

Original article

“MINAI” CERAMICS FROM AZAK

Khalil, W.¹ & Kravchenko, S.²

¹ Islamic Arch. dept., Faculty of Archaeology, Fayoum Univ., Fayoum, Egypt.

² Senior staff scientist of the Azov Museum-Reserve, Russia

E-mail: wam00@fayoum.edu.eg

Received 14/7/2016

Accepted 23/12/2016

Abstract

The article contains publications of the patterns of “Minai” Kachina ceramics, with overglaze polychromatic painting and gilding over white opaque enamel from the excavations of the Golden Horde Azak (XIII-XIV centuries). A total of 35 fragments of 21 vessels were described; they are given in a small catalogue presented at the end of the article. The following issues were analyzed on the basis of the available material: the vessels’ morphology, a piece, colour spectrum and ornamentation stylistics, chronology and quantitative data of the “Minai” finds from Azov. The analysis of the patterns testified that this ceramics is very rare and scanty for Azak; it is diverse in its stylistic peculiarities; its circulation in Azak is limited by 1350 – 1360 years. In view of the aforesaid, M.G. Kramarovsky’s supposition of the Golden Horde manufacture of “Minai” ceramics is called in question. An opinion of the majority of researchers, which this article’s authors subscribe to, is the most probable and consists in manufacture of this ceramics in Iran wherefrom it could be brought a single time to Azak by a group of emigrants, or as war trophies, or as a result of the commercial intercourse intensified for a short period of time.

Keywords: Minai, Kachina, Ceramics, Azak, Azov Museum, Vessels.

1. Introduction

In connection with the discussion arisen in latest scientific literature concerning the location of manufacture and attribution of Kachina ceramics with overglaze poly-chromatic painting and gilding over white opaque enamel [1-7], it became imminent necessity to publish all available patterns of similar ceramics, including that from the Azak excavations. As of today researchers have at their disposal just a small amount of published archeological material. The most substantial selection of “Minai” (23 fragments of 9 vessels, part of which refer to The Golden Horde

period) from the excavations of cities of Russia was made by V. Yu. Koval [4, 8]. Five fragments from the excavations of Saraichik were published by the group of researchers of this archeological monument [9]. A concise description of three “Minai” patterns from the collection of Kachina ceramics of Ukek was given by Yu. A. Matukhina, K. Yu. Morzherin [10]. A description of individual patterns and passing references to “Minai” ceramics from the excavations of Volga region cities were made by N. M. Bulatov [11,12], L. L. Galkin [13], G.A. Fyedorov-Davydov [14,15]. N. M. Bulatov in his

classification of Kachina ceramics uses, besides Volga region patterns, materials of Majar ancient settlement [11], but does not give complete, or at least partial, selection of illustrated patterns from these monuments. M. G. Kramarovsky [7], I. V. Volkov [1, 2], V. Yu. Koval [3], in the context of discussion published individual fragments or single whole articles from Kun-Urgench, Volga region cities, Moscow. One archeological find from Azak is also mentioned in all these works, which is a goblet with a plot composition, painting of flying phoenixes and peonies. For the first time it was published by I. V. Belinsky and A. N. Maslovsky [16, 17], and three times it was described in M. G. Kramarovsky's writings [5-7]. In A. N. Maslovsky's article [18], a general characteristics was given to a subgroup of Kachina ceramics

2. Archaeological Study

According to the documentation, about 45 fragments of Kachina vessels with overglaze polychromatic painting and gilding over white opaque enamel were revealed in the collection of the Azov Museum-Reserve. Unfortunately, it is extremely difficult to mark absolutely all fragments out of many

2.1. Vessels' morphology

Five types of articles can be marked out of definable fragments: **1.** Goblets on high stems, with segmental body and a necked-in crown, fig. (1) & pl. (1). **2.** Cups on a ring-shaped tray, figs. (2, 3-c) & pls. (2-4, 5-a, b). **3.** Miniature vessels with spherical body, fig. (3-f) & pl. (5-e). **4.** Jugs, fig. (3-a, b) & pl. (5-f, g). **5.** Gülabdans, fig. (3-e) & pl. (5-d). Apart from others, there is structural ceramics, represented by a single fragment of a glazed tile, fig. (3-c) & pl. (5-h). According to their sizes, cups can be divided into two types: **1.** Miniature (d of the crown = 11 cm), with a straight crown and a segmental

“Minai” from Azak, and three morphological types of vessels were marked out. «Minai» from Azov are also briefly mentioned in other researchers' writings [19, 20]. The aim of this work is to put into scientific use the unpublished materials of “Minai” ceramics from the collection of the Azov Museum-Reserve. All of them were discovered on the territory of the Golden Horde Azak, and that in advance defines their timeframe as of the third quarter of XIII – the end of XIV centuries. Relying on the small amount of material available, we will make an attempt to specify a chronological period of existence of the described above ceramics on the territory of the Golden Horde, as well as to introduce some new nuances into the dispute on this subject.

thousands of finds in corpore. Only 38 fragments of 24 vessels were selected for publishing, the major part is described in the catalogue at the end of the article (35 fragments of 21 wares). Three examined non specialized patterns which size is too small were not attached to the catalogue.

body, fig. (2-a), & pls. (4-e, 5-a, b). **2.** Medium size (d of the crown = 18-20 cm) with a necked-out crown and a hemispherical body, figs. (2-b, 3-d) & pls. (2, 3, 4-a, b, c, d). The jugs are represented by two fragments: of a thick-walled vessel with a ball-shaped body, fig. (3-a) & pl. (5-g) and of a narrow cylindrical neck, fig. (3-b), & pl. (5-f). One of non specialized fragments belongs to a thick-walled vessel of open form decorated on both sides, pl. (5-c). Perhaps, it is a gülabdan, or a big dish. Other types of articles are represented by single fragments, fig. (3-c, e, f) & pl. (5-d, e, h).

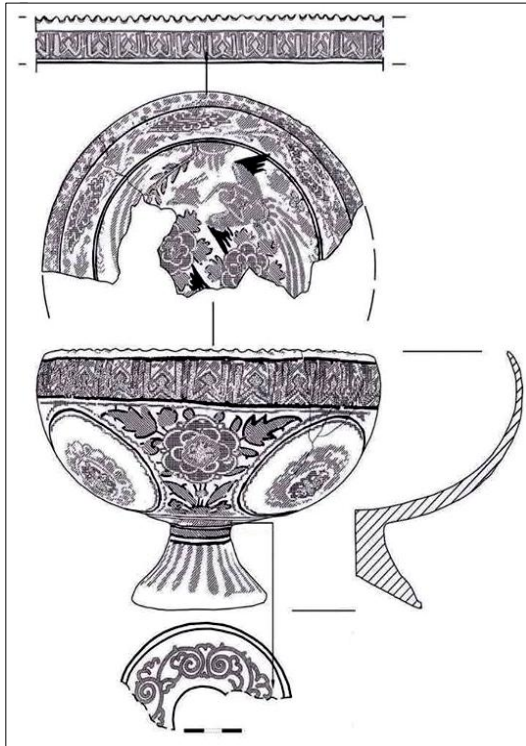


Figure (1) Shows “Minai” Goblet from Azak (№ 1)



Plate (1) Shows “Minai” Goblet from Azak (№ 1)

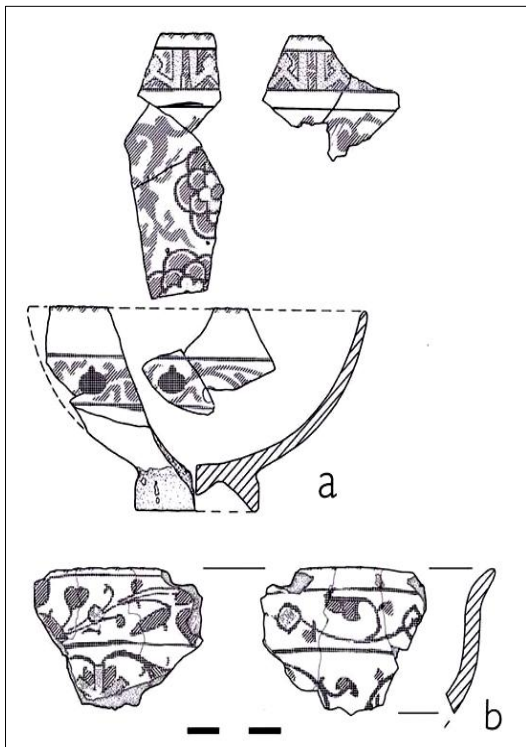


Figure (2) Shows fragments of “Minai” cups, **a.** miniature cup (№ 13) **b.** the crown of a cup of medium size (№ 4) Figure

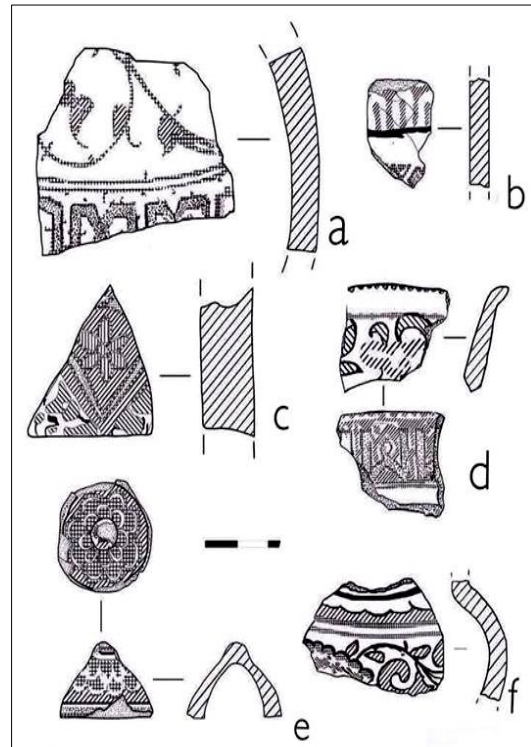


Figure (3) Shows fragments of “Minai” articles: **a.** the jug's body (№ 20), **b.** the jug's neck (№ 19), **c.** glazed tile (№ 21), **d.** the cup's crown (№ 5), **e.** gulabdan's stucco moulding (№ 17), **f.** the miniature cup's body (№ 18)



Plate (3) Shows fragments “Minai” cups’ crowns (№ 4-8)

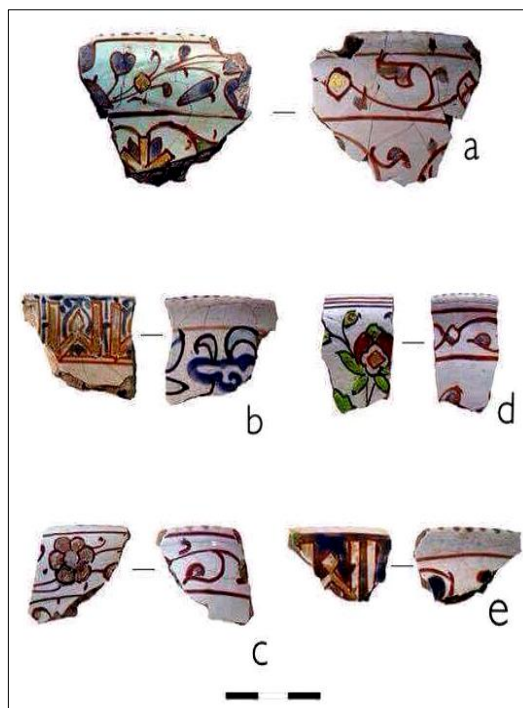


Plate (2) Shows fragments of “Minai” cups: **a.**, **b.** Azov 1984, 62 Leningr-adskaya street, pit 49 (№2, 3)

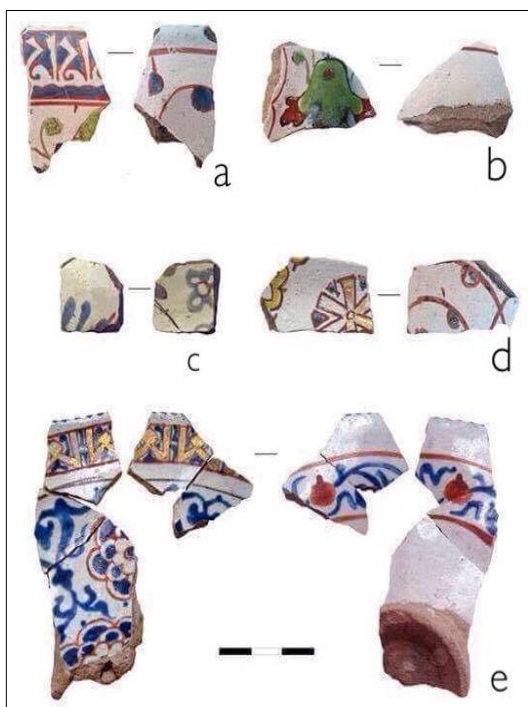


Plate (4) Shows fragments of “Minai” cups: **a.** the crown of a cup (№ 9), **b.**, **c.**, **d.** fragments of the cups’ sides (№ 10, 11, 12), **e.** fragments of a miniature cup (№ 13)

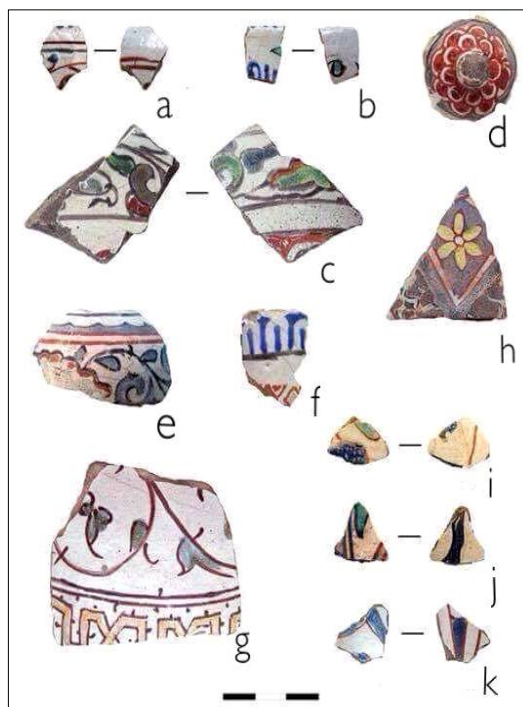


Plate (5) Shows fragments of “Minai” articles: **a.**, **b.** the miniature cups’ crowns (№14, 15), **c.** the body of a thick-walled vessel (№16), **d.** cone-shaped stucco moulding of a gülabdan (№17), **e.** the miniature vessel’s body (№18), **f.** the jug’s neck (№ 19), **g.** the jug’s body (№ 20), **h.** a glazed tile (№21), **i.-k.** fragments of the cups’ sides

2.2. A piece

Almost all “Minai” articles from Azak were made of fine-pored white Kachina of solid texture with cream or grey hue. One fragment has a wide pink layer formed in the place where the ring-shaped tray is fixed to the body. As for the solidity of the Kachina piece, if compared to the main bulk of Azak’s Kachina ceramics brought from Lower Volga, it has more solid texture. Only one fragment’s (glazed tile’s) piece crumbles when physically influenced. According to V. Yu. Koval’s classification, such molding mass relates to soft Kachina [3, 4]. If we compare the piece’s solidity to that of the lustre Kachina ceramics from Azak excavations (of Iranian or Syrian origin), lustre articles have identical piece’s solidity, in some cases even less solid texture, and relate to the family of soft or even crumbly Kachinas. When compared with the piece

2.3. Colour spectrum

All fragments are decorated on both sides (except vessels of closed shape) with multi-coloured painting, made with red, blue, green non-transparent and yellow semi-transparent enamel, with red and black paint contouring and decorating of details with golden application in various combinations over white or slightly bluish opaque enamel. The richest colour palette includes four enamels (red, blue, green, yellow), with contouring of fine stems and leaves and inking of details with two paints (red, black) and gilding over white background, and was discovered only on one cup (№ 3), pl. (2-b). On three vessels including often mentioned goblet, the same combination of colors was marked but without yellow enamel (№ 1, 2, 7), fig. (1) & pl.s. (1, 2-a, 3-d). Three patterns have paintings with red, blue, green enamels with dichromatic red and black inking (№ 6), pl. (3-c), or red with gilding application (№ 18), fig. (3-f) & pl.(5-

of the vessels with “Lajvardina” paintings, we see the same picture. Comparing rare thin-walled cups of “Minai” and “Lajvardina” groups from Azak, we may say that “Minai” piece has more porous texture, and “Lajvardina” one relates to the family of solid Kachinas according to V. Yu. Koval’s classification [4]. Speaking about antique Iranian lustre articles and “Minai” vessels of XII century, arts critics mention special grace and fineness of the piece that was close to porcelain in its quality. [21, 22]. As was marked by A. Lane, in XIII-XIV centuries Iranian Kachina underwent technological changes, its quality took a turn for the worse if compared to earlier patterns, it became less graceful, more crumbly and light [1]. Analysis of patterns from Azak excavations for the umpteenth time confirms these observations.

e), or contouring only with black paint (№ 16), pl.(5-c). Green, dark blue and yellow enamel, inking with red and black paint and gilding application are used in colouring of the glazed tile (№ 21), fig. (3-c) & pl.(5-h). The most frequent painting combination marked on 10 vessels includes two colors of enamel with contouring with red and black paints and gilding application: blue and green (№ 4, 5, 7, 9, 15), figs.(2-b, 3-d) & pl.s.(3-a, b, d, 4-a, 5-b), blue and red (№ 13, 17, 19), figs. (2-a, 3-b, e) & pl.s. (4-e, 5-d, f) red and green (№ 12), pl. (4-d), blue and yellow (№ 10), pl. (4-b). Three vessels’ painting was made only with dark blue enamel with dichromatic red and black inking (№ 14), pl. (5-a) with red contouring and gilding application (№ 20), fig.(3-a) & pl.(5-g), and red and black inking of details with gilding (№ 11), pl.(4-c). Painting of polychromatic vessels from Azak collection has no obvious predominance of one single colour over the others. Red, blue and

green colourings attract equal attention. Colour red is more often used as contouring paint, less often for painting of the background and small details, but it is seen on absolutely all vessels. Blue enamel, however, is often used as a primary colour, and only in one case it was not used for painting at all. (№ 10), pl.(4-b). Green enamel was marked on 13 vessels and was seldom used as a primary colour. It coloured small details: leaves, seed-buds, petals. Yellow semi-transparent enamel was rarely used, only

2.4. Ornamentation of the vessels

Ornamentation of the vessels with polychromatic painting and gilding over white opaque enamel includes vegetative, zoomorphic, pseudo epigraphic and geometric elements. The majority of vessels have their ornamental field covered with delicate climbing sprouts with leaves, seed-buds and flower-buds coloured with blue or green enamel. This delicate design is decorated with tiny diamond-shaped gilded figures and four- or six-petalled rosettes with round or oblong petals coloured with blue, red, yellow enamels and gilding. A different type of rosettes can be met - with six rectangular petals (or stamens), with gilded piths. Between them long-oval or round petals (or sepals) were contoured and covered with green or blue enamel. Similar rosettes were often used in ornamentation of “Lajvardina” vessels [4, 9, 16]. 6 vessels from the Azak collection are decorated with big peony flowers (№ 1, 2, 3, 13, 18, 19), figs. (1, 2-a, 3-e, f) & pls.(1, 2-a,b, 4-e, 5-d, e). They can be coloured with red, blue, green enamel, piths are almost always gilded. On three patterns peonies are encased into round-shaped and scalloped medallions (№ 1, 2, 3), fig. (1) & pls. (1, 2-a, b). Other typical ornamental element is a ring of a pseudo epigraphic ornament in the form of W-shaped figures covered in gilding.

for painting of small details, and is marked on three patterns (№ 3, 12, 21), fig.(3-c) & pls.(2-b, 4-d, 5-h)). Contouring with black paint and decoration of details with gold equally take place only in 70 % of cases. It should be noted that the described combinations of colors were marked on fragmented vessels. If we had whole patterns at our disposal, we would see a somewhat different picture.

Mostly this ring is painted on the outer or inner side of the crown on dark blue background, or on white background with contouring of climbing vegetative ornament around the figures with blue colour. Identical pictures can be seen on “Lajvardina” ceramics [4, 18, 9]. In the “Minai” collection from Azak this ornament was discovered on 6 vessels (№ 1, 3, 5, 8, 13, 20), figs. (1, 2-a, 3-a, d) & pls.(1, 2-b, 3-b, e, 4-e, 5-g). On the jug’s body similar ornament embraces the body at the point of maximum diameter, on white background (№ 20, fig. (3-a) & pl. (5-g). Instead of W-shaped figures, one of the cups has an epigraphic motive “al-afia” [23] in “reserve” technique (№ 9), pl.(4-a). Similar motives were painted on Spanish lustre ceramics [18, 23]. Almost all crowns’ edges are ornamented with tiny frequent dark blue dots (pearls) (№ 1, 3-9, 13-15), figs.(1, 2-a, b, 3-d & pls.(1, 2-b, 3-a, b, c, d, e, 4-a, e, 5-a, b). Only one vessel instead of dots has thin blue horizontal wavy line (№ 2), pl. (2-a). Three vessels are decorated with typical Chinese ornamental elements: a twisted stem painted with cobalt on white background (№ 1, 2), fig. (1) & pls. (1, 2-a), and curly “Chinese clouds” (№ 2, 5), fig. (3-d) & pls. (2-a, 3-b). And both these elements are combined on one cup (№ 2), pl. (2-a). Plot composition and combination of all

these ornamental elements were discovered only on the goblet, fig.(1) & pl.(1). There painted flying phoenixes and peonies symbolizing wealth and prosperity in Chinese tradition. The composition includes pictures of ponds (only one “pond” was preserved on the fragment discovered during the excavations, and the symmetry was made up by the restorers during the goblet’s reconstruction). Also, the vessel is decorated with a pseudo epigraphic ornament with W-shaped figures, and blue dots on the sculptured edge of the crown, and Chinese twisted stem. The

2.5. Chronology

Out of 21 existing patterns of “Minai” ceramics, only 12 were discovered in closed complexes with exact dates:

- **Nine** patterns out of six are dated by the Abdullah coins of 1362-1368/9 (№ 2, 3, 5, 11, 12, 13, 14, 15, 19)
- **One** fragment of a vessel is dated by the Janibek coins of 751/3 A.H (№ 4)
- **Two** fragments of vessels from one complex are dated by the Tochtamysh coins of 1385 (№ 9, 10). Nine patterns do not have exact dates:
- **One** fragment is deciphered (№ 8)
- **One** goblet cannot be dated at the moment, as the coins from the excavations have not been restored and defined (№ 1)
- **One** fragment is from the closed complex with indefinable coins of bad preservation (№ 7)
- **One** fragment (of a glazed tile) is from a layer (№ 21)

2.6. Quantitative analysis

The statistics of finds of Kachina ceramics from Azak shows that “Minai” part in it is very small. For example, at the excavation in 67 Tolstoy street in 2008 [26], where plenty of material was discovered dated by the second part of XIV century, only one “Minai” fragment was found, that is 0,3 per cent of the total amount of the Kachina ceramics from the excavations. Even if taking into account the fact that not all “Minai”

goblet’s stem is decorated with vertical dark blue lines and a thin green “waist” on the upper part. As can be noticed, the same ornamental motives are used in painting of “Minai” from Azak which form pictures of various styles. Separate elements of the ornament can be seen on both a sophisticatedly decorated goblet and on plainer variants of ornaments. The same elements were widely used in painting of the Golden Horde ceremonial ceramics of other groups such as “Lajvardina”, lustre ceramics from Spain.

- **Three** fragments of vessels are from two damaged complexes with the latest coins of 750/1-753 A.H (№ 16, 17, 20).
- **Two** fragments are from the closed complexes with anonymous coins without a year (Fren, type № 382, № 384), (№ 6, 18).

According to N. M. Fomichev’s definition [24], they are dated by the first decades of XIV century, and according to A. N. Maslovsky’s opinion, these coins are dated by the end of XIII century [25]. Thus, the majority of complexes with “Minai” ceramics are undoubtedly dated by a close chronological range between 1351/3 – 1368 / 9 years. One complex is dated by the time of Tochtamysh (1385 year). Two complexes have a very questionable dating i.e. the end of XIII – the beginning of XIV centuries.

fragments were discovered in funds, and that after complete treatment of all material its quantity can be doubled or tripled, the whole picture will change only slightly. As we can see from a small amount of patterns found at the Azak excavations, this ceramics was a rarity and a desirable luxury for its people. Comparing “Minai” to other rare imports from Azak, we may say that it is 4 times less than Chinese

celadon, 3 times less than Spanish lustre, considerably less than “Lajvardina”, and approximately the same quantity as Kachina vessels with lustre paintings from Iran. If we try to define for Azak

as a whole the percentage of this ceramics to Kachina ceramics of many thousands from Lower Volga region, it will be at least three times less.

3. Discussion (Catalogue)

3.1. *A Kachina goblet with polychromatic overglaze painting and gilding over white opaque enamel*

(No 1) Inv. KP 27097, A1 600/252, fig. (1) & pl. (1). Origin and dating: from the excavations of I. V. Belinsky in Azov, Rozy Luxemburg Street, Pit 12, in 1992. The coins from the excavation are not treated. In the report the complex is dated by the end of XIV judging by the finds. [27]. The goblet's dimensions: H - 13.0 cm; D of the crown - 17.3 cm; D of the body max. - 17.8 cm; H of the tray - 4.5 cm; D of the stem at the base of the body - 3.1 cm; D of the foot - 7.3 cm. Preservation: 6 parts glued together with PVA adhesive, plastered, tinted, painted with oil-base paints. Description: the goblet has a hemispherical body with a shaped-in crown and a sculptured edge. The stem is high, widened at the bottom, with a cone-shaped groove inside. The piece is solid in texture, fine-pored, of white colour with a lilac hue. The glaze is non-transparent, milk-white, on both sides up to the edge of the foot. Overglaze painting is made with red, blue, green enamel. Contouring lines are drawn with red and black paint. Particular elements of the ornament are decorated with gold application. From the inner part of the goblet in the central medallion a plot composition is painted depicting large flowers and sprouts of peonies at the edge of a pond, and phoenixes with dark blue feathers flying over them. One phoenix remained intact; another one can be defined only by the fragments of a wing and a tail. The central medallion was singled out by two black concentric circles. The peony flowers consist of two rows of small round petals painted

with red enamel with white edging left unpainted. The piths are dark blue with gilded stamens. The thick stems are decorated with golden application in red wavy inking. The leaves along the stems are round and small, those around the flowers are large, cogged and painted with green enamel with black contouring. The phoenixes are painted with blue glaze of two tones. The contours are made with light blue colour with thicker and darker filling. The flight feathers are painted with black paint. The base of the tail, a fragment of the back, one eye, upper part of the beak and upper contour of the wings are covered with golden application with straight and wavy red inking. The peony sprouts are pictured as delicate stalks with small round leaves and larger cogged leaves on thin stems painted as the phoenixes with blue glaze of two tones. Three golden round seeds with red contours are painted among them. The pond is depicted as a dark blue segment with white edging. Three vertical oblong leaves and one twisted leaf of water plants are painted with cobalt over the edge of the pond. Two wavy dark blue sprouts are painted alongside. A girdle of a vegetative ornament is painted around the central medallion in the upper part of the cup showing a supple cobalt stem with leaves, seeds and red flowers of peonies. The flowers are large, diamond-shaped and consist of small red petals with white edging. The pith is oblong, horizontally elongated and filled with golden application from the inside. This girdle is separated from

the crown by a black concentric circle. The crown has a pseudo epigraphic ornament on the inside in the form of W-shaped figures with red inking on white background, and with contouring of climbing delicate ornament around them. The girdle is marked out by thin horizontal red lines. The crown's brim is sculptured and decorated with a row of frequent dark blue dots. On the outside of the goblet under the crown as well as on the inside there is a pseudo epigraphic ornament on the inside in the form of W-shaped figures with red inking on white background, and with contouring of a climbing delicate ornament around them. The girdle is marked out by thin horizontal black lines. The ornament on the body is separated from the crown by a wavy red line. The main space of the goblet is occupied with round medallions with white margins highlighted by three concentric circles. The margin circles are scalloped, of red colour; middle circle is even, of black colour. Inside the medallions a large peony flower is

3.2. Fragments of the crown and the body of a Kachina cup with polychromatic overglaze painting and gilding over white opaque enamel

(No 2) Inv. KP 26648, A1 579/824, pl. (2-a). Origin and dating: from the excavations of V. V. Chaly in Azov, 62 Leningradskaya street, pit 49, in 1984. The complex is dated by the Abdullah coin, without a year [28]. The fragments' dimensions: 2.9 x 3.0 cm; 1.8 x 1.1 cm; 1.2 x 1.2 cm; thickness of the side - 0.5 cm; D of the crown – 18.0 cm. Description: the body of the cup is of hemispheric shape. The crown is necked-out, with a rounded brim. The piece is solid in texture, fine-pored, of white colour with a cream hue. At the near-bottom part the Kachina became of grey colour as a result of overheat. The enamel is non-transparent, milk-white, applied on both sides, at the near-bottom part of the cup it is slightly fused, with little bubbles from boiling.

painted. The external row of its round small petals is painted with dark blue enamel with white edgings. In the middle of the flower there are six red round petals with six oblong stamens decorated with golden application in red inking on white background. A red peony (identical to the flowers from the composition on the inside of the goblet) is painted between the medallions on a thin stem within the frame of cogged, oblong and curly leaves. The stems and leaves' contours are contoured with black paint with filling of green enamel. In the lower part the stems are "severed" by a small golden circle in red inking. Ornamental ground of the goblet is contoured from the bottom with red wavy line and two black concentric circles. The lower part of the body is decorated with a supple cobalt stem on white background in Chinese manner. The stem of the goblet in its upper part is girdled with a thin green band contoured by black double lines. The tray is painted with vertical long blue brushstrokes.

The overglaze painting is made with blue, green, red enamels. The contouring lines are made with black and red paints. The particular elements of the ornament are decorated with golden application. From the inside, in the main ground of the cup a round medallion is painted, that is singled out by a concentric circle with a large many-petalled peony flower in the centre. The inner line of the circle is wavy and red; the outer one is even and black. The peony's petals in the outer row are short, round and painted with blue enamel (faded to grey). In the middle of the flower there is a rosette on green background with six round red and white petals and oblong golden stamens in red inking. Between them, on white background there are six small round blue petals (faded to smoky-grey).

In the sector between the medallions thin stems are painted with large cogged and small oblong green leaves contoured with black paint. Under the crown a girdle of a vegetative ornament is painted made with cobalt in Chinese manner. It is marked out with double concentric circles of red and black colour. The brim of the crown is decorated with a thin wavy blue line. From the external part of the cup in the lower register, there is a row of vertical petals of sub-rectangular shape with bracket-shaped ends. The petals' contours are painted red and "duplicated" black from the inside. A small green shamrock

on a delicate wavy stalk is painted inside every petal, under which three dark blue dots are drawn. This girdle is separated from the upper part of the cup by a double concentric black circle. Under the crown there is a girdle of a vegetative ornament in the shape of a thin climbing stem with small green leaves. The stems and contours of the leaves are outlined with black paint. The ornament is decorated with a painting of a curly «Chinese cloud» of blue colour with red edging. The girdle is surrounded by two thin red concentric circles.

3.3. Fragments of the crown with parts of the body and bottom on a ring tray of a Kachina cup with overglaze polychromatic painting and gilding over white opaque enamel

(No 3) Inv. KP 26648, A1 579/823, pl. (2-b). Origin and dating: from the excavations of V. V. Chaly in Azov, 62 Leningradskaya street, pit 49, in 1984. The complex is dated by the Abdullah coin, without a year [28]. The fragments' dimensions: 3.0×2.4 cm; 1.9×1.7 cm; 1.7×2.6 cm; 2.2×2.3 cm; 1.8×2.1 cm; 1.1×1.2 cm; 1.4×2.1 cm; Hof the tray - 1.7 cm; thickness of the side - 0.5 cm; Dof the crown - about 18.0 cm. Description: the body of the cup is of hemispheric shape. The crown is necked-out, with a rounded brim. The ring tray is not high, sub-triangular in cross-section, with complanate sole. The piece is solid in texture, fine-pored, of white colour with a cream hue in the place of a fracture of the ring tray of three-layered glazing: the external layers are thin and beige, with a wide pith of pink colour. The glaze is non-transparent, milk-white, applied on both sides up to the ring tray. The ring tray is covered with green enamel from the inside and outside over the piece. The overglaze painting is applied on both sides with blue, green, red, yellow enamels. The contouring lines are made with red and black paints. The particular parts of the décor are

decorated with golden application. The main ground of the cup is filled with a vegetative ornament in the shape of delicate sprouts with small cogged and teardrop-shaped leaves contoured with black paint. The leaves are painted with green, red and yellow enamels. A large six-petalled dark blue flower is painted in the internal ground. Its pith consists of six thin sub-rectangular stamens decorated with golden application in red inking. At the fringe of the petals there is a double red edging with white background left intact. Under the crown there is a girdle of pseudo epigraphic ornament on dark blue background consisting of W-shaped gilded figures in red inking. The girdle is fringed with single thin red lines. A black concentric circle is drawn below. The brim of the crown is ornamented with frequent dark blue dots. From the outside the cup is divided into two ornamental zones. In the lower register there remained a fragment of petals of a large flower identical to the painting on the inside. The remaining space is filled with stems and leaves in black contouring. The lower register is contoured with two back and one red concentric circle. In the upper part a girdle is painted filled

with a vegetative ornament in the shape of a red sprout with leaves and seed-buds. Gilded diamond-shaped figures are

3.4. A fragment of the crown with upper part of the body of a Kachina cup with overglaze polychromatic painting and gilding over white and bluish opaque enamel

(No 4) Inv. KP 26648, A1 579/461, fig. (2-b) & pl. (3-a). Origin and dating: from the excavations of V.V. Chaly in Azov, 62 Leningradsкая street, pit 23, in 1984. The complex is dated by the Janibek coin of 753 AH [28]. The fragment's dimensions: 5.5 × 4.0 cm; thickness of the side – 0.5 cm; D of the crown – 20.0 cm. Description: the body of the cup is of hemispheric shape. The crown is necked-out, with a rounded brim. The piece is solid in texture, fine-pored, of white colour with a cream hue. The glaze is non-transparent, milk-white on the outside, light blue on the inside. The overglaze painting is applied on both sides with dark blue and green enamels, the contours are red. The particular elements of the ornament are decorated with golden application. From the inside the main ground of the cup is covered with

3.5. A fragment of the crown of a Kachina cup with overglaze polychromatic painting and gilding over white opaque enamel.

(No 5) Inv. VH 1665, fig. (3-d) & pl. (3-b). Origin and dating: from the excavations of I.V. Belinsky in Azov, 7 Moskovskaya street, Pit-24 in 1995. The complex is dated by the Abdullah coin of 770 AH. (1368/9 years.) [29]. The fragment's dimensions: 2.8 × 3.6 cm; thickness of the side = 0.5 cm; D of the crown - 20.0 cm. Description: the body of the cup is of hemispheric shape. The crown is necked-out, with a rounded brim. The piece is solid in texture, fine-pored, of white colour with a cream hue. The glaze is non-transparent, of white colour, applied on both sides. The overglaze painting is made with blue and green enamels, the contours are red and black. The particular elements of the

entwined into the design. The leaves are tinted with dark-blue enamel. The girdle is framed with single black lines.

bluish opaque enamel and filled with a vegetative ornament in the shape of thin red sprouts with leaves and rosettes. The remaining fragment of a rosette consists of sub-rectangular stamens with golden application in red inking; oblong pointed blue petals are painted between them. Under the crown there is a girdle of a vegetative ornament in the shape of a red stem with leaves and seed-buds, tinted with dark blue enamel and little plated golden diamonds. It is marked out by two red concentric circles. The brim of the crown is decorated with frequent dark blue dots. From the external side of the cup there painted a vegetative ornament identical to the painting on the internal side, without rosettes. The enamel filling the leaves and seed-buds faded, and most likely had been of blue or green colour.

ornament are decorated with golden application. From the internal part of the cup there remained a fragment of a girdle painted over the crown with golden W-shaped figures in red inking on white background. The space between figures is filled with blue enamel. The brim of the crown is decorated with a row of frequent blue dots. From the external side of the cup, under the crown, there is a girdle of a vegetative ornament in the shape of small oblong and twisted green leaves with sharp points, in black inking. A dark blue «Chinese cloud» is drawn between the leaves. A red concentric circle is painted above the girdle.

3.6. A fragment of the crown of a Kachina cup with overglaze polychromatic painting and gilding over white opaque enamel

(No 6) Inv. VH 2054, pl. (3-c).

Origin and dating: from the excavations of A. N. Maslovsky in Azov, 74 Tolstogo street, Pit 11 in 2003. The complex is dated by 2 anonymous coins, without a year [30]. The fragment's dimensions: 2.7 × 3.5 cm; thickness of the side- 0.5 cm; D of the crown-about 19.0 - 20.0 cm. Description: the body of the cup is of hemispheric shape. The crown is necked-out, with a rounded upper brim. The piece is solid in texture, fine-pored, of white colour with a grey hue. The glaze is non-transparent, of milk-white colour, applied on both sides. The overglaze painting is made with red, blue and green enamels. The contours are red. The particular elements of the ornament are decorated with golden

application. From the internal side of the cup a girdle of a vegetative ornament is painted in the shape of delicate red climbing stems with leaves, tendrils and dots, among which a six-petalled rosette with round petals is drawn. The pith of the rosette is covered with golden application, the petals inside are tinted with enamel drops of two colors, most likely blue and red. The girdle is marked out by red concentric circles. The brim of the crown is decorated with a row of frequent blue dots. From the external side of the cup, under the crown a girdle of a vegetative ornament is painted contoured with single red thin lines, in the shape of a red stem with seed-buds, tinted with dark blue and green enamel drops.

3.7. A fragment of the crown with upper part of the body of a Kachina cup with polychromatic overglaze enamel painting and gilding over white opaque enamel

(No 7) Inv. VH 2275, pl. (3-d).

Origin and dating: from the excavations of A. N. Maslovsky in Azov, 53 Lenina street, Pit 3 in 2007. The complex is dated by XIV century; the coins are not identifiable, of bad preservation. The fragment's dimensions: 3.0 × 2.1 cm; thickness of the side- 0.4-0.5 cm. Description: the body of the cup is of hemispheric shape. The crown is slightly necked-out, with a rounded brim. The piece is solid in texture, fine-pored, of white colour with a cream hue. The glaze is non-transparent, of milk-white colour, applied on both sides. The overglaze painting is made with red, blue and green enamels. The contours are red and black. The particular elements of the ornament are decorated with golden application. From the inside of the cup there is a vegetative ornament in the shape of thin stems and leaves, and a little bud. Untripped petals are tinted with red enamel; the

pith is depicted as a four-petalled rosette, in the centre of which there is a small golden diamond in red inking. The top of the bud is decorated with a small rounded green crown. Under the bud there painted four oblong green sepals with sharp points. The stems as well as the contours of the leaves and bud are made with black paint. The green leaves have round, cogged and oblong form. A concentric circle consisting of three black and red lines is drawn above the ornament. The brim of the crown is decorated with a row of frequent tiny blue dots. From the outside of the cup, under the crown a girdle of a vegetative ornament is painted in the shape of a red thin stem with leaves and seed-buds, coloured with blue and green enamel. The girdle is surrounded by red concentric circles. A fragment of an identical vegetative ornament remained in the main ground of the cup.

3.8. A fragment of the crown of a Kachina cup with polychromatic overglaze painting and gilding over white opaque enamel

(No 8) Inv. no number, pl. (3-e).

Origin and dating: no field code, no date. Fragment's dimensions: 3.4×2.0 cm; thickness of the side - 0.5 cm. Description: the cup's body most likely had a hemispheric shape. The crown is necked-out, with a sharpened brim. The piece is solid in texture, fine-pored, of white colour with a cream hue. The glaze is non-transparent, milk-white, applied on both sides. The overglaze painting is made with green and blue enamel. The contouring lines are red. The particular elements of the ornament are decorated with golden application. From the internal side of the cup, under

the crown there is a girdle of a pseudo epigraphic ornament with gilded W-shaped figures, in red inking on dark blue background. Within the background space there remained a fragment of green enamel. A red concentric circle is drawn above the girdle. The crown's brim is decorated with a row of small dark blue dots. From the external side, under the crown there remained a fragment of a girdle of a vegetative ornament in the shape of red sprouts tinted with dark blue enamel. The girdle is contoured from above by a red horizontal line.

3.9. A fragment of the crown with upper part of the body of a Kachina cup with overglaze polychromatic painting over white opaque enamel

(No 9) Inv. no number, pl. (4-a).

Origin and dating: from the excavations of S.A. Kravchenko in Azov, 37 Mira street (collector), house 1, in 2010. The complex is dated by the Tochtamysh coin, 1385 year. The fragment's dimensions: 4.0×2.5 cm; thickness of the side- 0.6 cm; Dof the crown - about 18.0 cm. Description: the cup's body most likely had a hemispheric shape. The crown is slightly necked-out, with a rounded brim. The piece is solid in texture, fine-pored, of white colour with a grey hue. The glaze is non-transparent, milk-white with a bluish hue, applied on both sides. The overglaze painting is made with green and blue enamel. The contouring lines are red and black. This fragment has no gilding on it. From the

inside the main ground of the cup is filled with a delicate vegetative ornament in the shape of sprouts, green leaves and seed-buds in black inking. Under the crown there is a girdle of a pseudo epigraphic ornament with "al-afia" motive of white colour in red inking made in "reserve" technique on dark blue background. The girdle is highlighted by two red horizontal lines from below and a single red line from above. The crown's brim is decorated with a row of frequent dark blue dots. From the outside the main ground of the cup is filled with a delicate vegetative ornament with red sprouts and seed-buds tinted with dark blue enamel. The crown is girdled by a thin red line.

3.10. A fragment of the near-bottom part of the body of a Kachina cup with overglaze polychromatic painting over white opaque enamel

(No 10) Inv. no number, pl. (4-b).

Origin and dating: from the excavations of S.A. Kravchenko in Azov, 37 Mira street (collector), house 1 in 2010. The complex is dated by the Tochtamysh coin, 1385 year. The fragment's dimensions: 3.6×3.0 cm; thickness of the side - 0.7 cm. Description: the cup's body most likely had a hemispheric shape. The piece is solid in texture, fine-pored, of grey

colour. The glaze is non-transparent, milk-white, covers the entire internal side of the vessel, and the external side - up to the near-bottom part. The overglaze painting is made with bright green and red enamel. The contouring lines are black and red. This fragment has no gilding on it. From the inside of the vessel there is a large shamrock, its trident tips looking downwards. Under it there is a thick in leakage of turquoise

glaze (traces of defect?). The shamrock's contouring is made with black paint, the inner ground is filled with green enamel, trident tips are tinted with red colour. At the base of the shamrock a red dot is drawn on green background. Above it thin short black stems with

3.11. A fragment of the body of a Kachina cup with overglaze polychromatic enamel painting and gilding over white opaque enamel

(No 11) Inv. VH 1525/400, pl. (4-c). Origin and dating: from the excavations of A.L. Boiko in Azov, 3 Chekhova street, Pit 6, in 1990. The complex is dated by the Abdullah coin, without a year. The fragment's dimensions: 2.0×2.1 cm; thickness of the side- 0.5cm. Description: the body's shape is not identifiable. The piece is solid in texture, fine-pored, of white colour with a grey hue. The overglaze painting is made with blue? enamel. The contouring lines are red and black. The particular elements of the ornament are decorated with golden application. From the

3.12. A fragment of the body of a Kachina cup with overglaze enamel painting and gilding over white opaque enamel

(No 12) Inv. VH 2275, pl. (4-d). Origin and dating: from the excavations of A.N. Maslovsky in Azov, 53 Lenina street, Pit 49, in 2007. The complex is dated by the Abdullah coin, without a year. The fragment's dimensions: 3.7×2.0 cm; thickness of the side- 0.5 cm. Description: the cup's body had a hemispheric shape. The piece is solid in texture, fine-pored, of white colour with a grey hue. The glaze is non-transparent, milk-white, applied on both sides. The overglaze painting is made with yellow and blue enamel. The contouring lines are red. The particular elements of the décor are decorated with golden applic-

3.13. Fragments of the crown with the body and of the bottom on the ring tray of a Kachina miniature cup with polychromatic overglaze enamel painting and gilding over white opaque enamel

(No 13) Inv. VH 2161, fig. (2-a) & pl. (4-e). Origin and dating: from the excavations of A.N. Maslovsky in Azov, 4 Moskovskaya street, Pit 8, in 2005. The complex is dated by the Abdullah coin, without a year. The

twisting green tips spread from the leaf's contour. Along the edge of the fragment there is a sweeping scalloped red contour resembling inking of a peony flower. From the outside there remained a fragment of a horizontal contouring red line.

internal side of the pattern there remained fragmented four-petalled rosettes and a stem with an edge of a leaf (or a petal). The rosettes' petals are drawn with enamel faded to smoky-grey (blue?) colour. One rosette's pith is decorated with gold in red inking. The black stem forks in its upper part. The leaf is of oblong shape, tinted with dark blue enamel in red contouring. The remains of a blue rounded petal are preserved above the leaf. From the external side there is a fragmented painting of a blue flower with red inking and oblong blue leaves.

ation. From the inside of the cup there remained a fragment of a vegetative ornament in the shape of three six-petalled rosettes. One rosette has sub-rectangular gilded stamens and small rounded pith in red inking. Between the stamens there are lower petals of sub-triangular shape with their tops turned to the centre, tinted with blue enamel drops. Two other rosettes have bright yellow rounded petals contoured with wavy red lines. From the outside of the cup there remained a fragmented painting of red curved parallel and crossed stems with seed-buds tinted with blue enamel drops.

fragments' dimensions: 2.6×2.6 cm; 2.2×2.4 cm; 2.7×1.7 cm; 2.3×2.8 cm; 4.8×3.0 cm, H – 3.2 cm, Hof the tray- 1.0 cm; thickness of the side – 0.2 – 0.3 cm; D of the crown -11.0 cm; Dof the tray -3.6 cm. Description: the body

of the tiny cup has a hemispheric shape. The crown is straight, with rounded brim. The tray is small, sub-triangular in cross-section, on a sharpened sole, with a cone-shaped jut on the internal side of the tray. The piece is solid in texture, fine-pored, of white colour. The glaze is non-transparent, milk-white, applied on both sides up to the ring tray. The overglaze painting is made with red and blue enamel. The contouring lines are black and red. The particular elements of the ornament are decorated with golden application. On the internal side a vegetative ornament is drawn in the shape of large dark blue many-petalled flowers and climbing stems and leaves between them. The flowers fill the space in the central medallion and in the ground around it. The rounded petals of the flowers are of different size and are painted in three layers. Six central petals are decorated with golden

3.14. A fragment of the crown of a miniature Kachina cup with polychromatic overglaze painting over white opaque enamel

(No 14) Inv. VH 2161, pl. (5-a).
Origin and dating: from the excavations of A.N. Maslovsky in Azov, 4 Moskovskaya street, Pit 8, in 2005. The complex is dated by the Abdullah coin, without a year. The fragment's dimensions: 1.5 × 1.7 cm; thickness of the side - 0.4 cm. Description: the crown of the cup is straight, with a rounded brim. The piece is solid in texture, fine-pored, of white colour. The glaze is non-transparent, milk-white, applied on both sides. The overglaze painting is made with blue enamel. The

3.15. A fragment of the crown of a miniature Kachina cup with overglaze polychromatic painting over white opaque enamel

(No 15) Inv. VH 2161, pl. (5-b).
Origin and dating: from the excavations of A.N. Maslovsky in Azov, 4 Moskovskaya street, Pit 8, in 2005. The complex is dated by the Abdullah coin, without a year. The fragment's dimensions: 1.2 × 1.5 cm; thickness of the side - 0.4 cm. Description: the cup's crown is straight, with a rounded brim.

application. The flowers are contoured with red paint, tinted with dark blue enamel, with white edging. The leaves and stems between the flowers are painted with blue colour, without contouring. The main ground of the cup is separated from the crown by a black concentric circle. Under the crown, there is a girdle of a pseudo epigraphic ornament in the form of W-shaped figures covered with golden application in red inking on white background. Between the figures there is a blue vegetative ornament. The crown's brim is decorated with a row of frequent dark blue dots. From the outside the little cup is ornamented very simply. A girdle of a vegetative ornament is painted on white background, in upper third of the vessel, in the form of a climbing stem with leaves between which there are conventionalized red fruits (pomegranates?).

contouring lines are red and black. There is no gilding on the fragment. From the internal side of the cup under the crown, there are red stems and sprouts with leaves and seed-buds tinted with blue enamel. Two delicate horizontal lines are drawn above them; they are made with black and red paint. The cup's brim is decorated with a row of frequent blue dots. From the external side of the cup there remained a fragment of the upper contour of an ornamental girdle in the shape of two red horizontal lines.

The piece is solid in texture, fine-pored, of white colour. The glaze is non-transparent, of white colour with a bluish hue, applied on both sides. The overglaze painting is made with green and blue enamel. The contours are black and red. There is no gilding on the fragment. On the inside of the cup there remained three elements of a vegetative ornament:

in the shape of a small black tendril, a part of a green oblong leaf in black inking, and also in the shape of three blue straight stems with tendrils on tips. Under the crown there are remains of an erased red line. The crown's brim is decorated with a row of frequent blue

3.16. A fragment of the body of a thick-sided Kachina vessel of an open shape (a dish, a gülabdan) with polychromatic overglaze enamel painting over white opaque enamel

(No 16) Inv. VH 2121, pl. (5-c). Origin and dating: from the excavations of A.N. Maslovsky in Azov, 55 Leningradskaya street, Pit 3, in 2004. The complex was damaged by another pit, the material was mixed, dated by the coin of 751 / 3 AH. The fragment's dimensions: 5.2 × 4.0 cm; thickness of the side - 1.1 cm. Description: the body most likely has a complanate shape with rounded sides. The piece is solid in texture, fine-pored, of grey colour. The glaze is non-transparent, milk-white, applied on both sides. The overglaze painting is made with green,

dots. On the inside of the cup there remained fragments of a vegetative ornament in the shape of a black stem with a green seed-bud. Above there are the remains of an erased red circle that are barely seen.

3.17. A cone-shaped stucco moulding of a Kachina gülabdan with polychromatic overglaze enamel painting and gilding over white opaque enamel

(No 17) Inv. VH 2121, fig. (3-e) & pl. (5-d). Origin and dating: from the excavations of A.N. Maslovsky in Azov, 55 Leningradskaya street, Pit 3, in 2004. The complex was damaged by another pit, the material was mixed, dated by the coin of 751/3 AH. The fragment's dimensions: H - 1.7 cm; D of the base- 3.0 cm; thickness of the side - 0.5cm. Description: a stucco moulding of a cone shape. The piece is solid in texture, fine-pored, of grey colour. The glaze is non-transparent, milk-white, applied on the external side of the vessel. The painting is made with red

blue and red enamel. The contours are black. The fragment has no gilding. On the internal side of the vessel a vegetative ornament is painted in the shape of stems with green, red and dark blue leaves in black inking. Below there is a horizontal line; a fragment of a red sprout remained under it. From the external side a vegetative ornament is drawn, that is contoured by black lines. In the lower register there is a painting with a red background, partly remained. In the upper part a black stem is painted with red and green and dark blue leaves.

and blue enamels. The contouring lines are black. The particular elements are decorated with golden application. From the external side of the cone-shaped stucco moulding there is a large many-petalled peony flower on dark blue background. The rounded petals are painted in two rows and tinted with red enamel with white edging left. The top of the moulding is partly broken off; it was covered with red enamel, in the lower part it was contoured by a black line. The base of the moulding has a golden girdle over it edged with a black circle.

3.18. A fragment of the body of a miniature Kachina vessel with polychromatic overglaze painting over white opaque enamel

(No 18) Inv. KP 28312, A1637/33, fig. (3-f) & pl. (5-e). Origin and dating: from the excavations of I.V. Gudimenko in Azov, 38/82 Izmailova street, House 1 in 2000. The complex is dated by the coin of Saray mint, without a year (Fren, type № 382) [31]. The

fragment's dimensions: 2.7 × 4.3 cm; thickness of the side- 0.7 cm. Description: the body of the vessel has a spherical shape. The piece is solid in texture, fine-pored, of white colour with a grey hue. The glaze is non-transparent, milk-white, applied on both

sides. The overglaze painting covers only the external side of the vessel; it is made with green, blue and red enamel. The contouring lines are black and red. This fragment has no gilding on it. From the outside the vessel's body is divided into two ornamental grounds. The upper ground is separated from the lower one by two thin horizontal lines. In the lower register here painted a large

3.19. A fragment of the neck of a Kachina jug with overglaze polychromatic painting and gilding over white opaque enamel

(No 19) Inv. VH 2275, fig. (3-b) & pl. (5-f). Origin and dating: from the excavations of A.N. Maslovsky in Azov, 53 Lenina street, Pit 23, in 2007. The complex is dated by the Abdullah coin of 1362/3 year - late 1360-s. The fragment's dimensions: 2.7×2.1 cm; thickness of the side- 0.6 cm. Description: the jug's neck is narrow and cylindrical. The piece is solid in texture, fine-pored, of white colour with a grey hue. The glaze is non-transparent, milk-white, applied on both sides. The overglaze painting is made with blue and red enamels on the external side. The contouring lines are black. The

3.20. A fragment of the body of a thick-walled Kachina jug with polychromatic overglaze painting and gilding over white opaque enamel

(No 20) Inv. VH 2301, fig. (3-a) & pl. (5-g). Origin and dating: from the excavations of A.N. Maslovsky in Azov, 67 Tolstogo street, Pit 15, in 2008. The complex is damaged by a later pit, with coins of 750 – 751/3 A.H, and 752 A.H. [26]. The fragment's dimensions: 6.0×5.0 cm; thickness of the side-0.9-1.2 cm. Description: the body of the jug had a globe-shaped form. The piece is solid in texture, fine-pored, of grey colour. The glaze is non-transparent, milk-white, applied on both sides. The overglaze painting is made with blue enamel from the external side of the vessel. The contours are red. The particular elements are decorated with

3.21. A fragment of a Kachina glazed tile with polychromatic overglaze painting and gilding over white opaque enamel

(No 21) Inv. KP 18904, A1 188/ 1238, fig. (3-c) & pl. (5-h). Origin and dating: from the excavations of

many-petalled flower on a delicate curved stem with dark blue leaves, in black edging. The ground within the flower is filled with pale green enamel with red edging. In the upper part the vessels body is decorated with a girdle of white rounded petals in black inking, on dark blue background. The internal side of the vessel is not ornamented.

particular elements of the ornament are decorated with golden application. In the upper part of the fragment there is a girdle of incomplete white sub-rectangular figures made in reserve technique on dark blue background. Judging by the fragmented remains of the ornament above it, these figures were painted symmetrically to each other, in staggered rows. The girdle is contoured from below by a black horizontal line. In the lower part of the neck a red geometrical ornament is painted in the shape of zigzags, dots and small diamonds with a gilded centre. The neck is not ornamented from the inside.

golden application. The ornament on the remained fragment is divided into two parts by two thin red horizontal lines. The lower part of the fragment is filled with vegetative elements in the shape of curved red stems with conventionalized thorns (?) and leaves tinted with blue enamel. In the lower part there is a pseudo epigraphic ornament as upturned W-shaped figures linked in one chain by horizontal beams. The figures are decorated with golden application in red inking; tiny dotted dabs are drawn with red paint between them. The internal side of the vessel is not ornamented.

V.V. Chaly in Azov, Leningradskaya street, Square 7, Layer 6, in 1981. No date [32]. The fragment's dimensions:

3.8 × 3.8 cm; thickness- 1.6 cm. Description: the remained fragment of the tile has a sub-triangular shape. The piece is soft in texture, fine-pored, of grey colour. The glaze is non-transparent, milk-white, applied on the face side. The overglaze painting is made with yellow, blue and green enamel. The contouring lines are black and red. The particular elements are decorated with golden application. A small six-petalled rosette with oblong petals and a small rounded pith is painted in the central part of the fragment in a golden diamond with red

inking on dark blue background. The rosette's contours are drawn with red paint; the petals are tinted with yellow enamel. From the outside of the diamond there is blue enamel edging, that came to a boil because of the fire and was covered with tiny bubbles. Around it, there is a "fuzzy" vegetative ornament in the shape of leaves and flowers with black contours. The enamel filling the leaves is over-heated, melted; it most likely had a green colour. The backside of the tile is not glazed.

4. Conclusion

When analyzing "Minai" ceramics from Azak excavations, the following important moments were successfully found out. Firstly, it is very scanty and rare not only among all enamel ceramics but among thinner layer of Kachina ceramics found in Azak as well. Secondly, it is diverse in stylistic features; it is noticeable even in comparison of such a small amount of patterns. Thirdly, circulation period of this ceramics is very short, and is limited by the years of 1350-1360. To explain circulation of "Minai" ceramics in the Golden Horde cities, Azak in particular, three speculative assumptions can be put forward: 1. The Golden Horde craftsmen themselves invented Kachina ceramics with overglaze polychromatic painting and gilding over white opaque enamel in the Lower Volga region, and their production is not genetically connected with Iranian "Minai" ceramics. 2. "Minai" ceramics was produced in Iran up to the middle of XIV century, then a group of Iranian craftsmen moved to the Golden Horde and settled themselves in the Lower Volga region and continued producing "Minai" made of local raw materials. 3. "Minai" ceramics was continuously produced in Iran not only up to the turn of XIII-XIV centuries but in XIV century as well, and at that moment could be brought to Azak either by a group of emigrants from Iran or as war trophies, or as a result of trading communications that became more intense for a short period of time. Let us consider which of these assumptions complies with the facts. A number of objections can be raised against the first assumption. Firstly, if we assume that "Minai" ceramics' production in Iran became extinct at the turn of XIII-XIV centuries, it does not mean that ceramics with polychromatic overglaze painting dated by the middle of XIV century is of the Golden Horde origin. Why couldn't "Minai" production reappear on the territory of Iran or Syria where traditions of production of ceramics and glass vessels with enamel painting and gilding had been known for a long time. Secondly, why prosperity of a new complicated and expensive in technology production, and searching of a new art style in the Golden Horde started at the period of Great Zamiatnia and the beginning of the Golden Horde cities' decline, and did not start earlier, for example, in 1330-s, the time of their prosperity. The following facts speak against the first and second assumptions allowing "Minai" ceramics' production by Iranian and local potters in the Lower Volga region. As we can see from a small amount of finds, these products were made by a few craftsmen, and their ceramics must differ in style. As we can see from the patterns present in Azak, all "Minai" vessels are different stylistically, and unlike other groups of ceremonial ceramics, not even two series items have been discovered there. If we consider this problem on a broader scale and include in our analysis "Minai" ceramics from other archeological monuments, this stylistic diversity becomes even more conspicuous [4, 9, 13, 33]. In this connection, it should be pointed out that we cannot speak about composition of an entire style using as an example only one find even if it is bright and extraordinary. Most likely of all given variants is the last one supported by three facts. Firstly, it is known that the Golden Horde Army of Janibek conquered Northern Iran, including Tebriz, in 1356, and this occasion coincides in time with circulation of this ceramics in Azak. Secondly, a small amount of "Minai" fragments indicates the short-term period of this ceramics entrance, and it is confirmed by the chronology of finds. Thirdly, "Minai" diversity

indicates that we have a random sampling in front of us that was taken from a large aggregate of vessels which were in circulation on some neighbouring territory at that period of time, not serial items intended for export, as for example, cups of Spanish luster. Thus, Iranian origin of "Minai" ceramics is the most probable.

List of abbreviations

- * **A1** (inventory book of the Stock of Archeology of the Azov Museum-Reserve).
- * **AMR** (the Azov Museum-Reserve).
- * **TH** (book of collections received for temporary holding in the stocks of the Azov Museum-Reserve).
- * **HARALD** (historical and archeological research in Azov and Lower Don).
- * **BSS** (book of entries of the Scientific Subsidiary Stock of the Azov Museum-Reserve).
- * **КР** (book of entries of the Main Stock of the Azov Museum-Reserve).
- * **INC** (International Numismatic Conference).
- * **RA** (Russian Archeology).
- * **SA** (Soviet Archeology).

References

- [1] Волков, И., (2006). *Об определениях керамики и азовском сосуде в технике "минаи"*, (About ceramics definitions and about an Azov vessel in "Minai" technique), ИАИАНД. Вып.22. Азов.
- [2] Волков, И., (2007). *Массовая керамика золотоордынских городов: информативные возможности и проблема сохранения наследия*, (Mass ceramics of the golden horde cities: informative possibilities and a question of legacy preservation), Археология евразийских степей. Материалы Учредительного съезда международного конгресса. Казань.
- [3] Коваль, В., (2009). *О керамике "минаи"*, (About "Minai" ceramics) Средневековая археология Поволжья, Материалы и исследования по археологии Поволжья, Вып.4, Йошкар-Ола.
- [4] Коваль, В., (2010). *Керамика востока на Руси IX-XVIII века*, (Ceramics of the East in Russia of IX-XVIII centuries), Москва..
- [5] Крамаровский, М., (2005). *Алые пионы Эдема. О полихромии в керамике Золотой Орды XIII-XIV вв*, (Crimson peonies of Eden, about polychromy in ceramics of the Golden Horde XIII-XIV centuries), Античная древность и средние века, Екатеринбург.
- [6] Крамаровский, М., (2007). *Кубок из Азака. О полихромии в керамике Золотой Орды*, (A goblet from Azak, about polychromy in ceramics of the golden horde), Археология евразийских степей. Материалы Учредительного съезда международного конгресса. Казань.
- [7] Крамаровский, М., (2010). *Феникс из Ургенча. К проблеме полихромии в керамике Золотой Орды*, (Phoenix from Urgench. To the question of polychromy in the ceramics of the golden horde), Золотоордынская цивилизация, Казань.
- [8] Коваль, В., (1997). *Керамика Востока в средневековой Москве, опыт систематизации*, (Ceramics of the East in medieval Moscow, systematization experiment), Фаянсы и полуфаянсы.
- [9] Самашев, З., Кузнецова О., & Плахов В., (2008). *Керамика Сарайчика. Алматы*, (Ceramics of Saraichik. Almaty)
- [10] Матюхина, Ю., & Моржерин, К., (2005). *Золотоордынская поливная кашинная керамика из Укека*, (The golden horde enamel Kachina ceramics from Ukek), Поливная керамика Средиземноморья и Причерноморья X-XVIII вв.
- [11] Булатов, Н., (1968). *Классификация кашинной поливной керамики золотоордынских городов*, (The classification of the Kachina enamel ceramics of the golden horde cities),

- по материалам Царевского, Селитренного и Маджарского городищ).
- [12] Булатов, Н., (1974). *Кобальт в керамике Золотой Орды, (Cobalt in the golden horde ceramics)*, Советская археология №4, Москва.
- [13] Галкин, Л., (1968). *Несколько изразцов из Селитренного городища, (Several glazed tiles from Selitrenny settlement)*, Советская археология № 3, Москва.
- [14] Федоров, Д., Булатов Н., (1989). *Керамическая мастерская Селитренного городища, (Ceramics workshop of Selitrenny settlement)*, Сокровища сарматских вождей и древние города Поволжья.
- [15] Федоров, Д., (1976). *Искусство кочевников и Золотой Орды, (Art of nomads and the Golden Horde)*, Москва.
- [16] Белинский, И., & Масловский А., (1998). Некоторые редкие импорты поливной керамики Азака, (*Certain rare imports of enamel ceramics of Azak*), в: Мыца В. (ed.), *Историко-культурные связи При-черноморья и Средиземноморья X-XVIII вв. по материалам поливной керамики*, Симферополь, pp:36-40.
- [17] Белинский, И., & Масловский, А., (2005). *Импортная поливная керамика Азака XIV в, (The imported enamel ceramics of Azak XIV century)*, Поливная керамика Средиземноморья и Причерноморья X-XVIII вв.
- [18] Масловский, А., (2006). *Керамический комплекс Азака, (The ceramics complex from Azak)*, Краткая характеристика, ИАИАИД. Вып. 21. Азов.
- [19] Кравченко, С., 2007. Импортная глазурованная парадная керамика из раскопок Азака, Поливная керамика Восточной Европы, Причерноморья и Средиземноморья в X-XVIII вв, (*the Black Sea lands and the Mediterranean lands in X-XVIII centuries.*), Бочарова С. (ed.), *II международная научная конференция*. Ялта, pp. 63-65.
- [20] Перевозчиков, В., (1991). *Кашинные чаши из фондов Азовского краеведческого музея, (Kachina cups from the stocks of the Azov museum of regional studies)* ИАИАИД. Вып.10. Азов.
- [21] Кверфельд, Э., (1947). *Керамика Ближнего Востока, (Ceramics of the Middle East)*, Ленинград.
- [22] Сазонова, Н., 1994. Искусство Ирана, (*Art of Iran*), http://student.km.ru/ref_show_frame.asp?id=8DB25663C5B241CE8483E46E6B2C5E4D
- [23] Кубе, А., (1940). Испано-мавританская керамика, (*Spanish Moeresque ceramics*), Москва-Ленинград.
- [24] Фомичев, Н., (2005). К вопросу о дате выпуска и периоде обращения группы анонимных пулов типа (Фр. №382 и №384), (*Coins and money circulation in Mongolian countries in XIII-XV centuries*), Труды международной нумизматической конференции. Монеты и денежное обращение в Монгольских государствах XIII-XV вв., Бочарова С. (ed.), Старый Крым, Москва, pp.10-13.
- [25] Масловский, А., (2001). *К датировке золотоордынских пулов с легендой В добрый час, (To the dating of the golden horde pools with a legend the best of luck)* Девятая всероссийская нумизматическая конференция. Великий Новгород, Тезисы докладов и сообщений.
- [26] Масловский, А., (2009). *Отчет о спасательных археологических раскопках в г. Азове по улицам Мира 30, (The report on rescue archeological excavations in Azov in 30 Mira street,)* Толстого 67, Петровской площади 12, улицам Макаровского 12Г, Октябрьской 32, Красноармейской 88Б, в 2008 году, Архив АМЗ.
- [27] Белинский, И., (1993). *Отчет о спасательных раскопках в зоне строительства церкви иконы Азовской Божьей Матери по спуску Р. Люксембург, в г. Азове,*

- в 1992 году, (*The report on rescue excavations on the building site of the Azov church of mother of god in R. Luxemburg street, in Azov city in 1992*), Архив АМЗ.
- [28] Чалый, В., (1997). *Отчет о раскопках осенью 1983-весной 1985 гг. в г. Азове, (The report on the excavations in autumn of 1983-spring of 1985 in Azov)*, на ул. Ленинградской 62, у базовой столовой №1, Архив АМЗ.
- [29] Белинский, И., (1996). *Отчет о спасательных раскопках в зоне строительства Агропромбанка по ул. Московской 7, в 1995 году, (The report on rescue excavations on the building site of the Agroprombank in 7 Moskovskaya street in 1995)*, Архив АМЗ.
- [30] Френ, Х., (1832). *Монеты улуса Джучиева, (Coins of ulus Juchieva. Saint-Petersburg)*, Санкт-Петербург.
- [31] Гудименко, И., (2001). *Отчет о спасательных археологических раскопках в г. Азове, (The report on rescue excavations in Azov)*, по ул. Измайлова 38/82 в 2000 году, Архив АМЗ.
- [32] Чалый, В., (1982). *Отчет об археологических раскопках в г. Азове и Азовском районе в 1981 году, (The report on archeological excavations in Azov and Azov district in 1981)*, Архив АМЗ.
- [33] Федоров, Д., (1994). *Золотоордынские города Поволжья, (The golden horde cities of the Volga region)*.