

# The Palace of ‘Alā’ad-Dīn Kay-Qubād I at Alanya and its Glass Finds

Alanya is a small port town on the Mediterranean coast of Turkey, which lies on the gradually descending southern slopes of the Taurus Mountains, to the east of Antalya, the larger and better known port/centre. Before its conquest by the Seljuks, the city changed hands many times over the centuries, and this is reflected also in the changes made to its name. It was first known in Latin as *Coracesium* or in Greek as *Korakesion* (point/protruding city)<sup>1</sup>. Under Byzantine rule it was called as *Kalonoros* (beautiful mountain)<sup>2</sup>.

However we know that, during the 2<sup>nd</sup> century BC, when the city suffered from attacks coming from different directions, a defensive wall in the middle sector that stretched from the present shrine of Arap Evliyası to the Ehmedek was constructed with large blocks of stone without mortar<sup>3</sup>. Excavations conducted at this site have revealed the foundations of a larger, three aisled basilica possibly dated to the 6<sup>th</sup> century. It is assumed that during the same century, the official and administrative buildings were placed around it. Towards the end of the 12<sup>th</sup> century, when Alanya was ruled by Kir Varte, a Greek<sup>4</sup> or an Armenian local ruler<sup>5</sup>, the small chapel which is still *in situ* but in ruins, was built with the spoils taken from the old one.

Alanya was finally conquered by the Seljuks during the reign of Sultan ‘Alā’al-Dīn Kay-Qubād (1219-1236) in the second quarter of the 13<sup>th</sup> century (1220) and the Seljuks renamed the city as Alā’iyya, after the name of this sultan.

Soon thereafter ‘Alā’-al-Dīn Kay-Qubād began to repair the city walls. He carried out an extensive development and construction plan in order to give Alā’iyya a Seljuk vision, and ordered the construction of a Palace on the southeast corner of the inner citadel<sup>6</sup>. He was also responsible for the construction of many pavilions, several of them in garden enclosures outside the city<sup>7</sup>.

The construction date of the Palace inside the inner citadel of Alanya is between 1221 and 1223, according to an inscription written on a wall tile, which was excavated in one of its rooms, during the 1986 excavation campaign<sup>8</sup>. The Sultan ‘Alā’-al-Dīn Kay-Qubād I used the Alanya Palace as a winter residence and stayed here for short periods during winter months. Indeed, the 13<sup>th</sup> century historian Ibn Bibi mentions several instances when the Sultan travelled from Kayseri to Antalya where he stayed for a month and then continued to Alanya where he resided for another month or more and sometimes left the town in April heading towards Konya or Kayseri<sup>9</sup>. His son Ghiyāth-al-Dīn Kay Khūsraw II (1236-1246), continued this routine and he too spent the winter months in the Alanya Palace<sup>10</sup>.

The Palace is located, in a north-south orientation, close to the main entrance of the Inner Citadel and with an excellent view of the harbour below<sup>11</sup>. It is rectangular in plan, with the entrance placed on the short, south side of this rectangle. There is a centrally placed open courtyard that is identified

1 Korakesium is first mentioned in the 4<sup>th</sup> century BC by the ancient geographer Scylax. In this period, the region was under the rule of the Persian Empire, which occupied a large portion of Anatolia. Later on, writers as Strabon, Piri Reis, Seyyep, İbn-i Batuta and Evliya Çelebi visited the region and gave brief descriptions.

2 Other than the mention that during the antique period, founded on the rock bed with a strong natural defense, it was named *Korakesion* (*Corakesion*), the early history of Alanya, and indeed its foundation, is obscure. – See Lloyd/Rice, Alanya 1-2. – The history of the Byzantine Kalonaros is also largely unknown. According to Bilici, Selçuklu 1-3, although the inner citadel was used as an Acropolis from the Hellenistic period onward, the area which now houses the small chapel, the so-called Church of Saint George, was the most notable locality during the Byzantine period, between the 6<sup>th</sup> and the 10<sup>th</sup> centuries. – See also Arık, Kale 335-336.

3 Lloyd/Rice, Alanya 3-4. – Arık, Kale 1985, 335-347.

4 Cahen, Pre Ottoman 133.

5 Lloyd/Rice, Alanya 4. – Redford, Landscape 22-23. – Around 1198/1199 Kir Varte is mentioned as Prince of Kalonaros, perhaps the grandson of the great Armenian lord of the Kingdom. Two decades later the same man will surrender Kalonaros to Kay Qubād.

6 Baykara, Alâeddin 9-10. – Redford, Landscape 26. – Although ‘Alā’-al-Dīn Kay-Qubād is said to have actively taken part in the development and renewal of 19 cities during his reign, this is the only one that carries his name. This is explained as Alanya being the first city conquered after he became the Rum Seljuk Sultan. The city walls were built, as part of a conscious design, to go through Ehmedek,

ince kale, Adam Atacağı, Cilvarda cape, Arap Evliyası Bastion and East Bastion, down to Tophane and Tersane, and ending in Kızilkule. The inner citadel has 83 towers and 140 bastions. To provide water to the city, which was contained within the city walls during the Middle Ages, about 400 cisterns were built. The Arsenal, and Red Tower made Alanya an important seaport for western Mediterranean trade, particularly with Ayyubid Egypt and the Italian city-states. Seljuk rule saw the golden age of the city, and it can be considered as the winter capital of their empire.

7 Redford, Palace 220-222. – Baykara, Alâeddin 9-10.

8 Bilici, Alanya 87-91; the shards were restituted as an eight cornered wall tile which was among others perhaps inserted on the south east wall of the palace. The inscription on the tile gives the name of ‘Alā’-al-Dīn Kay-Qubād with his titles which together point out to this date. – Bilici, Selçuklu 6-7.

9 Ibn Bibi (Öztürk) 315. 373-74. 380-381. 418-419. 425. 443. 450. – Baykara, Alâeddin 31.

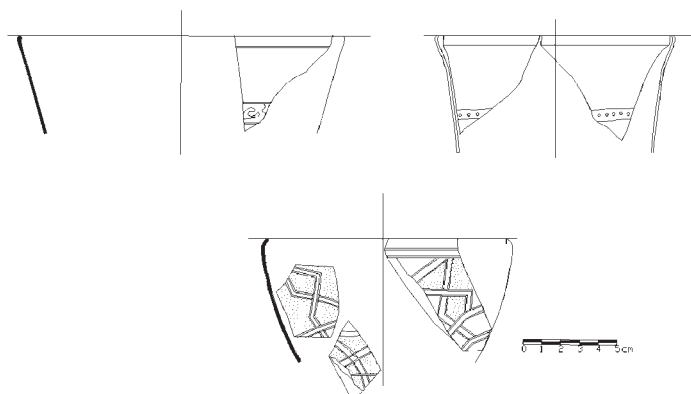
10 The second palace constructed by ‘Alā’-al-Dīn Kay-Qubād I, the Kubadabad Palace, is dated to 1235, which because of its location in a colder climate zone, seems to have been used as a summer residence. Arık, Kubad Abad 43-45.

11 The first excavation activities at the Alanya Palace were conducted by Oluş Arık and his team between 1985 and 1992. During these works the original plan and state of preservation of the Palace were restituted. The glass mentioned in this paper comes from this first period of the excavations. I am indebted to O. Arık, for giving me the opportunity to study the glass finds. K. Bilici and L. Yılmaz were most helpful throughout the study.

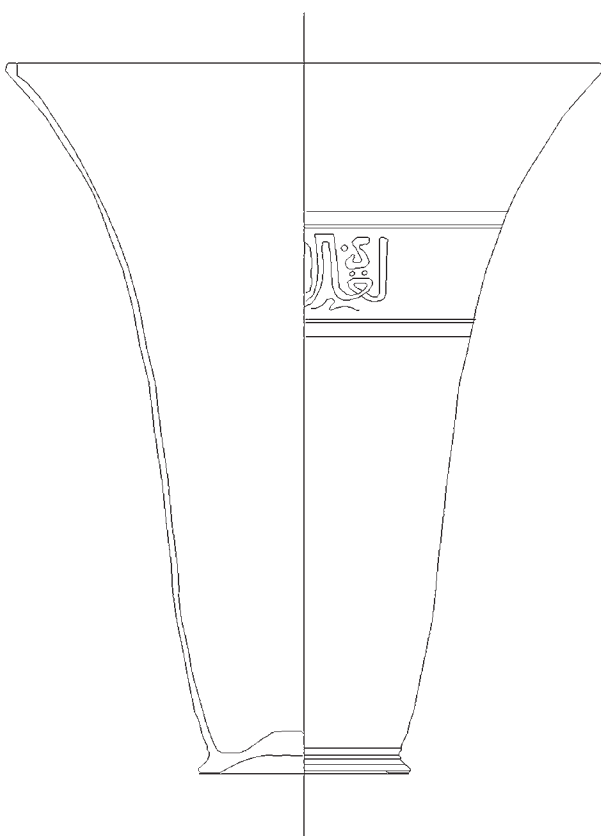
as a ceremonial hall, and incorporating an iwan across the entrance on the North West; rooms lined on the two long sides of the courtyard<sup>12</sup>. The tower, on the south east corner of the citadel wall, that surrounds the palace on the south, is assigned to the Byzantine era. According to Kenan Bilici, this tower was refurbished as the Sultan's private chamber during the building works of the Kay-Qubād period<sup>13</sup>. In this space and in the one adjacent to it plenty of small shards, belonging to vessel glass and pieces of glass from the window panes, were recovered during the first period of the excavations, carried out between 1985 and 1991<sup>14</sup>.

The two rooms on the east end of the courtyard were re-modelled and re-functioned during the reign of Ghiyāth-al-Dīn Kay Khūsraw II, for his private use<sup>15</sup>. These two rooms

**Fig. 1** Alanya. Drawing of enamelled shards, all three groups. – (Drawing Ö. Bakirer).



**Fig. 2** Samsat. Drawing of enamelled beaker. – (Drawing Ö. Bakirer, made after Öney, Kadeh).



have also yielded both functional glass and window glass. The pieces of window glass have similarities to those recovered in Kay-Qubād's chamber which makes it possible to assume that this room also had top windows filled with colored, crown glass roundels set in stucco frames<sup>16</sup>. Since the palace was used by both father and son, there is no stylistic difference in the glass, both functional and window glass, recovered in their chambers.

It is believed that the palace was partly or completely deserted after Ghiyāth-al-Dīn Kay Khūsraw II, and in time it fell into ruins. When the first excavation campaign started in 1985, it was discovered that the upper floors of most of the rooms had fallen down, causing all the small finds to turn upside down and making it hard to define the stratigraphic layers.

## The glass (figs 1-8)

The glass finds from the Palace in Alanya are very few in number and most of them are quite minute in size. On the other hand, shards from the vessel glass present a variety both in form and in decoration. These points make me think that the glass excavated on the Palace grounds, was neither produced on the same spot nor in its close vicinity<sup>17</sup>. When their original use is considered, the glass finds can be grouped as shards from vessel or functional glass and those from window panes.

With the window glass, except one or two flat pieces, all the recovered fragments are produced in the crown technique<sup>18</sup>. Some are small shards from the flat or turned over edge and some are larger and thicker from the centre of the bull's eye crowns. When the shard is a small section from the edge it is much easier to identify the crown glass units and determine their diameters, which vary between 13 and 21 cm<sup>19</sup>. They have a wide range of colors and were probably set in the plaster frames in various patterns. The plaster frames were then placed inside the window openings. The shards with possible functional use can be referred as hollow glass, and they might belong to plain vessels, like goblets,

12 Arık, Kale 1986 fig. 1 plan. – Arık, Alanya 1999 fig. 1 plan. – Bilici, Selçuklu 6-7.

13 Bilici, Selçuklu 6-7.

14 As mentioned, the glass covered in this paper is on the finds between 1986 and 1992. The excavations at Alanya Palace have continued until 2009, the glass finds after 1992 have not been studied yet.

15 Bilici, Selçuklu 6-7.

16 This assumption is in line with the stucco findings recovered in the same space and identified as belonging to frames used for windows. See Bilici, Alçı 1-3.

17 Or perhaps brought from a distant land. These assumptions will remain until a glass furnace or other remains to indicate a local production of glass is recovered.

18 The flat pieces are indicative of cast glass produced by pouring molten glass onto a flat surface. In the crown technique the glass blower first blew a large bubble at the end of the blow pipe, then enlarged it by spinning. When the bubble reached the desired diameter, it was flattened and depending on the amount of the glass gathered at the end of the blow pipe crown glass discs with varying diameters were formed from crown glass disks with varying diameters.

19 This noticeable change in the diameters of the crown glass indicates that they were used in arched windows where the roundels on the upper part, inside the arched head, will be smaller in size.

long necked bottles, gracefully flaring beakers, drinking cups, perhaps tumblers and also hanging lamps. The small shards from these vessels were recovered mostly in the form of base, body and rim shards. Some of the rim shards carry a small part of the body in which case it is possible to reconstitute the profile of the body more securely and make guesses for the shape of the rim. The same is valid with the base shards, those that carry a small part of the body likewise make it possible to determine the profile of the body. Some of this glass was probably for the daily use of the Sultan, while others, with a finer quality, may have been kept on cupboards for display or they were presented as gifts.

The compositional characteristics of the window glass and that of the functional glass show distinct variations. In a recent study where the raw materials' characteristics and technology were studied in depth, it was stated that in general the glass recovered at the Palace is of the soda-lime-silica type but there are variations between functional glass and window glass as well as several groups in the window glass which all together make it possible to suggest that there is no homogeneity in terms of raw materials, batch recipes, fritting and melting conditions<sup>20</sup>. This is yet more evidence that there is no one provenance for all the glass, for it was not produced in one workshop, nor even in one region.

According to their fabric, color and surface qualities the shards from vessel glass show three distinct types. Those in the first group are colorless with the natural green tinge, and their surfaces are plain, without any decoration. These comprise only 30-40 % of the whole. A second group, perhaps 10-20 % of the whole, have enamel painted decoration and the rest have applied decoration as projecting blobs or prunts, and very rarely with a thread of spun glass trailed over the neck. The enamelled shards and those with applied prunts are easily differentiated not only with their surface decoration but also with the surface quality of the fabric and their state of conservation. These specific characteristics may point to impacts coming from different glass centres, or the glass itself coming from different glass workshops. This paper will discuss these two groups of shards with special emphasis on the possible provenance of the impacts.

### Enamel painted shards (figs 1-4)

The small group of enamel painted shards from functional glass, were recovered, in the special room which is identified as the special chamber refurbished by Ghiyāth-al-Dīn Kay Khūsraw II and dated to his reign<sup>21</sup>. The shards decorated with enamel painting are only a few in numbers but their decorative details and colors indicate that they belong to three separate vessels.



**Fig. 3** Alanya. Group of enamelled shards from group three. – (Photo Ö. Bakirer).

The first group is only two small shards. These pieces are from the rim and the body, the base is missing. Their measurements are as follows: first shard: length 5.2 cm, width 5.9 cm, thickness 0.2-0.25 cm; second shard: length 4.7 cm, width 5.4 cm, thickness 0.2-0.25 cm, diameter at rim 11-12 cm. The two shards carry similarities which makes them assigned to the same open vessel, possibly a beaker with a flaring rim and with the body gradually diminishing towards the base. The surface of both shards, is covered with a thick layer of irridation, but it is still possible to distinguish the decoration at the rim, as it creates a low relief effect on the surface. The composition is placed in a very narrow band, placed ca. 4.0 cm below the rim and encircling it. The two sides of the band are bordered by two glass threads. The surface of the band is filled with a string of pearls, where the pearls are slightly raised from the surface. As this band of ornament is encircling the rim of the beaker, whether there was more enamel painted ornament on the rest of the surface cannot be determined. The colors used to delineate this composition cannot be determined because of the irridation but it can be assumed that the decoration was applied with gold and a few basic colors.

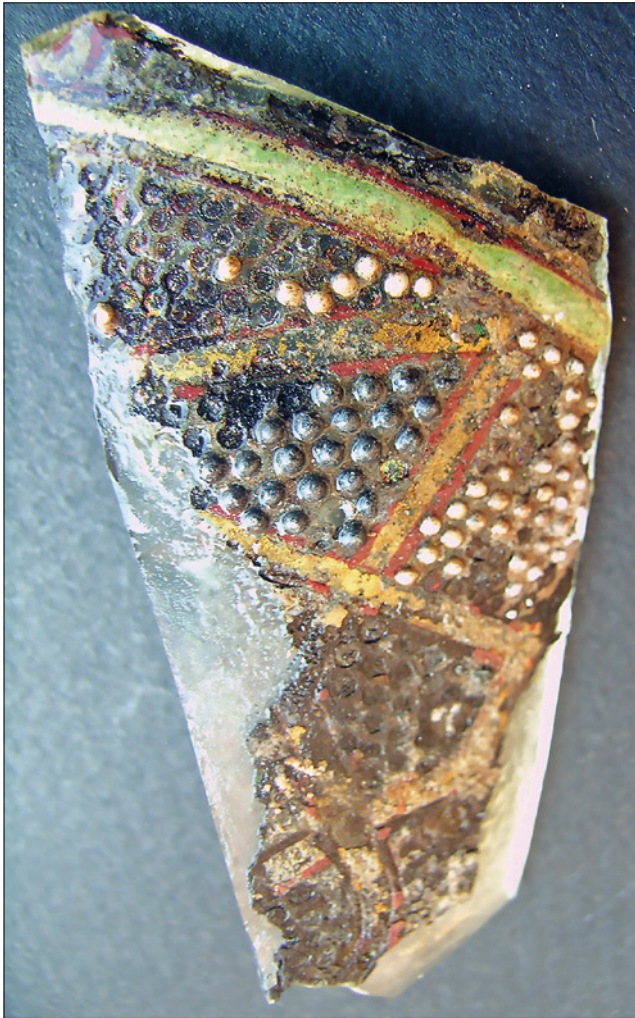
The second group is also two small sized rim shards, recovered in the same space. These two can be assigned to the same open vessel, probably again a beaker with a flaring rim. The body perhaps diminished towards the base and finished with a kicked base. The measurements are as follows: first shard: length 4.8 cm, width 4.2 cm, thickness 0.2-0.25 cm; second shard: length 3.3 cm, width 2.7 cm, thickness 0.2-0.25 cm, possible diameter of the complete rim 11-12 cm.

20 Beşer, Archaeometrical. – Beşer et al., Archaeometry 213-233 provenance of the raw materials, different techniques of manufacture, burial and weathering conditions which may have affected the composition of the glasses are some factors that cause variations. However, even when these factors are excluded

it was possible to categorize the samples into three groups and very broadly distinguish three fabric types.

21 For the plan see above note 15. This is marked as VIII in the plan.





**Fig. 4** Alanya. Single enamelled shards from group three. – (Photo L. Yılmaz).

Similar to the examples in the first group, on these two shards also, the composition is arranged in a 4 cm wide narrow band placed 1 cm below the rim. In this case the surface of the narrow band is filled with an abstracted floral pattern and its upper and lower edges are outlined with glass threads. The colors cannot be specified because of the irridation but it can be assumed that the decoration was applied with gold and colors.

The third group has four shards all recovered from the same room. One of these is close to the rim, the other two are from the body. These four shards can be more safely resituated as a beaker with a slightly flaring rim, a swelling body and probably a kicked base. The measurements of the small shards are as follows: first sherd: length 6.0 cm, width 6.7 cm, thickness 0.2 cm; second sherd: length 3.0 cm, width 3.2 cm, thickness 0.2 cm; third sherd: length 2.9 cm, width 2.0 cm, thickness 0.2 cm; fourth sherd: length 3.0 cm, width 1.9 cm, thickness 0.2 cm, possible diameter of the complete rim 11-12 cm.

When found the surfaces of all these four pieces were covered with a thick layer of irridation and the decoration could not be seen, however these pieces were cleaned and the irridation removed. Only then it was possible to see that the surface was segmented with narrow bands running in different directions as well as crossing over each other in an asymmetrical order. The polygonal areas formed between the crossing bands are filled with small pearls, protruding from the surface. The bands are outlined in black, their insides filled with blue, red and gold and the pearls in white on a light honey colored background.

With these three groups of shards the hardly recognized compositions of the surface decoration seem to point out to enameled beakers that were produced in Syria and Egypt between the 13<sup>th</sup> and 14<sup>th</sup> centuries<sup>22</sup>. For that reason it would be an appropriate approach to compare the shards from Alanya with enamelled beakers recovered both in Anatolia and elsewhere, either recovered intact or could be completed. Their common characteristics are that »they exhibit variations« and for the beakers from Syria and Egypt, such variations are evaluated by Summer Kenneson as: »some could have been intended for ceremonial use, others as gifts and awards, some for export and sale and some others as lamps«<sup>23</sup>.

As for a first step in comparing examples found in Anatolian excavations, beakers excavated in Samsat (Samosota) can give us at least some information for the possible shapes as well as the composition of the surface decoration in the Alanya shards. These beakers, published by Gönül Öney, are around 12-13 cm tall, with bases around 5-5.5 cm, and their flaring rims around 10-12 cm wide<sup>24</sup>. One of the beakers has a 4 cm wide band encircling the body, 5 cm below the rim. The surface of this band is filled with small sized pearls slightly projecting from the surface and its top and bottom edges are accentuated with thin glass threads whirling around the body of the beaker, similar to the wide band. However, in none of the Samsat beakers, published by Öney, we can see the bands in different colors and crossing over each other. Thus there are similarities between the two groups, of the pearls used as an infill, yet these similarities are not very strong.

According to Öney, the Samsat shards and especially their surface decoration, show distinct similarities and relations to the enamelled beakers produced in Damascus, Raqqa and Aleppo. She claims that: »On the beakers produced in Aleppo, the enamel painted decoration is very rich and varied, and there are also figural representations like fish and flying birds in large sizes. The Damascus enamelled beakers, which are generally dated between 1250 and 1310, are more reminiscent to the Samsat finds especially with the Cufic inscription bands that encircle the upper section of the body. On the other hand, on the Rakka glass, generally dated between 1170 and 1270, small protrusions framed with wide bands

22 Carboni, *Glass* 323-370.

23 Kenneson, *Chronology* 45-46.

24 Öney, *Kadeh* 67-69 figs 1a. e. f; 2a-b.



**Fig. 5** Alanya. Group of pruned shards. – (Photo L. Yilmaz).

occur often<sup>25</sup>. The definition of this last group of glass from Rakka is reminiscent to those from Alanya.

A very small sized shard with similar characteristics, like the crossing bands and the protruding pearls, was discovered in the medieval levels of the Harran excavations<sup>26</sup>. In another group of enamelled shards, displayed as the »Rakka Group« at the Benaki Museum in Athens, the surfaces are decorated with bands crossing over and under each other, and the little pearls are used as filling elements. These look close in their compositions to the third group of enamelled Alanya shards<sup>27</sup>.

This last group with its specific type of surface decoration, comprising the crossing bands in blue and red, the small white pearls used as infill seem to be reminiscent to medieval glass finds from Syria and Egypt. Those from Syria are classified by Carl J. Lamm as the Rakka Group, Damascus Group and Aleppo Group. The Rakka Group is dated by Lamm, loosely, between 1170 and 1270<sup>28</sup>. Enamelled glass beakers with red, blue and gold painted decoration, including the raised pearls appear to be among the main characteristics of the Rakka Group. The Alanya shards with enamel decoration are especially close to the Rakka Group that were discovered in Fustat, Egypt and their dates are attributed to 1220-1230<sup>29</sup>.

The glass finds from the Kubad Abad excavations have been recently studied by Zekiye Uysal in a PhD thesis<sup>30</sup>. As this was probably the summer palace of 'Alā'-al-Dīn Kay-Qubād I, as well as his son Ghiyāth-al-Dīn Kay Khūsraw II, one would assume that the typology of the glass types would be similar or reminiscent. However, considering the forms and surface decoration of the beakers it is possible to point out some parallels in their forms, but the subject matter of the enamel painting on the Kubad Abad examples do not correspond to those of Alanya.

### Shards with prunts (figs 5-8)

Another group of shards from vessel glass is completely different from the previous ones<sup>31</sup>. These are also very few in number, small in size, but they are outstanding both in type and in the quality of their fabric. These shards have a brownish yellow tinge a combination of yellow, brown and green with slight variations in their hue<sup>32</sup>. Their surfaces are smooth and shiny, only a few black spots and small air bubbles can be observed. The surfaces of these shards have very little or no weathering and that is an extreme opposite of the fabric used in the manufacture of the enamelled glass. Some of

25 Öney, Kadeh 67-69 pointed out similarities between Samsat finds and those from Al Mina in North Syria. – Lane, *Medieval Finds* 66.

26 Rice, Harran 72 fig. 18, 21.

27 Clairmont, Benaki 115-117 pl. XXIV, 392: diameters at rim 5.7 cm; 7.9 cm; 9.7 cm.

28 For Rakka type of glass found in Egypt see: Lamm, *Mittelalterliche Gläser* 2, 266 pl. 90, 14-16.

29 Lamm, *Mittelalterliche Gläser* 2 pls 90, 7; 91, 4. 6-7. White, blue and gold.

30 Uysal, Kubadabad 397-422: painted beakers are classified according to their shapes and surface decoration.

31 I have presented another paper on pruned beakers which appeared in the following publication: Bakirer, *Glass* 199-212.

32 Munsell Book of Colour. – The colors of the shards are as follows: Munsell 5Y 7/10; 2.5 Y 7/12; 7.5Y, 8/5-7/2; 2.5Y, 8/4; 7.5Y, 8/5-7/2.





**Fig. 6** Alanya. Detail of prunted shards. – (Photo L. Yilmaz).

the small pieces have small knobs or prunts, projecting from their surface<sup>33</sup>. The sizes of some of these small shards are listed to give an idea for the variations in their sizes: height 1.5 cm, 2.4 cm × 3.1 cm, diameter of the prunt attached to it 0.7 cm, height 0.6 cm; 2.1 cm × 2.9 cm, diameter of the prunt attached to it 1.0 cm, height 0.9 cm, 1.6 cm × 1.0 cm, diameter of the prunt attached to it 0.7 cm, height 0.9 cm; 2.2 cm × 2.0 cm, diameter of the prunt attached to it 0.1 cm, height 1.2 cm; 2.5 cm × 1.2 cm, diameter of the prunt attached

to it 0.1 cm; height 1.4 cm; 2.3 cm × 1.6 cm, diameter of the prunt attached to it 0.9 cm, height 1.6 cm; 3.0 cm × 3.3 cm, diameter of the prunt attached to it 1.2 cm.

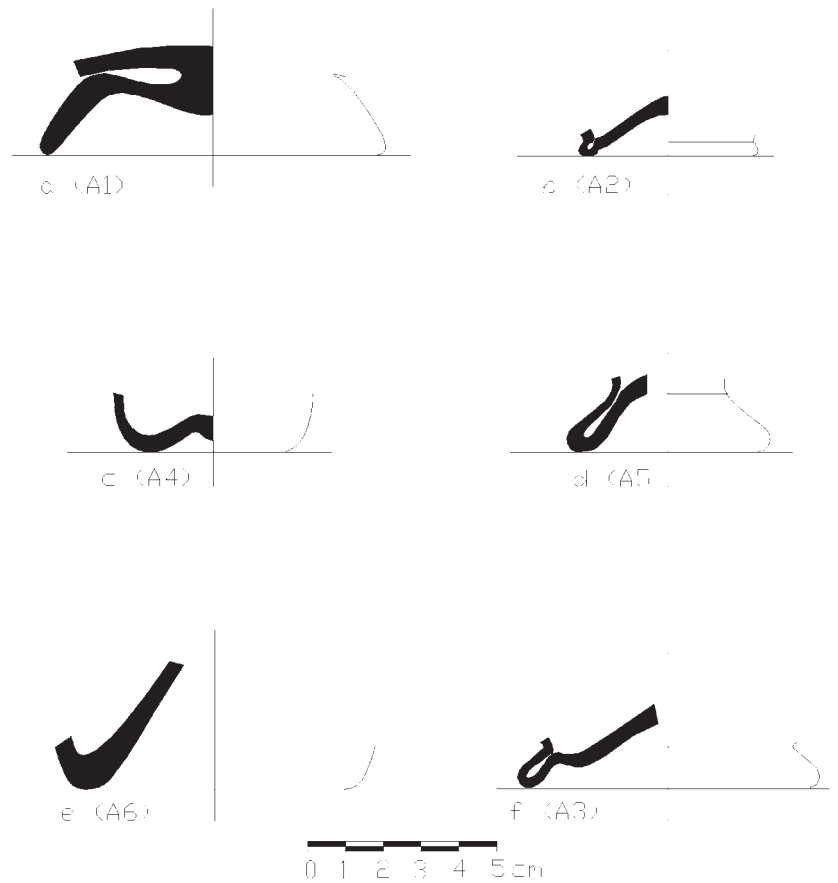
There are also single prunts, only 29 in number, which are broken in such a way that only a small piece of glass is left at their back (figs 5-6). They are not all the same sizes and show variations both in their diameters and in their heights as follows: single prunt with diameter 1.6 cm, height 1.9 cm; single prunt with diameter 1.6 cm, height 2.1 cm; single prunt with diameter 0.9 cm, height 1.1 cm; single prunt with diameter 1.3 cm, height 1.5 cm.

From the same fabric, with the same yellow color with a brownish tinge and the same shiny surface quality that is free of weathering, are some more small body shards which do not carry prunts but with the quality of their material they look related to the above mentioned ones. These shards without prunts show sizes as follows: 5.1 cm × 4 cm; 3.5 cm × 3.7 cm; 2.3 cm × 3.8 cm; 4.6 cm × 4.1 cm; 4.8 cm × 3.8 cm. Furthermore there are also three base shards which seem to be related. Thus the base shards, the small pieces from the body and those that carry small prunts on their surfaces all seem to be associated, especially when their fabric is considered. This relation makes it possible to assume that this group of shards, originally belonged to prunted beakers or cups. For each base shard there is the possibility that immediately above the

**Fig. 7** Alanya. Single base shard. – (Photo L. Yilmaz).



<sup>33</sup> The term prunts is common in English but terms like protrusions and applied studs are also used. In German they are called »nuppen«. In Turkish the term »sığıl« or »kabara« is used, whereas again for Turkish I have adopted the term »düğüm« i.e. knot which seems to me to be more suitable for the knot-like projections. The shards reveal that the glass was free blown and the prunts were added afterwards by attaching a small blob of hot glass on the surface, pulling it forward and then twisting it to create small protrusions on the surface that remind a knot or a snail. For different terms see: Özgümüş, Anadolu Camcılığı 48 mentions them as sigil. – Öney, Kadeh 64 calls them kabara. – Lamm, Mittelalterliche Gläser 1, 89-90 calls them »Nuppen«.



**Fig. 8** Alanya. Drawing of base shards with different profiles. – (Photo L. Yılmaz).

breakage there was a second zone where the prunts were scattered and this upper part of the body was separated from the one below with an applied thread or coil. However, as the shards are minute, it is not possible to assign them to any known shape, but the prunts show a resemblance to those applied on beakers and cups, which are well-known types of the medieval period.

The differences in the sizes of the prunts lead us to ask whether they belong to the same vessel or to different vessels. Another point to consider could be the possibility that different sized prunts were applied on the different parts of a beaker or cup. The number of both the prunted shards and the single prunts recovered in the Alanya Palace are not so many, which may indicate that there were only a few complete vessels of this type.

Prunted beakers, goblets and cups are well-known glass types from the medieval period and several scholars have referred to them as witnesses for the transfer of glass artifacts and glass technology in the Mediterranean basin<sup>34</sup>. Prunted beakers and cups were first found in the excavations con-

ducted at Corinth, when in 1937, two Byzantine glass factories were recovered<sup>35</sup>. These finds were pointed out among the products of the Corinth factories, especially the one at the South Agora Center. Gladys Davidson, who worked on the Corinth excavation finds, dated them to the period between the early 11<sup>th</sup> and mid-12<sup>th</sup> century<sup>36</sup>. At this point she also pointed out that the prunted beakers, produced in this locality, were among the few well-known glass types that witness the transmission of glass technology and the movement of the craftsmen who traveled from one glass workshop to the other, from Syria to Egypt and then to the Byzantine factory at Corinth and still later to Southern Russia. Therefore the origin of the prunted beakers could be traced from eastern models and were themselves, in turn, the prototypes for later Italian and north-west European vessels<sup>37</sup>.

In 1940, Davidson assigned the prunted beakers and cups to a Syrian origin, yet considering the strong Egyptian influence on the Corinth factory, as it was founded by glass workers coming from Egypt, she later proposed that the beakers came to Corinth through Egypt, rather than directly

34 It is believed that prunted beakers or goblets, ribbed beakers and bowls and enameled glassware, found in the Corinth factories and mainly at the Corinth South Agora Center, stand as an evidence for the transport of glass from east to west in the Mediterranean basin.

35 At Corinth two glass factories were discovered during the controlled excavation in 1937. Davidson Corinth 297-324. – Davidson-Weinberg, *Minor Objects* 97. – Davidson-Weinberg, *Medieval Mystery* 127-141.

36 Davidson, Corinth 324 suggest that this period depending on the knowledge that the Corinth factories were established by Greek emigrants from Egypt and

they ceased to operate after the Norman sack in 1147. It is believed that the Norman's took all the glass workers to Sicily. In the 1970s this first assumption was slightly altered by Megaw, repeated by D. B. Harden with the idea that perhaps parts of the working force continued in Corinth while the others began practicing their art in Sicily and in Southern Italy. – Davidson-Weinberg, *Minor Objects* 87. – Harden, *Ancient Glass* 101-103.

37 Davidson, Corinth 306.

from Syria. In this context, the role of Egypt in the spread of this beaker type was earlier mentioned by Lamm who has given examples of not only beakers with prunts but also some shards that belong to open or deep bowls, standing on ring foot and decorated with horizontally arranged threads as well as with prunts. However, although the form and the surface decoration with prunts are reminiscent, there is a difference in the material. The examples from Egypt are made of colorless glass and colorless threads, but the prunts are either blue or colorless with blue dots on their tips<sup>38</sup>.

The above summary of possible sources for the prunted beaker and cup types shows how widespread this glass type was. As mentioned by several scholars the »story of the prunted goblet is interesting and important«. And in its later history the beaker form with or without the prunts was common in the Near East until the 14<sup>th</sup> century<sup>39</sup>. On the other hand, the prunted beakers and cups travelled to Southern Italy in the 12<sup>th</sup> century<sup>40</sup>. A century later, »glass of this type was also found on the other side of the Adriatic, in the late 14<sup>th</sup> century grave at Veličani, in the hinterland of Dubrovnik«<sup>41</sup>. The so-called Veličani beaker is only 8.0cm high and has a cylindrical body with a flaring rim. It is made of very thin, transparent glass with a slight yellow-brown tinge, free of bubbles and covered with a thin film of weathering. It is considered to be a unique find for which it is difficult to establish the provenance<sup>42</sup>. Harden, further claims that in their journey to north the prunted beakers have by-passed the Venetian area, as until now no examples were found there<sup>43</sup>.

While searching for earlier and contemporary examples of this well-known glass type of the medieval period another question came to mind as for the frequency of this type in Anatolia. Was it a type known in Anatolia? Have prunted shards or full vessels studded with applied prunts been excavated in other medieval sites in Anatolia? To the best of my knowledge, the story of the prunted beaker in Medieval Anatolia is still obscure and its existence in Byzantine or later sites is not yet fully documented but they are sometimes mentioned among the finds of a certain site. One of these sites is Sardis where in the Byzantine shops a considerable number of glass fragments were recovered. Among them one example of the prunted vessel or the vessel with applied warts, made of green glass, is published<sup>44</sup>. However, these appear to be only simple conical projections, rather than the knob like prunts.

On the Mediterranean coast, from the Byzantine Church of St Nicholas at Demre/Myra, three examples of cups with applied dots are recorded by Özgü Çömezoğlu<sup>45</sup>. Two of these cups have dots in the same color with the body, on one of them besides the dots there is also an applied thread, again in the same body color. On the third example the dots are blue. Çömezoğlu, dates these finds between the 11<sup>th</sup> and the 13<sup>th</sup> centuries and associates them to the examples from Corinth, as well as to the ones found in the eastern Mediterranean and in southern Italy.

According to Holger Schwarzer the glass finds from Pergamon, are assigned to the 13<sup>th</sup> century and said to be of local production. Among them two beakers with small prunts are made of colorless glass, one with green and the other with brown tinge but both with their material and the small size of the prunts are different than the ones from Alanya<sup>46</sup>. However, two prunted shards excavated in Alexandria Troas are different from those in Pergamon but more like those in Alanya in view of their color and the creation of the prunts. Both shards were found at the so-called Lower Agora in the settlement contexts of the 12<sup>th</sup> and 13<sup>th</sup> centuries. After Schwarzer, they belong to imports, because there are no other examples of this type in Alexandria Troas<sup>47</sup>. These few examples show that there may be examples of the same material in Anatolia, but they are not yet recovered and perhaps in the future, if more examples come to light, the story of the prunted beaker will be better related.

The second issue is the cultural milieu that created the Alanya glass. Are these shards the product of the earlier Byzantine level of the Palace, therefore in line and contemporary with the Corinthian prototypes? Or are they slightly later and contemporary with the palace? Either produced somewhere for the palace or sent over from a foreign workshop in Egypt or Syria, or produced by artisans who came from one of these countries? Were these glass vessels used by the Sultan's or were they on display for mere pleasure?<sup>48</sup>

In conclusion both for the enamel painted shards and the prunted ones, the only assumption for the time being is: They may have been produced somewhere else in Alanya or even somewhere distant, perhaps even ordered from abroad. The last possibility is that at least some of the pieces, if not all, were acquired by means of trade from another Mediterranean port or were sent as presents by some foreign diplomatic envoy. Various other hypotheses might also be entertained until more material comes to light to answer these questions.

38 Lamm, *Mittelalterliche Gläser* 1, 89-90. – Lamm, *Mittelalterliche Gläser* 2 pls 26, 12-18; 27, 2-4. 15.

39 Lamm, *Mittelalterliche Gläser* 2 pls 103, 8 (Fustat Group 1270-1340); 127 (Aleppo Group 13<sup>th</sup> century); 163 (Damascus Group ca. 1250-1310).

40 Harden, *Ancient Glass* 101-103 fig. 13 proposed that »after the Norman sack, the Normans took at least some technicians away from Corinth, the Corinthian artists would be brought to southern Italy or Sicily and in the late 12<sup>th</sup> and 13<sup>th</sup> centuries glass of very strong Corinthian affinity, including fragments of knobbed goblets, appear at Lucera Castle and in Apulian sites«.

41 Kojić/Wenzel, *Yugoslavia* 76-93. – The examples from Dubrovnik have small knobs rather than prunts, they are undoubtedly the ancestors of the well-known 15<sup>th</sup> century and later prunted goblets of the north-west.

42 Kojić/Wenzel, *Yugoslavia* 76-93.

43 Harden, *Ancient Glass* 102.

44 von Saldern, *Sardis* 19-20 no. 81 pl. 3, 81.

45 Çömezoğlu, *Myra* fig. 4e-g.

46 Schwarzer, *Pergamon* pl. 3, 51SG; 52SG.

47 *Ibidem*, pl. 3, 51UA; 52UA.

48 According to Bilici, many small finds in stucco, recovered in the chambers assigned to the Sultan's, belong to cupboards which probably held the glass.



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## Zusammenfassung / Abstract / Résumé

### Der Palast des 'Alā'ad-Dīn Kai-Qubād I. in Alanya und seine Glasfunde

Dieser Aufsatz behandelt eine kleine Gruppe von Gläsern, die in dem Palast ausgegraben worden sind, der sich innerhalb der Zitadelle von Alanya befindet. Der Palast wird der Regierungszeit des 'Alā'ad-Dīn Kai-Qubād I. zugeschrieben, jenes Seldschukensultans, der die Stadt erobert und ihr seinen Namen gegeben hat. Sein Sohn Ghiyāth-al-Dīn Kay Khūsraw lebte nach seinem Vater in diesem Palast. Die Glasfunde weisen eine Vielfalt an Typen und Oberflächendekoration auf, doch in jeder Gruppe gibt es nur eine kleine Anzahl von Scherben. Diese Umstände lassen das Problem ihrer Herkunft unübersichtlich erscheinen.

### The Palace of 'Alā'ad-Dīn Kay-Qubād I at Alanya and its Glass Finds

This paper deals with the small group of glass finds excavated in the Palace located within the Inner Citadel of Alanya. The palace is ascribed to the reign of 'Alā'-al-Dīn Kay-Qubād I, the Seljuk Sultan who conquered the city and gave it his name. His son, Ghiyāth-al-Dīn Kay Khūsraw II, also lived in this palace after his father. The glass finds show a variety of types and diversity in their surface decoration, but in each group there are only a small number of shards. These circumstances make the problem of provenance somewhat confusing.

### Le palais d'Alā'ad-Dīn Kai-Qubād I<sup>er</sup> à Alanya et sa verrerie

Cet article traite d'un petit groupe de verres mis au jour dans le palais de la citadelle intérieure d'Alanya. Le palais est attribué au sultan seldjoukide 'Alā'ad-Dīn Kai-Qubād 1<sup>er</sup> qui a conquis la ville et lui a donné son nom. Son fils Ghiyāth-al-Dīn Kay Khūsraw II vécut également dans ce palais après son père. Les verres présentent toute une palette de types et de décors, mais les groupes ne sont représentés que par quelques tessons. Ceci complique la détermination de l'origine des verres.