

SANAT T.

7889 HOBSON, R. L. Early Persian
pottery. *BM Qly 4* (1929), pp. 43-44

• çömlekçilik
• İRAN

Eski İran çömleği

SANAT T.

7888 HOBSON, R. L. Early Persian
pottery. *BM Qly 1* (1926), pp. 43-44

• çömlekçilik
• İRAN

Eski İran çömlekçiliği

SANAT T.

7887 HOBSON, R. L. A dish of Rakka
pottery. *BM Qly 7* (1932-33), pp. 49-50

• çömlekçilik

Rakka çömleklerinden bir tabak

SANAT T.

7893 HOBSON, R. L. Persian pottery.
BM Qly 2 (1927), pp. 18-20

• çömlekçilik
• İRAN

İran çömleği

- Çita Kaya
- Çömlekçilik

04325 LUNINA, S.B. Formy spetsializatsii v
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سفالگری

هنگام پخت، رنگ سفال قرمز می‌شود. نقش‌پردازی سفال‌ها اغلب تقلید از طرح بافت سبدها است، ولی بسیاری از نقوش انتزاعی‌اند. این امر نشان می‌دهد که نشانگر معانی خاص و ابزار ضبط رویدادها بوده‌اند. این نقوش از اندیشه آفرینندگان آنها آگاهی بسیار می‌دهند؛ زیرا معنای برخی از آنها به آسانی می‌توان شناخت و برخی از راه سنت تا روزگاران اخیر دوام یافته است.

خسرو پیر و ایران علاء فیروز برای مشاهده کار زنان سفالگر از روستای کلپورگان، در ۳۵ کیلومتری جنوب سراوان در ایالت سیستان و بلوچستان، دیدن کردند. در روستای اسالم در گیلان، در هشت کیلومتری جنوب هشت‌پیر در کرانه دریای مازندران، نیز سفال‌هایی دیده شده‌اند. بر اساس شواهد، کوزه‌گری از نظر شیوه فنی در کلپورگان قدیمی‌تر از اسالم است. کار سفالگری و نقش‌پردازی را زنان انجام می‌دهند. مردان گل را با الاغ از معدن حمل و آن را آماده می‌کنند. سرانجام ظروف سفالی را با الاغ برای فروش به روستاهای اطراف می‌برند و در روز بازارهای محلی عرضه می‌کنند (گلاک، ص ۴۴-۴۵).

از جمله ظروف سفالی پایه قلیان است. بُخوردانی سه‌پایه یا چهارپایه با بدنه و سرپوشی به شکل انار از شمال غربی ایران کشف شده است که شبیه

بیش از یک قرن از آغاز حفاری‌های شوش می‌گذرد. در حالی که کشف آثار سفالگری پیش از تاریخ در ایران روندی کند و تدریجی داشته است. قانون آثار باستانی در ۱۳۰۹ ش / ۱۹۳۰ م تغییر یافت که راه را برای کاوش در نقاط دیگر ایران گشود. بدین ترتیب، دانش ما از دوران پیش از تاریخ، با کشفیاتی جدید، گسترش یافت. یکی از این کاوش‌ها در دامنه کوه‌های البرز به سمت دریای مازندران انجام شده است. بر اساس کاوش‌های باستان‌شناسی، سفالگری گیلان و تا اندازه‌ای مازندران با عنوان املش شناخته شده است؛ زیرا بیشترین اشیاء از این دهکده کشف شده‌اند (اتینگهاوزن، ص ۱۹).

دوران پیش از اسلام

در شش هزار سال پیش از میلاد سفالگری در فلات ایران، شرق آناتولی و شمال عراق رواج فراوان یافته بود. در آن زمان شیوه‌های کوزه‌گری و سفالینه‌سازی شامل نقاشی و صیقل‌زنی بود. نخستین آثار واقعی کوزه‌گری و سفالگری به رنگ قرمز بود، ولی کاهش اکسیژن قسمت‌هایی از آنها را به رنگ سیاه درآورده است. سفال‌ها با کمی حرارت به رنگ صورتی درمی‌آیند. با افزایش درجه حرارت آهن و اکسیژن، در

علی اکبر ولایتی ve dğr.; تقویم تاریخ فرهنگ و تمدن اسلام و ایران، (جلد

THE POTTERY OF OTTOMAN İZNIK
IN THE LIGHT OF RECENT RESEARCH

von
MICHAEL ROGERS, London



İznik pottery, the history of which in European collections before 1860 is virtually unknown, came on the market in the later nineteenth century in enormous quantities and was collected like Italian maiolica, as art pottery. As such it had an important effect on European art pottery of the late 19th century, and, as is evident from the prices it fetches in auctions at the present day, maintains its status, in part because, though it cannot be said to be rare, pieces generally differ so much in decoration that they have acquired some of the mystical uniqueness of the art object as such. The İznik exhibition of 1989 in İstanbul gives an occasion for reviewing recent work and suggesting the direction of future research.

Most extant pieces of İznik pottery are in museum collections, which takes little account of the archaeological material, or of the tiles made at İznik for the Ottoman Court from the 1550s onwards. Discoveries in the Ottoman provinces (Hungary, Romania, Bulgaria, the Crimea) and sherd material (notably in the Benaki Museum at Athens) show that any study of İznik pottery devoted merely to museum pieces will neglect types which could well have been even more significant. A case in point was the exhibition of recent archaeological finds at İznik in 1989 including fragments of blue and white wares which, for size, decoration and shape have not even remote parallels in the known corpus of museum material.

Important light on the matters of supply and demand is thrown by an exciting article by Richard Goldthwaite ("The economic and social world of Italian Renaissance maiolica", *Renaissance Quarterly* XLII/1 [1989] 1-32) on the reasons for the spectacular rise of Italian maiolica production in the 15th century from a cottage industry of coarse domestic wares, to luxury wares admired all over Europe and the Near East too. The Italian maiolica technology is generally accepted to show a continuous advance steadily improving in firing, body material, glazes and copertas. The marked improvement in quality also posed a challenge to the painters who decorated it, the resultant increase in production costs calling for increased investment and entrepreneurship in workshop organisation. This led in turn to an increase in the volume of production and confirmed its status as a prestige industry.

The conclusions of this survey are very suggestive for the pottery industries of Kütahya (which provided the labor initially) and İznik. Even though the early blue and white (*çini-i İznik*) of the reign of Mehmed II was evidently revolutionary, not the outcome of steady technological progress, it clearly brought with it a challenge to painters, even if signatures, or even workshop-marks, on fine İznik wares are unaccountably rare. The fine early blue and white wares seem to have been a response to Ottoman Court demand which prized Yuan and early Ming blue and white porcelains as table vessels above all but which till the early 16th century at least had very little of it. As a luxury porcelains had the advantage of escaping the

strong disapproval of gold and silver vessels in many Islamic societies, but it was their size and hardness as much as decoration which made it so valued. The rise of İznik blue and white as a substitute for Chinese porcelains certainly follows the pattern of Italian maiolicas—services of vessels to fit in with the greater pomp and splendour of public eating, as on the occasion of the feasts for the circumcision of the Sons of Murad III, the Sur-ı Humayun in the Hippodrome in İstanbul in 1582, and its decline too, when Chinese porcelains were so readily available as to make the authorities see İznik pottery as an irrelevant distraction to the potters from the manufacture of tiles.

The archival material appears to be much more restricted than in contemporary Italy. Though the guild system was not entirely absent in 15th–16th century Ottoman Turkey it was far less systematically organised than the Florentine, Genoese or Venetian *arte della seta* for example; there were, as far as we know, no written statutes; and there were no handbooks of trade secrets or recipes like Piccolpasso's manual of maiolica manufacture or Rosetti's *Plictho* with its recipes for dyes etc. Apart from sporadic edicts from the late 1560s onwards relating to orders for tiles for the Imperial mosques and palaces the extant documents are palace inventories; palace expenses, (*in'amat defters*), recording gratuities, presents and honoraria to a wide range of courtiers, princes and the royal ladies, as well as to fashionable clerics, entertainers and spies; and inventories of the estates and households of persons deceased (*tereke defters*) drawn up with valuations by the qadi's court in order to comply with Muslim laws of inheritance. A recent study of the Bursa *tereke defters* (Hüseyin Özdeger, *1463-1640 yılları Bursa şehri tereke defterleri* [İstanbul, 1988]) gives significant holdings of İznik blue and white (*çini-i İznik*) in the estate of a lady, Sitti bint-i Ahmed, dated January 1500 who evidently had it in her trousseau, with china-wares valued at 580 akçe including two *çanak* (? Sherbet bowls? basins?) valued at 300 akçe alone (there were about 45 akçe to the ducat); and of a perfumer or apothecary, Sarrac 'Abdi, dated February 1500 (though, oddly, the one shape missing from the rich repertory of İznik forms is the Italian druggist's albarello). His estate, with a total value of 106,220 akçe, contained China-wares, *alaca*, *zeytuni* (celadon-coloured) and *kasi* to a total valuation of 885 akçe. If the *alaca* and the *zeytuni* were Chinese blue and white and celadons, the *kasi*, 7 dishes at 350 akçe was valued the most highly.

One of Julian Raby's most important achievements (Julian Raby and Nurhan Atasoy, *İznik: The pottery of Ottoman Turkey* [Alexandria Press, London, 1989]) has been to show how the decoration of early İznik blue and white was indebted to drawings made for the Ottoman court. By 1560, however, the consumption of İznik pottery by the Court was insignificant and what pottery was produced was for an undifferentiated mass market. Whereas earlier the Court seems initially to have taken the initiative in design with the potters left relatively free to direct their surplus capacity to the general market, later the authorities seem to have made efforts to suppress the mass-marked in pottery altogether.

Could the technology of İznik pottery, however, have been a Court initiative? Though there are occasional references to local potteries, like the Konya wares