

AN INSCRIBED BOWL DECORATED WITH WHEEL ABRASION TECHNIQUE IN WESTERN ANATOLIA.

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Abstract

Cut glass application were carried out in Anatolia through the Roman period. The Western region of Anatolia is among the production sites of cut decorated glass. The origins of some series of cut decorated glass are in western Anatolian workshops, probably near Pergamum. In addition the use of double lined inscriptions is of Anatolian origin. The bowl found at Çobanköy village, Tire, decorated with wheel abrasion technique is an important example of the western Anatolian production. It shows that this type of decoration was introduced to the Anatolian repertoire by itinerant glass blowers.

1. Introduction

Glass has provided an attractive alternative along with drinking cups of very expensive semi-precious stones and of precious metals for the use of the rich upper class of Rome¹. Wheel-cut decoration is also a custom handed over from these luxurious pieces. Antique sources show that wheel-cut decorated glass cups were popular at the end of the 1st century A.D.². However, glass cut technique had been known and used by craftsmen and glass craftsmen from the early times onwards³. The Romans emphasize the difference between glass craftsmen and glass cutters by giving them different names. They call the ones who give shape to glass as *vitrearii*, while they name the other as *diatretarii*⁴. The relation between the form and decorative elements of glasses is the evidence of the high-level harmony between these two groups of craftsmen. Moreover, it can be understood that the complex structure of glass production has been gathered.

2. Two series of cut decorated glasses and Anatolian connection

It is difficult to distinguish the eastern series of cut decorated glasses from the western ones. The origin of the western series of some forms with this kind of decoration is given to north Italy, while that of the eastern ones is given to north Syria by Hayes⁵. However, it is difficult to find parallels in north Syria⁶. Examples have been found in Cyprus, in the southern coast of Anatolia, in the Aegean Region, in Kyrenaica, in the northern coasts of the Black Sea and in south Russia⁷. Therefore, it is accepted that the

origins of some series of cut decorated glass are in Western Anatolia workshops⁸.

By emphasizing the strong similarities of the cut decorated glass, whose origins (Apameia, Libya, Sudan, Palestine, Yugoslavia, Rheinland) are accurate, in terms of material and decoration, Harden concludes that these might be of Anatolian origin⁹. He believes that the two examples with wheel-cut decoration and double-line inscription belong to the same workshop¹⁰. Sorokina has recently suggested that the workshops were located on the Anatolian coast, possibly near Pergamum¹¹. Double-line inscription is of Anatolian origin. Greek inscriptions on some of these show that they were made by Greek craftsmen or workshops according to Greek customs¹². Inscription consists of letters with double lines. There are glasses of Anatolian origin with double-lined inscription¹³. While the decorations of these were introduced to the Anatolian repertoire by wandering glass blowers, local glass cutters made use of popular designs to decorate glasses¹⁴. Cut glass applications were carried out in Anatolia through the Roman period. However, the local centers of the art never reached the art quality in other places. In spite of this, it is an important fact that the western region of Anatolia is among the production sites of cut decorated glasses¹⁴.

3. The location and the features of the find place of the inscribed bowl

A bowl in Tire Museum (Figs. 1, 2), decorated with wheel-abrasion technique¹⁶, must be evaluated among the productions of Western Anatolia. This bowl whose location is certain features in common with a group of glass vessels known to be products

of West Anatolia¹⁷. If this group is to be described as the products of a workshop near Pergamum¹⁸, then our example should belong to this workshop as well. This bowl, which is a new example of West Anatolian products, is also another important contribution to the vessels of double-line inscription, which is an Anatolian tradition.

The bowl in Tire Museum was found in Çobanköy village, Tire. As the inscription shows¹⁹, some parts of Tire or antique Teira²⁰ were within the borders of the land of Ephesus Artemis Temple. Near many of the villages of the town, antique settlements and graveyard areas have been traced. Some of these settlements and graveyard areas are near the village, where the bowl was found, and the villages in its environs.

4. Definition of the inscribed bowl and its parallels

The bowl which is from light green glass has a height of 7.0 cm and a rim diameter of 7.8 cm. (Fig. 3). Its thick rim has been rounded by out and in curving and the top has been flattened. There is the trace of a tool under the rim. It has a semi-spherical body and a concave bottom with the trace of a noble. It is an example where inscriptions have been used as a decorative element in wheel-cut decorated glass. An inscription where there are one-direction lines between the letters under the cross, line band in the upper part of the body comprises the decoration of our example (E INO). The letters are written as double lines (Fig. 3). The name of Ino, whose name becomes Leukothea, the White Goddess, where she turns into a sea goddess and represents the bubbly waves of the sea, is written there. Ino is Kadmos' and Harmonia's daughter and Semele's and Agaue's sister²¹.

Semi-spherical bowl form with wheel-cut

decoration in generally the type of a period later than the 2nd century A.D.²². However, some examples belong to an earlier date²³. Our example is defined by Ising Form 96²⁴. Out curved rim, semi-spherical body and a concave bottom are typical. Although this type belongs to the 3rd century A.D., early examples appear in the 2nd century A.D.²⁵. As in our example, there is polished rim in the early bowls.

Another early characteristic is the quality glass which can be seen in our example as well. This type of bowls are also defined by Vessberg²⁶. Vessberg suggests the 2nd century A.D. or a later time. Harden dates a piece belonging to a similar form back to 300 A.D., as Ekholm does a similar example to the same date²⁷. Parallels can be seen among Syrian-Palestinian glasses and in Cyprus²⁸. A piece with cross lines, made using the same technique, has been found in Strasbourg on a layer dating back to 235 A.D.²⁹. Other pieces of the 3rd century A.D. were found in Karanis³⁰. Late 2nd century - early 3rd century A.D. are suggested as date for these series.

5. Conclusion

Under the light of parallel examples, we can date the bowl back to late 2nd and early 3rd century A.D. The existence of the parallels of this bowl, considered to be a product of West Anatolia, probably Pergamum, among the products of the east and the west can be best explained by especially the spread of one wave of wandering Syrian glass craftsmen into North and Northwest Europe and another wave into Mesopotamia, Cyprus, Greece, and South Russia in 2nd century A.D.³¹. The forms and decorations seen in the above mentioned locations are evaluated as the evidence of local workshops³². This should be valid for the West Anatolian workshops as well.

- ¹ ISINGS 1957, 163.
- ² LIGHTFOOT 1990, 10 and footnote 21.
- ³ HARDEN 1983, 179; GWINNETT/GORELICK 1983, 249-256; GORELICK/GWINNETT 1986, 15-18.
- ⁴ FORBES 1957, 174.
- ⁵ HAYES 1975, 36.
- ⁶ LIGHTFOOT 1990, 8.
- ⁷ HARDEN 1958, 49 no. 13; VESSBERG 1965, 44/19; OLIVER 1983, 255, no. 51; HAYES 1975, 56 no. 132; PRICE 1985, 72, 96, no. 8; DUSENBERY 1967, 45-46, no. 36, 37, 39, 41; SOROKINA 1965, 234-235, Fig. 71.20; ZAPHEIROPOULOU 1984, 308-309; BROCK/YOUNG 1949, Pl. 28.2, 30.4; DAVIDSON 1952, 101, fig. 8 no. 367, 369.
- ⁸ LIGHTFOOT 1990, 9.
- ⁹ HARDEN 1967/1968, 53.
- ¹⁰ HARDEN 1967/1968, 45-47, nos. 7-8.
- ¹¹ SOROKINA 1987, 42.
- ¹² ISINGS 1957, 6.
- ¹³ HARDEN 1967/1968, 52; SALDERN 1980, 81-2 no. 77; LIGHTFOOT 1990, 13 Appendix.
- ¹⁴ LIGHTFOOT 1990, 12.
- ¹⁵ HARDEN 1967/1968, 53; ZAPHEIROPOULOU 1984, 308-309; LIGHTFOOT 1990, 9.
- ¹⁶ Tire Museum Register Number 609.
- ¹⁷ HARDEN 1967/1968, 45-47, nos. 7-8; SALDERN 1980, 81-82 no. 77.
- ¹⁸ SOROKINA 1987, 42.
- ¹⁹ KEIL/PREMERSTEIN 1914, 82-83, 97-98.
- ²⁰ KEIL/PREMERSTEIN 1914, 82.
- ²¹ NOEL 1803, 463; CHAUDON/DELANDINE 1904, 389.
- ²² ISINGS 1957, 104.
- ²³ DAVIDSON 1962, 95, nr. 592; HARDEN 1936, 67, 101-102.
- ²⁴ ISINGS 1957, 113.
- ²⁵ ISINGS 1957, 104.
- ²⁶ VESSBERG 1965, 196.
- ²⁷ HARDEN 1958, 49.
- ²⁸ HAYES 1975, 63, fig. 5, pl. 14 no. 173; VESSBERG 1965, 196, fig. 42.18-20, 53.4; HARDEN 1958, 49, no. 20 fig. 20m; CLAIRMONT 1963, 96, no. 427, pl. X; EISEN 1927, 1, fig. 128; HARDEN 1933, 425, fig. 5 no. 2; HARDEN 1936, no. 330, pl. X.
- ²⁹ ISINGS 1957, 115.
- ³⁰ HARDEN 1936, 67, 101-102.
- ³¹ HARDEN 1972, 323-24.
- ³² DAVIDSON 1952, 76-122; BROCK/YOUNG 1949, 1-92.

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Fig. 1 - Front of the bowl.



Fig. 2 - Back of the bowl.

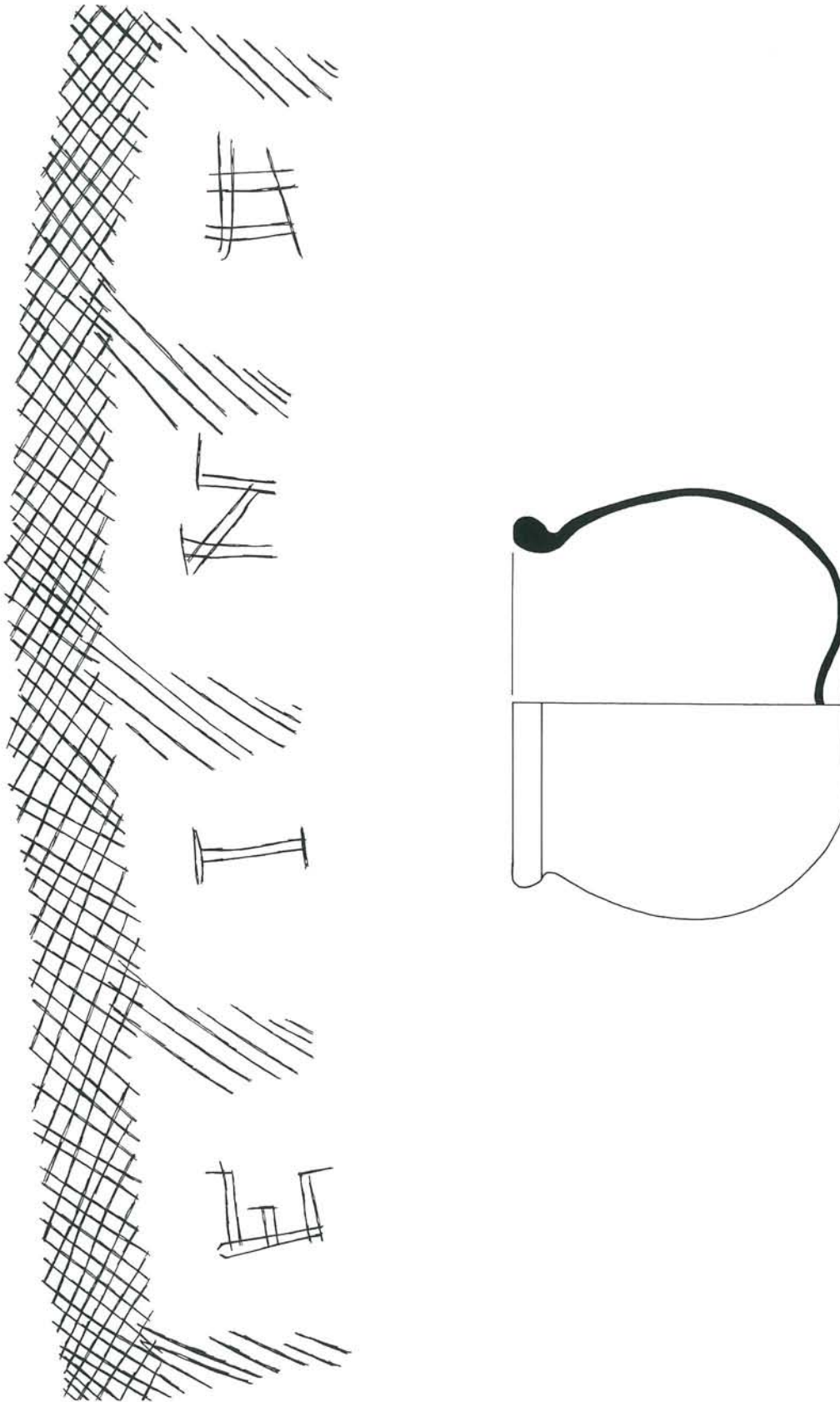


Fig. 3 - Profile and inscription drawings of the bowl.