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Comparative analysis of painted vessels of Kultepa II and Uzerlictapa

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Abstract. As a result of research, it was determined that Nakhchivan and Mil-Karabagh were the main pottery centers in Azerbaijan. Pottery in Nakhchivan has passed the stage of high development. II Kultepa is considered the main center for the production of painted vessels. Here, the existing pottery workshop adjacent to the northern fortress wall confirms these facts once again. According to researchers (O. Habibullayev and V. Aliyev), the production of painted vessels in Nakhchivan has gone through four stages of development. At the initial stage, monochrome painted vessels were produced, as the production expanded and became richer, polychrome paint created the basis for the production of patterned vessels. The potters obtained colorful paints (white, brown, orange, yellow, black) using various minerals, and applied geometric motifs, as well as environmental patterns, to the neck and body of the vessels. Although at the beginning of the First Bronze Age, pottery had the characteristics of a home craft, i.e., it only met the needs of the place it belonged to, later the widespread use of the potter's wheel led to the production of numerous pottery products and the expansion of trade. Inter-tribal economic and cultural relations have brought great success to crafts. Nakhchivan painted pots were produced in Mil-Karabagh, Mil-Karabagh, Uzerliktepe, production of polished, richly patterned pots began in Nakhchivan - II Kultepe. Although each pottery kiln has its own characteristics, the beautiful ornaments, patterns, and aesthetic features of pottery were mastered by potters and applied in local productions. Azerbaijani potters have created economic and cultural relations not only with North and South, but also Middle Eastern potters and achieved great success. Although the production features of Nakhchivan painted vessels are rich, compared to Middle Eastern painted vessels, Uzerliktepe painted vessels have the characteristics of the first stage of the culture of painted vessels with their monochrome patterns.
Keywords: *II Kultepa, pottery workshop, monochrome and polychrome painted vessels, processing of paints, Uzerliktepe, vessels with various patterns with black glaze, painted vessels, economic-cultural relations.*

The pottery products obtained from the Bronze Age monuments of Azerbaijan, especially from the II Kultepe settlement of Nakhchivan, are a source for studying the craft history and culture of the ancient population. The research allows us to say that the independent development path of the ancient population, as well as the existing material and

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technical base, created the foundation for the development and rise of the art of pottery in the settlement of Kultepa II. The possibilities of expansion of exchange, as well as economic and cultural relations have influenced the high development of this art field.

At the beginning of the First Bronze Age, pottery had the characteristics of a household craft, i.e., a tribal characteristic, and it met only the needs of the place of residence to which it belonged. It was the presence of rich clay deposits that created an opportunity for the development of pottery art (9, 111-112).

In this settlement, Bronze Age ceramics are divided into two parts - simple and painted vessels. Pottery, which developed on the basis of local production characteristics, went through a high development stage under the influence of Middle Eastern culture. In the Middle Bronze Age, while in other regions of Azerbaijan mainly gray and black clay pots of different shapes were produced, Nakhchivan potters preferred the production of painted pots. The main reason for this is the establishment of close economic and cultural relations with the Middle East, especially with Urmia and Mesopotamia (9, p. 113).

According to the researchers, the production of painted vessels appeared and developed in Nakhchivan as a result of the influence of the Southern Bronze Age painted vessels culture. They note the similarity of Nakhchivan and Iranian painted vessels in terms of form, patterns, and drawing technique (8, pp. 96-97).

According to V. H. Aliyev, painted vessels of the South Caucasus, as well as Azerbaijan, were formed on the basis of simple vessels of the Middle Bronze Age. The motifs of their patterns are taken from simple local dishes. He considers the finding of monochrome painted vessels and black polished vessels together as the basis for this. Based on the analysis of other painted pottery products of Kultepe II and Nakhchivan and the stratigraphy of the monuments, V.H. Aliyev studied that the production of painted vessels went through four stages of development from the Middle Bronze Age to the Iron Age. According to him, potters chose the highest quality and refractory clay for painted vessels. The clay of the vessels was well kneaded with the addition of pomegranate sand (with the exception of painted vessels from the early Iron Age) and were made very symmetrical, thin-walled. They are red in color because they are well cooked. The first painted vessels made

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in the Middle Bronze Age are distinguished from the painted vessels of the last period due to the simplicity of their shapes and motifs. These dishes are monochrome one color. They are covered with red angobe, the upper part of the body is very symmetrically patterned with dark black geometric motifs and thin lines. Pottery with monochrome patterns is a jug, bowl and bowl type. (2, p. 46-47).

The monochrome painted jugs of Kultepa II are of different sizes and have a symmetrical shape. It has a convex body, a short throat, most of them are comb-less, flat and irio-seated. All the earrings are made of clay with pomegranate sand, well baked and red in color. The top and mouth are covered with dark red color, and the throat and upper part of the body are decorated with several rows of neatly drawn wavy lines. Their height is usually 22 cm, the diameter of the body is 11 cm, and the diameter of the seat is 13 cm. A large number of fragments of this type of jugs, mostly patterned with wavy broken lines, angles and triangles, have been obtained. The obtained red-colored, single-handled small jug is symmetrically made, with a round body, a wide mouth and a flat seat. The corner of his mouth folds back. A large ribbon handle connects the body with the mouth. The top and inside of the mouth are covered with dark red color and embroidered with black color. Horizontal straight lines are drawn on the neck and handle. The edge of the mouth is decorated with dense wavy lines drawn vertically and horizontally, and the body is vertical. As can be seen, the monochrome painted jugs of Kultepa II have their own characteristic features (2, c.50-51).

In the second quarter of the second millennium BC, pottery was further developed and there was a great progress in the production of painted vessels. As with the monochrome painted vessels, the upper part of the vessels is also decorated at this stage. However, in the painted vessels of the II stage, the pattern is painted with different (polychrome) colors (black, red, brown, yellow, white) on a light (white and yellow) background with relatively high taste and neatness. During this period, Azerbaijani potters created beautiful examples of paintings and original works of art in more complex compositions with different colors. In the painted vessels of the second stage, the pattern covers the main part of the body. Painted vessels belonging to the second stage were obtained from Kültepe II, Gizilveng, Shortepe, Kultepe I and Shahtakhtı (2, p. 57).

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In the painted vessels of the third phase, the pattern is painted on the upper part of their body with both monochrome and polychrome colors. For this stage, a jug, a teapot, a bowl, a plate, a bowl, etc. bowls are typical. The jugs found in the II Kultepa settlement are distinguished by their colorful patterns. Here the pattern is drawn on a light background. Only fragments of these vessels were obtained. Some of the earring fragments have the image of a net and a floating duck. It seems that the scene of catching birds with a net is depicted here. An image of a bull and a small part of other drawings remained on one of the earring fragments (4, c.69-73).

During the researches, many fragments of jugs with deer, gazelle, and water birds were found in Kultepe II. The content of the image on these jug fragments is very close to some of the vessels belonging to the second phase of Shahtakht and Gizilveng. The interesting scenes on the potsherds of Kultepe II are probably related to ancient hunting (2, c.65-66).

The fourth stage of development of painted vessels covers the beginning of the Iron Age. These pots were obtained from Kultepa II, Kultepa I, Gizilveng, Govurgala, near Julfa. The main characteristics of the first iron age vessels are that only red color was used in their patterning. Compared to Bronze Age vessels, the pattern here is simple, with rough and wide lines drawn mainly on the lower part of the vessel and sometimes on the seat. Since the loom was used in pottery in the first Iron Age, the horizontal lines obtained as a result of the rotation of the loom on the vessels of this period are clearly known. The tableware period was relatively thin, with the same thickness everywhere. Most of them were well and evenly cooked. Painted vessels are red in color. The painted vessels of the first iron age are similar in form to the painted vessels of the third period. The vessels of this period were modified, many of them had protrusions instead of handles and handles. Some have legs. Most of them are small in size. Jugs, pitchers, bowls, "kettles" and other vessels are typical for this period (2, p. 75).

Recent years of research conducted in Nakhchivan, II Kultepe have made it possible to study the production features applied by potters in the field of pottery. II Kultepa potters' production furnaces, development features of painted ceramics production were followed. During the 2009 research, the opening of the pottery workshop adjacent to the northwestern fortress wall and the research conducted there

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provided rich information about the production process of ancient potters. The first room of the opened workshop, which consists of four rooms, is dedicated to the process of extracting paint from minerals for the production of painted ceramics. A medium-sized jug (ball) was discovered inside the potter's ball while cleaning the kiln unit here. It contained minerals at the moment of dissolution. Colored paints are made from these minerals, which are white, orange, yellow, and red. There was even a ball of orange powdered ocher near the hearth. There was a stone from three parts of the upper grain stone. There were traces of white and orange in three parts of the upper grainstone. It is likely that potters crushed these minerals into powder using grains and used them to make painted vessels. Potters obtained this paint by special methods. After they put the minerals in the dope (jug), they used wood and horned animal bone for fuel at the bottom of the vessel to get a high temperature to melt it. They even put bird bones on the top of the jug and burned it to get a high temperature. The burning process from both the bottom and the top has accelerated the dissolution of minerals. Apart from the ash found in the lower burning part of the jug inside the sphere in the first room, the pieces of unfinished wood, bone remains, as well as the remains of incomplete bird bones burned in the white ash in the upper part of the jug allow us to express these ideas.

During the excavations, the second room with four fireplaces was of great interest. Samples of painted and simple ceramics were obtained from the first pit, while a large pit was opened in the second hearth, in which painted vessels were found broken (because they were crushed by a stone falling from the castle wall). The walls of the sphere, built of baked bricks, were broken as a result of the stones sliding. However, at a distance of 45-50 cm from the entrance of the sphere, intact monochrome and polychrome painted vessels, a simple vessel and a Uzerliktepe-type black, polished ceramic (jug) sample were obtained (6, p. 131-133).

Research continued and it was determined that the workshop complex has a large area. It is a production center that operates widely along the northern wall of the castle. In this workshop, where numerous pottery spheres were produced, the presence of a large number of painted and simple pottery samples around the spheres and the presence of a thick layer of charcoal indicate the presence of mass production. It was determined that the spheres were built using river stones and

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seal - a quality clay product. The remains of the square-shaped seal are baked in brown color. If we take into account that more than 500 fragments of clay pots were found here, it can be said that 50-60 pots were baked in the sphere. The potsherds contain ash and charcoal remains. The disintegration of the ball happened when the dishes were cooked. Therefore, these locally produced dishes were produced for the purpose of exchange. The new archeological excavations conducted inside the northern fortress wall of Kultepe II and the samples of material culture obtained give grounds to say that Kultepe II is the main production center of the culture of painted vessels in Nakhchivan.

The existence of this pottery center is proved by the pottery workshop opened here - a jug with numerous spheres filled with paint, powdery color remains (orange, yellow and white) around the sphere and a large amount of plain and painted (monochrome and polychrome) pottery fragments (6, pp. 126-134).

Painted vessels in Azerbaijan-Karabakh Painted vessels are known from Uzerliktepe, Goytepe, Rasultepe, Babalartep, Nargiztepe, Köpektep in the Mil-Karabagh plain and Garaköpektep, Kultep, Uzuntep, Shomulutepe, Guneshtep in the Guruchay-Kondelanchay valley (5, pp. 50-58).

The discovery of monochrome painted vessels from Uzerliktepe, as well as black polished vessels from Nakhchivan, gave researchers the reason to say that there were two major pottery centers in Azerbaijan during the Middle Bronze Age. The first of these was the Nakhchivan area, where painted vessels were formed, and the second was the Mil-Karabakh plain, where polished black and gray vessels were widespread. As a result of the mutual economic and cultural relations between these cultural centers, the painted vessels typical of the ancient Nakhchivan culture spread in the Mil-Karabakh plain, and the patterning methods more typical for the Mil-Karabakh pottery were mastered by the Nakhchivan craftsmen (5, p. 49-50).

Uzerliktepe materials, different types of ceramic samples were found. These pots are divided into two groups according to their technical characteristics, composition of clay, as well as color shades and performance characteristics. According to the researchers, the first group of ceramics was made of light-colored clay. These products contain small stones and coarse sand. Their surface is not smooth, it is stroked by hand or with a piece of grass. This gurpa was a

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barni-shaped glass intended for the kitchen, a bowl, a bowl, a barbecue, an archaic river from the inside (a nipple was attached to the seat, apparently to collect oil) (11, c.81-82).

The second group of ceramics in this monument was made of gray, well-worn clean clay. The outer surface of the bowls is carefully stroked and polished. This type of ceramic is brown or brown, mostly black. According to the researchers, in order to darken the surface of the vessels, they were first smoked at a low temperature, and then covered with a layer of fat and polished (11, p.83-84).

Only fragments of painted jugs were found from Uzerliktepe, which resemble black polished jugs found in the lower and middle layers of the settlement. Here the painted vessels have their own characteristics. Their neck and shoulders are decorated with horizontal waves, broken lines and rhombuses. Parallel straight lines are drawn inside the rhombuses. Uzerliktepe's black-glazed vessels (especially the semicircular arch-shaped patterns on the jugs, the researchers called descending angles) and showed that they are identical with the patterns of the painted vessels (with wavy and broken lines). The neck and shoulder part of the black polished vessels - jugs found with the vessels is patterned with horizontal stripes, arch-shaped wavy lines and angles by stamping method (11, p.90-99).

Jugs and jug fragments decorated with the same technique were found in Kultepe II in Nakhchivan (6, p. 131) and in the Mil Plain (Goytepe) together with monochrome painted vessels (10, c. 20). decorated with lines.

As a result, Uzarliktepe ceramics are divided into 3 groups: 1) various rough vessels; 2) high quality, surface geometric, stepped zigzag arch, etc. patterned polished vessels; 3) painted vessels with red engobe, patterned with black paint. The third group of ceramics collected in the upper layers was found in the first layer. We are talking about painted pots. It is true that painted vessels are very few in comparison with ceramic examples. The clay of this type of vessels is clean, well baked, red in color. They are large in size. Its body is balloon-shaped, its throat is wide, and the edge of its mouth is folded to the side. The outer surface was covered with red engobe, polished and patterned with black paint. Paints consisting of a composition of lines were painted on the upper and neck parts of the vessels (1, p.96).

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Based on the monuments of the South Caucasus, the researchers dated the middle layer of Uzarliktepe, which produced monochrome painted pottery, to BC. XVII – BC He attributed it to the 15th century (10, p. 18; 11, p. 99).

Uzarliktepe culture has occupied its own place in the history of pottery development, and has been highly developed as a result of economic and cultural relations.

When K.K.Kushnaryeva talks about the spread of Middle Bronze Age culture («Севано-Узерлинская культура Кавказа», 1985), she mistakenly places Uzerliktepe as a place of residence chronologically after Goyca (Sevan) monuments. Under the name of "Sevan-Uzarliktep" culture, he does not consider the Middle Bronze Age culture of Karabakh to be local and wrongly considers it to have come from the Goyce (Sevan) region. The meadows around Goyce Lake were the main pastures of cattle-breeding tribes of ancient Karabakh. "Uzerliktepe culture" belonging to the sedentary farmer-herder tribes of Karabakh is also spread in this mountainous area. If it is necessary to talk about the proximity and kinship of the Middle Bronze Age cultures of these two areas, Mil-Karabagh and Goyce district, then it would be scientifically more correct to call this culture "Üzarliktepe – Goyce (Sevan) culture" (9, p. 8).

Based on his research, V.H. Aliyev suggests that there were two pottery kilns in the Middle Bronze Age, such as Nakhchivan and Mil-Karabagh. There were mutual economic and cultural relations between these two cultural centers, and as a result, the characteristics of the Nakhchivan painted vessels culture were adopted by the Mil-Karabakh artisans, and the patterning method of Mil-Karabagh simple vessels spread in Nakhchivan (2, p.56).

Researcher G.S. Ismayilov supports this idea and shows that in other parts of Azerbaijan, there are few occurrences of painted vessels in materials of the same period. It is known that painted vessels were also obtained from Middle Bronze Age monuments in Guruchay and Kondalanchay valleys. Most likely, the center of production of painted vessels was the territory of Nakhchivan, and only as a result of inter-tribal economic and cultural relations, this culture spread along the Araz river valley, in the valley of Guruchay and Kondalanchay. Gray and black polished, special patterned vessels typical for the ancient culture of Mil-Karabagh and Guruchay and Kondalanchay valleys are also common in Nakhchivan (7, pp. 38-39).

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Although the production features of Nakhchivan painted vessels are rich, compared to Middle Eastern painted vessels, Uzerliktepe painted vessels have the characteristics of the first stage of the culture of painted vessels with their monochrome patterns.

In general, studies show that the pottery of each region has its own development characteristics. As a result of economic and cultural relations, the most exquisite features were mastered by artisans and applied in local pottery, and great success was achieved.

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