

OTTOMAN POTTERY AND GLASS BRACELETS FROM YAFO (JAFFA), JERUSALEM BOULEVARD AND ITS VICINITY

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INTRODUCTION

Presented here is the Ottoman-period pottery uncovered in the excavations on Jerusalem Blvd. in Yafo (see Jakoel and Marcus, this volume).² Artifacts from earlier periods were also found (see Jakoel and Marcus, this volume). The Ottoman-period material was retrieved from Building 1 in Area B (Fig. 1), Buildings 3–7 in Area F (Fig. 2), and from refuse pits (Fig. 3) and a road (Fig. 4) in Area A. Porcelain vessels with backstamps and other glazed items from various locations are shown in Fig. 5 and glass bracelets, in Fig. 6.

The pottery types are well-known from other excavations in Yafo (e.g., the Qishle, Ha-Zorfim Street and Roslan Street), including hard paste and porcelain vessels, glazed vessels and coarse-ware vessels, such as Gaza Ware and other local wares. The type designations and dates are based on the finds from the corpus created by the author for the excavations at the Qishle (the old police station in Jaffa), with additions of types that the author studied from other excavations in Jaffa, for example the French Hospital, Ha-Zorfim and Roslan Streets, and the Harbor and buildings connected to it.³ The dating of the material follows mainly the corpus of finds from the Qishle (Vincenz, forthcoming [b]).

Research of the material culture of the Late Ottoman period in this country is still in its infancy. Therefore, comparable items for the porcelain and hard paste wares were sought for on line, in collectors' and auction sites; these were of much use, but did not provide conclusive dating. Pieces comparable in shape or decoration are mentioned here, as well as

vessel types that have been previously found at other sites in Jaffa, as mentioned above (see n. 3). The history of manufacture and available excavation reports were used to provide dating. It is interesting to note that on several occasions, reports from historical-period excavations in the United States provided helpful clues (e.g., *Society for Historical Archaeology*).

For the earthenware glazed vessels, some research was conducted in various parts of the former Ottoman Empire, such as Turkey, Greece and the Balkans. Didymoteicho vessels have been studied by Vroom (2003) and François (1995); other glazed Ottoman earthenware from Greece were published by Armstrong and Günsenin (1995). Kontogiannis (2015) investigated Ottoman-period "Marmorizzata" vessels. Excavation reports from the Balkans are plentiful, but are not always available in English or French, and therefore, their use was limited.

Black Gaza Ware has been researched by Israel (2006). Coarse Ware vessels rarely appear in excavation reports; therefore, publications of the material from excavations at the Qishle, Ha-Zorfim Street, the Harbor and Roslan Street will fill that gap and provide a typology.

THE POTTERY

The pottery described below is arranged typologically, according to their findspots (see Jakoel and Marcus, this volume).

Area B, Building 1 (Fig. 1)

Didymoteicho Slip-Painted Wares

This group of vessels is very common in Ottoman-period sites throughout the

region. It was produced at Didymoteicho in Thrace, northern Greece (Megaw and Jones 1983:244–245, Pls. 29.3–4). This historical city has a long pottery-production tradition, beginning in the thirteenth or fourteenth century up to the seventeenth century, and then reappearing in the nineteenth and early twentieth centuries (cf. François 1995:213; Vroom 2003:184). In the excavations conducted near the main gate of Didymoteicho, outside the city walls, several kilns were uncovered with a large number of kiln wasters, dated to the early nineteenth century (Bakirtzis 1980:148). Didymoteicho vessels were also found in large

amounts in the Qishle excavations in Jaffa (Vincenz, forthcoming [b]).

Types J-DID-BL-2A; J-DID-BL-1B.— These sherds belong to deep bowls with a slip-painted abstract decoration under a green or ochre-yellow transparent glaze. Two different types are shown here: one (Fig. 1:1) has an out-turned, externally folded rim and a transparent yellow glaze, and the other (Fig. 1:2) has an up-turned rim, frequently with a small hook at the edge, and is covered with a bright green glaze. Both are Didymoteicho wares, dating to the end of the nineteenth century.

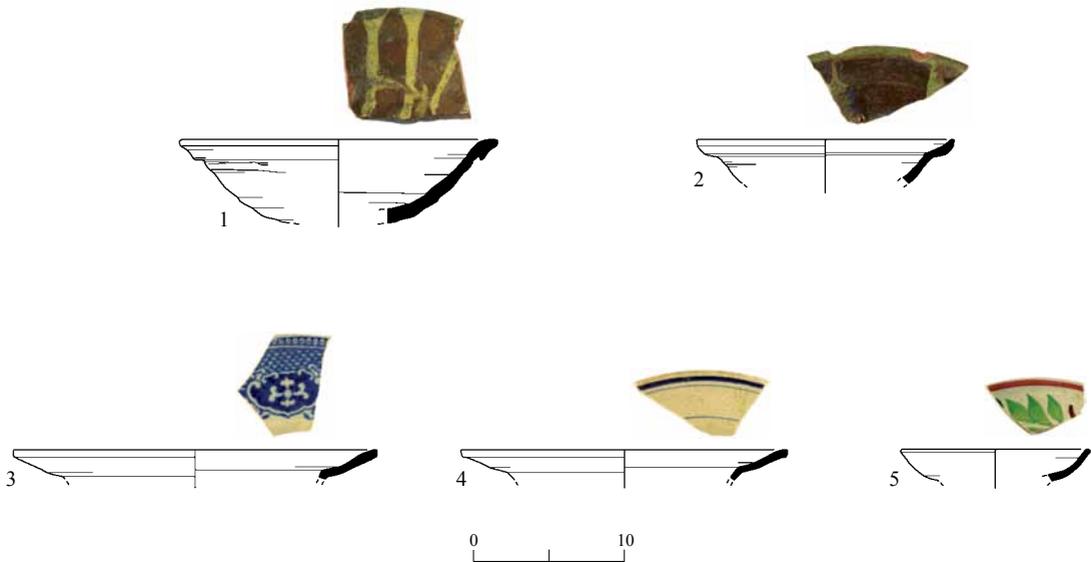


Fig. 1. Pottery from Building 1 in Area B.

No.	Vessel	Vessel	Basket	Locus	Description
1	Bowl	J-DID-BL-2A	5013	520	2.5YR 6/6 light red with few small, round black inclusions; white-slipped bands under yellow transparent glaze on int. and ext. rim; rim diam. 20 cm, rim %: 13
2	Bowl	J-DID-BL-1B	5065	551	2.5YR 6/6 light red with few small, round white inclusions; white-slipped bands under bright green transparent glaze on int. and ext. rim; rim diam. 18 cm, rim %: 14
3	Plate	J-TW-PL-1	5068	544	White hardpaste with blue underglaze willow pattern; rim diam. 20 cm, rim %: <5
4	Plate	J-WCB-PL-1A	5054	544	White hardpaste with blue underglaze wide band and thin line on rim; thin blue line at base of rim; rim diam. 20 cm, rim %: 12.5
5	Saucer	J-GD-SAU-7B	5048	548	White hardpaste with underglaze painted decoration on int. green leaves, red flower(?) and red band on rim; rim diam. 13 cm, rim %: 13

Transfer-Printed Decoration

From the end of the eighteenth century, a new decoration technique called transfer printing was used; it was invented around 1753 by the Irish engraver John Brooks (Savage and Newman 2000:296). It was mainly used to produce vessels with blue decorations, imitating Chinese Blue-on-White porcelain with varied motifs, such as floral, vegetal, geometric and landscapes, as well as Chinese inspired decorations. These patterns were engraved on a copper plate, which was filled with ink; the decoration was then transferred to paper and pressed on the vessel. Later, other colors were also used, as well as polychrome decorations.

Type J-TW-PL-1.— This fragment (Fig. 1:3) belongs to a plate with a ledge rim, decorated with floral and geometric patterns. This decoration should be associated with the Willow Pattern produced by the Spode factory of Stoke-on-Trent (Neale 2005:74–75).

Band-and-Lines Decoration on the Rim

To satisfy customers with lesser means, the factories produced white-glazed plates with painted bands of different widths and colors, such as blue, red and green. They were quite common and a cheap alternative to plates with more elaborate decorations. They were produced in many factories during the nineteenth and early twentieth centuries, and usually did not bear stamps; thus, it is difficult to identify the workshop.

Type J-WCB-PL-1A.— The fragment (Fig. 1:4) is part of a plate with a ledge rim. The rim is decorated with a wide blue band and next to it, a thin blue line. An additional thin blue line is positioned at the lower part of the rim. A dating to the end of the eighteenth or the nineteenth centuries is proposed.

Saucer with Floral Decoration

During the eighteenth century, porcelain and ceramic factories introduced a breakfast set,

known as “Déjeuner”, which included a tray with a cup and saucer and a milk pitcher in matching decoration. All major European factories produced them. Parts of these sets were found in excavations; unfortunately, only saucers and cup fragments survived.

Type J-GD-SAU-7B.— This fragment (Fig. 1:5) is a part of a saucer decorated with a floral pattern, consisting of green leaves and probably red flowers. A red line close to the rim frames the painted decoration. Both motifs were painted free hand. Cups and saucers with similar decorations were produced by the Utzschneider factory in Sarreguemines, France (e.g., Gauvin and Becker 2007:129). It should be dated to the eighteenth or nineteenth century.

*Area F, Buildings 3–7 (Fig. 2)**Didymoteicho Slip-Painted Wares*

Types J-DID-BL-1A; J-DID-BL-2A.— Presented here are two fragments of bowls with a folded rim. One is covered with a transparent green glaze (Fig. 2:1), and the other, with a transparent ochre-yellow glaze (Fig. 2:2). They can be dated to the end of the nineteenth century (cf. Fig. 1:1, 2).

Çanakkale Wares

These bowls were produced in the Turkish town of Çanakkale, situated on the Asian coast of the Dardanelles. They were found in large quantities in other excavations in Jaffa (such as the Qishle, Ha-Zorfim Street and Roslan Street). Çanakkale was an important pottery-production center from the eighteenth to the twentieth centuries, with Greek potters and later, Turkish ones, working in the potters' quarter of *Çanakadika* or *Tsanakadika* (cf. François 1994:382; Vroom 2003:180, and see there for a detailed account of the origins of the ware). During the eighteenth and nineteenth centuries, mainly bowls were produced, which were decorated with floral patterns; from the end of the nineteenth and during the twentieth centuries, jugs and animal figurines were added to the repertoire.

Type J-ÇAN-BL-3A.— This deep bowl (Fig. 2:3) has an up-turned ledge rim, decorated with manganese bands, painted under a colorless transparent glaze. The inner side of the bowl was probably decorated with floral patterns. It can be dated to the eighteenth and nineteenth centuries.

Vallauris Cooking Pot

This type of cooking vessel was imported from France. It was produced in the village of Vallauris, in southern Provence. Vallauris is rich in clay deposits, with a very plastic

clay, which also has refractory qualities and a high fire resistance. The potters of the village specialized in the production of cooking vessels, as well as other types, such as basins, bowls and coffee pots, which were widely traded along the coast of Italy and inland. The cooking vessels were lead-glazed only on the interior, mainly in brown and ochre yellow. This glaze is called *alquifoux* (see *Vallauris: cité d'argile*). In previous excavations in Jaffa, especially in the Qishle, fragments of similar glazed cooking pots were identified. A shipwreck off the coast off Dor carried a cargo

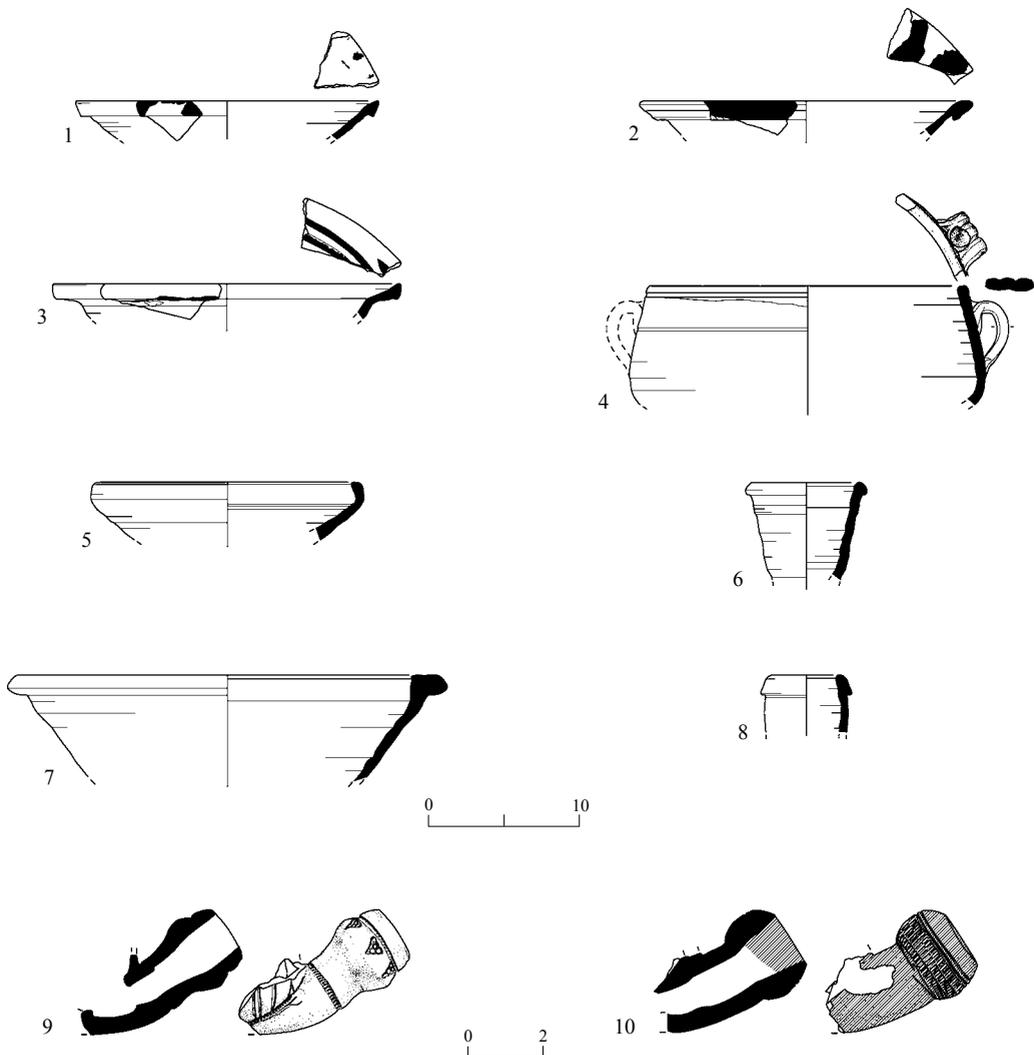


Fig. 2. Pottery from Buildings 3-7 in Area F.

of Vallauris cooking pots, which testifies to the export of these vessels to this part of the world (Kahanov, Cvikel and Wielinski 2012: Fig. 9). Several of the pots from Dor bear potters' stamps from Vallauris (Kahanov, Cvikel and Wielinski 2012: Fig. 10).

Type J-VAL-CP-5.— This fragment (Fig. 2:4) belongs to a cooking pot called *marmite basse*, which is similar to the *marmite haute*, but half its height. With a diameter of 16 cm and the capacity of 3 liters, our example follows the capacity of the high pots (cf. Petrucci 1999:23–24, No. 14). An incised line indicates the position of the wide handles, which have a deep thumb imprint on top. They can be dated

to the nineteenth and the beginning of the twentieth centuries.

Coarse-Ware Vessels

Besides imported glazed wares, there were also locally produced vessels for daily use. The most common group is the Gaza Ware (see below). In addition, vessels of similar shape and function were made of various other clays. The study of these less appealing wares is still in its infancy, but nevertheless, are just as important as that of the more attractive wares. The dating of the coarse-ware vessels is complicated because of their basic nature; therefore, the date is based on other associated material.

◀ Fig. 2

No.	Vessel	Type	Basket	Locus	Description
1	Bowl	J-DID-BL-1A	6152/11	745	2.5YR 6/6 light red with few very small, angular white inclusions; white-slipped bands under bright green transparent glaze on int. and ext. rim; rim diam. 22 cm, rim %: 6
2	Bowl	J-DID-BL-2A	6081	688	2.5YR 6/6 light red with few small, angular black inclusions; white-slipped bands under ochre-yellow transparent glaze on int. and ext. rim; rim diam. 20 cm, rim %: 10
3	Bowl	J-ÇAN-BL-3A	6198	777	5YR 6/6 reddish yellow with few small, angular black inclusions; white slip with black manganese bands under transparent colorless glaze on int. and ext. rim; rim diam. 24 cm, rim %: 11
4	Cooking pot	J-VAL-CP-5	6189	769	5YR 7/4 pink with many small, angular white and round black inclusions; slipped bright brown under a transparent glaze on int. and on rim; rim diam. 16 cm, rim %: 23
5	Bowl	J-BL-1A	6096	710	5YR 6/4 light reddish-brown with few small, round white and medium-sized, round black inclusions; surface: 5YR 6/4 light reddish-brown; rim diam. 16 cm, rim %: 15
6	Jug	J-JUG-2D	6075	706	5YR 5/6 yellowish red with few small, round black inclusions; surface: 10YR 7/3 very pale brown; rim diam. 6 cm, rim %: 62
7	Basin	J-GAZA-BAS-1A	6140/2	746	2.5Y 5/1 gray with few small round white inclusions; surface: 2.5YR 5/1 gray; rim diam. 28 cm; rim %: 13
8	Jug	J-GAZA-JUG-8D	6218	801	2.5Y 6/1 gray with many medium-sized, round white inclusions; surface: 2.5Y 5/1 gray with remains of pink painted decoration; rim diam. 4 cm, rim %: 30
9	Smoking pipe	J-PIPE-17D	6252	824	10YR 6/2 light brownish gray with burnished surface; shank length: 4.5 cm, shank opening: 1.2 cm
10	Smoking pipe	J-PIPE-19	6095	707	10YR 6/2 light brownish gray; surface: 10YR 7/4 very pale brown and burnished; shank length: 4.5 cm, shank opening: 1.5 cm

Types J-BL-1A; J-JUG-2D.— The bowl in Fig. 2:5 has a sharply inverted, rounded rim. Similar bowls with a diameter of 14–20 cm are called *zebdyie* (Israel 2006:201–206). The jug in Fig. 2:6 has a flaring neck and an everted, thickened rim. It is similar in shape to water jugs with a globular or ovoid body, a narrowing neck and large handles drawn from the base of the neck (cf. Fig. 3:3, 4).

Gaza Ware (Fig. 2:7, 8)

The most common group of locally produced vessels is the Gaza Ware (Figs. 2:7, 8; 3:2–4; 4:5–7).

Type J-GAZA-BAS-1A.— The vessel in Fig. 2:7 is a medium-sized (diam. 28 cm) mixing-and-kneading basin used for the preparation of bread (cf. Israel 2006:183). Vessels of this type can be large (diam. 40 to over 50 cm). This basin has a round ledge rim and flaring or slightly rounded walls. Similar basins were published by Israel (2006:187, Fig. 180).

Type J-GAZA-JUG-8B.— The jug in Fig. 2:8 is an *ibrik*. It has an externally folded rim with a slightly bulging neck. Such jugs usually have two handles drawn from the bottom of the neck, and a long spout positioned under one of the handles. This subtype is painted pink and is related to Israel's *ibrik* Subtype 3 (Israel 2006:153).

Clay Pipes

Clay pipes of the *chibouk* type are common finds during the Ottoman period. Many of them were uncovered in the Qishle excavations in Jaffa; according to the typology presented there (Vincenz, forthcoming [b]), the two pipes found here can be dated to the seventeenth or the early eighteenth and nineteenth centuries respectively.

J-PIPE-17D.— This specimen is a short shank (Fig. 2:9) with a stepped end, decorated with

incised triangles. The keel is outlined by rouletting incised lines. The pipe is made of gray clay which appears light gray on the surface. Pipes made of this clay have been dated by scholars to the seventeenth and early eighteenth centuries (Simpson 2000: Fig. 13.1:1–8).

J-PIPE-19.— This shank fragment is a stem (Fig. 2:10) with a swollen end, decorated with rouletted bands. Such shanks are associated with several different types of pipes dated to the nineteenth century (cf. Simpson 2000: Figs. 13.5:100–112, 115–117, 119–121; 13.6:122–124; 13.8:179).

Cesspits (Fig. 3)

Vallauris Cooking Pot

Type J-VAL-CP-4.— This fragment (Fig. 3:1) belongs to a *marmite haute*, a deep cooking pot with a diameter of 14 cm and a capacity of 1.7 liters (Petrucci 1999:17, No. 16). Similar pots are dated to the nineteenth and twentieth centuries.

Gaza Ware

Type J-GAZA-BL-5.— This bowl (Fig. 3:2) is made of the characteristic black Gaza Ware and has an externally thickened rim. It seems to be of Israel's *zebdyie* Subtype 7 (Israel 2006:209, Fig. 211), or a small variant of Israel's *kashkul* Subtype 2 (Israel 2006:212, Fig. 216).

Types J-GAZA-JUG-5C; J-GAZA-JUG-5A.— These two fragments (Fig. 3:3, 4) belong to *ibrik* jugs with an everted thickened rim and a long slightly flaring neck. Two handles are drawn from the base of the neck to the upper body. These are the most common water jugs of the Ottoman period; they are either undecorated (Fig. 3:4) or painted white (Fig. 3:3). They are related to Israel's *ibrik* Subtype 8 (Israel 2006: Fig. 137), and can be dated to the nineteenth and twentieth centuries. Similar examples have been found in other excavations in Jaffa.

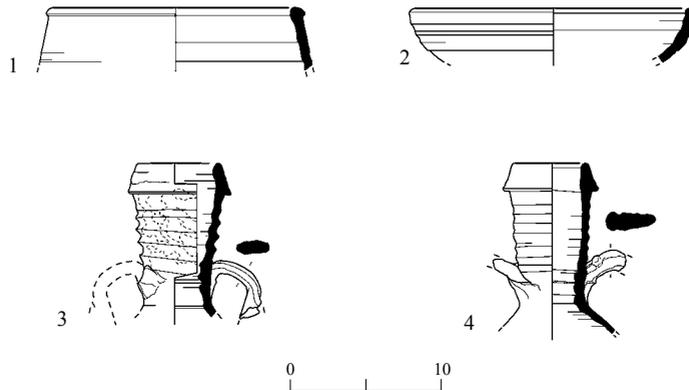


Fig. 3. Pottery from the cesspits.

No.	Vessel	Type	Basket	Locus	Description
1	Cooking pot	J-VAL-CP-4	2095	247	2.5YR 7/6 light red with few small, round and angular, black and white inclusions; transparent yellow glaze on int. and ext. rim; rim diam. 14 cm, rim %: 10
2	Bowl	J-GAZA-BL-5	2095	244	7.5YR 5/1 gray with few small, angular white inclusions; surface: 7.5YR 5/1 gray; rim diam. 18 cm, rim %: 9
3	Jug	J-GAZA-JUG-5C	2082	240	7.5YR 5/1 gray with few small, angular white inclusions; surface: 7.5YR 5/1 gray; rim diam. 6 cm, rim %: 100
4	Jug	J-GAZA-JUG-5A	6153	727	7.5YR 5/1 gray with few small, round white inclusions; surface: 7.5YR 5/1 gray; rim diam. 5 cm, rim %: 100

Area A (Fig. 4)

Didymoteicho Slip-Painted Wares

Types *J-DID-BL-1A*; *J-DID-BL-2A*.— Two bowl fragments with an out-turned folded rim were found: one (Fig. 4:1) is covered with a yellow transparent glaze, and the other (Fig. 4:2), with a transparent green glaze. They can be dated to the end of the nineteenth century (cf. Figs. 1:1, 2; 2:1, 2).

Çanakkale Bowl

Type *J-ÇAN-BL-5D*.— This bowl (Fig. 4:3) has a foliate ledge rim, which was cut out when leather hard. It is covered with a thick, white slip and a dark green-brown glaze. Bowls with similar cut-out rims appear in the Suna-Inan Kıraç Collection of the Kaleici Museum (*Kaleici Museum: Çanakkale Ceramics*),

dated to the late nineteenth and early twentieth centuries.

Slip-Glazed Bowl

Type *J-SLIP-BL-1B*.— This fragment (Fig. 4:4) belongs to a thin-walled bowl with an everted, up-turned, rounded ledge rim. The body is decorated with strokes of white slip under a transparent yellow ochre glaze. It is possible that this bowl was not locally produced, but originated in the workshops of southern France (such as Vallauris) or Spain.⁴ Fragments of such slip-glazed bowls have been found in other excavations in Jaffa, and are dated to the nineteenth century.

Gaza Ware

Type *J-GAZA-JUG-2A*.— This rim fragment (Fig. 4:5) belongs to a jug, which might be identified

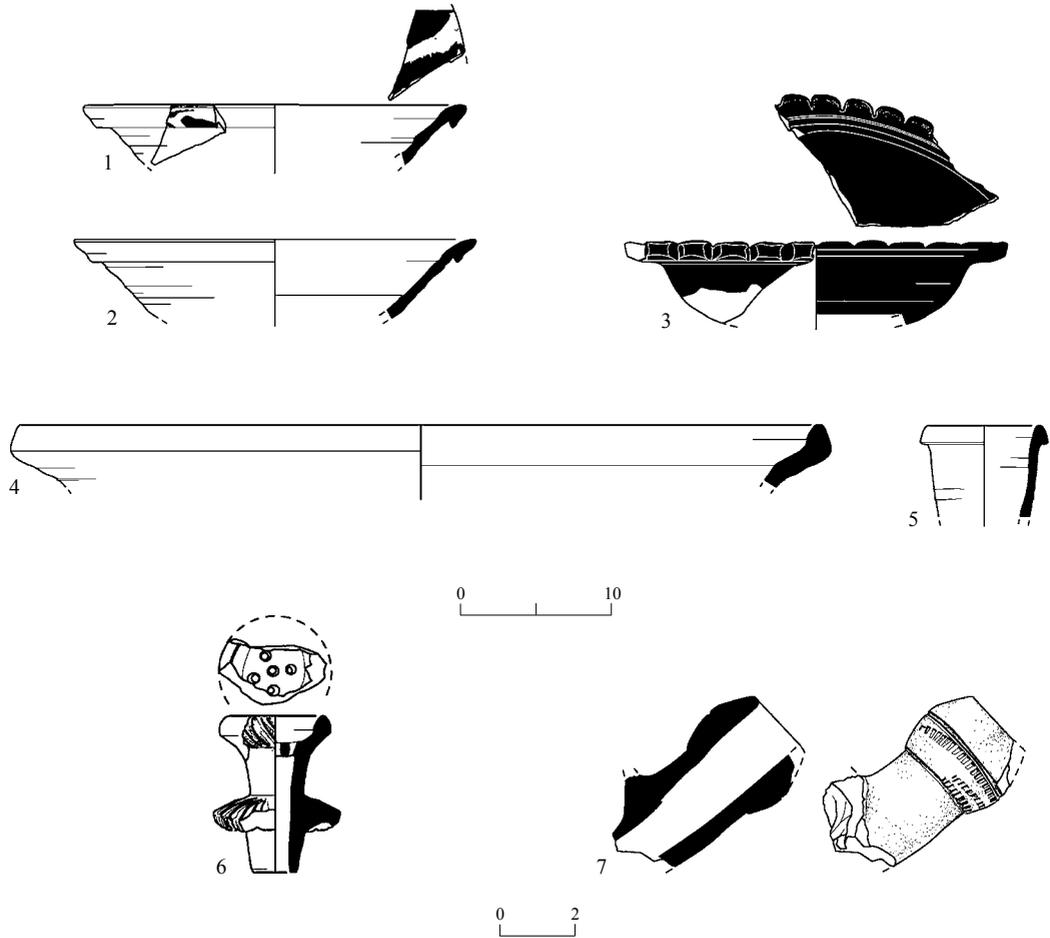


Fig. 4. Pottery from Area A.

No.	Vessel	Type	Basket	Locus	Description
1	Bowl	J-DID-BL-2A	1010	114	2.5YR 5/6 red with few, small and large round white inclusions; white slip under yellow transparent glaze on int. and ext. rim; rim diam. 21 cm; rim %: 15
2	Bowl	J-DID-BL-1A	1024	123	2.5YR 6/6 light red with few small angular white inclusions; white-slipped bands under bright green transparent glaze; rim diam. 22 cm; rim %: <5
3	Bowl	J-ÇAN-BL-5D	2008	207	5YR 5/6 yellowish red with few small round and angular white inclusions; dark green-brown glaze on int. and on upper ext.; rim diam. 20 cm; rim %: 15
4	Bowl	J-SLIP-BL-1B	1010	114	2.5YR 6/6 light red with few small angular black inclusions; white slipped bands under yellow-ochre transparent glaze on int. and ext. rim; rim diam. 32 cm; rim %: 5
5	Jug	J-GAZA-JUG-2A	1036	120	2.5Y 6/1 gray with few small round white inclusions; surface: 2.5 Y 5/1 gray; rim diam. 6 cm; rim %: 20
6	Narghile	J-NAR-1D	1010	114	Dark gray (burnt); surface: black.
7	Smoking pipe	J-PIPE-19	1043	136	5YR 5/6 yellowish red with few large angular white inclusions; surface: 7.5YR 7/4-6/4 pink to light brown, burnished; shank length: 4.5 cm; shank opening: 1.7 cm

as a *kuz*. It has a folded rim and a slightly flaring neck. One handle is usually drawn from the bottom of the neck to the upper part of the body. Such jugs are usually undecorated, and can be dated to the eighteenth and nineteenth centuries. Similar vessels were retrieved from the Belmont Castle (Grey 2000: Fig. 6.2:49).

Narghile Heads

Alongside the smoking pipes of the *chibouk* type (Fig. 2:9, 10) another smoking device was found—the narghile. This is a water-pipe in which the smoke was filtered and cooled through the water. A special kind of tobacco, *shisha*, *tombac* or *tumbak*, was used. Narghile heads were introduced in Istanbul during the reign of Sultan Murat IV, from 1612 to 1640 (Bakla 2007:362). It seems that the origin of the narghile was in India, whence it spread through Iran to Turkey and throughout the Ottoman world (Bakla 2007:64). The narghile consists of a water container, a metal stem with a ceramic or porcelain top for tobacco and coals, and a rigid reed through which smoke was inhaled. This rigid reed was soon replaced by a flexible tube. The reed and tube were then fitted with a mouthpiece made of precious material such as amber or ivory. Narghile heads are commonly found in excavations, and are sometimes thought to indicate the modernity of the site; however, they might date as early as the seventeenth century.

Type J-NAR-1D.— The narghile head shown here (Fig. 4:6) is made of black Gaza Ware and has a spiraled bowl and a petal-shaped flange. Narghile heads made of Gaza Ware were dated to 1850–1920 (Israel 2006:259, Fig. 278).

Clay Pipe

Type J-PIPE-19.— A shank fragment (Fig. 4:7) with a swollen end, decorated with two rouletted bands, was found. Since the bowl is missing, it cannot be associated with any specific type of pipe, and can only generally be dated to the nineteenth century (see Fig. 2:10).

Glazed Sherds from Various Locations (Fig. 5)

White Glazed Plate with Colored Bands

Type J-WCB-PL-1A.— This fragment (Fig. 5:1) is of a plate decorated with wide and narrow blue bands, as has been described above (see Fig. 1:4).

Blue-on-White Decorated in Flow-Blue Technique

Transfer-printed ware with a blurred effect is known as ‘flow blue’. This type of ware was produced by English factories from the 1820s onward. The effect was achieved by adding a cup of lime or ammonia to the kiln during the firing process (*Oxima: article 139*).

Type J-TW-FB-CUP-8A.— This fragment (Fig. 5:2) belongs to a faceted cup with a floral decoration, which covers the entire inner side of the vessel; it can be dated to the nineteenth century.

Tea Cup with Sponge Technique Decoration

Sponge Ware was produced in England and Scotland in the beginning of the nineteenth century for the less affluent, and was later taken over by large factories, such as Staffordshire (Savage and Newman 2000:276). The most famous vessels came from Scotland, where they were produced between 1840 and 1920 (*Scottish Pottery: kilns*). The sponge technique enabled the application of on-going patterns, which were cut into a rubber stamp and fixed onto a roulette. This decoration technique was especially applied on rims of plates (cf. Gauvin and Becker 2007:27), but also on bowls, such as the one presented here (Fig. 5:3).

Type J-SPONGE-BL-1.— This cup bowl fragment (Fig. 5:3) seems to imitate Chinese teacups. It has a blue underglaze line around the center, with a blue flower. The exterior is decorated with an abstract pattern on the lower part and a floral pattern on the body. The fabric is grayish and could be stone ware. The cup does not have a backstamp, which makes it difficult

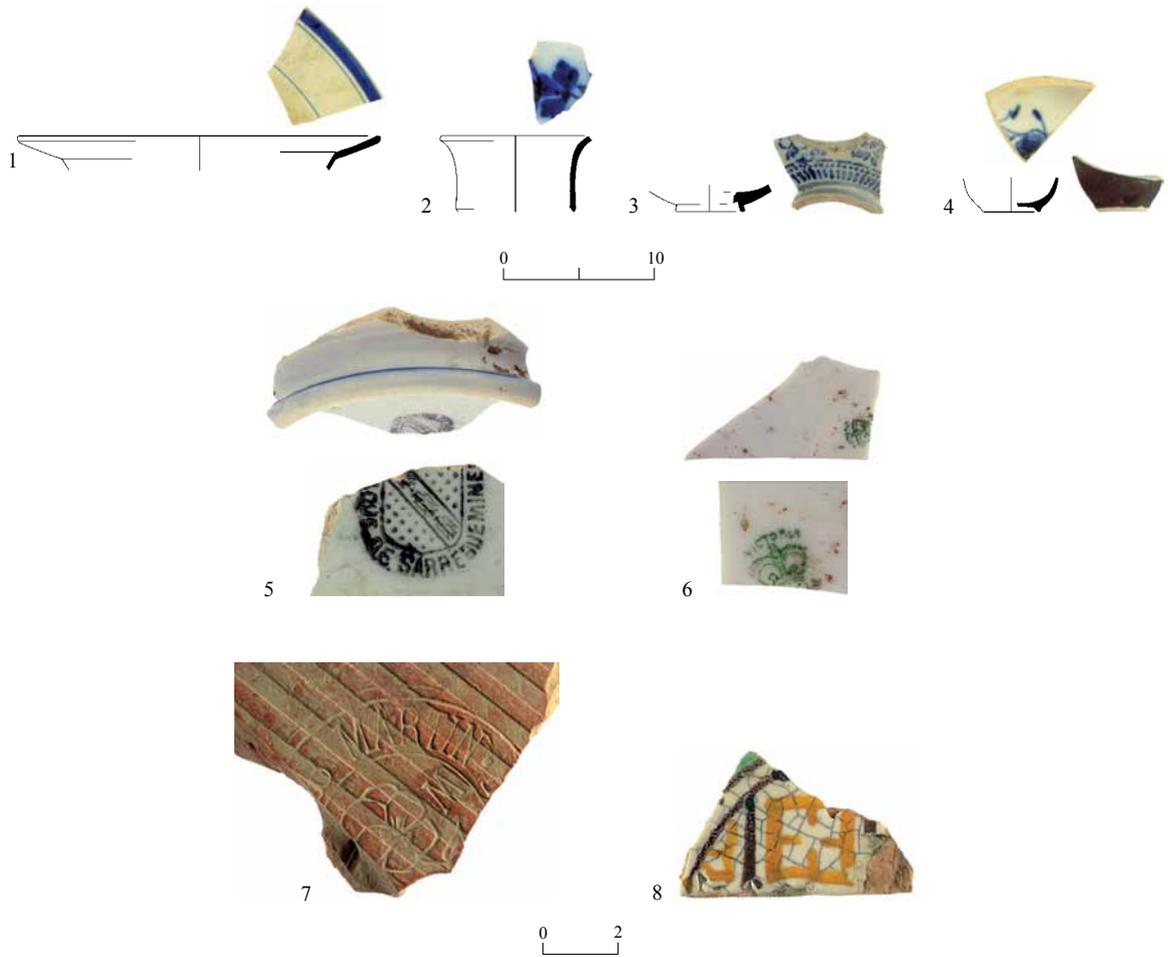


Fig. 5. Glazed Sherds and Tiles.

No.	Vessel	Type	Basket	Locus	Description
1	Plate	J-WCB-PL-1A	6188	768	White hardpaste with a wide and a narrow blue band on rim; rim diam. 20 cm; rim %: 7
2	Cup	J-TW-FB-CUP-8A	6216	800	White hardpaste with underglaze blue floral decoration in flow-blue technique; rim diam. 10 cm; rim %: 7
3	Bowl	J-SPONGE-BL-1	6125	727	White hardpaste with blue underglaze decoration on int. and ext.; base diam. 3.8 cm
4	Coffee cup	J-P-M-CC-3	6079	690	Porcelain with brown glaze on ext. and a blue band on int. under the rim; base diam. 1.8 cm
5	Bowl	J-SARRE-GD-BL	6181	756	White hardpaste with black underglazed-printed stamp
6	Saucer	J-P-SAU-7	6143	733	White hardpaste with green underglazed-printed stamp
7	Floor tile		2072	239	10R 5/6 red; printed circular stamp; 10.5 × 12 cm
8	Floor tile		6067	690	5YR 7/4 pink with thick white glaze, decorated with overglaze pattern in yellow, green and manganese; 3.7 × 6 cm

to identify. A date in the mid-nineteenth century seems probable.

Coffee Cups

The Ottoman period is probably most identified with smoking and coffee drinking. Therefore, coffee cups were the items usually collected before a scientific research was introduced for the period.

Coffee cups, made of soft or hard paste and porcelain, were produced both in the Ottoman Empire and in Europe. The major production site for coffee cups was in Kütahya, in Western Turkey, while imported vessels mainly came from German factories such as Meissen and were called *Koppchen* or *Türkenbecher*.

Toward the end of the eighteenth century, Meissen produced coffee cups, called *Türkenbecher*, for the Turkish market. A page in the archive of the factory shows different shapes of coffee cups produced around 1830 (Röntgen 1996: Fig. 567). Many of the cups were not stamped on the bottom with the typical crossed-sword factory mark, but with pseudo-Chinese signs (Röntgen 1996:259). It seems that some commercial agents feared that the crossed-swords might be mistaken as a Christian symbol (cf. Milwright 2008:137). It is rather complicated to identify Meissen porcelain in excavations, since the finds are fragmentary and the mark is not always preserved. Moreover, it is known that the marks were also faked, which makes the identification even more problematic (cf. Röntgen 1996:287–300). However, some pieces are so special that they can be confidently recognized.

Type J-P-M-CC-3.— This fragment (Fig. 5:4) belongs to a Meissen coffee-cup type with a chocolate-brown exterior and a blue band on white interior under the rim (not preserved in our example). In the center of the interior, a blue flower is applied in underglaze technique. The cup is not marked, but it seems probable that it is a Meissen cup, which was produced from 1720 to 1775, and this particular *Koppchen* around 1740 (Röntgen 1996:201, Fig. 309).

Backstamps

Sarreguemines

Type J-SARRE-GD-BL.— This bowl fragment (Fig. 5:5) bears a black underglaze stamp of the French ceramic factory Utzschneider in Sarreguemines. This factory, situated on the French-German border, was established in the late eighteenth century by Nicolas-Henri Jacobi. It produced what is known as Opaque de Sarreguemines faience. At the turn of the twentieth century, the factory was one of the largest and most important producers in Europe. The symbol on the backstamp represents the flag of the territory of Lorraine, surmounted by a crown fashioned as a city wall. This stamp was in use from around the mid-nineteenth to the mid-twentieth centuries (Gauvin and Becker 2007:49–53).

“Victoria” Schmidt and Co.

Type J-P-SAU-7.— This saucer fragment (Fig. 5:6) has a green printed backstamp: VICTORIA on top of a crown. This stamp belongs to the factory of “Victoria” Schmidt and Co., from Stara Role in Czechoslovakia. It was founded by Lazarus and Rosenfeld in 1883, and sold to Franz Schmidt in 1885. Such stamps were used in three different periods: from 1904–1918, with the addition AUSTRIA under the crown; from 1918–1939, with the addition CZECHOSLOVAKIA; and from 1939–1945, with the addition GERMANY. The preserved letters IA from the word AUSTRIA can be seen on this fragment, which points to a date between 1904 and 1918 (*Porcelain Marks: Altrohlau; Bohemian Porcelain Marks: Victoria*).

Floor Tiles

Imported floor tiles, as well as locally produced ones, were common items in Yafo during the nineteenth century. The biggest exporter of roof and floor tiles was France, mainly from factories in and around Marseilles. The floor tile in Fig. 5:7 is decorated with a circular stamp containing a flower and the word MARTIN.

This refers to the factory of Frères Martin, located in Séon Saint André, Marseille, which started to produce roof tiles and floor tiles in the mid-nineteenth century.

The tile in Fig. 5:8 has a thick white glaze, and is decorated with an over-glaze painted pattern in yellow, green and manganese. The best-known glazed tiles are Turkish tiles produced at Iznik; they were used to decorate many mosques in Turkey (cf. Carswell 1998:22, Fig. 7). Armenian potters, who came from Kütahya, Turkey, to restore the Dome of the Rock in Jerusalem, continued the production of these tiles in Jerusalem (for the history of Armenian potters, see *Armenian Ceramics: history*). Therefore, it is quite possible that the tiles found in Yafo were locally produced. Another possible source is the Delft faience factory, which produced tiles mainly for walls (see *Delft tiles: catalogue*). However, a comprehensive, scientific study of tiles found in archaeological excavations still awaits.

GLASS BRACELETS

Glass bracelets (Fig. 6) were common in Israel during the eighteenth and nineteenth centuries, as attested by European travelers who visited the Holy Land during the nineteenth century. The German traveler, Ulrich Jasper Seetzen (see Kruse 1859:15), mentioned that in the market in front of the Church of the Holy Sepulchre “beads and bracelets made in Hebron were being sold.” Later, during his visit to Hebron, he provided detailed information regarding the production of bracelets and beads (Seetzen 1859:49). One of the Hebron workshops for bracelets and beads, which belongs to the Al-Natsha family, still produces them today.

During the Ottoman period, bracelets were produced in large quantities, since most women wore multiple bracelets and anklets (Conder 1878:245). Glass bracelets and beads were found in the Qishle compound in Yafo. An attempt was made there to create a typology based on their production technique. This

typology will be followed here (Vincenz, forthcoming [a]). There are bracelets with round, half-round and flat sections. They are undecorated or have one or more outer or inner colored trails. They can be twisted or faceted, and even painted or decorated with small beads glued to the surface. The most common type has a round section (Fig. 6:1–7); it is either plain (e.g., Fig. 6:5; Type J-1.1) or decorated with a colored, external trail (e.g., Fig. 6:6; Type J-1.3). Many bracelets bear an inner trail, usually made of a different color (Fig. 6:1–4; Type J-1.5). A rather unusual type has a round section in a single color, and the surface is faceted (Fig. 6:7; Type J-1.7). Other faceted bracelets have a typical flat and wide section (Fig. 6:9; Type J-3.2). Bracelet No. 8 is unusual, as it has a flat section, and is made of two parts with a pale, blue stripe and an applied or painted decoration (Fig. 6:8; Type J-3.8).

Glass bracelets from earlier periods have been studied and mentioned in various excavation reports (cf. Spaer 1988; 1992, and see references therein), whereas those of later periods, such as Mamluk and Ottoman periods, are only now slowly making their appearance in published reports. An enormous number of broken bracelets (c. 530) was found at Mary’s Well in Nazareth (Alexandre 2012:100–101). This can be explained by the fact that many bracelets were lost during water drawing from the well. The low quality of the Ottoman bracelets seems to be the result of their mass production: the bracelets are thicker than in previous periods, and their seams are coarsely made and carelessly smoothed. Although the quality of the bracelets is rather low, many different colors were used for the ring itself and for the applied or inner trails. In addition, bracelets with mixed patterns and mosaic-eye patterns also appear.

The bracelets shown here can be dated between the eighteenth and mid-nineteenth centuries, as confirmed by the finds from Nazareth (Alexandre 2012:104–106). The painted bracelet (Fig. 6:8; Type J-3.8) is probably slightly later, from the end of the nineteenth century.

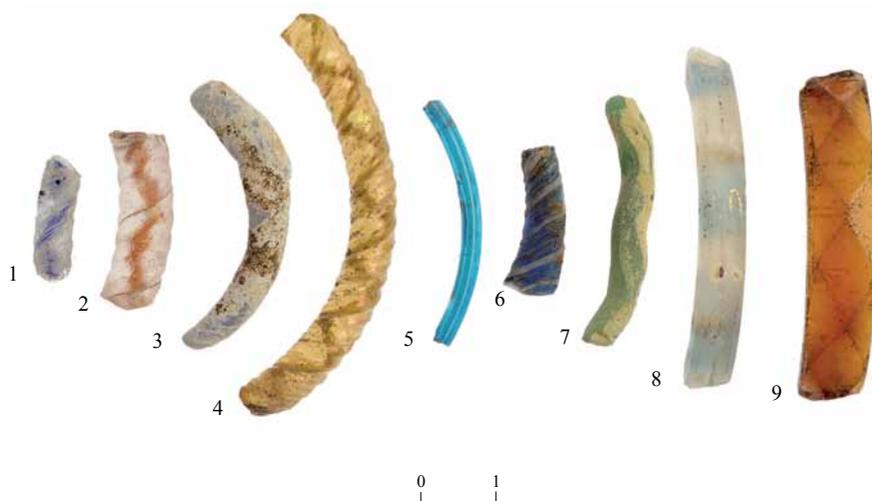


Fig. 6. Glass Bracelets.

No.	Type	Basket	Locus	Description	Dimensions (cm)
1	Bracelet J-1.5	1018	120	Round section; colorless transparent with dark blue inner trail	D 0.5, L 1.6
2	Bracelet J-1.5	1028	114	Round section; colorless transparent with orange inner trail	D 0.7, L 2.4
3	Bracelet J-1.5	5041	545	Round section; colorless transparent with dark blue inner trail	D 0.5, L 3.5
4	Bracelet J-1.5	2073	240	Round section; yellowish transparent with dark yellow inner trail	D 0.6, L 5.1
5	Bracelet J-1.1	1131	133	Round section; opaque, light turquoise-blue	D 0.25, L 3.1
6	Bracelet J-1.3	5062	557	Round section; blue opaque with one white external trail	D 0.6, L 1.9
7	Bracelet J-1.7	1006	108	Round section; opaque, light green; faceted	D 0.5, L 3.2
8	Bracelet J-3.8	6029	671	Flat section; colorless transparent with pale blue stripes; painted gold(?)	D 0.6, L 4.45
9	Bracelet J-3.2	6029	671	Flat section; dark yellow transparent; faceted	D 0.8, L 4.2

CONCLUSION

The ceramic material found in this excavation has been dated to the late Ottoman period. As would be expected from a port city, there are numerous imported vessels, many from the Ottoman Empire (Turkey and Greece), but also from Europe (England, France and Germany). A number of types find parallels in previous excavations in Yafo, as mentioned above. The

large variety of locally made ceramics includes mainly vessels made of Black Gaza Ware, characteristic of the late Ottoman period and found abundantly in other excavations in Yafo and elsewhere. The clay smoking pipes are probably of local production, as is the narghile head; no imported pipes have been identified. As in other excavations in Yafo, floor tiles from Marseille were found alongside colored ones from France or Turkey.

NOTES

¹ W.F. Albright Institute, Jerusalem.

² I wish to thank Eriola Jakoel for asking me to study this material.

³ The excavations at the Qishle (A-5037; Arbel 2009; Arbel and Talmi 2009), on Ha-Zorfim Street (A-5577, A-5378; Arbel 2010) and Roslan Steet (A-5883, A-6115) were directed by Yoav Arbel; at the French Hospital (A-5522, A-5170, A-5389), by Amit Re'em (2010) and Yossi Elisha; at the Harbor

and adjacent buildings (A-5198, A-5888), by Elie Haddad (2009) and Alexander Glick (2013). All were conducted on behalf of the Israel Antiquities Authority.

⁴ Based on personal communication with François Carrazé, director of the Musée de la céramique méditerranéenne and archaeologist, who examined photographs and drawings.

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