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SOME OBSERVATIONS ON THE AEGEAN WARE AND FINE GRAFFITO WARE IN WESTERN ASIA MINOR

Aegean ware

The so-called “Aegean ware” is easily recognizable among the pieces preserved in the archaeological museums of Turkey. Since the identification of this class of material by Arthur Hubert Stanley Megaw in 1975,¹ their recognition is now quite clear, although we do not know the location of the center or, more likely, centers of production; moreover its dating is still being discussed.

Of great interest for the knowledge of this class of material is an excellent book by Lale Doğer, published first in 2000, with a second edition in 2012², on the Aegean ware preserved in the Archaeological Museum of İzmir, unfortunately only in Turkish. Their findspots are unknown for almost all vessels, but many show calcareous deposits and it reveals that they were in sea water for a long time. Clearly all the pieces come from one or more wrecks, as surface traces and the scientific analyzes of marine deposits confirm. All these can perhaps come from a shipwreck north of the Dodecanese islands: three bowls belong possibly to the same wreck, found at the end of the sixties until 1967 and now in the Walters Art Gallery in Baltimore, MD³. At least five similar bowls,

¹ A. H. S. Megaw, An early thirteenth-century Aegean glazed ware, *Studies in memory of David Talbot Rice*, eds. G. Robertson – G. Henderson, Edinburgh 1975, 35-45; and V. François – J.-M. Spieser, *Pottery and glass in Byzantium*, The economic history of Byzantium: From the seventh through the fifteenth century, ed. A. E. Laiou, Dumbarton Oaks studies 39 (Washington, DC 2002), 593-609 <<http://www.doaks.org/resources/publications/doaks-online-publications/economic-history-of-byzantium/ehb24-pottery-and-glass>> (01/01/2017).

² L. Doğer, *İzmir Arkeoloji Müzesi Örnekleriyle Kazıma Dekorlu Ege-Bizans Seramikleri*. Ege Üniversitesi Edebiyat Fakültesi Yayınları, Yayın No. 105, İzmir 2012 (2nd edition).

³ R. H. Randall, Three Byzantine ceramics, *Burlington Magazine* 110/785, (1968), 461-462. Armstrong refers expressively of a shipwreck in the west of İzmir: P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 5. Ioanna Dimopoulos interpretes it as an “unidentified shipwrecks, possibly from the Greek islands”: I. Dimopoulos, *Trade of*



Map: Museums in western Turkey, as well as places referred in the text. Underlined places indicate the existence of local museums in the area (S. Pataçı, 2016).

Карта: Музеји у Западној Турској, као и места на која се реферира у тексту. Подвучена су места где су локални музеји (С. Патачи, 2016).

bought in Izmir, now kept at the Detroit Institute of Arts, were said to be from a shipwreck near Izmir at the time of acquisition⁴. It is very interesting to note that the first examples of the Aegean ware in the Museum of Izmir date back to 1968 as well⁵.

Doğer analyzed 114 examples of the Aegean ware among the 227 Medieval ceramic vessels of the Museum of Izmir; they were purchased, donated or confiscated to the museum. This fact in itself makes the museum's collection one of the most important for the study of this type of ceramic. Pamela Armstrong emphasizes that both the form - derived from silver bowls - and decoration of these vessels are inspired by the Islamic models⁶. The accurate publication of the Aegean ware from Izmir allows us to recognize various aspects of the gradual abstraction in the decoration. This fits well in a very fast manufacturing with poor quality and suitable for the mass production.

Byzantine red ware, end of 11th–13th centuries, Byzantine trade, 4th–12th centuries: The archaeology of local, regional and international exchange. Paper of the thirty-eight spring symposium of Byzantine studies, St. John's College, University of Oxford, March 2004, ed. V. Mundel Mango, Society for the Promotion of Byzantine Studies (Great Britain), Publications 14, Aldershot – Hamps - Burlington, VT 2009, 181, note 2. These bowls, images of which are available online, bear the inv. nos. 48.2290-2.

⁴ P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 5.

⁵ Inv. nos. 6208, 6347, 6212, 6376, 6211, 6378, 6210 and 6209: L. Doğer, *Izmir Arkeoloji Müzesi Örnekleriyle Kazıma Dekorlu Ege-Bizans Seramikleri*, Ege Üniversitesi Edebiyat Fakültesi Yayınları, Yayın No. 105, Izmir 2012 (2nd edition), 1.

⁶ P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 8.

A progressive simplification

As an example we choose the decoration with the central bird, indicated conventionally as waterbird. About 30% of the whole Aegean ware examples in the Izmir collections are containers with this representation which is a relatively homogenous group. Within the Aegean ware we know forms with high or low foots differently shaped, with various profiles and above all variable decoration (pl. I, nos. 1-3). Approaching some of the dish images from the Museum of Izmir we clearly see how the curved elements become increasingly more stylized until reduced to simple curved signs. These elements may be three or four in number which are initially similar to the flower buds of long stem. On the other hand the bird gradually loses its natural character and reduced to a pure sign.

The yield of the subject in the vessels from Izmir is very different from a shallow bowl from Skopelos at the Ashmolean Museum (pl. I, no. 1), where the profile is especially different. Also birds differ each other and lozenges appear which are absent among the material in Izmir.

The same phenomenon is also recorded in the same period on albeit of a vessel with different shape from Sagalassus (pl. I, no. 3), which are interpreted as “snakes” by Athanasios K. Vionis *et al.*⁷

A very enhanced form of stylization occurs, when the figure of a waterbird is reduced to one head (pl. II, nos. 3-4). We believe that it was erroneously interpreted as a fish⁸. Indeed it is a well known phenomenon to reduce the figure to the head alone: this is also present in pottery finds from Greece. But it is easy here to see the two lines forming the body, a extreme stylization of a bird. 10 examples of this type are preserved in numerous variants. So far the collection of Izmir constitutes the largest group with over 25 examples. Additional attestations to be found in Crimea, in Istanbul, in the Museums of Marmaris (six examples) and Bodrum (five examples). For this group, at present, it seems clear that its distribution was concentrated to the western coast of Asia Minor and Byzantine colony in Crimea. We can also classify numerous pieces from the Museum of Izmir under this group, interpreted by Pamela Armstrong as “the roughness of execution and simplicity of form of all these vessels are indicative of mass production”⁹ or of a productive and commercial feature that occurs from the last decades of the twelfth century A.D. onwards.

⁷ A. K. Vionis – J. Poblome – M. Waelkens, *Ceramic continuity and daily life in Medieval Sagalassos, sw Anatolia (ca. 650-1250 AD)*, Archaeology of the countryside in Medieval Anatolia, eds. T. Vorderstrasse – J. Roodenberg, Publications de l’Institut historique-archéologique néerlandais à Stamboul – PIHANS 113, Leiden 2009, 199.

⁸ V. N. Zaleskaya, *La céramique byzantine des XIIe et XIIIe siècle de Chersonese*, Recherches sur la céramique byzantine : Actes du colloque organisé par l’École française d’Athènes et l’Université de Strasbourg II (Centre de recherches sur l’Europe Centrale et Sud-Orientale), (Athènes 8-10 Avril 1987), eds. V. Deroche- J.-M. Spieser, Supplement de Bulletin de correspondance hellénique 18, Athens - Paris 1989, 146, fig. 2; and later L. Doğer, *İzmir Arkeoloji Müzesi Örnekleriyle Kazıma Dekorlu Ege-Bizans Seramikleri*, Ege Üniversitesi Edebiyat Fakültesi Yayınları, Yayın No. 105, Izmir 2012 (2nd edition), 82-84.

⁹ P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 6.

Thering of circles

Also the ring of the circles presents several variations¹⁰. No. 1 on pl. III, an unpublished bowl from the Museum of Aydın, has wide circles, spaced close to the edge. Between the one and the other a graphic sign was formed by a triangle with a kind of ϕ , similar to the sign that appears at the center of another example of the Aegean ware (see pl. II, no. 6). Inside the circles, in the center, a part is spared, probable track of the compass. A specimen from Israel on pl. III (no. 2) is similar to the cup of Aydın. At Panagia we find circles more closely spaced and distant from the edge, with smaller elements interspersed (pl. III, no. 3). Also the profile of both of the straight walls of the reduced foot is different.

On Cyprus there are two variants. One (pl. III, no. 4) with quadripartite patterns inside the circles, almost pseudo-lozenges; the other with eight circles, smaller and separated from the edge by a decorated band (pl. III, no. 5). A fourth type, in two variants, appear on Skopelos (pl. III, no. 6) and in Izmir (pl. III, no. 7). In the first variety the circles are only four in number¹¹, but larger, separated by small lozenges and the a graphic pattern, placed in the center. In Izmir we find a similar decoration (pl. III, no. 7), with smaller circles, without trace of the compass that indicates that the circles were etched in a different way and geometric decoration in the central medallion.

Distribution and dating

The gradual publication of the Aegean ware allow us to identify dish types of products and their distribution. We find similar plates with waterbirds' decoration along the western Anatolian coast (Museums of Izmir and Bodrum) and at Chersonesus in Crimea; other presences are reported in the same peninsula¹². A fragment with the waterbird depiction was found in the excavations in the Agora of Izmir¹³. This pottery type also reaches the hinterland. An unpublished dish (pl. II) is kept in the Museum of Aydın, which is located on the site of ancient Tralleis.

¹⁰ On this pattern, cf. P. Armstrong, A group of Byzantine bowls from Skopelos, *Oxford Journal of Archaeology* 10/3, (1991), 342-345.

¹¹ As probably in Israel (pl. III, no. 2), Kuşadası (pl. III, no. 8) and perhaps at Smixi in Macedonia, Greece (pl. III, no. 9).

¹² V. N. Zaleskaya, *La céramique byzantine des XIIe et XIIIe siècle de Chersonese*, Recherches sur la céramique byzantine : Actes du colloque organisé par l'École française d'Athènes et l'Université de Strasbourg II (Centre de recherches sur l'Europe Centrale et Sud-Orientale), (Athènes 8-10 Avril 1987), eds. V. Deroche- J.-M. Spieser, Supplement de Bulletin de correspondance hellénique 18, Athens - Paris 1989, 146.

¹³ L. Doğer, *Byzantine ceramics: Excavations at Smyrna agora (1997-98 and 2002-03)*, Çanak: Late Antique and Medieval pottery and tiles in Mediterranean archaeological contexts. Proceedings of the first international symposium on Late Antique, Byzantine, Seljuk and Ottoman pottery and tiles in archaeological context, Çanakkale 31 May-3 June 2005, eds. B. Böhlendorf-Arslan – A. O. Uysal – J. Witte-Orr, Byzas, Veröffentlichungen des Deutschen Archäologischen Institut, Abteilung Istanbul 7, Istanbul 2007, pl. XIg.

Aegean ware seemed to appear in few numbers in the Nový Svět shipwreck near Chersonesus, where they are residual finds. It is not present in the west, for instance on the island of Andros¹⁴.

We can distinguish another way of depiction, in which the central image is surrounded by a decorative crown towards the edge. Such products have been identified in Paphos, Thebes, Boeotia and Corinth. We believe that they must be products of two different workshops, one of which supported the western and the other to the eastern market. The distribution of these “oriental” products roughly corresponds to the territory of the Empire of Nicaea, as it was founded after the Fourth Crusade in A.D. 1202-1204. The presence on Cyprus can probably go back to the period of Guy of Lusignan (post A.D. 1194).

The Aegean pottery was dated before the earthquake of 1222 in Paphos, but Megaw believes that the floruit took place before the year 1204¹⁵. Marie-Louise von Wartburg proposes a later date for the destruction of Saranta Kolones Castle in Paphos¹⁶. At Sagalassus the mentioned bowl is dated to the second half of the 12th or the first half of the 13th century A.D.¹⁷.

Animals in fine sgraffito

The ceramics normally designated as fine sgraffito are very different, but probably contemporary. Some bowls that were decorated with sgraffito technique and preserved in the Museum of Izmir originate perhaps from the same or similar wrecks. Although the representations are well known, von Wartburg writes about such ceramic containers as: “It seems useful to publish as many as possible of these objects widely scattered.... They will help us to form a better idea of the scope and variety of the repertoire of this class of pottery”¹⁸. We can also add here other examples of sgraffito ware with animal depictions from archaeological collections of western Turkey, namely from Izmir and Aydın. Although the animal depictions can be copied from “Skizzenbücher”, we believe that some marks “possibly indicating styles of individual workshops”¹⁹.

¹⁴ N. D. Kontogiannis – S. Arvaniti, *Commercial activity in the Aegean of the 13th-16th century: the ceramic evidence from Andros*, Mediterranean Crossroads, eds. S. Antoniadou – A. Pace, Athens 2007, 634.

¹⁵ A. H. S. Megaw, An early thirteenth-century Aegean glazed ware, *Studies in memory of David Talbot Rice*, eds. G. Robertson – G. Henderson, Edinburgh 1975, 42.

¹⁶ M.-L. von Wartburg, *Earthquakes and archaeology: Paphos after 1222*, Acts of the third international congress for Cypriot studies, Nicosia 2001, 127-145.

¹⁷ A. K. Vionis – J. Poblome – M. Waelkens, *Ceramic continuity and daily life in Medieval Sagalassos, sw Anatolia (ca. 650-1250 AD)*, Archaeology of the countryside in Medieval Anatolia, eds. T. Vorderstrasse – J. Roodenberg, Publications de l’Institut historique-archéologique néerlandais à Stamboul – PIHANS 113, Leiden 2009, 199.

¹⁸ M.-L. von Wartburg, Some middle Byzantine glazed bowls from Swiss private collections, *British School at Athens studies* 8, (2001), (=Mosaic: Festschrift for A. H. S. Megaw), 115; and J. Vroom, *After antiquity: Ceramics and society in the Aegean from the 7th to the 20th century A.C. A case study from Boeotia, Central Greece*, Leiden University, Archaeological studies 10, Leiden 2003, 78, note 14.

¹⁹ P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit

The bird with turned back head

The depiction belongs to a rather widespread group, in which one can recognize some variants, for example in the wing or yield of the leaves. Even minute details like the collar between the head and the plumage differ in some examples. Characteristic feature of some of these vessels is a bird with head back which apparently different from typical examples (pl. IV). For Maria Brouskari it would be the “tête d’un animal indéterminé” and for von Wartburg a “mammal-like head”. This is not strange. According to Armstrong the band around its neck would signify that it is a domesticated wild bird²⁰. The potter could vary the foliage and the bird so that many vessels became similar but not identical. A group of vessels from Corinth presents the same depiction, however, with some different details.

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

The bowl of the Museum of Aydın (pl. V, no. 5) makes out another subgroup, as it has a yellow glaze and completely different design, compared to examples reported above.

It is generally believed that all are depicting a falcon, with reference to the Western habit of hunting with falcons, endorsed by the Byzantine nobility at the time of the Crusades.

The pigeons

According to von Wartburg two other bowls of Izmir represent pigeons, (pl. V, nos. 1-2). In no. 12.418 the collar is missing, but it is present in another example (pl. V, no. 2). If this collar really indicates a falcon, then the interpretation as a pigeon is not correct. The design of the upper part of the wing is different. Common to both is the large number of elements that form the leaves.

Undefinable bird

The bowl of pl. IV, no. 4, from Izmir is similar to one of the example at the Canelopoulos Collection²¹. It appears as a small short-legged bird, walking

Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 10.

²⁰ P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 11, fig. 12.

²¹ E. Brouskari, Collection Paul Canelopoulos (XVIII), *Bulletin de correspondance hellénique* 112/1, (1988), 511, no. 9 <http://www.persee.fr/doc/bch_0007-4217_1988_num_112_1_1759> (01/01/2017).

to the right, encircled by five chevrons. Concentric bands filled with delicate geometric patterns are encircling the bird. The middle, smaller band appears in a bowl from Corinth²². Other similar examples in Swiss collections and Malcove Collection have different profiles²³. The influence of metal originals can also be seen in the decoration²⁴. The yield of the plumage, the long beak and yet the same decoration on the larger band appear in another container from Corinth²⁵. The design is schematic, above all in the rendering of the plumage.

The wading bird

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

The first (pl. V, no. 5), standing at right, has the wing like that of falcons of pl. IV. The second, perhaps a wading bird, has a totally different wing. We can see here that the collar has nothing to do with the hawk domesticated, but it is a simple expedient to separate the head from the neck and thus is perhaps typical of a specific workshop.

The fish

A bowl with the representation of a fish was framed always in a foliage (pl. VI, no. 1), also belongs to a well-known group. The fish is swimming to the right, framed above and accompanied below by almost symmetrically arranged scrolling tendrils with stylized feathered leaves. There is a certain similarity with the depiction of a bowl in the Metropolitan (pl. VI, no. 2), although the rim and design above are different: here the fish swims within double chevrons crown and not among the leaves²⁶.

Conclusions

The collection of Byzantine glazed pottery of the Museum of Izmir is very important and would require a complete edition. We have reanalysed some samples of the Aegean ware and present new bowls of fine sgraffito, 10 from the

²² C. H. Morgan, *Corinth, Vol. XI: The Byzantine pottery. Results of excavations conducted by the American School of Classical Studies at Athens*, Cambridge, MA 1942, no. 1185 (fine sgraffito ware, dated to the mid. 12th cent. A.D.).

²³ M.-L. von Wartburg, Some middle Byzantine glazed bowls from Swiss private collections, *British School at Athens studies* 8, (2001), (= *Mosaic: Festschrift for A. H. S. Megaw*), 117-118, fig. 12, no. 5.

²⁴ P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 7, figs. 4 and 8.

²⁵ C. H. Morgan, *Corinth, Vol. XI: The Byzantine pottery. Results of excavations conducted by the American School of Classical Studies at Athens*, Cambridge, MA 1942, no. 1211.

²⁶ For other depictions of fishes, cf. M.-L. von Wartburg, Some middle Byzantine glazed bowls from Swiss private collections, *British School at Athens studies* 8, (2001), (= *Mosaic: Festschrift for A. H. S. Megaw*), 120, fig. 12, 10.

Museum of Izmir and two of Aydın. From the comparisons we have carried out, it is clear that according to the shape and to the decoration within these so-called Aegean ware it existed products of different workshops, as already noticed by some scholars. It seems possible that each had markets in different areas. As in the Pelagonnisos near Alonessos in Northern Sporades and Castellorizo shipwrecks, also the supposed wreck near Izmir was carrying both fine sgraffito and coarsely ware on a single cargo. Based on our current knowledge, it would confirm the same dating of the two types of pottery from the late 12th to the early decades of the 13th century A.D.

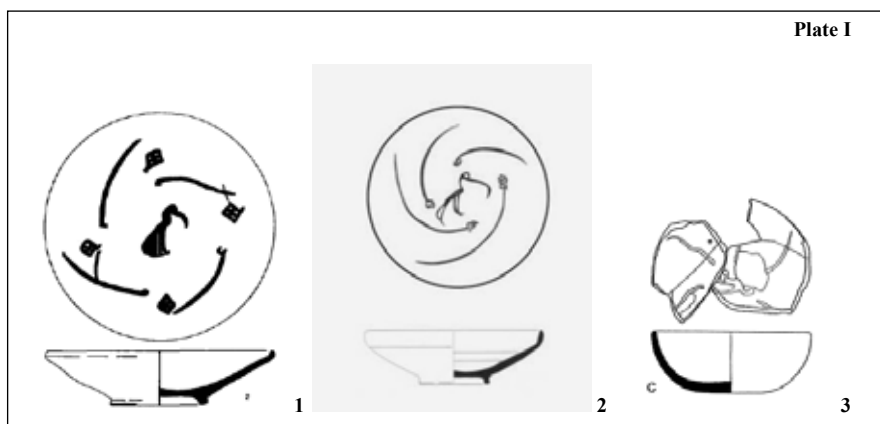
Notes and acknowledgements

Abbreviations in alphabetic order: A.o.: among others; fig.: figure; inv. no.: inventory number; mid.: middle; and vol.: volume. For the study of these objects at the Museums of Izmir and Aydın two authorizations were issued by the Museums of Izmir and Aydın in 2016, numbered as B.16.0.K.VM.200.11.03.16.14.01.222.11. The documentation has been done in June 2016. Photos were taken by Dr Sami Patacı (Ardahan) in 2016 who has also done the map. We would like to thank him sincerely.

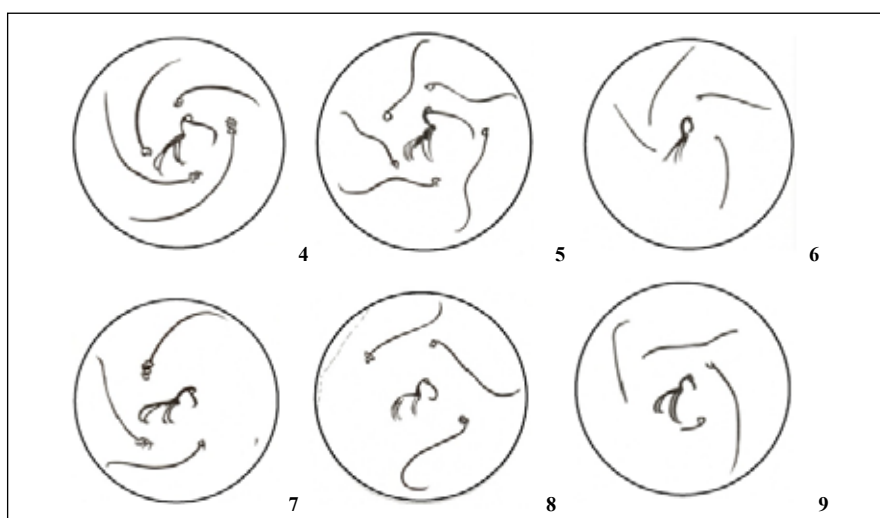
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НЕКОЛИКО ЗАПАЖАЊА О ЕГЕЈСКИМ ПОСУДА И ЗГРАФИТИМА
У ЗАПАДНОЈ МАЛОЈ АЗИЈИ

У овом кратком тексту разматра се декорација егејских посуда и финих зграфита на посудама из Западне Мале Азије. Већина примера је из средњовизантијског периода а чувају се у Музеју у Измиру и Ајдину у Западној Турској. На основу ових примера, предложено је датовање за ове посуде у касни XII век до првих деценија XIII века.



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



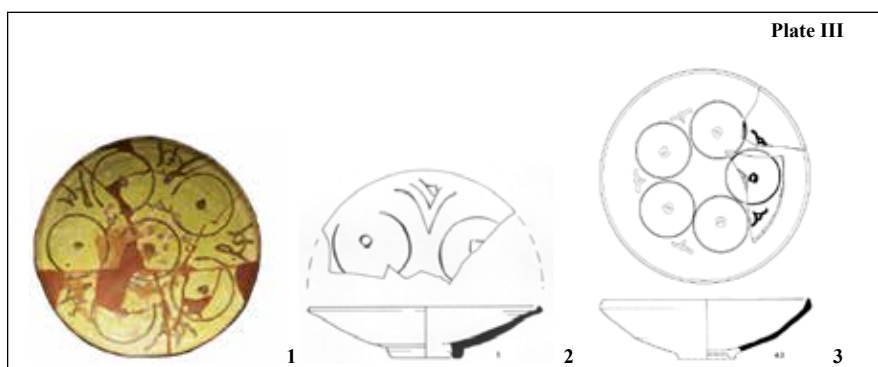
Nos. 4-9: Examples of the Aegean ware with a waterbird depiction from the Museum of Izmir (from Doğer 2012: no. 4= no. 1; no. 5= no. 13; no. 6= no. 14; no. 7= no. 5; no. 8= no. 2; and no. 9= no. 18).

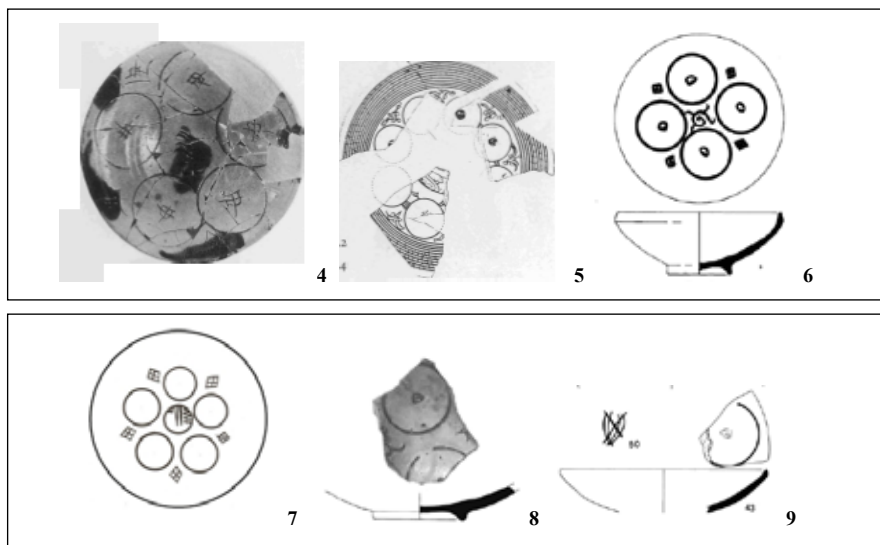


Pl. II: Examples of the Aegean ware with a waterbird or snake depiction from western Asia Minor. No. 1: From the Museum of Aydın; nos. 2-6: From the Museum of Izmir (inv. no. 2: 14682; no. 5: 12407; and no. 6: 14700; S. Pataci, 2016).

Табла. II: Примери егејских посуда са приказом водене птице или змије из Западне Мале Азије.

Бр.1 из Музеја у Ајдину; бројеви 2 до 6: Из Музеја у Измиру (инв. бр. 2: 14682; бр. 5: 12407; и бр. 6: 14700; С. Патачи, 2016).

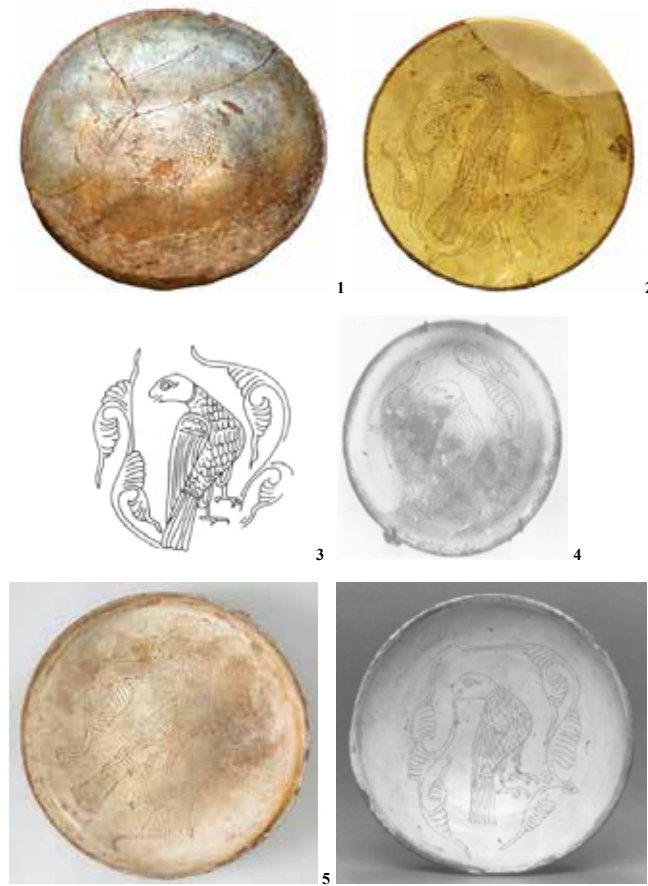




Pl. III: Examples of the Aegean ware with the ring of circles. No. 1: From the Museum of Aydın; no. 2: from Israel [from A. J. Boas, Import of western ceramics to the Latin kingdom of Jerusalem, *Israel Exploration Journal* 44, (1994), 105, fig. 2,1]; no. 3: from Panagia, Greece [from P. Armstrong, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 11, fig. 7, 43]; nos. 4-5: from Cyprus (from Megaw 1975: pl. 16, nos. 1-2); no. 6: from Skopelos [from P. Armstrong, A group of Byzantine bowls from Skopelos, *Oxford Journal of Archaeology* 10/3, (1991), 11, fig. 7, 43]; no. 7: from the Museum of Izmir [from L. Doğer, *İzmir Arkeoloji Müzesi Örnekleriyle Kazıma Dekorlu Ege-Bizans Seramikleri*. Ege Üniversitesi Edebiyat Fakültesi Yayınları, Yayın No. 105, Izmir 2012 (2nd edition), 107, no. 113]; no. 8: from Anaia-Kadikalesi in Kuşadası [from L. Doğer, *Kuşadası, Kadikalesi (Anaia) Kazısı 2003 Yılı Bizans Dönemi Seramik Buluntuları*, *Sanat Tarihi Dergisi* 14/1, (2003), 109, fig. 2 <<http://dergipark.ulakbim.gov.tr/std/article/viewFile/5000172164/5000155305>> (01/01/2017)]; no. 9: from Smixi, Greece [from P. Armstrong, A group of Byzantine bowls from Skopelos, *Oxford Journal of Archaeology* 10/3, (1991), 33, fig. 19, 43].

Табла III: Примери егејских посуда са прстенастим круговима. Бр. 1. Из Музеја у Ајдину бр.2 из Израела [по: А. Ј. Боас, Import of western ceramics to the Latin kingdom of Jerusalem, *Israel Exploration Journal* 44, (1994), 105, сл. 2, 1]; бр. 3: из Панагије, Грчка [по: Р. Армстронг, Byzantine glazed ceramic table ware in the collection of the Detroit Institute of Arts, *Bulletin of the Detroit Institute of Arts* 71/5/1-2, (1997), 11, сл. 7, 43]; бројеви. 4-5: са Кипра (по Megaw 1975: табла. 16, бројеви. 1-2); бр. 6: из Скопелоса [по Р. Армстронг, A group of Byzantine bowls from Skopelos, *Oxford Journal of Archaeology* 10/3, (1991), 11, сл. 7, 43]; бр. 7: из Музеја у Измиру [по: L. Doğer, *İzmir Arkeoloji Müzesi Örnekleriyle Kazıma Dekorlu Ege Bizans Seramikleri*. Ege Üniversitesi Edebiyat Fakültesi Yayınları, Yayın No. 105, Izmir 2012 (2nd edition), 107, бр. 113]; бр. 8: из анаја-Кадикалеси у Кушадасију [по: L. Doğer, *Kuşadası, Kadikalesi (Anaia) Kazısı 2003 Yılı Bizans Dönemi Seramik Buluntuları*, *Sanat Tarihi Dergisi* 14/1, (2003), 109, сл. 2 <<http://dergipark.ulakbim.gov.tr/std/article/viewFile/5000172164/5000155305>> (01/01/2017)]; бр. 9: Смикси, Грчка [по: Р. Армстронг, A group of Byzantine bowls from Skopelos, *Oxford Journal of Archaeology* 10/3, (1991), 33, сл. 19, 43].

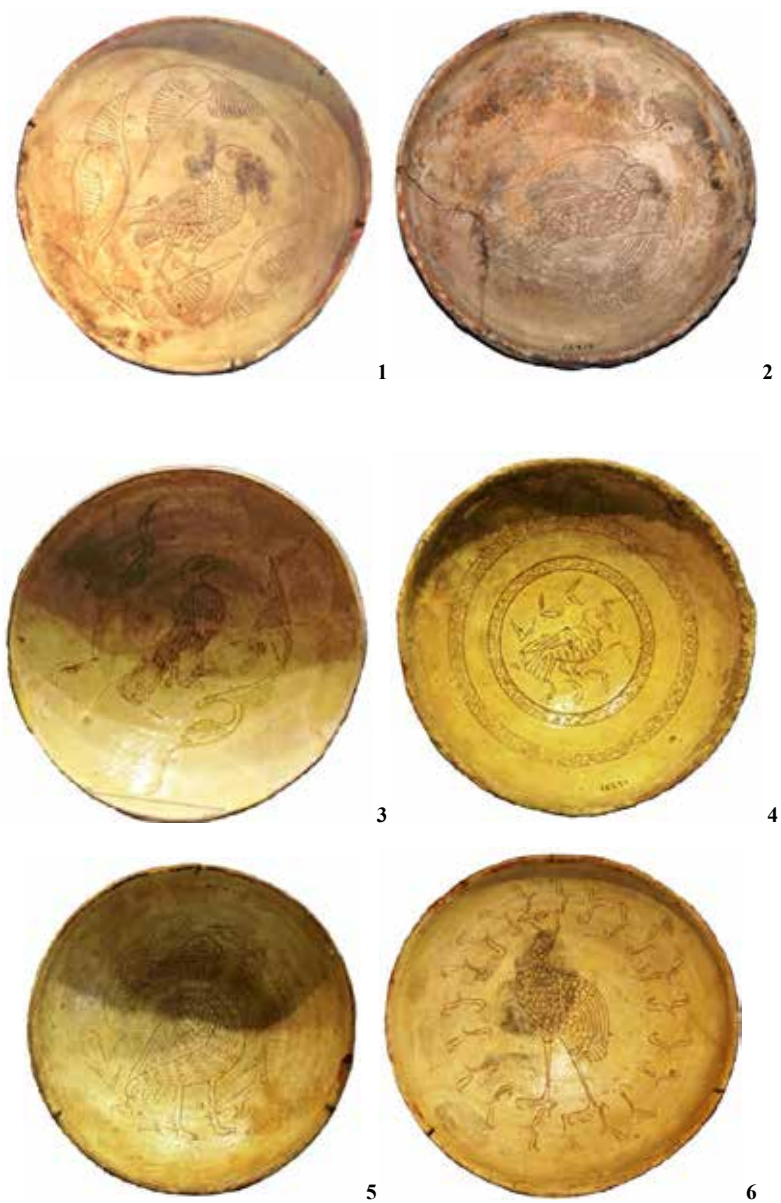
Plate IV



Pl. IV: Examples of the Aegean ware. Nos. 1-2: From the Museum of Izmir (S. Pataci, 2016); no. 3: from a private collection in Switzerland [from M.-L. von Wartburg, *Some middle Byzantine glazed bowls from Swiss private collections*, *British School at Athens studies* 8, (2001), (=Mosaic: Festschrift for A. H. S. Megaw), 118, fig. 12, 6]; no. 4: from the Canellopoulos Collection [from E. Brouskari, *Collection Paul Canellopoulos (XVIII)*, *Bulletin de correspondance hellénique* 112/1, (1988), 505, fig. 2 <http://www.persee.fr/doc/bch_0007-4217_1988_num_112_1_1759> (01/01/2017)]; no. 5: from the Metropolitan Museum of Art (inv. no. 1984.302); no. 6: from the Detroit Institute of Arts, MI (from Armstrong 1997: 14, fig. 12).

Табла. IV: Примери егејских посуда. Бројеви. 1-2: Из Музеја у Измиру (С. Патаци, 2016); бр. 3: из приватне колекције у Швајцарској [по: М.-Л. фон Вартбург, *Some middle Byzantine glazed bowls from Swiss private collections*, *British School at Athens studies* 8, (2001), (=Mosaic: Festschrift for A. H. S. Megaw), 118, сл. 12, 6]; бр. 4: из колекције Канелопулос [по: Е. Брускари, *Collection Paul Canellopoulos (XVIII)*, *Bulletin de correspondance hellénique* 112/1, (1988), 505, сл. 2 <http://www.persee.fr/doc/bch_0007-4217_1988_num_112_1_1759> (01/01/2017)]; бр. 5: из Метрополитен музеја (инв.бр. 1984.302); бр. 6: из Института уметности у Детроиту, МИ (по: Armstrong 1997: 14, сл. 12).

Plate V



Pl. V: Examples of the Aegean ware. Nos. 1-2 and 4-6: From the Museum of Izmir; no. 3: from the Museum of Aydın (inv. no. 2: 12418; and no. 4: 12371; S. Patacı, 2016).
Табла. V: Примери егејских посуда. бројеви. 1-2 и 4-6: из Музеја у Измиру; бр. 3: из Музеја у Ајдину (инв.бр. 2: 12418; и бр. 4: 12371; С. Патачи, 2016).

Plate VI**1****2**

Pl. VI: Examples of the Aegean ware with a fish depiction. No. 1: From the Museum of Izmir (S. Pataci, 2016); no. 2: from the Metropolitan Museum of Art (inv. no. 2000.322).

Табла. VI: Примери егејских посуда са представом рибе. Бр. 1: Из Музеја у Измиру (С. Патачи, 2016); бр. 2: из Музеја Метрополитен (инв. бр. 2000.322).