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Coloured Ceramics of the Caliphs: A new look at the Abbasid pottery finds from the old Gözlükule excavations at Tarsus

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CHAPTER 6

REVISITING THE EARLY ISLAMIC POTTERY FINDS OF THE 1935-1948 GÖZLÜKULE EXCAVATIONS

The current state of the arts includes very few up-to-date research dealing with early Islamic pottery finds in Turkey. There are almost no studies offering a full archaeological discussion of the ceramics of this period in this region. This chapter attempts to fill this void by inquiring the place of Gözlükule amidst trade networks but also in the processes of ceramic distribution, production and consumption on the basis of the pottery finds. These points are developed in three parts. First, the methodological choices are explained. Then, the first typo-chronology of this large body of pottery is introduced together with their catalogue (in Appendix 1). And finally, a discussion section addresses these afore mentioned issues that have not been so much scrutinized in recent literature about early Islamic ceramics in Turkey.

1 Methodology and terminology

This research essentially seeks to contribute to our knowledge of the pottery of early Islamic times by addressing new questions to this material found during the old excavations. In difference to Florence Day's short, art-historical approach, this study discusses this body of pottery as an archaeological assemblage and provides a ceramic typology constituting type-series.

The ceramic data presented here were collected during five seasons of field study between 2011 and 2015.²⁰⁵ This latter took place in the storage rooms of the Gözlükule Archaeological Project where the Goldman Study Collection is currently stored. Fieldwork involved the documentation and examination of this large body of pottery. In fact, over 800 inventoried pieces corresponding to circa 2000 sherds were examined. These pieces were documented with over 2000 photographs, circa 300 fabric photographs taken with a digital microscope and 570 drawings.²⁰⁶ Further, these ceramics were recorded in the database of Joanita Vroom's VIDI research project "Material Culture, Consumption and Social Change: New Approaches to Understanding the Eastern Mediterranean during Byzantine and Ottoman Times" that was designed in the Faculty of Archaeology of Leiden University.²⁰⁷ Each team member of the VIDI research project was provided with this computer program in order to pursue his/her inquiry.

This ceramic database contains morphological, functional and chronological information about the pottery. These data include the weight, the measures, the colour of the fabric according to the Munsell Colour Chart, the surface treatment techniques, the decoration, the chronological period and the function of the ceramics.

The chronology of the examined ceramics was limited to the post-Roman period, that is to say, early medieval/early Islamic to the Ottoman periods (c. 7th -18th

²⁰⁵ The medieval ceramics of the Goldman Study Collection are preserved in the storage rooms of the Gözlükule Archaeological Project in Tarsus. This collection can only be examined in the facilities of the Gözlükule Archaeological Project (study rooms, laboratory, storage) Excavations and study seasons are organised interchangeably every two years in the month of June for excavations, and in September for study seasons.

²⁰⁶ The drawings were made by myself, Prof. Agnès Vokaer (small Brittle Ware cooking pots) and with the help of the illustrators Burak Sönmez, Merve Erbil and Murat Gönenç. The drawings were digitised by Burak Sönmez. I would like to express my deepest gratitude for their kind help.

²⁰⁷ For more information, see the website of the VIDI-Research project:

www.archaeology.leiden.edu/research/neareast-egypt/byzantine-ottoman/about/material-culture.

centuries C.E.). Thus, sherds belonging to the earlier periods were discarded.²⁰⁸ Even though all medieval and post-medieval ceramics were documented, this study focuses on the early Islamic ceramics. The catalogue presented here includes early Islamic pottery pieces exclusively. The finds from later periods will be studied in the future.

The function of the ceramics was defined according to their morphological attributes. Created by Joanita Vroom, the criterium defines roughly light and heavy utility wares according to the thickness of their wall (light utility wares: $8\text{mm} \geq$, heavy utility wares: $8\text{mm} \leq$), the table wares according to vessel shape and presence of glaze, coarse wares according to vessel form and quantity of inclusions in the fabric and the amphorae according to their shapes and large volume capacity.²⁰⁹ Referring to other objects made of earthenware, the class of “other” in the function category includes objects such as lamps or pipes (water and tobacco) that do not fit into the groups mentioned above.

The documentation and examination of this ceramic body resulted in the formulation of the following research question: what do the characteristics of the Gözlükule medieval ceramic corpus indicate about trade and pottery production and consumption on the site and in the region? In order to answer this, the typology of the ceramics is created by combining three approaches.

The type-series that are based on ceramic morphology and decoration is combined with the “objective” and the “technical approach”. For the “objective approach”, three guidelines are employed: the British publication, *A guide to the Classification of Medieval Ceramic forms*; the field guide of Joanita Vroom, *Byzantine to modern pottery in the Aegean: 7th to 20th century: an introduction and field guide*, and *Le lexique et typologie de poteries* of the French archaeologists (Balfet, Fauvet-Berthelot and Monzon 1989; MPRG 1998; Vroom 2014).

The “technical approach” includes some restrictions. Due to the working procedures of the Gözlükule Archaeological Project which do not allow fresh breaks on the 1935-1948 archaeological material, the technical approach consists of the description of the fabrics observed with naked eye, hand lens, and photographs made with a digital microscope (c. $\times 10$).²¹⁰

The description of the fabric of the ceramics is based on the hardness, the fineness, the colour of the fabric, the level of porosity and the feel (soft, porous, gritty, etc.). The inclusions are described on the basis of the frequency (rare, common and abundant), the size (small, medium and large) and the shape (rounded, angular, elongated). The frequency and the size of the inclusions are based on the charts developed by the laboratory for ceramic studies of the University of Leiden, Faculty of Archaeology.²¹¹

In this typology, the preliminary classification is functional (i.e., table wares, light utility wares, heavy utility wares, cooking wares, amphorae and other). The glazed wares are presented first, followed by unglazed wares including light and heavy utility wares and cooking wares. It is noteworthy to stress that these functional categories are not so clear-cut. In fact, glazed wares are generally used as table wares;

²⁰⁸ Approximately 36 inventories ceramic pieces (80 sherds) were discarded. These included Roman and late Roman coarse ware and amphorae and unknown utilitarian vessels.

²⁰⁹ Personal communication with Dr Joanita Vroom (2015).

²¹⁰ Future work on the ceramic material found in the current Gözlükule excavations will considerably improve our knowledge of the fabrics.

²¹¹ The author has made photographs of these porosity charts created by Loe Jacobs, the potter in charge of the Laboratory for Ceramic Studies of the University of Leiden.

however, some can be employed as light utility wares as well. Further, Unglazed Buff Wares can be used on the table too. Cooking wares are only used as such.

The preliminary classification of the table wares is based on surface treatment and decoration technique (e.g., Polychrome Painted Glazed Ware or Glazed Moulded Ware, etc.). Because Lustrewares correspond to a distinct group with a well-defined name and tradition, the appellation is used as such. Unglazed Buff Wares are classified on the basis of technology (i.e., wheel-thrown or mould made) and of function (i.e., light utility wares or heavy utility wares). The decoration techniques are discussed within these preliminary categories as secondary features. Cooking wares are distinguished by their function. Afterwards, each of these wares²¹² is classified according to classes²¹³, families²¹⁴, types²¹⁵ and subtypes.²¹⁶

Given the fact that this ceramic material was dug in the first half of the 20th century, little attention was given to stratigraphy: there are no detailed information as to the stratigraphic position of the finds, only the areas or rooms where they were found were recorded. Subsequently, this typology is not extremely detailed. In order to facilitate the improvement of this typology with the pottery finds of the new excavations and/or other excavations, the author has created an open typology.

2 The pottery: typology and chronology

2.1 Table wares:

2.1.1 White Opaque Glazed Wares

2.1.1.1 White Opaque Glazed Ware with cobalt blue decoration (Ceramic catalogue: OGW cobalt Pl. 1-3)

General remarks:

See chapter four.

²¹² 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.” (McC Adams 1970, 90). Scott Redford in *The Archeology of the Frontier in the Medieval Near East: Excavations at Gritille, Turkey*, limits the meaning of “ware” to pottery that demonstrates the same colour fabric, temper and decoration (Redford 1998, 80). This study will follow Scott Redford’s criteria.

²¹³ Following *A guide to the Classification of Medieval Ceramic forms* and Joanita Vroom’s *Byzantine to modern pottery in the Aegean: 7th to 20th century: an introduction and field guide*, these classes include morphological categories such as bowl, jug, jar, pot, etc. (Medieval Pottery Research Group 2008; Vroom 2014).

²¹⁴ These type-series follow Prof. Agnès Vokaer’s typology of the Brittle Ware (Vokaer 2011). The creation of “Families” is based on a general description of the morphology of the vessel classes, which are indicated by a capital letter (e.g., bowl A, jug C). For example, the Polychrome Painted Glazed Ware bowls include two families of bowls such as hemispherical bowls (Bowl A) and carinated bowls (Bowl B). However, it is important to stress that the grouping of types into one family is not always possible due to the fragmentary state of some ceramics.

²¹⁵ For the creation of types, two approaches are used. Since the large majority of this ceramic corpus consists of fine wares (and contains an important number of complete shapes), it is relevant to consider some attributes such as rim and base diameters and profiles in the creation of types. Subsequently, vessels displaying similar shapes are given the same type numbers. A second approach is used for cooking and heavy utility wares. This approach follows the types developed by Agnès Vokaer in her study of the Brittle Ware (Vokaer 2011). Vokaer chose not to consider the variability of diameter and rim shapes as a basic criteria in her typology because the production of coarse wares is not as standardised as fine wares (Vokaer 2011, 11)

²¹⁶ Sub-types correspond to intentional variations within a type that occur frequently. These are specified with a letter added to the type.

Gözlükule medieval ceramic assemblage:

White Opaque Glazed Ware with cobalt blue decoration represents circa 2.6% of the table wares. Plain White Opaque Glazed Ware is represented by 11 sherds, while White Opaque Glazed Ware with green splash by 8 sherds.

Fabric:

The observation of the fabric is limited due to the lime deposit on the breaks. The fabric of White Opaque Glazed Ware with cobalt blue decoration is hard, very fine and pale yellow (2.5Y 8/4), with a maximum porosity level of 7%. The few inclusions are rare, small to medium, elongated porosity (c. 0.5-1mm) and sometimes, rare, small, rounded black and dark red inclusions (c. 0.5-1mm). The feel is soft and porous (Fig. 6.2.1).

Production technique:

The first stages of production such as clay preparation, modelling, glazing and firing follow the same techniques of Lustreware production. After the first firing, the decoration is painted with cobalt blue glaze and the vessels are put back in the kiln for a second time.

A subgroup that is believed to be a later development of White Opaque Glazed Ware with cobalt blue decoration, employs a broader palette including brown, yellow-brown, blue-green and blue glazes. The brown and the green are obtained from manganese and copper respectively (Caiger-Smith 1971, 21). Caiger-Smith relates the grey glaze to prolonged firing causing the reduction of lead and tin in the glaze mixtures (Caiger-Smith 1985, 29).

Surface treatment:

Prior to the first firing, the vessels of White Opaque Glazed Ware with cobalt blue decoration are covered with a white opaque glaze and then, the decorative designs are painted with cobalt blue glaze. The Gözlükule ceramic corpus includes one bowl combining cobalt blue, green and brown glazes (piece: 36.1221, OGW cobalt Pl. 1).

Shape:

The formal repertoire of this class of pottery finds parallels with Lustrewares. The rounded bowls include three types which are recurrent among Iraqi Opaque Glazed Wares. The first type of bowl has an everted curved rim (Bowl A1) (OGW cobalt Pl. 1-2, pieces: 38.1831, 36.839a, 36.1221, 34.1403, 35.1728); the second, a shorter curved rim (Bowl A2) (OGW cobalt Pl. 2, piece: 35.1661); the third, a slightly everted rim (Bowl A3) (OGW cobalt Pl. 2, piece: 35.1674).

Furthermore, the dishes appear in two families. The first corresponds to a carinated dish with a flat everted rim (Dish A1) (OGW cobalt Pl. 3, piece: 37.1067). This form is a common form in both Iraqi and non-Iraqi vessels such as the PPGW Dish A1. The second one is a flared dish with a straight rim (Dish B1) (OGW cobalt Pl. 3, piece: 35.1780). This form is rare and can be seen in this class only.

The bases consist of two types. There is the low ring foot (Base A: OGW cobalt Pl. 3, pieces: 35.1729, x.58) and the flat base (Base B1a: OGW cobalt Pl. 3, piece: 35.1975). The flat base has a subtype which is distinguished by a small ridge on the underside (Base B1b: OGW cobalt Pl. 3, piece: 34.1402).

Although large pieces are rare among this class in the Gözlükule corpus, the dimensions of the vessels can be classified such as small, medium and large (Table 6.2.1).

Decoration:

The decorative vocabulary of the White Opaque Glazed Ware with cobalt blue decoration of the Gözlükule assemblage includes geometric, vegetal and pseudo-epigraphic designs.

The latter includes a composition with three-lined *pseudo*-inscriptions imitating the original blessing statements to the owner (*Baraka*, blessing or *Ghibta*, good fortune) (3.6 “Three-line Calligraphy”, Mason 1997, 3) (OGW cobalt Pl. 3, pieces: 34.1402, 35.1975). The vegetal motifs consist of stylized half-palmettes, stylized leafs and floral blossoms (OGW cobalt Pl. 1-3, pieces: 38.1831, 36.839a, 35.1728, 35.1780). Geometric decorations are composed of repeated forms such as dots and arches (OGW cobalt Pl. 2-3, pieces: 35.1661, 35.1674, 35.1791, 35.1729). The vessel painted with a polychrome palette combining cobalt blue, green and brown displays brown geometric motifs contouring the rim and splashes of green and blue in the interior (OGW cobalt Pl. 1, piece: 36.1221).

2.1.1.2 Other White Opaque Glazed Ware (Iraqi) (Ceramic catalogue: OGW cobalt Pl. 2; Other fine OGW Pl. 1)

This class includes plain Iraqi White Opaque Glazed Ware and Iraqi White Opaque Glazed Ware with green splash. These two classes show the same morphological attributes such as fabric and form as the two preceding groups such as Lustrewares and White Opaque Glazed Ware with cobalt blue decoration. There is the rounded bowl with an everted flat rim (Bowl A1: OGW cobalt Pl. 2, piece: 34.1403; Other fine OGW Pl. 1, piece: 36.1280) and two base fragments belonging to low foot rings (Base A1: Other fine OGW Pl. 1, pieces: 35.1658-36.826).

2.1.1.3 Lustrewares

Polychrome Lustreware (Ceramic catalogue: Poly. Lustreware Pl. 1-5)

General remarks:

See chapter four.

Gözlükule Medieval ceramic assemblage:

Polychrome Lustreware represents a relatively large group forming 3.49 % of the glazed table wares. These numbers may be obviously related to the selection procedure of the excavations of the 1930s.

Fabric:

The fabric of the Polychrome Lustreware is hard, very fine and pale yellow (2.5Y 8/3-8/4) with a maximum porosity level of 5%. Low crack propagation can be observed. The rare inclusions are rare, small to medium, elongated or rounded porosity (c. 0.5- 1 mm) and sometimes, rare, small, rounded or subangular lime fragments (c. 0.5-1 mm) can be found as well. The feel is soft and porous (Fig. 6.2.2).

Production technique:

The ceramics are made from very fine clay which was formed by a peculiar mixture, resulting, in a buff-coloured fine fabric, commonly referred to as “Samarra Body” or “Basra fabric” (Caiger-Smith 1985, 28; Mason 1997, 23; Northedge 2001, 210). Generally, these vessels are believed to be mass-produced objects which are thrown on the fast-wheel.

The production process includes several stages. First, the object is thrown on the fast-wheel, afterwards, a thick white glaze is applied on the interior and the exterior and then the object is fired in high temperature (c. 800-1150 degrees Centigrade). After the first firing, the second one takes place in a reduced atmosphere, when the lustre decoration is painted on the object. Polychrome lustre usually employs metallic pigments together with non-metallic ones, pigments of colour stains. Ruby lustre is obtained from a copper oxide pigment. Other lustres were made from metallic pigments and were possibly extracted from silver coinage and objects of brass and bronze (Caiger-Smith 1985, 30). It is an overglaze technique.

The lack of brilliance of the lustre decoration can be the result of low firing with insufficient reduction to bring the compounds to a metallic state (Caiger-Smith 1985, 29). On some sherds, the colour patches may be distinguished from the metallic surfaces. This is because some of the pigments were more easily reduced than others. For example, red colours which were made from copper, apparently required a more intense reductions than silver-based colours. Due to prolonged firing, the glaze components can be altered. When the amount of lead and tin in the glaze mixtures is reduced, the white background turns grey (Caiger-Smith 1985, 29).

Surface treatment:

Polychrome Lustrewares are covered with a white glaze, with varying degree of opacity. The white opaque glaze can sometimes have a greyish tinge. The decoration is painted on this uniform background with the use of two to three and rarely four different glazes. The palette could include a wide range of colours: ochre-brown, olive-green with a golden tinge, ochre ranging to golden-ochre, red-brown and red. There are dark blue and turquoise pieces with lustre decoration in the Tarsus corpus as well. One of the most recurrent colours schemes is the combination of ochre and red-brown and a three-coloured arrangement including, olive-green with a shiny golden effect, ochre with a golden tinge and red-brown. Depending on the firing condition and the state of preservation, the radiance of the lustre decoration changes.

Decoration:

Polychrome Lustreware of the Gözlükule medieval ceramic assemblage bear more complex decoration than Monochrome Lustreware. The white of the background frequently emerges as a neutral shade, giving a rhythm to the colourful designs. The decorations include intrinsic geometric, vegetal and epigraphic arrangements. The vegetal designs consist of elaborately painted palmettes, stylized leaves and more realistic flowers (e.g., Poly. Lustreware Pl. 2-3, 5, pieces: 38.1778, 35.1607, 37.1035, 37.1033). These can be combined with complex geometric patterns, filling the whole interior surface of the vessels. The geometric motifs are composed of checker-board patterns, lines, geometric shapes, sometimes filled with smaller repeated shapes (e.g., Poly. Lustreware Pl. 2, piece: 37.1034). These motifs are sometimes outlined with a fine and thin metallic shade (e.g., Poly. Lustreware Pl. 4, piece: 36.818). The exterior of open forms, are frequently painted with a thick brush, alternating dark and lighter colours, drawing curvy-linear forms and dots (e.g., Poly. Lustreware Pl. 1, Pl. 5, pieces: 35.1730, 37.1033).

Shape:

Polychrome Lustrewares frequently include open forms consisting of bowls and plates. The most characteristic shape is the shallow rounded bowl with a flat ring foot and everted rim. Simple straight rims are found, but are fewer. The bowls appear in two families and in three types.

Rounded bowls are the most common form. These vessels have two subtypes. The first one is characterised by an everted curvy rim (Bowl A1a: Poly. Lustreware Pl. 1-2, pieces: 35.1730, 35.1635, 38.1778). The second one is marked by an everted flat rim (Bowl A1b: Poly. Lustreware Pl. 2, piece: 35.1879). The other family of bowl consists of the flared bowl. This bowl includes a slightly thickened or simple rim (Bowl B1: Poly. Lustreware Pl. 1-3, pieces: 35.1677, 37.1034, 38.1796, 37.1058, 35.1607, 37.1035, x.130).

There is one type of plate. This large plate has an everted and flat rim (rim diameter: 26 cm) and a flat base (base diameter: 10cm.) (Plate A1: Poly. Lustreware Pl. 5, piece: 37.1033).

The bases are thinly potted ring foots (Base A1: Poly. Lustreware Pl. 3-4, pieces: 36.821, 36.818, 35.1476, 35.1660, 37.1127). Occasionally, some bear a slight ridge on the exterior of the base (e.g., Poly. Lustreware Pl. 3, no: 35.1659).

The dimensions of the pieces of Polychrome Lustreware group can be classified such as small, medium and large (Table 6.2.2). The small pieces have a rim diameter between 9 and 12 cm and a base diameter between 4 to 6 cm; the medium pieces have a rim diameter between 13 and 23 cm and a base diameter between 7 and 10 cm and finally; the large pieces have a rim diameter between 25 and 27 cm and a base diameter between 10 and 15 cm. In difference to the Monochrome Lustreware group, the Polychrome group have larger vessels.

Other Lustrewares (Ceramic catalogue: Other Lustrewares Pl. 1-2)

The Gözlükule corpus includes other classes of lustre decorated pottery such as Ruby Lustreware which uses red glaze on a white/grey background, Turquoise and Dark Blue Lustrewares, which are monochrome glazed vessels painted with lustre decoration. Since the morphological attributes such as fabric and decoration of these pieces are very similar to larger classes of Lustrewares, it is not described in detail.²¹⁷

Ruby Lustreware occurs in small and medium sizes as a rounded bowl with a curved everted rim (Bowl A1: Other Lustrewares Pl. 1, pieces: x.53-1-2, 36.829). The bases appear in three types and display various forms. The first is a low ring foot similar to Polychrome Lustrewares bases (Base A1: Other Lustrewares Pl. 2, piece: 35.1694). The second type is concave on the underside (Base B1: Other Lustrewares Pl. 2, piece: x.130). The third type seems to be footed (Base C1: Other Lustrewares Pl. 1, piece: 35.1670), possibly belonging to a closed shape.

The Turquoise and Dark Blue Lustrewares occur once. The turquoise glazed one corresponds to a small bowl (cup) with a slightly everted rim (Bowl A1: Other Lustrewares Pl. 1, piece: 35.1689). This form is found among the small forms of Monochrome Lustrewares (i.e., piece: 36.1279). The Dark Blue Lustreware consists of a ring foot common to Lustrewares (Base A1: Other Lustrewares Pl. 2, pieces: 36.828).

²¹⁷ For fabric, production technique, surface treatment and decoration, see: Polychrome and Monochrome Lustrewares.

Monochrome Lustreware (Ceramic catalogue: Mono. Lustreware Pl. 1-5)

General remarks:

See chapter four and above.

Gözlükule medieval ceramic assemblage:

Monochrome Lustreware represents 3,73 % of the table wares. The Monochrome Lustreware corpus and the Polychrome Lustreware one are almost equally represented.

Fabric:

Although the surfaces of the breaks of the monochrome lustred sherds were deteriorated and covered with a thick layer of dust, general observations could be made. The fabric of the Monochrome Lustreware is hard fired, fine, pale yellow (2.5Y 7/4) with low porosity (5%). The rare inclusions consist of small, rare, elongated porosity and small to medium, rounded and angular lime fragments. The fabric has a soft and porous feel (Fig. 6.2.3).

Production technique:

With the transition to Monochrome Lustreware occurring at the end of the 9th century C.E., there seems to be a certain standardisation of the lustre colour and the white opaque background. Jessica Hallett proposed that one of the main factors behind this technological change may presumably be a desire to simplify this rather costly and time-consuming ceramic production (Hallett 2000, 119). Monochrome Lustreware was manufactured in the same way as the polychrome decorated variant, with the exception of using one glaze instead of several ones.²¹⁸

Surface treatment:

Monochrome Lustrewares are made with a single coloured decoration on a white opaque background. Even though the most recurrent colour is the yellow with a golden tinge in the Tarsus corpus, olive-green is also employed. The radiance of the lustre decoration changes depending on the firing condition.

Decoration:

The decorative vocabulary of the Monochrome Lustreware of the Gözlükule assemblage includes geometric and vegetal motifs, figural and epigraphic elements. This last decoration uses Kufic calligraphy, written generally on the rim, which is at times combined with geometric forms (e.g., Mono. Lustreware Pl. 2-4 pieces: 35.1668, 38.1768, 35.1667). The vegetal designs consist of elaborately painted palmettes and leaves (e.g., Mono. Lustreware Pl. 4, piece: 38.1800). These motifs can be combined with other interlaced geometric patterns (e.g., Mono. Lustreware Pl. 1, piece: 38.1795). The most common ones include dots, v-shaped forms or swirls (e.g., Mono. Lustreware Pl. 1, piece: 36.1255). Concentric circles are recurrently used on the exterior of the vessels (e.g., Mono. Lustreware Pl. 4, piece: 37.1044).

The Gözlükule assemblage possesses one rare piece with figural imagery and the signature of the potter (Mono. Lustreware Pl. 5, piece: 37.1102). The preserved base fragment displays three birds arranged in a circular manner. The same piece bears the potter's signature on the underside of the base.

²¹⁸ For the details related to the modelling of the objects, see, Polychrome Lustreware.

Shape:

Like Polychrome Lustreware, Monochrome Lustreware pieces exclusively consist of open forms such as bowls and plates. The rounded bowl appears in two families and in two types comprising some subtypes.

The first type is similar to Polychrome Lustreware. The first subtype is characterised by a curved everted rim (Bowl A1a: Mono. Lustreware Pl. 3-4, pieces: 37.1127, 36.1279, 37.1044, 38.1800); the second, by a flat everted rim (Bowl A1b: Mono. Lustreware Pl. 3, piece: 38.1823); the third by a simple rim (Bowl A1c Mono. Lustreware Pl. 4, piece: 35.1667). The second family of bowls consists of the flared bowls with a straight or slightly thickened rim (Bowl B1: Mono. Lustreware Pl. 1-2, pieces: 35.1546, 36.1255, 38.1795, 35.1851, 36.825, 35.1668).

There is one large plate with a flat everted rim and a carinated shoulder that is similar to the one with the polychrome lustre decoration (Plate A1: Mono. Lustreware Pl. 3, piece: 38.1768). The bases consist of low ring foots (Base A1: Mono. Lustreware Pl. 5, pieces: 37.1102, 36.822, 38.1795, 35.1679).

2.1.1.4. White Opaque Glazed Ware Imitation (Ceramic catalogue: OGW Imi Pl. 1-2)

General remarks:

White Opaque Glazed Ware Imitation is evidently created after the model of White Opaque Glazed Wares. The use of white opaque glaze as a basis for additional coating and the occurrence of similar vessel forms tie this class to the larger family of White Opaque Glazed Wares. Moreover, the fabric, the surface treatments and the morphological repertoire of White Opaque Glazed Ware Imitation is identical to White Opaque Glazed Ware with turquoise and other decoration. These two classes are almost the same but were classified separately because of the slight difference in the surface treatment.

Gözlükule medieval ceramic assemblage:

This ceramic class represents 1.83% of glazed table wares.

Fabric:

The fabric of White Opaque Glazed Ware Imitation is hard, fine and varies from pale yellow to reddish yellow according to the firing conditions (pale yellow: 2.5Y 8/3; pink: 7.5YR 7/4; reddish-yellow: 7.5YR 6/6). It is more porous than the “Basra fabric” of White Opaque Glazed Ware with cobalt blue decoration. The porosity level is low and varies between 7 and 15%. The inclusions consist of rare to common, small to large (c. 0.5-2 mm), rounded and angular lime pieces; rare, small (c. 0.5 mm), elongated, white mica; rare to common, small, golden and silver mica; rare, small to medium (c. 0.5-1 mm), elongated, porosity, and, rare, small to medium (c. 0.5-1 mm), rounded and angular, black and orange inclusions. The fabric has a soft and porous feel (Fig. 6.2.4).

Production technique:

The pottery of this class is made of earthenware, from fine clay. The objects are shaped using a wheel. After a bisque-firing, the pots are coated with white glaze and fired in high temperature (c. 800-1150 degrees Centigrade) (Morgan 1994, 36).²¹⁹

²¹⁹ For firing details see: White Opaque Glazed Ware with turquoise and/or other decoration.

Surface treatment:

The surface is coated with a thick white glaze. The opacity and the radiance of the glaze may change. One kind of glaze, which is more opaque, is applied on the interior and exterior of the vessels (including the underside of the base, e.g., OGW turq. Pl. 1, piece: 38.1772). The other glaze which is thicker and glossier coats the interior and the upper part of the exterior (e.g., OGW Imi. Pl. 1, piece: x.122).

Shape:

This class includes exclusively open shapes, comprising bowls and plates. Two families of bowls can be discerned, the rounded bowl and the carinated bowl. The rounded bowl appears in two types, one with the ribbed rim (Bowl A1: OGW Imi. Pl. 1, piece: 35.1678) and the one with the everted curved rim (Bowl A2: OGW Imi. Pl. 1, piece: x.56). The Bowl A1 is rather small and shows parallels with Splash Glazed Ware and Polychrome Painted Glazed Ware. The Bowl A2 is similar to Iraqi bowls such as White Opaque Glazed Ware with cobalt blue decoration Bowl A1 (e.g., OGW cobalt Pl. 1, piece: 36.839a).

The carinated bowl which is coated with a glossy thick white glaze is large and has flaring rims (Bowl B1: OGW Imi. Pl. 1, piece: x.122). This form is similar to the Iraqi ceramics such as the Monochrome Lustreware Bowl B1 (e.g., Mono. Lustreware Pl. 1, piece: 38.1795).

The plate form has survived as a flat base (Plate A1: OGW Imi. Pl. 2, piece: x.1916). This vessel probably ended with an everted, flat rim.

The bases consist of ring foots (Base A1: OGW Imi. Pl. 2, pieces: 35.1547, 35.1589, 35.1609). The interior can occasionally include smooth ribs (i.e.: no. 35.1589).

Decoration:

The decoration is plain.

2.1.1.5. White Opaque Glazed Ware Imitation with turquoise and other decoration
(Ceramic catalogue: OGW turq. Pl. 1, OGW turq. & bl. Pl. 2-4)

General remarks:

See chapter four.

Gözlükule medieval ceramic assemblage:

This ceramic class represents a large group, constituting 8.49% of glazed table wares.

Fabric:

Fabric properties to similar previous class, see above (Fig. 6.2.5).

Production technique:

This class is produced using almost the very same techniques as the previous class. The only difference is that the vessels are covered with splashes of coloured-glazes.²²⁰

Surface treatment:

²²⁰ For the firing conditions, see, Polychrome Painted Glaze Ware.

Two kinds of glazes could be distinguished with the naked eye. Like in the previous class, one more opaque (eventually with more tin) and one glossier (eventually with more lead) were discerned. The glaze is frequently applied on both the interior and the exterior surfaces (including the underside of the base). Occasionally, the exterior glaze is limited to the upper part of the rim. Among closed forms, the interior is left bare. The cracking of the white glaze may be related to a high amount of alkaline in the glaze.

The white glaze is accompanied by one to two or three different glazes of various colours, which are splashed in the interior of open forms and the exterior of closed forms. The palette of these glazes probably includes alkaline-based glazes (turquoise, green and blue tinges) and manganese-based glazes (black-brown tinge) and more occasionally an ochre glaze. These glazes (alkaline, turquoise and black manganese) are splashed in the surface of the interior.

Shape:

The morphological repertoire of this class is fairly similar to White Opaque Glazed Ware Imitation. Rounded bowls are quite common. Appearing in large and medium sizes, the most common type of bowls display straight, slightly inverted and slightly everted rims. Occasionally, the rims are bevelled (Bowl A1: OGW turq. Pl. 1, pieces: 35.1910, 38.1772; OGW turq. & bl. Pl. 2). The other type of rounded bowl is not such an ordinary shape. It is characterised by an everted curved rim (Bowl A2: OGW turq. & black Pl. 3, piece: 36.1225).

Carinated bowls include three types. The first one is the same form as the White Opaque Glazed Ware Imitation (Bowl B1: OGW turq. Pl. 1, piece: x.120). The second one is smaller and has a straight rim which is ribbed on the exterior (Bowl B2: OGW turq. & black Pl. 3, piece: 36.1263). The same form is found in Polychrome Painted Glazed Ware and Splash Glazed Wares (PPGW Pl. 14, piece: 35.1639; SpGW Pl. 3, piece: 35.1928). The third one displays vertical rims with an almost square profile. The exterior upper part bears cut-in zig-zag shaped decoration (Bowl B3: OGW turq. & bl. Pl. 3, piece: 35.1861).

The third family is a concave-sided or flared bowls (Bowl C1: OGW turq. Pl. 1, pieces: 35.1920, 35.1897) whose shape has parallels with Iraqi White Opaque Glazed Wares and Polychrome Painted Glazed Ware (Fig. 6.3.10).

The common carinated dish bearing a flat everted rim is found in this class as well (Dish A1: OGW turq. & bl. Pl. 3, piece: 37.1061). Only one closed form is present. This probably belongs to a jar with a rounded body and a disc-shaped base (Jar A1: OGW turq. & bl. Pl. 3, piece: 35.1455). The bases appear in one type and comprise large low ring foots (Base A1: OGW turq. & bl. Pl. 4).

Decoration:

The decoration is generally splashed. These consist of streaks of glaze running from the rim towards the centres. Simple geometric designs are used as well. These include dots painted designs and vertical lines.

2.1.1.6 Other Opaque Glazed Wares (Ceramic catalogue: OGW purple & bl. Pl. 1)

This class contains (White) Opaque Glazed Ware imitations with purple and black glaze. These rare examples are represented by 7 sherds.

Shape:

This class includes two bowls which fit into the morphological repertoire of the Iraqi wares. Both of these vessels correspond to rounded bowls, one with a plain rim, the other with an everted flat rim, appearing in medium to small sizes (OGW purple & bl. Pl. 1, Bowl A1: pieces: 35.1647a-2; Bowl A2: piece: 35.1885). There is one dish characterised by a flat everted rim, which finds parallels among other White Opaque Glazed Wares including Lustrewares and White Opaque Glazed Ware Imitation with turquoise (Dish A1: OGW purple & bl. Pl. 1, piece: 34.1469). The bases are flat or on a low ring foot (Base B1: piece: 35.1865; Base B2: piece: 35.1885).

2.1.2. Polychrome Painted Glazed Wares

2.1.2.1 Polychrome Painted Glazed Ware with green, yellow and other colours (PPGW EPI Pl. 1-4, PPGW Pl. 1-32)

General remarks:

See chapter four.

Gözlükule medieval ceramic assemblage:

Florence Day in her short article in *Asia* in 1941, reported that the largest quantity of the glazed pottery excavated in Gözlükule was the “local ware of the North Syrian frontier” based on the recovery of similar ceramics in Antioch and Al-Mina (Day 1941a, 145). Day characterised this class of being coarse and believed that these ceramics were distributed on a small scale in comparison with the Samarra imported pottery. She described this ware as such: “hard, heavy, red clay”, “with designs painted directly on the clay and then covered with a thin lead glaze”. Moreover, she emphasized that the diversity of the surface treatments, the decoration styles and decoration designs pointed towards different ceramic qualities (Day 1941a, 146).

Florence Day’s observation on the numbers of these pottery finds is well-founded, Polychrome Painted Glazed Ware has the greatest part of the glazed ceramics of the Gözlükule medieval ceramic assemblage. It represents 37,33% of the glazed table wares. 11 sherds which could not be identified are tentatively included in this class because of the general morphological similarities.

The fabric:

Generally, the fabric of Polychrome Painted Glazed Ware varies in fineness and porosity but the inclusions remain the same. This fabric is hard and fine and changes from red to light-brown or pink (light red: 2.5YR 6/6, reddish-yellow, 5YR 6/6; light brown: 7.5YR 6/4). Occasionally, it is light brown (7.5YR 6/4) or grey at the core and light red or reddish-yellow (2.5YR 6/6, 5YR 6/6) at the margins. The porosity level is low and varies from 5% to 10% (Fig. 6.6a-6b). The inclusions consist of rare to common, small to large (c. 0.5-2 mm), rounded and angular lime fragments; rare to common, small, golden and silver micas; rare to common, small, quartz grains; rare, small to medium (c. 0.5-1 mm), elongated organic temper, and, rare, small to medium (c. 0.5-1 mm), rounded and angular, black, grey and orange inclusions. The fabric has a soft and porous feel.

Production technique:

The ceramics of this class are made of earthenware, from fine calcareous clay. The objects are shaped using a wheel. After a bisque firing, the pots are glazed painted and fired in high temperature (c. 800-1150 degrees Centigrade). The quality of both the clay and the product are relatively standardised. However, the shapes and the surface

treatments change considerably. Therefore, it can be proposed that this class may perhaps not be seen as a standardised production, but it may not be the product of a stage of experimentation either.

As seen in chapter four, this class was produced in the pottery workshops in the south of Tell Abou Ali, in Raqqa, Syria. The furnaces in this place were kilns with bars manufacturing both glazed and unglazed pottery. The biscuits, painted biscuits, common wares and table wares were fired together (François and Shaddoud 2013, 34). Archaeologist and ceramic kiln expert Jacques Thiriot explained the use of bar kilns in detail. According to him, the interior of the kiln is composed of two areas: the centre and the border that are respectively referred to as clamped stacks and airy stacks. The airy stacks contain shelves of kiln bars on top of which tin glazed and decorated fine wares are placed. These fine wares are separated by small refractory clay cones and fired upside down. The central space is loaded either from below or through the kiln bars. It contains larger and thicker pieces, common unglazed wares or lead glazed wares. This central space regulates the temperature of the kiln by stabilizing the flames and reducing ash emission. Subsequently, the heat fluctuates without difficulty and the glazed ceramics stacked in the sides of the kiln are fired in a “clean” heat (Thiriot 1997, 365).

Surface treatment:

The surface treatment methods of Polychrome Painted Glazed Ware are not standardised. The potters seemed to employ different coatings, depending on the availability of the raw materials and on the desired decorative effect. First, but not always, the interior surface of the ceramic is covered with a white or a yellow slip. Then, often, a brown-black manganese pigmented glaze is employed to paint the outlines of the decoration, additional yellow and green glazes are used to fill in empty spots and to emphasize the decorative designs. Finally, alkaline, lead or tin glaze can be employed on top of the decorated surface. The exterior can be left bare or marked with colour-glazed spots or even entirely covered by a monochrome green glaze.

Shape:

Representing the largest class of the glazed pottery, the morphological repertoire of Polychrome Painted Glazed Ware is very broad. Nevertheless, open shapes prevail over closed ones.

The bowls include two families and five types. Rounded bowls are the most common type (Bowl A1) (e.g., PPGW Pl. 1-5, 11-13). This type, which can be found among White Opaque Glazed Ware Imitations and Monochrome Green Wares, appears in medium and large sizes (e.g., OGW turq. & bl. Pl. 2; Mono. Glazed Plate 1). Although ribbed and flared rims occur, the rims are generally straight or slightly inverted. Occasionally, they can be slightly thickened and bevelled (e.g., PPGW Pl. 5, piece: 35.1840). Another type of rounded bowl is characterised by an everted and frequently curved rim (Bowl A2a) reminiscent of the Lustreware Bowl A1a (PPGW Epi Pl. 2, PPGW Pl. 5-6, 16 pieces: 35.1581, 35.1986, 35.1747, 35.1741). A variant of this type has a slightly everted rim with a rounded lip (Bowl A2b) (PPGW Pl. 14-15, pieces: 35.1554, 37.1097). This last subtype can be compared with the Bowl B1 of Lustrewares and Bowl A2 of White Opaque Glazed Ware Imitation plain among other similar shapes (OGW Imi. Pl. 1, piece: x.56).

Carinated bowls include three types. The carinated bowl with a flanged rim (Bowl B1: PPGW Pl. 7, Pl. 17, pieces: 35.1805, 35.1563) and the one with a straight rim (Bowl B3: PPGW Pl. 17, pieces: 36.1282, 36.1262, 35.1477, 38.1769) are forms

occurring in other classes such as in Monochrome Green Ware (Fig. 6.3.9a-9b). The other type is distinguished by an everted rim with a triangular profile (Bowl B2). There are two subtypes, one with a plain rim (Bowl B2a: PPGW Pl. 10, piece: 34.1435) and one with a ribbed rim (Bowl B2b: PPGW Pl. 10, piece: 34.1431). These forms are found on plain Unglazed Buff Wares and Unglazed Buff Wares with incised decoration (Fig. 6.3.8).

Dishes appear in two types. The carinated dish with an everted flat rim and with a false ring base (bearing a canted groove on the underside) is quite common and is present, especially with epigraphic decoration (Dish A1a: PPGW Epi Pl. 1-2, PPGW Pl. 9, etc.). A variant of this type bears straight rims and is not very commonly found (Dish A1b: PPGW Pl. 8, piece: 38.1766). The second type of dish which is preserved as a rim, displays possibly a rounded form (or it could be a carinated form) and an everted rim with a triangular profile (Dish A2: PPGW Pl. 16, piece: 35.1380).

One type of plate appears (Plate A: PPGW Epi Pl. 2, piece: 37.1096). Similar to Dish A1, this large plate has an everted, flat rim. It is probably shaped on a flat base (40 cm of rim diameter).

The bases of open shapes include two forms and four types, disc-bases (Base A) and ring feet (Base B). The disc-bases are sometimes knife-trimmed and concave on the underside (Base A1: e.g., PPGW Pl. 29-30, pieces: 36.1295, 37.1095). Some are flat (Base A2: e.g., PPGW Pl. 28, pieces: 34.1449, x.10, 35.1696). Some which have false ring base, display a canted groove on the underside (Base A3: PPGW Epi Pl. 4, PPGW Pl. 23-26). The ring bases occur frequently, but rarely in a thinly-potted version (Base B1: PPGW Pl. 27, etc.).

Another common form belongs to flared pots (Pot A1: PPGW Pl. 21-22). This vessel which appears in one type is characterised by a flat everted rim and a vertical loop handle. The handles can have an oval or a ridged section. The exterior of the body is marked by horizontal grooves. This form exists among the heavy utility vessels of Unglazed Buff Wares (Jar/pots D1[HU]).

Closed forms include several types of jars, jugs and a bottle. The most ordinary shape is the rounded jar characterised by a flanged rim, ribbed on the exterior (Jar A1: PPGW Pl. 18). Due to fragmentation, the exact height is not known but the rim diameter varies between 18 cm and 20 cm. The other types are all necked jars (Jar B). The first type of necked jar is characterised by a ribbed cylindrical neck and a ribbed rim (Jar B1: PPGW Pl. 19, piece: 35.1816). This form is similar to Unglazed Buff Wares (Jar B3 [LU]). The second type has a cylindrical neck as well. The rim is straight, edged and displays a triangular profile (Jar B2: PPGW Pl. 19, piece: 35.1843). This form appears on Unglazed Buff Wares as well. The third type of jar has a slightly everted rim and a rounded body (Jar B3: PPGW Pl. 19, piece: 35.1988).

The jug forms are quite similar to Unglazed Buff Wares and include two types. One is the shouldered jug with one handle (with an oval profile) and a flat base (Jug A: PPGW Pl. 20, piece: 34.1429). The other is a two-handled jug with a lobbed rim (Jug B: PPGW Pl. 20, piece: x.394). The conical neck is ribbed (three vertical grooves). There is only one bottle form (or a necked jar?) bearing a pierced filter (Bottle A: PPGW Pl. 20, piece: 35.1878). Finally, there is a handle which might belong to a lid or to a bowl (PPGW Pl. 19, piece: 34.1430).

Decoration:

In line with the diversity of the surface treatments, the decorative repertoire of Polychrome Painted Glazed Ware is very broad. The designs range from simple to

complex arrangements, painted in the interior surface for open vessels, on the exterior facade for closed forms.

The simple decorations are made using a bichrome palette (frequently in green and yellow) and consist of painted basic geometric forms on an uniform background, such as spots and spirals (e.g., PPGW Pl. 1, 5, 18, pieces: 35.1626, 35.1840, 35.1883).

While the scala of colours broadens (three colours and more), the designs get more complex. The decorative vocabulary which is generally painted in black-manganese and green on a yellow background, consists of different checkerboard patterns combined with various arrangements such as interlacing circles and palmettes or patterns of green spots, etc. (e.g., PPGW Pl. 3, 8, 28, pieces: 35.1739, x.1628, etc.). The vegetal decoration displays a combination of palmettes, leaves and flowers painted together with geometric forms, in an impressionistic or more realistic manner, employing three or more glazes (e.g., PPGW Pl. 4, 8, 11, 16). A figural repertoire, depicting animals such as birds and felines, is employed as well (PPGW Epi Pl. 1, PPGW Pl. 3, 24, 31, pieces: 34.1436, 37.1119, 35.1638). A common decorative motif in this class is the pattern of repeated dots painted with manganese (perhaps recalling the decorative elements employed on Lustrewares) (e.g., PPGW Pl. 4, 9, 10, 15, 20, 30).

Epigraphic decoration, which is painted with precision and care, consists of Arabic inscriptions placed in the interior of open forms. Kufic and pseudo-Kufic inscriptions appear in the centre of vessels whereas, cursive inscriptions are used to embellish the rim (PPGW Epi Pl. 1-4). Generally, when inscriptions are included in the decorative composition, geometric, vegetal motifs and figural imagery are added to fill in empty spaces (PPGW Epi Pl. 1-4).

2.1.2.2 Polychrome Painted Glazed Ware with green and black (Ceramic catalogue: PPGW with green and black, Pl. 1-2)

General remarks:

This class is frequently found in ceramic assemblages of the Abbasid period but seems to occur in smaller quantities in southeastern Turkey and North Syria, in comparison to the Polychrome Painted Glazed Ware (Grabar *et al.* 1978, 220, 225, fig. H.1-18; Waagé 1948, fig. 61, 6-9, pl. XVI. 1260f). The shape and the surface treatment show similarities with the so-called “Coptic Glazed Ware” that was discovered in Alexandria (Egypt) (Rodziewicz 1978). Even though there is a possibility that this ware may have originated in Egypt, no kilns producing this kind of pottery have yet been found (Gayraud *et al.* 2009, 180). On the basis of a closed deposit found at the site of Istabl Antar (Fustat-Egypt), the earliest appearance of this ware was proposed to be situated between the mid 8th and the first half of the 9th century (Gayraud *et al.* 2009, 180). This class has a wide distribution reaching Jordan and Israel (Arnon 2008, 35; Day 1960, pl. 62-1; Whithcomb 1989). In Pella, a possible regional imitation of the “Coptic Glazed Ware” was found in an assemblage dated between the mid 9th and 10th century (Walmsley 1995, 660, 664). This class represents 4 % of the glazed table wares of Gözlükule.

Fabric:

The fabric of Polychrome Painted Glazed Ware with green and black is hard, fine and varies from light-brown to red-orange (pink: 7.5YR 7/4, pink: 5YR 7/4). The level of porosity is low to medium (10%). The inclusions consist of rare, small to large (c. 0.5-2 mm), rounded lime fragments; small (c. 0.5 mm), rare to common quartz grains;

rare to common, small, golden and silver mica; rare, small to medium (c. 0.5-1 mm), elongated, organic inclusions and rare, small to medium (c. 0.5-1 mm), rounded and angular, black and orange inclusions. The fabric has a soft and porous feel. There are two fabrics, one calcareous and one ferruginous (Fig. 6.2.7).

Production technique:

The production technique is the same as Polychrome Painted Glazed Ware.

Surface treatment:

A thick layer of white or cream slip is applied in the interior and the exterior including on the underside of the base. Then, the decoration is painted with green, black and, more occasionally with yellow glazes, on both sides.

Shapes:

This class appears in one type. This type belongs to a shallow rounded bowl with a straight or slightly everted rim (Bowl A1: PPGW- green & bl. Pl. 1-2). A number of bases have survived which occur in one type as well. This is a flat base that can be slightly concave on the underside (PPGW- green & bl. Pl. 2).

Decoration:

The decorative repertoire consists of geometric designs and stylized vegetal motifs, as well as streaks of glaze. The interior decoration is executed with more precision than the exterior. The interior walls are painted with alternating green and black lines, while the centre bears interlaced abstract patterns including stylized vegetal motifs or checkerboard designs (PPGW- green & bl. Pl. 1). Green splashes cover the exterior surface, creating a marbled effect. The exterior surface of the base is decorated with either green or black-brown dots (PPGW- green & bl. Pl. 2).

2.1.3 Splash Glazed Ware (Ceramic catalogue: SpGW Pl. 1-3)

General remarks:

See chapter four.

Gözlükule medieval ceramic assemblage:

Splash Glazed Ware represents 8,66 % of the glazed table wares of the Gözlükule corpus and is a large group.

Fabric:

The fabric of Splash Glazed Ware is hard, fine and varies from red to light-brown or pink (light red: 2.5YR 6/6, reddish-yellow, 5YR 6/6; light brown: 7.5YR 6/4) (Fig. 6.2.8). Occasionally, it can be pale-yellow (2.5Y 8/4). The porosity level is low to medium and varies from 10% to 15%. The inclusions consist of rare to common, small to large (c. 0.5-2 mm), rounded and angular lime fragments; rare to common, small, golden and silver mica; rare, small to medium (c. 0.5-1 mm), elongated, organic temper, and, rare, small to medium (c. 0.5-1 mm), rounded and angular, black and orange inclusions. The feel is soft and porous.

Production technique:

Splash Glazed Ware may have been produced with the same technique as Polychrome Painted Glazed Ware.²²¹ See above.

Surface treatment:

Splash Glazed Ware of the Gözlükule assemblage is frequently covered with slip. A layer of cream-white slip is applied in the interior and exterior. The colours of the glazes include ochre-brown, purplish-black (manganese), bottle-green or turquoise-green. When the vessels are covered with a thick glaze, this layer of glaze tends to flake in the exterior and in the interior, the coating gets heavier like glass. This might probably be caused by a firing in an upright position.

Shape:

The shapes of Splash Glazed Ware examples of the Gözlükule assemblage are not so varied and bear close similarities with Polychrome Painted Glazed Ware. There are primarily open forms such as bowls, occurring in four types. The rounded bowl- the most common form- with a straight or slightly inverted rim is found in small to large sizes (Bowl A1: SpGW Pl. 1, pieces: x.132, 35.1499; SpGW Pl. 3). The rim is occasionally ribbed on the exterior.

The second family that comprises concave-sided bowls, includes two types. The first one is characterised by an extra fine pinkish fabric and a simple flaring or an everted curved rim (Bowl B1: SpGW Pl. 2, pieces: 36.1214, 35.1782). The second type which is made of a coarser fabric, includes two subtypes. The bowl B2a displays an everted rim that can be plain or curved (Bowl B2a: SpGW Pl. 2, pieces: 35.1864, 37.1128). The bowl B2b can be distinguished by a flaring everted rim (Bowl B2b: SpGW Pl. 2, piece: 35.1698). Finally, the base appears in one type, the low ring foot (Base A: SpGW Pl. 3, piece: 37.1104).

Decoration:

The most common decoration is patterns of radiating, vertical stripes dabbled with alternating colours either in a bichrome palette (alternating ochre and green or green and manganese-brown), or in a polychrome palette (including ochre-brown, green and manganese-brown) (e.g.: SpGW Pl. 2, pieces: 35.1698, 35.1864). Probably due to firing conditions (stacking in the kiln), these streaks of colour tend to run together in the centre of the bowl (e.g.: SpGW Pl. 1, pieces: x.132, 35.1499). Simple abstract motifs which were painted carelessly with running glazes are observed as well (e.g., SpGW Pl. 2, piece: 37.1128; SpGW Pl. 2, piece: 35.1965).

2.1.4 Polychrome Sgraffito Ware (Ceramic catalogue: PSgW Pl. 1-5)

General remarks:

See chapter four.

Gözlükule medieval ceramic assemblage:

Polychrome Sgraffito Ware represents 4,29% of the table wares.²²²

²²¹ This hypothesis is based on the evidence of pottery workshops in Raqqa. In fact, François and Shaddoud recorded that Polychrome Painted Glazed Ware and Splashed Ware were manufactured in the same atelier in south of the Tell Abou Ali, in Raqqa (François and Shaddoud 2013, 35).

²²² Because of morphological similarities, Monochrome Sgraffito Ware fragments were included in this class (5 pieces).

Fabric:

The fabric of Polychrome Sgraffito Ware is hard, fine and reddish-yellow (5YR 6/6). Sometimes it can get pale-yellow (2.5Y 8/4). The porosity level is low to medium and varies from 10% to 15%. The inclusions consist of rare to common, small to large (c. 0.5-2 mm), rounded and angular lime fragments; rare, small quartz grains; rare to common, small, golden and silver micas; rare, small to medium (c. 0.5-1 mm), elongated, organic temper, and, rare, small to medium (c. 0.5-1 mm), rounded and angular, black and orange inclusions. The feel is soft and porous (Fig. 6.2.9).

Production technique:

The vessels of Polychrome Sgraffito Ware of the early medieval period are made from earthenware, from fine clay. The vessels are modelled on a wheel. These are probably bisque-fired. The interior and the exterior are coated with a creamy-white slip through which the decoration is executed using a sharp thin tool. Then, the glazes are applied before the final firing of the vessel.

Surface treatment:

The biscuit is covered by a thick, white slip on both the interior and exterior of the pot. After the decoration is designed (incised) on the slip, different glazes are applied. A palette consisting of ochre-brown, manganese brown-black and green glazes are splashed in the interior and the exterior and a transparent glaze is applied on both sides.

Shape:

Closed forms do not occur. The morphology of open forms is very closely related to Splash Glazed Ware. The only difference is that the rounded bowls are less represented.

The rounded bowl with a straight rim occurs once (Bowl A1: PSgW Pl. 4, piece: 35.1926). Another type of rounded bowl can be discerned. This form is distinguished by an everted flat rim with a triangular profile (Bowl A2: PSgW Pl. 4, piece: 38.1783). The most common form of bowl consists of the concave-sided family. These vessels bear an everted rim, straight or occasionally curved (Bowl B1: PSgW Pl. 1-2). A carinated bowl with a straight rim is represented by one rim (Bowl C1: PSgW Pl. 4, piece: 35.1925). There is one dish type; it belongs to a carinated dish with a flat, everted rim (Dish A1: PSgW Pl. 4). The bases appear in one type, the low ring foot (Base A: PSgW Pl. 5).

Decoration:

The decoration is executed finely and frequently covers the interior surface of open forms. The ornamental vocabulary consists of birds, stylized vegetal motifs and curvy-linear geometric designs. The birds are placed centrally in the interior base whereas, palmettes and arabesque motifs embellish the interior walls, frequently the upper part of the rim (e.g., PSgW Pl. 3, piece: 35.1926; PSgW Pl. 5, pieces: 35.1930, 35.1927, 35.1474). Bands filled with incised hatchings contour the rim (e.g., PSgW Pl. 1, piece: 38.1816; PSgW Pl. 3, piece: 38.1783). The interlaced split-palmette patterns appear on the rims of open forms with flat everted rims (e.g., PSgW Plate 4). This dense decorative arrangement is enhanced with splashed glazes alternating ochre-brown, brownish-black and green glazes.

2.1.5 Monochrome Wares

2.1.5.1. Monochrome Green Ware with stamped decoration (Ceramic catalogue: Mono. Gr. stamped deco. Pl. 1-2)

General remarks

Monochrome Green Ware with stamped decoration can be classified in the larger group of Green Glazed Wares (green oxide and alkaline turquoise glazes) starting to be produced in the form of utilitarian wares from the Bronze Age onward. In the early Islamic period, new shapes of table wares including bowls and dishes were introduced in the formal repertoire (Watson 2004, 157).

Art historians dated similar vessels with carved and moulded embellishments of museum or private collections between the 7th and 8th centuries C.E. corresponding to the Umayyad period (Grube 1976, 31-35, No.2-5; Féhervari 2000, 28-29, no.1-12; Philon *et al.* 1980, 290-291, fig. 642-644; Watson 2004, 99). The rare archaeological record reports a later and longer period of usage, between mid 8th to late 9th century attributed to the Abbasid period (Orssaud 2001, 215-219, fig.1: 1-2, 3-5; Taxel and Tal 2008, 128, fig. 6.82). Although this class is not mentioned among the broad range of the “Samarra Horizon Ceramic Repertoire”, Monochrome Green Ware with stamped decoration seems to be generally contemporary with these classes (e.g., early Islamic pottery assemblages of Tiberias and ‘Ana: Northedge 1988; Stacey 2004).

Gözlükule medieval ceramic assemblage:

Monochrome Green Ware with stamped decoration represents 2,4% of the table wares.

Fabric:

The fabric of Monochrome Green Ware with stamped decoration is hard, fine, buff and of medium porosity (10-15%). Based on the firing conditions, the chromatic range of the fabric varies from pale-yellow (2.5Y 8/3) to pink (7.5YR 7/4) and to light red (2.5YR 6/6) (Fig. 6.2.10). There are small to medium, rounded and angular lime fragments (c. 0.5-1 mm), small silver mica particles (c. 0.5 mm) and small to medium, rounded and angular, black, orange, dark brown and white inclusions (c. 0.5-1 mm). The feel is soft and porous.

Production technique:

Monochrome Green Ware with stamped decoration is made from earthenware. The vessels are manufactured on a wheel and the decoration is probably stamped on the upper part of the wall after having slightly dried. The glaze is applied after the decoration is stamped.

Surface treatment:

The interior and the exterior of the vessel are covered with a green glaze.

Shape:

Monochrome Green Ware with stamped decoration appears primarily in one type in small to medium sizes (13-25 cm of rim diameter). This vessel corresponds to a carinated bowl with a flat rim and with a triangular profile (Bowl A1: Mono. Gr. stamped deco. Pl. 1-2). The rim is generally ribbed on the exterior upper part. On small forms, the everted rim can be slightly shorter (Mono. Gr. stamped deco. Pl. 2).

In the Tarsus corpus, this forms appears on Polychrome Painted Glazed Ware (Bowl B1 and B2) and Unglazed Buff Wares (Bowl A1) (Fig. 6.3.8).

Decoration:

The decoration is executed with stamps on the upper part of the exterior. The ornamental repertoire consists of geometric and vegetal forms including tear-shaped leaves, palmettes, stylized flowers, personalized crescents, interlaced arches, shapes of crosses and concentric circles filled with lines (Mono. Gr. stamped deco. Pl. 1-2).

2.1.5.2 Monochrome Green Plain Ware (Ceramic catalogue: Mono. Glazed Pl. 1-11)

General remarks

Like the previous class, Monochrome Green Plain Ware can be included in the larger group of Green Glazed Wares. Different groups can be discerned on the basis of vessel shape and fabric. In fact, there are two groups which show affinities with the classes of Polychrome Painted Glazed Ware and Unglazed Buff Wares. Because of the similarities of the fabric and production techniques of these two groups of Monochrome Green Plain Wares with the two other groups, the fabric and the production techniques are not described.²²³

Gözlükule medieval ceramic assemblage:

This class represents 13,58% of the glazed table wares.

Surface treatment:

A green glaze is applied on the interior and the exterior of open forms, while closed forms are glazed on the exterior. The vessels of the class of Polychrome Painted Glaze Ware generally bear a white/cream slip, whereas those of Unglazed Buff Ware do not.

Shapes:

The morphological repertoire of Monochrome Green Plain Ware of the Polychrome Painted Glazed Ware class contains open forms including bowls and dishes. Like most of the glazed table wares, the largest family incorporates bowls with five types. The rounded bowls appear in two types, the most common forms such as the one with the straight or slightly inverted rims (Bowl A1: Mono. Glazed Pl. 1-3) and the one with the curved everted rim (Bowl A2: Mono. Glazed Pl. 5, piece: 35.1545). Both types occur in small to large sizes.

The carinated bowls include two types. The first type bears straight rims which can be ribbed on the exterior (Bowl B1a: Mono. Glazed Pl. 6, except 37.1937). This form is common in Polychrome Painted Glazed and White Opaque Glazed Ware Imitation with turquoise splash. The subtype of Bowl B1 is a shallow medium bowl with a straight rim and incised decoration on the exterior (Bowl B1b: Mono. Glazed Pl. 6, piece: 37.1937). The second type is characterised by a flanged rim and it is ribbed on the exterior upper part (Bowl B2: Mono. Glazed Pl. 4, piece: 36.1249). This shape is also found in a smaller size in Polychrome Painted Glazed Ware. There is one type of dish, a shallow dish with a flaring rim (Dish A1: Mono. Glazed Pl. 7, except 35.1938).

²²³ For fabric and production technique, see: Polychrome Painted Glazed Ware and Unglazed Buff Ware (plain).

In contrast to the previous group, the second group, Monochrome Green Plain Ware mainly displays closed forms employed as light utility wares. One open form occurs, consisting of a bowl/basin with a collared rim (Bowl/basin A1: Mono. Glazed Pl. 7, piece: 35.1938). The rim is cut with zigzags on the extremities. There are two forms of jugs which have parallels with the thin-walled Unglazed buff Ware jugs (Jug A1). The first one displays a rounded body narrowing at the neck (Jug A1: Mono. Glazed Pl. 8, piece: 34.1426). The second one has a cylindrical neck and a flat base (Jug A2: Mono. Glazed Pl. 8, except 34.1426).

The jars include three types, two rounded jars and one necked jar. The first rounded jar is characterised by a low and wide cylindrical neck with an everted rim (Jar A1: Mono. Glazed Pl. 9, piece: 38.1775). The second one has a low conical neck which is ribbed on the upper and lower parts around the rim and between upper part of the body and the lower part of the neck. The rim is straight and ends with a slightly everted lip (Jar A2: Mono. Glazed Pl. 9, piece: 35.1603). The third type is a necked jar with two handles. The neck is cylindrical and ribbed on the exterior upper part (Jar B1: Mono. Glazed Pl. 9, piece: 36.846). The handle has an oval profile. This jar shape appears among Unglazed Buff Wares (Unglazed Buff Ware HU Pl. 4, x.70).

A unique vessel that could be a two-handled beaker or a lamp (?) can be incorporated in this class on the basis of morphological similarities with Unglazed Buff Wares (Mono. Glazed Pl. 10, piece: 37.1787). This vessel has a conical shape and a ribbed rim. Vertical handles with an oval profile are attached to the body. The exterior upper part bears ribs. Furthermore, the object is decorated with comb-incisions and knobs (Beaker).

The handles appear in two types. The first one is thick and decorated with the barbotine technique displaying interlaced designs. This may belong to a large storage jar. The section is oval (Handle A) (Mono. Glazed Pl. 10, piece: x.1917). The second type bears a knob and has an oval profile as well (Handle B) (Mono. Glazed Pl. 10, piece: 35.1625).

Bases display four types. The first three are seen on Unglazed Buff Wares including the disc-shaped, knife-trimmed bases (Base A: Mono. Glazed Pl. 11, pieces: 35.1990, 34.1453), the thin flat base (Base B: Mono. Glazed Pl. 11, pieces: 36.831, 35.1483) and the tripod base (Base C: Mono. Glazed Pl. 11, piece: 36.1242). The fourth one is a pedestal foot (Base D: Mono. Glazed Pl. 11, piece: 35.1518).

2.1.5.3 Other Monochrome Wares (Ceramic catalogue: Other Mono. Glazed Pl. 12-14)

General remarks

Other Monochrome Wares represents 2,22% of the glazed table wares and include three groups, each of which is represented by not more than four pieces. The first one is composed of green glazed jars; the second of green and turquoise glazed vessels; the fourth one of Chinese Wares. For the sake of simplicity, the fabrics and the forms are described briefly.

Monochrome green and turquoise wares are generally made from a fine fabric with low porosity (Fig. 6.2.11). Small jars are made of a fine buff clay (most probably from the Euphrates alluvium) and appear in one type. This type corresponds to a small rounded jar with a low, conical neck and an everted rim (Jar A1: Other Mono. Glazed Pl. 12).

In addition, this class is represented by two other forms which are common among Lustrewares and Iraqi White Opaque Glazed Wares. The first one is a rounded

bowl with a curvy everted rim (Bowl A1: Other Mono. Wares Pl. 13, pieces: 36.827, 35.1391). The second one is a plate with a flat everted rim (Plate A1: Other Mono. Wares Pl. 13, piece: 35.1601). A flat base is found which does not find so many parallels among the base forms of other fine glazed table wares (Base A: Other Mono. Wares Pl. 17, piece: 35.1774)

There is one type of Chinese bowl (Fig. 6.2.12). The Yue Ware example displays simple flaring rims (Bowl A1: Other Mono. Glazed Pl. 14, piece: 36.1217). A unique piece which is distinguished by a ledged rim and a ribbed interior wall should be mentioned (Bowl A2: Other Mono. Glazed Pl. 14, piece: 36.1251). This flared bowl might perhaps imitate Chinese ceramics.

2.1.6 Glazed Moulded Ware (Ceramic catalogue: Glazed Moulded Ware Pl. 1)

General remarks:

Glazed Moulded Ware corresponds to the glazed type of Unglazed Moulded Ware. This class represents 9,1% of light utility wares and 61,4 % of glazed light utility wares. Because of the fragmentary aspect of the material, very few pieces could be drawn.

Fabric:

The paste of Glazed Moulded Ware is very similar to Unglazed Moulded Ware, however, it has a slightly pinker or, more occasionally, a red tinge. This chromatic variation could be related to firing conditions and the chemical effect of the glaze on the clay. The fabric of Glazed Moulded Ware is hard, fine and varies from light brown to light red (7.5YR 6/4, 2.5YR 6/6). The porosity is low (7%). There are rare, small (c. 0.5 mm), rounded, lime fragments; rare, small to medium (c. 0.5 mm), elongated, organic temper; small (c. 0.5 mm), rare, silver and golden mica inclusions and rare, small (c. 0.5 mm) black and red inclusions. The feel is soft and powdery (Fig. 6.2.13).

Production technique:

Glazed Moulded Ware is made with the same moulding technique as Unglazed Moulded Ware.²²⁴

Surface treatment:

The glaze (ochre or green, or sometimes both) is directly applied on the clay, there is no use of slip. It is mainly applied on the exterior. Very occasionally a transparent green glaze is used. It is either applied randomly, leaving some parts nude or it can be more controlled displaying abstract motifs such as dots or curvy-linear forms. Occasionally, green and yellow glazes are combined. In this case, ochre is used as the ground colour and green is added in smaller quantities to enhance the visual effect.

Decoration:

The decorative vocabulary of Glazed Moulded Ware follows the same schemes as the unglazed group including compositions of geometric and vegetal motifs, and calligraphy. In difference to the unglazed group, the bases display extremely elaborate decoration such as a central medallion filled with a vegetal motifs adorned with other concentric bands (Glazed Moulded Ware Pl. 1, piece: 38.1830). In addition to the

²²⁴ See: the production technique of Unglazed Moulded Ware.

moulded decoration, some glazes are used to create painted decoration such as curvy-linear forms.

Shape:

Because of the fragmentary state of the ceramics, very few forms could be detected. Subsequently, two types of ceramics that have parallels among unglazed versions could be distinguished. The first type is the three-handled rounded jug with a strainer (Jug A: Glazed Moulded Ware Pl. 1, piece: 37.1116). The second one is a tripod base (Base A: Glazed Moulded Ware Pl. 1, piece: 38.1830).

2.1.7 Glazed Relief Ware (Ceramic catalogue: Gl. Relief Ware Pl. 1-2)

General remarks:

See chapter four.

Gözlükule medieval ceramic assemblage:

Glazed Relief Ware represents 3,89% of the glazed table wares, found in a fragmentary state and small quantities. Few could be drawn. Nevertheless, the photographs of interesting pieces were included in the catalogue.

Fabric:

The fabric of Glazed Relief Ware is hard and fine and varies from pale-yellow (2.5Y8/4) to pink (7.5YR7/4). The porosity is low (5%). There are rare, small, rounded, lime fragments (c. 0.5 mm) and also rare, small, rounded, golden, silver mica particles. There are rare to moderate small to medium, elongated porosity (c. 0.5-1 mm). The feel is soft and powdery (Fig. 6.2.14).

Technique:

Glazed Relief Ware is made from earthenware. Like Unglazed Moulded Ware, these vessels are mould made. The mould was very likely made from a thick layering of the same clay. The decoration of the negative part of the mould was probably executed with several tools including a blade for the design of Kufic inscriptions and stamps for repeated geometric patterns such as dots. Once the vessel is taken out of the mould, the decoration shrinks a little bit while drying. After the moulding process, the glazes are applied and the vessel is fired.

Surface treatment:

The glazes are directly applied on both surfaces. Ochre glaze is more frequently used while, green glaze generally appears as a secondary colour, used in smaller surfaces, enhancing the ochre background. Very occasionally, green glaze is applied to cover up an entire surface. The glazing is not thick but has a shiny effect.

Shape:

Glazed Relief Ware of the Gözlükule assemblage contains primarily open forms appearing in two types. The first type includes a shallow rounded bowl (Bowl A: Gl. Relief Ware Pl. 1-2, except 34.1401). These thin-walled bowls appear in small to medium shapes (15-18 cm of rim diameter) where there is no articulation between the rim and the body. The second one is a flared bowl with an everted flat rim (Bowl B: Gl. Relief Ware Pl. 2, piece: 34.1401).

Decoration:

The moulded decoration appears in the interior surface of the vessels. The decorative repertoire consists of geometric and vegetal motifs and calligraphy. Two types of decoration can be distinguished, one relatively simple and one more complex. The simple decoration corresponds to moulded bands contouring the rim decorated with geometric patterns including repeated oval shapes or stylized vegetal motifs such as heart-shaped palmettes (e.g., Gl. Relief Ware Pl. 2, piece: 35.1530). The complex decoration combines the above-mentioned model with an intricate composition covering the whole interior surface (e.g., Gl. Relief Ware Pl. 1, piece: 35.1400). This arrangement is composed of interlaced bands decorated with hatchings and dots forming a five lobed medallion complemented by curved, vegetal motifs including palmettes, rosettes and other stylized floral designs. When calligraphy is employed, the composition is simpler. Kufic inscriptions filled with dots are placed at the centre of the interior façade (e.g., Gl. Relief Ware Pl. 1, piece: 35.1614).

2.2 Unglazed Buff Wares

2.2.1 Light Utility Wares (Ceramic catalogue: Unglazed Buff Ware Pl. 1-17)

General remarks:

The light utility wares of Unglazed Buff Wares can be classified into different groups on the basis of technology and decoration. Plain Unglazed Buff Ware represents 19,6% of light utility wares and 23% of Unglazed Buff Wares. Unglazed Buff Ware with incised and/or other decoration fill in 15,6% of Unglazed Buff Wares, while Unglazed Moulded Ware includes 61,4%. The higher occurrence of Unglazed Moulded Ware is related to vessel breakage patterns. Plain Unglazed Buff Ware and the types with incised and/or other decoration techniques display numerous complete pieces and fewer sherds. This is also why the wheel-thrown examples are more represented with the weight, whereas the moulded ones are less important according to this criterion. Accordingly, in terms of heaviness, Plain Unglazed Buff Ware represents 65,8% of Unglazed Buff Wares, Unglazed Buff Ware with incised and/or other decoration 19,7% and Unglazed Moulded Ware 14,5% of this large class.

The observation of the fabric revealed that the Unglazed Buff Wares of the Gözlükule corpus was homogeneous: there were not so much variations in the clay mixture that were detectable by naked eye. Subsequently, due to the low porosity and the fineness of the paste, different fabrics were not visible without instrumental analysis. The typology of Unglazed Buff Wares is based on technology. The first class includes wheel-thrown vessels (plain and decorated), the second one moulded vessels.

The fabric:

Firing conditions can result in changes in the clay's colour, which can turn pink to light-brown or even red at core and buff at the margins. Besides these variations, the paste of Unglazed Buff Ware remains the same for all the above-mentioned classes. The fabric of Unglazed Ware is a fine, hard, pale yellow (2.5Y7/4- 2.5Y8/4) with low porosity (5%). There are rare, small (c. 0.5 mm), rounded, lime fragments; rare, small to medium (c. 0.5 mm), elongated, organic temper; small (c. 0.5 mm), rare, silver and golden mica inclusions and rare, small (c. 0.5 mm) black and red inclusions (Fig. 6.2.15). The feel is soft and powdery.

Production technique:

The light utility wares of Unglazed Buff Ware are made from earthenware from fine calcareous clay. These are wheel-turned.

Recent microscopic observations by Agnès Vokaer have shown that Unglazed Buff Ware is not dipped into a cream/white slip. As mentioned above, firing conditions create the typical buff tinge on the exterior, while the clay can change from buff to red.

Surface treatment:

The surface is mainly unglazed, very occasionally some pieces bear slip-painted decoration in black and red.

Shape:

Although open forms occur, closed shapes are more common in this class. The open shapes consist of bowls and cups. Bowls which appear in small and medium sizes are more recurrent. The carinated bowls (Bowls A) are generally of medium size and include two types. The type 1 is characterised by a rim with a square profile which is ribbed on the upper part. The base is flat. This type of bowl appears in plain (Bowl A1a: Unglazed Buff Ware Pl. 1, pieces: 36.1226, 36.1268) and decorated examples. The combed-incised decoration which is executed on the upper part of the exterior includes zigzags (Bowl A1b: Unglazed Buff Ware Pl. 1, pieces: 35.1803, 34.1420). Type 2 has a similar profile but displays a cylindrical body (Bowl A2: Unglazed Buff Ware Pl. 2, piece: 35.1580).

The family of rounded bowls includes three types (Bowl B). The first includes a rounded ribbed rim (Bowl B1: Unglazed Buff Ware Pl. 2, pieces: 36.1228, x.31). The type 2 displays a slightly everted rim and a higher base with a concave profile (Bowl B2: Unglazed Buff Ware Pl. 2, pieces: 35.1536, x.47). The type 3 is characterised by a flanged rim with pie-crust decoration (Bowl B3: Unglazed Buff Ware Pl. 2, piece: 35.1970).

Another kind of vessel, which is less commonly found, is the rounded cups which can also be seen among moulded vessels. These are thinly-potted rounded drinking cups with one or two vertical loop handles (Cup A1: Unglazed Buff Ware Pl. 2, pieces: 36.1274, 36.1292).

The jugs of Plain Buff Unglazed Ware are predominantly tall-necked jugs. These can be broadly classified into two groups on the basis of their size, small to medium and large.

Small to medium jugs with one handle include several types (Jug A). The first type corresponds to medium shouldered jugs (Jug A1). The neck can be conical or cylindrical. The jug can be decorated on the neck or the body with ribs and on the handle with knobs (Jug A1a: Unglazed Buff Ware Pl. 3-4, Unglazed Buff Ware Pl. 5, pieces: x.42, x.1634). The subtype bears incised and applied decoration on the exterior (Jug A1b: Unglazed Buff Ware Pl. 5, pieces: 35.1827, 35.1828). The second type of medium jugs is distinguished by a rounded body (Jug A2). The conical neck can be ribbed or plain (Jug A2a: Unglazed Buff Ware Pl. 5, except 36.229). Another subtype exists. This form displays a hemispherical body and a narrow neck (Jug A2b: Unglazed Buff Ware Pl. 5, piece: 36.229). The third type is characterised by a squat body and a cylindrical or conical neck (Jug A3). It appears in small and medium sizes and in decorated and plain examples (Jug A3a: Unglazed Buff Ware Pl. 7). The painted and incised forms constitute the subtypes (Jug A3b-c: Unglazed Buff Ware Pl. 8).

The large jugs appear in one type (Jug B). These can be discerned by a rounded body. The upper part of the body generally bears vertical grooves. There can be one or two handles. The base is generally knife-trimmed (Jug B1: Unglazed Buff Ware Pl. 9).

Another family is composed of two-handled shouldered jugs, where there is one type (Family C). Type 1 is characterised by a pronounced ridge on the upper part of the neck. The handles are horizontally posited on the shoulder and bear knobs (Jug C1: Unglazed Buff Ware Pl. 10, except 38.1802).

There is another type of rounded jug with a low neck. This form is found once and could be compared to a pitcher (Jug D1: Unglazed Buff Ware Pl. 10, piece 38.1802). It is distinguished by an inverted rounded rim, thickened in the interior and by a vertical loop handle, with a triangular knob which have an oval section.

The bottles are represented by rounded ones which include four types (Bottle A). Type 1 is a short-necked rounded bottle with a carinated and inverted rim. The base is a knife-trimmed flat-disc with a concave profile (Bottle A1: Unglazed Buff Ware Pl. 11, piece: x.16). Type 2 is preserved as a neck and shoulder. The cylindrical neck is thickened on the upper part by a clay ring. The shoulder is decorated with the barbotine technique and animal figures (Bottle A2: Unglazed Buff Ware Pl. 11, piece: 36.1149). Type 3 is a rim bottle with ribs and a pronounced ridge contouring the upper part of the rim (Bottle A3: Unglazed Buff Ware Pl. 11, piece: 35.1869). Type 4 is characterised by a narrow neck flaring into a ribbed upper part (Bottle A4: Unglazed Buff Ware Pl. 11, piece: 36.1227).

Even though jars and/or pots are generally included in the category of heavy utility wares, the jars/pots of Unglazed Buff Ware are more thinly potted. In fact, the walls of the vessels are thinner than 8 mm. This is why these vessels were classified as light utility wares.

Rounded pots/jars (Pots/jars A) include several types which are different in terms of shape but also of decoration. Type 1 is characterised by a slightly inverted rim which is ribbed on the upper part of the exterior. The profile of the rim is rounded in the interior, while the exterior is pointed. The exterior displays cut-in geometric motifs (Jar A1: Unglazed Buff Ware Pl. 12, pieces: 36.1275, 35.1543). Type 2 is a small jar with a flanged rim and pie-crust decoration (Jar A2: Unglazed Buff Ware Pl. 12, pieces: 35.1484). Type 3 is quite similar to Type 2, but much larger. The flanged rim is ribbed. The exterior is decorated with different techniques such as knob-applications, pierced, pie-crust technique and incised decoration on the exterior (Jar A3: Unglazed Buff Ware Pl. 12, pieces: 34.1423, x.93).

Large jars consist of two-handled shouldered jars. The two-handled necked jars (Jars B) include four types. Type 1 has parallels among the shouldered jugs (form similar to Jug A2: Unglazed Buff Ware Pl. 5). It has a rounded body continuing into a tall, conical and ribbed neck. The handles are attached between the rim and the shoulder on each side of the neck and bear a rounded thumb stall on the top (Jar B1: Unglazed Buff Ware Pl. 13, pieces: x.64, 36.1113). The second type of jar has a rounded body which is slightly angular on the shoulder where the ribbed bands are decorated with incised motifs such as wavy lines and stylized vegetal forms. On each side of the neck, on the shoulder, loop handles are placed horizontally, the handle bears a knobbed thumb stall and has a bone-shaped profile. The base is flat and inverted (Jar B2: Unglazed Buff Ware Pl. 13, piece: 37.1224). Type 3 displays a similar morphology to Jar B2 and to Jar/pot B2 in heavy utility wares (see: Unglazed Buff Ware HU Pl. 3, piece: 38.941). The rim is strongly ribbed (e.g., eight vertical grooves), the body is rounded. The handles are placed horizontally on the shoulder

and have an arched oval section (Jar B3: Unglazed Buff Ware Pl. 13, piece: 38.144; Unglazed Buff Ware Pl. 14, except 37.1072). Type 4 consists of a thin-walled jar. The neck is conical with an everted rim and a rounded profile. The rim bears ribs dividing the neck into equal bands. The bands are decorated with incised motifs such as three-lined patterns or stylized leaves with hatchings. Type 4 has parallels among shouldered jugs (particularly, Jug A3b: Unglazed Buff Ware Pl. 8, pieces: 35.1509, 37.1048) (Jar B4: Unglazed Buff Ware Pl. 14, piece: 37.1072).

The shallow jars with vertical loop handles are represented by two types (Jar C). The first is marked by flaring walls, a slightly everted thickened rim and a flat base. The vertical loop handles have a flat section (Jar C1: Unglazed Buff Ware Pl. 15, piece: x.128). The second type is characterised by a rounded body and an everted hammered rim. The rim and the shoulder bear thin ribs (Jar C2: Unglazed Buff Ware Pl. 15, piece: x.89).

Miniature jars includes two types (Jar D). Type 1 is a painted miniature jar with a biconical body and high foot. The conical neck is ridged and much taller than the body. The rim is everted and bevelled (Jar D1: Unglazed Buff Ware Pl. 15, piece: 38.1807). Type 2 is also miniature biconical jar with a ribbed neck and slightly everted rim (Jar D2: Unglazed Buff Ware Pl. 15, piece: 35.1532b).

Other “unclassifiable vessels” (Vessels E) include vessels that could not fit into any of the categories. Type 1 displays a rounded body, a flat base and has barbotine decoration on the exterior (Vessels E1: Unglazed Buff Ware Pl. 16, piece: x.46). This could be a jar or a bottle (comparable pieces: Unglazed Buff Ware Pl. 11: unnumbered x.16, 36.1149).

The family of “other vessel pieces” includes handles and bases (Handles & bases F). Type 1 corresponds to a tripod base (Handles & bases F1: Unglazed Buff Ware Pl. 16, piece: 36.1213). Type 2 is a rounded handle with a disc-shaped knob. The handle has an oval-arched section (Handles & bases F2: Unglazed Buff Ware Pl. 17, piece: 35.1539). Type 3 and Type 4 are both loop handles. Type 3 bears a plain knob and has a bone-shaped section, while Type 4 includes a decorated knob and is oval in section (Handles & bases F3, F4: Unglazed Buff Ware Pl. 17, except 35.1539).

Decoration:

A wide range of decorative methods is used such as incisions, carvings, stamping, knob-application and painting, etc. Even more, the plain Unglazed Buff Wares display subtle morphological details that may be considered as decoration. The jugs and jars of plain Unglazed Buff Ware possess ribs, generally consisting of two or more horizontal grooves. These are placed between the upper part of the body and the lower part of the neck or on the upper part of the neck, near the rim (e.g., Unglazed Buff Ware pl. 13, piece: 36.1113).

Incised decoration is made using various tools and displays various designs. First, there are simple incisions, made with a comb of two to three teeth, which display geometric forms such as zigzag lines or curving and oblique lines (e.g.: Unglazed Buff Ware pl. 12, piece: x.93; Unglazed Buff Ware pl. 1, piece: 35.1803). Second, there is a slightly more complex version of this first one, using combs with four to six teeth, appearing in more intrinsic abstract forms and arrangements (Unglazed Buff Ware pl. 1, piece: 34.1420). Third, there is a combination of comb-incised motifs and dots made with an indenting tool (e.g.: Unglazed Buff Ware pl. 5, pieces: 38.1827, 35.1828). And finally, there is a more complex composition made of

hatched geometric forms delimited by a sharp tool where pierced dots fill in empty spaces (e.g.: Unglazed Buff Ware pl. 13, pieces: 37.1224).

Applied decoration which is mixed with other techniques is used as well. Marie-Odile Rousset suggested that applied decoration is executed using a piping bag like those employed in bakeries (Rousset 2001, 222). This kind of decoration can be combined with other decorative techniques such as incisions and carved motifs. Occasionally, barbotine, cut-in and painted decoration techniques are used as well (e.g.: Unglazed Buff Ware pl. 8, piece: 35.1770).

The decorative repertoire executed with these techniques includes epigraphic and vegetal designs such as Kufic inscriptions and stylized vegetal motifs such as leaves (e.g.: Unglazed Buff Ware pl. 8, piece: 35.1509). Sculpted animal figures appear together with the barbotine decoration (Unglazed Buff Ware pl. 11, piece: x.16 unnumbered bottle).

2.2.2 Heavy Utility Wares (Ceramic catalogue: Unglazed Buff Ware HU Pl. 1-8)

General remarks:

Heavy utility wares of Unglazed Buff Ware are quite similar to the light utility wares of this class in terms of fabric and surface treatment. Therefore, the origin and the history of its production can be generally tied to developments of this peculiar class.²²⁵ Unglazed Buff Ware heavy utility ware pieces can be distinguished from light utilitarian vessels by the abundance of vegetal temper such as straw in their fabric.

Gözlükule medieval ceramic assemblage:

Due to the selection procedure of the 1930s excavations, the Gözlükule corpus includes a small number of heavy utility wares. Unglazed Buff Ware Heavy Utility Wares represent 2,5% on sherd count and 12,9% on weight of the whole corpus. This group is slightly larger than coarse wares in terms of sherd count. This class can be classified into two groups on the basis of decoration. Plain Unglazed Buff Ware represents 62,5%, while Unglazed Buff Ware with incised and/or other decoration corresponds to 37,5% of Unglazed Buff Ware heavy utility wares.

The fabrics:

The fabrics are described separately for some forms such as one large lid and a group of stamped lids. Unlike most of utilitarian wares, the fabric of the heavy utility wares of Unglazed Buff Ware is fine and as mentioned above, very similar to the one of the light utility ware. Despite their characteristic buff-green colour, it is difficult to say more about their paste because it is not very visible to the naked eye.

The fabric of the heavy utility wares of Unglazed Buff Ware is a fine, hard, of a pale yellow to very pale brown colour (2.5Y8/2- 10YR7/4) with low to medium porosity (10-25%). There are rare to common, small to medium (c. 0.5-1 mm), rounded, lime fragments; rare to common, small to medium (c. 0.5-1 mm), elongated, organic temper; small (c. 0.5 mm), rare, silver, golden mica inclusions and common, small (c. 0.5 mm) black and red inclusions (Fig. 6.2.16). The feel is soft and powdery.

The fabric of the lids with stamped decoration is a coarse, hard, pale yellow to very pale brown or reddish-yellow fabric (2.5Y 7/3-10YR 7/4- 5YR 6/6) with medium porosity (10-25%). There are rare to common, small to large (c. 0.5-2 mm),

²²⁵ For the origin and history of the production, see: general remarks “Unglazed Ware”.

rounded, lime fragments; rare to common, small to medium (c. 0.5-1 mm), quartz grains; rare to common, small to medium (c. 0.5-1 mm), elongated, organic temper; small (c. 0.5 mm), rare, silver and golden mica inclusions and common, small (c. 0.5 mm) black and red inclusions (Fig. 6.2.17). The feel is soft and powdery.

The fabric of the large lid with incised decoration is a coarse, hard, pale yellow (5Y 8/3) with abundant porosity (35%). There are common, small to large (c. 0.5-2 mm), rounded and angular lime fragments; rare to common, small to medium (c. 0.5-1 mm), elongated, organic temper; small (c. 0.5 mm), common, large (c. 2 mm) black and red inclusions (Fig. 6.2.18). The feel is hard and gritty.

Production technique:

These vessels are produced by a fast-wheel, using calcareous clay.

Shape:

In contrast to the light utility wares of Buff Unglazed Ware, the heavy utility wares of Gözlükule include more open shapes than closed ones. Various shapes occur such as the pots/jars, basins and lids.

The class of jars/pots includes three families. The first one is composed of “Rounded jars/pots”, appearing in two types. Type 1 has a rounded body, a slightly inverted bevelled rim with a triangular profile and a flat base. It occurs with and without handles (Jar/pots A1a [HU]; Jar/pots A1b [HU]) (Unglazed Buff Ware HU Pl. 1). Although one of the examples of Type 1b (i.e., x.138) has walls thinner than 8 mm and should be included in the light utility wares, because it displays the exact same shape as Type 1a and vessel x.71, it was included among the heavy utility forms. The vertical loop handle has an arched oval section (Type 1b). Type 2 is represented by the pierced base of a rounded jar (Jar/pots A2 [HU]) (Unglazed Buff Ware HU Pl. 2).

The family of two-handled “Necked jars/pots” (Jar/pots B [HU]) is composed of three types. The first one has a slightly everted rim with a triangular profile, a wide conical neck and rounded body. The neck and the shoulder are ribbed. The low foot is concave underneath; two loop handles are attached between the neck and the shoulder; these handles have an oval section (Jar/pots B1 [HU]) (Unglazed Buff Ware HU Pl. 3, piece: x.136). Type 2 which displays a form similar to the Jar B2 (LU), has a broad-ribbed neck. The horizontal loop handles are attached to shoulder with both ends (handle, flat section) (Jar/pots B2 [HU]) (Unglazed Buff Ware HU Pl. 3, piece: 38.941). Type 3 corresponds to a jar with a fairly broad, ribbed, conical neck. The vertical loop handles are attached between the neck and the upper body. The form is similar to Jar B1 (LU) and the handles have an arched oval section (Jar/pots B3 [HU]) (Unglazed Buff Ware HU Pl. 3, piece: x.127).

The “Incurved jar” appears in one type (Jar/pots C [HU]). Type 1 which shows parallels with polychrome painted and glazed examples. It has slightly incurving walls and a strongly everted rim. The exterior is marked by two grooves (Jar/pots C1 [HU]) (Unglazed Buff Ware HU Pl. 4, piece: x.70).

There is one type of “Biconical pot/jar” (Jar/pots D [HU]). This type belongs to a medium sized jar with a slightly everted rounded rim. The intersection between the rim and the shoulder bears a groove (Jar/pots D1 [HU]) (Unglazed Buff Ware HU Pl. 4, piece: 37.101).

“Basins” (Basin A [HU]) occur in four types. The first is marked by an everted rim with a triangular profile, flaring walls and a flat base. The rim includes pie-crust decoration, whereas the exterior upper part is ribbed and decorated by red slip (Basin A1 [HU]) (Unglazed Buff Ware HU Pl. 5). Type 2 displays flaring walls,

ending with an everted rim with a rounded profile. The upper part of the exterior bears red painted cursive inscriptions (Basin A2 [HU]) (Unglazed Buff Ware HU Pl. 6, piece: 35.1508). Types 2 and 3 share the same profile, only Type 2 is smaller and decorated (Basin A3 [HU]) (Unglazed Buff Ware HU Pl. 6, piece: x.92). Type 4 has flaring walls and a slightly everted rounded rim. The upper part of the exterior has rope-impressed decoration (Basin A4 [HU]) (Unglazed Buff Ware HU Pl. 6, piece: x.91).

“Circular flat lids” include four types (Lids A [HU]). Type 1 (bread stamps?) corresponds to a disc-shaped flat lid, with stamped decoration with interlaced vegetal motifs and concentric bands filled with triangles and dots (Lids A1 [HU]) (Unglazed Buff Ware HU Pl. 7, except 35.1535). Type 2 is a simple ribbed lid with a knobbed handle (Lids A2 [HU]) (Unglazed Buff Ware HU Pl. 7, piece: 35.1535). Type 3 is a disc-shaped lid with a horizontal handle in the centre. The stamped decoration includes alternating pierced symmetrical triangles and an arched stylized motif (Lids A3 [HU]) (Unglazed Buff Ware HU Pl. 8, piece: x.111). Type 4, which is a large and thick lid, includes a rectangular handle placed at the centre. It is decorated with pierced concentric dots placed around the rim and on the handle. Symmetrical triangles are incised around the central handle (Lids A4 [HU]) (Unglazed Buff Ware HU Pl. 8, piece: obj. 33).

Surface treatment:

The surface is frequently unglazed, however, occasionally, a red slip may be used for the decoration.

Decoration:

The decoration of the heavy utility wares of Unglazed Buff Ware is executed on the exterior of both closed and open forms and it is frequently simple. The typical ribbed decoration observed on jugs of Unglazed Buff Ware appears on jars or pots as well (e.g., Unglazed Buff Ware HU Pl. 4). These ribbed grooves are posited on the neck. String impressions can be seen on basins (e.g., Unglazed Buff Ware HU Pl. 6, piece: x.91). This technique is believed to be widespread in the Umayyad period (Konrad 2001, 164, fig. 2.1).

The most eye-catching decoration is the one painted in red, displaying abstract forms or cursive inscriptions on the upper part of the exterior (e.g., Unglazed Buff Ware HU Pl. 6, piece: 35.1508). Frequently seen on red painted jars or pots, fingerscallops on the rims are also common (e.g., Unglazed Buff Ware HU Pl. 5).

Lids are decorated with several techniques. There is the stamped decoration with two kinds of design. The first one displays interlaced abstract motifs that are reminiscent of the arabesque ornament (Unglazed Buff Ware HU Pl. 7, piece: x.100). The second one is composed of concentric bands filled with geometric forms including triangles and dots (Unglazed Buff Ware HU Pl. 7, piece: x.34). The third one bears more complex arrangements alternating stamped floral motifs and triangles filled with dots (Unglazed Buff Ware HU Pl. 8, piece: x.111). Then, there are pierced concentric dots arranged around the rim of the lid and on the large rectangular holder. The rest of the exterior surface bears incised triangles (Unglazed Buff Ware HU Pl. 8, piece: obj. 33).

2.2.3. Unglazed Moulded Ware (Ceramic catalogue: Unglazed Mould. Ware Pl. 1-8)

The fabric of Unglazed Moulded Ware is similar to Unglazed Buff Ware, therefore it is not going to be described (Fig. 6.2.19).

Production technique:

Unglazed Moulded Ware is manufactured with a mould. According to Marie-Odile Rousset, the mould is made of the same clay as the ceramics, however, it is modelled more thickly, in several layers (Rousset 2001, 223). The negative decoration of the mould is designed with different sharp-ended tools like an indenting tool and a blade on a layer of barbotine applied in the interior (Rousset 2001, 223). Once the vessel is turned on the wheel and ready, it is moulded after having dried for a short while so that the clay gets the proper consistence to obtain the relief decoration. Then, it is put on the slow wheel again, and scraped in order to equalize the inner surface. While drying, the moulded piece shrinks a little bit and it is then easily taken out of the mould (Rousset 2001, 223). The moulded body is composed of two parts which are moulded from the same negative print. These two pieces are stuck together in the middle. The pieces are cut off from the wheel with the use of a string.

Surface treatment:

The surface is unglazed.

Shape:

Unglazed Moulded Ware includes predominantly closed shapes. The most ordinary shape belongs to necked jugs, appearing primarily in one type. These tall-necked jugs might have a pear-shaped or a rounded body. The neck is either conical or slightly cylindrical and can bear a strainer. The handles display thumb rests at the top; their number varies between two and three (Jug A1: Unglazed Mould. Ware Pl. 1-5, 7-8).

Cups show parallels with those of Unglazed Buff Wares and appear in one type (e.g.: Unglazed Buff Ware Pl. 2, piece: 36.1274). This form displays a rounded body with vertical loop handles and a flat base (Cup A1: Unglazed Mould. Ware Pl. 6, piece: 36.1212). Bases appear in one shape. These are flat and bear moulded decoration on the underside (Base A1: Unglazed Mould. Ware Pl. 6, except 36.1212).

Decoration:

Showing a rich repertoire of motifs, the decoration of the moulded vessels is the most elaborate. It is composed of dots, vertical and concentric lines and circles, egg-shaped forms, simple or double crescents, star like small forms, “feet of gazelle” motifs, “honeycomb pattern”, intertwined lozenges, leaves, flowers, palmettes and rosettes, etc. (e.g.: Unglazed Mould. Ware Pl. 4, 7-8).

Moulded cursive/Kufic epigraphy is also used among this heteroclite decorative arrangement. The inscriptions appear in lines contouring the body, generally in the centre, close to the part where the two body pieces are stuck together (e.g.: Unglazed Mould. Ware Pl. 5, piece: 35.632). Some inscriptions are moulded on the underside of the base of small forms. One of them bears the name of potter (i.e.: Unglazed Mould. Ware Pl. 4, piece: 37.1031).

2.3 Cooking Wares:

2.3.1 Brittle Ware (B. Ware Pl. 1-3)

General remarks:

See chapter four.

Gözlükule medieval ceramic Assemblage:

Due to the selection procedures of the old excavations, the Gözlükule medieval ceramic corpus does not include important amounts of Brittle Ware (20 sherds). Because of the fairly small number of pieces, this class was not quantified. The shapes of the Gözlükule examples are consistent with the common forms associated with the Abbasid period, which correspond to holemouth cooking pots with triangular ledge handles among others.

Fabric:

The fabric of Brittle Ware is hard, coarse and brick red (break: weak red, 10R 5/4; exterior: reddish-brown, 2.5YR 4/3; interior: very dark grey, 7.5YR 3/1). The porosity level is moderate to abundant (20-25%). There are common, small to large (c. 0.5 to 2 mm) rounded or subangular lime fragments, quartz grains and orange inclusions and rare, small, elongated organic temper (c. 0.5 mm). The feel is hard and rough (not scratchable) (Fig. 6.2.20).

Production technique:

In order to obtain a compact, quasi-vitrified, heat and choc resistant product, the Brittle Ware containers are made with a peculiar clay mixture that includes among non-plastic inclusions, abundant amounts of quartz, feldspar, calcite and carbonite of calcium (Vokaer 2011, 60). The clay is generally iron-rich. The pots are wheel-thrown and belong to a relatively standardised production system. They are fired in high temperature.

Surface treatment:

The surface is unglazed.

Shape:

Brittle Ware pieces appear in five forms including open and closed vessels. The most ordinary type is holemouth cooking pots (Pot A1: B. Ware Pl. 1-2). These globular pots are characterised by an inverted and thickened rim. The lip can be rounded or flat with a triangular profile. Another type of holemouth cooking pot is a small vessel which appears in one example (Pot A2: B. Ware Pl. 2, piece: 35.1995). This pot has straight walls displaying a carination in the lower part of the rim. Both of these types bear horizontal ledge handles which are posited on the upper part of the body.

Closed forms include a conical lid (Lid A1: B. Ware Pl. 3, piece: 38.1804), a two-handled, necked jar of medium size (Jar A1: B. Ware Pl. 3, piece: 35.1566) and probably a jug (Jug A1: B. Ware Pl. 3, piece: x.4). The form of this piece could be identified as such thanks to the lime deposit in the interior surface which was the result of continuous boiling of water (detected through binocular observation by Prof. Agnès Vokaer).

Decoration:

The decoration typical to Brittle Ware consists of zigzag lines incised on the upper part of the exterior surface. Some are simple lines made with the use of a sharp incision tool (e.g.: B. Ware Pl. 2, piece: 35.1995, B. Ware Pl. 3, piece: x.4); some are more deeply carved and bear a roulette or a combed effect (e.g.: B. Ware Pl. 3, pieces: 35.1566, 38.1804).

2.3.2 Soft-stone Imitations (Soft. Imi. Pl. 1-2)

General remarks:

Traced back to the Bronze Age period, stone vessels hold a long-lived tradition in the Gulf and Iraq (Searight *et al.* 2008). In the early Islamic period, soft-stone vessels became widespread among cooking equipments (Vokaer 2013, 530). Although scarcely published, cooking pots imitating soft-stone vessels are attested in early Islamic sites and can be dated between circa the mid 7th and the mid 10th centuries C.E. (Arnon 2008, pl. IX.3; Rousset 2012, 76, fig. 3; Vroom 2009, 247).

Some of the cooking pots of the Gözlükule ceramics display forms inspired by the soft-stone vessels. Soft-stone Imitations are typologically situated between Brittle Ware and steatite bowls. Imitating the straight angular body of steatite vessel, the shapes of Soft-stone Imitations are more angular than Brittle Ware pots. The grey to black fabric, the smoothened and burnished surface and the incised decoration show strong similarities with these stone vessels. Thus, the term of “Soft-stone Imitations” was chosen to qualify this class. Soft-stone Imitations was not quantified because the Gözlükule corpus holds 18 pieces only.

Fabric:

The fabric of Soft-stone Imitation is hard, coarse, grey to black (break: very dark gray-dark gray 2.5Y3/1- 4/1; exterior: black, 5Y2.5/1). Sometimes it is black at the core and grey at the extremities. The level of porosity varies between moderate and abundant (15% to 40%). There are common small to large (up to 2 mm) rounded or subangular lime fragments, orange and black inclusions and small rare elongated organic temper (c. 0.5 mm). The feel is very hard and rough. The surface is semi-vitrified and burnished (Fig. 6.2.21).

Production technique:

These earthenware vessels are hand-made. The firing is done in a reduced atmosphere that provides the black-greyish, dark fabric. The clay mixture was presumably chosen for its particular thermal resistance.

Surface treatment:

The pots are burnished on the exterior, resulting in a smooth sleek surface. Some are not burnished but carefully evened (e.g., Soft. Imi. Pl. 2, piece: 35.1526).

Shape:

Primarily open forms are found among Soft-stone Imitations, such as pots and/or dishes. The pots are holemouth cooking pots with a rounded base and straight or slightly inverted walls displaying a carination at the lower part of the body (Bowl A1: Soft. Imi. Pl. 1, Soft. Imi. Pl. 2, piece: 35.1526). Triangular handles are placed horizontally either on the upper part or the lower part of the exterior. The number of handles per vessel varies between two to four. The other type includes a cooking dish or a basin which is distinguished by a straight rim and a flat base (Dish/Basin A1: Soft. Imi. Pl. 2, pieces: 35.1377, 35.1495, 36.1269). There is also one form, a dish with a carinated body for which comparative examples could not be found (Dish: Soft. Imi. Pl. 2, piece: 35.1568). It was tentatively classified in this group because of similar morphological attributes such as fabric and surface treatment.

Decoration:

Some vessels are not decorated. For those displaying decoration, the repertoire consists of frames contouring the upper part of the exterior filled with carved and/or incised geometric patterns (e.g., Soft. Imi. Pl. 2, piece: 35.1377, 35.1495, 35.1526). One base fragment displays a decoration including an incised checkerboard pattern filled with dots (e.g., Soft. Imi. Pl. 2, piece: 36.1269).

2.4 Amphorae (Ceramic catalogue, AMP. Pl. 1)

General remarks:

Also known as “Late Roman 5 & 6”, bag-shaped amphorae are one of the most common types of amphorae found in sites in the Near East and Egypt, especially in the southern Levant, during the late Antique and early Islamic periods (Reynolds 2013, 102; Uscatescu 2003, 547; Vroom 2014, 58-59). These types are essentially distributed in the Mediterranean, spanning between Palestine (the supposedly main producing region) and the North African coast, Athens and Istanbul among others (Peacock and Williams 1986, 191). However, they were not recorded in important quantities at sites in Syria, with some exceptions such as Apamea (Vokaer 2013, 524). Bag-shaped amphorae were dated between the 5th and the 6th centuries but more recent research suggested a later period of use, stretching towards the 9th - 10th century (Peacock and Williams 1986, 191; Piéri 2005, 115; Uscatescu 2003, 549).

Probably deriving from the Palestinian products, although with a much smaller capacity, similar amphorae were made in Egypt, from the 7th century onwards, showing a relatively restrained distribution essentially in Upper Egypt and South Palestine, but also in Cyprus, Lebanon, Libya and Serbia (Piéri 2005, 121-122). The production of these “Egyptian amphorae 5” increased especially in the 7th century and continued into the 11th century (Konstantinidou 2012, 197). The content of these rather small amphora is debated; different products such as wine, grain and natron have been suggested (Piéri 2005, 127).

The example of Tarsus bears similarities with later types of the bag-shaped amphorae, in particular with type 5 of Dominique Piéri, which is generally dated between the mid 6th and the 8th century, with a greater distribution and production in the Umayyad period.²²⁶ One large workshop manufacturing the type 5 was found at Terrnuthis (Kom Abu Billu) located on the Egyptian delta (Ballet 1994).

The bag-shaped amphora of Gözlükule may be dated between the mid 6th – 8th century on the basis of its similarity with the latest type of Piéri: type 5 (Piéri 2005, fig. 80, 107). An almost exact copy of it was found recently at the excavations of the building called “Podium Temple” (this function was first given in the 1930s but needs further confirmation) which lies close to the hippodrome of ancient Antioch-on-the-Orontes (Pamir 2016, fig. 5). Pamir dated the amphora between the 5th and the 7th century (Pamir 2016, 307).

No parallels have been found in the literature for the other amphora of the Gözlükule corpus, which may indicate that it may be a poorly known local type. Its fabric, which is greenish-buff and porous, bears similarities with the heavy utility wares of Unglazed Buff Ware.

Fabric:

The fabric of the bag-shaped amphora is hard, fine and red (break: 10R 6/6, light red). The level of porosity is low-moderate (7% to 15%). There are common, small (c. 0.5

²²⁶ Personnal communication with Prof. Piéri (2017).

mm), rounded or subangular orange and black inclusions, and moderate, small (c. 0.5 mm), rounded or subangular quartz grains and lime fragments. The feel is hard and gritty (Fig. 6.2.21).

The fabric of the unknown amphora is hard, coarse and buff-greenish (break: 5Y 8/2, pale yellow 6/6). The level of porosity is medium (20%). There are common, small (c. 0.5 mm), rounded or subangular orange and black inclusions; rare, small to medium (c. 0.5-1 mm), rounded and subangular quartz and lime fragments; rare to common, small to medium (c. 0.5-1 mm), elongated, organic temper. The feel is very hard and gritty (Fig. 6.2.22).

Production technique:

The bag-shaped amphora is made from an iron-rich clay and is wheel-thrown. The other made with a similar technique but probably from a calcareous fabric.

Surface treatment:

Both of the vessels are unglazed.

Shape:

The bag-shaped amphora appears in one type (AMP1). It has a pear-shaped body which is corrugated. The lower part of the body is flared and rounded. There is a soft a carination at the lower part of the body, marking the rounded form of the base. Groove handles, which have an oval profile, are attached on both sides of the shoulder.

The unknown amphora displays a piriform body with a flat base which is knife-trimmed (AMP2). Loop handles are placed between the neck and the shoulder, in either side.

Decoration:

With the exception of the neck, the surface of the bag-shaped amphora is corrugated, marked by densely executed ribbing. The upper part of the body of the unknown amphora and its belly bear rope marks.

3 Discussion

The following is a discussion that attempts to situate Gözlükule within the local, regional and wider context of the Middle East on the basis its pottery finds. In particular, the characteristics of the Gözlükule ceramic corpus is examined in a magnifying glass to find out whether these artefacts shed light on key issues concerning processes of ceramic production, distribution, consumption and trade. The analysis starts with a presentation of the quantification results that may elucidate issues about the morphological repertoire of the pottery vessels, their provenance, ceramic consumption on the site and local manufacture among others. Afterwards, some ideas are formulated about patterns and mechanisms of pottery production, distribution, consumption and trade on the frontier areas of the Abbasid Caliphate.

The medieval and post-medieval ceramic corpus of the Goldman Study Collection contains 2184 sherds. Of these, 80 fragments which belonged to fairly heavy pottery pieces (19148 g.) can be assigned to the late Antique and earlier periods (Roman and other periods). These pieces were not included in the present typology. From the remaining post-Roman ceramics, pieces assigned to the Byzantine, Crusader/Armenian, Mamluk, Beylik and Ottoman periods (120 fragments, weighting

4649 g.), were left for a future study. Although medieval and post-medieval ceramics occur in small quantities, the ceramic assemblage is predominantly early Islamic (Fig. 6.3.1).

The early Islamic pottery assemblage contains 1955 sherds (95150 g.). The quantification was primarily conducted on this corpus to calculate the distribution of different ceramic categories such as the distribution of function (TW, LU, HU, CW, AMP, etc.) and those of different classes (Buff Unglazed Ware, Polychrome Painted Glazed Ware, etc.).

What emerges from the quantification reflects accurately the excavation methods of the 1930s: the selective retention of the objects. As a result, we are not dealing with regular archaeological data. The medieval ceramics in the Goldman Study Collection are quite exceptional due to the fact that more than 60 % of the material is glazed (Fig. 6.3.2). This amount is far from representing a realistic picture of the pottery assemblage on the mound while the new excavations include only around 7 % of glazed wares.²²⁷ This trend can also be seen on the distribution of the function (Fig. 6.3.3-6.3.4). The glazed table wares are in fact the most important category followed by light utility wares, heavy utility wares and coarse wares both by sherd number and weight. This trend slightly changes with amphorae and the class of “other” which contains lamps and unidentified objects. As it can be expected, amphorae which are heavier are more represented in the quantification of the weight.

The distribution of the shapes according to the function is consistent with the more general formal repertoire of ceramics of Abbasid times. Open vessels include predominantly table wares and coarse wares which mainly consist of cooking pots. The majority of light utility wares, amphorae and “other” appear in closed forms. Heavy utility wares are almost equally represented in closed and open shapes (Fig. 6.3.5-6.3.6).

For several reasons, it is rather difficult to provide information about the relative importance of imported and regional ceramics. First, the nature of the assemblage which contains almost exclusively fine wares requires scientific methods such as petrographic and chemical analysis to identify imported and regional fabrics. Second, the policies of the Gözlükule archaeological project which does not allow fresh breaks of vessels in the Goldman Study Collection has also impeded on more precise fabric distinctions with the naked eye and a hand lens. Nevertheless, more general observations could be made. The different fabrics of the ceramics could be identified in the light of existing literature on comparable ceramics finds, and especially the different pottery classes of the “Samarra Horizon Ceramic Repertoire” widely diffused throughout the Near East.

The majority of the imported ceramics have probably Mesopotamian origins including the well renowned Iraqi port Basra or other centres located near the Tigris-Euphrates area. The imported glazed table wares consist of the different classes of the “Samarra Horizon Ceramic Repertoire”, including the White Opaque Glazed Wares mentioned in the typology such as Lustrewares and White Opaque Glazed Ware with cobalt blue decoration and with green splash, Glazed Relief Ware, Polychrome Sgraffito Ware, few sherds of Splash Glazed Ware and different types of Monochrome Wares such Chinese Yue Ware or other fine grained pottery.

The regionally produced ceramics are characterised by a fine to medium calcareous clay firing pinkish to orange-red at the margins and grey at the core. These regional productions include Polychrome Painted Glazed Ware and essentially

²²⁷ Personal communication with Prof. Agnès Vokaer (2015).

Monochrome Green Glazed Wares. The distribution of the provenances of glazed pottery illustrates that the early Islamic settlement on the mound was an important consumption site employing both regional and more costly foreign ceramics (Fig. 6.3.7). Despite the bias of the data (the preference of collecting glazed and decorated pottery over undecorated ceramics during the old excavations), with 22 % of the glazed table wares, the relatively high number of imports may be tentatively read as a sign of wealth; the inhabitants of the mound seem to hold a relatively high level of purchasing power. This last assumption is based on speculations due to the fact that we have limited information about the mechanisms of pottery production and distribution. Especially with respect to the diffusion of ceramics, we do not fully know whether these objects were part of a market system with profit-directed exchange and price setting according to demand and supply/production or whether these items were integrated into different exchange mechanisms connected to the state.

Regarding manufacturing processes, the case of Raqqa shows that the state had control over the implementation of large-scale industries (see chapter four). Tarsus and its vicinity seem to produce its own glazed pottery as the 42% of regional pottery makes it clear. Was this trend a response to a large demand for ceramics or was this part of the state intervention: we do not know. Perhaps both factors may be inherent in this industrial activity.

There are several hints on regional pottery production. First, as seen in chapter three, other medieval workshops were uncovered during rescue excavations in Tarsus including glass ateliers, starting in the early Islamic period. Second, the diversity of the morphological repertoire of Polychrome Painted Glazed Ware and Unglazed Buff Wares and the interchange of forms and technique between these two wares constitute important features characteristic of a production area. Above, in this chapter, it was presented that these classes included a broad repertoire of forms. Some forms such as the tall-necked, shouldered jugs with one handle and the shallow carinated bowls with a triangular profile appear in unglazed and glazed versions (Fig. 6.3.8). Some shapes are recurrent in different classes of glazed pottery. For example, some carinated bowls with and without stamped decoration on the upper part of the exterior can be seen among Monochrome Green Glazed Wares and Polychrome Painted Glazed Ware (Fig. 6.3.9a-b).

As seen above, some classes of ceramics are imitations of finer imported pottery (probably from southern Iraq) such as the White Opaque Glazed Ware Imitation. Even though the surface treatments closely imitate the Iraqi wares with an opacified white glaze, the formal repertoire seems to essentially include forms that are more recurrent in lead glazed regional productions such as Polychrome Painted Glazed Ware or Splash Glazed Ware. The rounded bowl with a low foot is the most common form of the Tarsus assemblage which regularly appears with different surface treatments. We should also note that some forms, for example, the bowl with everted curved rim which is initially a predominant shape among Iraqi wares, seem to be reproduced with slight variations among different classes (Fig. 6.3.10). This shape, however, occurs more occasionally among the other classes.

The decorative vocabulary employed on glazed vessels bears the signs of the process of imitation as well. In fact, some motifs seemed to fluctuate between the Iraqi and non-Iraqi wares. For example, the split palmettes, the checkerboard pattern and dots are found on Lustrewares and White Opaque Glazed Ware with cobalt

decoration and Polychrome Painted Glazed Ware.²²⁸ This interchange of motifs may be directly linked with a shared taste and fashion stemming from the extensive Abbasid cultural *koiné*.

For the question of the place of the Gözlükule ceramic finds within the Cilicia and the region of Antioch, one should consider the network of the towns and the archaeological contexts of the ceramic assemblages.²²⁹ The towns correspond to Misis in Cilicia, Al-Mina/Port Saint Symeon and Antioch-on-the-Orontes, in the Antioch region. With the exception of Port Saint Symeon, a port town, the other ones are comparable to Tarsus. In fact, Misis, Antioch and Tarsus are medium sized cities, sharing common topographic, socio-economic and historical features. These towns which are irrigated by several rivers and in proximity of the sea, are well-connected to trade routes as well as among themselves; after the 7th century Arab invasions, and more particularly, during the 9th - 10th century, these settlements were incorporated in the militarized Abbasid frontier with Byzantium and, subsequently included a cosmopolitan society, predominantly soldiers coming from all the Islamic world. The networks of these towns are marked by considerable human mobility, trade and state intervention by means of placing the military troops and perhaps even, by implementing industries. The material culture, namely, their ceramic finds could be compared and examined to address questions of pottery consumption, production and distribution in these areas.

However, given the state of the arts about the Islamic finds of these sites mentioned below, the pottery evidence from all these sites (including Al-Mina) is integrated to broaden the discussion despite the fact that the ceramic material was not unearthed in similar contexts.²³⁰ Subsequently, it should be stressed that the conclusions drawn here do not aim for comprehensiveness, rather they attempt to provide a more general picture of Cilicia and the Antioch region. Moreover, these preliminary ideas aim to begin a discussion on the crucial elements of the debate about pottery production, distribution and consumption in a frontier region. In fact, this research may be considered as pioneering in the ways it addresses these important problems among its scope which were until now not so much integrated in studies on similar data.

The pottery corpus of Tarsus/ Gözlükule can be compared with those of three neighbouring sites: Al-Mina/Port Saint Symeon, Antioch-on-the-Orontes and Misis. Unfortunately, the ceramics of the Abbasid period of these sites were not fully published. We have very few information about their archaeological contexts and about the unglazed pottery such as Unglazed Buff Wares and cooking wares for Antioch-on-the-Orontes, the evidence of unglazed material is slightly better for Al-Mina, however, we do not know the quantities (Vorderstrasse 2005; Waagé 1948). For Misis, the report on early Islamic ceramics covers pottery with inscriptions exclusively (Grohman 1965). The Amuq survey and the site of Hisn al-Tinat yielded ceramics dated 9th - 10th century as well, but as the pottery was summarily published until now, this material is not discussed extensively.

²²⁸ For these decorative patterns, see chapter six.

²²⁹ Personal communication with Prof. Frans Theuws (2015).

²³⁰ The archaeological contexts of afore mentioned sites are different. In Tarsus and Port Saint Symeon, we are dealing with a multi-period settlement mound; in Antioch, the excavations were conducted in several areas in and near the Classical city; in Misis, the author does not specify the context; in Hisn al-Tinat, it is a small dwelling which was converted into a small fort in the middle of the 10th century without excluding the possibility of being a fort when it was founded in 8th century. These contextual differences naturally impedes upon making accurate comparisons.

The archaeological sites of Antioch, Al-Mina and Misis are similar on several grounds. These settlements which were excavated before the 2nd World War (we are not fully informed when Misis was excavated), constitute multi-period sites wherein archaeological research was designed for “earlier” levels, spanning between the prehistoric and Classical periods. From masses of medieval pottery uncovered on the mound, the most beautiful pieces were collected, those bearing elaborate decoration, glazed or unglazed. The pottery assemblages of these three sites are therefore quite similar. Regardless the patchy information, some observations are made concerning the place of Tarsus within the ceramic production, distribution and consumption of the region.

Regarding the “Samarra Horizon Ceramic Repertoire”, with the exception of Misis, the assemblages of Tarsus, Al-Mina and Antioch include most of the common classes of this pottery horizon as well as Chinese ceramics. These ceramics which were luxury imports do not vary from site to site extensively, while these were standardised. And they seem to be recorded in similar quantities. Yet, in Antioch, more Chinese pottery was documented (Waagé 1948, 104).

The class of White Opaque Glazed Ware Imitations, plain and splash decorated is attested from these three sites. However, in Antioch and Al-Mina, one is not well-informed about the quantities. For the Al-Mina material, Tasha Vorderstrasse qualified the plain type as “Chinese White Imitations” and those with the splashed decorated type under “Splashed Ware” which generally refers to lead glazed, coloured splashed pottery (Vorderstrasse 2005, fig. C328, 328A-C). Furthermore, in the category of “Chinese White Imitations”, Vorderstrasse included some pieces which could be plain White Opaque Glazed Ware with the Samarra body. Tasha Vorderstrasse’s classification is too broad. In Antioch, Frederick Waagé does not offer any drawings of White Opaque Glazed Ware Imitations but states that these vessels are thicker versions of other drawn bowls with flaring and everted and curved rims (Waagé 1948, 104). In addition to these forms, the vessels of White Opaque Glazed Ware Imitations of Tarsus regularly occur in the shape of large rounded bowls (Bowl A1).

Polychrome Painted Glazed Ware was probably regionally produced in Cilicia and the Antiochene regions. The examples from Misis, Antioch and Al-Mina bear similar shapes some of which could be the products of the same atelier. In fact, the shallow carinated dish with an everted flat rim is regularly recorded in these sites. Among different complex decorative motifs, epigraphic decoration in cursive and Kufic styles is also painted on these dishes (Tarsus, PPGW EPI Plate 1-2, pieces: 38.1759, 37.1096). In the Antioch pottery corpus, this particular shape is quite ordinary but the epigraphic decoration seems to appear more occasionally (Waagé 1948, 95). In Al-Mina, this form appears with inscriptions, however it does not seem to be a common type (Vorderstrasse 2005, C242L.1937). In Misis, similar epigraphic decoration is painted on the rim of this kind of dish exclusively. One may therefore assume that this type is well represented in Misis.

One of the Misis rim fragments (a unique piece among other pieces with epigraphic decoration published by Grohman) may bear the name of the patron of the vessel. The inscription reads “Islibi ibn Nasr, the sheikh” (master Islibi, son of Nasr) (Grohman 1965, 247). Even though the person could not be identified in the historical record, this inscription may shed light on ideas of patronage which are known from Fatimid Egypt, for example (Philon 1980, 168). If this name belonged to the master mentioned, it may be well be that ceramic objects were personalized by special commissions, thus representing status items. In Tarsus, this dish shape is commonly

found and it displays predominantly epigraphic decoration. One rim piece carries the name of the potter in an inscription which reads “the work of Musa” (*‘amal* Musa) (cf. PPGW EPI Pl. 2, piece: 38.1759). The ubiquity of this type of vessel in Tarsus and Misis might allow us to conjecture that an atelier specialised in this production was supplying the Cilician market. Furthermore, the epigraphic decoration in Arabic demonstrates that there was a dominant clientele in Cilicia who understood Arabic. In Antioch, the dish with the flat rim appears in various sizes with slightly changing profiles. One might therefore assume that Antioch was supplied by another workshop in the region.

Another predominant shape corresponds to rounded bowls with low foot (Tarsus: Bowl A1). The rims can be straight or slightly inverted. In Antioch and al-Mina, this shape is not as much represented as in Tarsus. In Hisn al-Tinat and in the Amuq survey, the evidence is fragmentary, small to very large bases were recorded, probably belonging to this form (Eger 2008, fig. 16.15-17; Eger 2010, fig. 9a-c). In Tarsus, this bowl form occurs very frequently and displays technological variations as reflected in the finishings of the rim or the base, different surface treatments and elaborate decoration. In the light of the ubiquity of this form, and the elaborate decoration including animal figures and vegetal compositions, one may argue that Tarsus was in the vicinity of a workshop producing this vessel shape. Among these rounded bowls, there are types occurring in the exact same shape and decoration in three of these sites, showing the products of the same workshop (Al-Mina: Vorderstrasse 2005, fig. C242F.1937; Antioch: Waagé 1948, fig. 1254f; Tarsus: bowl A1, no: 35.1746). This distribution may demonstrate that some workshops, probably large-scale, supplied several sites. Further, it may point that Tarsus was an important consumption site wherein ceramics from the region of Antioch were imported.

There are other shapes common to Tarsus and Antioch. First, there is the carinated bowl with a flanged rim and stamped decoration on the upper part of the exterior. This form occurs more occasionally in both sites, however (Antioch: Waagé 1948, pl. XVII, fig. 1290f-1290k; Tarsus: Bowl B1, no: 35.1805-35.1809, 35.1563). The formal repertoire of the bases in Antioch and Tarsus are similar in their variety: flat bases, low ring feet, bases slightly concave on the underside, false ring feet (Antioch: Waagé 1948, pl. XVII; Tarsus: Base A1-A3 and B1). In Al-Mina, the shapes seem to be more restrained; thin low ring bases are common, while false-footed bases appear occasionally (Vorderstrasse 2005, fig. C242B.1937, C242G.1937).

With regards to Unglazed Buff Wares, we are best informed about Unglazed Moulded Ware. The evidence from Misis, Al-Mina, Hisn al-Tinat and Tarsus shows that tall-necked rounded jugs with three handles (with knobbed decoration) were circulating in these regions. The exact same shape was recorded in Al-Mina, Tarsus and Misis. This vessel corresponds to a mould made, three-handled jug with a round body. It has pointed handles and a flat base. The decoration is moulded. The Misis jug bears inscription (lines of poetry), while the two others display various geometric designs (Grohmann 1965, pl.57; Vorderstrasse 1995, fig. C252.1937; Eger 2010, fig.10-e; Tarsus, no: 35.1751). Furthermore, important quantities of Unglazed Moulded Ware were recorded in these sites including similar jugs bearing signatures of potters on the base which were found in Tarsus and Al-Mina (Vorderstrasse 1995, fig. 1937.3-17.18, C254U.1937; Tarsus, Unglazed Mould. Ware Pl. 6, piece: 37.1031). The close similarity of shapes and of decoration of these vessels clearly points out the same workshop was supplying these sites. This workshop must be in

Cilicia or the Antiochene region. The quantity and quality of ceramics in Tarsus and Misis, however, may probably indicate that another atelier was operating in Cilicia.

Although Unglazed Buff Wares of Antioch and Al-Mina are poorly known, generally, the common wares of these sites and those of Tarsus (Gözlükule) display similar shapes. Probably because of the selective retention of objects, no open shapes are found in Antioch and Al-Mina. The thin-walled closed forms such as jugs also called “Egg Shell” vessels, a common class of Unglazed Buff Ware, appear in Al-Mina and Tarsus (Gözlükule) regularly (Vorderstrasse 1995, fig. 1997.7.2.4; Tarsus: Jug A3).

The tall-necked shouldered jug with a one handle which is probably a regional production, is a predominant form occurring in different sizes in all these sites including Hisn al-Tinat with the exception of Misis. With slight variations, the neck can be cylindrical or conical; the handle which is posited between the rim and the shoulder, is high and rounded and can bear a knob (Lassus 1972, pl.8, 25-26). Another common form belongs to ribbed rim jars, with a piriform body where horizontal handles are generally posited on the shoulder (Eger 2010, fig.10h; Tarsus: Jar B2-3 [LU]; Vorderstrasse 1995, fig. C256C.1937).

The decorated jugs and jars also display remarkable similarity. For example, piriform jars with incised decoration are found in Tarsus (Gözlükule) and Al-Mina. These bear particularly similar knob decorated handles which have a bone-shaped section (Vorderstrasse 1995, fig. C256A.1937, 1937.3-17.20; Tarsus: type 3 Jar B).

Some of the common wares of Al-Mina are characterised by more singular morphological features which might represent the products of a local workshop. For example, distinctly ribbed lower part of jugs, uncommonly thin-walled bases, or false-footed ring bases are rare forms that do not occur in Tarsus (e.g., Vorderstrasse 2005, CD Rom, C6.149.2000).

In Al-Mina, Antioch, Hisn al-Tinat and Tarsus, Brittle Ware cooking pots emerge as the most common class, marked by the predominance of the holemouth cooking pot (Eger 2010, fig.10d; Vorderstrasse 2005, CD Rom, C258.1937; Waagé 1948, fig. 42-3; Tarsus, B. Ware Pl. 1: Pot A1). In Tarsus (Gözlükule), another class of cooking pot, the Soft-stone Imitation is recorded in the same quantities as Brittle Ware. This latter class was also found at Hisn al-Tinat, which might point that Soft-stone Imitations were diffused throughout Cilicia and the Antiochene region (Eger 2010, fig. 10f, table 2). Similar pieces from Al-Mina and Antioch were presumably discarded. Agnès Vokaer who has examined sherds from Gözlükule (finds from both new and old excavations) and Hisn al-Tinat suggested that Soft-stone Imitations in Tarsus differed from other sites in terms of quantity and quality. In fact, the elaborate decoration displaying incised geometric patterns and the occurrence of complete forms may probably indicate that the region of Cilicia was producing this ceramic class.²³¹

The early Islamic ceramic corpus of the Tarsus-Gözlükule excavations stands out in the diversity and the quality of its finds. Gözlükule emerges as a consumption site of significant weight which was supplied by different regional workshops. Specialised centres in glazed and unglazed pottery in the vicinity of Tarsus seem to produce common wares and fine ceramics which were delicately adorned. These earthenwares seem to be dedicated to the demand in Tarsus, while these vessels were not diffused on an extra-regional scale. Other workshops in the neighbouring region,

²³¹ Agnès Vokaer, paper in press, yet not published: “The Abbasid Domestic Wares from Tarsus Gözlükule (Recent Excavations)”, poster presented at the XIth Congress AIECM3 on Medieval and Modern period Mediterranean Ceramics in Antalya in 19-24 October 2015.

especially in the area of Antioch as well as further away in southern Iraq seem to supply Gözlükule in fine wares, as this is indicated by Polychrome Painted Glazed pieces, Lustrewares or other luxury wares imported from Iraq and China.

Notwithstanding the difficulty of drawing major conclusions from one amphora example, it is noteworthy to mention the Egyptian amphora (cf. AMP Pl. 1, piece: 38.146). This bag-shaped Egyptian amphora inserts Tarsus in the long-distance exchange networks of the eastern Mediterranean, among which this vessel circulated along with other goods, roughly between the 6th and the 8th century. As such, Tarsus Gözlükule is not so much comparable to North Syria, which seemed to consume more frequently regional products such as the North Syrian amphorae (Vokaer 2013, 525).

The comparison of the Tarsus pottery corpus with similar ones in the regional context, such as Al-Mina and Antioch brought to light that the Gözlükule examples may have been much finer than these other ones. It is difficult to give a definite answer to this observation. But the size of the city and its cosmopolitan society may have created the demand for such goods. As mentioned below, state intervention in the distribution process of fine wares may perhaps be likely. The various inscribed pieces testify that an Arabic speaking population was residing in Tarsus. In addition to practical use, the ceramic objects may have included a more symbolic value. These may have been status items or souvenirs that the travellers to the capital of the *thughūr* may have bought to remember their stay at the frontier. The chapter seven explores how these ceramics may have been used and perceived in daily life by the Tarsiots in the Abbasid period.

CHAPTER 6 FIGURES



Fig. 6.2.1 Fabric of White Opaque Glazed Ware with cobalt blue decoration

	Small	Medium	Large
Rim Diameter	6-12 cm	13-24 cm	25-35 cm
Base Diameter	3-6 cm	7-12 cm	13-30 cm

Table 6.2.1 Dimensions of White Opaque Glazed Ware with cobalt blue decoration

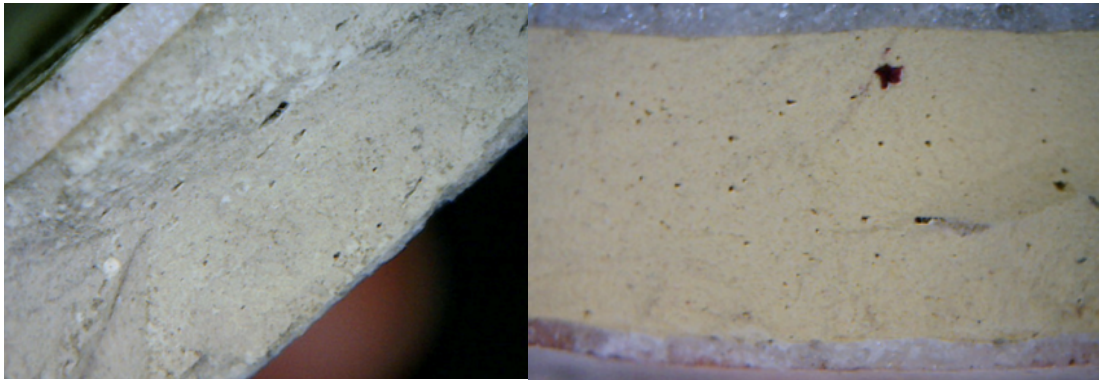


Fig. 6.2.2 Fabric of Polychrome Lustreware

	Small	Medium	Large
Rim Diameter	9-12 cm	13-23 cm	25-27 cm
Base Diameter	4-6 cm	7-10 cm	10-15 cm

Table 6.2.2 Dimensions of Polychrome Lustrewares



Fig. 6.2.3 Fabric of Monochrome Lustreware



Fig. 6.2.4 Fabric of White Opaque Glazed Ware Imitation



Fig. 6.2.5 Fabric of White Opaque Glazed Ware Imitation with turquoise and other decoration



Fig. 6.2.6a Fabric of Polychrome Painted Glazed Ware (finer)

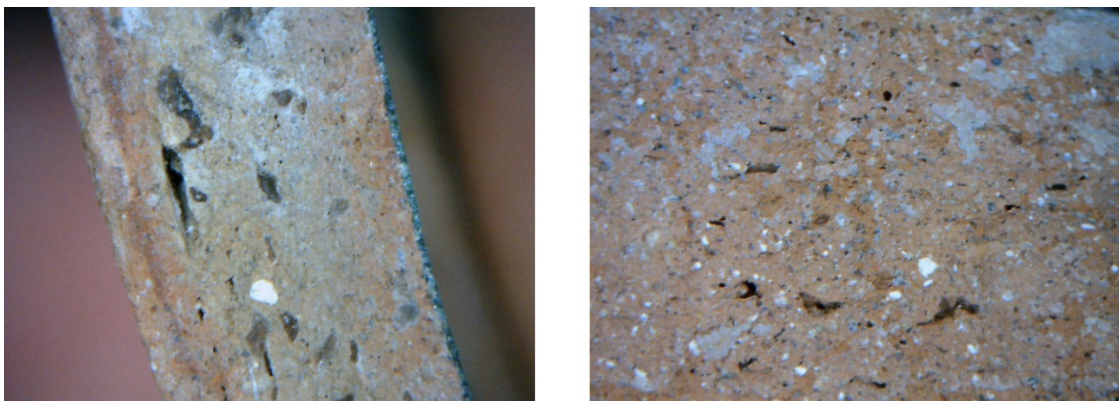


Fig. 6.2.6b Polychrome Painted Glazed Ware (coarser)

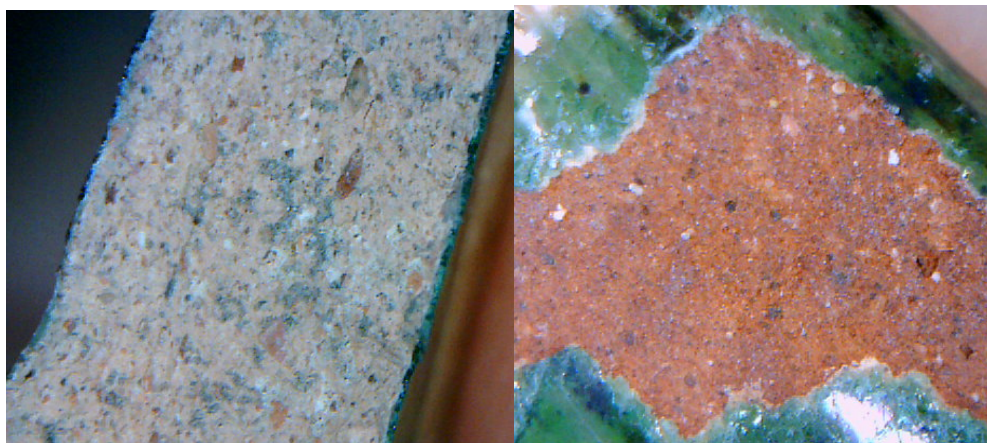


Fig. 6.2.7 Fabric of Polychrome Painted Glazed Ware with green and black

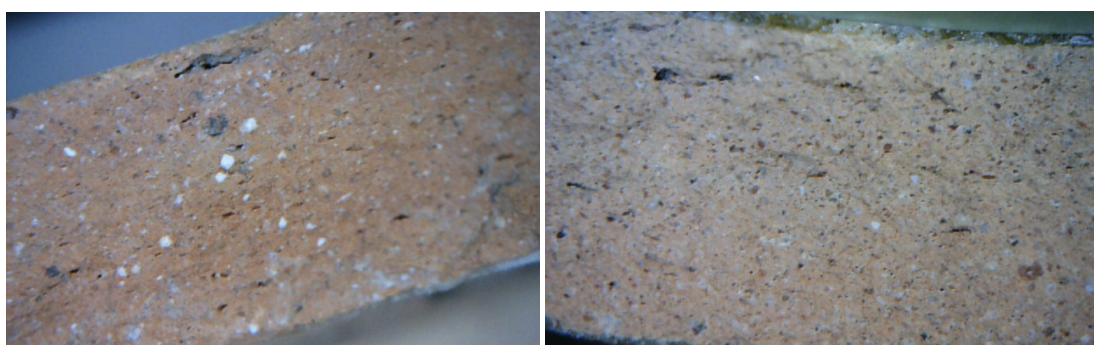


Fig. 6.2.8 Fabric of Splash Glazed Ware

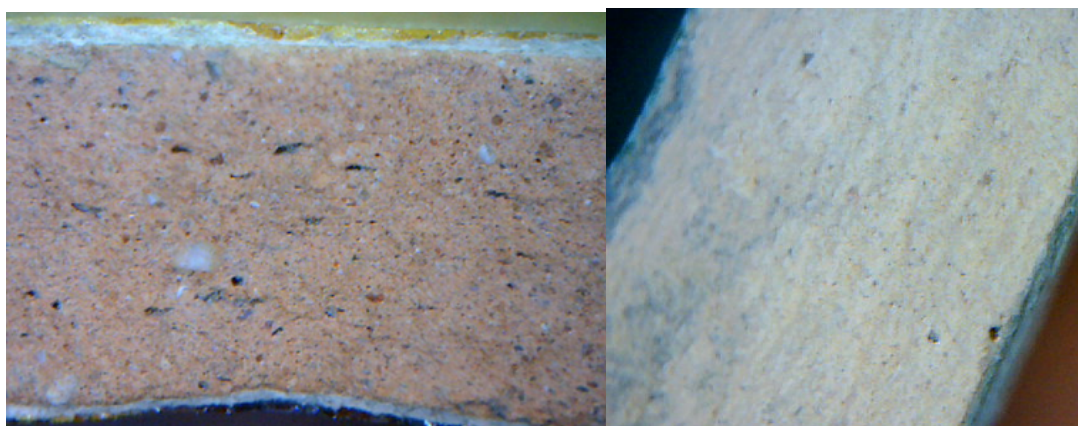


Fig. 6.2.9 Fabrics of Polychrome Sgraffito Ware



Fig. 6.2.10 Fabrics of Monochrome Green Ware with stamped decoration

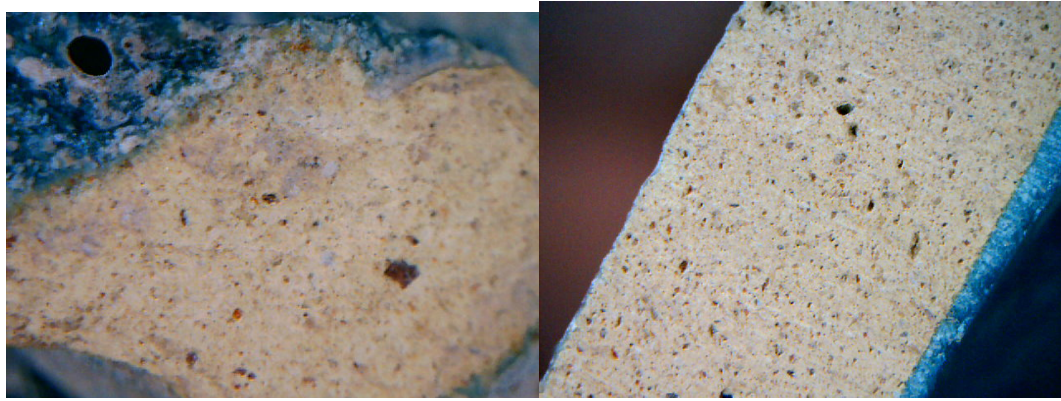


Fig. 6.2.11 Other Monochrome Wares: fabric of green glazed jars and of monochrome turquoise wares

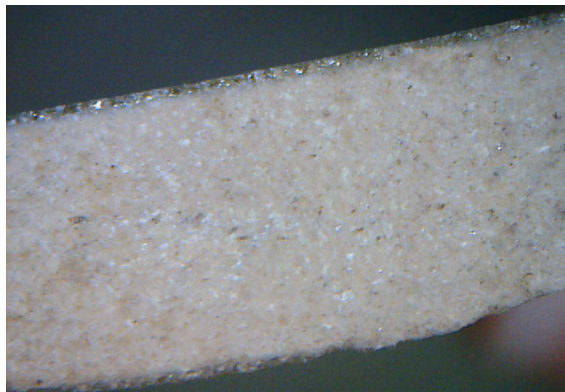


Fig. 6.2.12 Fabric of Yue Ware

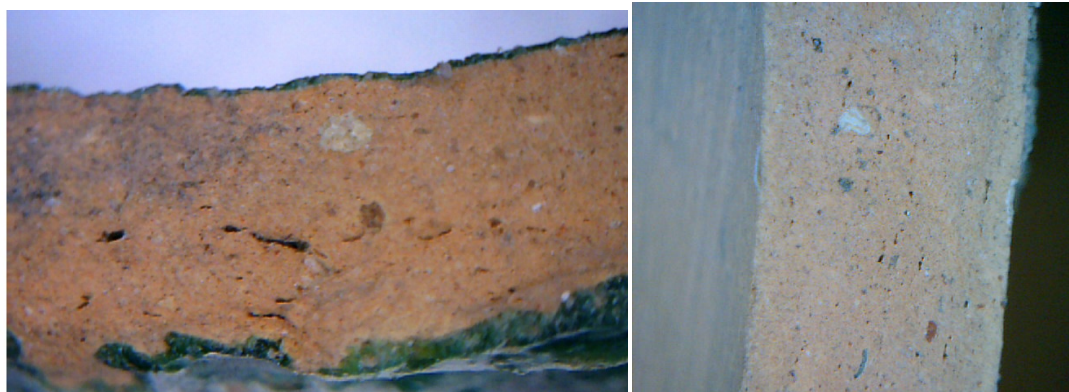


Fig. 6.2.13 Fabric of Glazed Moulded Ware

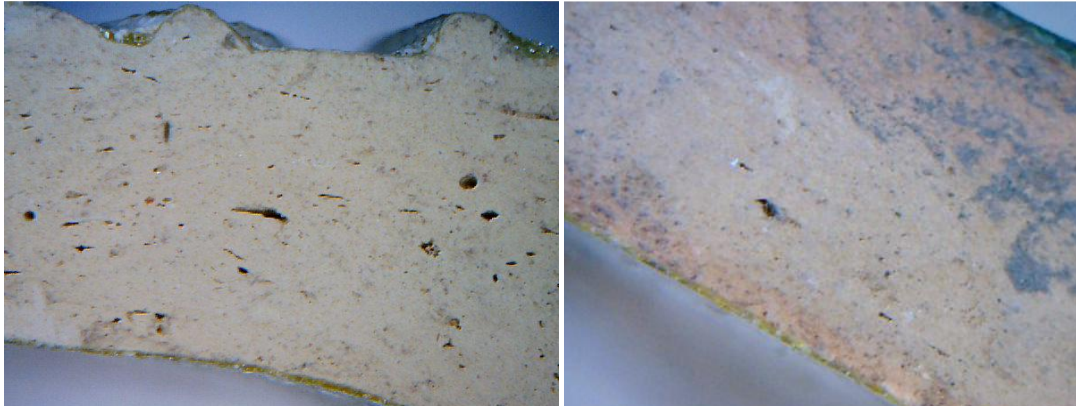


Fig. 6.2.14 Fabric of Glazed Relief Ware: yellow and pink

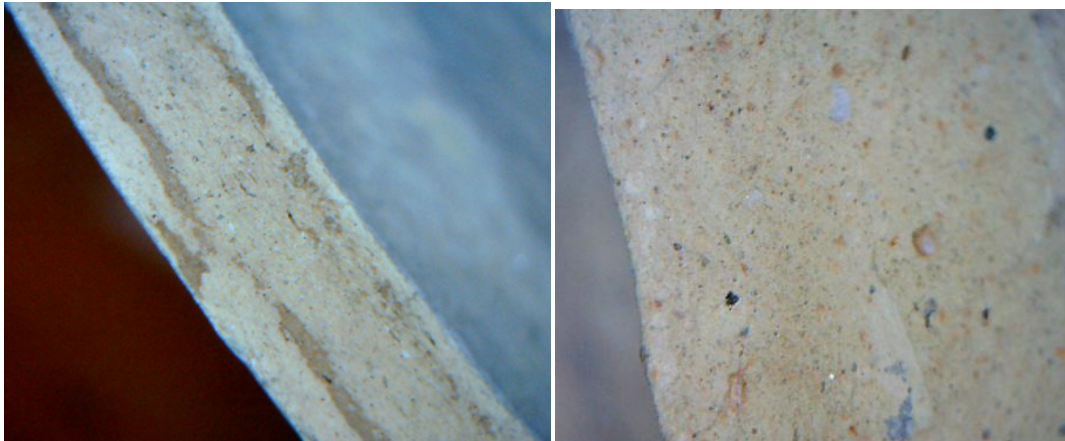


Fig. 6.2.15 Fabric of Unglazed Buff Ware, Light Utility Wares

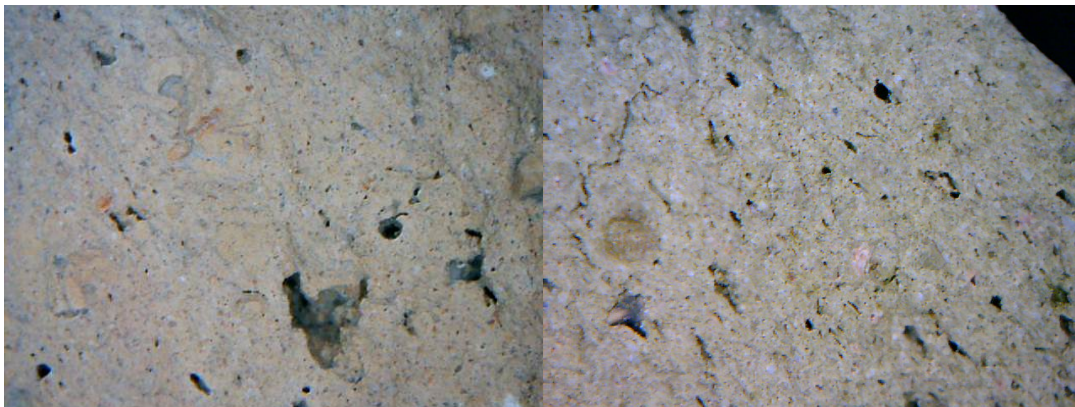


Fig. 6.2.16 Fabric of Unglazed Buff Ware, Heavy Utility Wares

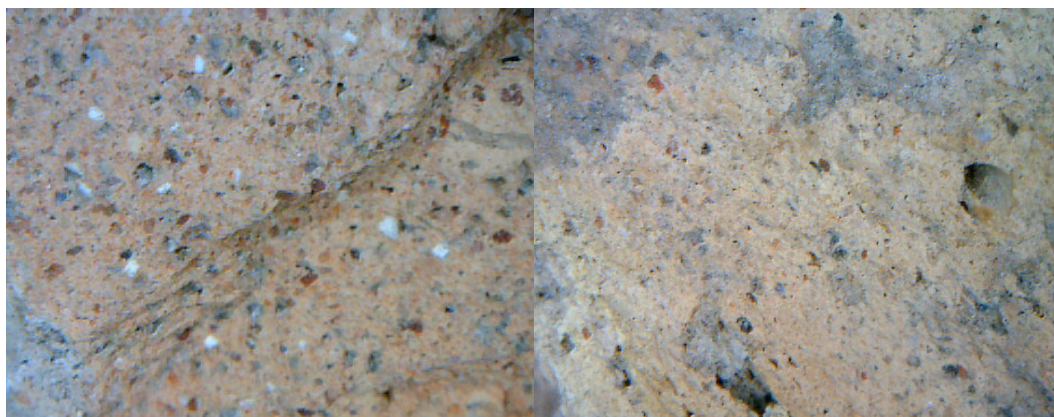


Fig. 6.2.17 Fabric of Unglazed Buff Ware, Heavy Utility Wares (stamped lids)



Fig. 6.2.18 Fabric of Unglazed Buff Ware, Utility Wares (lid with incised decoration)

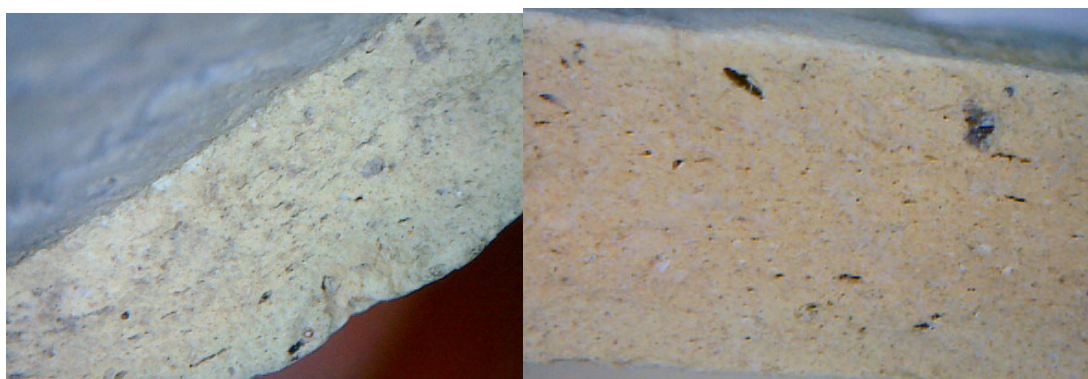


Fig. 6.2.19 Fabric of Unglazed Moulded Ware

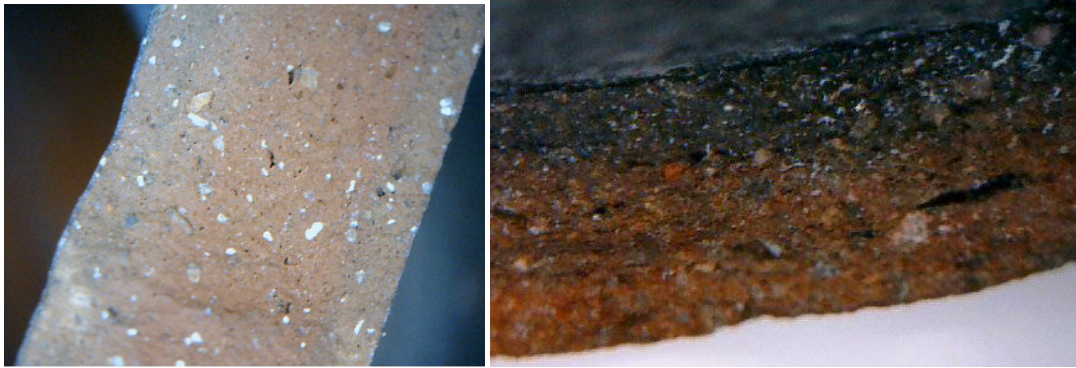


Fig. 6.2.20 Fabric of Brittle Ware

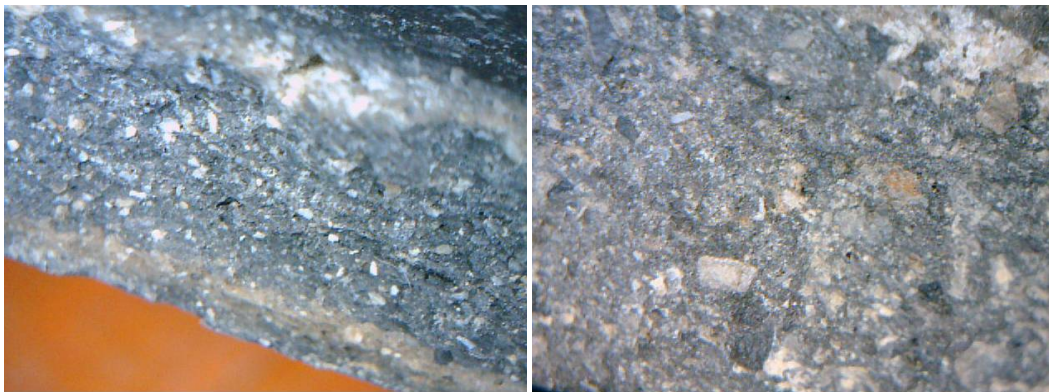


Fig. 6.2.21 Fabric of Soft-stone Imitations

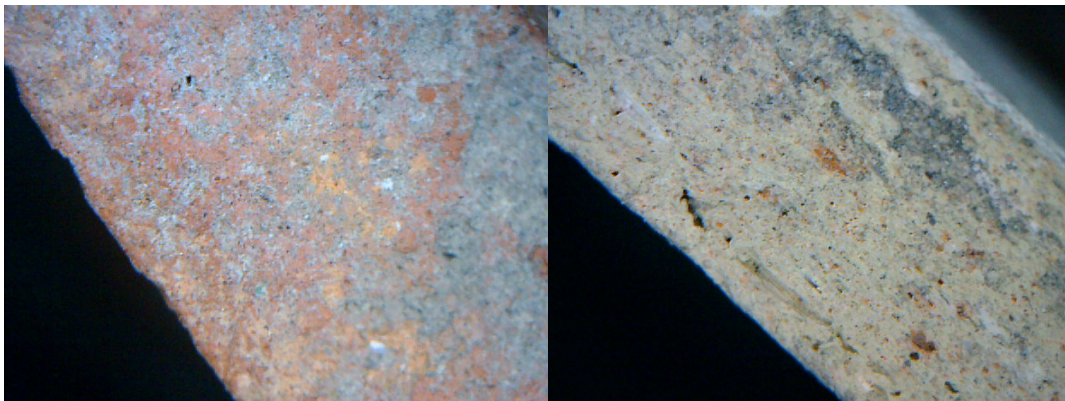


Fig. 6.2.22 Fabric of amphorae, on the left side the bag-shaped amphora, on the right the unknown one

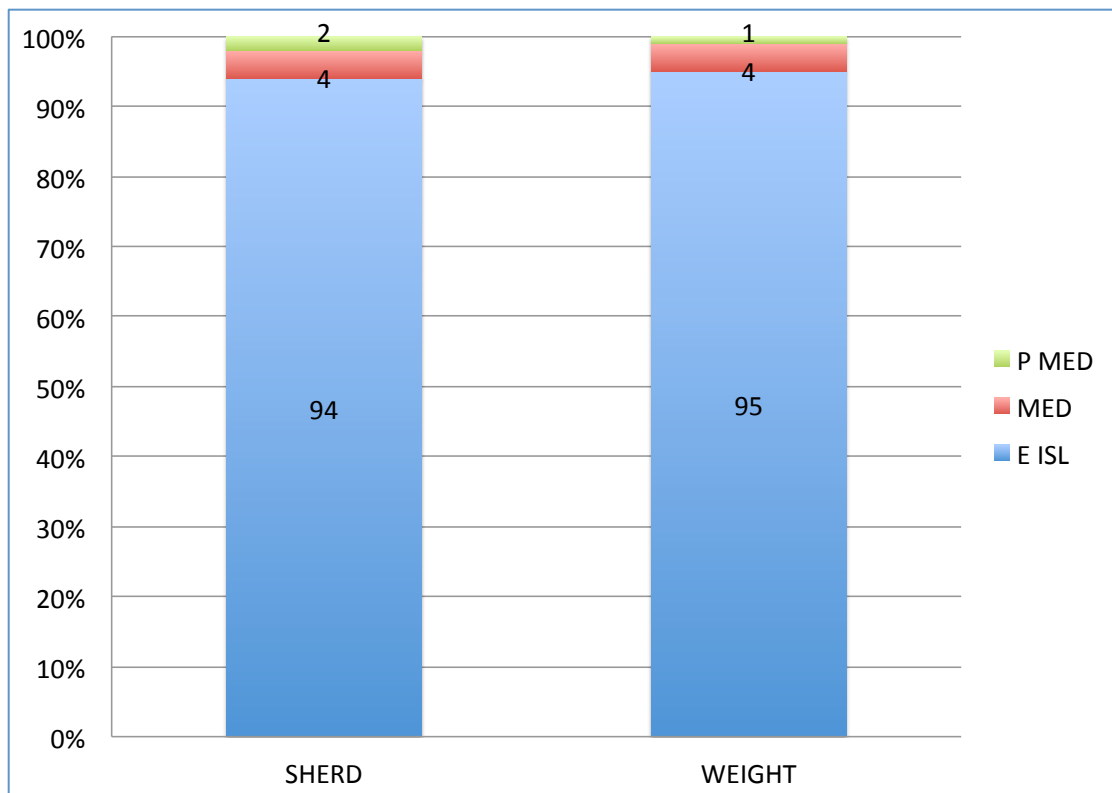


Fig. 6.3.1 Distribution of the post-Roman ceramics according to sherd number and weight (early Islamic, medieval and post-medieval periods)

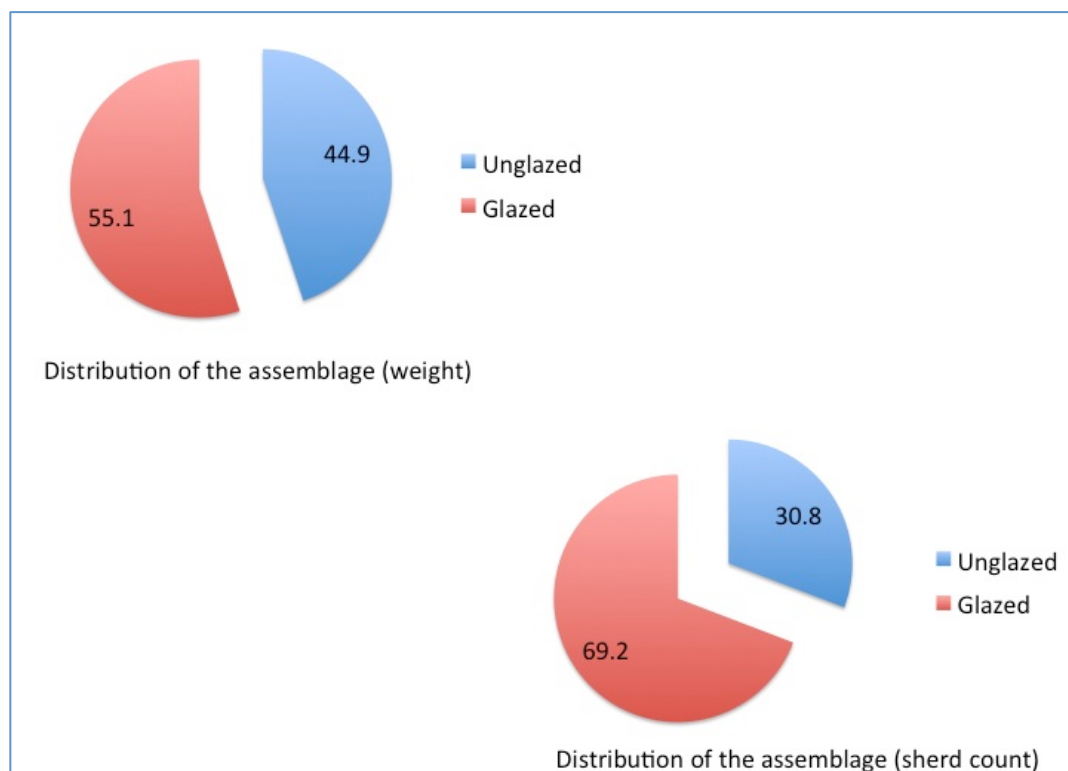


Fig. 6.3.2 Distribution of the unglazed and glazed pottery in the assemblage (weight and sherd count)

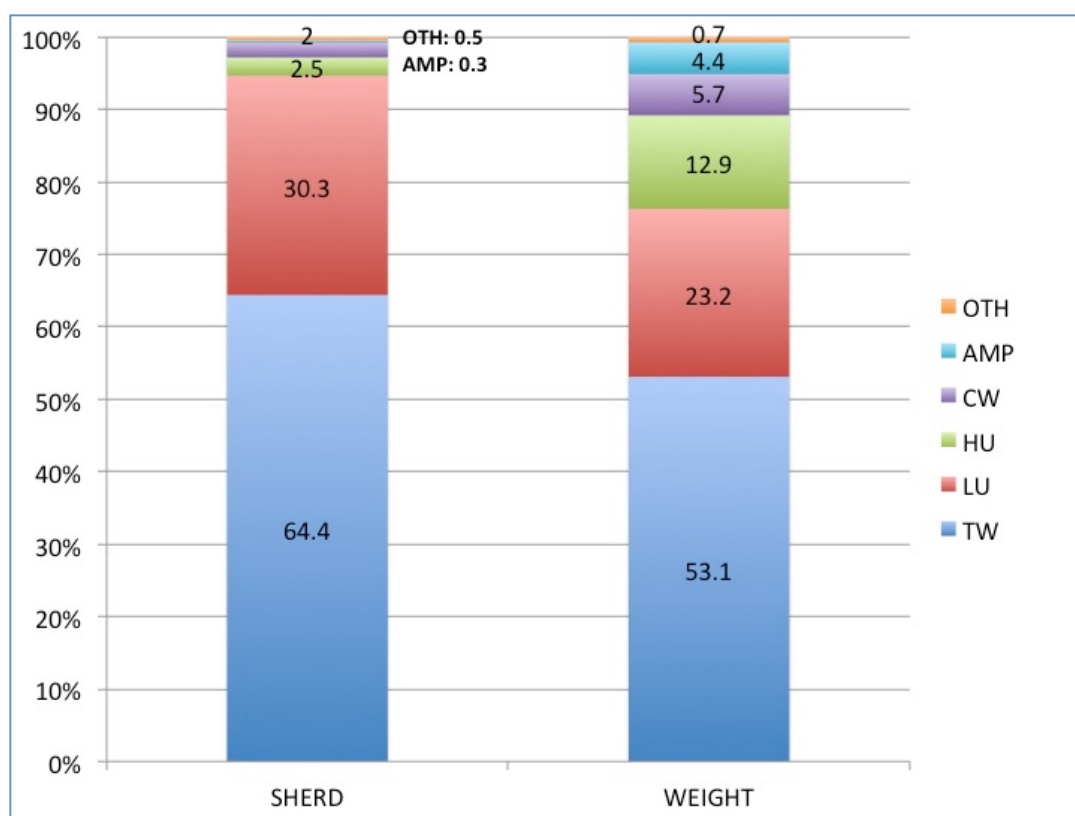


Fig. 6.3.3 Distribution of the function: other (OTH), amphorae (AMP), coarse ware (CW), heavy utility wares (HU), light utility wares (LU), table wares (TW) (sherd count and weight)

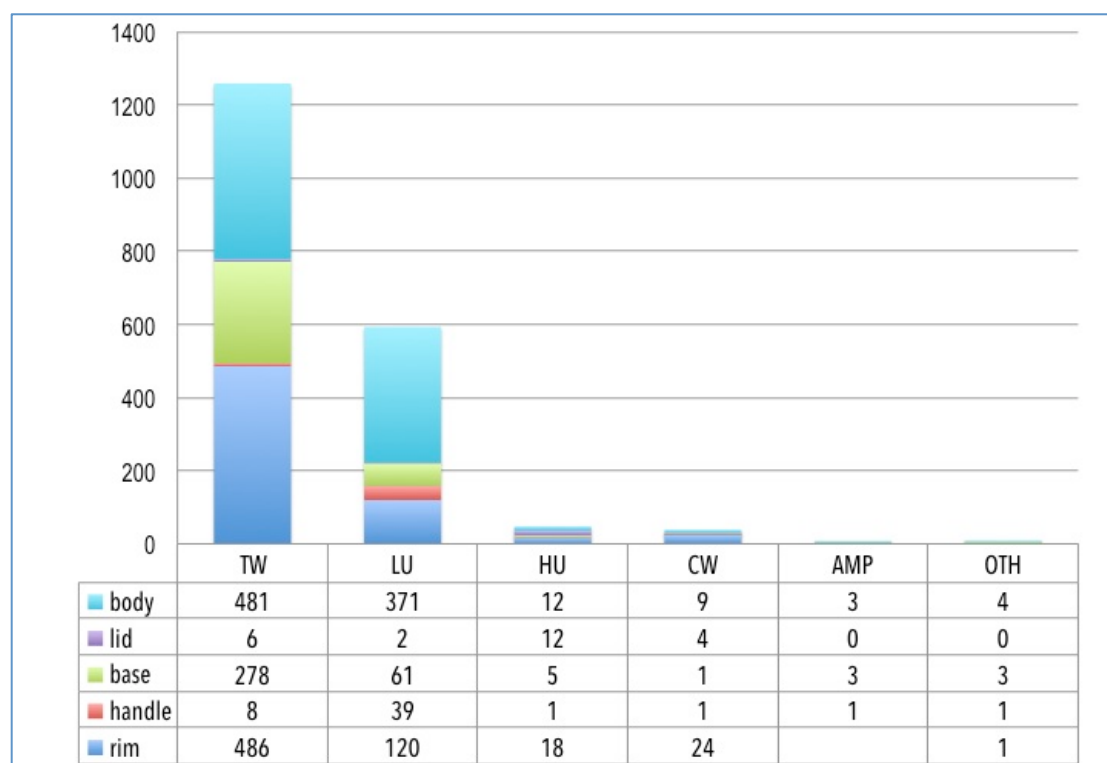


Fig. 6.3.4 Distribution of the different pottery according to function: table wares (TW), light utility wares (LU), heavy utility wares (HU), coarse ware (CW), amphorae (AMP), other (OTH) (sherd number)

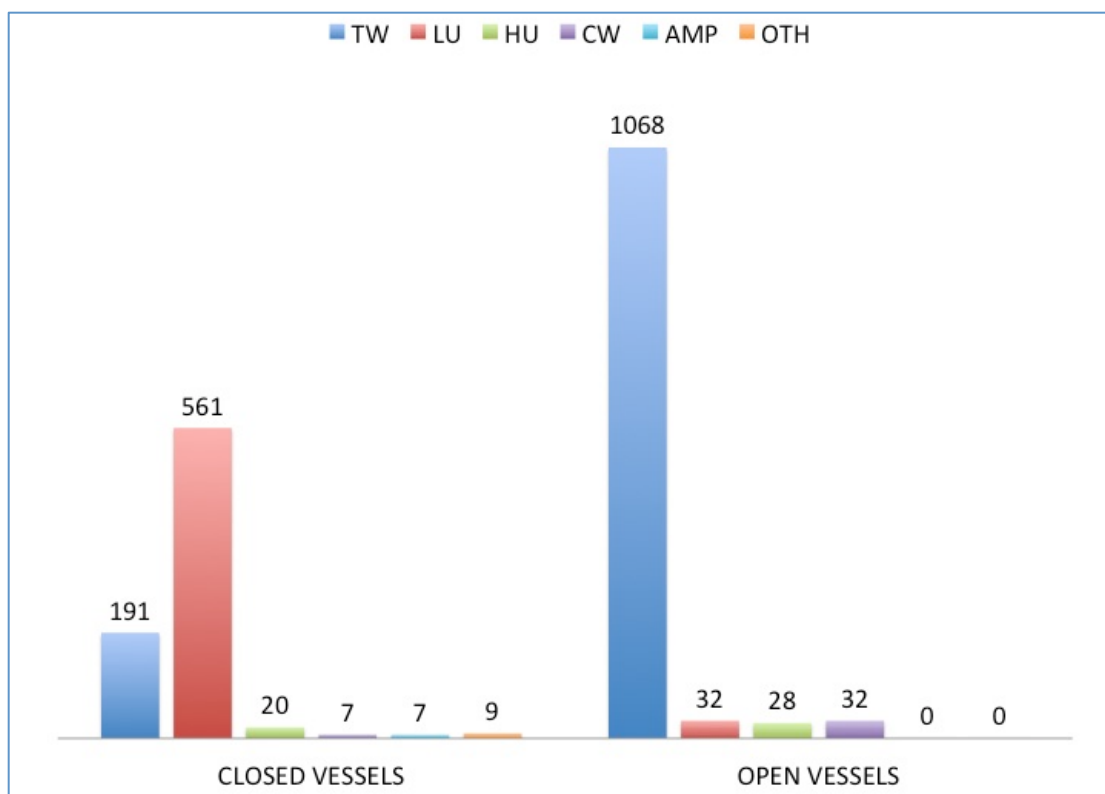


Fig. 6.3.5 Distribution of shapes according to function: table wares (TW), light utility wares (LU), heavy utility wares (HU), coarse ware (CW), amphorae (AMP), other (OTH) (sherd number)

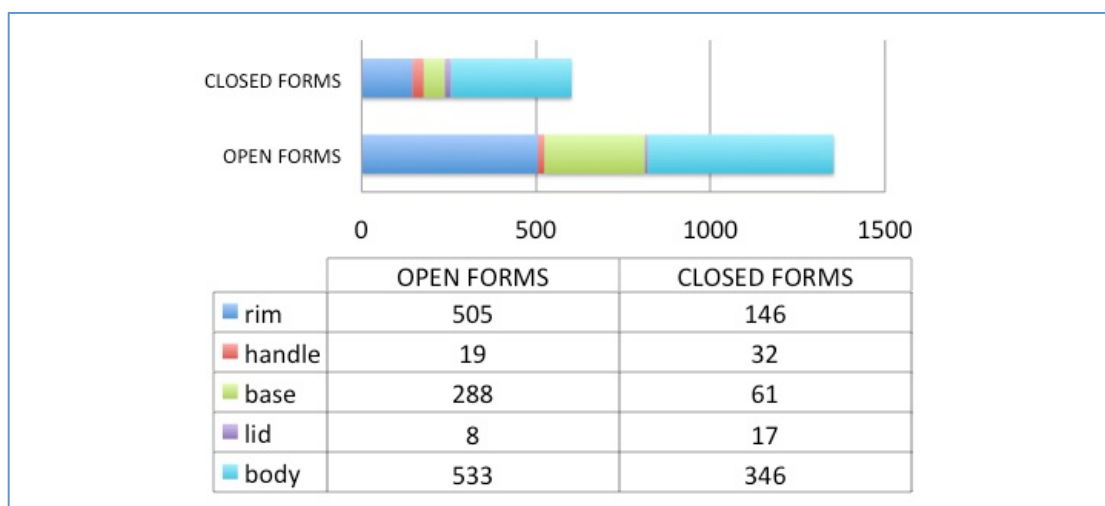


Fig. 6.3.6 Distribution of the different pottery parts according to open and closed forms (sherd number)

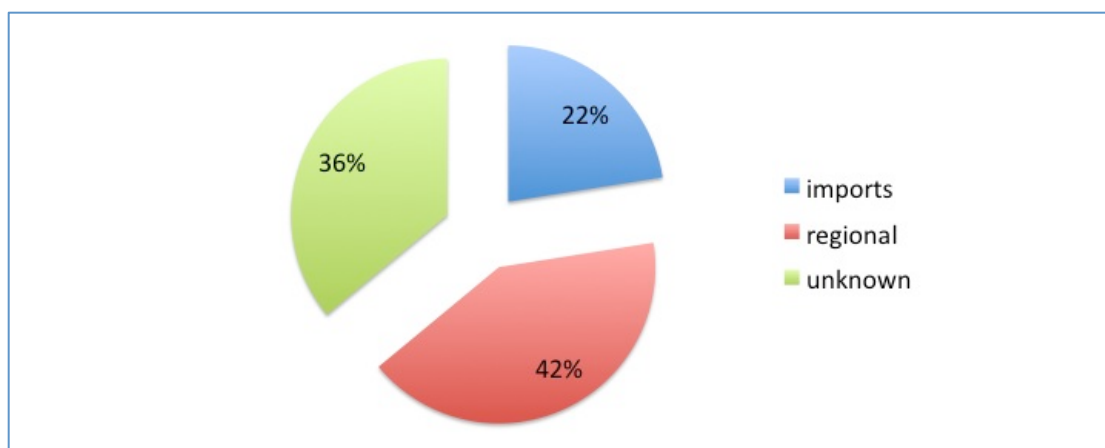


Fig. 6.3.7 Distribution of the imports, regional and unknown ceramics (sherd number)

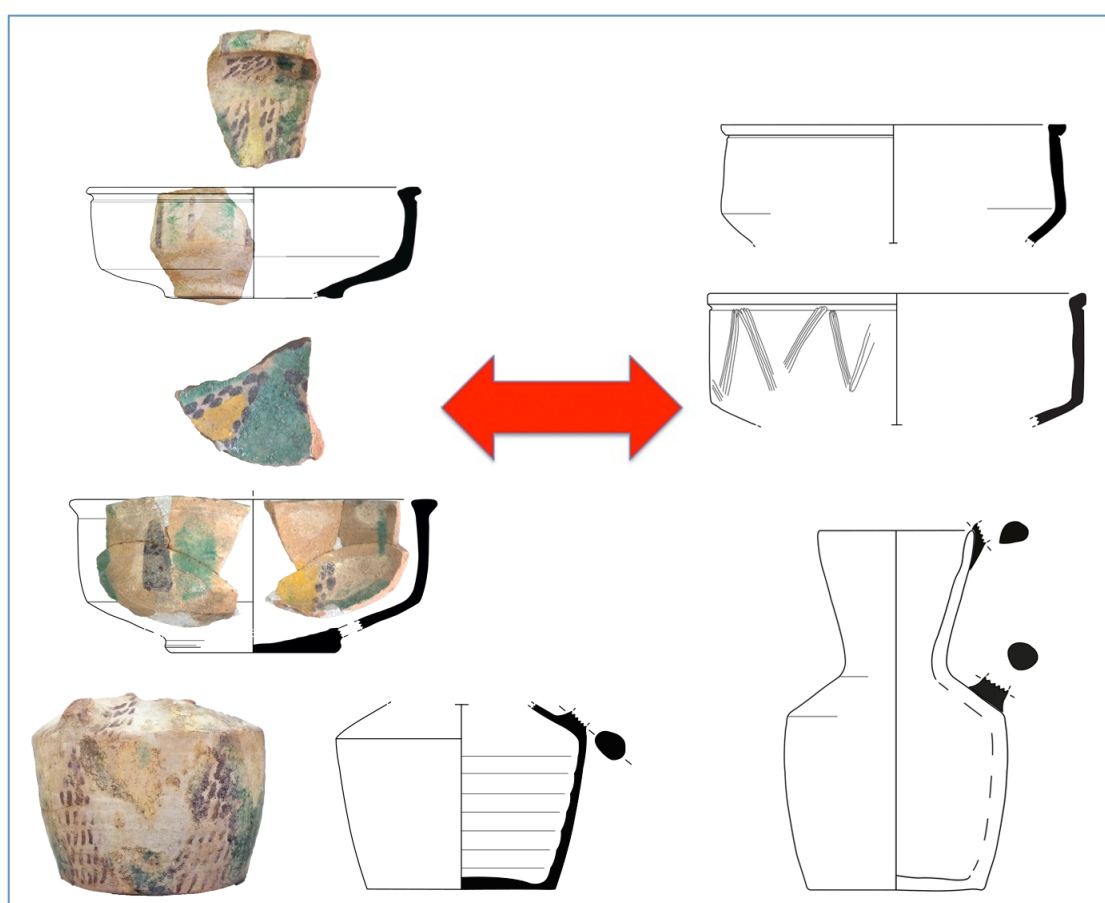


Fig. 6.3.8 Interchange of shape and decoration between Polychrome Painted Glazed Ware (left) and Unglazed Buff Ware (right)



Fig. 6.3.9a Interchange of shape and decoration between Polychrome Painted Glazed Ware (bottom) and Monochrome Green Ware (top)

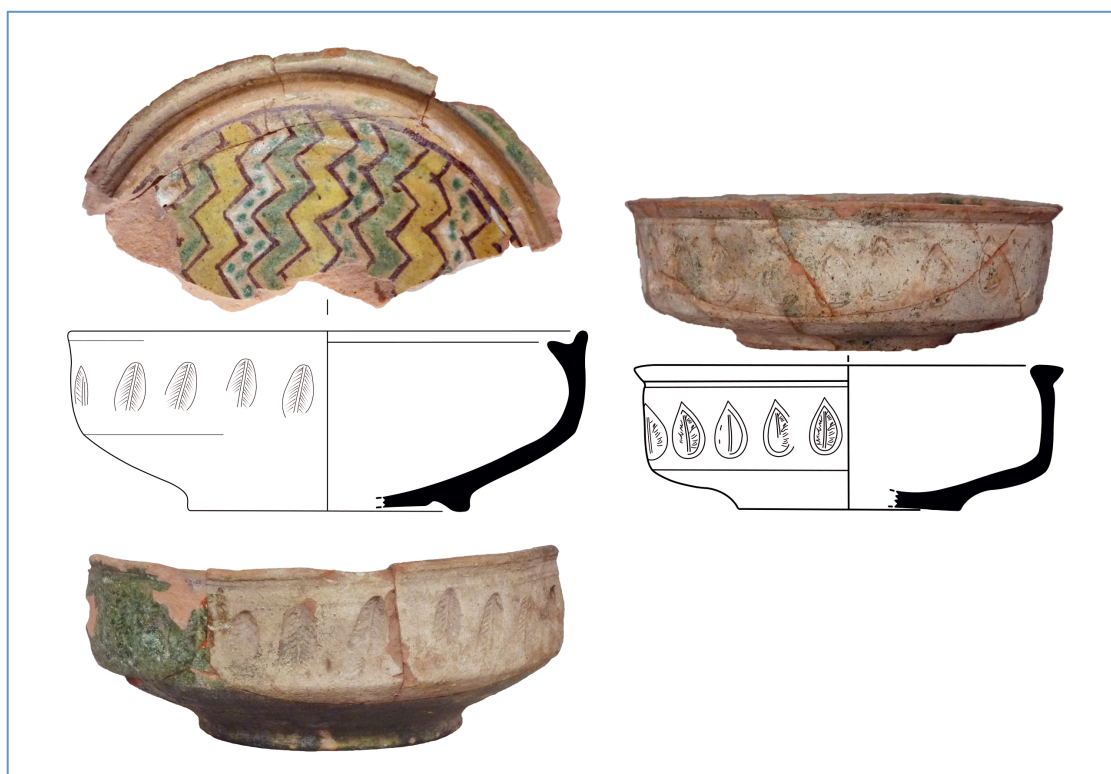


Fig. 6.3.9b Interchange of shape and decoration between Polychrome Painted Glazed Ware (left) and Monochrome Green Ware with stamped decoration (right)



Fig. 6.3.10 Similar shape and decoration between Iraqi and non-Iraqi wares

