



Summary :

General development as well as stylistic and typological features of pottery production in the big cities of Nikaia (İznik) and Çanakkale during Ottoman rule.

Date

14th-20th century

Geographical Location

Nikaia (İznik), Çanakkale

1. Nikaia

In 310 BC, Lycimachus, one of the successors of Alexander the Great, founded a city in the northwest corner of Asia Minor (opposite Byzantium). He named it after his wife, [Nicaea](#). Built at a commercial crossroads, the city was bound to play a special political and commercial role in the following years. It was an important Roman city, while for many years it was the capital of the Byzantine Empire after the Fall of [Constantinople](#) to the [Frank crusaders in 1204](#). In the early 13th century, the city was captured by the [Seljuks](#), before it was finally occupied by the Ottomans in 1331. Nicaea soon became the main centre of pottery production, vases and plaques for the newly established empire. Besides, the ceramic tradition in the city was a reality already from the Byzantine years. The fame and the activities of the specific pottery centre gradually acquired gigantic dimensions in the 14th and 15th century, before it reached its heyday in the years of Süleyman I the Lawgiver.

The key position of the city of [İznik](#) (Nicaea in Turkish) played a dominant role in its evolution to a great pottery centre: on the main road arteries connecting Constantinople with Anatolia until the 17th century. For this reason, when in the 17th century the road arteries were transferred, the small but until then important city started gradually to decline. Besides, a basic condition for the development of a pottery centre in a place is the existence of the three main raw materials necessary for pottery: adobe, water and fuel.

In the case of İznik, there is plenty of water in the area as well as timber suitable for firing the vases. It is worth mentioning that the lake by the city is the fifth biggest lake in Turkey, while the area of İznik is famous for its resin-free timber provided almost exclusively to Constantinople and until recently meeting the needs for the construction of the [railway network](#). In the area there was plenty of firestone, a rock indispensable for the preparation of the special vitreous recipe for the clay of the İznik vases. On the other hand, it is impressive that both the adobe and the pigments, mainly soda, which was indispensable for the making of the pottery clay, had to be carried from far away. The Sublime Porte seems to have been responsible for taking care of supplying the materials and therefore the İznik workshops are characterised as “palatial” par excellence, unlike the more autonomous ones of [Kütahya](#) and Çanakkale, as mentioned below.

1.1. Production – Items

İznik workshops produced two types of ceramic items: plaques for the walls and vases for daily use, whether tableware or not. In Turkey there are very few examples of the latter. Most ceramic utensils from İznik belong to private collections and museums. This is mainly due to the fires that repeatedly destroyed Constantinople both in the three centuries, when the capital was the main commissioner for İznik workshops, and later. This prevailing theory has also been confirmed by archaeological evidence. Another equally important reason is the fact that several of these vases tempted both collectors and travellers already from the 19th century.

On the other hand, the plaques for the walls are abundant and may be found in lots of buildings. The noblest monuments of the empire (palaces, mosques, mausoleums) were adorned with plaques manufactured in İznik.



1.2. Tableware

The famous 17th century traveller Evliya Çelebi reports the existence of three hundred potters in only a quarter of İznik – an excessive number. However, excavations carried out in recent years have revealed the existence of thirty ceramic kilns in a specific part of the city, which led the excavators to the conclusion that the often excessive traveller must have provided accurate information.

Indeed, the quantities of table vases manufactured must have been huge. They were mainly ordered by the palace and wealthy families of Constantinople. Those items were actually the formal or even everyday, in some cases, sets. A characteristic example was the occasion of the circumcision of Murad III's son, in 1582. The event was celebrated for 52 days. It was then that 541 dishes were ordered to the workshops of İznik, because the 397 Chinese porcelain dishes they already had must have not been enough for the celebration.

The white-azure china porcelain items were tough competitors for the İznik products, as they had already been established in the market. However, İznik pottery was proven equal to the Chinese products. As lots of Chinese patterns had already been adopted by the Ottomans through the Timurid artistry, the İznik craftsmen very soon managed to assimilate the stylistic characteristics of the Chinese art into their pottery and made it commercially competitive. The early production is reminiscent of the Chinese porcelains, although they are not identical. The Chinese style was assimilated into the İznik production after adopting the local characteristics. As a result, a new style was born, which was going to be established in the following centuries.

It seems that the early İznik pottery items were also shipped to European markets because some İznik items found in Europe were made to order, as evidenced by their royal military emblems. Thus, during the reign of Sultan [Mehmed II](#) (1451-1481), the prevailing decorative style was the so-called "Baba Nakkaş", which includes winding floral motifs on white-azure dishes, little bowls, lamps, candlesticks, etc.

In the years of Bayezid, the son of Mehmed II, the style started to change, as the Chinese clouds and lacy patterns with knots started to appear.

Shortly later, in the early 16th century, Sultan Selim I (1512-1520) conquered Tabriz and captured at least 500 local potters, who influenced positively the Ottoman art with Persian elements. Among the captives there were painters as well. One of them, Şah Kulu, is considered the father of the "Saz style". Kulu's innovations are very important, as shortly after he started to work at the palatial workshop in Constantinople the influence of his works on İznik pottery started to appear. Another style marking İznik pottery in that period is the so-called "Golden Horn", which consists of spirals inspired by the imperial monogram as well as by decorative patterns borrowed from Chinese porcelains.

From 1530 onwards the workshops of İznik were gradually "detached" from the palatial workshops. The unique style that appeared at the workshops of the Asian part of the country starts to develop: the turquoise colour is included in the palette, while the new topics are human and animal figures as well as ships. What is more, the introduction of decorative motifs like the human and animal figures is a great innovation and places İznik workshops among the most pioneering of the time, taking into account the lack of figures in Muslim art. The influence from the craftsmen Selim I (1512-1520) brought from Persia is apparent. They enriched the Ottoman pottery with elements of their long-lasting pottery and painting tradition. It is very interesting that commerce helped elements like the representation of cocks or cock-like birds integrate into the pottery of Çanakkale and the wider Balkan workshops.

İznik workshops in that period activated in two directions: they were commission agents of the Sublime Porte and also activated in the free market. The second activity must have been responsible for the new shapes, which, apart from the plaques that were a standing order of Constantinople, included jugs, dishes, fruit-bowls, small bowls, candlesticks, lamps and similar items of wide use. The latter were the products in which İznik craftsmen mainly included new decorative topics and a freer artistic expression, as they were not directly supervised by the sultan.

From the mid-16th century onwards the colours and topics of İznik workshops increased. Thanks to the 16th century master Kara



Memi, flowers of all kinds, such as pomegranates, artichokes and trees, adorned İznik vases and were painted violet, purple red and later green and coral.

From the years of Süleyman the Magnificent until the late 17th century, hyacinths, tulips, carnations, roses, Chinese clouds, scale patterns, hatayi –as the winding floral motifs were called–, geometrical patterns and cintemani –a pattern consisting of three dots and wavy lines– adorned the vases.

2. Çanakkale

The pottery of the workshops of Çanakkale (the Dardanelles) was for many years on the fringe of research, buried in the shade of the famous İznik and Kütahya pottery. However, the existence of sporadic groups of Çanakkale vases in private and museum collections has prescribed for their study in recent years. As a result, the particular pottery production as well as the special social and economic activities in northwestern Asia Minor, which has remained famous for its battlefields in modern history, has been resurrected.

Nevertheless, the onset of pottery activity in the city remains unknown. The first known express reference to Çanakkale pottery was made by the traveller Edmund Chishull, in 1699, who describes the Dardanelles as an “extensive, melancholic area famous for an odd type of carefully glazed pottery, which is sold in vast quantities”.¹

It is widely acceptable that the earliest pottery production of Çanakkale consisted of vases whose main characteristic was the blue colour. They initially coexisted with and soon were replaced by vases of similar shape with brown written decoration and by patterns almost identical, in the early phase, to those of the blue group. The early Çanakkale vases seem to potentially incorporate the stylistic principles of the earlier İznik pottery, although they do not adhere to them. The autonomy of production was probably based on the long pottery tradition of the wider region as well as on the autonomy of the pottery centre from Constantinople. In particular, Çanakkale was never a “palatial workshop”, never depended on the Sublime Porte, as it happened with İznik. Çanakkale workshops probably made vases of daily use, of a quality poorer than those made in the two other pottery centres, which served simultaneously more than one market. The researchers believe that Çanakkale flourished from the late 17th century onwards mainly thanks to the decline of İznik: a pottery centre was born to fill, along with the production of Kütahya, the gap of İznik in Constantinople.

Towards the late 18th century, a new style in Çanakkale pottery appeared along with brown vases: the coloured glaze with the applied written decoration. This style was gradually enriched with a varied moulded decoration before it was largely replaced by the mottled decoration in the second half of the 19th century. The two styles seem to have a western-like character, while the production differs considerably from earlier items.

2.1. Location

Built at the mouth of the Hellespont, the location of the small town favoured pottery activities. The area is abundant in ore deposits, water, clay and fuel, which are preconditions for the manufacture and decoration of vases. At the same time, Çanakkale, as a hub built in a sea passage, soon acquired a commercial character and provided the opportunity for transporting goods to nearby and remote markets.

The city must have taken its form after the restoration of the fortifications carried out in 1659 by the Great Vezir Mehmed Köprülü, who secured the area and, thus, encouraged the movement of people from nearby regions. The key location and the concurrent decline of the great pottery centre of İznik as well as the adverse current of the Bosphorus, which often made the ships anchor, helped Çanakkale flourish from the late 17th to the early 20th century.

According to travellers and inhabitants, in the course of time Çanakkale looked increasingly like a mosaic of races and mentalities, with Turks, Greeks, Armenians, Jews and western Europeans living in concord. It was gradually transformed into an international harbour, where the East is enriched with western models in a state of fruitful coexistence. The affluent atmosphere, where the different mentalities were not just the echoes of long distance travels but the coexistence of inhabitants of various origins, was fertile soil for the



coalescence of western artistic styles and the long-lasting tradition of the workshops of northwestern Asia Minor, particularly from the 19th century onwards. That effortless cultural syncretism was bound to mark the pottery production of the place and make it unique.

2.2. Pottery Production in the Late 17th and the 18th Century

The testimony of Edmund Chishull from the late 17th century gives two very important pieces of information about the pottery activity of the Dardanelles. The first is that in 1699 the city was already famous for its pottery production and the second is that the “peculiar type of pottery”, according to Chishull, was carefully glazed and was sold in huge quantities.² Shortly later, in 1740, Richard Pococke wrote that the inhabitants of the Dardanelles, apart from the large-scale cotton processing and canvas manufacture, were involved in the manufacture of “a type of pottery like that of Delft, which is exported and yields 15,000 dollars a year”.³ The fact that the city was already famous for its vases in the late 17th century, in a period when the goods were made known almost exclusively thanks to transportation and the written and oral travel accounts, indicates that the pottery activities of Çanakkale had been established for several years. This is also evidenced by the remark about the careful glaze of the vases and their increased commercial transportation. Probably less revealing is Pococke’s estimation that the specific pottery is reminiscent of the Delft vases, because in his time the workshops of the Dutch city produced items of questionable quality due to economic developments in Holland.

2.3. Types of Vases and Stylistic Characteristics

The patterns and decorative motifs of the early production were balanced, with a limited number of colours used. The small manufacturing imperfections indicate the provincial workshop, with a few items of its production having survived to date. There are mainly two styles described by the two different colours used for the written decoration of the vases; the blue and the brown (violet and maroon). There are several vases combining characteristics of both styles, which suggest a parallel production as well as an effortless transition from the one style to the other. The pottery products produced at the time are mainly dishes, the famous “tsanakia”, as well as cups and small pithoi. The dishes have wheels, are internally glazed, are either deep or shallow, usually have a quite wide lip, while the traces on their bottoms indicate the use of a small tripod during firing. The cups have a ring-shaped base and their walls usually depart from the blue group and belong almost clearly to the brown group. The small pithoi are like pears or oval, while their handles are vertical to the shoulders as if they stem from them. The separate groups are generally balanced as regards both the selection and the rendering of the patterns.

In particular, the blue group includes colourlessly glazed pottery items decorated with blue patterns on a white coat covering the maroon clay of the vases. The prevailing motifs are floral, more or less schematised. As regards the dishes, the written patterns are incorporated in a geometric pattern on the bottom of the vase, usually inscribed within a polylobepalmette or a triangular ornament. Fewer vases are decorated with ships and buildings surrounded by tall trees, which are reminiscent of the “monumental painting” that adorned the rooms of the houses in that period. The drawings are made with free strokes and all paintings are usually described by sharp contours. As regards pithoi and the cups, the patterns are on bands running around the vase. This element as well as the general free-hand rendering of the lines maintains the impression of a latent movement in the paintings.

It is worth mentioning that the quality of the vases of that production was not always the same. There are vases decorated with dark blue colour (“cobalt blue”), either alone or in combination with maroon ochre, characterised by their transparent glaze and, in general, their careful manufacture. Few examples of this type are known today. The coat, the glaze and the colours adhere very well to each other as well as to the vase’s body. As a result, the aesthetic result often reminds of İznik vases. However, there are cases in which the blue colour is diffused under the glaze.

A second group of blue vases includes some of the clumsiest examples, mainly small pithoi, as well as dishes in greyish blue. The strokes in these vases are thicker and the clay less pure. The glaze is more porous than that of the vases of the first group and presents imperfections, most typical being the flaking written ornaments. The surface of those vases is rather rough, while, as regards their manufacture, they seem to be closer to the violet-brown decorated vases.

The early production also includes vases with almost identical drawings painted either in blue or in violet-brown colour, as well as



blue vases (dishes and cups) with pale brown or maroon strokes. Those examples, which combine both colours and their written decoration in both colours may be found almost identical in similar vases, must be considered a transition from the blue to the violet-brown production.

The brown group of vases is described by a large-scale production of dishes. The fact is that circa the mid-18th century the small town was established as a pottery centre. The hollow “tsanakia”, the cups and the pithoi, which were still produced, were decorated mainly with floral motifs, branches and leaves with flowers, which became increasingly schematised. The painted decorative topics are on a white circular background (jars) or on the bottom of the vases, though not crammed. The free rendering of the drawings breaks the stillness of the basically geometric figure. Even the schematised ornaments are often described by gyres, whether it is obvious or not. The thick, colourful strokes that render leaves and flowers provide a relief impression.

The dishes (“tsanakia”) that flood the market in that period are similarly coated in the interior with off-white “batanas” –a syrupy substance from various kinds of clay or lime or oil paint –, on which the decoration is rendered with free-hand strokes, at first in violet-brown colour and ochre and later only in violet-brown. The dishes, whose bottom is decorated with floral motifs, branches and leaves in dark brown, ochre flowers and landscapes or ships or even animal figures, have a net motif on the rim. The same happens with those in which the fully schematised naturalistic patterns are usually inscribed within rhombs and triangles the craftsmen choose to depict in the interior of geometric shapes. In the course of time the decoration of the dishes was dominated by schematised ornaments with flowers, tufts of leaves and whirling leaves in violet-brown painted with free strokes. The rim of the dishes of the latter group usually includes two concentric circles with either intermittent clusters of drops between them or just free strokes resembling thin, long leaves. The drawings of the rims changed gradually, as evidenced by the fact that the intermittent clusters of drops, the concentric circles and the long leaves coexisted for some time. The diameter of most dishes of that period, which are deep, gradually decreased.

The brown group of vases also includes cups and pithoi classified in two groups. The first group includes egg-shaped, flattened pithoi and cups with almost perpendicular walls. Those vases are similarly coated in the interior and the exterior with off-white batanas, while externally they are decorated with floral motifs in violet-brown colour and spotted palmettes in pale-brown or maroon colour. They belong in the same group as the dishes with the respective decoration in violet-brown colour and spotty palettes. The second group includes oval pithoi coated similarly both internally and externally from the rims almost to the base of the neck and the upper part of the perpendicular handles. As regards the rest of the body, only two big medals have an off-white coat on the main sides of the vases. Those medals are decorated with violet-brown painted motifs with free strokes mainly depicting landscapes. Violet-brown leaf motifs surround the medals with the painted compositions directly on the maroon clay of the vases and supplement the decoration of the glazed parts of the neck and the handles. The vases of the second group are obviously relevant to the dishes adorned with landscapes and buildings.

2.4. Pottery Production in the 19th Century

In the 1800s the pottery production of Çanakkale gradually abandons the prototypes of the earliest Asia Minor workshops and incorporates elements of western art styles, such as baroque and rococo. The multinational character of the city seems to have been established already from the mid-18th century, while the commercial development of the relatively new city was accelerated.

The pottery production of that late period includes mostly “commemorative” items sold to the crews of the ships anchoring in the harbour and to travellers passing through the area. Circa 1850, Smith was the first to refer to a vase of a strange shape. He dispraises a deer-shaped jar he bought to offer to a friend. He reports that it is the ugliest thing he has ever seen in his life, without failing to note that “the tall and elegant water jars decorated with golden leaves were in highest demand”.⁴ It is interesting that most travellers who visited the city in that period talked about large-scale production and “clumsy” pottery, while they seem to be impressed by the poor quality of the colours applied on the glaze. It is also the first time that the travellers’ texts have divided the vases into open and closed shapes, while there is also reference to the division of labour at the workshops. It is impressive that until 1850 the travellers talked about “clumsy” pottery of poor craftsmanship in the written decoration. However, as regards the shapes of the vases, some of the travellers consider the vases quite elegant.



The travellers' accounts confirm the application of cold colours (such as golden) on the glaze in that period. However, their texts include apparent contradictions with regard to the quality of Çanakkale pottery. Although talking about "bad porcelains", Sibthorp reports that "some vases do not have an ugly shape [...], but their colour is not baked, even though they are skillfully painted". Olivier is impressed by the fact that the painted ornaments are not incorporated into the glaze of the vases and gradually fade from this clumsy pottery items, which are made from good clay and glaze though. Given that the representations on the fine porcelains of the respective European workshops are very familiar to the travellers, it is possible that they are their measure when they talk about the "clumsy" pottery of Çanakkale, thus choosing this word to describe the daily use of the city vases.

Lady Dufferin, in 1881, compares the "cheap", as she says, production of Çanakkale with that of Vallauri and remarks that the cost is extremely low. Although she does not seem to be elated, she will buy a vase to adorn the embassy in Constantinople.⁵ In 1887, William Cochran ironically states that "the pottery of Çanakkale is famous for its gilt and the colour rather than the taste". Nevertheless, he says that in some cases the shapes are elegant, if not classic. He adds that "the tall and thin vases are said to have been constantly attracting buyers".⁶

2.4.1. Types of Vases and Stylistic Characteristics

The main characteristics of the middle period of Çanakkale pottery are the increased production and its enrichment with new shapes and ways of decoration. The body of most vases at first reminds of eastern standards. However, western-like styles gradually appear. The use of various applications during glazing, which is attempted in Çanakkale for the first time, shows that the western practice is followed. Thus, as regards the decoration of the vases, along with the brown style of the previous phase, which is continued in dishes and pithoi, the coloured transparent (or semi-transparent) glaze and the application of "cold" colours over the glaze is introduced this period in Çanakkale pottery. As regards the shapes of the ceramics produced, apart from dishes, cups and small pithoi, which are still produced, the new items are the characteristic Çanakkale jugs with the pear-shaped body and the tall and thin neck, "mastrapades" (tin cups) and "amphoriskoi", "Kapaklidikes" bowls (with or without a leg) and, towards the end of that period, smaller table vases of a more exquisite shape (ship-shaped oil lamps, sugar bowls and salt boxes).

The use of almost opaque coloured glazing and applications on the colours, which took place in that period at the workshops of Çanakkale, was an innovation in the styles the specific workshops had followed so far. It coincided with the tendency of the Ottoman aesthetics towards "Europeanisation", the settlement of several Europeans in the city and the development of the commercial relations of the empire with Europe. In other words, it resulted naturally from the cultural and economic "convergence" between Europe and the Ottoman Empire, which marked the early 19th century. As a result, the production of pottery would follow this style of cultural syncretism until the early 20th century.

The dishes still produced had a violet-brown decoration and spinning patterns or tufts. Another group of dishes, which appeared in the early 19th century, included vases with coloured glaze painted with unbaked colours. This group followed the stylistic developments of 1800-1850, when the rest of the vases were similarly decorated.

The jars that started to be produced in that period have an elegant, almost "classic eastern", shape, which reminds of the respective glass vases and İznik vases. They always have a coloured transparent or semi-transparent glaze, mainly black or dark brown, green and white, with painted decoration. Large compositions of gilt and other "cold" colours, mainly red, yellow and black, cover the greatest part of the body. The same decoration is used for clover-shaped jars, mastrapades, jars with two handles (amphoriskoi) and bottle-shaped jugs, cups and 'kapaklidikes' bowls with or without a leg and a lacy band in the mouth.

Towards the maturity of this phase, in 1850, more shapes of vases appear: ships, vases shaped like animals or humans, sugar bowls consisting of twin vases on a single latticed base and braziers. All those are not only decorative items; they are simply elaborately decorated vases of daily use in exquisite shapes.

2.5. After 1850



In the mid-19th century, the local market must have already been flooded by the small, exquisite vases: sugar bowls, tobacco cases, various vases with lids decorated with models of animals or humans, oil lamps shaped like ships and lots of other table and decorative pottery ware. In that period and until the dawn of the 20th century the pottery of Çanakkale became a “handicraft” production, although both the cost of the vases and the demand for them were significantly reduced in comparison with the previous years. It is worth mentioning the plastic decoration with applied flowers and animals. It had been moderately introduced into decoration in the early 19th century, but it was later established as a basic decorative element. Apart from the colours applied on the dark glaze towards the end of the century, there are frequent sporadic spots in brown and green colour along with the glass on vases coated with off-white batanas. The aesthetic result is very different from what it had been until then; it was often described as “waning”.

As for the style, the vases were described by horror vacui and characteristics drawn from western standards, not only as regards the “cold” colours applied on the glaze but also the various applied ornaments and the patterns. The Çanakkale pottery of that period was closer than ever before to the western standards, which were established as the basic elements of the production, which seemed to be quite detached from its eastern roots. It is worth mentioning the amazing similarity of some decorative motifs with the motifs of the French workshops of Vallauri and Biot. The latter supplied the harbour of Marseilles, the great commercial station of the Mediterranean, which provenly carried out economic and commercial transactions with Çanakkale.

The exuberant decoration, in combination with the “cheap” maroon clay, in comparison with the porcelain or the clay of İznik vases, produced the impression that the Çanakkale vases of that production were half-finished, which is the main characteristic of the rococo style, which was already established in the European societies. From the early 19th century onwards the style was increasingly incorporated into pottery. The gilts and the other applied colours, the relief ornaments and the peculiar shapes of the vases, which shyly appeared, were established as the main decorative elements of the late pottery of the city. That mixed production was consolidated in people’s minds as the “waning” Çanakkale pottery.

According to the new style in decoration, the transparently glazed vases whose interior was similarly coated were gradually replaced by vases of mottled decoration. The production of white dishes with schematised floral motifs in violet-brown colour gradually declined towards the late 19th century. At first, the transparent glaze, the floral ornaments decorating the bottom as well as the concentric circles on the rim, which started to become narrower, were maintained. However, the vases were not uniformly coated, but just had spots of white rotating glaze. In the early 19th century this group was also gradually replaced by identical vases, although the floral ornaments no longer existed on the bottom. The glaze selected in that phase was yellow or green. The same decoration appeared in all types of produced vases.

Towards the early 20th century, the forthcoming military conflicts threatened the traffic of goods. The production of the most exquisite vases was gradually abandoned, as tourism and, as a result, the demand for those mainly commemorative items in the area was reduced. In the following years the small city became a bastion of the Ottoman forces in the area. The walls were restored and equipped with rows of cannons already from 1864. The Bosphorus was mined and the commercial ships that used to anchor in the harbour of Çanakkale gave their positions to submarines and military armadas. The massacres of the Armenians and the permanent displacement of the Greeks signalled the end of the short cosmopolitan life of the city.

1. Chishull, E.B.D., *Travels in Turkey and back to England*, : W. Bowyer, (London1747) p. 32

2. Chishull, E.B.D., *Travels in Turkey and back to England*, : W. Bowyer, (London1747) p. 32

3. Pococke, R., *A Description of the East and some Other Countries* (London 1745), Vol.II, Part II, pp 102-4: ‘They have a great manufacture both here and on the other side, of cotton and sali-cloth; and they make here a sort of ware like that of Delft, which is exported to the value of fifteen thousand dollars a year...’



4. Smith, A., *A Month at Constantinople*, London: D. Bogue, 1850, 39-42: '...at a dreary little town close to the former fort, known as Chanak-Kalessi to the Turks, and as Dardanelles to us. The people put off in boats, and brought rude pottery for sale made here to a great extent. The traffic was principally in tall, not ungraceful water-jugs, ornamented with a gold leaf; but I bought a bottle made like a stag, as a present for a friend—certainly the ugliest thing I ever saw in my life'.
5. Harriot Georgina (Hamilton) Hamilton – Temple – Blackwood Dafferin and Ava, marchioness of, *My Russian and Turkish Journals/ by the Marchioness of Dafferin and Ava*, (London 1916) p. 125: 'Tuesday 14th 1881: A cheap kind of pottery is made here, something like the Vallauri ware, and we laid in a stock of it, which, at the small cost of one poynnd, will fill many a bare corner in the Embassy...'
6. Cochran, W., *Pen and Pencil in Asia Minor or Notes from the Levant*, London 1887, 273: 'An agent from the pottery is always on the outlook for the wondering European, and he looks on to every passing ship. His boat-load of gandy crockery is generally more remarkable for gilding and colour than for taste; nevertheless, the shapes are in some instances elegant, even classical; and specimens of tall water-jugs he selles are said always to command purchasers'.

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