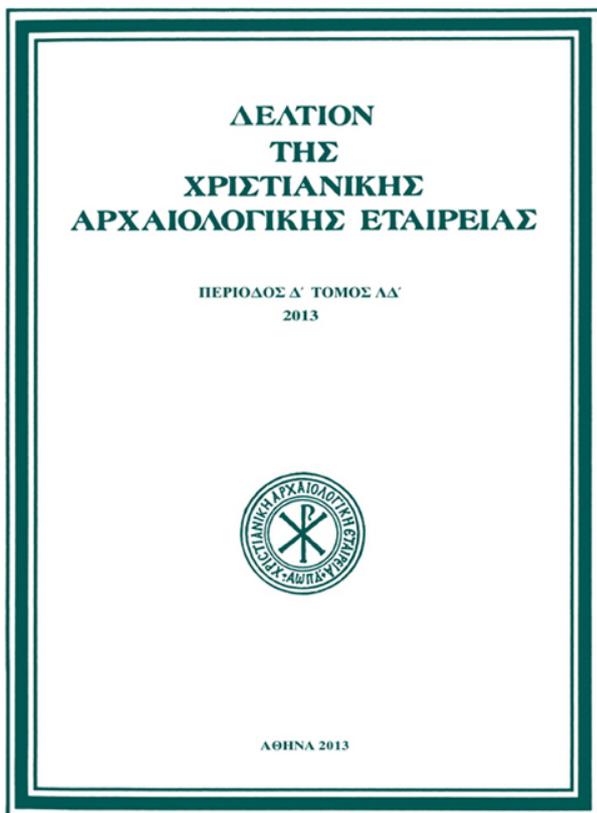


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Βυζαντινή κεραμική απο τη Δάρδανο και το Κερεζ στον Ελλήσποντο

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BYZANTINE POTTERY FROM DARDANOS AND KEPEZ IN THE HELLESPONTUS

Τα κεραμικά ευρήματα που καταγράψαμε στις περιοχές της Δαρδάνου και του Kepez, στις εκβολές της κοιλάδας Kalabakli (Ελλάσποντος), παραπέμπουν στην περίοδο από τον 5ο έως τα τέλη του 13ου αιώνα. Στην περιοχή της Δαρδάνου καταγράφηκαν ευρήματα που χρονολογούνται κατά κύριο λόγο στην πρώιμη βυζαντινή περίοδο. Η κεραμική που χρονολογείται στη μέση και ύστερη βυζαντινή περίοδο κατέχει σημαντική θέση μεταξύ των ευρημάτων στην περιοχή του Kepez. Σε καμιά από τις θέσεις αυτές δεν έχουν διεξαχθεί αρχαιολογικές ανασκαφές και η κεραμική προέρχεται από επιφανειακές έρευνες. Ωστόσο, οι πρώτες αξιολογήσεις των κεραμικών ευρημάτων υποδεικνύουν ότι ο οικισμός της επισκοπής της Δαρδάνου είχε εξαπλωθεί και στις δύο πλευρές των εκβολών του παραπόταμου Kalabakli.

The Hellespont area was a significant centre of production and consumption. Its strategic location favoured commercial contacts. During the Byzantine period, trade was carried out in small scale between the Aegean Sea and the Sea of Marmara and in large scale between the Black Sea and the Mediterranean. The common feature of the Byzantine coastal cities and settlements in these regions is that they had a port on the shore of the strait. These ports were generally located at the mouth of the valleys formed by the streams that reached the Hellespont. Our team is in charge of a project that aims to explore and understand the settlement patterns developed in these valleys during the Byzantine period. The information deriving from our studies indicates that the valleys were densely populated in the Byzantine period. It is observed that one of the densely settled valleys in the Byzantine pe-

The ceramic finds we documented in the localities of Dardanos and Kepez at the mouth of the Kalabakli Valley (Hellespontus) indicate the period from the 5th century to the late 13th century. The finds which were found on the locality of Dardanos are dated considerably to the early Byzantine period were documented. The wares that are dated to the middle and late Byzantine periods are considerable among the finds of the locality of Kepez. No archaeological excavations have been made in either area and the wares are surface finds. However, the first evaluations of the wares indicate that the settlement of the episcopacy of Dardanos had spread on both sides of the mouth of the Kalabakli Tributary.

riod was the Kalabakli Valley (Fig. 1) on the Asia Minor shore on the center of the strait. The present study evaluates the ware found in two areas in the northeast and southwest of the mouth of the Kalabakli Valley (Fig. 1). This study could be dealt as a contribution to the better understanding of the Episcopacy of Dardanos and its land.

Finds from Dardanos

The Dardanos region includes the hill where Hasan Mevsuf Cemetery of the Martyrs lies. This is located in the southwestern part of the Kalabakli Tributary, that is the southern border of the Sarisiglar Cove. The general region also includes the western and southwestern slopes of the afore mentioned hill (Fig. 1). In literary sources, one of the

Λέξεις κλειδιά

Δάρδανος, Kepez, κοιλάδα Kalabakli, βυζαντινή κεραμική.

Keywords

Dardanos, Kepez, Kalabakli valley, Byzantine pottery.

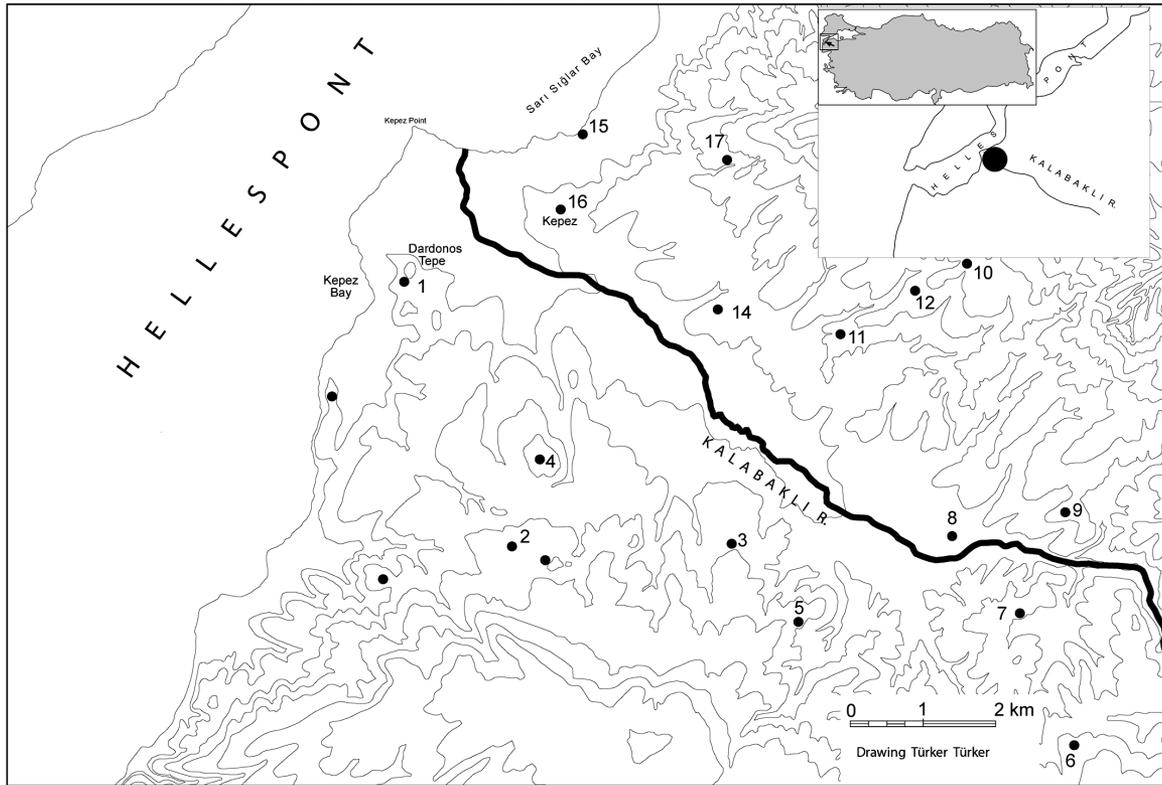


Fig. 1. Byzantine finding areas in Kalabaklı Valley (drawing T. Türker).

bishopric in the Hellespont region is recorded as Dardanos.¹ Dardanos, as an episcopacy centre affiliated with the metropolitanate of Kyzikos, was mentioned in all notitiae from the mid-5th to the 13th century.² The historical data situates the episcopacy of Dardanos on the shore of the Hellespont Strait (Fig. 1.1). It is considered that the city of Dardanos was located at Cape Kepez on the southern border of the Sarısiglar Cove and that the acropolis of the settlement was located on the plain hill of Hasan Mevsuf Cemetery of Martyrs.³ The common ware found in this area suggests that its settlement extended from the

southwestern ridges of the Hill towards the shore of the strait. However, finds of the Byzantine period are not mentioned in these studies.

During our surveys in the locality of Dardanos, pottery and terracotta roof covering materials representing the early Byzantine period were documented. The pottery we documented included specimens of Red Slip (1-16) and common ware (17-19).

The red slip pottery includes the specimens of the Phocaean Red Slip group, also known as “Late Roman C.”⁴ Hayes forms 3H 10 are common among the finds. These

¹ J. Darrouzès, *Notitiae Episcopatum Ecclesiae Constantinopolitanae*, Paris 1981, 207, 220, 234, 253, 276, 297, 312, 355; J. W. Nesbit, *Byzantine Seals at Dumbarton Oaks and in the Fogg Museum of Art*, vol. 3, Washington DC 1996, 91.

² In a record of 410, the name of the bishop of Dardanos was mentioned as Dioscorus. J. W. Nesbit J. Oikonomides, *Catalogue of Byzantine Seals at Dumbarton Oaks and in the Fogg Museum of Art*, vol. 3, Washington DC 1996, 91-92; Bishop Petrus attended the Council of Chalcedon (M. L'abbe Fleury, *The Ecclesiastical History A.D. 410-429*, Oxford 1843, 201; R. Price M. Gaddis, *The Acts of*

the Council of Chalcedon, vol. 1, Liverpool 2005, 8, 40, 79, 95, 108, 123, 127, 237, 298), while bishop Strategius attended the Second Council of Iznik.

³ Leaf and Cook think that Akyarlar constituted the southern border of the territory of Dardanos. Leaf states that no traces of buildings are seen on the hill but the land is full of pottery sherds (W. Leaf, *Strabo on Troas*, Cambridge 1923, 28).

⁴ J. W. Hayes, *Late Roman Pottery*, London 1972; J. W. Hayes, *A Supplement to Late Roman Pottery*, London 1980.

two forms constitute the most common groups in the Hellespont and also in the neighbouring Troia, Alexandria Troas, Assos and the most distant settlement of Ephesos.⁵ Among the finds six sherds that overlap Hayes form 3H (4-9) are recorded. The slip applied on one of the sherds (4) is slightly darker than the fabric, especially on the outer surface, and bears no rouletting on the rim. The slip of sherds 8 and 9 has the same colour with the fabric. The pottery of this group dates to the mid-6th century.

There are four pottery sherds of identical form with Hayes form 10 (12-15), two sherds of identical form with Type A (13, 15) and two sherds of identical form with Type B (12, 14). On 12 and 13, the surface is covered with a thin layer of slip and the slip is of identical colour with the fabric. The slip on sherds 14 and 15 is slightly darker than the fabric and much darker on the exterior. These four sherds are dated to the late 6th-early 7th century.

There are two pottery sherds in Hayes form 1D group (1-2). In these examples there is a red band under the rim and on the body on the exterior. A closer comparison for form is a bowl from Ephesos.⁶ The date of this form is given as the 3rd quarter of the 5th century. Two sherds of identical type with Hayes form 4 were documented (9-10). Slip is of identical colour with the fabric on the sherd. Although slip is slightly darker than the fabric and red on sherd 10, there is a dark band painted irregularly under the rim on the exterior. The sherds of form 4 are dated to the 2nd quarter of the 5th century according to Hayes.

Among the common wares, two lid fragments belong to the knob and wall sections of domed lids. Parallels are found in Busra,⁷ Jerash,⁸ Heshbon,⁹ Carthage¹⁰ and Crypta Balbi.¹¹ These lids, which were presumably used with cooking pots, are dated to the 6th-7th centuries.

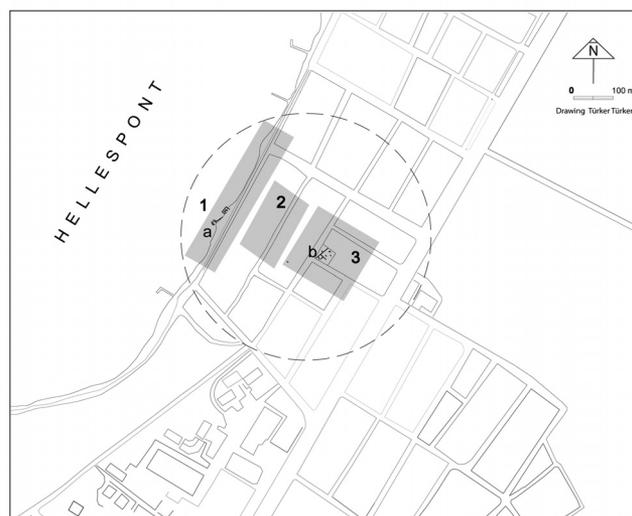


Fig. 2. Finding areas of the pottery in Kepez (drawing T. Türker).

Finds from Kepez

The glazed and the common ware with white and red fabric were detected extensively among the finds of Kepez (Fig. 1.15). The finding areas of the pottery are concentrated in three different areas (Fig. 2). The first one among them is an approximately 350-m.-long and 75-m.-wide area on the shore of the Hellespont. In this area are walls of a building that have partially remained under the sea. As a result of illegal excavations by treasure hunters in this area, the wall traces extending vertically to the sea became visible and two *in situ* pithoi were destroyed. These data and the considerable amount of pottery sherds that are visible along the shore indicate a ceramic industry

⁵ S. Heath B. Tekkök (eds), "Greek, Roman and Byzantine Pottery at Illion (Troia)," <http://classics.uc.edu/troy/grbpottery>; S. Feuser, "The Roman Harbour of Alexandria Troas, Turkey," *The International Journal of Nautical Archaeology* 40.2 (2011), 256-273, esp. 269; M. Zelle, "Funde spätantiker Sigillata in Assos," in B. von Liesen U. Brandl (eds), *Römische Keramik. Herstellung und Handel. Kolloquium Xanten* (15. 17.6.2000), 2003, 77-106; S. Ladstätter R. Sauer, "Late Roman C Ware und lokale spätantike Feinware aus Ephesos," in F. Krinzinger (ed.), *Spätantike und mittelalterliche Keramik aus Ephesos*, Vienna 2005, 143-201; G. Lüdorf, *Römische und frühbyzantinische Gebrauchskeramik im westlichen Kleinasien, Typologie und Chronologie*, Munich 2006, 36-39; id., *Römische und frühbyzantinische Gebrauchskeramik im westlichen Kleinasien, Typologie*

und Chronologie, Internationale Archäologie, Rahden 2006, 39-40.

⁶ Ladstätter Sauer, op.cit., Taf. 1/6

⁷ J. Wilson M. Sa'd, "The Domestic Material Culture of Nabataean to Umayyad Period Busra," *Berytus* XXXII (1984), nu. 474-476.

⁸ C. S. Fisher, "Jerash Gerasa 1930," *AASOR* 11 (1931), 30.

⁹ J. A. Sauer, *Heshbon Pottery 1971*, Michigan 1973, fig. 2.91.

¹⁰ J. A. Riley, "The Pottery from Cisterns 1977.1, 1977.2 and 1977.3," in J. H. Humphrey (ed.), *Excavations at Carthage 1977*, vol. VI, Ann Arbor 1981, fig. 2.29.

¹¹ M. Ricci, "La ceramica comune dal concesto di VII secolo della Crypta Balbi," in L. Saguì (ed.), *Ceramica in Italy: VI-VII secolo, Atti del Convegno in onore di John W. Hayes* (Roma, 11-13 maggio 1995), Firenze 1998, figs 4.1, 5.4, 14.1.

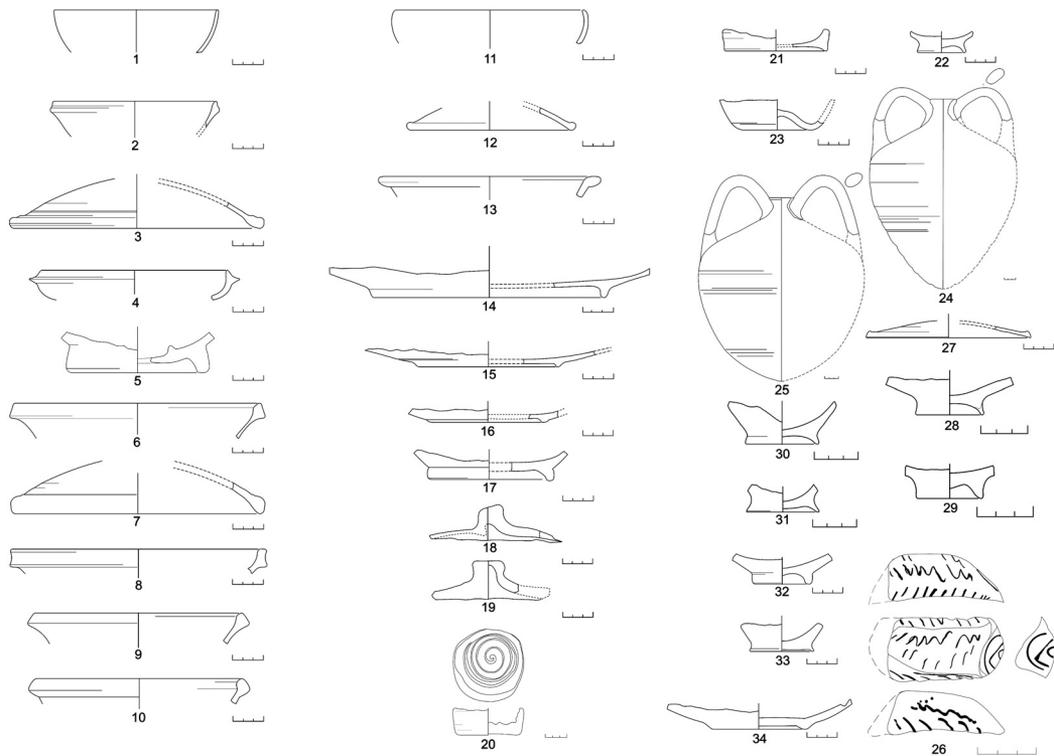


Fig. 3. Pottery from Dardanos and Kepez (drawing T. Türker).

which flourished in the middle Byzantine period. The second area (Fig. 2.2) is the area used as the Marketplace today, located approximately 300 m. to the east of the coast, as well as its surroundings. During our studies in this area in 2004, the pottery sherds on the surface were documented. After this date, building activity in Kepez increased rapidly. It is known that Byzantine period wall fragments are encountered from time to time during the foundation excavations for the construction of new buildings. The resemblance of the walls detected in this area and the walls in the first area in terms of materials and technique leads one think that they might have belonged to the same period. The quality of the buildings can only be understood by carrying out systematic excavations. The third finding area (Fig. 2.3), where the potteries are concentrated, is the approximately 170-m.-long and 100-m.-wide section between the first and second areas that is arranged as a park today. Nevertheless, it is understood that the soil dug dur-

ing the construction activities in the environment had been dumped into this area and that this soil might have been spread on the surface during landscaping. Thus, one should consider the possibility that the finds in this area might have been carried from their original locations and brought to this area.

The ceramic finds in the locality of Kepez can be evaluated in two main groups, namely the common ware and the glazed ware. The white fabric wares are fewer. This group includes base and body sherds of common kitchen vessels besides glazed bowls (Fig. 3.20-22). Of the common wares, three are base and body sherds of common kitchen vessels. One of the sherds was made of fabric containing heavy mica (Fig. 3.21) and it has burn marks that were formed during its use. It is reported that cooking pots made of micaceous fabric were considerable in UWW V among the finds of Sarachane.¹² Because of its resemblance to these wares, the cooking pot in Kepez can be dated to the 12th

¹² J. W. Hayes, *Excavations at Sarachane in Istanbul*, vol. 2, Prince

ton 1992, 38 39.

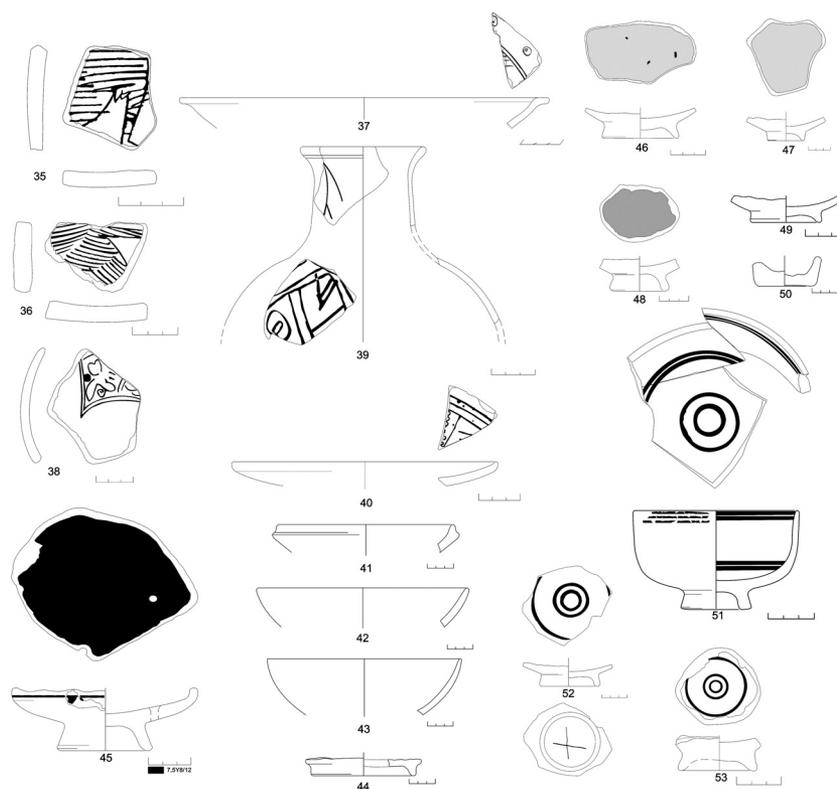


Fig. 4. Pottery from Kepez (drawing T. Türker).

century. The other fragments have a pinkish fabric colour. Pinkish fabric is seen in UWW I among the common finds of Sarachane.¹³

Glazed vessels with white fabric include bowl and lid sherds (Fig. 3.27-32). The border of a lid (Fig. 3.27) was formed at the wheel and is thin-walled. Its interior is green-glazed, while the exterior is glazed only at the rim. Some eight specimens of the base sherds of bowls were detected. One of them remained common (Fig. 3.22). It is understood that the interior and the exterior of two bowls including the foot were glazed (Fig. 3.28-29). One of them has colourless glaze, while the interior and the exterior of the second fragment is light green-glazed. Only the interior is glazed in the other specimens. The glaze colour is light brown and green (Fig. 3.31-32). These vessels resemble the finds of Sarachane that are dated to the periods of the Macedonians and the Comnenus.¹⁴

In one of the vessels, brown and green multicoloured paint decoration was applied (Fig. 3.33). The glaze is partially flaked out. Only a small part of the decoration is preserved. Based on parallel finds, it is dated to the 11th-12th centuries.¹⁵

A blackish ink-coloured glaze is detected on one of the vessels (Fig. 3.34). It probably had a ring base form; however, the borders of the fragment that was found at the seaside and its foot are abraded. The white fabric is tight and clean. With its fabric and glaze characteristics it resembles Sarachane GWW III.¹⁶

Common wares with red fabric include specimens of amphorae and cooking wares. Kick-up base sherds of jugs were also documented among the common finds (Fig. 3.23). Those fragments which would enable to understand the mouth and body forms of these jugs could not be detected. However, jugs with a kick-up base form are included in

¹³ Ibid., 38.

¹⁴ Ibid., 18 21.

¹⁵ Ibid., 29 30.

¹⁶ Ibid., 29 30.

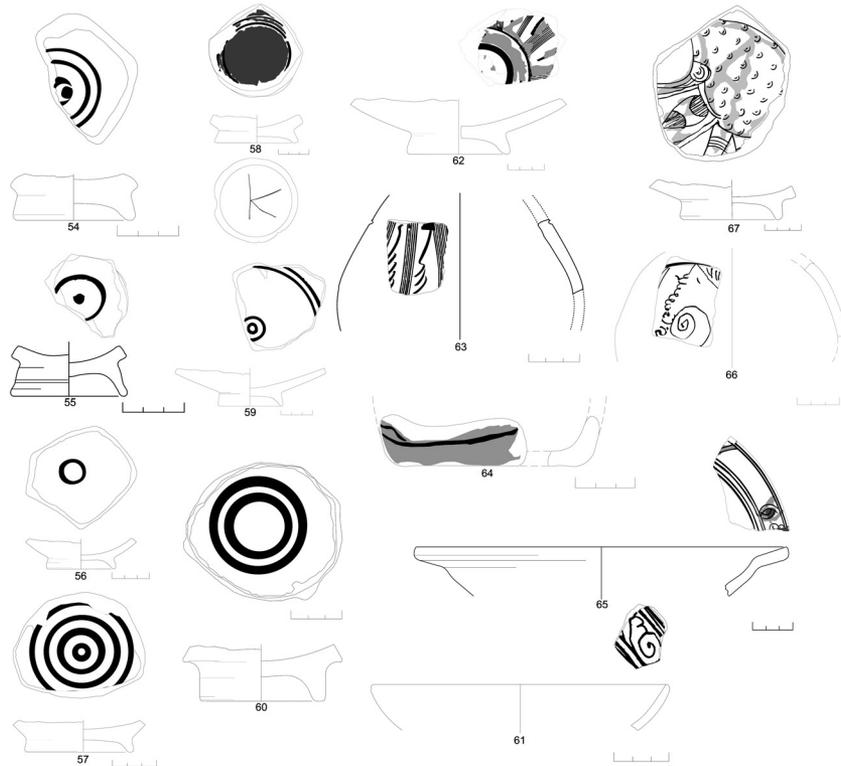


Fig. 5. Pottery from Kepez (drawing T. Türker).

the finds of Perge, Anamur, Sarachane, Demre and Chios.¹⁷ Of these examples, the jugs in Anamur, Sarachane and Chios are dated to the 7th century. Yet, the jugs in Demre were unearthed at the layers dated to the 9th-10th centuries.

A massive horizontal handle fragment is found among the common wares. It must have belonged to the body of a closed vessel (Figs 3.26, 8.26). There is an incised decoration of wavy lines and spirals on it. The second specimen of the common vessels with an incised decoration is the body sherd of a jug. Vessels with a similar incised decoration were unearthed in Ephesos, Thessaloniki and Nichoria in Greece and in settlements on Chios¹⁸ and they are

dated to the 11th-12th centuries. The finds of Kepez can also be dated to the same period.

Glazed wares with red fabric include specimens of sgraffito, plain glazed, Aegean, *champlevé* and Zeuxippus ware. There are mouth and body sherds of plates and jugs in the sgraffito ware. The incised parts forming the decorations are quite deep (Figs 3.23-34, 4.35-40, 10). Probably the body of a bird figure and some of its foot are observed on two body sherds (Fig. 4.35-36). Their bodies were filled with parallel lines. Parallel late Byzantine pottery is known from Thrace.¹⁹ These lines are closely and regularly situated in a specific order. Incrustation motifs of similar type are detected on the bodies of the bird and human

¹⁷ N. Atik, *Die Keramik aus den Südthermen von Perge*, Tübingen 1995, 197, fig. 86.464; C. Williams, *Anamurium. The Roman and Early Byzantine Pottery*, Toronto 1989, fig. 52.525; J. W. Hayes, "Excavations at Sarachane in Istanbul," *DOP* 22 (1968), 204-207, fig. 26; A. Ç. Türker, *Byzantine Unglazed Pottery of Saint Nicholas Church at Demre-Myra*, İstanbul 2009, 77-79; M. Ballance J. Boardman S. Corbett S. Hood, *Excavations in Chios 1952-1955, Byzantine Em-*

porio, Oxford 1989, 102, fig. 33, 199-201.

¹⁸ D. Papanikola Bakirtzi (ed.), *Everyday life in Byzantium*, Athens 2002, 356, no. 416; J. Vroom, *Byzantine to Modern Pottery in the Aegean*, Bielefeld 2005, 70-71.

¹⁹ D. Papanikola Bakirtzis N. Zekos, *Εφραλομένη κεραμική υστεροβυζαντινών χρόνων από τη Θράκη. Απόπειρα ανάγνωσης ανασκαφικών ευρημάτων*, Thessaloniki 2007, 27, 37.

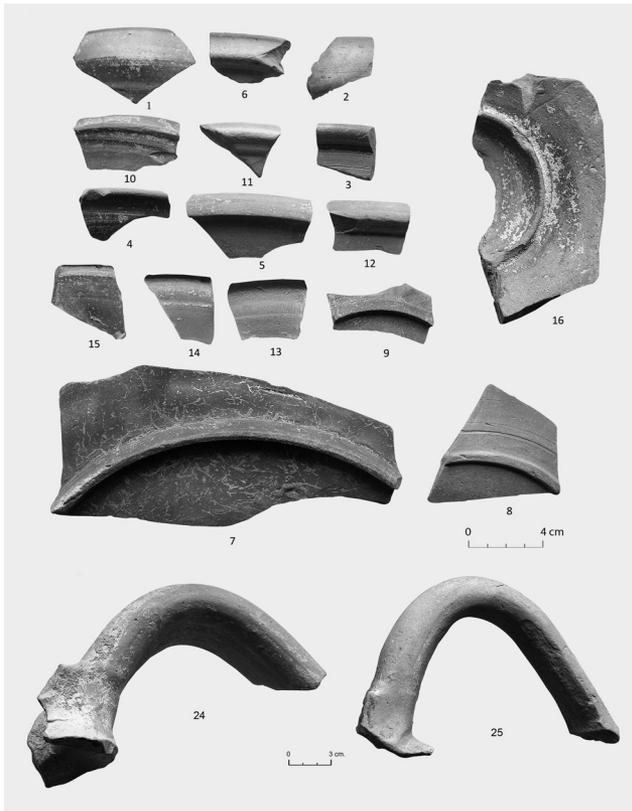


Fig. 6. Pottery from Dardanos.

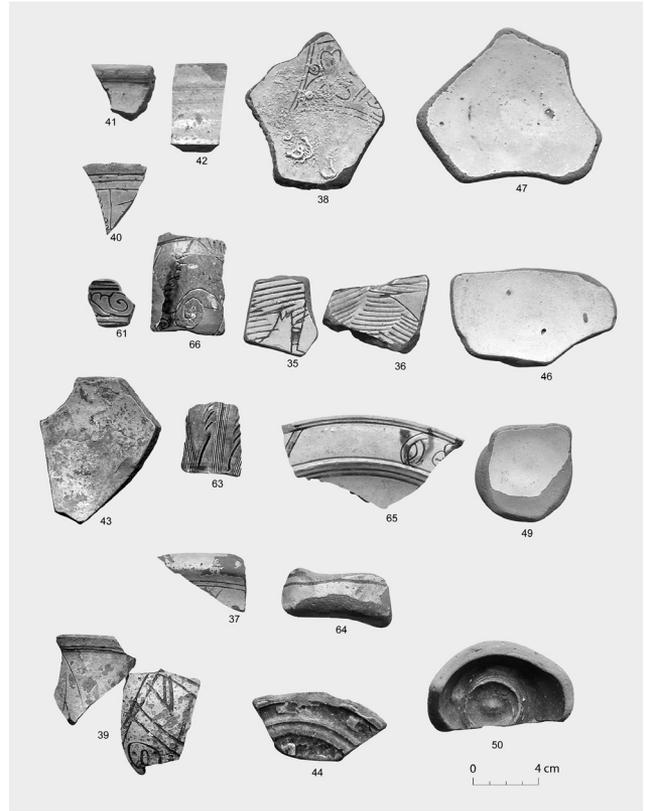


Fig. 7. Pottery from Kepez.

figures on the polychrome sgraffito on Cyprus.²⁰ The glazed finds include a mouth and a body sherd of the jugs, of which we have a few specimens (Fig. 4.39). Depending on the decoration technique, these two sherds of the same vessel can be dated to the 2nd half of the 12th-13th centuries. The Aegean ware²¹ (Fig. 4.41-43) that is dated to the same period is represented with three specimens, while the *champlevé* ware (Fig. 4.44) is represented with one specimen.

In plain glazed ware (Figs 4.45-50, 7.45-50), the bases are generally of a low ring base type. There is one sherd with a flat base form (Figs 4.45-50, 7.45-50). The interior surfaces are glazed, whereas only the area until the lower section of the mouth is glazed on the exterior. The glaze is light yellow or light green. Dark green glaze is observed on a few sherds. Tripod marks can be detected on the interior

of the bowls. These wares belong to the late 12th-13th centuries.

The fabric of the Zeuxippus I ware is dense (Figs 5.51-61, 7.61, 11). The nature and characteristics of the incised decoration, which is applied on the interior of the bowls, indicate the use of a tool with a fluted tip. The decoration generally consists of concentric circles.²² The incised parts are as deep as to incise the slip. The glaze is lustrous and thick. The sherds are generally bases of bowls. Two types of base form are detected: one of them is a high base that opens like a bell, while the other one is a low ring base. In the specimens of the first group, the glaze is light green or colourless. In the second group, yellow orange, and yellowish brown glaze is seen. The decorations generally consist of concentric circles and a row of spirals with an open end. Wares with a plant decoration at the rim

²⁰ Vroom, *op.cit.*, 120, 7.2, 7.4.

²¹ A. H. S. Megaw, "An Early Thirteenth Century Aegean Glazed Ware," in G. Robertson G. Henderson (eds), *Studies in Memory of D. T. Rice*, Edinburgh 1975, 34-45, pls 14-17.

²² A. H. S. Megaw, "Zeuxippus Ware," *BSA* 63 (1968), 67-88; P. Armstrong, "Zeuxippus derivative bowls from Sparta," in J. M. Sanders (ed.), *ΦΙΛΟΛΑΚΩΝ. Lakonian Studies in honour of Hector Catling*, Oxford 1992, 1-9.

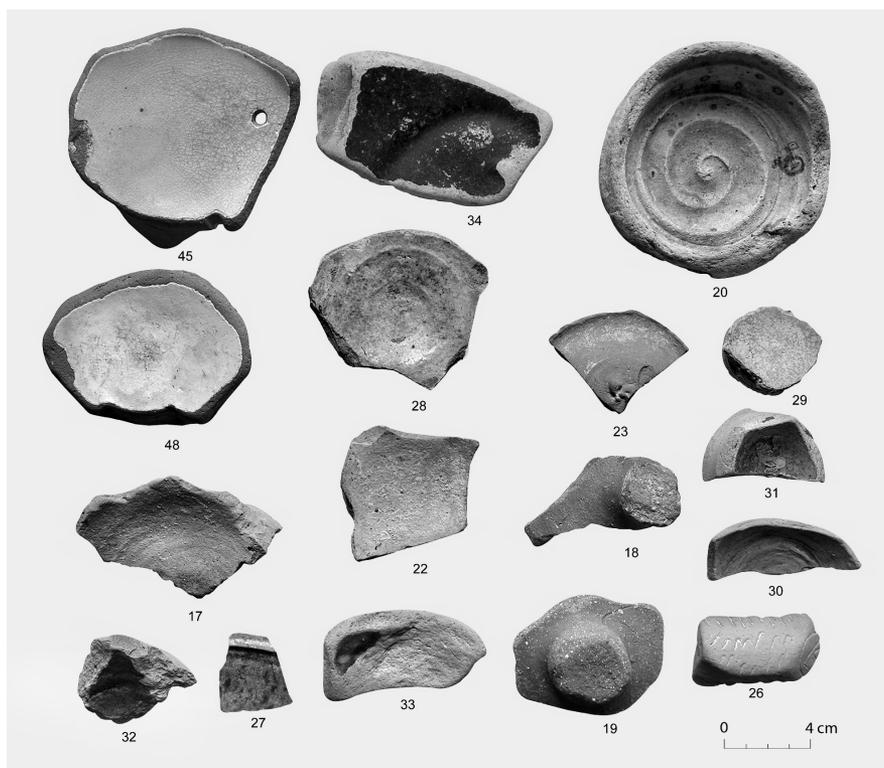


Fig. 8. Pottery from Kepez.

were also documented. One of them (Fig. 7.61) has a broad band including whorl-motifs. A similar decoration composition can be detected on a handle sherd in the Benaki Collection. This sherd is defined as a characteristic example of the Serres workshops.²³

The Zeuxippus ware II (Figs 4.62-67, 7.62-67, 9.62, 9.67) is decorated with concentric circles, which are incised at the centre of the bowls' and plates' inner surface; other motifs that occur are zones with chevrons or simple floral patterns. The rims of the wares are generally decorated with lines or spirals with an open end situated in a narrow band. The glaze applied on the slip is lustrous and thick. Colourless or light green glaze covered the bowls and the plates. There are two body sherds of jugs in this group (Figs 5.63-64, 7.63-64). They are distinguished from the

characteristic examples of Zeuxippus ware II. One of the body sherds bears 'combed' decoration rather frequent in Zeuxippus ware (Figs 5.62-63, 7.63, 9.62). The decoration was enriched with brown paint. Nevertheless, the surface was covered with dark green glaze instead of transparent or light yellow glaze.²⁴ The finds of Chrysopolitissa include a fragment, on which green glaze was used.²⁵ Bakirtzis shows this fragment as an example and states that subgroups are also needed for ZW II. There is a decoration of spirals with an open end on the second body sherd of a jug (Figs 5.66, 7.66). The decoration enriched with brown paint and the jug was orange-glazed. Zeuxippus wares were detected in three more areas on the Kalabakli Valley. Moreover, during our studies in the Hellepont, numerous fragments were also documented in

²³ D. Papanikola Bakirtzi F. N. Mavrikiou Ch. Bakirtzis, *Byzantine Glazed Pottery in the Benaki Museum*, Athens 1999, nu. 333.

²⁴ Jugs with an identical decoration but covered with colourless glaze are also included in the finds of Chersonesos, Kavala and the Castle of Torone, Papanikola Bakirtzi Zekos, op.cit., 44, 73; P. Armstrong,

"The Earlier Byzantine Castle at Torone," *The Australian Archaeological Institute at Athens. Bulletin* 3 (2005), fig. 7.

²⁵ D. Papanikola Bakirtzis, "Zeuxippus Ware: Some Minor Observations," *Mosaic Festschrift for A. H. S. Megaw*, London 2001, 132.



Fig. 9. Pottery from Kepez.

Lampsacus, Pegai, Madytos,²⁶ Elaius, Karağaçtepe, Sestos, Kallipolis and Kokarpinar. The ceramic finds in Gulpınar and Troy also include specimens of Zeuxippus ware.²⁷

The ceramic finds we documented in the localities of Dardanos and Kepez at the mouth of the Kalabaklı Valley date to the period from the 5th century to the late 13th century. The finds from Dardanos are dated considerably early, to the early Byzantine period. A few fragments of the Middle Byzantine period were also documented. The wares that are dated to the middle and late Byzantine pe-

riods are extensive among the finds of the locality of Kepez. No archeological excavations are so far carried out in either area and the wares are surface finds. However, the first evaluations of the wares indicate that the settlement of the episcopacy of Dardanos lied on both sides of the mouth of the Kalabaklı Tributary. Moreover, the dating of the wares shows that the settlement in this area was uninterruptedly populated from the Early Byzantine period to the Late Byzantine period. This evidence is also supported by the episcopal lists and the seals of the bishops of Dardanos.²⁸

²⁶ A. Ç. Türker, "Glazed Byzantine Pottery in Eceabat Mdytos," *XII. Ortaçağ-Türk Dönemi Kazıları ve Sanat Tarihi Sempozyumu Bildirileri*, İzmir 2010, 15-29.

²⁷ F. Yenişehirlioğlu, "La céramique glaçurée de Gulpınar," in V. Déroche J. M. Spieser (eds), *Recherches sur la Céramique Byzantine*, *BCH Suppl.* XVIII, 1989, 303-315; F. Yenişehirlioğlu, "Apollo

Smintheus Tapınağında Sırlı Ortaçağ Anadolu Seramiği," *Arastırma Sonuçları Toplantısı* 1983, 175-181. J. W. Hayes, "A Late Byzantine and Early Ottoman Assemblage from the Lower City in Troia," *Studia Troica* 5 (1995), 197-210.

²⁸ Darrouzés, op.cit. (n. 1), 207, 220, 234, 253, 276, 297, 312, 355; Nesbit, op.cit. (n. 1), 91.



Fig. 10. Amphorae from Kepez.



Fig. 11. Bowl from Kepez.

Catalogue

1. Bowl, d: 0.16, hard-fired fabric (2.5YR6/8) contains sparse mica, fine lime, red (10R5/8) band under rim and on the body on the exterior.
2. Bowl, d: 0.18, hard-fired fabric (10R6/10) contains sparse fine lime, grit, plant-temper, slip slightly darker (10R5/10) than fabric.
3. Bowl, d: 0.21, moderately fired fabric (10R6/10) contains sparse fine lime, grit, slip slightly darker (10R5/10) than fabric.
4. Bowl, d: 0.18, hard-fired fabric (10R6/8) contains sparse fine lime, grit, slip slightly darker than fabric, much darker (10R4/6) on the exterior.
5. Dish, d: 0.24, hard-fired fabric (10R6/12) contains sparse fine lime, plant-temper, grit, slip slightly darker than fabric.
6. Bowl, d: 0.24, moderately fired soft fabric (10R6/12) contains heavy, small grit, lime, mica, surface thinly slipped same colour as fabric.
7. Dish, d: 0.25, hard-fired fabric (10R5/10) contains heavy fine lime, grit, slip slightly darker than fabric.
8. Dish, d: 0.14, hard-fired fabric (10R5/10) contains medium lime, grit, surface thinly slipped same colour as fabric.
9. Dish, d: 0.12, hard-fired fabric (10R5/10) contains medium lime, grit, surface thinly slipped same colour as fabric.
10. Bowl, d: 0.16, hard-fired fabric (10R6/8) contains sparse fine lime, mica, slip slightly darker than fabric, dark band below the rim from uneven stacking in kiln.
11. Bowl, d: 0.20, moderately fired soft fabric (10R6/12) contains heavy, fine grit, lime, surface thinly slipped same colour as fabric.
12. Bowl, d: 0.20, moderately fired soft fabric (10R6/10) contains heavy fine lime, grit, surface thinly slipped same colour as fabric.
13. Dish, d: 0.24, moderately fired, soft fabric (10R6/12) contains medium grit, lime, mica, surface thinly slipped same colour as fabric.
14. Dish, est. d: 0.24, hard-fired fabric (10R6/8) contains sparse fine mica, lime, grit, slip slightly darker (10R5/10) than fabric.
15. Bowl, d: 0.16, moderately fired soft fabric (10R6/8) contains medium fine lime, grit, slip slightly darker than fabric, much darker (10R5/10) on the exterior.
16. Dish, d: 0.14, hard-fired fabric (10R5/8) contains sparse fine mica, lime, grit, red paint (10R5/10) applied probably to cover the whole surface on the interior.
17. Bowl, d: 0.12, porous fabric (2.5YR7/8) contains heavy medium mica, lime, grit.
18. Lid, d: 0.026, porous fabric (2.5YR4/2) contains heavy coarse lime, grit, mica.
19. Lid, d: 0.03, porous fabric (2.5YR 4/8) contains heavy coarse lime, grit, medium mica.
20. Jar, d: 0.085, porous fabric (10R8/2) contains medium

lime, coarse grit, chamotte.

21. Jar, base sherd, d: 0.10, porous fabric (2.5YR8/2) contains sparse mica, medium coarse grit, chamotte.

22. Bowl, d: 0.05, hard-fired fabric (2.5Y8.5/2) contains sparse fine sand, plant-temper.

23. Jug, kick-up base sherd, d: 0.064, hard-fired fabric (5YR9/2) contains sparse fine sand, plant-temper.

24. Amphora, d: 0.06, hard-fired fabric (5YR6/10) contains heavy grit, chamotte and mica.

25. Amphora, d: 0.05, hard-fired fabric (2.5YR6/10) contains heavy fine mica, grit.

26. Handle, soft, porous fabric (10R6/12) contains medium fine lime, incised decoration of wavy lines and spirals.

27. Lid, est. d: 0.16, hard-fired fabric (5Y8.5/2) contains medium fine mica, sand, plant-temper, upper surface and rim are green-glazed (5GY5/4), slip is present between the glaze and the fabric.

28. Bowl, d: 0.04, hard-fired fabric (5YR9/2) contains medium coarse chamotte, fine grit, light green (7.5Y8.5/4) glaze was applied on a thin layer of slip. The glaze covers the whole interior and exterior surfaces including the lower section of the base. A tripod mark is present on the exterior.

29. Bowl, d: 0.036, hard-fired fabric (10YR9/2) contains sparse fine sand, pale green glaze (7.5Y8.5/2) applied on the slip covers the whole interior and exterior surfaces including the lower section of the base.

30. Jug, d: 0.05, hard-fired fabric (10YR8/2) contains heavy fine grit, light green (7.5Y8.5/4) glaze applied directly on the fabric as a thin layer on the interior.

31. Jug, d: 0.05, hard-fired fabric (10YR9/2) sparse fine sand, medium plant-temper, a thin layer of slip, the interior is green-glazed (5GY6/6), the glaze was applied as a thin layer; it is not spread equally on the surface; and it is in the form of waves in light and dark shades.

32. Bowl, d: 0.06, from its foot section, it is understood to have been a flawed production, some portion of the ring base is slightly crushed. Moderately fired porous fabric (7.5YR9/2), sparse medium chamotte, grit, plant temper, the glaze (2.5Y6/8) applied directly on the fabric is observed on the interior only.

33. Jug, d: 0.062, moderately fired soft fabric (2.5YR8/2) contains sparse medium grit, plant-temper, chamotte, multicoloured painting with only a small preserved portion on the interior, no slip.

34. Dish, d: 0.09, hard-fired fabric (2.5YR9/2) contains sparse fine grit, chamotte, the glaze that was applied directly on the fabric has a blackish ink colour (10R9/2).

35. Dish, hard-fired fabric (7.5YR6/6) contains sparse

medium mica, grit, lime, plant-temper, some portions of the foot and body of a bird figure are observed on the interior, the body is filled with parallel lines, light green glaze (5Y8/6) on the interior.

36. Dish, hard-fired fabric (7.5YR6/6) contains sparse medium mica, grit, lime, plant-temper, some portions of the body of a figure are observed on the interior, the body is filled with parallel lines, light green glaze (5Y8/6) on the interior.

37. Dish, hard-fired fabric (7.5YR6/6) contains sparse medium mica, grit, light green glaze (5Y8/6) on the interior.

38. Dish, hard-fired fabric (5YR5/8) heavy fine mica, lime, grit, cream slip on the interior, green glaze (5Y7/8) has been considerably shed, plant motifs understood to have been situated in a band in the upper section of the body.

39. Jug, d: 0.08, hard-fired fabric (5YR6/8) sparse fine lime, grit, glaze (7.5Y8.5/6) on the cream slip was applied as a thin layer, a decoration of incised lines on the neck, on the body are intersecting lines to form equilateral quadrangles and “V” shaped lines situated in them as well as concentric circles.

40. Dish, d: 0.18, hard-fired fabric (2.5YR5/8) sparse fine sand, grit, glaze (2.5Y7/10) on the interior and at the rim on the exterior, three lines situated in parallel to each other at the rim and a spiral extending downwards in its lower section.

41. Bowl, d: 0.20, moderately fired porous fabric (7.5YR6/4) contains medium lime, grit, cream slip on the interior and in the lower section of the mouth on the exterior. Lemon yellow glaze (2.5Y8/6). Only the interior and rim are glazed.

42. Bowl, est. d: 0.24, moderately fired porous fabric (5YR5/6) heavy coarse grit, lime, green (2.5GY7/6) glaze on the interior and exterior, but the glaze was applied on the fabric without any slip on the exterior and, therefore, it has a darker colour.

43. Bowl, est. d: 0.22, hard-fired fabric (5YR6/10) contains medium fine grit, lime, light green (7.5Y8/6) glaze on the interior and in the lower section of the mouth on the exterior.

44. Dish, d: 0.12, hard-fired fabric (5YR6/6) contains heavy medium lime, mica, cream slip on interior, interior shiny dark and green glaze (2.5Y7/8), exterior washed with cream glaze (2.5Y8.5/2).

45. Dish, d: 0.06, hard-fired fabric (7.5YR 5/8) contains medium fine lime, grit, on interior green glaze (7.5Y 8/12) on exterior upper part of the body green glaze and incised

line, in wall one repair hole.

46. Dish, d: 0.058, hard-fired fabric (5YR6/10) contains sparse fine lime, mica, cream slip on interior, colourless glaze.

47. Dish, d: 0.048, moderately fired, porous, soft fabric (7.5YR6/8) contains medium coarse lime, grit, green glaze (5Y8/6) on interior, tripod stilt is seen on exterior.

48. Dish, d: 0.10, hard-fired fabric (5YR6/8) contains medium fine lime, grit, pale green glaze (2.5GY7/10) on interior tripod stilt is seen on glaze.

49. Dish, d: 0.06, hard-fired fabric (5YR7/6) contains heavy fine lime, mica, grit, pale green (7.5Y8.5/2) glaze on interior.

50. Jug, d: 0.07, hard-fired fabric (2.5YR6/6) contains sparse fine lime, grit, mica, cream slip traces and dark green glaze (10YR4/6) on interior.

51. Bowl, complete profile, d: rim: 0.13, base: 0.5, ht: 0.065, hard-fired fabric (5YR5/8) contains heavy fine mica, grit, the interior surface and the section of the exterior surface until the lower section of the body are white-slipped, a decoration of concentric circles and light yellow glaze (7.5Y8.5/6) on the interior.

52. Dish, d: 0.068, hard-fired fabric (7.5YR6/8) contains heavy fine mica, sand, cream slip and pale yellow glaze on interior, chevron in central medallion, two concentric circles on centre; back of base "X" shaped graffiti.

53. Dish, d: 0.049, hard-fired fabric (2.5YR6/4) contains heavy fine mica, sand, lime, pale yellow glaze (2.5Y7/10) on interior, tree concentric circles on centre.

54. Dish, d: 0.058, hard-fired fabric (5YR6/8) contains heavy fine mica, cream slip on interior and exterior, pale green glaze (7.5Y8/6), tree concentric circles on centre.

55. Bowl, d: 0.07, hard-fired fabric (5YR6/10) contains medium fine grit, mica, pale green glaze (7.5Y8/6) on interior, two concentric circles on centre.

56. Dish, d: 0.052, hard-fired fabric (5YR6/8) contains medium fine lime, grit, plant-temper, pale green glaze (10Y8/4) on interior, one concentric circle on centre.

57. Dish, d: 0.054, hard-fired fabric (5YR6/8) contains heavy fine grit, lime, medium mica, pale green glaze (10Y8/6) on interior, four concentric circles on centre.

58. Dish, d: 0.08, hard-fired fabric (2.5YR6/8) contains

medium fine lime, grit, cream slip on interior, orange-brown glaze (7.5YR5/10), two concentric circles on centre, back of base "K" shaped graffiti.

59. Dish, d: 0.06, hard-fired fabric (7.5YR6/10) contains medium fine mica, grit, plant-temper, orange-brown glaze (10YR7/8) on interior, tripod stilt is seen on glaze.

60. Dish, d: 0.07, hard-fired fabric (5YR5/10) contains heavy fine mica, cream slip on interior and green (5Y7/10) glaze.

61. Bowl, est. d: 0.16, hard-fired fabric (5YR6/10) contains medium fine grit, orange-brown glaze (10YR6/12) on interior and exterior, a broad band with rinceau motif.

62. Dish, d: 0.08, moderately fired fabric (5YR6/6) contains heavy fine grit, lime, plant-temper, cream slip on interior and colourless glaze at the rim on the exterior, brown painting beneath the glaze, three concentric circles at the center, combed decorations repeated at certain intervals on the body and vertically incised lines between them.

63. Jug, hard-fired fabric (5YR6/10) grit, lime, mica, dark green glaze (2.5GY5/6) on exterior, brown painting beneath the glaze. Lines formed with a comb in the visible section of the decoration and incised lines forming spirals between them.

64. Jug, d: 0.08, moderately fired soft fabric (7.5YR6/6) contains sparse fine mica, grit, plant-temper, colourless glaze on the exterior, brown painting beneath the glaze, two wavy lines horizontally encircling the lower section of the body.

65. Dish, d: 0.27, hard-fired fabric (5YR6/8) contains sparse fine lime, grit, linear decorations inside the border formed with incised lines at the rim, the decoration is enlivened with brown paint, light green glaze (5Y8/6) on the interior and only at the rim on the exterior.

66. Jug, hard-fired fabric (2.5YR6/6), sparse fine mica, grit, lime, cream slip on the exterior, the decoration in fine sgraffito technique consists of spirals with an open end, lines and concentric circles, orange-brown glaze (2.5Y6/8) on the exterior.

67. Dish, d: 0.08, hard-fired fabric (5YR5/8) contains medium fine mica, light green (5Y8.5/6) glaze applied to form a thick surface on a thick layer of cream slip, light brown painting beneath the glaze, an incised decoration likely to have belonged to the body of an animal figure.

ΒΥΖΑΝΤΙΝΗ ΚΕΡΑΜΙΚΗ ΑΠΟ ΤΗ ΔΑΡΔΑΝΟ ΚΑΙ ΤΟ ΚΕΡΕΖ ΣΤΟΝ ΕΛΛΗΣΠΟΝΤΟ

Η περιοχή του Ελλήσποντου, λόγω της γεωγραφικής της θέσης-κλειδιού, κατά τη βυζαντινή περίοδο, κυριαρχεί στην παραγωγή, την κατανάλωση και το εμπόριο μεταξύ του Αιγαίου και των περιοχών του Μαρμαρά καθώς και μεταξύ της Μαύρης Θάλασσας και των περιοχών της Μεσογείου. Τα γεωγραφικά χαρακτηριστικά των Στενών παρουσίαζαν τρεις διαφορετικές μορφές. Κοινό στοιχείο των βυζαντινών παράκτιων πόλεων και των οικισμών σε αυτές τις τρεις περιοχές αποτελεί η ύπαρξη λιμανιού κατά μήκος των ακτών των Στενών. Αυτά τα λιμάνια εντοπίζονταν γενικά στις εκβολές των κοιλάδων που σχηματίζονταν από τους χεμάρρους που κατέληγαν στον Ελλήσποντο.

Η επιστημονική μας ομάδα διεξάγει ερευνητικό πρόγραμμα που στοχεύει στη διερεύνηση και την πλήρη κατανόηση των οικιστικών μοντέλων που αναπτύχθηκαν σε αυτές τις κοιλάδες κατά τη βυζαντινή περίοδο. Από τα δεδομένα που συγκεντρώθηκαν από τις έρευνες του προγράμματος προκύπτει ότι οι κοιλάδες ήταν πυκνοκατοικημένες κατά τη βυζαντινή περίοδο. Μια από αυτές, η κοιλάδα Kalabakli βρίσκεται στη Μικρασιατική ακτή και στο μέσον περίπου των Στενών. Η παρούσα μελέτη αποσκοπεί στην αξιολόγηση της κεραμικής που εντοπίστηκε στα βορειοανατολικά και στα νοτιοδυτικά των εκβολών της κοιλάδας Kalabakli και στην κατανόηση της θέσης της επισκοπής της Δαρδάνου.

Η περιοχή της Δαρδάνου ορίζεται από το λόφο, όπου βρίσκεται το νεκροταφείο των Μαρτύρων Hasan Mensuf, νοτιοδυτικά του παραπόταμου Kalabakli, που συνιστά και το νότιο όριο του όρμου Sarisiglar, και τις δυτικές και νοτιοδυτικές παρειές του λόφου. Στις γραπτές πηγές, μία από τις επισκοπές στην περιοχή του Ελλήσποντου αναφέρεται ως Δάρδανος. Η Δάρδανος αναφέρεται σε όλους τους επισκοπικούς καταλόγους από τα μέσα του 5ου έως το 13ο αιώνα ως επισκοπικό κέντρο, συνδεδεμένο με τη μητρόπολη Κυζίκου. Σήμερα, αν θα θέλαμε να εντοπίσουμε τη θέση της επισκοπής της Δαρδάνου στον Ελλήσποντο, δεδομένων των ιστορικών πληροφοριών, θα έπρεπε να την αναζητήσουμε στην περιοχή της αρχαίας πόλης της Δαρδάνου, στην όχθη των Στενών.

Είναι γνωστό ότι η πόλη της Δαρδάνου βρισκόταν στο ακρωτήριο Kerez, στα νότια όρια του όρμου Sarisiglar, και ότι η ακρόπολη του οικισμού καταλάμβανε την περιοχή του νεκροταφείου των Μαρτύρων Hasan Mensuf. Την επέκταση του οικισμού από τις νοτιοδυτικές παρειές του λόφου προς την ακτή των Στενών επιβεβαιώνει η εύρεση χρηστικής κεραμικής. Ωστόσο, ευρήματα της βυζαντινής περιόδου δεν αναφέρονται σε αυτές τις μελέτες.

Κατά τη διάρκεια των επιφανειακών ερευνών στην περιοχή της Δαρδάνου, καταγράφηκαν κεραμική και κέραμοι, που απαντούν στην πρώιμη βυζαντινή περίοδο. Μεταξύ των κεραμικών ευρημάτων που καταγράφηκαν υπάρχουν δείγματα κεραμικής με ερυθρό επίχρισμα και χρηστικής κεραμικής.

Μεγάλες συγκεντρώσεις εφυσωμένης και χρηστικής κεραμικής με λευκό και ερυθρό πηλό αναγνωρίστηκαν στα ευρήματα του Kerez. Οι θέσεις εύρεσης της κεραμικής εντοπίζονται σε τρεις περιοχές. Η πρώτη από αυτές είναι μια περιοχή μήκους 350 μ. και πλάτους 75 μ. περίπου στην ακτή του Ελλήσποντου. Στην περιοχή αυτή διακρίνονται τοίχοι κτηρίου που διατηρούνται μερικώς στη θάλασσα. Οι ορατοί σήμερα κάθετοι τοίχοι του κτηρίου, που βρίσκονται υπό τη στάθμη της θάλασσας, και η καταστροφή δύο κατά χώραν πύλων είναι αποτέλεσμα λαθρονασκαφών στην περιοχή. Τα δεδομένα αυτά και οι σημαντικές συγκεντρώσεις κεραμικής, που εντοπίστηκαν κατά μήκος της ακτής, υποδεικνύουν τη δραστηριότητα βιοτεχνικών εγκαταστάσεων παραγωγής κεραμικής που άνθησαν κατά τη μεσοβυζαντινή περίοδο.

Η δεύτερη είναι η περιοχή που σήμερα χρησιμοποιείται ως Αγορά, βρισκόμενη περίπου 300 μ. ανατολικά της ακτής, καθώς και τα περίχωρά της. Κατά τη διάρκεια των επιφανειακών ερευνών μας στην περιοχή το 2004, καταγράφηκαν τα επιφανειακά ευρήματα κεραμικής. Μετά τη χρονιά αυτή, η οικοδομική δραστηριότητα στο Kerez αυξήθηκε ραγδαία. Είναι άλλωστε γνωστό ότι τμήματα τοίχων της βυζαντινής περιόδου ανευρίσκονται κατά περιπτώσεις σε εκσκαφές θεμελίων για την

ανοικοδόμηση νέων κτηρίων. Οι ομοιότητες των υλικών και της τεχνικής των τοίχων αυτής της περιοχής και των τοίχων της πρώτης περιοχής οδηγούν στην υπόθεση ότι πιθανώς ανήκαν στην ίδια περίοδο. Τα ποιοτικά χαρακτηριστικά των κτισμάτων μπορούν να γίνουν κατανοητά μόνο με τη διεξαγωγή συστηματικών ανασκαφών.

Η τρίτη περιοχή έρευνας, όπου εντοπίζονται συγκεντρώσεις κεραμικής, αντιστοιχεί στον τομέα μήκους 170 μ. και πλάτους 100 μ. περίπου, ανάμεσα στην πρώτη και τη δεύτερη περιοχή, και σήμερα είναι διαμορφωμένη ως πάρκο. Ωστόσο, πρέπει να ληφθεί υπόψη ότι πιθανώς τα χώματα στην περιοχή αυτή να είναι αναμοχλευμένα και φερτά, ως αποτέλεσμα των εργασιών διαμόρφωσης του περιβάλλοντος χώρου. Επομένως, πρέπει να εξεταστεί η πιθανότητα τα κεραμικά αυτά ευρήματα να έχουν διαφορετική προέλευση.

Τα κεραμικά ευρήματα, που καταγράψαμε στις θέσεις της Δαρδάνου και του Kerez, στις εκβολές της πεδιάδας

Kalabaklı, οριοθετούν χρονικά την περίοδο από τον 5ο έως τα τέλη του 13ου αιώνα. Τα ευρήματα της θέσης της Δαρδάνου χρονολογούνται κατά κύριο λόγο στην πρώιμη βυζαντινή περίοδο, ενώ καταγράφηκαν λίγα όστρακα της μέσης βυζαντινής περιόδου. Κεραμική της μέσης και ύστερης βυζαντινής περιόδου εντοπίστηκε κυρίως μεταξύ των ευρημάτων στη θέση Kerez. Δεν έχουν πραγματοποιηθεί αρχαιολογικές ανασκαφές σε καμιά από τις δύο περιοχές και η συλλογή της κεραμικής προέρχεται από επιτόπιες επιφανειακές έρευνες.

Ωστόσο, οι πρώτες αξιολογήσεις της κεραμικής δείχνουν ότι ο οικισμός της επισκοπής της Δαρδάνου είχε επεκταθεί και στις δύο όχθες των εκβολών του παραπόταμου Kalabaklı. Επιπλέον, με τη χρονολόγησή της γίνεται αντιληπτό ότι ο οικισμός αυτής της περιοχής κατοικούνταν αδιάλειπτα από την πρώιμη βυζαντινή έως την ύστερη βυζαντινή περίοδο. Αυτή η υπόθεση ενισχύεται, επίσης, από τους επισκοπικούς καταλόγους και τα μολυβδόβουλλα των επισκόπων της Δαρδάνου.