

X ACTAS DO
Congresso
Internacional
**A CERÂMICA MEDIEVAL
NO MEDITERRÂNEO**
SILVES 22 a 27.outubro'12



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22 A 27 DE OUTUBRO DE 2012**
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2012*

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CERÂMICA E COMÉRCIO
CERAMICS AND TRADING

A NEW LOOK ON MEDIEVAL CERAMICS FROM THE OLD GÖZLÜKULE EXCAVATIONS: A PRELIMINARY PRESENTATION

Abstract: This article introduces the main types of ceramics of the Medieval pottery corpus of the Goldman Study Collection. This ceramic material was uncovered on the mound of Gözlükule, Tarsus, southern Turkey in the 1930s. These ceramics can be attributed to the Early Islamic period primarily (8-10th centuries C.E.). In fact, Tarsus was one of the main centers of the Abbasid thughur, the Islamic-byzantine frontier on the western end of the Abbasid Caliphate. The Medieval pottery corpus of Gözlükule is composed of chiefly finewares displaying diverse forms with numerous complete shapes. The tablewares include the repertoire of Abbasid polychrome glazed wares referred to as "The Samarra Horizon Pottery" and a substantial number of Polychrome Painted Glazed Ware, also known as "Yellow Glazed Ware". The unglazed pottery assemblage contains mass-produced Abbasid common wares such as Unglazed Ware, utilized in the service of liquids, and cooking pots including Brittle Ware and Soapstone Imitations.

Résumé: Cet article introduit les principaux types de céramiques du corpus de poterie médiévale de la Collection d'étude de Goldman. Ce matériel céramique a été découvert sur le tell de Gözlükule, à Tarse dans le sud de la Turquie. Ces céramiques peuvent être attribuées essentiellement au début de la période islamique (VIII-X^e s.). En effet, Tarse était un des principaux centres du thughur Abbasside, la frontière Islamo-byzantine située à l'ouest du califat. Le corpus de poterie médiévale de Gözlükule est surtout composé de céramiques fines s'illustrant par des formes diverses ainsi que de nombreuses formes complètes. Les céramiques de table se rattachent au répertoire des poteries abbassides à glaçure polychrome appelées "Samarra Horizon Pottery" et un nombre important de céramiques à glaçures et peintures polychromes, également connues sous le nom de "Yellow Glazed Ware". La poterie non glaçurée des céramiques communes abbassides standardisées telles que les Buff Unglazed Ware, utilisées pour le contenir et servir des liquides et les céramiques culinaires comme la Brittle Ware et les imitations de récipients en stéatite.

INTRODUCTION

This paper is based on the presentation delivered at the 10th International Congress on Medieval Pottery in the Mediterranean organized in Silves and Mertola, between 22-27 October 2012. It intends to present the main types of ceramics encountered in the Medieval ceramic corpus of the Goldman Study Collection. This collection is named after Hetty Goldman, the director of the first Tarsus excavations undertaken between carried out between 1935-1948. This study is currently in progress, and therefore, represents only the preliminary results of this research. The chronology of the wares is based on comparanda with similar pottery from existing publications. The distribution charts are organized according to the count of pottery with an inventory number. Finally, the inscriptions on some pieces are yet to be read.

The pottery corpus was uncovered on the Gözlükule mound in Tarsus. Modern Tarsus is a small city situated in southern Turkey that lies below the Cilician Gates, the main pass through the Taurus Mountains, into the Cilician plain (Fig.1). In the medieval period, Tarsus flourished as a trade and military centre because of its strategic location. Captured by the Muslim Umayyads in the 7th century C.E., the city passed under Abbasid control in the 8th century C.E. (Bosworth, 1992: 172). It became one of the main centers of the Western thughur. The Western thughur demarcated the fortified region on the Islamic-Byzantine frontier in the North Syrian Abbasid province, the *awasim* that extended from Antioch to Aleppo (Haldon, Kennedy 1980:108).

Encompassing the complete cultural sequence of the Gözlükule mound (Neolithic through the Medieval periods),

the American excavations directed by Hetty Goldman are considered one of the landmark projects in the archaeology of Anatolia (Goldman 1950, 1956, 1961). Following the collaborative efforts of Bryn Mawr College and Boğaziçi University, the excavations resumed in 2001 under the direction of Aslı Özyar (Özyar 2005). The Gözlükule Archaeological Project constitutes a first in Turkey to excavate an important Early Islamic settlement, by utilizing new archaeological methods such as ground penetrating radar, archaeobotanical and zooarchaeological research.¹

The state of research on the Gözlükule Medieval material is limited to a single article written in the 1940s by the American pottery specialist Florence Day. Following the formalist premise in Western art history, the scholar focused primarily on the aesthetic features of finewares, and analyzed those according to the notion of style (Day 1941). Her outdated discourse urges for a new approach that can provide an updated archaeological interpretation of these ceramics.

From a ceramic perspective, the 9th century is marked by a number of innovations in pottery technology such as new glaze recipes that introduced a whole new repertoire of polychrome glazed tablewares in the market. The objective of this PhD research is to investigate to what extent the Medieval Gözlükule ceramics are adjusted to this important ceramic phenomenon. This study aims to broaden the picture of the state of research of Early Islamic ceramics, and to contribute to a better interpretation of the ceramic production and consumption in this period. However, this essay will limit itself to the introduction of the main wares of the Medieval ceramic corpus from the Goldman Study Collection.

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¹ For more information on the Gözlükule Archaeological Project, see: <http://www.tarsus.boun.edu.tr/>.

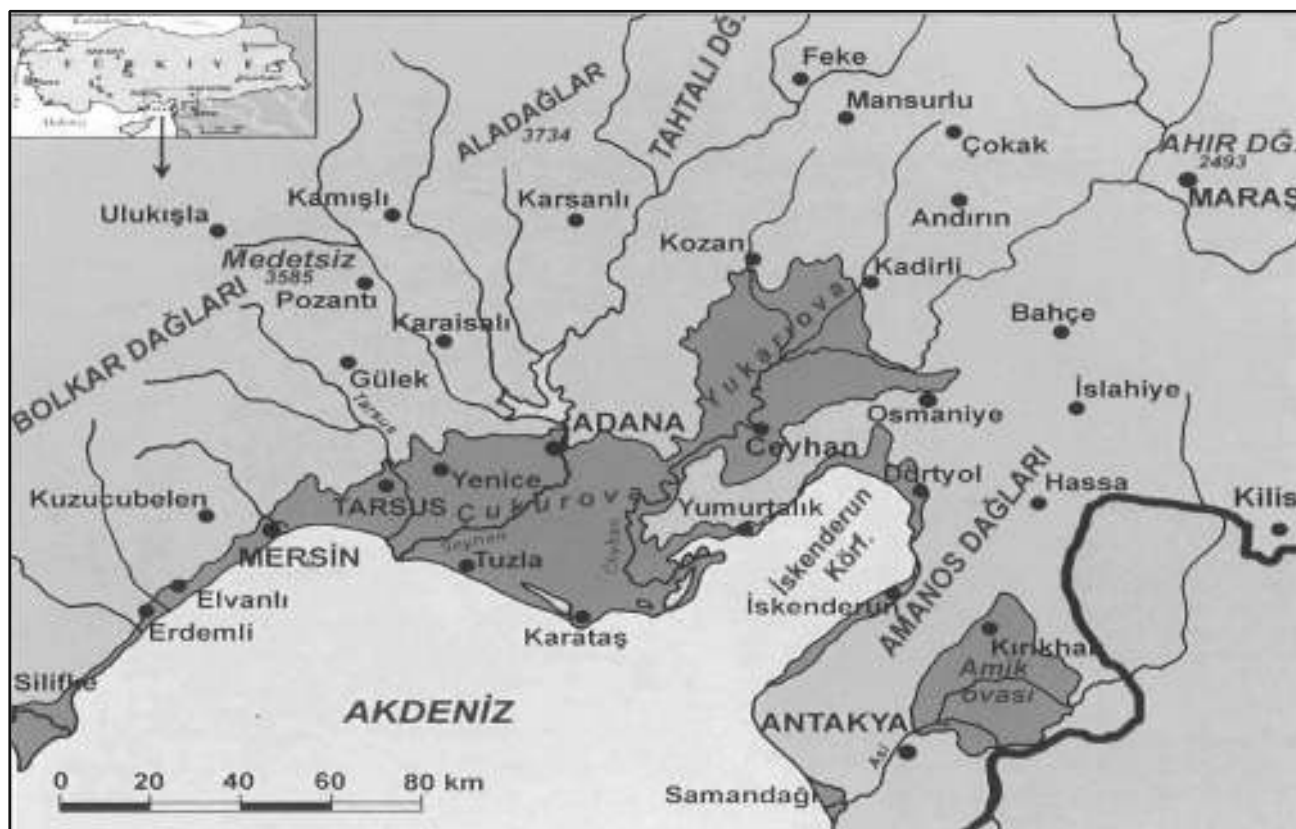


Fig.1 Map of Tarsus in the Cilician plain (after Özyar et alii, 2005: 8).

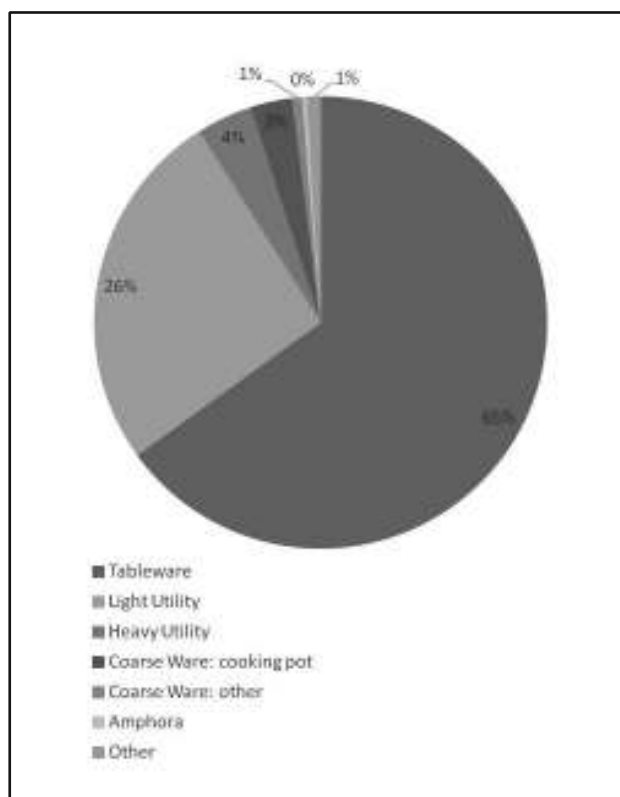


Fig.2 Distribution of the function the Gözlükule Medieval pottery corpus.

Based on three study seasons at the Gözlükule Archaeological project, this article intends to introduce briefly the Medieval ceramics of Gözlükule excavated in the 1930s.² The types are classified according to Balfet's guideline (Balfet 1989). Due to the regulations of the Gözlükule Archaeological Project regarding the Goldman Study Collection, technical approaches involving destructive methods are not allowed. Thus, technical approaches are limited to the observation of the fabrics with the naked eye, hand lens, and with a digital microscope (x30).

THE GÖZLÜKULE MEDIEVAL CERAMIC CORPUS

Subjected to a selection procedure during the excavations in the 1930s, the Gözlükule Medieval ceramics represent an exceptional archaeological pottery corpus, similar to a museum collection. The Medieval pottery assemblage is a homogenous group composed mainly of finewares, and displaying a diverse morphological repertoire with numerous complete shapes, as well as a substantial variety in the surface treatment techniques (Fig. 2). More than 60% of the material is glazed.

Although ceramic material is present from the later Byzantine, Crusader/Frankish/Armenian and Ottoman periods, circa 90% of the Medieval ceramics of Gözlükule can be dated to the Early Islamic period (8-10th centuries C.E); this is directly attributable to Abbasid occupation.

² The study seasons have taken place in the storage rooms of the Gözlükule Archaeological Project during June 2011, 2012 and 2013.

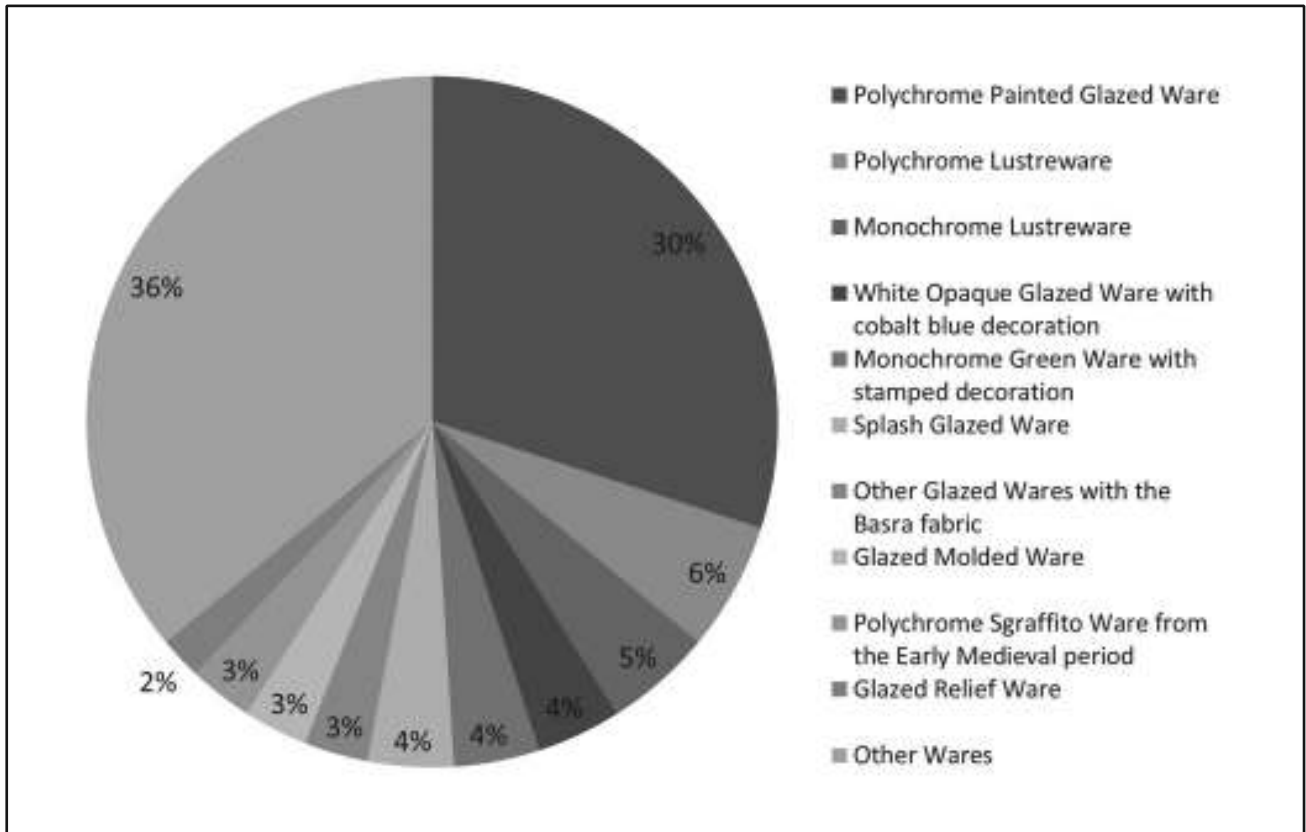


Fig.3 Distribution of the tablewares the Gözlükule Medieval pottery corpus.

The glazed pottery consists predominantly of tablewares. The tableware corpus can be divided into two groups that include imported wares, and the probably regionally produced types (Fig. 3).

The imported pottery corresponds to two rims of Chinese Celadon and to the different wares belonging to the “Samarra Horizon pottery”. The appellation refers to the site where these polychrome glazes were first found, namely, from the 1911-1913 excavations of the Abbasid palatial complex in Samarra, undertaken by Herzfeld and Sarre (Sarre 1925). The “Samarra Horizon Pottery” corresponds to broad range of polychrome glazed ceramics that were introduced in the 9th-10th centuries following the political advent of the Abbasids (François, 2013: 33). These polychrome glazed ceramics include to a group of lead glazed wares: Splash Glazed Ware, Polychrome Sgraffito Ware from the Early Medieval period and Glazed Relief Ware. There are also Opaque Glazed Wares: Lustrewares (Monochrome and Polychrome Lustrewares), White Opaque Glazed Ware with cobalt blue decoration, White Opaque Glazed Ware with cobalt blue and green or brown decoration, and Plain Opaque White Glazed Ware (Northedge, 2001: 210-213).

LUSTREWARES

The Lustrewares of the Gözlükule ceramic assemblage include Polychrome Lusterware, Bichrome Lusterware, Ruby Lusterware, and Monochrome Lusterware. The Lusterwares of Gözlükule share similar typological features with Lustrewares recorded at other Early Islamic settlements. These ceramics are made of a fine, hard, buff-yellow fabric,

with a low porosity level (< 5%) which is commonly referred to as the “Basra fabric” (Caiger-Smith, 1985: 28; Mason, 1997: 23). The fine paste can contain rare small organic and lime inclusions.

With the exception of one small closed form (likely a jar), one large inscribed dish with an everted flat rim, and one large plate with a flat base, the morphological repertoire of Lustrewares primarily consist of bowls. The most frequent shape is the medium sized hemispherical bowl with a ring foot and an everted rim (rim diameter: 18-23 cm, base diameter: 7-10 cm). Though fewer in number, straight rims with a simple lip are also found.

The palette of Polychrome Lustreware includes ochre-brown, olive-green with a golden tinge, ochre ranging to golden ochre, red-brown, red and turquoise lustre paints. The same color range is used on the Monochrome Lustreware group but the most common color is golden/ochre yellow. For the Polychrome group, the most recurrent chromatic schemes correspond to the combination of golden/ochre yellow and red-brown and, to the three-colored arrangement including olive-green with a golden tinge, golden/ochre yellow, red-brown.

The broad decorative repertoire of Lustrewares includes intrinsic geometric, vegetal, and epigraphic compositions (Fig. 4a). A unique Monochrome Lustreware base piece with three circular stylized birds painted in ochre-olive displays the potter’s signature on the exterior. Due to fragmentation, it is now impossible to decipher the name of the potter.

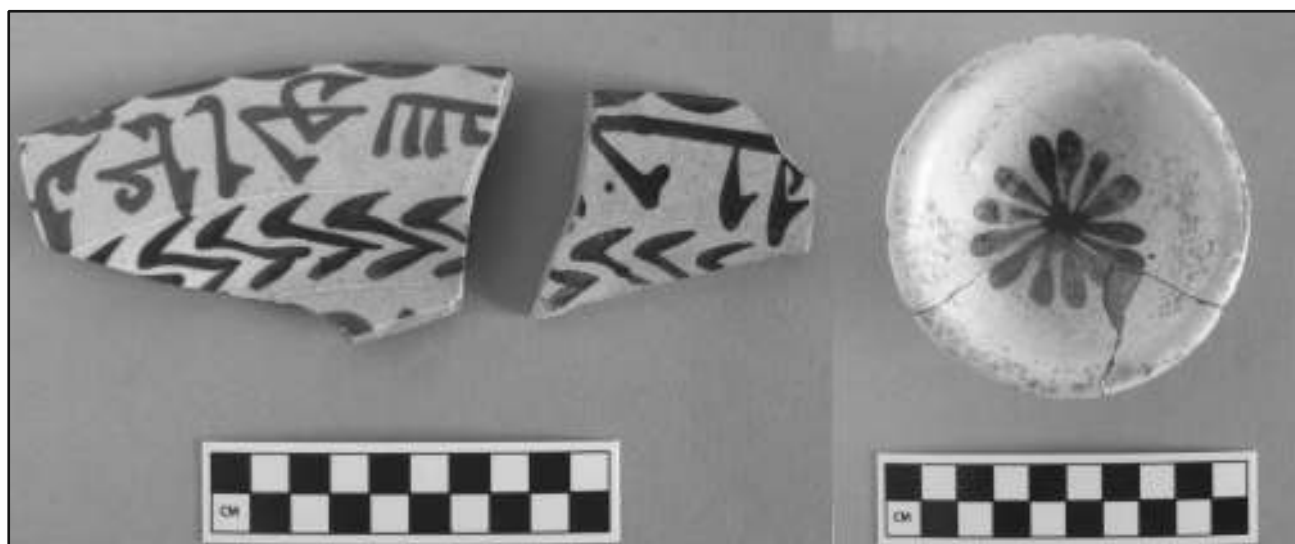


Fig.4 4a-4b. Monochrome Lustreware; White Opaque Glazed with cobalt blue decoration.



Fig.5 Glazed Relief Ware.

WHITE OPAQUE GLAZED WARES

The White Opaque Glazed Wares manufactured from the Basra fabric mainly comprise two groups: one with cobalt blue paint, and the other with cobalt, green and brown paints. According to Northedge, these two groups represent respectively two consecutive phases of this type of ceramic attributed to the 9th century C.E. (Northedge, 2001: 211). The shapes of these ceramics are closely related to the morphology of Lustrewares. With the exception of one plate with a flat base and short straight rims, the most recurrent dish corresponds to a shallow bowl with a flat base and everted curving rim (rim diameter: 13-24cm, base diameter: 7-12cm). The second group includes only one rim and one base piece belonging to the same dish. This latter is painted with a polychrome palette combining cobalt blue, green and brown; they display brown geometric motifs contouring the rim and splashes of green and blue in the interior. The group of White Opaque Glazed Ware with cobalt blue decoration

displays stylized vegetal motifs or geometric forms (Fig. 4b). Furthermore, two base pieces are adorned with painted inscriptions of blessings.

GLAZED RELIEF WARE³

Another ceramic type of “the Samarra Horizon Pottery” found among the Gözlükule ceramic corpus is Glazed Relief Ware that is attributed to the 9-10th centuries C.E. (Northedge, 2010: 23).³ It is a fineware made of a fine-grained, buff to pink, calcareous fabric with low porosity (5 %) containing rare lime, mica and organic inclusions. The fineness of its fabric is similar to Lustrewares and White Opaque Glazed Wares with cobalt blue decoration. However, the distribution of GRW is restricted to the Near East and Egypt, rather than the Lustrewares, which are also found in East Asia and South Africa (Northedge, 2001: 213; Priestman, 2011: 108-109). Representing circa 2% of the tablewares, GRW is the smallest group of the tablewares of the Gözlükule ceramic corpus.

The most common shape of this ware mainly corresponds to a shallow hemispherical bowl of medium size (rim diameter: 15-18cm). This form does not display any articulation between the rim and the body, and ends with a simple rounded lip slightly thicker than the body. Another shape occurs only once. This belongs to a medium vessel with flaring walls that finish with an everted flat rim (rim diameter: 16 cm). The glazes have a shiny lustrous effect and are directly applied on both surfaces of the open forms. The most recurrent glaze is a transparent glossy ochre glaze, that frequently covers both the interior and the exterior. Applied in small surfaces, copper green glaze appears as a secondary color, and brightly enhances the ochre background. This green glaze is occasionally used to cover up the interior façade.

The decoration is molded. The ornamental repertoire includes geometric and vegetal motifs and calligraphy placed in simple or complex compositions. The relatively simple design corresponds to molded bands contouring the

³ For the sake of simplicity, Glazed Relief Ware will be referred as GWR in this article.

rim, composed of geometric motifs including juxtaposed oval shapes or stylized vegetal motifs (e.g. heart-shaped palmettes). The complex decoration combines the model described below with an intricate composition covering the whole interior surface. This composition includes interlaced bands decorated with hatchings and dots forming a five lobed medallion, and complemented by curving vegetal motifs including palmettes, rosettes and other stylized floral designs. When calligraphy is employed, the composition is simpler. Kufic inscriptions filled with dots ornament the center of the interior surface (Fig. 5).

SPLASH GLAZED WARE

Included in the “Samarra Horizon Pottery”, Splash Glazed Ware and Polychrome Sgraffito Ware from the Early Medieval period are believed to represent two consecutive phases in the development of pottery production. These two ceramic classes correspond respectively to 4% and 5% of the tablewares of Gözlükule.

Generally dated to the 9-10th centuries, the Splash Glazed Ware of Gözlükule is made of a red to light brown fabric with medium-low porosity (10-15%). The inclusions consist of lime, mica, orange, black pieces, and organic inclusions. Splash Glazed Ware is discernible by its surface treatment that consists of polychrome glazes including brown, green and yellow stains which are applied as running, colored streaks in the slipped interior and sometimes in the exterior surface. The glazes include ochre-brown, ochre-yellow, manganese-brown-or manganese purplish black, iron-green or alkaline-green paints that are splashed in the interior. Lead or alkaline transparent glazes are applied to the inside or the

outside, and sometimes, to the upper part of the exterior.

The shapes of Splash Glazed Ware are standardized and are similar to the morphological repertoire of the Polychrome Painted Glazed Ware.⁴ Closed forms are rare and open forms occur in two shapes. The medium hemispherical bowl is the most common shape. It is a shallow vessel modeled on a ring foot and has concave walls ending with a straight simple rim (base diameter: 10-12 cm, rim diameter: 20-23cm). The other shape belongs to a large bowl with flaring walls ending with a straight simple rim (base diameter: 12,5 cm, rim diameter: 24-27cm)(Fig. 6a).

POLYCHROME SGRAFFITO WARE

Following the tradition of Splash Glazed Ware, Polychrome Sgraffito Ware from the Early Medieval period can be dated to the 10-11th centuries C.E (Allan, 1974: 15-19; Watson, 2004: 202-203).⁵ This group represents 4% of the tablewares of the Gözlükule Medieval Ceramics. Some classification problems were encountered for this group of pottery. First, fragmentation of the sherds made the distinction of this group difficult due to its similarity with Splash Glazed Ware and PPGW. Second, different fabric pastes were identified suggesting the existence of several groups. Further study is required to determine these sub-groups. Generally, the fabric of PSW is calcareous and fine-grained and has an orange-red tinge. The porosity level is low to medium (10-15%). The paste contains lime, mica, black, orange and organic inclusions.

In this ware, closed forms do not occur. The morphology of open forms is similar to those of Splash Glazed Ware. Three



Fig.6 6a-6b. *Splash Glazed Relief Ware; Polychrome Sgraffito Ware from the Early Medieval period.*

⁴ For the morphological repertoire of Polychrome Painted Glazed Ware, see below.

⁵ For the sake of simplicity Polychrome Sgraffito Ware will be referred as PSW .

forms occur regularly. The most common is the medium to large bowl with a ring foot and flaring walls ending either with a straight rim, or with an everted curving rim (rim diameter: 24-28 to 38 cm). The second form corresponds to the medium hemispherical bowl shaped on the same ring base, continuing either with a slightly inverting rounded rim, or with an everted, curving rim (rim diameter: 24 cm). And the third one belongs to a large dish with a flat everted rim (rim diameter: 30-34 cm). The skillfully executed sgraffito decoration frequently covers the interior surface of open forms. The ornamental vocabulary of this ware consists of birds, stylized vegetal motifs, and curvy-linear geometric designs. The birds are placed in the core of the interior, whereas palmettes, and split-palmettes embellish the interior walls, the rims, and the center of the inner surface. Bands filled with incised hatchings appear on and around the rim and the upper part of the interior façade near the lip. These decorative patterns are highlighted with splashed glazes alternating ochre-brown, manganese brown-purplish-black, and iron, or alkaline green glazes (Fig. 6b).

POLYCHROME PAINTED GLAZED WARE

The excavations at Tall Aswad in Syria revealed a new type of Early Islamic polychrome painted glazed pottery that was defined as “Yellow Glazed Ware” by Oliver Watson (Watson, 1999: 81). Based on stratigraphic evidence from Tall Aswad, Watson dates “Yellow Glazed Ware” prior to “the Samarra Horizon Pottery” between the late 8th century and the 10th century C.E. (Watson, 2004: 14). Considering the variety of surface treatment techniques, the terminology chosen by Watson seems inaccurate in describing this ware. In fact, Véronique François, in her article on the recently discovered Abbasid pottery workshop in the south of the tell Abou Ali in Raqqa, reconsiders the yellow glazes mentioned by Watson and states that they are often yellow slips (François, 2013: 34). Her convincing discussion allows us to identify this type in the Gözlükule corpus as Polychrome Painted Glazed Ware.

Probably a regional production, Polychrome Painted Glazed Ware represents the major tableware and the second major group of the Gözlükule medieval ceramic assemblage including both the glazed and unglazed pottery.⁶ It represents 30% of the tablewares and 19% of the whole assemblage. It is preceded by Unglazed Ware which represents the major group.⁷

PPGW from Gözlükule is a fineware made from a fine-grained calcareous fabric with a red-orange tinge. The porosity level is low to medium (10-15%). The paste contains lime, mica, black, orange, and organic inclusions. The first stages of the manufacture of the product including the clay mixture, the wheel production, and the firing temperature seem to be standardized. However, the morphology, the

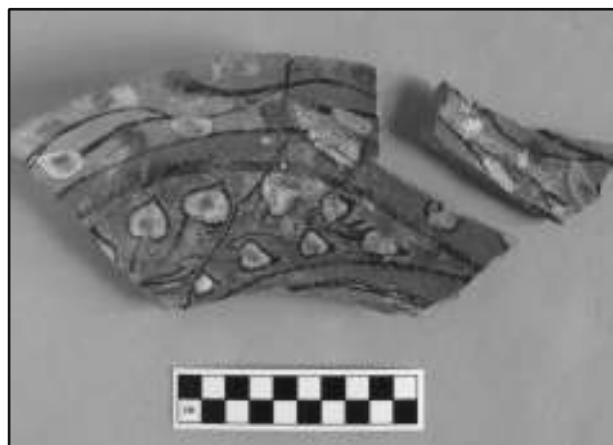


Fig.7 Polychrome Painted Glazed Ware.

surface treatment, and the ornamental vocabulary vary considerably. Although open and closed forms occur, open shapes are more recurrent. Appearing in small to large sizes, the most common form belongs to a shallow hemispherical bowl, modeled on a flat base with concave walls ending with a straight or slightly inverted rim (rim diameter: 13-30 cm). A variation of this shape is a large shallow bowl with a short foot, slightly flaring walls that make an edge on the upper part and end with an everted flat rim (diameter: 26-30 cm). There are other shapes that occur less frequently. These rare forms include a medium bowl with flaring walls ending with an everted curving rim, similar to the forms of Lusterwares (rim diameter: 20 cm) and a large plate with a flat rim and a flat base (rim diameter: 40 cm). Closed shapes occur as jars and jugs. Jars of a straight and rounded rim with a small part jutting in the interior for the positioning of a lid are the most frequent shapes (rim diameter: 18-20 cm). Due to fragmentation, their height is not measurable.

Like the shapes, the surface treatments methods and the decoration display a great diversity. The designs range from simple to complex compositions, painted on the interior surface for open vessels, on the exterior façade for closed forms.

The simple decorations employ a bichrome palette (frequently in green and yellow glazes), and consist of painted basic geometric forms such as spots and spirals on a uniform background in yellow. As the scale of colors broadens (three colors and more), the designs become more complex. The abstract motifs are generally painted in black manganese and green on a yellow background, and consist of different checkerboard patterns combined with various arrangements such as interlacing circles and palmettes or patterns of green spots. The vegetal decoration displays a combination of palmettes, split-palmettes, leaves and flowers together with geometric forms, in an impressionistic or more realistic manner, employing three or more colors. The figural iconography includes birds and felines. One example

7 For Unglazed Ware, see above.

6 For the sake of simplicity, Polychrome Painted Glazed Ware will be referred as PPGW in this article.



Fig.8 Monochrome Green Ware with stamped decoration.

displays a unique image depicting a stylized architectural structure, painted elaborately using thin lines of black manganese, colored with yellow and green on a white opaque background. *Kufic* and *thuluth* inscriptions appear in the center of vessels and on the rims and are combined with geometric and vegetal motifs (Fig. 7).

MONOCHROME GREEN GLAZED WARE WITH STAMPED DECORATION

The Gözlükule Medieval ceramic assemblage includes a rare type of monochrome green glazed pottery. This Monochrome Green Glazed Ware with stamped decoration can be classified in the larger group of Green Glazed Wares (green oxide and alkaline turquoise glazes) that were common to utilitarian wares and tablewares of the Early Islamic period (Watson, 2004: 157). The chronological aspect of this ware remains unclear. Similar vessels with carved and molded embellishments from museum or private collections have been attributed to the Umayyads, between the 7th and 8th centuries C.E. (Philon, 1980: 290-291, Fig. 642-644; Féhérvári, 2000: 28-29, No.1-12; Watson, 2004: 99, Cat.Aa.6). The rare archaeological record from sites such as Qal'at al Sem'an (Syria) and Ramla (Israel) report a later and longer period of use, from the middle of the 8th to late 9th century C.E., attributed to the Abbasid period (Orssaud, 2001: 215-219, Fig.1: 1-2, 3-5; Taxel and Tal, 2008: 128, Fig. 6.82). Monochrome Green Glazed Ware with stamped decoration is not mentioned among the broad range of the "Samarra Horizon ceramics". Due to its absence from the Samarra repertoire, Monochrome Green Glazed Ware with stamped decoration of Gözlükule may be dated between the middle of 8th and the 9th centuries, making it a late Umayyad and an Early Abbasid ceramic type. Further research will shed light on the provenance and dating of this group of pottery.

Monochrome Green Glazed Ware with stamped decoration is made of a hard, fine calcareous buff clay with medium porosity (10-15%). The paste includes lime, mica, black,

orange, dark brown and white inclusions of small sizes. The interior and the exterior of the vessel are covered with a monochrome green oxide glaze. It appears in a singular open shape which is a small to medium shallow bowl modeled on a flat foot (rim diameter: 13-25cm, base diameter: 9cm). The base flares until the middle part of the body where it makes an edge, and continues into a straight wall ending with a slightly inverted flat rim with a triangular profile. The stamped decoration placed on the upper part of the exterior is characteristic of this ware as well. It is executed with stamps of different vegetal, and geometrical motifs including tear-shaped leaves, palmettes, stylized flowers, personalized crescents, interlaced arches, shapes of crosses and concentric circles filled with lines (Fig. 8).

Due to the archaeological methods and selection procedures of the 1930s, only about 35 % of the Gözlükule medieval ceramic corpus is unglazed, while the rest corresponds to glazed wares.

BUFF UNGLAZED WARE

Buff Unglazed Ware is a light utility ceramic employed in the service and storage of liquids which primarily appears in closed shapes including jugs, jars and ewers. Representing 26% of the whole medieval ceramic assemblage and 77% of the entire unglazed pottery, Buff Unglazed Ware represents the major group within the Gözlükule ceramic corpus.

The Buff Unglazed Ware assemblage of Gözlükule is homogeneous. The fineness of the fabric makes the identification of derivatives and subgroups of this ware difficult. The fabric of Buff Unglazed Ware corresponds to a fine, hard, buff calcareous fabric with low porosity (5%). There are rare and small lime and mica pieces and organic, black and red inclusions. Rousset argues that this type of pottery represents one of the most firm archaeological evidence testifying for Umayyad and Abbasid occupations; it is considered one of the most typical pottery types that demarcates the beginning of Islamic occupation. Thus, it will be suitable to employ Al Hadir's chronology that dates this ware between the 8th and the 10th centuries (Rousset, 2012: 106).

Existing in various sizes, jugs are the most widespread shape. For Plain Buff Unglazed Ware, the most common jug is of medium size (height: 16 cm). It is shaped either on a flat or on a shallow ring foot, possesses a rounded body and a slightly flaring narrow neck with a thin straight rim (rim diameter: 6-8 cm, base diameter: 5-10 cm). The handle is frequently plain; however, some pieces can have knobbed or edged thumb stalls. One complete large jar is worth mentioning. This jar form follows the morphological characteristic of the jug mentioned below but it is designed with two knobbed handles (rim diameter: 10 cm, base diameter: 10 cm, height: 26 cm) (Fig. 9a). Less common closed forms include small to medium ewers and bottles (ewer: rim diameter: 2.5 cm, base diameter: 7 cm, height: 15 cm; bottle: rim diameter: 2



Fig.9 a Unglazed Ware

cm). The rare open shapes correspond to small to medium shallow hemispherical bowls with a flat base and a slightly everted rim (rim diameter: 8-19 cm).

Buff Unglazed Ware has two subtypes that can be distinguished by their decoration. The first one corresponds to Buff Unglazed Ware with incised and/or other decorative techniques, and the second one is classified as Buff Unglazed Ware with molded and/or other decoration techniques. Demonstrating high skill in modeling and decoration, the ornamental repertoire of Buff Unglazed Ware is extensive, and varies from simple to complex designs. The incised decoration displays zigzags or curving and oblique lines made with a comb of two to three or of four to six teeth. This comb technique is combined with other techniques like indenting, incision, and clay application, and employs different tools. The juxtaposition of several techniques result in intricate arrangements including incised geometric motifs filled with hatchings or patterns of dots executed with the indenting tool, and can be coupled with incised Kufic inscriptions. Showing a rich repertoire of motifs, the compositions of molded decoration are the most elaborate. These are composed of repeated patterns of geometric or vegetal forms such as concentric circles, “honeycomb pattern”, palmettes, or rosettes. On some pieces, molded



Fig.9 b Unglazed Ware with epigraphic decoration.

kufic/thuluth inscriptions are included into this heteroclitite composition. The inscriptions appear in lines contouring the central part of the body. Some molded inscriptions appear on the bottom of small forms, and embellish the exterior of the base (Fig.9b). Further research is required in order to understand the content of these writings.

BRITTLE WARE

The cooking pots of Gözlükule consist of Brittle Ware and Soapstone imitations. Brittle Ware is the term used to refer to the non-calcareous Syrian cooking pots employed from the Roman to the Early Islamic period (1st century B.C.E.-10th century C.E.) (Vokaer, 2012: 119). These containers were highly standardized and mass-produced, and in the Early Islamic period, can be dated from the middle of the 7th to 10th centuries C.E. (Vokaer, 2010: 606). The Brittle Ware pieces found in Gözlükule are made of a hard, well-fired, coarse, brick red fabric that is moderately porous (20%) with common medium, lime, quartz, and orange inclusions, and rare, small, elongated organic inclusions.

This group is composed of closed and open forms. Appearing in various dimensions, the most common form is the thin-walled holemouth pot with a flat foot, and concave body finishing with a slightly inverted straight rim (rim diameter: 7-24 cm). The upper part of the exterior is decorated with incised decoration generally displaying the zigzag motif, and bear horizontally placed, small ledge handles. Closed forms include a lid (lid diameter: 15 cm) and a jar (height: circa 15 cm). Constituting 53% of the cooking pots of the Gözlükule Medieval ceramics corpus, Brittle Ware corresponds to the most important group of cooking pots.

SOAPSTONE IMITATIONS

The cooking pots of the Gözlükule Medieval ceramics display examples inspired by steatite/soapstone vessels which are called soapstone imitations.⁸

⁸ For similar vessels found in Horumhöyük (eastern Turkey), see: Vroom (2008), p. 247.



Fig.10 a *Soapstone Imitation*



Fig.10 b *Soapstone Imitation with incised decoration.*

Morphologically standing between the thin-walled hemispherical Brittle Ware cooking pot and the straight angular structure of steatite and soapstone cooking pots, this type can be considered as a hybrid. The grey to black fabric as well as the surface finishing that is smoothed and

burnished are sometimes decorated with incised geometric designs that mimic soapstone vessels. These containers are made from a hard, semi-vitrified, coarse, grey to black fabric with the porosity level varying between moderate and abundant (15% to 40%). The paste possesses common small to large lime, orange, and black inclusions, and small rare elongated organic inclusions.

This type merely appears in open forms, frequently as semi-deep medium or large pots modeled on a rounded base with slightly inverting walls finishing with a simple rim (rim diameter: 15-25 cm). One complete pot is preserved (Fig. 10a). These cooking pots possess small triangular handles placed horizontally, either on the upper part or the lower part of the exterior. Sometimes, the exterior of the pots can be burnished, and the upper part of the exterior can be embellished with bands of carved and/or incised geometric motifs. One exception corresponds to a base fragment that is incised with a checkerboard pattern filled with dots on the lower part of the exterior (Fig. 10b).

CONCLUSION

This paper aims to introduce the Medieval ceramic corpus of the Goldman Study Collection. Although further study is needed to refine the typo-chronology, general observations can be made. The Gözlükule corpus is a homogenous assemblage essentially composed of finewares including both glazed and unglazed pottery dated to the 9-10th centuries C.E. The occurrence of the whole “Samarra Horizon Pottery” repertoire and other mass-produced wares such as the Brittle Ware reveal that the ceramics of Gözlükule belonged to the wide cultural *koinè* of the Abbasids as these wares were found from Iraq to Tarsus. Moreover, the quality and the diversity of the ceramics reveal the importance of Tarsus as a consumption site on the Western frontier of the Caliphate. Further study on the production and distribution of the pottery will shed light on the relation between the core and the periphery of the Abbasid Caliphate.

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⁹ For more information on “Material Culture, Consumption and Social Change: New Approaches to Understanding the Eastern Mediterranean during Byzantine and Ottoman Times”, see: <http://www.archaeology.leiden.edu/research/neareast-egypt/byzantine-ottoman/about/material-culture.html>.

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