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## OTTOMAN POTTERY DISCOVERED IN HÂRȘOVA FORTRESS IN YEAR 2020

Niculina Dinu\*

*Keywords: ottoman pottery, Chinese porcelain, Miletus, Iznik, Damasc, Kutahya workshops.*

### Abstract

During the preventive archeological research carried out in 2020, for Restoration, Conservation, Arrangement and Cultural Tourism Capitalization Project of Carsium fortress, Hârșova city, Constanța County, two sections were drawn near Turnul Comandant (Commander's Tower) that started from the current level of treading. The researches followed the foundations of the tower, occasion which in SIB and CAS IB was discovered levels of habitation that can be dated very clearly to the XVIII<sup>th</sup> century after the ceramic and metallic material and only destroyed levels from XV–XVII centuries, found mixed in pits. Thus Kutahya pottery, cups, bowls and small plates could be included in this dwelling, but in the case of vessels of Iznik and Damascus or Miletus it could be established that they were dislocated by the subsequent arrangements that the fortress suffers, without being able to say clearly whether it is housing or trade in these objects.

### Introduction

Hârșova Fortress is located on the right bank of the Danube on a rocky promontory. The first archaeological research was done in 1939, 1943 and 1963 and since the 90's the research has been organized annually<sup>1</sup>. Research has identified several stages in the fortification, starting from the Roman castrum and continuing with those from the Byzantine age to somewhere in the XI<sup>th</sup> century. Since 2007, the research in the area of the *Commander's Tower* (SIA) has started by widening a part of the ditch drawn on the axis from north to south (S I axis). During these campaigns it was observed that the dwelling levels for the XIV<sup>th</sup> – XVII<sup>th</sup> centuries are unclear over time, those from the X–XI<sup>th</sup> or XVIII<sup>th</sup> centuries appear quite well defined.

### *Archaeological campaign from 2020*

In 2020, preventive archaeological excavations were carried out within *Restoration, Conservation, Arrangement and Cultural Tourism Capitalization Project of Carsium fortress, Hârșova city, Constanța County*. The project aims to highlight the ruins of the fortress (*Commander's Tower, Genoese Wall* from the port area, the western enclosures) through restoration and conservation, arranging a museum

circuit and fencing it. Objectives of the research were: identifying the moment of construction of *Commander's Tower* and the small enclosure, highlighting their structure and foundations for observing the state of conservation<sup>2</sup>.

The new excavations carried out near the *Commander Tower* (S IB, CAS IB) noticed from the beginning the activity of destroying the walls through the existence of stone, mortar, brick remains. Only the XVIII<sup>th</sup> century dwelling was observed on the surface: remnants of adobe and burnt wooden beams, houseware, stove tiles, scrap metal and a lot of cannon balls. Otherwise, the Ottoman material traces are identified in the pits without having a clear context.

### *Ceramic material*

From the two sections (SIB, CAS IB) near *Turnul Comandant (Commander's Tower)* resulted also 45 fragments of Ottoman pottery and Chinese porcelain. Their distribution on the entire surface was uniform, without concentration in a certain place, which indicates an activity of restoration of existed buildings at one time near Commander's Tower. It was observed a dismantling of the fortress walls and the existence dwelling level during the XVIII<sup>th</sup> century that suffered various stages of

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<sup>1</sup> Cronica Cercetărilor Arheologice 1994 – 2018; Covacef *et alii* 2008, 149 – 152; Nicolae *et alii* 2009, 70 – 72

<sup>2</sup> Talmațchi *et alii* 2021, 416 – 422.

arson. The situation is not unusual. Older excavations have revealed the presence of these objects in pits or in the filling / leveling earth, without being able to indicate a layer of habitation specific to their age.

The earliest fragments are those of Miletus. Two come, most likely from the same bowl and two from separate bowls or plates. The shreds that belong to small bowl are decorated inside with a geometric band framed in parallel lines that delimit the edge of the vessel from other decoration painted from this band to middle of bowl. The cobalt blue design is applied on white engobe, the edge is colored green – turquoise and the exterior has shades of light green and brown in the upper half. The enamel is damaged, and on some parts the fragments have cracks and the tendency to exfoliate, thus observing a thin applied decoration (Pl.2. 1 – 2).

Another fragment that can belong to either a bowl or a plate, part of the base of the vessel, also has a thin decoration applied, most likely a vegetable design, but with the glaze almost gone. The destruction of the glaze gave fine cracks on the decorated surface (Pl.1.1). The third fragment is much more damaged; the decoration is also applied in a thin layer of engobe with stylized floral design in dark blue (Pl.2.3). These types of Miletus vessels have analogies to Funa<sup>3</sup>, Edirne<sup>4</sup>, Iznik<sup>5</sup>, and Saraçhane – Istanbul<sup>6</sup>.

The plates are present through the fragments with the accolade edge but also through the smallest ones, most probably from the coffee cups, typical of the XVIII<sup>th</sup> century and workshops from Kutahya. Two accolade plates were found in the first section (S IB), even though one of them was on the surface and the other in the pit near the tower. The first fragment, larger in size, retains a large part of the edge decorated with the motif of broken waves, a reason for Chinese inspiration: circles drawn thick with cobalt blue and inside are drawn thin black-olive spirals. In the middle of the waves towards the center of the plate are drawn three leaves or petals outlined in blue, the first and the third are reserved in blue and the second is covered with red in relief (Pl.1.2). The second fragment

retains only the edge decorated in a similar way, but with enamel with shades of green – turquoise. The outline of the motif is thicker drawn in cobalt blue and the spirals in the middle of each circle are drawn in black – olive. Without any other indication of the interior decoration, the fragments can be dated according to the quality of the paste and the drawing somewhere in the second half of the XVI<sup>th</sup> century (Pl.1.3)<sup>7</sup>.

Another fragment, thin, schematically drawn with shades of blue representing flowers or petals in white and blue, probably from the kaleidoscope motif, could be dated to the early seventeenth century (Pl.2.4). Two fragments, small in size, but the hard paste of kaolin and lead enamel (Pl.1.4a – b, Pl.2.5a – b) could belong to Kutahya according to the way of make. Both come from the area where the foot joins the wall of the plate, the first one found in SI B could belong to a deep or deepened plate, the one in CAS IB would be from a flat plate. The decoration is thin, the first fragment having a portion of the wall with a red relief pattern underneath which starts on a white background a drawing with blue spirals; the glaze applied is greenish-turquoise, well fixed to the engobe, there are cracks on the outside (Pl.1.4b). The fragment of the second plate shows that it was in a burning area, on the outside glaze become metallic black and on the inside the color is diffuse, light green with small black lines that seem incised (Pl.2.5a – b).

The next two fragments, attributed to Kutahya, are similar in shape and decoration (Pl.2.6 – 7). The deep plates with a turned edge can be of coffee cups, so their dimensions were small. The decoration is present only on the sloping edge and is a band with stylized lotuses, drawn thin with black and colored with aqueous blue-gray. The black lines that frame the drawing are black, a color that fades along the plates (Pl.2.6a – 7a). The exterior of the fragments is decorated with three thick, black lines, which suffered the same color fading when the maker rotated this objects, as well as several brush leaks beyond the rotation.

The coffee cups are only from the XVIII<sup>th</sup> century specific to Kutahya workshops. Of the five shreds, two are completely colored, on both sides, with dark blue (Pl. 1.5) and blue-turquoise (Pl.1.6), one is left white, uncolored, with damaged glaze (Pl.1.7). A slightly larger sherd, coming from the base of the wall, has a vegetal pattern with shades of blue on the outside and a few thin lines, parallel on the inside, but the thick layer of

<sup>3</sup> Тесленко 2020, 59, Рис. 17.4 (a plate with similar leaf motive)

<sup>4</sup> Yılmaz 2009, katalog no 3, 13,15; Yılmaz 2010, katalog no 1, 5 – 6, 12 (similar leaf motive used for bowls and deep plates)

<sup>5</sup> Aslanapa 1965, Res. 6 – 11, Res 62; Özkul – Fındık 2001, 42, Fot.27

<sup>6</sup> Hayes 1992, Plate 26.1, Plate 27.7, Plate 28.22,26

<sup>7</sup> Atasoy, Raby 1994, ill.139–141, 165–166.

plumbiferous glaze made the whole decor opaque (Pl.1.8a – b). The last fragment (Pl.2.8a – b) has kept a part of the wall and the foot of the cup, the preserved decoration is only inside, with floral or vegetable pattern, black blue in the middle of the cup and red engobe in a thick layer that covered the whole interior (Pl. 2.8a). The exterior is white with blue double lines arranged towards the foot of the cup, on the foot but also on the inside in the middle of which was most likely drawn a square that imitates the marks of Chinese porcelain (Pl. 2.8b)<sup>8</sup>. In this case the fragment could also be attributed to a Persian workshop, but the model in the center can place it more among the workshops in Kutahya that produce in Persian style<sup>9</sup>.

The bowls are present only through two fragments chronologically located two centuries apart, the first is a fragment of Iznik or Damascus and the second is Kutahya product. The Iznik or Damask shard (Pl.1.9a – b) is from the edge of bowl, drawing on both side with double lines (marking the edge) – floral design in dark blue cobalt on white background, inside (Pl.1.9a), some half of circle or scale motive outside, in the same dark blue and white background (Pl.1.9b). These kind of shard it not unusual in Hârşova fortress and could be also considered an early ottoman pottery (Iznik or Damask) from XVI<sup>th</sup> century<sup>10</sup>. The second shard (Pl.1.10a – b) that belong to Kutahya workshops are made from thick kaolin paste full colored in turquoise on both side and a little spot of black on outside.

Another category present in these excavations was closed vessel (mug of various shapes, vases or bottles). The earliest are the fragments from a mug and a bottle that, according to their colors and design, can be attributed more to the workshops in Damascus than to those in Iznik. Both products are made of hard paste, kaolin with a layer of white engobe, the three fragments of the mug are thicker (0.5 – 0.7 cm) while the shard of bottle has a thin wall (0.3 – 0.4 cm). The fragments of mug are from the part between the neck and the body, a part with a band worked in relief, colored with cobalt blue and a serpentine line reserved in white. This band divides the decoration of the cup in two, the fragments keeping only portions from the neck (Pl.2.9 – 11). The design is on a white background, with a vegetable motif in khaki green and light purple flowers. The decoration of the bottle is

a pomegranate with black and the color of the fish scales is black – light gray with uneven white dots on each scale (Pl.1.11)<sup>11</sup>.

A fragment of Iznik mug with a white background has a fragment of red tulip with thin emerald green leaves and traces of blue. The whole drawing is drawn in thin black (Pl.2.12). Is not a single shard, in other archaeological campaign was found other fragments like that<sup>12</sup>.

The last closed vessel is a fragment of a thin – walled cylindrical mug that would belong to the workshops of Kutahya (Pl.2.13). The drawing on the edge has a strip of clouds and the main is a çintamani motif colored with watery blue on white background. This is a revival motive from Iznik pottery<sup>13</sup>.

### Conclusions

In general, Ottoman pottery from Dobrogea but also products that accompany it (majolica, porcelain) are quite little known, the discoveries being sporadic, classification of a very fragmentary pottery is made after the production period more than the age were used into a place (town, village or fortress)<sup>14</sup>. In that context the new findings are in the same situations. Along with the discoveries of previous years<sup>15</sup> raise a series of questions about the activity that took place in the part called by the Turks *Eski Kale*, the dwelling is present only in the XVIII<sup>th</sup> century and in the earlier centuries it is only commercial activities that were they taking place in this space? Or were the traces of the earliest Ottoman settlements destroyed by newer ones from the 18th century?

These questions should be answered by the next excavations in the years to come.

### Catalogue

**1. HVA, Cetate, SIB, c.1, – 1,60 m.** Fragment of vessel/ bowl – L = 3,2 cm, W = 2,9 cm, Th. = 0,5 – 0,6 cm; Gray paste, relatively compact with thick layer of white engobe on both sides; Decoration – on both sides painted in turquoise green; only on the outside there is a small black spot (it is possible that the whole decoration was black); transparent plumbiferous glaze; the interior is more intensely colored, the exterior has thin cracks but without exfoliating; Kutahya, 18th (Pl.1/5a-b).

<sup>8</sup> Tănase – Dinu 2015, Fig.2.12a, 15b – various marks in the same style.

<sup>9</sup> Golombek *et alii* 2001, 215.

<sup>10</sup> Dinu 2009, Dinu 2010b.

<sup>11</sup> Atasoy – Raby 1994, cat. no.643–645; Dinu 2010a, 72.

<sup>12</sup> Dinu 2010b, Pl.5.11.

<sup>13</sup> Atasoy – Raby 1994, cat. no 437 – 440.

<sup>14</sup> Dinu 2016, 105 – 112.

<sup>15</sup> See both articles Dinu 2009, Dinu 2010b.



**2. HVA, Cetate, SIB, c.1, – 2,00 m.** Fragment of plate with accolade edge – L = 11,54 cm, W = 6,38 cm, Th = 0,5 – 0,8 cm. White – gray paste with a layer of white engobe on both sides. Decoration: inside – the wide edge with brass pattern has a drawing – border in the same style, inside there is the motif of broken waves (pearl motif), Chinese motif consisting of circles drawn thick with cobalt blue and inside them are thin spirals with black – khaki; in the middle of the waves are drawn three leaves or petals outlined in blue, two reserved in white and the one in the middle colored with embossed red; towards the deep wall there are small drawings (commas, dots) with blue and red embossed with a slight black outline – khaki; on the outside – it has no visible decoration, a small portion below the edge indicates the presence of a drawing on the concave side of the vessel. Transparent glaze; Iznik XVI<sup>th</sup> century (Pl.1/2).

**3. HVA, Cetate, SIB, c. 1 – 2, –0,90 – 1,10 m** Fragment of closed shape (vase, liquid container etc.). L = 4,81 cm, W = 4,23 cm, Th = 0,3 – 0,4 cm; White – cream kaolin, compact with a thin layer of engobe; Decoration – only on the outside: pomegranate drawn in black on a white background and traces of blue towards the foot of the container; the shade of blue can be from the *comma* drawing found at a time among the imperial decorative motifs. Possible tin glaze. Damascus, XVI<sup>th</sup> century. (Pl.1/11).

**4. HVA, Cetate, SIB, c. 2 – 3, – 1,65 m.** Bowl fragment. L = 5,85 cm, W = 3,22 cm, Th = 0,6 – 0,8 cm; Red – brick clay, compact with layer of white engobe on both sides. Decoration: the interior on a white background are drawn blue lines that thin in the middle (leaves, bush) shades of dark and light blue; the exterior – a layer of white engobe on which a layer of green – yellow / olive – light glaze was applied; Lead glaze, damaged inside; Milet XV<sup>th</sup> – begin of XVI<sup>th</sup> century (Pl.1/1).

**5. HVA, Cetate, SIB, c. 3, – 0,40 m.** Fragment of cup. L = 3,67 cm, W = 3,63 cm, Th = 0,2 – 0,4 cm; Cream paste, relatively compact, layer of white engobe on both sides. Decoration – without drawing, slight relief in the lower half from which it narrows towards the edge; Lead glaze in thin layer, damaged. Kutahya, XVIII<sup>th</sup> – XIX<sup>th</sup> (Pl.1/7a – b).

**6. HVA, Cetate, SIB, c.3, – 0,70 – 0,80 cm;** Cup or bowl fragment. L = 1,8 cm, W = 1,3 cm, Th = 0,3 – 0,4 cm; Cream – gray paste with layer of engobe on both sides. Decoration – surface colored in green – turquoise on both sides, traces of black

lines. Lead glaze in thin layer. Kutahya, XVIII<sup>th</sup> (Pl.1/6a – b).

**7. HVA, Cetate, SIB, c.3, – 0,80 m.** Plate fragment. L = 3,66 cm, W = 3,56 cm, Th. = 0,7 cm. Paste cream – gray, relatively compact with a layer of white engobe on both sides. Decoration – interior: traces of blue drawing in the middle area at the junction of the walls with the foot of the plate from which starts a free space white – blue (bluish) and marked with a thin black line with another portion of green and a red dot (embossed but damaged), exterior – shade of blue – very light gray (aqueous color) with traces of black from a possible decoration. Transparent glaze more likely tin, numerous cracks on both sides but the quality of the product did not lead to exfoliate or damage. Kutahya, XVIII<sup>th</sup> century (Pl.1/4a – b).

**8. HVA, Cetate, SIB, c.4, –0,45 m, passim.** Fragment of plate with accolade edge. L = 6,09 cm, W = 3,64 cm, Th = 0,6 – 0,7 cm. Grey paste, compact with a relatively thick layer of white engobe on both sides. Decoration: edge decorated with the motif of *broken waves*, Chinese origin, drawn with a thick outline, blue – cobalt with thin spirals black – khaki; the drawing starts at about 0,5 cm from the edge of the plate; the exterior is not decorated. Lead glaze, gray – green or turquoise, on the back there are cracks that do not exfoliate. Iznik middle of XVI<sup>th</sup> century (Pl.1/3).

**9. HVA, Cetate, SIB, c.5, – 1,75 m.** Bowl fragment. L = 2,59 cm, W = 2,21 cm, Th = 0,2 – 0,3 cm; Paste cream, compact, with a layer of white engobe on both sides. Decoration – interior: white background with blue – cobalt decoration, the edge has two wide blue lines; exterior: parallel lines slightly below the edge of the vessel, uneven drawing, from which start braces or curved dotted lines (fish scales?) drawn from left to right. Most likely tin enamel. Perhaps is Damascus XVI<sup>th</sup> century (Pl.1/9a – b).

**10. HVA, Cetate, SIB, c. 5–6, – 0,90 – 1,10 m.** Bowl or cup fragment. L = 3,85 cm, W = 2,42 cm, Th = 0,4 – 0,6 cm; Paste cream, relatively compact, layer of engobe on both sides (most likely colored with blue); decoration – colored with dark blue on both sides; Glaze is lead given in a thick layer; Kutahya, XVIII<sup>th</sup> (Pl.1/5a – b).

**11. HVA, Cetate, SIB, c. 7, –0,70 – 0,80 m.** Cup fragment – L = 3,68 cm, W = 2,09 cm, Th = 0,54 cm. White – gray paste, compact with engobe on both sides; traces of burning or smoking. Inside decoration: thin parallel blue lines on a white – gray background; exterior – thin and thick lines, traces of vegetal decoration in shades of dark and

light blue. Lead glaze, thick layer opaque due to fire. Kutahya, XVIII<sup>th</sup> (Pl.1/ 8a – b).

**12. HVA, Cetate, CAS IB, c. 1 – 2, – 1,00 – 1,10 m.** Cup fragment – L = 3,28 cm, W = 2,94 cm, Th = 0,2 – 0,6 cm, H = 2,8 cm. Creamy paste, porous, layer of white engobe on the outside and red on the inside. Decoration: inside – red engobe has a design only in the middle area, most likely a flower with four blue petals; exterior – shade of gray, without clear decoration, only with double black lines – bluish towards the foot, other double lines more accentuated on the inside of the foot where the doubling is incomplete and the middle had a design that imitated the Chinese stamps on porcelain. Lead glaze matte in contact with red engobe from the inside. Persia or Kutahya, end of XVII<sup>th</sup> – beginning of XVIII<sup>th</sup> century (Pl.2/8a – b)

**13. HVA, Cetate, CAS IB, c. 1 – 2, – 1,60 m.** Fragment of plate – L = 4,67 cm, W = 2,66 cm, Th = 0,5 – 0,6 cm. Cream white paste, layer of engobe on both sides. Decoration: inside it was most likely a *kaleidoscope* motif, blue with aqueous hues (overlapping flower petals) and middle reserved in white. Glaze could contain tin, Iznik or Damascus, end of XVI<sup>th</sup> century (Pl.2/4).

**14. HVA, Cetate, CAS IB, c. 1 – 2, – 2,00 – 2,10 m.** Bowl fragment. L = 15,5 cm, W = 4,5 cm, Th = 0,6 – 0,8 cm. Compact red paste, layer of white engobe inside and out in the upper half. Inside decoration with twisted band, double lines on the edge and towards the middle of the vessel; on the outside – shades of green – turquoise on the edge, the brown green color covers an engobe more cream – beige than white (perhaps is changed the shade of green); damaged lead glaze. Milet, end of XV<sup>th</sup> – begin of XVI<sup>th</sup> century (Pl.2/2).

**15. HVA, Cetate, CAS IB, c. 1 – 2, – 2,00 – 2,10 m.** Bowl fragment. L = 5,9 cm, W = 4,2 cm, Th = 0,6 – 0,8 cm. Red paste, compact, layer of white engobe inside and outside in the upper half; inside decoration identical with no. 14; on the outside, the color layer is mixed partly green partly brown; the glaze blistered during burning, degraded. Milet, end of XV<sup>th</sup> – begin of XVI<sup>th</sup> century (Pl.2/1).

**16. HVA, Cetate, CAS IB, c. 2, – 0,90 m.** Fragment of cup or bowl – L = 3,17 cm, W = 2,19 cm, Th = 0,4 cm – 0,7 cm, H = 1,1 cm. Paste – relatively compact, gray with a layer of white engobe on both sides. Decoration – on both sides: interior – vegetal decoration with dark blue on a white or cream background, which became very dark most likely in the burning area; exterior – brown background with traces of blue. Lead glaze

that has been melted in the fire; Kutahya, XVIII<sup>th</sup> century. (Pl.2/5a – b).

**17. HVA, Cetate, CAS IB, c. 2, – 2,20 m.** Jug or bottle fragment. L = 4,56 cm X 3,28 cm, Th = 0,5 – 0,7 cm; Paste – white gray, compact, with a layer of white engobe on both sides. Decoration – exterior: embossed edge, slightly wavy from which the body of the vessel started; decorated with cobalt blue and separated by a thin line up and down the rest of the decor, which seems to have been vegetable with flowers (khaki green and light purple); the blue band has a wavy line reserved in white. Transparent glaze perhaps is tin glaze. Damask, XVI<sup>th</sup> century (Pl.2/11).

**18. HVA, Cetate, CAS IB, c. 2, – 2,20 m)** Jug or bottle fragment. L = 2,69 cm, W = 1,97 cm, Th = 0,6 – 0,7 cm. Paste – white gray, compact, with a layer of white engobe. Decoration – exterior: strip with blue in which the wavy or zig-zag decoration with white was reserved, traces of drawing with dark purple in the upper part. Transparent glaze perhaps is tin glaze. Damask, XVI<sup>th</sup> century (Pl.2/9).

**19. HVA, Cetate, CAS IB, c. 2 – 3, – 1,60 m.** Plate fragment. L = 4,33 cm, W = 3,64 cm, Th = 0,3 – 0,4 cm. Paste – creamy brown, layer of white engobe on both sides. Decoration – interior: on a white background the drawing is only on the edge of the plate – stylized drawn Chinese lotus pattern, thin black outline and colored with aqueous stain type blue; the drawing is framed by two thin parallel lines – black gray on the edge of the plate; exterior – three thick lines that mark the inclination of the plate, it is observed that the lines have been doubled in an attempt to obtain a dark color. Glaze is transparent. Kutahya, XVIII<sup>th</sup> century (Pl.2/7a-b).

**20. HVA, Cetate, CAS IB, c. 3, – 1,85 m.** Fragment bowl. L = 5,74 cm, W = 5,14 cm, Th = 0,4 – 0,5 cm. Paste – cream – reddish clay, layer of white – cream engobe. Decoration – inside on a white background, blue and arabesque lines with black dots; damaged decor numerous cracks of the engobe. Glaze most likely lead. Miletus, end of XV<sup>th</sup> – beginning of XVI<sup>th</sup> (Pl.2/3).

**21. HVA, Cetate, CAS IB, c. 3 – 4, – 1,10 m.** Fragment of small plate. L = 3,57 cm, W = 3,33 cm, Th = 0,3 – 0,5 cm. Paste cream compact with a layer of engobe on both sides; decoration – interior: on the slightly overturned edge is formed a band with fairly wide black lines in which stylized lotus leaves or flowers have been drawn, black outline and aqueous blue color that makes darker spots; most likely the edge had such lotuses arranged on

the whole surface; exterior – black outline drawn under the lip in the area of curvature of the vessel and one towards the belly. Damaged lead glaze. Kutahya XVIII<sup>th</sup> century (Pl.2/6a-b).

**22. HVA, Cetate, CAS IB, c. 3 – 4, – 1,50 m.** Fragment of cylindrical mug. L = 4,3 cm, W = 2,5 cm, Th = 0,3 – 0,4 cm. Paste beige, relatively compact, layer of white engobe on both sides. Decoration – only on the outside, the upper edge: strip with clouds, flowers with black – blue dots, thinly drawn on a white background; from under the tape started the pattern, flower or symbol cintamani drawn in its own way, the circles are drawn in black – green and the coloring was done with aqueous blue with darker dots where the brush rested; the decoration is slightly erased or drained most likely at the time of glazing. Lead glaze, damaged thin layer. Kutahya, XVIII<sup>th</sup> century (Pl.2/13).

**23. HVA, Cetate, CAS IB, c. 3 – 4, – 1,60 – 1,70 m.** Fragment of mug; L = 3,62 cm, W = 3,61 cm, Th = 0,3 – 0,4 cm. Paste – white – cream, relatively compact with a layer of white engobe on both sides. Decoration – exterior: fragment of red tulip with thin emerald green leaves and traces of blue on the edge; the design is black, thin, the tulip is colored with slightly embossed red. Transparent lead glaze, damaged. Iznik, XVI<sup>th</sup> century (Pl.2/12).

**24. HVA, Cetate, CAS IB, c. 4, – 1,00 m.** Plate fragment. L = 4,29 cm, W = 3,70 cm, Th = 0,8 – 1,0 cm. Beige paste, compact, layer of engobe on both sides. Decoration – interior, thin black and green lines on a white – gray background; exterior – trace of metallic black in the foot area; glaze – lead, most likely damaged by fire. Kutahya, XVIII<sup>th</sup> (Pl.2/5a-b).

**25. HVA, Cetate, CAS IB, c. 4, – 1,10 m.** Jug or bottle fragment. L = 2,20 cm, W = 1,8 cm, Th = 0,6 cm. Paste compact, white – gray with layer of engobe on both sides. Decoration – exterior: a thin blue line that continues towards the base of the vessel with a part of the blue band with zig – zags or waves, on the white side it has a fragment of flower with green leaves – khaki / olive and blue petals; the thin outline is black – gray. Transparent glaze perhaps is tin glaze. Damask, XVI<sup>th</sup> century (Pl.2/10).

Drawings by Camelia Geambai.

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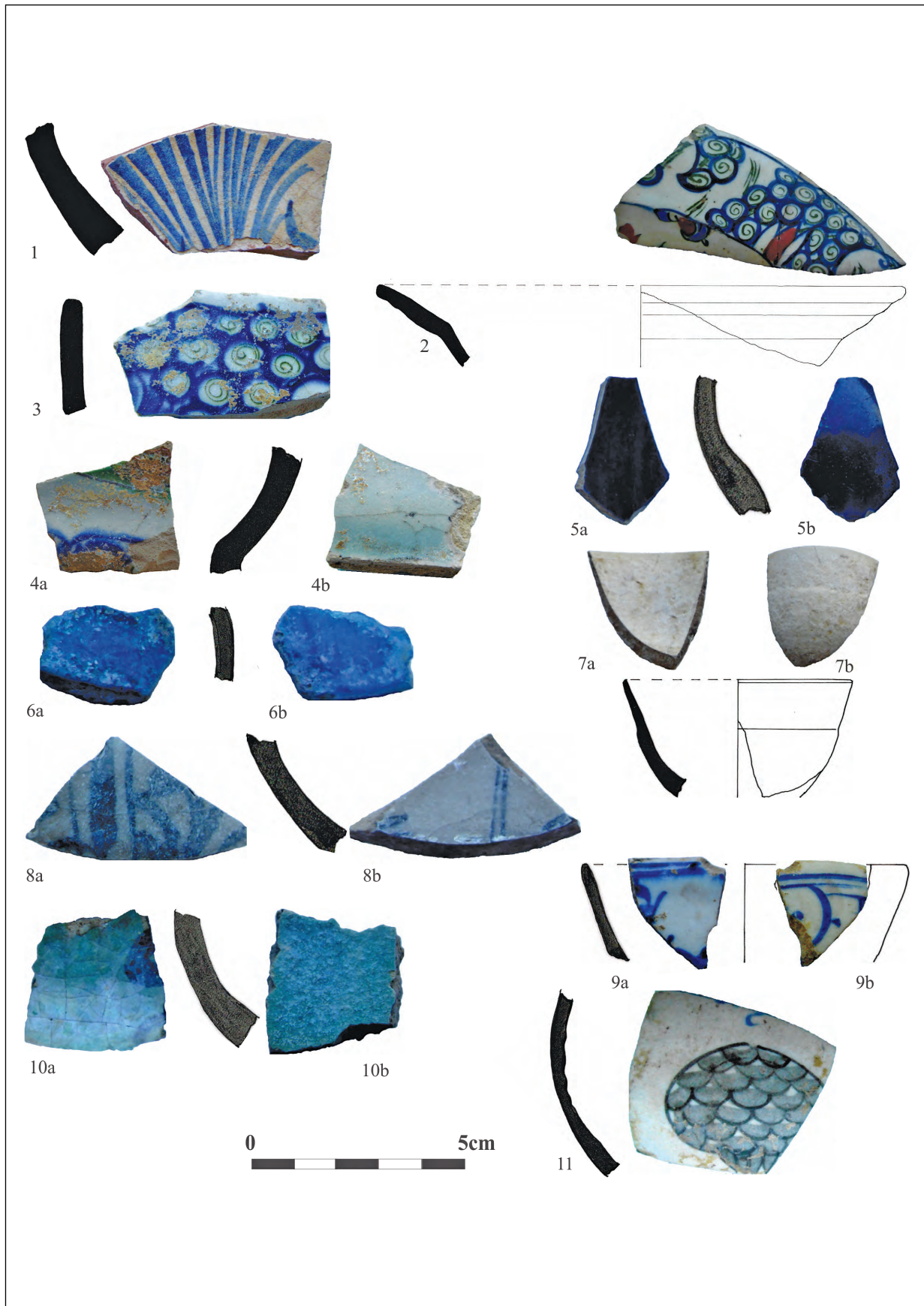
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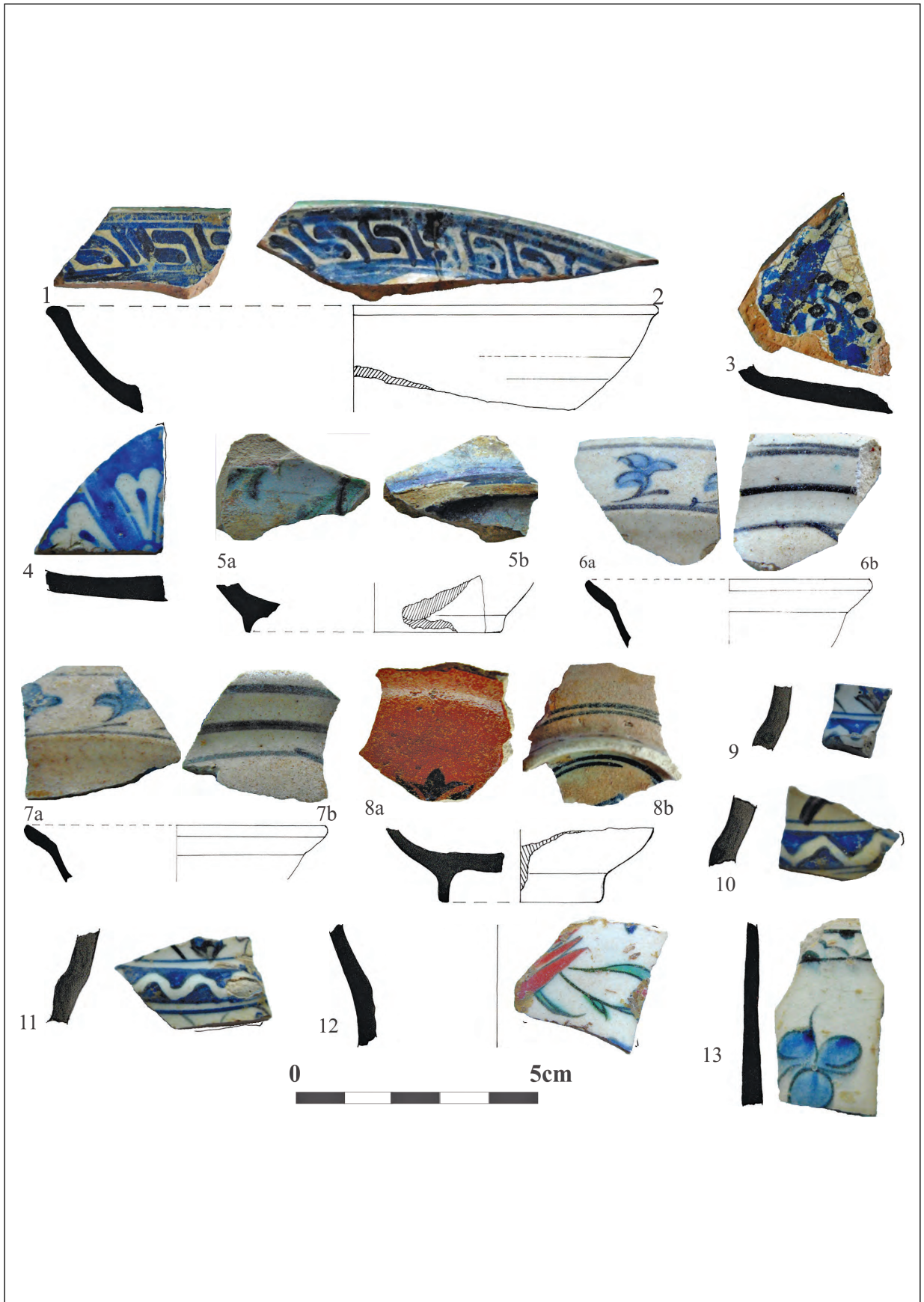
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Pl.1. Hârşova. Section IB, ottoman pottery



Pl.2. Hârşova. Section CAS IB, ottoman pottery