

Bartmann Jugs from Tbilisi

– Import and Local Imitations of the German Stoneware in Georgia

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Large amount of the archaeological materials has been revealed in Gudiashvili Square within the large-scale rehabilitation project in Old Tbilisi.¹ Archaeological discoveries are of a significant importance for the study of the history of medieval Tbilisi. Architectural remains from Gudiashvili Square mainly belong to the late middle ages (14th-18th cc) while ceramic assemblage dates to the period from the 9th up to the 19th centuries. A very important group of vessels has been discovered in the late medieval wine cellar located underneath the basement of 20th century building at Akhospireli St. N4 (fig.1). The vessels have been found in the context of an archaeological treasure, deliberately hidden in one of the Kvevri, among six, buried in the ground, sealed with circular stone lids (fig.2).² The treasure consist of five ceramic jugs (two decanting and three drinking vessels), bronze plate and silver Azarpesha (wine drinking vessel) (fig.3). Composition and ornamentation are two very specific details that all these ceramic vessels have in common - ornament of a schematized bearded man face made with a stamp or a mould. Fragments of one additional jug with similar design and bearded man face mask have been found in a dumped deposit nearby the cellar (fig.4).³ Ceramic vessels with a bearded man mask ornament are known as Bartmann or Bellarmine jugs/bottles. Even though, Bartmann jugs from Gudiashvili Square deserved much attention from the time of their discovery, scientific analysis has yet to be com-

pleted on this assemblage. A short article about their discovery, context and general description has been published in 2018 (Giorgadze, Niniashvili 2018: 95-98). Hence, this article is a first attempt to bring together their parallels, study origins and provide an interpretation of their distribution and production in Tbilisi.

Bartmann jugs discovered in Gudiashvili Square together with the ones from other archaeological sites of Georgia are identified as import and local imitations of the German (Rhenish) Stoneware. Before describing Bartmann jugs from Tbilisi in details, it is important to draw a short picture of the history of German stoneware in order to study the chronology, technology and interpret the value of them for the local society.

'Rhenish Stoneware' – is the most important pottery produced by Germany in 16th-17th centuries made of a very specific type of white clay which could be found in Rhineland (Valentiner 1911: 159). This term unites several groups and subgroups of pottery which was widely spread around the Europe and elsewhere during the late middle ages. Stoneware production in Germany began in the 13th century, but quickly developed into a major industry of the central and Northern Europe. Stoneware production centres' locations were mainly determined by the access on the white, stoneware clay deposits, sources of salt for glazing, timbers for firing the kiln, and of course the trade routes (Hinton 2012: 6, fig.2). One of the most important groups includes the vessels with a stamped bearded man face ornaments and is known as Bartmann (Germ. Bartmanner – bearded man) or Bellarmine jugs (related to the name of cardinal Robert Bellarmine, though the clear association of this pottery with his name is uncertain) (Gaimster 1997: 209) (fig.5). This group is mainly represented by jugs/bottles for decanting and storage (with spherical/ovoid body, tapered neck and a small, ridged loop handle attached from neck to the shoulder), and ale mugs/beer steins for drinking. Apart from the bearded face mask ornament, these vessels often have a stamped medallions depicting floral motives, coat of arms and etc. Bart-

¹ Permanent archaeological monitoring and rescue works are being carried out since the beginning of the project in 2018 till today. The project is funded by Tbilisi Development Fund. First stage (2018) of the archaeological monitoring has been completed by the team of the National Agency for the Cultural Heritage preservation of Georgia. Second stage (2019-today) is being carried out by myself and Tatia Butsuradze.

² Works performed by T. Niniashvili, Z. Giorgadze, T. Gurgenidz (NACHPG) & the employees of the construction company IN-SI (Kh. Buzaladze, L. Kharebashvili, I. Tabatadze, G. Iluridze, L. Tabatadze, G. Buzaladze. Special thanks to Tsira Elisashvili for her support during the works & research.

³ Vessel have been restored by Nino Kamkamidze.

mann jugs became the most popular ceramic forms in 16th-17th centuries Europe. One of the most distinctive detail of Bartmann jugs, apart from their décor is fabric, which was made of a white fine clay fired to a very high temperature (1200-1400°C). Pottery fired on such a high temperature became extremely dense, impervious to liquids and harder than steel (Draper 1984: 33; Hinton 2012: 5). This group of the ceramics is further divided into subgroups/categories, according to the glaze colour. Important group for us is a 'brown salt-glazed stoneware' since the supposed imported Bartmann jugs found in Georgia belong to this category. Brown glazed pottery is very characteristic for medieval ceramics, but the difference between Bartmann jugs and other brown glazed pottery is the glaze composition. Brown German stoneware is a salt-glazed production, while there were mainly tin and lead used for the glazing of medieval pottery. German stoneware was glazed by throwing the salt to the ceramic pieces while firing in a kiln. Dampened salt was added to the pottery through the kiln roof openings, when the heat inside was at its most intense (Hinton 2012: 10). Salt was forming a grey thin shining coating with a pitted texture like orange peel. Often the surface was covered with an iron-rich wash which fires to a mottled tan (Draper 1984: 33). Therefore, brown-glazed Bartmann jugs, bottles and mugs have a very specific mottled, brown surface which makes their identification very easy (fig.6).

Originated in Rhineland (Germany), Bartmann jugs soon became one of the widest spread ceramic group across the world. Reasons for this expansion and development can be deduced from examining the social-economic life in Europe during late Middle Ages. Rapid growth in trade-economic relations between the countries and regions soon demanded the need of the vessels which would be practical and solid for storage and transportation at a long distance. Big barrels were not always useful for transporting liquids on the long distance, therefore, demand on the small vessels increased. Characteristic details of the German stoneware such as shape, size, firm structure and imperviousness, were suitable for transporting, storing, decanting and drinking, which also increased its popularity. Increased demand on the pottery was also due to the developing visual culture of the Renaissance and a growing market for household objects and luxury items (Hinton 2012: 6). Therefore, Bartmann jugs/bottles which originated in Germany (Rhineland, Cologne, Frechen and etc.) was the first producer and original country of export of such production. Accordingly, Bartmann jugs first appeared in the countries to which Germany had intense trade-economic relations. First, distribution area of the German stoneware was to central and Northern Europe (Netherlands, France,

England), but in later centuries expanded to the New World, the colonial world and elsewhere. Presently as of today, Bartmann jugs have been discovered worldwide, which must have been caused by the large web of trade and colonization process during 16th-18th centuries (Gaimster 1997: 105, 100-101, 109-110).

In order to study the Bartmann jugs from Gudiashvili Square, archaeological context of these particular vessels is noteworthy. As previously stated, they have been found 'in situ' in one of the wine storage vessels buried in the ground and sealed with stone lids. It appears that an owner deliberately hid these precious objects in anticipation of oncoming danger (safekeeping of precious belongings was usually caused by various dangers, expecting robbery, invasions, or unstable situation in the country). The danger, supposedly, could have been one of the devastating invasions in late medieval Tbilisi. The cellar, as well as other architectural remains on Gudiashvili Square, must have been destroyed by the conflagration and massive destruction. This assumption is based on the archaeological data from Gudiashvili Square: large burnt deposits, collapsed roofs and walls, traces of fire on top of the paved floors, abandoned and demolished dwellings and etc. (fig.7). According to the archaeological and art historical studies, these architectural complexes must have been demolished by the end of the 18th century. The battle of Krtsanisi (1795) was the devastating event in the history of Tbilisi as a result of which Tbilisi was plundered, demolished and burnt to the ground by Persian (Qajar) invaders. According to the written sources and studies, after 1795, Tbilisi was rebuilt and reborn on the ashes of its own ruins. As suggested, locals must have used surviving underground basements as dwellings after this devastating invasion. It is considered that only some years later, they managed to rebuild the city on the top of existing remains (Mania 2003: 150-167). It is due to this fact that many of the basements in Old Tbilisi which are preserved to present day, belong to the period of the 17th-18th centuries. I speculate that the cellar in which the 'treasure' was discovered must have also been destroyed in the end of 18th century. Although, we shall not exclude the possibility of the cellar being survived and reused in the beginning of the 19th century, which would expand the chronological frame of our vessels up to the first half of the 19th century. Thus, it is more believable that Bartmann jugs were produced before 1795, when ceramic production in Georgia was highly developed and which must have been interrupted after the devastating Battle of Krtsanisi.

Bartmann jugs from Gudiashvili Square (three decanting and three - jug-like drinking vessels) must have been produced by same craftsman in the same workshop (due to the shape and design motifs) (fig.

11-12). They are made of a red clay (considered as local), have a thin fabric, identical glazed surface and stamped medallion ornaments (bearded man head, floral motif) (table 1). They were possibly made in the ceramic workshop discovered in the basement of the adjacent building. Furnace and a large amount of unfinished pottery, as well as defective product and glazed stones points to the existence of the ceramic workshop from the high Medieval times (figs.8,9,10). Clay fabric, as well as glazing style of the Bartmann vessels from Gudiashvili Square are distinct charac-

teristics of the pottery production of East Georgia in late 18th and 19th centuries (fig.11). Detailed description of the Gudiashvili Square Bartmann jugs is given below, in the Table 1.

Bartmann jugs from Gudiashvili Square should persuasively be considered as local imitations of the late medieval European pottery. A very important question arises when studying the origins and chronology of these vessels - what social-economic or cultural activities introduced the European ceramic forms to the local craftsman? Answer to this question is to be

Table 1. Detailed description of the Bartmann jugs from Gudiashvili Square

| Find N | Address | Context | Small description | Long description |
|--------|--|--|-------------------|--|
| გ046 | Akhos-pireli str. N4 | Basement with wine cellar. Treasure hidden in Kvevri (wine storage vessel) | Jug | Glazed jug with. Made of a red clay. With rounded rim and a spout, long cylindrical neck, vertically elongated spherical body and wide flat base. handle attached from the neck to the shoulder. Attached handle transfers in a relief line on both side under the rim low relief concentric lines are made around the neck. incised lines are made on the shoulders of the jug. opposite of the handle, below the neck there is four stamped ornaments made on the shoulders of the jug. 3 medallions of a schematized bearded man, of which middle one is bigger and dominant, and one of a floral ornament below them. Surface of the jug was fully painted with white engobe, on which shapeless ornaments/lines are made of a greenish paint, after that whole jug is covered with transparent glaze. |
| გ047 | Akhos-pireli str. N4 | Basement with wine cellar. Treasure hidden in Kvevri (wine storage vessel) | Jug | Glazed jug with a handle. Made of a red clay. With rounded rim and a spout, long cylindrical neck, vertically elongated spherical body and wide flat base. handle attached from the neck to the shoulder. Attached handle transfers in a relief line on both side under the rim low relief concentric lines are made around the neck. incised line is made on the shoulders of the jug. opposite of the handle, below the neck there is three stamped ornaments made on the shoulders of the jug. 3 medallions of which central one is a schematized bearded man, and other two on the sides of a floral ornament. Surface of the jug was fully painted with white engobe, on which shapeless ornaments/lines are made of a greenish paint, after that whole jug is covered with transparent glaze. |
| გ048 | Akhos-pireli str. N4 | Basement with wine cellar. Treasure hidden in Kvevri (wine storage vessel) | drinking vessel | Glazed jug shape drinking vessel with a handle. Made of a red clay. With rounded rim and a spout, cylindrical neck, spherical body and wide flat bottom. handle attached from the neck to the shoulder. opposite of the handle, below the neck there is a stamped schematized bearded man medallion ornament made on the shoulder of the vessel. Surface of the jug was fully covered with white engobe, on which shapeless ornaments/lines are made of a greenish paint, after that whole jug is covered with transparent glaze. |
| გ049 | Akhos-pireli str. N4 | Basement with wine cellar. Treasure hidden in Kvevri (wine storage vessel) | drinking vessel | Glazed jug shape drinking vessel with a handle. Made of a red clay. With rounded rim and relief concentric lines on it (for metal cap?), cylindrical neck, spherical body and wide flat base. handle is attached from the neck to the shoulder. one stamped schematized bearded man medallion ornament made on the shoulder. Surface of the jug was fully covered with white engobe, on which shapeless ornaments/lines are made of a greenish paint, after that whole jug is covered with transparent glaze. |
| გ050 | Akhos-pireli str. N4 | Basement with wine cellar. Treasure hidden in Kvevri (wine storage vessel) | drinking vessel | Glazed jug shape drinking vessel with a handle. Made of a red clay. With rounded rim, cylindrical neck, spherical body and wide flat base. handle is attached from the neck to the shoulder. Surface of the jug was fully covered with white engobe, on which shapeless ornaments/lines are made of a greenish paint, after that whole jug is covered with transparent glaze. |
| გ051 | Akhos-pireli str. N4 / Gudiashvili Square N7/2 | Bulk | jug | Glazed jug. restored. Made of a red clay. With rounded rim and a spout, long cylindrical neck (restored according to გ046), oval body and wide flat base. handle attached from neck to the shoulder. A medallion of a schematized bearded man head stamped on the shoulder. Surface fully painted with white engobe, on which ornaments are made of a greenish paint, after that whole jug is covered with transparent glaze. |

found after studying the economic history of late medieval Georgia and with a help of comparative methodology. Unfortunately, no petrographic analyses have been applied for the Gudiashvili Square finds, which is caused by various reasons (lack of laboratory studies on local raw materials (clay); lack of petrographic analyses being done on the medieval ceramic of Georgia and etc.).

Apart from the Gudiashvili Square, Bartmann jugs have been discovered in five different locations of Georgia based on the information of scientific literature and archaeological collections of local museums. They come from Narikala Fortress (Old Tbilisi), Kote Apkhazi street and surrounding areas (excavations of Synagogue Tkavi dead end, Old Tbilisi), Samtavisi (Kartli region) and Dmanisi (Kvemo Kartli region) archaeological sites (Mitsishvili 1974: 193-194, plate VI, VIII; Mindorashvili 2015: 268, plate III 9-13; Mindorashvili 2008: 78, plate XVI-55). Apart from the archaeological discoveries, there are Bartmann jugs preserved in the ethnographic collections of the Georgian National Museum.

Bartmann jugs from Narikala Fortress, represented by six pieces with different glaze and stamp décor are studied by M. Mitsishvili (Mitsishvili 1974: 193-194). All of them are made of a red clay, their surface is fully painted with white engobe and are covered with green, blue, yellow or yellowish-brown glaze (fig.13-14). Each has a bearded man face mask stamped on the upper body (fig.14). The Bearded man stamps on each piece vary which supports Mitsishvili's hypotheses that the craftsman may have worked with several different stamps (Mitsishvili 1974: 193-194, plate VI, VIII). However, various stamps may actually propose a theory that the vessels were produced in different ceramic workshops of Tbilisi. Another local imitation of the Bartmann jug is preserved in the History Museum of Tbilisi (discovered on Kote Apkhazi street) (fig.15).⁴ This is a small green glazed drinking vessel very similar to the ones from Gudiashvili Square (shape and stamp), but very different from the Narikala's fragments (Mitsishvili 1974: 193-194, plate 8).⁵

One more Bartmann jug is preserved in the History Museum of Tbilisi. It was discovered in the late medieval architectural complex located underneath the Synagogue on Kote Apkhazi street (Tkavi Dead End) excavated by D. Mindorashvili. The jug, possibly used for storing liquids (because of its proportions), has a narrow circular rim, short tapering neck, oval body,

narrow flat base and a small loop handle attached from the neck to the shoulder (fig. 16). There are four stamped ornaments depicted on the salt-glazed mottled surface of the jug: Bearded man face on the neck and three medallions of a double schematized sun symbols on the lower body. According to the characteristic details this jug, must belong to the group of the ceramics produced in the workshops of Rhineland (Germany). D. Mindorashvili also suggests the German origins of this vessel (Mindorashvili 2008: 78-79, plate XVI; Mindorashvili 2009: 45-46, plate XXIX-55).

Fragments of the similar brown mottled surface Bartmann jug have been discovered in the late medieval dumped deposits at Akhospireli street N2/4, Gudiashvili Square (approximately hundred metres away from the cellar). These two pieces (Find N: **გ0500** & **გ0501**) can be identified as imported Bartmann jug's fragments and find their parallels among the Bartmanns found worldwide (fig.17). Exact date of these finds cannot be specified as they come from the dumped deposit which accumulates materials of 9th-18th centuries.

Eight Bartmann jugs with brown salt-glazed mottled surface are preserved in the ethnographic collections of the Georgian National Museum out of which four are of a small (used for decanting), while another four of a large proportion (used for storage) (fig.18). Shape of these jugs resembles the one from the History Museum of Tbilisi described above. Each of them has a bearded man face ornament stamped on the neck and various coat of arm depictions on the body. One of the jugs has a small, incised ornament of two hearts on each shoulders. It is persuasive that these Bartmann jugs from the ethnographic collection were made in Germany in 16th-17th centuries. Further research is required in order to confirm about precise origins, workshops and date, which may be achieved by focusing on the coat of arms' identification. Details about the exact provenance of these Bartmann jugs are unknown to us. According to the information given by the curator of the ethnographic collection, these vessels have been handed over to the museum in the beginning of the 20th centuries and probably belonged to the German families living in Bolnisi & Tbilisi in 19th-20th centuries.

Apart from Tbilisi, Bartmann jugs have been discovered in the late medieval deposits of Dmanisi and Samtavisi archaeological sites. Unfortunately, the information about Samtavisi discoveries is unknown to us as it has not yet been published (Mindorashvili 2008: 78-79). Bartmann jug's fragment from Dmanisi is preserved in the Dmanisi archaeological collection in the Georgian National Museum (Find N405).⁶ This

⁴ I would like to express my gratitude to the Georgian National Museum for the permission to access the materials. © GNM

⁵ I would like to express my gratitude to the Tbilisi History Museum of the Georgian National Museum for the permission to access the materials. © GNM

⁶ My gratitude to the Georgian National Museum for giving

is a neck fragment of the salt-glazed stoneware with blue cobalt decoration of a bearded man face (fig.19). The fragment was discovered in 1937 and studied by D. Shelkovnikov. Shelkovnikov identified this find as a German stoneware produced in the ceramic workshops along the river Rhine and dated it to the 16th century (Shelkovnikov 1950: 163-164). Different version is suggested by D. Mondorashvili who thinks that the fragment must belong to the 18th century (Mondorashvili 2008: 78). Dmanisi Bartman jug has also been identified as an import of the German stoneware made in the Westerwald's ceramic workshops by N. Rezesidze (Rezesidze 2021: 85, fig. 15.2). In her doctoral research she considers the fragment as one of the most important items for the study of the late medieval Georgia's broad trade-economic relations. Indeed, Bartmann jug fragment from Dmanisi finds its close parallels with one of the Westerwald's production known as the 'jug of Anselm Franz von Ingelheim, Archbishop-Elector of Mainz' (City in Rhineland, Germany) (Hinton 2012: 42, table 28). The jug has a long narrow neck with the bearded man face mask, flattened spherical body, high foot and the surface covered with blue cobalt glazed relief ornaments (fig. 22). Depiction of the coat of arms, with an inscription around it, is stamped in the centre of the body. Name of the owner and exact date (1680) of production is mentioned in the inscription. Noteworthy is that the group of the German salt-glazed stoneware, with blue cobalt decoration, bearing portraits, names and coat of arms of the German elite, is produced in Westerwald production centres during 17th – early 18th centuries (fig.21-22). Therefore, Dmanisi fragment shall not be dated earlier than late 17th - early 18th centuries.

Salt-glazed Bartmann pitcher with cobalt and manganese decoration from Westerwald is preserved in the ethnographic collection of the Georgian National Museum, together with the eight brown salt-glazed jugs described above (fig.20). This pitcher with a star decoration is very similar to the ones from Westerwald (fig.21) (Hinton 2012: 34, plate 20). There is the fragment of a lower part of the bearded man face preserved on the neck segment. This part of decoration resembles the one from Dmanisi.

After studying and describing the original German production and their local imitations similarity and difference between them becomes noticeable. It is obvious that the local potters tried to imitate German ceramics unknown to Georgian pottery production, but due to the lack of necessary raw materials they had to improvise - instead of a specific white clay they

have used locally accessible red clay and fired pottery on lower temperature; Instead of a salt they have used the glaze consisting of tin and lead; Georgian artisans did not aim to imitate exact shapes of the German ceramics. Instead of copying the forms, they have used the characteristic shapes for the late medieval Georgian pottery, moreover, they have added a spout to the jugs to make them more practical for decanting. Together with decanting jugs, Georgian potters also made small drinking vessels with traditional form of a wine vessel *Tchintchila*. As for applying the ornament and finishes, since the local artisans did not have the stamps used by German potters, they had to make a stamp/mould of a bearded man face on their own. Furthermore, a traditional high medieval technology of glazing was applied (white engobed surface glazed with green, blue, yellow or brown glaze; or white engobed surface painted with green ornaments and covered with transparent glaze). In conclusion, the main differences between the German stoneware and its local imitations are: fabric, raw materials of clay and glaze, firing technology and temperature, glazing technology, colours of the glaze, shapes of the vessels and details of the bearded man face stamps/moulds. Despite all the differences the main detail that makes innovative Georgian pottery be called the imitations of Bartmann jugs, is a bearded man face mask depicted on the neck or shoulder. Noteworthy is that Georgian Bartmann vessels are categorized into the group of the wine vessels according to their shape, size and archaeology context (found in wine cellar on Gudiashvili Square). If we consider a very long tradition of the Georgian winemaking and a very long list of the unique forms of wine vessels, it shall not be surprising that Georgian potters tried to create wine vessels which would have been different and innovative, inspired and influenced by European culture and yet had still traditional shapes.

To address the questions of how and when the European production appeared in the territory of Georgia, and when local potters started to imitate them, it is vital to explore the economic history and political situation in Georgia during the late middle ages.

The fact that some of the Bartmann jugs (Narikala Fortress, Kote Apkhazi street, Dmanisi, Samtavis) were discovered in the 17th-18th centuries cultural deposits suggests that German stoneware must have been known for Georgians from late 17th-early 18th centuries. Earliest Bartmann vessels should have been imported in Georgia already in late 17th early 18th centuries through the trade-economic relations with Europe. Strong trade-economic relations between Georgia and surrounding countries is described by the French traveller Jean Chardin who travelled in

me an access on the materials and permission for publishing. Special thanks to the curator of the medieval collections Vazha Mamiashvili for his help and support to access the materials preserved in GNM.

Georgia in 1670s. According to him, Tbilisi was crowded with merchants from many different countries, and that he has never witnessed any other place where so many different nationalities were gathering for a trade (K'aukhchishvili 1975). He also mentions that many Europeans lived in Tbilisi and in west Georgia (Radiani 1935: 85) and were engaged in trade. As we can see, based on the information given by Chardin Georgians were engaged in the trade-economic relations with Europe already in the second half of the 17th century. Although, in the 16th-17th centuries, economy and international trade of Georgia was very much in decline due to the geopolitical situation in the region (Persian and Ottoman Empires expansionism) and an inner political disorder in Georgia (The collapse of the Kingdom of Georgia and disintegration into the independent states and semi-independent principalities) (Tabuashvili 2020: 179). East Georgia was politically and economically depended on Persia, while west Georgia on the Ottoman Empire during the 16th-17th centuries (Tabuashvili 2020: 181-182).

Trade-economic relations of Georgia with outer world was broadened during the reign of Vakhtang VI in the early 18th century (Tabuashvili 2020: 183; Kikodze 1973: 390-393). Noteworthy in this period, is the diplomatic mission of Sul Khan-Saba Orbeliani (1713-1716) who travelled from Georgia to Europe for the political assistance. We can assume that the cultural and political impulses with Europe must have strengthened from this period. Georgia becomes an important country in the worldwide trade from 1740s and it is related to the reforms of the king Erekle II who reunited two East Georgian kingdoms (Kartli & Kakheti) (Tabuashvili 2020: 202). King Erekle II applied important measurements in the politics and economy of East Georgia to make Tbilisi become the key ring in the long and important chain of the worldwide trade routes crossing the Caucasus (Tabuashvili 2020: 203-207). The idea of Tbilisi becoming the centre of trade in the region was first conceived in the 1750s (Tabuashvili 2020: 203; Kakabadze 1940: 119). In fact, in the second half of the 18th century, Tbilisi became an economic centre of the Transcaucasia, reaching the trade-economic relations to India. One of the main trade routes connecting Ottoman and Persian empires crossed Tbilisi, in the meantime it is via this route, that the European goods were being imported to Tbilisi (Tabuashvili 2020: 210).

Unlike the Bartmann jugs from archaeological sites of Georgia, the ones preserved in the ethnographic collections of the GNM, have been imported as a result of the Germans migration in Georgia starting in 1819. German families coming from the Baden-Württemberg region established several colonies in Georgia and left important traces in Georgian culture. To-

gether, with many different elements of their culture, Germans have brought their ceramics. Presumably these German families have brought the Bartmann jugs decorated with the family coat of arms and used them not only as vessels, but also as heirlooms. These Bartmanns bearing the cultural and ethnical identity must have had a huge importance to their owners. Indeed, studying the coat of arms depicted on each Bartmann jug may open another important page full of information for the study the history of the Caucasian Germans.

European ceramics and their local imitations are of a great significance for the study of a social-economic picture of the late medieval Georgia. These discoveries prove that in 17th-18th centuries Tbilisi was a part of the international trade despite the fact of being politically and economically depended on Persia. They also prove that Tbilisi was the place where European and Asian cultures met and exchanged their elements, where the demand on the imported luxurious and practical objects was remarkable in local aristocracy. Bartmann jugs which usually indicates the worldwide international trade proves that Tbilisi was an integral part of it. The fact that Georgian craftsmen tried to imitate European ceramic design details points to the local's aspiration not to lag behind the tendencies of the surrounding world. The interpretation of locally made Bartmann jugs as wine vessels once again indicates that production of Georgian wine vessels at a long stage of its development was adopting innovations along with the traditional forms. Late medieval ceramic assemblage from Georgia which unites Persian & Ottoman pottery, Kashan faience, Chinese porcelain, German stoneware and etc. is a mirror reflecting Georgia's broad relations with surrounding world. Bartmann jugs from Tbilisi is the important group of the archaeological materials, that highlights the early stage of the cultural and economic relations between Georgia and Europe.

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Figures

Fig. 1. Remains of the wine cellar from Akhospireli str. N4 Gudiashvili Square

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Fig. 2. Discovery of the vessels in wine cellar. 'Treasure' hidden in Kvevri.

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Fig. 3. 'Treasure' from the cellar. Five ceramic vessels (Bartmann jugs), bronze plate and silver Azarphesha.

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Fig. 4. Bartmann jug's fragments found nearby the cellar in the basement of Gudiashvili Square N7/2

(restored by Nino Kamkamidze; photos by National Agency for Cultural Heritage Preservation of Georgia & Lana Chologauri).



Fig. 5. Rhenish Stoneware. Bartmann/Bellarmino jugs.

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Fig. 6. Rhenish Stoneware. Bartmann/Bellarmino jugs.

After Hinton 2012: plate 8



Fig. 7. Late Medieval (most likely 18th century) basement & dwellings' ruins from Gudiashvili Square. Demolished & abandoned buildings with collapsed walls, ovens, storage pits, burnt floors and etc.

(photos by L. Chologauri & T. Butsuradze)





Fig. 8. Ceramic kiln remains from the Gudiashvili Square N7/2 basement (yet unstudied in very details).

Photo by L. Chologauri & T. Butsuradze.



Fig. 9. Defective pottery from the dumped deposit next to the kiln. Gudiashvili Square N7/2

(Photo by L. Chologauri & T. Butsuradze).



Fig. 10. High Medieval (9th-13th cc) pottery fragments from the dumped deposit next to the kiln. Gudiashvili Square N7/2

(photo by L. Chologauri & T. Butsuradze).

Fig. 11. Bartmann jugs. Gudiashvili Square, Tbilisi. Late 18th - Early 19th century.

Drawings by Lana Chologauri

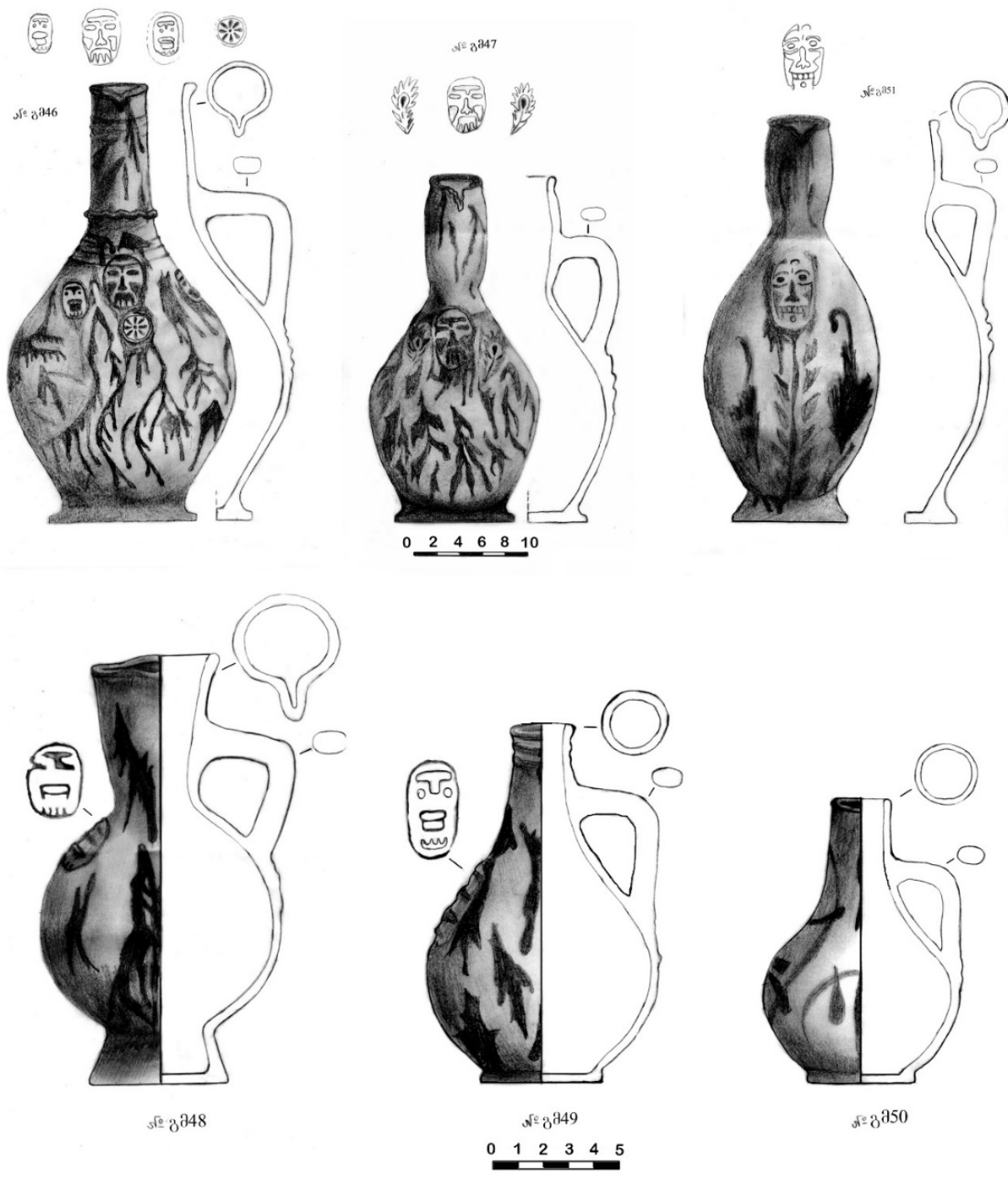


Fig. 12. Six Bartmann jugs (Three decanting, three drinking vessels). Akhospireli street N4, Gudiashvili Square

Fig. 13. Bartmann jug. Narikala Fortress.

After Mitshishvili 1974: plate VII.



Fig. 14. Bartmann jugs' fragments. Narikala Fortress.

After Mitshishvili 1974: plate VIII.

Fig. 15. Bartmann jug. Kote Aphhazi str.

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Fig. 16. Bartmann jug. Synagogue Excavations, Kote Aphhazi street.

Photo by L. Chologauri with © of the History Museum of Tbilisi, GNM. Drawing by David Mindorashvili after Mindorashvili 2008: plate. XVI.



Fig. 17. Fragments of a brown salt-glazed Bartmann jug from Akhospireli street N2/4 Gudiashvili Square.
(photo by L. Chologauri)



Fig. 18. Brown salt-glazed Bartmann jugs from the ethnographic collections of the Georgian National Museum.
Photos by L. Chologauri with © of the GNM



Fig. 19. Bartmann jug fragment with cobalt decoration from Dmanisi.
© photo by V. Mamiashvili. Georgian National Museum



Fig. 20. Bartmann jug with cobalt and manganese decoration.

© GNM Ethnographic collection

Fig. 21. Bartmann jugs/pitchers with cobalt and manganese decoration.

After Hinton 2012: plate 20



Fig. 22. Pitcher with the coat of arms of Anselm Franz von Ingelheim, Archbishop-Elector of Mainz

After Hinton 2012: plate 20

