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PUG
1970

Orientalistische Literaturzeitung 65. Jahrgang 1970 Nr. 11/12

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Pugačenkova, G. A.: Halčayan. Taškend: Inst. Iskusst-
voznaniya imeni Hamzi. Uzbeksk. SSR: Filial Akad.
Nauk 1966. 266 S. m. 110 Abb., 32 Taf., 1 farb. Titel-
bild 4°. — Bespr. von E. Esin, Istanbul.

Bernštam's observations in Yeti-su, published in *Materiali i issl. po arheologii SSSR* 14, bring to light however that glazed pottery did not come to Soghdiana over the Western Turkish centers in Yeti-su. In these centers, in the Western Turkish and Karluḡ periods (VI–VIIth centuries), only varnished pottery, similar to some Uygur Turfanese specimens (Le Coq, Chotscho, pl. 66/s, t) was available. However in the Karahanid period which in Yeti-su begins in ca 850, glazed ceramics become increasingly frequent. In what concerns Soghdiana, a possibility of the introduction of the technic of vitreous glazing from China over the Uygur land may equally be valid. Minorsky in an article on "Tamim b. Bahr's journey to the Uygurs" BSOAS 12: 285, notes that Chinese or perhaps Uygur craftsmen were taken as prisoners by the ruler of Samarkand in the VIIIth century and that they and their children initiated new crafts. Although glazed pottery is not mentioned, it is notable that the Arabic calligraphy on the early Samarkand plates recalls curiously the cursive Uygur ductus of the Soghdian script. Some eastern features reminiscent of T'ang ware of the glazed pottery of Samarkand have been indicated by Mr. Tašhodžaev himself on p. 15 of his work. In "Islamic pottery from the IXth to the XIVth century", Lane wholly relates the early glazed ceramic of Samarkand to T'ang China. Mr. Tašhodžaev divides his work in five chapters devoted to 1) the pottery of the IXth to the first half of the Xth centuries; 2) the pottery of the second half of the Xth century; 3) the pottery of the first half of the XIth century; 4) the pottery of the second half of the XIth to the first half of the XIIth century; 5) the pottery of the second half of the XIIth to the beginning of the XIIIth century.

"Grosso modo", the evolution as described by Mr. Tašhodžaev, may be summarized as follows: Islam brought about the gradual decline of figurative décor and the development of epigraphy as an element of ornamentation. Zoomorphic figures however subsisted and were depicted in a yet nearly naturalist manner. We may add here that some of the zoomorphic elements dated in the end of the Xth century by Mr. Tašhodžaev are situated in the Karahanid period by G. A. Pugačenkova and L. I. Rempel, (*Istoriya isskustv Uzbekistana, Taškend 1966, pls. 230–231*). A. Lane, in *Early Islamic pottery* (p. 18), apparently considered that the turkification of Soghdiana started under the Western Turks and saw in the bold designs in large size and the iconography of the early Samarkand plates the manifestation of Turkish temperament which is again displayed in Ottoman pottery. Mr. Tašhodžaev concurs in enumerating some iconographic elements of the early Samarkand plates which occur again in the Ottoman ware. Such are the motifs of tulips, of pomagranates and of the hare, the auspicious Tavišgan of the duodecennary zoomorphic cycle commented in Kāšghari's encyclopaedia.

Mr. Tašhodžaev however sees the Turkish contribution to the pottery of Samarkand only in the beginning of the XIth century. A sudden stylistic change then happened which Mr. Tašhodžaev attributes to the feudal and puritanic character of the rule of the Karahanids and to the increased turkification of Transoxiana. At this time, a unification of styles was also observed in the various provinces under the Karahanids, such as Yeti-su, Farghana and Soghdiana, not

only in what concerns ceramic ware but in all branches of art.

The décor of the pottery became more formal and included heraldic symbols of the Karahanids. The growing tendency towards the abstractisation of anthropomorphic and zoomorphic forms, is attributed to the influence of the "Islamic clergy." Yet paradoxically, symbols of earlier Central Asian religions, long forgotten in islamized Transoxiana, but extant in non-islamized Turkish lands were revived under the Karahanids in Samarkand. Mr. Tašhodžaev mentions the lotus to which we may add the *tri-ratna* (Tašhodžaev, pl. 7e). The Karahanids came to Islam from a Buddhist background, as apparent in many passages of Kāšghari and of Yūsuf Hāš Hādžib, describing the Burḡan (Buddha) temples.

Mr. Tašhodžaev also mentions the development under the Karahanids of the floral décor in glazed pottery which he compares to the *Mindal* or *Bindal*, the floral embroidery covering the dress of Turkish brides. In Karahanid pottery, the *Mindal* is allied to epigraphy and semi-abstract figurative elements, to produce intricate designs which yet preserve a bold style through their large size.

The Karahanid Kufic epigraphy in pottery may be differentiated from the Samanid ductus, in the elongation of the *alif* and the *lām*, which foretells the Ottoman *Djali* ductus.

The development of glazed and moulded architectonic pottery was a momentous development of the Karahanid period. Again we will point out that architectonic pottery is anciently known in China and that the Uygur city of Koču was surrounded with walls of unbaked bricks decorated with rows of glazed and stamped blue-grey tiles (A. Grünwedel, *Idikut-schahri*). It seems possible that the appearance in Transoxiana of glazed and moulded architectonic pottery (called *čini* [Chinese] in Turkish) at the Karahanid period is a consequence of the Eastern links of the dynasty who on their coins entitled themselves "Malik al-Mašrik wa al-Sin" (King of the East and of China. Kāšghar was possibly meant thereby: see Kāšghari, "čini").

The last period studied by Mr. Tašhodžaev already announces the characteristics of the pottery of Khwarezm and Turkmenistan in the Mongol period and a new manner is about to be born.

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Prof. Pugačenkova's outstanding contribution to the history of the art of Central Asia is well-known to the students of the subject who follow with attention her publications, both in the East and the West. Prof. Pugačenkova's field of Central Asian studies appeal to a wide public: thematically they include the major branches of art and cover a wide chronological scope, beginning from the pre-Christian era and ending in the XVIIIth century.

The specific subject of the work reviewed in these pages is the study of the site of Halčayan on the Surhān-Daryā in the Tirmidh region, called Čagāniān in the Middle Ages. Halčayan was excavated between 1959–1963 under the aegis of the Academy of Sciences of Uzbekistan. Prof. Pugačenkova has placed the subject in the vast frame of the cultural history of the surrounding Amū Daryā region and of the adjoining provinces called in ancient and medieval sources Bactria and Toḡaristān. The major sites around Tirmidh, and

Dr. Emel Esin KOTOPHANESI	
Demirb. no:	00283
Tasnif no:	A ESIN.E PUG 1970

