

**LATE MEDIEVAL POTTERY FROM THE INLI KIOSK
MUSEUM:
THE PORT SAINT SYMEON AND RELATED *SGRAFFITO* AND
CHAMPLEVE POTTERY AND OTHER *CHAMPLEVE*
CERAMICS
OF THE Nihat Kolařın Collection**

**by
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ABSTRACT

Late Medieval Pottery from the *Çinili* Kiosk Museum: the Port Saint Symeon and related *sgraffito* and *champlevé* pottery and other *champlevé* ceramics of the Nihat Kolaşın Collection

The present study aimed to introduce and interpret a selection of ceramics from the Nihat Kolaşın Collection composed of unprovenanced medieval pottery pieces.

The selection of the objects was made according to their decorative attributes. Vessels that bore similarities with Port Saint Symeon Pottery and vessels that displayed a certain type of *champlevé* and *sgraffito* decoration were examined. These vessels were classified in a catalogue according to their common features (clay color, shapes, decoration techniques). Through comparative analysis with similar ceramic pieces from museum collections or from archeological excavations, these objects were attributed to chronological and spatial frames. The absence of context presented some limitations in the evaluation of these objects, for example, given the lack of stratigraphic evidence, date attributions were subsequently less precise. Although the analysis remained in a hypothetical stage, the ceramic vessels were also interpreted with an anthropological approach in order to observe issues related to their function and symbolic meaning within the Late medieval society. This work hopes to contribute in the field of medieval ceramic research by introducing and interpreting, through a catalogue and an analysis, an almost unknown medieval ceramic collection.

Keywords: Late medieval ceramics (13th -15th centuries), Port Saint Symeon Pottery, *Champlevé* ceramics, unprovenanced museum collections, Cilician plain, Central Anatolia, Eastern Mediterranean.

ÖZET

Çinili Köşk, Nihat Kolaşın Koleksiyonu'ndan Geç Orta Çağ seramikleri: Port Saint Symeon, *sgraffito* ve *champlevé* örnekler

Bu çalışmanın amacı kökenleri belirsiz orta çağ kaselerinden oluşan Nihat Kolaşın Koleksiyonu'ndan seçilmiş seramikleri tanıtmak ve değerlendirmektir. Bu objelerin seçimi bezeme özelliklerine göre yapılmıştır. Port Saint Symeon ile benzerlik gösteren ve belirli bir *champlevé* ve *sgraffito* bezeme tekniği içeren kaseler incelenmiştir. Bu kaseler, hamur rengi, biçim, bezeme tekniği gibi ortak özelliklerine göre sınıflandırılarak kataloglanmıştır. Müze koleksiyonlarında bulunan ve arkeolojik kazılardan gelen örneklerle karşılaştırılarak, kaselerin üretildikleri tarih ve coğrafya konusunda öneriler getirilmiştir. Buluntu yerlerinin bilinmemesi bu değerlendirmeyi kısıtlamıştır. Öte yandan, stratigrafik kanıtların bulunmaması tarihlenimin kesinliğini azaltmaktadır. Her ne kadar varsayım olarak kalsa da, kaselerin geç orta çağ toplumundaki işlevlerini ve simgesel göndermelerini anlamak adına, seramikler antropojik bir açıdan değerlendirilmiştir. Orta Çağ seramik araştırmalarına çok az çalışılmış bir koleksiyonun katalog ve değerlendirme aracılığıyla tanıtıldığı bu çalışmanın, alana katkı sağlayacağı umulmaktadır.

Anahtar kelime: Geç Orta Çağ seramikleri (13-15 yy), Port Saint Symeon seramikleri, *Champlevé* seramikleri, kökeni belirsiz müze koleksiyonları, Kilikya, Orta Anadolu, Doğu Akdeniz.

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TABLE OF CONTENT

ABSTRACT	v
ACKNOWLEDGEMENT	vii
TABLE OF CONTENT	viii
LIST OF ILLUSTRATIONS	xi
<u>1-INTRODUCTION</u>	xiii
<u>2- CHAPTER 1: HISTORICAL OVERVIEWS</u>	1
<u>2-1. Brief history of the Çinili Kiosk and the Nihat Kolaşm Collection</u>	1
2-1-1. Çinili Kiosk, between pavilion and museum.....	1
2-1-2. The Nihat Kolaşm Collection recounted by Yıldız Meriçboynu.....	2
<u>2-2. The Cilician Plain between the 12th and 14th centuries</u>	3
<u>2-2-1. Geography</u>	3
<u>2-2-2. History of the Kingdom of Lesser Armenia</u>	4
2-2-2-a. The Barony.....	4
2-2-2-b. The Armenians, the Crusaders and the Crusader States of Northern Syria.....	6
2-2-2-c. The Principality of Antioch.....	9
2-2-2-d. The Italian Republics and the Crusaders States of the Levant.....	9
2-2-2-e. The Kingdom of Cilician Armenia.....	11
2-2-2-f. The Italian Republics and the Mediterranean trade system.....	15
2-2-2-g. The reign of Hethum I (1226-1269) and the Mongols.....	18
2-2-2-h. The Mamluks on Armenian territory.....	19
2-2-2-i. The Armenian Kingdom, important commercial center.....	20

2-2-2-j. Ceramics, in the Mediterranean trade system	21
2-2-2-k. The Fall of the Crusaders States of the Levant and the end of Armenian Kingdom of Cilicia	22
<u>2-3. Central Anatolia: after the Mongol invasion (post 1240)</u>	24
<u>2-3-1 The Geography of Northern and Central Anatolia</u>	24
<u>2-3-2. Changing political entities of the region</u>	26
2-3-2-a. 1243-1277: Seljuk and Mongol rule in Anatolia.....	27
2-3-2-b. 1277-1306: Mongol suzerainty, Turcomans and the end of the Seljuk Sultanate.....	29
2-3-2-c. Economy c. 1250-1300.....	30
<u>3- CHAPTER 2: TWO WARES FROM THE NİHAT KOLAŞM COLLECTION</u>	33
<u>3-1. Port Saint Symeon and related <i>seraffito</i> and <i>champlevé</i> pottery</u>	33
<u>3-1-1 History of Port Saint Symeon pottery</u>	33
<u>3-1-2 List of the Port Saint Symeon ceramics from the Nihat Kolaşm Collection</u>	35
<u>3-1-3. Description</u>	36
3-1-3-a. Clay fabric.....	36
3-1-3-b. Production technique.....	37
3-1-3-c. Decoration technique.....	38
3-1-3-d. Vessel forms.....	40
3-1-4-e. Decoration styles.....	43
3-1-5-f. Iconography.....	46
<u>3-1-4. Typology of Port Saint Symeon pottery</u>	49
<u>3-1-5. Reflections and comments about the typology</u>	49
<u>3-2. <i>Champlevé</i> ware of the end of 13th century</u>	57
<u>3-2-1. History of the <i>Champlevé</i> ware</u>	57
<u>3-2-2. List of the <i>Champlevé</i> ceramics of late 13th century from the Nihat Kolaşm Collection</u>	58
<u>3-2-3. Description</u>	59
3-2-3-a. Clay fabric.....	59
3-2-3-b. Production technique.....	59

3-2-3-c. Decoration technique.....	60
3-2-3-d. Vessel forms.....	61
3-2-3-e. Decoration styles.....	63
3-2-3-f. Iconography.....	67
<u>3-2-4. Typology of the <i>Champlevé</i> ceramics</u>	73
<u>3-2-5. Reflections and comments about the typology</u>	73
<u>4- CHAPTER 3: AN ANTHROPOLOGICAL APPROACH TO THE PORT SAINT SYMEON AND CHAMPLEVE CERAMICS FROM THE NIHAT KOLASIN COLLECTION</u>	80
<u>4-1. Port Saint Symeon pottery</u>	81
4-1-a. Questions and possible answers to the relation between form and function....	81
4-1-b. Shapes, sizes and decoration as possible signifiers of status.....	83
4-1-c. Food Consumption as social and cultural act.....	83
4-1-d. Relation of iconography and function.....	84
<u>4-2. <i>Champlevé</i> pottery</u>	86
4-2-a. Questions and possible answers to the relation between form and function...	86
4-2-b. Relation of iconography and function.....	87
4-2-c. shapes, sizes and decoration as possible signifiers of status.....	88
4-2-d. Food Consumption as social and cultural act.....	90
<u>5- CONCLUSION</u>	94
<u>6- BIBLIOGRAPHY</u>	101
<u>7- APPENDIX</u>	113
<u>7-1. Transcription of the interview with Yıldız Meriçboynu</u>	113
<u>7-2. Catalogue</u>	116

LIST OF ILLUSTRATIONS

2-2-1: Map 1: Map of Cilicia with important cities (Map showing the location of Kinet)

Scott Redford and James Blackman, "Neutron Activation Analysis of Medieval Ceramics from Kinet, Turkey, Especially Port Saint Symeon Ware", *Ancient Near Eastern Studies* 42 (2005): 86

2-2-2-b: Map 2& 3: Southern Syria and Palestine: Northern Syria

Hans Eberhard Mayer, *The Crusades*, 2nd edition (Oxford: Oxford U.P. 1988).

2-2-2-f: Map 4: World of the Crusades

Malcolm Billings, *The Crusades, Five Centuries of Holy War*, (New York: Sterling publishing, 1987) 238

2-3-1: Map 5: Geography of Central Anatolia

"Türkiye fiziki haritası",

<http://www.sevahat.ibtivacodasi.com/2&Bid=219177>

(İhtiyaç Odası, 2009, Web, 28 December 2010).

3-1-1: Map 6: Port Saint Symeon ceramic distribution in the Eastern Mediterranean

Denys Pringle, "Pottery as Evidence for Trade in the Crusader States", *The Italian Communes in the Crusader Kingdom of Jerusalem (I Comuni Italiani nel Regno Crociato di Gerusalemme)*, Ed. G. Airaldi and B. Keder (Genoa: Collana Storica di Fonti e Studi, 1986) Tavola 1.

3-2-3-e: Fig. 1: Small vessel found in Konya Ereğli

3-2-3-f

Fig. 2: Symmetrical birds from Tiles

Rüçhan Arık, *Tiles* (İstanbul: Türkiye İş Bankası Yayınları, 2000) 303

Fig. 3: Vessel from Chersonesos

Fig. 4: Vessel from Amasya Gökmedrese Museum

Gönül Öney, "Bir Grup Selçuklu Seramiğinde İnsan Tasviri", *Arkeoloji ve Sanat Tarihi Dergisi* II, Aynı Basım (İzmir: Ege Üniversitesi Edebiyat Fakültesi Yayınları, 1983) figs 7, 10.

Fig. 5: Vessel found in Kinet Höyük

3-2-5: Fig. 6: ceramics from Yozgat

Hakkı Acun, "Yozgat Müzesindeki Selçuklu Kaseleri", *Bildiriler*, 9. Milletlerarası Türk Sanatları Kongresi, (23-27 Eylül 1991), Vol. 1 (Np: TC. Kültür Bakanlığı, 1991) 9-12, figs 2-8.

4-1-a: Fig. 7: Mamluk vessel

Oliver Watson, *Ceramics from the Islamic Lands, Kuwait National Museum and the Al Sabah Collection* (London: Thames and Hudson, 2004) 411, cat. no. R 18

4-1-d: Fig. 8a: Drawing of warrior figurines found in Kinet Höyük

Scott Redford, "On *Saqis* and Ceramics: Systems of Representation in the Northeast Mediterranean", *France and the Holy Land, Frankish Culture at the End of the Crusades*, Ed. D. H. Weiss (Baltimore and London: Mahoney, John Hopkins U.P. , 2003) 294, Fig. 12.9.

Fig. 8b: Warrior figurines found in Kinet Höyük

4-2-a: Fig. 9a: A Feast given by the commander-in-chief, Mustafa Ali, Nusretname, 1584 (Topkapı Palace Library, H. 1365, f. 34b)

Serpil Bağcı, Filiz Çağman, Günsel Renda, Zeren Tanındı, *Osmanlı Resim Sanatı* (İstanbul: Kültür ve Turizm Bakanlığı Yay., 2006) 166-167, fig. 133.

Fig. 9b: detail of the scene

INTRODUCTION

This thesis which primarily aims to present an unknown ceramic collection, is also the product of my first contact with glazed medieval ceramics. The catalogue represents an attempt of “bringing order” to a disorganized pottery collection through the examination and classification of the pieces. Its place is essential in the conception and linking of the ideas of this study. It should be consulted together with the text.

The Nihat Kolaşın Collection corresponds to an unprovenanced glazed medieval ceramic collection that includes ninety-eight objects. These objects were donated to the museum, in 1981, by the collector Nihat Kolaşın. Most of these pieces are attributed to the 13th and 14th centuries and include intact and broken bowls, other ceramic objects such as candlesticks, ewers, and plates, figurines and sculptures and decorated sherds such as bases and rims of bowls and plates, all of which are decorated in various techniques. Only ten percent of the pieces from the collection are on display, in the *Çinili* Kiosk medieval ceramic section. The rest remains in the storage. This collection was very rarely published and therefore is almost unknown.¹

In Turkey, medieval ceramics (5th -15th century) are not sufficiently studied by archeologists. First because of their location, corresponding to the upper strata of

¹ The only publication about the Nihat Kolaşın Collection is the article of Cihat, Soydan, “Çinili Köşk’ten bir Grup Selçuklu Keramiği”, *Sanat Dünyası* 11 (1985): 9-17

the ground which are severely damaged by agriculture or construction projects such as roads or buildings. But also, because these artifacts are often considered not old enough to be worthy studying.

On the other hand, these objects of art arose the attention of non-Turkish art historians since the 1940s. In fact, many catalogues assembling principally intact pieces from museums or private collections were published on medieval pottery.² However, these works have mostly conceived these objects through the art historical perspective and concentrated predominantly on their decorative attributes.

The most influential scholars in the field of Islamic Art such as Grabar³ and Ettinghausen⁴ underlined the importance of context, both in a historical perspective and an archeological sense. These approaches enabled a more complete conception of the object handled in its geographical and physical context, and conceived within its economical, political and social backgrounds. Adhering to these ideas, some art historians and archeologists published important articles and books which improved our understanding of medieval ceramics and provided a model for historicizing these objects.⁵

² Arthur Lane, *Early Islamic Pottery: Mesopotamia, Egypt and Persia* (London: Faber and Faber, 1947); Goza Fehervari, *Islamic Pottery: A Comprehensive Study Based on the Barlow Collection* (London: Faber and Faber, 1973); Ernst Gruba, *Islamic Pottery of the Eighth to the Fifteenth Century in the Ketr Collection* (London: Faber and Faber, 1976); James Allan, *Islamic Ceramics* (Oxford: Ashmolean Museum, 1991); Elisabeth Piltz, *The Von Post Collection of Cypriote Late Byzantine Glazed Pottery* (Jönköping, Sweden: Almqvist&Wiksell, 1996); Demetra Papanikola Bakirtzis, *Byzantine Glazed Ceramics in the Benaki Museum* (Athens: Benaki Museum, 1999); Nancy Patterson Sevcoenko, *Some Thirteenth-century Pottery at Dumbarton Oaks* (Washington D.C.: The Dumbarton Oaks Center for Byzantine Studies, 1974)

³ Oleg Grabar, *The Formation of Islamic Art* (New Haven: Yale University Press, 1973).

⁴ Richard Ettinghausen, Oleg Grabar, *The Art and Architecture of Islam 650-1250* (Harmondsworth, New York: Penguin Books, 1991).

⁵ Joanita Vroom, *Byzantine to Modern Pottery in the Aegean: 7th to 20th Century: An Introduction and Field Guide* (Utrecht, The Netherlands: Parnassus Press, 2005); Oya Pancaroglu, *Perpetual Glory: Medieval Islamic Ceramics from the Harvey B. Plomick Collection* (New Haven, Conn.: London: Yale U.P., 2007); Scott Redford, "Zarf and Mazraf, Container and Contained Ceramics and Society in the Medieval Eastern Mediterranean", Unpublished article; Scott Redford and James Blackman "Neutron Activation Analysis of Medieval Ceramics from Kinist, Turkey, Especially Port Saint Symeon Ware", *Ancient Near Eastern Studies* 42 (2005): 83-186.

Still, medieval archeologists raised the complexities and limits of the methodology in assessing pottery samples and called for further investigation.⁶

Apart from the photographs of few ceramics in exhibition catalogues⁷ the unprovenanced pieces from the Nihat Kolaşın Collection were published once by Cihat Soydan⁸. The author proposed a brief description of some selected pieces which principally bore figural decorations. He attributed these items to the 13th century and to the Seljuk dynasty rather than a geographical area. Such attributions⁹ as well as qualifications such “Christian” or “Muslim” or “Islamic”,⁶ to my mind, bespeak ideologies linking with nationalism and orientalism. It is very erroneous to restrict medieval Anatolia to the Byzantines and the Seljuks. As we may see in the chapter 2, Historical Overviews, numerous political and cultural entities were sharing this geography and struggling for power. Furthermore, considering the nature of ceramics which were vendible and functional goods, that circulated greatly within the lively trade, it seems that attributions such “Seljuk” or “Christian” are too narrow and of limited use by themselves to define such objects.

Therefore, my study proposes an assessment of some selected pieces from the Nihat Kolaşın Collection which are chosen according to the formal attributes including shapes and the usage of *sgraffito* and *champlevé* decoration techniques.

⁶ Marilyn Jenkins, “Early Medieval Islamic Pottery: the 11th Century Reconsidered”, *Muqarnas* 9 (1992): 56-66; Robert Mason, “Early Medieval Iraqi Lustre-Painted and Associated Wares: Typology in a Multidisciplinary Study Source”, *Iraq*, 39 (1997): 15-61; Véronique François, “Céramiques byzantines et Céramiques seldjoukides à pâte rouge en Anatolie: problèmes d’identification”, *VII Congrès International de Céramique médiévale en Méditerranée, Thessaloniki, 11-16 Octobre 1999*, Ed. Ch. Bakirtzis (Athènes: Pré-actes, 2003) 45-47; Marie-Louise Von Warburg, “Chronology and Stratigraphy of the Medieval Pottery of Cyprus: a Critical Review”, *Çanak, Late Antique and Medieval Pottery and Tiles in Mediterranean Archeological Contexts, Proceedings of the First International Symposium on Late Antique, Byzantine, Seljuk and Ottoman Pottery and Tiles in Archeological Context (Çanakkale, 1-3 June 2003)*, Ed. Beate Bohlendorf-Arılan, Ali Osman Uysal, Johanna Witte-Orr (Istanbul: Ege Yayınları, 2007) 419-440.

⁷ Cihat Soydan, “Çinili Köşk’ ten bir Grup Selçuklu Karamiği”, *Sanat Dünyası* 11 (1985): 9-17.

⁸ In “How Islamic Is It? The Innsbruck Plate and Its Setting”, Redford demonstrates how some approaches in the assessment of artifacts are based on pre-conceived ideas. He re-evaluates the Innsbruck plate, renown for being one of the masterpieces of Islamic enameled metalwork. The article also underlines how attributions such as “Islamic” or “Christian” can be inadequate and misleading to specify artifacts of the global Mediterranean artistic *koine*, stretching from Europe to the Middle East.

These items comprise the objects studied by Cihat Soydan as well. In fact, I am attempting a preliminary evaluation of the unprovenanced and unpublished ceramics and a reinterpretation of the pieces that Cihat Soydan attributed to the Seljuks and to the 13th century.

My main question remains quite simple but difficult to answer: what are the dates and provenances of the ceramics from the Nihat Kolaşın Collection, more specifically, of those identified with their *sgraffito* and *champlevé* decoration techniques?

This key problem brings about several other discussions. The first one concerns the history of the collection: how was the collection put together? The following questions deal with the context in which these objects were produced: which were the geographical, political, economical and social conditions of the Eastern Mediterranean between the 12th and 14th centuries and those of Northern and Central Anatolia between the second half of the 13th century and 14th century? And how do these ceramics reflect these historical conditions? The final queries focus on the objects and their function: based on their production techniques, their clay fabric, their shapes and decoration styles which are compared with similar pieces, what are the typologies of these ceramics and what can we deduce about their practical usage and their anthropological dimension? These are the main issues I attempt to address in my chapters which I will summarize below.

Due to the lack of information, the history of the collection can only be traced orally. It is based on an interview with Mrs. Yıldız Meriçboyu, retired curator of the Archeological Museum of Istanbul.⁷

The selection of the catalogue material took place in two steps. The first step included the restriction of the pieces that were going to be drawn to the *sgraffito* and *champlevé* ceramics of Middle and Late Medieval periods (c. 12th-14th century). As a matter of fact, pieces that were decorated with a different technique and which appeared to be dating from later or earlier periods were excluded from the research topic and the catalogue. Then in a second step, the research field was narrowed to pieces belonging to the Middle/ Late Medieval period (12th-14th centuries), and which were decorated with distinctive decoration styles: the decorations characteristic of Port Saint Symeon pottery (polychrome, *sgraffito* underglaze technique); and the decorations characteristic of a certain type of Late 13th century ceramic group (*champlevé* underglaze technique). All other remaining pieces were excluded from the catalogue and the study.

The catalogue was prepared in three phases. First, the photographs of the objects of the collection were taken. Then, the pieces holding the criteria cited above were drawn.⁸ And finally, they were classified and catalogued during the redaction of the chapter 2, “Two Wares from the Nihat Kolaşın Collection”.

In the catalogue, the objects possess two numbers. The first one corresponds the catalogue number of the present study and the other one represents the inventory number of the Archeological Museum of Istanbul.

⁷ I am thankful to Yıldız Meriçboyu for her generosity of sharing with me her deep knowledge and experience. For this interview, I have followed some methodological tips from V. Raleigh Yow in *Recording Oral History : A Practical Guide for Social Scientists* (Thousand Oaks, California: Sage Publications, 1994). For the transcription of the interview, see appendix.

⁸ I am thankful to my friend and ceramic illustrator, İjal Çelik who made wonderful drawings of the ceramic pieces of the Nihat Kolaşın Collection in the very limited time we had.

According to their typologies, the Port Saint Symeon pottery and the *champlevé* ceramics are classified in the catalogue in diverse families, which are, then, sorted in subgroups. Furthermore, the pieces in each of the subgroups are ranged according to the nature of the object (bowl, plate, small find, sherd, rim and base). The catalogue number is given following the order of this classification.

In the text, when I mention, an entire group or an entire family, I do not give the catalogue numbers; however, when I refer to certain objects, independently from their group or families, I state their catalogue numbers.

The selected piece which are composed of Port Saint Symeon and related *sgraffito* and *champlevé* ceramics, are examined with the same techniques, according to archeological and art historical approaches. Thus, these are compared with similar ceramic objects from diverse excavations and museum collections that present similar forms and decoration styles in order to detect the coincidence or difference of clay fabric, shapes, decorative motifs and iconography of a distinctive period and geography.

The color of the clay is analyzed according to the Munsell color chart. However, the terminology is employed in a broader sense, putting apart the identification number and retaining only the qualification of the color of the fabric such as “reddish yellow”, “light red” or “pink”.

Another term that is employed in a larger sense corresponds to the key concept of *ware* which conventionally defines a group of pottery that possesses similar clay fabrics, shapes and decorations. In the chapter 2, “Two Wares from the Nihat Kolaşın Collection”, I use the term “ware” to qualify a group of ceramics which presents the same /varying form(s) and/or display similar decoration, the color of the clay represents a minor attribute.

This thesis excludes the pottery pieces which are not decorated with the *sgraffito* and *champlevé* techniques and those which do not date between the 12th and 14th centuries. Because of the variety and the quantity of the collection, and due to the total absence of context, some pieces are too complex to be analyzed within the perspectives of art history and archeology.

Furthermore, the material that is examined presents important limitations for dating. Given the absence of stratigraphic evidence, it is difficult to range the objects within a precise chronological frame. Thus the chronology is handled in a general manner, with more flexible dates.

Unfortunately, I did not undertake any scientific analysis including petrographic analysis and other chemical tests which are important for pottery assessment because of my lack of knowledge of these techniques and the regulations of the museum. Furthermore, my practice and knowledge about the Munsell Color Chart being new, I have chosen to broaden the classification of the chart by excluding the coding numbers and retaining the color attributes.

The regulations and copyright issues of the museums restrict the number of comparative material. Only pieces on display are accessible.

My comparative analysis was predominantly based on publications.

The Nihat Kolaşun Collection belongs to the collection of the *Çimili* Kiosk of the Archeological Museum of Istanbul. About ten percent of the pieces from this collection are on display. The rest is in the storage. My access to the material depended on the availability of the curator of the *Çimili* Kiosk. I worked between March and August 2010 intermittently. I should underline that this was a very beneficial experience in the way I could work very closely with the ceramics and was

capable of handling them. This experience also taught me a lot about the internal organization of museums, the storage and the research conditions.

In order to have an idea about the history of the collection, chapter one begins with the history of the Çimili Kiosk, and how it became a museum and the history of the Nihat Kolaşım Collection how it was assembled. Then, I discuss the historical contexts of two distinct geographical areas, in specific time periods, the Cilician Plain between the 12th and 14th centuries and Northern and Central Anatolia between the second half of the 13th century and 14th century. In this section, I intend to provide the geographical, political and economical conditions of these regions which can be a place of production of the studied ceramics. This historical background, I believe, helps to grasp the process in which these objects were conceived.

In the second chapter, I focus on two particular wares, or group of ceramics within this collection. I start with Port Saint Symeon pottery which constitutes the largest part of this collection (32%) and holds valuable examples of this type of ceramic. The most remarkable pieces among the Port Saint Symeon vessels present fine shapes, elaborate and intrinsic decorations bearing evocative iconographic features. Others are more ordinary items, fabricated in a simpler manner. After analyzing the clay fabric, the production technique, the decoration, the vessel forms, the decoration style and the iconography of the Port Saint Symeon ceramics, I create their typology which I discuss afterwards. The *champlevé* ceramics of the collection demonstrate exquisite pieces in terms of size, decoration manner and image repertoire. Some of them are exhibited. However this group possesses very original pieces as well, bearing uncommon vessel shapes and decoration styles. With the analysis of the same features such as the clay fabrics, the production technique and

vessel forms, the decoration technique and style, I evaluate and propose a typology.

Subsequently, I discuss this typology.

In the third and last chapter, I attempt to understand the practical and social dimensions of these ceramics. To do so, I analyze the relation between their form and their possible function and their possible social meaning and finally, I examine the social and cultural role of eating/food consumption.

2- CHAPTER 1: HISTORICAL OVERVIEWS

2-1. Brief history of the *Çinili* Kiosk and the Nihat Kolassa Collection

2-1-a. The *Çinili* Kiosk, between pavilion and museum

The *Çinili* Kiosk is believed to be built during the reign of Mehmed II, at the end of the 15th century and is interpreted by Tahsin Öz as having a decoration and architectural style that presents similarity with the designs of “Seljuk” and Central Asian constructions (Eyice 338, 341). However, Gülru Necipoğlu, in her book on the Topkapı Palace argues that the pavilion was built in Persian style by underlining architectural similarity with Karakoyunlus and Timurid constructions in a period (1460s-1470s) where the cultural and military contacts with the Karamanids, the Karakoyunlu tribes and the Timurid were intense (Necipoğlu 210-214). The pavilion functioned as a pleasure kiosk (Necipoğlu 217).

At the end of the 19th century, after his visit to Europe, Abdülaziz came back with the idea of implementing a museum for the empire, symbol for the power of Ottoman dynasty (Shaw 102-103). Soon, in 1873, the *Çinili* Kiosk was declared the Museum of Archeology, *Asar-ı Atika Müzesi*. The education minister (*Maarif nazırı*), Safvet Pasha was called to be the main responsible for assembling and organizing the pieces from Ottoman territory for the future collection of the museum (Eyice 339; Shaw 104). Between 1872-1881, Philip Anton Déthier, a French art historian, archeologist and philologist, worked as the first director of the museum

(Shaw 109). The museum opened its doors to the public in 17 August 1880 and the *Çinili Kiosk* became the first Turkish Museum (Shaw 116). Osman Hamdi, son of vizier Edhem Paşa, famous painter, archeologist and professor replaced Déthier after his death in 1881 (Shaw 121, 126). The new director undertook many projects: the construction of two additional buildings, a library, a photography room and a conservation laboratory... (Shaw 219). Following these new policies, in 1908, the *Çinili Kiosk* was completely emptied (Eyice 339). Then, with the declaration of the Republic (1923), the kiosk was integrated to the Archeological Museum of Istanbul and hosted the new collection of Turkish and Islamic art works (*Türk ve İslam Eserleri Müzesi*). The museum closed during the Second World War and the pieces of its collection were transferred to different places in Anatolia. In 1953, it reopened its doors as the Fatih Museum, with an exhibition celebrating the 500th anniversary of the capture of Constantinople by Mehmed II (Eyice 339). In 1967, the museum once again changed its name and function, this time it became the Museum of Tiles and Ceramics, exhibiting pieces of tiles and ceramics from Seljuk and Ottoman periods, gathered from museums such as Turkish and Islamic Art Museum (TIEM), Topkapı Palace Museum and Konya museum (Eyice 339).

2-1-b. The Nihat Kolaşın Collection recounted by Yıldız Meriçboyu

The history of the medieval ceramic collection of Nihat Kolaşın can only be traced orally. For this purpose, I have interviewed Mrs. Yıldız Meriçboyu, retired staff of the Archeological Museum of Istanbul who worked for twenty years in various positions and finally, as the curator of the metalwork department. During our interview, Mrs Meriçboyu explained that the museum staff was pleased when Nihat Kolaşın donated the ceramics. The collection arrived in hundreds of pieces, all of

them, soiled with rubble and stuffed in sacks, bags and boxes. When the staff from the administration received the ceramics, the pieces were first sent to the laboratory in order to be cleared of the rubble. After two years of restoration, the bowls were assembled and put on display (See appendix for the transcription of the interview).

The medieval ceramic collection of Nihat Kolaşın which, was donated to the museum in 1981, consists of 98 pieces. Most of these pieces are attributed to the 13th and 14th centuries and include intact and broken bowls, other ceramic objects such as candlesticks, ewers, and plates, figurines and sculptures and sherds such as bases and rims. These objects are decorated with diverse techniques.

2-2. The Cilician Plain between the 12th and 14th centuries:

2-2-1. Geography

The Cilician plain is a low alluvial plain that is surrounded by mountains, the Taurus in the West, the Anti-Taurus in the North and the Amanus in the South East, parallel to the South Eastern shores of the gulf of Iskenderun (Sinclair Vol. IV 229-230). The plain can be split in two areas: Western Cilicia which is situated on the lower area extends from the Taurus mountain to the seashore and is irrigated by diverse rivers such as the Kydnos (Tarsus Çayı), Seyhum (Seyhan) and Ceyhum (Ceyhan); its towns corresponded to Adana and, Tarsus, which were situated below the Cilician Gates, the only gate that bound Cilicia with the Central Anatolian plateau (Foss). Seleucia constituted its main port. Misis was situated on the region that conjoined the lower and upper areas (Sinclair Vol. IV 332). Anazarba and Sis were on the North following the river road of the Pyramus. The geographical area corresponding to the junction of the Taurus and the Amanus, the North East of the plain, is rather a difficult zone marked by an area of hard soil and distorted valleys

(Sinclair Vol. IV 322). The town of Osmaniye lies in the South of this zone, close to the Mediterranean coast, and is surrounded by hills. The Amanus mountains range to the South East. These are cut by a broad but short path, the Syrian Gates which lead to the small town of Belen (Sinclair Vol. IV 321; der Nersessian 635) (Map 1).



2-2-1: Map 1: Map of Cilicia with important cities (Map showing the location of Kinet)

James Blackman and Scott Redford, "Neutron Activation Analysis of Medieval ceramics from Kinet, Turkey, Especially Port Saint Symeon Ware", *Ancient Near Eastern Studies* 42 (2005): 86

2-2-2. History of the Kingdom of Armenian Cilicia

2-2-2-a The Barony

After the Byzantine annexation of the Armenian territories in the 11th century, in the East of the Anatolia, some of the Armenian population took refuge in Cappadocia, Cilicia and Georgia (Garsoïan).

Although the origin of the governors remains obscure, diverse Armenian princes occupied the Cilician plain (der Nersessian 633). Armenian rule in Cilicia can be divided in two phases; the barony and the kingdom. In the 12th century, prince Oshin controlled the central Taurus mountains, Kogh Vasil was in the Anti Taurus mountains and to the east of the Cilician plain reigned the Roupenid prince. The orthodoxy of Oshin, (with Thatoul and Gabriel from Melitene and Marash) brought him closer to Byzantium and made him a vassal whereas the Roupenids were strictly hostile to the Byzantine Empire (der Nersessian 634-635). The Roupenids and the Hethoumids were the most influential dynasties of Cilician Armenia.

The political attitude of the Roupenids who were residing at the East, was more or less conditioned by the steepness and hardness of rocky mountains. The Roupenid princes had to come down from the mountains in order to profit from the fertile areas, the coastal outlet and larger cities. The access to the Cilician Gates lying was in the hands of the Hetoumids. This fact worsened the strife between the two dynasties. The Byzantines or the Normans, comprised another potential enemy to the Roupenids from whom they had to protect "the gates of the Amanus" (the Belen pass), lying in the East of Hatay (der Nersessian 635).

The two Armenian dynasties, the Byzantines and the Franks were struggling in order to obtain a complete domination over the Cilician plain (Bedoukian 5-7).

The basis of the state which was to become the Armenian Kingdom of Cilicia lying on the West side of the Euphrates was founded by the Rupenid prince Ruben the Great (1080-1095) when he established himself, in Eastern Cilicia, in the fortress of Partzer-pert (15 km from Sis) following the Byzantine occupation of Greater Armenia. On the other side, Oshin, settled in the castle of Lampron, in the North of the Gulf of Tarsus and initiated the house of Hetoum (Chahin 276).

2-2-2-b. The Armenians, the Crusaders and the Crusader States of Northern Syria

Parallel, at the end of the 11th century the crusading movements started. The first crusade was organized following the call of Pope Urban II in 1096 who preached the recapture of Jerusalem from the Muslims. Numerous troops gathered around the knightly nobility from France, Germany and England marched down from Europe to Asia Minor, through Constantinople where they concluded a treaty with the Byzantine emperor Alexius Comnenus. Obtaining booty, gifts and permission of free circulation on Byzantine lands from the emperor, they swore an oath to transfer to him the lands they had invaded. Their itinerary to the Holy Land swept to the South of Anatolia, mainly avoiding the Cilician plain, approaching Antioch through Maraş (Mayer 41-48).

The Armenians welcomed the crusaders including Godfrey de Bouillon into their territories as they saw in them a potential ally in their struggle against the Muslims and the Greeks (Chahin 276). They supported the Franks during the siege of Antioch but also in the establishment of the County of Edessa, the first Crusader State created in 1098 (Mayer 49-52).

Throughout the period of its existence, the Armenian barons and the Kingdom of Armenian Cilicia remained the closest neighbor of the Crusader principalities from North Syria, including the principality of Antioch, the County of Edessa and the County of Tripoli. In fact, the Crusader Principalities from this region were disconnected (especially after the middle of the 12th century) from the main centers such as the Kingdom of Jerusalem and Acre, often pushing them closer to the political authorities in the same area, be they Muslim or Christian, they adapted to the power balance. For example, the Armenian prince Thoros II (1144-1168) was on bad terms with Bohemund II of Antioch (1119-1130). By allying with the

Danismendid emir Ghazi, Thoros killed the Norman ruler of Antioch, Bohemund II, and handed the governance of the principality to the French count Raymond de Poitiers (1136-1149) (Bedoukian 67). Another important example is the rebellious attack of Reynald (de Chatillon)¹ of Antioch (1153-1160) with the Armenians, in 1154-55, directed at the Byzantine province of Cyprus. This event brought the Kingdom of Jerusalem and the Byzantines together after a long period of rivalry (Mayer 114). Quite surprisingly, not only, the Byzantine emperor Manuel I Comnenos (1143–1180) managed to come to terms with the regent of Antioch, Reynald who appointed a Greek patriarch in Antioch but the Byzantine emperor also signed an alliance with Nur ed Din and all the other parties against the Seljuks of Rum, bringing a peaceful environment and political stability to the region until 1176 (Mayer 115; Brand “Antioch” “Tancred”) (Maps 2&3).

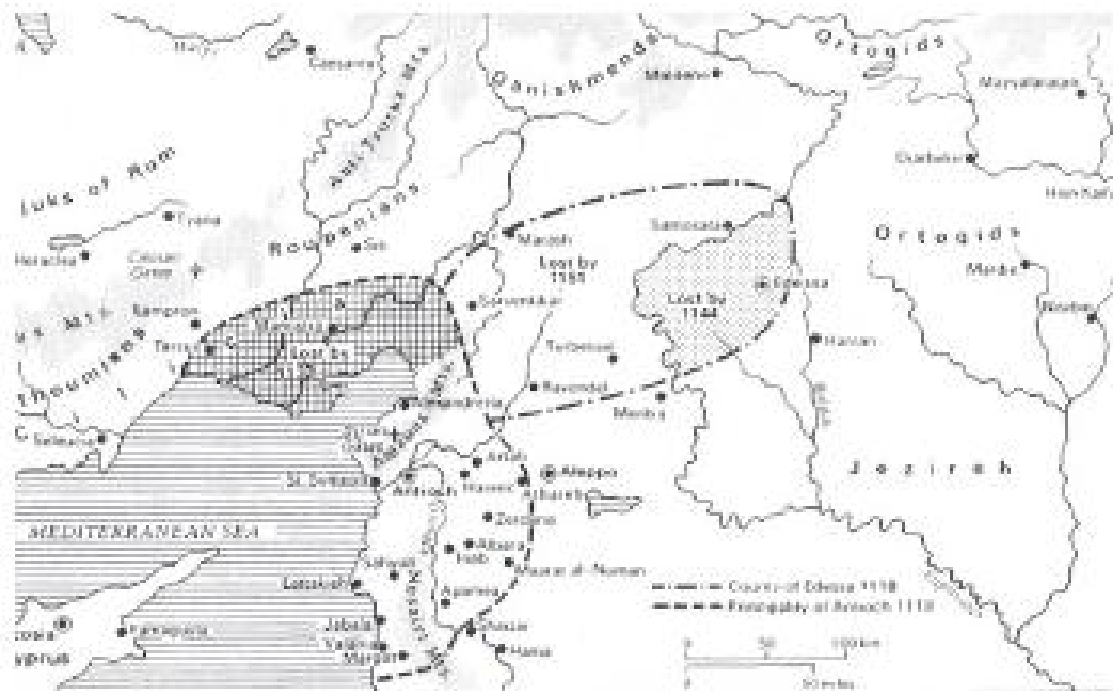
Among the Crusader States of Northern Syria, Antioch was the principality that was disputed the most between diverse dynasties: the Byzantines, the Franks, the Armenians, the Ayyubids, the Seljuks and the Danishmendids.

The establishment of the independent Kingdom is also a direct result of the crusades coming about with papal blessing at the end of the 3rd crusade. The kingdom will be discussed below.

¹ The new husband of Constance, the widow of Raymond of Antioch that Mayer recounts as possessing a politically irresponsible behavior, see Mayer 113-115.



Map 2: Southern Syria and Palestine



Map 3: Northern Syria

2-2-2-b: Map 2& 3: Southern Syria and Palestine; Northern Syria

Hans Eberhard Mayer, *The Crusades*, 2nd edition (Oxford: Oxford U.P., 1988).

2-2-2-c. The Principality of Antioch

The principality of Antioch was founded by Bohemond (1098-1108) in June 1098, the son of a Norman duke of Apulia (Mayer 53-54). Despite the promise of the crusaders to Alexius Comnenos I (1081-1118), the city was never handed to Byzantium. Throughout the 12th century, the Byzantine emperor organized repeated attacks and was pushed back by Tancred (1108-1112), who, then, took the regency in hand (Brand). Until the fall of the County of Edessa (1144), the principality of Antioch functioned as the Vassal State of both Edessa and Tripoli although the connection with Tripoli was repeatedly blocked by the Muslim occupation of Latakiah (after Hattin in 1187) (Mayer 247, 255, 276).

2-2-2-d. The Italian Republics and the Crusaders States of the Levant

Among the Westerner Europeans who that had chosen to migrate to the Eastern Mediterranean, in the Cilician plain stood a powerful group of Genoese traders, who around 1100 had already established their own court of justice and a council enabling prolific commercial relations all of which enhanced the production of the arts and crafts.

The existence and persistence of the Crusaders States in the Levant were tightly bound to the Italian maritime Republics who, like that, disseminated throughout the Eastern Mediterranean the bases of a complex trade network that, in the following centuries, was to become a Mediterranean commercial system. Approximately at the same time, at the turn of the 12th century, the Italian merchant Republics started to build the basis of their emporia in the main Crusader cities of the Levant, which were to become large colonies in the 13th century (Laiou *Mediterranean Trade System* 213). By providing military and economic support to the Westerners, the Italian Republics were actively engaged in the settlement of the Levant. They transported the knightly nobility and assisted them during the capture of the main cities (Mayer 63). For example, the Genoese fleet supported the King Baldwin I in the capture of Tripoli (1109) but also the towns of the Galilean coast including Caesarea, Arsuf and Acre (1104). And in return the Genoese were granted booty and a quarter in all the conquered cities (Mayer 68-69). On the other hand, the Venetians were involved in the taking of Tyre (1124) after which they got the possession of one third of the city and considerable number of privilege for their commercial activities such as the exemption of all duties, the possibility to trade freely and the permission to found their own court (Mayer 75-76). In addition, the Italians, by providing booty and war fleet, made the Kingdom of Jerusalem

(conquered 1099) reliant on them. They also took care of the imports and exports (Mayer 181) (Maps 2&3).

2-2-2-e. The Kingdom of Cilician Armenia

In the second half of the 12th century, the Armenians from the house of Roupén gained more power.

Thoros II (1148-1168) and his nephew, Ruben III (1175-85) managed to enlarge and protect their territories. These lands embraced the cities of Sis, Anazarbus, Misis (Mamistra), Adana, Tarsus and the whole Eastern Cilicia and the regions stretching from Isauria, in the West of the Amanus mountains (Chahin 277).

After Ruben III, came his brother Leon II (1185-1219). With his reign began a period of prolific and stable government for Armenian Cilicia which continued up to the end of the reign of the King Hetum I, in 1269 (Chahin 278).

In the last decade of the 12th century, the discords between Leon II and the prince Bohemond III of Antioch grew so that Bohemond lost his position of overlord and the Armenians got the advantages of expanding their land on the Norman Principality, all of which were tightly bound with the alliance of Leon's niece with Raymond, the son of Bohemond (Chahin 279).

In 1198, the Kingdom of Armenian Cilicia came into being as the result of an alliance with the pope. Leon II (1187-1198/9) was crowned king, Leon I (1198/9-1219) in the church of Tarsus during a gathering of the Armenian clergy, receiving the crown from the Armenian catholicos, Gregory Abirad, Conrad Wittelsbach, archbishop of Mainz and Conrad of Hildesheim, envoys of the German King Henri VI (der Nersessian 648; Boase 19). This event created the Armenian territories as an official kingdom, the Cilician Kingdom of Armenia in defiance of the Byzantine

claims on this territory. The political alliance between Latin and Armenian States, added to the geographic proximity of Cilicia to Lusignan Cyprus and Antioch, tied the Kingdom closely to the Latin world. Thus the declaration of independence strengthened the ties with the Christians living in the East (also including Eastern Christians). Neither Latin, nor Greek, the Armenian Kingdom was a State situated in a very strategic point that could balance the Christian powers of the Outremer.

The coinage of this Kingdom is interesting in the way its iconography was tied to the Latin East or to the Byzantines through the adoption of religious Christian themes however the weight and fineness of its silver coinage was similar to the coinage of the Seljuks Anatolia (Redford *Trade* 14). The relations with the Seljuks were intensified especially during the reign of Hethum, who, for the first time, minted a new silver coinage with Arabic script that was widely diffused and lasted until 1245 until their alliance with the Mongols (Rapti 52).

The coronation coin of Leon I (1198-1221) demonstrating the Virgin Mary together with the king corresponds to an iconographic model that is unique among the Armenian coronation coinage and therefore must surely commemorate a very important and unique event in the history of the Armenian State (Rapti 40-42). On the other hand, the tram, coinage used for commercial purposes imitated the model of the German money in the honor of the King Henri VI Augsburg (1190-1197) but also appealed to the neighboring crusaders States. The seated figure of the Armenian king on the tram was to be followed as a dynastic tradition (Rapti 44-46).

This new identity created by Leon II also comprised the adoption of Western feudal system, a Western nomenclature for the administrative affairs, Western clothing and the law code of the principality of Antioch (Boase 22; Chahin 282).

He strengthened his ties with the Westerners with intermarriages. First, he married the daughter of the Lusignan king of Cyprus and then encouraged the alliance of his family with the Christian nobility of the neighboring geography including the Crusaders States of the Levant and Byzantium (der Nersessian 650).

After the death of Bohemond III in 1201, the king also wished to integrate the principality of Antioch under his dominion, his attempt to make his brother's grandson Raymond Rupen (r. 1216-1219), son of Alice (Leon's niece) and Raymond of Antioch, (Son of Bohemond of Antioch), the ruler of Antioch, were temporarily and intermittently successful, interrupted by Bohemond IV (1201-1233) many times until 1221, date in which, Raymond Rupen was imprisoned or killed (Cahen *Syrie du Nord* 586; Mayer 253).

In fact, after the death of Raymond of Antioch in 1149, the political instability of the principality created many regency disputes, torn between diverse political authorities. Besides the Byzantines, the Muslims, stimulated by the ideology of jihad and led by Nur ed Din, invaded the Christian lands of Northern Syria in the second half of the 12th century (Mayer 119). The battle of Hattin in 1187 caused the desertion and the death of many important characters of the principalities of the Outremer, among them Raymond of Tripoli. The regency of Tripoli also brought by new quarrels engaging the prince of Antioch Bohemund III (1163-1201) who put Bohemond IV (1187-1233) to the throne in Tripoli (Mayer 252). In addition, the succession of Antioch was disputed with Bohemond IV (1187-1233) and Raymond Rupen, grand son of Leon II (see above). These disputes were resolved in the second half of the 13th century with the Mongol intervention (see further below).

By granting some fortresses to the Military Orders such as the Teutonic Knights (Castles in Western Cilicia such Haruniye, Adamadana), and in the Amamus,

to the Templars, (Chastel Blanc, Tortosa and Arima) he also improved the security of his kingdom facing the rising dominance of the Muslims in the region (the County of Edessa was lost in 1144, Jerusalem in 1187 after the battle of Hattin, and Saladin was approaching Tyre, Tripoli and Antioch) (Boase 94-114).

The geographical location of the Kingdom was very advantageous for trade. Most of its cities were either located on the coasts or integrated to the sea route via rivers. In addition, the Cilician plain was situated on the joining points of roads coming from the innerland and provided a maritime outlet for imminent cities such as Aleppo in the South East and important cities of inner Anatolia such as Konya or Kayseri, in the North West. The Kingdom collected taxes on two spots situated in the North- Western part and the South Eastern parts (Bedoukian 25-26).

In order to promote trade and commerce, he also signed several treaties. The first agreement was held with the Genoese in 1201, and then, six months later, with the Venetians, granting them privileges and the right to settle in most of the important towns such as Sis, Mamistra and Tarsus (Bedoukian 27). These advantages were renewed several times during the 13th century starting with 1215 up to 1271 (Bedoukian 29). Although the Kingdom was in a political crisis, the economy prospered thanks to the Italians that were firmly established and very active until the middle of the 14th century (Bedoukian 32, 37). In the 14th century, the port city of Ayas, (Lajazzo) became an important outlet together with Corycos (Kız Kalesi) as entrepot between the East and the West. For example local products such as timber from the Taurus mountains and goatskin and goat hair cloth became exports (Boase 21). The beginning of the 13th century is marked by a considerable economic boom related to demographic growth, political stability and the establishment of the Mediterranean trade system founded by the Italian Republics.

2-2-2-f. The Italian Republics and the Mediterranean trade system

The Twin republics, Venice and Genoa, but also Pisa, which, in the 12th century constituted small emporia became real colonies in the 13th century. They gradually expanded their settlements all along the coasts of Anatolia and in the Levant. They also profited from increasing privileges that removed the main obstacles on liberal trade including the exemption of duties on their merchandise, the creation of laws improving the status of the merchant and the acquisition of a quarter in the city/State they were settling in (Oikonomides 1050; Laiou *Mediterranean Trade System* 213; Laiou *Exchange and Trade* 738; Redford *Zarf and Masruf* 5).

The Italian Republics controlled the international Mediterranean trade system thanks to their political superiority, their territorial expansionism but also thanks to the maritime power, ships, a technology that they mastered, at least during the 13th century. The market was based on imports and exports, which, occurred on an international level, traveling all along the coasts of the Inner Mediterranean and more peculiarly, intensified during the *Pax Mongolica*, 1250-1350, enveloping a vast territory from China to Italy, including Continental Europe, Middle East and Eastern Mediterranean (Laiou *Mediterranean Trade System* 180; Tabak 41).

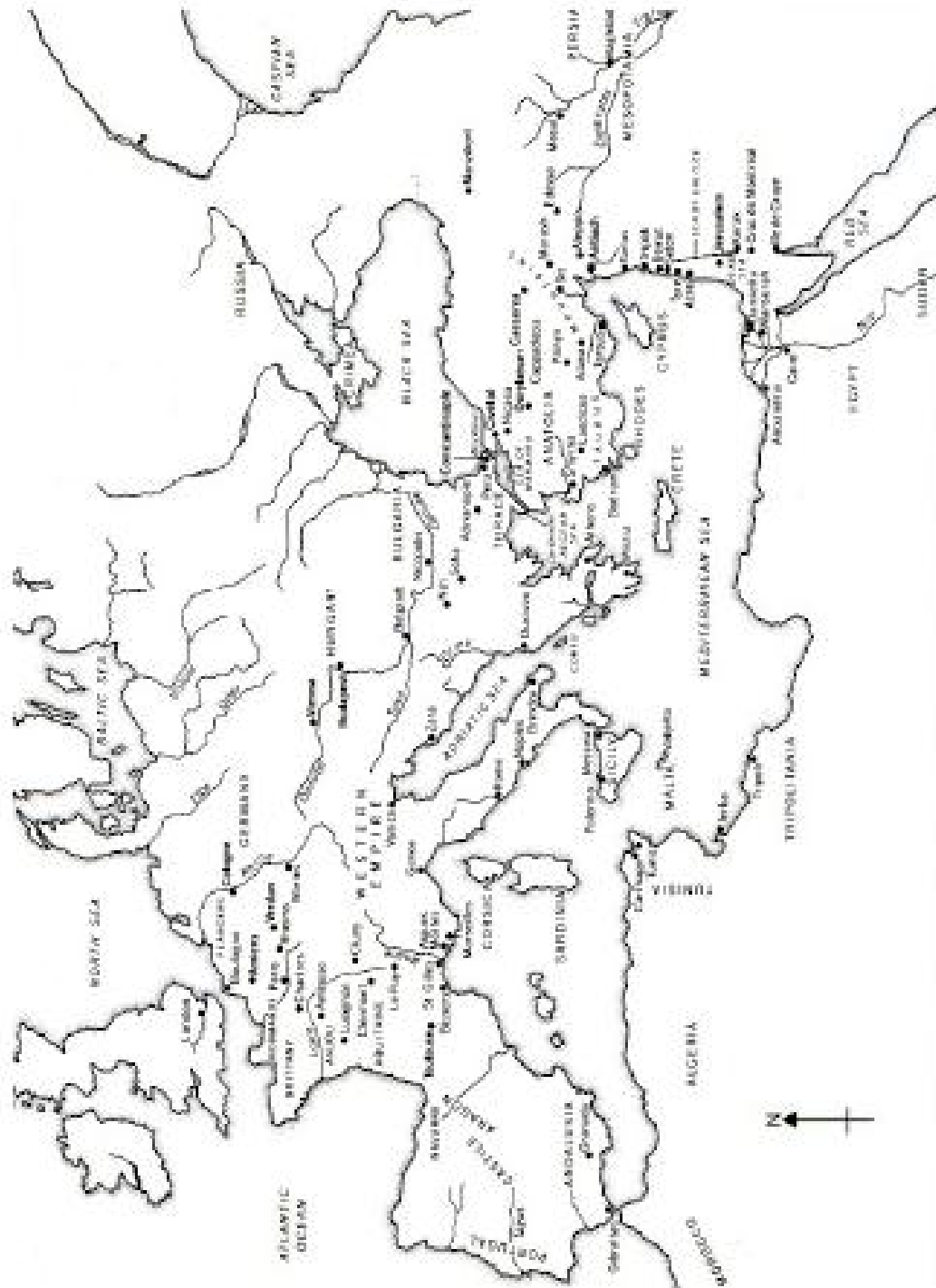
The homeland of the Venetians who were excellent sailors and skilled shipbuilders, is Venice, a city located in Northeastern Italy on the Adriatic coast. The expulsion of the Venetians from Constantinople at the end of the 12th century defined the unstable and revengeful nature of the relationship between this Italian merchant republic and the Byzantines. Some scholars think that the Venetian intervention during the fourth crusade and their active if not predominant role in the Latin Empire of Constantinople might have been the result of this ongoing but indirect struggle between the two. After the fourth crusade, the Venetians found the advantage of

expanding their dominions over Greek cities and islands including Crete, Thrace and attained a very powerful political position, which continued beyond the fall of the Latin Empire of Constantinople, ending only with Ottoman conquests. The hostility of the Byzantines against the Venetians did not diminish until the first decades of the 14th century, flamed during the repopulation of Constantinople by Michael VIII Palaiologos after 1261. John V (r. 1341–91) and Manuel II (r. 1391–1425) established a pro-Venetian policy in which the Italian community became more active in trade not only in Constantinople and the Black Sea during the 14th and 15th centuries but also in Asia Minor, Syria and Egypt where they established trading colonies (Kazhdan, Kinney).

The Genoese, originating from Genoa, city in North West Italy, on the Ligurian coast, represented the ultimate rival of Venetians among others like the Pisans located in Central Italy also in the Ligurian littoral. Their rivalry with the Venetians brought the Genoese an alliance with the Byzantines in the period following the fall of Constantinople (1204). After 1261, through the treaty of Nymphaion, the community gained significant economic privileges such as their acquisition of the quarter of Pera within the walls of the capital of Byzantium, or, other colonies in the Black Sea, in the Greek islands and the Balkans. In the second half of the 13th century, the Genoese replaced the Venetians and became the most powerful Italian community in the Eastern Mediterranean and the Levant until the 15th century (Kazhdan, Cutler).

In addition, from the 11th century onwards, the economy turned into a monetary economy, promoting the use of easily convertible currencies and local money. The institution of banks was also established and the market fluctuations were pursued by a complex network held by the Italians (*Laiou Exchange and Trade* 744-745). For

example, the Cilician Kingdom of Armenia used various coins, facilitating the course of exchange, including the billon and copper of Antioch, the silver and copper of Cilician Armenia, Armenian silver trams similar to the Seljuk dirhams (Redford *Trade 14*) (Map 4).



2-2-2-f. Map 4: World of the Crusades

Malcolm Billings, *The Crusades, Five Centuries of Holy War*, (New York: Sterling publishing, 1987) 238

2-2-2-g. The reign of Hethum I (1226-1269) and the Mongols

After the death of Leon in 1219, the Hetoumid baron, elected as the protector and regent of Leon's daughter, Isabel, married her to Philip, the son of Bohemond of Antioch. This alliance did not last (der Nersessian 651). As a result, Constantine married his own son Hethum I (1226-1269) to Isabel, in this manner uniting for the first times the two most influential families of the Armenian dynasty (der Nersessian 652; Stewart 34).

Possibly the first agreement that king Hetoum I (1226-1269) made at beginning of his reign was concluded with the Seljuks of Rum who had invaded the South of Anatolia (Alanya, in 1221, the region of Silifke, in 1225) (*Cahen Formation* 53). Both the Armenian king and the sultan Kay Qubad I (1220-37) consented to remain on peaceful terms in order to profit to the maximum from the ongoing trade relations (Boase 24).

The next diplomatic step that the Armenian king took was with the Mongols.

The Mongols originated from the East of present day, Mongolia between the 10th and 12th centuries. In 13th and 14th centuries, assembled and led by Jenghiz Khan, they became one of the largest empires, stretching from Hungary to Korea also renowned for their aggressive and destructive army (Morgan).

They penetrated upper Mesopotamia in the winter of 1242 and 1243 and after sacking Erzurum, they continued their advance in Asia Minor. The famous battle of Kösedağ, took place near Sivas, in 1243 and opposed the Seljuks and their allies including the Georgians, the Armenians, the Franks, the Kipchaks, and the Ayyubids to the Mongols (Turan 432-433).

In 1247, an embassy departed from the Cilician kingdom of Armenia and returned in 1250, establishing the political bounds that the Armenian king had hoped

for, the recognition of the Kingdom of Armenia and the guarantee of the integrity of the country (Chahin 283-284). In 1253, the king himself went to the great khan Mongka and took his respects and alliance. He obtained freedom of taxes and the brotherhood of the khan, tolerant to all Christian States (der Nersessian 652-653). The Armenians were the first allies of the Mongols among the dynasties of Asia Minor and the Levant. This alliance became one of the most hated coalition of the Muslims: a pagan and Christian population was the perfect enemy, fought for the sake of *jihad*, Islamic holy war (Stewart 46).

The cooperation of the Armenians (and the Franks of Antioch) with the Mongols who captured Bagdad in 1258, permitted them to expand their lands in Cappadocia, Mesopotamia and Syria, moreover, protected them from the Seljuks and the Karamanids, their Western neighbors (Stewart 35; Chahin 285).

In addition, with the consent of Mōngke, in 1252, the Armenian and Frankish quarrel over Antioch that began in 1224 was finalized through the marriage of Bohemond VI of Antioch and Tripoli (1252-75) with Hetoum II' s daughter. With this alliance, the route that was formerly barred by the Muslims was freed, the connection between Antioch and Tripoli permitted the control of a broader coastal zone (Mayer 276).

2-2-2-h. The Mamluks on Armenian territory

In the battle of Ayn Jalut (September 1260), the Mamluk army lead by Qutuz and Baybars (1260-1277) clashed with the Mongol forces. The Mongol defeat marked the end of their dominance over the Near East and the emergence of the Mamluks.

The Mamlūk sultanate, rose from an army composed of Mamluks, slave soldiers who were trained in the Bahriyya, a military corps of Kipchak Turks. In the 1240s, these talented slave soldiers, mainly brought from Crimea, served the Ayyubid al Salih al Ayyub (1240-1249). By retaining considerable military and political power, they established themselves in Egypt (1250-1517) and in Syria (1260-1516) and became one the strongest Muslim dynasty between the 13th and 16th centuries (Ayalon).

Before Antioch fell to the Mamluks, in 1268, at the beginning of the 1260s, serious clashes took place on the Armenian territory and near the city (Stewart 48). Baybars started the invasion first by taking some castles in the region and then ravaged the most important towns such as Adana, Misis, Ayas and Tarsus (Stewart 49). During that period, in 1269, the King Hetoum I died. He ceded his place to his son Leon II (1270-1289) which caused internal instability within the kingdom (Chahin 288). Fifteen years later, in 1283, the next city to be sacked by the Mamluks headed by sultan Qalawun (r.1279-1290) was Ayas, important port city located on the North of Gulf of Alexandretta (Stewart 55). In addition, the new sultan annexed the cities of Beirut and Tyre. The castles of the Military Orders were also falling one by one (Mayer 286). The rapprochement of the Armenians with the Mamluks occurred through a truce signed in 1285, which lasted ten years and overall emphasized trade relations (Stewart 57). Being the junction of routes of the Rum, the Black Sea, Egypt and Mesopotamia, Persia and the East, the region of Cilicia was one of the most important centers of commerce in the 13th and 14th centuries.

2-2-2-i. The Armenian Kingdom, important commercial center

The Kingdoms of Armenia and Cyprus, and to the South, Alexandria, served as enormous emporia for transit trade between the West and the East through the coastal town of Ayas/Lajazzo in Cilicia and Famagusta and Paphos in the island attracting merchants from the whole of the Mediterranean Sea but also merchant refugees of the Latin Levant who brought with them a considerable number of wealth such as precious stones and pearls (Coureas 130, 156; Tabak 41; Metcalf 232-233). Merchandise of all sorts from Cyprus and Cilician Armenia, were sent in all direction: either to Cilicia, Venice, Aegean and Greek islands, France and Spain to which the intervention of the Military Orders brought extra livelihood, especially in the 14th century (Coureas 135-142).

2-2-2-j. Ceramics, in the Mediterranean trade system

One of the products which was intensively traded but rarely mentioned in historical sources is ceramics. Following the economic changes, the production of pottery showed some variations too.

Glazed ceramics, along with unglazed earthenware and vessels made of wood and metal, had formed a part of Byzantine material culture for centuries (Vroom *After Antiquity* 50; Morrison and Laion 116). From the 12th century onwards, glazed production expanded sharply, in its simplest forms used as cooking ware or in a fancier form as tableware, varying in quality following the social rank (François Speiser *Pottery and glass production* 599, 608). According to Professor François, the commercialization of Byzantine pottery started in the 12th century, with the Fine *sgraffito* ware (François and Speiser 602). The reason for this sudden popularity is based on factors both known and unknown. One factor is the technological

innovation such as the tripod stilts and well-organized workshops. Another has to do with maritime transportation that enhanced distribution. Byzantine ceramics are conventionally named after styles of decoration. The following discussion uses the terms from Joanita Vroom's *Handbook: Byzantine To Modern Pottery In The Aegean: An Introduction And Field Guide*. High standard and mass-produced new wares such as Zeuxippus and Aegean wares appeared in the 13th century (François and Speiser 608). Zeuxippus ware, produced in numerous centers characterized by an elaborate decoration and brilliant glaze, was exported to Italy, the Crusaders States and Egypt and Aegean ware, manufactured in fewer places was sent to Cyprus, Greek islands, Asia Minor, Italy and the Middle East (Morisson and Laiou 184; François and Speiser 602; Vroom *Byzantine to Modern Pottery* 108-111).

In the Crusader States and Cyprus, the local ware, Port Saint Symeon (for the history of PSS, see chapter 3.1) took over Byzantine pots. Italy, that had first started by imitating Byzantine ceramics, after the mid 13th century, started to export ceramics to Byzantine territories and consume its own wares such as the roulette Ware, Metallic Ware, *Sgraffiato* Ware and Protomajolica. In the second half of the 13th century and the 14th century, large workshops, spread all around the territories of the Empire, were replaced by smaller ones. New centers like Serres appeared, all of them producing smaller and probably cheaper pottery showing little skill with standardized decoration destined to "middle level" markets of Crimea and the Balkans (Morisson and Laiou 186-187).

2-2-2-k. The Fall of the Crusaders States of the Levant and the end of the Armenian Kingdom of Cilicia

According to the treaty concluded with the Mamluks in 1285, the Armenian kingdom was to provide adequate conditions for the circulations of the goods such as

slaves, horses, alimentary and luxury goods (Stewart 58). Once the sultan resolved the termination of the truces, Lattakieh (1287) and Tripoli (1289) were conquered and announced the fall of Acre, in May 1291, the most important Crusader city of the Levant. These events brought by the progressive evacuations of the towns and fortresses such as Tyre, Sidon, and Beirut (Mayer 286). At the beginning of the 14th century, in 1303, the Templars emptied their last basis and the noble families of the Levant fled to Cyprus. In Europe, in the same period, the French king got the pope of Avignon to dissolve the military orders and the Templars were to abandon their properties (Mayer 287).

After the fall of Acre in 1291, the Armenian Kingdom remained the only Christian State in the Eastern Mediterranean with the Kingdom of Cyprus (Stewart 67). At the end of the 13th century, as the Ilkhans began to convert to Islam with the reign of Ghazan (1298-1304) and they were more and more hostile to Christians (Stewart 69, 182). The sultan Al Ashraf Khalil (r. 1290-1293) became also more aggressive towards the Armenians who had allied with the Mongols. Being stuck between two invincible powers- the Mongols and the Mamluks- the Armenians watched their territories diminishing (Stewart 72). In this problematic and chaotic period, the king Hetum II decided to abdicate (Stewart 98-99). From the end of the 13th century until the beginning of the 14th century, the Mamluks including sultan Qalawun of Egypt and Syria, sultan Lachin of Egypt (r. 1269-1299), Al Ashraf Khalil, son of Qalawun, organized repeated campaigns in the Kingdom of Armenia, each time enlarging their dominions and increasing the damages to the territories (Stewart 116 ,154, 162-163, 170). In the 1320s, the Ilkhanate extinguished, the Mamluk took Ayas in the 1340s and Sis in 1375 after which the country was handed to the Ramazanids (Stewart 185-86, 189).

2-3-. Central Anatolia: after the Mongol invasion (post 1240)

In this part, I would like to focus on geographical area of Northern and Central Anatolia and give the essential historical information of the Seljuk sultanate after the battle of Köseadağ.

2-3-1. The Geography of Northern and Central Anatolia:



2-3-1:Map 5: Geography of Central Anatolia

“Türkiye fiziki haritası”, <http://www.sevahat.iltiyacodasi.com/?&Bid=219177>
(İhtiyaç Odası, 2009, Web, 28 December 2010).

The term *Anadolu* comes from the appellation “Anatoli” that was employed by the Byzantines for designating the “Orient” and “the Levant”, all the lands that

were spatially lying in the East of Constantinople, especially Asia Minor and Egypt. Gradually, the term became *Anadolu* with the Turks.

The lands of *Anadolu* are geographically situated on a high plateau with several mountain ranges that grow from North to South such as the Pontic mountains and from East to West such as the Taurus mountains.

The region that corresponds to Northern Anatolia borders the Pontic Mountains. The geography of this area is quite elevated and possesses large valleys that remain between the ridges, merely the only places that are suitable for and for settlements. The most important ones correspond to the basins of Bolu, Gerede, Çerkez Ilyaz, Tosya in the Eastern part of North Western Anatolia, the basin of Safranbolu, Kastamonu, Boyabat in North Central Anatolia, and, in the regions of North Eastern Anatolia, the basins on the upper Iris, (Yeşil Irmak) around Amasya, Zile and Tokat (which also form the Eastern edge of the central Anatolian plateau) and in the East, the Kelkit-Çoruh.

In Northern Anatolia, mountains surround the coasts of the Black Sea and leave very few bays that are cut by valleys. The only large flat areas are situated in the deltas of the rivers Iris (Yeşil Irmak) and the Halys (Kızılırmak). The main harbors of the coast are Sinop and Samsun the latter has a better connection with Central Anatolia (Taeschner and Louis).

In contrast to Northern Anatolia, Central Anatolia is composed of large and flat plains that are cut by either lower or higher structures such as the basin of Konya and the "Salt Lake" (Tuz Gölü), the mountains of Erciyes (Erciyes Dağı) near Kayseri, and the Hasan mountains (Hasan Dağı) near Niğde, but also the plateau of Göreme, Cappadocia (Sinclair Vol. I 65). Central Anatolia being very dry, the mountains provide an adequate altitude for rainfall. The settlements are concentrated

on higher structures, such as the area of the bend of the Kızılırmak, in Cappadocia, but also at the foot of the mountains such as the cities of Ankara, Eskişehir, Konya, Niğde, Kayseri and Sivas (Map 5).

The flatness of the plains makes communication and transportation via land route easier than other places (Taeschner and Louis).

In the period I am concentrating on below (circa 1250-1300), the domain of the Seljuks of Rum were progressively reduced because, on the one hand, the Mongols were taking control of the East of Anatolia and on the other, the Turcomans and the Greeks were influent in Western Anatolia (Sinclair Vol. I 108).

2-3-2. Changing political entities of the region

The political history of the Seljuks of Anatolia can be divided in two main phases: “the apogee” of the sultanate (to employ the term of Claude Cahen) corresponding to the first half of the 13th century and “the decline” of the State triggered by the battle of Kösedag in 1243, stretching until the beginning of the 14th century.

In this part, I would like to focus on the political and economical situation in this period.

The first phase of this period can be dated between 1243 and 1277 and marks the beginnings of the Mongol suzerainty over Anatolia.

2-3-2-a. 1243-1277: Seljuk and Mongol rule in Anatolia

The battle of Kösedag (July 1243) which was the first battle confronting the Seljuks and the Mongols took place near Sivas. The Mongols who had a very large army, led by Baiju Noyan, Tenghis Khan’s grandson and general Batu, defeated the

Seljuks causing the dispersion of the army and the flight of the sultan Kay Khusraw II (Turan 435-437; *Sümer Kösedatı* 272-273; Holt 173).

The Mongols corresponded to a group that originated from the East of the present day Mongolia between the 10th and 12th centuries. In 13th and 14th centuries, assembled and lead by Jenghiz Khan, they became one of the most large empires, stretching from Russia and East Europe, Turkestan and parts of China, also renowned for their aggressive and destructive army (Morgan "Mongols"). The Seljuks of Rum became their most important vassal lying in the West.

After the death of sultan Kay Khusraw II (1237-1246), the government was weakened by the succession disputes of his sons, Kay Kawus II, Kılıj Arslan IV and Kay Qubad II. The emir Karatay who was still a devoted political character was leading the States' affairs (Cahen *Formation* 179; Turan 469). He emphasized the development of the institution of the waqf. He also undertook many construction projects such as caravansarais, mosques, zawiyes and madrasas including the beautiful Karatay medrese in Konya (Cahen *Formation* 181).

The Mongol intervention in the Seljuk State grew in the 1250s after Karatay died (1254). The great khan Mongke envoyed his brother Hülegü to the West, in Anatolia, in order to expand the dominion of the Empire. The sultanate was divided between Kay Kawus II who was supported by the Byzantines and was against the Mongols and Kılıj Arslan IV who was in contact with the Mongols, appointing the Eastern regions of Anatolia to Kılıj Arslan with Sivas, Kayseri and Sinop and the rest to Kay Kawus (Cahen *Formation* 189).

The Mongols who were the suzerains of the Seljuks of Rum were the Ilkhans, a branch of the Mongol dynasty that was ruling in Eastern Anatolia and Persia between the 13th and 14th centuries. The Mongol advance in Persia began in the first

decades of the 13th century and was restrained to the North of Iran, corresponding to the Khurāsān. In the second half of the 13th century, the Great Khan Mōngke (1251-9), who was fighting in China with his brother Kubilay, gave the regions of Persia, Mesopotamia, Syria and Egypt to his brother Hülegü. Hülegü (1258-1265) started his campaign in the first years of the 1250s and began by taking the Assassin fortress of Alamūt. Then in February 1258, he captured Bagdad and put an end to the Abbasids by killing the caliph (Spuler and Ettinghausen). The appellation of Ilkhan referred to the Great Khan in China. Even though the designation of “Ilkhan” was only used until the Mongols converted to Islam at the end of the 13th century, historians tend to employ the term for the whole period of their existence stretching to the middle of the 14th century. The territory of the Ilkhans was a Persian state that retained Persian culture and religiously proved itself to be very diverse. The Ilkhans were against Sunni Islam and tolerant to Christianity, Shia and Shamanism which they themselves practiced. At the end of the 13th century, the Ilkhans little by little converted to Islam. Arghun (1282-1291), was the first one to start this process and his son Ghazan, was the first to embrace Sunni Islam. With Ghazan (1295-1304), the Ilkhanid State was politically and economically at its peak. His brother, Oldjeitu, (1304-1318) and Abu Said (1318-1335) succeeded him. Internal strifes damaged the integrity of the Ilkhanid. With the death of Abū Sa‘id in 1335, the Mongol dynasty practically came to an end (Spuler and Ettinghausen).

The predominance of the Mongols did not last long. In September 1260, the Mongol army was heavily defeated by the Mamluks in Ayn Jalut, Palestine. With the death of the Hülegü, a dispute between the Mongols from the Golden Horde and the Ilkhans from Persia arose, essentially because of religious reasons. In the meantime, the Khans from the Golden Horde allied with the Mamluks, worsening their relations

with the Ilkhans (Spuler 210; Sinclair Vol. I 108). At the end of the 1260s, Kay Kawus II was sent in exile to Crimea and Kılıj Arslan IV murdered (1265). The Seljuk State was governed by the emir Pervane, who started negotiations with the Mamluks (Cahen *Formation* 190-191,196).

Despite the sensible diplomatic move of the emir, the Mamluks and the Mongol/Seljuk army clashed for the first time, in 1277, in the region of the Ceyhan after which, Baybars overthrew the reigning sultan and took the throne in Kayseri (Cahen *Formation* 204; Turan 545-547). The Mamluk sultan returned to Damascus where he died in April 1277 (Cahen *Formation* 295; Holt 97).

The same year, the Mongols took their revenge on Seljuk rulers who had obeyed the Mamluks, many of them were killed by Abaqa Khan, among them, the vezir Pervane was beheaded in August 1277 (Turan 553; Holt 97). This death marked the waning of the “glorious” Seljuk dynasty, which was being replaced by a new and chaotic sultanate (Cahen *Formation* 207).

2-3-2-b. 1277-1306: Mongol suzerainty, Turcomans and the end of the Seljuk Sultanate.

From 1277 onwards, the intervention of the Mongols in the Seljuk government became more and more aggressive. They replaced the men from the government by their own and did not hesitate to kill the sultan and his entourage (Cahen *Formation* 210; 216-218). Ala al Din Kay Qubad III (1298–1303) was the last sultan to be enthroned and was very soon replaced by the Turcoman Karamanid Masud II, one of the most influential beyliks in the South of Anatolia. The Seljuk sultanate faded away between some time 1304-1306, as the Ilkhans collapsed with the death of Abu Said in 1335 (Cahen *Formation* 225-226).

In the beginning of the 14th century, Anatolia was composed of various Turcoman principalities that within fifty years obtained more power.

The most eminent dynasty was the Karamanids which corresponded to a Türkmen dynasty that ruled in the regions of Niğde, Konya and Ereğli. They settled in the Ermenek region near Mut and Karaman during the Babai revolt and conquered the area during the reign of sultan Kay Qubad, in the first decades of the 13th century (Sümer "Karamân-oghulları" (Karamânids)).

Other beyliks corresponded to the Eşrefoğulları located in Beyşehir, the Hamidoğulları, in Antalya, Eğridir, Burğlu and the Germiyoğulları, in Central Anatolia (Cahen *Formation* 229). Additional families were Fakr al Din Ali and his family in Karahisar, the Aydınoğulları in the region of Aydın, Menteşe, Saruhan and Kavas families in Western Anatolia and finally the famous Osmanoğulları in the North West regions of Asia Minor (Cahen *Formation* 230).

2-3-2-c. Economy circa 1250-1300.

After the Mongol occupation, Claude Cahen points to a certain continuation of commercial and cultural activities regardless of the general political and governmental chaos (Cahen *Formation* 138). However, in contrast to the first half of the 13th century, rather than being an important commercial center, the Sultanate became a transit territory for merchandise from North to South and from East to West (Cahen *Formation* 240-241). All of these economic actions were stimulated and dominated by the Italians: the trade contract was Italian, the main commodity was designed for the Italians and the reimbursement of the contract was made in the Italian part of the city, on Italian territory (Laiou *Mediterranean Trade System* 198).

On one hand, the Mongols developed the Silk Route during the *Pax Mongolica* 1250-1350, the main spice and silk trade itinerary dating back to the 6th

century, coming from China to the Mediterranean, was extended and its security improved probably with the desire of integrating it to the Mediterranean trade system (Bozkurt 172; Laiou "Silk Route").

The Ilkhans supported trade relations with their capital in Tabriz, an important route went there and the Italians could export and import all sorts of goods. The first route started at the port of Ayas, in Cilicia where the ships were unloaded, went to Kayseri via the Cilician Gates and continued to Sivas and Erzurum. A second route was via the Black Sea, Trebizond and the road through the Pontic mountains to Erzurum. Another route departed from Azerbaijan via Khoy, Erciş (North of Lake Van) and Malazgirt to Erzurum (Sinclair Vol. I 109).

On the other hand, North South trade was also predominant. In the 1260s, the Golden Horde which represented the branch of the Mongols that were ruling in Russia and Ukraine between 1236-1502 and the Ilkhans were at war (Spuler, "Batu'ids."). The enmity between the two rival khanates brought the Mamluks a profitable alliance. Defeating the Ilkhans in the battle of Ayn Jalut (1260), the Mamluks opted to cooperate with the Golden Horde, both for political and economical advantages. This partnership, strengthened by the participation of the Byzantines, brought them access to the Black Sea, especially Crimea where an intense slave trade took place (Morgan 157; Spuler *History of the Mongols* 23).

Crimea is a large peninsula located on the south of present day Ukraine. Before the peninsula came under the rule of the Tatars of the Golden Horde in 1239, it was held by the Byzantines (Chersonese) and the Khazars. Crimea was integrated into the international Mediterranean trade system after 1204 through lively commercial interactions with Trebizond (Spuler, "Kırım"; Pritsak).

From Egypt came commodities such as textiles, fruits and perfumes, in return the Volga and the Black Sea basins supplied Egypt with slaves (Spuler *The History of the Mongols* 49). The Genoese who had settled in Crimea in the 1230s and were also controlling the Black Sea market with Trebizond and Sinop as main ports, imported Flemish cloth, fine porcelain, silverware and jewelry while the exports consisted of furs, fish and grain, which were shipped to Constantinople, Egypt and Italy (Spuler *The History of the Mongols* 51; Cahen *Formation* 93; Coureas 156; Tabak 41). In addition, the Byzantine cessation of exportation of wheat and the ban of European merchants from the Black Sea coast participated in the intensification of trade networks of Crimea in the middle of the 14th century (Nicol 155-161, 189-201; Morrisson and Laion 225-226).

The information about ceramic production and distribution in this period is rather vague and scarcely studied. Considering the effect of Italian controlled Mediterranean economy that created mass produced and widely traded wares including the Port Saint Symeon, Aegean and Zeuxippus wares, and the disintegration of the Seljuk State, the ceramics of the later 13th century must surely present the features of these political and economical factors. I will attempt to elucidate this question in the third chapter.

3- CHAPTER 2: TWO WARES FROM THE NİHAT KOLAŞIN COLLECTION

The Nihat Kolaşın collection possesses two types of *sgraffito* and *champlevé* ceramics groups that can be identified as belonging to specific wares.² In this study, I will employ the term *ware* for ceramics that share a common/very similar color of fabric, shape and decoration.

3-1. Port Saint Symeon ware and related *sgraffito* and *champlevé* pottery

3-1-1. History of Port Saint Symeon pottery

The Nihat Kolaşın Collection possesses 32 pieces of Port Saint Symeon ceramics out of 98 pieces. Constituting about 32% of the collection, the distinctive ware equals the largest group represented in the collection.

Port Saint Symeon ceramics were first discovered during the excavations that took place in the years 1936 and 1937, of the mound situated on the mouth of the river Orontes, near Antioch, conducted by Sir Leonard Wooley (*Vorderstrasse 13*). Port Saint Symeon and Al Mina, the Latin and Arabic name of the site corresponded to a 13th century port of Antioch. Arthur Lane who joined the excavation team of Sir Wooley in 1937, was responsible for the assessment of the pottery finds from the medieval level (*Vorderstrasse 15*). In his publication of the finds coming from Al Mina, he baptized a distinctive polychrome glazed *sgraffito* pottery with the name of “Port Saint Symeon Ware” (*Lane Medieval Finds in Al Mina 45*). The presence of several kilns attested that this pottery was locally manufactured in significant

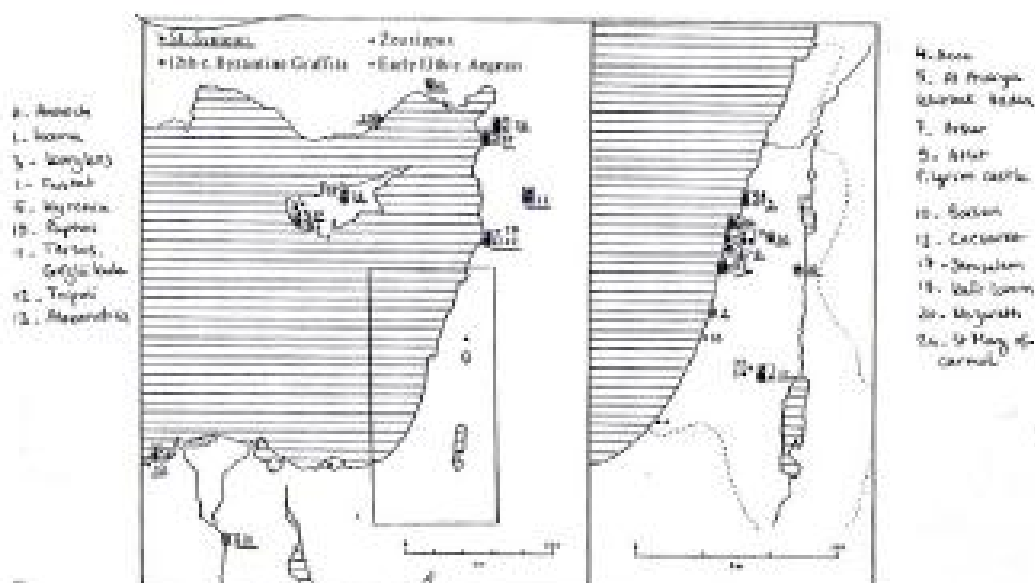
² Robert McC Adams has defined the concept of *ware*, as “Shared paste and preparation of criteria” in “Tell Abu Sarifa. A Sasanian Islamic Ceramic Sequence from South Central Iraq.” In *Ars Orientalis* 8 (1970.) 90. Scott Redford in *The Archeology of the Frontier in the Medieval Near East: Excavations at Gritille, Turkey*, page 80, limits the meaning of “*ware*” for pottery that demonstrates the same color fabric, temper and decoration.

quantities and was exported. Lane dated it to the crusader occupation level, between 1200-1268 by asserting that the Mamluk occupation of Antioch in 1268 stopped all artistic activity (Lane *Medieval Finds in Al Mina* 46). Furthermore, he differentiates two qualities of this ceramic type and asserts that Port Saint Symeon kilns manufactured ceramics of different levels of quality (Lane *Medieval Finds in Al Mina* 48).³ His general approach remains historical: he prefers to apply historical factors for the assessment of archeological finds, privileging historical over archeological evidence.

Later on, Denys Pringle also characterized this ware as the “Crusader Pottery” par excellence (Pringle 458). Following the general economical growth in the 12th century, the production of this ware also boomed in the same period, in decentralized workshops (Redford *Sagis* 285). Pringle pointed to a wide distribution of this group around the Mediterranean, especially in the Crusaders States of the Outremer but also on Muslim held inland territories including Hama, Baisan, Fustat and Alexandria, Jerusalem and Nazareth (Syria, Israel and Egypt). Some derivatives were identified in Cyprus (Kyrenia and Paphos) and Crimea (Pringle 258-259) (Map 6). Furthermore, Denys Pringle pointed to the relevance between a local *sgraffito* ware from the Cilician Plain and Port Saint Symeon Ware (Pringle 259). Pottery evidence from the region, such as Misis or discoveries of newer excavations such as Kinet Höyük and Yumuktepe (the list of digs are going to be mentioned below)

³ Arthur Lane distinguishes a first class pottery, bearing superior decoration techniques than the rest of the finds: “...here a glaze and slip of excellent quality cover the outside almost down to the foot-ring... I should reckon these examples to be the earliest we found, dating from the end of the 12th century or the very beginning of the 13th century” (Lane *Medieval Finds in Al Mina* 47). The second class ceramics are defined as such: “A portion of the *sgraffito* ware, amounting to perhaps a third, was of greatly inferior quality to the rest; the walls were flimsier, the clay harder, the glaze much yellower and the designs though identical were carelessly drawn. A peculiarity of shape found in much of the second class ware was the crinkled lip of the bowls. Otherwise, the forms are the same, and I have no doubt that ware of both qualities was made contemporaneously” (Lane *Medieval Finds in Al Mina* 47-48).

demonstrate significant examples of this ceramic group, putting light to a wide variety of subgroups but also an expansive distribution area.



3-1-1. Map 6: Port Saint Symeon ceramic distribution in the Eastern Mediterranean

Denys Pringle, "Pottery as Evidence for trade in the Crusader States", *The Italian Communes in the Crusader Kingdom of Jerusalem (I Comuni Italiani nel Regno Crociato di Gerusalemme)*, Ed. G. Airaldi and B. Kedar (Genoa: Collana Storica di Fonti e Studi, 1986) Tavola 1.

3-1-2. List of the Port Saint Symeon Pottery from the Nihat Kolaşın Collection:

Vessels: catalogue number: 7, 1, 28, 2, 3, 4, 5, 6, 24, 29, 8, 9, 10, 26, 27.

Inventory number: 82.3, 82.5, 82.11, 82.12, 32.13, 82.14, 82.15, 82.16, 82.17, 82.19, 82.29, 82.30, 82.33, 82.34, 82.73.

Plates: catalogue number: 30, 31, 11, 27. Inventory number: 82.43, 82.44, 82.45, 82.46.

Small finds:

One lid: catalogue number: 12. Inventory number: 82.50.

Figurines: catalogue number: 13, 14. Inventory number: 82.52, 82.53.

Rims: catalogue number: 15, 16, 18. Inventory number: 82.79, 82.80, 82.83.

Bases: catalogue number: 19, 20, 21, 32. Inventory number: 82.84, 82.86, 82.87, 82.90.

Sherds: catalogue number: 17, 22, 23. Inventory number: 82.81, 82.88, 82.89.

3-1-3. Description:

3-1-3-a. Clay fabric

In my research, the identification of the colors of the fabric is based on the classification and qualification of the Munsell Color Chart. This experience being my first, my assessment of the clay color remains incomplete due to my incapacity of observing clay from the same parts of the vessels (body, rim and base). The color of the clay varies throughout the vessel. The base is darker.

In this study, I have chosen to specify the color of the clay only with the qualifications of the Munsell Color Chart, putting aside the number. It is an attempt of enlarging the limits of the assessment method.

The color range of the Port Saint Symeon ceramics from the Nihat Kolaşın collection varies on a wide scale: following the degree of occurrence, the colors change between pink (the most common 53,33% with 16 pieces), very pale brown (16,67% with 5 pieces), reddish brown (6,67% with 2 pieces), light brown (6,67% with 2 pieces), light red (6,67% with 2 pieces), pale brown (3,33% with 1 piece), reddish yellow (3,33% with 1 piece), and one grey (3,33% with 1 piece). The grey is probably unusual and comes from over firing the clay. The most recurrent colors for the fabric of the Port Saint Symeon ceramics from the Nihat Kolaşın Collection consist of pink to very pale brown. The colors of the clay of the pieces numbers 13 and 14 (Inv. No 82.52 and 82.53) could not be identified because they could not be removed from their showcase at the museum.⁴

⁴ When I refer to the pieces from the catalogue, "number" stands for "catalogue number", "inv. no." means "inventory number".

3-1-3-b. Production technique:

The technique of production of Port Saint Symeon ware is not an expensive technique. Port Saint Symeon ware corresponded to one of the medieval glazed ceramic group that was the most common and widely exported, in different corners of the Mediterranean. Following the economic boom of the 12th century, the production of ceramics, among them Port Saint Symeon ware grew tremendously, and started to be mass produced in decentralized workshops mainly, throughout the Eastern Mediterranean but also in the Black Sea and other regions. An important number of workshops were concentrated on the littoral of the Cilician coast. Excavations and surveys have yielded considerable quantity of Port Saint Symeon pottery pointing to the existence of workshops in the towns including Port Saint Symeon- Al Mina, in Antioch, published by Arthur Lane in 1937⁵, Misis published by Hellenkemper and Hild in 1990⁶ (vessels said to come from this dig are exhibited in the museum of Adana), the small town near Kinet Höyük, the Dörtüyl of today, in the North of Antioch⁷, surveys of the kiln of Epiphaneia in Antakya, rescue excavation of the crusader castle, Kumkale in Eastern Cilicia, in the North of the actual Osmaniye, published by Toydemir⁸, in 2003, but also Volbach⁹ in 1930 published some finds of Port Saint Symeon Pottery in Western Cilicia, Gülgün

⁵ Arthur Lane, "Medieval Finds at Al Mina in North Syria", *Archaeologia* 87 (1937): 19-78.

⁶ Friedrich Hild and Hansgörd Hellenkemper, *Kilikien und Isaurien* (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1990).

⁷ Scott Redford and James Blackman, "Neutron Activation Analysis of Medieval Ceramics from Kinet, Turkey, Especially Port Saint Symeon Ware", *Ancient Near Eastern Studies* 42 (2005): 83-186.

⁸ Ayytız Toydemir Sabuncu, Halet Çambel, Reha Günay, *Kumkale: Toros Etieklerinde bir Haçlı Kalesi* (İstanbul: Ege Yayınları, 2007).

⁹ Wolfgang Fritz Volbach, "Byzantinische Keramik aus Kilikien", *Monumenta Asiae Minoris Antiqua* V, Ed. C. W. M. Cox and A. Cameron (Manchester: the Society by the Manchester UP, 1937) 197-201.

Koroğlu¹⁰ from the dig of Yumuktepe, in Western Cilicia, but also Florence Day¹¹ who excavated Tarsus and published some of the Port Saint Symeon finds in 1939 .

Port Saint Symeon pottery is made from earthenware and since it was a mass produced ceramic of regular shape, it must surely be a wheel production. The interior and the upper part of the exterior are covered with a thick layer of creamy whitish slip. In some cases the entire bowl (interior and exterior) or other sorts of objects are coated with slip.

Scott Redford published that the Port Saint Symeon vessels from Kinet Höyük were bisque fired, slipped, incised but not glazed fired, therefore we can assume this technique was common to all Port Saint Symeon pottery (Blackman and Redford 93).

The decoration is incised with a fine tool under a transparent or transparent green glaze which can turn creamy yellow after the firing.

3-1-3-c. Decoration technique

Port Saint Symeon ware also qualifies a polychrome *sgraffito* ceramic and is executed with an underglaze technique.

As mentioned above, a thick layer of creamy, whitish slip is applied on the interior and the exterior. Then, the design of the decoration is incised with a fine pointed tool, through the thick fabric, following the technique of *sgraffito*, term coming from *sgraffiare* meaning to incise in Italian. This technique was probably invented in 11th and 12th century in Iran but it was also widespread in a vast

¹⁰ Gülşen Koroğlu, "Glazed pottery from Cyprus and the Hatay-Çukurova Region in Maras-Yumuktepe Excavations", *Çanak, Late Antique and Medieval Pottery and Tiles in Mediterranean Archeological Contexts. Proceedings of the First International Symposium on Late Antique, Byzantine, Seljuk and Ottoman Pottery and Tiles in Archeological Context (Çanakkale, 1-3 June 2005)*, ed. Beate Böhlendorf-Arslan, Ali Osman Uysal, Johanna Witte-Orr (Istanbul: Ege Yayınları, 2007) 441-456.

¹¹ Florence E. Day, "The Islamic Finds at Tarsus", *Asia* (March 1941): 144-146.

geography from Iran to Greece and Italy (Papanikola Bakirtzis 58; Allan *Incised Ware* 15-19; Pancaroğlu 23). The term polychrome qualifies multiple chromes or colors of glaze that are applied as either small haphazard splashes or more intentionally, with the purpose of highlighting the design of the decoration. The palette of glazes includes yellow, green, brown black and sometimes manganese glazes with varying combinations, applied on the surface of the decoration with some transparent or transparent green glazes as lead glaze (Vorderstrasse 119; Pancaroğlu 22, 23). The marks of the tripod stilts spread light to the firing techniques: the tripod, being one of the technological innovations of the 12th century, enabled mass production. During the firing, the ceramic vessels were stacked upside down in the kiln. The trivet or tripod was employed to prevent them from sticking to one other and was placed between the base on one bowl and the lowest point on the interior of the other bowl (François and Speiser 608; Blackman and Redford 93-94). Because an important number of the Port Saint Symeon vessels from the Nihat Kolaşın Collection were restored (from nineteen bowls, only two are almost intact, ten have restored interior bottoms making it difficult to perceive tripod marks) only the piece number 29 (Inv. No. 82.19) presents the three dotted tripod marks. The vessels numbers 7 (Inv. No. 82.3), number 30 (Inv. No. 82.43), number 31 (Inv. No. 82.44), number 11 (Inv. No 82.45) and number (Inv. No 82.73) have some scratches in the interior surface that could be taken as firing marks. The vessels numbers 8 (Inv. No 82.29 and 28 (Inv. No 82.11 possess, on their exterior, marks of fired broken structure with splashes of glaze running on it. The vessel number. 24 (Inv. No 82.17) presents another firing mark, a thin circular line on its lip where the glaze is removed and the clay is scratched.

We should note that for the decoration of some of the vessels, the *champlevé* decoration technique is combined with the *sgraffito*, especially for the bowl number 7 (Inv. No.: 82.3).

3-1-3-d. Vessel forms

The thirty-two Port Saint Symeon pieces comprises a variety of objects. From the thirty-two pieces, nineteen represent intact or fully restored bowls and plates (vessels are completed with restored bases, rims and upper walls).

Eight from the nineteen vessels are shaped in the same form. These consist of shallow dishes with a flat foot and a flat lip, the inner and sometimes the outer part of the lip have small raised ridges. These are represented by the bowls numbers 1, 2, 3, 4, 5, 6, 24 and 15 with inventory numbers, 82.5, 82.12, 82.13, 82.14, 82.15, 82.16, 82.17 and 82.73. The largest of them is number 3 (Inv. No 82.13) with 25 cm of rim diameter and the smallest is the number 25 (Inv. No 82.73) with 22 cm of rim diameter and a more rounded body form. Vessels numbers 1, 2, 3, 4, (Inv. No. 82.5, 82.12, 82.13, 82.14) possess fluted rims. Among them, number 1 (Inv. No. 82.5) and 3 (Inv. No 82.13) have a high raised ring foot. The form of the base of number 3 (Inv. No 82.13), which was restored following the model of number 1 (Inv. No 82.5) is questionable.

There are two other vessels that present similar somewhat divergent shapes. Vessel number 28 (Inv. No 82.11) possesses also a flat lip with a raised ridge but the form of its body is more angular, the walls grow directly from the base, enlarging with steep walls into the rim. Vessel number 29 (Inv. No 82.19) demonstrates a more closely comparable example, however its body is larger and deeper than the most common bowls mentioned above.

The vessel number 7 (Inv. No 82.3) corresponds to the largest Port Saint Symeon vessel of the Nihat Kolaşın Collection, but also holds an elaborate and infrequent shape with unusual details of design: a broken raise in the centre of the vessel, that was probably a little bigger and an uncommon base that is deeper than other Port Saint Symeon vessels. This piece possesses a singular form that does not match with any Port Saint Symeon vessel shape throughout the literature and thus we can assert that the vessel is not an "original" Port Saint Symeon bowl but rather a derivative.

The collection presents four Port Saint Symeon plates, with the exception of one, all three possess a shallow form and a flat rim. Number 11 (Inv. No 82.45) and number 27 (Inv. No 82.46) are quite similar and follow the same shape, both with a fluted rim. These also display similarities with the form of the vessels number 1 to 6. Number 11 (Inv. No 82.45), with 24 cm of rim diameter is larger than the plate number 27 (Inv. No 82.46), which has 22, 5 cm of rim diameter. It is hard to determine the form of the plate number 31 (Inv. No. 82.44) because its base was restored. Its shape is reminiscent of the other two, however besides the restoration, the body seems to be deeper and the lip less elaborately designed. The last plate number 30 (Inv. No 82.43) differ completely from the others, it is marked by its plain, vertical rim and wide and shallow body.

The eight remaining Port Saint Symeon vessels of the Nihat Kolaşın collection display different shapes from each other. After vessel number 7 (Inv. No 82.3), with 25,5 of rim diameter, the bowl number 9 (Inv. No. 82.30) corresponds to the second largest piece of the collection. It is a large bowl with steeply enlarging upper walls, ending with a vertical lip and slightly inverted round rim. The decoration is designed on the exterior. Vessel number 26 (Inv. No 82.34) represents

the smallest piece of the collection with 7,2 cm of height and 13,9 cm of rim diameter. It has a flat foot and a simple vertical rim. The style of the decoration, which is confined into a ribbon on the upper part of the exterior, recalls a simpler, reduced derivative of the vessel number 9 (Inv. No 82.30). The shape of the bowl number 10 (Inv. No 82.33) is shallow and its rim makes a small rise before inverting into the interior. Although the restoration of the bowl number 8 (Inv. No 82.29) gives an idea about the form of the vessel, the real shape of the object remains unknown. According to the restored piece, the vessel number 8 (Inv. No. 82.29) is a medium deep bowl which slightly narrows in the upper part then enlarges again ending with a plain vertical rim. The fragment of decoration barely visible, on the unrestored exterior upper part of the vessel, consisting of a *sgraffito* design highlighted with splashes of colored glazed points to the existence of a banded decoration. This could also help to spread some light about the actual form of the vessel (see catalogue).¹²

The Nihat Kolaşın Collection also possesses two Port Saint Symeon figurines, number 13 (Inv. No 82.52) represents probably a human figure and the number 14 (Inv. No 82.53) originally represented an animal, it is hard to say which one. The Adana Museum also displays similar figurines that are unfortunately unpublished. The lid number 12 (Inv. No 82.50) is rather small and displays a human face on its top.

The rims of the collection correspond to the numbers 15, 16, 17, (Inv. No. 82.79, 82.80 and 82.83). The rim number 15 (Inv. No 82.79) holds a raised ridge and displays a rim diameter of about 19 cm, and can probably belong to the flat lipped

¹² For possible comparanda, see, Scott Redford, James Blackman "Neutron Activation Analysis of Medieval Ceramics from Kinet, Turkey, Especially Port Saint Symeon Ware", *Ancient Near Eastern Studies* 42 (2005) 162-163, fig. 41, vessel IV P.

vessel group that is mentioned above.¹³ The rim number 16 (Inv. No 82.80) displays a vessel with steep walls ending with a straight plain rim and point to a rim diameter of approximately 18,5 cm. The rim number 17 (Inv. No 82.83) represents a vessel with steep upper walls and a very narrow lip and a rounded rim and a diameter of 12 cm.

With the exception of the base number 32 (Inv. No 82.90), the bases number 18, 19, 20 (Inv. No. 82.84, 82.86, 82.87) share a similar shape with a flat, medium large foot and a similar decorative style. The base number 32 (Inv. No 82.90) shows a higher and thinner base but also a very different fabric which is reddish brown.

3-1-3-e. Decoration styles

In the first place, I will content myself of following Scott Redford's categorization of Port Saint Symeon Ware, employed in his article of Neutron Activation Analysis. He proposes one main art historical classification based on the decoration forms that he categorizes in two classes: an elaborate and complex design versus a coarser one (*Redford Zarf and Mazruf* 18, Blackman and Redford 101-102). The first type of decoration consists of intricate compositions which include human figures and animals combined with vegetal and geometrical interlaced motifs (or sometimes without figures) all of which are executed with a fine pointed, sharp tool in a more elaborate manner (*Vorderstrasse* 119; Blackman and Redford 102). The Nihat Kolaşın Collection demonstrates several examples of pieces with human figures, on bowl number 1 (Inv. No 82.5), a beardless young man holding a rabbit is depicted while hunting. This corresponds maybe to the most evocative example of dishes from the Nihat Kolaşın Collection displaying such scenes and demonstrates

¹³ See catalogue: Port Saint Symeon Pottery: Family 1, Group 1.

important comparative material with bowls in the collection of museums in Turkey but also worldwide (apart from pieces from Museums in Turkey, the Dumbarton Oaks collection from the USA, The Metropolitan Museum of Art, The Victoria and Albert Museum, and the David Collection from Copenhagen, possess important Port Saint Symeon objects). Among sherds, rims and bases, various types of figures are represented, on sherd number 22 (Inv. No. 82.88) and base number 20 (Inv. No. 82.87), a *sagi* holding his cup, on number 23 (Inv. No. 82.89), a knight, on sherd number 21 (Inv. No. 82.81) and on the rim number 17 (Inv. No. 82.83) feet of an unidentifiable figure; on base number 19 (Inv. No. 82.86), the torso and hand of a figure/ knight; on the lid number 12 (Inv. No. 82.50), a moon shaped face. The decorative vocabulary also includes fantastic creatures: one of the most elaborate Port Saint Symeon related *sgraffito* and *champlevé* related bowls of the collection, number 7 (Inv. No. 82.3) depicting the figure of a sphinx together with birds and floral and geometric motifs, but also a harpie on base number 32 (Inv. No. 82.90), and the rim/paw of an unidentifiable creature on rims numbers 16 and 15 (Inv. No. 82.80 and 82.79). Animals also appear including an entire bird on the bowl number 29 (Inv. No. 82.19), maybe a peacock or an ostrich and on the base number 18 (Inv. No. 82.84), the body and wings of a bird but also the foot of an unidentifiable animal on base number 31 (Inv. No. 82.44).

It is quite apparent that some of the fragments represented figures placed in a scene or in a complex composition such as on the bowls numbers 7 and 1 (Inv. No. 82.3 and 82.5). However, some of the pieces might also portray single figures such as on bowl number 29 (Inv. No. 82.19). Single figured bowls correspond to both and

elaborate and popular decorative vocabulary, which can be traced on the unbroken vessels in the collections of museums.¹⁴

The figures are combined with geometric and vegetal interlaced motifs that are placed on the lip or spread in the composition, in the interior but also on the whole exterior surface such as on bowl number 9 (Inv. No. 82.30).

Rather than figures, elaborately made geometric and floral decoration can also be observed such as on the plate number 11 (Inv. No. 82.45) or bowls numbers 10 or 3 (Inv. No. 82.33 or 82.13). These consist of interlaced palmettes, various designs of crosses, various designs of vegetal, floral and geometric decoration such as the fish scale decoration, The rims also bear border decorations with interlaced floral, geometric frescos and sometimes, abstract geometric forms reminiscent of Kufic inscriptions such as on bowls numbers 7, 2, 3, 9 and 11 (Inv. No. 82.3, 82.12, 82.13, 82.30 and 82.45).

The “second-class” pottery displays less complex compositions, mostly consisting of geometric and vegetal designs either placed in the medallion or on the border decoration or sometimes on the whole surface, all of which are executed in a simpler and quicker manner. Vessels, which bear this type of decoration on the whole interior surface, correspond to the numbers: 28, 5, 6, 25 (Inv. No. 82.11, 82.15, 82.16, 82.73) and the plates numbers 30 and 27 (Inv. No. 82.43 and 82.46). The entire surface is covered with an incised decoration, composed of geometric and vegetal designs but realized in a less refined way in comparison with the first group. For example, the plate number 27 (Inv. No. 82.46) represents a simpler copy of the piece number 11 (Inv. No. 82.45), it seems to follow the same decoration although it

¹⁴ Sema Bilici: “Karaman Müzesindeki Figürlü bir Ortaçağ Kasesi”, *Konya Kitabı X*. Ed. Haşim Karpuz, Osman Eravçar (Konya: Konya Ticaret Odası, 2007) 172, figs 1- 5. Sevcanlı: figs 15 (Victoria and Albert Museum) and 16 (Copenhagen Museum).

is accomplished in a quicker and simpler manner. The vessels numbers 24 and 26 (Inv. No. 82.17 and 82.34) exhibit incisions confined to bands and highlighted with colored glazes. The number 24 (Inv. No. 82.17) possesses a rim ornament whereas the number 26 (Inv. No. 82.34) has a fresco on the exterior upper part. Although plate number 31 (Inv. No. 82.44) has a more or less complex decorative vocabulary: the figure of an unidentifiable animal in a central medallion and vegetal forms on the border, looking like leaves, the design is accomplished in a simpler manner.

3-1-3-f. Iconography

In contrast to the objects of art that were mainly commissioned by the Church, and assigned to the elite, the decorative program of Port Saint Symeon ceramics was generally of secular nature (Redford *Sagis*, 290). This maybe the result of the conception, intentionally or unintentionally, of this type of ceramic as a commercial product that could appeal to the taste of a wide variety of consumers, living on different geographies and from diverse religious beliefs (Redford *Zarf and Mazraf* 7). The non religious subjects include scenes of daily life such as hunting and feasting, symbols of heraldry, chivalry and valor, but also allusions to the unworldly through mythological beasts and astrological signs.¹⁵

The usage of these sorts of themes on objects of art, debuted first in the 8th century, on wall paintings in the Umayyad palaces in Syria and by the 12th century, these subjects became very popular and spread also outside the court (Grabar *Cours Princières* 862-863; Shoshan 73). These themes were inspired from a literary genre entitled "Mirror for Princes" or "Princely Cycles", which consisted of political and spiritual advice to rulers (princes) and their executives (Marlow). In addition, these

¹⁵ See: Scott Redford, "On *Sagis* and Ceramics: Systems of Representation in the Northeast Mediterranean", *France and the Holy Land, Frankish Culture at the end of the Crusades*, Ed. D. H. Weiss (Baltimore and London: Mahoney, John Hopkins UP, 2003) 282-312.

subjects were also adapted by the tastes and lives of princes from the Western, Byzantine and Islamic worlds (Grabar *Cours Princieres* 847). Objects produced for the elite were then sent outside the palace where they could be seen. In this manner, the objects and their decoration were imitated for “lower social strata” (Grabar *Cours Princieres* 867). For example, in the domain of the art of ceramics, luster ware, which was fabricated from a cheap material but was adorned with a gold looking glaze demonstrates an attempt of imitation of the art of the rulers (Shoshan 81).

The iconography of these objects of art was also transferred on mass produced ceramics such as the Port Saint Symeon Ware. One of the most common characters from the figurative vocabulary is the figure of the cupbearer, the *sagi*. Examples bearing the *sagi* figure from the Nihat Kolaşın Collection can be seen on the base number 20 (Inv. No. 82.87) and on the sherd number 22 (Inv. No. 82.88). This figure represented one of the central characters of the scenes depicting passages of “daily life” (the daily lives of rulers) with hunting, drinking and feasting occasions. And it might be associated with the symbols of the astrological sign of Aquarius (Redford *Sagi* 297). The vessel number 1 (Inv. No. 82.5) depicts a hunting scene with a beardless youth holding a hare. This composition displays the figures in a “heraldic fashion”, either “regardant” or “passant”, a common manner of portraying the characters (Redford *Sagi*, 296). Another figure that is also quite widespread among Port Saint Symeon is the knight or the warrior (Redford *Sagi*, 293). The sherd number 23 (Inv. No. 82.89) possesses a knight and warrior and the base number 18 (Inv. No. 82.84), the torso of a similar character. The usage of this imagery can be associated with the medieval culture valorizing values of chivalry and heroism. The representation of the figure of Digenes Akritas, Greek epic hero or scenes from the *Shahname*, Persian legend, on ceramic vessels must have a certain

link with the popular representation of the warrior¹⁶. Furthermore, this image could also be employed in the representation of a battle, on a personalized vessel which would commemorate a special and intimate event (Redford *Saqi* 293). Images representing heraldic symbols such as rosettes and knots are also employed and can be observed on the plate number 11 (Inv. No. 82.45).

Fantastic creatures and animals also appear on the figural imagery of the Port Saint Symeon vessels. The bowl number 7 (Inv. No. 82.3) depicts a winged human headed being, a sphinx or the *Buraq*, mythical creature that Muhammad, the prophet has ridden during his night journey into the heavens. This fantastic creature is quite common on Port Saint Symeon vessels and on Islamic and Seljuk ceramics and tiles.¹⁷ On the base number 32 (Inv. No. 82.90), stands a human faced mythological bird, a harpie, a recurrent figure on the wall tiles of the Seljuk palaces¹⁸, also a common creature employed in Byzantine works of art.¹⁹ On rim number 15 (Inv. No. 82.79), we see a rather big claw and on the number 16 (Inv. No. 82.80), the leg of a fantastic animal that could be fragments of the figure of the griffin.

The most common decoration type of the vessels of the Nihat Kolaşım Collection corresponds to motifs of crosses and interlaced vegetal and geometric forms which adorn the surface of the vessels numbers 28, 2, 6, 8, 30 and 25 (Inv. No. 82.11, 82.12, 82.16, 82.29, 82.43, and 82.73) and refer to the religious symbol of the Christian faith, the belief of the owners although one ceramic vessel found at

¹⁶ Papanikola Bakirtziis 74-75, ceramic cat. nos. 130-133. For *Mina'i* vessels, see, Oliver Watson, *Ceramics from the Islamic Lands, Kuwait National Museum and the Al Sabah Collection* (London: Thames and Hudson, 2004) 336-337, Cat. P.2. and Pascaroğlu, 109-113, cat. nos. 67-70.

¹⁷ For sphinxes on Port Saint Symeon Pottery, see Sevcanko fig. 13; for sphinxes or *buraqs* on Islamic vessels, see Sevcanko figs 22-24; Raçhan Arık, *Kubadabad* (Istanbul: Türkiye İş Bankası Yayınları, 2000) 123-129.

¹⁸ For harpies, see, Arık *Kubadabad* 120-123 and Raçhan Arık *Tiles* (Istanbul: Türkiye İş Bankası Yayınları, 2000) 312-313.

¹⁹ For harpies on a Byzantine ivory casket in the Dumbarton Oaks Collection, see, Henry Maguire, fig. 7, "The Profane Aesthetic in Byzantine Art and Literature", *Dumbarton Oaks Papers*, 53 (1999): 192.

Kubadabad excavations presenting a cross motif has demonstrated the contrary (Redford *Saqis* 291, 296).²⁰

3-1-4. Typology of PSS See: catalogue.

3-1-5. Reflections and comments about the typology

Among the 32 vessels of the Nihat Kolaşun Collection, bearing the stylistic and formal attributes of Port Saint Symeon Pottery, there exist several groups which possess the features (according to the difference and coincidence of clay color, shape and decoration) of several workshops.

The largest group corresponds to family 1 and brings together various objects including the two figurines, open vessels of diverse shapes such as bowls and plates but sherds, rims and bases as well.²¹ This family is characterized by pink clay (59,26%) which is hard and well fired.²² The family 1 can be assessed as constituting a “first class pottery” that bears elaborate and well-executed forms and decorations. In addition, some of the vessels appear as being simpler copies of the “the first class” ceramics and form another group by themselves.

The group 1 and the group 2 of Family 1 are characterized by a fine shape and a well-executed, elaborate decoration, however do not possess the same clay color. These vessels include the pieces numbers, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23 (Inv. No. 82.3, 82.5, 82.12, 82.13, 82.14,

²⁰ For the cross incised ceramic found at Kubadabad, see Gözül Öney, *Anadolu Selçuklu Mimari Süsleme ve El Sanatları* (İstanbul: İğ Bankası Yayınları, 1978) 108, fig. 91. Port Saint Symeon vessels were also found on Muslim held territories, see Pringle 258-259.

²¹ List of the Family 1: Numbers 7, 1, 2, 3, 4, 5, 6, 24, 8, 9, 10, 26, 11, 27, 12, 13, 14, 25, 15, 16, 17, 18, 19, 20, 21, 22, 23 (Inv. No. 82.3, 82.5, 82.12, 82.13, 82.14, 82.15, 82.16, 82.17, 82.29, 82.30, 82.33, 82.34, 82.45, 82.46, 82.50, 82.52, 82.53, 82.73, 82.79, 82.80, 82.81, 82.83, 82.84, 82.86, 82.87, 82.88, 82.89).

²² From 27 pieces in the Family 1, according to the terminology of the Munsell color chart, 16 pieces possess a pink clay fabric, 4 pieces, a very pale brown fabric, 2 pieces, a light brown fabric, 1 piece, grey fabric, 1 piece light red fabric and 1 piece pale brown fabric.

82.15, 82.16, 82.29, 82.30, 82.33, 82.45, 82.50, 82.52, 82.53, 82.79, 82.80, 82.81, 82.83, 82.84, 82.86, 82.87, 82.88, 82.89).

The group 3 corresponds to the objects numbers 24, 26, 27 and 25 (Inv. No. 82.17, 82.34, 82.46 and 82.73). These are characterized by a simpler decoration style and but also constitute plainer versions of the vessels of group 1 and group 2 and have diverse clay colors.

The group 1 comprises bowls that present the same form and a well-executed decoration pointing to the features of the same workshop.

The members of this first group (numbers 1, 2, 3, 4, 5, 6 and Inv. No. 82.5, 82.12, 82.13, 82.14, 82.16) are characterized by their pink clay (besides the number 3 In. No. 82.13) and a rim diameter which is between 22-24 cm, a thickness of the rim between 1-0,4 cm, a base diameter between 6,2-8 cm although most of the bases are restored. They demonstrate a standardized shape and size but also similar decoration and glazes. Some possess a fluted rim.

The group 2 (numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and Inv. No. 82.3, 82.29, 82.30, 82.33, 82.45, 82.50, 82.52, 82.53, 82.79, 82.80, 82.83, 82.81, 82.88, 82.89, 82.84, 82.86, 82.87) includes derivatives of the group 1, vessels of various shapes, small objects such as figurines and one lid, sherds, rims and bases that are finely fabricated and bear a well-executed decoration.

The vessel number 7 is the only vessel to possess the largest shape and the most complex decoration technique and iconography. Although the decorative style, the decorative patterns and the composition demonstrate very important similarities with other vessels of the group of the Family 1, the shape, the clay and the decoration technique which combines the *champlevé* and *sgraffito* methods differentiates this piece from other components of the group 1, 2 and 3 of the Family 1. The decorative

and formal features (enumerated above) of this vessel tie it closer to the *champlevé* ceramic group which is dated to later periods (late 13th and 14th centuries). In a certain manner, this vessel bears the distinctive attributes of vessels marking the transition of between Port Saint Symeon type of pottery and *champlevé* ceramics. In that sense, the vessel represents a very valuable example.

Like their shapes which are diverse, the open vessels of this group (numbers 7, 8, 9, 10, 11 and Inv. No. 82.3, 82.29, 82.30, 82.33, 82.45) display different clay colors, varying from pink to light brown, very pale brown and reddish yellow. The pieces that possess a pink fabric consist of the numbers 9, 10, 11 (Inv. No. 82.30, 82.33, 82.45). Considering their fabric, it would be appropriate to tie them closer to the group 1.

The objects correspond to the numbers 12, 13, 14 (Inv. No. 82.50, 82.52, 82.53).

Like the grand majority of this group, the lid is made from pink clay on which a complex design is executed with a careful manner. The figurines show strong decorative similarities and bespeak the production and decoration techniques of the same workshop. Since the figurines could not be removed from their showcase, unfortunately we could not find out about the color of their clay.

The rims (numbers 15, 16, 17; Inv. No. 82.79, 82.80, 82.83) and sherds (numbers 21, 22, 23; Inv. No. 82.81, 82.88, 82.89) present pink and pale brown fabrics.²³ The bases numbers 18, 19, 20 (Inv. No. 82.84, 82.86, 82.87) possess a base diameter of 7 cm and a pink/ very pale brown fabric as well as.

²³ For the shape of the bowls that can be detected with the rims, see chapter 2 part 3-1-3-d vessel forms of the Port Saint Symeon Pottery.

The Group 3 brings together simpler derivatives of the vessels from group 1 and group 2. The bowl number 24 (Inv. No. 82.17), of 22 cm of rim diameter and 6,6 cm of base diameter conforms to the standardized shape of the group 1 but display a different clay color (Light brown fabric) and simpler decoration. Although of a rounder form than the vessels of the group 1, the bowl number 25 (Inv. No 82.73) also conforms to the shapes of the group 1 with 22 cm of rim diameter and 6,5 cm of base diameter. Its clay fabric is very pale brown and its decoration is simpler.

The bowl number 26 (Inv. No. 82.34) possesses a pink fabric and can represent a bowl that is employed together with the bowl number 27 (Inv. No. 82.30), because it displays the same fabrication and decoration techniques. However, it is of smaller size. Port Saint Symeon Plate number 27 (Inv. No. 82.46) is made of a light red fabric, that is close to the pink fabric of the most relevant group. Although the color of the clay is different, its shape and its decoration demonstrate the same patterns of the plate number 11 (Inv. No. 82.45) from group 2. It holds a rim diameter of 22,5 cm, a base of 6,6 cm and a fluted rim whereas the plate number 11 possesses a rim diameter of 24 cm and base of 6,7 cm.

It is really difficult to assign a certain provenance for the pieces of the Nihat Kolaşın collection, because of our inability of making chemical and petrographic analysis. However, looking closer and making stylistic and technical comparanda with other Port Saint Symeon ceramics brought to museums including Victoria and Albert Museum and the Collection of Dumbarton Oaks, it is high possible that the family 1 could originate from Port Saint Symeon itself.

One possible reason for that fact might be the size of the workshop in Port Saint Symeon. In 1938, Lane explained that the atelier found in Al Mina produced many types of vessels (Lane 45). Considering the results of "Neutron Activation

Analysis of Medieval Ceramics from Kinet, Turkey, Especially Port Saint Symeon Ware,” which set the provenance of “first class pottery” in Port Saint Symeon, I think that the ceramics of Family 1 from the Nihat Kolaşın collection can originate from a single and large workshop, producing various types of vessels and maybe vessels of different quality as well (our group 3).

The existence of an atelier producing various qualities of pottery can be possible. However, it would be omitting the chronological aspect. Considering that the production of Port Saint Pottery lasted more than one hundred years, through the 13th century until the beginning of the 14th century, the typology of the ceramics should also change.²⁴

Furthermore, as we have mentioned in the introduction, the dating of the Port Saint Symeon and related ceramics of the Nihat Kolaşın Collection is rather difficult because of the absence of stratigraphic evidence, essential for providing a precise chronological framework. Thus, the dates that I propose are conceived in a general perspective and the attribution of the number 7 to “the transition period” between the Port Saint Symeon and the *champlevé* vessels is also lacking an in depth stratigraphic proof.

In fact, the Neutron activation analysis of Port Saint Symeon ceramics from various museums, some of them unprovenanced, some of them brought from Al Mina and some from the excavation at Kinet Höyük, has demonstrated, with very few exceptions, that the pottery presenting finer fabrication and decoration

²⁴ In contrast to Arthur Lane’s assertion claiming that Port Saint Symeon pottery production ended because the Mamluks destroyed Antioch, in 1268, Tasha Vorderstrasse proved by looking at the archeological evidence that the occupation of Antioch, Port Saint Symeon continued in the Mamluk and Ottoman periods (Vorderstrasse 141-143). Pottery production also continued as the Port Saint Symeon workshops from Kinet and Tarrus have proved so (Blackman and Redford *Neutron Activation* 95).

techniques (but also a more complex decorative repertoire) hold a high probability of originating from Port Saint Symeon/ Al Mina itself (Blackman and Redford 104).

The Port Saint Symeon finds from “the crusaders” castle Kumkale, near Osmaniye presents very similar examples. Most of the open vessels display an analogous form with the group 1 from family 1 (rim diameter between 21-23 cm and the thickness of their rim between 0,5-0,7cm) (Sabuncu 145). Although the fabric of the pottery finds from Kumkale varies on a wide scale, they show similarities in the fabrication and decoration techniques.²⁵ The same type of bird (eagle, bird of prey?) is depicted on the base number 18 (Inv. No. 82.84) from the Nihat Kolaşın Collection and the bowl S24 from Kumkale. The finds from Kumkale do not testify for a production center but correspond to an environment that was occupied by Christians and crusaders, in which this peculiar ceramic type was commonly used (Sabuncu 97). It remains clear that these ceramics were imported and brought to the environment for personal usage. The nearest production center is said to have been found in Misis, however, although some of the vessels coming from this dig are exhibited in the Adana Museum, the information about the site and the dig are rather scarce (Hild and Hellenkemper *Teil 2* figs 312-315). The origin of the imports will remain unknown until further investigation will be made.

The Port Saint Symeon finds from Yumuktepe present a very similar typology with those from the Nihat Kolaşın collection.²⁶ However, a more precise characterization of these ceramics with closer comparisons from this specific town needs to be done. If we take into account the glazes and shapes mentioned by Koroğlu, the pieces from the Nihat Kolaşın Collection display resembling attributes (Koroğlu 448-449).

²⁵ Sabuncu 148-149: the bowls cat. nos. S23, S 24, S 27, S 49, S 50, S 51, S 53, S 54.

²⁶ For detailed description of the Port Saint Symeon Ware from Yumuktepe, see, Koroğlu 448.

On stylistic and formal grounds, I classified the remaining pieces in the “outsiders” Family. These “outsider” ceramics display different forms of vessels and less elaborately executed decoration. These pieces correspond to the numbers 28, 29, 30, 31, 32 (Inv. No. 82.11, 82.19, 82.43, 82.44, 82.90) and form the family 2. The family 2 possesses three groups that are distinguished according to formal and stylistic criteria.

The group 1 of family 2 assembles the vessels numbers 28, 29 (Inv. No. 82.11 and 82.19), all of which are shallow dishes with a flat lip and display resembling forms to the group 1 of family 1. The vessel number 28, from a very pale brown fabric, possesses steeper walls that grow directly from the base. The diameter of the rim is 24 cm, the diameter of the base, 7,9 cm and the thickness of the rim, 0.5 cm. The bottom of the interior is adorned with an incised symbol of cross, highlighted with large splashes of green and yellow glazes and a ribbon of interlaced geometrical pattern as a banded decoration on the flat rim. The vessel also holds some marks of firing on the exterior near the rim. The shape of the vessel does not demonstrate any comparison with other pottery finds besides the same mark of firing with the piece number 9, located on the exterior part of the base.

The vessel number 29 possesses a similar shape with group 1 of the family 1, however presents a rounder and a more hollow form. It is made of a reddish yellow fabric, and holds a base diameter of 8,3 cm (the diameter of the rim is 24 cm although it is restored). I could not find any comparison with the form of the vessel but the decoration shows very close parallels with a bowl published by Marie-Louise von Wartburg²⁷, originating from Nicosia and an unprovenanced vessel from the Dumbarton Oaks Collection.²⁸ The same bird recalling the peacock and a certain

²⁷ Wartburg 432. fig.10 bowl 2.

²⁸ Sevcanke fig. 9, Bowl 1.

ostrich is depicted on both of them. Does this point to a specific workshop, employing the same figurative vocabulary like the Thessaloniki workshop²⁹ or to a common and largely diffused iconography distinctive of Port Saint Symeon Ware such as the *sagī* figure?³⁰

The group 3 of the Family 2 is characterized by plates displaying diverse shapes. These correspond to the numbers 30, 31 (Inv. No. 82.43 and 82.44). The plate number 30 represents a Port Saint Symeon plate but differs from the numbers 11 and 27 by its form and by its clay (light red). It is a flat and shallow plate with a vertical plain rim of 15,8 cm of diameter and 0,55 cm of rim thickness. Its form being flatter can recall a tray. Its decoration belongs to the common decorative repertoire of Port Saint Symeon ceramics displaying a checkerboard pattern, filled with crosses. The same type of motif is encountered on the interior of the bowl 2 although it is more carefully done. The plate number 31 presents a form that is closer to the vessels of the family 1 and group 1 or the vessel number 29 but this piece is shallower and can be used as a plate. Its clay color (reddish brown) is quite distinctive as well. The object is restored significantly, so that its real shape is unrecognizable. The decorative vocabulary which employed a single figured composition, probably an animal or a fantastic creature demonstrates comparanda.³¹

The group 4 of the family 2 consists of the base number 32 (Inv. No. 82.90) which is significantly different from the other Port Saint Symeon bases. It is made

²⁹ For Thessaloniki atelier producing pots with distinctive bird decoration, see, Vroom 115 and Papanikola Bakirtzis 125-126, 130-131.

³⁰ For the *sagī* figure, see, Redford, "Sagis".

³¹ For single figured Port Saint Symeon Ware, see, Bilici 167-174; Redford, "Sagis", 282-312; Sevckenko, fig 11, cat. 3, figs 13-14, 21.

from a reddish brown fabric and holds a base diameter of 4,9 cm, that is thinner and carefully made³².

The origin of family 2 can be traced in different places. The existence of several workshops in the Cilician plain but also the ateliers of Cyprus and other centers in inland Syria and in Israel should be taken into consideration.³³

The pottery evidence published by Lane, from Al Mina, does not present any similar forms but parallel decorations.

Further investigation should be done about the spatial and temporal aspects of the production centers in the Cilician Plain but also about interactions with Cyprus and the derivatives of this ceramic type found in distant lands such as Crimea, Syria, Israel and Byzantium. In addition, for the appellation of Port Saint Symeon Ware which was found by Arthur Lane, a more precise terminology should be redefined.

3-2. Champlévé ware of the end of 13th century

3-2-1. History of the Champlévé ware

In contrast to Port Saint Symeon Ware which I have analyzed in the first part, the Champlévé Ware from late 13th century, does not possess any appellation of its own and is therefore named after its decoration style.

This sort of vessels was first published in the catalogue of the Anadolu Medeniyetleri Sergisi in 1983 and because they were unprovenanced, they were labeled as “13th century Seljuk”. Then, Hakkı Acun found twelve of these vessels, in

³² Considering the elaborate design of the base, it may be inappropriate to range the base number 82.90 in the Family 2, which comprises the “outsiders” Family, a less elaborate ceramic group. However, I found it more reasonable to classify the base number 82.90 in a fourth group rather than create a new family.

³³ For example, see, Edna Stern, “Export to the Latin East of Cypriot Manufactured Glazed Pottery in the 12th and 13th Century”, *Cyprus and the Crusades*, Ed. N. Couras and J. Riley Smith (Nicosia: Cyprus Research Center, 1995) 325-335.

1980, in Yozgat but published the material only in 1991. There are similar ceramics, in the collections of museum such as the Amasya Gökmedrese Museum, Konya Ereğli Museum, Leningrad Museum however none of them seem to have attracted much attention.

The Nihat Kolaşın Collection possesses approximately fifteen pieces of this ware. These vessels constitute about 15% of the Nihat Kolaşın Collection. From what is known so far in other collections, the Nihat Kolaşın Collection possesses a significant quantity of this ware.

I shall also underline that in the study of this peculiar group, the term of *ware* which I have defined above as ceramics that share a common/very similar color of fabric, shape and decoration, is going to be employed in a broader sense, regardless the incoherence of the shapes and the color of the mud.

3-2.2. List of the *Champlevé* ceramics of late 13th century from the Nihat Kolaşın Collection

Vessels: catalogue number: 33, 34, 35, 36, 37, 38, 39, 42, 43, 44, 45, 46, 47.

Inventory number, 82.1, 82.4, 82.7, 82.9, 82.18, 82.20, 82.24, 82.26, 82.28, 82.35, 82.40, 82.51, 82.72.

The vessels, of catalogue number 46 and 47 and of inventory number, 82.28 and 82.72 are difficult to assess

Sherds:

Catalogue number: 40, 41.

Inventory number: 82.91, 82.94.

3-2-3. Description:

3-2-3-a. Clay fabric.

The clay fabric of the champlevé vessels from the Nihat Kolaşın Collection consists mostly of red tones. Following the degree of occurrence, the colors range in light red (6 pieces) comprising 40% of the group, reddish yellow (3pieces) equaling 20% of the group, light reddish brown (1 piece) 6,7 % of the group, yellowish red (1 piece), light brown (1 piece), red and pink (1 piece).

3-2-3-b. Production technique

These vessels are earthenware. The fabrication features including the regularity of shape and the concentric stripes on the exterior indicate wheel production. The interior and the exterior are covered with a thick layer of slip, diluted mud. The decoration is incised with a fine pointed tool and carved as well, using the champlevé technique.

The three dotted marks on the interior bottom of the pieces numbers 33, 43, 44, 46, 45 and 47 (Inv. No. 82.1, 82.9, 82.18, 82.28, 82.40 and 82.72) indicate that the tripod was used during the firing. The remaining objects of the group are either too broken³⁴ or tripod marks cannot clearly be identifiable.

There is no scientific evidence, such as excavations that have discovered workshops. A considerable number of these ceramics were discovered by villagers especially in the geographical zone of North Central Anatolia, including Çorum, Yozgat and Konya.³⁵ One exception to that is the single vessel discovered in

³⁴ From the twelve vessels of the collection, the numbers 33, 43, 44, 45 and 39 (inv. nos. 82.1, 82.9, 82.18, 82.40 and 82.35) are intact or restored with their original pieces.

³⁵ Beyhan Karamağralı has found similar ceramics during the excavation of the Ereğli Şeyh Şihabî'd-Din Sâhrevardî building complex, but the published information about them is scanty. See below for the bibliographical information.

Hatsy, Dörtüol in the final occupation level of the excavation at Kinet Höyük which constituted probably an import.

3-2-3-c. Decoration technique

The objects are decorated with the *champlevé* and *sgraffito* techniques, employing an underglaze method. On some of them, the exterior is painted with slip of various colors.

As already mentioned above, the *sgraffito* decoration technique corresponded to one of the most popular techniques of decoration in the 12th century, employed on a wide geography³⁶. The *champlevé* decoration technique resembles the *sgraffito* decoration. Instead of having a fine and thin line, larger surfaces are carved away, as the term “levé”, to lift and the word, “champ”, field indicates. This technique enables to play with the decorative subjects from high and low reliefs.

The *champlevé* ceramics possess a thick layer of slip, diluted mud. Covering the whole surface, the slip provides a creamy, sleek facade on which the glazes or the pigments can reveal their true colors (Karamağarah 138).

Probably, the closest antecedents to the group studied here, for this technique, is Byzantine *Champlevé* pottery of the 12th century but Fatimid ceramics produced between 11th and 12th centuries are also known (Vroom *Byzantine to Modern Pottery* 92-93; Jenkins 56-65).

The use of slip which was employed both for carving and painting dates back to the 10th and 11th centuries Iran. In the 9th and 10th centuries, some slip painted vessels imitated the decoration of luster painted Iraqi pottery. Slip painting that consisted of a mixture of slip with various mineral pigments ranging from white to

³⁶ See, Part 3-1-3-c decoration technique of Port Saint Symeon ware.

red, brown and black colors, was applied on the surface of the ceramics and fixed under a transparent glaze (Pancaroglu 22). Since the decoration remains under the glaze, slip painting is also considered an underglazed technique.

Slip painted ceramics were largely produced in Central Asia and Iran in centers such as Nishapur and Samarkand. The most remarkable examples consist of the Samanid epigraphic pottery³⁷, but also the complex “buff ware”³⁸ characterized by a white/cream fabric and developed in the city of Nishapur, in the 10th century, and the “silhouette ware”³⁹, made in the 12th century (Pancaroglu 23).

Parallel, in the 11th century Iran, slip started to be also employed for carved and incised surfaces. The *sgraffito* and *champlevé* techniques mentioned above were used in the decoration of pottery in Iran, carved and incised through a thick slip, some parts were painted and then the whole was covered with a transparent glaze (Pancaroglu 23; Bulut 183).⁴⁰ The *sgraffito* and *champlevé* techniques are often combined. After the decoration has been designed, the bowl is put in the kiln.

3-2-3-d. Vessel forms.

This group is heterogeneous. All the pieces from this group present different forms. However some similarities are observed as well. It is therefore difficult to make conventional categorization. Therefore, I will attempt to point to the similarities and differences.

Two shallow vessels numbers 33 and 35 (Inv. No. 82.1 and 82.4) represent the largest bowls of this group. The number 33 is the largest vessel of the whole collection with 44,5 cm of rim diameter and possesses high, double-leveled foot. The

³⁷ for Samanid epigraphic pottery, see Pancaroglu 64-71, cat. nos 22-29.

³⁸ For “Buff Ware”, see Pancaroglu 80-83, cat. nos. 38-42.

³⁹ For Silhouette Ware, see Watson 333-337, cat. nos. 1-5.

⁴⁰ For carved and incised and slip painted wares, see Pancaroglu 84-89, cat. nos 43-47; Watson 253-271, cat. nos 1a1-1a6.

walls are curved and end with a vertical rim. The lip has two raises on the interior and exterior of the rim. The vessel with the inventory number 35 has a rim diameter of 40 cm, a low restored base and a curved lip with two raises in the interior and the exterior of the lip ending with a plain rim.

Although their forms are shaped differently, the pieces numbers 37, 38 and 39 (Inv. No. 82.24, 82.26 and 82.35) possess close dimensions, about 22 cm for the rim diameter and 9 cm for the base diameter. The object number 37 stands on a two leveled, high foot and presents a rounded body form and a vertical lip. The piece number 38 is greatly restored, the shape of the small rim points to a shallow bowl with vertical walls and a vertical lip. The item number 39 represents an intact shallow vessel built on two leveled, raised foot and has a rounded body ending with a slightly flaring vertical lip.

The dimension of the vessels numbers 36 and 44 (Inv. No. 82.20 and 82.18) demonstrate similarities: about 18,5 cm of rim diameter and 6 cm of base diameter. The vessel number 36 represents a shallow hemispherical bowl with a low base and a plain rim, with a small raise at the lower side of the lip. The piece number 44 forms also a hemispherical shallow bowl with a low base and a vertical rim and a small ridge separating the body and the lip.

The vessels numbers 45 and 47 (Inv. No. 82.40 and 82.72) constitute the smallest pieces of the group. The bowl with inventory number 45 possesses a simple form. With 12.5 cm of rim diameter, it constitutes the smallest bowl of this group. Its rounded body stands on a low base and ends with a vertical lip. The vessel number 47 possesses a hemispherical and shallow form with a low base and a vertical rim.

The pieces numbers 42 and 43 (Inv. No. 82.7 and 82.9) display an unusual shapes in the group. The piece number 42 is considerably restored, the fragmented

rim points to a flat plate with a low base (restored) and a vertical rim. The piece number 43 is a small vessel with an original shape. It has a low base and largely flaring walls ending with a vertical plain lip.

The vessel number 46 (Inv. No. 82.28) is also a hemispherical, shallow vessel with a low base and a restored upper part. Unfortunately, the restoration is doubtful and could be erroneous.

The piece number 34 (Inv. No. 82.51) corresponds to the only jug from the collection. The upper part of its neck and its handle are restored. It has a low base with a pear shaped body.

The two fragments we have are sherds (numbers 40 and 4; Inv. No. 82.91 and 82.94) and therefore do not give any hint about the shapes of the bowls.

3-2-3-e. Decoration styles

The decoration style of this group is the most important element for the assessment of this pottery class. In contrast to the shapes of the vessels of this group which demonstrate a variety, the decoration style remains quite distinctive, although some diverging elements are present.

The decoration styles can be classified in two main groups.

The vessels of the first group bear abstract and vegetal designs that are executed in a more casual manner, less detailed and precise designs ornate the thickly slipped, cream or green colored interior surfaces in which the carved decoration is glazed in black or in red/ brown. The whole surface is covered with a transparent lead glaze. The plate number 42 (Inv. No. 82.7) displays a vegetal and geometric composition that is carved through the fabric and colored with a brown to red glaze. Two stripes are painted on the exterior with red/brown glaze. The vessel

number 47 (Inv. No. 82.72) bears the knot of Solomon, famous talisman commonly employed on the decorative vocabulary of medieval art works, in this case highlighted by a low relief background glazed in black and a transparent lead glaze.⁴¹ The exterior possesses an abstract interlaced design that is painted with green and black colored slips, reminiscent of Kufic inscription and the exterior decoration of the vessels numbers 38 and 37 (Inv. No. 82.26 and 82.24). The bowl number 46 (Inv. No. 82.28) holds a pseudo Arabic/Kufic script in the interior incised through the cream surface.

The decoration of the second group is characterized by its incised and carved designs which combine or use solely, elaborately executed geometric and vegetal motifs, inscriptions, figures of birds and human beings. The pieces numbers 43 and 44 display slip painted floral and abstract motifs with on the exterior surface coated with transparent white/ green glaze. The numbers 43 and 45 are green glazed and bear incised or carved inscriptions and or animals including a peacock that are glazed in black. The bowl number 44 presents *champlevé* and *sgraffito* designs composed of circles that is reminiscent of the Byzantine *champlevé* ware of the 12th century⁴², elaborate Islamic *minai* wares⁴³ but metalwork⁴⁴ as well.

Some of the vessels display more complex compositions combining inscriptions, figures, vegetal and geometric designs. Among these can be cited the bowl number 35 which depicts a complex composition with figures. These are placed in a scene, representing a certain ceremony (enthronement or marriage?). The encircling border decoration bears incised pseudo Arabic inscriptions. The whole

⁴¹ For ceramics bearing the knot motif, see Watson cat. Ib.1, see also Papanikola Bakirtzis 138, cat. no. 282-285; Vroom, *Byzantine to Modern Pottery in The Aegean*, "Elaborate Incised Ware" 122-123; Redford, "Saqis", 300-301.

⁴² Papanikola Bakirtzis 102, cat. no. 199.

⁴³ See the *Mina'i* vessel, depicting planets, Kjeld von Folsach, *Islamic Art: the David Collection* (Copenhagen: David's Samling, 1990) 99, no. 117.

⁴⁴ Ülker Enginsoy, *Anadolu Selçuklu Mimari Süslemesi ve El Sanatları*, 163, Fig. 135.

interior decoration is both carved and incised on creamy slip, appearing in low relief in the color of the clay. Some of the vessels depict single figured scenes, such as the number 36 which portray a beardless youth surrounded by birds and flowers. The vessel number 37 holds a similar decoration, the representation of an eventual youth with a bird. The exterior decoration of this piece like the piece number 82.26 possesses abstract designs painted with green slip, on a black slip background which can recall inscriptions. The interior of the vessel 38 presents floral or maybe figural motifs, carved on a thick creamy slip and glazed in transparent green. The piece number 39 bears a similar decoration style. Although the motif in the interior bottom presents a rather strange form, the decoration is executed in a fine manner with a fine pointed tool and some pseudo Arabic inscriptions adorn the concentric bands placed on the lip and the upper part of the interior, all of which are covered with a transparent green glaze. However, the script looking more like a scribbling than a normal inscription, could point to the fact that the craftsman did not know how to write. It was not the case for the vessels mentioned above. The exterior decoration of the piece number 39 is slightly different from the pieces number 37 and 38, and bears abstract motifs painted with white slip and covered with alternating green and transparent glazes.

Comparable exterior decoration with slip is found on one ceramic bowl found in the excavation of the Şeyh Şihabü'd- Din Ebu Hafs Sühreverdi' s imaret complex, dating to the 14th century, in the East of the complex (Karamağaralı *Şeyh Şihabü'd-Din* 256).⁴⁵

Another smaller bowl, now in the Konya Ereğli Museum discovered by some villagers in the surroundings also display same type of decoration and fit into the

⁴⁵ See Beyhan Karamağaralı, "Ereğli Şeyh Şihabü'd- Din Sühreverdi Külliyesi Kazısı", VII. Vakıf Haftası Ankara, 5-7 Aralık 1989, Ayn Basım (Ankara: Vakıflar Genel Müdürlüğü Yayınları, 1990) 277-278, figs 17-19.

general characteristic of this group of *champlevé* ceramics of varying size (this bowl is really small) and common decoration.⁴⁶ In fact, the figure resembles the half figured vessel number 37 from the Nihat Kolaşım Collection but the “Kinet” pot as well (Fig. 1)



3-2-3-e: Fig. 1: small vessel found in Konya Ereğli

Maybe the most exquisite piece of the Nihat Kolaşım Collection corresponds to the piece number 33. This large vessel is decorated with the *champlevé* and *sgraffito* techniques. Concentric bands bearing interlaced palmettes and geometrical motifs adorn the exterior surface and a pseudo Arabic inscription, written by someone who mastered script is incised in the ribbon on the upper part. The interior surface is entirely decorated and at the centre, displays two symmetrically placed birds facing each other filled with palmettes and other fine geometric motifs. Smaller birds stand between the legs of the main central birds. The lip is decorated with an interlaced geometric pattern confined in a band. The jug number 34 displays a similar style of decoration, geometric and vegetal carved patterns on the thick

⁴⁶ See Scott Redford, “Kinet Höyük’te Bulunan bir Kase”, *Konya Kitabı X*. Ed. Hâşim Karpuz, Osman Eravşar (Konya: Konya Ticaret Odası, 2007) 538, 540-541, figs 1-2.

creamy slip and pseudo inscriptions, all of which, are covered with a transparent glaze.

The sherds numbers 40 and 41 display animals including birds and horses adorned with vegetal and geometric motifs.

There are similar birds in the tiles from Kubadabad, and the interlaced forms and vegetal adornments look like the Koran from the Ilkhanid period.⁴⁷

3-2-3-f. Iconography

With the exception of the horse legs on the sherd number 41, birds are the only animals that are depicted in the figurative repertoire of this group. Those that stand on the bowls number 36 and 37 look like birds of prey and the scenes correspond to scenes of daily life, a common theme of ceramic art coming from the literature genre of the "Mirror of Princes". The most exquisite birds are carved in the interior of the vessel number 33. These, encircled by smaller ones can represent birds of prey or pigeons, a bird with a short beak. The symmetrical position recalls the double-headed eagle, symbol of the Seljuks of Anatolia or other birds placed face to face.⁴⁸ The number 45 presents a peacock, a common figure in art of medieval Iran and Byzantium (*Arak Tiles* 304; *Arak Kubadabad* 96-101). Birds in general constitute a recurrent figure of tiles, depicted together with the tree of life. The excavations of Seljuk palaces including Kubadabad (Beyşehir), Keykubadiye (Kayseri), Alanya, Diyarbakır (Artuqids) have yielded beautiful examples of elaborate wall tiles (*Arak Tiles* 243-326) (Fig. 2).

⁴⁷ For the relation between ceramic art and the "Mirror of Princes" genre, see above the part 3-1-3-f concerning the iconography of the Port Saint Symeon Ware.

⁴⁸ For symmetrical compositions with birds employed on tiles, *Arak, Kubadabad*, 92-95, see figs 77-86.



3-2-3-f. Fig. 2: Symmetrical birds from Tiles

Rüçhan Arık, *Tiles* (İstanbul: Türkiye İş Bankası Yayınları, 2000) 303

Together with animals, this group of ceramic presents also single figures, portrays of young men, holding flowers and birds (bowls numbers 36 and 37). The youth represented on these vessels is seen on some ceramics.⁴⁹ (Figs 3-5). Some of them have wings growing from their shoulders. Scott Redford points to the cultural hybridity of this iconography, by saying that this figure is the combination of Byzantine and “Islamic” traditions (Redford *Zarf and Mazruf* 15-16). The image of an incised half figured youth, surrounded by cypress trees, represented on an unprovenanced ceramic, now at the Benaki Museum is purged with the figure of the beardless youth common to Anatolian Seljuk and “Islamic” wares⁵⁰. These depictions are reminiscent of the single figured genre scenes on Iranian pottery but also on Port Saint Symeon decorative vocabulary. These consist of scenes of daily lives in which the figures are depicted during hunting occasions or festivities.⁵¹

However the figures are drawn in a more simplistic manner, not like the characters

⁴⁹ For the same youth, see Güntül Öney, “Bir Grup Selçuklu Seramiğinde İnsan Tasvir”, *Arkeoloji ve Sanat Tarihi Dergisi* II, Aynı Basım (İzmir: Ege Üniversitesi Edebiyat Fakültesi Yayınları, 1983) figs 6-7, 10; Redford, “Kinnet Hölçük’ te Bulunan ”, figs 1-4.

⁵⁰ For the sherd with the saint (?) figure, Papazikola Bakirtzis 118, cat. nos 228.

⁵¹ See the part 3-1-3-f, for a discussion of the iconography of Port Saint Symeon.

encountered and copied from manuscripts on elaborate *minais* or wall tiles.³² The similarity of the decorative themes that are employed in Port Saint Symeon pottery and *champlevé* ceramics, can also be traced in the singled figured portrays of young men which are comparable to the *sagi* figure. These beardless young men, common to the *champlevé* ceramics recall the recurrent *sagi* common in the iconography of the Port Saint Symeon.



3-2-3-f. Fig. 3: Vessel from Chersonesos

Fig. 4: Vessel from Amasva Gökmedrese Museum

Gönül Öney, "Bir Grup Selçuklu Seramiğinde İnsan Tasviri", *Arkeoloji ve Sanat Tarihi Dergisi* II, Aynı Basım (İzmir: Ege Üniversitesi Edebiyat Fakültesi Yayınları, 1983) figs 7, 10.



Fig. 5: Vessel found in Kinet Höyük

³² For comparison of miniature painting and wall tiles, see *Arık Tiles* 381-382.

The beardless man on vessel number 36 is depicted wearing a kaftan with stripes and sitting cross legged.⁵³ He wears the same hat like the figures on two ceramic bowls, one found in Amasya near the Gökmedrese Müzesi and the other one discovered in Chersonesos and present day, located Hermitage Museum collection. These consist of small headgears, decorated with palmettes and arabesque motifs which look like helmets or the modern bowler/derby hat.⁵⁴ The identification of the hat is rather difficult, it brings about some questions concerning the culture of the Late Medieval era.⁵⁵ Was this a headgear worn by soldiers? Or, was it part of a trend of depicting hats in a society in which the values of chivalry were glorified both by Christians and Muslims?

The vessel number 35 corresponds to the vessel that bears the most animated composition: although the pot is broken, the restored composition displays two figures, one central figure wearing a turban, looks like the sultan; and one smaller figure that could be the servant, at the edge of the composition, holding the arm of the unidentifiable figure, supposedly the partner of the sultan.

One figure represented on wall tiles of Kubadabad demonstrates comparanda with the servant character. This tile mosaic from Kubadabad depicts a woman, wearing a head cover made of cloth (*yapmak*) which envelops all her skull and falls down to her shoulders and a feather is attached at the end of her scarf. The rest of her dress is embellished with dots (Ank *Kubadabad* 144-145). Our secondary figure (the servant) of the vessel number 35 possesses a similar dotted costume and a hat that

⁵³ For the reproductions of Gökmedrese Müzesi and Hermitage Museum bowls, see Öney, "Bir Grup Selçuklu", figs 7, 10.

⁵⁴ See Öney, "Bir Grup Selçuklu", 93. The headgear of the figure depicted on the shard, resembles a bowler/derby hat.

⁵⁵ See Redford, in "Kinet Hôyûk' te Bahunan" connects the hat to a 15th Century birdman's hat depicted on the Devonshire Hunting Tapestry. Özden Sütü has classified this type of headgear as a *börk*, felt hat that was worn within an expansive area from Central Asia to Anatolia by the Turks. See Özden Sütü, *Tasvirilere göre Anadolu Selçuklu Kıyafetleri* (Ankara: Atatürk Kültür, Dil ve Tarih Yüksek Kurumu, Atatürk Kültür Merkezi yayını, 1989) 153, drawing 44.

even has the feather accessory. This resemblance could point to a model of representing servants that was widespread. The composition displays a ceremony eventually a marriage or an enthronement. Another *sgraffito* vessel, in the Ethnographic Museum of Ankara depicts a similar scene with a central figure (sultan?) and the servant.⁵⁶ The iconography of this bowl can be associated with the Islamic traditions discussed above and the shape of the vessel, like the form of the vessel number 35, appears as the shallow Aegean ceramics. The vessel from the Nihat Kolaşın Collection is more elaborately designed, first because of its pseudo Arabic inscriptions on the border decoration but also for the execution of the composition combining the *champlevé* and *sgraffito* techniques and lastly, for the usage of several glazes for the exterior surface such as a range of greens, blue, black and cream. The anthropological value of this vessel should be verified. Was this a wedding vessel?⁵⁷

The figures wear costumes with stripes (textile motif that is observable on the vessels number 36, but also, once again, on the vessels from Chersonesos, Hermitage Museum Collection and the Gökmedrese plate). And the turban is decorated with palmettes, one of the most common vegetal designs employed in the adornment of this group.

The intrinsic ornamentation such as the curved palmettes combined with other vegetal and geometric motifs are reminiscent of two wooden (walnut) Koran stand in the Mevlana Museum in Konya with inventory number 332-333 but also the border decoration of Late 14th century Ilkhanid Koran, made by the calligrapher Abdullah el Seyrafi, in the Turkish and Islamic Arts Museum in Istanbul.⁵⁸ In

⁵⁶ See Öney, "Bir Grup Selçuklu", fig. 11 pl. XXXVIII.

⁵⁷ For example for wedding bowls, see Piltz 42-43, cat. nos. 25-26 and 50, cat. no. 33.

⁵⁸ See *Maden ve Ağaç İşleri Sergisi* (20 Nisan- 20 September 1983) (İstanbul: Kültür ve Turizm Bakanlığı, 1983) 32.

addition, the decoration of the vessel number 33 can be traced in luster painted vessels⁵⁹ and metalwork.⁶⁰

The vessels numbers 37 and 38 possess a similar exterior decoration that is made with green glazed slip on a slip painted black upper part. Motifs reminiscent of a very stylized Kufic or Arabic inscription can be perceived, for example, the bowl number 37 could hold the inscription of the name of Allah, written with three or four notches. The number 38 presents the motifs of a Turkic origin, the "eli belinde" motif employed on textiles and carpets.⁶¹ Several bowls from this group possess pseudo Arabic inscriptions. These are written on the interior and exterior surfaces, confined in a banded decoration around the rims. The vessels number 43, 35 and 39 (Eventually inscribed by somebody who does not know how to write) show similar inscriptions, more or less quickly designed, that seemed to be copied from the same model (maybe the vessel number 33?). Unfortunately, we could not decipher the meaning of the inscription.

The exterior decoration of the bowls numbers 43 and 44 (Inv. No. 82.9 and 82.18) made in slip painting, depicts the same type of flower motifs. Especially, the exterior of the vessel number 43 resembles patterns of Turkic carpets and textiles.⁶² The vessel number 44 displays together with the flowers, stylized Kufic inscriptions⁶³ and the interior looks like an enameled copper bowl from the Innsbruck Museum.⁶⁴

The plate number 42 (Inv. No. 82.7) is composed of a small fragment/rim of ceramic (the bowl is significantly restored). The decoration of the interior surface,

⁵⁹ See Pancaroglu 114-119, cat. nos. 72-77, and 128-135 cat. nos 82-88; Watson, 354-360, cat. nos. O.12- O.19.

⁶⁰ See Ülker Erginsoy *İslam Maden Sanatının Gelişimi: Başlangıcından Anadolu Selçuklularının Sonuna Kadar* (İstanbul: Etiltır Bakanlığı, 1978) 392-395, figs 194a-e.

⁶¹ See Öney *Anadolu Selçuklu Mimarisinde* 125-132, figs 106-112.

⁶² For carpet motifs, Öney *Anadolu Selçuklu Mimarisinde*, 126-132, figs 109-112.

⁶³ For the bowl from Chersonesos, see Öney "Bir Grup Selçuklu ", Pl. XXXV, fig. 6

⁶⁴ See Erginsoy *Anadolu Selçuklu Mimarisinde*, 161, fig. 135.

executed with the *champlevé* technique holds a common motif, reminiscent of the stylized vegetal depicted on the bowl from Kinet⁶⁵, on the bowl from Gökmedrese⁶⁶, on the small cup from the Museum of Konya, Ereğli⁶⁷, and from the Nihat Kolaşın Collection, on vessel number 35.

3-2-4. Typology of the *Champlevé* ceramics see: catalogue.

3-2-5. Reflections and comments about the typology

The family 1 englobes 13 pieces from the 15 pieces, classified as late 13th century ceramics. These 13 pieces include the objects numbers 33, 35, 42, 43, 44, 36, 37, 38, 39, 45, 34, 40, 41 (Inv. No. 82.1, 82.51, 82.4, 82.20, 82.24, 82.26, 82.35, 82.91, 82.94, 82.7, 82.9, 82.18 and 82.40).

Although the color of the fabric varies, the clay is generally in red tones.⁶⁸

The group 1 comprises the largest piece (cat. no. 33) of the collection and the jug (cat. no. 34). The two of them bear the identical decoration, a combination of *champlevé* and *sgraffito* techniques which are used on both the interior and exterior surfaces. I believe these were apart of a table set and were therefore fabricated in the same workshop.

The group 2 is composed of “derivatives” of the group 1, in terms of shape and decoration style. This group includes the pieces numbers 35, 36, 37, 38, 39, 40, and 41 (inv. no. 82.4, 82.20, 82.24, 82.26, 82.35, 82.91 and 82.94). They display different shapes but most of them are large bowls (20-30 cm of rim diameter) with high, double leveled bases. And the most important feature is their decoration style

⁶⁵ Redford “Kinet Höyük’te Bulunan”, 541, Fig. 1.

⁶⁶ Öney “Bir grup Selçuklu ”, pl. XXXVII, fig. 10.

⁶⁷ Redford, “Kinet Höyük’te Bulunan”, 541, Fig. 2.

⁶⁸ The fabric color change between: light red, 46% (6 pieces) ; reddish yellow, 15% (2 pieces); red, 8% (1 piece); yellowish red, 8% (1 piece); light brown, 8% (1 piece); light reddish brown, 8% (1 piece).

which is slip painted on the exterior and carved and incised with the *sgraffito* and *champlevé* techniques in the interior. The decoration manner of the sherds demonstrate the same techniques as well.

The group 3 brings together the objects numbers 42, 43, 44, 45 and 46 (Inv. no. 82.7, 82.9, 82.18 and 82.40). Like the groups 1 and 2, these items are designed with great attention. However, they possess an unusual form in comparison with the group 1 and 2. And their decorative repertoire, also designed with the *sgraffito*, *champlevé* and slip techniques, bears less crowded compositions, featuring one decorative element (inscriptions, figures, vegetal and geometrical motifs).

The family 2 is a small family, composed of the vessels 46, 47 (inv. no. numbers 82.28 and 82.72). Their clay fabrics are respectively, light red and reddish yellow. Although their decoration style and shapes show similarities with the family 1, they are difficult to assess.

Comparative material and information about this group of ceramics is rather scarce and needs therefore further investigation. Although some unprovenanced vessels of this group from museum collections were published before, the first article about this group of ceramics was written by Hakkı Acun in 1991, ten years after the discovery of twelve ceramic vessels, in Yozgat.⁶⁹ In his article, professor Acun mentioned twelve vessels but only seven vessels are described. The sizes and shapes of the pieces with inventory number 183, 184 and 185 (items 4, 5, and 6 of the article) are quite similar. The decoration of the vessels is the most significant feature. All seven vessels possess a slip painted exterior decoration: a brown/black upper part embellished with white/cream slip painted geometric designs including waves and dots, all of which are covered with splashes of transparent green glaze and *sgraffito*

⁶⁹Hakkı Acun, "Yozgat Müzesindeki Selçuklu Kaseleri", *Bildiriler, 9. Milletlerarası Türk Sanatları Kongresi, (23-27 Eylül 1991)*, Vol. 1 (Np: TC. Kültür Bakanlığı, 1991) 1-12.

and champlévé interior decoration (Acun 1-12). These examples possess strong similarities with the group from Nihat Kolaşın Collection and represent the most important comparative material (Fig. 6).

Another key information of this article concerned the unearthing of a structure that Professor Acun associated with a kiln, making the small town of Osmanpaşa, located in the South of Yozgat, on the Kayseri and Kırşehir- Amasya caravan route, a production center (Acun 1).



3-2-5: Fig. 6: Ceramics from Yozgat

Hakkı Acun, "Yozgat Müzesindeki Selçuklu Kaseleri", *Bildiriler*, 9. Milletlerarası Türk Sanatları Kongresi, (23-27 Eylül 1991), Vol. 1 (Np: TC. Kültür Bakanlığı, 1991) 9-12 figs 2-8.

Other discoveries of similar ceramics from Central and North Central Anatolia point to a distribution area that could be limited to this geographical zone. For example, two vessels from diverse shapes (one small and one large sized) however bearing the same type of decoration, were found in Konya Ereğli. One came from the excavation of Beyhan Karamağaralı⁷⁰ and the other⁷¹ was found by some villagers and handed to the museum. In addition, two fragments of large bowls were discovered: one, near Amasya⁷² and the other, in the village of Mahmudiye, in Çorum.⁷³ Although there has been no evidence for workshops besides the Osmanpaşa example, it is high probable that this geographical zone could possess some production centers.

The characteristics of this group are interesting.

On one hand, the shapes of the vessels from the Nihat Kolaşın Collection and from Professor Acun's article demonstrate a great diversity making it difficult to find a connecting thread. On the other hand, the decorative features that present strong similarities brings these pieces together as apart of a workshop or a tradition. The slip painted exterior decoration is doubtless the most obvious common feature. For example, the piece with inventory number 185 (number 5 from Acun's article) possesses very similar exterior decoration with the item number 39 (inv. no. 82.35). Both have cream slip painted geometric motifs on the upper part which is painted on brown or black slipped background. The surface is often coated with a transparent green glaze on both of them.

⁷⁰See Karamağaralı "Ereğli Şeyh Şihabü'd- Din Şehrevardi Kalliyesi Kazısı", 278, fig. 17, drawings 17-19.

⁷¹Redford, "Kinet Höyük'te Bulunan" 541, fig. 2.

⁷²Öney, "Bir Grup Selçuklu " 100, pl. XXXVII, fig. 10.

⁷³Öney, "Bir Grup Selçuklu " 104-105, pl. XXXIX, fig. 14.

Besides the exterior, the interiors are also decorated in the same manner. The *champlevé* and *sgraffito* techniques, carved and incised on a cream slipped ground, are employed in the group 1 and 2 of the family 1. The decorative repertoire and iconography which include interlaced and elaborate geometric and vegetal motifs but birds as well, are present on both of them. In addition, the inscriptions which are less commonly employed appear as another decorative element. For example, the vessel number 43 (inv. no. 82.9) from the Nihat Kolaşın Collection and the item with inventory number 181 from Hakkı Acun have parallel pseudo Arabic inscription as rim decoration.

Although the decorative features including abstract and vegetal motifs, figures and inscriptions are not always employed in combination, it is possible to see each one of them used separately such as on the inscription on the vessel 43 from the Nihat Kolaşın collection, and the bowl number 181 from Hakkı Acun or the single figured ceramic number 37 (inv. no. 82.24) and the small cup found in Konya, Ereğli.

The iconography of the vessels reflects diverse origins.⁷⁴ It combines images from different cultural backgrounds. For example, the beardless youth of the vessel number 36, that appears on similar ceramics found in Chersonesos and in the Museum of Amasya Gökmedrese⁷⁵ looks like a combination of Byzantine and Islamic traditions.⁷⁶ The figural composition of the bowl found on the latest occupation level of Kinet appears to be even more complex, mixing Islamic, Byzantine and even Frankish traditions.⁷⁷ On the other hand, the recurrent image of

⁷⁴ For another artwork reflecting the cultural diversity of Anatolia in the late 13th century, see Marianne Barrucand, "The Miniatures of *Dak'ik el-Haka'ik*," (Bibliothèque National Pers. 174.) A Testimony to The Cultural Diversity of Medieval Anatolia." *Islamic Art IV* (1990-1991): 113-144.

⁷⁵ Öney, "Bir Grup Selçuklu".

⁷⁶ See, the part 3-2-3-f for the iconography.

⁷⁷ *idem*.

birds, the pseudo Arabic inscriptions, the figural compositions displaying themes of daily life point to an acute “Islamic” taste, for example on the tiles of Kubadabad.

Although the shapes of the vessels vary between 45 cm and 12 cm of rim diameter, it is also the first time that such large bowls appear. For example, the vessels 33 and 35 have 44,5 cm and 40 cm of rim diameter, and the bowl fragment in the Ethnographic Museum of Ankara found in Alaca, Çorum measures 18x23cm. All three bear elaborately executed complex *champlevé* decoration, probably indicating an elite production reminiscent of lusterware and metalwork.

Professor Joanita Vroom observed the shrinking of the sizes of ceramic vessels in the Late Byzantine period.⁷⁸ In this case, the phenomenon goes to the opposite direction. With further research about the relations between form and function, some questions concerning the cultural life of Late Medieval Anatolia including creation of taste and eating habits could possibly answered.

Hakkı Acun and Scott Redford have assigned these vessels to a period between the second half of the 13th century and the beginning of the 14th century (Acun 6, Redford *Zarf and Mazruf*, 16). Hopefully future excavations will confirm this assertion and propose more precise chronologies.

⁷⁸ Joanita Vroom, “Byzantine Garlic and Turkish Delight, Dining Habits and Cultural Change in Central Greece from Byzantine to Ottoman Times”, *Archeological Dialogues* 7 (2000): 200-216.

4- CHAPTER 3: AN ANTHROPOLOGICAL APPROACH TO THE PORT SAINT SYMEON AND CHAMPLEVE CERAMICS FROM THE NIHAT KOLAŞIN COLLECTION

In this final chapter, I am attempting to evaluate the anthropological aspect of the ceramics studied above.

The questions related to context can include interrogations such as where these vessels were used and how they were employed, all together as a table set, or for special occasions (ceremonies bound to birth, marriage, death)? These can only be partially answered and will remain hypothesized.

However, it is almost certain that most of the ceramics are tableware including bowls, plates and serving vessels. These objects served during activities related with food and therefore can help us to understand the social relationships which were related with eating habits in Anatolia during the Late Medieval era, between the 13th and 15th centuries.

In this final chapter, I am proposing an anthropological approach to the Port Saint Symeon and *Champlevé* ceramics from the Nihat Kolaşın Collection that we

evaluated above. Accordingly, the chapter will be divided in two parts, for each of the pottery type. And some questions concerning the relation between the form and the function of these vessels, their shapes, their sizes and their decoration as possible signifiers of status and food consumption as social and cultural act are going to be discussed.

4-1. Port Saint Symeon pottery

4-1-a. Questions and possible answers to the relation between form and function

Although some closed forms exist in the literature, the Port Saint Symeon ceramics from the Nihat Kolaşın Collection consist mostly of open vessels.⁷⁹ The most common ceramics are shallow bowls, from medium to large sizes, with about 20-23 cm of rim diameter. These are represented in the group 1 of the family 1.⁸⁰ Bowls with slightly changing shapes are also present in the collection, namely, our group 3 from the family 1 and the group 1 from the family 2 and the group 1 from the family 2. Derivatives including larger, smaller and flatter vessels are found as well, in our groups 2 and 3 from Family 1, our group 2 from Family 2.

However, the variability of the forms would not change the function of the object. The plates numbers 11, 25 and 31 (inv. No: 82.45, 82.46, 82.44) or the flat-lipped bowls (group 1 of family 1) must certainly serve for the same purpose, depending on the liquidity of the food that is consumed in. The object number 30 (inv. no. 82.43) can maybe be used as a tray. Larger bowls including the objects numbers 7 (inv. no.82.3) and 9 (inv. no.82.30) could be used as serving vessels.

Looking at the changes in shape of Byzantine pottery, Professor Vroom points out that the steeper walls of the *sgraffito* pottery of the Frankish Period (13th-

⁷⁹ See for example the Dumbarton Oaks amphorae in Sevchenko, "Some 13th Century Pottery".

⁸⁰ When the family is mentioned, I do not cite the catalogue and inventory numbers.

15th centuries) in comparison with the older versions (10th -12th centuries) could indicate the double function of drinking and eating (Vroom *Byzantine Ceramic* 204).

Still, Port Saint Symeon ceramics were standardized pottery and were generally medium to large bowls. It is in the 14th century that we see new shapes appearing in Cypriote⁸¹ and Mamluk⁸² pottery which look more like high footed drinking cups and tankards (Fig. 7).



4-1-a: Fig. 7: Mamluk vessel

Oliver Watson, *Ceramics from the Islamic Lands, Kuwait National Museum and the Al Sabah Collection* (London: Thames and Hudson, 2004) 411, cat. no. R. 18

The information about the culinary habits of the medieval era is rather scarce. However considering, the fertility and abundance of the Cilician plain, we can assume that the diet of the inhabitants was tied to it. For example, we know for Cilicia that the piedmont of the Amanus and the Taurus represented major centers for agriculture and animal husbandry. The plain was renowned for possessing all sorts of animals including sheep, goats, mules, donkeys and water buffalos. Antioch and its

⁸¹ See, Piltz 42-43, 50, cat. nos. 25-26, 33; Papanikola Bakirtzin 160-173.

⁸² For Mamluk pottery, see, Watson 411, cat. nos., R.18- O.19.

vicinity are described like a very fertile land in which silk and wine were produced (Redford *Trade* 7-10).

4-1-b. Shapes, sizes and decoration as possible signifiers of status

We have seen in the previous chapters that the decoration of the Port Saint Symeon ceramics was designed with great care and attention, like the decoration and design of the family 1.

Port Saint Symeon ceramics were one of the products of Italian borne commerce. It was widely exported and found in different social strata, in smaller and larger towns like Kinet and Port Saint Symeon, but also in Muslim territories such as Hama (Redford *Sagis* 294). The standardization of the shapes and decoration styles, contributed to its commercialization to a clientele from higher social background (Redford *Sagis* 288). Its high quality and attractive design made these pots, objects of display, expressing religion, valor and rank although they were not luxury items (Redford *Sagis* 294-296, 302). In addition, the image vocabulary including religious signs, symbols of chivalry and heraldry represented values that were shared by the elite (Redford *Sagis* 298-302).

4-1-c. Food Consumption as social and cultural act

We have less evidence about the context of these vessels. Were some of them apart of a table set? Were they employed together?

For example, I have assessed the vessel number 26 (inv. no.82.34) as a simpler replica of the vessel number 9 (inv. no.82.30). Were these two pots belonging to a table set? The smaller bowl could be employed as an individual recipient for eating, whereas the vessel number 9 could be a serving vessel.

Joanita Vroom observed the reduction of the vessel sizes of Byzantine pottery and the introduction of a variety of vessel shapes and cutlery in the Frankish periods (13-15th century) which she associated with the phenomenon of individualization and the adoption of new table manners (Vroom *Byzantine Garlic* 212). Moreover, she suggested that these changes might have been triggered by a shift in diet, passing from dry food to more watery dishes but also by the arrival of the crusaders who might have affected the culture (Vroom *Byzantine Garlic* 212).

4- 1-d. Relation of iconography and function

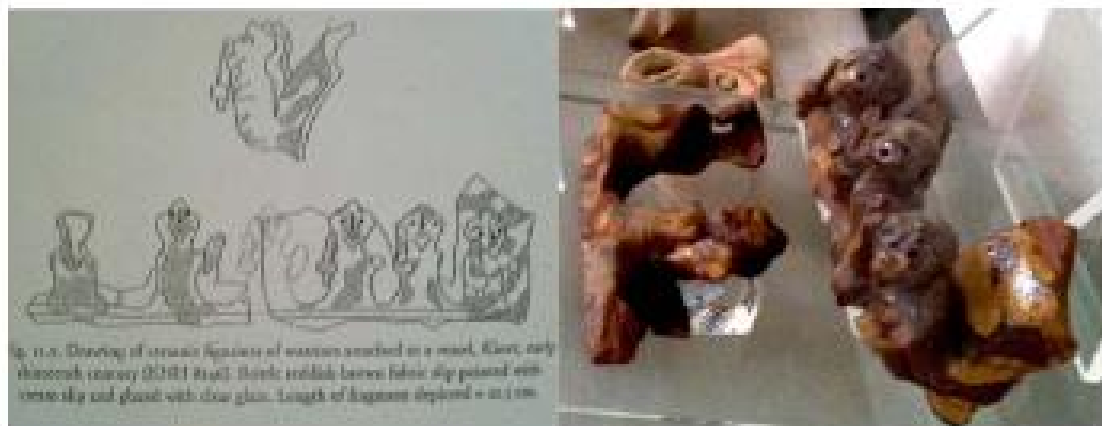
Another possible answer for the usage of the Port Saint Symeon pottery can be proposed through the observation of its iconography.

Although most of the pots demonstrate a standardized decoration, bearing *sagis*, symbols of chivalry and heraldry such as rosettes, knots. Sometimes unusual images appear as well. For example, a large jug in the Dumbarton Oaks Collection, bears a celebration scene including a couple with animals (Redford *Sagis* 292). In Cyprus, in the late 13th century, vessels qualified as wedding bowls, displaying couples started to appear.⁸³ Given the proximity of the Kingdom of Cyprus and the Kingdom of Armenia, it is highly possible that the Dumbarton Oaks Jug is a wedding object, designed with the wish of bringing happiness and fertility to the couple and commissioned to commemorate this special occasion (Redford *Sagis* 291-292).

Another example for uncommon decoration among Port Saint Symeon pottery, are the figurines of freestanding knights, holding shields and swords stuck to a vessel (Redford *Sagis* 293-294). Although the figure of the warrior is commonly used in the decorative repertoire of medieval ceramics (see chapter 2, part 3-1-2-f. Iconography

⁸³ See Piltz 42-43, 50, cat. nos. 25-26, 33.

of the Port Saint Symeon ceramics), small sculptures like these were not so popularly employed. Like the marriage jug, the originality of the decoration of this ceramic can be associated with a special event. This vessel can maybe commemorate an ephemeral, personal event, in this case, maybe a battle (Figs 8a-b).



4-1-d: Fig. 8a: Drawing of Warrior figurines found in Kinet Höyük

Scott Redford, "On *Saqis* and ceramics: systems of representation in the Northeast Mediterranean", *France and the Holy Land, Frankish Culture at the end of the Crusades*, Ed. D. H. Weiss and L. (Baltimore and London: Mahoney, John Hopkins UP, 2003) 294, fig. 12.9.

Fig. 8b: Warrior figurines found in Kinet Höyük

The multiplication of original elements in the decoration of the standardized iconography of Port Saint Symeon ceramics can be explained by the decentralization of production. Scott Redford points to the importance of this factor, in the way it brought or might have brought the craftsmen in contact with different people (from different beliefs, from diverse social backgrounds and in various places), a contact which produced a range of works of art appealing to the tastes of the late medieval society, in the Eastern Mediterranean (Redford *Saqis* 293-295).

Furthermore, Redford explains the usage of figural imagery on the decoration of Port Saint Symeon vessels as a phenomenon that can be linked with rituals such as marriage or other celebrations (Redford *Saqis* 294-295).

4-2. Champlévé pottery

4-2-a. Questions and possible answers to the relation between form and function

In comparison with the Port Saint Symeon ceramics, the *champlévé* vessels display more diverse shapes ranging in extreme positions, either small cups of approximately 15-20 cm of rim diameter or large vessels with 40-45 cm of rim diameter. The variability of the sizes and the heterogeneity of the decoration styles of this group can be related with the decentralization of production. James Allan pointed to the use of the *sgraffito* decoration technique on a wide geography from Iran to Asia Minor starting in the 11th century (Allan *Incised Ware* 15-19).

The changing shapes of the *champlévé* ceramics are rather confusing when one tries to draw a general picture of the relation between form and function. However, most important number of the items is medium sized shallow bowls (Cat no: 45, 36, 46, 45, 47; inv. No: 82.18, 82.20, 82.28, 82.40 and possibly 82.72). The items with catalogue numbers 37, 38, 39 (inv. no. 82.24, 82.26 and 82.35) are little deeper and medium to large sized ceramics and are covered with a thick lead glaze. The curved shape and the thick layer of glaze, being more convenient for liquid estables or estables with liquids, can maybe represent a formal feature that could explain the relation between the form and the function.

On the other hand, large vessels can be used as serving vessels for an assembly of people during celebrations. Furthermore, the group 1 of Family 1 also qualified as the “mini table set”, by bringing together an ewer (number 34; Inv. No. 82.51) and a large bowl (number 33, Inv. No. 82.1) recalls the Ottoman habit of washing hands during the meal (Oberling and Smith 87) (Figs 9a-b). In this case, we have two possibilities. Either, the vessel number 33 can be employed like a serving vessel or an eating utensil from which people would get the food. And the ewer

would serve to wash hands during the meal.⁸⁴ Or the large vessel could also be a basin, recipient that would accumulate the water like the metal objects that served for the same purpose.⁸⁵

The flatness of the number 82.7 makes from the object a suitable tray. But the object itself is too broken to be assessed but also too original to make associations and comparisons with other similar pieces.

4-2-b. Relation of iconography and function

A figural composition parallel to Port Saint Symeon vessels bearing original decoration can be observed on the vessel number 35 (inv. no.82.4). The iconography of the object depicts a ceremony, a marriage or an enthronement. This specific bowl could be also designed following a commission in order to celebrate and commemorate an ephemeral thus valuable event.

⁸⁴ the metal ewers produced between the 8th and the 14th centuries are numerous, see, Ülker Erginsoy, *İslam Maden Sanatının Gelişmesi* 49-455.

⁸⁵ *Idem.*



4-2-a: Fig. 9a: A Feast given by the commander-in-chief. Mustafa Ali, *Musremame*, 1584 (Tonkari Palace Library, H. 1365, f. 34b)

Serpil Bağcı, Filiz Çağman, Günsel Renda, Zeren Tanındı, *Osmanlı Resim*

Sanatı (İstanbul: Kültür ve Turizm Bakanlığı Yay., 2006) 166-167, fig. 133.

Fig. 9b: detail of the scene

4-2-c. shapes, sizes and decoration as possible signifiers of status

Above, we have observed the coincidence of large vessels and intrinsic decoration. However, smaller vessels seem to be also decorated with complex compositions. For most of the *champlevé* ceramics, great attention and effort seem to be invested in the decoration. This great care puts them in the rank of well-

conceived, beautiful objects of art, dedicated to the higher levels of the society, objects to be displayed and looked at, besides their primary function of carrying food.

The mini table set, our group 1 of the Family 1, illustrates the table set of someone with a high ranked position. The elaborate decoration has some parallels with metal objects or luster ceramics often employed in palaces. Furthermore, the iconography of these items holding a great number of birds may also indicate an Islamic context.⁸⁶

The image vocabulary of our group 2 from the Family 1, displays scenes of daily life with portrays of youths, common themes depicted on the decoration of the art pieces commissioned by princes.⁸⁷ The anthropologist Miller named a process that he called “emulation”. The “emulation” process corresponded to the act of a group (in India) who adopted and emulated the rituals, customs or ideology of higher ranking groups in order to raise their status. Miller observed the same process in ceramics. A cooking vessel employed by high ranked people for cooking milk products was adopted by people from a lower background for cooking meat and other types of food (Sinopoli 139-140). Parallel, on one hand, the spread of the iconography of princes on ceramic art is linked with the popularization of these themes on cheaper goods that were more accessible. On the other hand, the upsurge in the production of this type of ceramics can be linked with the emergence of the bourgeoisie that possessed sufficient wealth to purchase these sorts of products (Shohsan 81).

⁸⁶See, Chapter 2, part 3-2-3-f, for the iconography of *champlevé* vessels and the similarity with tiles in the Seljuk realm.

⁸⁷See, Chapter 2 and the part 3-1-2-f for the iconography of the Port Saint Symeon Pottery and the part 3-2-2-f for the iconography of *Champlevé* ware.

The items of the group 2 and 3 from Family 1 and the Family 2 can be designed for a lower social class, more or less wealthy.

Furthermore, the variation of sizes of the vessels can also be linked with the popularization phenomenon. If the price of the objects is proportional with its size, the diversity of sizes could create a wide range of clientele.

4-2-d. Food Consumption as social and cultural act

In the earlier chapter, we have assigned the *champlevé* ceramics to the period between late 13th century and beginning of the 14th century, following the comparative material recovered from archeological excavations. Unfortunately, we have very scarce evidence about food consumption habits in Anatolia, in this period. However there exists an essential literary source, Ibn Battuta's *Seyahatname*, (the Book of Travels). In his work finalized in 1357, Ibn Battuta (1304-1368-9 or 1377) recounts his travels in the Islamic lands from Spain, to China comprising North Africa, the Middle East, and Central Asia, during the 14th century (Miquel).

The traveler also passes through Anatolia which he qualifies the "*Bilad al Rum*" (Mackintosh- Smith *Ibn Battuta* 102). Ibn Battuta mentioned Anatolian food numerous times in the text. His accounts offer some information about the diet, the culinary habits including utensils and manners and a more general glimpse to the cultural and social life in the 14th century. At his arrival in the lands of Rum, he maintains that these lands were "the most delicious in food" (Mackintosh-Smith 102).

The traveler conjured up alimentary products mostly when he described and paid honors to *akhis*. During his travel, in most of the towns he went to, he was welcomed and hosted by the *akhis*. The *akhis* were the leaders of associations of

young men who were mostly craftsmen, moved by the ideals of the *fityān* (the qualities of the mature man, characteristics of the *fatā* , pl. *fityān*, literally “young man”) gathered as guilds in Anatolia in the 13th-14th centuries (Taeschner, “Akhis”). Ibn Battuta was invited several times by the *akhis* for dinner. The meal was described as a part of a long ceremonial in which other entertaining activities such as singing and dancing were integrated. For example, “they assemble themselves to partake of the food and after the eating they sing and dance “, “they brought a great banquet, with fruits and sweet meats after which they began their singing and dancing” and “they (the *akhis*) served us a great banquet with sweetmeats and quantities of fruit, and after we had finished eating and the Qu`ran readers had recited versus from the Exalted Book, they began singing and dancing” (Mackintosh- Smith *Ibn Battuta* 103, 104, 106). These banquets reflected the behavioral codes of the *akhis* which were gathered around ideas of hospitality, generosity, cheerfulness, brotherhood, fairness... In these banquets, Ibn Battuta enunciated the fruits and the sweetmeats and “a variety of dishes” (Mackintosh-Smith 103-104, 106).

Furthermore, in his accounts, he mentions a recipe and some eatables: “apricots, pears, apples and peaches, all of them dried and cooked in water until they soften. They are eaten and their juice drunk”⁶⁸, “fat mutton for two dirhmas and bread (...) sweetmeats made of honey, walnut and chestnuts” (Mackintosh- Smith 117).

Ibn Battuta was also invited by other higher ranking individuals such as the teacher named Muhyi Al-Din who gave dinners for his students regularly at his house (Mackintosh- Smith 108). Maybe the most generous offer came from the

⁶⁸ This description calls to mind the Turkish *hopsaf*.

sultan of Birgi, who invited Ibn Battuta and the teacher in his house, on the mountains. The sultan gave his guests some gifts including “rice, flour and butter in sheep’s stomach” (Mackintosh- Smith 109). This adventure provided some evidence about the cuisine as well: “ he (the sultan) commanded that his shopkeeper should be punished and (the sultan) sent (us) spices and butter” (Mackintosh- Smith 109).

A glorious banquet description revealed some utensils “the servants then brought in gold and silver bowls filled with sherbet of raisins steeped in water, into which citron juice had been squeezed, with small pieces of biscuits in it, along with gold and silver spoons. At the same time, they brought some porcelain bowls containing the same beverage and with wooden spoons and any who felt scruples about using the gold and silver vessels used the porcelain bowls and the wooden spoons.” (Mackintosh- Smith 109).

The travels of Ibn Battuta in Crimea are also interesting in the way they gave a glimpse to the lives of the Mongols, a political entity that was also very dominant in Anatolia in the same period. Although the steppes were distant from the “Bilad al Rum”, his experiences revealed considerable information about the culinary habits of the Mongol Turks of the Golden Horde: “These Turks do not eat bread, nor any solid food but they prepare a dish made from a thing in their country like millet, which they call *dugi*. They put water over a fire; when it boils they pour it into some of this *dugi*, and if they have any meat they cut in small pieces and cook along with the *dugi*. Then every man is given his portion in a dish and they pour over it curled milk and sup it. Sometimes they sup with it mare’s milk, which they call *qumizz....*”, “ They have also a fermented drink which they make from the grain of the *dugi* , “they regard the eating of sweetmeats as a disgrace”, “The audience of the sultan

Uzbek, during the month of Ramadan, was served horseflesh and sheep's flesh and *rishta* which is a kind of macaroni cooked and supped with milk" (Mackintosh-Smith 122).

The reception of the wife of a Mongol amir astonished Ibn Battuta in the way the Turks treated women with respect. It also gives us some hints about ceremonies: "Skins of *gumizz* were brought and she (the wife), having poured some of it into a bowl, went down her knees before the amir and handed the bowl to him. After he had drunk, she poured out for his brother and the amir poured out for her. The food was then served and she ate with him, he gave her a robe and she withdrew it..." (Mackintosh-Smith 123).

From the accounts of the traveler Ibn Battuta, eating is described as an important social event, revealing essential values of the society in Anatolia, in the 14th century including hospitality, generosity, brotherhood and joyfulness...

Although the ceramics bowls that we have studied do not look like the elegant palace wares depicted by Ibn Battuta, they might have modestly served for the same purposes, sharing and tasting the joys of life!

CONCLUSION

In this study, I attempted to propose a geographical origin and chronological framework for the Port Saint Symeon and related *sgraffito* and *champlevé* pottery and *Champlevé* ceramics of the unprovenanced Nihat Kolaşın Collection.

For this, first, I have examined the geographical, political, economical and social factors that set the historical context in which these objects were produced. Then, through the comparative analysis with similar pottery from museums and archeological digs and the observation of the decorations, the shapes and the clay fabrics of the ceramics, I have created typologies. The classification of the pieces and the comparanda with similar material pointed to a distinctive production center for one group and to a broader geographical area for another group.

The period corresponding the late medieval era, 12th-15th centuries was marked by a general and significant upsurge in the economies of Europe and Middle East. Together with global phenomenon including demographic growth and political stability, this economic boom was primarily generated by the Italian Republics such as the Genoese and the Venetians.

The Italian Republics served the crusaders in the conquest of the Outremer by providing them military and economic support in exchange of exquisite privileges on trade and on lands. From the beginning of the 12th century, they gradually installed

colonies throughout the East and the West of the Mediterranean and established a complex trade network between the port cities that they insured with maritime transportation.

Being the coastal outset of routes from the East and the landing of maritime itineraries from the West, the geographical location of Cilicia was crucial within this commercial network. This region was primarily ruled by Armenian barons in the 12th century and in the 13th century, became the Kingdom of Lesser Armenia. Its proximity with the Crusader States of Northern Syria including the Principality of Antioch, the County of Edessa and the County of Tripoli on one hand and the Muslim powers such as the Danishmendids, the Ayyubids and the Seljuks (and, the Mongols and the Mamluks in the second half of the 13th century) on the other, made the Kingdom a changing ally for both sides. The more peculiar proximity of the Kingdom of Armenia with the principality of Antioch triggered enmities and alliances with the Frankish rulers of the city-state but also defined a zone of strong cultural and economical contact assembled around Antioch. A specific kind of pottery named Port Saint Symeon was intensively produced in this geographical area and also in the Western zones of Cilicia. This pottery consisted mainly of open vessels that were characterized by a polychrome (green, ochre and brown glazes) *sgraffito* underglaze decoration and represented the ceramics the most widely and intensively traded between the Western and Eastern shores of the Mediterranean.⁸⁹ This trend generated, in various centers, the production of derivatives, other *sgraffito* and *champlevé* vessels that imitated or readapted the model of Port Saint Symeon pottery.

⁸⁹ For a more detailed description of Port Saint Symeon Pottery, see the Chapter 2, part 1 (description of Port Saint Symeon pottery).

The Mongol invasion of Anatolia in 1243, together with the rising power of the Turcoman dynasties triggered the unstoppable waning of the Seljuk sultanate. Between 1240 and 1280, the Ilkhans, Mongol dynasty reigning in Persia, co ruled the sultanate with the Seljuks. In this period, the domain of control of the Seljuks was reduced to the Central regions of Anatolia, the Mongols were affluent at the East whereas the Byzantines ruled the West. Then, the Ilkhans took the government in hand, as the sultanate was parceled in numerous independent principalities from the beginning of the 14th century. In the period known as *Pax Mongolica*, between 1250 and 1350, Tabriz, the capital of the Ilkhans, emerged as a new commercial center and inland roads and coastal outlets were reoriented to the capital. Parallel, as in the 1260s, the Mamluks who reigned in Egypt and Syria appeared in the power arena, North South trade prospered as well, especially, in Crimea where Mamluk slave soldiers were trained.

Between 1250 and 1300, Anatolia became a transit territory between the East and the West but also between the North and the South. In this period, a certain type of pottery of diverse shapes still, recognizable by its decoration, seemed to be produced and used specifically in Northern and Central Anatolia, in contrast to the widely traded Port Saint Symeon pottery.

Occupying 32% of the Nihat Kolaşın Collection, Port Saint Symeon and related *sgraffito* and *champlevé* pottery, consisting of 32 pieces, represents the most crowded group of ceramic within this collection. Following comparative analysis with similar material from excavations and museums, the typology of these vessels demonstrates two major families (Family 1 and Family 2) composed of several subgroups created according to the respective shapes, decorations and clay colors of the items.

The Family 1, with 27 pieces includes 84% of the Port Saint Symeon pottery and presents different types of recipients as well as figurines and a lid. This variety of objects is characterized by a fine, pink and well-fired clay. Because of the accurate match of clay fabrics, shapes and decoration styles, the group 1 of the Family 1 can be identified as assembling the vessels of the same atelier. The group 2 of the Family 1 brings together recipients of diverse forms and various objects as well, including sherds and small finds. The group 1 and the group 2 of the Family 1 are distinguished by their fine shapes and elaborate decorations displaying figural, geometric and vegetal compositions. The iconography of the figural compositions are derived from the image repertory of the Princely Cycles and therefore are mainly of secular nature. Some symbols of heraldry or religion are also encountered. The vessels of the group 3 of the Family 1 bear simpler shapes and decoration, imitative of those from the group 1 and the group 2.

The comparative analysis with Port Saint Symeon vessels from excavations and museums has shown that the features of the items of the Family 1 possess strong similarities with ceramics yielded at Port Saint Symeon. Therefore, we can assume that the Family 1 comes from Port Saint Symeon. The dates of the Family 1 can be ranged between the 13th and 14th centuries. In contrast to the affirmation of Arthur Lane who ended the production of this pottery in 1268 (fall of Antioch to the Mamluks), archeological evidence has proved that the production continued up in the 14th century. However, because of the absence of context, stratigraphic evidence, no precise dates can be given.

With the exception of a base, the Family 2 brings together shallow bowls and plates. All display different shapes and clay colors, and bear rather simple decoration.

These items can be identified with objects from workshops situated on the Cilician coast, from Cyprus or other centers. Parallel to the chronology of the Family 1, the dates of the Family 2 should range between the 13th and 14th century.

Although, in comparison with Port Saint Symeon pottery, with 15 pieces, the *champlevé* ceramics are less important in number within the Nihat Kolaşın Collection, these items constitute a very notable group for the literature, in terms of quality and quantity.

More than the shapes and the fabric, the typology of these ceramics is classified according to their decoration techniques which are the *champlevé* and slip, and to their decorative repertoire which can include a combination or a single usage of pseudo Arabic inscriptions, figures, vegetal and geometric motifs.

With 13 pieces, the Family 1 comprises 86% of the *champlevé* ceramic group. The pieces present diverse shapes, from very large, high-footed bowls to small cups, and different clay fabrics, generally varying in red tones. The very elaborate and complex decorative attributes (combination of inscriptions, figures, vegetal and geometric motifs) of the two pieces of the group 1 makes them part of a table set, produced in the same atelier. The group 2 assembles principally large vessels and sherds, all of which display a slip decorated exterior and *champlevé* interiors. The interior possesses well-executed compositions that can present inscriptions, figures, vegetal and geometric designs. The vessels of the group 3, bear these decorative elements as well, however, they demonstrate diverse and original shapes in comparison with the two other groups. The Family 2 includes two pieces which are decorated with the same techniques, but in simpler manner making them very difficult to assess. The image vocabulary of these vessels includes lots of birds and some portrays of youth common to the Princely Cycles. These depictions of

young men are very interesting in the way they combine various images of different cultural backgrounds like Islamic, Byzantine and maybe Frankish.

A restricted number of ceramics, bearing similar decoration techniques and forms were predominantly found in Northern and Central Anatolia. The bowls discovered in excavations were dated between the second half of the 13th century and the 14th century. Considering this basic information, we can assume that the Family 1 was produced in Central and North Central Anatolia between the second half of the 13th and the 14th century. This assumption is less clear for the provenance of the Family 2.

The anthropological aspect of these vessels is less easy to assess due to the scarcity of information. Therefore some questions are answered only partially, some, not at all. The deepness of the bowls can indicate a double function of eating and drinking and their medium sizes can point that they were more suitable for individual food consumption. On the other hand, larger vessels can be serving vessels, used during ceremonies or social gatherings. Furthermore, the original figural iconography executed on some pots can designate a celebratory object, fabricated on special commissions, commemorating rituals or events related to birth, marriage and death. Although these bowls are not luxury items, the great care invested in their fabrication and decoration makes them objects of display, which are pleasant to look at and can therefore express rank and valor. Indeed, food consumption corresponded to a valuable occasion for social gatherings and thus, reflected essential values of the society of Late Medieval era such as generosity, hospitality and brotherhood.

This study and catalogue have proposed an evaluation of two specific groups of pottery, detected in the Nihat Kolaşın Collection and attempted to attribute some of the pieces to certain production centers or areas and to possible time frames. The

comparative analysis through which these ceramics were assessed might not be as certain as the data gathered in excavations or the information obtained with chemical tests. Therefore, chemical tests such as petrographic analysis undertaken both with the ceramics from the Nihat Kolaşım Collection and similar material from other museum collections could improve our knowledge about the provenance. Furthermore, future excavations can also elucidate some questions concerning workshops and chronology.

Hopefully, this study and this catalogue which present and inventory unknown ceramics, are going to be useful for those who are interested in the field and encourage those who wish to explore the remaining pieces of the Nihat Kolaşım collection.

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7-APPENDİX

7-1: Transcription of the interview with Yıldız Meriçboynu

Yıldız Meriçboynu çalışmaya 1961 yılında İstanbul Arkeoloji Müzesinde başlar. Eşinin tayini nedeniyle 1971-1974 yılları arasında Ankara Etnografya Müzesi'nde görev yaptıktan sonra tekrar İstanbul Arkeoloji Müzesi'ne döner. Emekli olduğu 1992 yılına dek bu müzedeki görevini sürdürür. 1961 yılında atandığı müzedeki ilk üç yılını numizmatik kabinede, ardından Klasik Eserler Bölümü çanak-çömlek koleksiyonunda, Ankara dönüşü ise maden eserler koleksiyonunda çalışır. Bu yıllarda bölüm olarak eserlerin envanter numaralarını tesbit etme çalışmaları başlatılır. İkinci Dünya Savaşı sırasında eserler sandıklara konup Niğde'ye götürülmüş ve bu bekleme süreci sırasında eserlerin bazılarının envanter numaraları kaybolmuştur. Eserlerin numaraları senelerce süren çalışmalar sonucu saptanabilmiştir. Bu çalışmalar sonuç vermiş, 1983 yılı Avrupa Konseyi sergisi çalışmaları daha kolay yapılabilmıştır.

Yıldız Meriçboynu'nun görevi sadece maden eserlerle sınırlı kalmaz. Kendisi Bölüm sorumlusu olarak işini güzel bir şekilde şu sözlerle açıklıyor; "Her şey ile ilgileniyorsun" ve "her şeyden haberin olması lazım". 1986 yılından itibaren Müze'de

yeni teşhir çalışmaları başlatılır. Yıldız Hanım bu çalışmalar kapsamında "Çağlarboyu İstanbul" ve "Heykeltraşlık" bölümlerinin sergilemesini hazırlar. Arkeoloji Müzesinin koleksiyonları zaman içinde, satın almalarla, kazı buluntularıyla, bağışlarla ve mahkemesi sonuçlanmış zorarım eserlerle daha zenginleşir. Yıldız Meriçboyu Çinili Köşk koleksiyonlarındaki eser sayısı ve buluntular hakkında, başka bölümde çalıştığı için bilgisi olmadığını söylüyor. Çinili Köşk'de, Anadolu'nun Orta Çağına ait çok önemli bir koleksiyon olduğunu , sergilendiği için de bilgi sahibi olduğunu belirtiyor. Koleksiyonlarda Orta Çağ ve Osmanlı Dönemi eser sayısının çok olmasa da kalite açısından son derece önemli olduğu konusunda. Orta Çağa ait, Nimet Özgüç'ün kazısını yaptığı Samsat Höyük'ten önemli eserlerin bulunduğuna işaret ediyor. Anadolu'daki diğer yerlerdeki buluntuları bilmediğini söylüyor.

Nihat Kolaşın'ın kim olduğunu sorduğumda, Yıldız Meriçboyu, antikacı olan bu adamın müzeye eser getirdiğini, ismini bu nedenle bildiğini , idarede Kolaşın ile ilgili dosya olabileceğini belirtiyor. 1978 veya 1979 yılında bu antikacı, molozlar içinde duran birçok keramik parçasını Müzeye bağışlar. Bu keramik parçaları çuvallara, eski çantalara ve karton kutulara doldurulmuş olarak getirilmiştir. Bu keramik parçaları yaklaşık iki yıl çalışarak tamamlanır ve sonra Çinili Köşk'te sergilenir.

Seramiklerin nereden geldiği hakkında fikrini sorduğumda, parçaların hepsinin aynı molozlar içinde geldiğini göz önünde bulundurulursa, hepsinin aynı yerden gelme olasılığının büyük bir ihtimal taşıdığını belirtiyor. Nihat Kolaşın Koleksiyonu hakkındaki düşüncelerini sorunca, Yıldız Meriçboyu, bu koleksiyonun çok önemli olduğu kanısında. Koleksiyonun yeterli bir yayınının yapılmamasının ise bilgi

eksikliğine bađıyor. Ayrıca kazalarda Orta Çađ'a tekabül eden tabakalara daha çok önem verilmesini tavsiye ediyor.

Yıldız Meriçboyu İstanbul Arkeoloji Müzesi'nde çalıştığı süre içinde, müzenin müzecilik açısından hem gerilediđi, hem de ilerlediđi kanısında. Eskiden eserler hakkında daha paylaşımcı bir tutum olduğunu belirtiyor: "İlgili uzmanları depolara sokar, görüş alır, karşılıklı fikir testisi yapardık". Yıldız Hanım üzülererek devam ediyor,"Fakat bunlar yavaş yavaş kayboldu. Herkes şüpheli olmaya başladı. Müzenin ilerleme kaydettiđi nokta ise teşhir anlayışı. Yıldız Meriçboyu bu konuda daha farklı ve daha yeni bir sergileme anlayışının geldiđini düşünüyor.

CATALOGUE

Port Saint Symeon and related *sgraffito* and *champlevé* pottery from the Nihat Kolaşın Collection

Family 1: “the first class family”, the members of this family are characterized by a fine shape and elaborate decoration

Catalogue numbers: 7, 1, 2, 3, 4, 5, 6, 24, 8, 9, 10, 26, 11, 27, 12, 13, 14, 25, 15, 16, 17, 18, 19, 20, 21, 22, 23.

Inventory numbers: 82.3, 82.5, 82.12, 82.13, 82.14, 82.15, 82.16, 82.17, 82.29, 82.30, 82.33, 82.34, 82.45, 82.46, 82.50, 82.52, 82.53, 82.73, 82.79, 82.80, 82.81, 82.83, 82.84, 82.86, 82.87, 82.88, 82.89.

Group 1: “the most common bowls”.

List of the pieces:

Catalogue number: 1, 2, 3, 4, 5, 6.

Inventory number: 82.5, 82.12, 82.13, 82.14, 82.15, 82.16.

Catalogue number: 1. **Inventory number:** 82.5. Port Saint Symeon bowl.

Pink fabric.

Height: 10,5 cm. **Diameter of the rim:** 23 cm. **Fluted rim.**

Diameter of the base: 7,5 cm. **Thickness of the rim:** 1 cm.

Exterior: green glaze

Interior: cream slip, *sgraffito* figure of a young man holding a rabbit and vegetal motifs, splashes of green and ochre/yellow glaze, transparent glaze. Thin line of green glaze on the rim.

Catalogue number: 2. **Inventory number:** 82.12. Port Saint Symeon bowl.

Pink fabric. The base is restored. Fluted rim.

Height: 8,5 cm. **Diameter of the Rim:** 23,8 cm.

Diameter of the base: 7 cm- restored. **Thickness of the rim:** 0,6 cm.

Exterior: cream slip, yellow glaze on the upper part.

Interior: cream slip, *sgraffito* cross motives and floral decoration splashes of green and yellow glazes, transparent glaze. Thin line of ochre glaze on the rim.

Catalogue number: 3. **Inventory number:** 82.13. Port Saint Symeon bowl.

Light grey fabric. The base is restored. Fluted Rim.

Height: 10,5 cm. **Diameter of the Rim:** 25 cm.

Diameter of the base: 7 cm. **Thickness of the rim:** 0,8 cm.

Exterior: green glaze.

Interior: cream slip, *sgraffito* abstract motifs, splashes of green and yellow glaze transparent glaze. Thin line of green glaze on the rim.

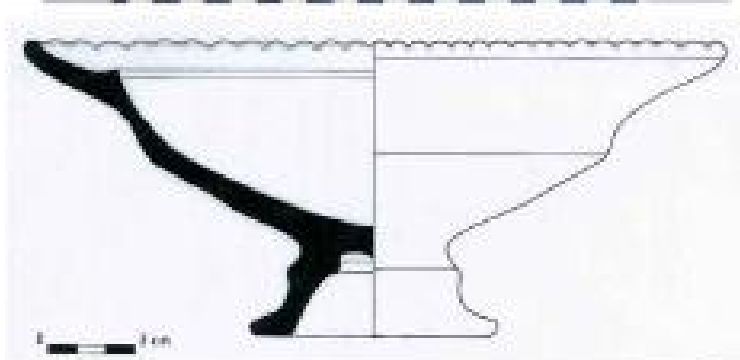
Catalogue number: 4. **Inventory number:** 82.14. Port Saint Symeon bowl.

Pink fabric. The base is restored. Fluted rim.

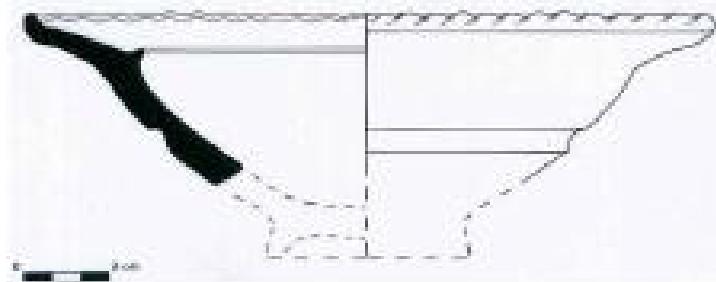
Height: 7,35 cm. Diameter of the Rim: 24 cm.
Diameter of the base: 6,7 cm. Thickness of the rim: 0,6 cm.
Exterior: cream slip, green glaze on the upper part.
Interior: cream slip, *sgraffito* abstract floral motifs, splashes of yellow glaze, green transparent glaze. Thin line of green glaze on the rim.

Catalogue number: 5. Inventory number: 82.15. Port Saint Symeon bowl.
Pink fabric.
Height: 8,1 cm. Diameter of the Rim: 23,5 cm.
Diameter of the base: 7,3 cm. Thickness of the rim: 0,65 cm.
Exterior: cream slip, transparent glaze, yellow/ochre glaze.
Interior: cream slip, *sgraffito* geometrical motifs, splashes of green and yellow glaze, transparent glaze.

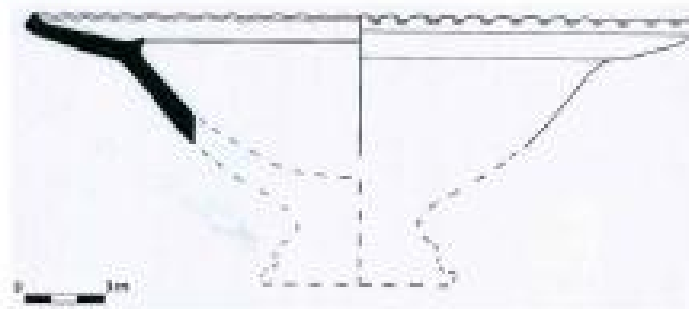
Catalogue number: 6. Inventory number: 82.16. Port Saint Symeon bowl.
Pink fabric. The base is restored.
Height: 7,85 cm. Diameter of the Rim: 22 cm.
Diameter of the base: 6,2 cm. Thickness of the rim: 0,4 cm.
Exterior: cream slip, green glaze.
Interior: cream slip, *sgraffito* cross motif and floral decoration, splashes of green and yellow glaze, transparent glaze.



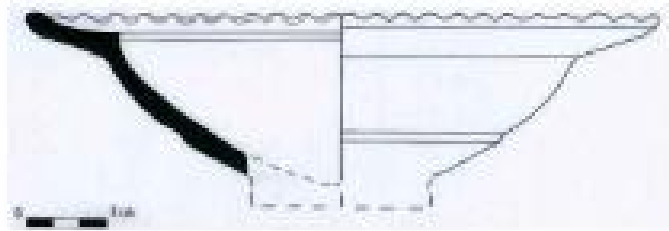
Cat. No.: 1. Inv. No.: 82.5.



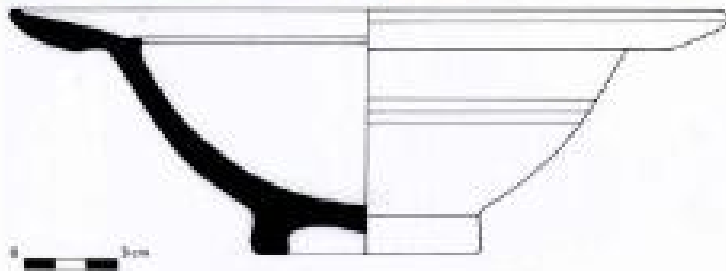
Cat. No.: 2. Inv. No.: 82.12.



Cat. No.: 3. Inv. No.: 82.13.



Cat. No.: 4, Inv. No.: 82.14.



Cat. No.: 5. Inv. No: 82.15.



Cat. No.: 6. Inv. No.: 82.16.

Group 2: “the cousins”, pottery pieces that display different shapes and similar decoration style with the group 1. however, executed with the *champlevé* and *sgraffito* techniques.

Complete list of the pieces:

Catalogue number: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23.
Inventory number: 82.3, 82.29, 82.30, 82.33, 82.45, 82.50, 82.52, 82.53, 82.79, 82.80, 82.81, 82.83, 82.84, 82.86, 82.87, 82.88, 82.89.

Bowls of different forms and different decoration techniques (*sgraffito* and *champlevé* techniques).

List of the pieces:

Catalogue Number: 7, 8, 9, 10, 11.
Inventory number: 82.3, 82.29, 82.30, 82.33, 82.45.

Catalogue number: 7. Inventory number: 82.3.
Derivative of Port Saint Symeon bowl.
Light brown fabric.
Height: 10,5 cm. Diameter of the rim: 33 cm. Fluted rim.
Diameter of the base: 7,5 cm. Thickness of the rim: 1,5 cm.
Exterior: cream slip, light green glaze on the upper part
Interior: cream slip, *sgraffito* and *champlevé* decoration of birds, fantastic creatures and small vegetal motifs, splashes of green, ochre/yellow glaze, transparent green glaze.

Catalogue number: 8. Inventory number: 82.29.
Derivative of Port Saint Symeon bowl.
Very pale brown fabric.
The exterior wall is restored.
Height: 8,75 cm. Diameter of the Rim: 20 cm, restored.
Diameter of the base: 6,4 cm. Thickness of the rim: 0,45 cm, restored.
Exterior: cream slip, transparent glaze.
Marks of broken clay with splash of green glaze (firing marks?). Base unglazed.
Marks of *sgraffito* decoration.
Interior: cream slip, *sgraffito* cross and geometric motifs, highlights of green and yellow glaze, transparent glaze.

Catalogue number: 9. Inventory number: 82.30.
Derivative of Port Saint Symeon. bowl.
Pink fabric. The base is restored.
Height: 10,5 cm. Diameter of the Rim: 25,5 cm.
Diameter of the base: 9,8 cm, restored. Thickness of the rim: 0,7 cm.
Exterior: whitish slip, *sgraffito floral and geometric motifs*, splashes of green, yellow and ochre/yellow glazes, transparent light green glaze.
Interior: whitish slip, transparent light green glaze.

Catalogue number: 10. Inventory number: 82.33.

Derivative of Port Saint Symeon bowl.

Pink fabric.

The base is restored.

Height: 7,8 cm. Diameter of the Rim: 19,5 cm.

Diameter of the base: 7,1 cm. Thickness of the rim: 0,35 cm.

Exterior: whitish slip, green glaze on the upper part, transparent glaze.

Interior: whitish slip, *sgraffito* geometric motif, splashes of dark green and yellow glaze, transparent green glazes.

Catalogue number: 11. Inventory number: 82.45. Port Saint Symeon plate(?)

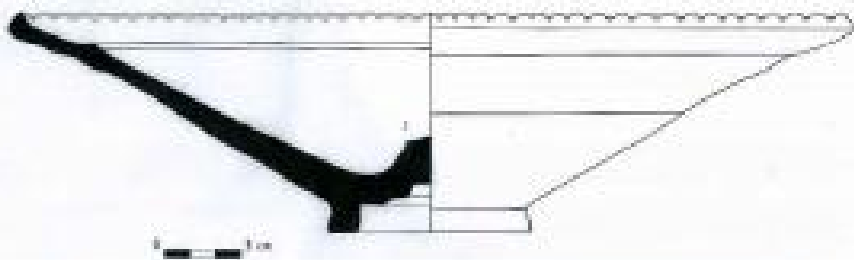
Pink fabric. Fluted rim.

Height: 7,1 cm. Diameter of the Rim: 24 cm.

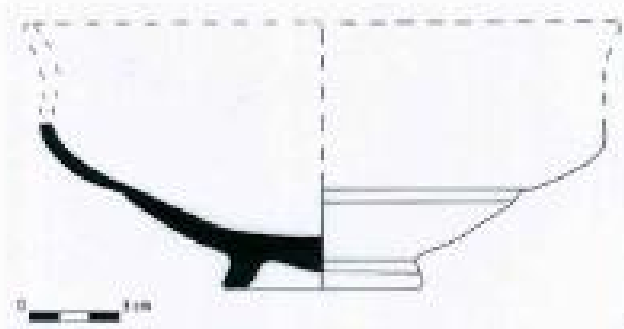
Diameter of the base: 6,7 cm. Thickness of the rim: 0,7 cm.

Exterior: whitish slip, green glaze on the upper part, transparent glaze.

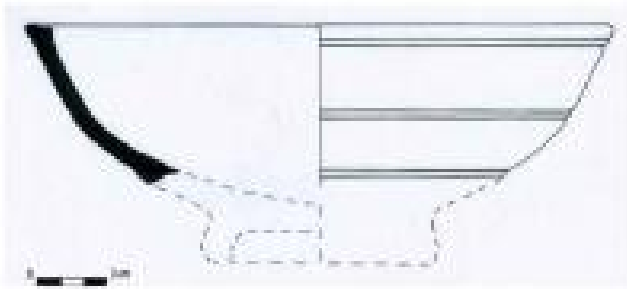
Interior: whitish slip, *sgraffito* cross and vegetal motifs, highlights of green and ochre/yellow glazes, transparent light green glaze.



Cat. No.: 7. Inv. No.: 82.3.



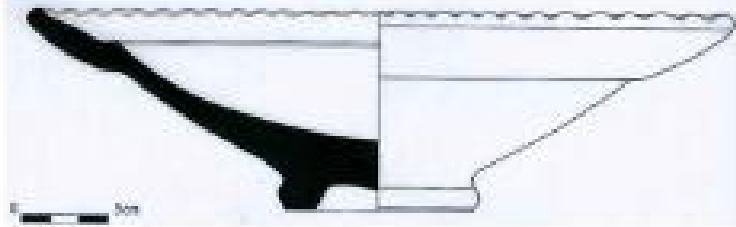
Cat. No.: 8. Inv. No.: 82.29.



Cat. No.: 9, Inv. No.: 82.30.



Cat. No.: 10, Inv. No.: 82.33.



Cat. No.: 11. Inv. No.: 82.45.

Objects and Small Finds:

List of the pieces:

Catalogue Number: 12, 13, 14.

Inventory Number: 82.50, 82.52, 82.53.

Catalogue number: 12. Inventory number: 82.50. Port Saint Symeon lid.

Pink fabric.

Height: 5,3 cm. Diameter of the lid: 6,3 cm.

Diameter of the interior: 5,1 cm.

Exterior: whitish slip, *sgraffito* face motif, splashes of yellow and green glazes, transparent glaze.

Interior: unglazed.

Catalogue number: 13. Inventory number: 82.52. Port Saint Symeon sculpture-human figurine.

Fabric color unknown.

Height: 15,5 cm. Width: 6,5 cm.

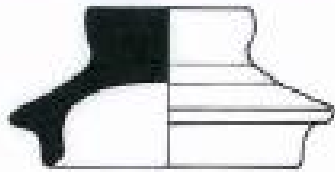
Exterior: cream slip, *sgraffito* geometric motif, splashes of green and ochre glazes, transparent glaze.

Catalogue number: 14. Inventory number: 82.53. Port Saint Symeon animal figurine.

Fabric color unknown.

Height: 6 cm. Width: 10 cm.

Exterior: cream slip, *sgraffito* geometrical and vegetal motifs, splashes of green and ochre glazes, transparent glaze.



0 3cm



Cat. No.: 12, Inv. No.: 82.50.



Cat. No.: 13, Inv. No.: 82.52.



Cat. No.: 14, Inv. No.: 82.53.

Rims:

List of the pieces:

Catalogue number: 15, 16, 17.

Inventory number: 82.79, 82.80, 82.83.

Catalogue number: 15. Inventory number: 82.79. Port Saint Symeon rim.

Pink fabric. Fluted rim.

Length: 13,5 cm. Width: 11,5 cm. Thickness of the rim: 0,7 cm.

Exterior: cream slip, green glaze, transparent glaze.

Interior: cream slip, *sgraffito* foot of an animal or creature, splashes of green and yellow glazes, transparent glaze.

Catalogue number: 16. Inventory number: 82.80. Port Saint Symeon rim.

Pink fabric.

Width: 13,1 cm. Length: 24 cm. Thickness of the rim: 1,1 cm.

Exterior: cream slip, ochre glaze on the upper part.

Interior: cream slip, transparent glaze, splashes of green and ochre/yellow glazes, *sgraffito* foot of an animal or creature and pomegranate flower motif.

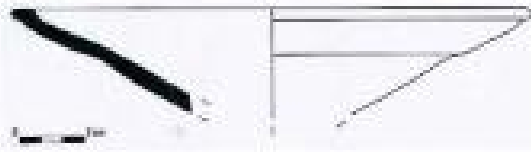
Catalogue number: 17. Inventory number: 82.83. Port Saint Symeon rim.

Pale brown fabric.

Length: 9,3 cm. Width: 7,6 cm. Thickness of the rim: 1 cm.

Exterior: thin line of cream slip and transparent glaze on the rim.

Interior: cream slip, *sgraffito* foot or hand of a figure (?), splashes of green and ochre/ yellow glazes and transparent glaze.



Cat. No.: 17; Inv. No.: 82.83



Cat. No.: 16; Inv. No.: 82.80v



Cat. No.: 15; Inv. No.: 82.79



Bases :

List of the pieces:

Catalogue number: 18, 19, 20.

Inventory number: 82.84, 82.86, 82.87.

Catalogue number: 18. Inventory number: 82.84. Port Saint Symeon base.

Pink fabric.

Height: 5,9 cm. Width: 12,4 cm. Length: 12,2 cm.

Exterior: unglazed.

Interior: whitish slip, *sgraffito* body of a bird, splashes of green and yellow glazes, transparent light green glaze.

Catalogue number: 19. Inventory number: 82.86. Port Saint Symeon base.

Very pale brown fabric.

Height: 2,2 cm. Width: 7,5 cm. Length: 8. cm Diameter of the base: 7 cm.

Exterior: unglazed

Interior: cream slip, *sgraffito* figure, splashes of green and yellow glazes, transparent glaze.

Catalogue number: 20. Inventory number: 82.87. Port Saint Symeon base.

Pink fabric.

Height: 2,2 cm. Width: 8 cm. Length: 7 cm. Diameter of the base: 6,95 cm.

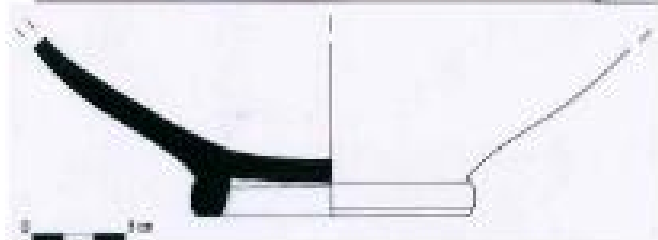
Exterior: unglazed

Interior: cream slip, *sgraffito saqi* figure, splashes of green and yellow glazes, transparent glaze.

Cat. No.: 19. Inv. No.: 82.86



Cat. No.: 20. Inv. No.: 82.87



Cat. No.: 18. Inv. No.: 82.84

Sherds:

List of the pieces:

Catalogue number: 21, 22, 23.

Inventory number: 82.81, 82.88, 82.89.

Catalogue number: 21. Inventory number: 82.81. Port Saint Symeon rim/sherd.
Pink fabric.

Width: 10,6 cm. Length: 17 cm.

Exterior: cream slip, green glaze on the upper part, transparent glaze.

Interior: cream slip, *sgraffito* foot or hand of a figure, vegetal motifs, splashes of green and yellow glazes, transparent light green glaze.

Catalogue number: 22. Inventory number: 82.88. Port Saint Symeon sherd.

Very pale brown fabric.

Width: 5 cm. Length: 5,4 cm.

Exterior: whitish slip, green glaze, transparent glaze.

Interior: whitish slip, *sgraffito* face of a *sagī* figure, splashes of green and yellow glazes, transparent light green glaze.

Catalogue number: 23. Inventory number: 82.89. Port Saint Symeon sherd.

Pink fabric.

Width: 8 cm. Length: 9,5 cm.

Exterior: cream slip, green glaze, transparent glaze.

Interior: cream slip, *sgraffito* figure, splashes of green and yellow glazes, transparent glaze.



Cat. No.: 21. Inv. No.: 82.81



Cat. No.: 23. Inv. No.: 82.89



Cat. No.: 22. Inv. No.: 82.88

Group 3: "Simpler Derivatives", recipients which are decorated in a simpler manner.

Complete list of the pieces: 82.17, 82.73, 82.34, 82.46.

Catalogue number: 24, 25, 26, 27.

Inventory number: 82.17, 82.73, 82.34, 82.46

Bowls:

List of the bowls:

Catalogue number: 24, 25.

Inventory number: 82.17, 82.73.

Catalogue number: 24. Inventory number: 82.17.

Derivative of Port Saint Symeon bowl.

Light brown fabric.

Height: 7,7 cm. Diameter of the Rim: 22 cm.

Diameter of the base: 6,6 cm. Thickness of the rim: 0,5 cm.

Interior: thin line of cream slip on the rim.

Exterior: cream slip, *sgraffito* vegetal motifs, lines of green and ochre glaze on the lip and the rim, transparent glaze.

Catalogue number: 25. Inventory number: 82.73.

Derivative of Port Saint Symeon bowl.

Very pale brown fabric.

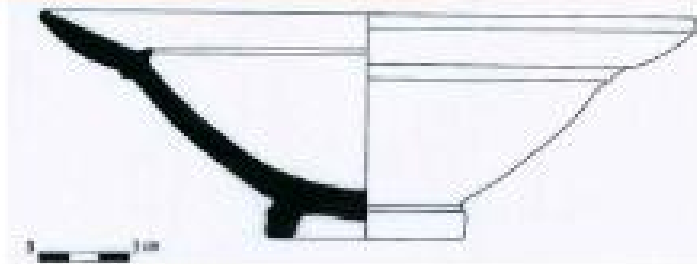
The rim is restored.

Height: 7,7 cm. Diameter of the Rim: 22 cm.

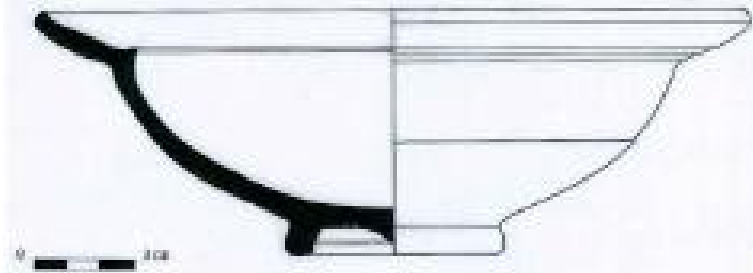
Diameter of the base: 6,5 cm. Thickness of the rim: 0,6 cm.

Exterior: whitish slip and white glaze on the upper part.

Interior: whitish slip, *sgraffito* cross and geometrical motifs, splashes of ochre/brown and light green glazes, transparent glaze.



Cat. No.: 24. Inv. No.: 82.17.



Cat. No.: 25. Inv. No.: 82.73

Other types of vessels:

List of the pieces:

Catalogue number: 26, 27.

Inventory number: 82.34 (reduced version of 82.30), 82.46 (simpler and coarser version of plate 82.45).

Catalogue number: 26. Inventory number: 82.34.

Derivative of Port Saint Symeon bowl.

Pink fabric.

Height: 7,2 cm. Diameter of the Rim: 13,9 cm.

Diameter of the base: 5,4 cm. Thickness of the rim: 0,5. cm

Exterior: whitish slip, banded *sgraffito* geometric motif, splashes of green and yellow glazes on the upper part, transparent glaze,

Interior: whitish slip and transparent glaze.

Catalogue number: 27. Inventory number: 82.46.

Derivative of Port Saint Symeon plate.

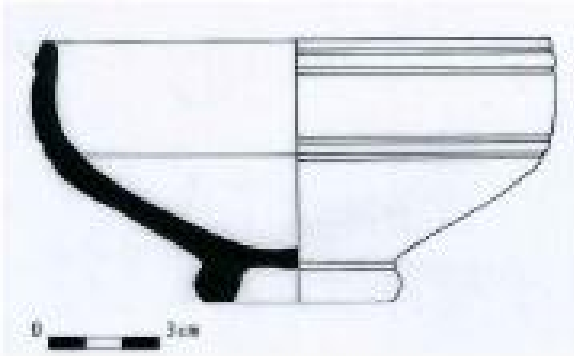
Light red fabric.

Height: 5,7 cm. Diameter of the Rim: 22,5 cm.

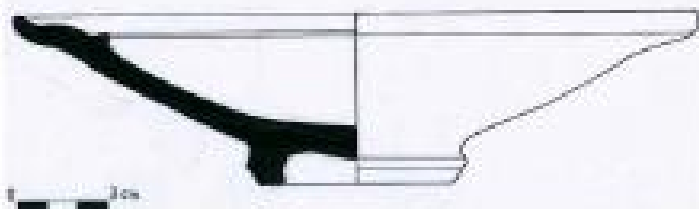
Diameter of the base: 6,6 cm. Thickness of the rim: 0,7 cm.

Exterior: thin line of whitish slip on the rim.

Interior: cream slip, *sgraffito* geometric motifs splashes of green and ochre/brown glazes, transparent glaze.



Cat. No.: 26. Inv. No.: 82.34.



Cat. No.: 27. Inv. No.: 82.46.

Family 2: “ the outsiders”.

These derivatives of Port Saint Symeon vessels do not fit in the Family 1 since they possess diverse shapes and different fabrication and decoration techniques.

Complete list of the pieces:

Catalogue number: 28, 29, 30, 31, 32.

Inventory number: 82.11, 82.19, 82.43, 82.44, 82.90.

Group 1: “Derivatives of the most common Port Saint Symeon bowl”.

Bowls:

List of the pieces:

Catalogue number: 28, 29.

Inventory number: 82.11, 82.19.

Catalogue number: 28. Inventory number: 82.11.

Derivative of Port Saint Symeon bowl.

Very pale brown fabric.

Height: 8,8 cm. Diameter of the Rim: 24 cm.

Diameter of the base: 7,9 cm. Thickness of the rim: 0,5 cm.

Exterior: unglazed. Thin line of cream slip on the rim.

Interior: whitish slip, *sgraffito* cross motif at the centre and geometric border decoration, green, white and yellow glazes, transparent glaze.

Catalogue number: 29. Inventory number: 82.19.

Derivative of Port Saint Symeon bowl.

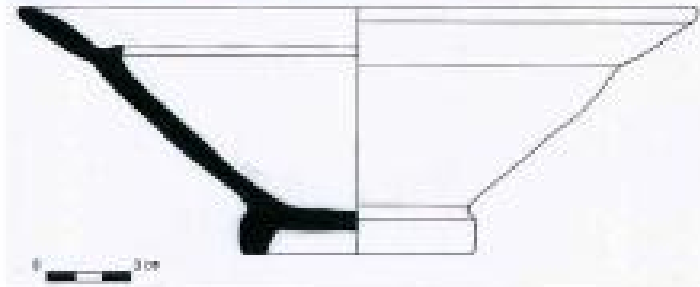
Reddish yellow fabric. The lip and the rim are restored.

Height: 8,7 cm. Diameter of the Rim: 24 cm, restored.

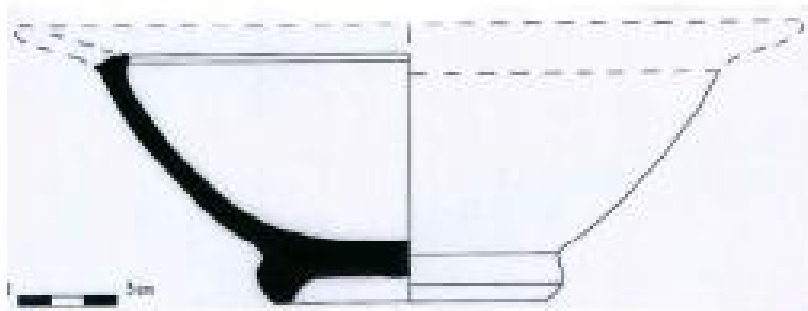
Diameter of the base: 8,3 cm. Thickness of the rim: 0,7 cm, restored.

Exterior: unglazed.

Interior: whitish slip, *sgraffito* bird, green and yellow splashes of glaze.



Cat. No.: 28. Inv. No.: 82.11.



Cat. No. 29. Inv. No.: 82.19.

Group 2: "Plates of diverse shape".

Plates:

List of the pieces:

Catalogue number: 30, 31.

Inventory number: 82.43, 82.44

Catalogue number: 30. Inventory number: 82.43.

Derivative of Port Saint Symeon plate.

Light red fabric.

Height: 7,1 cm. Diameter of the Rim: 25,8 cm.

Diameter of the base: 8,7 cm. Thickness of the rim: 0,55 cm.

Exterior: cream slip, transparent glaze, green glaze on the upper part.

Interior: cream slip, *sgraffito* small crosses, dark green and brown splashes of glaze, transparent glaze.

Catalogue number: 31. Inventory number: 82.44.

Derivative of Port Saint Symeon plate.

Reddish brown fabric. The base and the rim are restored.

Height: 5,75 cm. Diameter of the Rim: 22 cm, restored.

Diameter of the base: 7,1 cm, restored. Thickness of the rim: 0,45 cm, restored.

Exterior: cream slip, green glaze on the upper part.

Interior: cream slip, *sgraffito* animal motif, highlights of green, ochre/brown glazes, transparent glaze.

Group 3: "one single base".

List of the piece:

Catalogue number: 32.

Inventory number: 82.90

Catalogue number: 32. Inventory number: 82.90.

Derivative of Port Saint Symeon base.

Reddish brown fabric.

Height: 3,5 cm. Width: 8 cm. Length: 11 cm. Diameter of the base: 4,9 cm.

Exterior: cream slip, green glaze.

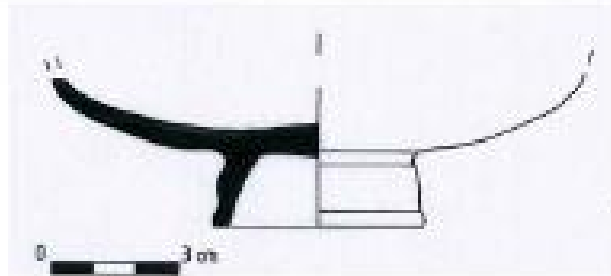
Interior: cream slip, *sgraffito* harpi figure, splashes of green and brown glazes.



Cat. No.: 30. Inv. No.: 82.43.



Cat. No.: 31. Inv. No.: 82.44.



Cat. No.:32; Inv. No.: 82.90

Late 13th century, *champlevé* ceramics from the Nihat Kolaşım Collection

None of the *champlevé* bowls possess the same shape. In this sense, it is hard to speak of a “family” or a certain “group”. The term, here, is employed in a larger sense.

Since the classical approach of categorizing the vessels according to their shapes cannot be applied, I am proposing an assessment method that emphasizes the art historical approach.

I. First family consists of objects that are elaborately decorated combining geometric, vegetal, figural designs and inscriptions.

Catalogue number: 33, 35, 42, 43, 44, 36, 37, 38, 39, 45, 34, 40, 41.

Inventory number: 82.1, 82.4, 82.7, 82.9, 82.18, 82.20, 82.24, 82.26, 82.35, 82.40, 82.51, 82.91, 82.94.

1.1. Group 1: The “mini table set.”

List of the pieces:

Catalogue number: 33, 34.

Inventory number: 82.1, 82.51.

Catalogue number: 33. Inventory number: 82.1. *Champlevé* Bowl.

Fabric light red.

Height: 16,7 cm. Diameter of the rim: 44.5cm

Diameter of the base: 14,6 cm. Thickness of the rim: 1cm

Exterior: thick cream slip, red/brown glaze, *champlevé* and *sgraffito* vegetal and geometric motifs and inscription on the border, under transparent glaze.

Interior: thick cream slip, red/brown glaze, *champlevé* and *sgraffito* vegetal and geometric motifs, symmetric bird figures, under transparent glaze.

Catalogue number: 34. Inventory number: 82.51. *Champlevé* Jug.

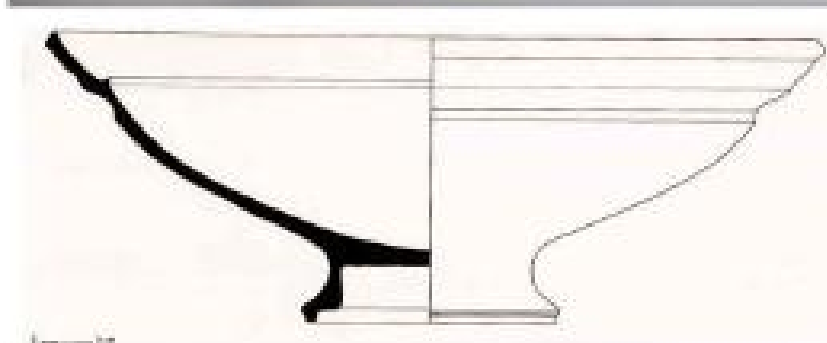
Red fabric. The handle and the neck are restored.

Height: 21,9 cm. Diameter of the Rim: 4,5 cm, restored.

Height of the neck: 10,5 cm, restored. Diameter of the base: 8 cm

Exterior: thick cream slip *champlevé* and *sgraffito* geometric motifs, horizontal and vertical stripes and pseudo Arabic script on the bottom of the neck

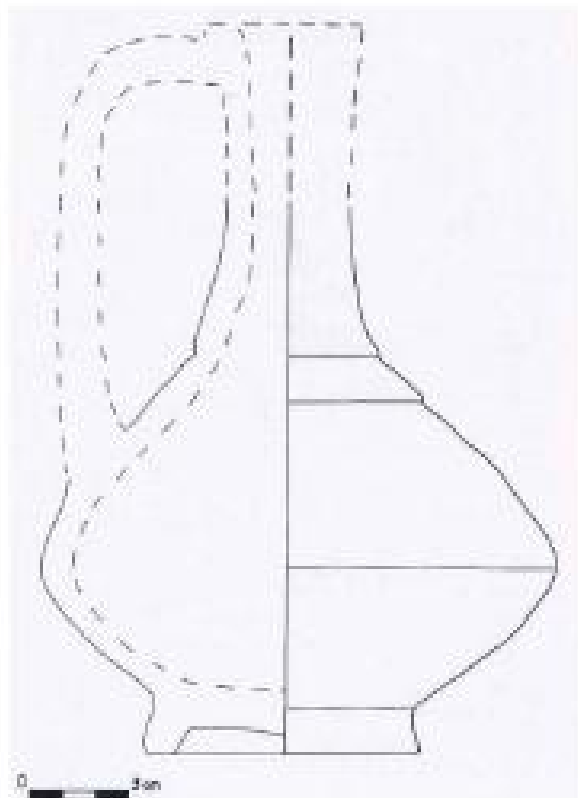
Interior: unglazed



Cat. No.: 33. Inv. No.: 82.1.



Detail. Cat. No.: 33. Inv. No.: 82.1.



Cat. No.: 34. Inv. No.: 82.51.

1.2. Group 2: heterogeneous derivatives, "distant cousins."

List of the pieces:

Catalogue number: 35, 36, 37, 38, 39, 40, 41.

Inventory number: 82.4, 82.20, 82.24, 82.26, 82.35, 82.91, 82.94.

Catalogue number: 35. Inventory number: 82.4. *Champlevé* Bowl.

Reddish yellow fabric. The base is restored.

Height: 10,45 cm. Diameter of the rim: 40 cm.

Diameter of the base: 10,7 cm, restored. Thickness of the rim: 0,6 cm.

Exterior: cream slip, stripes splashed with dark brown, green, blue glazes under transparent glaze. *Sgraffito* stripes.

Interior: thick cream slip, red/brown glaze, *champlevé* and *sgraffito* figures placed in a scene (enthronement or marriage?), *sgraffito* pseudo Arabic script around the lip.

Catalogue number: 36. Inventory number: 82.20. *Champlevé* Bowl.

Light reddish brown fabric.

Height: 6,5 cm. Diameter of the Rim: 18,3 cm.

Diameter of the base: 7 cm. Thickness of the rim: 1 cm.

Exterior: green glaze, *sgraffito* black glazed stripes.

Interior: thick cream slip, red/brown glaze, *champlevé* and *sgraffito* figure of a young man holding a flower and birds, geometrical border decoration, under transparent glaze.

Catalogue number: 37. Inventory number: 82.24. *Champlevé* and slip painted Bowl.

Reddish yellow fabric.

Height: 12 cm. Diameter of the Rim: 21,5 cm.

Diameter of the base: 9,8 cm. Thickness of the rim: 0,45 cm.

Exterior: thin cream slip, green glaze, *sgraffito* black glazed stripes, pseudo Kufic script painted with green slip on black slipped upper part, under transparent glaze.

Interior: thick cream slip, *sgraffito* and *champlevé* figure with bird under transparent glaze.

Catalogue number: 38. Inventory number: 82.26. *Champlevé* and slip painted Bowl.

Yellowish red fabric. The base is restored

Height: 9,35 cm. Diameter of the Rim: 22 cm.

Diameter of the base: 9,55 cm, restored. Thickness of the rim: 0,45 cm.

Exterior: thin cream slip, green glaze, *sgraffito* black glazed stripes, geometric motifs painted with green slip (Kufic script?) on black slipped upper part, transparent glaze.

Interior: thick cream slip, *sgraffito* and *champlevé* floral motives with dark red glaze under transparent green glaze. Red/brown glaze around the rim.

Catalogue number: 39. Inventory number: 82.35. *Champlevé* slip painted Bowl.

Light red fabric.

Height: 10,8. Diameter of the Rim: 22,5

Diameter of the base: 9. Thickness of the rim: 0,6

Base with two levels.

Exterior: thick cream slip, *champlevé* and *sgraffito* stripes, geometric motifs painted with white cream slip on the upper part, alternating transparent green glaze and darker green glaze.

Interior: cream slip, *champlevé* and *sgraffito* abstract motifs, pseudo Arabic inscriptions around the rim under transparent green glaze.

Catalogue number: 40. Inventory number 82.91. *Champlevé* sherd.
Light red fabric.

Width: 5,3 cm. Length: 7,1 cm.

Exterior: cream slip and *champlevé* stripes.

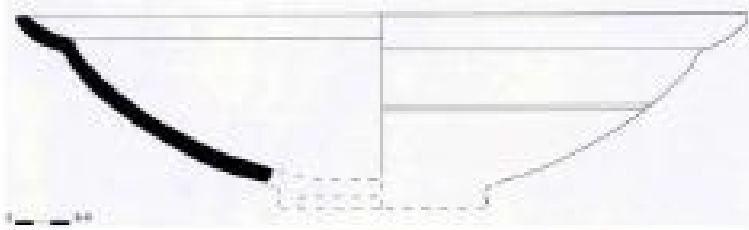
Interior: cream slip, *champlevé* bird, green transparent glaze.

Catalogue number: 41. Inventory number 82.94. *Champlevé* sherd.
Light red fabric.

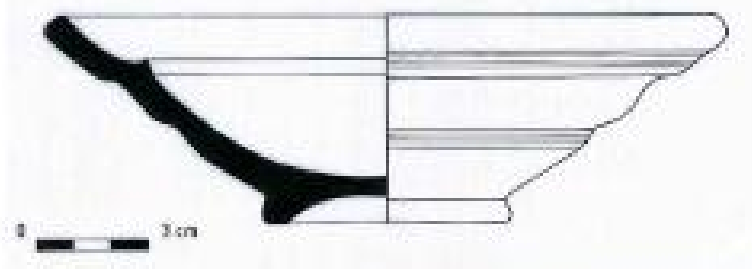
Width: 11,6 cm. Length: 7,2 cm.

Exterior: cream slip glaze, *sgraffito* and *champlevé* motifs, under transparent glaze.

Interior: cream slip, *sgraffito* and *champlevé* motifs, figure of a horse, under transparent glaze.



Cat. No. 35. Inv. No.: 82.4



Cat. No.: 36. Inv. No.: 82.20.

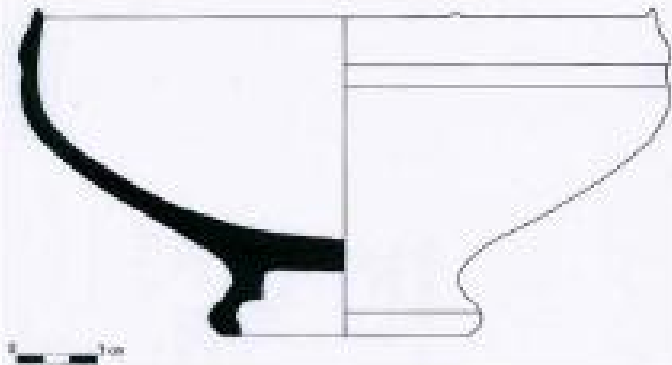




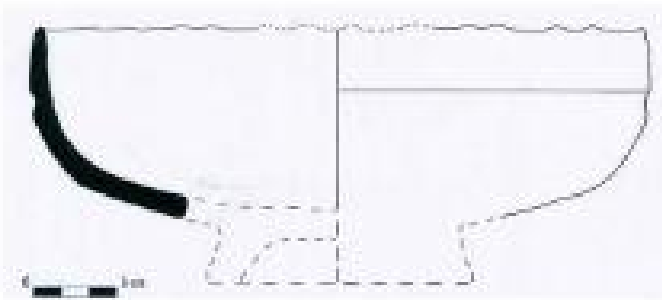
Cat. No.: 37, Inv. No.: 82.24.



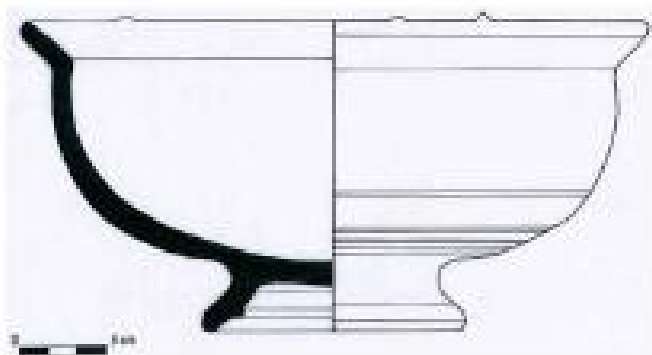
Cat. No.: 38, Inv. No.: 82.26.



Cat. No.: 37, Inv. No.: 82.24.

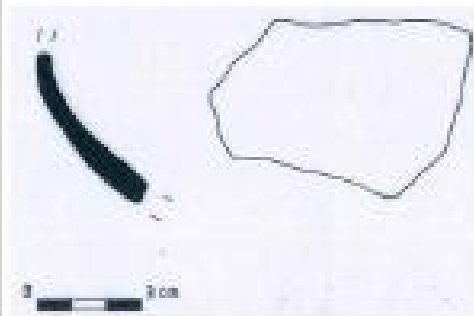


Cat. No.: 38, Inv. No.: 82.26.



Cat. No.: 39. Inv. No.: 82.35.

Cat. No.:41. Inv. No.: 82.91



Cat. No.: 41. Inv. No: 82.94

1.3. Group 3: vessels that present diverse and unusual shapes and decorations within this family. "very distant cousins."

List of the pieces:

Catalogue number: 42, 43, 44, 45.

Inventory number: 82.7, 82.9, 82.18, 82.40.

Catalogue number 42. Inventory number: 82.7.

Slip painted *sgraffito* and *champlevé* plate.

Pink Fabric. Most of the base and the rim are restored.

Height: 4,55 cm. Diameter of the rim: 24 cm.

Diameter of the base: 7,85 cm. Thickness of the rim: 0,75 cm.

Exterior: cream slip, two stripes in dark red and black.

Interior: cream slip, *sgraffito* and *champlevé* dark red vegetal motifs.

Catalogue number: 43. Inventory number: 82.9. Slip painted, *sgraffito* bowl.

Light red fabric.

Height: 8 cm. Diameter of the Rim: 16,4 cm.

Diameter of the base: 6,3 cm. Thickness of the rim: 0,5 cm

Exterior: Thick whitish slip on the lower part, slip painted white flower on the upper part under transparent white glaze. Thin line of green glaze near the rim.

Interior: green glaze, *sgraffito* pseudo Arabic inscriptions and *champlevé* geometric motifs around the rim in black glaze, under transparent glaze.

Catalogue number: 44. Inventory number: 82.18. Slip painted *sgraffito* bowl.

XX fabric.

Height: 7,1 cm. Diameter of the Rim: 18,7 cm.

Diameter of the base: 6 cm. Thickness of the rim: 0,6 cm

Exterior: cream slip, flowers and stripes motifs painted with cream slip under transparent glaze.

Interior: cream slip, *sgraffito* stripes and circles under transparent light green glaze.

This vessel has a similar shape with number 36, and has a small rise on the inner corner of the rim. Both have a banded decoration on the lip.

The slip decoration of the exterior resembles the "cloudy" flowers of the number 43.

Catalogue number: 45. Inventory number: 82.40. Slip painted *champlevé* bowl.

Light brown fabric.

Height: 7 cm. Diameter of the Rim: 12,5 cm.

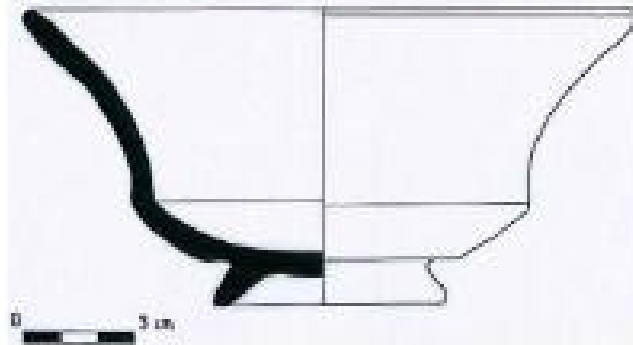
Diameter of the base: 6,5 cm. Thickness of the rim: 0,45 cm.

Exterior: green glaze and splash of black glaze on the rim.

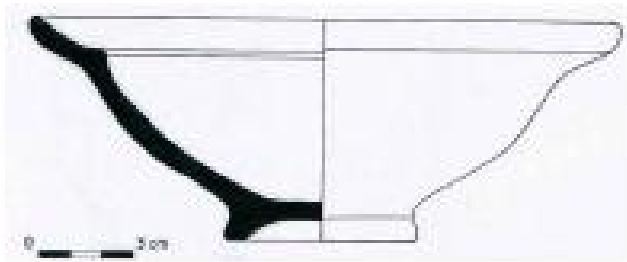
Interior: green glaze, *champlevé* figure of peacock in black glaze.



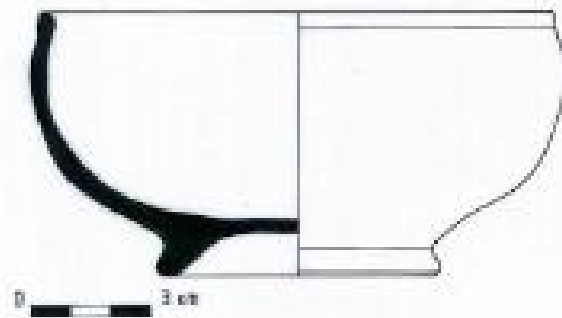
Cat. No.: 42. Inv. No.: 82.7.



Cat. No.: 43. Inv. No.: 82.9.



Cat. No.: 44. Inv. No.: 82.18.



Cat. No.:45. Inv. No.: 82.40.

2. Family 2 is characterized by a simpler decoration that do not show specific comparanda with the members of the first family.

List of the pieces:

Catalogue number: 46, 47.

Inventory number: 82.28, 82.72.

Catalogue number: 46. Inventory number: 82.28. Slip painted *sgraffito* bowl.

Light red fabric. The upper wall and the rim are restored.

Height: 10,35 cm. Diameter of the Rim: 18,5 cm.

Diameter of the base: 8 cm. Thickness of the rim: 0,3 cm.

Exterior: thin slip, green glaze, marks of black slip painted motif on the upper part, transparent glaze.

Interior: cream slip, *sgraffito* and *champlevé* pseudo Arabic inscriptions under transparent glaze.

Catalogue number: 47. Inventory number: 82.72. Slip painted *sgraffito* bowl.

Reddish yellow fabric.

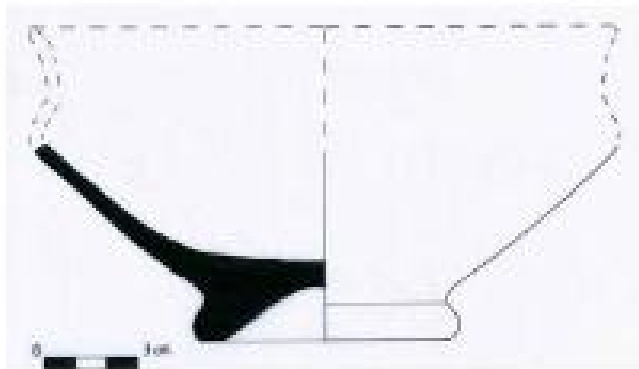
Height: 6 cm. Diameter of the Rim: 12,5 cm.

Diameter of the base: 5,6 cm. Thickness of the rim: 0,4 cm.

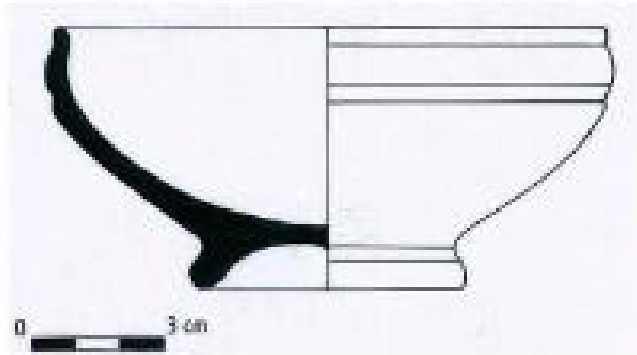
Exterior: thin cream slip, green glaze, geometric motif painted in black slip on the upper border under transparent glaze.

Interior: cream slip, *champlevé* knot motif under transparent glaze.

This vessel has a similar form with number 37, with the exception of the base which is one two levels.



Cat. No.: 46. Inv. No.: 82.28.



Cat. No.: 47. Inv. No.: 82.72.



Cat. No.: 47. Inv. No.: 82.72...

