

Araştırma Makalesi/Research Article

**Porcelaine of Eastern and Western Lifestyles:
Similarities and Differences**

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Abstract

As known from history, clay has been an integral part of early human life during pre-era period. It also served as a means of protection for prehistoric humans against unfortunate events in nature besides serving their practical purposes. They referred to the vessels covered with transparent glaze as "safol" and the ones covered with opaque glaze as "porcelain".

China vessels are household elements that have existed in the material-culture history of every nation during various periods. Whether preserved in Western or Eastern state museums, the porcelain vessels demonstrate that the art of pottery has developed significantly since the early Middle Ages.

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Fine china is not only used as household items but are also employed in the production of various other material artifacts. Countries around the world utilize china as a means to convey their own culture. The article focuses on ceramic factories established in different countries during the 16th to 19th centuries, their developmental direction, as well as the examination of various decorated household objects such as cups, saucers, teapots, and vases with unique arrangements and designs that are preserved in the National Museum of Azerbaijan History. All of these mentioned aspects further emphasize the importance of studying the material culture of households and its individual components.

Keywords: Porcelain, factory, design, period, museum

Doğu ve Batı Yaşam Tarzında Çini Tabaklar: Benzerlikler ve Farklılıklar

Öz

Tarihten bilindiği üzere kil, milattan önceki dönemde ilkel insanın yaşamına girmiş, hem ekonomisine hizmet etmiş hem de doğanın korkunç olaylarından korunma aracı olarak toplum bireylerine yardımcı olmuştur. Şeffaf sırla kaplı tabaklar safol, sağır sırla kaplı tabaklara çini adı verilmiştir. Çini tabaklar, maddi kültür tarihinin farklı dönemlerinde, her milletin yaratıcılığında var olan ev eşyaları arasındadır. Hem Batı hem de Doğu ülkelerinin müzelerinde korunan çini tabaklar, çanak çömlek sanatının Orta Çağ'ın başlarından bu yana önemli ölçüde geliştiğini göstermektedir.

Çini sadece günlük yaşantıda kullanılan bir ürün değil, ondan başka malzeme örnekleri de yapılıyor. Dünyanın dört bir yanındaki ülkeler, kültürlerini tanıtmının bir yolu olarak da çini kullanıyor. Makalede, 16. - 19. yüzyıllarda dünyanın farklı ülkelerinde kurulan çini fabrikaları, bunların gelişim yönleri ve Azerbaycan Ulusal Tarih Müzesi'nde muhafaza edilen fincan, çay tabağı, çaydanlık, gülabdan vb. farklı hazırlanma ve tasarım özellikleri nedeniyle seçilen farklı ev eşyası türleri de araştırmaya dahil edilmiştir. Tüm bu faktörler, günlük yaşantı kültürü ve onun farklı parçalarının kullanımı açısından incelenmesini daha güncel hale getirir.

Anahtar Kelimeler: Çini, fabrika, tasarım, dönem, müze.

Introduction

Ceramics (in Greek *-keramike* - pottery, from *keramos*-clay) - the name of any household vessels or artistic products made of clay, baked in a kiln or dried in the sun. Ceramics include pottery, majolica,

faience, terracotta, stone mass, and porcelain. In its centuries-long development, ceramics have reflected all historical styles. Ancient ceramic products that have come down to our time allow us to trace the influence of one period on another period, the evolution of artistic forms, stylistic and technical norms, etc.

Fine china is a special type of ceramics, having a vitreous baked shard of white color, having a certain degree of transparency to the lumen. First of all, it is necessary to outline the classification of ceramics. Therefore, porcelain can be divided into three main groups - oriental porcelain, European hard porcelain and soft porcelain (semi-porcelain). Hard porcelain or simply porcelain (porcelaine à pâte dure), is a homogeneous, white, hard and slow melting, with a slight thickness, a very transparent mass, greasy, shiny, conchoidal, fine-grained; hard porcelain consists mainly of kaolin. In addition, feldspar, mixed with quartz, lime, etc., and is covered with a hard glaze.

Fine China really became famous during the Ming dynasty and the Qing dynasty. The first true porcelain was invented during the Tang Dynasty. In addition to porcelain, other fields of art have also developed in China. The development of checkers, music, painting, writing poetry, etc. from these fields of art coincides with the period of the Tang dynasty, which lasts 300 years. Also through the Silk Road people from Europe, everywhere they were just buying in all these blue and white porcelain or any other type of porcelain. It was something that China had brought educators and students from the UK to learn what are they amazed by for artists and ceramicists.

In addition, the actuality of the problem implies a wide disclosure of the features of porcelain production by Chinese and European craftsmen. The technical development of porcelain production went hand in hand with the evolution and improvement in the representational field. The pictorial subjects and ornamental motifs of porcelain decorations constitute a very vast field for research.

The first mention of porcelain in Europe was noted in the 13th century in Marco Polo's "Il Milone". Europe's acquaintance with Chinese porcelain took place in the 13th century, thanks to the famous trip to China by the Venetian Marco Polo, who brought with him a

number of exotic porcelain objects. From that time in Europe, porcelain began to be considered a Chinese secret. It is known that fine China has appeared in this part of the world before, having traveled a long caravan path through the vastness of Asia, but to Europeans the place of its manufacture did not seem quite certain. In addition to copying Chinese porcelain from faience (earthenware glazed vessels), the Medici soft paste porcelain in 16th century Florence was the first real European attempt to reproduce it with little success. Ceramic production in Europe reached a large-scale industrial development in Delft, Holland, at the end of the 16th century. Also here the products were painted on a white background and in blue. In 17th-18th centuries Delft, manufactured vessels were decorated with blue glaze patterns. At various times, red, yellow, green and gold colors were used as secondary decorations.

Whether literature or folklore examples show that porcelain has such an important place in the traditional life of countries that traditions related to it have been formed and the people's table etiquette has strictly followed it. Ornamented dishes and drinking vessels, richly decorated and expensive, were placed in sideboards and cabinets. Thus, it demonstrated the wealth and prosperity of the owner of the house. In the 17th and 18th centuries, it was ubiquitous, part of the culture, and widely distributed at ceremonial banquets.

Porcelain vessels were used more widely as the main element of the tea and dinner ceremony. Such pots were rarely used by some families. The presence of cups, tea sets, etc. in those families does not mean that they were intended for use. In many cases, whether Eastern or Western countries these tea and dinner sets were used to decorate the interior of houses.

Talented masters created and improved rich art samples in different centuries and passed them on from generation to generation, contributing to the enrichment of Museum funds.

Introduction to Ceramics and Its Characteristics in the East

The origin of fine china is evident from its name itself. As we know, this product originated in China. The Asians managed to keep the



secret of this material for a long time, approximately 11 centuries, after its discovery in 620. The direct transportation of china from China to Europe began in the early 16th century. In 1498, Portuguese trading ships arrived in Asia via the Cape of Good Hope, and it was in 1513 that they first encountered the china of the Canton province in China. Portuguese dominance over Chinese trade continued throughout the 16th century.

Starting from China, in a wide range stretching to Turkic, Mongolian, Arab and Central Asia, from the 7th century to the present day, the dynamics of the development of porcelain art differed in periods and countries.

Eastern artefacts had long been appreciated and collected in Europe, as is demonstrated by the presence of medieval Middle Eastern rock crystals, ivory, glass, textiles and metalwork in many church treasuries and aristocratic collections, and although some were pillaged, others were gifts and yet others traded.¹

The art of ceramics in the Middle East is associated with two local saints whose tombs are located in Bukhara, according to one legend. These saints are Saeed Amir Kulol and his disciple, Mawlana Orif Daggaroni, also known as Bahauddin Naqshbandi.

The study of ceramic art from the Middle Ages is still undergoing the stage of material collection. This can be considered particularly relevant to the ceramics of the Timurid period in the history of Central Asian culture, and this is associated with the beginning of research by I. A. Sukharev.²

Thus, it has been stated that there are two main types of coloristic ornamentation (ceramic groups) and the predominant influence of cobalt-type Chinese porcelain in the fusion of the "Timurid style". Q.A. Pukhachyov, on the other hand, focused on the broader ceramic

¹ Deborah Howard, *Venice and the East: The Impact of the Islamic World on Venetian Architecture 1100-1500*, New Haven & London, 2000, pp.59-62.

² ĩ Sukharev, "Dva blyuda XV v. Iz Samarkanda", *Tr. IIA AN UZSSR*. I (1948), p. 15.

production of Nisa and Samarkand.³ In comparison to the 14th century, the 15th century ceramics are characterized by new features and the insignificance of imitative elements in mass production.⁴ The main characteristics of the new style are determined, and the task of identifying and studying regional centres producing ceramics in the new "syncretic" style was set alongside Samarkand.⁵

During the 18th century, Eastern mythological motifs determined the artistic tastes of Europeans. Examples of Far Eastern ceramics were widely spread almost everywhere. In the early 18th century, Western samples emerged, which accurately reproduced the models of Japanese and Chinese models or were determined in the *chinoiserie* style, i.e., as Europeans imagined "Chinese" aesthetics. The Eastern allure in ceramic art possessed an enchanting, irreplaceable charm that stimulated the Western imagination with a "romantic paradise."

The history of Turkish ceramic art dates back to the Seljuk period and extends until the Qara Khanids. In the regions where these states existed, ceramics was primarily used in architectural art. However, during the Ottoman period, a new stage of development in ceramic art began. Initially, preference was given to mosaics and painted ceramics during the Ottoman era. Ceramics was used in the Green Mosque and Tomb in Bursa (1421), the Muradiye Mosque in Bursa (1426), the Muradiye Mosque in Edirne (1433), and the Porcelain Mansion (1472).⁶

In Azerbaijan, pottery is one of the ancient arts. The work carried out in this field, especially the production of earthenware, has

³ Qalina Pukhachyova, "Qlazurovannaya keramika Nisi XV-XVII vv" *Tr. YUTAKE, I* (1949), p.102-106.

⁴ Qalina Pukhachyova, "Samarqandskaya keramika XV v", *Trudi SAQU. Arxeologiya Sredney Azii. Gumanitarniye nauki*, (1950), p. 104.

⁵ Qalina, *Ibid*, p. 1950, p. 415.

⁶ Gönül Öney, Çobanlı Zehra, *Anadolu'da Türk devri çini ve seramik sanatı*, Ankara, 2007, s. 206.

preserved its importance until today. Researchers associate the history of the creation of this art with the Neolithic period.⁷

Among the Chinese goods imported into Azerbaijan in the middle Ages, porcelain occupied a special place.

During the medieval period, artistic examples in Azerbaijan and other Eastern countries had progressed considerably compared to Western Europe. In the 12th and 13th centuries, the technique of inlaying metals on vessels was unknown to Western European craftsmen. Western European goldsmiths began to learn and adopt this technique from Eastern artists in the late 13th and early 14th centuries. In the 12th century, Azerbaijani vessels were marked with a stamp or the names of the craftsmen were inscribed. For example, beneath a Ganja porcelain vessel from the 12th-13th centuries, the name "Ahmad Abubakr oglu Ganjevi" can be found. Similarly, under vessels attributed to Beylagan from the 12th-13th centuries, the names of craftsmen such as Ali, Nasr, Khattab, Rustam, and others were inscribed.⁸



Figure 1. Glazed pottery. 11-12th centuries. Baylagan (Azerbaijan). National Museum of History of Azerbaijan Archaeological fund AF No 15800

⁷ Sevil Agamaliyeva, *Azərbaycan etnoqrafiyası – Duluschuluq*, Bakı, 1998, s. 337.

⁸ Məmmədaga Tərənöv, *Azərbaycan xalq sənəti*, Bakı, 1960, s. 16-17.



Figure 2. Ceramic bowl. National Museum of History of Azerbaijan
Archaeological fund AF No 15802

In the 16th and 17th centuries, during the Safavid era in Azerbaijan, the production of ceramics and glassware experienced significant development in the field of art. A portion of the locally produced ceramic vessels was exported to neighboring countries as well as to India. Even the ceramic vessels created by Safavid artists were selected based on various physical characteristics. For instance, they were sometimes considered superior to the vessels produced in China due to their fineness, brightness, and the high pitched their sound. French traveler Jean Chardin has interesting information related to this. He wrote that finding ceramics with brighter colors, clearer designs, and more intricate patterns than those of the Safavid potters was impossible.⁹

The next stage of development of decorative and applied art in Azerbaijan coincides with the 1950s. It belongs to these years that the first qualified national personnel who received higher education in Moscow, St. Petersburg, Kyiv, and Lviv returned to their homeland and engaged in independent creativity. In those years, among the large industrial facilities organized in different parts of the republic, Keshla

⁹ John Chardin, *Voyages du chevalier Chardin en Perse et autres lieux de l'Orient*, Vol I-IX, Paris, 1811, p. 33-42.

Pottery Factory, Baku Glass Factory, and Ganja Porcelain Factory had no small influence on the development of applied art. In these years, along with mass-produced decorative-applied art products, exemplary folk art works were also created.¹⁰

In Baku, Ganja, and Goychay, the organization of such enterprises, which produce various products made of earthenware, porcelain and glass based on local materials, selected according to their purpose, greatly influenced the creativity of artists working in that field and the interest of the population. The Ganja Porcelain Factory started its work in 1971 and achieved many successes during its years of operation. The plant produced more than 50 types of products. Among them were tea, food, children's and Oriental sets, various products (utilitarian, decorative) and so on. All the products of the factory are decorated with ancient forms and patterns and are made in national style.¹¹

At the beginning of the 20th century, the products of the M.S. Kuznetsov factory, the largest porcelain manufacturer, were mostly used in Azerbaijani households.

Art of Ceramics and Famous Factories in Europe

In the 16th century, ceramic culture in Europe witnessed the beginning of direct porcelain trade and the production of exquisite and luxurious ceramics, which were highly appreciated for their refined artistry by the Italians. This level of development undoubtedly marks the Renaissance era. The Renaissance can be regarded as a period when connections were established with the Islamic world. It is also worth noting that ceramics in Europe was not white but rather red in color. This type of ceramics was primarily used in sculpture. Ceramic is often referred to as "white gold."

For centuries, Europeans strived to uncover the secret of producing marvelous ceramics. The acquaintance of Europe with ceramics, however, dates back to the year 1708. It was the Germans who first

¹⁰ Rasim Əfəndiyev, *Azərbaycan incəsənəti*, Bakı, 2007, s. 148.

¹¹ Fatma Ganiyeva, *Tea set*, Bakı, 2022, p. 22.

engaged in ceramic production on this continent. This endeavor was realized in 1709 by Johann Friedrich Böttger. In the same year, at the command of Elector Augustus the Strong of Saxony, chemist Johann Friedrich Böttger and mathematician Ehrenfried Walther von Tschirnhaus succeeded in obtaining porcelain. In 1710, the Meissen factory was established. Meissen porcelain products, still maintaining their relevance, are showcased in various collections. Later on, ceramic factories began operating in other countries of Europe as well. France, England, Denmark, Czech Republic, Austria, Sweden, and other countries continue their successful ceramic production activities to this day.

In the year 1720, the goldsmith Vekki established a factory in Venice. Soft paste (artificial porcelain) was produced here, and it contained magnesite, which was used in all Italian factories. Additionally, on harde paste (true porcelain), the famous Ginger was applied in Venice from 1720 to 1724 under the patronage of the Venetian ambassador in Vienna. Ginger worked on the supplies brought from Meissen, and after his departure in 1750, the factory ceased its operations. The coloring of the products in the Beren style was done exclusively with black paint and gold, creating a delicate relief effect in the kiln. Already in 1740, Ottavio Schepers invented a soft paste mass characterized by remarkable delicacy, high transparency, and relatively high stability, in Naples.

The first ceramics produced in Venice were inspired by the porcelain products manufactured at the Meissen factory, and they attract considerable attention due to their similarities in ornamentation and technique. These ceramics feature various floral and insect motifs on their bodies, handles, lids, and knobs. By the decree of the government dated July 25, 1745, Orri de Fulv obtained privileged rights for a period of 20 years. The use of human figures and gold luster for decoration in ceramic products was also allowed. Although the factory faced financial difficulties in its early years, the

popularity of floral motifs in the ceramics produced between 1745 and 1750 brought about a sense of ease and comfort.¹²

Limoges is a famous French city known for its hard paste. In 1767, kaolin and china stone (feldspar) were discovered near the village of Saint-Yrieix-la-Perche, close to Limoges, which led to the city being designated as the porcelain capital of France. Simultaneously, individual producers of hard paste began to emerge in Limoges. The production of ceramic goods from hard paste in Limoges started around 1770, immediately after the discovery of kaolin in the surrounding areas of the city. Despite the serious economic downturn in Europe, ceramics in France managed to pass through both World Wars without significant losses. However, during the second half of the 20th century, due to the counterfeiting of some parts of the production and the relocation of some to China, it was impossible to prevent the crisis, which greatly affected the influence of Limoges as the porcelain capital of France.¹³ In 2017, Limoges porcelain was granted the status of "Protected Designation of Origin." Once known as the true capital of porcelain, Limoges supplied all of France and other regions of Europe, including Denmark, the Netherlands, Germany, and even Russia, with its exquisite products.

Moscow (1780) —There were two small porcelain factories in Moscow, the earlier of which was commenced in 1780 by an Englishman named Gardner, and another founded somewhat later by A. Popoff. A few tea services and separate pieces of the services are known, but what has chiefly attracted attention in the work of both factories are the figures of Russian peasants, in native costume, engaged in various occupations.¹⁴

¹² Marie-Noelle Pinot De Villechenon, *Sevres Porcelain from the Sevres Museum, 1740 to the Present Day*, London, 1997, p. 11.

¹³ Alina Bulqakova, "Ot Meyseña i Sevra do Delfta i Limoges: xrupkaya krasota farfora: vistavka evropeyskoy i vostochnoy keramiki iz BSII ASG", *Mir iskusstv: Vestnik Mejdunarodnoqo Instituta Antikvariata*, 2/14 (2016), pp. 132–150.

¹⁴ William Burton, *A General History of Porcelain*, Vol. II. New York, 1921, p. 202.

The first private porcelain factory was established by Anton Trofimovich Safronov in 1814 in the Short Bogorod district (Gjel) of the Moscow province. After the death of the founder, the enterprise became the property of his relative Ilya Abramovich Safronov. The factory existed until the 1850s, but was eventually crowded out by more powerful porcelain industrial rivals and was first leased and then bought by S.T. Kuznetsov (father of M. S. Kuznetsov), who moved it to Dulevo. At the beginning of the 20th century, the largest manufacturer was M.S. Kuznetsov, which included some important factories (Gardner, Auerbach, etc.) Auerbach's period of activity covers the years 1809-1870.¹⁵

From 1860 onward, potteries in Scotland also started to export worldwide, particularly to Southeast Asia. Exporters included Methven, Cochran and others, but standing above all was the famous Glasgow Pottery, established in 1841 by brothers John and Matthew Bell and aimed squarely at the export market. Trade with Southeast Asia proved so successful that the Bells ordered a large number of printed designs adapted to local tastes with stylized dragons, mythical figures and geometric patterns. Plates often had the name of the decoration written in Arabic script under the Bell factory mark.¹⁶

Classification of Ceramic Vessels

There are various products made from porcelain. Cup, saucer, vases, teapots, *güıabdan* (rosewater sprinkler), candy dish, fruit bowls, etc.

The shape of the teapot, which is a traditional porcelain product, was formed in several variants in the 14th century China (during the reign of the Ming Dynasty). Teapots of this shape were brought to Europe in the middle of the 17th century by ship from China along with tea, silk and porcelain. Chinese teapots inspired English and Dutch porcelain masters, who first copied the Far Eastern examples, and later developed their own unique form and technology. Teapots

¹⁵ İ Trotskiy, *Farfor i fayans, Spravochnik dlya kolleksionerov*, Ukazatel marok, 1924, p. 27.

¹⁶ Otte Jaap, "European Ceramics for the East", *Aramco World*, 64/3 (2013), p.37.



intended for brewing tea were produced in the shape of houses and animals, and the barrel was made in the shape of camel, squirrel, and dragon heads. In the 20th century, the search for a better quality utilitarian form of the teapot continued. This is evidenced by many patent descriptions of teapots and their individual improved elements.¹⁷

Gülabdans, also known as rosewater sprinklers, hold an important place among the items used in daily life, valued for providing a clean atmosphere and pleasant fragrance. They have been found in Azerbaijani, Ottoman, Hungarian, French, Iranian, Syrian, Chinese, and Japanese handcrafts. Alongside a limited number of plain examples, *gülabdans* feature botanical and traditional ornaments, as well as written and figurative depictions. Human figures are less commonly used for adorning *gülabdans*. In addition to human figures on rose petals, zoomorphic (dragon, phoenix, insect) designs are carefully selected. Among plant-inspired ornaments, motifs such as leaves, branches, garlands, roses, tulips, carnations, violets, and lilies are more widely spread. Intricate patterns such as zigzags, fish scales, and medallions catch the eye among the traditional ornaments. Moreover, in Azerbaijan, *gülabdans* were traditionally presented to guests for handwashing after meals, especially in urban areas. *Gülabdans* are also commonly used in burial ceremonies, where they are offered to visitors who have paid their respects to the deceased. These vessels are adorned with floral motifs, mythological subjects, natural landscapes, and even depictions of contemporary clothing styles, demonstrating artistic diversity.

¹⁷A, Medvedyeva "Dekorativniy chaynik k voprosu ob utilitarnosti i dekorativnosti v xudojestvennoy keramike". *Zbornik dokladey i tezisov VII Mejdunarodnoy nauchno-praktichnoy konferentsii*", T 1 (2017), c. 149.



Figure 3. Gülabdan (rosewater sprinkler). There is a white medallion with flower description in the Centre. Under the gülabdán there is a seal of the “Kuznetsov porcelain factory”. National Museum of History of Azerbaijan Ethnographic fund EF No 9364

The use of *gülabdans* in daily life is evident in various ceremonies. In the city of Quba, Azerbaijan, there was a tradition where a newlywed bride would sprinkle rosewater from her gülabdán onto the hands of her mother-in-law and others as a gesture of greeting.¹⁸

Preserved Ceramic Vessels in Museums

Several museums in Azerbaijan preserve various examples of ceramic vessels dating back to the 11th and 12th centuries, which is an important indicator of the development of this art during that period. The intricate designs of human figures, plants, and zoomorphic motifs on these vessels were achieved by delicately incising the surface and filling it with paint using a brush. The National Museum of Azerbaijani History, along with its diverse collections, showcases both foreign and local art specimens, highlighting their originality. In addition to botanical and traditional ornaments, architectural depictions can also be found among the preserved specimens in museum collections.

Currently in the Museum collection, there is a Gardner teapot and a 6-cups tea set that combines various historical style elements in the decorative arts. It should be specially emphasized that the elements

¹⁸ Raxshanda Babayeva, *Quba şəhərinin toy adətləri*, Bakı, 1946, s. 38.

that make up this tea set bear the seals of Gardner (teapot) and Kuznetsov (cup) factories separately.



Figure 4. Tea set. National Museum of History of Azerbaijan Ethnographic fund EF No 9406

Classical and modern bottles, porcelain teapots, mugs and mug sets are preserved in various funds of the Museum. Locally produced cup sets preserved in the Gifts and Souvenirs fund were obtained from Ganja Porcelain, including the Baku faience (pottery) factory.



Figure 5. Tea set. National Museum of History of Azerbaijan Gifts and Souvenirs fund FGS No 4642. Under the tea set there is a seal of the “Ganja Porcelain factory”.

Cups or sets of cups are among the samples included in the tea set preserved in the Museum collection. Products of various European porcelain factories (Russia, Poland, Czech Republic, and Germany) are preserved in the Ethnographic fund. Most of the cups preserved in the fund belong to the Safronov factory. The ornaments created by the artists working at the Safronov factory were distinguished by their variety. Among them, floral compositions, which were often a favorite theme of the nineteenth-century porcelain manufacturers, prevailed. Plant ornaments, large and small, were depicted in the form of leaves and shoots of different colors, which were worked in a strange way. Many products depicted portraits of famous historical figures of that time (EF No 5402) - Nicholas II and his wife Alexandra Fedorovna, fragments of famous artists' works or drawings from fashion magazines.



Figure 6. Ethnographic fund No 3263



Figure 7. Ethnographic fund No 5402

The front of the cup, made at a factory in Limoges, factory in France, depicted the image of Napoleon on the battlefield. In the blue side of the cup, H.Z Taghiyev's (Maecenas, oil entrepreneur) monogram is depicted. H.Z Taghiyev had purchased the set in 1900 during the Paris World Expo, and ordered to supply them with his TT3 monogram. On the saucer's bottom, there is a "M. Redon. Limoger" logotype and "SPECIAL" "M/R France" stamp, both used by Limoges factory in 1891-1896.



Figure 8. Gifts and Souvenirs fund No 5266

The museum collection have been preserved samples of the Rachkin brothers factory, the Ukraine Baranovsky Porcelain Factory, Kuznetsov, Gardner, JCP- the Karl Essen factory in Riga, German company Fraureuth.

Conclusion

During the research conducted, it became clear that there are certain differences in the classification of ceramic vessels in Eastern and Western cultures. The presence of porcelain in the East has been supported by various historical facts during the investigation. Even the purposes of using these vessels during ceremonies have been researched. In the West, ceramic artifacts in the form of figurines representing different humans or animals also highlight the differences between the East and the West. The acquisition of ceramics and its various names in European and Eastern societies arouses particular interest. Traditional ceramic art, especially the magnificent designs rooted in the past, went through a decline period due to the high development of industry and technology in the 19th century. The peak of complex ceramic production with advanced techniques, represented by tea and dinner sets, still maintains its relevance in every culture's households. However, the display of ancient ceramic vessels in museums and various art centers allows the observation of the development of this artifact's technical progress over the centuries.

Thus, in the 19th and 20th centuries, a strong flow of ceramics from the East began to penetrate world cultures, including Azerbaijani culture and lifestyle. It is precisely this idea that confirms the richness of the ceramic collection of the National Museum of Azerbaijan's History today.

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