

GLAZED AND UNGLAZED CERAMICS FROM THE EXCAVATIONS AT THE EDİRNE PALACE (SARAY-I CEDÎD-İ ÂMİRE) IN 2013 AND 2014

Hasan UÇAR*

ABSTRACT: The construction of the palace was initiated in 1450; furthermore, new buildings were added to it and the old buildings were restored in the Classical Ottoman Period. Disused by the sultans as of the second half of the 18th century, the palace was negatively affected by the Russo-Ottoman War and the process of disappearance of the palace commenced. Ceramics from different materials and of different types that belonged to the Ottoman Period were found during the excavations carried out at different times. The red-paste glazed ceramics include a small amount of ceramics with sgraffito decorations and underglaze painted ceramics as well as abundant monochrome glazed ceramics. Considering their analogues, it is understood that the monochrome glazed ceramics dated to the late period were produced at the workshops in and around Edirne. On the other hand, the unglazed ceramics comprise water containers, lids, and the rim sherds of storage jars in various shapes. Given their decoration characteristics and shapes, these ceramics are again dated to the late period. The place of the glazed and unglazed ceramics discovered in the excavations of 2013 and 2014 in the Ottoman ceramic art was evaluated in this paper.

Keywords: Excavation, ceramic, glazed, unglazed, Didymoteicho

2013-2014 YILI EDİRNE SARAYI KAZISI'NDAN SIRLI VE SIRSIZ SERAMİKLER

ÖZ: 1450 yılında inşasına başlanan saraya Osmanlı Klasik Dönemi'nde de yeni yapılar eklenmiş ve eski yapılar onarılmıştır. 18. yüzyılın ikinci yarısından itibaren padişahlar tarafından kullanılmayan saray, Osmanlı Rus Savaşı'ndan olumsuz etkilenmiş ve sarayın yok olma süreci başlamıştır. Farklı zamanlarda yapılmış kazı çalışmalarında Osmanlı Dönemi'ne ait farklı malzeme ve türlerde seramikler bulunmuştur. Kırmızı hamurlu sırlı seramikler içerisinde az miktarda sgraffito bezemeli ve sıraltı boyalı seramikler ile bol miktarda tek renk sırlı seramik bulunmaktadır. Benzer örneklerinden yola çıkarak, geç döneme tarihlendirilen tek renk sırlı seramiklerin Edirne ve çevresindeki atölyelerde üretildiği anlaşılmaktadır. Sırsız seramikler ise çeşitli formlarda su kapları, kapaklar ve depolama kaplarına ait ağız parçalarından oluşmaktadır. Bu seramikler de bezeme özellikleri ve biçimleri dikkate alındığında yine geç

* Faculty Member Dr., Department of Art History, Faculty of Letters, Ege University, Bornova, İZMİR. hasan.ucar@ege.edu.tr ORCID: <https://orcid.org/0000-0002-7443-5715>

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döneme tarihlendirilmektedir. Bu yazıda 2013-2014 yılı kazı çalışmalarında bulunan sırlı ve sırsız seramiklerin Osmanlı seramik sanatı içerisinde yeri değerlendirilmiştir.

Anahtar Kelimeler: Kazı, seramik, sırlı, sırsız, Dimetoka

Introduction

The archaeological excavations that rapidly flourished in the 20th and 21st centuries facilitate our acquisition of more systematic information on prehistoric and posthistoric periods. The new findings obtained by means of these excavations reveal the interactions between the commercial and artistic activities of societies within themselves and the activities of the neighboring cultures. Whilst architectural finds allow us to quantify the technical level of a society, small finds provide us with an opportunity for making comments on the sense of good taste and everyday life of that society.

Anatolia began to be Turkified in the Seljuk Period and this process accelerated with the Period of Principalities and was over with the Ottoman State. In this process, which took place stage by stage, the architectural products and handicrafts of the Orient were maintained sometimes without undergoing change but sometimes by undergoing some changes depending on local and extrinsic factors. One of the important objects on which the traces of this change are seen is the ceramics. The characteristic underglaze monochrome and polychrome painted composition orders of the Seljuk Period were maintained on those ceramics which are considered to have been produced in both İznik and Miletus in the Period of Principalities. The material and composition order of the Ottoman ceramics began to undergo change under the influence of both the new style of the masters of İznik as of the second half of the 15th century and later the Chinese porcelains and the Ottoman Empire presented its own style as of the second half of the 16th century. The changes can easily be distinguished on the ceramics other than the underglaze painted ones too. For instance, the production of the ceramics with sgraffito decorations – one of the very popular products of the Byzantine Period, the Seljuk Period, and the Period of Principalities in the Middle Ages – rather decreased after the 16th century. Some changes can be observed on the monochrome glazed ceramics too. The turquoise glazed examples intensively seen in the Seljuk Period were also seen in the examples of the Early Ottoman Period and, although seen in the following periods as well, green and the shades of green were predominantly preferred as the glaze colors. Another group in which change was seen the most is the unglazed ceramics. The production of the mold-made strainer jugs – produced as both glazed and unglazed in the Seljuk Period and the Period of Principalities – almost came to a halt in the Ottoman Period. Almost all jugs

and pitchers were wheel-made. Hence, production in a single type of technique also led to decorative changes. The decorations which provided those mold-made jugs in relief technique in the Seljuk Period and the Period of Principalities with the feature of fabrication almost ended. Simpler decorations were made on the unglazed ceramics by incising, slip painting or stamping.

Located in the most strategic place of Thrace by its location, Edirne was a castrum in the Roman Period but became a city within this castrum in the Byzantine Period¹. After the Turks had begun to proceed in the Balkans, the city at this strategic point was captured in 1361 by the Ottomans and entered the domination of the Turks². This city became the government center following the conquest of Edirne and the Ottoman Empire began to be ruled from the palace whose construction was completed in 1368 in the region where the present Selimiye Mosque is located³. Upon the failure of the new palace constructed in Edirne to meet the requirement, the construction of the Edirne Palace was initiated by the Tundzha River – which was a safer region – in 1450 in the reign of Murad II. Although the palace began to be used in the reign of Mehmed the Conqueror (Sultan Mehmed II), many annexes were made and many restorations were carried out in the following periods as well⁴. The Edirne Palace experienced one of its most splendid periods in the reign of Mehmed IV. Mehmed IV preferred staying in Edirne to staying in İstanbul, which contributed to the development of both the palace and Edirne⁵. Even though the palace complex underwent some restorations after the reign of Ahmed III, it began to be used for military purposes but not by the dynasty. In order for the munitions at the palace not to be found by the Russians in the Russo-Ottoman War of 1877-78, the munitions were blown up and the palace was profoundly damaged. Following this event, the process of destruction of the palace accelerated considerably⁶. The

¹ Semavi Eyice, “Edirne”, *TDV İslâm Ansiklopedisi*, Türk Diyanet Vakfı Yayınları, İstanbul, 1994, p. 431.

² Halil İnalcık, “Edirne'nin Fethi (1361)”, *Edirne Edirne'nin 600. Fethi Yıldönümü Armağan Kitabı*, Türk Tarih Kurumu Yayınları, Ankara, 1993, p. 159.

³ Rifat Osman, *Edirne Sarayı* (Yay. S. Ünver), Ankara, 1957, p. 16.

⁴ Muzaffer Tufan, “Tarih Açısından Edirne'nin Yeri”, *I. Edirne Kültür Araştırmaları Sempozyumu Bildirileri*, Edirne Valiliği, İstanbul, 2003, p. 2; İbrahim Sezgin, “1529 Yılında Edirne Sarayında Gerçekleştirilen İnşa ve Tamir Faaliyetleri”, *İzzet Gündoğdu Kayaoğlu Hatıra Kitabı Makaleler*, İstanbul 2005, p. 397-407; N. Çiçek Akçıl, Saray-ı Cedid. *TDV İslâm Ansiklopedisi*, 36, Türk Diyanet Vakfı, İstanbul, 2009, p. 126-128.

⁵ Murat Kocaaslan, H. Ahmet Aslantürk, “Padişah İçin Hazırlık: 1067-1068 (1656-58) Yıllarında Edirne Sarayında Onarımlar ve Yeni Mekanlar”, *Akademik Araştırmalar Dergisi*, 55, 2012, p. 5.

⁶ Rifat Osman, *ibid.*, p. 41-52.

excavations to determine the available remains were initiated in 1956 by T. Öz and these studies have been carried on intermittently to date. Besides the architectural finds, small finds including a large amount of ceramics⁷ were obtained during the excavations carried out at Kum Pavilion, in the Hamam of Kum Pavilion, at Cihannüma Pavilion, in Matbah-ı Amire (the Palace Kitchen), at Namazgahlı Çeşme (a Fountain with an open-air mosque), and in Su Maksemi (a Water Distribution Chamber)⁸. The glazed and unglazed red-paste ceramics found during the excavations carried out at three different

⁷ The glazed and unglazed ceramics were discovered during the excavations carried out at and around Matbah-ı Amire under the advisership of Prof. Dr. Gönül Cantay. For further information on these ceramics. See , Gönül Cantay, “Edirne Yeni Saray Kazısı (1999-2000) Keramik Buluntuları”, *V. Ortaçağ Türk Dönemi Kazı ve Araştırmaları Sempozyumu Bildiriler*, Hacettepe Üniversitesi, Edebiyat Fak. Sanat Tarihi Bölümü, Ankara, 2001, p.145-160; Gönül Cantay, “Edirne Yeni Saray Kazısı'nda Bulunan Figürlü Keramikler”, *Uluslararası Sanat Tarihi Sempozyumu Prof.Dr. Gönül Öney'e Armağan, 10-13 Ekim 2001, Bildiriler*, İzmir, 2002; Gönül Cantay, “Edirne Yeni Saray 2001 Yılı Kazı Buluntuları”, *VI. Ortaçağ ve Türk Dönemi Kazı Sonuçları ve Sanat Tarihi Sempozyumu, Bildiriler*, Kayseri, 2002, p. 229-238; Gönül Cantay, “Edirne Yeni Sarayı 2002 Yılı Buluntularının Değerlendirilmesi”, *Ortaçağ ve Türk Dönemi Kazı ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri (7-9 Nisan 2003)*, İstanbul, 2006,s. 57-61; Some of these ceramics were re-introduced in detail in the dissertation. The content of this dissertation includes ceramics found before 2013. See, Hasan Uçar, *Edirne Yeni Saray Kazısı Seramikleri*, (Graduate School of Social Sciences, E.U., Unpublished Doctoral (PhD) Dissertation), İzmir, 2014.

⁸ For further information on these excavations, see Tahsin Öz, “Edirne Yeni Sarayı'nda Kazı ve Araştırmalar”, *Edirne'nin 600. Fethi Yıldönümü Armağan Kitabı*, Türk Tarih Kurumu Ankara, 1965, p. 217-222; Gönül Cantay, “Edirne Yeni Sarayı (Matbah-ı Amire Kazısı) 1999” 22. *Kazı Sonuçları Toplantısı*, 2, Kültür Bakanlığı, Ankara,2001, p. 439-448; Gönül Cantay, “Edirne Yeni Saray Kazısı, 2000”, 23. *Kazı Sonuçları Toplantısı*, 1, Kültür Bakanlığı, Ankara, 2002, p. 29-40; Gönül Cantay, “Edirne Yeni Saray Kazısı, 2001”, 24. *Kazı Sonuçları Toplantısı*, 1, Kültür Bakanlığı, Ankara, 2003, p. 29-38; Mustafa Özer, “Edirne Yeni Saray Kazısı, 2009-2010 Yılı Çalışmaları”, *Uluslararası Katılımlı XV. Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu*, Eskişehir, 2012, p. 615-626; Mustafa Özer, “Edirne Yeni Saray Kazısı, 2010 Yılı Çalışmaları”, 33. *Uluslararası Kazı, Araştırma ve Arkeometri Sempozyumu Bildirileri*, 2, Kültür Bakanlığı, Ankara, 2013, p. 287-312; Mustafa Özer, “Edirne Yeni Saray (Sarayı Cedid-i Amire) Kazısı 2011 Yılı Çalışmaları”, 34. *Uluslararası Kazı, Araştırma ve Arkeometri Sempozyumu Bildirileri*, 3, Kültür Bakanlığı, Ankara, 2013, p. 347-360; Mustafa Özer, *Edirne Sarayı (Sarayı Cedid-i Amire) Kısa Bir Değerlendirme*, Bahçeşehir Üniversitesi, İstanbul, 2014; Mustafa Özer, Mesut Dünder, Yavuz Güner, Hasan Uçar, “Edirne Yeni Saray Kazısı (Sarayı Cedid-i Âmire) 2011 Yılı Çalışmaları” *Sanat Tarihi*, 2016, XXIV/1, p. 73-106; Mustafa Özer, Mesut Dünder, Hasan Uçar, Gökben Ayhan, Yavuz Güner, “Sarayı (Sarayı Cedid-i Amire) Kazısı 2014 Yılı Çalışmaları”, 37. *Kazı Sonuçları Toplantısı*, 3, 11-15 Mayıs 2015, Kültür ve Turizm Bakanlığı, Ankara, 2016, p. 595-621.

points of the palace in 2013 and 2014 are of the type that documents the changes in the Ottoman ceramics briefly mentioned above.

Glazed Ceramics

They make up the most considerable group among the finds of 2013 and 2014. Abundant monochrome glazed ceramic sherds were discovered, along with the limited number of ceramics with sgraffito decorations and underglaze painted ceramics.

Underglaze Painted Ceramics (Plate 1/1,2): When the pre-2013 finds are also evaluated in general, the red-paste underglaze painted ceramics are rather fewer than the white-paste ones. A Miletus-type ceramic sherd found in 2013 (1) probably belongs to a bowl-type vessel. The interior surface of the micaceous red-paste sherd is completely white slipped, whereas its exterior surface is white slipped up to the middle of the body. Floral decorations in cobalt blue were made over the white slip⁹. The composition cannot be fully understood in the transparent achromatic glazed ceramic. Examples of the red-paste and underglaze painted ceramics generally considered to have been produced between the 14th century and the late 15th century and called the Miletus-Type were also encountered outside Anatolia¹⁰. When the excavations in the city are considered, it is understood that the underglaze painted Miletus-type ceramics were widely used in Edirne¹¹. Our encountering of a small amount of Miletus-style ceramics during the Excavation at the Edirne Palace can be explained in three ways: the first one is the emptiness of the area where the Edirne Palace was constructed after Edirne had entered the Ottoman domination. Hence, the ceramics belonging to both the first half of the 15th century and earlier periods are rather few. The second one is the intensive influence of the “Baba Nakkaş” style on the tile and ceramic production immediately after the period when the palace began to be constructed. This style, which was quite influential as of the midst of the second half of the century, almost led to the end of the decoration repertoire on the Miletus-type ceramics. The

⁹ For information about the shapes and decorations on Miletus-style plates, see., Turgay Polat “Milet İşi Seramiklerde Form Tipolojisi Üzerine Bir Deneme”, *Sanat Tarihi Dergisi*, XXV/2, 2016, p. 213-247.

¹⁰ Gülgün Yılmaz, *Edirne Müzesi Osmanlı Seramikleri, Zindanaltı Buluntuları*, Edirne Müzesi, Edirne, 2012, p. 29.

¹¹ For information about this ceramics, see, Gülgün Yılmaz, “Edirne- Zindanaltı Kurtarma Kazılarında Bulunan Erken Osmanlı Seramikleri I”, *Türk Arkeoloji ve Etnografya Dergisi*, 9, 2009, p. 25-42; Gülgün Yılmaz, “Edirne Zindanaltı Kurtarma Kazılarında Bulunan Erken Osmanlı Seramikleri II”, *Türk Arkeoloji ve Etnografya Dergisi*, 10, 2010, p. 39-59 ; G. Yılmaz, *ibid.*, p. 41-116.

third one is that the blue & white Chinese porcelains began to enter the Ottoman territories as gifts or the spoils or through trade as of the late 15th century and the early 16th century. As the Chinese porcelains became popular at the Ottoman palace, orders were placed to the masters of İznik for the analogues of the Chinese porcelains¹². Containing innovations in their compositions and shapes in comparison with the Anatolian ceramic repertoire, these ceramics were also adopted by the masters of İznik. The rapid copying of these compositions and their application in the newly produced ceramics caused the decoration understanding in the Anatolian Seljuk tradition to undergo change gradually. Given that the New Palace in Edirne began to be constructed exactly in this transition period, the small number of Miletus-type ceramics is quite normal. The ceramic sherd found during the excavation at the palace can also be dated to the 15th century.

The material and decoration of another underglaze painted sherd (2) are different from those of the Miletus-type ceramic sherd. The paste in a lighter shade and its stepped ring base indicate a different period. In addition, the decoration on the interior surface is inharmonious with the examples of the early period. Although the decoration is not fully understood, the fact that the base shape in the ceramics produced at and around Didymoteicho is also seen in this ceramic encourages one to think that it might have been produced in this region in the 18th-19th centuries.

Ceramics with sgraffito decorations (Plate 1/3-5): Even though the ceramics in this group are not many in number, their place among the finds is different in terms of their decoration technique and decorations. Although sgraffito – a popular technique in the cultures in and around Anatolia in the Middle Ages – was preferred in the Classical Ottoman Period as well, it failed to maintain its medieval liveliness. The widespread preference for the underglaze painted Chinese porcelains as of the 16th century and then the imitation of the Chinese porcelains with the same technique negatively affected the frequency of preferring the ceramics decorated in other techniques. One of the techniques most frequently affected by this change was undoubtedly the sgraffito technique. The further increase in the production of underglaze decorated ceramics also in the Ottoman geography as of the second half of the 15th century reduced the demands for the ceramics with sgraffito decorations. One of the sites archaeologically verifying this is the Excavation at Edirne Palace. The examples with sgraffito decorations are rather few at the palace – an active living space as

¹² Sitare Turan Bakır, “Osmanlı Sanatında Bir Zirve İznik Çini ve Seramikleri”, *Anadolu'da Türk Devri Çini ve seramik Sanatı*, Kültür ve Turizm Bakanlığı, İstanbul, 2007, p. 289.

of the second half of the 15th century – in comparison with the other groups. Although not available among the finds from the palace, the floral decorations on the sherds found at Sardis and during the Excavation at the Theater in İznik indicate that the ceramics with sgraffito decorations out of the examples of the Early Ottoman transition period had been produced until the late 16th century¹³

All examples of 2013 and 2014 with incomprehensible body shapes have a ring base. The fragments with paste in the shades of red are cream slipped. These ceramics can be divided into two groups according to their decorations. The first one is the ceramics with colored sgraffito decorations. The interior surface of one of the ceramics (4) was divided into four sections by means of lines and undulating lines were made within each section. In addition, the incisions were also emphasized with green coloring and brown splashes in the form of the undulating lines in the vessel. Although the decorations are not fully understood on another sherd (3), concentric medallions are seen. Green coloring was done on this ceramic as well. The ceramics were glazed in a color in a lighter shade than that of the underglaze color. The other group is comprised of the monochrome glazed sgraffiti. A large spiral? motif is seen at the center and a wave motif encircling this motif is seen on the interior surface of an example belonging to this group by scraping the slip. Unlike the colored sgraffiti, this ceramic was glazed in a dark shade of transparent green.

The findspots of the monochrome glazed ceramics with sgraffito decorations and of the ceramics with colored sgraffito decorations are quite extensive. Analogues of the ceramics discovered in the studies of 2013 and 2014 during the Excavation at the Edirne Palace were found in the Excavation of the Tile Kilns in İznik¹⁴, in the Excavation at the Roman Theater in İznik¹⁵, in the Excavation at Balat İlyas Social Complex¹⁶, in the

¹³ Nurşen Özkul Fındık, “Beylikler ve Erken Osmanlı Devri Seramik Sanatı”, *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Kültür ve Turizm Bakanlığı, İstanbul, 2007, p. 241.

¹⁴ Oktay Aslanapa, Şerare Yetkin, Ara Altun, *İznik Çini Fırınları Kazısı II. Dönem 1981-1988*, Tarihi Araştırmalar ve Dökümantasyon Merkezleri Kurma ve Geliştirme Vakfı, İstanbul 1989, p. 81, Env.No: 1,3; Ara Altun, “İznik Kazıları Işığında Osmanlı Çini ve Seramikleri”, *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Kültür ve Turizm Bakanlığı, İstanbul, 2007, p. 314, Fot.8;

¹⁵ Nurşen Özkul Fındık, *İznik Roma Tiyatrosu Kazı Buluntuları 1980-1995 Arasındaki Osmanlı Seramikleri*, Kültür Bakanlığı, Ankara, 2001, p. 85-96.

¹⁶ Sevinç Gök Gürhan, “2007-2008 Yıllarında Balat İlyas Bey Külliyesi'nde Yapılan Kazı ve Temizlik Çalışmalarında Ortaya Çıkarılan Seramikler”, *Balat İlyas Bey Külliyesi*, İstanbul, 2011, s. 309-Tablo 4.

Excavation at Bitlis Fortress¹⁷, and in the Excavation at Hasankeyf¹⁸, although their compositions differed. The ceramics with sgraffito decorations found at the palace can be dated to the 15th century.

Monochrome Glazed Ceramics (Plate 1/6; 2,3,4,5,6/31-32): Together with the unglazed ceramics, they make up a considerable group among the ceramics from the Excavation at the Edirne Palace. Abundant monochrome glazed ceramics were found during the excavations in 2013 and 2014 too. The finds include open or restricted vessels such as deep bowls, bowls, plates, cups, inkwells, lids, and flasks as well as parts of candlesticks and of oil lamps out of lighting tools.

It is possible to divide the monochrome glazed ceramics into two groups by period as the ceramics of *the early period* and *the late period*. The marked differences in material properties between these two groups are striking. The turquoise glazed sherds (6) among the limited number of monochrome glazed ceramic sherds of the early period (the 15th century) are distinguished from the sherds of the late period by their glaze color. In these sherds, the vessel's surface was glazed in turquoise in a thick layer without using any slip. It might be thought that they resemble the celadons with this characteristic of theirs¹⁹. Ceramics on which analogous glaze features were seen were found in the Excavation at the Roman Theater in İznik²⁰. The micaceous paste of the turquoise glazed ceramic sherd is also identical with that of the red-paste underglaze painted sherd (the Miletus-type ceramic). We may state that this sherd was also produced in the 15th century.

The material properties of all ceramics of the late period (the 18th-19th centuries) are analogous. The paste with a firm texture is sparsely porous. The paste colors are in lighter shades than those of the first group. Lime granules are marked on the surfaces of the ceramics. As far as understood from the available sherds, the interior surfaces of most of the open vessels are completely glazed. While the same application is seen on the exterior surfaces of several ceramics, only the rims of the others are glazed. On the other hand, the exterior surfaces of the inkwell and the flask out of the restricted ceramics are glazed. The glaze color is green and its shades in the

¹⁷ Gülsen Baş, *Bitlis Kalesi Kazısı Sırlı Seramikleri (2004-2012)*, Pegem Akademi, Ankara, 2012, p. 60-80

¹⁸ Muharrem Çeken, "Hasankeyf Kazısı Seramik Fırınları Atölyeleri ve Seramikleri", *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Kültür ve Turizm Bakanlığı, İstanbul, 2007, p. 256-257; Nurşen Özkul Fındık, *Hasankeyf Seramikleri (2004-2006)*, Çardaş Yayınları, Ankara, 2008, p. 74-75.

¹⁹ N. Özkul Fındık, *İznik Roma Tiyatrosu...*, p. 159-160.

²⁰ N. Özkul Fındık, *ibid.*, Fot.124-125.

monochrome glazed ceramics. There are also changes in the glaze colors according to the slip color used on some ceramics or the way of applying the slip on the ceramic's surface. The ceramics which best show this are a cup (24) and a flask (26). It is seen that some parts on the surface were not slipped during the slipping of the flask with the method of dipping and that the glaze color darkened in these parts. On the other hand, a different application draws attention on the cup. White slip was used on the other ceramics in order for the glaze color not to undergo change, that is, in order for the glaze to remain more vivid and colorful, whereas slip in the shade of red was preferred in this example. A color in the shade of yellow was preferred when glazing the cup and the interior and exterior surfaces turned brown.

Very few of the deep bowl-/bowl- and plate-type open vessels have been able to survive in good condition. A plate with a fully comprehensible shape has a ring base, a conical body, and a rounded rim (8). However, another bowl-type ceramic has a hemispherical body (13). Even though the failure of the bodies to survive in good condition prevents a more detailed classification, the good condition of the bases of all examples provides an opportunity for grouping the ceramics according to their base types. Some 3 groups occur in these monochrome glazed ceramics: the first one is the ceramics with a stepped ring base (7-16). The common stepped ring bases slightly differ from the traditional base type, i.e. the ring base. The base creates a stepped formation by widening concavely towards the center after the section which sits on the ground on the exterior. When the base types are generally evaluated within the Turkish-Islamic ceramics, it is understood that this type of base shape is not very common. The second type is the ceramics with a ring base (17-21). The last group comprises the ceramics with a flat base (22).

There are relief concentric rings at the center of the interior surface in the majority of the finds of 2013 and 2014, regardless of the base shape being of the first type or of the second type. These rings are seen sometimes singly but sometimes in multiples. Geometric or floral decorations were also provided within the rings on the ceramics discovered during the excavations in the previous periods, although they are not available in the excavations of these seasons. These decorations were made by stamping the decorated molds onto the ceramic's surface when the clay was as hard as leather. Given their appearances, the concentric rings are analogous to the rings in different cultures and periods with the differences in their technique and

material²¹. The rings on the Zeuxippus ware of the Byzantine Period²², slip painted or underglaze painted İznik ceramics²³, Kütahya ceramics²⁴ and the metal artifacts can be shown as examples of them.

When the ring base shape is left aside, we do not have precise knowledge about the chronological development of the stepped ring bases. The ceramics with a stepped ring base and concentric rings are frequently available among the ceramics produced at Didymoteicho²⁵. The ceramics with concentric rings on the interior surface are also seen among the ceramics produced at such centers as Çanakkale²⁶, Ganos²⁷, Tekfur Palace²⁸, and Eyüp²⁹ apart from Didymoteicho. This shows us the stylistic unity at the production centers in Western Anatolia³⁰. Moreover, the finds from the Excavation at Balatlar Church in Sinop³¹, the Excavation at Smyrna Agora³² and the

²¹ Hasan Uçar-Aygül Uçar, "Tire Kutu Han Kazısı Beylikler ve Osmanlı Dönemi Seramikleri", *Sanat Tarihi Dergisi*, 27/1, 2018, p. 9; Hasan Uçar, "Edirne Yemiş Kapanı Kazısı'ndan Bir Grup Osmanlı Seramiği", *Yaşar Erdemir'e Armağan: Sanat Tarihi Yazıları, Literatürk*, Konya, 2019, p. 518-519.

²² Filiz İnanan, "Zeuxsippus Tipi Seramikler/Zeuxsippus Type Ceramics", *Bizanslı Ustalar-Latin Patronlar/ Byzantine Craftsmen-Latin Patrons*, Ege Yayınları, İstanbul, 2013, Tab.II.

²³ O. Aslana, Ş.Yetkin, A. Altun, *ibid.*, p. 17, İzn/85 BHD; V. Belgin Demirsar Arlı, "Geçmişten Günümüze İznik Çini Fırınları Kazısı ve Buluntuları Üzerinden Bir Değerlendirme", *XI. AIECM3 Uluslararası Orta Çağ ve Modern Akdeniz Seramik Kongresi Bildirileri, 19-24 Ekim 2015 Antalya*, Vehbi Koç Ankara Araştırmaları ve Uygulama Merkezi, İstanbul, 2018, p. 192,4e.

²⁴ Sevinç Gök, *Smyrna (İzmir) Agorası'nda Osmanlı İzleri Kütahya Seramikleri (2007-2014 Dönemi)*, İzmir Büyükşehir Belediyesi, İzmir, 2015, p. 81, kat.81.

²⁵ C. Bakirtzis, "Didymoteichon: Un Centre De Ceramique Post-Byzantine", *Balkan Studies* 21, 1980, pp.147-153; Nikos Liaros, "Late Ottoman Tableware From Didymoteicho And Some Notes On Pots' Form, Function And Identity", *XI. AIECM3 Uluslararası Orta Çağ ve Modern Akdeniz Dünyası Seramik Kongresi Bildirileri*, Vehbi Koç Ankara Araştırmaları Uygulama ve Araştırma Merkezi, Ankara, 2018, p. 203-216.

²⁶ Lale Doğer, "İzmir Agorası Kazılarında 17. - 19. Yüzyıl Seramik Buluntuları", *Sanat Tarihi Dergisi*, XVII/1, 2009, p. 45, Tab.III.

²⁷ Pamela Armstrong- Nergis Günsenin, "Glazed Pottery Production at Ganos" *Anatolia Antiqua/Eski Anadolu*, 1995, p. 42, Fig.6/29.

²⁸ Filiz Çalışlar Yenişehirlioğlu, "İstanbul Arkeolojisi ve Çini / Seramik Üretim Merkezleri", *İstanbul Araştırmaları Yıllığı I*, İstanbul Araştırmaları Enst.Yay., İstanbul, 2012, p. 93.

²⁹ H. Örcün Barışta, "İstanbul Eyüpsultan Seramikleri", *Uluslararası Dördüncü Türk Kültürü Kongresi Bildirileri 4-7 Kasım 1997*, Atatürk Kültür Merkezi Yayınları, Ankara, 1999, p. 323, Res.13; H. Örcün Barışta, "Eyüpsultan'dan Ebru Desenli Seramik ve Çiniler", *Tarihi Kültürü ve Sanatıyla Eyüpsultan Sempozyumu III*, Eyüpsultan Belediyesi, İstanbul, 2000, p. 157, Fot.1; Filiz Yenişehirlioğlu, "Tekfur Sarayı Çiniciliği ve Eyüp Çömlekçiliği", *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Kültür ve Turizm Bakanlığı, Ankara, 2007, p. 356, Fot.8.

³⁰ H. Uçar, *ibid.*, p. 518; H. Uçar-A. Uçar, *ibid.*, p. 9-10.

³¹ Gülgün Köroğlu, Filiz İnanan, "Sinop Balatlar Kilise Kazılarında Ortaya Çıkarılan Seramikler", *XI. AIECM3 Uluslararası Orta Çağ ve Modern Akdeniz Seramik Kongresi*

Excavation at Tire Kutu Han³³ document that these ceramics were distributed over a vast area.

Also given the examples found during the excavations at the Edirne Palace³⁴ as well as at Zindanaltı³⁵ and Yemiş Kapanı³⁶ at the city center, it might be stated that these ceramics with a stepped ring base or a ring base and concentric rings were produced in the 18th-19th centuries. Also considering the considerable amount of the examples found during the Excavation at the Edirne Palace in the previous periods, the finds of 2013 and 2014 must have been produced at the workshops at Didymoteicho or around Edirne.

A cup among the open vessels is analogous to the plates in terms of its paste features, whereas it is quite different in terms of its surface color (23). Whilst the surface color is frequently green and the shades of green among the monochrome glazed ones, it is brown in this cup. The difference in the color selection by the ceramic master was undoubtedly aimed at offering more color alternatives to buyers and creating a set of ceramics with the same colors. This color formation is different in the cup with a brown exterior surface. In the other vessels, the original glaze color was created on the surface by using white slip under the glaze. On the cup, however, the slip under the glaze is pink. Hence, the glaze color in the shade of yellow turned brown due to the colored slip. Undoubtedly, we frequently encounter this color trick in the slip painted ceramics as well. The fact that the vessel's surface is completely brown in this cup and the unavailability of two different colors as in the slip painted examples encourage one to think that the formation of the surface color cannot be ascribed only to the traditional technique and might have also been caused by something else. Especially the exterior surfaces of a group of Far Eastern porcelain cups were opaque brown in the 18th century. These porcelains are known to have also influenced the local productions in the other geographies that they had been

Bildirileri, 19-24 Ekim 2015 Antalya, Vehbi Koç Ankara Araştırmaları Uygulama ve Araştırma Merkezi, İstanbul, 2018, p. 322, Tablo 2/a-b

³² L. Doğer, *ibid.*, p. 50; Sevinç Gök, "Osmanlı ve Avrupa Seramikleri Üzerinden Bir Okuma: Smyrna (İzmir) Agorası'ndaki Osmanlı Yerleşiminden Mutfak Kapları ile Günlük Yaşam Objeleri", *Smyrna/İzmir Kazı ve Araştırmaları II*, Ege Yayınları, İstanbul, 2017, p. 121, Res.4.

³³ H. Uçar-A. Uçar, *ibid.*, p. 11, Tablo IV.

³⁴ G. Cantay, "Edirne Yeni Saray Kazısı (1999-2000)...", p. 145-160; G. Cantay, "Edirne Yeni Saray 2001...", p. 229-238; Uçar, *ibid.* 2014.

³⁵ G. Yılmaz, *ibid.*, p. 22.

³⁶ H. Uçar, *ibid.*, p. 537.

exported to³⁷. This influence is also partially seen particularly in Kütahya cups in the Ottoman geography. A large number of cups with brown exterior surfaces had been discovered in the excavation at the palace in the previous periods too. We may state that the imported porcelains were taken as a model in the brown color application to the red-paste palace cup as well and that the above-mentioned traditional method was applied in the formation of this color. Although we were unable to determine exactly where this cup – which we think was a local production – was produced, the tradesmen as glass makers/sellers, potters and bowl makers/sellers at Didymoteicho are mentioned in a document of 1713³⁸. Although not precise, it might be stated that this cup might have also been produced in the 18th century by the masters of Didymoteicho. This cup demonstrates that local red-paste cups were also required in the domestic market, where white-paste local and imported cups were intensively demanded.

One of the interesting shapes among the finds is the green glazed flask (26). The flask, which has been able to survive in partially good condition, is understood to have had double handles. The body of the flask was created by closing the mouths of two wheel-made bowl-shaped forms onto each other. Later on, the wheel-made neck was attached to the narrow face of the flask, while the handmade handle was attached to its lateral face. Given its manufacturing technique, it is analogous to the jugs with a two-part body in the Seljuk Period and the Period of Principalities. The basic difference between them is that the bowls making up the body were made in a more flattened form in the flask and that the neck was attached to the narrow face on the body. As a type, Ottoman flasks are not a very common type in comparison with the other water containers. We also encounter flasks with an analogous shape among the ceramics produced in Kütahya in the 18th century³⁹ and among the metal flasks. Even though this analogy does not fully support dating, the light-colored paste structure of the flask and its glaze color encourage one to think that this type might have also been produced at Didymoteicho in the 18th-19th centuries.

An inkwell (24) among the monochrome glazed ceramics does not differ in material or shape from the inkwells⁴⁰ previously discovered during the

³⁷ Jean Mudge, *Chinese Export Porcelain in North America*. New York, 1986, p. 152-153.

³⁸ C.BLD, nr.53, (13 Mart 1713) 15 Safer 1125

³⁹ John Carswell, “Kütahya Çini ve Seramikleri”, *Sadberk Hanım Müzesi, Türk Çini ve Seramikleri*, Vehbi Koç Vakfı, İstanbul, 1991, p. 84, K.83-85; Hülya Bilgi, *Suna ve İnan Kıraç Vakfı koleksiyonu Kütahya Çini ve Seramikleri*, Pera Müzesi, İstanbul, 2006, kat.129,131,138.

⁴⁰ H. Uçar, *a.g.t.*, p. 65.

excavation at the palace. Analogues of the inkwell with an oval body and a flaring rim, which is in partially good condition, were also found in the Excavation at the Tile Kilns⁴¹ and the Excavation at the Theater⁴² in İznik as well as in Belgrade⁴³. We can date this inkwell, which is also analogous to the white-paste and underglaze painted inkwells in terms of shape, to the 16th-17th centuries together with the inkwells found previously.

The finds also included parts of oil lamps and candlesticks, which had been among the most important lighting tools until the use of electricity. The materials used to make these items, which were used in the lighting of any space, are quite various⁴⁴. The candlesticks discovered in the excavations of 2013 and 2014 are not in good condition (29-31). These candlesticks with partially comprehensible body shapes have no handle but a long conical foot, a circular tray, a short cylindrical body, and an inkwell-shaped socket?. In the candlesticks with a conical foot, the body can ascend on the circular tray or the socket can also directly be placed onto the circular tray without any need for a body. The circular tray and upper part of the candlesticks with a long conical foot were generally glazed. This feature is also seen in a palace candlestick. A green glazed socket fragment is cylindrical (28). The diameter of its chamber is about 2.5 cm. When the socket diameters of the candlesticks discovered at the other excavation sites are also taken into consideration, they are understood to have been approximately identical in width. Hence, the standard socket diameters also affected the production of candles in standard diameters⁴⁵. The finds also include few oil lamp fragments (32,33). It can be understood that the two green glazed fragments had different shapes. The oil lamp whose body and chamber are not in good condition has a flat base, a hemispherical body, and a circular tray. The other oil lamp, however, has a short foot, a hemispherical body, and a trefoil chamber. The handles of the oil lamps failed to survive in good condition. Analogues of the candlesticks with a long conical foot were obtained at many excavation sites. The finds from the excavations in İznik⁴⁶, at

⁴¹ O. Aslanapa, Ş. Yetkin, A. Altun, *ibid.*, p. 88

⁴² N. Özkul Fındık, *İznik Roma Tiyatrosu*..., p. 160.

⁴³ Vesna Bikic, *Gradska Keramika Beograda (16-17. vek)*, Arheološki Institut, Beograd, 2003, p. Tip:XIII/6 ve 154, sl.33:

⁴⁴ Selda Kalfazade - Özkan Ertuğrul, "Kandil ve Kandilin Motif Olarak Anadolu Türk Sanatındaki Kullanımı Üzerine", *Sanat Tarihi Araştırmaları Dergisi*, 2/5, 1989, p. 23-34.

⁴⁵ H. Uçar, A.Uçar, *ibid.*, p. 113.

⁴⁶ N. Özkul Fındık, *ibid.*, p. 160; Belgin Demirsar Arlı, Şennur Kaya, Özlem Erol, "İznik Çini Fırınları Kazısı'nda Ele Geçen Aydınlatma Gereçleri", *XI. AIECM3 Uluslararası Orta Çağ ve Modern Akdeniz Seramik Kongresi Bildirileri, 19-24 Ekim 2015 Antalya*, Vehbi Koç Ankara Araştırmaları ve Uygulama Merkezi, İstanbul 2018, p. 434, Şek.7c.

Saraçhane⁴⁷, at Didymoteicho⁴⁸, at Tekfur Palace⁴⁹, and at Yemiş Kapanı in Edirne⁵⁰ can be shown as examples of them. Even though the oil lamps are not in good condition, analogues of the circular trays and of the chambers were found in the excavations at Enez⁵¹ and Smyrna Agora⁵². Depending on their analogues, the candlesticks with a long conical foot can be dated to the 16th-17th centuries and the oil lamps to the 18th-19th centuries. Also given the double concentric rings on the chamber of the oil lamp, it might be stated that these ceramics might have also been produced at and around Didymoteicho.

Unglazed Ceramics (Plate 6/34-37)

The unglazed ceramics found in 2013 and 2014 belong to such types as jugs, storage jars, and lids. Their paste colors are in the shades of red and their textures vary as being either densely or sparsely porous. Limestones are marked on the surfaces of the vessels. While the handles of the pitchers out of the liquid carrying and service items failed to survive up to the present time, the neck of an example is in partially good condition. The body shapes of two pitchers are different. One of the examples has a single handle, a flat base, an ovoid body, a short conical neck?, and a cylindrical spout. On the other hand, the other pitcher has a single handle, a flat base, an oval body, and a cylindrical spout. When the paste and surface features of the pitchers are examined carefully, it can easily be distinguished that they were produced by two different tradesmen. The largely porous paste texture of the ovoid pitcher and its carelessly done and rough surface explicitly reveal that it was produced by a potter. The nonporous and more homogeneous texture of the pitcher with a spherical body and its burnished surface are quite analogous to those of the clay pipes. Hence, it will not be wrong to express that this pitcher was produced by a pipe-maker. Such pitchers were abundantly found in the Excavation at Edirne Palace and in the Excavation at Zindanaltı⁵³. Furthermore, slip painted inscriptions draw attention on the pitcher produced by a potter. These illegible inscriptions have been

⁴⁷ John Hayes, *Excavations at Saraçhane in Istanbul Vol.2*, Princeton University Press, Washington, 1992, p. 297, 308-309.

⁴⁸ C. Bakirtzis, *ibid.*, p. 153.

⁴⁹ Nurşen Özkul Fındık, "Tekfur Sarayı Çini Fırınları Kazısında Ele Geçen Şamdan ve Kandiller", *IX. Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu, Bildiriler*, Kültür ve Turizm Bakanlığı, Erzurum, 2006, p. 385.

⁵⁰ H.Uçar, 2019, *ibid.*, p. 539, Tab.VI.

⁵¹ Sait Başaran, "Enez (Ainos) 2002 Kazı Çalışmaları", *23. Kazı Sonuçları Toplantısı*, Kültür Bakanlığı, Ankara, 2002, p. 375.

⁵² S. Gök Gürhan, "Osmanlı ve Avrupa Seramikleri Üzerinden...", p. 146, Res.27.

⁵³ G. Cantay, "Edirne Yeni Saray 2001 Yılı...", 229-238; G. Yılmaz, *ibid.*, p. 129-130.

destroyed. Pitchers with an analogous shape were also found in the Excavation at Zindanaltı⁵⁴ and the Excavation at Yemiş Kapanı⁵⁵ in Edirne as well as in the Excavations for İstanbul Marmaray Project⁵⁶. Another red-paste type discovered abundantly in the excavations of the previous period is the pitcher lids. A lid which has been able to survive in partially good condition has a conical body. Its handle is broken. This lid also has paste and surface features analogous to those of the pitcher produced by a pipe-maker. This lid belongs to a pitcher produced by a pipe-maker. Depending on the finds from Edirne, the pitchers and the lid must have been produced in the 18th-19th centuries.

Several unglazed sherds among the finds are understood to have belonged to storage jars. A decoration was made at a rim by means of a cylinder seal. This decoration border contains concentric lozenge patterns on the centerline, whereas again concentric triangular patterns are present both under and above these patterns. On the other hand, X-shaped decorations were created on another body sherd by means of a cylinder seal and these decorations were encircled by cogwheels. Although the decorations on the sherds do not provide precise information on dating, examples which are very analogous to these decorations are also seen in smaller sizes on clay pipes as well as on the ceramics of the 18th century⁵⁷. Although they are understood to have been produced by two different groups of tradesmen when their materials are evaluated, they demonstrate that the objects used to make decorations had common features and that there was a common decoration repertoire at the workshops in different regions. Analogues of these storage jar sherds are also available among the finds from Smyrna Agora⁵⁸ and Eyüpsultan⁵⁹. Depending on these examples, the palace finds can be dated to the 18th-19th centuries.

Conclusion: When the ceramics discovered in the excavations carried on at three different points of the palace in the excavation seasons of 2013 and 2014 of the Excavation at the Edirne Palace are evaluated together with the other ceramics found in and around the same city, it turns out that they display integrity in terms of material, technique, and decoration. The red-

⁵⁴ G. Yılmaz, *ibid.*, p. 148-151.

⁵⁵ H. Uçar, *ibid.*, p. 541, Tab.VIII.

⁵⁶ Turgay Polat, "Marmaray Projesi Kazıları (Yenikapı, Üsküdar, Sirkeci) Osmanlı Dönemi Sırsız Seramikleri", *Sanat Tarihi Dergisi*, 28/1, 2019, p. 111, Tablo 17, Kat.28.

⁵⁷ J. Carswell, *ibid.*, p. 63, K.14; Gönül Öney, "Çanakkale Seramikleri", *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Kültür ve Turizm Bakanlığı, İstanbul, 2007, p. 371, Fot.5-7.

⁵⁸ L. Doğer, *ibid.*, Tab.VIII.

⁵⁹ Ö. Barışta, "İstanbul Eyüpsultan Seramikleri....", p. 317, Res.2

paste ceramics completely differ in material and decoration from the underglaze painted İznik, Kütahya, and imported ceramics found in the same excavation. Few examples of the Early Period (the 14th-15th centuries) were found both in the excavation of this year and in the previous excavations, which can be explained in two ways: the first one is the unavailability of a settlement in this area before the date when the palace began to be built by the Tundzha River. The second one is the radical stylistic changes in the Turkish ceramic art as of the second half of the 15th century and the fact that the palace had been operated very well until the mid-18th century. The reasons why the examples of the late period were discovered far more abundantly can be explained as follows: the use of the palace – an active living space for about 500 years – by the Ottoman sultans until the mid-18th century made the regular maintenance and cleaning of the palace a must. As a result, very few of the ceramics dated to some period earlier than the 18th century have been able to survive up to the present time. A large amount of materials of the 18th-19th centuries can be shown as the objects which document that the palace was left alone in these centuries. The red-paste glazed ceramics found in the excavation at the palace are very analogous to the ceramics produced at the workshops at Didymoteicho in particular. This demonstrates that the ceramics used in the everyday need of the palace were the products of the workshops in and around Edirne. Also given the ceramics found in the other excavations at the city center, it turns out that the workshops in this region had a unique style.

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- Cantay, Gönül, "Edirne Yeni Saray 2001 Yılı Kazı Buluntuları", *VI. Ortaçağ ve Türk Dönemi Kazı Sonuçları ve Sanat Tarihi Sempozyumu, Bildiriler*, Kayseri, 2002, p. 229-238.
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GLAZED AND UNGLAZED CERAMICS FROM THE EXCAVATIONS AT THE EDİRNE PALACE
(SARAY-I CEDİD-İ ÂMİRE) IN 2013 AND 2014

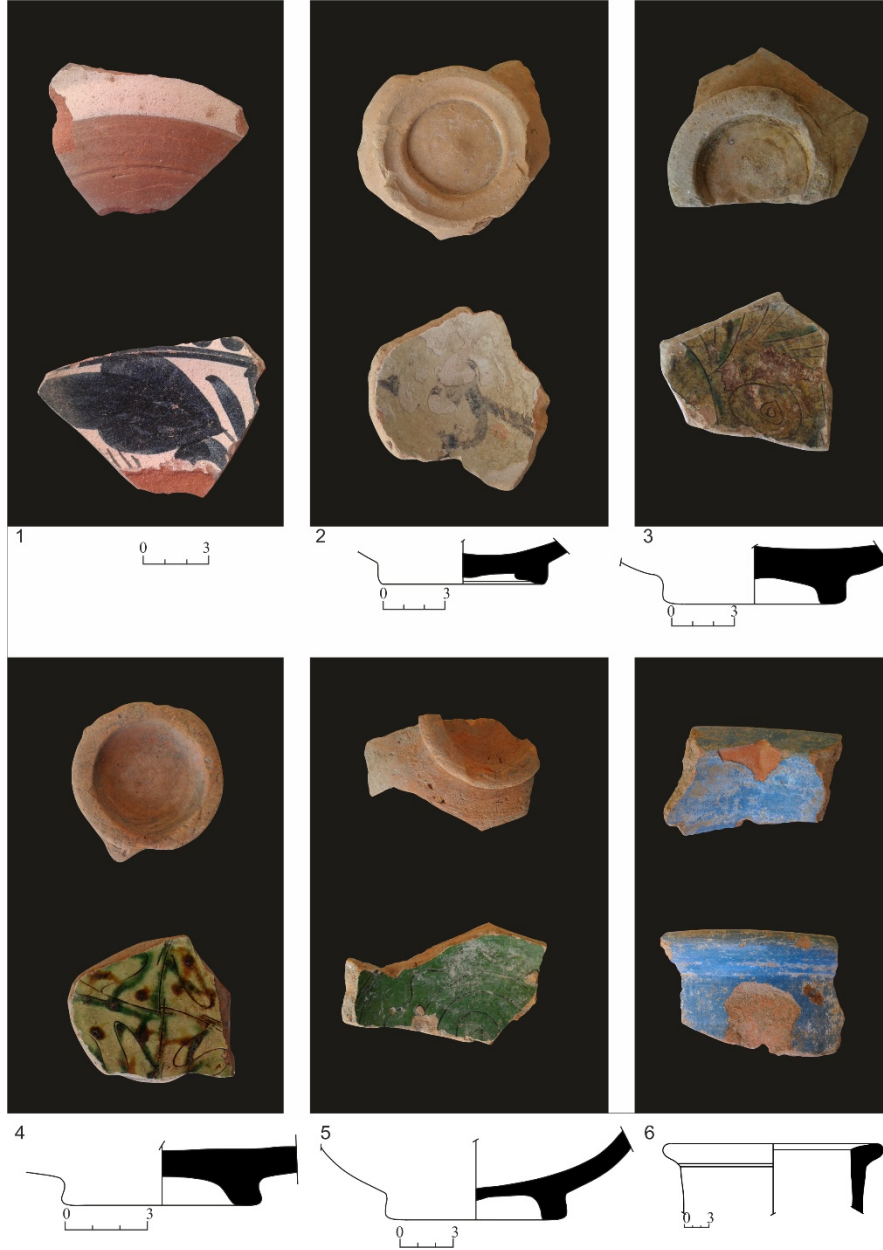


Plate I.

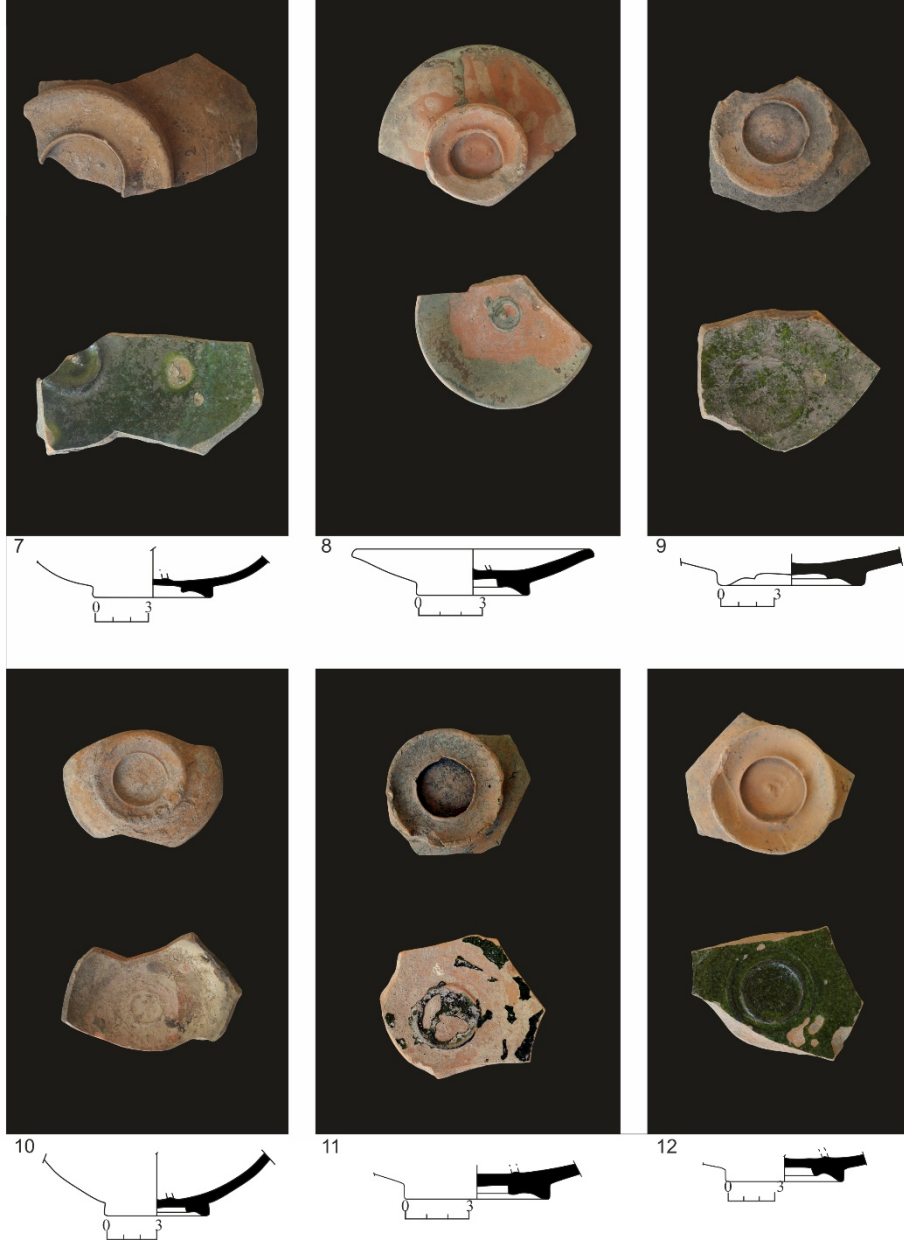


Plate II.

GLAZED AND UNGLAZED CERAMICS FROM THE EXCAVATIONS AT THE EDİRNE PALACE
(SARAY-I CEDİD-İ ÂMİRE) IN 2013 AND 2014

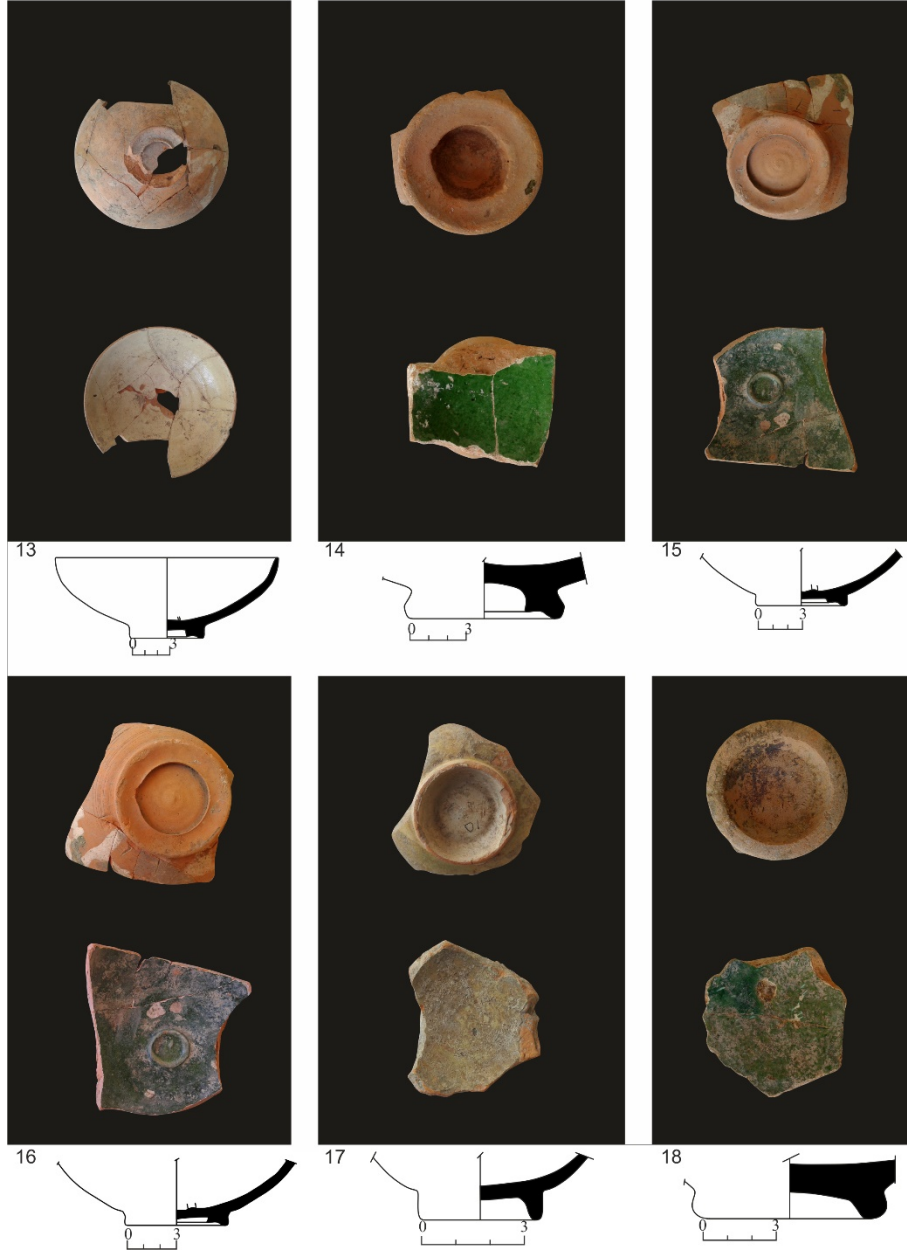


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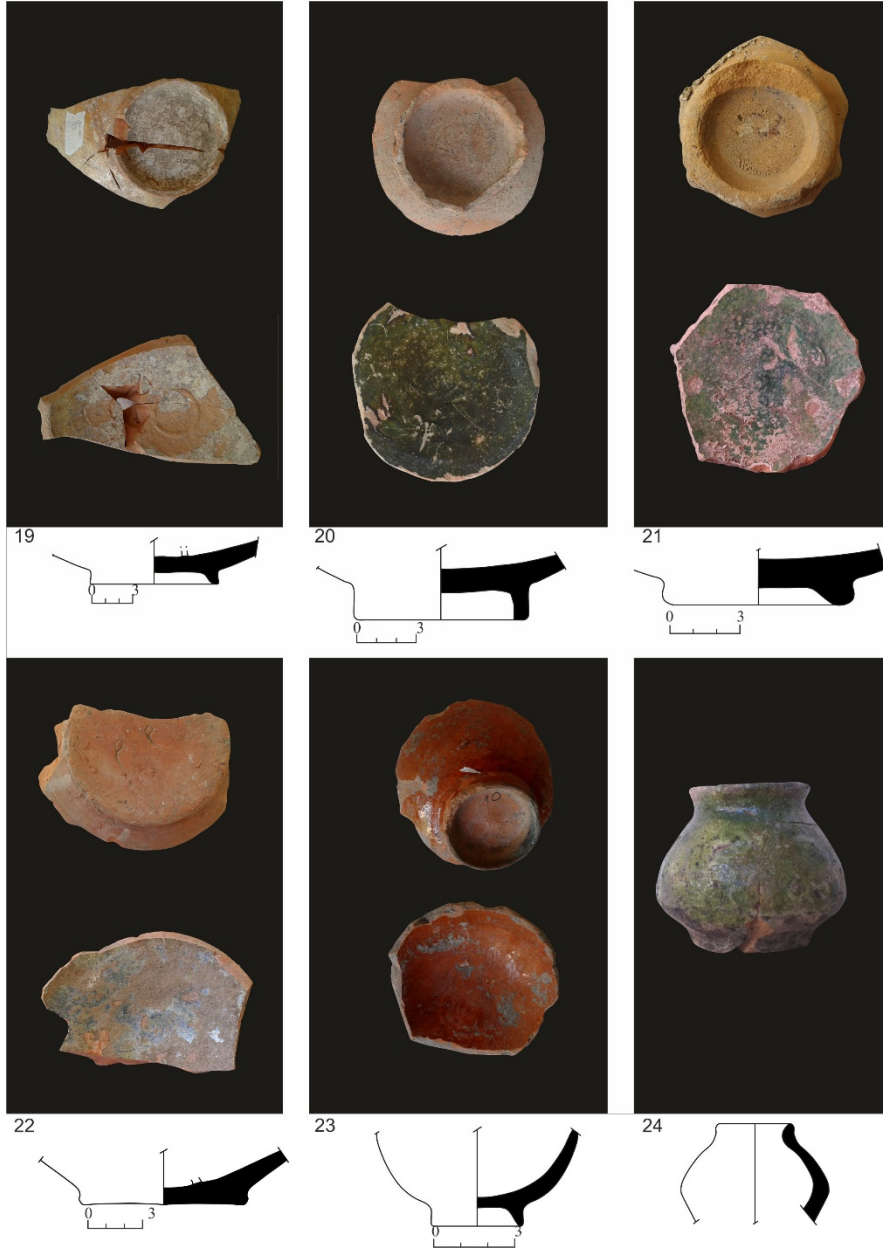


Plate IV.

GLAZED AND UNGLAZED CERAMICS FROM THE EXCAVATIONS AT THE EDİRNE PALACE
(SARAY-I CEDİD-İ ÂMİRE) IN 2013 AND 2014



Plate V.

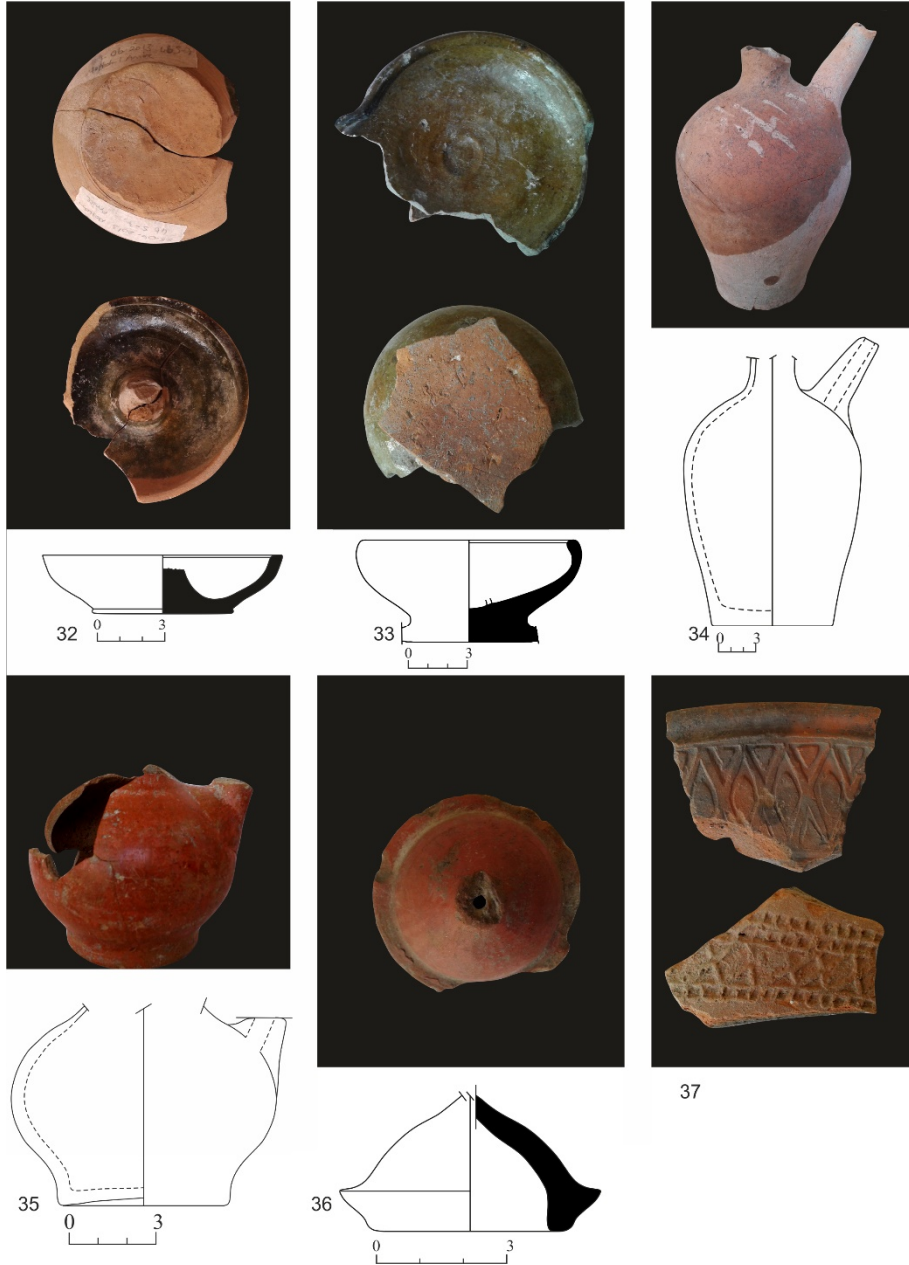


Plate VI.