyalı is detailed.

1.2.1. Earlier Studies on Küçükyalı

The archaeological remains at Küçükyalı were subject of several scholars' studies from the early 20th century onwards. Although none of them was able to conduct archaeological investigations on site, they described the visible remains at the time, some made its first plans while some worked exclusively on historical data, and they proposed possible historical identifications for the site.

At the beginning of the twentieth century, J. Pargoire published several articles about Constantinople. In one of his articles, Pargoire investigated the monasteries built by the patriarch Ignatios and suggested that the archaeological remains at Küçükyalı could be an appropriate candidate for the geographical location of the Monastery of *Satyros* in his article entitled "Les monastères de Saint-Ignace et les cinq petit îlots de l'archipel des Princes" in *Bulletin de l'Institut*

archéologique russe de Constantinople 7 in 1901 (62-78). Seven years later, Pargoire published a short article entitled “L’amour de la campagne à Byzance et les villas impériales” in *Échos d’Orient* 11, which to some extent increased the awareness of the Constantinopolitan suburbs among scholars and researchers (Ricci *Reint. PB* 107-112). Karl Lehmann-Hartleben for the first time published the plan of the cistern and a piece of inscription in 1922. In his very short article “Archaeologisch – Epigraphisches aus Konstantinopel und Umgebung” published in *Byzantinisch – Neugriechische Jahrbücher* 3, Lehmann-Hartleben represented the structure on the lower level of the platform as a water reservoir while he did not mention other surviving structures (103-106). Jean Ebersolt too mentions the Küçükalyı remains, though only briefly touches upon the brick dome and its surrounding, in his 1934 book entitled *Monuments d’Architecture Byzantine* (144).

In 1920, Ernest Mamboury published an article entitled “Ruines Byzantines de Mara entre Maltepe et Bostandjik” in *Échos d’Orient* 19, in which he described the remains at Küçükalyı in detail but without images (322-330). As a result of his investigations at Küçükalyı, which allowed him to distinguish two levels of the platform, give accurate measurements of the structures for the first time, and identify a church structure with a dome and four piers, he suggested that the remains might belong to the Monastery of *Satyros* (Mamboury “Ruines Byzantines” 322-330). Later, Mamboury described the remains at Küçükalyı as those of the Monastery of *Satyros* in his 1951 *Istanbul Touristique* (Mamboury 563; Eyice “Abbasi” 81; Ricci *Reint. PB* 114).

Raymond Janin was a French scholar who extensively worked on Byzantine Constantinople in the twentieth century. Janin first published two articles in *Échos*

d'Orient in 1923 and 1934. The 1923 article, entitled “La banlieue asiatique de Constantinople. Étude historique et topographique”, revolves around the history and topography of the Asian suburbs. However, his identification of the Küçükalyı remains as the Monastery of *Satyros* came out on a map in his famous 1964 work entitled *Constantinople Byzantine: Développement Urbain et Répertoire Topographique* (Pl.XIII) as a result of careful study of written sources and surviving structures.

Eyice offered a very short discussion about the earlier identifications of site as *Satyros* in his *Petit Guide a Travers Les Monuments Byzantins et Turcs* published in 1955. Although he did not come to a conclusion about the re-identification of the remains, he appeared to support the Palace of *Bryas* at the expense of the Monastery of *Satyros* (105-124). Eyice, in his 1959 article entitled “İstanbul’da Abbasi Saraylarının Benzeri Olarak Yapılan Bir Bizans Sarayı. Bryas Sarayı” in *Bulleten* 23, suggested that the archaeological site at Küçükalyı might be the Palace of *Bryas*. In his article, Eyice started with the level of knowledge on the remains at that time, citing the works of von Hammer, Pargoire and Mamboury (80).

Eyice described the platform looking like a mound, surrounded by buttressed walls, the cistern with its roof collapsed (“Abbasi” 80-82). The walls, especially those on the western side were also quite visible at his time. The author also realized that they continue beyond the borders of the platform and he suggested that the actual area of the site would be much larger than present at that time (“Abbasi” 82). The height of the walls was recorded as 6-7 m. (Eyice “Abbasi” 82). Eyice thought that the walls belong to the lower level of the complex

and carry the actual building on top of the platform (“Abbasi” 82). The scholar pointed to the water proof mortar inside the cistern and found the possibility of this substructure to be converted to a cistern at a later time very unlikely (“Abbasi” 83). Eyice said that the central domed part of the cistern obviously served as “*soubassement*” to a monumental hall with a central plan (“Abbasi” 85). Eyice also pointed to the water feeding channel and the remaining walls of the upper structure (“Abbasi” 85-86).

After the description of the remains at Küçükyalı, Eyice gave a summary of the possible identifications of them: the Monastery of *Satyros* and the Palace of *Bryas*. Eyice thought that the identification of medieval towns in the Asian suburbs of Constantinople, especially of *Bryas* and *Satyros*, was very difficult (“Abbasi” 89-90, 94). Eyice used this argument to prove the identification of the Küçükyalı remains as the Monastery of *Satyros* wrong. However, he used the same argument for the “possible” identification of the location of *Bryas*.

Furthermore, Eyice seemed to think that the Monastery of *Satyros* might never been a lavish monastery (Eyice “Abbasi” 89)²². In my opinion, it cannot be proven right because two of the primary sources, *Menologion* of Basil II and *Vita Ignatii* state the beauty and wealth of the monastery; and the architectural and decorative features found at Küçükyalı in 2010 excavation season indicate a very lavish building. Moreover, the recently discovered apses were not visible to Eyice

²² Eyice further wrote that “...(t)he surviving remains suggest that we are facing the ruins of a palace rather than a monastery and its church which could be built by a monk, who spent most of his life in exile” (“Abbasi” 96) Translated by the author

as well as Mamboury; and Eyice attempted to prove the non-religious function of the remains with this lack of information about the apses (Eyice “Abbasi” 96).

To identify the remains Eyice employed a purely architectural approach based on ground plans and comparisons. Eyice compared the Küçükyalı remains, which consists of “a long hall emerging from a wide flat level and following that, another hall with a central plan and a dome, wings to both sides...”²³ with the *el-Hira* structures built under the Umayyad and Abbasid dynasties and consisting of “wide courtyard, a long hall behind this courtyard, and behind that long hall, a reception hall”²⁴ (“Abbasi” 96). The main analogy here is a domed hall following a long hall which was constructed symmetrically. In the end of his article, Eyice identified the site as the Palace of Bryas with the help of the size of the remains and the above-mentioned analogy (“Abbasi” 98-9).

Hussein Keshani touches upon the location of the Palace of *Bryas* in his article entitled “The Abbasid Palace of Theophilus: Byzantine Taste for the Arts of Islam” published in *Al-Masaq* in 2004. Keshani discusses the identification of the palace by Eyice as the Küçükyalı remains. In my opinion, Keshani misunderstood Eyice in one point by saying that “Ricci also observes that the central chamber of the building was not originally open to the adjacent pillared chamber and was coated with waterproof mortar, suggesting that it was a cistern rather than an Abbasid audience hall” (77). Eyice did not say the substructure is the actual audience hall, rather he said that the substructure represented the upper structure and resembled the Abbasid palaces in plan (“Abbasi” 97). This misunderstanding,

²³ Translated by the author

²⁴ Translated by the author

however, does not affect Keshani's further criticism of Eyice with the help of Ricci's argument, that is, "Eyice's plan for the *Bryas* Palace describes a sub-structure that does not necessarily relate to the building that it supports" (Keshani 77).

The Oxford Dictionary of Byzantium (henceforth ODB) does not have a separate entry on *Satyros* or the Monastery of *Satyros*; yet the monastery was mentioned twice in ODB. Paul A. Hollingsworth wrote an entry on Michael I Rangabe in which he said "His son Niketas, after becoming the patriarch Ignatios, transferred Michael's body to the monastery of St. Michael at *Satyros* in Bithynia". Also, Panagiotis A. Agapitos et al. wrote an entry on Satyr in which they mention:

"On the Asian shore of the Bosphoros, an ancient temple of a satyr gave its name to an *emporion*, a harbor in which the Arab fleet sought refuge in 718. The ruins of the temple were used by Theophilos to build the palace at *Bryas* and, probably, by Patr. Ignatios, who constructed in 873/4 a monastery of Michael Archangel "tou *Satyrou*," in which he was eventually buried."

On the other hand, Cyril Mango describes *Bryas* as follows:

"Asian suburb of Constantinople, opposite the Princes' Islands. It was the site of a palace built by Emp. Theophilos ca.837 in imitation of Arab palaces ... The palace has been plausibly identified with a standing ruin at *Küçükalyalı*, between *Bostancı* and *Maltepe*, that recalls the layout of princely Arab residences" (*ODB I*: 328).

Türkiye Arkeolojik Yerleşmeleri - TAY, an online project, which aims to identify, survey, and make an inventory of the archaeological settlements/sites in Turkey, published its *Bizans Dönemi, Marmara Bölgesi Yapı Envanteri* (Building inventory of the Byzantine period in the Marmara Region) in 2007. The hardcopy folder and the web page both identify the *Küçükalyalı* remains as "Palace of *Bryas/Küçükalyalı* ruins" (tayproject.org) Although both the earlier studies and

Ricci's re-assessment are mentioned within the text, they made references mainly to Eyice's articles (tayproject.org). Especially, there is no mention of the recent survey investigations on the platform, especially of the recently discovered apses, which unfortunately shows that the project did not benefit from the results of the recent archaeological excavations directed by Ricci (tayproject.org).

1.2.2. The Küçükyalı ArkeoPark Project (The KAP)

Ricci first came to Küçükyalı to conduct a small scale survey as a graduate student at Princeton University in 1995. Her studies turned into an article entitled "The road from Baghdad to Byzantium and the case of *Bryas* Palace in Istanbul" presented in the Thirtieth Spring Symposium of Byzantine Studies in 1996 and published in *Byzantium in the Ninth Century: Dead or Alive?* in 1998 (Ricci "Road From Baghdad" 131-149).

In her paper, Ricci started with setting the scholarly stage for ninth century palatial architecture in Byzantium and the lack of its remains, leading to a discussion on the Palace of *Bryas*. Ricci provided a literature review both of the primary sources on the Palace of *Bryas* and of the secondary sources on the identifications of the Küçükyalı remains, either as the Palace of *Bryas* or as the Monastery of *Satyros* (Ricci "Road From Baghdad" 132-136). Ricci later described the Küçükyalı remains at that time, including features that were not visible to previous scholars over the last century such as three apses and the southern walls. Ricci criticized Eyice's evidence to locate the Palace of *Bryas* at Küçükyalı as being insufficient. In her conclusion, Ricci considered various hypotheses

concerning the assessment of the Küçükyalı remains but she nominated the first candidate for the site, the Monastery of *Satyros* at the expense of the Palace of *Bryas* (Ricci “Road from Baghdad” 148).

Six years later, Ricci came back to the Asian suburbs of Constantinople for a field survey project on their Late Antique past (Ricci *Reint. PB* v). The project lasted four years between 2001 and 2004 and documented the surviving features of the complex at Küçükyalı and in Samandıra (*Damatrys*) (Ricci “Kent İçinde” 33-4). Ricci’s intention on working on Late Antique Constantinople developed into her research on middle Byzantine suburbs of the capital (Ricci *Reint. PB* v). In addition to several articles published by Ricci on the results of archaeological field surveys, Ricci presented the results of her work in detail in her two-volume dissertation entitled *Reinterpretation of the “Palace of Bryas” A Study in Byzantine Architecture, History and Historiography* in 2008.

Ricci offers a multi-layered analysis of the Küçükyalı archaeological remains on the Asian suburbs of Byzantine Constantinople based on historical, art historical and archaeological data in *Reint. PB*. First, Ricci presents the most detailed descriptions of the archaeological remains at Küçükyalı as Ricci and her team employed scientific methods to measure, record and uncover the remains. Ricci’s approach marks a turning point in the history of research at Küçükyalı since Ricci and her team were the first ones who gave importance to precision and clarity and used, for instance, total station to measure and map the architectural remains as well as applied geomagnetic resonance to clean the architectural features from the vegetation, which revealed a detailed vision of previously unknown features like

southern walls or of previously known but misidentified features like the church (Ricci *Reint. PB* 34-7 61-100 ; Ricci “Kent İçinde” 34).

Secondly, Ricci reviews the literature on Küçükyalı and the archaeological site at Küçükyalı during both pre-modern period and the 20th century. Later she discusses the historical figures of the ninth century: Emperor Theophilos (829 – 842) and his building activities, Patriarch Photios, and Patriarch Ignatios and his life, sainthood, visual representations and his *Vita*, an important yet not well-known source for the ninth-century monasteries on the Princes’ Islands, their architecture and patronage. Next, Ricci places the complex at Küçükyalı within its wider context of early middle Byzantine architecture of the ninth and tenth centuries. At the end, Ricci identifies the complex at Küçükyalı as the Monastery of *Satyros*, built sometime between 866 and 877, based on reading of the *Vita* principally and supported by the archaeological fieldwork at Küçükyalı, study of the *Menologion of Basil* as well as the comparative data from ninth and tenth century Byzantine architecture (*Reint. PB* 191).

In the following years, the spectrum of investigations at Küçükyalı has been broadened. In 2008, Ricci and her team commenced archaeological excavations at Küçükyalı in collaboration with the Istanbul Archaeological Museums. Besides, Ricci saw the necessity to incorporate various educational programs, site management projects and oral history projects in urban archaeology and studies at Küçükyalı came together under the name of Küçükyalı ArkeoPark Project (KAP) in 2009.

During the archaeological seasons between 2008 and 2010, archaeologists did not only work on mapping the site to produce the most accurate and updated version of the site plan, but also focused on especially two places on site: the southeastern corner of the platform and the northern walls and their immediate surroundings. The northern excavation area was named as the “Road Area” after the illegally built asphalt road. The Road Area team under the supervision of Ricci removed the asphalt road with a bulldozer in 2010. Then the areas between the buttresses along the northern wall were cleaned in order to understand the outer wall of the complex (Bender 2-3). Furthermore, an area on the platform was excavated to identify a structure, presence of which was already known from the geophysical surveys conducted between 2001 and 2004 (Bender 2-3). Due to the intense modern activity on this part of the site, no clear stratigraphies from the Byzantine periods were recovered (Bender 17-9). On the other hand, the area clarified several aspects about the outer walls of the complex, especially the fact that the arches between buttresses were built at a later time than the buttresses as already mentioned above in I.1.2.1. Also, the area was prepared for further archaeological investigations (Bender 17-9).

The geophysical analysis via geo-radar conducted in 2004 showed concentration of activities in the southeastern corner of the platform (Urcia “Rapporto Preliminare 2009” 1-2). The structure, identified as a tower by Ricci, and its surroundings were excavated during 2009 and 2010 seasons (“Kent İçinde” 35). “The tower” seems to have been a very high structure as its walls are very thick, built of alternating courses of brick and stone (Urcia “Rapporto Preliminare 2009” 4). Also there are four arched openings circa 2.20 in height and 1.20 m. in

width (Urcia “Rapporto Preliminare 2009” 4). It is thought to be filled with debris from outside the tower, which was studied and published by Ricci in 2012 (“Left Behind” 8-9). The floor level has not yet been reached and remains to be attested in the following excavation seasons (Ricci “Left Behind”5).

Outside the tower, four main phases were identified: Phase 4 (spoliation and abandonment), Phase 3 (floor level), Phase 2 (restoration and reconstruction on the platform), and Phase 1 (construction of the retaining walls and cistern) (Urcia “KY Matrix”). Below the modern layers, which consist of two Units of Stratification (US 1000 and US 1001), Phase 4 is represented by an abandonment layer in which various small finds such as high amount of iron nails, brick, tile, and *opus sectile* fragments as well as coin finds, two of which are dated to 1320-1328 and 1328-1341 were found (Urcia “Rapporto Preliminare 2009” 32; Ricci “Left Behind” 9-10). Phase 3 is marked with a floor level, possibly belonging to a porch that was damaged and spoliated, immediately outside the “tower” on the platform (Urcia “Rapporto Preliminare 2009” 3). Phase 2 represents numerous reconstruction and restoration activities, which can be observed in a fill called US1010 that rests on another floor as well as the construction of the church (Urcia “Rapporto Preliminare 2009” 3). The construction of the small room, which produced ceramic finds for this research, occurred towards the end of Phase 3 and the beginning of Phase 4 and will be explained below in Chapter III. Lastly, Phase 1 is defined as the first construction activities on site: construction of the cistern and the walls (Urcia “KY Matrix”).

The Küçükyalı ArkeoPark Project is a relatively late comer to the archaeology of Constantinople/Istanbul. However, the KAP employs various

approaches to take an important role in this field by education projects that target elementary school children, illiterate women in the neighborhood; site management plans, and archaeological excavations. Yet, there is a need for further archaeological investigations on site in order to clarify the chronology, understand the relationship between the church and other structures like the walls, cistern and tower. The archaeological remains at Küçükyalı promise to illuminate several issues such as the last years of Constantinopolitan suburbs and middle Byzantine architecture.

I.3. Historical Background of Constantinopolitan Suburbs

Cities, whether ancient, medieval or modern, cannot be evaluated as isolated spaces. They require the existence of a hinterland, suburbs outside their boundaries in order to acquire food, water, workmen and large green areas (Ricci “Bizans’ta Kır Sevgisi” 74-6). Although cities have mutual interactions with their hinterland, how these relationships are perceived by their contemporary inhabitants as well as the modern reader varies. Two examples should suffice: Constantinopolitan intellectuals complained that the suburbs were at the extremity of the world in solitude without books, libraries and civilization (Mango “Introduction” 2; Magdalino “Constantinople and the Outside World” 149). The systematic studies on Constantinople and its hinterland were commenced by Pierre Gilles in the sixteenth century and were followed by R. Janin, J. Pargoire, J. Ebersolt and E. Mamboury in the beginning of the twentieth century. Although several books and articles were

published on Constantinople in the course of twentieth and twenty-first centuries²⁵, little further publications have been conducted on its suburbs until 1993, when the twenty-seventh Spring Symposium of Byzantine Studies discussed the phenomenon of “Constantinople and its hinterland”. The scarcity of research on the hinterland of Constantinople might result from the fewer number of written sources which mention the suburbs, from the lack of scholarly interest to pursue the difficult path to extract information, from the fragmented nature of the sources, and from the destruction and decay of the structures; but in the end, the current status of the studies on the Constantinopolitan suburbs only represents pieces of a very distorted image.

At this point, the definition and boundaries of the city and its hinterland should be discussed. Fourth century land walls were defined by Constantine I, who was guided by an angel (Mango “Development” 118). The second circuit of walls was built in the following century under the reign of Theodosius II. The reasons of this expansion have been long debated and whether it was due to the increase in population or the need to protect the water storage systems and the cultivated areas, Constantinople included its former hinterland within the Theodosian land walls in the fifth century. The *Notitia urbis Constantinopolitanae*, a short document compiled in ca. 425, lists the fourteen regions of Constantinople (Mango “Development” 117). Although it is a fifth century work after the Theodosian land walls were constructed, the first 12 regions were all located within the Constantinian land walls (Grig and Gavin). However, the locations of two regions, Regions 13 and 14 are problematic concerning the definition of the city as the

²⁵ For example see C. Mango’s *Studies on Constantinople*, P. Magdalino’s *Ortaçağ’da İstanbul*, N. Necipoğlu’s *Byzantine Constantinople: monuments, topography, and everyday life*.

historical peninsula within the Theodosian walls. The thirteenth region was not within the city walls but across the historical peninsula in *Sykea* (Galata) and the location of the fourteenth region is much more disputable and after claimed to be around Eyüp for years (Mango “Fourteenth Region”), proposed by Mango to be *Rhegion* (north of Istanbul Atatürk Airport by Küçükçekmece)²⁶.

So, the question is how we can define the extent of the Constantinopolitan suburbs when we cannot even define the city itself with precision. Ihor Ševčenko defined the greater Constantinople as “extending from areas in the city’s vicinity to those three of four days’ journey distant from it” where the rich Byzantines often owned land (“Totalitarianism” 92). Cyril Mango points out that Constantinople did not have a defined *territorium*; yet the city prefect had jurisdiction within a radius of 100 miles in the 9th century, which would include even the south of *Nicaea* in Asia Minor and the Bulgarian frontier on the European side (“Introduction” 2).

Constantinople’s hinterland, whether immediately outside the land walls or across the Sea of Marmara, accommodated vast lands that supplied fresh vegetables to the capital (Koder “Fresh Vegetables” 49-56), included harbors such as the harbor at *Hebdomon*, and imperial residences such as the Palace of *Pégè*. The Asian suburbs did not only cover the area by the Bosphorus but also extended to the seashore of the Gulf of *Nicomedia* in the Sea of Marmara. Although the Constantinopolitan intellectuals felt alone and isolated in the distant hinterland as John Zonaras complained about the impossibility of finding books in there (Magdalino “Constantinople and the Outside World” 149), the suburbs enjoyed

²⁶ *Rhegion* is far from the heart of the city. However, *Rhegion* was a stationary point for imperial journeys, and the remains of a palace and fortifications were recently found at Küçükçekmece (Mango “the Fourteenth Region”, “Development”).

occupation of religious communities, aristocratic villas and imperial residences as well as the small suburban towns and harbors.

Among various communities in the suburbs, religious communities in the form of monasteries were prominent. As early as the fourth century, there were monasteries founded in and around the capital (Hatlie 62-89). Concerning the Asian suburbs, in addition to many monasteries in *Chalcedon*, what would become the Holy Mountain near *Rouphinianai*, another Asian suburb on the Sea of Marmara to the southeast of *Kalkhedon*, is worth mentioning. In the fifth century, a certain Syrian named *Auxentios* came to Constantinople to serve as a soldier during the reign of Theodosius II but later he left the city to live in solitude on Mt. *Oxeia* and after 451, it is known that *Auxentios* moved to Mt. *Skopa* (Kazhdan and N. Ševčenko “Auxentios”). After his two foundations on Mt. *Oxeia* and on Mt. *Skopa*, his third foundation, the monastery of *Trichinarea*, was again in the same neighborhood (Tanrıyar 83-93). Mt. *Skopa* was named after St. *Auxentios* as Mt. *Auxentios* (Tanrıyar 83-93) and continued to act as a magnet to attract monks, nuns, and pious Byzantines who chose the solitary life like Stephen the Younger, who left Constantinople for a quieter life in the countryside and went to Mt. *Auxentios* (Hatlie 313).

Not only the Asian mainland but also Princes Islands played an important role in the distant hinterland of Constantinople. The archipelago consists of nine islands namely from west to east, *Terebinthos* (Tavşanadası), *Prinkipos* (Büyükada), *Halki* (Heybeliada), *Pita* (Kaşık), *Antigoni* (Burgazada), *Proti* (Kınalıada), *Oxeia* (Sivri) and *Plate* (Yassiada) (Janin *Cpl.Byz.* map no: XV). *Prinkipos*, the largest of the archipelago and *Halki*, *Antigoni* and *Proti*, which are

also of a considerable size, are clustered close to the seashore whereas *Oxia* and *Plati* are located in the open waters of the Sea of Marmara.

Written and archaeological sources prevent the researcher getting a fuller picture of the suburbs in a chronological order. On the other hand, the last century of the Byzantine suburbs on the Asian side of Constantinople is known to some extent through the written evidence. The emerging power in Asia Minor, the Ottomans, defeated the Byzantines just outside Nicomedia in 1302, following a period of terror for the local populations as the Ottomans raided the suburbs (Foss 189-90). After Bursa fell and became the capital of the Ottomans in 1326, the situation of the Asian hinterland of Constantinople only worsened. In 1329 the Byzantines were defeated by the Ottomans in the Battle of *Pelekanon* (Maltepe) after which the Byzantines made no attempts to regain the Asian suburbs (Nicolle 174-5). *Nicaea* surrendered in 1331 and *Nicomedia* fell in 1337 (Foss 189-90).

Thus, the first half of the fourteenth century marks the end of Byzantine rule in its Asian hinterland. While the text books reflect the change in the political boundaries of the Byzantine state (Haldon 194-9), the situation of the living communities, whether religious or secular, remains in darkness. How were they affected by the absence of the Byzantine rule and by the presence of a new authority in the region? Had they already abandoned their homes before the Battle of *Pelekanon* in 1329? This thesis takes the opportunity to examine a Byzantine complex on the Asian suburbs of Constantinople, which revealed an intact context with secure stratigraphies. The glazed ceramic assemblage from a small room in the Byzantine complex at Küçükyalı, hence, will be treated as a case study to test the

hypothesis of a Byzantine presence around *Pelekanon* in the first half of the fourteenth century.

I.4. Küçükyalı in Context: Archaeological Remains within the Asian suburbs

Now that the historical background of the Asian suburbs of Constantinople is reviewed very briefly, I would like to place the archaeological remains at Küçükyalı within this framework. Pre-twentieth century written evidence for Küçükyalı consists of the Byzantines who wrote about the monuments and religious and secular communities in the suburbs, and travelers' accounts on the suburbs of Constantinople. They give either the geographical description of the area or the descriptions of the remains that are known to be in the area.

One of the earliest buildings in the Asian suburbs of Constantinople by the Sea of Marmara was a Satyr temple in Antiquity (Janin *Églises centres* 42f). Although nothing else is known about the ancient temple, it was used as a quarry for the new constructions in the area during the ninth century and it seems like a toponym for the Monastery of *Satyros* (Theophanes Cont. translated by Mango, 1972). Theophanes Continuatus²⁷ informs us with the fact that the *spolia* of the Satyr temple were used in the construction of the Palace of *Bryas*. This can be interpreted as a sign of the proximity of the location of the temple to that of the palace; hence the Monastery of *Satyros* and the palace.

²⁷ Theophanes Continuatus is the name of a 10th century compilation of chronicles in six books by anonymous authors, which, following the work of Theophanes the Confessor, narrates the events between 813 and 961 (Kazhdan "Theophanes Continuatus").

Apart from the *Satyr* temple and the religious communities of the fifth century, the area around Küçükyalı is also mentioned in the account of Theophanes the Confessor (ca. 760-817), who narrates the events between 285 and 813. He records that a part of the Arab navy harbored in *Satyros* on their way to Constantinople in 717.

Two important and long-debated building complexes marked the ninth century in the distant Asian suburbs: the Palace of *Bryas*, built by the Emperor Theophilos (829-842) and the Monastery of *Satyros*, built by the Patriarch Ignatios during his second service between 873 and 877 (Pargoire “Les monastères de St. Ignace” 70-71; Ricci *Reint. PB* 249). Several tenth century Byzantine sources mentioned either building such as Theophanes Continuatus, Niketas David Paphlagon’s *Vita Ignatii archiepiscopi Constantinopolitani*, tenth century *typikon* of the Great Church and *De Administrando Imperii* as well as *Menologion* of Basil in the very late tenth - early eleventh centuries and twelfth century *typikon* of *Pantokrator* Monastery.

Theophanes Continuatus, in addition to informing his audience about the fact that the *Satyr* temple served as a quarry for the Palace of *Bryas*, also gives the description of the construction and plan of the palace. It is said that there was a church dedicated to Virgin Mary, located next to the bedchamber and a triconch church, dedicated to Archangel Michael and women martyrs, in the courtyard of the palace (Theophanes Continuatus, trans. Mango 349). In another tenth century work, *De Administrando Imperio*, *Bryas* is counted among the imperial palaces and villas on the Marmara seashore (Moravscik and Jenkins). No later Byzantine sources mentioned the palace.

The sources mention the Monastery of *Satyros* in greater detail than the Palace of *Bryas*. Apart from the similarity between the Satyr temple and the name of the monastery above-mentioned, Niketas David Paphlagon, a late ninth-early tenth century Byzantine author, wrote the *Vita Ignatii*, the Life of Ignatios in which the author gave details about the Monastery of *Satyros*, its construction and patronage by Ignatios. Ignatios was the youngest son of the Emperor Michael I Rangabe. After his father was deposed, Ignatios was castrated, forced to take monastic vows, and exiled to the Princes' Islands, where he founded three monasteries (Kazhdan "Ignatios" in *ODP* e-reference edition; qtd. in Ricci *Reint.PB* 165-75). After the end of iconoclasm, he served as the patriarch of Constantinople twice; first between 847 and 858; then between 867 and 877. *Vita Ignatii* mentions the patronage of Ignatios on the Princes' Islands and "on the coast of the mainland opposite" (qtd. in Ricci *Reint.PB* 169-70). It was "the pre-eminent monastery of the Great Archangel Michael ... last to be established and was consecrated to God by the blessed Ignatios at the end of his life" (qtd. in Ricci *Reint.PB* 169-70). Although it is not mentioned in his *Vita*, Pargoire suggests that the construction work at the monastery must have taken place between 873 and 877 (Ricci *Reint.PB* 175; Pargoire "Les monastères de St. Ignace" 70-71). David Niketas Paphlagon emphasizes its beauty and lavishness by saying that "... the nobility and splendor of this monastery, the exceeding beauty and magnificence of the church and all its sanctity and majesty, I must leave for the eyes to see, since no words can describe it" (qtd. in Ricci *Reint.PB* 169-70).

The *Menologion* of Basil II, compiled sometime after 976 and preserved in a seventeenth century manuscript at Vatican (Kazhdan "Menologion of Basil II" in

ODB e-reference edition), recorded the feast day of Ignatios as October 23 with an illustrated miniature of the patriarch. The miniature in the *Menologion* illustrates several architectural features of great similarity to those at the Monastery of *Satyros* (Ricci *Reint.PB* 146-56)²⁸. The text also gives an idea of the status of the monastery after its founder's death. The body of the patriarch was brought and placed in the monastery "to be a cure of all kinds of ills, to drive away evil spirits and in general to provide protection against every kind of suffering of body and of soul for those who approached him" (qtd. in Ricci *Reint.PB* 177).

The twelfth century *typikon* of the *Pantokrator* Monastery, which was established as an imperial monastery at that time, records various activities and rules which were also applied to its dependent monasteries among which *Satyros* is also listed (Thomas and Hero II: 725-81). Pargoire and Eyice built their argument of the reduced importance of the Monastery of *Satyros* in the 12th century upon this *typikon* in which the number of monks in *Satyros* was designated as eighteen (Pargoire "Les monastères de St. Ignace" 76; Eyice 96; Thomas and Hero II: 753). However, Ricci pointed out that the *typikon* states earlier in the same section that "But from now on no internal monk or external monk will be admitted to any of these monasteries until the number of the monks in each monastery is reduced to the number laid down there" (*Reint. PB* 183; Thomas and Hero II: 752-3). Thus, it is clear that the Monastery of *Satyros* was still active when the *typikon* of *Pantokrator* Monastery was written; yet it is vague if the monastery had more or less than 18 monks prior to becoming dependent to *Pantokrator*, though the

²⁸ The architectural features illustrated on the miniatures of the *Menologion* have been discussed by Mango, Ševčenko and Ricci. While some scholars evaluate them as a means of filling the background, some others claim that they represented the actual architectural features of these specific miniatures, in this case, the Monastery of *Satyros* (Ricci *Reint. PB* 247-53).

relatively high number of monks allowed in *Satyros* than other dependent monasteries²⁹ could indicate its importance in the early twelfth century (Ricci *Reint. PB* 184).

The Byzantine sources did not mention *Satyros* or *Bryas* after the twelfth century. On the other hand, several travelers described the ruins of some monuments they encountered on their travel routes. Firstly, Pierre Gilles (1490-1555), noted “*villam sitam in ora maritime quam Graeci vocant Obriam sive Abriam. Turci appellant Maltepe, sitam ad radices extremas promontorii posit contra Chalchitim*” his journey from the Princes’ Islands in his *De Bosporo Thracio* (257). Secondly, Hans Dernschwam von Hradiczin describes a stone bridge over a small river, a fountain with a marble basin and the ruins of a church near Kartal in this journey along the northern seashore of Marmara in 1555 (qtd. in Ricci *Reint. PB* 108). Lastly, J. von Hammer describes the ruins of especially two monuments around Maltepe: the remains of a monastic complex by a stone bridge and the ruins of an imperial palace (356-357).

As I tried to very briefly show above, there were many other monuments in the Asian suburbs of Constantinople, both religious and secular, about which little or none was written (or the written and archaeological evidence was lost, thus they remain in the dark). Surely, *Satyros* and *Bryas* were not the only two monuments located in the Asian suburbs. However, they were two structures mentioned in various written sources and their remains were still visible in the 19th century. The data were there. And it is now so sad to see that what von Hammer identified as a

²⁹ Ricci compared *Satyros* to *Galakrenai* and *Medikariou*, both of which were allowed to accommodate a maximum of six monks at that time (*Reint. PB* 184).

monastic complex and an imperial palace became unidentifiable³⁰ in the course of the nineteenth century. Perhaps the only thing to do is to continue the archaeological investigations on the surviving remains in Istanbul before it will be too late.

³⁰ The stone bridge disappeared, some of the archaeological remains at Küçükalyı were only identified via geo-radar, and at least one of the structures von Hammer mentioned is no longer visible today.

CHAPTER II

BYZANTINE CERAMIC STUDIES IN THE EASTERN MEDITERRANEAN: A METHODOLOGICAL-HISTORICAL SURVEY

Chapter II presents a literature review of Byzantine period ceramic studies in the Eastern Mediterranean as they have developed since the late nineteenth century. Firstly, Byzantine ceramic studies within the wider Eastern Mediterranean region will be discussed. Secondly, emphasis will be placed on studies focusing on the ceramic finds from Byzantine Constantinople. These two sections will be followed by a chronological review of ceramic studies in order to show how they changed through time. Although various approaches are included in this chapter such as art historical, archaeological and archaeometric, the importance of studies linked to contextualized archaeology³¹ of Middle and Late Byzantine periods is emphasized³². Lastly, several remarks concerning Byzantine ceramics such as the

³¹ “Systematic contextual studies” refer to the material recovered from systematic field surveys and excavations, not the museum collections and unprovenced finds. The importance of the contextualized ceramics is explained in detail below.

³² As the subject of this M.A. thesis, the Küçükyalı material has been preliminarily dated to the Middle and Late Byzantine periods (Ricci *Reint. PB* 53-4; Ricci “Kent İçinde” 35; Urcia “Campagna di Scavi 2010” 3), the discussion about the typo-chronological approaches focus on these periods.

terminology, periodization, production and distribution patterns, which are used in this M.A. thesis, are briefly outlined.

II.1 Research into Byzantine Ceramics in the Eastern Mediterranean:

An Overview

For a long time, Late Antique and Byzantine archaeology has been just a neglected branch of classical archaeology (Böhlendorf Arslan *Gl. Byz. Ker. I*: 315; Morgan 1; Papanikola-Bakirtzis “Serres: Production Center” 21). And even so, when the 18th and 19th centuries witnessed an interest in the classical period, Late Antique, Byzantine and later periods were still perceived as the “modern” or “late” layers that needed to be removed as soon as possible to reach the remains of the classical era (Vroom *Aft. Ant.* 31). This approach, no doubt, resulted in the loss of a great amount of ceramics from Late Antique and Byzantine periods such as Zincirli Excavations in Gaziantep where there are no studies conducted on its medieval ceramic finds.

Only in the very late nineteenth century, medieval ceramics made their first appearance in print when thirty-one Byzantine glazed pottery fragments were published by Vladimir De Bock from the Hermitage in Saint Petersburg (Talbot-Rice *BGP*; Vroom *Aft. Ant.* 31-35). De Bock’s classification consists of six types based on the decoration and production techniques (De Bock 193-254). Ten years later, M. Henry Wallis studied tenth to sixteenth century Constantinopolitan glazed ceramics recovered in the excavations at the new Post Office in Sirkeci. His 1907 work completely followed an art historical approach, trying to detect changes in

decorations. In 1909, Oskar Wulff also employed an art historical approach to glazed ceramics from Constantinople, Priene, Miletus, Pergamon, etc. in his work entitled *Altchristlich und Mittelalterliche, Byzantinische und Italienische Bildwerke*. In 1910, Jean Ebersolt published *Catalogue des Poteries Byzantines et Anatoliennes du Musée de Constantinople* in which he offered a new classification³³ for the Byzantine ceramics recovered in various sites within the Ottoman Empire and kept in the Imperial Museum in Istanbul.

The art historical approach employed by all the above-mentioned researchers is based on a simple idea of change. Style changes through time. So if one could detect the patterns of change in styles, numerous research questions about the distribution, production and chronology of ceramics and their find spots can be answered. However, the lack of scientific sampling techniques formed a major obstacle in the early twentieth century. As a result of non-scientific sampling, i.e. to choose and study only those ceramics which were appealing to the eye like those multi colored, glazed or complete objects, the assemblages could not be fully represented.

In 1910-1911, R. M. Dawkins and J. P. Droop, who were working on the pottery finds recovered in trial pits on and/or around the acropolis of ancient Sparta, published an article in which they attempted to present *all* the glazed pottery fragments in order to make the pottery fragments available for further study (23-28). They did not include unglazed pottery in their article, but their work was still

³³ Ebersolt's approach is explained in detail below in II.2.

ground breaking because *all* glazed pottery pieces, not only the fine wares with beautiful decorations, were published for the first time.

In contemporary archaeology, an ideal publication would include all the small objects and pottery finds in addition to architectural features of a given site (Sinopoli 46-49). However, limited temporal and financial resources require sampling of the archaeological data, which has been a much-debated issue³⁴. There are several sampling methods but the main idea behind all of them is that sampling needs to be based on logical, scientific and feasible grounds and the sample should reflect the characteristics of the whole assemblage (Orton 27-39). For instance, studying only complete vessels or only selected glazed pottery finds, as generally done in the above-mentioned publications, would draw insufficient conclusions. Therefore, Dawkins and Droop opened a path in Byzantine ceramics studies by proposing a research centered on systematic sampling.

Apart from the issue of systematic sampling in archaeology, the earlier Byzantine ceramic studies such as Ebersolt's or Wallis' works lacked contextualized material and contextual analysis. Pottery sherds without a known context could suggest a date based on its fabric, shape and decoration; however, it would be only useful to date that specific sherd. As long the context in which a pot sherd was found was not recorded, ceramics could not offer explanations to wider issues such as the site chronology, production centers and distribution patterns. They would only be objects of exhibition, and they were sadly treated so in the early twentieth century.

³⁴ The attitudes and history of archaeological sampling is briefly but efficiently summarized in Clive Orton's *Sampling in Archaeology*, especially in pp. 4-11.

Archaeological investigations in the Aegean (both Greece and Turkey) lapsed due to World War I (1914-1918). After the end of the war, the French occupation troops excavated the Mangana area of Istanbul between 1921 and 1923, the British did in the Hippodrome between 1927 and 1928, and also in the Great Palace in 1936 and 1937³⁵. The pottery from the Mangana was only partially presented in the publication by Demangel & Mamboury entitled *Le Quartier des Manganes et la première région de Constantinople, Recherches françaises en Turquie, 2. Fascicule*. The pottery finds from the excavations in the Hippodrome resulted in David Talbot Rice's *Byzantine Glazed Pottery* in 1930, and Robert B. K. Stevenson published the ceramic finds from the Great Palace area in *The Great Palace of the Byzantine Emperors I: the Pottery* in 1947.³⁶

Before the archaeological investigations lapsed once again due to World War II, there were also several excavations and/or surface surveys in Thessaloniki (Xyngopoulos), in Corinth (Philadelphos), in Athens (Waagé; Frantz), Cyprus (Du Plat Taylor and Megaw), and the Near East (Johns; Lane). All research contributed to the development of Byzantine ceramic studies and in return, these ceramic studies contributed to Byzantine archaeology by answering a wider range of research questions. Vroom states that in the late 1930s - early 1940s, scholars started to question the approach to Late Antique, Byzantine and Ottoman ceramics, which still treated the pottery sherds dating later than the classical period as materials to be discarded or if not discarded wholly, only the glazed and fine wares were kept whereas the plain, undecorated and fragmentary domestic materials did

³⁵ The major excavations in Constantinople/Istanbul are discussed below in II.2.

³⁶ The pottery finds of the major excavations in Constantinople/ Istanbul are discussed below in II.2.

not stand a chance (*Aft. Ant.* 38). Two exceptional excavations are especially worth mentioning: the American excavations in the Athenian Agora and the American excavations at Corinth.

The American School of Classical Studies at Athens launched the excavations in the Athenian Agora, covering an area of some 24 acres in 1931 (“The Excavations” *agathe.gr*). T. Leslie Shear directed the excavations between 1931 and 1945 (“The Archaeologists” *agathe.gr*). Under the supervision of Shear, the first publications about the Athenian Agora’s pottery finds as well as other small finds were made. In 1933, Frederick O. Waagé published selected pottery finds dating from the 1st century B.C. to the 18th century A.D. of the first season’s digging at the Athenian Agora (279). He stated that the lack of comparative material from other sites limited his own work on Byzantine pottery finds, which ended up being more of a descriptive study (Waagé 279).

Five years later, Frantz published an article on middle Byzantine pottery excavated at Athenian Agora (“Mid. Byz. Pottery in Athens” 429-467). Frantz studied several closed contexts and refuse dumps of pottery which provide chronological information based on coin finds excavated along with the pottery finds (“Mid. Byz. Pottery in Athens” 429). Her work on the closed contexts dating from 10th to 13th centuries offered a firmer chronology and modified Waagé’s former chronology (Vroom *Aft. Ant.* 38-39). Frantz’s article is a good example of the shift in perceptions from stylistic to contextual parameters in Byzantine ceramic studies. Frantz stated that “... although the Byzantine pottery of the Agora is, in general, fragmentary and poor, the circumstances of finding have sometimes provided valuable chronological evidence...” (“Mid. Byz. Pottery in Athens” 430).

The American School of Classical Studies at Athens commenced the excavations at Corinth in 1896. Although there were several short and incomprehensive reports such as those by Philadelphos in 1924, Shear in 1929, and Waagé in 1934 published in the following years, it was Charles Morgan who conducted the most detailed study of Byzantine ceramics excavated at Corinth. After publishing two short articles in 1935 and 1938, Morgan published *Corinth XI: The Byzantine Pottery* in 1942. Morgan included 1788 glazed ceramics especially from the middle Byzantine period at Corinth in his catalogue (178-343). Morgan categorized the pottery finds according to their decorations and offered four main divisions characterized as follows: Plain-glazed Wares, Painted Wares, Sgraffito Wares and Unglazed Wares. The four broad divisions include several sub-divisions. For example, Plain-glazed Wares consist of Brown Glazed Wares, Impressed Wares (with white biscuit and with red biscuit), Plastic Ware and Petal Ware. Accordingly, Unglazed Wares included “all the types, decorated or plain, that do not have a final glaze” (Morgan 27). Morgan also contributed to Byzantine ceramic studies by establishing a terminology for patterns of decorations and ware shapes (26-35)³⁷.

Guy Sanders, the director of the Corinth excavations since 1997, also studied medieval glazed pottery finds at Corinth in his Ph.D. dissertation *Byzantine Glazed Pottery at Corinth to c. 1125*. In his dissertation, Sanders built upon Morgan’s work on stylistic changes in pottery finds at Byzantine Corinth. Sanders also published several articles which revolve around further typo-chronological

³⁷ David Talbot-Rice already pointed out the importance of study of forms and designs of archaeological ceramics in 1930 (52). Talbot-Rice defined his material in terms of ware shapes and designs, and also he published the monograms found on the “elaborate incised pottery” (55-79).

examination of Byzantine ceramics at Corinth. Sanders recently pointed out in an article that Morgan's typology is a very widely-used basic reference for the Middle Byzantine period ceramics, but it clearly needs revision ("Recent Developments" 385-399). Sanders stated that so much more information was revealed during the years following Morgan's work and especially numismatic evidence showed that his categorizations is not infallible ("Recent Developments" 385). John Hayes reassessed a later date for middle Byzantine ceramics at Saraçhane (*Saraçhane II The Pottery* 4) already in 1992 and Sanders also stated that the recent scholarship tends to move Morgan's middle Byzantine dates to a later period ("Recent Developments" 390). In addition to the further work on the typo-chronology on Byzantine pottery at Corinth, H. E. White, C. M. Jackson and G. Sanders conducted archaeometric analyses to the pottery finds at Corinth in order to determine the previous assumptions of provenance. The results of their petrographic analyses supported previous studies on the raw material resources for ceramic production at Corinth and proved that Corinth was a pottery production center in the twelfth century (White, Jackson and Sanders 1-4).

In the second half of the twentieth century, when scholars began to ask a wider range of research questions rather than focusing on merely chronological issues, underwater archaeology projects contributed to Byzantine ceramic studies. Several Byzantine shipwrecks were found in the Aegean Sea and the Sea of Marmara. Between 1961 and 1964, George Bass and his team excavated the Yassi Ada shipwreck, dating it to the seventh century. The shipwreck yielded more than 800 Byzantine *amphorae* (Bass 155-188). G. Bass and F. Van Doorninck led another nautical excavation at Serçe Limanı (119-132). This time, the cargo of 11th

century shipwreck consisted of large amounts of glass and glazed ceramics. Two other shipwrecks were found with their cargoes of fine tableware, one near the island of Pelagos and another near the Dodecanese. The glazed pottery finds recovered from these shipwrecks are published in *Byzantine Glazed Ceramics. The Art of Sgraffito* extensively (Papanikola-Bakirtzis 1-270). The local production and regional distribution of Byzantine ceramics were already known but the cargoes of those shipwrecks supported their wide distribution in international trade (Maguire and Maguire 1-13). Underwater archaeology projects yielded invaluable information about the shipwrecks and seafaring technologies of the time, but also their small finds (both organic and inorganic) provided an insight to that period's daily life and trade. When a ship sank, it preserved the life and business of the crew. Especially with the help of the coin finds, these ships and their cargo could be dated more precisely. Their chronological clarifications are used in terrestrial excavations and their dating. Nergis Günsenin, the first female underwater archaeologist of Turkey, worked on Byzantine amphorae for her Ph.D. dissertation entitled *Les Amphores Byzantines (Xe-XIIIeme siècles): Typologie, Production, Circulation d'après les Collections Turques*. Her investigations, both terrestrial and underwater, proved that there were wine and amphorae production centers in the Marmara Region (Günsenin "Medieval Trade" 133-135). Günsenin and her team identified several kilns, for instance, on the island of Marmara as well as several shipwrecks nearby the Marmara islands in the southern part of Sea of Marmara ("Medieval Trade" 125-135; Armstrong and Günsenin "Glazed Pottery" 179-201).

Peter A. H. S. Megaw, who worked on Byzantine churches and their chronology as well as their pottery finds in various archaeological sites in the Greek

islands, published several articles on Byzantine ceramics from an art historical perspective. However, Megaw and Richard E. Jones were among the first to employ scientific analyses in their research aimed at establishing a series of fabric compositions to understand production and distribution patterns³⁸. Megaw and Jones conducted a study in which they analyzed the fabrics of Byzantine pottery in the Eastern Mediterranean (“Byzantine and Allied Pottery” 235-263). The results of their study showed that all the White wares in their sample came from one origin: Constantinople and the Red wares came from two different origins: Corinth and Thessaloniki (Megaw and Jones 235-250).

The shift from purely art historical approaches to scientific analysis in Byzantine ceramic studies took a step forward in a colloquium entitled “The Materials Analysis of Byzantine Pottery” that took place in 1995. It resulted in a publication bearing the same title and edited by Henry Maguire in 1997. The final publication contained nine scientific papers on the archaeometric methods for placing clay sources, identifying fabric compositions, etc.

The new technical approaches have been applied to the Byzantine ceramics by scholars such as Yona Waksman, Helen Hatchner and Pamela Armstrong. However, no other publications exclusively dedicated to the scientific analysis of pottery have yet been made. Yona Waksman worked on pottery finds at Pergamon for years, resulted in her Ph.D. dissertation entitled *Les céramiques Byzantines des fouilles de Pergame: caractérisation des productions locales et importées par*

³⁸ In 1986, Richard Jones published *Greek and Cypriot Pottery: A Review of Scientific Studies*, which summarizes all the scientific analyses applied to post-Classical ceramics up to the studies done by him and Megaw. Also see “Byzantine and Allied Pottery, Phase 2: Past Work on Materials Analysis and Future Prospects” by Pamela Armstrong and Helen Hatchner in *Materials Analysis of Byzantine Pottery*.

analyse élémentaire (PIXE et INAA) et par pétrographie in 1995. Waksman co-authored an article with Jean Michel Spieser about Byzantine ceramics excavated in Pergamon, in which they aimed to establish a whole set of analytical data for future provenance studies (“Byzantine Ceramics Excavated in Pergamon” 105-133). Recently, Waksman conducted research on the pottery finds at Sirkeci, Istanbul through the same archaeometric approach³⁹.

Demetra Papanikola Bakirtzis has been working on Byzantine ceramics from several sites in Greece and in the Eastern Medieterranean from the early 1980s on. Several of her studies are also exemplary inasmuch as Papanikola Bakirtzis does not only pay attention to typology but focuses also on identifying origins and distribution patterns of Byzantine ceramics from Cyprus, Patras, Thessaloniki, Enkomi, etc. Her research on contextualized ceramics excavated in Serres proved the existence of ceramic production and identified a new ware type named “Serres ware”⁴⁰ (Papanikola Bakirtzis “Serres: Production Center” 21-35). In 1999, on the occasion of the Seventh International Congress on Medieval Ceramics in the Mediterranean (Thessaloniki, 11-16 October 1999), the Benaki Museum in Thessaloniki housed two temporary exhibitions: one on its Byzantine ceramics collection and another one on Byzantine glazed ceramics, art of sgraffito. Two exhibition catalogues were produced namely *Byzantine Glazed Pottery in the Benaki Museum* edited by D. Papanikola Bakirtzis, F. N. Mavrikiou and C. Bakirtzis and *Byzantine Glazed Ceramics. The Art of Sgraffito* edited by D.

³⁹ Yona Waksman’s work on Sirkeci material has not yet been wholly published. However, I touch upon the inspiring results of her research below in II.3.

⁴⁰ Serres ware is the name given to a particular ware produced in Serres. It is a polychrome (brown and green) glazed, sgraffito ware, consisting of tableware (small bowls and plates) and generally decorated with a characteristic bird with robust legs.

Papanikola Bakirtzis. The first publication, *the Benaki catalog*, is divided into groups as Painted Ware (Polychrome tiles and vases, Green and Brown Painted Ware, Brown Painted Ware, Blue Painted Ware); Incised Ware; Relief Ware/Slip-painted Ware; Sgraffito Ware (Fine Sgraffito Ware, Painted Fine Sgraffito Ware, Incised Sgraffito Ware, Champlevé Ware, Zeuxippus Ware); Palaeologan Ware (Plain Sgraffito Ware, Green Sgraffito Ware, Brown and Green Sgraffito Ware, Cypriot Sgraffito Ware); Plain Glazed Palaeologan Ware. The second publication, *the Art of Sgraffito*, is divided into three parts. The first part is concerned with the historical progress of the incised decorations on Byzantine ceramics (11th-17th centuries), the second part is concerned with the finds of two shipwrecks mentioned above, and the third part deals with identifications of several production centers in Greece through ceramic groups that share common characteristics as well as pottery manufacture equipments (Papanikola-Bakirtzis *The Art of Sgraffito* 1-270).

Concerning the Byzantine archaeological sites in Turkey which published Byzantine ceramic finds, there are several Turkish scholars to mention: Ebru Parman published the pottery finds from the Basilica of St. John at Ephesus in 1989 and also Byzantine glazed ceramics from Ephesus-Ayasoluk in 1980. Under the supervision of Yıldız Ötüken, the Church of St. Nicolas at Demre-Myra has being excavated since 1989. As an inspiring example of the shifting perceptions towards plain wares, Ayşe Ç. Türker studied unglazed ceramics at Demre in her Ph.D. dissertation published as *Byzantine Unglazed Pottery of Saint Nicholas Church at Demre - Myra*. Currently, Ebru Findık, who already published several articles on the glazed ceramics at Demre, is working on her Ph.D. dissertation on Byzantine glazed ceramics from 11th to 14th centuries found in Anatolia. Also, Lale Doğer

worked on Byzantine ceramics found in Smyrna Agora and published a book entitled *İzmir Arkeoloji Müzesi Örnekleriyle Kazıma Dekorlu Ege-Bizans Seramikleri* in 2000, several articles on the results of her studies as well as an article on the change in designs and shapes of twelfth and thirteenth century Byzantine glazed ceramics. Another scholar is Gülgün Köroğlu who has been the assistant director of Yumuktepe-Mersin excavations. As she is responsible for the excavations in the medieval period Yumuktepe, she has published several articles about the medieval site and its pottery finds. Yumuktepe was occupied from the second millennium BC onwards; yet the site is a promising example of changing attitudes towards the Byzantine material culture found in a Bronze Age mound⁴¹.

In addition to individual excavation reports and articles, there have also been several symposia and exhibitions on medieval pottery from the late 1980s on. First symposium exclusively on Byzantine pottery in the Eastern Mediterranean by the French Archaeological School at Athens was held in 1987. Later, a group of pottery specialists gathered for a meeting about eleventh-fifteenth century ceramics of the Eastern Mediterranean in Siena in 1991. An exhibition was organized about the Byzantine and Ottoman tableware in 1999 in Thessaloniki.

The first years of the twenty-first century enjoyed several publications on Byzantine ceramics. In 2004, Beate Böhlendorf-Arslan published her Ph.D. dissertation entitled *Glasierte Byzantinische Keramik aus der Türkei* as a three volume monograph. Her work is the most detailed and comprehensive monograph on the medieval ceramics produced, used and distributed in Thrace and Asia

⁴¹ As mentioned at the beginning of this chapter,

Minor⁴². Also, in 2005 *the Proceedings of the First International Symposium on Late Antique, Byzantine, Seljuk and Ottoman Pottery and Tiles in Archaeological Context*, Çanak edited by B. Böhlendorf Arslan et al. has been published within BYZAS series.

Joanita Vroom published her Ph.D. dissertation as "*After Antiquity: Ceramics and Society in the Aegean From the 7th to the 20th century A.C. A Case Study from Boeotia, Central Greece*" in 2003. Vroom provides a comprehensive summary of the history of medieval ceramic studies in the Aegean with a focus on mainland Greece and the current state of knowledge as of 2003. Vroom studied the survey finds of Boeotia Project in Central Greece from three different perspectives: typo-chronological, socio-economical and cultural. Vroom gives a summary of the past studies and the current state of knowledge on the medieval and post-medieval ceramics found in the Aegean, the problems in the study of these ceramics regarding the chronology and already existing typologies. Besides, Vroom presents the diagnostic pieces found in post-Roman Boeotia from 30 different sites, and then combining the survey material from all these regions together, she ends up with a classification system of 48 wares found in the Aegean. In addition to her typo-chronological approach, Vroom also attempts to understand the socio-political background in which the pottery is manufactured and distributed. Among several of her conclusions, Vroom states that local pottery production was probably much more widespread than assumed (*Aft. Ant.* 277). Lastly, in her book, Vroom offers a detailed survey of the changing ceramic sizes in the Aegean from the late Roman to

⁴² Detailed information about Beate Böhlendorf Arslan's work is provided below in II.2.

the early modern periods in order to differentiate the changing eating habits and cuisine (*Aft. Ant.* 335-56).

Furthermore, Vroom also published a field guide for the study of ceramics *Byzantine to Modern Pottery in the Aegean: An Introduction and Field Guide* in 2005. In this field guide, the author aims to help the archaeologist on site to do a preliminary sorting and categorization in regard to the general shapes, fabric, decoration, surface treatment, which ultimately help to chronologically identify the ceramic pieces. Although it is a pioneering attempt and very useful in the field, the fact that the illustrations do not have scales can clearly decrease its effectiveness.

II.2 Constantinopolitan Ceramic Studies: An Overview

Having discussed Byzantine ceramic studies very briefly, now it is time to place Constantinople and Constantinopolitan ceramics within this historical survey from art historical approaches which deal with changes in decorative patterns to scientific approaches which are concerned with changes in chemical compositions of fabrics.

Constantinople has enjoyed the scholarly attention of various Byzantine ceramicists over the past century. There are doubtlessly many reasons for it. As the capital city of Byzantium, Constantinople was the focus of attention in medieval times economically, politically and socially and at the same time (Laiou “An Overview” 1145-63), it has been the focus of archaeological excavations, restoration and conservation projects mainly due to several surviving Byzantine monuments such as Kalenderhane, Saraçhane, Myrelaion, Hagia Sophia, Yenikapı,

etc. This section of Chapter II addresses the major studies and publications on Byzantine ceramics in Constantinople, outlined chronologically in order to show how the methodological approaches developed in the scholarship.

Constantinople, as the capital city of Byzantium, was the largest city of the Christian medieval world (Magdalino *Ortaçağ'da İstanbul* 16). It had busy ports, marketplaces, visitors, travelers and a high population. Therefore, it was always hypothesized that there must be pottery production centers in/around the city. Especially white wares were thought to be exclusively Constantinopolitan products that were then exported to various places in the Mediterranean. Although now it is proven that White wares are not peculiar to Constantinople, it is also known through the archaeological excavations that Constantinople had pottery workshops. Let us now go through the historical process of Constantinopolitan ceramic studies up to the present.

First of all, one could argue that the general lack of interest in Late Antique and Byzantine ceramics in the late 19th century affected the studies in Constantinople as well (Böhlendorf Arslan *Gl. Byz. Ker. I*: 315). Apart from that, the potential information Constantinopolitan ceramics would reveal could not be brought to light due to the lack of stratigraphical information and context in the early excavations (Böhlendorf Arslan *Gl. Byz. Ker. I*: 315). Two examples are worth mentioning: as already touched upon above in this chapter, M. Henry Wallis published some tenth and sixteenth century Constantinopolitan glazed ceramic fragments excavated at the New Post Office in his catalog entitled *Byzantine Ceramic Art* from an art historical perspective in 1907. His work was not a systematic study of Byzantine ceramics; rather it was a catalog of complete vessels

with quality illustrations in terms of their decorative attributes and changes in their designs. Three years later in 1910, Jean Ebersolt published *Catalogue des poteries Byzantines et Anatoliennes du Musée de Constantinople* with forty black and white photographs and five illustrations. Ebersolt categorized all 158 pieces in the Imperial Museum into two main types: Type A being the glazed fragments and Type B being unglazed. Further subdivisions were provided based on decoration of the sherds. The ceramic fragments subject to her book were recovered from various excavations and sites such as Old Palace, the Botanical Garden, and the New Museum, Haydarpaşa in Istanbul as well as Edirne, Izmir, and Pergamon.

After the World War I ended, several excavations commenced in Istanbul. Among them, R. Demangel and Ernest Mamboury published the results of the French Armée d'Orient excavations (1921-1923) in the heart of the historical peninsula of Istanbul as *Le quartier des Manganes et la Première Région de Constantinople* in 1939. On the other hand, the excavations directed by the British had their pottery finds published, attempting to establish a typology of their own like Talbot Rice's *Byzantine Glazed Pottery* and Stevenson's "The Pottery 1936-7".

The study of Byzantine ceramics was improved particularly within Constantinople as a result of David Talbot-Rice's research. Talbot-Rice was a Byzantine and Near Eastern archaeologist who worked as the director of the British excavations of the Hippodrome in 1927 and 1928 and of the Great Palace area in 1936 and 1937. Talbot-Rice published his book *Byzantine Glazed Pottery* in 1930, mainly working on the material recovered from the Hippodrome. In his work, Talbot-Rice attempted to establish a broad categorization system for the Byzantine ceramics in the Eastern Mediterranean and the Aegean. He was the first one who

categorized the Byzantine ceramics based on first fabric, then surface treatment/decoration rather than merely their decoration and surface treatment. Talbot-Rice divided the material at his disposal into “Class A”, the white wares and “Class B”, the red wares. Further subdivisions are also made in a numerical system: Class A has five subgroups: Polychrome ware A1, Petal ware A2, Plain glazed ware A3, White inscribed ware A4, and Impressed ware A5 and Class B has five subgroups: Early sgraffito ware B1, Elaborate incised ware B2, Late sgraffito ware B3, White painted ware B4, Marbled ware B5. Both classes also have subsidiary groups (see table 1).

<i>Class A: Faience</i>	<i>Class B: Earthenware</i>
A1: Polychrome Ware	B1: Early Sgraffito Ware
A2: ‘Petal’ Ware	B2: Elaborate Incised Ware
A3: Plain Glazed Ware	B3: Late Sgraffito Ware
A4: White Inscribed Ware	B4: White Painted Ware
A5: White Ware, Impressed Design	B5: Marbled Ware
A6: Models	B6: Samsoun Ware
A7: Pottery Icons	B7: Deep Green Glazed Ware
	B8: Turkish Incised Ware

Table 1. D. Talbot-Rice 1930, *Byzantine Glazed Pottery*

In 1947, Robert B. K. Stevenson published his work on pottery finds from 1936-1937 seasons of the British excavations at the Great Palace in *The Great Palace of the Byzantine Emperors I* (“Chapter II: The Pottery, 1936-7” 31-63, pl 15-27). Stevenson employed a purely archaeological approach in which he emphasized the diagnostic pieces (rims and bases) in order to provide “a basis for a closer chronological division of Byzantine pottery” (“The Pottery, 1936-7” 33). Hence, he categorized the pottery finds, about 7000 sherds, into five chronological

“stages” which are typologically and sometimes stratigraphically differentiated, as well as dated by the associated coins.

Peter A. H. S. Megaw, although he did not work on exclusively Constantinopolitan ceramics as already mentioned above, contributed to Byzantine ceramic studies not only by publishing articles on the state of knowledge of Byzantine pottery, on the material of several sites in the Aegean, and on the technical analyses of Byzantine pottery, but also by developing new “types” of thirteenth century Byzantine pottery such as Zeuxippus ware and Aegean ware. Though these terms are now accepted as imprecise because Zeuxippus ware, for example, implies a geographical location, Baths of Zeuxippus at Constantinople/Istanbul, where this type was first identified but more than one production center in western Turkey was thought to produce this type of glazed pottery (Vroom *Byz. to Mod.* 109)⁴³.

In 1965 and 1966, Cecil L. Striker and his team excavated modern Bodrum Camii, the Myrelaion, shortly after the building went through an extensive restoration. John W. Hayes worked on the pottery finds of this 10th century church built by Emperor Romanos I, and published an appendix entitled “The Excavated Pottery from the Bodrum Camii” in the first full publication of the site which came out in 1981 (36-41). Byzantine pottery finds at the Myrelaion were very low in quantity, only 10 % of the pottery fragments come from pre-Ottoman layers (Hayes “Excavated Pottery” 36). There was no typology for the Myrelaion ceramics and Hayes seems to use the pottery to date the levels with a comparative analysis of the

⁴³ On the other hand, this is a known method to give the name of the discovery place to a new type of pottery. It is not only done in Byzantine ceramics but for example see Halaf pottery from 7th-6th millennia BC.

ceramics with the earlier typologies (“Excavated Pottery” 36-8). He proposes that the Byzantine ceramic finds at the Myrelaion come from the course of the 13th century so their contexts were in use for a relatively short period of time (“Excavated Pottery” 36). Although the amount of the pottery finds at the Myrelaion was low and only four drawings and no photographs were published in Hayes’ article, they might be useful for Constantinopolitan ceramics during the period between 1225 and 1453, from which there is very little that survives today.

A salvage excavation had been initiated in the area of the Church of Hagios Polyeuktos in Saraçhane under the auspices of Dumbarton Oaks and the Istanbul Archaeological Museums between 1964 and 1969. The final publication of the excavations came out in two volumes in 1992: *Excavations at Saraçhane in Istanbul volume 1, The Excavations, Structures, Architectural Decoration, Small Finds, Coins, Bones and Molluscs* by R. M. Harrison et al. and *volume 2, The Pottery* by John W. Hayes. Hayes takes Stevenson’s work on stratigraphical sequence of Byzantine pottery from Constantinople in 1947 as a departure point where he starts to establish his stratigraphical sequence of Byzantine pottery, some 7,000 sherds found at Saraçhane (*Saraçhane II* 3). Unlike Stevenson, Hayes includes unglazed sherds recovered during the excavations, rather than merely focusing on the glazed wares. Although his work covers a period from the 4th century to the end of Ottoman period, he clearly states that the Late Byzantine period between 1225 and 1450 was not represented in his work, just like they were absent in the Great Palace publications (*Saraçhane II* 3, 91). It appears to be that the fall of Byzantine Constantinople to the Crusaders in 1204 either put an end to

production and use of ceramics within the structure or left the structure out of use for that period of time.

Part I: Late Roman and Byzantine Pottery	
<i>Late Roman Wares (Ch. 2)</i>	
Early local fabrics	Mortaria of lead-glazed type
Late Roman Fine Wares	Color-coated white ware
Late Roman unguentaria	Miscellaneous
<i>Glazed White Wares (GWW) (Ch.3)</i>	
GWW I, II, III, IV, V	
<i>Polychrome Ware (Ch.4)</i>	
<i>Unglazed White Wares (Ch.5)</i>	
<i>Other Glazed Wares, Including Islamic Wares (Ch.6)</i>	
Coarse Glazed Wares I – IV	
Islamic Wares	
Fine Sgraffito Ware	
Painted Sgraffito Ware and Vessels in Similar Fabric	
- Painted Sgraffito Ware	
- Black and Green Painted Ware	
- Slip-Painted Ware	
Corinthian Ware (?)	
Late 12 th to 13 th century Red-Bodied Wares	
- ‘Thick Zeuxippus Ware’	
- Orange-Brown Glazed ware	
- Dark Brown Glassy Glazed ware	
- Coarse Incised Ware	
Late Byzantine Wares	
<i>Other Late Roman and Byzantine Unglazed Wares (Ch.7)</i>	
<i>Late Roman and Byzantine Cooking Wares (Ch.8)</i>	
<i>Amphorae types 1-69 (Ch.9)</i>	
<i>Lamps (Ch.10)</i>	

Table 2. J. W. Hayes 1992, *Excavations at Saraçhane in Istanbul vol. 2: The Pottery*⁴⁴

⁴⁴ Table 2 does not fully represent Hayes’ categorization. The original catalog is a very detailed, consisting of both Byzantine and Ottoman wares; thus, only the first part of his categorization, Late Roman and Byzantine ceramics are taken into consideration here. Subgroups of unglazed wares are omitted from the table for the sake of simplicity. Chapter numbers refer to the Hayes’ 1992 work.

Hayes studied almost one hundred stratigraphical layers from fourth to nineteenth centuries in his work on Saraçhane pottery (*Saraçhane II* 3-4). However, since there was a *lacuna* for almost two centuries from the first quarter of thirteenth century to the second half of the fifteenth century, he divides his work into two main parts with first 62 deposits or stratigraphical groups constituting the Byzantine period in Saraçhane (*Saraçhane II* 3-4, 91, 233-4). Hayes points out that fine table-wares were a constant element throughout the Late Roman and Byzantine assemblages and they had an urban character throughout, and the main change from the Late Roman to Byzantine wares was the lead-glazed wares that replaced the Late Roman red-slipped table-wares (*Saraçhane II* 3). He claims that the Constantinopolitan tableware has peculiar characteristics from the seventh to eleventh centuries (*Saraçhane II* 3, 12-4). However, glazed wares with red fabric and sgraffito or painted decoration were produced in the eleventh and twelfth centuries, and they can be found not only in Constantinople but also in the Balkans (*Saraçhane II* 3). For the later Byzantine period, Hayes agrees with Talbot Rice's and Stevenson's division of glazed pottery as white and red wares (*Saraçhane II* 3). White wares, having also unglazed types, belong to the Constantinople region whereas red wares, with no unglazed counterparts, come from a number of different regions (Hayes *Saraçhane II* 4; also see table 2). Concerning Middle Byzantine pottery, several re-assessments point to move the dates to a later period (Hayes *Saraçhane II* 4).

With the Vakıflar General Directorate's permission, Kalenderhane Camii was excavated and restored from 1966 to 1978 under the co-sponsorship of Istanbul Technical University and Dumbarton Oaks. In 2007, Cecil L. Striker, Doğan Kuban

and others published the second volume of the excavation results. The Byzantine pottery chapter in this 2007 publication was written by Judith Herrin and Ayyüz Sabuncu Toydemir and it accommodates the catalog of 357 fragments of Byzantine ceramics (*Kalenderhane in Istanbul vol.2* 49-50, 69-122). With the drawings rather than the photographs of the ceramics, the Byzantine ceramics section in the publication gives references to comparative materials, proposing dates (Herrin and Toydemir “Byzantine Pottery” 69-122). The ceramicists classified the Byzantine pottery found in Kalenderhane into four main categories: White Wares, Red Wares, Amphorae and cooking wares without discussing their methodology for the typology and categorization (see table 3).

<i>White Wares</i>	<i>Red Wares</i>
Glazed White Wares I, II, III	Sgraffito Ware
Impressed Glazed White Ware	Incised Red Ware
Speckle Glazed White Ware	Coarse Incised Red Ware
Red-brown Painted White Ware	Spatter-painted Red Ware
Incised Red-brown Painted White Ware	Slip Painted Red Ware
Incised with Green Glaze White Ware	Slip Painted with Glazed Decoration
Polychrome White Ware	Zeuxippus Ware
Glazed White Ware of Latin Date	Champleve Ware
Purple and Green Painted White	Late Byzantine Sgraffito Ware
Unglazed White I – IV	Late Byzantine Glazed Red Ware
Coarse Gritty White	
<i>Cooking wares</i>	<i>Amphorae</i>

Table 3. J. Herrin & A. S. Toydemir 2007, *Kalenderhane in Istanbul. The Excavations*

Regarding the twenty-first century, there have been several excavations in Constantinople/Istanbul under the auspices of the Istanbul Archaeological

Museums such as Marmaray-Metro and Aydos excavations; however, none of them published their pottery finds in detail. On the other hand, there are a few works such as those by Beate Böhlendorf Arslan and Joanita Vroom, which deal with pottery finds from those including but not confined to Constantinople. These works are especially useful as they offer solid typologies and comparative data for further research.

In her 2004 monograph entitled *Glasierte Byzantinische Keramik aus der Türkei*, Böhlendorf Arslan bases herself on the archaeological evidence, for the most of the time, unpublished material but also she makes use of published ceramics. She aims to give a complete understanding of the Anatolian and Thracian glazed pottery by examining technological and stylistic criteria of the assemblages in terms of clay, shape, surface treatment, decoration technique and motive (Böhlendorf Arslan *Gl. Byz. Ker. I*: 316-320). She explains the reason why she did not include unglazed pottery finds in her study as follows:

“Because the unglazed pottery was often used in everyday tasks, they are left undecorated and comprise simple shapes such as cooking vessels and water jars. These unglazed vessels were locally manufactured nearly in each site, making it difficult to determine the patterns of distribution and places of manufacture. In addition to their function, they were in use for a long period of time.” (Böhlendorf Arslan *Gl. Byz. Ker. I*: 316-320).

Following the main categorization of Byzantine glazed ceramics by the earlier ceramic specialists, Böhlendorf Arslan divides the material into two: White and Red wares. The former, mostly recovered in Constantinople and dated from 8th to thirteenth centuries, was also divided into two subgroups as Glazed White wares and Polychrome White wares. The latter group has a wider geographical distribution area and a longer time span. Red wares are divided into two groups:

Painted wares and Sgraffito wares. Painted wares are further categorized as Slip Painted ware I-V dating back to the Late Byzantine period and Oxide Painted ware. There are six subgroups of Oxide Painted wares which date to the later Byzantine period. Sgraffito wares, started to be produced 12th century onwards, are also divided as Fine Sgraffito ware, Zeuxippus ware, Aegean ware, Champlevé wares, etc (see table 4).

<i>Ceramics with white fabric</i>	<i>Sgraffito Wares</i>
GwW: Glazed White Wares GwW I-IV	Fine Sgraffito Wares Fine Sgraffito Ware I-III Painted Fine Sgraffito Ware
PwW: Polychrome White Ware	Zeuxippus Wares
<i>Ceramics with red fabric</i>	Aegean Ware
Early Byzantine Glazed Ware Family	Champleve Ware I
Middle Byzantine Glazed Ceramics Relief-ware	Champleve Ware II
Glazed Ware Family	Monogram Ware
<i>Painted Wares</i>	Medallion Ware
Slip-painted Wares Slip-painted wares I-V	Western Sgraffito Ware
Green and Brown Painted ware	Saloniki Ware
Polychrome Red Ware	Green Stained Pottery Green Stained Pottery I-II
Green Painted Ware	Green and Orange Stained Pottery
Brown Painted Ware	St. Symeon Ware
Cypriot Painted Ware	Cypriot Sgraffito Family Cypriot Sgraffito Ware I-III
Spatter Painted Ware	Fat Ware Green and Purple Painted Fat Ware
	Late Byzantine Sgraffito pottery

Table 4. B. Böhlendorf Arslan 2004, *Glasierte Byzantinische Keramik Aus Der Türkei*

Byzantine to Modern Pottery in the Aegean, An Introduction and Field Guide by Joanita Vroom is a very practical field guide that gives a preliminary

understanding of the ceramics found in the excavations in the Aegean. In her 2005 book, although the majority of the diagnostic wares is glazed, Vroom attempts to present also the lesser known unglazed wares (*Byz. to Mod.* 11). Vroom divides the Aegean pottery repertoire into five main phases: Early Byzantine (7th-9th c.), Middle Byzantine (10th-late 12th/early 13th c.), Late Byzantine/Frankish (13th-mid 15th c.), Turkish/Venetian (late 15th-18th c.) and Early Modern period (19th-mid 20th c.). Vroom does not offer a categorization with ware families and subgroups. For example, she does not have a Red Slip Ware group; rather she has a separate type, EBYZ 1 (Early Byzantine 1), for Red Slip Ware from North Africa and another type, EBYZ 2, for Red Slip Ware from West Turkey, etc. Vroom identifies 18 types of Middle Byzantine diagnostic wares found in the Aegean and 15 types of Late Byzantine according to their fabric, surface treatment, decoration and shape (see table 5).

The Marmaray-Metro Salvage Excavations in Yenikapı, Sirkeci and Üsküdar started in 2004, and yielded three publications on its history, archaeology and history of excavations: *Brought to Daylight: 8000 Years of Istanbul, Marmaray, Metro, Sultanahmet Excavations* in 2007, *Proceedings of the First Symposium on Marmaray-Metro Salvage Excavations 5th-6th May 2008* and *Kazi Günlüğü* in 2011. However, unfortunately these publications do not have a chapter on pottery in each site. In fact, Byzantine ceramics are rarely mentioned in the texts as “a group of Byzantine pottery finds are identified in the site” or photo captions as “a group of Byzantine finds” (Kızıltan 9; Karagöz “Excavations at Üsküdar” 102; Karagöz “Khrysopolis” 45).

<i>Early Byzantine period (7th-9th c.)</i>	<i>Late Byzantine/Frankish period (13th-mid 15th c.)</i>
<i>Middle Byzantine period (10th-late 12th/early 13th c.)</i>	LBYZ/FR 1: Zeuxippus Ware
MBYZ 1: Fine Orange-Red Burnished Ware	LBYZ/FR 2: Zeuxippus Ware Subtypes
MBYZ 2: Unglazed Incised Ware	LBYZ/FR 3: Monochrome Sgraffito Ware (from Corinth?)
MBYZ 3: Plain Glazed Ware in red and grey fabric	LBYZ/FR 4: Monochrome and One Colour Sgraffito Ware from Thessaloniki
MBYZ 4: Plain Glazed Ware in white fabric	LBYZ/FR 5: Polychrome (Brown and Green) Sgraffito Ware from Serres
MBYZ 5: Polychrome Ware	LBYZ/FR 6: Polychrome (Brown and Green) Sgraffito Ware from MikroPisto
MBYZ 6: Slip-painted Ware	LBYZ/FR 7: Polychrome (Brown and Green) Sgraffito Ware from Cyprus
MBYZ 7: Green and Brown Painted Ware	LBYZ/FR 8: Elaborate Incised Ware
MBYZ 8: Fine Sgraffito Ware	LBYZ/FR 9: Slip-painted Ware
MBYZ 9: Painted Fine Sgraffito Ware	LBYZ/FR 10: Proto-Maiolica
MBYZ 10: Incised and Slip-painted Ware	LBYZ/FR 11: Polychrome Lead-glazed Ware type 'RMR'
MBYZ 11: Incised Sgraffito Ware	LBYZ/FR 12: Metallic Ware
MBYZ 12: Champleve Ware	LBYZ/FR 13: Roulette Ware
MBYZ 13-17: Amphorae types	LBYZ/FR 14: Spanish Lustre Ware
MBYZ 18: Unglazed cooking pot	LBYZ/FR 15: Unglazed cooking pot
	Turkish/Venetian period (late 15 th -18 th c.)
	Early Modern period (19 th -mid 20 th c.)

Table 5. J. Vroom 2005, *Byzantine to Modern Pottery in the Aegean, An Introduction and Field Guide*

Among the excavation fields of the Marmaray-Metro salvage excavations, the Sirkeci area is of high importance for Byzantine ceramic studies. Constantinople, as the capital city of the Byzantine Empire and due to the density of especially White wares found within the city, was thought to have more than one pottery workshop (Hayes *Saraçhane II* 12-5). Former researchers such as Talbot Rice and Stevenson suggested that several types of white wares must be peculiar to Constantinople, but not a single potter's workshop was identified within the city; however, current excavations in Sirkeci proved that there was a pottery workshop, probably active in the thirteenth-fourteenth centuries (Girgin "Sirkeci'de" 99). Yona S. Waksman, the ceramic specialist who applies chemical and petrographical analyses to the Sirkeci materials, published several articles on her research and presented the Sirkeci samples as the first known Constantinopolitan productions of the Byzantine period ("Istanbul Ceramic Workshops Project"). Thus, they constitute a reference group for further studies. For example, those types of ceramics which were formerly identified as the Constantinopolitan manufacture according to their location and stylistic attributes can be compared to the Sirkeci group in terms of their fabric and clay compositions.

Other than Waksman's research, the only work on the Byzantine pottery in Marmaray-Metro Salvage Excavations to my knowledge is a chapter of an M.A. thesis entitled *Yenikapı Kazı Buluntusu Sırlı Seramiklerinin Değerlendirilmesi* by Yurdanur Akpınar in 2006. Her M.A. thesis includes a very brief overview of both Byzantine and Ottoman glazed ceramics dating from ninth to nineteenth centuries in the Yenikapı excavations and an examination of corruption reasons of ceramics

found underground and laboratory analyses of the ceramics on micro and macro levels (8). Akpınar's M.A. thesis complements numerous scholars' studies on fabric composition of the Byzantine glazed ceramics. However, she does not elaborate on her categorization of the Byzantine ceramics and the focus of her thesis is on the later period, i.e. the Ottoman period after the second half of the fifteenth century (Akpınar 20-46).

II. 3 Current State of Knowledge on Byzantine Ceramics

Attitudes towards Byzantine ceramics have quite changed from the early twentieth century to the early twenty-first century⁴⁵. Vroom says that no more medieval pottery sherds are being discarded in the excavations (*Aft. Ant.* 43-47). Böhlendorf Arslan counters Vroom's perception by saying that the Byzantine ceramics increasingly receive attention but they are not yet adequately being addressed in excavations and publications (*Gl. Byz. Ker. I:* 315). All in all, the interest in Byzantine ceramic studies in the very late 19th century might be seen as a sign of the great leap forward that this field experienced during the course of twentieth century. As I try to present the chronological development of Byzantine ceramic studies above in this chapter, the methodology and perspective on how Byzantine ceramics should be treated have been slowly transformed from the merely art historical concerns for the glazed and decorated fine wares in the first decades of the twentieth century to the systematic analyses of fabric, surface treatment, shape and clay composition.

⁴⁵ The development in Byzantine ceramic studies over the last century is emphasized by many scholars such as Armstrong and Hatchner, Vroom, Böhlendorf Arslan, etc.

Despite the increasing interest in the study of the Byzantine ceramics, there are various problems in different levels such as the methodology and research questions of earlier excavations and publications, the lack of a unified language in terms of periodization, terminology, and chronology.

First of all, there appears to be an issue with former excavations and/or publications of the twentieth century. Scholars such as Vladimir De Bock or Jean Ebersolt did not have excavation information, contexts or stratigraphy of the pottery pieces at their disposal, so that their publications followed a purely art historical approach and lacked contextual analysis (Ebersolt 5-9). Secondly, although the attitudes toward Byzantine ceramics changed in the later excavations, they rarely published their pottery in detail (Böhlendorf Arslan *Gl. Byz. Ker. I*: 315-6)⁴⁶. Hence, the data is not wholly available to scholarship. Thirdly, the number of excavations focused on the Byzantine periods especially in Istanbul is still very low in the twenty-first century, which resulted in the lack of stratified contexts and the systematic study of their ceramic finds.

Another issue regarding Byzantine ceramic studies is the lack of a unified language. The number of publications is pleasingly increasing but they often differ from one another in terms of periodization, terminology and typology.

The question of how we can define Byzantine ceramics bears the artificial division of the history into periods. The problem results from the vague definition of the term “Byzantine”. As the Byzantines never called themselves as the Byzantines and their state Byzantium, the term is artificial and first used after the

⁴⁶ There are exceptions to mention: Saraçhane, Pergamon, and Al Mina excavations published their pottery finds in detail and also Constantinople, Amorion, Sardis, Ephesos, Myra, etc. partially published their ceramic finds.

end of the Empire (Kazhdan “Byzantium” *ODB*). Furthermore, as the Byzantines never inaugurated their “new” state, it is also difficult to determine what the early Byzantine is and when it begins (Kazhdan et al. “Byzantium, a History of” *ODB*). Usually, the year 324 or 330 is accepted as the beginning of Byzantium, which at that point in time was the Roman Empire with its newly established capital in ancient Byzantium (Mango *Bizans Yeni Roma İmparatorluğu* 9). The end of Byzantium is unanimously accepted as the fall of Constantinople to the Ottomans in 1453⁴⁷. However, the periodization of Byzantium is also a topic of hot debate. Tripartite division as early, middle and late is determined according to the political events of the time and criticized by many scholars as being inadequate (Kazhdan et al. “Byzantium, a History of” *ODB*).

Regarding Byzantine ceramics, it is perhaps right to consider the changes in technology and decorations of ceramics rather than the political dynamics of the time. One should always keep in mind that the pottery manufacture cannot be always associated with the political authorities and the changes in shapes and types usually occurred slowly through centuries and did not reflect the state politics. It might be inescapable to use general terms like “Byzantine”, “early Byzantine”, “Frankish”; but the author should explain these terms clearly though and the audience should approach them with a certain level of caution. For example, where and when should one start calling a vessel “Post-Roman” or how can one differentiate “Late Roman wares” from “Early Byzantine wares”? In some excavations, pottery from fourth to seventh centuries is usually considered as “Byzantine”, and in others, it is labeled as “Late Roman.”

⁴⁷ However, Byzantine culture continued in Morea until 1460 and Trebizond until 1461 (Gregory 324-339).

L. Doğer states that the archaeological evidence shows that the Roman ceramic traditions continued from the early Christian period well into the seventh century in the major sites of the Roman Empire (“On İkinci ve On Üçüncü Yüzyıllarda Bizans Sırlı Seramik Sanatı” 511). The decoration repertoire of Late Roman wares were expanded with several bird, cross motives and religious figures (“On İkinci” 511).

J. Vroom defines the “early Byzantine” period in ceramic production as being approximately from the seventh to ninth centuries because the introduction of the lead glazed wares took place in the seventh century perhaps stimulated by the cultural exchange with Northern Italy (*Byz. to Mod.* 15; Doğer “On İkinci” 511). In the eight and ninth centuries, new types and shapes like green or brown glazed chafing dishes started to be produced (Doğer “On İkinci” 512). Glazed white wares and polychrome white wares were also produced widely between the seventh to tenth centuries (Doğer “On İkinci” 512).

“Middle Byzantine” period in ceramics is defined as the period between circa tenth and late twelfth-early thirteenth centuries (Vroom *Byz. to Mod.* 15). At the expense of the production of White wares, which diminished and disappeared through the end of the eleventh century, glazed red wares began to be produced and continued to be used until the end of the Empire (Doğer “On İkinci” 513). Slip painted wares, imitation luster wares, green and brown painted wares, brown painted wares, measles wares appeared in the end of the eleventh century (Doğer “On İkinci” 514). *Sgraffito* decorations, which produced several subgroups according to the width of the incisions and variety of surface treatments, dominated twelfth century Byzantine ceramics (Doğer “On İkinci” 514).

Vroom defines the period between thirteenth and fifteenth centuries as “late Byzantine/Frankish” not due to the political presence of Franks but she uses the term mainly as a chronological reference which points to the changes in style and technology of ceramics (*Byz. to Mod.* 15). Doğer points out that the archaeological evidence for pottery workshops such as tripods and wasters is abundant in the thirteenth century layers in Anatolia (“On İkinci” 516). She argues that the increase in pottery production western Anatolia during the thirteenth century might have resulted from the newly established “Empire of Nicaea” (“On İkinci” 516). Another reason for the increased pottery manufacture could be a new technology, introduction of tripods, to Byzantine potters, which is thought to have happened in the late twelfth-early thirteenth centuries (Vroom *Byz. to Mod.* 15; Doğer “On İkinci” 516-7). Later Byzantine ceramics from the fourteenth and fifteenth centuries are not always recovered especially in Constantinople. However, several remarks could be made for Zeuxippus ware and the Aegean ware. Zeuxippus wares were first identified as Shiny Olive Incised Ware by D. Talbot Rice in the Baths of Zeuxippus but the well-known name of Zeuxippus ware was given by P. Megaw in the late 1960s (“Zeuxippus Ware” 67-88). Notwithstanding the indication of a production center, i.e. Constantinople, various origins for Zeuxippus wares were identified in Constantinople, North Italy, Corinth and Cyprus (Vroom *Aft. Ant.* 65). A. Megaw also designated the name “Aegean ware” to a group of coarse, thickly gouged type of Sgraffito wares. This type of ware is also known as Champlévé ware, Incised ware or Coarse incised ware (Sanders “Excavations at Sparta” 260-1; Morgan *XI* 162-6; Stevenson “The Pottery 1936-7” 54).

Apart from the problems in periodization and terminology, perhaps a more fundamental question is about chronological clarifications. As already stated several times in this chapter, lack of stratigraphies and contexts resulted in insufficient dating of the ceramics. The lesser number of pottery publications in excavation reports constitutes another obstacle. Besides, there is a need in closed deposits in the excavations to clarify the chronologies. Typo-chronology of early Byzantine ceramics, especially in Constantinople, is represented very well in J. Hayes' work on Saraçhane material. Concerning the middle Byzantine ceramics, the main reference work is still Morgan's *Corinth XI*. However, the Saraçhane publication again provides good comparative material and refines Morgan's typo-chronology (Hayes *Saraçhane II* 7).

New approaches to Byzantine ceramics resulted in a wider range of questions such as production technique, production center and distribution pattern in addition to the clarification of site chronologies. Petrographical and chemical analyses of clay fabrics of Byzantine ceramics allow us to understand not only the level of technology of the time, but also the origin of production. For instance, previous scholars like J. Hayes argued that White wares should belong to Constantinople because of the high number of finds in the city (*Saraçhane II* 12-37) but the origins of White wares and Red wares should be proven scientifically. Armstrong and Hatchner rightly set forth many questions (*Byzantine and Allied Pottery* 3): Were white wares produced in Istanbul or in its hinterland? What was the reason behind the sudden appearance of Red wares in the eleventh century?

In the cases in which the scientific analyses of clay fabrics are not applied, the production centers are usually identified with their associated kiln furniture

such as S-shape curves and tripods (Papanikola Bakirtzis “Serres: Production Center” 25-32). There are many pottery production centers within the former territory of the Byzantine Empire. Corinth, Cyprus, Pergamon, Port St. Symeon, Ephesus, Nicaea, and Constantinople are some examples (Böhlendorf Arslan *Gl. Byz. Ker. I*: 315-320).

Among the existing literature on Byzantine ceramics, Constantinople has always been a strong candidate as a pottery production center. There are a number of reasons for it: Firstly, Constantinople/Istanbul was the capital city of the Byzantine Empire; thus, it was the focus of attention in medieval times. Also, Constantinople was the largest and the most crowded city of the medieval era (Magdalino 16). It played an active role in trade as one of the largest trade ports in the Empire. Apart from these characteristics of a large capital city, the density of pottery finds from archaeological sites in and around the city suggested such a hypothesis.

However, it was only with the recent excavations in Sirkeci that evidence for pottery workshops was revealed (Girgin 96-105). Hence, the hypothesis of that Constantinople must have been a production and distribution center was archaeologically confirmed that Constantinople was a production center for several types of pottery for the first time in the city’s history.

II.4 Conclusions

This chapter provided the literature review of Byzantine ceramic studies and the theoretical background that is utilized in interpreting the small room context

with its formation processes and the pottery assemblage. As well as the main categorizations, the selected case studies that benefitted from such typochronological approaches will provide guidance to propose a date for the room, to study its function and its ceramic finds.

CHAPTER III

SMALL CHAMBER AT KÜÇÜKYALI: ARCHITECTURE AND ARTIFACT ASSEMBLAGES

Chapter III introduces the recently excavated small chamber which was identified to the west of the tower and which revealed the major original data for this M.A. thesis. It is organized in three parts. Firstly, I will explain the methodology of the context study in detail. As this thesis takes a rare opportunity to examine secure contexts that were not disturbed by later human activity (except for US1001), I believe that it is important not to separate a given context from its small finds and pottery assemblage; thus, after a general description of the small chamber, every one of its consecutive 5 units of stratification (US) will be described in terms of its architectural features, composition and small finds, and followed by its pottery catalog. In the last part of Chapter III, shape types and ware types of this assemblage will be described and categorized in detail.

III.1 Methodology

As already mentioned, the Küçükaly ArkeoPark Project is relatively a newcomer to scene of Constantinopolitan archaeological projects (Ricci “Left Behind” 148). Hence, there was yet no ceramic specialist who worked fulltime on

Küçükyalı ceramic finds during 2009 and 2010 excavation seasons at Küçükyalı and a pottery database still remains to be built in the upcoming excavation seasons. During the excavation seasons, after pottery finds were washed and dried in the shade, a preliminary sorting was applied, i.e. ceramics were sorted according to their surface treatment (glazed/unglazed) yet no categorization was made according to their decoration (plain/slip, painted/sgraffito etc.). The diagnostic pieces were separated from body sherds and recorded accordingly. In cases of discoveries of matching pieces, the project conservator Tuba Akar applied the necessary conservation and restoration techniques. During my participation at Küçükyalı in 2010, I attended to prepare a very preliminary study and recording form for pottery finds (see Appendix A). However, this thesis realized the necessity to prepare a more developed way of studying and recording pottery finds as proposed in Appendix B. Although the form in Appendix B does not claim to be a context study form, it attempts to record each single sherd recovered in a given US on a specific elevation according to its size (i.e. body wall thickness); and to categorize them according to their fabric (white/red), surface treatment (plain, slipped, glazed,), decoration (plain, incised, painted, slip painted, sgraffito) and general shape (open/closed/intermediate).

This being my first experience with Byzantine ceramic studies, I took the following steps to study the small room's pottery assemblage in this thesis:

First of all, as already mentioned, I have chosen all the diagnostic glazed pottery sherds to examine in this thesis. Five consecutive contexts of the small chamber revealed a relatively low amount of glazed ceramics compared to unglazed

ceramic finds⁴⁸. However, the reason behind sampling only glazed ceramics is that, I believe, they could yield more precise chronological information than unglazed ones (Böhlendorf Arslan *Gl. Byz. Ker. 1*: 316-320)⁴⁹. The small room contexts did not reveal any *in situ* or intact ceramics, and only very few of them could be restored partially (see plate 12, ED 56). Hence, the nature of the sample is very fragmentary. Among 741 glazed ceramic fragments found in the small chamber, only the diagnostic pieces, i.e. rim, base, handle fragments, were included in this study. All the diagnostic sherds, 170 in number, are fully presented in the catalogs. The majority of the ceramic finds described in this thesis are now stored in Koç University Archaeology Laboratory's Storage Area with the temporary permission of the Istanbul Archaeological Museums while several pieces are kept in the Istanbul Archaeological Museums' Storage Facilities.

The pottery assemblage of the small chamber at Küçükalyalı was represented in five catalogs that follow the archaeological context descriptions of US1001, US1002, US1026, US1073 and US1074 below in this chapter.

After carefully studying several publications of Byzantine glazed ceramics such as *Art of Sgraffito*, *Byzantine to Modern Pottery*, *Saraçhane II* etc., I organized each catalog entry in 3 lines: The first line begins with an ED⁵⁰ number, from 1 to 170, given each one of the pieces in the catalogs. The second item of the

⁴⁸ Total number of pottery sherds revealed in 5 USs of the small room is 1888. 736 sherds (39%) are glazed whereas 1142 sherds (61 %) are unglazed.

⁴⁹ The idea behind the study of ceramics is as simple as that "the style changes" (Sinopoli 53). The majority of unglazed ceramics have no decoration; hence it is more difficult to track the changes of their style than identifying the changes in decoration of the glazed ceramics.

⁵⁰ ED stands for the author's initials. KY or KAP for the Küçükalyalı ArkeoPark Project were not preferred, as the study of ceramic finds at Küçükalyalı proceeds, it might confuse the reader.

first line is a general shape (open, intermediate or closed)⁵¹. The third item, written in italic, is a specific name for shapes (bowl, plate, etc.)⁵². It was followed by measurements (height, rim or base diameter, width, thickness, etc.)⁵³.

The second line of the catalog entry describes the colors (surface color, core color, slip color, interior glaze color, exterior glaze color, paint color, etc.)⁵⁴ according to the *Munsell Soil Color Charts* (1975 edition) in natural light.

The third line of the catalog entry is the description of a given pottery sherd. Fabric color, size (according to body wall thickness), description of base (ring, flat, rounded), body walls (flaring, vertical, etc.), rim (plain, horizontal, etc) and/or handle, surface treatment (plain, slipped, glazed), and decoration (painted, incised, etc.) are detailed respectively⁵⁵.

Moreover, as a rare example, this thesis published all the diagnostic glazed pottery sherds in color plates. The majority of publications, due to financial restraints, sampled their pottery assemblages and only a small sample of their pottery population appeared in print. However, this thesis saw the necessity to publish not only the *sgraffito* variants but also the plain glazed wares in order to better explain their definitions and generate comparative material for further research.

⁵¹ For the detailed description of the shapes, please see below III.3

⁵² Ibid.

⁵³ For the abbreviations, please see Table 4.

⁵⁴ Ibid.

⁵⁵ See III.3.1 for a detailed description of ware shapes found in the small chamber.

Op.S	Open shape
Int.S	Intermediate shape
Cl.S	Closed shape
H.	Height
RD	Rim diameter
BD	Base diameter
FD	Foot diameter
W	Width
Th	Thickness
(w)	Thickness of the body wall
(b)	Thickness of the base
(f)	Thickness of the foot
HT	Handle thickness
SC	Surface color
CC	Core color
Sl.C	Slip color
GCI	Glaze color inside
GCO	Glaze color outside
PC	Paint color

Table 6. Abbreviations used in the catalogs

On the other hand, this research has several methodological limitations. Above all, the method of sampling should be mentioned. An ideal research should include all the small finds or at least all the ceramics recovered from a given context to understand its formation process. However, due to time and personnel limitations, it might not be always the case. In this case, the researcher has two options: either to include all the glazed ceramics or to include all the individual vessels identified within the context. The former method does not always provide accurate results because of the different nature of distinct types of pottery. For example, a cooking pot might break into five large pieces whereas a fruit-plate might break into 20 pieces. If one only takes into account the number of sherds found in a context, this information hardly tells something about the number of

individual vessels in the context, thus it does not provide statistically significant results. The latter method is to sample the ceramic population to identify how many individual vessels occurred in a given context. As a researcher is more likely to be interested in the quantity and frequency of ceramics in a context, rather than the level of brittleness of the pots, this method is more useful. It cannot give the precise number of the pots recovered in the context, however, it does not overstate the numbers. Hence, unit of analysis of the sampling in the latter method is known as “MNI”, i.e., minimum number of individuals. In this research, I applied a sampling method slightly different than “MNI”. I have sampled only the diagnostic sherds, hence, it is clear that there are a minimum of 170 distinct vessels identified in the contexts of the small chamber. It means that there might be more vessels, but it is beyond the scope of this research to know exactly how many because, for instance, plain glazed body sherds are almost impossible to define as belonging to one single vessel or more.

III.2 Placing Ceramics in Context

During the archaeological field survey seasons at Küçükyalı between 2001 and 2004, dense building activity on the southern end of the platform was discovered via geomagnetic surveys (Urcia “Rapporto Preliminare 2009” 1). Alessandra Ricci, evaluating the results of geomagnetic surveys and through the analysis of visual documents as the *Menologion*, decided to commence the excavations at this part of the archaeological site in 2009. Hence 2009 excavation season focused on the tower and its immediately surrounding area. During 2010 excavation season, a small chamber of 5 m. x 1 m. was discovered in Quadrant A3

in Tower Area (see fig. 13). Since this is an unpublished context, the main sources for the data are the field notebooks, field forms, KY matrix and preliminary excavation reports of Tower Area in the 2009 and 2010 seasons⁵⁶.



Figure 13. General view of the tower and its surrounding area. Small chamber marked with the red dot. From the KAP archives (2010).



Figure 14. Grid plan of the tower and tower area from the KAP archives (2010).

⁵⁶ Alberto Urcia was the area supervisor in Tower Area, Leda Gori was the trench supervisor.

The small chamber is located immediately west of the tower, which covers most of Quadrants A2 and B2, parts of A1 and B1 and very little of A3 and B3 (see fig. 14). A paved floor level was identified immediately outside the tower's northern and western walls. It was identified as a porticoed space, built later than the tower (see fig. 13). The small chamber must have been built at a later time than this pavement because one of the small chamber's walls (USM1083) cut into the paved area. Thus, the small chamber represents the latest phase of construction activities at Küçükyalı.

The small chamber is located in the northern half of the Quadrant A3, and very little of A4 (see fig. 14). The space was framed by three different sets of walls: In its eastern end, it leans on the tower's western wall (USM1036). There are also traces of a wall on this side (USM1084). The small room was defined by the outer tier of the retaining walls (USM1063 and partially USM1065) in the south. Its westernmost end was marked by USM1080. The room shared a part of the inner tier of the southern retaining wall (USM1069) and one of the buttresses on it (USM1051).

The first set of walls that define the small chamber is actually circa 180 cm. of the tower's western wall (USM1036), built at an earlier phase of construction at Küçükyalı and later incorporated into the small chamber. USM1036 is circa 150 cm. thick and built in alternating courses of brick and stone masonry technique.

The second set of walls is actually part of the southern retaining walls (both outer and inner tiers), identified as USM1063, USM1065, USM1069 and

USM1051. USM1063 is circa 1 m. thick. Only 1 m. of USM1065 was incorporated into the small room and it is also ca. 1 m. thick. Ca. 120 cm. of USM1069 was shared by the small room and is approximately 80 cm. thick. USM1051 is the buttress of the inner tier of the southern retaining walls. They are all built in alternating courses of brick and stone masonry technique.

The third set of the walls that constitute the small chamber is USM1083, USM1084 and USM1080. USM1084, framing the eastern end of the chamber, is adjacent to USM1036 and it attempts to enclose one of the arched openings of USM1036. USM1083, very poorly preserved, encloses the northern side of the room whereas USM1080 marks the western side of the room. USM1084 encloses the arched opening (US1106). USM1083 connects to USM1084 and it encloses the northern side of the small room. They were built in a very moderate masonry technique in which spoliated stones and sandy mortar of low quality were irregularly built as a single line with no bricks used in its construction (KY10 Field forms USM1080, USM1083 and USM1084).

I have already mentioned above in Chapter I.1.2 that the retaining walls and the tower were built concurrently. Thus USM1036, USM1063, USM1065, USM1051 and USM1069 belong to Phase I when the first construction activities on site were made. However, it is clear that USM1080, USM1083 and USM1084 were built at a later time than USM1036, USM1063, USM1065, USM1051 and USM1069. Not only are the masonry techniques of both sets of walls different but also their function and organization are divergent. USM1063, USM1065, USM1051 and USM1069 had a primary function as retaining walls and USM1036 as the tower's western wall; however USM1084, USM1083 and USM1080 were

built to enclose a space more or less already defined by the retaining walls and the tower's western wall on three sides. Also, USM1084 blocks one of the arched openings (US1106) of USM1036. USM1083 is a leaning wall, built adjacent to USM1036 at a later time. Lastly, USM1080 was built between USM1069 and USM1065 also at a later date.

To sum up the chronology of the southern part of the complex, it can be said that the tower and the retaining walls were built during Phase I because of their masonry techniques, the floor level was built later than the tower and the walls during Phase III (see Chapter I.2.2) and the small chamber was built as one of the last construction activities at Küçükyalı.

Although no threshold or doorway was discovered during the excavations, no floor levels were identified within the small chamber, and further archaeological investigations are needed to fully-understand it. The architectural features and the artifacts coming from the excavated area suggest that this room was a place where activities related to storage and preservation of the valuable and/or important items took place. Below the topsoil, there were 5 distinctive layers identified (US1001, US1002, US1026, US1073, and US1074) within the space framed by the above-mentioned walls. These layers are discussed in detail below.

III.2.1 US1001

III.2.1.1 Description of the Archaeological Context

US1001 covers a wide area within Quadrants B3, B4, A3 and A4; however, in this thesis, only the material from A3 and A4 was taken into account as they correspond to the area where the small chamber is located. US1001 is identified as the first archaeological layer underneath the topsoil. Some parts of it were already excavated during the 2009 season, and during the 2010 season, the archaeologists continued to remove this layer in the Tower Area (henceforth TA). US1001 is defined as a dry, brown earth layer that was characterized by roots and small stones. It is 30-40 cm. thick and has poor consistency.

Although its proximity to top soil and the presence of vegetation caused disturbance of the medieval layer, it occasionally provided valuable archaeological material such as *tesserae*, burnt material, metal finds like iron nails and marble finds (KY10 TA Field Form US1001). The most abundant type is ceramics. 188 out of 367 sherds are glazed (51%) whereas 179 are unglazed (49%). 38 sherds of the total 49 diagnostic pieces are red wares whereas 11 of them are white wares. Among diagnostic glazed pottery finds of US1001, the ware types can be listed as follows: Plain glazed white ware (7 pieces), green glazed white ware (3 pieces), slip-painted glazed white ware (1 piece), plain glazed red ware 1a (3 pieces), plain glazed RW 2a (1 piece), plain glazed RW 2c (10), cooking ware (5 pieces), plain

glazed sgraffito (9 pieces), yellow-green glazed sgraffito (7 pieces), yellow-brown glazed sgraffito (2 pieces) and slip-painted glazed red ware (1 piece)⁵⁷.

There are 33 pieces identified with an open shape. 12 out of 24 rim fragments definitely belong to open shapes (bowl and plates). The fragmentary nature of the bases (23 in total) unfortunately does not allow designating more precise shapes; however it is highly probable that all of them (except ED106 and ED107) belong to open shapes because of their shapes and the nature of the interior glaze. 10 out of 24 rim fragments belong to necked vessels, described as closed or intermediate shapes presumably to preserve food and liquids. In addition to a handle fragment (ED108), 3 rims from these necked vessels probably had handles (ED17, 18 and 29). The surprising find of this US is ED37. First thought to be a handle fragment, it actually has close parallels to S-Shape devices described by Papanikola Bakirtzis (“Serres: Production Center” 31-2).

III.2.1.2 Catalog of US1001

US1001 yielded 49 diagnostic pieces of glazed pottery. There are 24 rim fragments (ED16-32, 98-104), 23 base fragments (ED1-15, 33-36, 95, 105-107), 1 handle fragment (ED108) and 1 S-shaped device (ED37).

⁵⁷ Typology is given below in III.3.

III.2.1.2.1 Rim Fragments

1. ED16 Cl.S. *Pot* H: 3.5; RD: 17.0; W: 17.5; Th: 1.4-0.3

SC: 10YR 7/2 CC: 5YR 7/6 Sl.C: 10YR 8/1 GCI: Green GLO: -

Pl.2 Light gray and red fabric. Fine ware. Open mouth, necked vessel with flaring upper body walls and plain rim. Body walls thick on the upper parts and fine below the neck. White slip inside. Inside covered with pale green glaze. Exterior glaze faded. Blackish tinges visible outside.

2. ED17 Cl.S. *Pitcher* H: 6.3; RD: 11.2; W: 14.0; Th: 0.3

SC: 7.5YR 6/4 CC: 7.5YR 7/4 Sl.C: - GCI: 5Y 5/6 GLO: 10YR 5/6

Pl.2 Light brown fabric. Fine ware. Open mouth, necked jar with a wide shoulder and handle. White slip. Transparent olive glaze inside totally faded. Yellowish brown glaze covered around the rim.

3. ED18 Cl.S. *Pitcher* H: 2.9; RD: 12?; W: 13?, Th: 0.3-0.5

SC: 10YR 6/2 CC: 10YR 7/1, 10YR 7/3 Sl.C: - GCI: 10YR 4/6 GLO: 2.5Y 4/4

Pl.2 Pale red fabric. Fine ware. Open mouth, necked pot with flaring upper walls and plain rim. Maybe with a handle? Upper walls are thicker than the lower body. No slip. Plain dark yellowish brown glazed inside. Glaze covers the area around the rim outside and leaks partly down the body walls.

4. ED19 Cl.S. *Cooking Ware* H: 3.0; RD: 14.3; W: 15.0; Th: 0.6

SC: 10YR 6/1 CC: 10YR 7/2 Sl.C: - GCI: 2.5Y 5/6 GLO: 10YR 3/4

Pl.2 Gray fabric. Fine ware. Open mouth, necked pot with flaring upper walls and plain rim. Upper walls are thicker than the lower body. No slip. Light olive brown glazed inside. Dark yellowish brown glaze covers the area around the rim outside and leaks partly down the body walls. Outside burnt.

5. ED20 Cl.S. *Jar* H: 2.8; RD: 14; W: 10.0; Th: 0.3-0.4

SC: - CC: 2.5YR 6/6 Sl.C: - GCI: 2.5Y 6/8, 10YR 4/6 GLO: 7.5YR 3/4, Green

Pl.2 Light red fabric. Fine ware. Open mouth, wide neck, intermediate body walls with slightly flaring otherwise plain rim. White slip. Inside covered with olive yellow glaze and a brown horizontal line along the rim. Outside covered with dark brown glaze and decorated with pale green wavy line.

6. ED21 Op.S. *Bowl* H: 2.8; RD: 10.0; W: 10.1; Th: 0.3

SC: - CC: 5YR 6/4 Sl.C: 10YR 8/2 GCI: 2.5Y 6/8 GLO: 2.5Y 6/8

Pl.1 Light reddish brown fabric. Fine ware. Small bowl with deep body, flaring walls and plain rim. White slip. Inside 3 horizontal lines incised with a fine tool and covered with plain olive yellow glaze. Outside upper parts of white slip covered by a layer of green glaze and upon it with yellow glaze applied around the rim.

7. ED22 Op.S. *Plate* H: 1.1; RD: 15.0; W: 16.0; Th: 0.7-0.5

SC: 5YR 5/3 CC: 2.5YR 6/6 Sl.C: - GCI: 2.5YR 4/8 GLO: -

Pl.1 Reddish brown fabric. Medium ware. Shallow body with flaring walls and plain rim. A bulge separates the rim and body walls. No slip. Plain red glaze covered inside. Wheel marks visible on the unglazed exterior. Outside burnt.

8. ED23 Op.S. *Plate* H: 1.9; RD: 14.0; W: 15.0; Th: 0.3

SC: 10YR 8/2 CC: 10YR 8/1 Sl.C: - GCI: 5Y 8/2, 5Y 7/4, Pale green GLO: -

Pl.1 White fabric. Fine ware. Shallow body with flaring walls that shape the rim. Rim has an indentation on the interior. No slip. Transparent yellow-pale green glaze inside and around the rim outside.

9. ED24 Op.S. *Bowl* H: 2.7; RD: 9.0; W: 9.3; Th: 0.3-0.4

SC: 7.5YR 6/4 CC: 7.5YR 6/4 Sl.C: - GCI: 10YR 5/8 GLO: 10YR 5/8, 10YR 4/6

Pl.1 Light brown fabric. Fine ware. Deep body with flaring walls. Rim is thinner than body walls. White slipped inside and along the rim outside. Yellowish brown glazed and 2 leaning lines, incised with a fine stylus, visible inside. Yellowish brown glazed outside along the rim, a brown horizontal line separates the glazed area from the plain exterior body walls.

10. ED25 Cl.S. *Jar* H: 2.75; RD: 18.0; W: 20.7; Th: 0.2

SC: - CC: 5YR 6/6 Sl.C: - GCI: Pale green GLO: 5Y 8/1, green

Pl.2 Hard reddish yellow fabric. Fine ware. Wide mouth with globular body and upright rim. White slip. Inside covered with pale green glaze. 2 horizontal lines incised along the rim inside and 2 others outside. 4 dark brown right leaning lines incised on the exterior body walls through the white slip and covered with transparent very pale green glaze.

11. ED26 Cl.S. *Jar* H: 2.8; RD: 8.5; W: 9.1; Th: 0.3

SC: 2.5Y 8/2 CC: 2.5Y 8/2 Sl.C: - GCI: - GLO: Green

Pl.2 White fabric. Fine ware. Small bowl with short upright rim. No slip. Green glaze only covers outside.

12. ED27 Op.S. *Bowl* H: 2.8; RD: 8.5; W: 9.1; Th: 0.2-0.3

SC: - CC: 10YR 5/2 Sl.C: - GCI: 5Y 6/6 GLO: 5Y 6/6

Pl.1 Grayish brown fabric. Fine ware. Small hemispherical bowl. Plain rim is thinner than body walls. White slip. Olive yellow glaze applied to both sides, 2 horizontal dark brown lines incised along the rim.

13. ED28 Op.S. *Bowl* H: 2.0; RD: 16.0; W: 16.1; Th: 0.3-0.4

SC: 10YR 7/3 CC: 10YR 7/1 Sl.C: - GCI: Green GLO: Green

Pl.1 Very pale brown, creamy white fabric. Fine ware. Deep body with flaring walls and slightly flaring rim. White slip. Green glaze applied inside and around the rim outside.

14. ED29 Cl.S. *Pitcher* H: 1.9; RD: 14.0; W: 14.7; Th: 0.5-0.3

SC: 7.5YR 6/4 CC: 7.5YR 7/4 Sl.C: - GCI: 10YR 5/6, 10YR 4/6 GLO: 10YR 4/6

Pl.2 Light brown fabric. Fine ware. Open mouth, necked vessel with flaring upper body walls and plain rim. Maybe has a handle? White slip. Plain yellowish brown glazed inside and around the rim outside.

15. ED30 Cl.S. *Pot* H: 1.9; RD: 12.9; W: 13.5; Th: 0.5-0.3

SC: 7.5YR 6/4 CC: 5YR 7/4 Sl.C: - GCI: 2.5Y 6/4 GLO: 2.5Y 6/4

Pl.2 Light brown fabric. Fine ware. Open mouth, necked body with flaring upper walls that ultimately form the plain rim. White slip under plain olive yellow glazed that covers the whole interior and along the rim on the exterior of the vessel.

16. ED31 Op.S. *Bowl* H: 2.2; RD: 12.0; W: 12.5; Th: 0.6

SC: 10YR 7/2 CC: 10YR 8/2 Sl.C: - GCI: 2.5Y 6/4 GLO: 2.5Y 6/4

Pl.1 Light gray fabric. Medium ware. Bowl with flaring walls and a plain rim. No slip. Plain light yellowish brown glazed inside and around the rim outside.

17. ED32 Op.S. *Bowl* H: 1.5; RD: 11.0; W: 11.0; Th: 0.2-0.3

SC: - CC: 2.5YR 6/6 Sl.C: - GCI: 10YR 6/8 GLO: Pale green

Pl.1 Fine red fabric. Edge of walls form the rim. Rim thinner than the walls. White slip. Outside covered with green glaze. Inside 3 lines incised and covered with yellow glaze.

18. ED98 Op.S. *Bowl* H: 1.5; RD: 16.0; W: 16.2; Th: 0.3-0.4

SC: - CC: 5YR 5/6 Sl.C: 10YR 8/1 GCI: 5Y 7/6, 5Y 6/6 GLO: Green yellow

Pl.1 Yellowish red fabric. Fine ware. Flaring body walls that ultimately form plain rim. Rim is thinner than the body walls. White slip. Olive yellow glazed inside with 2 horizontal parallel brown lines incised along the rim. Green glaze applied around the rim outside covering the white slip partially.

19. ED99 Op.S. *Plate* H: 2.0; RD: 26.0; W: 26.4; Th: 0.4

SC: 5YR 6/3, 5YR 6/4 CC: 7YR 6/4 Sl.C: 5YR 8/1 GCI: 10YR 7/8 GLO: 7.5YR 4/6

Pl.1 Light reddish brown fabric. Fine ware. Large, shallow plate with flaring walls and slightly upright rim. White slip. Inside yellow glazed and 2 incised horizontal brown lines encircle the rim. White slip spilled outside the rim covered with the same glaze which turns into yellow over the slip and into brown over the plain fabric.

20. ED100 Cl.S. *Pot?* H: 2.9; RD: >8.0; W: >8.3; Th: 0.7 (s), 0.3 (w)

SC: 5YR 6/6 CC: 5YR 8/4 Sl.C: - GCI: 7.5YR 4/6 GLO: 7.5YR 4/6

Pl.2 Reddish yellow fabric. Fine ware. Very poorly preserved rim fragment of an open mouth, wide necked intermediate vessel. Reddish yellow finishing. Strong brown glaze covered inside and around the rim outside.

21. ED101 Op.S. *Bowl* H: 2.5; RD: 10.0; W: 10.2; Th: 0.3-0.4

SC: 5YR 6/6 CC: 5YR 6/8 Sl.C: - GCI: 2.5Y 6/8, green GLO: Green

Pl.1 Reddish yellow fabric. Fine ware. Small bowl with very low shoulder, vertical upper walls that ultimately form the upright rim. Rim thinner than body walls. White slip. Olive yellow glazed inside. Interior rim covered with green glaze. Along the rim 2 horizontal very dark brown lines incised inside. Outside partly slipped. Along the rim green glaze applied, there is a broad dark brown line outside.

22. ED102 Cl.S. *Jar?* H: 1.2; RD: >5.0; W: >7.0; Th: 0.4

SC: - CC: 5YR 7/6 Sl.C: - GCI: 5YR 5/8 GLO: 5YR 5/8

Pl.2 Reddish yellow fabric. Medium ware. Plain rim and flaring body walls. Rim is so fragmentary that no precise diameter is attested. No slip. Plain, transparent yellowish red glaze covered both sides.

23. ED103 Op.S. *Cup?* H: 1.6; RD: >2.6; W: >5.7; Th: 0.2-0.4

SC: 10YR 8/2 CC: 7.5YR 8/4, 7.5YR 7/4 Sl.C: - GCI: 2.5Y 8/2, 2.5Y 8/4 GLO: -

Pl.2 White fabric. Fine ware. Small bowl or cup? Rim is so fragmentary that no diameter attested. No slip. Inside covered with plain transparent white-pink yellow glaze. Outside unglazed. Wheel marks visible outside.

24. ED104 Op.S. *Plate* H: 1.8; RD: 16.0; W: 16.5 Th: 0.5-0.2

SC: 10 YR 8/3 CC: 10 YR 8/3 Sl.C: 10 YR 8/1 GCI: 5Y 6/6, 5Y 7/6 GLO: 5Y 6/6, 5Y 7/6

Pl.1 Very pale brown fabric. Fine ware. Shallow body with flaring walls. An indent inside separates the short upright rim from the body walls. White slip. Olive yellow transparent glaze applied on both sides.

III.2.1.2.2 Base Fragments

25. ED1 Op.S. *Bowl* H: 2.5; BD: 7.0; W: 7.2; Th: 1.4 (b), 0.9 (w), 1.3-0.6 (f)

SC: 7.5YR 6/4 CC: 2.5YR 6/8 Sl.C: 2.5Y 8/2 GCI: 5Y 7/8 GLO: 2.5YR 3/4

Pl.3 Light red fabric. Medium ware. Ring base with slightly flaring foot and nipple in the middle. White slip on both sides. Inside plain yellow glazed. Traces of dark brown glaze visible on foot.

26. ED2 Op.S. *Bowl* H: 3.0; BD: 5.6; W: 5.9; Th: 1.0 (b), 1.0 (w), 0.7 (f)

SC: - CC: 2.5YR 6/8 Sl.C: - GCI: 7Y 7/8 GLO: -

Pl.3 Light red fabric. Medium ware. Ring base with slightly flaring foot. White slip on both sides. Inside wheel marks visible on the floor. 2 parallel lines incised on the floor and form triangular which are filled with leaning short, narrow lines. White slip traces visible outside, though glaze totally faded.

27. ED3 Op.S. *Bowl* H: 2.4; BD: 9.0; W: 9.2; Th: 1.0 (b), 0.8 (w), 0.8 (f)

SC: 5YR 6/4 CC: 5YR 5/6 Sl.C: - GCI: 5Y 7/6, 5Y 7/8 GLO: -

Pl.3 Yellowish red fabric. Medium ware. Ring base with slightly flaring low foot. White slip. Inside 2 circles mark the floor, zigzag decoration incised on the floor, covered with yellow glaze. Visible white slip traces outside, though glaze totally faded.

28. ED4 Op.S. *Bowl* H: 2.1; BD: 4.0; W: 4.4; Th: 1.0 (b), 0.9 (w), 1.0 (f)

SC: 5YR 7/6 CC: 5YR 6/8 Sl.C: 5YR 8/2 GCI: GLO:

Pl.3 Reddish yellow fabric. Medium ware. Ring base with slightly flaring foot. White slip. Inside incised with dark brown lines and covered with green glaze. Outside traces of slip visible though no glaze preserved.

29. ED5 Op.S? *Bowl?* H: 1.6; BD: >5.5; W: >5.7; Th: 1.0

SC: 2.5YR 6/6 CC: 2.5YR 6/6 Sl.C: - GCI: 2.5Y 7/6 GLO: -

Pl.3 Light red fabric. Medium-fine ware. Ring base? White slip. Inside covered with yellow glaze and incised with dark brown lines. Outside unglazed.

30. ED6 Op.S? *Bowl?* H: 1.8; BD: 9.0; W: 9.3; Th: 0.7 (b), 0.4 (w)

SC: 7.5YR 7/4 CC: 10YR 8/3 Sl.C: - GCI: 2.5 Y 8/6 GLO: 2.5 Y 8/6

Pl.3 Very pale brown fabric. Medium ware. Flat base with a very low shoulder and slightly flaring body walls. Pinkish white slip. Transparent yellow glaze on both sides but not on the base. Tripod stilt marks on the floor.

31. ED7 Op.S? *Bowl?* H: 1.8; BD: >3.8; W: 3.8; Th: 0.7

SC: 2.5YR 6/8 CC: 2.5YR 6/8 Sl.C: - GCI: 2.5Y 7/8 GLO: -

Pl.3 Light red fabric. Medium ware. Probably a ring base with flaring foot? White slip. Yellow glazed inside. Incised decoration applied, though the design cannot be attested. Outside is plain, unglazed with visible wheel marks.

32. ED8 Op.S. *Plate* H: 1.9; BD: 5.4; W: 6.9; Th: 0.5

SC: 2.5Y 8/2 CC: 2.5Y 8/2 Sl.C: - GCI: 2.5Y 3/2 GLO: -

Pl.3 White fabric. Medium-fine ware. Ring base. White slip. Inside white slip painted with small circles and the background is very dark grayish brown glazed. Outside unglazed.

33. ED9 Op.S. *Bowl* H: 1.9; BD: 5.0; W: 9.0; Th: 0.9 (b), 0.4 (w)

SC: 10R 6/8 CC: 10R 6/8 Sl.C: 5YR 8/1 GCI: Green GLO: Green

Pl.3 Light red fabric. Medium-fine ware. Rounded base. White slip. Green glazed on both sides. Sgraffito decoration totally faded.

34. ED10 Op.S. *Plate?* H: 2.0; BD: 5.2; W: 6.4; Th: 0.8 (b), 0.7 (w), 0.7 (f)

SC: 7.5YR 6/4 CC: 7.5YR 6/4 Sl.C: - GCI: 2.5Y 7/8 GLO: -

Pl.3 Light brown fabric. Medium ware. Ring base. White slip. Inside plain yellow glazed. Outside unglazed.

35. ED11 Op.S. *Bowl* H: 2.2; BD: 7.0; W: 9.0; Th: 0.2-0.7

SC: 7.5YR N3/, 7.5YR 5/2 CC: 7.5YR 8/4, 7.5YR 7/4 Sl.C: - GCI: - GLO: -

Pl.3 Pink fabric. Fine ware. Flat base, flaring body walls. Smooth outside contrasts the irregularity of the inside. White slip. Glaze faded on both sides.

36. ED12 Op.S. *Bowl* H: 3.0; BD: 13.0; W: 16.0; Th: 0.7 (r), 0.4 (w), 0.3 (b)

SC: 7.5YR 4/2 CC: 7.5YR 6/4 Sl.C: - GCI: 5YR 4/6 GLO: -

Pl.3 Light brown fabric. Medium-fine ware. Flat base with flaring body walls. Lower walls are thicker than the upper walls. No slip inside. Plain, transparent yellowish red glazed inside. Outside not glazed.

37. ED13 Op.S. *Bowl* H: 0.7; BD: 13?; W: 5.3; Th: 0.3

SC: 10YR 6/3 CC: 10YR 7/4, 7.5YR 7/6 Sl.C: - GCI: 5Y 4/4 GLO: -

Pl.3 Very pale brown fabric. Fine ware. Flat base with slightly flaring walls. White slip. Plain, transparent olive glazed applied to the interior. Outside is plain, unglazed with visible wheel marks.

38. ED14 Op.S. *Cooking Ware* H: 2.0; BD: 9.0; W: 11.1; Th: 0.5-0.2

SC: 10YR 4/2 CC: 5YR 5/6 Sl.C: - GCI: 10YR 5/6 GLO: 10YR 5/6

Pl.3 Yellowish red fabric. Fine ware. Flat base with flaring walls. No slip. Both sides covered with plain, transparent yellowish brown glaze. Burnt outside.

39. ED15 Op.S. *Bowl* H: 1.0; BD: 7.0; W: 7.9; Th: 0.3 (b), 0.2 (w)

SC: 7.5YR 7/6 CC: 7.5YR 7/6 Sl.C: - GCI: 2.5Y 7/8 GLO: 2.5Y 7/8

Pl.3 Reddish yellow fabric. Fine ware. Flat base with flaring walls. No slip. Plain, transparent yellow glaze covered both sides.

40. ED33 Op.S. *Bowl?* H: 0.8; BD: 12.0; W: 12.8; Th: 0.4

SC: 2.5Y 7/2 CC: 5YR 7/4 Sl.C: - GCI: 7.5YR 4/6 GLO: -

Pl.3 Pink fabric. Fine ware. Flat base with flaring walls. No slip. Plain, transparent strong brown glaze inside. Outside plain.

41. ED34 Op.S. *Bowl?* H: 1; BD: ?; W: 2.3; Th: 0.3

SC: 2.5YR 6/8 CC: 2.5YR 6/8 Sl.C: - GCI: Green GLO: -

Pl.3 Light red fabric. Fine ware. Ring base. White slip. Green glazed inside. An incised circle marks the limits of the floor. Outside unglazed. Very fragmentary.

42. ED35 Op.S. *Bowl* H: 2.1; BD: 4.1; W: 7.0; Th: 0.6 (b), 0.2 (w)

SC: 2.5Y 8/2 CC: 2.5Y 7/2 Sl.C: - GCI: 5Y 7/4 GLO: -

Pl.3 Light gray fabric. Medium-fine ware. Flat base with slightly flaring foot. The walls get thicker down towards the base. No slip. Plain, transparent pale yellow glazed inside. Outside unglazed.

43. ED36 Op.S. *Plate* H: 1.2; BD: 10.0; W: 11.9; Th: 0.2-0.4

SC: 5YR 5/3 CC: 5YR 6/4 Sl.C: - GCI: 5Y 7/6, 5Y 6/8 GLO: 10YR 3/6, 5Y 7/3

Pl.3 Reddish brown fabric. Fine ware. Flat base with flaring walls. White slip. Two dark brown lines encircled the floor. An unidentifiable design with only one short line preserved incised on the floor. Inside covered with yellow-olive yellow glaze. 3 dark brown leaning lines incised on the exterior body wall, covered with pale yellow glaze. Base not slipped and covered with transparent dark yellowish brown glaze.

44. ED95 Op.S. *Bowl* H: 2.3; BD: 7.0; W: 7.6; Th: 0.7 (b), 0.5 (w), 0.7 (f)

SC: 5YR 7/4 CC: 2.5YR 6/6 Sl.C: 10YR 8/2 GCI: - GLO: 10YR 4/6

Pl.3 Light red fabric. Medium ware. Ring base with slightly flaring foot. White slip. Inside the glaze and incised decoration faded totally. Outside covered with dark yellowish brown glaze. Wheel marks visible on the base.

45. ED105 Op.S. *Bowl* H: 1.9; BD: 6.5; W: 6.8; Th: 1.0 (b), 0.9 (w), 0.5 (f)

SC: - CC: 2.5YR 6/8 Sl.C: - GCI: 10YR 6/8 GLO: 5YR 3/4

Pl.3 Light red fabric. Medium ware. Ring base with slightly flaring foot. White slip. Inside brownish yellow glazed with dark brown line encircling the floor. Outside dark reddish brown glazed. Wheel marks visible outside.

46. ED106 Cl.S. *Cooking Pot* H: 1.8; BD: 9.0; W: 10.0; Th: 0.5

SC: 2.5Y 6/2, 2.5Y N4/ CC: 5YR 7/4 Sl.C: - GCI: 5Y 5/6 GLO: -

Pl.3 Light brownish gray fabric. Medium ware. Flat base with flaring body walls. No slip. Inside covered with plain olive glaze. Outside unglazed, burnt surface with visible wheel marks.

47. ED107 Cl.S. *Pot* H: 3.1; BD: 9.0; W: 11.0; Th: 0.5-0.6

SC: 7.5YR 6/2 CC: 7.5YR 8/2 Sl.C: - GCI: 5Y 5/3, 5Y 5/4, 5Y 5/6 GLO: 5Y 5/3, 5Y 5/4, 5Y 5/6

Pl.3 Pinkish white fabric. Medium ware. Flat base with deep body and slightly flaring walls. White slip. Olive glazed on both sides though the exterior glaze almost totally faded.

III.2.1.2.3 Handle Fragments

48. ED108 HT: 0.8 x 3.3 x 1.7

SC: 5YR 6/6 CC: 5YR 7/6, 5YR 7/8 Sl.C: 10YR 8/3 GCI: 10YR 5/6 GLO: 10YR
5/6

Pl.3 Reddish yellow fabric. White slip. Transparent yellow glaze covered the visible side of the handle. Might belong to a pitcher.

III.2.1.2.4 Other Sherds

49. ED37 *S-Shape device?* Th: 0.7; L: 4.2

SC: 7.5YR 8/2 CC: 5YR 8/3 Sl.C: - GCI: - GLO: Green

Pl.3 Pink fabric. Pinkish white finishing. Pale green glazed.

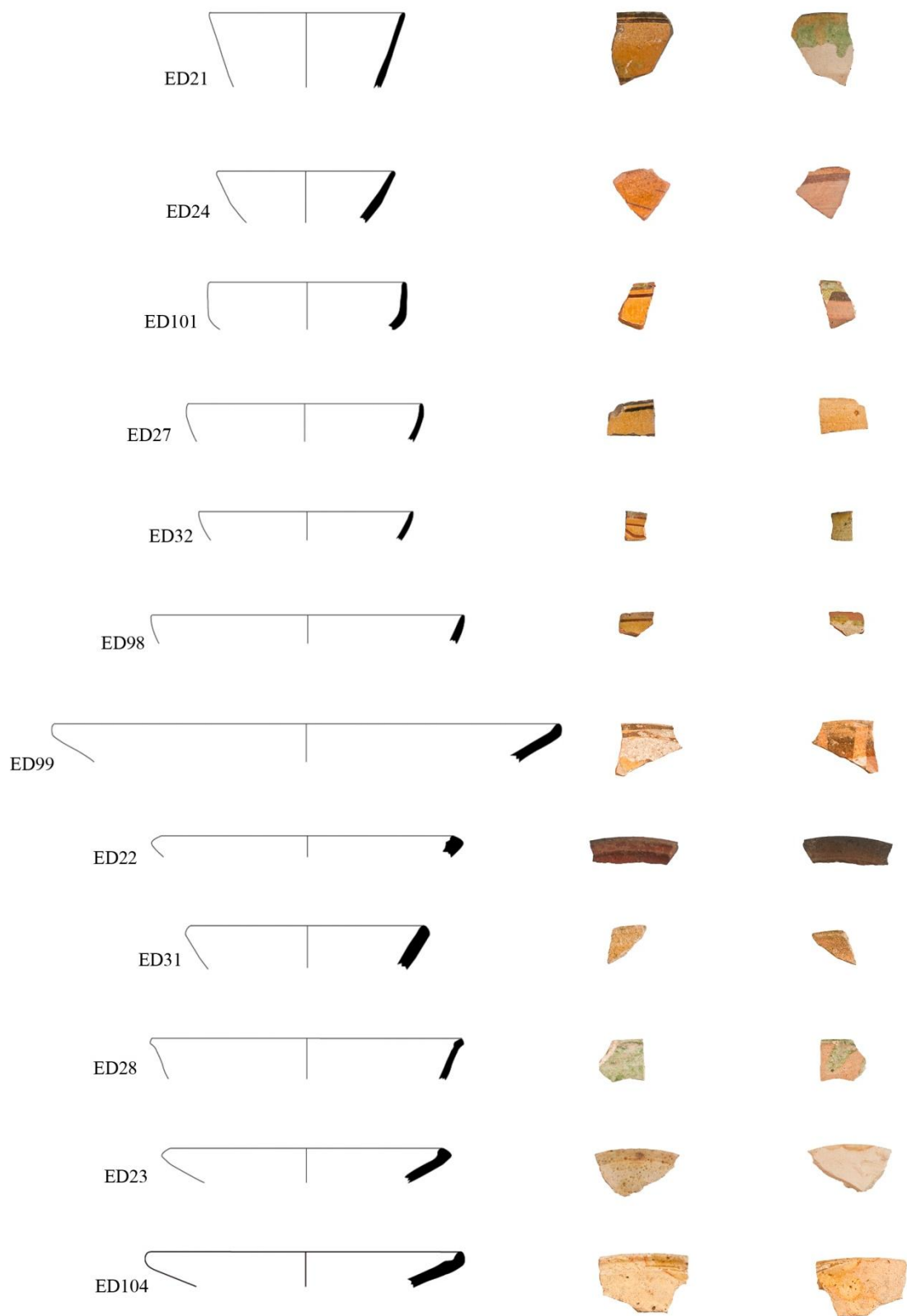


Plate 1
US1001 Rim Fragments



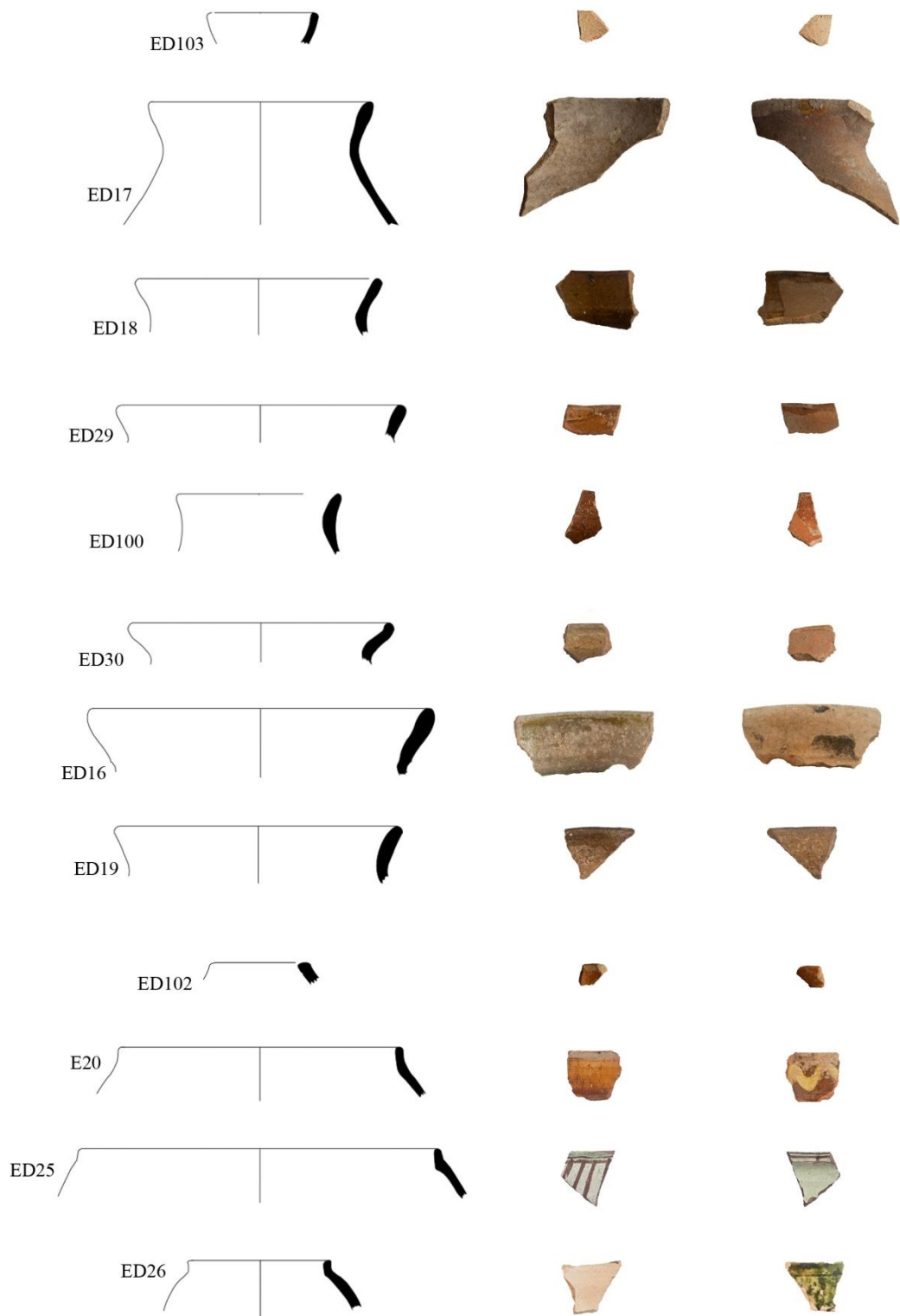


Plate 2
US1001 Rim Fragments



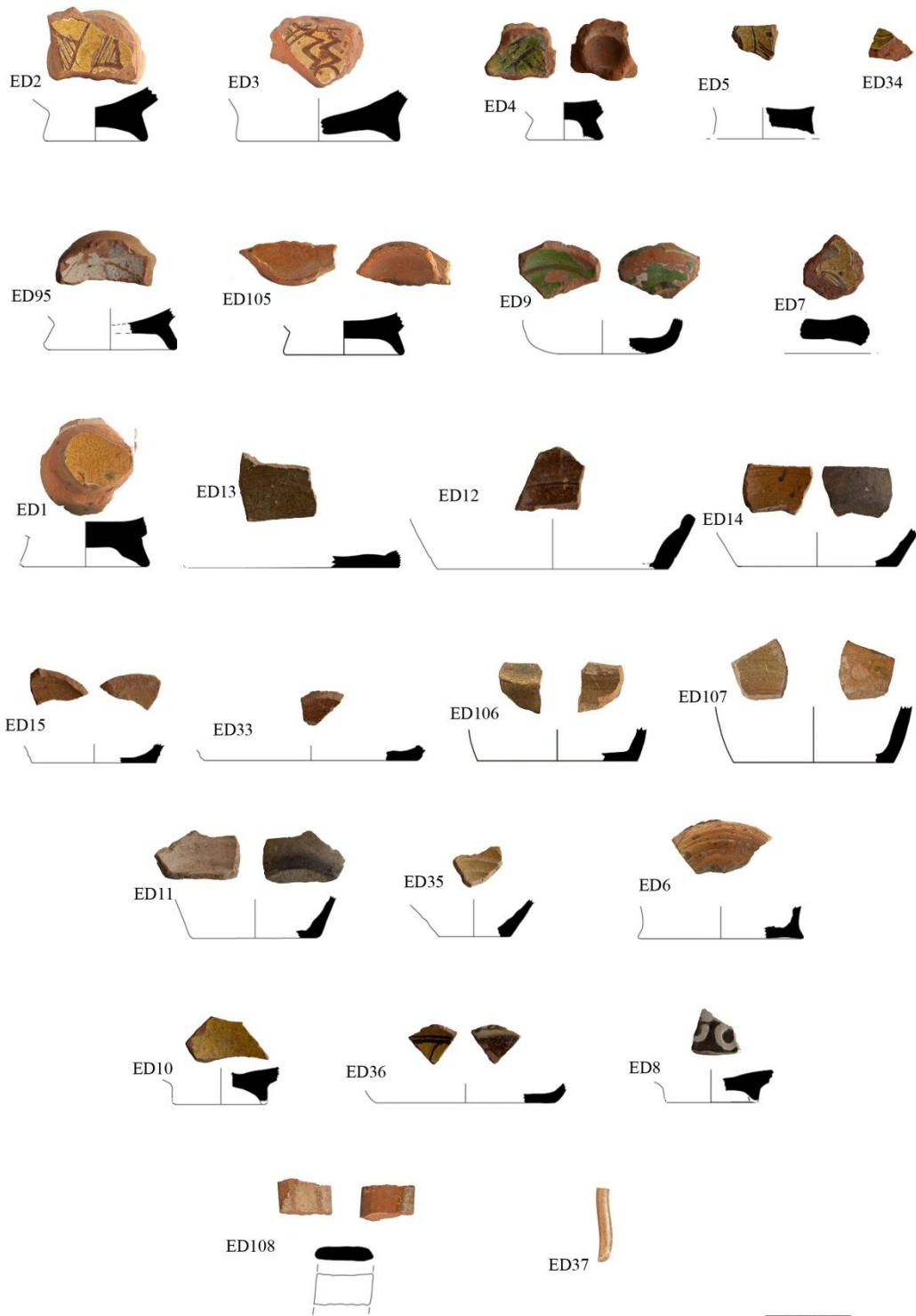


Plate 3
US1001 Base Fragments, 1 Handle Piece and 1 S-Shape Device



III.2.2 US1002

III.2.2.1 Description of the Archaeological Context

US1002 was first identified during 2009 excavation season and it was removed in 2009 and 2010 seasons. Although it is confined to TA, i.e. it does not spread all over the platform, it covers a wider area than the small chamber. Among its small finds, again only those belong to A3 were examined in this thesis. Unlike US1001, US1002 did not yield any modern contamination. It was located below US1001 and above US1026. US1002 has a mixed brown-yellowish colored, medium-hard texture. US1002 has a matrix similar to US1001; but its composition was characterized by a high frequency of brick and ceramic fragments, which made this layer easily distinguishable from others. Also, it is marked with the presence of a systematically spoliated marble floor, representing the abandonment and spoliation phases at Küçükyalı.

US1002 revealed various types of small finds such as *opus sectile* pieces, *tesserae*, metal finds such as iron nails, 1 bronze lamp and 3 coins, glass fragments, organic finds (seeds) and pottery. 2 out of 3 coin finds are identified as *basilicon*, one dated to Andronikos II's reign (1282-1328) and Andronikos III's reign (1328-1341) by Ricci ("Left Behind" 9-10). The bronze lamp also dated to the 13th-14th centuries by Ricci ("Left Behind" 10). Therefore, Alessandra Ricci dated this abandonment phase, represented by US1002 in TA, to the early 14th century ("Left Behind" 10-1).

The pottery assemblage of US1002 (Quadrant A3) is as follows: A total number of 637 sherds were found. Glazed sherds constitute 55% of the assemblage

(350 pieces) and unglazed sherds constitute 45% (287 pieces). Among glazed pottery finds of US1002, the ware types include plain glazed white ware (18 pieces), green glazed WW (7 pieces), multi-color glazed WW (10 pieces), slip-painted WW (1 piece), plain glazed red ware 1a (4 pieces), plain glazed RW 2a (4 pieces), plain glazed RW 2c (4 pieces), cooking ware (13 pieces), plain glazed sgraffito (7 pieces), yellow-green glazed sgraffito (11 pieces), yellow-brown glazed sgraffito (2 pieces), colored sgraffito (1 piece) and slip-painted glazed red ware (6 pieces)⁵⁸.

There are at least 56 pieces with an open shape. 36 out of 60 rim fragments definitely belong to open shapes (bowl and plates). Fragmentary nature of the bases (23 in total) unfortunately does not allow designating more precise shapes; however it is highly probable that almost all of them (except ED47, a rounded base, and ED97, a flat base with hemispherical body and plain interior glaze) belong to open shapes because of their body wall forms and interior glaze. 4 rim fragments are identified as cups (intermediate shapes but with a serving function rather than storing). 12 out of 60 rim fragments belong to necked vessels, described as closed or intermediate shapes presumably to preserve liquids and 7 rim pieces are identified as pots. ED47, a rounded base fragment, definitely belong to a closed shape as it was glazed outside yet not inside. ED97 has at least a hemispherical body; it is slip-painted outside and transparent plain glazed inside; therefore might be a closed shape and identified as pot. Lastly, ED94, a body fragment, was clearly made for storing liquids because it has a narrow neck, deep body walls, plain

⁵⁸ Typology is given below in III.3

unglazed interior with visible wheel marks and slip-painted and glazed exterior; thus, identified as pitcher.

III.2.2.2 Catalog of US1002

US1002 yielded 88 diagnostic pieces of glazed pottery. There are 60 rim fragments (ED50-54, 57-93, 96, 122-126, 128-139), 22 base fragments (ED40-49, 97, 110-118, 120 and 121), 4 handle fragments (ED38, 39, 55 and 109), 1 unknown shape (ED119) and 1 diagnostic body sherd (ED94).

III.2.2.2.1 Rim Fragments

50. ED50 Cl.S. *Cooking Pot* H: 3.8; RD: 10.0; W: 11.3; Th: 0.5-0.7

SC: 2.5Y N4/ CC: 2.5Y 7/2, 2.5Y 6/2 Sl.C: - GCI: 5Y 4/4 GLO: 5Y 4/4

Pl.7 Gray fabric. Medium ware. Open mouth, necked small jar with plain rim.

No slip. Plain olive glazed inside and along the rim outside. Outside burnt.

51. ED51 Cl.S. *Pot* H: 3.5; RD: 14.0; W: 14.5; Th: 0.5-0.6

SC: 10YR 5/2, 5YR 7/3 CC: 5YR 7/4, 7.5YR 8/2 Sl.C: - GCI: 10YR 3/6 GLO: 10YR 3/6

Pl.7 Brownish gray and pink fabric. Medium ware. Open mouth, necked vessel with plain rim. Rim is slightly thicker than body walls. No slip. Plain dark yellowish brown glazed inside and along the rim outside.

52. ED52 Cl.S. *Cooking Pot* H: 3.3; RD: 12.0; W: 12.7; Th: 0.6-0.3

SC: 10YR 5/1, 2.5Y N/3 CC: 10YR 8/2, 10YR 7/1 Sl.C: - GCI: 2.5Y 4/4 GLO:
2.5Y 4/4

Pl.7 Gray fabric. Fine ware. Open mouth, necked vessel with carinated shoulder. Walls form otherwise plain rim. Rim is thicker than body walls. No slip. Plain olive brown glazed inside and along the rim outside. Outside burnt.

53. ED53 Int.S. *Cup?* H: 1.4; RD: 11.0; W: 11.3; Th: 0.3-0.4

SC: - CC: 5YR 6/6 Sl.C: - GCI: 5Y 6/8 GLO: 10YR 4/6

Pl.6 Reddish yellow fabric. Medium-fine ware. Intermediate body walls with slightly flaring rim. White slip. Plain olive yellow glazed inside. Plain dark yellowish brown glazed outside.

54. ED54 Cl.S. *Jar* H: 1.8; RD: 11.0; W: 11.4; Th: 0.3-0.5

Pl.6 SC: - CC: 2.5YR 6/8 Sl.C: - GCI: 10YR 7/8 GLO: 2.5Y 4/4, green

Light red fabric. Fine ware. Small pot? Open mouth, wide neck with plain upright rim. White slip. Yellow glazed inside with 2 brown lines along the rim. Outside, olive brown glaze applied over white slip and decorated with a pale green wavy line.

55. ED57 Op.S. *Bowl* H: 1.4; RD: 13.0; W: 13.4; Th: 0.3

SC: - CC: 7.5YR 6/4 Sl.C: - GCI: 2.5Y 7/8 GLO: 5Y 6/4, Green

Pl.4 Reddish yellow fabric. Fine ware. Flaring body walls with plain rim. White slip. 2 horizontal dark brown lines incised around the rim, decoration on the interior body wall is barely visible, all covered with yellow glaze. Outside yellow and green glazed.

56. ED58 Op.S. *Bowl* H: 2.0; RD: >5.4; W: >5.6; Th: 0.2-0.3

SC: - CC: 7.5YR 6/2 Sl.C: - GCI: 5Y 6/6 GLO: 5Y 6/6

Pl.4 Pinkish gray fabric. Fine ware. Small bowl with flaring walls high shoulder and plain rim. Very little of the rim preserved so it does not give a diameter. White slip. Olive yellow glazed with 2 dark brown lines incised inside around the rim. Plain olive yellow glaze covers the whole exterior.

57. ED59 Int.S. *Cooking Pot* H: 1.7; RD: 13.0; W: 13.5; Th: 0.6

SC: 5Y 4/1 CC: 2.5Y 7/2 Sl.C: - GCI: 5Y 4/4 GLO: 5Y 4/4

Pl.7 Dark gray fabric. Medium ware. A bowl with flaring walls and plain rim. Rim is relatively thinner than the body walls. No slip. Plain olive glazed inside and along the rim outside.

58. ED60 Op.S. *Plate* H: 2.2; RD: 16.0; W: 17.1; Th: 0.3-0.4

SC: 10YR 8/3 CC: 10YR 8/1 Sl.C: - GCI: 5Y 8/4, 5Y 8/6, Green GLO: -

Pl.5 White fabric. Medium-fine ware. Flaring body walls with plain rim. Rim emphasized by an indent on the interior. No slip. Yellow glaze covers the whole vessel, though glaze on its exterior almost totally faded.

59. ED61 Op.S. *Bowl* H: 1.7; RD: 11.0; W: 11.3; Th: 0.4-0.5

SC: - CC: 2.5YR 5/6 Sl.C: - GCI: 7.5YR 5/4 GLO: Green

Pl.4 Red fabric. Wide open mouth, flaring walls. Rim thicker than the body walls. White slip. Plain glazed. Brownish glaze faded inside, green glaze is still visible outside just below the rim.

60. ED62 Op.S. *Bowl* H: 2.0; RD: 18.0; W: 18.5; Th: 0.3-0.2

SC: - CC: 7.5YR 8/4 Sl.C: 7.5YR 7/4 GCI: Green-dark brown GLO: Green

Pl.5 Fine pink fabric. Flaring body walls. Rim thicker than body walls. Polychrome glazed with green vertical strips and blackish dark brown traces on the interior, pale green glaze faded on the exterior.

61. ED63 Op.S. *Bowl* H: 2.5; RD: 13.0; W: 13.6; Th: 0.3

SC: - CC: 2.5YR 6/8 Sl.C: 10YR 8/1 GCI: 2.5Y 6/8 GLO: 2.5Y 6/6

Pl.4 Red fabric. Fine ware. Plain upright rim with flaring lower body walls. White slip on both sides. Olive yellow glaze applied inside and the shoulder outside. ucu biraz daha açık sanki, deęiştir.

62. ED64 Cl.S. *Pot* H: 2.2; RD: 10.0; W: 10.5; Th: 0.5-0.2

SC: 10YR 7/3 CC: 10YR 8/3 Sl.C: - GCI: 2.5Y 6/8 GLO: 2.5Y 6/8

Pl.7 Very pale brown fabric. Fine ware. Open mouth, wide necked small jar. Flaring upper body walls and plain rim. Rim is thicker than body walls. No slip.

Transparent olive yellow glaze covered inside and along the rim outside. Wheel marks visible outside.

63. ED65 Op.S. *Plate* H: 2.0; RD: 15.0; W: 15.2; Th: 0.3-0.4

SC: - CC: 2.5YR 6/6 Sl.C: - GCI: 2.5Y 7/8, Green GLO: Green

Pl.6 Hard fine red fabric. Upright slightly flaring rim. Shallow, flaring body wall. White slipped. Outside covered with green glaze, inside with green and yellow glaze. 4 parallel lines incised on the interior close to the rim.

64. ED66 Op.S. *Bowl* H: 1.9; RD: 20.0; W: 20.0; Th: 0.6-0.5

SC: - CC: 2.5Y 7/2 Sl.C: - GCI: Dark and light green GLO: Dark and light green

Pl.5 Light gray fabric. Medium ware. Flaring body walls with slightly thicker rim. No slip. Wheel marks visible along the rim on the exterior. Green and pale yellow glazed on both sides.

65. ED67 Op.S. *Bowl* H: 2.2; RD: 25.0; W: 25.2; Th: 0.4-0.3

SC: - CC: 5YR 6/8 Sl.C: - GCI: 2.5Y 6/8, 10YR 4/4 GLO: 5Y 7/6

Pl.4 Reddish yellow fabric. Fine ware. Large bowl, deep body with flaring walls and plain rim. White slip. Rim covered with dark brown glaze. Inside covered with olive yellow glaze, and incised with 2 horizontal brown lines, one immediately below the rim and the other 1.5 cm. below. Outside covered with reddish yellow and yellow glaze.

66. ED68 Op.S. *Bowl* H: 1.6; RD: 21.0; W: 21.7; Th: 0.4

SC: 10YR 7/4 CC: 10YR 8/2 Sl.C: - GCI: - GLO: Green

Pl.5 White fabric. Medium-fine ware. Large bowl with flaring body walls and plain rim. Whitish (very pale brown) slip. Interior glaze totally faded. Green glazed outside.

67. ED69 Op.S. *Cooking Pot* H: 1.6; RD: 21.0; W: 21.3; Th: 0.5-0.7

SC: 10YR 4/1, 10YR 5/1 CC: 10YR 4/1 Sl.C: - GCI: 2.5Y 4/4 GLO: 2.5Y 3/2

Pl.7 Dark gray fabric. Medium ware. Large bowl, flaring body walls with thinner, plain rim. No slip. Olive brown glazed inside, very dark grayish brown glazed outside.

68. ED70 Cl.S. *Jar* H: 2.4; RD: 29.0; W: 10; Th: 0.3

SC: 10YR 8/3 CC: 10YR 8/2 Sl.C: - GCI: 10YR 8/6 GLO: 10YR 8/6

Pl.6 Very pale brown fabric. Fine ware. Large bowl. Open mouth, carinated shoulder with an S-curve on its section. Transparent glaze gives the interior its yellow color and leaks on its exterior.

69. ED71 Op.S. *Bowl* H: 1.8; RD: 29.0; W: 29.2; Th: 0.3

SC: 10YR 7/4 CC: 10YR 8/2 Sl.C: - GCI: - GLO: Green

Pl.5 White fabric. Fine ware. Flaring body walls and plain rim. White slip inside and around the rim outside. Glaze faded inside. Green glaze visible outside.

70. ED72 Op.S. *Bowl* H: 1.5; RD: 18.0; W: 18.4; Th: 0.4

SC: 5Y 5/1 CC: 5YR 5/4 Sl.C: - GCI: 2.5Y 6/8 GLO: 2.5Y 5/4, 2.5Y 4/4

Pl.4 Gray fabric. Fine ware. Flaring body walls with upright rim. White slip inside. Plain olive yellow glazed inside. Outside covered with light olive brown – olive brown glaze slightly down below the shoulder.

71. ED73 Op.S. *Bowl* H: 2.3; RD: 25.0; W: 25.2; Th: 0.3-0.5

SC: - CC: 5YR 6/6 Sl.C: - GCI: 7.5YR 3/4, 2.5Y 4/4 GLO: 10YR 3/6

Pl.4 Reddish yellow fabric. Fine ware. Flaring body walls with short, horizontal rim. Rim is thinner than body walls. No slip? Dark brown and olive brown glazed inside. Dark yellowish brown glaze outside.

72. ED74 Op.S. *Bowl* H: 2.0; RD: 15.0; W: 16.0; Th: 0.6

SC: 10YR 6/2 CC: 7.5YR 6/4 Sl.C: - GCI: 2.5Y 5/4, 5Y 4/3 GLO: 5Y 4/3

Pl.4 Light brown fabric. Medium ware. Wide mouth, flaring walls, plain rim. No slip. Plain light olive brown-brown glazed inside and around the rim outside.

73. ED75 Op.S. *Bowl* H: 2.2; RD: 12.0; W: 12.2; Th: 0.3-0.5

SC: - CC: 5YR 5/4 Sl.C: - GCI: 2.5Y 6/8 GLO: 5Y 5/6, pale green

Pl.4 Reddish brown fabric. Fine ware. Deep body with flaring walls and plain rim. Rim is slightly thinner than body walls. White slip. Inside covered with olive yellow glaze. A wide horizontal dark brown line covers the both sides of the rim. Another horizontal but thinner dark brown line encircles the upper body walls.

Circle containing diamond pattern on body walls. Light green glaze with 2 horizontal dark brown lines along the rim outside.

74. ED76 Op.S. *Plate* H: 1.77; RD: 29.0; W: 29.4; Th: 0.4-0.5

SC: 10YR 7/4 CC: 10YR 8/2 Sl.C: 10YR 8/1 GCI: Green GLO: Green

Very pale brown fabric. Medium-fine ware. Large bowl with flaring body walls and plain rim. Rim has an indentation on the interior. White slip. Dark green glazed outside and pale green outside.

75. ED77 Cl.S. *Pot* H: 1.37; RD: 10.0; W: 10.2; Th: 0.3-0.5

SC: - CC: 5Y 8/1, 7.5YR 7/4 Sl.C: - GCI: 5Y 5/6, 5Y 4/4 GLO: 5Y 4/3, 5Y 5/6, 5Y 4/4

Pl.6 Pink-white fabric. Fine ware. Open mouth, wide necked jar with carinated shoulder and horizontal rim. Olive yellow - olive glazed on both sides.

76. ED78 Int.S. *Cup?* H: 1.5; RD: 27.0; W: 23; Th: 0.3

SC: - CC: 10YR 7/2 Sl.C: - GCI: 10YR 5/8, 2.5Y 6/8 GLO: 2.5Y 7/8, 2.5Y 5/4

Pl.6 Light gray fabric. Fine ware. Slightly flaring rim, almost vertical walls. White slip. Plain yellowish brown glazed inside. Outside covered with light olive brown, olive yellow and yellow glaze. Continuous wavy line slip painted outside below the rim.

77. ED79 Cl.S. *Jar* H: 2.3; RD: 15.0; W: 15.9; Th: 0.3-0.5

SC: 7.5YR 7/4 CC: 7.5YR 8/4 Sl.C: - GCI: - GLO: Green

Pl.6 Pink fabric. Fine ware. Open mouth, intermediate body walls, slightly carinated shoulder. Rim thicker than body walls. Inside unglazed. Green glaze applied outside and around the rim inside.

78. ED80 Int.S. *Cup?* H: 1.5; RD: 11.0; W: 11.5; Th: 0.8-0.4

SC: 10YR 8/2 CC: 10YR 8/1 Sl.C: - GCI: - GLO: Green

Pl.6 White fabric. Medium-fine ware. Small jar, intermediate walls with slightly short, horizontal and thick rim. No slip? Apart from the green glaze on rim, inside unglazed. Outside green glazed though almost all glaze faded.

79. ED81 Cl.S. *Pot* H: 1.5; RD: 16.0; W: 16.5; Th: 0.2-0.3

SC: 5YR 6/4, 5YR 5/1 CC: 5YR 8/2 Sl.C: - GCI: 2.5Y 6/6 GLO: 2.5Y 6/6

Pl.7 Light reddish brown fabric. Fine ware. Open mouth, wide neck with flaring upper body walls and out-turned rim. No slip. Plain olive yellow glaze covers inside and the rim outside. Wheel marks visible outside. Exterior upper parts along the rim burnt.

80. ED82 Op.S. *Plate* H: 1.5; RD: 15.0; W: 15.2; Th: 0.3-0.6

SC: - CC: 7.5YR 6/4 Sl.C: - GCI: 5Y 7/6, 5Y 7/8 GLO: Green

Pl.6 Light brown fabric. Fine ware. Shallow body with flaring walls and horizontal rim. White slip. Yellow glazed with blackish wavy incisions on the rim inside and yellow-green glazed on the outside.

81. ED83 Op.S. *Bowl* H: 2.0; RD: 10.0; W: 10.2; Th: 0.5

SC: - CC: 5YR 6/8 Sl.C: 10YR 8/1 GCI: 2.5Y 7/6 GLO: Green

Pl.4 Reddish yellow fabric. Medium ware. Small bowl with slightly carinated shoulder and plain rim. White slip. Yellow glazed inside and green glaze covers 1.2 cm. below the rim outside.

82. ED84 Cl.S. *Cooking Pot* H: 2.6; RD: 14.0; W: 14.6; Th: 0.4-0.6

SC: 7.5YR N3/ CC: 10YR 7/4 Sl.C: - GCI: 5Y 5/3, 5Y 5/4, 5Y 5/6 GLO: 5Y 3/2

Pl.7 Very dark gray fabric. Medium ware. Intermediate walls with upright rim. No slip. Plain olive glazed inside and around the rim outside. Outside is burnt.

83. ED85 Op.S. *Bowl* H: 2.0; RD: 21.0; W: 21.6; Th: 0.5

SC: - CC: 2.5YR 6/8 Sl.C: - GCI: 10YR 6/8 GLO: Green

Pl.4 Light red fabric. Medium ware. Large bowl with flaring walls and plain rim. White slip. Yellow glazed inside. Outside green glazed but around the rim not clear if it was incised.

84. ED86 Int.S. *Cup?* H: 1.9; RD: 13.0; W: 13.2; Th: 0.3-0.4

SC: - CC: 2.5YR 5/4 Sl.C: - GCI: 5Y 7/8 GLO: 5Y 7/6

Pl.6 Reddish brown fabric. Fine ware. Cup? Deep body with very slightly flaring walls and a plain but very slightly out-turned rim. Yellow plain glazed on both sides. Outside, 2 horizontal parallel brown lines incised along the rim and on the exterior body walls, circles with leaning lines inside are incised.

85. ED87 Cl.S. *Cooking Pot* H: 2.37; RD: 18.0; W: 18.2; Th: 0.4-0.6

SC: 2.5Y N3/ CC: 2.5Y N3/ Sl.C: 2.5Y 6/2 GCI: 2.5Y 4/4 GLO: 2.5Y 3/2

Pl.7 Gray fabric. Medium ware. Open mouth necked pot with plain rim. Neck is thicker than rim. No slip. Olive brown glazed inside, along the rim outside and it leaks through the exterior body walls. Burnt.

86. ED88 Cl.S. *Cooking Pot* H: 2.3; RD: 18.0; W: 18.5; Th: 0.7-0.5

SC: 2.5Y N3/ CC: 2.5Y 7/2 Sl.C: - GCI: 5Y 5/6 GLO: 5Y 5/6

Pl.7 Very dark gray fabric. Medium ware. Open mouth necked pot with plain rim. No slip. Pale olive – olive glazed on both sides but outside it is not visible how much of the surface is glazed.

87. ED89 Op.S. *Bowl* H: 2.3; RD: 15.0; W: 15.2; Th: 0.4-0.5

SC: - CC: 2.5YR 6/8 Sl.C: - GCI: 10YR 7/8, green GLO: Pale green

Pl.4 Red fabric. Shallow body with flaring walls. Horizontal rim. White slip. Inside covered with yellow glaze, outside with green. Wavy line incised on the interior of the rim, 2 horizontal lines just below the rim and 5 leaning lines on body walls.

88. ED90 Cl.S. *Jar* H: 2.6; RD: 6.0; W: 8.5; Th: 0.5-0.9

SC: CC: 7.5YR 7/4 Sl.C: - GCI: 10YR 5/8 GLO: 10YR 5/8

Pl.6 Pink fabric. Medium ware. Closed shape, plain rim. No slip. Plain, transparent yellowish brown glaze covered inside and spills through the exterior walls of the vessel.

89. ED91 Op.S. *Bowl* H: 2.0; RD: >11.8; W: 12.5; Th: 0.5-0.2

SC: 10YR 6/3 CC: 2.5Y 8/2 Sl.C: - GCI: 10YR 6/3, 10YR 6/4 GLO: Green

Pl.5 White fabric. Fine ware. Wide mouth, wide neck, slightly shouldered. White slip. Inside leaning parallel lines in black painted. Outside green glazed.

90. ED92 Op.S. *Bowl* H: 3.6; RD: 18.0; W: 18.3; Th: 0.4-0.3

SC: 10YR 4/1 CC: 7.5YR 4/2 Sl.C: - GCI: 2.5Y 4/4 GLO: 10YR 2/1

Pl.4 Brown fabric. Fine ware. Deep body with flaring walls and very slightly out-turned rim. White slip inside. Inside 3 parallel lines in black incised on body walls and covered with yellow glaze. Outside around the rim dark brown glaze, body walls unglazed, burnt and with visible wheel marks.

91. ED93 Op.S. *Bowl* H: 2.5; RD: 25.0; W: 25.2; Th: 0.4

SC: - CC: 2.5YR 6/8 Sl.C: 5Y 8/1 GCI: 5Y 8/8 GLO: 5Y 8/6, pale green

Pl.4 Red fabric. Medium ware. Shallow body with flaring walls and a horizontal rim. Large plate. White slip. Inside wavy lines incised on the rim, 2 horizontal lines separate the rim and body walls, covered with yellow glaze. Outside is partly slipped and covered with pale green – yellow glaze.

92. ED96 Op.S. *Bowl* H: 1.1; RD: 23.0; W: 24.9; Th: 1.2-0.5

SC: - CC: 7.5YR 8/4 Sl.C: - GCI: 2.5Y 6/6 GLO: 2.5Y 7/6

Pl.5 Pink fabric. Fine ware. Flaring body walls with horizontal rim. No slip. Plain, transparent olive yellow glazed inside, yellow glazed outside. Wheel marks visible outside.

93. ED122 Cl.S. *Cooking Ware* H: 3.3; RD: 16?; W: ; Th: 0.3-0.4

SC: - CC: 5YR 7/6 Sl.C: N/A GCI: 2.5Y 6/6, 5Y 5/4 GLO: 2.5Y 6/6

Pl.7 Reddish yellow fabric. Medium-fine ware. Open mouth, necked vessel with flaring upper walls and plain rim. No slip. Plain olive yellow glaze covers the interior and along the rim outside. Burnt outside.

94. ED123 Op.S. *Plate* H: 1.7; RD: 21.0; W: 29.6; Th: 0.4-0.3

SC: 10YR 8/2 CC: 10YR 8/3 Sl.C: - GCI: 5Y 8/4 GLO: -

Pl.5 Very pale brown fabric. Medium-fine ware. Large plate with flaring body walls and a short, upright rim. No slip. Transparent glaze gives the interior its pale yellow color. Outside unglazed. Wheel marks visible on both sides.

95. ED124 Op.S. *Plate* H: 2.0; RD: 20.0; W: 28.0; Th: 0.5-0.9

SC: 10YR 7/4, 10YR 7/6 CC: 10YR 8/3 Sl.C: - GCI: 5Y 6/6 GLO: 5Y 6/6

Pl.5 Very pale brown fabric. Medium ware. Large plate with shallow body, flaring walls and upright rim. White slip. Plain, transparent olive yellow glaze inside and along the rim outside.

96. ED125 Op.S. *Plate* H: 1.9; RD: 26.0; W: 26.4; Th: 0.5-0.3

SC: 2.5Y 8/4 CC: 10YR 8/3 Sl.C: - GCI: 2.5Y 7/6 GLO: -

Pl.5 Very pale brown fabric. Fine ware. Shallow body with flaring walls. No slip. Plain, transparent yellow glazed inside. Outside is plain, unglazed and with visible wheel marks.

97. ED126 Op.S. *Plate* H: 1.9; RD: 28.0; W: 28.4; Th: 0.2- 0.8

SC: 10YR 8/3 CC: 7.5YR 8/2 Sl.C: - GCI: 5Y 7/4 GLO: -

Pl.5 Pinkish white fabric. Fines ware. Large plate, shallow body with flaring walls and a horizontal rim. White slip. Plain, transparent, pale yellow glazed inside. Unglazed outside. Wheel marks visible outside.

98. ED128 Cl.S. *Cooking Pot* H: 2.76; RD: 16.0; W: 16.8; Th: 0.7-0.3

SC: 10YR 5/1 CC: 10YR 5/2 Sl.C: - GCI: 2.5Y 4/4 GLO: 2.5Y 4/4

Pl.7 Grayish brown fabric. Fine ware. Open mouth necked jar with a plain rim. Rim walls are thicker than the body walls. No slip. Plain, transparent olive glaze covered inside, around the rim outside and it leaks through the exterior body walls.

99. ED129 Op.S. *Bowl* H: 1.6; RD: 21.0; W: 22.0; Th: 0.4

SC: 10YR 8/2 CC: 10YR 8/3 Sl.C: - GCI: 5Y 8/4, 5Y 7/6 GLO: 5Y 7/3

Pl.5 Very pale brown fabric. Fine ware. Flaring body walls with horizontal rim. No slip. Plain, transparent pale yellow-yellow glaze covers both sides though it almost totally faded outside.

100. ED130 Int.S. *Cup?* H: 1.2; RD: 8.5; W: 9.0; Th: 0.2

SC: 7.5YR 8/2 CC: 7.5YR 8/2 Sl.C: - GCI: 10YR 8/6 GLO: -

Pl.6 Pinkish white fabric. Fine ware. Small sized cup? Deep body with slightly flaring walls that ultimately form the plain rim. No slip. Plain, transparent, yellow glaze inside. Outside is plain.

101. ED131 Cl.S. *Jar* H: 3.2; RD: 10.0; W: 18.2; Th: 0.4

SC: - CC: 2.5YR 5/6 Sl.C: - GCI: 10YR 8/3 GLO: 2.5Y 8/6, green, black

Pl.6 Hard, fine, red fabric. Slightly flaring rim, wide neck, and slightly carinated shoulder. White slip. No decoration on the interior, but exterior incised with horizontal and vertical lines and a part of a curve visible. X gives its green color to the area along the rim and between vertical lines. Covered with transparent glaze.

102. ED132 Op.S. *Bowl* H: 1.55; RD: 12.5; W: 13.34; Th: 0.1

SC: 10YR 8/1 CC: 2.5Y 8/2 Sl.C: - GCI: 5Y 7/6 GLO: 5Y 8/6

Pl.5 White fabric. Fine ware. Flaring body walls with plain rim. White slip. Inside and around the rim outside covered with plain, transparent yellow glaze with brown tinges. The exterior glaze does not cover the whole body walls and white slip remains visible.

103. ED133 Op.S. *Plate* H: 1.4; RD: 14.0; W: 21.7; Th: 0.3-0.2

SC: 7.5YR 8/4 CC: 7.5YR 8/4 Sl.C: - GCI: 2.5Y 8/6 GLO: -

Pl.5 Pink fabric. Fine ware. Large plate with shallow body, flaring walls and upright short rim. No slip. Plain transparent yellow glaze covered inside and the rim outside. Outside is unglazed.

104. ED134 Cl.S. *Pot* H: 1.8; RD: 12.0; W: 12.5; Th: 0.3

SC: 2.5Y 7/2 CC: 2.5Y N4/, 10YR 7/4 Sl.C: - GCI: 5Y 5/4 GLO: -

Pl.6 Dark gray and very pale brown fabric. Fine ware. Open mouth, necked vessel with slightly out-turned rim. White slip inside. Plain, transparent, olive glazed inside. No glaze attested on the exterior.

105. ED135 Op.S. *Bowl* H: 1.6; RD: 18.0; W: 18.3; Th: 0.3-0.5

SC: - CC: 7.5YR 6/4 Sl.C: - GCI: 2.5Y 8/8, 2.5Y 7/8 GLO: Green

Pl.4 Light brown fabric. Fine ware. Flaring body walls with slightly thinner plain rim. White slip. Yellow glazed inside with dark brown lines incised along the rim. Outside shiny yellow and green glazed.

106. ED136 Op.S. *Plate* H: 1.3; RD: 16.0; W: 16.3; Th: 0.2

SC: 7.5YR 8/2 CC: 5YR 5/8 Sl.C: - GCI: 5Y 8/6 GLO: 5Y 8/4, green

Pl.6 Yellowish red fabric. Fine ware. Shallow body with flaring walls that ultimately form otherwise plain rim. White slip. Yellow glazed inside with 3 dark brown lines incised along the rim. Outside yellow and green glaze partially cover white slip.

107. ED137 Cl.S. *Pot* H: 1.7; RD: 24.0; W: 24.4; Th: 0.4-0.5

SC: 10YR7/1 CC: 10YR 8/2 Sl.C: - GCI: 10YR 3/4 GLO: Green

Pl.7 Light gray fabric. Medium ware. Large bowl: open mouth, slightly necked with slightly flaring plain rim. No slip. Inside (only around the rim is visible) is plain, transparent dark yellowish brown glazed. Outside green glazed.

108. ED138 Op.S. *Bowl* H: 2.5; RD: 24.0; W: 24.3; Th: 0.2-0.3

SC: 10YR 8/3 CC: 5YR 8/3 Sl.C: - GCI: Green GLO: Green

Pl.5 Pink fabric. Fine ware. Deep body with flaring walls and slightly thicker, plain rim. White slip. Plain shiny green glazed on both sides though colors almost totally faded. Çizimle oyna biraz daha genişlet ağzını

109. ED139 Op.S. *Bowl* H: 1.9; RD: 19.0; W: 19.4; Th: 0.2

SC: - CC: 2.5Y 8/2 Sl.C: 7.5YR 7/4 GCI: 5Y 5/3, green GLO: 5Y 5/3, green

Pl.5 White fabric. Fine ware. Flaring walls and plain rim. White slip. Plain, polychrome (green and brown) glazed inside and down to 1.0 cm. below the rim outside. Colors almost totally faded.

III.2.2.2.2 Base Fragments

110. ED40 Op.S. *Bowl* H: 3.0; BD: 8.0; W: 10.0; Th: 1-1.3 (b), 0.6 (f)

SC: 5Y 8/1 CC: 5Y 8/1 Sl.C: N/A GCI: Green GLO: 5YR 3/3

Pl.8 White fabric. Medium ware. Ring foot with flaring, thin rim. Plain green glazed inside. Dark reddish brown and pale green glazed outside. Outside partly burnt after the vessel is broken. - Green glazed mi green painted mi?

111. ED41 Op.S. *Plate?* H: 1.8; BD: 7.0; W: 8.8; Th: 1.0-0.7 (b), 0.6 (f)

SC: 2.5Y 8/2 CC: 2.5Y 8/1 Sl.C: - GCI: 5Y 7/4 GLO: 5Y 7/4

Pl.8 White fabric. Fine ware. Ring base with low foot. No slip. Transparent pale yellow glaze covers both sides though glaze on the exterior almost totally faded.

112. ED42 Op.S. *Plate?* H: 1.5; BD: 8.5; W: 10.8; Th: 0.3-0.6 (b), 0.5 (f)

SC: 10YR 8/2 CC: 10YR 8/2 Sl.C: 10YR 7/2 GCI: 5Y 8/3 GLO: 10YR 3/6

Pl.8 White fabric. Medium-fine ware. Ring base with low foot. White slip. Transparent pale yellow glazed inside. Outside the dark yellowish brown glaze almost totally faded.

113. ED43 Op.S. *Bowl* H: 1.1; BD: 4.0; W: 4.1; Th: 0.4-0.7 (b), 0.4 (f)

SC: 10YR 8/3 CC: 10YR 8/2 Sl.C: - GCI: 5Y 8/4 GLO: 5YR 3/3, 5YR 2.5/2

Pl.8 Very pale brown fabric. Medium-fine ware. Small bowl, ring base with very slightly flaring low ring. White slip. Transparent pale yellow glazed inside. Outside covered with dark yellowish brown glaze.

114. ED44 Op.S. *Bowl* H: 1.5; BD: 7.5; W: 8.0; Th: 0.7-1.0 (b), 0.8 (f)

SC: 7.5YR 7/4 CC: 10YR 6/2 Sl.C: - GCI: 10YR 5/6 GLO: -

Pl.8 Reddish yellow fabric. Medium-heavy ware. Ring base with slightly flaring very low foot. Plain yellowish brown glazed inside with short incised lines on the floor. Outside unglazed. Wheel marks on the exterior of the base.

115. ED45 Op.S. *Cooking Pot* H: 1.0; BD: 9.0; W: 10.0; Th: 0.3 (w), 0.7 (b)

SC: 2.5Y N5/ CC: 2.5Y 7/2 Sl.C: - GCI: 5Y 6/6 GLO: -

Pl.9 Gray fabric. Fine ware. Flat base with flaring walls. No slip. Plain olive yellow glazed inside. Outside unglazed and burnt. Wheel marks visible on the exterior.

116. ED46 Op.S. *Pot* H: 2.0; BD: 8.0; W: 8.9; Th: 0.4-0.3

SC: 10YR 7/6 CC: 10YR 8/2, 10YR 7/1 Sl.C: - GCI: 5Y 7/6 GLO: 2.5Y 6/4

Pl.9 White fabric. Fine ware. Flat base, flaring body walls with an indentation just above the base. No slip. Plain, transparent yellow glazed inside. Outside covered with plain, transparent light yellowish brown glaze.

117. ED47 Cl.S. ? H: 0.7; BD: ?; W: >3.3; Th: 0.7

SC: - CC: 7.5YR 7/2, 5YR 7/6 Sl.C: - GCI: 2.5YR 6/6 GLO: -

Pl.9 Pinkish gray fabric. Medium ware. Rounded base. Plain olive yellow glaze outside. Inside unglazed with visible wheel marks.

118. ED48 Op.S. *Bowl* H: 1.5; BD: 4.0; W: 4.8; Th: 0.9

SC: 2.5YR 6/6 CC: 2.5YR 6/4 Sl.C: - GCI: 5Y 6/6, 10YR 6/8 GLO: -

Pl.8 Light red fabric. Medium ware. Small bowl with flat base. White slip. Olive yellow glazed inside with 2 parallel incised lines on the floor. Base unglazed.

119. ED49 Op.S. *Bowl?* H: 1.3; BD: 15.0; W: 15.4; Th: 0.5-0.2

SC: 10YR 6/3 CC: 10YR 6/4 Sl.C: - GCI: 10YR 6/8, 10YR 5/8, 10YR 4/6 GLO: 10YR 5/8, 2.5YR 2.5/1

Pl.8 Light yellowish brown fabric. Fine ware. Deep body with flat base and almost vertical walls. White slip. Dark yellow and brown glaze inside. Outside covered with reddish black and brownish yellow glaze.

120. ED97 Cl.S. *Pot?* H: 5.6; BD: 10.0; W: 15.0; Th: 0.2

SC: 5YR 7/4 CC: 5YR 7/4 Sl.C: 10YR 8/3 GCI: 10YR 5/8 GLO: -

Pl.9 Pink fabric. Fine ware. Deep body with flaring walls and flat base. White slip only outside. Inside plain transparent yellowish brown glazed. White slip spilled and leaked as 5 visible vertical lines down to the base on the exterior. Outside covered with a transparent glaze but almost totally faded.

121. ED110 Op.S. *Plate* H: 4.2; BD: 10.0; W: 12.0; Th: 0.7-0.5

SC: 7.5YR 8/2 CC: 7.5YR 8/2, 7.5YR 8/3 Sl.C: - GCI: 7.5YR N3/, 10YR 7/4, Shiny pale green GLO: -

Pl.9 Reddish yellow fabric. Medium ware. Fruit plate? Ring base with high, flaring foot. White slip. Unidentifiable decoration with very dark gray lines painted on the floor. Transparent very pale brown, shiny pale green glazed inside. Outside is unglazed.

122. ED111 Op.S. *Bowl* H: 2.4; BD: 7.0; W: 8.2; Th: 1.0 (b), 0.4 (w), 0.7 (f)

SC: 2.5Y 8/2, 2.5Y 7/2 CC: 10YR 8/2, 7.5YR 8/4 Sl.C: - GCI: 2.5YR 2.5/4 GLO:
2.5YR 3/4, 2.5YR 2.5/4

Pl.8 White fabric. Medium ware. Ring base with very slightly flaring foot. No slip.
Very dark reddish brown shiny glazed on both sides.

123. ED112 Op.S. *Bowl* H: 1.9; BD: 5.0; W: 5.8; Th: 0.8-1.2 (b), 0.5 (f)

SC: 10YR 8/3 CC: 10YR 8/1, 10YR 8/2 Sl.C: - GCI: 7.5YR 7/4, 7.5YR 6/4 GLO:
7.5YR 7/4, 7.5YR 6/4

Pl.8 Very pale brown fabric. Medium-heavy ware. Ring base with slightly
flaring foot. Slip. Pink-light brown glazed on both sides. Wheel marks visible
outside.

124. ED113 Op.S. *Plate* H: 2.0; BD: 6.5; W: 8.0; Th: 0.3

SC: 5YR 7/6, 5YR 7/8 CC: 5YR 7/8 Sl.C: - GCI: 2.5Y 7/8 GLO: 7.5YR 3/4

Pl.8 Reddish yellow fabric. Fine ware. Ring base with slightly flaring very low
foot. White slip on both sides. Sgraffito decoration applied on the floor and covered
with yellow glaze. Dark brown glaze totally faded outside. Tripod marks on the
floor. Wheel marks visible outside.

125. ED114 Op.S. *Bowl* H: 2.7; BD: 5.0; W: 6.2; Th: 1.0 (b), 0.7 (w), 0.9 (f)

SC: 5YR 6/6 CC: 5YR 6/6 Sl.C: 5YR 8/2 GCI: - GLO: -

Pl.8 Reddish yellow fabric. Medium ware. Ring base with slightly flaring low foot. White slip. Glaze faded on both sides. Two circles mark the limits of the floor and intersect with two groups of 4 short lines that continue on the interior walls.

126. ED115 Op.S. *Plate* H: 3.7; BD: 3.5; FD: >4.9; W: 7.0; Th: 0.8 (b), 0.3 (w), 0.4 (f)

SC: 10YR 8/2 CC: 10YR 8/2 Sl.C: - GCI: 5Y 7/4 GLO: 5Y 7/8, 5Y 7/4

Pl.9 White fabric. Fine ware. Ring base with high, flaring foot. Plain transparent pale yellow glazed inside. Traces of plain, transparent pale yellow-yellow glaze and wheel marks visible outside. Fruit plate?

127. ED116 Op.S. *Bowl* H: 2.6; BD: 6.0; W: 8.0; Th: 0.7-0.8

SC: 7.5YR 6/4 CC: 10YR 5/1, 5YR 5/3 Sl.C: - GCI: 2.5Y 5/4 GLO: 2.5Y 6/8

Pl.8 Gray fabric. Medium ware. Ring base with slightly flaring low foot. White slip on both sides. Plain light olive brown glazed inside. Olive yellow glazed outside. Tripod marks visible on the floor. Wheel marks visible outside.

128. ED117 Op.S. *Bowl* H: 0.9; BD: 9.5; W: 10.5; Th: 0.3

SC: 10YR 3/1, 10YR 3/2 CC: 5YR 6/6 Sl.C: - GCI: 10YR 4/6 GLO: -

Pl.8 Very dark grayish and reddish yellow fabric. Fine ware. Flat base with flaring walls. No slip. Plain, transparent dark yellowish brown glaze covered the interior. Outside is plain, unglazed. Wheel marks visible on both sides.

129. ED118 Op.S. *Plate* H: 3.2; BD: >7.0; FD: >7.8; W: > 7.9; Th: 0.3

SC: - CC: 5YR 8/1 Sl.C: - GCI: 2.5Y 8/6, 2.5Y 7/6, 5YR 7/4 GLO: -

Pl.9 White fabric. Fine ware. Ring base with convex floor and high, flaring foot. White slip? Transparent glaze applied on both sides, varying from yellow to pink colors. Wheel marks visible on the floor and the base.

130. ED120 Op.S. *Bowl* H: 1.9; BD: 12.0; W: 13.8; Th: 1.4 (b), 1.0 (w), 0.6 (f)

SC: 5YR 7/6 CC: 5YR 7/6 Sl.C: - GCI: 5Y 7/8 GLO: -

Pl.8 Reddish yellow fabric. Ring base with slightly flaring very low foot. White slip. Tripod mark on the floor. Yellow glazed inside. Outside unglazed.

131. ED121 Op.S. *Plate* H: 1.7; BD: >9.0; W: 10.5; Th: 0.4

SC: - CC: 5YR 8/4 Sl.C: - GCI: 2.5Y 8/6 GLO: -

Pl.8 Pink fabric. Medium-fine ware. Ring base with very slightly flaring low foot. A thin layer of white slip inside. Plain yellow glazed inside. Outside is unglazed.

III.2.2.2.3 Handle Fragments

132. ED55 *Handle* HT: 0.6-0.8

SC: 7.5YR 8/4 CC: 7.5YR 8/2 Sl.C: - GCI: - GLO: 2.5Y 7/8

Pl.9 Pink fabric. Medium ware. Reddish yellow finishing. Plain transparent glaze gives the handle fragment its yellow color. Might belong to a pitcher.

133. ED38 *Handle* HT: 0.7

SC: 7.5YR 7/4 CC: 7.5YR 7/4 Sl.C: - GCI: - GLO: 2.5YR 3/4

Pl.9 Pink fabric. Fine ware. No slip. Dark reddish brown glazed.

134. ED39 HT: 0.4 x 0.9 x 1.2

SC: - CC: 10YR 8/1 Sl.C: - GCI: - GLO: 5Y 8/3, 10YR 8/2, 10YR 4/4

Pl.9 White fabric. Fine ware. Pale yellow, white and dark yellowish brown glazed.

135. ED109 HT: 1.0

SC: 10YR 8/1 CC: 7.5YR 8/2 Sl.C: - GCI: 5Y 8/6 GLO: 5Y 8/6

Pl.9 Pinkish white fabric. Medium-heavy ware. Handle. White slip. Partial yellow glaze preserved inside. Only a wavy line of transparent glaze preserved outside. Might belong to a pitcher.

III.2.2.2.4 Other Sherds

136. ED94 Cl.S. *Pitcher?* H: 14.8; D: ?; W: 7.5; Th: 0.7 – 1.5

SC: 5YR 6/4 CC: 2.5YR 6/6, 7.5YR N5/ Sl.C: 10YR 8/2 GCI: - GLO: 10YR 5/8

Pl.9 Coarse red fabric, heavy ware. Body wall. Wheel marks visible interior. Slip painted. White slip lines applied on the exterior and covered with transparent glaze.

137. ED119 Unknown shape H: 1.7; RD: 8.0?; W: 1.8; Th: 0.3

SC: 7.5YR 8/4 CC: 7.5YR 8/4 Sl.C: - GCI: 5YR 7/8 GLO: 7.5YR 7/6

Pl.9 Pink fabric. Fine ware. No slip. Transparent plain reddish yellow glazed on both sides.

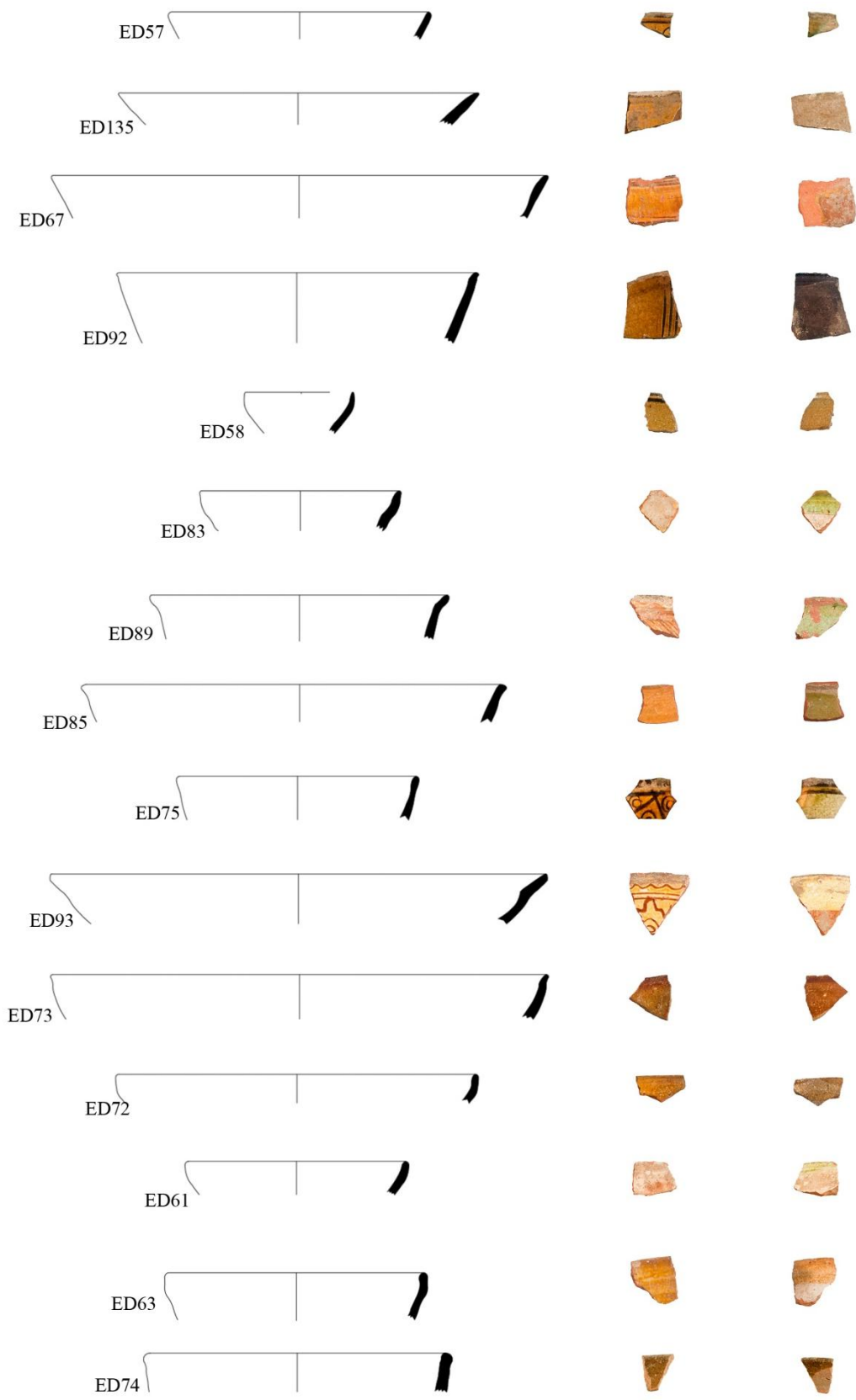


Plate 4
US1002 Rim Fragments



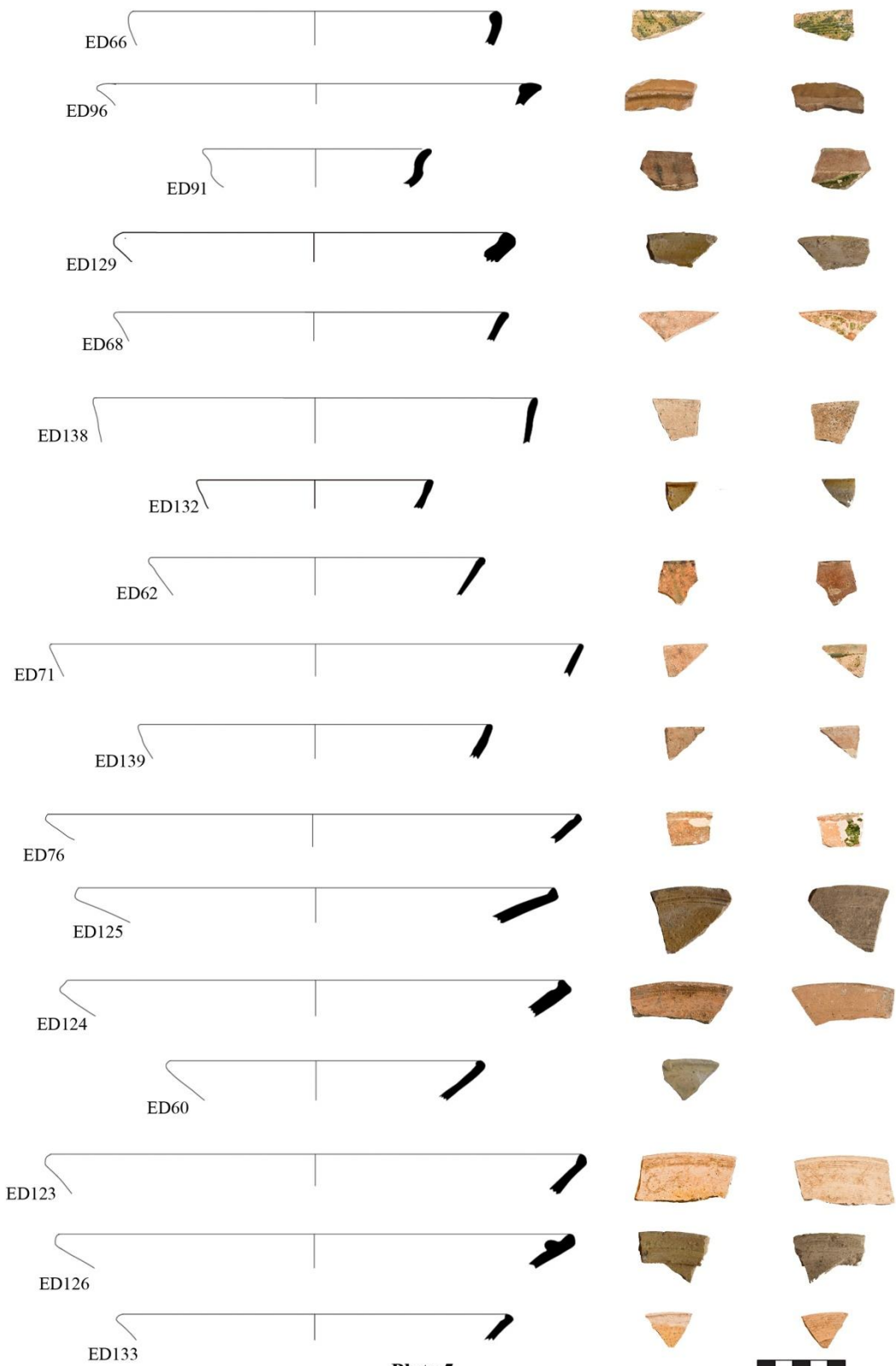


Plate 5
US1002 Rim Fragments



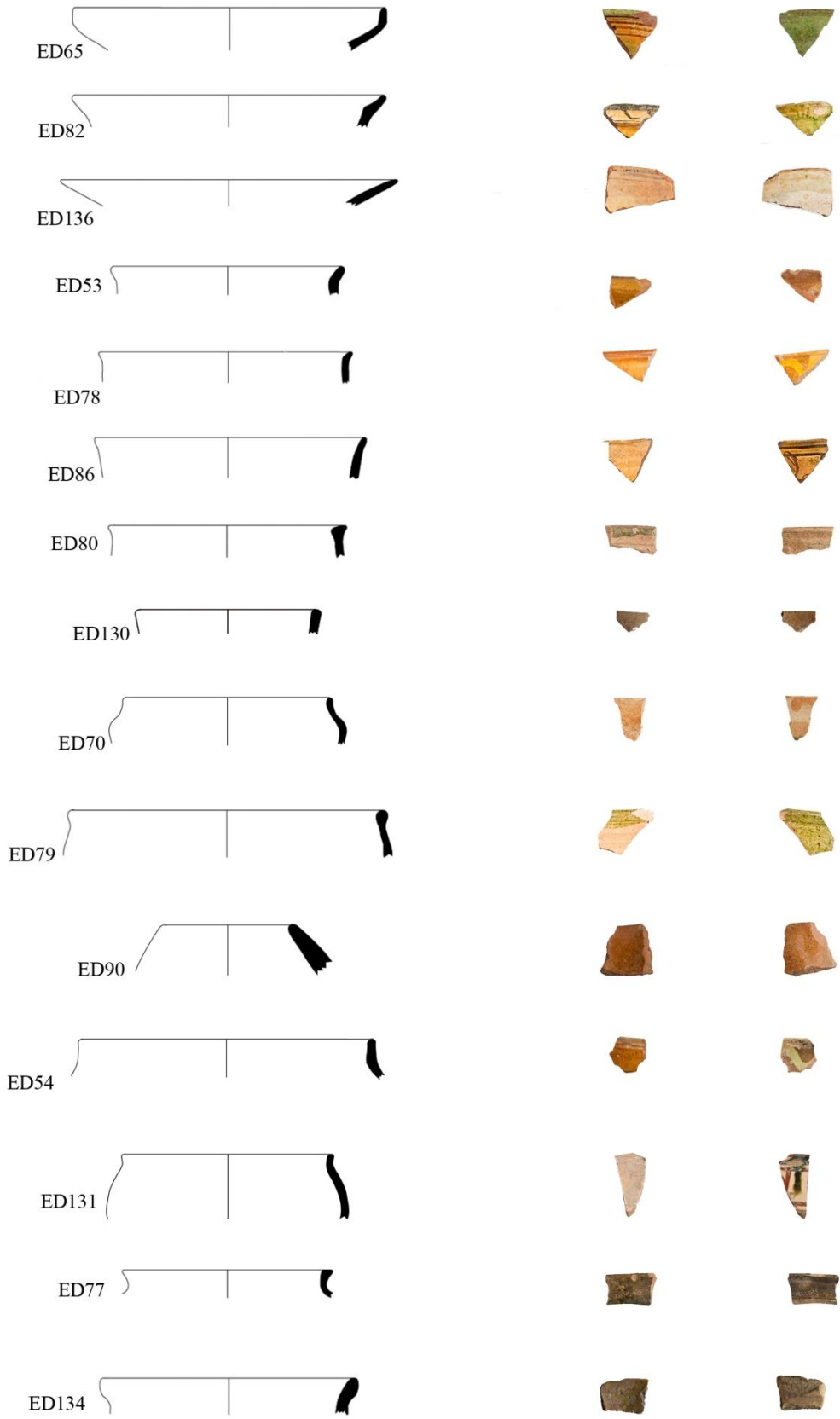


Plate 6
 US1002 Rim Fragments
 145



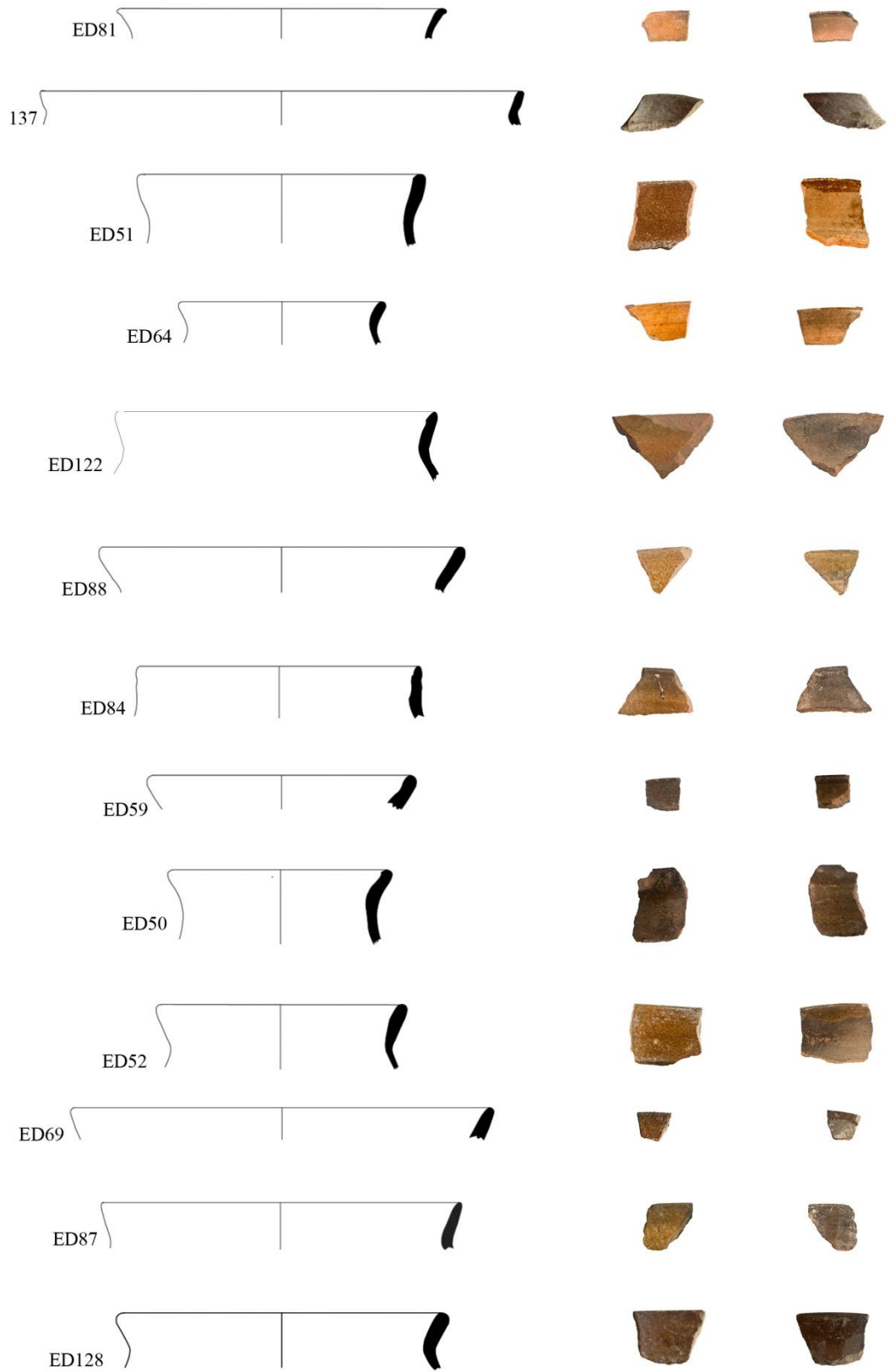


Plate 7
US1002 Rim Fragments



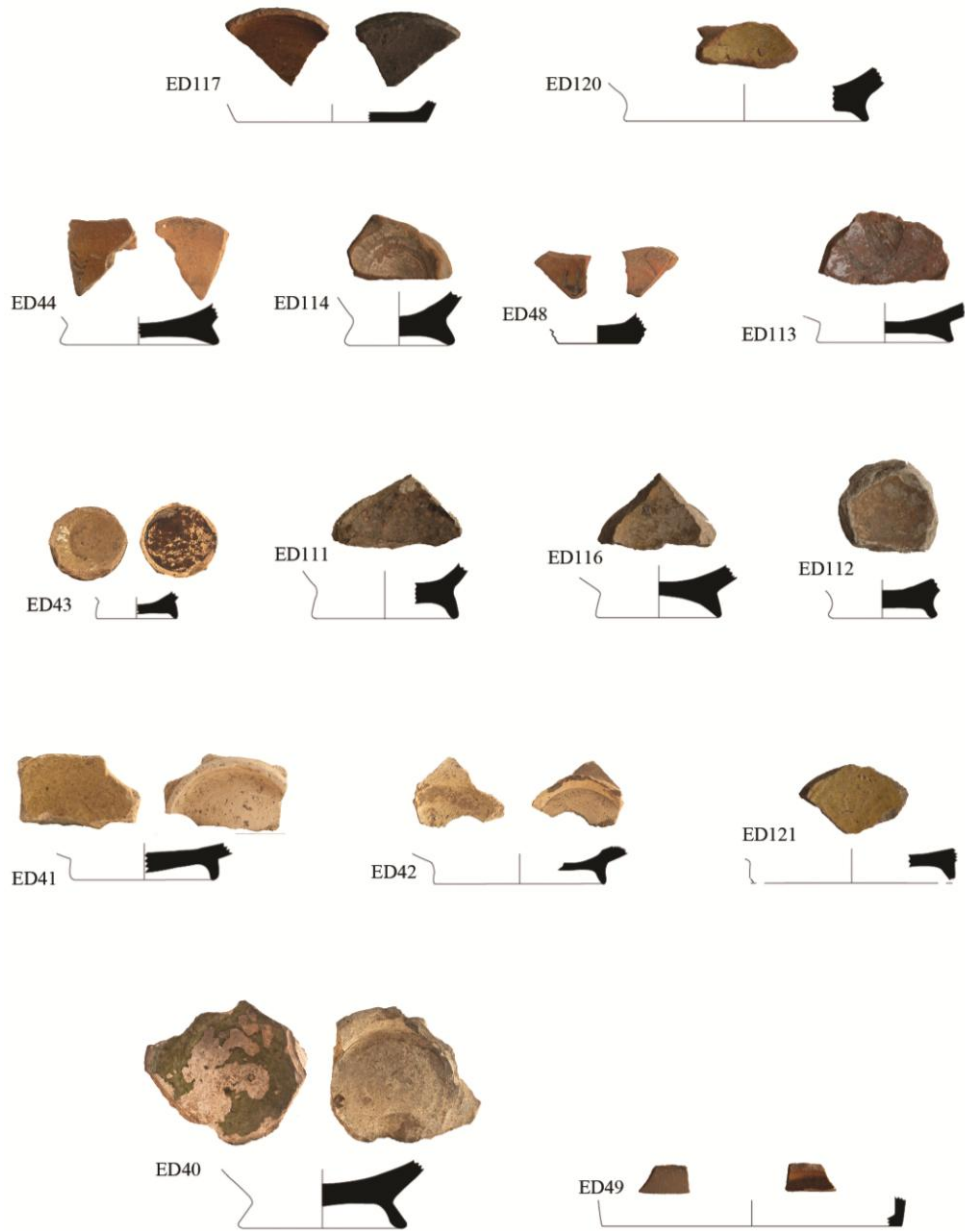


Plate 8
US1002 Base Fragments



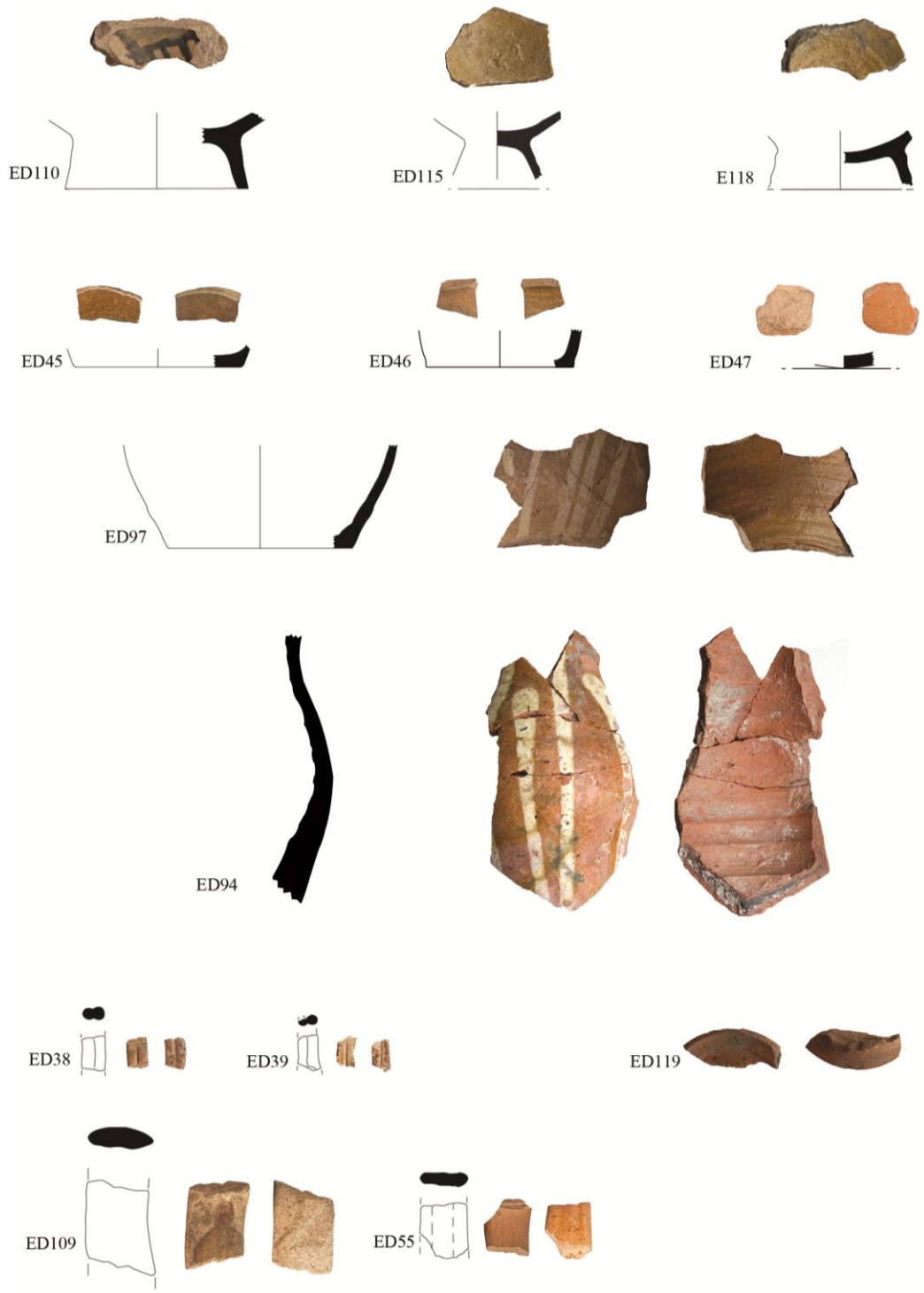


Plate 9
US1002 Base Fragments, Handle Pieces and Other Sherds



III.2.3 US1026

III.2.3.1 Description of the Archaeological Context

US1026 was excavated in 2009 and 2010. Although further excavation work is still needed to fully understand the context, the current state of the archaeological work on this layer yielded valuable information. US1026 was located below US1002 and it covered US1073. Its limits are clearly identified within Quadrants A3 and B3, i.e. within the small chamber (see fig. 15). It forms an elongated rectangular shape. This thin layer has a dark sandy texture and is characterized by the high amount of roof tiles and bricks.



Figure 15. US1026 in the small chamber from the KAP archives (2010)

Among its small finds repertoire, there are burnt seeds, unglazed and glazed pottery, bricks (a fragment with a Greek stamp mark), high amount of brick and tile fragments, decorative marble pieces, fragments of polychrome plaster *tesserae* (also gold) attributable to the middle Byzantine period, fragments of *opus sectile*. Ricci and her

team hypothesized that those small finds could have probably belonged to the church, placed in this elongated rectangular space as a result of spoliation.

Unlike the previous two layers (US1001 and US1002), all the diagnostic glazed ceramics recovered in US1026 were taken into account as the layer corresponds to the small chamber; though the diagnostic sherds are by far fewer than those found in the previous USs. 161 out of 517 sherds are glazed (31%) whereas 356 sherds are unglazed (69%). Among glazed pottery finds of US1026, there are 15 white wares and 8 red wares. The ware types can be listed as follows: Plain glazed white ware (1 piece), multi-color glazed white ware (9 pieces), green glazed white ware (5 pieces) and plain glazed red ware 2c (1 piece), plain glazed red ware 2d (2 pieces), and various sgraffito wares (5 pieces)⁵⁹.

There are 16 pieces with an open shape. 11 out of 14 rim fragments definitely belong to open shapes (bowl, plates and also pots). Another rim fragment (ED157) is identified as an open shape, but its function was probably storing, not serving food. Fragmentary nature of the bases (8 in total) unfortunately does not allow designating more precise shapes; however it is highly probable that at least 4 of them (ED144, 145, 163 and 164) belong to open shapes because of their form and interior glaze. 3 rim fragments (ED140, 153 and 159) and 3 base fragments (ED161, 162 and 142) are identified as closed shapes (pots and jars). A handle fragment (ED158) might belong to a pitcher.

⁵⁹ Typology is given below in III.3.

III.2.3.2 Catalog of US1026

US1026 yielded 23 diagnostic pieces of glazed pottery. There are 14 rim fragments (ED146, 147, 149-157, 159, 175), 8 base fragments (ED142, 144, 145, 161-164 and 140), and 2 handle fragments (ED141, 158).

III.2.3.2.1 Rim Fragments

138. ED146 Op.S. *Bowl* H: 1.4; RD: 21.5; W: 21.9; Th: 0.2-0.3

SC: 10YR 8/2 CC: 5YR 8/3 Sl.C: - GCI: 10YR 7/3 GLO: 10YR 8/3

Pl.10 Pink fabric. Fine ware. Large bowl with flaring walls and plain rim. White slip. Plain (polychrome?) glazed on both sides though colors almost totally faded.

139. ED147 Op.S. *Bowl* H: 1.3; RD: 15.0; W: 15.0; Th: 0.2-0.3

SC: 10YR 8/2 CC: 10YR 8/2 Sl.C: - GCI: 7.5YR 8/2, black GLO: 7.5YR 7/4

Pl.10 Fine white fabric. Flaring walls with very slightly out-turned rim. White slip. Thick glaze leaks on the outside. Blackish brown color along the rim and it leaks into the interior.

140. ED175 Op.S. *Bowl* RD: 21.0; H: 7.5; W: 22.0; Th: 0.4-0.3

SC: 5YR 6/6 CC: 5YR 6/6 Sl.C: 5YR 8/1 GCI: 2.5Y 7/8 GCO: Green, 5YR 5/4

Pl.10 Reddish yellow fabric. Fine ware. Deep body with flaring walls and upright rim. White slip. Unidentifiable incised decoration on the interior body walls,

covered with yellow glaze. Exterior rim covered with transparent reddish brown and pale green glaze.

141. ED149 Op.S. *Bowl* H: 2.4; RD: 11.0; W: 11.3; Th: 0.3

SC: - CC: 5YR 8/1, 5YR 8/2 Sl.C: - GCI: 10YR 8/3 GLO: 2.5YR N3/

Pl.10 Hard white fabric. Small bowl with a slightly flaring rim. Steep body wall. White slip. Plain glaze. Its exterior and the interior rim have blackish color.

142. ED150 Op.S. *Plate* H: 2.0; RD: 14.0; W: 15.0; Th: 0.3-0.5

SC: 7.5YR 8/2 CC: 10YR 8/2 Sl.C: - GCI: 7.5YR 8/4 GLO: 7.5YR 8/4

Pl.10 White fabric. Fine ware. Large plate with flaring walls. Just below the rim, an indentation occurs. Pinkish slip. Inside plain glazed though it totally faded. Outside slipped and around the rim glazed.

143. ED151 Op.S. *Bowl* H: 2.1; RD: 25.0; W: 26.0; Th: 1-0.7

SC: 5Y 8/1 CC: 5Y 8/1 Sl.C: - GCI: Dark green GLO: Pale green

Pl.10 White fabric. Heavy ware. Shallow body, horizontal rim. No slip. Green glazed outside, white inside. Glaze is dark green inside and pale green outside.

144. ED152 Op.S. *Plate* H: 2.8; RD: 17.0; W: 18.0; Th: 0.4

SC: 10YR 8/2 CC: 7.5YR 8/4 Sl.C: - GCI: - GLO: -

Pl.10 Pinkish white fabric. Medium-fine ware. Flaring body walls with thick rim. An indent separates the rim from the body walls. White slip covers the interior and

0.7-1.0 cm. along the exterior rim. Dark brown - blackish glaze that covers the interior and some part of the exterior faded.

145. ED153 Cl.S. *Jar* H: 3.0; RD: 14.0; W: 20.3; Th: 0.2-0.3

SC: - CC: 2.5YR 6/6 Sl.C: - GCI: 5Y 7/8 GLO: Green

Pl.10 Light red fabric. Fine ware. Large bowl with slightly flaring upper body walls below shoulder. Plain rim. White slip. Plain yellow glazed inside. Outside covered with green glaze. Very dark brown line encircling the rim outside and very dark brown lines incised on exterior body walls incised.

146. ED154 Op.S. *Plate* H: 1.6; RD: 28.0; W: 28.3; Th: 0.2-0.5

SC: 10YR 8/2 CC: 7.5YR 8/4 Sl.C: - GCI: 10YR 8/4, 10YR 7/4 GLO: 10YR 8/4

Pl.10 White fabric. Fine ware. Large bowl with flaring body walls and plain rim. White slip. Transparent very pale brown glaze covers the whole interior and along the rim outside.

147. ED155 Op.S. *Plate* H: 3.5; RD: 22.0; W: 22.7; Th: 0.3

SC: - CC: 2.5YR 4/4 Sl.C: 10YR 8/2 GCI: 7.5YR 7/2, 7.5YR 7/4 GLO: 7.5YR 7/2

Pl.10 Reddish brown fabric. Fine ware. Shallow body with flaring walls and horizontal rim. White slip. Transparent glazed on both sides. Inside incised decoration: Along the rim, the area between 2 horizontal parallel lines filled with 9 short, leaning lines. On the upper body wall, a circle visible. Plain outside.

148. ED156 Op.S. *Bowl* H: 3.5; RD: >20.0; W: >20.5; Th: 0.4

SC: - CC: 2.5YR 6/6 Sl.C: - GCI: 5YR 3/3, 10YR 5/8 GLO: 10YR 2/2, 10YR 5/8

Pl.10 Light red fabric. Fine ware. Large bowl with flaring walls and upright rim. White slip inside. Both sides of rim has dark reddish brown glaze. Exterior rim has slip painted decoration (continuous wavy line). Spiral decoration incised with a fine tool on the interior body wall and covered with yellowish brown glaze. Outside covered with very dark brown glaze though almost totally faded. Wheel marks visible on both sides.

149. ED157 Op.S. *Pot* H: 7.5; RD: 45.0; W: 45.9; Th: 0.8

SC: 5YR 6/4 CC: 2.5YR 6/8 Sl.C: - GCI: 5Y 5/4 GLO: -

Pl.11 Light red fabric. Heavy, coarse ware. A large pot with flaring body walls and plain rim. No slip. Visible wheel marks inside, covered with a plain, transparent olive glaze. Outside is unglazed.

150. ED159 Cl. S. *Jar* H: 1.2; RD: 13.0?; HT: 1.5

SC: - CC: 10YR 8/2, 10YR 7/2 Sl.C: - GCI: - GLO: Pale green

Pl.10 White fabric. Closed shape with a handle. White slip. Pale green plain glaze.

III.2.3.2.2 Base Fragments

151. ED140 Op.S. *Bowl?* H: 2.3; BD: 7.2; W: 7.2; Th: 1.4 (b)

SC: 2.5YR 5/4 CC: 10YR 3/1 Sl.C: - GCI: - GLO: 10YR 3/6

Pl.11 Red fabric. Medium ware. Ring base. White slip. Sgraffito decoration incised inside.

152. ED142 Cl.S. *Pot?* H: 3.3; BD: 10.0; W: 10.8; Th: 0.6-0.8

SC: - CC: 10YR 8/3, 10YR 8/4 Sl.C: 10YR 7/4, 10YR 6/3 GCI: - GLO: -

Pl.11 Very pale brown fabric. Medium ware. Flat base with intermediate (vertical) body walls. Irregular intersect point of body and base with visible wheel marks. Very pale brown slip. Glaze is almost totally faded. Wheel marks outside.

153. ED144 Op.S. *Plate* H: 2.0; BD: 4.2; W: 7.1; Th: 1.1 (b), 0.5 (w), 0.3 (f)

SC: 10YR 8/4, 10YR 7/3 CC: 10YR 8/3 Sl.C: - GCI: - GLO: 7.5YR 3/4

Pl.11 Very pale brown fabric. Fine ware. Ring base with slightly flaring low, thin foot. White slip. Transparent glaze on the interior faded. Outside covered with dark brown glaze, mostly faded.

154. ED145 Op.S. *Plate* H: 1.5; BD: 4.0; W: 7.0; Th: 0.9-0.6

SC: 10YR 4/1, 10YR 3/1 CC: 7.5YR 8/2 Sl.C: - GCI: - GLO: 7.5YR 3/4

Pl.11 Gray fabric. Medium ware. Ring base with a nipple in the middle and very low foot. Transparent glazed inside. Dark brown glazed outside, even covering the base.

155. ED161 Cl.S. *Pitcher* H: 12.0; BD: 10.0; W: 12.6; Th: 0.2-0.5

SC: 7.5YR 3/4 CC: 7.5YR 8/2 Sl.C: - GCI: - GLO: Shiny pale green

Pl.11 Pinkish white fabric. Fine ware. Deep body with flat base and slightly flaring lower walls and handle. Inside unglazed and irregular with visible wheel marks. Outside is shiny pale green glazed half way down the base. Wheel marks visible on the base.

156. ED162 Cl.S. *Pitcher?* H: 9.0; BD: 10.0; W: 15.0; Th: 0.5-0.3

SC: 7.5YR 8/2 CC: 5YR 8/1, 5YR 8/2 Sl.C: - GCI: Pale green GLO: Green

Pl.11 White fabric. Fine ware. Deep body with flat base. Inside traces of pale green glaze. Wheel marks visible inside. Outside covered with green glaze half way down to the bottom.

157. ED163 Op.S.? *Cooking Pot* H: 2.0; BD: 6.0; W: 7.8; Th: 0.2

SC: 2.5Y N4/ CC: 2.5Y N3/ Sl.C: - GCI: 2.5Y 3/2 GLO: 2.5Y 3/2

Pl.11 Dark gray fabric. Fine ware. Flat base with flaring walls. No slip. Very dark grayish brown glaze covers the interior, parts of the exterior and the base. Burnt outside.

158. ED164 Op.S.? *Cooking Pot* H: 2.1; BD: 12.0; W: 14.5; Th: 0.5-0.6

SC: 2.5YR 5/4 CC: 10YR 3/1 Sl.C: - GCI: - GLO: 10YR 3/6

Pl.11 Red fabric. Medium ware. Flat base with flaring walls. No slip. Inside no glaze. Outside covered with plain, transparent dark yellowish brown glaze. Wheel marks visible inside.

III.2.3.2.3 Handle Fragments

159. ED141 HT: 1 x 1.6 x 3.92

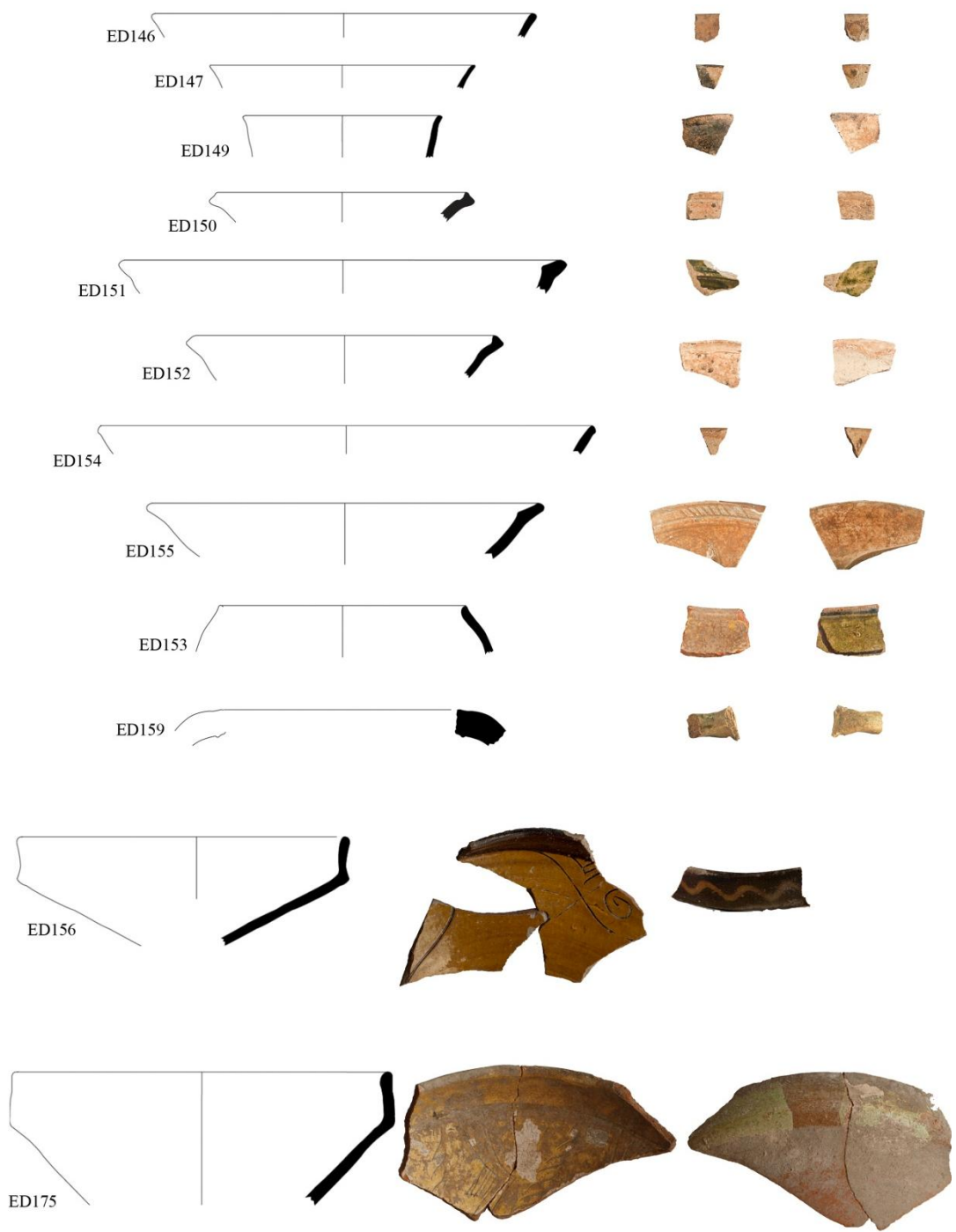
SC: 7.5YR 7/4 CC: 10YR 8/1 Sl.C: - GCI: - GLO: 5Y 8/3

Pl.11 Pink fabric. Fine handle. White slip. Shiny transparent glazed.

160. ED158 HT: 1.15 x 3.9 x 5.8

SC: 10YR 7/1 CC: 10YR 8/1 Sl.C: - GCI: - GLO: Green

Pl.11 Light gray fabric. Medium-heavy ware. Handle fragment. White slip. Shiny glaze and green color on both sides.



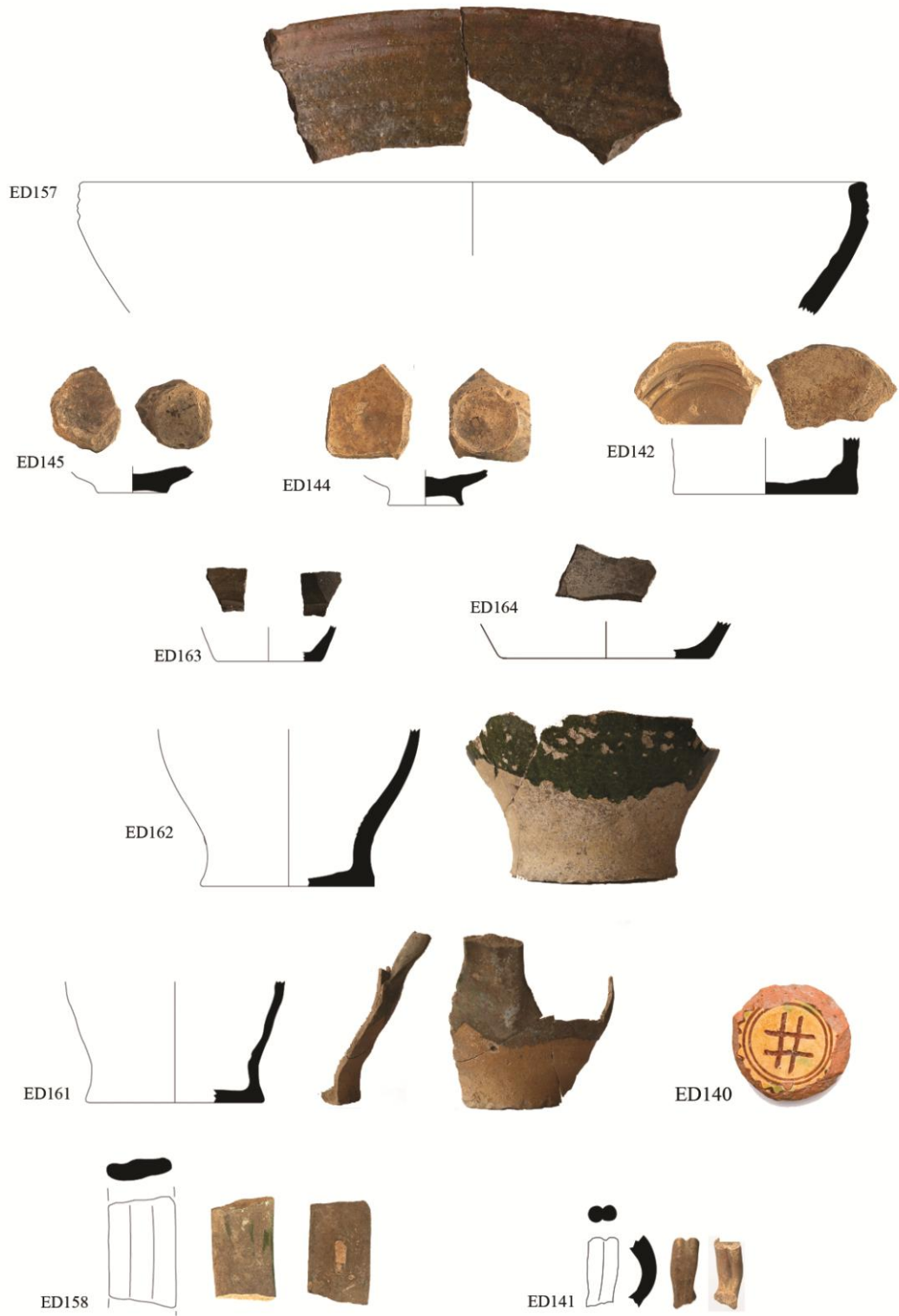


Plate11
US1026 Rim, Base and Handle Fragments

III.2.4 US1073

III.2.4.1 Description of the Archaeological Context

US1073 represents the fill of the small chamber at the Tower Area. It was located just below US1026. US1073 is identified as a thick archaeological deposit of circa 1 m. Through the excavation of US1073, it was possible to understand the shape of the structure of the small chamber clearly. Although no threshold or door was identified, one should keep in mind that the floor level of the chamber has not yet been reached. Thus, it is unclear whether this is completely closed, but it is certainly bordered by a series of recognizable walls (as above-mentioned in III.2, these are USM1080, 1083, 1084) and the earlier walls (USM1036, 1063, 1065, 1051, and 1069). This archaeological deposit includes reuse of sculptural elements (most likely from the church), *opus sectile* pavement fragments, ceramics, plaster and fresco fragments (see fig. 16).



Figure 16. US1073 from the KAP archives (2010)

US1073 does not seem like a collapse layer, rather it is hypothesized that it was organized and arranged. On the lowest level of US1073, pieces of *opus sectile* floor pavement, on their mortar bed, were discovered. It is clear that these opus sectile fragments had belonged to some other primary location (probably to the church, which was located approximately 17 – 25 m. northeast of the chamber) and later, at this very last phase of construction at Küçükyalı, they were stored and perhaps meant to be hidden within this chamber. Several marble slabs were placed on top of the *opus sectile* floor pieces. The marble slabs, stored in this small chamber, are dated to the mid-9th century by Alessandra Ricci based on architectural comparisons from 9th century Constantinople and they are believed to have belonged to the church.

Fragmented frescoes were discovered above the marble slabs. They were so poorly preserved that it cannot be clearly identified whether they were decorated with figures or only painted in colors. Throughout their discovery and excavation in 2010 season, a careful conservation program was applied to the fresco pieces by two conservators. They were protected from sun, bright light and weather conditions; then carefully removed from their spots, and after being restored, they were sent to the Istanbul Archaeological Museums or Koç University Archaeology Laboratory's Storage Area.

The pottery assemblage of US1073 is not rich in terms of glazed finds. The layer was characterized by its high amount of roof tiles and bricks. There are only 39 glazed sherds out of 331 pottery fragments (circa 12%) whereas 292 pieces are unglazed (circa 88%). Among diagnostic glazed pottery finds of US1073, the ware

types can be listed as follows: Plain glazed white ware (1 piece), multi-color glazed white ware (1 piece), plain green glazed white ware (1 piece) and plain glazed red ware 1a (1 piece), plain glazed red ware 1b (1 piece), slip painted red ware (1 piece), and yellow-green sgraffito (1 piece)⁶⁰.

The shape types identified within US1073 are 3 open shapes (1 plate and 2 bowls), 1 intermediate shape (a cup), 3 closed shapes (2 jars and 1 pitcher).

III.2.4.2 Catalog of US1073

US1073 yielded few diagnostic pieces of glazed pottery, only 6 sherds and 1 partially complete object. There are 3 rim fragments (ED165-167) and 3 base fragments (ED168-170).

III.2.4.2.1 Rim Fragments

161. ED165 Int.S. *Cup?* H: 4.4; RD: 14.0; W: 14.9; Th: 0.2-0.4

SC: 7.5YR 8/2 CC: 7.5YR 8/2 Sl.C: - GCI: Shiny green GCO: Shiny green

Pl.12 Pinkish white fabric. Fine ware. Vertical walls with indentations and slightly out-turned rim. Rim is thicker than the body walls. No slip? Shiny green glaze covers the exterior and around the rim inside. Wheel marks visible inside.

⁶⁰ Typology is given below in III.3.X

162. ED166 Cl.S. *Jar* H: 2.0; RD: 18.0; W: 26.3; Th: 0.4-0.3

SC: - CC: 2.5YR 6/8 Sl.C: - GCI: 10YR 6/8 GCO: 10YR 3/6, green

Pl.12 Fine red fabric. Large bowl. Slightly necked, wide mouth, plain rim. White slip on both sides. Inside yellow glaze, outside a brown line painted and the whole surface covered by a very pale green and brown-yellow glaze.

163. ED167 Op.S. *Plate* H: 2.5; RD: 19.0; W: 26.3; Th: 0.4-0.6

SC: - CC: 2.5YR 6/6 Sl.C: - GCI: 10YR 6/8 GCO: 5Y 4/4, green

Pl.12 Red fabric. Medium fine. Shallow body, flaring walls and horizontal rim. White slip. Outside covered with green glaze, inside 2 horizontal lines along the rim, 6 left leaning and 7 right leaning lines incised and covered with yellow glaze.

III.2.4.2.2 Base Fragments

164. ED168 Op.S. *Bowl* H: 2.0; BD: 5.6; W: 7.0; Th: 0.9 (b), 0.5 (w)

SC: 5YR 6/6 CC: 2.5YR 5/8 Sl.C: 5YR 8/3 PCI: Green (painted?) GCO: -

Pl.12 Red fabric. Medium ware. Ring base with slightly flaring foot. Pink slip. Green painted? Glaze totally faded.

165. ED169 Op.S. *Bowl?* H: 1.5; FD: 3.5; BD: 3.3; Th: 0.3 (w), 1.0 (b) 0.4 (f)

SC: - CC: 5YR 5/6 Sl.C: - GCI: 2.5Y 7/4 GLO: 2.5Y 7/4

Pl.12 Yellowish red fabric. Fine ware. Hemispherical bowl with a ring base and slightly flaring low foot. White slip. Plain glazed on both sides though all the glaze faded.

166. ED170 Cl.S. *Jar* H: 5.4; BD: 7.0; W: 11.4; Th: 0.3

SC: - CC: 2.5Y 8/2 Sl.C: - GCI: 5Y 8/3 GCO: 2.5YR N2.5/, 7.5YR 6/4, 5Y 8/1

Pl.12 White fabric. Fine ware. Hemispherical body with a ring base and slightly flaring foot. Plain, transparent, pale yellow glaze inside. Black, light brown and white glaze covered the outside.

III.2.4.2.3 Partially Complete Object

167. ED56 Cl.S. *Pitcher* H: 25.4; BD: 11.0; W: 17.6; Th: 0.4-1.2

SC: - CC: 2.5Y 8/2 Sl.C: - GCI: 5Y 8/3 GCO: 2.5YR N2.5/, 7.5YR 6/4, 5Y 8/1

Pl.12 Red fabric. Fine ware. A pitcher with one handle. Plain, transparent pale yellow and green glaze on both sides. Has parallels with Vroom's "Metallic Ware".

III.2.5 US1074

III.2.5.1 Description of the Archaeological Context

The last archaeological context within the walls of the small chamber is identified as US1074. The archaeologists at Küçükyalı realized a new layer below US1073 towards the very end of 2010 excavation season. Therefore, having little

time to remove this new layer, the team could identify only its surface, which exclusively consisted of heavy coarse wares like amphorae and also bricks and tiles. As currently the height of the room cannot be determined, future excavation campaigns on this US are necessary to reach the floor level of US1074. It is important to clearly identify its limits, though it currently seems that US1074 is also confined to the small chamber rather than spreading a wider area within TA. Even the color of the matrix, red and brown, seems to have resulted from those bricks and tiles (see fig. 17). The layer, at least its excavated part, is characterized by its regularity. However, the lack of variety of small finds is remarkable, though some organic material, a few nails and fragments of mortar were discovered. This layer can be preliminarily identified as a fill of spoliated materials.



Figure 17. US1074 from the KAP archives (2010).

Having very little time, the archaeologists decided to stop excavating. Glazed pottery finds are no exception to the lack of small finds in US1074. There

are only 3 diagnostic glazed pieces discovered there. All 3 pieces are plain glazed red wares, 2 base fragments and 1 handle fragment; probably all belong to closed shapes.

III.2.5.2. Catalog of US1074

US1074 yielded very few diagnostic pieces of glazed pottery, only 3 sherds. There are 2 base fragments (ED171-172) and 1 handle fragment (ED173).

III.2.5.2.1 Base Fragments

168. ED171 Cl.S. *Pot?* H: 4.5; BD: 7.5; W: 11.1; Th: 0.2

SC: 5YR 6/6 CC: 2.5YR 5/8 Sl.C: - GCI: 2.5YR 4/6 GCO: 2.5YR 4/8

Pl.12 Reddish yellow fabric. Fine ware. Hemispherical body with flat base. No slip. Inside covered with transparent red glaze. Visible wheel marks inside. Outside covered with transparent red glaze half way down to the base.

169. ED172 Cl.S. *Pitcher?* H: 5.6; BD: 6.0; W: 11.2; Th: 0.3

SC: 2.5YR 6/8 CC: 2.5YR 5/8 Sl.C: - GCI: - GCO: 2.5YR 4/8

Pl.12 Red fabric. Fine ware. Intermediate shape. Flat base, slightly necked? No slip. Inside unglazed with visible wheel marks. Outside covered with transparent red glaze.

III.3.2.5.3 Handle Fragments

170. ED173 Cl.S. *Pot?* HT: 0.4, 0.5 (lw), 0.3 (uw)

SC: 2.5YR 6/8 CC: 2.5YR 6/8 Sl.C: - GCI: - GCO : 2.5YR 4/6

Pl.12 Light red fabric. Medium-fine ware. Body wall with a handle attached. No slip. Inside unglazed. Outside mostly unglazed but a plain red glazed line visible right below the handle.

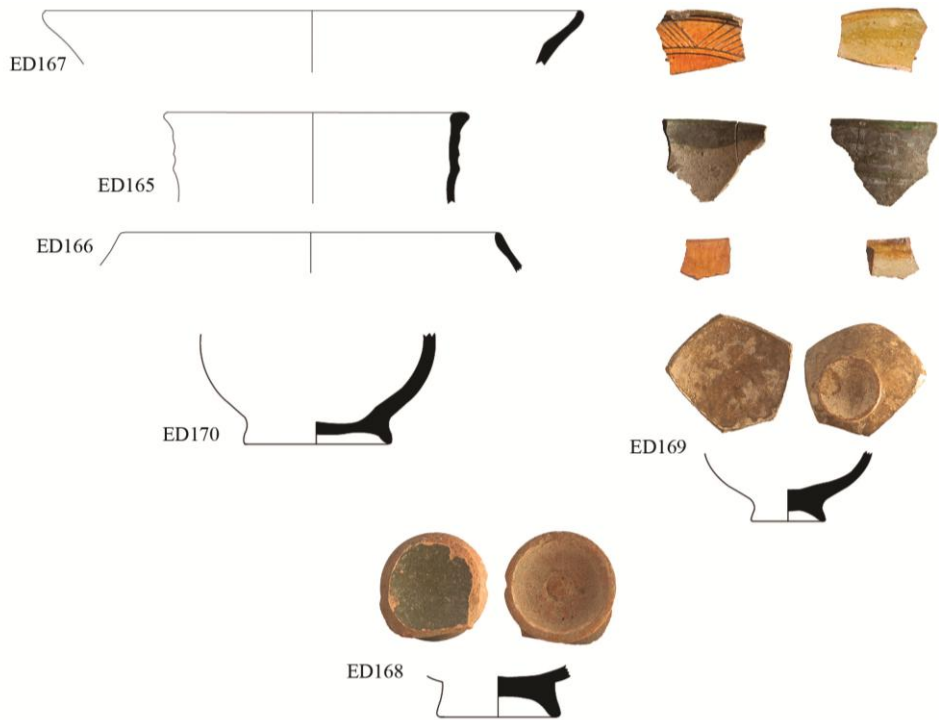


Plate 12
US1073 and US1074 Rim, Base and Handle Fragments



III.3. The Small Chamber Typologies

This thesis realized the necessity to offer two different categorizations for the diagnostic glazed ceramics of the small chamber contexts: shape types and ware types. In this way, this study aims not only to represent all the shape and ware types from the contexts in question but also to help the reader see which shape types frequently occur with which ware types and vice versa.

Since there is no unified or generally accepted categorization of Byzantine glazed ceramics, I have chosen to follow various methods in several publications, yet none of them was a perfect match for Küçükyalı material as they, like Morgan's *Corinth XI*, Vroom's *After Antiquity*, or Hayes' *Saraçhane II* focused on the glazed ceramic finds of a given site, hence they were shaped according to the dynamics of these excavations whereas the Küçükyalı material required its own definitions. I have also consulted Böhlendorf Arslan's *Glasierte Byzantinische*, Vroom's *Byzantine to Modern*, as well as some exhibition catalogs like *Art of Sgraffito* or *Ceramic Art from Byzantine Serres*.

It is important to point out the question of origin/province of the proposed ceramic types in this study. I have chosen not to propose any origins for the typology of the ceramics of the small chamber. The reason behind my decision is that the possible origins of various types found in a context have been designated through a comparative analysis with other excavated contexts and although they are deeply rooted in the scholarship, recent archaeometric research challenges them with new data. Ceramics are highly transportable items, which makes difficult to trace their origin of production through comparing various sites from an art

historical point of view. Only after scientific analyses such as chemical analysis to identify the composition of the clay or thin-section analysis to identify various inclusions are applied to a given ceramic sample, one can make comparisons with the results of other excavations to reach a conclusion about the origins. Due to the time limitation and also my lack of experience on the petrographical analysis, this research avoids proposing the origins of the ceramics.

III.3.1 Shape Types

The glazed ceramic assemblage of the small chamber contexts appeared to be very fragmentary, thus it is occasionally difficult to designate the exact shapes of the sherds. In order to overcome this very basic yet challenging problem, this study applies two-level categorization to the glazed ceramic finds of the small chamber contexts: First a general shape definition (open, intermediate or closed) and then a more specific shape definition (bowl, plate, cup, jar, pot, cooking ware) were provided below. In some cases, when it is impossible to attest a clear shape to a given sherd, shape types are followed by a question mark (for example “Op.S?” or “*bowl?*”) in the associated catalog entry.

III.3.1.1 General Shapes

The body sherds recovered in the small chamber contexts were categorized into 3 main general shape types as open, intermediate or closed according to orientation of their body walls, neck (if applicable) and shoulder (if applicable).

III.3.1.1.1 Open Shape

Open shapes are defined as a form with flaring body walls and a rim diameter wider than base diameter. They constitute the most abundant general ware shape coming from the small chamber contexts with a number of 108 pieces. They include bowls (73/108) and plates (29/108). They represent different rim and base characteristics such as horizontal, plain or upright rims and flat or ring bases. Their function is to contain and serve food. Hence, most of them are associated with tableware although there are few cases in which cooking pots and pots are also described as open shapes (6 cooking pots: ED14, ED22, ED45, ED117, ED163, ED164 and 2 pots ED46, ED157).

The distribution of open shapes among five archaeological contexts varies. US1002 has the highest number of open shaped vessels (56 pieces in total). There are 33 open shapes in US1001. US1026 has 19 open shapes while the number tremendously decreases in US1073 (only 3 pieces) and there are no open shapes in US1074. Of course, the number of pottery finds in these USs influences the situation.

Open shaped ceramics at the small chamber included both red and white wares. There are 50 white wares and 61 red wares identified as open shapes. Their surface treatment and decoration also highly vary. The majority of red wares have sgraffito decoration, though not easily datable due to their fragmentary nature. Plain glazed wares are the second most frequent type.

III.3.1.1.2 Intermediate Shape

Intermediate shapes are defined as having vertical or almost vertical body walls. They represent the least frequent general shape in the small chamber contexts. There are only 8 sherds identified as intermediate shapes. Due to the fragmentary nature of the pieces, it is difficult to attest the whole profile and assign a more specific shape to the intermediate shapes, however 7 of them might be cups, the function of which might be to contain and serve liquids. 1 piece is identified as a cooking pot.

US1026 and US1074 did not reveal any intermediate shapes whereas US1001 had 1 piece with an intermediate shape (ED103), US1002 had 6 sherds and US1073 had 1 sherd. 3 of the intermediate shapes are in white fabric while 5 of them are in red fabric. They included ware types such as plain glazed ware in red fabric, plain glazed ware in white fabric, sgraffito ware and slip painted ware.

III.3.1.1.3 Closed Shape

Closed shapes are defined as having a narrower rim and/or neck diameter than the shoulder diameter. There are 50 closed shapes identified within the small chamber contexts. The specific closed shape types include jars (15 pieces), pots (13 pieces), cooking pots (9 pieces) and pitchers (13 pieces). There are 39 ceramic sherds in red fabric while only 11 of them are in white fabric.

The function of closed shapes is self-evident as their mouths or necks are meant to keep what is inside and prevent it from spilling; so they are to contain, store (and some cases cook) food and beverages.

III.3.1.2 Specific Shapes

After a general shape type was assigned to the glazed pottery sherds of the small chamber contexts, a more specific categorization was required. Open shapes are divided into 2 categories: bowls and plates (but there are exceptions in which a cooking pot and a pot are also identified as open shapes), intermediate shapes are identified with cups (and in one case with cooking pot), and closed shapes are divided into 4 categories as jars, pots and cooking wares and pitchers.

III.3.1.2.1 Bowl

The most abundant ware shape coming from the small chamber contexts is bowl. It is defined as an open shape with flaring body walls and a rim diameter bigger than base diameter (see for example ED21 and ED24 in plate 1). There are 73 bowls identified within the small chamber contexts. It is tableware and used to contain and serve food like plates, yet it differs from plates as bowls are deep whereas plates are shallow and wide⁶¹.

⁶¹ Here I would like to touch upon the issue of describing and categorizing shapes in Byzantine ceramic studies. To my knowledge, except for Medieval Pottery Group's proposed shape typology and Böhlendorf Arslan's *Glasierte Byzantinische*, publications on Byzantine ceramics, whether excavation reports or exhibition catalogs, do not give specific definitions of shapes. They frequently

The bowls are mostly well-fired and have a hard fabric but also medium fired examples exist. There are 46 sherds in red fabric whereas only 27 sherds in white fabric. Red wares and white wares were not necessarily slip-coated before the glaze was applied except from the slip-painted wares and sgraffito wares, which requires the application of slip before decoration is incised by a fine stylus in order to create the contrasting effect obtained during the final firing process. The slip-coated and glazed vessels have a smooth feeling while unevenness of the surface of the vessels can be felt when they are directly glazed rather than being dipped in slip.

There are various rim, body wall and base types identified within bowl type. Most of them have plain rims, but horizontal, up-right and slightly out-turned rims also exist. Body walls are made quite simple, they are flaring in most cases; yet in few cases they form a hemispherical shape. There are mostly ring bases (with different foot height) and also flat bases.

III.3.1.2.2 Plate

The second most abundant ware shape coming from the small room contexts is plate. It is defined as an open shape with flaring body walls and a rim diameter bigger than base diameter (for instance see ED23 and ED104 in plate 1). It is tableware, used to contain and serve food. Hence it is wide and shallow, so its body walls are much more flaring than those of a bowl.

use terms such as plate, bowl without prior description. Böhlendorf Arslan mentions that a shallow bowl and a deep plate can be even used interchangeably (*Glasierte Byzantinische I: 54*)

There are 31 plates identified within the small room contexts. There are plates both in white and red fabric. Plates in white fabric, 20 in number, are well fired and identified as fine wares. Plates in red fabric, 11 in number, are also well-fired, but there are also medium-fired examples. Not all of them are necessarily slip-coated. Ware types include plain glazed vessels in both white and red fabrics, sgraffito and slip painted ones.

There is no unified rim and base types among plates at the small chamber. Plain rims, up-right rims, out-turned rims; flat bases and ring bases exist. Plain glazed white wares usually have an indentation between the rim and the upper body walls.

III.3.1.2.3 Cup

Cup is defined as a small sized, intermediate shape with vertical or almost vertical walls. Its function is to contain and serve liquids. Cup is a less frequent shape type found in the small chamber contexts. Only 7 diagnostic glazed pottery sherds, which are identified as cups, were discovered. 3 of them are plain glazed sherds in white fabric (ED103 and ED80), 1 of them has sgraffito decoration in red fabric (ED83) and 2 sherds are slip-painted in red fabric (ED53 and ED78), and 1 sherd is plain glazed in red fabric (ED59). All of them are well-fired fine wares. 3 sherds have slightly out-turned rims, 2 with plain rim, 2 with horizontal thick rim.

III.3.1.2.4 Pot

Pot is defined as a closed shape with an open mouth, narrow neck and carinated shoulder. There are 15 pots identified within the small chamber contexts. The ceramic fragments which share these characteristics but were burnt outside at different levels might be cooking pots and are discussed below in section III.3.1.2.5. The function of a pot is not to serve food, but rather to store and prepare the food; thus pots are identified as kitchen wares.

13 out of 15 pot sherds are in red fabric while only 2 pieces are in white fabric. All of them are plain glazed; the colors might vary from yellow, pale yellow, pale olive, olive to dark olive brown though. They are mainly medium sized wares with a thickness smaller than 1.0 cm. The inclusions and tempers are visible to naked eye. They are neither slip-coated nor incised. The majority has a plain rim which the flaring walls above the neck ultimately form. The carination of shoulders and the width of necks are not standardized at all.

III.3.1.2.5 Cooking Ware

Cooking pot is defined as kitchenware with an open mouth, a neck and carinated shoulder (for example see ED51, ED122 and ED88 in plate 7). The function of a pot is not to serve food; rather to store and cook the food. As a result of food preparation process, they are intended to put on fire; thus they are heavily burnt, especially on the outside.

There are 13 cooking pots identified within the small chamber contexts. Most of them are closed shapes but 2 intermediate and 2 open shaped cooking wares found in the archaeological contexts. All 13 pieces are red wares and plain glazed. The vessels were not coated with slip before glazed. Hence their surfaces are not always smooth. Tempers and inclusions are visible to the naked eye.

Concerning body part types, cooking pots usually have plain rims that were ultimately formed by the flaring upper body walls. All the preserved base fragments are flat.

III.3.1.2.6 Jar

Jar is defined as a closed shape with upright rim (in some cases plain and/or horizontal rims are also found) and globular body (see ED20, ED25 and ED26 in plate 2). It has a narrower mouth than the curving body walls. Its function is the same as a pot, i.e. to store food, though their shapes are different from each other. There are decorated (incised, slip painted and sgraffito) sherds whereas pots are quite simple, only plain glazed.

There are 15 jars identified within the small room contexts. They appear in red and also in white fabric. They are all well-fired and fine or medium-fine sized vessels. 3 out of 15 jars are plain glazed in red fabric (ED102 in US1001, and ED90 and ED47 in US1002); 5 of them are plain glazed in white fabric (ED26 in US1001, ED70, ED79 in US1002, ED159 in US1026, and ED170 in US1073); 3 of them have sgraffito decoration (ED25 in US1001, ED131 in US1002, and ED153 in US1026) and lastly 4 of them have slip-painted decoration in red fabric (ED20 in

US1001, ED54 and ED97 in US1002, and ED166 in US1073). There are not enough base fragments found to conclude the common type for jars; but there are flat and ring base fragments among jars. There is also 1 rim fragment with a handle (ED159), a unique jar among the small chamber contexts.

III.3.1.2.7 Pitcher

Pitcher is defined as a closed shape with deep body walls, generally with open mouth, a narrower neck, a carinated shoulder and one handle. Its function was thought to store and serve liquids. In one case, one the pieces (ED56) was found with its content, which was baked wheat.

There are 13 pitchers identified within the small chamber's archaeological contexts. All the medium sized rim fragments which look like a pot but also show signs of one handle are considered as pitcher. 1 of them was a partially complete pitcher (ED56). 4 of them are plain glazed in red fabric (ED108 in US1001, ED140 in US1026, ED56 in US1073 and ED172 in US1074) while 5 of them are plain glazed in white fabric (ED158, ED161 and ED162 in US1026 and ED55 and ED109 in US1002). Besides, there is 1 body sherd that is slip-painted in red fabric (ED94). Pitchers have plain or slightly out-turned rims and usually flat bases.

III.3.1.3 Rim Types

The rim types found in the small chamber's pottery assemblage are not uniform. There are different types identified such as upright, outturned, plain and

horizontal rims. Upright rim is defined as a vertical rim that contrasts the globular body walls of a jar in closed shapes and the flaring walls of open shapes (for example see ED25 in plate 2). When the rim was made as it was turned out of the flaring body walls, it was defined as an out-turned rim (for example see ED82 in plate 6). When the body walls continue to ultimately form a rim, it is defined as plain rim (for example see ED98 in plate 1). Plain rims are usually thinner than the body walls; but there are examples in which they are thicker. Lastly, horizontal rims are also out-turned, but they contrast the flaring body walls very significantly (for example see ED96 in plate 5).

III.3.1.4 Base Types

There are mainly 2 base types, flat base and ring base, identified within the small chamber's glazed pottery assemblage. There are also 2 rounded bases (ED9 and ED47) found and ED94 might also have a rounded base.

There are 31 ring bases in five archaeological contexts. All the vessels with sgraffito decoration have ring bases. However, this shape is not exclusive to sgraffito wares and also includes plain glazed wares. Ring bases are mostly used in bowls and plates. Ring bases vary according to height and width of their foot such as those with low foot, with high foot, and fruit plates. Besides, there are 25 flat bases identified in the small chamber. They usually belong to closed shapes such as pitchers and pots.

III.3.1.5 Handle Types

There are basically 2 handle types identified within the archaeological contexts. The first one is thought to belong to pitchers (see, for example, ED108 in plate 3) due to their similarity with the partially complete pitcher's handle (ED56). It is medium-sized with transparent glaze that gives the piece its pale yellow color. The second type is much finer, with pale green glazed with some blackish tinges (for instance see ED38 in plate 9), and might belong to fine tableware like cups. There is another handle type, presented only in one case (ED159). It is a medium sized plain glazed handle in white fabric and it juts directly out of the rim of the jar.

III.3.2 Ware Types

The ware typology of the small chamber contexts at Küçükyalı is established according to multiple variables. First of all, fabrics are differentiated as white and red as many Byzantine ceramic specialists did from the early twentieth century on. As this research focuses on glazed wares, some surface finishing methods like burnishing were never applied to this pottery assemblage. However, whether or not the glazed wares were coated in slip was taken into account. Apparently Byzantine potters did not consider slip-coating as a requirement in making glazed pottery because some of the ware types had both slip-coated and then glazed or simply glazed vessels. After the surface treatment, next variable is decorative features. There might be paint, slip-paint, incised or sgraffito decoration or merely plain glaze (transparent or colored). Glaze refers to lead glazing as no tin-glazed pottery is attested in the assemblage.

III.3.2.1 White Wares

The term “white ware” has been used from the early 20th century on. Although recent years saw an increasing awareness on the possible various production centers of white wares as well as their wide distribution radius, they are still closely associated with the Constantinopolitan production following the working hypothesis which attests the origin of white wares as wider Constantinople/Istanbul (Vroom *Byzantine to Modern* 75-6). The earliest white wares are attributed to circa seventh century; various subtypes were used for a long time, some as late as twelfth centuries, most of them were out of use by the end of eleventh century though (Vroom *Byzantine to Modern* 63-77).

In all five archaeological contexts of the small chamber, there are 65 white wares identified. It constitutes approximately 38% of the whole assemblage. Hence, they are fewer in number than those in red fabric. This result was expected as the proposed date for the small chamber, to be discussed later in Chapter IV, is later than the circulation of white wares. 10 white wares were found in US1001, 34 found in US1002, 18 found in US1026 and 3 in US1073 whereas no sherds in white fabric were found in US1074. They mostly belong to open shapes with a number of 50 sherds out of 65, i.e. circa 76%. There are 11 white wares in closed shapes (circa 17%) and 4 pieces in intermediate shapes (6%).

The following categorizations were established according to the variants discussed above: Plain glazed white ware, multi-color glazed white ware, slip-painted white ware and green glazed white ware.

III.3.2.1.1 Plain Glazed White Ware

The most abundant vessel type among white wares is plain glazed white ware. There are 31 pieces identified in this category (ED96, ED133, ED132, ED123, ED124, ED125, ED23, ED104, ED60, ED126, ED129, ED118, ED115, ED41, ED121, ED42, ED109, ED55, ED130, ED70, ED103, ED35, ED112, ED132, ED142, ED6, ED31, ED11, and ED46). They include both open shapes (bowls and plates) and closed shapes (pitcher and pot).

The fabric is very fine or fine. It is hard in well-fired, very fine examples while it is soft in medium-fired, fine ones. The colors of the fabric are mostly pink (7.5YR 8/4). They are not necessarily slip-coated. Hence the surface can be uneven in several examples. There is no painted or incised decoration. The vessels were covered with a layer of transparent glaze which gives the glazed surface its pale yellow or yellow color.

The rims of the plates are usually plain but there are examples in which odd rim shapes like ED23 or ED96 occur. The majority of the bases of this group is ring bases, but there are also examples with a flat base such as ED6, ED11 and ED35.

As the fabric, surface treatment and decoration do not indicate a precise chronology, only a very wide date range can be proposed between late eighth century and early twelfth century, i.e. most of the time period when white wares were in circulation (Vroom *Byz. To Mod.* 63-77).

III.3.2.1.2 Multi-color Glazed White Ware

The second most abundant type among white wares at Küçükyalı is multi-color glazed white ware. There are 20 pieces in this category (ED38, ED39, ED43, ED62, ED68, ED71, ED91, ED111, ED138, ED139, ED141, ED144, ED145, ED146, ED 147, ED149, ED150, ED152, ED154 and ED170).

The fabric is very fine or fine. It is hard in well-fired, very fine examples while it is soft in medium-fired, fine ones. The colors of the fabric are mostly pink – pinkish white. Although there are examples in which a thick layer of slip was applied before the vessel was glazed, they are not necessarily all slip-coated. Hence the surface can be uneven in several examples. There is no painted or incised decoration.

ED62, ED68, ED71 and ED91 are open shapes. They had multi colors underneath their glazes: Green glaze outside, green and very dark brown/black tinges inside. ED147, ED146, ED138, ED152, ED150, ED154, and ED139 are also all open shapes that are unglazed outside and with black, green or black and green tinges inside. ED149 and ED111 are the only 2 pieces that are covered with blackish glaze covering on both sides. ED43, ED144, ED145, and ED170 are covered with plain, transparent glaze inside but with multi-color glaze outside from which only traces of transparent pale yellow glaze and blackish tinges survived. The handle fragments are of interest (ED38, ED39 and ED141). They are all fine wares in white fabric and multi-color glazed, plain with no decoration. As their shapes are peculiar, they might belong to specific tableware like cups. The rims of the plates are usually plain.

They might represent the late phases of white wares and be dated to late tenth to early twelfth centuries (Vroom *Byz. To Mod.* 79).

III.3.2.1.3 Slip Painted White Ware

There are only 2 pieces identified in this category (ED110 and ED8). ED110 is an open shape, a “fruit plate” with very flaring body walls and very high foot. The fabric is reddish yellow and soft. It is not well-fired. The plate was first slip-coated, then decorated with dark slip, the decoration is unidentifiable though, and lastly it was covered with transparent green glaze inside while outside was left unglazed. Lale Doğer dates the “fruit plates” between seventh and eleventh centuries (“On İkinci” 513). ED8, a sherd in white fabric, is an odd piece as it has a blackish background slip on which thick layer of white slip was applied to draw the circler decoration.

III.3.2.1.4 Green Glazed White Ware

Green glazed white wares attract attention perhaps because of the application of plain but strong green glaze. There are 16 pieces identified in this category (ED162, ED137, ED26, ED79, ED40, ED66, ED151, ED158, ED165, ED161, ED80, ED37, ED159, ED76, ED77, and ED28). Closed shapes are more frequent in this category but there are also open shapes.

This type mostly has fine, medium-fine sized vessels. The fabric is soft and medium-fired. The colors of the fabric are mostly white – pale pink. They are not

necessarily slip-coated. Hence the surface can be uneven in several examples. There is no painted, incised or stamped decoration. The vessels were covered with a thick layer of green glaze. The cases in which the green glaze faded show shiny pale green traces of glaze.

The rims of the plain green glazed white wares are upright in jars, flaring plain (and horizontal in one example, ED77) in pots, plain or horizontal in bowls and cups. Both flat and ring bases occur.

As there is no published comparative material available, it is difficult to date this type. Hence, it can only be said that they must have been in circulation no later than early twelfth century.

III.3.2.2 Red Wares

Red clay is much more common in nature than white clay and has been used in making pottery for ages. Therefore, the term “red ware” would not be very explanatory on its own unless it is used to distinguish between red and white clays. Although several types of white wares such as incised ware, impressed ware, or polychrome ware, constitute the core of the early middle Byzantine ceramic tradition, white and red wares co-existed for a long period from late seventh to late eleventh-early twelfth centuries. The late eleventh century sees a decrease in production of white wares and an increase in circulation of red wares (Doğer “On İkinci” 515-520). During the course of the twelfth century, the most famous Byzantine red wares, sgraffito wares, were first produced (Papanikola Bakirtzi *Art of Sgraffito* 18).

In all five archaeological contexts of the small chamber, there are 106 red wares identified. It constitutes approximately 62% of the whole assemblage. 38 red wares were found in US1001, 51 found in US1002, 8 found in US1026, 4 in US1073 and 3 in US1074. 61 of them (ca 58%) belong to open shapes and 39 of them (ca. 37%) to closed shapes while only 5 pieces are identified as intermediate shapes (ca. 5%).

The following categorizations were established according to the variants discussed above: Plain glazed red ware, sgraffito ware and slip-painted red ware.

III.3.2.2.1 Plain Glazed Red Ware

Plain glazed red ware is also a broad category under red wares. It refers to non-decorative, transparent or colored glaze that covers the vessels in red fabric. According to the quality of their fabrics, surface treatment and possible function, the following sub-types were proposed: Group 1 (slipped and glazed) and Group 2 (not coated with slip but plain glazed). Group 1 was divided into 2 sub-groups as Plain Glazed RW 1a (slip coated and glazed) and 1b (slip coated and glazed in orange fabric). Group 2 has further divisions which are named as Plain Glazed RW 2a (orange fabric), 2b (red fabric), 2c (gritty fabric) and 2d (cooking ware).

III.3.2.2.1.1 Plain Glazed RW 1a (Slip coated and glazed)

Plain Glazed RW 1a consists of 10 pieces. 3 sherds were discovered in US1001 (ED1, ED10, ED108), 4 sherds in US1002 (ED63, ED72, ED120 and

ED116), 1 sherd in US1073 (ED168). They have strong red fabric which has medium-fine with some visible tempering material. They were coated with a thin layer of white slip and then yellow glazed. The lack of decoration makes it almost impossible to date this sub-group, though it cannot be earlier than circa 1200 as some of them have tripod stilt marks on the interior, a firing device that was first used around that time.

III.3.2.2.1.2 Plain Glazed RW 1b (Metallic Ware)

There is only 1 partially complete vessel in this sub-group. The object, ED56, is a pitcher, medium-fine fired in light orange fabric. A white slip was applied on the clay surface beneath a lead glaze, which gives the vessel its pale yellow-pale green color. It is dated to mid-thirteenth or early fourteenth century (Vroom *Byz. To Mod.* 83).

III.3.2.2.1.3 Plain Glazed RW 2 (No slip)

There are 42 pieces within this group. The main characteristic of all is that glaze was applied directly onto the fabric without a layer of slip. However, their fabrics require further categorization.

III.3.2.2.1.3.1 Plain Glazed RW 2a (Orange fabric)

Only 5 pieces of glazed pottery fall into this sub-group (ED15, ED64, ED90, ED102 and ED119). The fabric is soft, medium-fired and pink and/or reddish yellow in color (Munsell 5YR 7/4-7/6). Transparent glaze was applied and emphasized the dull orange-pinkish color of the vessel.

III.3.2.2.1.3.2 Plain Glazed RW 2b (Red fabric)

There are only 3 pieces in this sub-group (ED171, ED172 and ED173). All three sherds represent closed shapes and were discovered in US1074. The fabric is fine, hard, well-fired and red in color. Transparent glaze covers the exterior of the vessels and turns their color into dark red. ED171, a pot, was covered with transparent glaze half way through the bottom. ED172, identified as a pitcher, was covered in glaze as well, but the glaze turned into dull green in some parts due to the impurities in it. In my opinion, they belong to kitchenware which was used to prepare food, i.e. they are neither storage jars nor fine tableware.

III.3.2.2.1.3.3 Plain Glazed RW 2c (Gritty fabric)

There are 14 pottery sherds within this sub-group (ED30, ED134, ED107, ED16, ED29, ED17, ED81, ED47, ED73, ED13, ED100, ED12, ED33 and ED157). The fabric is gritty, either red or gray in color due to the firing circumstances. Medium-large tempering material like limestone and quartz can be visible to naked eye. There is no slip applied prior to glazing. The color of glaze

varies from olive brown to olive green. If the glaze was applied as a thick layer, the surface feels smooth; if not, the surface was left uneven. The majority of the vessels belong to closed shapes, especially to jars and pitchers; but there are open shapes as well. They could be dated to tenth-late eleventh centuries.

III.3.2.2.1.3.4 Plain Glazed RW 2d (Cooking ware)

There are 21 pottery sherds in this sub-group (ED84, ED52, ED51, ED18, ED128, ED50, ED22, ED19, ED88, ED45, ED106, ED69, ED59, ED87, ED74, ED163, ED14, ED117 and E164). Majority of the sherds (a total of 14) were discovered in US1002.

This sub-group has close parallels with plain glazed RW 2c, as both have gritty fabric in red and gray colors; yet all the sherds in 2d were burnt outside. Although these sherds are much thinner than published examples of unglazed cooking wares of Early and Middle Byzantine periods and there are large tempering materials like lime stone but few voids in the fabric, in addition to burnt exterior of the vessels, the lack of burnt destruction layers/abandonment due to fire at Küçükyalı supports the proposed sub-group of these 21 pieces as cooking ware. Cooking ware examples at Küçükyalı (see fig. 18) were covered with manganese glaze that gave the dark brownish color to the vessels, which was the preferred glaze for the cooking vessels (Asa Eger, pers. comm.). They have parallels to “the Crusader ware” which were in use between eleventh and fourteenth centuries in the Northern Syria and the Levant (Asa Eger, pers. comm.). They appear to belong to “Brittle ware” family, which was in circulation from the late Roman to Abbasid

periods and characterized as a cooking ware in well-fired and hard, brick-red, thin fabric. These examples from Küçükyalı are never in brick-red fabric, but their forms, nature of hard and thin fabric with relatively few inclusions and few voids suggest a similarity.



Figure 13 (18). Partially complete cooking wares found at Küçükyalı from the KAP archives (2002).

The cooking ware examples have either open mouth and narrower necks or plain rims. The body walls seem to be globular. There were no lids discovered in the small room contexts, though the wide mouths of vessels suggest the use of lids. All the preserved bases are flat. They have interior glaze which also covers around the rim outside.

III.3.2.2.2 Sgraffito Ware

The most abundant red ware discovered in small chamber contexts is sgraffito ware. There are 42 pottery sherds that have sgraffito decoration. 17 out of

42 sherds were found in US1001 (ED21, ED24, ED101, ED27, ED32, ED98, ED99 in plate 1; ED25 in plate 2; ED2, ED3, ED4, ED5, ED34, ED95, ED105, ED9, ED36 in plate 3). 19 out of 44 sherds were discovered in US1002 (ED57, ED135, ED67, ED92, ED58, ED83, ED89, ED85, ED75, ED93; Plate 6: ED65, ED82, ED136, ED86, ED131 in plate 4; ED44, ED114, ED48 and ED113 in plate 8). 5 out of 44 sherds were found in US1026 (ED155, ED153, ED156 and ED175 in plate 10; ED140 in plate 11), 1 piece was recovered in US1073 (ED167 in plate 12) while no sgraffito ware was found in US1074.

In sgraffito technique, ceramics in red fabric were first coated in slip, then incised with a fine stylus and lastly covered with lead glaze in order to obtain a glassy surface and to emphasize the incised decoration which became darker above the white or creamish slip. Although there were already ceramics with incised and engraved decoration before the eleventh century, sgraffito wares introduced the contrasting effect of dark lines on a lighter surface (Papanikola-Bakirtzis *Art of Sgraffito* 12-19). Sgraffito wares are usually well-fired and hard and as the incision techniques changed through time, they are relatively easy to trace and date.

Sgraffito ware repertoire at Küçükyalı consists of mainly open shapes (30 bowls and 8 plates) but there are 3 sherds in closed shape (jars) and also 1 sherd in intermediate shape (cup). Open shapes tend to have sgraffito decoration on the interior of the vessel as the open floor of the bowl or plate would be more visible than the exterior whereas the closed shapes have sgraffito decoration on the exterior while their interior is plain glazed.

There are 3 main rim types: upright, horizontal and plain. 2 large bowls (ED175 and ED156) have deep upright rims while 6 closed shapes (ED65, ED153, ED131, ED25, ED86 and ED99) have short upright rims. The second group is horizontal rims, represented by 5 fine wares (ED167, ED82, ED89, ED93 and ED155). The remaining 29 sherds have plain rims. All the preserved bases of this group are ring bases, none of them is flat. No fruit plates were decorated with sgraffito technique.

As already stated many times above, the pottery sherds recovered from the archaeological contexts of the small chamber at Küçükyalı are very fragmentary and it is difficult to attest the whole decorative programs and precise chronologies for each sherd. The following sub-groups are established according to characteristics of fabric, glaze and incisions.

III.3.2.2.1 Plain Glazed Sgraffito

There are 15 plain glazed sgraffito ware examples found in the archaeological contexts (19 of them in US1001, 6 of them in US1002. Their distinctive feature is the use of one color glaze either inside, outside or on both sides.

ED44, ED48 and ED92 have well-fired, hard and smooth, light brownish gray fabric. They were only slip-coated and glazed inside. Minimal, thin geometric lines were incised inside. The exterior was left plain.

ED2, ED4 and ED114 have medium-fine, medium-fired, soft fabric in light red – reddish yellow color. They are slip-coated on both sides; although the exterior glaze is totally faded, the interior glaze, yellow in color, is preserved in ED2 and ED3. ED114 has two concentrating circles in the middle of the floor (cf. Papanikola Bakirtzi *Art of Sgraffito* 74) while ED2 and ED3 have asymmetrical geometric lines and waves.

ED4, ED9 and ED34 are bowls in soft, medium-fired red fabrics with brown incised decoration and green glaze. Green glaze on both sides preserved in ED9 while the glaze on ED4 and ED34 totally faded.

ED27 and ED58 are very fine wares in well-fired, hard fabric. They were slip-coated on both sides and 2 blackish incised lines encircled their interior rims. Plain glaze covered both sides. ED24 is fine ware, covered with a thin layer of slip and incised with a very fine stylus. The yellow glaze covers the inside and around the rim on the outside. ED25 and ED86 were also fine wares in closed shape. ED25 was covered with a thick layer of slip and then with a very thin layer of very pale green glaze over 4 inclining brown incised lines that are parallel to each other. ED86 was covered with yellow glaze and incised with small circles.

ED99 is medium-fine ware in soft and medium-fired fabric. Two brown lines were incised along the interior rim. It was slip-coated inside and the white slip leaked down the exterior body walls of the vessel. Yellow glaze covered the interior and half way down to the bottom of the bowl. It has parallels to a thirteenth century plate in *Art of Sgraffito* (74).

III.3.2.2.2.2 Two-Colored Sgraffito

There are 27 glazed pottery sherds discovered in the archaeological contexts of the small chamber (10 of them in US1001, 13 in US1002, 3 in US1026 and 1 in US1073). Their common characteristic is the use of two different colors in glazing inside and outside of the vessels. 21 of them are glazed in yellow inside and green outside while 6 of them are glazed in yellow inside and brown outside.

III.3.2.2.2.1 Yellow-Green Glazed Sgraffito

22 out of 27 two-colored sgraffito wares were yellow and green glazed. This group includes both fine and medium-fine wares.

ED175, ED5 and ED7 have soft, medium-fired, medium-fine sized vessels. ED175, found in US1026, has probably animal figure(s) incised inside because the lines have parallels with furs and/or feathers depicted on many glazed ceramics. ED5 might also have non-geometric, figural decoration. They are yellow glazed inside and ED175 has green and brown glaze outside.

ED89, ED98, ED101, ED32, ED93 and ED65 belong to open shapes and they are all very fine, well-fired vessels in soft fabric. They were coated in white slip on both sides, and after the sgraffito decoration was applied to the interior of the vessels, they were covered with yellow glaze inside and green glaze outside. In one case, ED65, green coloring agent was also found on the interior.

ED135, ED136 and ED21 have very hard, very well-fired, red fabric. After being coated in white slip on both sides, a geometric decoration, 2 or 3 parallel

lines were incised along the interior rim and then the ceramics were covered with yellow glaze inside and green glaze outside. ED21 also had another incised line on the interior body wall as well as some green color inside. The vessels were probably dipped inside white slip, but then as in ED21 and ED136 they were not covered with green glaze on the whole exterior; rather only down 1.00-1.50 cm. below the rim.

ED82, ED57, ED75 and ED167 have well-fired, soft and red fabric. They were all white-slipped, incised with various decorative lines and then yellow glazed inside and green outside. ED82 had horizontal lines encircling the rim and also some continuous geometric pattern while ED75 has checker-board decoration with small circles within the empty spaces on the body wall and 2 horizontal lines along the exterior rim. ED57 has 2 horizontal lines encircling the rim and a quarter of a circle on the interior body wall while ED167 has 2 horizontal lines along the lip and 2 more horizontal lines where the rim and body walls meet, and between them, 6 clockwise inclining lines intercept with 7 counter-clockwise inclining lines.

The last cluster within yellow-green glazed sgraffito wares consists of ED61, ED83, ED85, ED36 and ED153. They have fine wares in soft, medium-well fired red fabric. Coated with a thick layer of white slip, they were incised with plain geometric lines around the rim. The yellow interior glaze in ED83 and ED61 almost totally faded and the green exterior glaze only covers an area below the rim, leaving the white slip on the lower body walls exposed. ED36 has incised decorations on both sides. ED153 was a closed shape which was plain yellow glazed inside and green glazed with brown incised lines outside.

III.3.2.2.2.2 Yellow-Brown Glazed Sgraffito

There are 5 glazed ceramics that were glazed in yellow inside and brown outside. ED113, ED105 and ED95 are ring bases in soft, medium-well fired, reddish yellow fabric. Although the yellow glaze was preserved on the interior body walls of ED105, only very little of ED113's interior glaze survived and it totally faded in ED95. ED113 has asymmetrical encircling lines as well as tripod stilt marks on its floor while ED105 has a plain, dark brown line encircling the limits of its floor. All 3 sherds have traces of dark brown glaze outside. ED67 is a bowl in fine, red, soft fabric. A horizontal line goes across the body wall and 2 other horizontal lines encircle the rim. It was yellow glazed inside and brown glazed outside but the yellow glaze also leaked outside the vessel. Lastly, ED156 is a deep, large bowl in very well-fired, hard, red fabric. It was only slip-coated inside. Yellow glaze covers the interior, but the upright rim and the exterior were covered with green and brown glaze. It has parallels to a thirteenth-fourteenth century ceramic in *Art of Sgraffito* (Papanikola-Bakirtzis 75).

III.3.2.2.2.3 Colored Sgraffito

ED131, a jar from US1002, is a well-fired, fine ware in red fabric. After being coated with white slip, still visible on both sides, it was covered with plain yellow glaze inside. The incised decoration, covering the exterior, consists of 1 horizontal line along the interior rim and 2 along the exterior rim, 2 additional horizontal lines that are circa 1.5 cm. below the lip, and between the horizontal

lines there is a vertical line and also very little of a circle preserved. Outside it was colored with green and covered with transparent glaze.

III.3.2.2.4 Unknown Glazed Sgraffito

1 pottery sherd could not be identified as a specific type among sgraffito wares. ED155, a plate from US1026, is a fine ware in very hard, very well-fired, dark red fabric. It was coated with a very thick layer of white slip on both sides and the incised decoration was applied in depth on the interior body walls. The incised decoration consists of 1 horizontal line along the lip, 2 horizontal lines where the rim unites with the body walls and two concentric circles forming a medallion on the upper body walls. The glaze is totally faded on both sides.

III.3.2.2.3 Slip Painted Ware

8 examples of slip painted ware in red fabric were found in the archaeological contexts of the small chamber (ED49, ED97, ED94, ED53, ED78, ED20, ED54 and ED166). There are 1 bowl, 1 pot, 1 pitcher, 3 jars and 2 cups.

The fabric is hard and very fine in jars and cups but there are example in which the vessels are medium-hard, medium-fired with visible tempering material like limestone. Only 1 body sherd (ED94), which probably belongs to a pitcher, has soft fabric and is medium-sized. The colors of the fabric vary from yellowish red, light red to light yellowish brown. A pot (ED97) and the pitcher (ED94) were decorated with vertical lines of slip on the most of the exterior of the vessels and

then covered with transparent glaze. ED94 has a narrow neck, hence was not glazed inside whereas ED97, the pot, was covered with transparent glaze. ED8, a bowl, was decorated with slip-painted white circles on a dark background inside. The others (ED20, ED54, ED53 and ED78) were decorated with wavy lines of slip on a brown background while they were plain glazed inside. Plain rims, upright rims and slightly flaring rims occur. There are both ring and flat bases.

Slip-painted wares are dated between late eleventh-twelfth and early thirteenth-fourteenth centuries (Vroom *Byzantine to Modern* 81, 125). On the bases of the color of the glaze and decoration, these can be dated to twelfth-thirteenth centuries.

CHAPTER IV

INTERPRETING THE SMALL CHAMBER CONTEXTS AT KÜÇÜKYALI: CHRONOLOGY AND FUNCTION

This chapter analyses the small chamber to interpret these secure archaeological contexts in every possible aspect with the available data given in the previous chapters. Two main issues are addressed in this chapter: dates of five archaeological contexts within the small chamber and the function of the small chamber and its pottery assemblage. Using the published comparative material from selected sites in Constantinople, the Aegean and the Eastern Mediterranean, chronological spans and the date for the use and abandonment of the small chamber are proposed. Moreover, using the advantage of having a clear stratigraphy with four consecutive phases, the function of the small room is also suggested. Lastly, the use of glazed ceramics within the small room will be discussed mostly with the help of archaeobotanical finds.

IV.1 Date of the Archaeological Contexts and their Pottery Assemblages

The small chamber was built after the construction of the tower in the mid-ninth century and after the paved portico, which still remains to be more precisely

dated (see Chapter III.2). The architectural features proved that the small room and its archaeological contexts represent the latest occupational phase at Küçükyalı. The fact that one of the chamber's walls (US1084) blocks one of the arched openings of the tower (US1106) indicates that the tower was out of use when the chamber was built. Also, as the chamber cut through the porticoed pavement, it can be said that the porticoed pavement had already lost its importance when this chamber was built. The priorities of the Küçükyalı inhabitants apparently changed. They did not, or could not, restore, repair and perhaps use these old structures from the middle Byzantine period. Although no precisely datable finds like coinage or inscribed material were found within the chamber's fill (US1026, US1073 and US1074), it was sealed by a spoliation layer (US1002) in which two coins were discovered and identified a *terminus ante quem* late thirteenth-first half of the fourteenth centuries.

A current working hypothesis for the abandonment stage of the Küçükyalı complex suggests that the small chamber represents the very last phase of occupation and building activity on site. It is believed that the inhabitants of this complex probably built this small chamber to hide the valuable (and perhaps holy) items from the church from the hostile powers on the eve of the Ottoman conquest of the Asian suburbs of Constantinople because they were no longer able to live on the site, continue the services and protect the valuables. Thus, this hypothesis sees the Battle of *Pelekanon* in 1329 as a milestone because after this battle, the Byzantines never attempted to re-gain the control of the Asian suburbs of Constantinople, or moreover, of any territories on the Anatolian plateau. Therefore, the first half of the fourteenth century must have been very harsh for the local

Byzantines who lived on the Asian suburbs. Not only the constant threat from the Ottoman Turks, but also the inefficient rule, control and almost non-existent protection of their own state would merely increase their feeling of insecurity.

The preliminary observations on the glazed ceramic finds from the small room contexts previously proposed a chronological span of twelfth and fourteenth centuries. One of the goals of this M.A. thesis is to test this above-mentioned hypothesis to see that if there is any glazed ceramics from the second half of the fourteenth-fifteenth or later centuries and if yes, whether they belong to the Byzantine tradition or to the Ottoman production. The answers to these questions would clarify the chronologies of the small chamber and the last phases of Byzantine occupation on the Asian suburbs. Did the Byzantine presence (at least at Küçükyalı) fade away before the fourteenth century? Did the Byzantine presence post-date the Battle of *Pelekanon*? How were the Byzantine lands, in this case the Küçükyalı complex, handed over to the Ottomans? Was there a destructive incident at Küçükyalı as a result of the battle, very close to *Pelekanon*, which would manifest itself with a burnt layer and burnt material culture?

In order to answer these questions, first, some general comments on the pottery finds will be given and then the ceramic assemblages of five consecutive archaeological contexts in the small chamber were analyzed separately with the help of comparative materials from selected sites.

The presence of white wares in all the archaeological contexts except from US1074 does not initially support the above-mentioned proposed chronological span of twelfth to fourteenth centuries because the white wares were in circulation

before the eleventh century whereas during the course of the eleventh century they ceased to be made and distributed and only a small portion of them were used in the course of the twelfth century. However, there are several counter-arguments to be discussed. Firstly, late twelfth century examples of white wares might be still in use concurrently with the thirteenth century mass-produced red wares with tripod stilt marks and various sgraffito wares. Also, one should keep in mind that a major production area of the white wares was Constantinople and its wider hinterland (Arnavutköy and further in the Asian side, Nicaea), which continued its white ware production after the fall of Byzantium. Hence, white wares would be still made at that time in and around Constantinople. Lastly, the white wares found in the archaeological contexts came from the upper fills, which, according to the working hypothesis, were intentionally brought to this part of the site in order to cover up the small chamber and its fill. This view is supported by the absence of white wares in the earliest archaeological layer of the small chamber, US1074. Thus, the materials that formed the other four fills might belong to an earlier phase at Küçükyalı.

Without a contextual indicator like coin finds or inscriptions, it is very hard to designate a chronological framework for undecorated pieces, i.e. plain glazed wares in both white and red fabrics. Only very general comments can be made such as that the lead glaze appeared in Byzantine contexts from seventh century onwards and red wares started to be glazed from seventh century onwards and the white wares from seventh-eighth centuries onwards (see Chapter II.3 and Chapter III.3.4). Almost no comparative material for plain glazed non-decorative ceramics was published except a couple of types in Vroom's *Byzantine to Modern* which has

photos and drawings yet without scales and Hayes' *Saraçhane II* typology without photographs. Yet, the technical imperfections like the tripod stilt marks can be useful to date these plain glazed ceramics (for example ED120 from US1002). The use of tripod stilts, which commenced around 1200, forms a *terminus post quem* for these archaeological contexts.

The lack of a burnt destruction layer at Küçükyalı can be interpreted in various ways. Maybe the Battle of *Pelekanon* might have never reached Küçükyalı. Or perhaps the site was already abandoned in 1329 or it was about to be abandoned, so there was no need to set the place on fire. Another hypothesis can be that the inhabitants continued to live on site after the battle. The last suggestion is that the Ottoman Turks conquered the land and began living there. The coin finds of US1002, which are dated to Andronikos II's reign (1282-1328) and Andronikos III's reign (1328-1341) by Ricci ("Left Behind" 9-10) suggest that the site was still occupied in the first half of the fourteenth century, free from the fire and destruction of a battle⁶². In addition, since there is no sign of post-Byzantine and/or Ottoman material culture at Küçükyalı, an Ottoman habitation at Küçükyalı seems very unlikely.

Before discussing each archaeological context with its own pottery assemblage, this thesis sees the necessity of touching upon the lack of various glazed ceramic types which were predominant during the middle and late Byzantine periods. Although several examples of white wares in plain glaze, multi-colored glaze and green glaze were discovered in the small chamber, "polychrome ware", a

⁶² Though I am aware of those two coins do not prove that there was occupation at Küçükyalı after the Battle of *Pelekanon*.

characteristic tenth-twelfth century Constantinople production in soft white fabric with no slip and polychrome painted decoration, is missing at Küçükyalı. Furthermore, twelfth-early thirteenth century types such as green and brown (or green and black painted) ware, fine sgraffito ware, painted fine sgraffito ware, measles ware and champlévé ware are totally absent in the small chamber. This can suggest the late thirteenth-early fourteenth centuries as a date for the construction of the small chamber. Lastly, the absence of tin glazed wares further narrows down the variety of glazed ceramics found inside the small chamber. It is discussed that tin glazing was first used in the Islamic world in the eighth-ninth centuries and later spread to Europe (Spain and then Italy), which resulted in types like “proto-maiolica”, a thirteenth-fourteenth century production that was distributed to Constantinople too, maiolica, and also Spanish lustre wares (Vroom *Byz. To Mod.* 109-150).

Coming back to the archaeological contexts, let us start with the latest one, US1001. US1001 is not a secure context, yet it occasionally gives valuable information about the nature of the Küçükyalı complex. In terms of statistics, 77.6% of the diagnostic glazed ceramics (38 pieces) on site are in red fabric while ca. 22.4% of them are in white fabric. The white wares in US1001 do not suggest a more precise chronology than eighth-early twelfth centuries. They are mostly open shapes (bowls and plates), plain transparent glazed or green glazed. The red wares in US1001 consist mainly of sgraffito wares in various sub-groups. Plain glazed sgraffito wares were in circulation in the course of thirteenth century and the two-colored sgraffito wares (especially green and yellow glazed ones) are tentatively dated to late thirteenth and fourteenth centuries. In addition, there are plain glazed

red wares in gritty fabric and cooking wares, which had a longer time span of eleventh-fourteenth centuries (15 pieces). A ceramic sherd, ED37, is worth mentioning. First thought to be a handle fragment, its very slightly curving body finds parallels with S-shape devices described and published by Papanikola Bakirtzi (“Serres” 32). S-shape devices were described as “clay objects of circular section... shaped like an S” and “they must have served to suspend small articles in the kiln...” (Papanikola-Bakirtzis “Serres” 31). One such piece is not enough to suggest pottery production activities at Küçükyalı, especially considering the fact that there were no other such installation and/or devices like clay rods discovered. However, the future excavation campaigns can shed light on the new research question, whether or not there might have been pottery production at Küçükyalı.

US1002 is a secure context that was not disturbed by post-Byzantine activities. It provided the highest amount of pottery finds from the small chamber (88 diagnostic pieces among 350 glazed pottery sherds out of 637 ceramic finds). Although it has a higher concentration of white wares than the other archaeological layers (36 pieces - circa 41% of the diagnostics), the red wares still surpass them with a number of 52 pieces (circa 59%). Plain glazed undecorated red wares are prominent within US1002 (25 pieces) among which there are 13 pieces of cooking ware. There are 27 sherds with various sgraffito decorations. The majority of them have the characteristic yellow glaze of the Palaeologan period (Papanikola Bakirtzi *Art of Sgraffito* 23). The plain glazed sgraffito group (7 pieces) must be treated with caution because the pieces are so fragmentary and only a small portion of their rims were preserved, thus it is impossible to know the whole interior designs. However, they are categorized as a group because of their one-color glaze on both sides. On

the other hand, two-colored glazes were increasingly used on sgraffito wares during the late 13th and 14th centuries, which are represented with 13 pieces in US1002. Furthermore, ED131, a very small fragment, yet important for the discussion for a date, belongs to “colored sgraffito ware” type, a technique which was only achieved in the fourteenth century. The late thirteenth and fourteenth centuries are also a good candidate supported by two coin finds.

US1026, another secure context, covers the fill of the small chamber and produced some valuable items such as *opus sectile* floor pavement fragments and *tesserae* (see Chapter III.2.3). It is directly placed on the small chamber and limited by the chamber’s walls. The characteristics of the chamber were already manifested in this layer: The pottery finds are still high in quantity (517 pieces were recorded), though the unglazed finds (357 sherds) are much more than the glazed ones (160 sherds). A surprising result of the analysis of this layer is that the number of white ware finds almost double the red wares (15 white wares versus 8 red wares). The white ware examples consist of both fine tableware such as fine bowls with multi-color glazes and closed shapes like green glazed pitchers and pots. Concerning the red wares, it can be said that the ware variety decreases compared to US1002. The red wares in gritty fabric and the cooking ware constitute 50% of the red ware assemblage of US1026 while pottery sherds in two-colored sgraffito technique also exist. Two diagnostic pieces are worth mentioning: ED153, from the two-colored sgraffito group, can be dated to the thirteenth-fourteenth centuries on the basis of color. ED156, two-colored sgraffito in yellow and brown glaze, can also be dated to the fourteenth century based on glaze and incised decoration.

US1073, the fill of the small chamber, revealed many valuable items such as marble slabs, frescoes, *tesserae* and *opus sectile*, yet the glazed pottery is not among them. Even the quantity of the pottery finds (both glazed and unglazed) decreased compared to the previous layers as 331 sherds were discovered in US1073. The pottery finds of this layer consist of mainly unglazed pottery such as brick and roof tiles whereas there are only 39 pieces of glazed ceramics were recovered and only 7 out of 39 pieces are diagnostic. 3 of the diagnostics are in white fabric with no specific indications of a date and 4 of the diagnostic pieces are in red fabric. ED167 is a red ware in yellow-green glaze, a chronological indicator for the thirteenth-fourteenth centuries.

However, the most important pottery find of US1073 is a pitcher in red fabric (ED56). It is important not because it is partially complete but because it has a close comparative “metallic ware” and more importantly, it was discovered with baked wheat inside, which means that it was in use when it was buried inside the chamber. The pitcher, the only partially complete object that gives a whole profile, belongs to plain glazed red ware 1b, which was defined as ceramics in orange-red fabric, white slipped beneath a lead glaze. It is known as “metallic ware”, a term that was first suggested by Morgan in 1942. There is no decoration except from a ridge on its neck. The group “metallic ware” consists of one-handled jugs and a variety of pots and bowls and dated to mid-thirteenth-fourteenth centuries. The presence of a metallic ware in use does not contradict with the marble finds that were preliminarily dated to the mid-late ninth century because the working hypothesis claims that the small chamber was constructed in the thirteenth-fourteenth centuries in order to contain the valuable material from the church (and

perhaps from the complex in general) that were made centuries before and abandoned in the thirteenth-fourteenth centuries.

The last layer to be discussed here is US1074, the earliest known archaeological *stratum* within the chamber. US1074 was only partially excavated and the investigations on it remain to be completed in the future seasons. Initially, it looks like it consists of bricks, tiles and roof tiles as well as coarse wares like amphorae; however, the majority of the pottery finds were not even removed. Therefore, the total number of its pottery finds cannot be yet known. There are only 3 diagnostic glazed pottery sherds within the excavated and recorded ceramics of US1074. 3 diagnostic pieces are closed shapes in brick-red fabric. They were covered with transparent glaze that turns into dark red. They are identified as kitchen ware. They cannot be related to a precise chronological period.

Combining all these remarks about the dates of various ware types found within the small chamber with their distribution among five consecutive archaeological contexts, taking several late sgraffito ware types, especially the presence of colored sgraffito ware, the presence of tripod stilt marks, and the total absence of very characteristic types of the mid-twelfth-mid-thirteenth centuries as the limits, the small chamber context would be possibly dated to the late thirteenth-early fourteenth centuries.

However, it is important to point out that this study claims that the small chamber was not built to have a special-function that is closely related with ceramics such as a storage area or a kitchen. This explains the relatively low quantity of tableware within the whole pottery assemblage of the small chamber

(both glazed and unglazed). Yet, the relatively high number of cooking wares needs to be explained. Perhaps cooking wares and gritty wares as well as others were used in order to hide the valuable items that constitute the core of the chamber's fill.

In fact, other than the relative dating from published comparative material from other sites, two coin finds in US1002, which were discussed above in Chapter III also suggest late thirteenth-early fourteenth centuries (Andronikos II's reign between 1282 and 1328 and Andronikos III's reign between 1328 and 1341).

All in all, it is believed that the chamber must have been constructed in a rather short period of time. Unfortunately, a more precise date than late thirteenth-early fourteenth century cannot be obtained due to the paucity of publication on the late Byzantine ceramics.

IV.2 Function of the Small Chamber

It is certain that the small chamber was constructed at a very late stage of occupation at Küçükyalı, probably at some point between the late thirteenth and early fourteenth centuries at the Küçükyalı complex because it is already discussed and proven above that both the tower and the paved portico predate the chamber's construction as well as the glazed pottery typology proposed in Chapter III.

The relative chronology of the small chamber indicates the chamber's construction was one of the very last actions on site and a tentative chronology is proposed as the late thirteenth-early fourteenth centuries. The function of the chamber remains yet to be discussed. This thesis, after evaluating all the available

data, claims that the chamber was built as a hidden space to protect the valuable items that were yet difficult to transport; rather than to be used in the daily routine of a household. Its architectural features and artifact assemblages support this view.

First of all, the building technique of the small chamber's walls was modest, if not poor. At the time of the construction, there was probably no brick available to the masons in the process and there was no high quality mortar like there had been once. Secondly, there are few daily utensils such as tableware and kitchenware as opposed to high quantities of unglazed, heavy coarse wares. Thirdly, no sign of daily routine activities could be detected. Lastly, the high amount of bricks and roof tiles found within the layers, especially in US1074 and US1026, which would help to cover the chamber and make it invisible or at least not appealing to the plunderers.

One of the fields in archaeology, household archaeology, aims to understand the formation processes of a given space and activities that took place in it. In household archaeology, spaces are investigated in terms of their artifact assemblages, the depositional patterns and architecture (organization of space) in order to apply an activity analysis. There are three formation processes defined by LaMotta and Schiffer (15-25): habitation, abandonment and post-abandonment. The authors emphasize the fact that archaeologists usually interpret the material from the abandonment and post-abandonment stages because the habitation stage can be rarely discovered in archaeology (LaMotta and Schiffer 25).

Five consecutive archaeological contexts of the small chamber offer a unique example of the transition from habitation stage to abandonment and post-

abandonment stages. First of all, it must be stressed once again that the chamber, whose size is too small to host people, had never been inhabited by people and used as a sleeping, living or food preparation space, as it was not meant to be occupied and used in daily routine of a household; rather it appears to be a rare yet complex example for a hidden space in Byzantine archaeology and architectural history. There is no indication that a daily activity was being carried out inside this chamber. Its architectural features and small finds only point out that it was meant not to be used during the day like a kitchen, a monastery cell, a refectory or a kitchen's storeroom. Hence, the term "habitation stage" is used in this case as the intended location of use of the materials, which means that the habitation stage of the small room is the preparation for the final abandonment of the Küçükyalı complex.

Perhaps, US1074 can be interpreted as a prepared level for the storage of the valuable items of the church prior to the abandonment of the site. It is evident that this hypothesis can be only tested in the future excavation seasons which would also clarify questions regarding the floor level and the earlier phases of the chamber (if there is any). The nature of the material finds of US1074 cannot be identified precisely. However, currently it seems likely that the heavy coarse wares like amphorae and fragmented construction material like bricks and tiles were used to level the area on which the fragmented *opus sectile* floor pavement were stored, followed by the marble slabs and frescoes. Therefore, they belong to the primary deposition within the small room although they might have been previously used

somewhere else, thus they should be treated in connection with their original architectural space⁶³.

Habitation stage is marked with three different depositions of objects: primary deposit, secondary deposit and provisional discard (LaMotta and Schiffer 21). All the other finds such as marble slabs, *tesserae*, *opus sectile*, etc. also belong to the primary deposition of the small chamber as they were brought and placed inside the chamber intentionally; although they were firstly used in another location, presumably in the church at the Küçükyalı complex. Since this chamber can be read as an architectural manifestation of the preparations to abandon a site, no secondary deposit, a depletion process when the refuse of the objects were removed from a particular activity area, or provisional discard, which means that the primary deposits lost their first intended function but still kept in the given space to be reused, were identified.

It can be suggested that US1026 represents the transition from the habitation to abandonment stage because its artifact assemblage reveals both the roof tiles and bricks that were almost certainly used to cover up the valuable items beneath them and marble slabs, both would be in their habitation stage (which is just defined above as the intended location of the objects). Although marbles and coarse wares were mixed to some extent, it can be due to the post-abandonment stage in which the collapse of the roof structure would cause such a situation.

⁶³ My point is that these fragmented heavy coarse wares in red fabric would be interpreted as a secondary deposit if their intended location for primary deposition was known. For example, if one knew that these heavy coarse red wares belong to the church that was not abandoned but destroyed by a fire (hypothetically), the material found within the church would be the primary deposit, the heavy coarse red wares in the small chamber would be the secondary deposits. These definitions are closely tied to the architectural space in question. cf. *The Archaeology of Household Activities* edited by Penelope M. Allison.

It is very difficult to differentiate between a habitation stage which was meant to be a preparation for abandonment and an abandonment stage which represents the very last moments of the space, manifested by the objects left in it. Abandonment stages are characterized by *de facto* refuse depositions and curate behaviors (LaMotta and Schiffer 20-25). *De facto* refuse depositions are the objects which were still usable at the time of abandonment, yet they were left behind due to several parameters like mobility, economic value, replaceability and conditions of abandonment, which all were parts of “least-effort model of abandonment behavior” (LaMotta and Schiffer 22). On the other hand, curate behavior determines which objects were taken away with the people who abandon the space. The idea behind these two is that people tend to take objects with high economical value, easy to transport and hard to replace. However, this cannot be applied to the artifact assemblage of the small chamber, which consists of valuable but not easily transportable items because when the inhabitants of the Küçükyalı complex built this chamber, they knew there would not be anything to be taken away since it was constructed to contain the immovable artifacts. Abandonment stages are also characterized by ritual processes, which are represented by the objects that were intentionally left behind in a given abandoned space (LaMotta and Schiffer 22-25). The end-result of ritual processes, either highly depleted or enriched floors (and also fills), can be easily confused with *de facto* refuse depositions (LaMotta and Schiffer 23). The nature of the small chamber allowed me to identify a ritual process in this architectural space, represented by the partially complete pitcher and the baked wheat found inside it in US1073. The pitcher is not an example *de facto* refuse deposition because it was not left behind because of its insignificance; rather

it was left there among the stored valuable items because the container, the pitcher, contained more than merely food but something with a meaning, hence comes its importance.

Following the theory of LaMotta and Schiffer, US1001 and US1002 could represent the post-abandonment stage of the small chamber when the site and the chamber were abandoned and left in decay. During the post-abandonment stage, various actions can be observed. Among a variety of actions such as the reuse of an already abandoned structure, the use of the structure as a rubbish dump, or non-cultural processes like environmental effects, it seems possible that only environmental ones such as faunal- and floral-turbation might have affected the archaeological contexts of the chamber and mix their pottery assemblages to some degree.

The function of pottery within this room requires a threefold explanation. First group of pottery, the heavy coarse wares, which were not cataloged in this research, seems to have been used to level the space on which the valuable items were put (pottery finds in US1074) and to cover the structure once the valuables were stored in it (heavy coarse finds in US1026). The low amount of glazed ceramics in US1026 and US1074 supports this view. The second group of pottery, quite smaller in quantity than the glazed finds of other archaeological layers (US1002 and US1002), seems to be intentionally deposited along with the valuable items, perhaps because the glazed ceramics in US1073 were also considered as worth storing in the chamber. The partially complete pitcher constitutes a different example which participated in the ritual process discussed above. It is the only object that was found in use when it was left in the chamber. The archaeobotanical

work at Küçükyalı showed that the pitcher contained not burnt but baked wheat. Wheat, processed in various ways like bread, pasta and desserts, forms the basis of the diet in the Mediterranean. Although it cannot be scientifically proven, I believe that the plain baked wheat was purposely left inside the chamber. It might symbolize the daily life at the complex on the eve of its abandonment or it might contain some other symbolic meaning like the tradition of *halva*, also discussed in several anthropological studies on the Middle Eastern and Mediterranean cuisines.

IV.3 Conclusions

The interpretation of the precise date and function of the small chamber remains incomplete due to lack of architectural comparisons for such a poorly constructed space, the incomplete excavation of the earliest known archaeological layer (US1074) and lack of studied and published contexts and their pottery assemblages from other sites to form a comparative basis for the pottery assemblage of the small chamber at Küçükyalı. Furthermore, it should be clearly stated that although it is true that the glazed ceramics, especially those with incised or painted decoration, have a great potential to clarify site and context chronologies, the interpretation of the small room context needs further studies on unglazed pottery, bricks and roof tiles to attest its function more precisely.

However, I believe that having secure stratigraphies with their diversified pottery finds enables us to suggest that the small room was built in order to hide the valuable items that could not be taken away with the Küçükyalı inhabitants in the

late thirteenth-fourteenth centuries when these people were preparing to abandon the site.

The function of the small chamber was storage, but it was not for daily use storage rather it was meant to be hidden; therefore its location was not highlighted. This research hypothesis explains the high amount of bricks and roof tiles found within the layers. The use of plain heavy coarse wares might be considered as a smart move, as there is very little remaining from the porticoed pavements that was not hidden but composed of valuable marble slabs whereas the fill of the small chamber survived to the twenty-first century archaeological excavations.

At this point, it is also important to hypothesize the possible reasons for the construction of the small chamber. The working hypothesis explains the building of this storage space as a need to protect the valuable items of the nearby church from a possible Ottoman occupation and plunder. However, the fragmentary nature of the architectural sculptures, relocated *opus sectile* fragments in their mortar beds, and the *tesserae* require explanation. I already suggested an answer for “why”, yet the question “how” still awaits an answer. How were these architectural and decoration elements fragmented? The lack of burnt layers eliminates destruction by fire or violent destruction at Küçükyalı.

There are mainly three possible causes for the need to place the architectural elements of the church inside the chamber: manmade dismantling of the architectural pieces, natural decay of the building, and natural disaster’s effects on the building. The first option does not seem likely because the marble pieces do not

have clear cutting marks, rather they seem to crack due to natural processes⁶⁴. The remaining two options are difficult to distinguish from one another. It is possible that the inhabitants of the complex at Küçükalyalı might have not afforded the maintenance costs of the church, thus the building might have been left to decay. Equally possible is that one of the earthquakes that hit Constantinople and/or its surroundings could have partially destroyed the church, hence the architectural features might have been fragmented accordingly. Moreover, there might be a causal relationship between a natural disaster and the decay of the building. It is also possible that the Küçükalyalı inhabitants might have not afforded to renovate or repair the church building for example after an earthquake.

Constantinople/Istanbul has been affected and suffered many earthquakes throughout its history. Concerning the density of the ceramic finds dating from the eleventh to the first half of the fourteenth centuries, this thesis suggests that one or more earthquakes between the eleventh and the fourteenth centuries might have stroke the site, resulting in partial destruction of the church building. However, it is almost impossible to understand which earthquake might have damaged the church structure. Necipoğlu lists eleven earthquakes between eleventh and the first half of the fourteenth centuries (1010, 1041, 1064/5, 1090, 1202, 1237, 1296, 1323/4, 1332, 1343, 1346) (33-4). The earthquake in 1202 was recorded by Niketas Khoniates, the one in 1237 by Gregorios, the Marmara Island earthquake in 1265, the one in Mt. Auxentios in 1280 and another on in 1289 by Georgios Pakhymeres (Başar 87, Ozansoy 7). Another earthquake severely destroyed houses and palaces not only in Istanbul but also in Asia Minor in 1296 as told by Pakhymeres,

⁶⁴ However, a detailed study of the architectural sculptures is required to reach precise conclusions.

Gregoras and others (Başar 87-8, Ozansoy 8). Pakhymeres and Gregoras recorded two earthquakes in 1303 (Başar 88-9, Ozansoy 11). Another strong earthquake stroke the city in 1315 (Başar 89), destroying some parts of Hagia Sophia and another one in 1332, recorded by Pakhymeres and Phrantzes, caused tsunami (Ozansoy 11). Lastly, Gregoras, Kantakuzenos and several short chronicles recorded various earthquakes with severe damages in 1343 and 1344 (Başar 90-1, Ozansoy 14).

All in all, this small chamber opens a small opening to the lives of the inhabitants at Küçükyalı, at a time when they felt insecure. The building technique of the small chamber points out the economic condition of its builders, which was quite worse than their middle Byzantine counterparts who were able to build higher quality, regular walls in brick and stone masonry technique. It is not clear how these architectural features were fragmented at first place, however, one of the earthquakes between the eleventh and fourteenth centuries might be the trigger. Moreover, it does not only tell us about the late Byzantine economy in the Asian suburbs of Constantinople, but also about the mentality, fears and concerns of the inhabitants as they seem not to want to leave the things that they found important to get plundered. Two coins finds and the concentration of glazed ceramics from 13th-14th centuries support this tentative dating, though this research unfortunately could not confirm whether the site was inhabited after the Battle of *Pelekanon* in 1329 or it was already abandoned at that time.

CONCLUSION

The main focus of this thesis is the study of the pottery assemblage of a small chamber's five archaeological contexts at Küçükyalı, located across the Princes' Islands on the Asian suburbs of Constantinople/Istanbul in order to attest their function and date. The archaeological investigations on this part of the Byzantine capital constitute an underrepresented branch of Byzantine studies. Very little survived and very little has been studied. The urban transformation of Constantinople/Istanbul makes it all the more difficult to investigate the medieval past of the city.

This thesis takes the opportunity to recount the activities and results of the Küçükyalı ArkeoPark Project, describe the architectural finds and generate a brief literature review on the history of the Asian suburbs. First of all, I have examined the site that provided the glazed ceramic finds for this study, the archaeological site at the Küçükyalı. The Küçükyalı complex was built on an elevated platform which was located very close to the Northern seashore of the Sea of Marmara, across from the Princes' Islands. It was one among many large complexes on the Asian suburbs of Constantinople and interacting with the nearby religious foundations, for instance, those on Mt. Auxentios, and/or with the nearby secular settlements such as villages or aristocratic villas. Although the secondary sources are scarce, there

are some scholars who wrote about the suburbs. Concerning the topic of this thesis, the Küçükyalı complex was nominated almost exclusively for two candidates: the Monastery of *Satyros* and the Palace of *Bryas*. The early 20th century scholars like Pargoire and Janin claimed that the site must have been the Monastery of *Satyros*, and this view was supported by many until 1950s when Eyice offered a new identification for the site as the Palace of *Bryas*. For almost another half a century, the site was believed to be the Palace of *Bryas* until Ricci commenced the archaeological field work on site and reassessed its identification as the Monastery of *Satyros*.

The surviving archaeological remains at Küçükyalı can be listed as the elevated platform, the cistern, the retaining walls, the newly discovered church and a tower. Additionally, a small chamber-like structure, located immediately to the west of the tower, was discovered during 2010 archaeological excavation season of the Küçükyalı ArkeoPark Project. The investigations of the chamber's architectural features and their relationships with those of the tower and of the retaining walls showed that the chamber was built later than the walls and the tower at the very last phase of the habitation on site.

As the core material of this research consists of the glazed ceramic finds, a historical-methodological survey was required in order to demonstrate the changing attitudes towards the study of Byzantine ceramics from the late 19th to the 21st centuries. An attempt to show how the earlier art historical methods and their deficiencies such as neglecting technological aspects of the vessels and focusing exclusively on the changes in decorations changed and enriched by the new interdisciplinary approaches in which art history, archaeology and archaeometry are

combined together to produce more reliable data and answer a wider range of questions about not only the chronology but also distribution patterns and economic activities.

This M.A. thesis claims to be a contextual study which focuses on pottery finds. Therefore, a relatively new methodology was employed in the study of ceramics and their catalog. The archaeological contexts and their artifact assemblages are not separated from each other in different sections; rather the description of each archaeological context is followed by a catalog of its own glazed ceramic assemblage.

After the description of contexts and catalogs, a tentative glazed ceramics typology is proposed for the small chamber's archaeological contexts, which will be hopefully developed and used in the future excavation campaigns at Küçükyalı. The glazed ceramic finds of the small chamber were categorized according to their fabric (red and white ware, hard or soft, well fired or medium-well fired, fine, medium or heavy ware), surface treatment (use of slip, color of glaze) and decoration (incised, slip painted, painted, sgraffito). Further subgroups were required to correctly define the sherds with the same characteristics.

For the discussion of the date of the small chamber, the available data consists of architectural features and artifact -especially pottery- assemblages. Although there is evidence from a period as early as sixth and seventh centuries at the Küçükyalı complex, the architectural remains in its southern corner are securely dated to mid-ninth century and later. The small chamber was identified as the latest construction work on site based on the fact that one of its walls blocked one of the

arched openings of the tower, another one of its walls leans against the earlier structures and the building technique of its walls, distinctively different than the earlier walls. The date of the small chamber's construction is further narrowed down to the late thirteenth and early fourteenth centuries based on two coin finds from this period and on the published comparative materials from other sites, which indicate such a date.

The function of the small chamber cannot be separated from the discussion of its construction date. The chamber, a small space of only 1 m. by 5 m., was built in a modest technique with cheap material as opposed to the earlier remains with higher quality. Its artifact, especially pottery, assemblages do not reveal any activities related to the daily routine of a household. Rather, the presence of ninth century marble slabs inside a much later construction points out the storage function of the chamber.

This tentative date for the small chamber seems very possible when the political situation of Byzantium, especially the Asian suburbs of Constantinople/Istanbul in the fourteenth century is taken into account. The Battle of Pelekanon (1329) has been accepted as a milestone when all the territorial claims of Byzantium in Asia Minor came to an end. Thus, the first half of the fourteenth century could be the last years of the Asian suburbs of Byzantium.

This thesis can be enriched by further studies on the pottery assemblages of the small room and the Küçükalyı complex in general. The study of the high amount of the unglazed heavy coarse wares and clay construction materials such as bricks and tiles can produce promising results. More importantly, another direction

of the further studies on the pottery assemblages of the small room directs to the scientific analysis that can answer the questions on the production centers of the vessels found at Küçükyalı. It can either be chemical analysis to understand the clay composition or petrographical analysis to reveal the different inclusions and tempering material in order to trace the clay sources and possible production centers that were used to make the ceramics found in the small chamber.

As this M.A. thesis is one of the first studies on the newly excavated materials discovered at the Küçükyalı ArkeoPark Project, it could serve as an appropriate basis for further studies within the site. When the future archaeological excavation campaigns reveal more late Byzantine contexts at Küçükyalı, the results of this study will provide comparative material for the site chronology and different pottery traditions that might have existed at Küçükyalı. Moreover, not only for the site of Küçükyalı itself but for Constantinople/Istanbul and its suburbs, this M.A. thesis could provide a comparative pottery assemblage to ascertain whether or not there were similarities or differences.

Hopefully, this study and the catalog, in which the previously unpublished material has been made available to the Byzantine studies, will be useful for those who are working in the field and encourage more people to join the crew before everything left to us is also gone.

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APPENDICES

APPENDIX A

KAP 2010 PRELIMINARY STUDY FORM FOR POTTERY FINDS

	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	Küçükyağlı 2010 Inventory														
2	Box No.	Bag No.	Material	Number	Content	Area	Quadrant	Stratigraph	Descriptions	Propose	Photograp	Date Excavate	Date Process	Excav	Process
3	1	1	glazed pottery	137	Sherd:110 Rim:13 Handle:2 Base:12	Tower Area	NA	1001			0684,685,€	NA	23.07.2010	Leda	IJ/ED
4	1	2	glazed pottery	208	Sherd:153 Rim:41 Handle:3 Base:11	Tower Area	NA	1002			0688/689,€	20.07.2010	23.07.2010	Leda	IJ/ED
5	1	3	unglazed pottery	136	Sherd:99 Rim:8 Handle:18 Base:11	Tower Area	NA	1001			NA	NA	26.07.2010	Leda	VB/ED
6	1	4	unglazed pottery	32	Sherd:27 Rim:3 Handle:2	Tower Area	NA	Cleaning			NA	12.07.2010	26.07.2010	Leda	VB/ED
7	1	5	unglazed pottery	38	Sherd:27 Rim:3 Handle:5 Base:3	Tower Area	NA	1000			NA	NA	26.07.2010	Leda	VB/ED
8	1	9	unglazed pottery	7	Sherd:7	Tower Area	NA	1001			NA	NA	26.07.2010	Leda	VB/ED
9	1	10	unglazed pottery	46	Sherd:29 Rim:8 Handle:6 Base:3	Tower Area	B4	1002			NA	NA	26.07.2010	Leda	VB/ED
10	2	13	unglazed pottery	2		Tower Area	NA	1006	decorated		NA	NA	26.07.2010	Leda	VB/ED
11	2	15	unglazed pottery	41	Sherd:21 Rim:13 Handle:5 Base:2	Tower	NA	1006		Late Ant	1397	16.07.2010	26.07.2010	Albert	VB/ED
12	2	16	glazed pottery	63	Sherd:45 Rim:8 Handle:1 Base:5 Other:	Tower Area	C3	1053		11th-12t	0826/27	20.07.2010	27.07.2010	Leda	VB/ED
13	2	17	unglazed pottery	138	Sherd:109 Rim:15 Handle:14 Base:9 Oth	Tower Area	NA	1053			933, 1415	20.07.2010	27.07.2010	Leda	VB/ED
14	2	21	glazed pottery	337	Sherd:275 Rim:44 Handle:4 Base:14	Tower Area	C3	1056			917,92	21.07.2010	28.07.2010	Leda	VB/ED
15	2	22	unglazed pottery	137	Sherd:98 Rim:13 Handle:17 Base:8 Oth	Tower Area	C3	1056			NA	26.07.2010	28.07.2010	Leda	CU/VB
16	3	25	unglazed pottery	100	Sherd:72 Rim:11 Handle:8 Base:8 Othe	Tower Area	C3	1059			929	23.07.2010	28.07.2020	Leda	CU/VB
17	3	26	glazed pottery	41	Sherd:33 Rim:4 Handle:1 Base:3	Tower Area	C3	1059			920	23.07.2010	28.07.2020	Leda	CU/VB
18	3	33	unglazed pottery	6		Road Area	N11	3155	incomplete		NA	23.07.2010	28.07.2020	Su	CU/VB
19	4	36	unglazed pottery	107	Sherd:98 Rim:2 Handle:1 Base:5 Other:	Road Area	M12-N13	3141			NA	21.07.2010	30.07.2010	NA	CU/VB
20	4	37	glazed pottery	31	Sherd:26 Rim:3 Base:2	Road Area	M12-N13	3141			NA	22.07.2010	30.07.2010	NA	IJ/VB
21	4	39	unglazed pottery	61	Sherd:40 Rim:6 Handle:10 Base:4 Othe	Road Area	N12	3140			NA	22.07.2010	30.07.2010	NA	IJ/VB
22	4	40	glazed pottery	15	Sherd:13 Rim:1 Base:1	Road Area	N12	3140			NA	NA	30.07.2010	NA	CU/IJ
23	4	42	unglazed pottery	1	sherd	Road Area	L4-L5	3042				16.07.2010	30.07.2010	NA	CU/VB
24	4	43	glazed pottery	2	sherd	Road Area	N11	3036	larger part in bag 76		NA	23.07.2010	30.07.2010	NA	CU/VB
25	4	44	glazed pottery	1	sherd	Road Area	NA	3018			NA	20.07.2010	30.07.2010	NA	CU/VB

APPENDIX B

KÜÇÜKYALI ARKEOPARK PROJECT – POTTERY STUDY SHEET

Area:	Quadrant:	Date Exc.:	
US:	Bucket:	Supervisor:	Total Sherds:

	Open	Cl.	Int.	RIM	HNDL	BASE	BODY	OTH	TOTAL
FINE Wares	(<4mm)								
WW - Plain gl.									
WW - Incised gl.									
WW - Painted gl.									
WW - Slip pted gl.									
WW - Plain ungl.									
WW - Incised ungl.									
WW - Other									
RW - Plain gl.									
RW - Sgraffito									
RW - Painted gl.									
RW - Slip pted gl.									
RW - Plain ungl.									
RW - Slip. ungl.									
RW - Incised ungl.									
RW - Other									
	Open	Cl.	Int.	RIM	HNDL	BASE	BODY	OTH	TOTAL
MEDIUM Wares	(<10mm)								
WW - Plain gl.									
WW - Incised gl.									
WW - Painted gl.									
WW - Slip pted gl.									
WW - Plain ungl.									
WW - Incised ungl.									
WW - Other									
RW - Plain gl.									
RW - Sgraffito									

RW - Painted gl.									
RW - Slip pted gl.									
RW - Plain ungl.									
RW - Slip. ungl.									
RW - Incised ungl.									
RW - Other									
	Open	Cl.	Int.	RIM	HNDL	BASE	BODY	OTH	TOTAL
HEAVY Wares	(<4mm)								
WW - Plain gl.									
WW - Incised gl.									
WW - Painted gl.									
WW - Slip pted gl.									
WW - Plain ungl.									
WW - Incised ungl.									
WW - Other									
RW - Plain gl.									
RW - Sgraffito									
RW - Painted gl.									
RW - Slip pted gl.									
RW - Plain ungl.									
RW - Slip. ungl.									
RW - Incised ungl.									
RW - Other									

To Draw:

To Photo:

Comments: