

ANATOLIAN FAIENCE POTTERY OF XVI–XVIII CENTURIES FROM THE NORTH-EAST PRIAZOVYE IN RUSSIA

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Abstract

In 2014 the archeological expedition of the Azov Museum-Reserve carried out excavations on the territory of the former Turkish fortress Azak in Azov (Rostov region, the Russian Federation). The fortress, along with the other stone fortified structures (the Sed-Islam Fortress and the Shakhi and Sultaniye sentry towers), belonged to the Ottoman system of defensive fortifications in the North-East Priazovye which was part of the Ottoman Empire from the end of the XV century to the first half of the XVIII century. According to the descriptions of Azak, made by Evliya Çelebi, the famous Turkish traveller of the XVII century, in his “Book of Travel”, the boundaries of the excavations in 2014 fell onto the part of the fortress that had been called the “Frank Fortress”, or “Frank-Khisar”, by the Ottomans. During the archeological research of the territory, the author of the excavations (I.Gusach) paid special attention to the studies of a cultural layer related to existence of the Turkish fortress Azak. It contained a large number of various finds the main bulk of which were fragments of clay and faience pottery brought to the fortress from all corners of the vast Ottoman Empire. We should single out painted faience vessels manufactured in big ceramic centers of Anatolia – Kütahya, Iznik, etc. Among them there are fragments (no intact forms) of Kütahyan faience coffee cups with dark-blue and white and polychromatic underglaze paintings, and fragments of vessels (jugs, vases, bowls, dishes and mugs) of “Iznik range” with highly artistic polychromatic underglaze paintings. All in all, this ceramics is dated by the XVI – the beginning of the XVIII centuries.

Keywords: Azov Museum-Reserve, Azov town, Ottoman fortress Azak, painting faience ceramics from Anatolia, ceramic centers of Iznik and Kütahya, paintings in the style of “Abraham from Kütahya”, “Golden Horn”, “Rodos”.

Introduction

In autumn 2014 the archeological expedition SBIC RR “Azov Historical-Archeological and Paleontological Museum-Reserve” carried out excavations on the territory of the former Turkish fortress Azak in Azov-city of the Rostov region (the Russian Federation) in the area designated for the construction of a private café at the intersection of Genezskaya Street and Alexandra Nevskogo Street. According to the preserved maps of the Azov fortress of XVII-XVIII centuries (1; 2), the excavation boundaries fell onto the part of the fortress named “Frank-Khisar”, or the “Frank fortress”, by the Turkish traveller Evliya Çelebi in his well-known “Book of Travel” (“Seyâhatnâme”) (3: 199-200). For the first time in many

years Azov archeologists got an opportunity to undertake studies of this oldest but scantily explored city district (pic.1).



Pic.1. Map of the town of Azov (Russia) with the designation of the excavation site (№1) 2014.

In the course of archeological works that were interrupted by the flooding of the river Don ground waters, only three upper cultural layers of the end of XVII – XX centuries were studied. The greatest attention was paid to the “Turkish” layer of the XVII – the first half of the XVIII centuries dated by the Constantinople copper coins of Suleyman II (1690-1691), by the Constantinople silver coin of Ahmed III (1703-1730) and by the Bahçesaray silver coins of Selâmet Geray II (1740-1743).

The depth of this layer was just over 2,0 m. The traced power had 0,7-1,1m. The following items were discovered at this level: the remains of stone and adobe constructions of the Turkish period, two stone pavements, middens, etc. The layer contained cast-iron and stone cannon-balls, leaden bullets, bronze bullet casting moulds, leaden ingots, bone, metal and glass wares, and a large number of ceramics brought to the fortress from all corners of the great Ottoman Empire. Among the finds of the archeologists there were fragments of glazed and non-glazed vessels of the Crimean manufacture (bowls, plates, jugs, water-carriers, candlesticks, etc.); red-clay three-legged basins with stamped ornament on sides, urns with horizontal handles and jugs with rail-shaped rims manufactured in as yet unknown ceramics centers; Turkish clay smoking pipes of various “fashions” made of white, grey and brown clay; fragments of little Chinese painted porcelain cups, etc. (4: 130-141). There should be singled out a group of faience painted highly artistic ceramics manufactured in big ceramics centers of Anatolia – Iznik,

Kütahya and others. This group of archeological finds in the south of Russia still remains underexplored. That is the reason of it being the object of our scientific research.

Group of artistic faience of the “Iznik range” of Anatolia (XVI–XVII centuries)

At the end of the XV – the beginning of the XVI centuries the “red-clay” ceramics with paintings in “Milet” style that is considered to have been manufactured in a big ceramics center of Anatolia named Iznik, was replaced by more qualitative and highly artistic (in style and painting technique) faience crockery close to Chinese porcelain in the composition of its moulding mass. It did not force the primitive clay “Milet” crockery out of the market in one stroke; for some period of time they coexisted with each other. The Iznik faience was made by ceramics craftsmen of the soft silicate moulding mass of white or pinkish colour that was usually named quartz-frit, or a sort of kashin (5: 52; 6: 111). Apart from the faience crockery covered with non-transparent colourless or semi-transparent glaze (7: 9-10), this crockery was first hand-painted and after that covered with colourless leaden glaze and –consequently – is better to be named not faience, but semi-faience (8: 8; 6: 105, 114 -115; 9: 21, 28, 33). Scientific studies however have long been using a term “faience” ceramics of Iznik, therefore, we will not break the tradition and will use in our work a term “faience”, not “semi-faience”.

In scientific literature there exist several qualifications of the Turkish artistic faience that is usually considered to have been manufactured in the biggest ceramics center of the Ottoman Empire called Iznik. As a result, many researchers of the Ottoman ceramics call this group of wares the “Iznik faience”. We regard this approach as incorrect because the archeologists have already proved that other, less significant, ceramics centers and manufactories of Asia Minor (in Sivas, Kütahya, Burgas and other places) made goods looking astonishingly similar to the expensive painted Iznik faience (10: 26-29; 11: 38-39; 12: 708-713). In 1950-s Russian researcher Garbouzova V.S. already wrote about the problematic character of identifying the manufacturing centers of the Ottoman faience: “... in cases when Turkish faience wares do not have inscriptions or trade marks of a ceramics center, nowadays it makes impossible to confidently name a city where one or another good was manufactured... Only after a thorough analysis of the clay mass, the origin of a piece of Turkish faience could be determined more precisely...” (9: 23). Hence, we believe that because of the difficulties connected with indentification of its manufacturing centers (without a series of special analyses of the composition of moulding mass), it would be more correct to name the artistic Turkish faience of XVI-XVII centuries not the “Iznik faience” (in which case Iznik is presumed to be the manufacturing center) but the “faience of the Iznik range” (this statement indicates that the wares could be manufactured in Iznik as well as in other ceramics centers of Asia Minor as imitations of authentic Iznik goods).

All known qualifications of Turkish faience are based on the principle of chronology of the production development, studying of the styles of ceramics

paintings, and of evolution in the application of paints (13; 14: 43-65; 15: 114-126; 16: 43-45; 17: 159-168; 18: 246-248). Currently, the qualification of Iznik faience developed by A. Lane in 1950-s is the most popular (14: 43-65). A great number of present-day researchers in their studies make references to this particular qualification (19: 176-178; 6: 114 -117; 20: 481-483, etc.). According to this qualification, the faience of Anatolia is divided into 3 main groups depending on the styles of underglaze paintings: “Iznik I”, “Iznik II”, “Iznik III”. The items with dark-blue and white painting in the “Abraham from Kütahya” style referred by A. Lane to 1490-1525 years belong to the “Iznik I” group. The items with polychromatic painting in “The Damascus” style dated by 1525-1555 years and the items with dark-blue and white painting in the “Golden Horn” style dated by 1530 belong to the “Iznik II” group. The items with polychromatic underglaze painting in “The Rhodian” style dated by 1555-1700 years belong to the “Iznik III” group (14: 43-60). Some authors of scientific publications single out the faience with painting in the “Golden Horn” style into a separate group and date it by a more extended time period: XVI –XVII centuries (15: 121, 125; 18: 246). To make up a qualification of the Turkish faience from Azak, we used the universal arrangement of A. Lane(14: 43-65), adding though our own corrections.

All in all, 38 fragments of painted faience vessels (bowls, vases, jugs, bottles, plates, dishes) of the “Iznik range” were discovered in the archeological dig in Azov in 2014. 8 fragments of the abovementioned refer to the faience group painted in “Blue-and-white” style or “Abraham from Kütahya” style. This group is generally considered to be the earliest group of the faience of Anatolia, which at the end of XV – the beginning of XVI centuries superseded the group of the “red-clay” Iznik ceramics with painting in the “Milet” style. Researcher J. Hayes gives a more accurate dating of this replacement – 1520 year. (21: 238). In the XVI century the faience with painting in the “Blue-and-white”/“Abraham from Kütahya” style gave way to the faience with polychromatic painting in “The Damascus” and “The Rhodian” styles. (14: 43-60). But according to the results of the archeological studies, the faience with dark-blue and white underglaze painting remained in common use right up to the XVIII century (22: 141; 4: 134).

The name of the “Abraham from Kütahya” style is collective. It is derived from the name of a ceramics craftsman who left the following inscription on his faience bowl: “This vessel belongs to the God’s servant Abraham from Kütahya. In the year of 959 (1510). The 11th of March” (14: 44; 23: 46). The ceramics was hand-painted with blue (cobalt) paint over a white background (engobe). As a result, the painting style obtained a second name - «Blue-and-white». Earlier vessels were painted with dark-blue paint, later ones – with light warm shade of blue. Sometimes two shades of blue were used simultaneously: the light one for the main ornament and the dark one for the outline.

Among the finds from the Turkish fortress Azak there are two fragments of bowls and a fragment of a jug’s handle painted dark-blue (pic.2: 3, 5, 9; pic.3: 3, 5, 9), two fragments of vessels of a closed shape (jugs, decanters or vases) with light-blue painting (pic.2: 7, 8; pic.3: 6, 7), two fragments of dishes with a combination

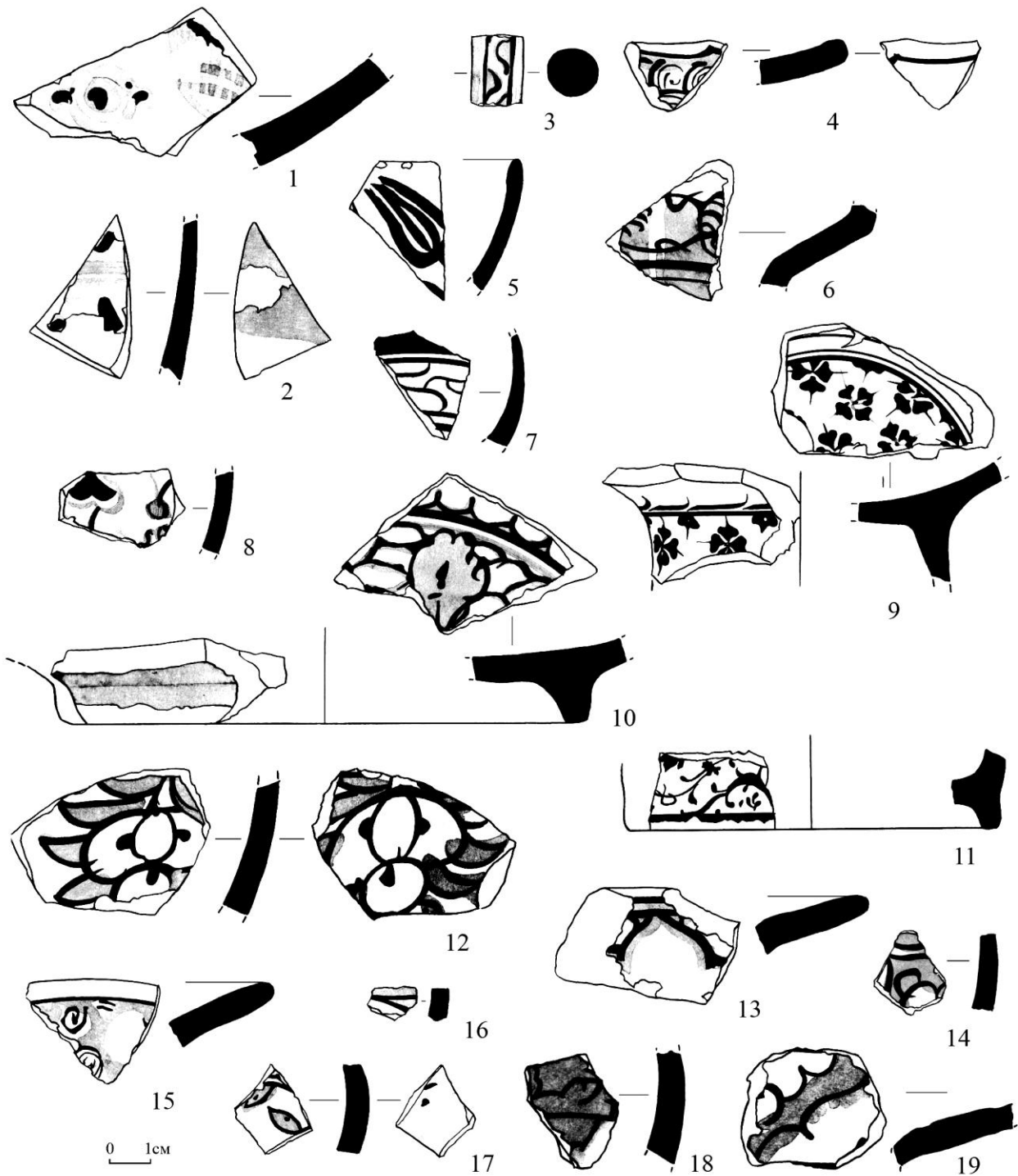
of light-blue and dark-blue colours in their paintings (pic.2: 4, 10; pic.3, 4, 10) and a fragment of the deep bowl's side with badly blurred painting of light blue and grey-green (outline) (pic.2: 6; pic.3: 8). The motives of the vessels' paintings were partly emulated in China (the imitations of porcelain of Ming and Yuan dynasties): "Chinese clouds" (pic.2: 4, 10; pic.3: 4, 10), stylized paintings of lotuses (pic.2: 10; pic.3: 10), wavy lines (pic.2: 3, 7; pic.3: 3, 7). Authentic Turkish ornamental motives: Seljuk "arabesques" (pic.2: 8; pic.3: 6), tulips (pic.2: 5; pic.3: 5), carnations and narrow leaves (pic.2: 9; pic.3: 9).

The composition and colour of moulding mass of the faience vessels' fragments differ slightly. Four fragments have delicate and quite solid pieces of dirty white colour without visible impurities. Other four fragments have thick, somewhat friable and porous pieces of cream shade with rare inclusions of white quartz. Obviously, it indicates that the vessels were manufactured in different ceramics centers.

The researchers date the faience of Anatolia with the painting in the "Golden Horn" style (the second group of our qualification) by the XVI century. M. Stancheva and O. Aslanapa single it out into a separate group (15: 125; 10: 26), but A. Lane refers the wares to the ceramics with the paintings in "The Damascus" style of the "Iznik II" group (14: 49-51). The composition and colour of the moulding mass of the faience in the "Golden Horn" style do not differ from those of the "Blue-and-white" faience i.e. it has a solid relatively delicate piece of dirty white or cream colour without visible impurities. The only special thing is the style of the painting with a peculiar ornament in the shape of spiraled thin stems (twigs of ivy) (12: 710) with little leaves, tendrils and star-shaped flower rosettes. Sometimes the spirals are punctuated with stylized tulips or Chinese lotuses. The ornament painted with dark-blue, light-blue, blue-green or black paint on the surface over a layer of white engobe is always delicate and graceful, without outlines, and it can have traces of gilt on it. The roots of the abovementioned ornament go back to the Seljuks. Similar motives were used in tuğras on the Ottoman fermans that is why researchers N. Atasoy and J. Raby defined this kind of ornament as "tuğra" style (24: 108-114).

The name of the ceramics painting "Golden Horn" is in many respects connected with the name of a Turkish traveller Evliya Çelebi who reported about a settlement of potters in Istanbul. This settlement was situated on the bank of the Golden Horn bay. There were 250 "vase workshops" in it. According to his words, those workshops made crockery (goblets, jugs and bottles "such as can be found only in China or in "faience" Iznik") of the mass brought from High Bosphorus (Sari Yar) and Kâğıthane (9: 31-32). The first samples of faience with spiraled ornaments were indeed found by archeologists in the vicinity of the Golden Horn.

However, in O. Aslanapa's opinion, there is no connection between ceramics wares with the "Golden Horn" painting and the workshops of the Golden Horn. (10: 26). Making references to the results of the archeological researches in Iznik, G. Öney believes that such crockery was manufactured in Iznik and, most probably, in Kütahya (12: 710). The bottom of one of the decanters ornamented with the painting of "delicate spiral tendrils", bears an inscription dated by 1529.



Pic.2. Anatolian glazed ceramics of XVI-XVII centuries from the Ottoman fortress of Azak: 1,2 – fragments of clay bowls with painting in “Milet” style; 3-10 - fragments of faience vessels with painting in “Blue-and-White” style; 11 – “The Golden Horn” style; 12-19 – “Rhodes” (“Damascus”?) style.



Pic.3. Anatolian glazed ceramics of XVI-XVII centuries from the Ottoman fortress of Azak: 1,2 – fragments of clay bowls with painting in “Milet” style; 3-10 - fragments of faience vessels with painting in “Blue-and-White” style; 12 - “The Golden Horn” style; 11, 13-19 - “Rhodes” (“Damascus”?) style.

The place of manufacture of the vessel is Kütahya (10: 26). In his description of the “Golden Horn” ceramics from the excavations in Saraçhane (Istanbul), J. Hayes referred these wares to the transitional phase from “Blue-and-white” ceramics to “The Damascus” ceramics (“Iznik I B – II A) dating them 1510-1540. (21: 245). Researcher M. Stancheva referred the “Golden Horn” faience from the excavations in Bulgaria to the XVI – XVII centuries. (15: 125).

The only fragment of the bottom of a jug (or a bottle) on a circular tray with the “Golden Horn” painting discovered on the territory of the Turkish fortress Azak in 2014, is from the layer belonging to the end of XVII – the beginning of XVIII centuries. The painting is made with the dark-blue paint (cobalt) over the white engobe. The glaze is colourless, transparent and leaden. It was applied in thin layer over the surface of both vessels, except for the tray’s bottom. (pic.2: 11; pic.3: 12). It should be noted that the faience finds of Anatolia with the paintings in the “Golden Horn” style are extremely rare. Apart from the abovementioned fragment, the Azov Museum-Reserve holds two more fragments: of a jug (or a vase) and of a bowl painted in this style (from the excavations in 1960-1970-s). Besides, the fragment of a jug (or a vase) has preserved the remains of gilt (22: 141, table 2, pic.7).

The faience of Asia Minor with the painting in “The Damascus” style (the third group of our qualification) has a polychromatic ornament painted with turquoise, dark-blue, olive-green, magenta (brown-purple), lilac and grey-black, or sometimes black-green (for the outline). Faience crockery with such painting appeared in Anatolia approximately in the middle of the XVI century. The main motives of this ornament (apart from the emulated “Chinese clouds”, lotuses and grapevines) became floral compositions of tulips, carnations, hyacinths, roses as well as paintings of bushes, trees (cypresses), long narrow dentate leaves of “saz” (leaves of burdock) (25: 27). The sketch of the composition altered: stems of plants “grew” from the same spot and dispersed in different directions filling all free space around them (so called “bouquets”, or “bushes”). Palmettes, cord-like, scalloped and S-shaped girdles as well as “fish bone” girdles were used in the ornamentation of the faience vessels. So called “scaly”, or “garnet” ornament appeared for the first time (14: 49-50; 15: 114-119; 10: 27-28; 13: 34-37; 12: 711-712).

There is no difference between the forms of the faience vessels with the painting in “The Damascus” style and the previous ones: plates, bowls, dishes, vases, jugs, decanters, etc. The crock and the glaze quality of “The Damascus” crockery is very similar to the patterns of the “Abraham from Kütahya” crockery. In O. Aslanapa’s opinion, this ceramics is transitional from the blue-and-white ceramics to the polychromatic ceramics with a coral-red colour, in other words – to the faience with the painting in “The Rhodian” style (10: 27).

For a long time it was misguidedly considered that the faience vessels of this type had been manufactured in Damascus (Syria), as they had been brought to European markets through this important center of trade. That is the reason why this painting style was given an erroneous name “The Damascus” (13: 115-117; 9: 22). Later,

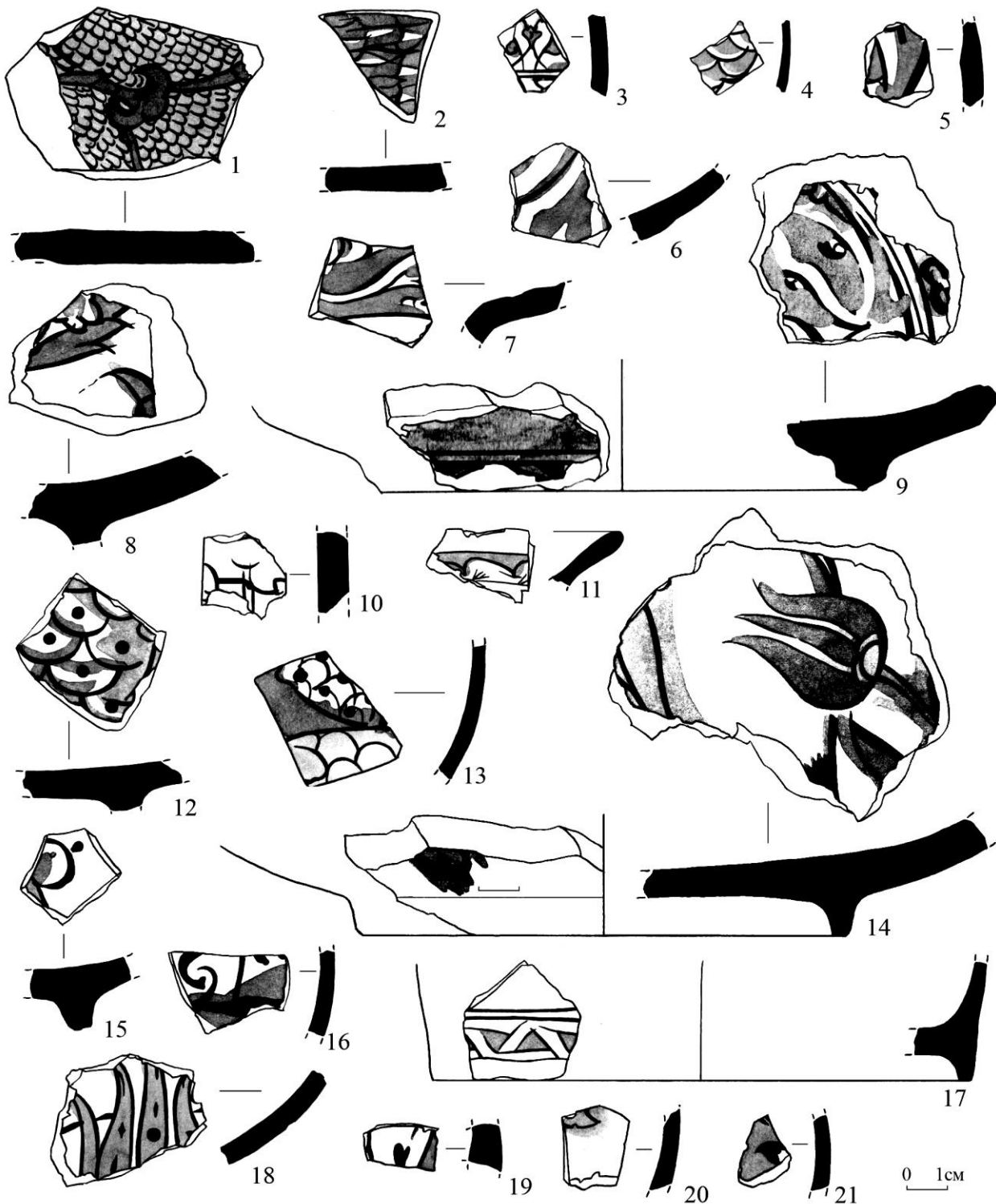
owing to the series of the archeological excavations on the territory of Asia Minor, it was determined that Iznik was the main center of manufacturing faience with “The Damascus” painting style. (10: 27; 14: 44, 49-50).

A. Lane dated “The Damascus” faience crockery (“Iznik II” group) by 1525-1555 years. The reason for the dating was a signed lamp from Qubbat As-Sakhrah in Jerusalem with the author’s name – Nakkash Muslu and a date of 956 (1549) year, as well as a bottle from the Goodman collection with a date of 978 (1529) year (14: 49-54). A lot of scientists still hold to this dating. However, U. Miller and M. Stancheva suppose that the ceramics with the painting in “The Damascus” style existed in the XVI - XVII centuries (13: 116-125; 15: 114). In the XVII century the manufacture of this crockery began to decline as a result of the increased demand for the glazed tiles. From the second half of the XVII century, “The Damascus” faience revealed the tendency of loss in quality of the crock and of the painting and the glazing (13: 116).

5 fragments of the faience vessels with the painting in “The Damascus” style were discovered in the archeological dig in 2014. 3 fragments belong to the vessels of closed shape (vases, jugs or bottles) (pic. 4: 3, 4, 5; pic.5: 3, 4, 5), 2 fragments – to the bottoms of dishes (pic.4: 1, 2; pic.5: 1, 2). The vessels of closed shape have delicate sides (0,2-0,5 cm). The dishes are, as a rule, thick-sided (0,7-0,8 cm). The moulding mass of the vessels is identical. All of them have a solid white-cream crock with no visible impurities. The painting is made with dark-blue, olive-green, olive-grey, turquoise and black (the outlines) paints over the white engobe under the transparent colourless leaden glaze. The motives of the paintings are traditional: floral, “scaly” or “garnet”, vegetative.

Fragments of the “The Damascus” vessels can be easily confused with those of “The Rhodian” vessels (the fourth group of our qualification). They are very close in the composition and colour of the moulding mass and the glaze, as well as in their motives and painting styles. The only distinctive feature of “The Rhodian” faience is the presence of a bright-red (“coral” or “tomato”) colour and a bright-green colour in the painting, besides the other colours. This shade of red was achieved by means of the following method: the engobed surface of a vessel was covered with special silicate clay rich in iron oxides and mixed with thick sticky base named “pekmez” (grape juice boiled down to the thickness of honey that was used as vegetable glue) (9: 33). This sort of clay (red engobe) was well-known in Europe as “Armenian bolus”. Due to its viscosity and thickness, the ornaments on the vessels came out sculptured. The technique of painting crockery with the red engobe apparently came to Asia Minor from Caucasus and became widespread in the Ottoman ceramics manufacture in the second half of the XVI – XVII centuries. The name of “The Rhodian” style is also erroneous. At the end of the XIX century Musée de Cluny in Paris purchased 532 faience vessels of Anatolia with the red painting on Rhodes island and exhibited them as the Rhodian ceramics. After that the crockery of that type was erroneously named “The Wares of Rhodes” (10: 29; 12: 725). Researcher A. Lane stated that “The Rhodian” faience was manufactured in Iznik (group “Iznik III” in his qualification). He dated them by 1555-1700 years. (14: 54). The majority of researchers agreed with him. But O. Aslanapa and G.

Öney believe that although “the wares of Rhodes” were plentifully manufactured in Iznik, some part of them was made in Kütahya. (10: 29; 12: 712-716).



Pic.4. Anatolian glazed ceramics of XVI-XVII centuries from the Ottoman fortress of Azak: 1-5 - fragments of faience vessels with painting in “Damascus” style; 6-21 - “Rhodes” style.



Pic.5. Anatolian glazed ceramics of XVI-XVII centuries from the Ottoman fortress of Azak: 1-5 - fragments of faience vessels with painting in “Damascus” style; 6-21 - “Rhodes” style.

The XVI century was known as the flourishing period of “The Rhodian” faience manufacture of Asia Minor. This ceramics was fashionable in the Mediterranean countries, in the Middle East, the Balkans and Europe and it was brought there in large quantities. The popularity of the faience in “The Rhodian” style explains its presence in the dig in 3 Genezskaya Street, in Azov. The archeologists discovered 16 fragments of “The Rhodian” vessels, of which: 7 belong to large thick-sided shallow dishes on a circular tray (pic.4: 6-9, 12, 14, 15; pic.5: 6-9, 12, 14, 15), 2 – to plates (pic.4: 11, 18; pic.5: 11, 18), 6 – to vessels of a closed shape (vases, jugs, bottles) (pic.4: 10, 13, 16, 17, 20, 21; pic.5: 10, 13, 16, 17, 20, 21), to define a form of another fragment is difficult because of a big chip (pic.4: 19; pic.5: 19). Motives of the paintings are the same: “Chinese clouds”, dentate leaves of burdock – “saz”, “scaly” or “garnet” ornament, as well as stylized “Seljuk chains” and Ottoman flowers – tulips, hyacinths, carnations, etc. Besides the red engobe, dark-blue, green and black (for the outlines) paints were used. At the present moment it is very problematic to define a painting style and a center of manufacture of 8 more fragments of the faience vessels from the excavations in Azov in 2014 because those fragments are very small and dull.

From the middle of the XVII century the high quality of the “Rhodes” ceramics declined: colours grew pale, paints spread in places, red colour turned brown, blue turned grayish, glaze lost its glitter, stains and cracks became visible, a crock turned porous. The production volume decreased along with the quality. In his “Book of Travel” Evliya Çelebi wrote that in his time (the middle of the XVII century) only 9 workshops made faience in Iznik but in the period of Süleyman Kanunî (1520-1566) there were 300 such workshops in Iznik (9: 37-38). At the beginning of the XVIII century Iznik workshops no longer existed. The center of the faience manufacture moved to Kütahya, and ceramics was manufactured there up to the XIX century.

Group of faience painted cups and bowls of Kütahya (XVII – 1st half of XVIII centuries)

In the XVII-XVIII centuries faience painted crockery in mass demand was manufactured in Kütahya: coffee cups, qalamdars, jugs, decanters, vases, sugar-basins, phials for rose water, inkpots, candlesticks, plates and even lemon squeezers (14: 63-65; 9: 36-39; 13: 157-160; 15: 123; 10: 31; 21: 266-267; 12: 732-733). Development of new forms is an interesting distinctive feature of this group of ceramics. Elegance, lightness, vividness of colours and singularity of underglaze painting characteristic to the faience of Kütahya attracted attention. Moulding mass used for making these goods was remarkable for very light, almost white, colour without visible impurities. A crock usually was solid, finely porous and delicate. Because of the light colour of a crock, it was unnecessary to cover it with white engobe before painting. The glaze was always transparent, colourless and of high quality. It was applied in thin layer on both surfaces of a vessel. The

painting was polychromatic, made with dark-blue (light-blue), green, turquoise, black (the outline) and yellow (a new colour for the Ottoman ceramics) paints.

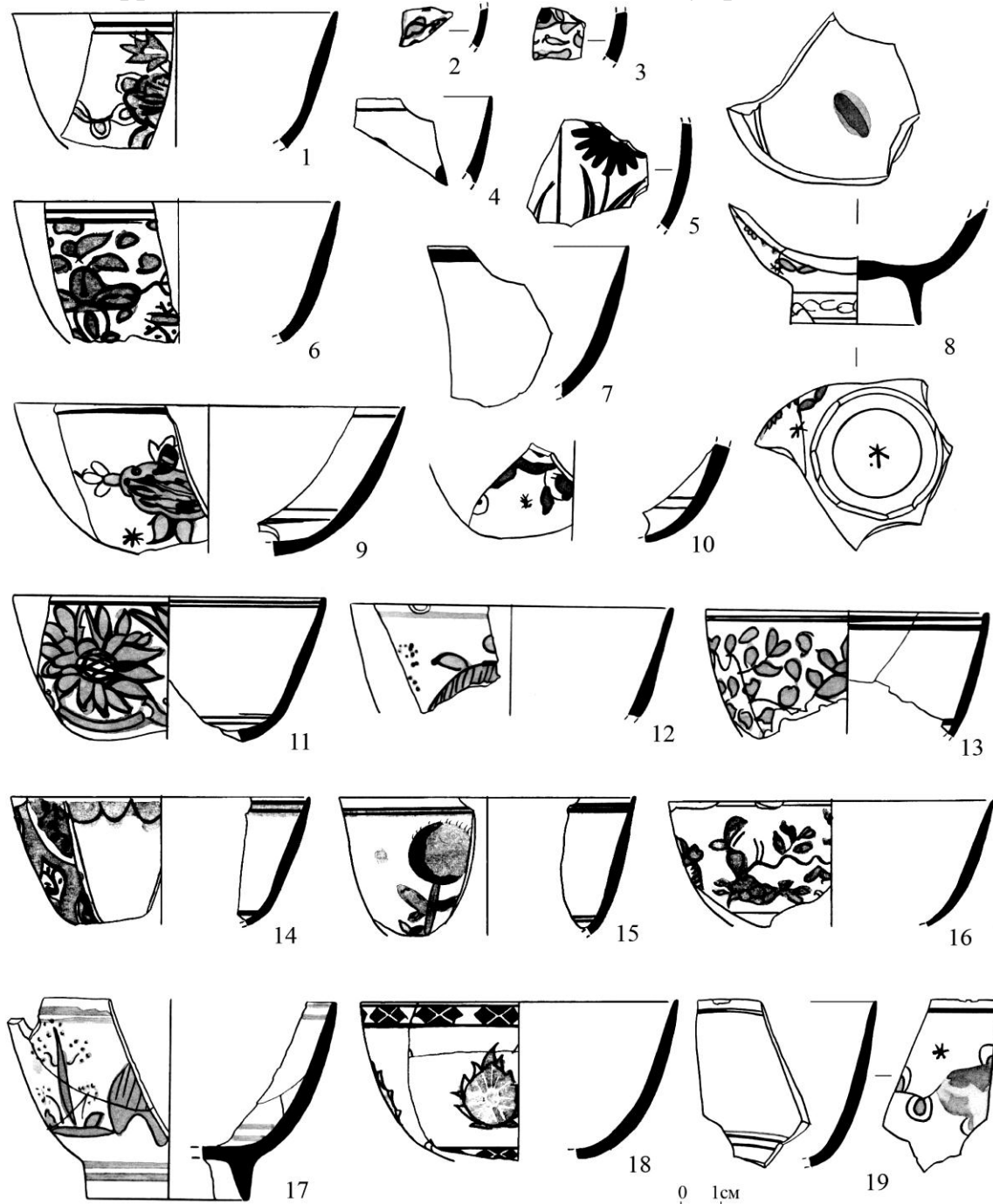
The archeologists found out that the inhabitants of the Turkish fortress Azak for some reason preferred using in their private lives mainly coffee faience cups and bowls in spite of a wide variety of the Kütahyan goods at the market. 44 fragments of such painted wares were discovered in the archeological dig in 2014. We succeeded in arranging them into a definite classification (26: 477-478; 27: 116-143). Coffee faience cups from Kütahya are on the whole standard: height - 5,0 cm, diameter of a rim – 7,0 cm, thickness of sides– 0,2-0,4 cm, height of a circular tray - 1,0 cm. Larger bowls are more uncommon: diameter of a rim– 12,0-14,0 cm, thickness of sides – 0,4-0,6 cm, diameter of a tray – 5,0 cm; height of a tray – 1,0 cm. They are bell-shaped or hemispheric. The hemispheric shape of cups, obviously emulated from the Chinese porcelain (13: 157), is more common.

The main types of underglaze painting of the Kütahyan cups from Azak are: monochromatic painting with blue cobalt – 28 fragments (pic.6: 1-19; pic.7: 1-19; pic.8: 1-8, 16, 17; pic.9: 1-8, 16, 17) and polychromatic painting – 9 fragments (pic.8: 14, 15, 19-25; pic.9: 13, 18-25). 70% of coffee cups are painted with dark-blue paint (cobalt). Blue-and-white painting is often made roughly and, as a rule, imitates painting of the Chinese porcelain of the Ming dynasty (1368-1644) (28: 7, 17-20, 35-56): interweaving stems with leaves, pictures of lotuses and chrysanthemums, arbuscles or bushes, “Chinese clouds”, etc. Some of geometric ornaments have Seljuk roots. Turkish motives are represented with vegetative and floral compositions: in the shape of “upturned” tulips (pic.6: 17; pic.7: 19), big dentate leaves of burdock - “saz” (pic.6: 18; pic.7: 18), single flowers and “bouquets” (pic.6: 15; pic.7: 16; pic.8: 1; pic.9: 1) and others. Like in Chinese ceramics, upper parts of bodies, bottoms and circular trays of the coffee cups of Kütahya are decorated with one or two dark-blue concentric circles. A stylized floral rosette is often painted on the internal surface of a bottom (pic.6: 8; pic.7: 10).

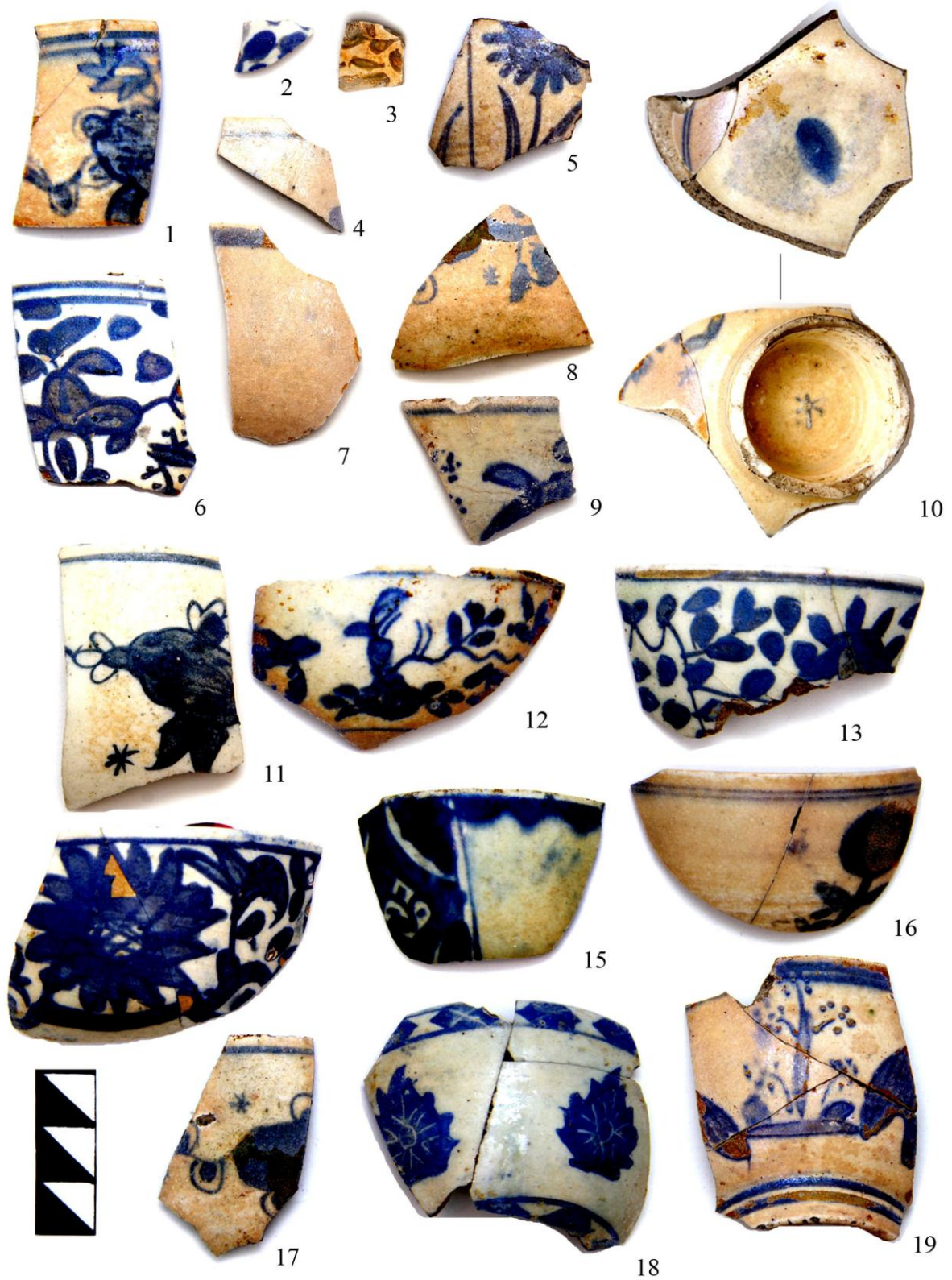
Sometimes on the external side of the coffee cups’ bottoms you can see a brand (mark) of a craftsman or a workshop, for example, in the shape of a “star” (pic.6: 8; pic.7: 10). The ‘star’ is considered to be the most widespread mark of the Kütahyan wares. It was a result of imitating brands of the European porcelain at the beginning of XVIII century (of Meissen brands in the shape of crossed swords) (13: 168-169). But an interesting fact is that the coffee cup from Azak is branded with this “star” not only on the bottom, but on the external side of the body as well (pic.6: 8; pic.7: 10). There are similar “stars” in the ornamentation of three more cups with blue-and-white painting from the Azak fortress (pic.6: 9, 10, 19; pic.7: 8, 11, 17).

Besides the described above coffee cups, 4 more fragments of hemispheric Kütahyan bowls with blue-and-white painting were found in the dig in 3 Genuezkaya street in 2014. The proportions of the bowls are a bit larger than those of the previous ones (the diameter of a rim is 12,0 – 14,0 cm). The

moulding mass of the bowls is identical to the mass of the coffee cups. Manufacturing and painting techniques are the same. The painting motives are vegetative and floral. The glaze is transparent, colourless, leaden with light-blue shade. It is applied on both surfaces save the circular tray (pic. 8).



Pic.6. Anatolian glazed ceramics of XVII – 1st half of XVIII centuries from the Ottoman fortress of Azak: 1-19 - fragments of faience coffee cups with blue-and-white painting (Kütahya).



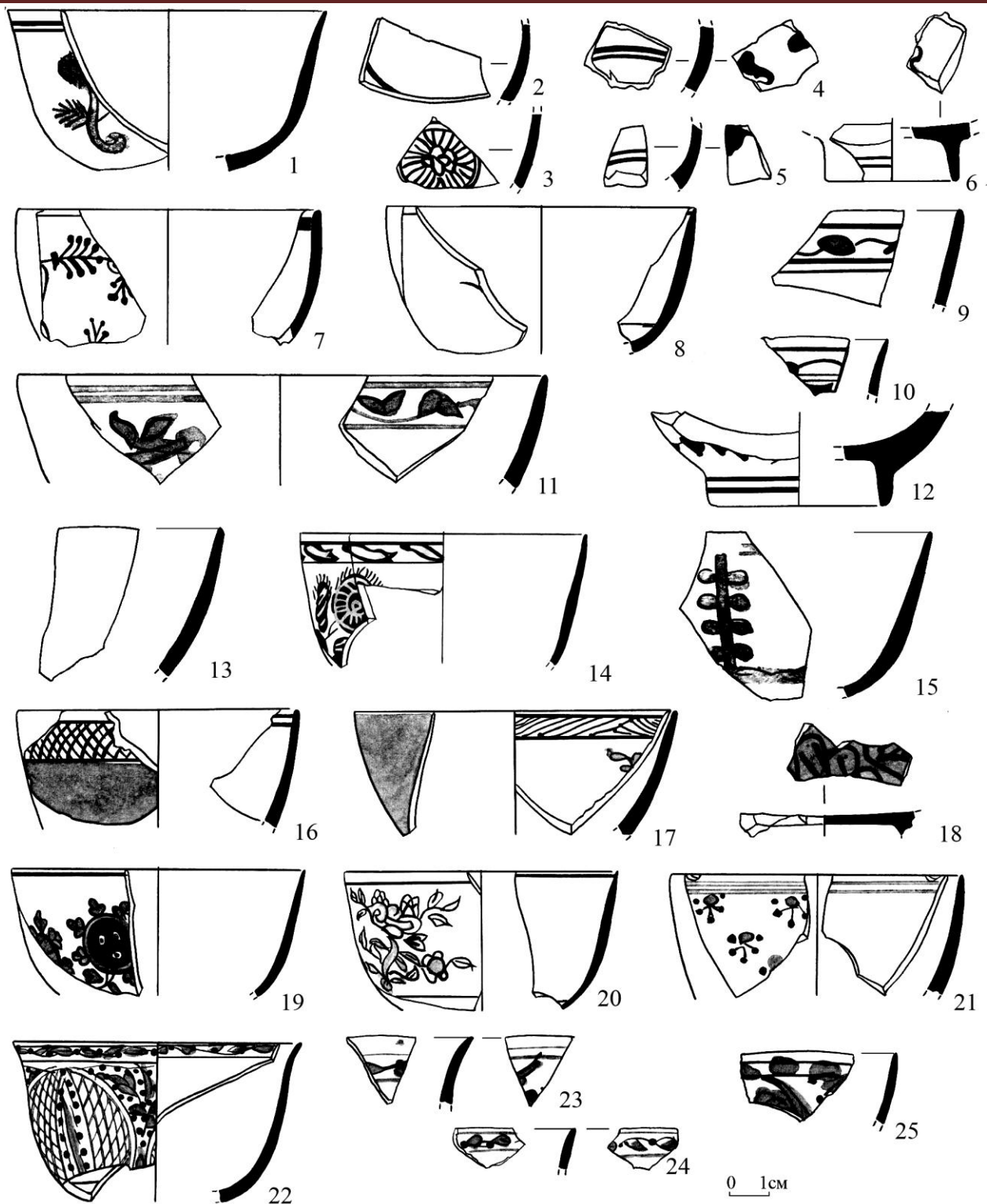
Pic.7. Anatolian glazed ceramics of XVII – 1st half of XVIII centuries from the Ottoman fortress of Azak: 1-19 - fragments of faience coffee cups with blue-and-white painting (Kütahya).

We suppose that the shape, the proportions and the moulding mass of the Kütahyan coffee cups with the polychromatic painting (9 fragments) do not differ from those of the cups with the blue-and-white painting. Only the ornamentation of those cups is remarkable. Dark-blue, green, red, black and yellow colours were used in it (pic.8: 14, 15, 19-25; pic.9: 13, 18-25). Little vegetative geometric patterns painted on the vessels, are at first sight rough and primitive but they impart a special vivid colour to the Ottoman goods. Roughness of paintings is artfully concealed by thin black outlines. The polychromatic painting of the coffee cups also has stylistic traces of Chinese motives (pic.8: 20; pic.9: 19), but the bulk of the crockery is nevertheless decorated with “Turkish” ornamental compositions of various flowers very often frequently “seasoned” with red dots (pic.8: 14, 19, 21-25; pic.9: 18, 20-25). The cups have retained emulated from China concentric circles made with dark-blue or black colour. But more and more frequently instead of them, we see ornamental girdles with patterns of little narrow black, green or yellow leaves and red dots (pic.8: 22-25; pic. 9: 21-25). The glaze is transparent, of high quality and is applied on the surfaces in very thin layer.

U. Miller noticed that some coffee faience cups, besides polychromatic painting, were also decorated with sculptured carving in the shape of a fine diamond “grid”. He believes that craftsmen of Iznik did not know this technique (13: 164). The Azov Museum-Reserve has in its stocks two fragments of Kütahyan coffee cups with such “grids”. One of them is from the excavations of 2014 (pic.8: 22; pic.9: 21) (26: 478). Obviously, wares with such decoration were extremely rare in the Turkish fortress Azak.

The ornamentation of three other fragments of the Kütahyan coffee cups from the excavations in Azov stands out of the generally accepted scheme. Two fragments are imitations of the later Chinese porcelain cups of the Qing dynasty in the period of the Emperor Kangxi’ reign (1662-1722) with blue-and-white painting under colourless transparent glaze on the internal side and brown or beige glaze on the external side (27: 453, pic.12: 4, 5) (pic.8: 16, 17; pic.9: 16, 17), and the third one is an imitation of the earlier Chinese porcelain cups of the Yuan dynasty (1279-1368) with black painting under bright turquoise glaze (29: 7, 15-16; 28: 7, 22-24) (pic.8: 18; pic.9: 15).

The problem of chronology of the Kütahyan coffee cups and bowls as well as all Kütahyan faience items, has not been clarified yet. The majority of authors writing about the faience of Kütahya, refer their mass production to the XVIII century, and the arrival of the coffee cups – to the first half of the XVIII century (10: 31; 21: 266; 12: 732). However, some researchers refer to the documents stating that the ceramics manufacture on quite a large scale took place in Kütahya in the XVII century, therefore, coffee cups could have been made there even from the beginning of this century (13: 157; 9: 37; 15: 123; 11: 483-484).



Pic.8. Anatolian glazed ceramics of XVII – 1st half of XVIII centuries from the Ottoman fortress of Azak: 1-25 - fragments of faience coffee cups and bowls; 1-12 - with blue-and-white painting; 13 – without painting; 14,15,19-25 – with polychrome painting; 16-18 – imitation of Chinese porcelain cups (Kütahya).



Pic.9. Anatolian glazed ceramics of XVII – 1st half of XVIII centuries from the Ottoman fortress of Azak: 1-25 - fragments of faience coffee cups and bowls; 1-12 - with blue-and-white painting; 14 - without painting; 13, 18-25 - with polychrome painting; 15-17 - imitation of Chinese porcelain cups (Kütahya).

After visiting Kütahya in 1669-1670, Evliya Çelebi wrote: “There are 34 residential districts in Kütahya, among them there is a district of infidel ceramics craftsmen.., their dishes and bowls, there various drinking vessels and jugs, their bowls and plates are used not only for private needs. But dishes of Iznik are more famous in the world” (14: 63). According to the written sources, in 1700 the Kütahyan bowls were sold in Tokata in the north-west of Asia Minor (14: 63; 13: 157). They were made by Armenian craftsmen. It is known that in Kütahya there was a settlement of fugitive Armenian potters. First information about them appeared in 1608 when the governor of Kütahya received a dictate from Istanbul stating that it was necessary for the “craftsmen manufacturing cups in Kütahya” to sell at current prices some quantity of soda required for faience production to the potters from Iznik who had an urgent imperial order for glazed tiles (14: 63). Consequently, we can probably suppose that at the beginning of the XVII century, along with the other faience crockery, ceramics craftsmen also made painted coffee cups and bowls. Besides, they started manufacturing cups with blue-and-white painting earlier (in the XVII century) than cups with polychromatic painting that were mass produced in Kütahya in the XVIII century at the earliest. That is why coffee cups with blue-and-white painting prevail in the cultural layer of the end of the XVII – the beginning of the XVIII centuries in the archeological dig in 3 Genuevskaya street in Azov.

The latest data of the archeological researches on the territories of the former Ottoman fortresses confirm these suppositions. Kütahyan coffee cups dated by the middle of the XVII century were discovered during the excavations of the Izmayil fortress in Ukraine (30: 123). In Kaffa (Crimea) Kütahyan coffee cups came from the Turkish layer of the XVII century (20: 485). In Ochakovo (Ukraine) and Kadykoye (present-day outskirts of Balaklava, Crimea) Kütahyan ceramics is dated at the turn of the XVII –XVIII centuries (31: 41-42; 32: 111). In the Sed-Islam fortress not far from the Azak fortress (the south of Russia) there are Kütahyan coffee cups with polychromatic painting in the mixed layers of the XVII-XVIII centuries (33: 66-73; 34: 116-143).

Conclusion

To sum up all the aforesaid, we can come to the following conclusions: the faience crockery of Anatolia brought from afar was quite commonly used by the inhabitants of the Turkish fortress Azak. The archeological finds discovered on the territory of the former Ottoman fortress in Azov serve as compelling evidence to that. 82 fragments of painted faience crockery manufactured in Asia Minor were discovered by the Azov archeologists in the “Turkish” layer of the end of the XVII century – the beginning of the XVIII century in a small dig with total area of 84 m² in 3 Genuevskaya street in 2014.

The group of ornamental faience usually called in the literature “the faience of Iznik” is represented by the fragments of vessels of open and closed shapes with all known styles of underglaze painting: “Blue-and-white”, or “Abraham from Kütahya”, “Golden Horn”, “The Damascus” and “The Rhodian”. All in all, they are dated by the XVI–XVII centuries. As it turns out, the Ottoman faience crockery of high quality was manufactured not only in Iznik, the largest ceramics center of

Anatolia, but also in other, not so large, ceramics centers – Kütahya, Sivas, Burgas, etc. Therefore, it is more correct to call the crockery “of Asia Minor” or “of Anatolia” but not “of Iznik”, all the more so because the process of identification of this crockery and centers of its manufacture lies in the future. According to the number of finds, the faience with “The Rhodian” painting was the most popular in the Azak fortress (70% of the total number of the faience of “the Iznik range”), and the faience with the “Golden Horn” painting was the rarest one (only one fragment). The Blue-and-white painting lasted on semi-faience vessels of Asia Minor up to the XVIII century.

Kütahyan faience crockery in Azak of the XVII-XVIII centuries was represented solely by the fragments of coffee cups and bowls with blue-and-white and polychromatic underglaze painting. At that, the number of fragments of cups with blue-and-white painting is three times more than that of cups with polychromatic painting. A rare for the Azak fortress fragment of a cup with a sculptured diamond-shaped grid was discovered there. We elicited a fact of applying a “star” considered to be a brand (a mark) not only on the bottom but also on the sides of several cups with blue-and-white painting as an ornamental element. For the first time, among the fragments of Kütahyan coffee cups there were discovered three cups emulating later Chinese porcelain cups of the Qing dynasty (Emperor Kangxi’s reign – 1662-1722) with blue-and-white painting and two types of glaze: colourless and brown; and earlier cups of the Yuan dynasty (1279-1368) with black painting under semi-transparent turquoise glaze.

The question concerning the beginning of manufacture of painted faience coffee cups and bowls in Kütahya has still not been entirely elucidated. The results of the archeological research in 3 Genezskaya street in 2014 give us reasons to presume that they started to manufacture cups with blue-and-white painting in Kütahya in the middle of the XVII at the latest.

List of abbreviations:

SBIC RR – State Budget Institution of Culture of Rostov region.

DAS – Don Archeological Society, Rostov-on-Don.

HARALD – Historical and archeological researches in Azov and Lower Don, Azov

LSU – Leningrad State University, Leningrad.

RA - Russian archeology, Moscow.

RSAAD – Russian State Archives of Ancient Documents, Moscow.

RSMHA – Russian State Military-Historical Archives, Moscow.

RRMLL – Rostov Regional Museum of Local Lore, Rostov-on-Don.

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