
ADDING TO JOHN W. HAYES'S LATE ROMAN POTTERY. LATE ROMAN LIGHT-COLORED WARES WITH CHAMPLEVÉ DECORATION FROM HISTRIA REVISITED

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To the memory of Professor Radu Florescu (1931-2003)

REZUMAT:

Articolul prezintă varianta târzie și foarte puțin cunoscută a unei mai cuprinzătoare categorii ceramice, Late Roman Light-Colored Ware (LRLCW, în limba turcă *Açık Renkli Seramikler*). Ea a fost introdusă în literatura de specialitate de către John W. Hayes în anii 1960, în urma săpăturilor de la Saraçhane/ Biserica Sf. Polieuct din Constantinopol și reluată apoi în lucrarea sa fundamentală, *Late Roman Pottery* (1972). Despre zona de producție, Hayes considera initial că ar fi de asociat atelierelor de la Cnydus, în Caria, dar descoperiri recente și ingrediente ale pastei ar plasa-o mai degrabă în partea de nord-est a Egeei și pe țărmurile sudice ale Mării Marmara, între Pergam și Cyzicus. LRLCW este o ceramică din pastă în nuanțe deschise, produsă între cca 420-450 – primele decenii ale sec. VII (cel mai târziu mijlocul sec. VII p.Chr.).

Varianta târzie cuprinde platouri care au de obicei picior înalt și al căror diametru oscilează între 13-36 cm. Decorația caracteristică este una sgraffitată, de tip *champlevé* (în limba turcă, *Kazıma-Kabartılı Seramikler*), anunțând un tip decorativ bizantin foarte îndrăgit la sfârșitul sec. XII – sec. XIII. În catalogul nostru am adunat exhaustiv 30 astfel de piese și un fals modern de la Odessos, după o piesă antică neidentificată. Descoperirile cunoscute provin de la Constantinopol, Nicaea, Zeitinliada și Parion, în Propontida, de la Methymna în Lesbos, de la Pergam, Alliano, Sardis, Laodicea ad Lycum, iar din spațiul levantin de la Antiochia ad Orontem și Porphyreon. Trei piese au fost descoperite și la Histria, în contexte datate în ultimele decenii ale sec. VI – primele decenii ale sec. VII p.Chr., din zona "Cetate" și din anexa de nord-est a basilicii episcopale. Este foarte posibil ca aceste vase cu decor neobișnuit să fi ajuns la Histria împreună cu piese semifabricate sau finite din marmură (de Procones?) și meșteșugarii care le montau la basilica episcopală și, poate, la alte basilici din oraș.

Motivele decorative majore sunt foarte variate: *venationes* și *venatores*, după o schemă iconografică care aduce aminte de vânătoarea regală sassanidă, animale sălbatice, personaje mitologice și scene religioase, înconjurate de elemente secundare geometrice sau vegetale. De aceea, fiecare dintre aceste vase este un *unicum* și toate împreună produse ale unor meșteri de înaltă calificare. Inspirația din *vasa argentea* - argintăria constantinopolitană de epocă iustinianee și până în vremea lui Heraclius este indiscutabilă, deopotrivă cu influențele artei sassanide menționate mai sus. Categoria ceramicii LRLCW cu decor de tip *champlevé* pare să fie un răspuns zonal la marile platouri africane de lux, care reîncep să domine piața Mediteranei Orientale, spațiul egean și capitala după înfrângerea regatului vandal, în 533-534 p.Chr. Tipologic vorbind, ele sintetizează piciorul înalt specific unor forme africane (ARSW Hayes 89-90) și mai multe dintre caracteristicile popularelor platouri largi de tip ARSW Hayes 104-105, aflate în circulație în aceeași vreme (sec. VI – prima jumătate a sec. VII p.Chr.).

ABSTRACT:

This paper is presenting the very little-known late version of a specific ceramic class, i.e. the Late Roman Light-Colored Ware (LRLCW, in Turkish *Açık Renkli Seramikler*). It was introduced in the literature by John W. Hayes during the 1960s, following the excavations from Saraçhane/ St. Polyeuktos Church in Constantinople and resumed in his fundamental work, *Late Roman Pottery* (1972). Regarding the production area, J.W. Hayes postulated and continued to consider a South Aegean origin of the ware, in Knidos (Caria). Both recent finds and macroscopic features of the fabric might actually indicate the northeastern Aegean and (or) the southern shores of the Propontis, between Pergamon and Cyzicus. LRLCW is a ware characterized by a fine-textured, pale fabric, mostly cream or orange, and was produced between ca AD 420-450 and the early decades of the 7th century AD.

The late version of LRLCW included high-footed dishes of quite different sizes. Their maximum diameter oscillates between 13-36 cm. The specific decoration of the plates is a typically *champlevé* one (in Turkish, they are called *Kazıma-Kabartılı Seramikler*), heralding a Middle-Byzantine ware from the end of the 12th - 13th century. The catalogue included 30 pieces and a modern forgery from Odessos (nowadays Varna, Bulgaria). The latter is actually a copy of an ancient unidentified original. The known finds came from Constantinople, Nicaea, Zeitinliada and Parion, in the Propontis, from Methymna in Lesbos, from Pergamon, Alliano, Sardis, Laodicea ad Lycum,

and, finally, from Antiochia ad Orontem and Porphyreon, in the Eastern Mediterranean. Three more pieces were found in Histria and belong to contexts that could be dated during the last decades of the 6th century – early decades of the 7th century AD. The findspots were a street in the so-called "Cetate" Sector and the northeastern annex of the Bishop's basilica in Histria. In our opinion, it is most likely that such unusual tableware piggybacked the marble trade. The latter meant semifinished or finished pieces supplied along with specialized stonecutters from the Propontis (Proconnesus) or North Aegean, either for the Bishop's basilica or for other churches of the city.

The decorative repertoire is very diverse: *venationes* and *venatores* that remind the Sasanian Royal Hunt, wild beasts and mythological figures, religious scenes, all enclosed by secondary, repetitive geometric or vegetal patterns. Every dish is a *unicum* and all were made by highly skilled craftsmen. Besides the Sasanian artistic influences, the inspiration was offered by the Early Byzantine silverware (*vasa argentea*) from Constantinople. Late LRLCW with champlévé decoration seems to be a regional response to the large African ceramic plates that start reconquering the Eastern Mediterranean, the Aegean and the capital subsequent to the Justinian's victory over the Vandals in AD 533-534. Typologically, they synthesized the high ring foot of ARSW Hayes 89-90 and some of the distinctive features of the large ARSW Hayes 104-105 dishes, produced and marketed during the 6th – first half of the 7th century.

CUVINTE - CHEIE: platouri de tip Late Roman Light Coloured Ware; decorație în tehnica champlévé; argintărie bizantină; argintărie sassanidă; a doua jum. a sec. VI – primele decenii ale sec. VII p.Chr.

KEY-WORDS: Late Roman Light Coloured dishes, champlévé decoration, Byzantine silverware, Sasanian silverware, second half of the 6th – early 7th c. AD

There is enough concrete evidence at present that Pontic tableware, products from Asia Minor, and even African Red Slip Ware (ARSW) were shipped to remote frontier provinces, such as the Lower Danube, in Late Roman to Early Byzantine times (4th – early decades of the 7th century AD).¹ However, the Balkan territories, the Lower Danube and the North Pontic were missing from Philip Bes's *Once Upon a Time in the East: The Chronological and Geographical Distribution of Terra Sigillata and Red Slip Ware in the Roman East*, which represents the latest major and most comprehensive approach to the subject. As a matter of fact, the Bes's synthetic mapping of the distribution of mid and late Roman *vasa escaria* (ESC, ARSW, LRC/PhRS and LRD) in the Eastern Mediterranean and Aegean did not go beyond Constantinople and Stobi, Abdera, Kepia or the islands of Thasos and Samothrace², which might give the impression of *hic sunt leones*. Therefore, the whole puzzle should be eventually reassessed in a comprehensive, broader manner, and building on Bes's work with a focus on the regions along the Black Sea coast and the Lower Danube is most desirable, and for good reason: ARSW alone is represented by **27 different forms** in the province of Moesia Inferior/ later Scythia alone, ranging from the second half of the 2nd century to the early decades of the 7th century AD.³ Some of these forms and associated decorative designs are quite remarkable, such as the *lances quadratae* ARSW Hayes 56 from Capidava, with their exquisite moulded decoration (Achilles cycle, or *venatio* scenes)⁴, and again, two centuries later, large dishes of ARSW Hayes 104 with stamped floors displaying unprecedentedly large and elaborated Christian patterns.⁵ I tackled the technical aspects specific to Late Roman and Early Byzantine ceramic tableware, such as the above mentioned mould-made relief decoration, vegetal and line-burnished features or the less sophisticated, yet characteristic stamped patterns, a long time ago,

¹ Mocanu 2021. The recent book is actually the published version of his PhD thesis: Mocanu 2014. For the Pontic Red Slip pottery, see the monograph of Domžalski 2021.

² Bes 2015, 143, fig. 105. An almost identic earlier mapping by S. Tortorella (1986) was later retrieved by Morrisson and Sodini 2002, Fig. 10.a-c.

³ Opaît 2004, 77-79, inventoried 13 different ARSW forms; Mocanu 2014, 93-107 a decade later raised their number to 22 ARSW forms. Recently, five more forms, ARSW 50B/64, 57, 106, 107 and, finally, ARSW 109 (dated by Hayes c. 580/600 – 650+) were added to the list, see Mocanu 2021, 145-169. The latter was identified in the capital of the province and main port (Tomis), in another suburban community still functioning in the early 7th century at its southwestern outskirts (Cumpăna), as well as in the final habitation layers in the Greek city of Histria, see, recently Opreș and Rațiu 2017, 95 and n. 190 (for Tomis and Cumpăna); Iliescu and Bottez 2018, 159, Pl. IV.37-38 (Histria); a recent publication mentions ARSW 109 found during the excavations in the inland city of Tropaeum Traiani, see Domžalski and Panaite 2019, 120-121 and fig. 8.5a-b.

⁴ Opreș 1998. During the 2015 excavation season in Capidava, new rim fragments of the same kind were found intra and extra muros, see Opreș, Duca and Petcu 2016; Pinter and Urdusia 2019.

⁵ Opreș 1997.

in a personal contribution presented at a conference organized by the Römisch-Germanische Kommission in Frankfurt am Main and the National Archaeological Institute with Museum of the Bulgarian Academy of Sciences in Švištov (1998).⁶

On that specific occasion I was mentioning three late, highly uncommon fragments of what John W. Hayes generically designated as Late Roman Light-Colored Ware (LRLCW, a.k.a. *Açık Renkli Seramikler*)⁷, and additionally labelled Asia Minor Fabrics.⁸ According to J.W. Hayes' early description of the operations involved in decorating the central part of the floor after firing, 'the outlines and details of the decorative motifs are incised through the slip in sgraffito technique, and the slip is scraped away from the areas around them to produce a *pseudo-black figure* effect, with a light-coloured background and darker motifs with incised details'.⁹ Their rather complex incised decoration in the champlévé technique is in many respects the herald of later Byzantine fine wares.

Most likely belonging to two dishes, all three fragments (cat. 1-2) were found at Histria (Constanța county, Romania), during the excavation season of 1953. The whole neighbourhood was largely dated to the 6th century, yet no further relevant details regarding the street contexts are available in the excavation report¹⁰. On the other hand, the economic role that the respective city sector served with its multi-function ensembles (residential/workshop/shop) is clear.¹¹ A bakery with a bread oven functioned in Room 20, a workshop for the production of bone objects in Rooms 27-28 and 29, a butcher shop in Rooms 34 and 35, and a potter's shop in Room 36. The ensemble formed by Rooms 31-33 (with a 'walk-through' corridor)¹² must have been no exception. Given the singular presence of a jewel set composed of two finger-rings, two earrings with bead-pendants and two more pectoral crosses, all made of gold, in nearby Room 40, its function was interpreted as part of a rich private residence (*domus*).¹³

The fragments belong most likely to the late habitation layers of the city, dated to the second half of the 6th – early 7th century. Their stratigraphic position matches perfectly with the general dating of analogies from secure contexts. One should stress that both the "Economic Sector" and the so-called "Cetate" sector from Histria witnessed two construction phases, between Anastasius and Justinian, and from Justin II to Phocas, respectively. The building technique and planimetric design, coins and ceramics converge to such a chronology, with a second phase that fits well with the dating of our sherds.¹⁴ The swift publication in 1955 of the two Late Roman Light-Colored dishes with champlévé decoration by Radu Florescu – which was, as a matter of fact, his very first paper published in a scientific journal – was one of the earliest and no available analogies were known to him at that point¹⁵. Leaving aside their uncommonness, the Iron Curtain was highly effective during those days. The newest western archaeological literature was practically unavailable, and any scientific debate outside the communist camp virtually unthinkable. Nevertheless, based upon the fabric, the assumption that the plates could have been produced in the Aegean was indeed remarkable for its time.¹⁶

According to Florescu's description, the fabric was pinkish-yellow, fine-grained and thick, while the slip covering the inside had a reddish-brown appearance. Both dishes had a shallow floor and a high and almost vertical foot, slightly rounded, marked off from the wall by one, respectively two exterior grooves. The interior diameter of the ring-foot of the better-preserved dish measured 18 cm, and therefore one should expect a rim diameter that exceeded 30 cm. A difference of colour (grey) observed at the core of the foot is probably due to imperfect firing conditions or to stacking inside the kiln¹⁷. A high, almost vertical pedestal foot accentuated by sharply incised grooves marked off from the floor along one or both sides is visible in the drawings of the first publication.

These few scraps belong to an extremely rare and exquisite series within all Late Roman and Early Byzantine earthenware and are considered to be ceramic equivalents of Early Byzantine decorated silverware (*vasa argentea*)¹⁸. In a broader sense, they belong to what is known as Late Roman Light-Colored Ware. The fabric itself

⁶ Opriș 1999.

⁷ Hayes 1968, 211; Hayes 1992, 7-8; Hayes 2008, 91-92; Aktaş 2018, 196; Aktaş 2020.

⁸ Hayes 1972, 408-410.

⁹ Hayes 1972, 409; Atlante I, 232. See, later, Hayes 2008, 91 and n. 24: "... Some later examples, not present here, employ other techniques, notably a champlévé treatment produced by incision and scraping away the slip on background areas (to create a sort of "pseudo-black figure" ware)".

¹⁰ See Ștefan et al. 1954, pl. II, for planimetric details.

¹¹ Ștefan et al. 1954, 85-87; Munteanu 2011, 41. See also Curta 2001, 124.

¹² Ștefan et al. 1954, 81.

¹³ Munteanu 2011, 42.

¹⁴ See Munteanu 2011, 34, 38, 41-42. Coins were dated from Justin II to Phocas (565-610).

¹⁵ Florescu 1955.

¹⁶ Florescu 1955, 342.

¹⁷ Florescu 1955, 341. See also Hayes 1972, 408, for specimens occasionally fired grey.

¹⁸ Hayes 1972, 409.

and the imported LRLCW forms were quite popular in the province of Scythia, from the end of the 4th to early 6th centuries. Andrei Opaîţ and Marian Mocanu identified three types of dishes and one supplementary bowl type¹⁹; one should further remark the characteristic decoration, consisting ‘of broad bands of close-set multiple rouletting (executed as on Phocian Red Slip Ware), often found on the rim as well as on the floor, and sometimes combined with stamps’.²⁰ And yet the decorative technique tackled here – the champlevé treatment – is undoubtedly later, dating from the (second half of) 6th to the early 7th century AD.

The two plates from Histria are decorated with the crude image of a horned Pan²¹, respectively the body and the leg of an unidentified animal. The wavy-haired and chubby Pan has a long and pointed nose, a strong profiled chin and a goatee. Drapery folds fall from his right arm. Vegetal elements can be observed to his upper right side, presumably a vine-leaf, and are produced in the same technique. Part of an animal’s body with incised details suggest that its fur can be also noted in the upper register of the partially preserved scene (cat. 1). The second plate could have depicted an animal-chase scene, with part of the body and leg of a beast (cat. 2). Excellent analogies concerning the manner of rendering zoomorphic or vegetal details are provided by a handful of fragments decorated in the same champlevé technique found during the excavations in the 1960s at Saraçhane/ St. Polyeuktos in Constantinople and in Pergamon (from the *Via Tecta* and the so-called *Hallenstrasse*, next to the Asklepieion).²² The most interesting of all, however, are several incredibly well-preserved plates, found during the 2006/2007 excavations at Laodicea ad Lycum.²³ Moreover, the best analogy for the main vegetal element on the Pan plate from Histria is the large leaf on the plate cat. 25 from Laodicea.²⁴

In regard to champlevé wares (or **Kazıma-Kabartılı Seramikler**²⁵), up to this moment three different sizes of these late 6th – early 7th century plates are known: the first one is cat. 30, a miniature variant with a high ring foot and shallow floor, identified at Sardis (Byzantine Shop E1, next to the Synagogue and Bath-Gymnasium complex), whose maximum diameter measures no more than 13 cm. The main decorative element is placed slightly off-centre and consists of a Greek cross on reserved ground within decorative bands (with supplementary incised circles and vertical curves).²⁶

With diameters oscillating between 19.2 – 21.7 cm, the exquisite plates from Laodicea are mid-sized (cat. 24-27); almost of the same size (max.diam. 23.6 cm) is a single plate (cat. 10) from the theatre of Nicaea in Bithynia²⁷. A slightly larger plate (cat. 9) was found some 18 km to the north-east of Pergamon, during rescue excavations in 2001 at neighbouring Allianoi (an ancient spa settlement mentioned by Aelius Aristides in his *Hieroi logoi*, in the 2nd century AD), allegedly rendering a complex religious scene.²⁸ It most likely refers to a monumental (church, if not synagogue) context. Under a double-arched architectural setting with a central decorated colonnette we recognize a standing figure dressed in a Coptic tunic. Square panels containing dots are placed on the shoulders and down on the front. Symmetrically disposed features right under the squares on the shoulders might suggest short *clavi* ending in leaf-shaped panels. The tunic is a typically 6th-7th century one, and one can further recognize the Copto-Oriental style, as well as the specific embroidery decoration, popular at that time.²⁹

Two off-centred beardless saints (?) in medallion, with left hands bent toward their chest, can be noticed in the upper register.³⁰ In the lower section, next to a decorated central column, a standing figure is frontally rendered under an arch, with both arms raised and holding a kind of bifid-ended sceptre (?) in the right hand. Since more than

¹⁹ Opaîţ 1996, 141-142, 330-331 = pl. 60-61; Opaîţ 2004, 79-80. See also, lately, Mocanu 2021, 173-178. From the Late Roman fort at Ulmetum (Central Scythia), a Late Colored dish dated to the first half of the 5th century (one of the earliest imports), was published by Băjenaru 2018, 504, 506 = fig. 4.73; again, from Histria, see Băjenaru 2014, 241-242, cat. no. 3, Late Roman “Light-Colored Ware” Ergürer form 6.

²⁰ Hayes 2008, 91.

²¹ Images of Pan from Late Antiquity are known mostly from surviving Coptic textiles: see Childs 1979; Lindgren 1979 (a panel in the Boston Museum of Fine Arts, respectively a tapestry with Dionysiac busts).

²² Hayes 1992, 7, pl. I/g; De Luca 1984, 34, # 294-295, Taf. 13, 26 (Gefäße in Aussparotechnik).

²³ Şimşek 2008; Şimşek and Bilgin 2018, 186-187, 191, 193, figs. 25, 34.

²⁴ Şimşek 2008, 135, 142 = figs. 8-11; Şimşek and Bilgin 2018, 199, 193, fig. 34.

²⁵ Şimşek and Bilgin 2018, 186. All 6th – early 7th century pieces decorated in this technique have been included in our catalogue (see Table I). Several bowls found during the excavations of the Yumuktepe mound in Mersin were undoubtedly Middle Byzantine and therefore irrelevant to our approach: see Köroğlu 2004, 111, pl. VI, followed by the critical comments of Yaraş 2010, 242, n. 8.

²⁶ Crawford 1990, 13, 43-44, 47, figs. 175-178 (P67.2:7284); Hayes 1972, 409, pl. XXIII.a.

²⁷ Meriç 2018, 74, # 30, pl. 3, 6.

²⁸ Yaraş 2010 (the dimensions of the Allianoi plate are: max.diam. 26 cm; ht. 5.2 cm).

²⁹ For the Coptic tunics in the Metropolitan Museum of Art in New York, see Dimand 1930; later, Staufer et al. 1995. Lechitskaya 2010, for the collection of Coptic textiles of the Pushkin State Museum of Fine Art in Moscow.

³⁰ The photos taken during restoration of the dish clearly indicate that no room is left for a third medallion in the upper register. Courtesy of Ahmet Yaraş (Trakya Üniversitesi in Edirne, Turkey).

half of the dish is missing, which presumably depicted a symmetrically carved second personage, the appropriate interpretation of the scene remains unsolved for now. One must nevertheless remember that, for the iconography of Asia Minor *eulogiae*, images of saints standing under arches are quite common. Finally, the continuous wavy and quite challenging pattern surrounding the central scene has good analogies in Pergamon and Laodicea, Zeitinliada and Methymna.³¹

Besides those mid-sized exquisite versions from Laodiceia and Alliano, we are also aware of larger specimens, and the plates from Histria belong to this latter category. A handful of parallels are again available: a rim fragment of dish cat. 8 from Parion (north-east of Troy)³², some others from Saraçhane (cat. 11-13, 14?)³³, as well as most of the finds of this kind from Pergamon (cat. 7, 19-22)³⁴. At this point one should mention one more rim fragment of a large-sized plate (max.diam. 36 cm) found in the north-eastern annex of the Bishop's basilica in Histria (P-S 10, 1990). Dish cat. 3 has a fine-textured buff fabric (10YR 7/4) with darker slip (5YR 7/6 to 5YR 3/4) and presents a heavy knobbed rim and slightly curved wall.³⁵ The decorative pattern next to the rim is similar to that of plate cat. 26 from Laodicea³⁶; moreover, an almost perfect match in both size and decorative pattern is the above mentioned plate cat. 12 from Saraçhane³⁷.

As a matter of fact, champlévé decoration on Late Roman Light-Colored Wares was known for a long time, but it remained absolutely parochial (and therefore ignored) for decades due to its uncommonness. And yet scattered sherds of this kind from Pergamon were published as early as 1904 by Walter Altmann³⁸ and some decades later in Frederick O. Waagé's monograph on the pottery and Islamic coins from Antioch on the Orontes³⁹. The fragmentary plate of buff fabric with darker slip from Pergamon was a rather large specimen (max.diam. ca 30 cm; height 4 cm), decorated with continuous arches on the inside under the incurved rim⁴⁰ and with an attacking stag centrally placed (cat. 7). Altmann could not attribute it precisely, and somehow concluded that "... Der Teller wird einer jüngeren Epoche angehören, als die vorher besprochenen Gefässe".⁴¹ As to the floor fragment from Antioch of what looks to be a high footed dish (cat. 18), one can distinguish the darker contour of a hoof, a vegetal pattern, a human foot (?) and what seems to be a large scallop; two other minor elements in the upper part of the fragment are even harder to identify.

From the entire champlévé series the best preserved and most elaborate are undoubtedly the Laodicea ad Lycum mid-sized plates (cat 24-26). They are of great help, taking into consideration their well dated context. Both Eastern Gate (with its South Tower) and House A along the so called Syria Street (*decumanus*) from Laodicea ad Lycum find themselves in a monumental neighbourhood. Over a distance of 904 m, several public buildings line up from the Eastern Gate to the Propylon I, where the *decumanus* meets the Stadium street (*cardo*): several nymphaea and a water distribution terminal, two Agorae – the Central Agora and the North (Sacred) Agora, Temple A, and finally, the Central Church.⁴² Even more suggestive from this perspective is the champlévé assemblage collected during the excavations of Anicia Juliana's St. Polyeuktos church (Saraçhane) in Constantinople (cat. 11-17), the rim fragment found during the 1990 season in the north-eastern annex of the Bishop's basilica in Histria (cat. 3), or cat. 4-5 found at the Monastery of the Holy Virgin in Zeitinliada, a few km away from Cyzicus. On the other hand, one should note that the intriguing Alliano dish (cat. 9)⁴³ was found next to what the excavators of the site considered to be the local synagogue⁴⁴, while the smallest plate of its kind, the one decorated with a flaring Greek

³¹ See our catalogue nos. 5-6, 21, 25.

³² Ergürer 2014, 185-188, 190, # 29, pl. 6, 8 (diam. 29 cm).

³³ Hayes 1992, 6, 212, fig. 1/4, pl. I/h.

³⁴ De Luca 1984, 34, # 291 (foot diam. ca 20 cm); # 293 (max.diam. ca 32 cm); # 294 (max.diam. ca 34 cm); # 295. # 295 is the same as Ziegenaus and De Luca 1975, 80, # 209, Taf. 43/2; 77/14 (base diam. 16 cm).

³⁵ Muşeteanu and Băltăc 2007, 208, # 26, pl. LXXV/26.

³⁶ Şimşek 2008, 135-136, 143 = figs. 12-16; Şimşek and Bilgin 2018, 187, fig. 25.

³⁷ Hayes 1992, 6, fig. 1/4, pl. I/h (max.diam. ca 35 cm, according to the drawing).

³⁸ Altmann 1904, 206-207, Abb. 38. See, one decade later, Conze 1913, 323, Beiblatt 68.3.

³⁹ Waagé 1948, 50, LB16 and Pl. 35, second from left bottom corner.

⁴⁰ The motif clearly reminds of Late Antique sigma-shaped marble tabletops (observation of Philip Bes).

⁴¹ Altmann 1904, 207.

⁴² Şimşek 2017, 29, 41, figs. 7, 33 and *passim*, for a thorough description of the architecture remains. North of Syria Street are located three more churches: the so-called 'Laodikeia Church', the 'North Church', and possibly 'Peristyle House with Oratory', as well.

⁴³ For the context, see Yaraş 2010, 241: the plate was found in the southern part of E XIII d2 (according to the local Alliano grid square system). At that point from the western end of the thermal resort the 6 m wide *decumanus* meets what was named "Transitional Structure". Both *decumanus* and Transitional Structure were extensively used in Late Antiquity. Moreover, the associated finds made the excavators consider that the Transitional Structure had a sacred function for both Jews and Christians in Late Antiquity, which is relevant to our investigation.

⁴⁴ Personal communication of prof. Ahmet Yaraş.

cross (cat. 30), was found in shop E1, next to the Bath-Gymnasium Complex, close to the synagogue of Sardis. A few others were found during the excavation of former theatres (cat. 10, 19, at Nicaea and Pergamon respectively), and lastly in economic areas of late 6th – early 7th century cities (Histria, cat. 1-2). Allianoi continued to be a spa settlement in Late Antiquity, even if the healing functioning of the more famous Asklepieion in Pergamon remains obscure.⁴⁵ To sum up, they are associated if not with sumptuous religious contexts⁴⁶, then with prosperous private contexts or business ensembles in urban agglomerations. The case of plate cat. 29 excavated in a residential quarter at Jiyeh (Porphyreon), a Levantine coastal village, between Berytus and Sidon, remains somehow unique by now, compared to the generally urban distribution of the finds.⁴⁷

From the appearance of the fabric, J.W. Hayes postulated and continued to consider a South Aegean origin of the ware, in Knidos.⁴⁸ Most of the scholars dealing with Late Roman and Early Byzantine pottery embraced his hypothesis. However, Celal Şimşek recently proposed Laodicea ad Lycum as a production centre, based upon an identical potter's mark (a lunate epsilon) observed on one of the dishes found inside the southern tower of the East Gate Tower (cat. 25), as well as on the tiles from the floor arrangement of the West Portico of Temple A along the Syria Street. Waste products (from firing unguentaria) and ceramic slag were also presented in order to substantiate the assumption of local manufacture.⁴⁹ The latest major contribution on Late Roman Light-Colored Ware is that of Hasan Ertuğ Ergürer, who observed the high concentration of finds in the Propontis and Northern Aegean.⁵⁰ To his already sizable list, one should add the assemblages from Nicaea and Zeitinliada, next to Cyzicus, late champlevé decorated ware included.⁵¹ A regional Propontis production in Parion, the Granicus valley and in the Troad⁵², if not the Pergamene area as well, judging by macroscopic features of the fabric⁵³, remain on the table for now.

The dating of the champlevé series is another issue of great interest. A chronological framework of the second half of the 6th – early 7th century AD was proposed from the very beginning by J.W. Hayes, after analysing the Saraçhane deposits, and is still in place.⁵⁴ One should, nevertheless, note an earlier possible onset of the whole champlevé series. The second quarter of the 6th century was mentioned by the Zeitinliada excavators; the rubbish dump over the former theatre in Nicaea, which contains a champlevé decorated sherd, ended before the 557 AD earthquake.⁵⁵

As we have already observed, the dating of the street context in the so-called "Cetate Sector" of Histria concerning the plates found during the 1953 excavations is a perfect match for Hayes's assumption; the situation is very similar for the sherd from the north-eastern annex in the *Bishop's Basilica* (phase IVB, ca 559 – 602 AD) in

⁴⁵ Pirson 2017, 117-119.

⁴⁶ A similar observation is valid for the ARSW finds. A number of church contexts associated with several large ARSW Hayes 89-90 and 104 dishes were signaled a long time ago by J.W. Hayes: see Hayes 1972, 137, 139-140, 161, 163. The ARSW Hayes 89B (Hayes 1972, 137, no. 7, fig. 25) found in the basilica from Lechaion, with its unusual 64.5 cm diam., could have had a liturgical use. One should, nevertheless, mention the coexistence in the same basilica from Lechaion of ARSW Hayes 104 A and C dishes decorated with a large jewelled cross and a pagan stamped motif (two Bacchus-figures), respectively: see Hayes 1972, 161, 163, no. 11, 23. One other church context where ARSW Hayes 90B was found, is the Basilica Cap de Port de Fornells in Menorca, see Bonifay 2004, 177, no. 4; finally, in the Bishop's basilica from Histria were also found some ARSW Hayes 104 and 105 dishes, see Muşteanu and Băltăc 2007, 209, pl. LXXV.

⁴⁷ Domžalski 2014, 47-48, fig. 20.2

⁴⁸ Hayes 1968, 211; Hayes 1972, 408; Hayes 2008, 91.

⁴⁹ Şimşek 2008, 132 and n. 16, 133; Şimşek and Bilgin 2018, 191-193 and figs. 33-35. For a topographic introduction to the main architectural remains, with several general plans of Laodicea ad Lycum, see Şimşek 2017, and 29, 32 = figs. 7, 13.

⁵⁰ Ergürer 2014, 176-177, fig. 1, with an impressive list of finds from the Propontis, Northern Aegean and Western Asia Minor: Constantinople, Perinthos, Priapos, Cyzicus, Daskyleion, Troad, Karanlık Liman, Assos, Antandros, Pergamon, Allianoi, Smyrna, Methymna in Lesbos, Thasos, Thessalonica, Torone, Athens, Corinth, Antikythera, Smyrna, Aizanoi, Sardis and Laodicea ad Lycum). The latest consistent contributions on the North Aegean concern the pottery from Antandros, which also includes an impressive assemblage of LRLCW: see Aktaş 2018 (Ph.D. thesis), <https://antandros.org/tez/antandros-kazisi-yamac-ev-roma-donemi-seramikleri/>; Aktaş 2020. Conversely, just two sherds of LRLCW type were recently found during the survey at Çandarlı/Pitane. The survey is directed by Philip Bes (ÖAI-ÖAW, Vienna, Austria) and Anneke Keweloh-Kaletta (DAI Istanbul), within the TransPergMikro Project (<https://www.dainst.blog/transpergmikro/about-the-project/>), which is funded by the Deutsche Forschungsgemeinschaft (DFG).

⁵¹ Meriç 2018, 74-75 (Nicaea); Kavaz Kindiğili 2017; Kavaz Kindiğili 2020, 246-250 (Zeitinliada).

⁵² See also Ergürer 2015, 145-146, citing also a field visit of J.W. Hayes in 2011, who admitted that from all his experience the LRLCW finds at Parion seem to be the densest and covering the widest typological variety.

⁵³ Domžalski 2012, 340 and n. 51; Domžalski and Panaite 2019, 118: isolated big flakes of golden mica in the fabric might suggest, according to K. Domžalski, the Pergamene region.

⁵⁴ Post 550 AD, see Hayes 1992, 7. His dating is commonly accepted, three decades later: see Ergürer 2014, 188; Domžalski and Panaite, 118 and n. 31.

⁵⁵ Kavaz Kindiğili 2017, 175-176, cat. 21-22; Kavaz Kindiğili 2020, 250, 262, cat. 45, fig. 3; Meriç 2018, 69.

the same city.⁵⁶ The finds in Allianoi and Porphyreon offer a somewhat narrower interval, i.e. late 6th – early 7th century⁵⁷; the Sardis piece found inside shop E1 belonged to an early 7th century context.⁵⁸ Yet, chronologically, the clearest situation so far concerns the exceptional dishes from Laodicea ad Lycum. Those found inside the South Tower of the Byzantine East Gate were dated to the last quarter of the 6th – early 7th century, according to numismatic evidence.⁵⁹ A dating to the last quarter of the 6th century, based upon coins from Anastasius and Justin II, was offered by the excavators for the House A (A Evi) context.⁶⁰ Nevertheless, the coin of Justin II could have continued circulating until what is locally known as a dramatic terminus: the earthquake during the reign of Phocas (602-610). In fact, no coin recovered from the excavations is dated later than this event.

There is no secret about the inspiration of the LRLCW champlevé series from the Byzantine silverware of its time.⁶¹ The incised compositions privileged *venatio* scenes (Constantinople, Laodicea, Zeitinliada, Porphyreon, Pergamon?, Histria?), rendering lions, bears, other unidentified beasts, attacked from underneath by dogs and riders, all surrounded by foliage. The influence of the capital is conspicuous and so is also the Royal Hunt on the Sasanian silver plates. Of all *venationes*, the Laodicea and Zeitinliada ones (cat. 4, 24-26) represent not just the best preserved, but also belong to the most elaborate ones. The small-sized plate from Sardis with its central Greek cross on the inside is clearly conveying a Christian message, while several other plates with pagan elements (such as the cat. 1 Pan from Histria and possibly the cat. 8, 19 *thyrsos*? from Parion and Pergamon, as well) might reflect the antiquarianism still employed in the decoration of Early Byzantine silverware from Constantinople. The partially preserved cat. 9 Allianoi dish with its unrecognized scene on reserved ground pertains to the same religious group, in my opinion.

One has remarked long ago and with good reason that LRLCW shares certain features with Late Roman C/Phocian Red Slip as early as the 5th century, concerning the shape of vessels and stamp usage, as well as grooving and rouletting⁶². On the other hand, a certain connection to ARSW in both form and decoration was also noted. Similarities with earlier forms such as ARSW Hayes 82 and in particular the high pedestal dishes ARSW Hayes 89-90 with *venatores* and wild beasts were brought to our attention by Celal Şimşek.⁶³ The latter forms inspired high-footed dishes of all sizes, such as those from Sardis and Laodicea ad Lycum, as well as their larger analogies from Antiochia ad Orontem, Pergamon and Histria. Yet the formal relationship of the champlevé LRLCW series to ARSW was concomitant to the distribution of large dishes ARSW Hayes 104-105, with their (heavy) knobbed rims and elaborate stamped decoration.⁶⁴ Krzysztof Domżański recently conjectured that the large-scale distribution of LRLCW began around the mid-fifth century with the occupation of North Africa by the Vandals; on the other hand, the later Aegean and Propontis champlevé series presented itself as a regional competitor to the African tableware, which was back in fashion in the Eastern Mediterranean after the Justinianic reconquest in the early 530s.⁶⁵ A certain taste for large figurative elements introduced by ARSW stamped motifs of style E(ii) generated that swift response with incised compositions embellishing late LRLCW dishes. And that was beyond a mere exogenous model at work, just a fashionable *imitatio*.⁶⁶ The Aegean and Propontis competitor to ARSW did not just employ a different decorative technique, but was compositionally far more complicated, which requested special craftsmanship. The case of *venatio* dishes is relevant in this respect. The known repertoire consists of repetitive vegetal and geometric elements in a round register close to the rim, while the floor's main decoration was in each case unique. It consisted of mostly figural and vegetal, but on rare occasions also architectural features. It is beyond doubt that each of the known dishes with rim diameters from 13 to 36 cm was a *unicum*. But were such plates with figural decoration parts of dinner services equivalent to *argentum escarium*? Did they actually have a serving or other table use? These questions remain unanswered for now.

About the same time, the Western shores of the Aegean witnessed comparable innovations, which materialized in early Byzantine painted pottery. J.W. Hayes called it "Central Greek Painted Ware" and is currently attributed to the workshops in the region of Nêa Anchialos. Besides the late 6th century expanding of the production sites in Crete, under a certain Egyptian influence, one should eventually note that some of the painted wares found

⁵⁶ Suceveanu et al. 2007, 17, 38; Muşeteanu and Băltăc 2007, 208, 228 (no 26).

⁵⁷ Yaraş 2010, 241-242; Domżański 2014, 48 and n. 73.

⁵⁸ Hayes 1972, 410.

⁵⁹ Şimşek 2008, 129. The plates were associated to a AD 575 issue of Justin II and a coin of Phocas dated AD 605-606.

⁶⁰ Şimşek 2008, 129, 137.

⁶¹ Hayes 1992, 7; Hayes 2008, 91, n. 24; Domżański and Panaite 2019, 118.

⁶² Hayes 1972, 408; Andrea Carandini, in *Atlante I*, 232. See also Ergürer 2014, 177.

⁶³ Şimşek 2008, 131.

⁶⁴ Domżański and Panaite 2019, 118.

⁶⁵ Bes 2015, 128-132, for the 6th century dynamics.

⁶⁶ See Bonifay 2014, 86, 88, for key-concepts appropriate to our discussion: '*imitation de modèles exogènes*', '*substituts ou remplacement d'importation*', '*intégration*', and finally '*prestige des vaisselles africaines*'.

in a church deposit in Delphi (Church S. of Hellenikon) associated with the ARSW forms 90 and 104 discussed above.⁶⁷ That matching cannot be a pure coincidence.

A final concern refers to the actual way in which those exquisite large dishes came to the Western Pontic city of Histria. A very likely answer would be that of a connection to the marble trade, bringing semifinished or finished pieces along specialized craftsmen from the Propontis or North Aegean to work on Bishop's Basilica in Histria. Bases, shafts, capitals, chancel enclosures (piers and screens) that arrive in Scythia for church decoration mostly were in Proconnesian marble.⁶⁸ Back in Propontis, Parion and Zeitinliada, where LRLCW is abundant and champlévé dishes are not missing either, the nearby Cyzicus, but also Priapos and Dascylium, were all located in the same area as Proconnesus.⁶⁹

This article would not be complete without tackling the "Odessos case". In one of his latest contributions, J.W. Hayes mentioned that 'the best preserved fragment with figured decoration is one now in Varna'.⁷⁰ It was actually the base of a dish from Odessos (in Moesia Secunda), rendering a *venatio* scene with a hunter in sandals throwing his spear at a deer (cat. 31). The slightly curved base contained a second unidentified beast and supplementary vegetal patterns. The dish was initially published by G. Tončeva⁷¹, who dated it to the 6th century BC. Following the 1960 visit of Soviet archaeologist V.A. Blavatsky to the Museum in Varna, G. Tončeva wrote a second article, changing the dating of the dish from the 6th century BC to the 3rd-2nd centuries BC, above all considering that its decoration was modern forgery.⁷² J.W. Hayes's comments on both articles were minor.⁷³ One should nevertheless make some observations, starting with the surface treatment, which is in principle similar to our LRLCW champlévé class. On the other hand, the figurative elements are cruder, especially when compared to the exquisite dishes cat. 4 and 24 from Zeitinliada and Laodicea respectively. Besides that, the central spiral imprint on the underside represents an intriguing element. The same distinctive imprint under the base (a potter's mark or trade mark, if not just a technical detail) was observed on all three well-preserved dishes from Laodicea, as well as on the small-sized specimen from Sardis.⁷⁴ To sum up, if the Odessos dish was indeed a modern forgery, and it does look like a fake, it actually must have been copied after a mysterious ancient original, out of our reach.

Acknowledgements

First of all, the author's special thanks go to extremely generous colleagues from Turkey: Celal Şimşek (Pamukkale University, Director of Laodikeia Excavation), Ahmet Yaraş (Trakya Üniversitesi/ Trakia University, Edirne), Hasan Ertuğ Ergürer (Karamanoglu Mehmetbey University, Karaman) and Berna Kavaz Kindiğili (Atatürk University, Erzurum). I am also grateful to Rodica Boroffka (Eurasien Abteilung, DAI - German Archaeological Institute, Berlin), to Iulia Iliescu and Anca Maria Constantin (University of Bucharest), Nelu Zugravu (Alexandru Ioan Cuza University in Iaşi), Florica Zaharia (Conservator in Charge Emerita, Department of Textile Conservation at the Metropolitan Museum of Art, New York), Alexandra Dolea (ÖAI – Austrian Archaeological Institute in Vienna) and Alessandro Teatini (University of Sassari), who all helped me reach some of the titles from my literature list. My dear friend Alexander Minčev, with his colleagues Elina Mirčeva and Vassil Tenekedjiev (Varna Regional Museum of History, Bulgaria) offered me the relevant information I needed about a modern forgery published after WWII by Gorana Tončeva. I should also mention the precious help of Alexandru Raţiu, Nicolae Vlad Călina (National Museum of Romanian History, Bucharest) and Raluca Dobrogeanu (Institute of Archaeology of the Romania Academy in Bucharest) with the image processing. Alina Raţiu (Bucharest) helped me once again with the proofreading. The final reading of Andrei Opaît (Toronto) and Philip Bes (ÖAI – Austrian Archaeological Institute, Vienna) and their valuable remarks were for the real benefit of the paper. To all of them goes my deepest gratitude.

⁶⁷ Hayes 1972, 140; Pétridis 2009.

⁶⁸ From Histria, see Bounegru and Iaţcu 2007, 63-64. For the rest of the province, Barnea 1945-1947, 229; Barnea 1991, 241, 243, 250, 281; Toma 2012, for Tomis and Odessos during the Roman Imperial period. See also Sodini 2002, for the general picture on Byzantine marble production and distribution.

⁶⁹ Ergürer 2014, 176 and fig. 1.

⁷⁰ Hayes 2008, 91, n. 24.

⁷¹ Tončeva 1952, 29-30, figs. 47a-b.

⁷² Tončeva 1961.

⁷³ Hayes 1980, lxviii, n. 7.

⁷⁴ Şimşek 2008, 141-143, figs. 5, 8-9, 13; Crawford 1990, figs. 175-178 (E 1 finds). According to Philip Bes, the central spiral imprint essentially resembles the final turn on the wheel for finishing the main part (floor) of the vessel, yet he did not exclude a kind of signature or trade mark.

Table I. LRLCW with champlevé decoration (second half of the 6th century – early 7th century AD).

No.	Find place/ province/ year	Dimensions	Fabric/Decoration	Type/Size	Literature
1	Histria (Scythia prov.)/ 1953	Int.diam. of ring-foot 18 cm (max. diam. > 30 cm)	Mythological scene (Pan). Foliage.	L	Florescu 1955, pl. I.
2	Histria (Scythia prov.)/ 1953	-	Animal (fur/ feathers)/ <i>venatio</i> scene ?	L?	Florescu 1955, pl. I.
3	Histria (Scythia prov.)/ 1990/ Bishop's basilica, north-eastern annex	max.diam. 36 cm	Geometric pattern	L	Muşţeanu and Băltăc 2007, 208, # 26, pl. LXXV/26.
4	Zetiniada (Erdek), next to Cyzicus (Hellespontus prov.), Monastery of the Holy Virgin	max.diam. > 30 cm; est. foot diam. 17.5 cm; ht. 6.1 cm	<i>Venatio</i> scene. Lion attacked from underneath by two dogs. Shield of a hunter on left, with spear stuck in the lion's ribcage. Part of a second human figure (mounted hunter) in the lower register. Cloack and harness elements noticeable; foliage.	L	Kavaz Kindigili 2017, 175, # 21; Kavaz Kindigili 2020, 250, 262, # 45, fig. 3.
5	Zetiniada (Erdek), next to Cyzicus (Hellespontus prov.), Monastery of the Holy Virgin	max.diam. 33 cm; ht. 4.9 cm	Wavy pattern next to rim. Exfoliated on the inner surface. Pink fabric 7.5 YR 8/4, pink slip 7.5 YR 8/4	L	Kavaz Kindigili 2017, 176, # 22.
6	Methymna, Dabia-East, Lesbos (<i>Provincia Insularum</i>)	max.diam. ca 30 cm	Wavy pattern next to rim. Dated 2 nd century BC (!)	L	Buchholz 1975, 110, E 121, Taf. 23d.
7	Pergamon/ 1902-1903 (Asia prov.)	max.diam. ca 30 cm; ht. 4 cm	Continuous arches on the inside under the incurved rim; a central attacking stag (<i>venatio</i> ?)	L	Altmann 1904, 206-207, Abb. 38; Conze 1913, 323, Beiblatt 68.3.
8	Parion, Roman Baths (Hellespontus prov.)	est. max.diam. 29 cm	Vegetal pattern or thyrus (?) , clay 2.5YR 8/4; slip 2.5YR 6/8.	M	Ergüner 2014, 188, pl. 6/29, 8/29.
9	Allianoi/ 2001 (Asia prov.), south-east of the "Transition Building" – EXIII d2	max.diam. 26 cm; ht. 5.2 cm	Complex religious scene (?) with both architectural and anthropomorphic decoration. Wavy pattern next to the rim.	M	Yaraş 2010, 244, figs. 1-3. Found at the point where the 6 m wide decumanus meets the so-called Transition Structure at the western end of Allianoi.
10	Nicaea, Theatre (Bithynia prov.)	max.diam. 23.6 cm; ht. 4.5 cm	Vegetal pattern (interior vertical incised lines). Fabric: Pink (5 YR 7/4); Surface: inner side on the lip pink (7.5 YR 8/3) slipped, on the grooved part light red (2.5 YR 6/8), outside pink (7.5 YR 8/3)	M	Meriç 2018, 74, # 30, pl. 3/30; 6/30.

No.	Find place/ province/ year	Dimensions	Fabric/Decoration	Type/Size	Literature
11	Constantinople (St. Polyeuktos / Saraçhane)	-	Floor of a large footed dish. <i>Venatio</i> scene. Large lion, attacked from underneath by two dogs; shield of a hunter on the right. Hayes mentions loose fragments showing another dog and part of a human figure (?).	L	Hayes 1968, 210-211, # 78, fig. 20; Hayes 1992, 225, pl. 1.g (30.78).
12	Constantinople (St. Polyeuktos / Saraçhane)	max. diam. 35 cm	Large dish. Hooves of an animal (?) and foliage. Geometric pattern (triangles) next to rim.	L	Hayes 1968, 210-211, # 79, fig. 20; Hayes 1992, 212, pl. 1.h.
13	Constantinople (St. Polyeuktos / Saraçhane)	max. diam. 33 cm	Dish. Geometric pattern (triangles) next to rim.	L	Hayes 1992, 6, fig. 1.3.
14	Constantinople (St. Polyeuktos / Saraçhane)	-	Floor of a dish. <i>Venatio</i> scene. Deer (?) attacked from underneath by dog. Possibly, loose fragment of Hayes 1992, pl. 1.h, as was considered by Hayes.	L (?)	Hayes 1992, 6, 225, fig. 1.4, pl. 1.i; Hayes 1968, fig. 20.
15	Constantinople (St. Polyeuktos / Saraçhane)	-	Dish fragment, wall/base. Leg of a human figure running, and head of a horse.	?	Hayes 1992, 225, pl. 1.j.
16	Constantinople (St. Polyeuktos / Saraçhane)	-	Two loose sherds. Figured scenes. Leg of a man (?).	?	Hayes 1992, 225, pl. 1.k; Hayes 1968, fig. 20.
17	Constantinople (St. Polyeuktos / Saraçhane)	-	Dish fragment, wall/base. Forelegs of a horse and foliage.	?	Harrison and Firatli 1967, 278, fig. 23; Hayes 1992, 225, pl. 1.1 (49.38).
18	Antioch-on-the-Orontes/ 1932-1939 (Syria I prov.)	base diam. 15 cm; max. diam. ca 30 cm	Vegetal and zoomorphic details (scallop and hoof), as well as one human foot (?). Three grooves on the outside, close to base. Flaring foot.	L	Waagé 1948, 50, LB16 and Pl. 35, second above left lower corner. See also Pl. X (LB 16)
19	Pergamon, Asklepieion (Asia prov.), Theatre	base diam. 16 cm; preserved ht. 3.6 cm	Dish with flaring foot. Vegetal pattern, or thyrsus (?), with zoomorphic detail (running bear). Three grooves on the outside, by the middle of foot. Small fragment from the vegetal pattern/ thyrsus published later.	L	Ziegenaus and De Luca 1975, # 209, Taf. 43.2 = 77.14 = De Luca 1984, 35, Taf. 13, 26 (# 209 and 295 fragments are parts of one the same plate).
20	Pergamon, Asklepieion (Asia prov.)	dimensions: 9.5 x 5 cm/ 4.7 x 5 cm; foot diam. ca 20 cm; preserved ht. 4 cm	2 fragments from the same dish: rim and inner surface. Vegetal pattern next to rim. Female figure in robe with drapery folds details, next to a <i>pedum</i> and a second indistinct personage.	L	De Luca 1984, 34, # 291-292, Taf. 13.
21	Pergamon, Asklepieion (Asia prov.)	dimensions: 7 x 4.5 cm/ 8 x 5 cm; max. diam. ca 32 cm	2 fragments from the same dish: rim and inner surface. Wavy pattern next to rim. De Luca mentions a running dog, as well as a fish's body (?), but just the second is evident from the illustration provided.	L	De Luca 1984, 34, # 293, Taf. 13, 26.

No.	Find place/ province/ year	Dimensions	Fabric/Decoration	Type/Size	Literature
22	Pergamon , Asklepieion (Asia prov.)	dimensions: 10 x 4.5 cm; max. diam. ca 34 cm	Rim fragment. Back and head with small rounded ears of a wild beast running on reserved ground; vegetal element.	L	De Luca 1984 , 34, # 294, Taf. 13.294.
23	Pergamon , Asklepieion (Asia prov.)	dimensions: 5 x 6.5 cm. No diam. available.	Small rim fragment of a plate. Geometric pattern (triangles) and other uncertain elements: plough (?); vegetal (?).	?	De Luca 1984 , 35, # 296, Taf. 13.296.
24	Laodicea ad Lycum / Byzantine East Gate, inside the South Tower, 2006-2007 (Phrygia II/ Pacatiana prov.)	max.diam. 19.2 cm; foot diam. 9.8 cm; ht. 4.7 cm	<i>Ienatio</i> scene, with lion (?) fighting a mounted hunter and dog attacking from underneath, foliage. Fabric 7.5 YR 7/8; slip 5.0 YR 6/6 to 5.0 YR 6/8.	M	Şimşek 2008 , 133-135, 141 = figs. 4-7 (cat. # 1).
25	Laodicea ad Lycum / Byzantine East Gate, inside the South Tower, 2006-2007 (Phrygia II/ Pacatiana prov.)	max.diam. 19.7 cm; foot diam. 8.6 cm; ht. 4.6 cm	Zoomorphic (central horse), vegetal features (foliage). On left back thigh of the horse an E (potter's mark).	M	Şimşek 2008 , 135, 142 = figs. 8-11 (cat. # 2).
26	Laodicea ad Lycum / Byzantine East Gate, inside the South Tower 2006-2007 (Phrygia II/ Pacatiana prov.)	max.diam. 21.7 cm; foot diam. 10.3 cm; ht. 4.7 cm	Venatio scene with lion and dogs attacking from underneath and behind, vegetal features (foliage).	M	Şimşek 2008 , 135-136, 143 = figs. 12-16 (# 3).
27	Laodicea ad Lycum / 2006-2007, A House, room 3 (Phrygia II/ Pacatiana prov.)	dimensions: 12.01 x 7.8 cm; ext. base diam. ca 11.5 cm; 1.1 cm thick	On reserved ground, the feet of a male in long robe standing in water; secondary crude head with hair rendered by globules. Fish(es) in adjacent area. Rouletting on the outside. Fabric 2.5 YR 6/8, slip 10 R 5/7	M	Şimşek 2008 , 136-137, 144 = figs. 17-19 (# 4).
28	Laodicea ad Lycum / 2006-2007, Byzantine East Gate, inside the South Tower (Phrygia II/ Pacatiana prov.)	dimensions: 4 x 3.5 cm; 0.5 cm thick	Inner floor with vegetal patterns. Multiple grooves on outside, next to foot start. Fabric 5 YR 6/6, slip 5 YR 5/6	?	Şimşek 2008 , 137, 144 = figs. 20-21 (# 5).
29	Porphyrion (Phoenix I/ Paralia prov.), rural settlement/ residential area	foot diam. ca 12.3 cm; preserved ht. 2.6 cm	<i>Ienatio</i> scene, with dog attacking from underneath an unidentified wild beast	M ?	Domžalski 2013 , 47-48, fig. 20.2; Ergürer 2014 , 177, n. 39.
30	Sardis / 1967 (E1), Lydia prov.	max.diam. 13 cm; ht. 3.5 cm	Greek cross on reserved ground within decorative bands (incised circles and vertical curves)	S	Crawford 1990 , 13, 43-44, 47, figs. 175-178 (P67.2:7284); Hayes 1972 , 409, pl. XXIIIa.
31	Odessos (Moesia II prov.)	max.diam. preserved 18 cm; foot diam. ca 14 cm ht. 1.2 cm (?)	<i>Ienatio</i> scene with hunter in sandals throwing spear at deer. A second beast, as well as vegetal patterns.	M-L?	Tončeva 1952 , 29-30, Fig. 47a-b; Tončeva 1963 .

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Lista ilustrațiilor

Tabel I. Piese de tip LRLCW decorate în tehnica champlévé (a doua jum. a sec. 6 – prima jum. a sec. 7 p.Chr.).

Fig. 1. Cat. 1-2. Platouri de tip LRLCW dish de la Histria (Sector Cetate) – arhiva Radu Florescu; Cat. 3. Platu de tip LRLCW de la Histria, basilica episcopală, din anexa de nord-est (desen după Mușețeanu and Băltăc 2007, pl. LXXV/26).

Fig. 2. Cat. 4. Platu LRLCW de la Zeitinliada – Mănăstirea Sfintei Fecioare Maria. Fotografii, prin amabilitate, Berna Kavaz Kindiğili (inclusiv detaliu); Cat. 5. Platu LRLCW de la Zeitinliada – Mănăstirea Sfintei Fecioare Maria. Fotografii și desen, prin amabilitate, Berna Kavaz Kindiğili.

Fig. 3. Cat. 6. Platu LRLCW de la Methymna, în Lesbos. Desen după Buchholz 1975, Taf. 23d; Cat. 7. Platu LRLCW de la Pergamon. Foto după Altmann 1904, Abb. 38; Cat. 8. Platu LRLCW din Parion. Desen și fotografie după Ergürer 2014, pl. 6/29; 8/29; Cat. 10. Platu LRLCW de la Nicaea - Teatru. Desen după Meriç 2018, pl. 3/30; 6/30.

Fig. 4. Cat. 9. Platu LRLCW de la Allianoi. Desen după Yaraş 2010, fig. 1 (restituire Raluca Dobrogeanu). Fotografii, prin amabilitate, Ahmet Yaraş.

Fig. 5. Cat. 13-14. Platouri LRLCW de la Basilica Sf. Polyuktos / Saraçhane, Constantinopol, desen după Hayes 1992, 6, fig. 1.3-4; Cat. 18. Platu LRLCW de la Antiochia ad Orontem. Fotografie și desen după Waagé 1948, Fig. 35, a doua piesă deasupra colțului din stânga jos; Pl. X (LB 16); Cat. 19. Platu LRLCW de la Pergam - Asklepieion. Desen și fotografie după Ziegenaus and De Luca 1975, Taf. 43.2; 77.14.

Fig. 6. Cat. 24. Platu LRLCW de la Laodicea ad Lycum – Poarta Bizantină de Est, Turnul de Sud. Fotografii și desen, prin amabilitate, Celal Şimşek.

Fig. 7. Cat. 25. Platu LRLCW de la Laodicea ad Lycum – Poarta Bizantină de Est, Turnul de Sud. Marcă de olar pe pavajul porticului de vest al Templului A, aliniat la "Strada Syria". Fotografii și desene, prin amabilitate, Celal Şimşek.

Fig. 8. Cat. 26. Platu LRLCW de la Laodicea ad Lycum – Poarta Bizantină de Est, Turnul de Sud. Fotografii și desene, prin amabilitate, Celal Şimşek; Cat. 28. Platu LRLCW de la Laodicea ad Lycum – Poarta Bizantină de Est, Turnul de Sud. Fotografii, prin amabilitate, Celal Şimşek; Cat. 29. Platu LRLCW din aşezarea rurală de la Porphyreon. Desen după Domžalski 2013, fig. 20.2.

Fig. 9. Cat. 30. 1-4. Platou LRLCW de mici dimensiuni, prăvălia E1 de la Sardis: desene după Crawford 1990, fig. 175-178; pentru fotografii, <https://sardisexpedition.org/en/artifacts/latw-220>

Fig. 10. Cat. 31. Fals modern după o piesă de tip LRLCW de la Odessos (Varna), inv. II 3216. Foto și desen secțiune, prin amabilitate, Elina Mirčeva. Desen după Tončeva 1952, Fig. 47b.

Fig. 11. Harta 1. Descoperiri de tip LRLCW cu decorație în tehnica champlevé (a doua jum. a sec. 6 – primele decenii ale sec. 7 p.Chr.). Hartă de Vlad Călina.

Fig. 12. Harta 2. Distribuția ceramicii de tip LRLCW în provincia Scythia. Hartă de I. C. Opris.

Fig. 13. Planul topografic al cetății Histria (sf. sec. 3 - începutul sec. 7 p.Chr.). C. Mehedințeanu.

Fig. 14.1-2. Sectorul "Cetate" Sector cu locul de descoperire pentru Cat. 1-2, vezi Ștefan et alii 1954, pl. II; Basilica Episcopală (faza IVB), cu anexa de nord-est, locul de descoperire pentru Cat. 3, vezi Suceveanu et alii 2007, pl. IV.

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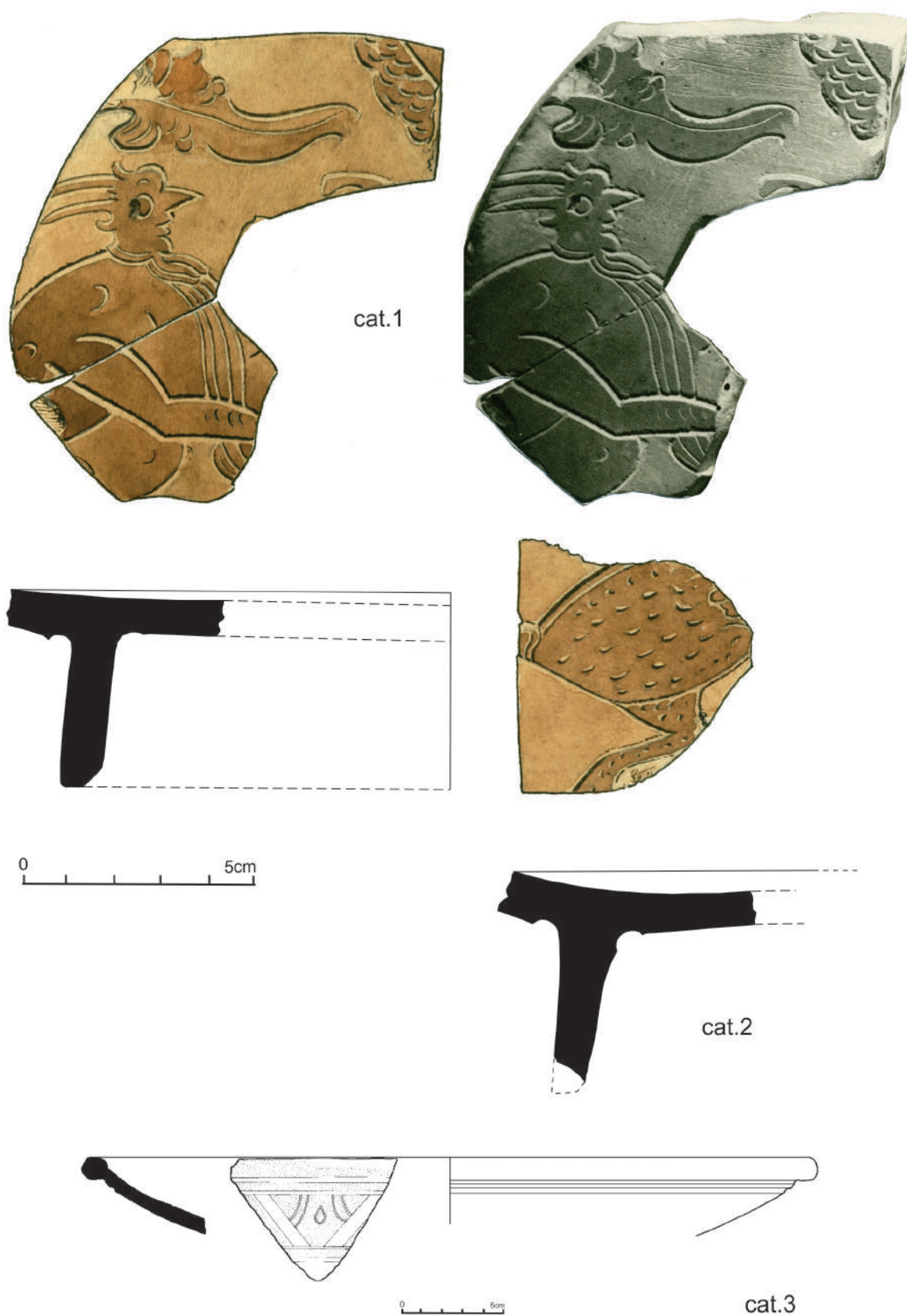
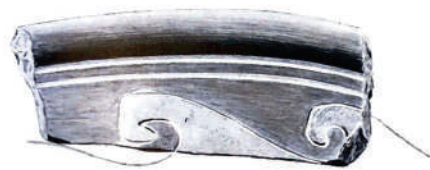


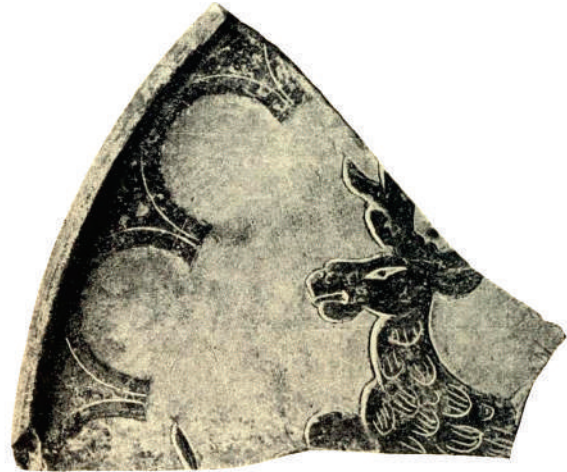
Fig. 1. Cat. 1. LRLCW dish from Histria (Cetate Sector) – Radu Florescu archive; Cat. 2. LRLCW dish from Histria (Cetate Sector) – Radu Florescu archive; Cat. 3. LRLCW dish from Histria – Radu Florescu archive. Bishop's basilica, north-eastern annex (drawing after Mușețeanu and Băltăc 2007, pl. LXXV/26).



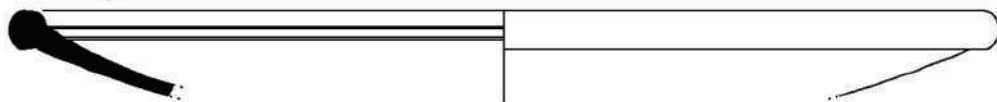
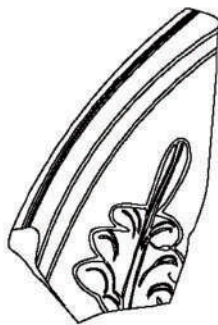
Fig. 2. Cat. 4. LRLCW dish from Zeitinliada - Monastery of Holy Virgin. Photo, courtesy Berna Kavaz Kindiğili (and detail);
Cat. 5. LRLCW dish from Zeitinliada - Monastery of Holy Virgin. Photo, courtesy Berna Kavaz Kindiğili.



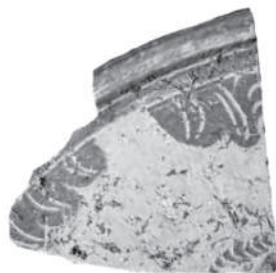
cat.6



cat.7



cat.8



cat.10

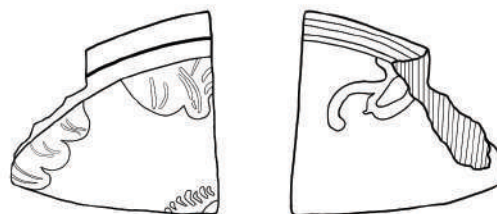


Fig. 3. Cat. 6. LRLCW dish from Methymna, in Lesbos. Drawing after Buchholz 1975, Taf. 23d; Cat. 7. LRLCW dish from Pergamon. Photo after Altmann 1904, Abb. 38; Cat. 8. LRLCW dish from Parion. Drawing and photo after Ergürer 2014, pl. 6/29; 8/29; Cat. 10. LRLCW dish from Nicaea - Theatre. Drawing after Meriç 2018, pl. 3/30; 6/30.



Fig. 4. Cat. 9. LRLCW dish from Allianoi. Drawing after Yaraş 2010, fig. 1. Photos, courtesy Ahmet Yaraş.

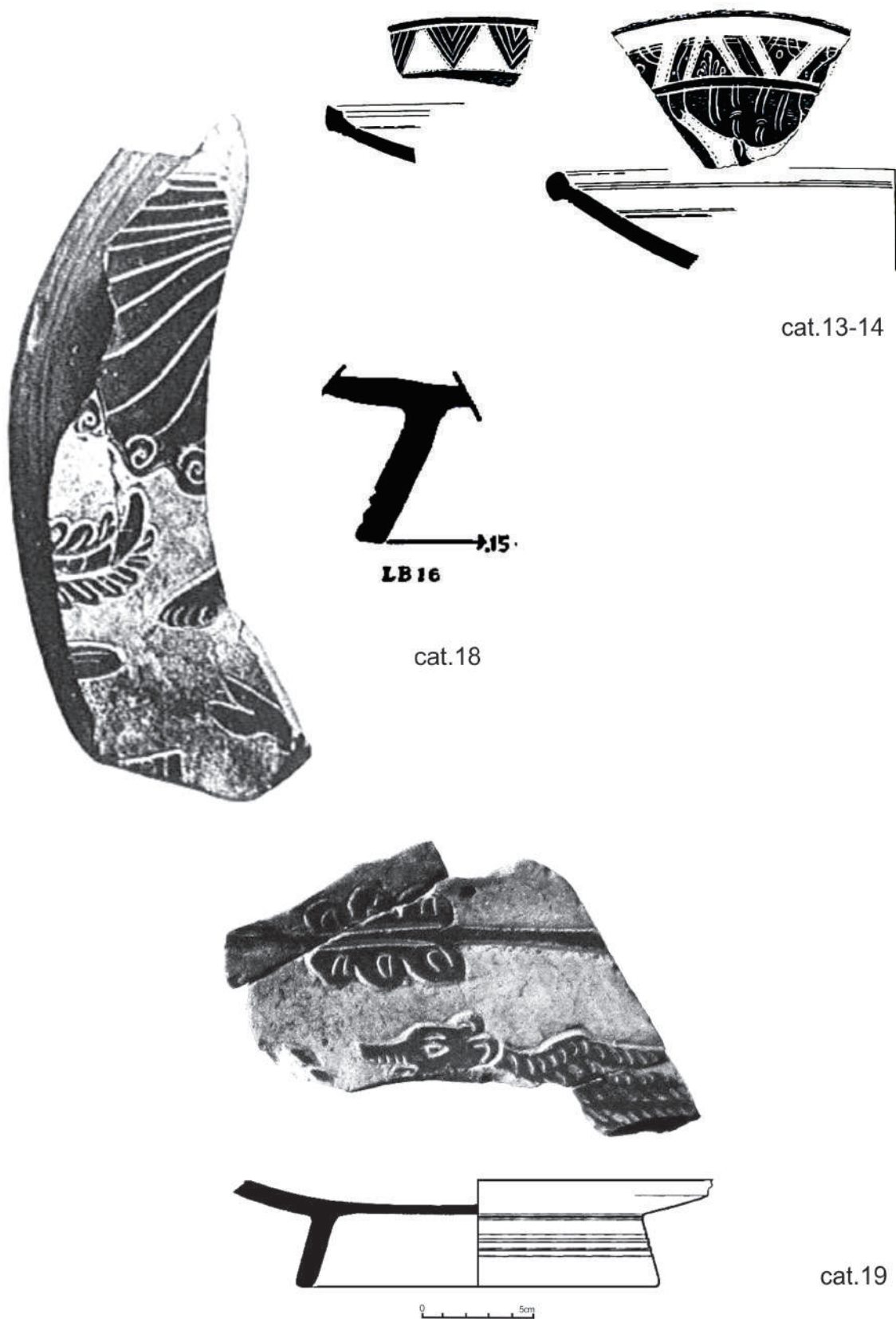


Fig. 5. Cat. 13-14. LRLCW dishes from St. Polyeuktos / Saraçhane, Constantinople, Hayes 1992, 6, fig. 1.3-4; Cat. 18. LRLCW dish from Antioch-on-the-Orontes. Photo and drawing after Waagé 1948, Fig. 35, second above left lower corner; Pl. X (LB 16); Cat. 19. LRLCW dish from Pergamon - Asklepieion. Drawing and photo after Ziegenaus and De Luca 1975, Taf. 43.2; 77.14.

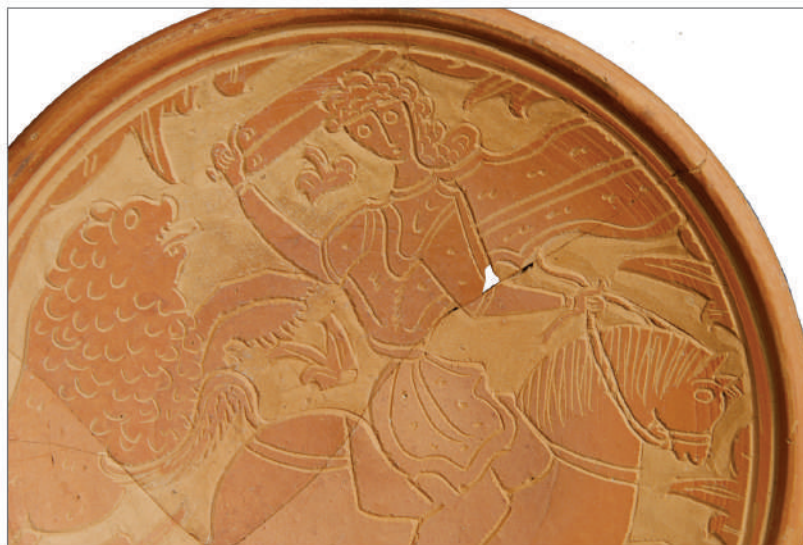


Fig. 6. Cat. 24. LRLCW dish from Laodicea ad Lycum - Byzantine East Gate, South Tower.
Photos and drawing, courtesy Celal Şimşek.



Fig. 7. Cat. 25. LRLCW dish from Laodicea ad Lycum - Byzantine East Gate, South Tower. Potter's mark on tiles from the floor arrangement of the West Portico of Temple A along the Syria Street. Photo and drawing, courtesy Celal Şimşek.

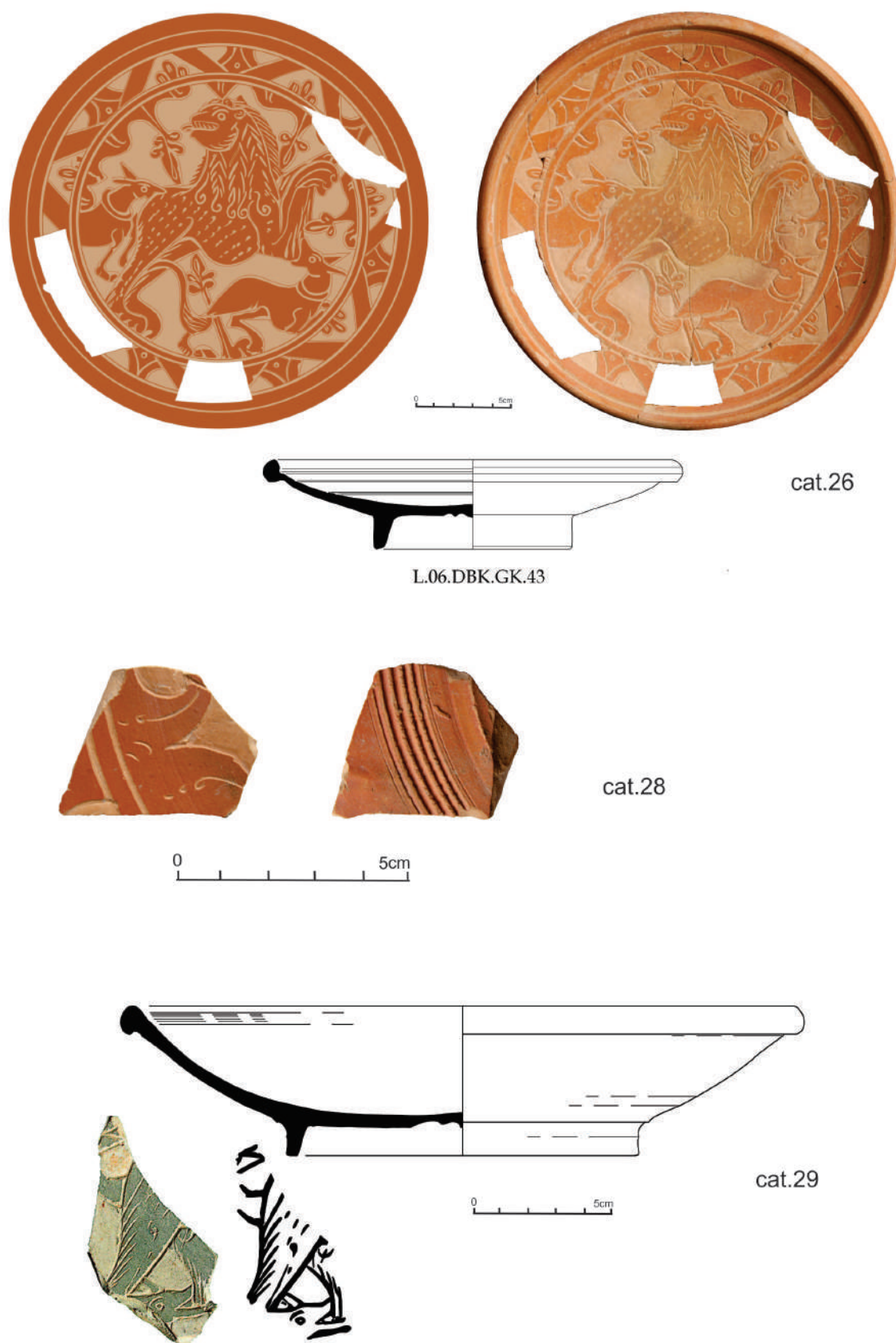
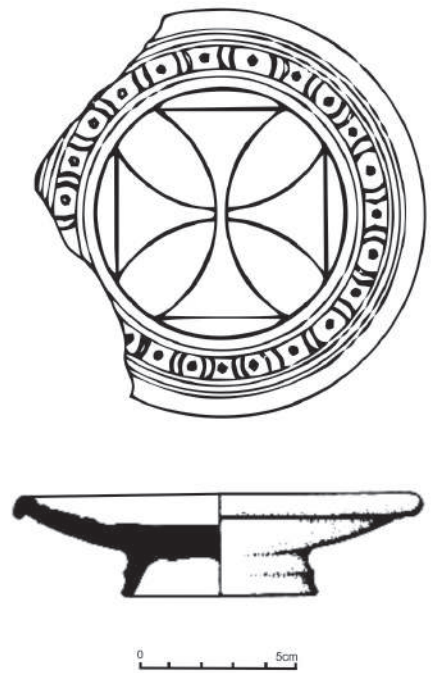


Fig. 8. Cat. 26. LRLCW dish from Laodicea ad Lycum - Byzantine East Gate, South Tower. Photo and drawing, courtesy Celal Şimşek; Cat. 28. LRLCW dish from Laodicea ad Lycum - Byzantine East Gate, South Tower. Photos, courtesy Celal Şimşek; Cat. 29. LRLCW dish from the rural settlement from Porphyreon. Drawing, after Domžalski 2013, fig. 20.2.



cat.30

Fig. 9. Cat. 30. 1-4. Small-sized dish from E1 shop at Sardis: drawings after Crawford 1990, figs. 175-178; for the photos, see <https://sardisexpedition.org/en/artifacts/latw-220>



Fig. 10. Cat. 31. Modern forgery after LRLC dish from Odessos (Varna), inv. II 3216. Photo and profile, courtesy Elina Mirčeva. Drawing after Tončeva 1952, Fig. 47b.

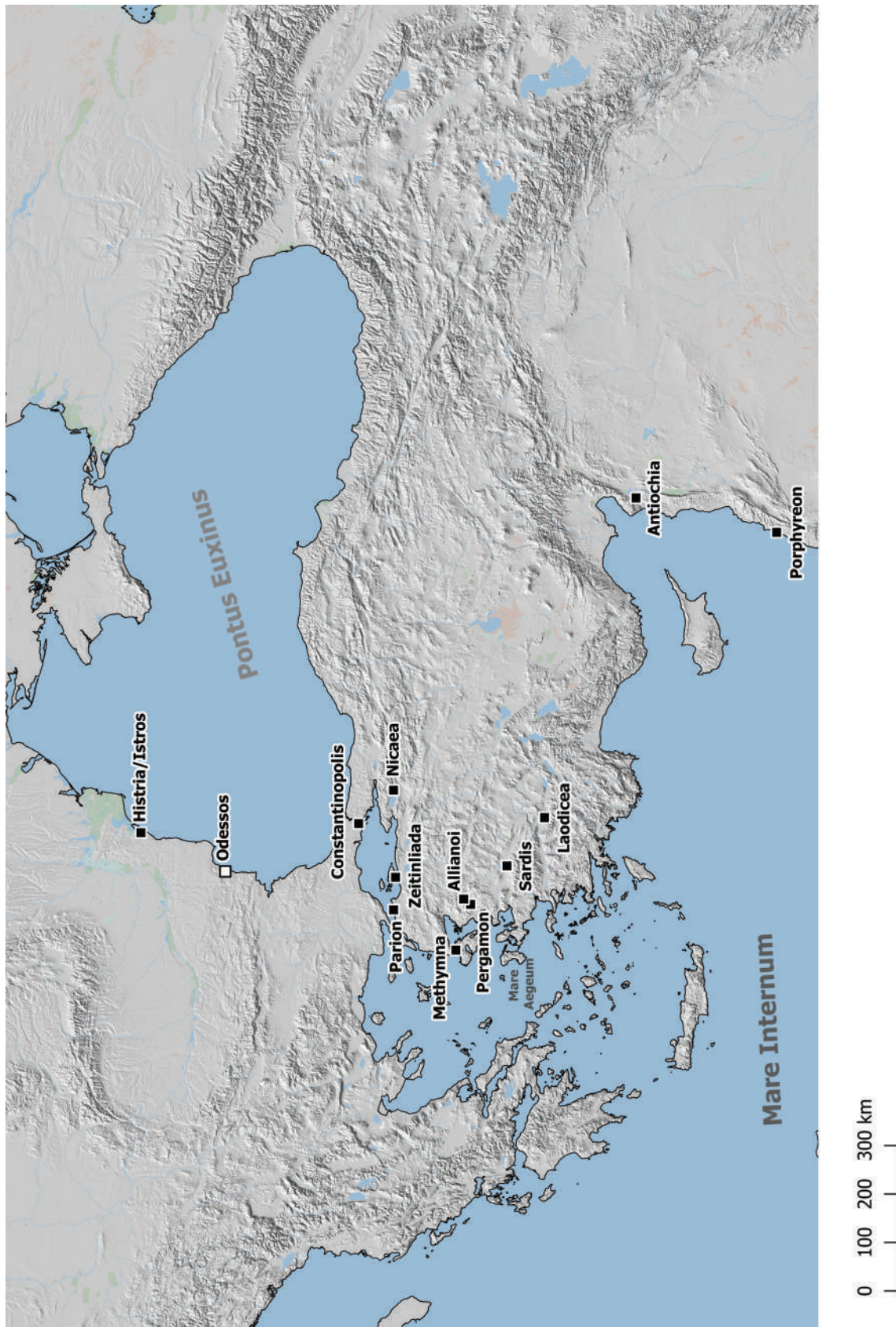


Fig. 11. Map 1. LRLCW finds with champlévé decoration (second half of the 6th century – early 7th century). Map by Vlad Călina.

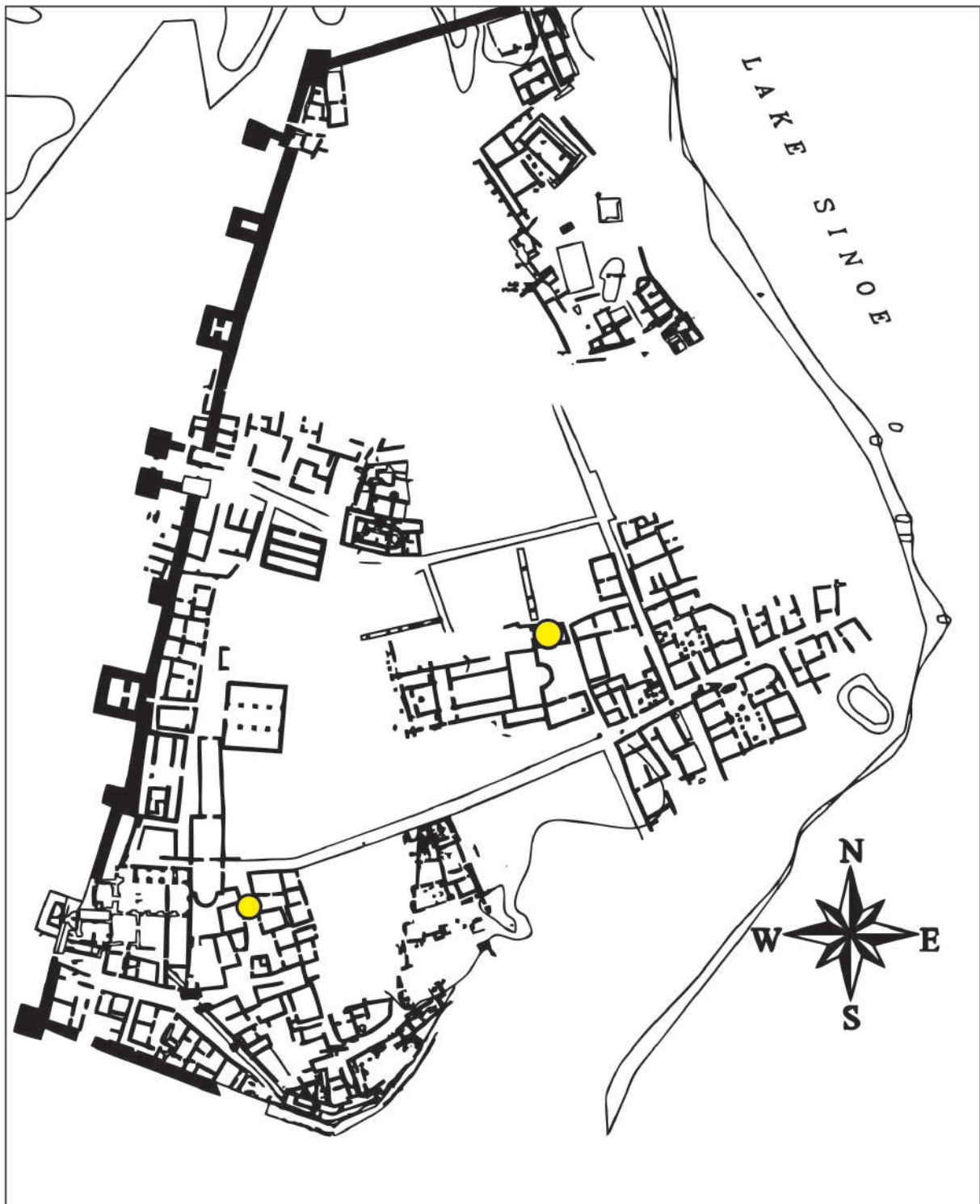
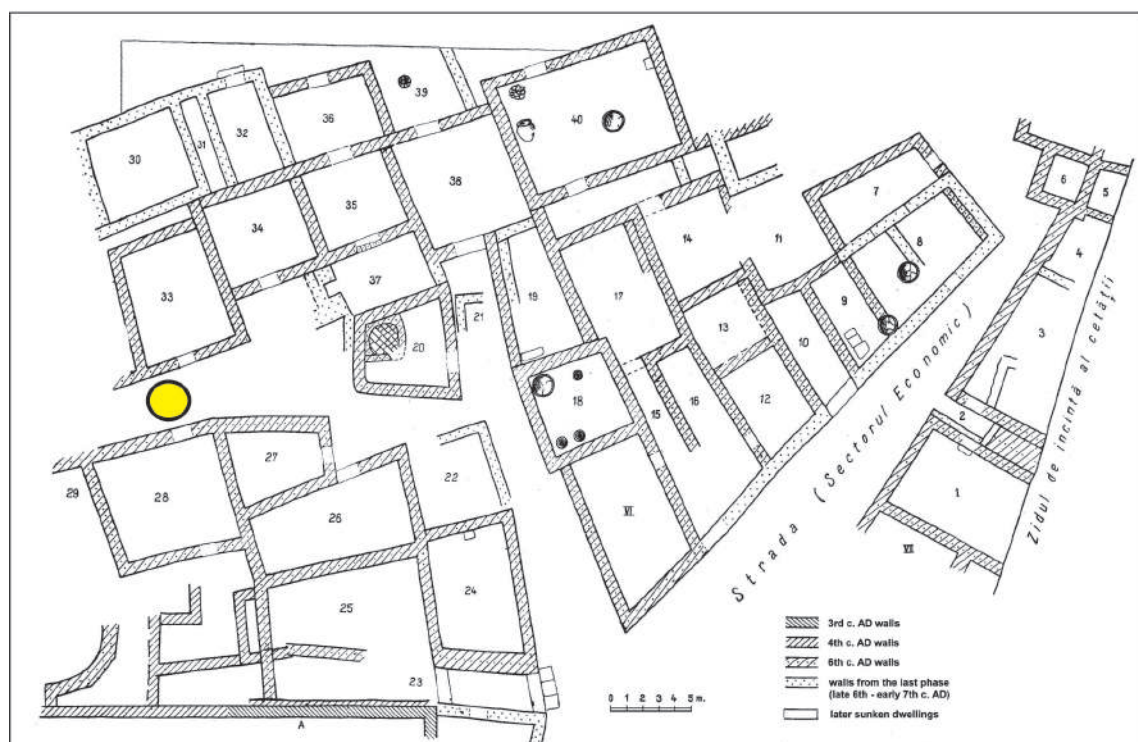
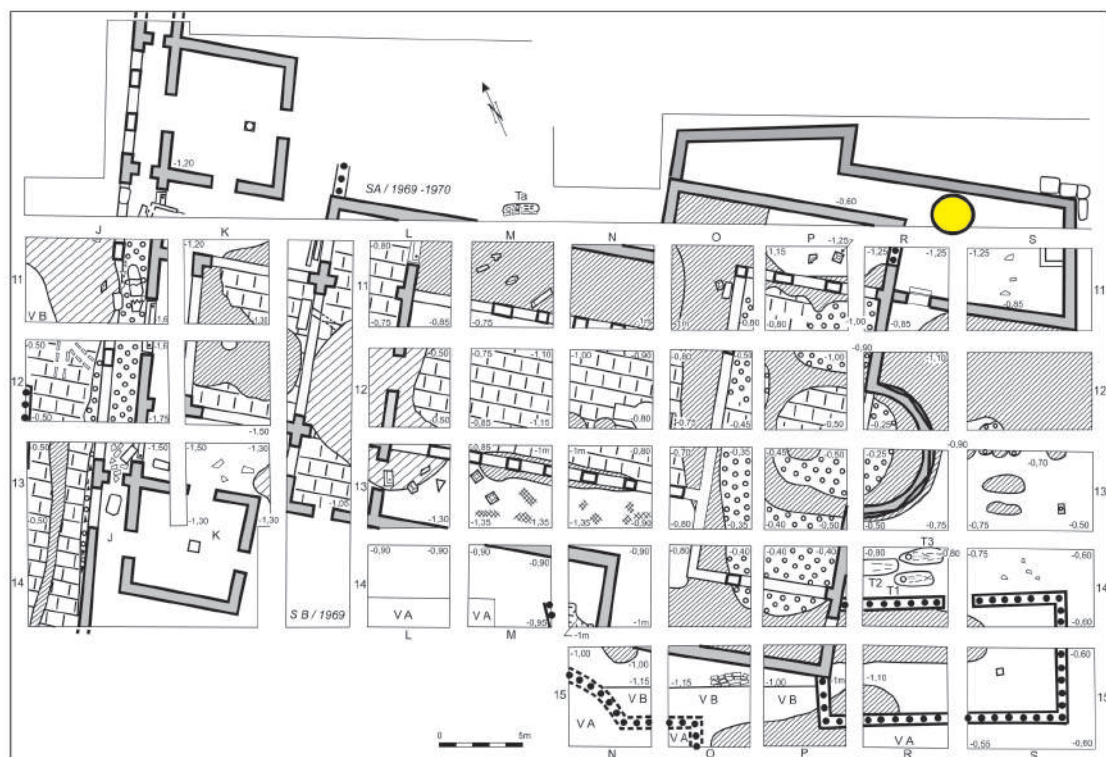


Fig. 13. Topographic map of Late 3rd – early 7th century Histria. C. Mehedințeanu.



1



2

Fig. 14.1-2. So-called "Cetate" Sector with findspot of Cat. 1-2, see Ștefan et alii 1954, pl. II; Bishop's Basilica (phase IVB), with north-eastern annex findspot of Cat. 3, see Suceveanu et alii 2007, pl. IV.