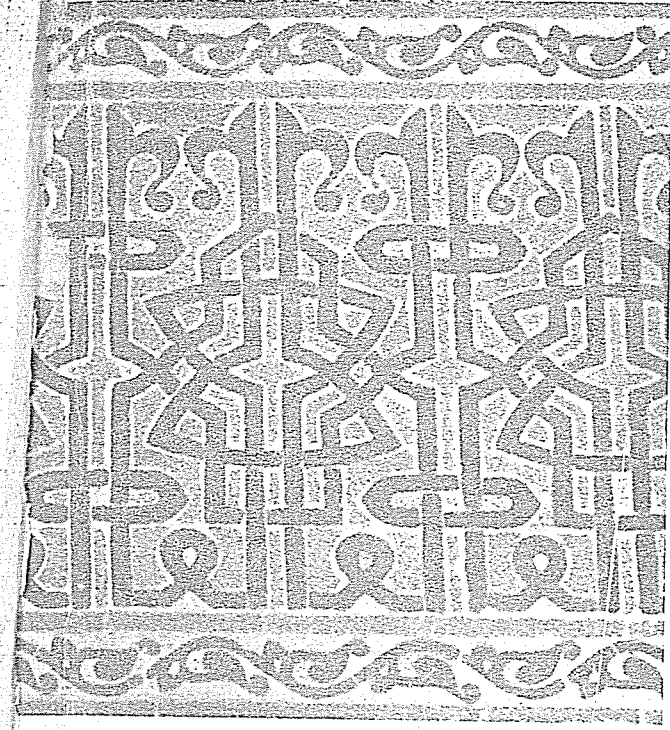


İSTANBUL ÜNİVERSİTESİ EDEBİYAT FAKÜLTESİ



# SANAT TARİHİ

## YILLIĞI

SANAT TARİHİ ENSTİTÜSÜ 1964 - 1965

# SANAT TARİHİ YILLIĞI

1964 – 1965

İSTANBUL ÜNİVERSİTESİ EDEBİYAT FAKÜLTESİ  
SANAT TARİHİ ENSTİTÜSÜ

## İÇİNDEKİLER

JOHN CARSWELL A Minor Group of Late Turkish Pottery . . . . .	1
OKTAY ASLANAPA İznik'te Sultan Orhan İmâret Camii Kazısı . . . . .	16
Die Ausgrabungen der Sultan Orhan İmâret Moschee von İznik . . . . .	32
JAN REYCHMAN İstanbul'da Eski Lehistan Devleti Elçiliğinin Yerine Dâir . . . . .	39
La Question de L'emplacement de L'ancienne Ambassade de Pologne a Istanbul . . . . .	58
ŞERARE YETKİN Türk Çini Sanatından Bazı Önemli Örnekler ve Teknikleri . . . . .	60
Some Important Patterns and Techniques of Turkish Tiles . . . . .	101
NURHAN ATASOY Türk Mînyatüründe Tarihi Gerçekcilik . . . . .	103
Historischer Realismus in der Turkischen Miniatur Malerei . . . . .	109
SEMRA ÖGEL Anadolu Ağaç Oymacılığında Mail Kesim . . . . .	110
Der Schrägschnitt in Anatolischer Holzornamentik . . . . .	118
HALÛK KARAMAĞARALI Çorum Ulu Camiiindeki Minber . . . . .	120
METİN SÖZEN Oba Pazarı Çevresi ve Oba Medresesi . . . . .	143
MÜKERREM PAKER Anadolu Beylikler Devri Keramik Sanatı . . . . .	155
PONSU KARAHASAN İstanbul Sultan Selim Camii Hakkında . . . . .	183
BEYHAN YÖRÜKAN Topkapı Sarayı Müzesindeki Albümlerde Bulunan Bazı Rulo Parçaları . . . . .	188
TEZLER Sanat Tarihi Bölümünde 1947 - 1963 Yılları Arasında Yapılan 94 Lisan Tezinin Adları . . . . .	202
1962 den Sonra Yapılan 45 Lisans Tezinin Özetleri . . . . .	204
1960 dan Sonra Verilen 3 Doktora Tezinin Özetleri . . . . .	211
Hazırlanmakta Olan Lisans Tezlerinin Adları . . . . .	214

Bu sayıyı hazırlayanlar :

Oktay ASLANAPA

Serare YETKİN — Metin SÖZEN



BAHA MATBAASI  
İSTANBUL — 1965

JOHN CARSWELL  
(Amerikan University) Beirut

## A MINOR GROUP OF LATE TURKISH POTTERY

Any student of later Turkish pottery soon becomes aware of certain types which have been conveniently labelled 'Kütahya', yet which do not appear to have any immediate affinity with the finely decorated wares that were the characteristic product of Kütahya in the early eighteenth century. The purpose of this short note is to examine a small group of these alien types, to discuss whether there is any justification for continuing to attribute them to Kütahya and to suggest a probable date for their manufacture<sup>1</sup>.

The group of examples chosen show several distinctive characteristics, both in form and decoration. The most common forms are barrel-shaped mugs with a single handle; there are also bowls and dishes with covers, jugs, coffee-cups, round and rectangularly shaped pilgrim-flasks and incense burners, and undoubtedly there are other forms of similar technique and decoration. The pottery is roughly made, often showing traces of the potter's fingers (nos. 3, 4, 5). The ware is off-white in colour and neither as hard nor as fine as the best Kütahya.

The mugs (nos. 1-5) and bowls with covers (nos. 7,8) illustrate one typical feature: the base has been carved underneath with a double step, producing a raised concave disc. In modified form, this also shows on the small jug (no. 18). Other parts of the pots also appear to have been refined in shape by carving (nos. 1-5, 7-11, 14). Some dishes have a wavy or foliated rim (nos. 9, 10). One bowl (no. 7) has a hole drilled vertically through the carved knob of its cover.

The pottery is decorated by incising lines in the soft clay, carving, stamping with a mould, or the application of small raised dots; it is then painted.

1. The examples are from various collections, and I am indebted to the following individuals for allowing me to study the material in their care: Miss Patricia Telford, *Royal Scottish Museum, Edinburgh*; Mr. Abd el-Ra'uf A. Yousef, *Arab Museum, Cairo*; Mr. Üner Diler, *Kütahya Museum Depot*; Dr. Hamit Koşay, *Ankara Ethnographic Museum*; Mr. R. Pinder Wilson, *British Museum*; and the monks of the *Armenian Convent of San Lazzaro, Venice*.

The underglaze colours include uneven mustard yellow, cobalt blue, blue-black, and in one rare instance, brownish red (no. 17); black is often used, diffusing in the glaze to a dark olive green. The glaze is either clear, with a greenish tinge; or a transparent turquoise green of varying intensity. In both cases the glaze is good and has a bright, metallic lustre. Traces of kiln spurs adhere to some examples (nos. 1, 16, 18); they are terra-cotta in colour and usually have three arms arranged in the pattern of a Y.

A common form of decoration on both mugs and bowls is a circular panel within incised rings (nos. 1, 2, 5, 7) or a ring of raised dots (nos. 3, 4). The panel almost invariably has a raised dot at the centre, surrounded by a ground of incised cross-hatching (nos. 1, 5, 7) or painted decoration (nos. 3, 4). The areas between the circular panels are usually decorated with a combination of raised dots and roughly painted sprays of leaves and flowers. The painted patterns consist either of these loosely painted sprays (nos. 1, 2, 5, 7-11, 14-17), or of tiny, asymmetrical sprigs (nos. 3, 4, 12, 13, 18); there are also bands of hatching (nos. 3, 4, 7, 12-15), chevrons (nos. 1, 2, 5, 9), zig-zags (nos. 7, 8) and meander-curves with hatching (nos. 14, 15, 18). Naturally, many pieces combine several of the different incised and painted patterns. The bowl with cover (no. 8) and the small jug (no. 18) were originally moulded, or carved, with vertical panels which were then filled with painted patterns. The rectangular pilgrim-flask (no. 17) was stamped on both sides with a moulded design of an equestrian figure spearing a dragon<sup>2</sup>.

\*

Having noted the salient characteristics of this group of pottery, its relationship to the more generally acknowledged type of Kütahya pottery can be examined. It must be admitted that compared with Kütahya wares of the early eighteenth century, the group is almost barbaric in the crudity of its manufacture. Generally the forms appear to have been heavily potted, and any refinement of profile introduced later by carving down the bulk of the pot whilst leather-hard. As for the forms, the barrel-shaped mugs are unusual and do not derive from a Kütahya prototype. The two bowls with covers (nos. 7,

2. Another example of a similar stamped flask is in the Kurdian Collection; it is illustrated by H. Kurdian, in his article on Kütahya pottery (in Armenian) in *PAZMAVEB, KEGUNI* (1947); Venice, San Lazzaro; p. 27.

The Saint could be identified either with St. George, or St. Theodore. The dragon bears a striking resemblance to a monster in a picture-tile of St. Theodore, made in Kütahya and dated, 1719, and now in the Armenian Convent of St. James in Jerusalem. See *Proceedings of the Pro-Jerusalem Society*; London, (John Murray) 1921, Plate no. 47.

8) have distant parallels in smaller, more finely made Kütahya pieces. The incense burner (no. 11) with the open stem joined to the dish, has an almost identical parallel in a Kütahya incense-burner of the first quarter of the eighteenth century<sup>3</sup>. Two of the coffee-cups are too conventional to remark upon, but the third (no. 14) is an unusual shape and not a Kütahya form. Round pilgrim flasks were common at Kütahya, as elsewhere in the Near East. The rectangular flask does not suggest a Kütahya prototype. The small jug again differs from any Kütahya jugs that the writer has seen.

The incised and painted decoration, however, shows a much closer connection between the group and Kütahya pottery. The small bowl illustrated (no. 6) is a typical specimen of Kütahya ware of the early eighteenth century; finely made, it is decorated in a full range of clear colours including a good red, and the painting is spritely and effective. The cross-hatched, incised circular panels which are frequently found on these Kütahya bowls, must surely have been the inspiration for the cruder but similar panels on the group under consideration. This bowl, with its liberal sprinkling of red dots, also suggests a possible origin for the mysterious raised dots; might not these be a substitute for the renowned red dots, performing a similar function in animating the design? Whilst making due allowance for no. 17, red is almost unknown on this group of wares. Further, a comparison between nos. 1-5 and no. 6 surely demonstrates that as far as decoration is concerned, either the mugs represent a garbled version of the bowl, or the bowl is the ultimate stage in the refinement of the mug patterns. It should also be noted here that the zig-zag patterns on the covers of the two bowls (nos. 7, 8) are common on the borders of Kütahya tiles. Also, the spray on the pilgrim flask (no. 16) appears to be simply an expanded version of the spray with flanking curved leaves so commonly found painted in the centre of small bowls like no. 6, although it must be admitted that both might have a common origin in the patterns found on Isnik plates of the late sixteenth and early seventeenth century.

The decorative analogies between this group and Kütahya suggest three possibilities. The first is that this group was the ancestor of Kütahya and belongs to the seventeenth century. This can be dismissed as unlikely; it is unconvincing to suggest that the designs on the mugs were gradually tidied up until the refined designs on the Kütahya bowls were arrived at, when

3. British Museum, no. 78, 12-30, 553. This incense burner has a pierced cover, suggesting nos. 10, 11, may also have had them once. The British Museum example can be dated by a close parallel between its blue-and-white decoration, and similar decoration on the reverse of a plate dated 1719 by an Armenian inscription, in the Victoria and Albert Museum, no. 279-1873.

the reverse process would be so much more logical. Also, it must be remembered that yellow as a colour does not make its re-appearance in Turkish pottery until the eighteenth century, in the products of the revived Iznik factory at Tekfur Saray and in Kütahya pottery.

The second possibility, that the group was contemporary with Kütahya pottery but perhaps made elsewhere, must remain a consideration. The third possibility, that the group is later, is, in the writer's opinion, the most probable. This is amplified by two facts. First, one coffee-cup (no. 12) is painted with an imitation of the Meissen crossed-swords mark and therefore cannot have been made earlier than the second quarter of the eighteenth century. Second, the flowers with flanking serrated leaves on the cover of the dish, no. 9, are cruder versions of flowers found on another group of 'Kütahya' pottery, which can be dated to the middle of the eighteenth century<sup>4</sup>. Pieces of this group are often marked underneath with the word سیواز SIVAZ; and the marks on the bowls (nos. 7, 8) could conceivably be illiterate attempts at duplicating this mark.

In conclusion, the present evidence of a link with Kütahya pottery, coupled with the evidence that the group was presumably made by Christians (no. 17) and that two pieces (nos. 10, 15) are from Kütahya itself, suggests that this group of pottery was also made there. The degenerate patterns, the imitation marks, the crude potting and the poor quality of the colours all point to a date of manufacture during the second half of the eighteenth century, or even later. However, the originality of some of the forms, and the distinctive 'sprig' pattern have yet to be accounted for. Perhaps this group of pottery as a whole represents the arrival of a band of Armenian potters from elsewhere, grafting their native traditions on to the fashions of their country of adoption.

4. This group, which the writer hopes to discuss elsewhere, has significant differences in form and decoration from early eighteenth century Kütahya wares, and also employs an additional colour, purple. A bowl with cover of this type in the Benaki Museum, Athens (no. 634; case 66, no. 4) is decorated with prototypes of the later flowers. A deep bowl with wide rim, of the same group, in the Armenian Convent of San Lazzaro, Venice, is dated by its Armenian inscription 1744.

(1) Mug British Museum, no. 1949, 5-17, 4.  
height 8.2 cms; diameter 11.2 cms; unmarked.  
Greenish glaze over cream-coloured ware; marks of three kiln spurs on base; base carved. Three circular panels of incised cross-hatching inside incised green ring; at centre of each panel, a single raised green dot. Between the panels, two groups of three similar dots arranged in a triangle. The ground and handle painted with splotchy dark blue leaves; rim painted with band of chevrons.

- (2) Mug Ankara Ethnographic Museum, no. 8049  
height 8.3 cms; diameter 10.9 cms; unmarked.  
Single handle missing. Base carved. Three circular panels with yellow borders between incised rings; at centre, a raised yellow dot surrounded by five cobalt blue sprays of leaves and a ring of 'comb' pattern. Between the panels, groups of six yellow dots; the ground painted with blue leaves and the rim with a band of chevrons.
- (3) Mug Royal Scottish Museum, Edinburgh, no. 1949. 541  
height 7.6 cms. diameter 10.5 cms; unmarked.  
Patchy turquoise glaze, off-white ground; glaze carelessly wiped off carved base; inside mug, mark of potter's fingers spiralling to slight point at centre. Three circular panels with two 'vase' shaped panels decorate the outside; circular panels have ring of dots, with single dot at centre surrounded by four greenish-black painted sprays; between panels, ground decorated with smaller greenish-black sprigs; moulded rim has band of diagonal hatching; handle painted with two sprays separated by a dash.
- (4) Mug (in the writer's possession) (Plates 1, 2; left)  
height 7.5 cms. diameter 10.5 cms; unmarked.  
Turquoise glaze, carelessly wiped off carved base. Biscuit-coloured ware. Mark of potter's fingers inside. Decorated with raised dots and greenish-black painting, with almost identical patterns to no. (3)
- (5) Mug (in the writer's possession) (Plates 1, 2; right)  
height 9 cms. diameter 10.5 cms; unmarked.  
Greenish tinged glaze over cream-coloured ware. Mark of potter's fingers inside. Base and rim carved. Three circular panels of incised cross-hatching each with an outer mustard yellow ring between two incised circles, and single raised yellow dot at centre. Between the panels, groups of five raised yellow dots on a field of crudely painted flowers and sprays, in dark cobalt blue. Rim decorated with band of chevrons; handle painted with sprays.
- (6) Small bowl Armenian Convent of San Lazzaro, Venice  
Height 7.5 cms. diameter 12.7 cms. marked under, in black, with a star.  
This finely made early eighteenth century Kütahya bowl is decorated with four circular panels of incised cross-hatching, and painted in yellow, cobalt blue, soft green, and red, with black outlines. Each panel is painted with a vertical yellow branch decorated with red dots, and framed in a green circle. The ground between the panels is painted with leaves, flowers and dots. The inner and outer rims are decorated with bands of semi-circles and dots; inside, is a flower spray within two concentric blue rings.
- (7) Bowl with cover Ankara Ethnographic Museum, no. 7594  
bowl : height 9.3 cms; diameter 18 cms; marked under base, in blue, with two strokes and a dot.  
cover : height 7.3 cms; diameter 18.2 cms; marked inside, in blue, with a single stroke and four dots; knob pierced vertically at slight angle.  
Both bowl and cover are decorated with four circular panels of incised cross-hatching within yellow rings; at centre, each panel has a raised yellow dot. Between the panels are raised yellow dots on a field of cobalt blue sprays. Rim of bowl decorated with broad band of cobalt blue cross-hatching; rim of cover, with a band of zig-zags. Base of knob painted with a ring of diagonal strokes.
- (8) Bowl with cover Ankara Ethnographic Museum, no. 7594  
bowl : height 9.1 cms; diameter 18.2 cms; marked under base, in blue, with two strokes and four dots.  
cover : height (6.6 cms) (knob missing); diameter 18 cms; marked inside like bowl.  
The bowl is divided into 17 convex vertical panels; at rim, notched pattern between blue rings (rim has been ground down). In each panel is painted a branch of blue leaves. The cover is also divided into 17 convex panels, radiating from the missing knob; the rim is notched and decorated with a band of blue zig-zags, and leaves; the panels are painted with blue flower and leaf motifs, possibly representing stylised tulips.

- (9) Dish with cover Ankara Ethnographic Museum, no. 8446  
dish: height 5.5 cms; diameter 23 cms.  
cover: height 7.7 cms; diameter 20.2 cms.  
The dish has a wavy edge, with a yellow border, a circle of dark blue feathery sprays and an inner border of two blue rings (not painted on a wheel) and blue semi-circles. In the centre is an eight-pointed star-shaped motif; underneath, are S-curves with split ends, hatched across with two short lines. The cover has a double raised ring between the knob and the rim, decorated with blue chevrons; the outer border is decorated with three elaborate sprays of flowers with flanking serrated leaves; the inner circle with three smaller sprays.
- (10) Incense burner with handle Kütahya Museum Depot.  
height 8.8 cms. diameter of cup, 9.9 cms; and of dish, 14.5 cms.  
Reddish ware, decorated in black under turquoise glaze. Cup partially glazed inside, and under base. Dish has a foliated rim.
- (11) Incense burner Armenian Convent of San Lazzaro, Venice  
height 10.6 cms; diameter of cup, 8 cms; and of dish, 14 cms.  
Greenish tinged glaze; decorated with blotchy blue-black sprays and other motifs.
- (12) Coffee-cup Royal Scottish Museum, Edinburgh, no. 1959. 542  
height 4 cms; diameter 6.6 cms; marked under with imitation Meissen crossed-swords, in black. Yellowish-white ground on fine grey ware.  
Painted in diffused blue-black and greenish-black dissolving to yellow at edges. Inside: rim, ring of 6 'V's with seven to ten strokes between; spray at centre. Outside: irregular blue ring at rim, double ring at base vertically hatched; between rim and base three circular panels with roughly drawn radiating lines; field between panels decorated with diagonal rows of tiny black sprigs.
- (13) Coffee-cup Royal Scottish Museum, Edinburgh, no. 06-623 (described on label as 'Persian coffee-cup b. [ought] of K. Aharonian')  
height 3.9 cms; diameter 6.7 cms roughly marked with two parallel strokes on base, in black. Greenish-black painting under turquoise glaze. Inside: rim, ring of 5 'V's with diagonal strokes between; spray at centre. Outside: band of alternating diagonal hatching at rim, double ring at base; between, three 'tree' motifs alternate with groups of nine tiny sprigs arranged in a triangle surmounted by a wing-like motif.
- (14) Coffee-cup Royal Scottish Museum, Edinburgh, no. 1959-543  
height 4.8 cms; diameter 6.6 cms; unmarked.  
Greyish ware covered with pale turquoise glaze; base unglazed. Black decoration. Body moulded. Inside: ring of diagonal strokes with two 'V's at rim. spray at centre. Outside, wavy hatched line at rim and below moulding; at base, twelve radiating darts.
- (15) Round flask Kütahya Museum Depot, no. 455  
diameter 15 cms; width 5.6 cms; neck missing.  
Painted in black under uneven turquoise blue glaze, with a wavy hatched ring and central spray of flowers and leaves. Edge of flask hatched diagonally.
- (16) Round flask (in the writer's possession) (Plate 3)  
diameter 15.6 cms; height 19.3 cms; base missing. Rim notched and bridged in four places, to receive cord for carrying flask.  
Cream-coloured ware, greenish tinged glaze; painted in speckled mustard yellow and dirty cobalt blue with greenish-black outlines. One face (not illustrated) is decorated with a central spray of flowers and leaves within a triple moulded ring, to which adheres the remains of a three-sided terra-cotta coloured kiln spur. The other face is decorated with a central spray of blue flowers and leaves within a moulded yellow ring; outside, a chain of leaves and other motifs.
- (17) Rectangular flask Arab Museum, Cairo, no. 7909  
height 14.2 cms; (neck missing); breadth 9.8 cms; width 4 cms.  
Greenish tinged glaze over off-white ware. Decorated in yellow, dark blue, purple and red

with greenish-black outlines. Stamped on both sides with an equestrian figure moulded in low relief, spearing a dragon. Ground behind figure decorated with diagonal crosses, sides of flask with leaf patterns. Figure is either St. George, or St. Theodore.

- (18) Small jug (in the writer's possession) (Plate 1, centre)  
height (without spout) 11.5 cms; diameter 9.5 cms. Greenish tinged glaze over off-white ware. Base carved with disc, and has traces of terra-cotta coloured kiln spur adhering to it. Body of jug divided into 9 lobed vertical concave panels each outlined with an incised line, and decorated with rows of tiny black sprigs. Spout decorated with incised and painted hatched lines. Carved neck painted with wavy hatched line. Twisted handle painted with lines of diagonal hatching.

## MAKALENİN ÖZETİ

### Genç Devir Türk Keramiğinden Küçük Bir Grup

Makalede genel olarak Kütahya'ya maledilen Türk keramikleri grubunun bariz özellikleri resimleriyle detaylı şekilde tasvir edilmektedir. Yazar, onsekizinci yüzyılın ilk yarısına ait umumiyetle kabul edilen Kütahya keramik tipiyle şekil ve dekor bakımından münasebetlerini inceliyerek bazı şekil ve motiflerin yabancı ve Türk prototipleri tespit edilemeyecek durumda görünmesine rağmen bunların, son zikredilenlerin kabataslak bir gelişmesi olduğu sonucunu çıkarmaktadır. Bu grubun tarihi onsekizinci yüzyılın ikinci yarısı veya daha sonrası olup bütün ihtimalleriyle Kütahya'da yapılmış olmalıdır.

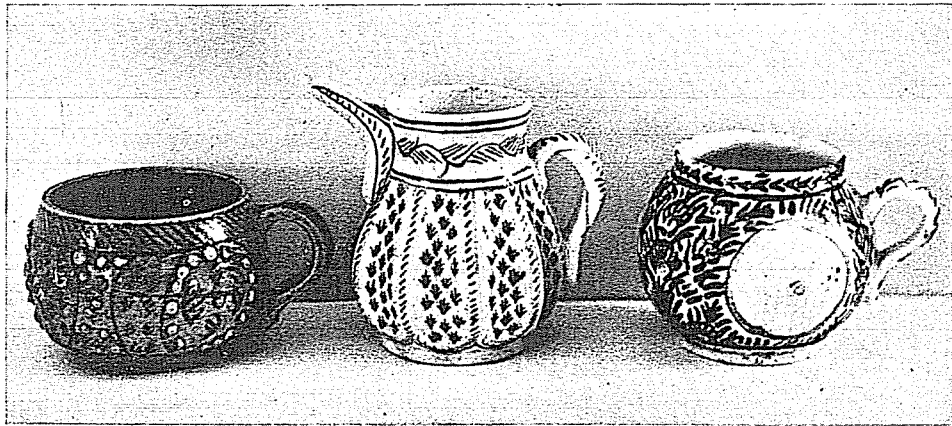


Plate: I. (left) barrel-shaped mug (no. 4); (centre) small jug (no 18); (right) barrel-shaped mug (no. 5)



Plate: II. (left) barrel-shaped mug, showing carved base (no. 4) (right) barrel-shaped mug, showing carved base (no. 5)

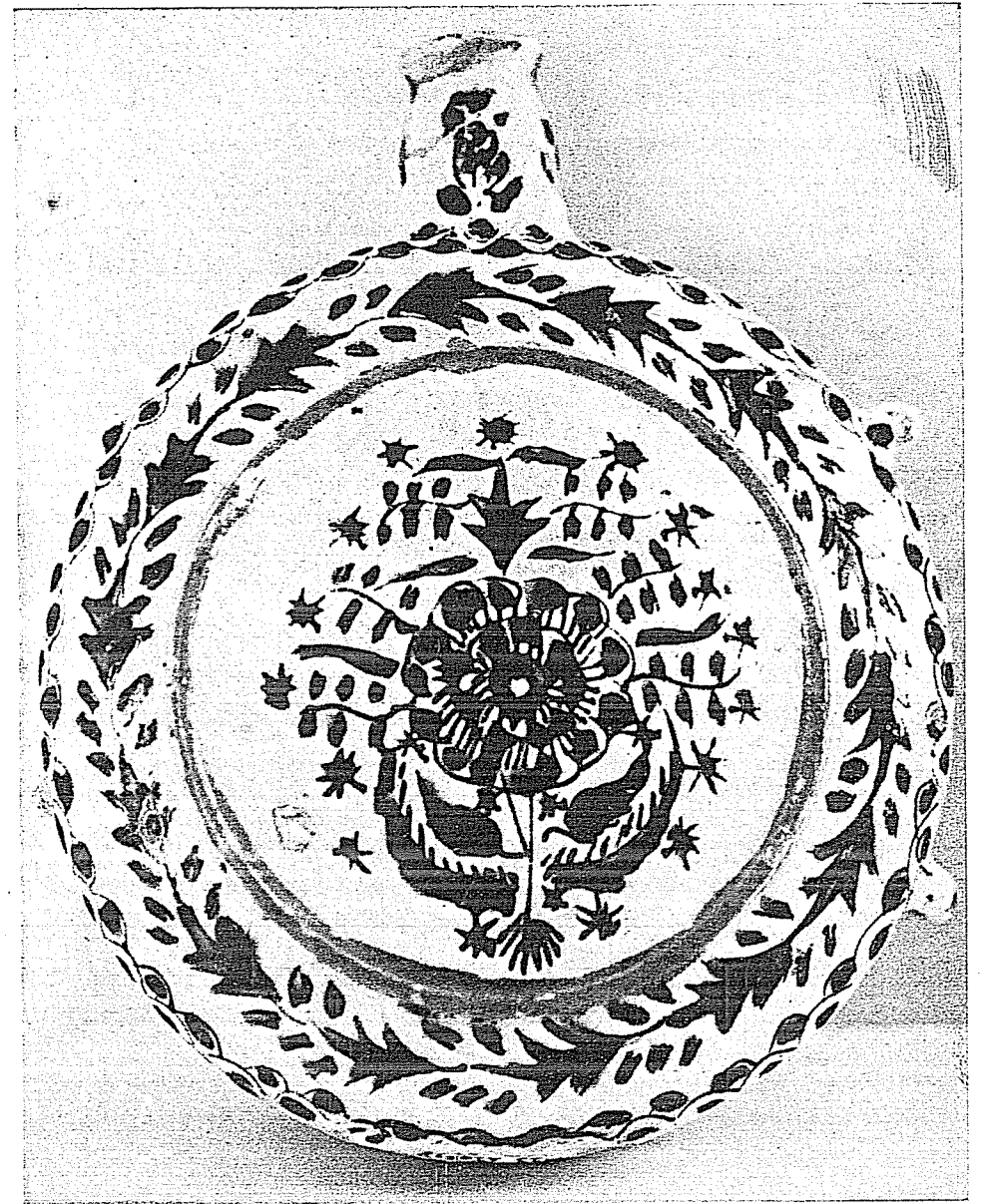


Plate: III. Round pilgrim-flask (No. 16)



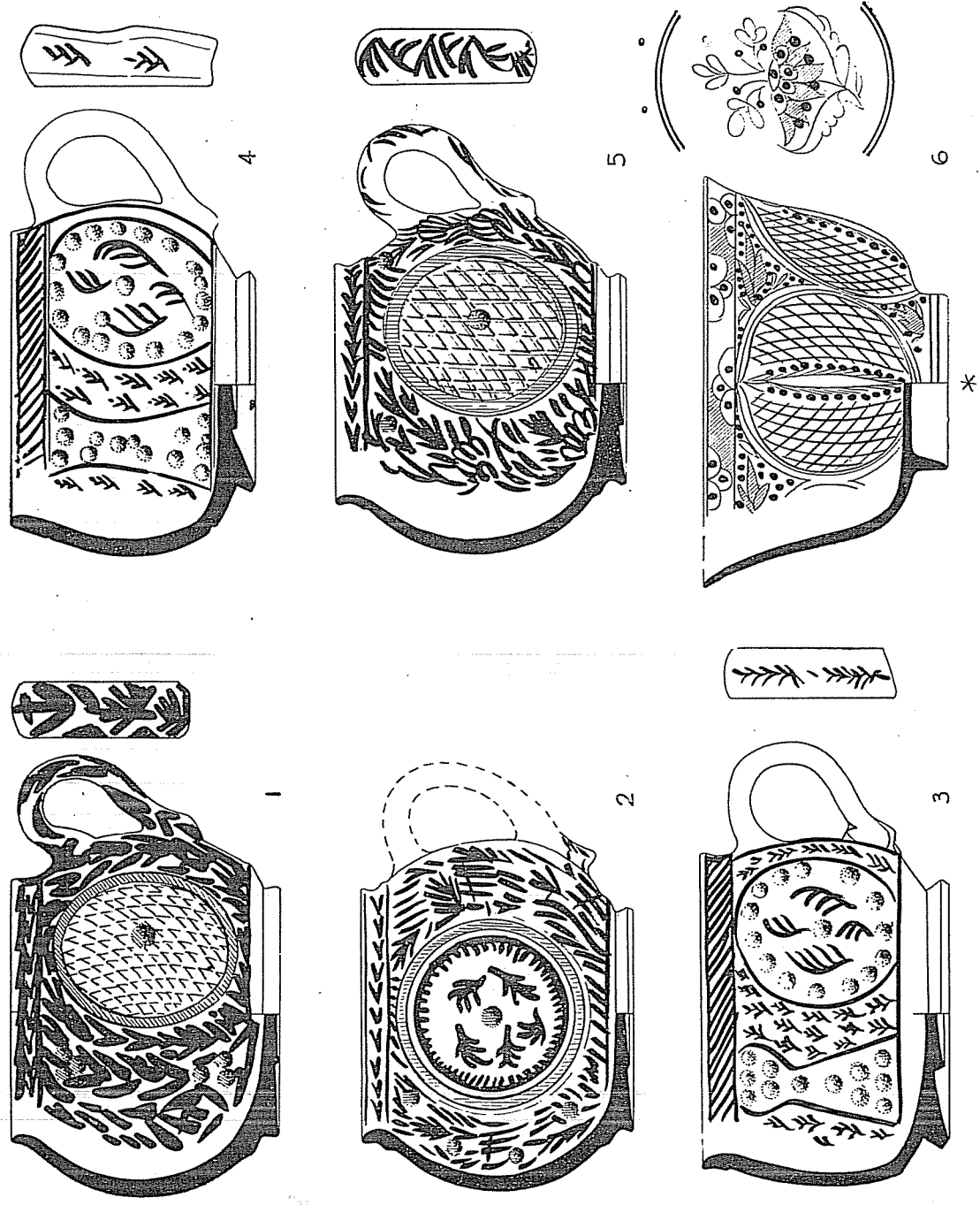


Figure 1. Nos. 1 to 5: barrel-shaped mugs; no. 6: Kútahya small bowl; scale: approx.  $\frac{1}{2}$  actual size.

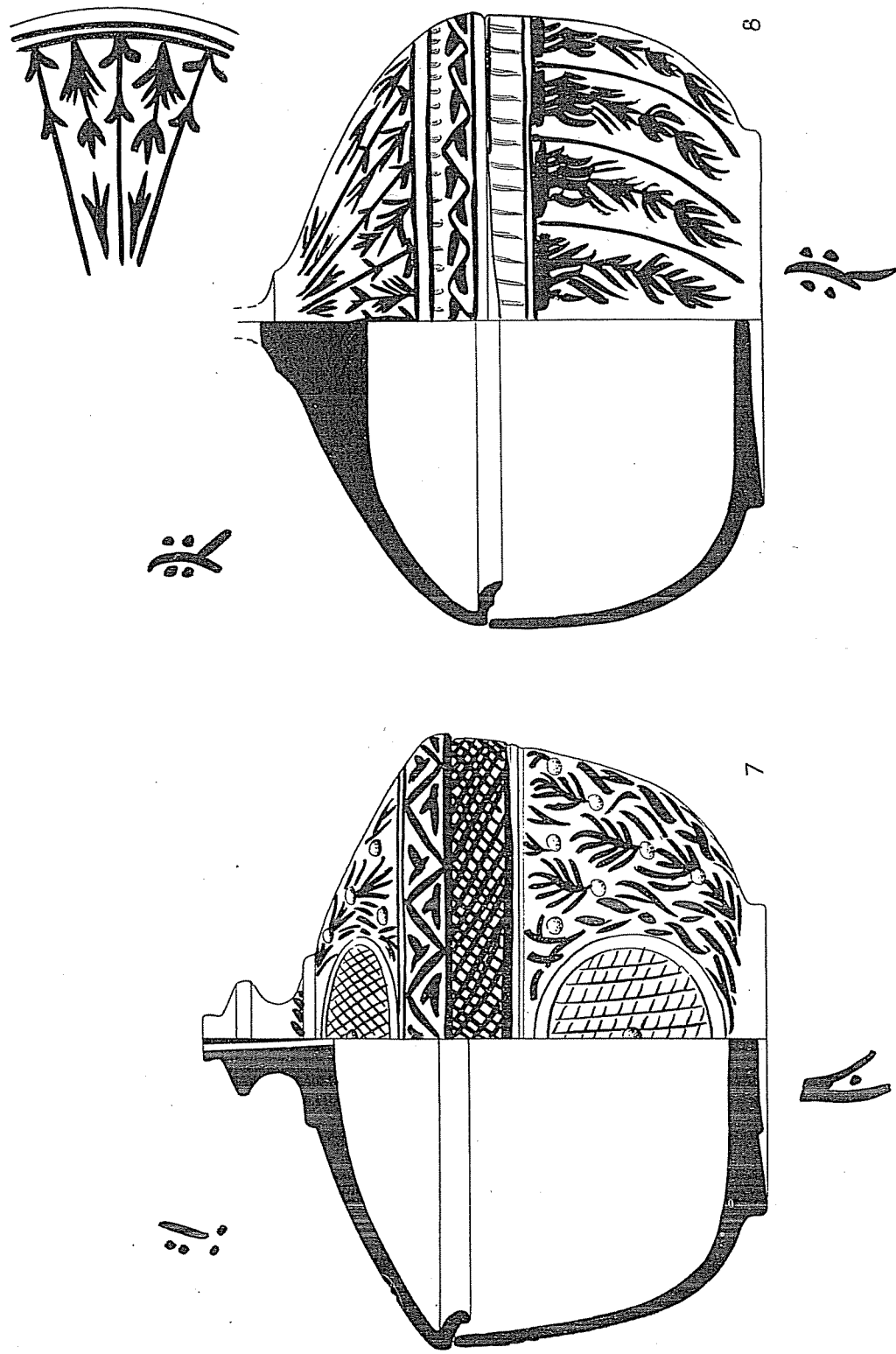


Figure 2. Nos. 7 and 8: bowls with covers. Scale: approx.  $\frac{1}{2}$  actual size.

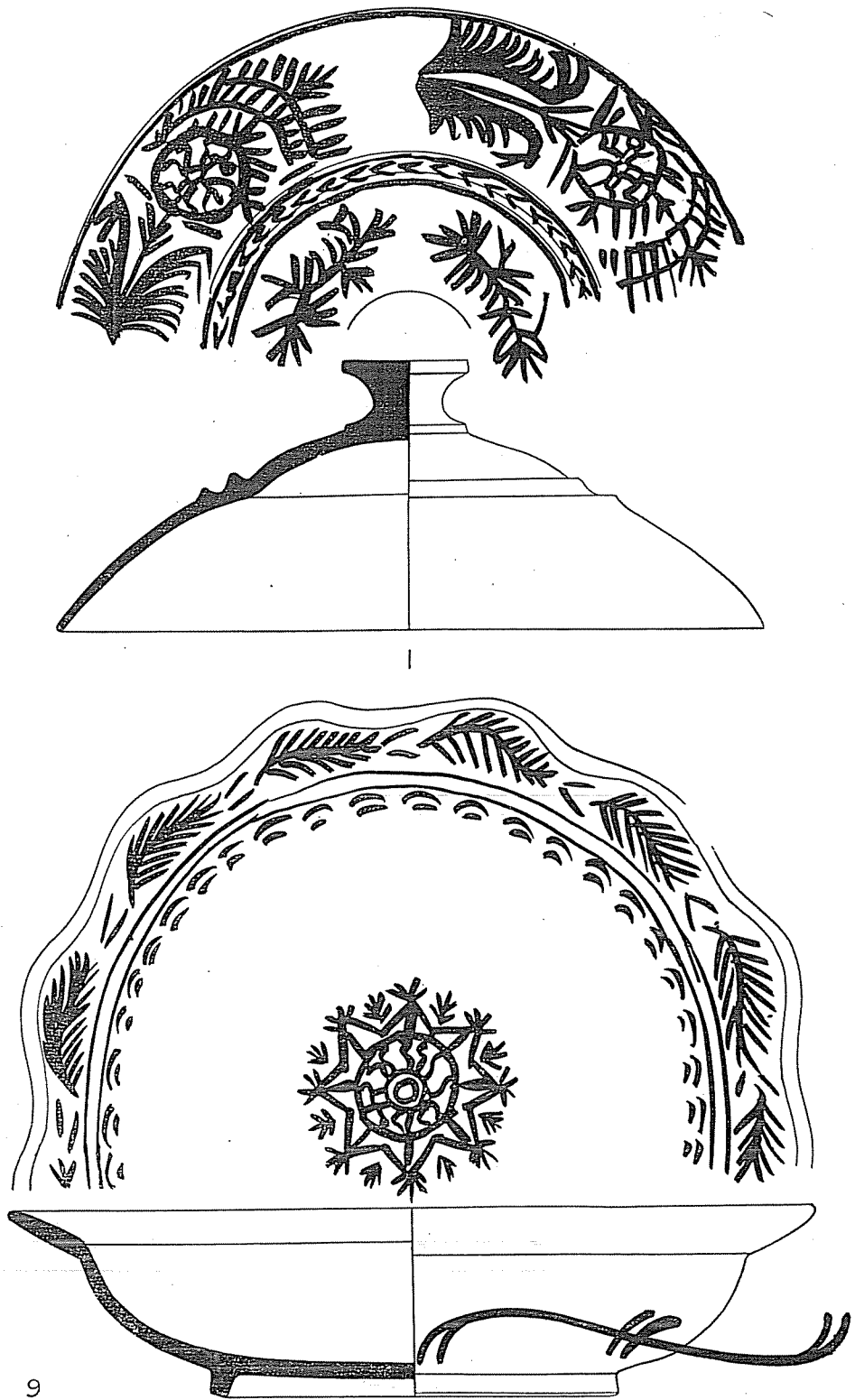


Figure 3. No. 9: dish with cover. Scale: approx.  $\frac{1}{2}$  actual size.

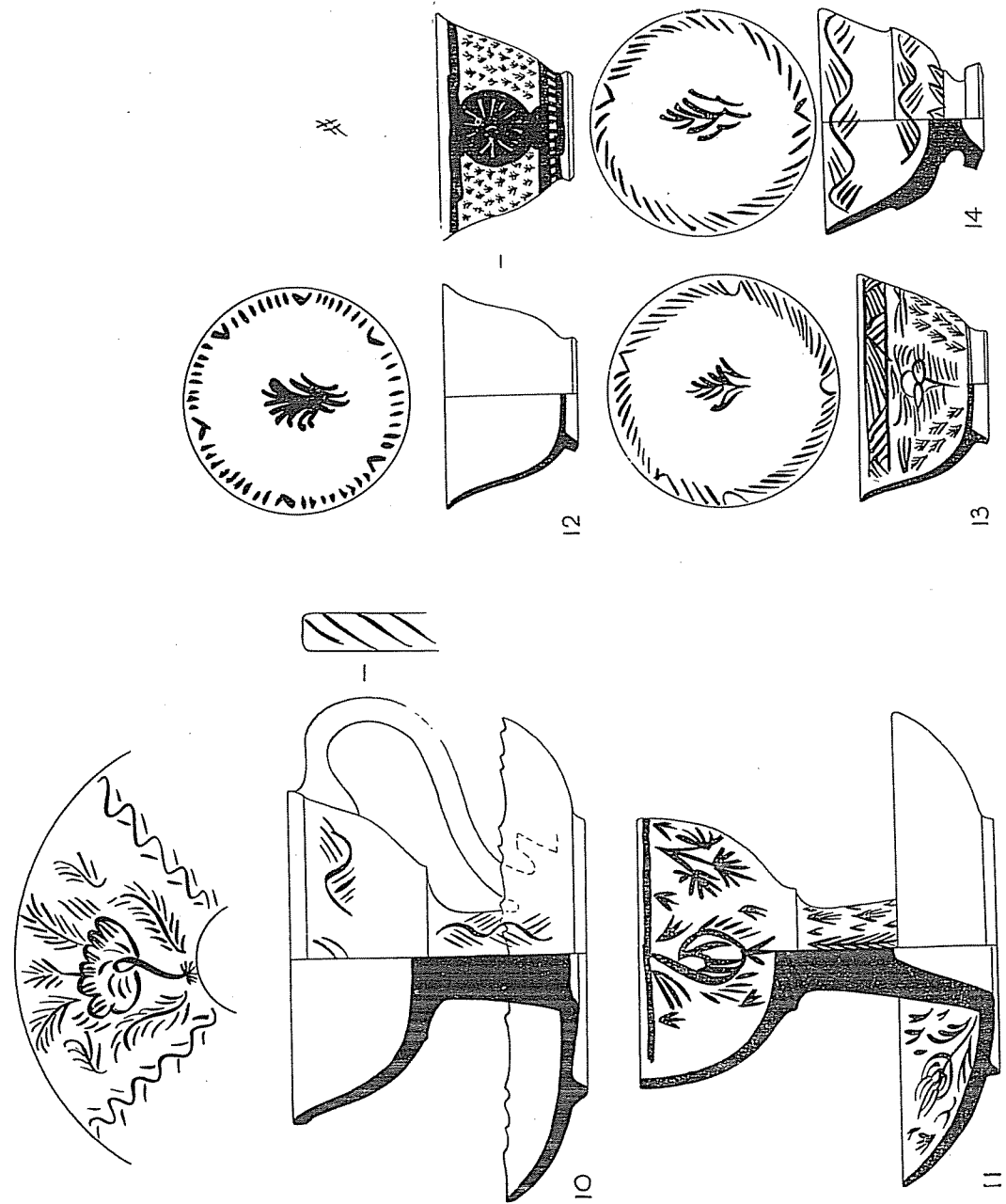
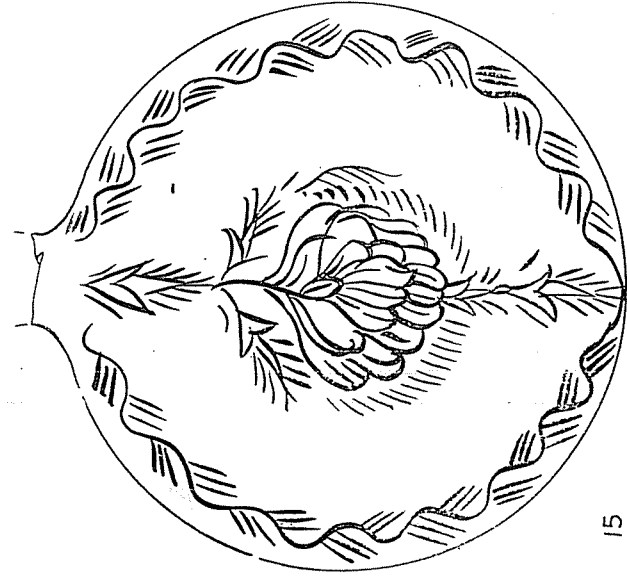
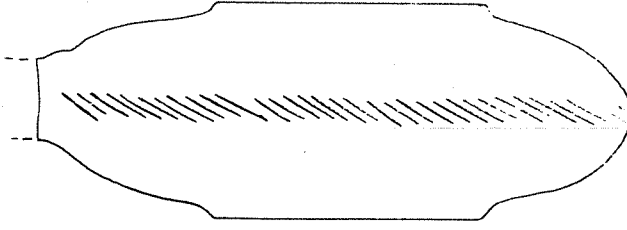


Figure 4. Nos. 10 and 11: incense burners; nos. 12 to 14, coffee-cups: Scale: approx.  $\frac{1}{2}$  actual size.



15



17

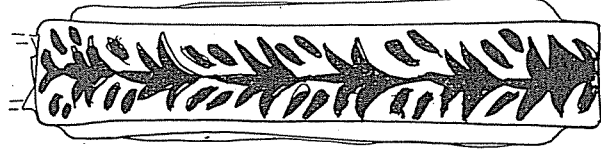
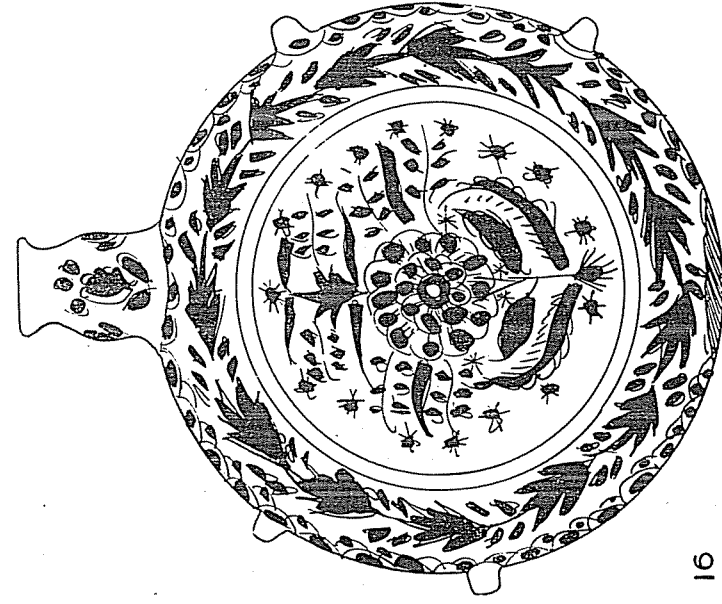
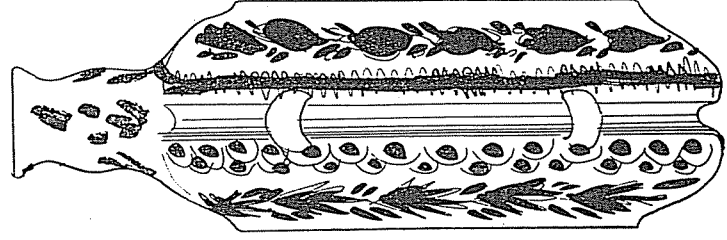


Figure: 5. No. 15: round pilgrim-flask; no. 17: rectangular pilgrim-flask; Scale: approx.  $\frac{2}{3}$  actual size.



16



18

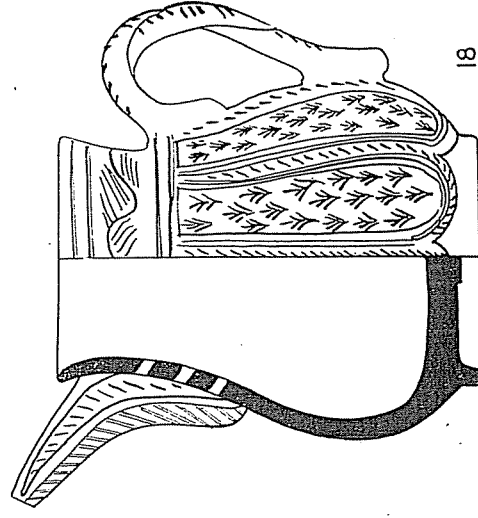


Figure: 6. No. 16: round pilgrim-flask; no. 18: small jug; Scale: approx.  $\frac{2}{3}$  actual size.