

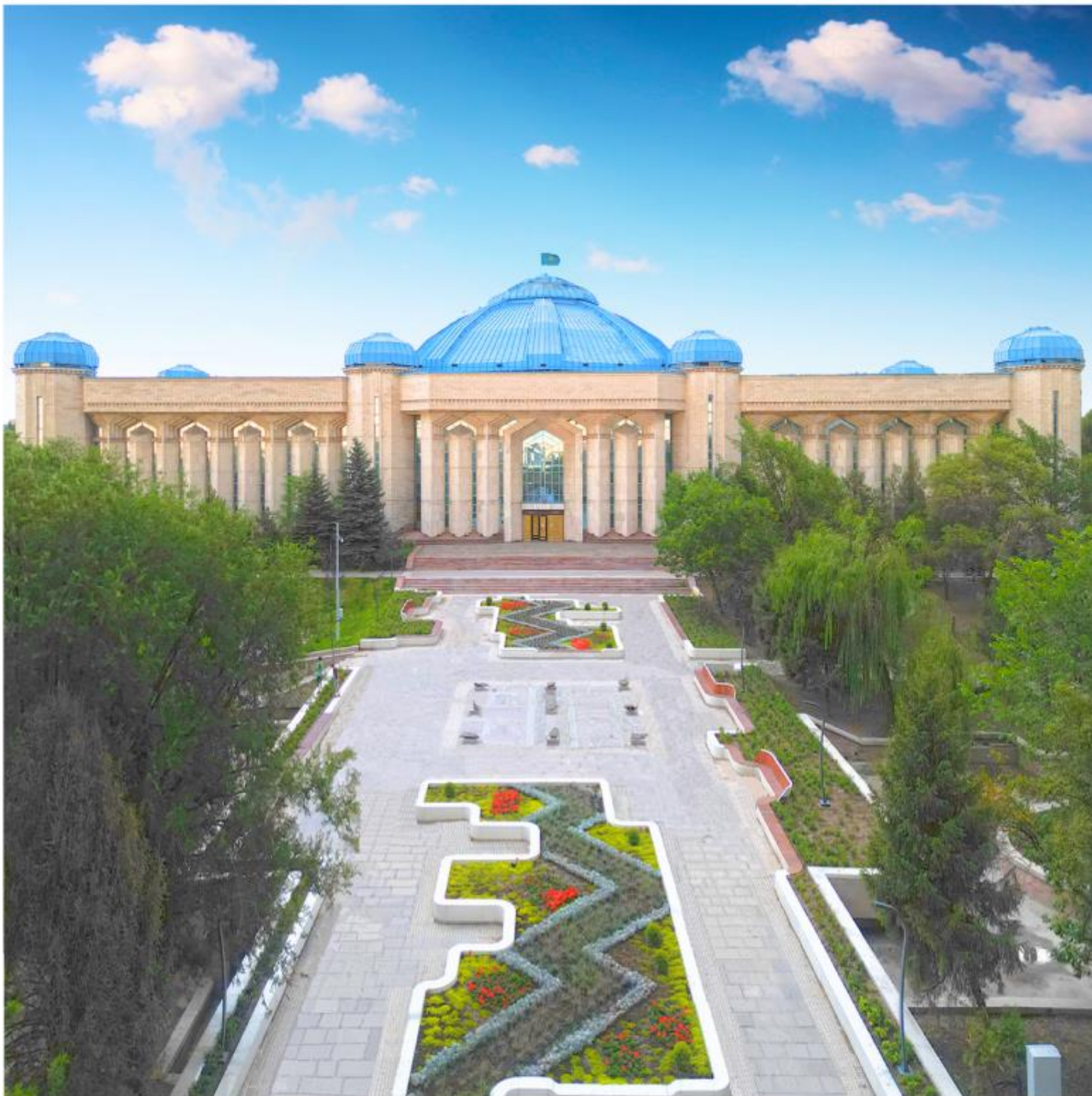
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ARCHITECTURAL DECORATION ON KHUMS FROM THE MEDIEVAL KAVAT-KALA

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Abstract. The article is devoted to the study of ceramic production in the Middle Ages. However, at this stage, attention is focused on the architectural decoration of individual finds from Estate № 2 at Kavata-kala. Khums, as materials for household purposes, have various decorative elements, but the materials available in our case cannot be classified as widespread in terms of ornament and decoration. Some similarities in decoration are found among ceramic (the kashin) products of the Golden Horde period, and are only characteristic of glazed ceramics of the 13th-14th centuries. However, the available information from archaeological excavations at Kavata-kala allows us to judge the most developed forms of pottery production in the 9th-12th centuries.

The article also examines the common features of cultural ties in agriculture of the ancient and medieval periods, identifies the cultures of the peoples inhabiting this settlement, and craft production on the basis of unique collected materials from research carried out on the caravan routes of the south of the Right Bank of Khorezm, including the southern and western foothills. Among them, it was established that in one of the medieval estates of Kavata-Kala, near the ancient Russian canal Gavkhor, vessels with richly decorated images of animals of hand-made ceramics have been preserved, dating from the era of the Khorezmshahs (11th-12th centuries) to the era of the Golden Horde (13th - 16th centuries). Today, no less interesting is the arched ornament located along the rims of the hums, which is almost traditional for the Kashin ceramics of the Golden Horde period, on the outside of the vessels.

Materials and methods of the research. Since the article deals with the ornament depicted on ceramics, the method of research by comparing the shapes of vessels inside the found samples of gray clay ceramics was used. Also, the methods of grouping, systematization, description and identification were used when describing vessels that have some characteristic similarities in the composition and modeling of clay. In other forms, horseshoe-shaped moldings with open tops are repeated between the arches, from which compositions in the form of spiral molded strips descend to the shoulder. Round convex stamped disks, carved cut geometric triangles are repeated along the entire circumference of the body, between which there are decorative loop-shaped handles historical methods were used when dividing them into periods.

Keywords: khum, gray clay, arch ornament, Kavata-kala, Gavkhor.

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ОРТАҒАСЫРЛЫҚ ҚАВАТ-ҚАЛА ХУМДАРДЫҢ СӘУЛЕТТІК БЕЗЕНДІРІЛУІ

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Аңдатпа. Мақала ортағасырлық Хорезмнің оң жағалауындағы қыш өндірісін зерттеуге арналған. Дегенмен, бұл кезеңде Қават-қала ескерткішінің №2 үй-жай орнынан табылған жеке олжалар сәулеттік безендірілу бұйымдарына назар аударылады, олардың ішінде тұрмыстық материал ретінде хумдар, олар әртүрлі сәндік элементтерге ие. Бұл материалдар хумдардың өрнек және әрлеу тұрғысынан кең таралған деп атауға келмейді. Тек, безендіру түрлері жағынан кейбір ұқсастықтар Алтын Орда дәуіріндегі қыш (кашин)

бұйымдарының арасында кездеседі және XIII-XIV ғғ. қыш ыдыстарына тән. Дегенмен, Кават-қала ескерткішінде археологиялық қазбалардан алынған мәліметтер IX-XII ғасырлардағы қыш бұйымдардың ең дамыған түрлерін анықтауға мүмкіндік береді.

Сонымен қатар, мақалада Хорезмнің оң жағалауының оңтүстігіндегі керуен жолдарынан, оның ішінде оңтүстік және батыс тау етегінде жүргізілген зерттеу жұмыстарының бірегей жинақталған материалдарында осы елді-мекенді мекендеген халықтардың ежелгі және ортағасырлық мәдениеттердің шаруашылығындағы мәдени байланыстары мен қолөнер өндірісінің ортақ белгілері айқындалды. Оның ішінде ортағасырлық Кават-қала иеліктерінің бірінде, ежелгі орыс Гавхор каналының маңында табылған қолөнер керамикалық бұйымдарындағы әшекейі мол жануарлар бейнелері бар ыдыстар Хорезмшахтар дәуірінен (XI-XII ғғ.) Алтын Орда дәуіріне (XIII – XVI вв.) дейін жалғасқаны анықталды. Бүгінгі таңда ыдыстардың сыртқы жағындағы Алтын Орда дәуіріндегі Кашин керамикасына дерлік дәстүрге айналған құмдардың жиектерінде орналасқан арка тәрізді ою-өрнектің де қызығушылығы аз емес.

Зерттеу материалдары мен әдістері. Мақала қыш бұйымдарда бейнеленген өрнектер туралы болғандықтан, табылған сұр түсті сазды керамика үлгілерінің ішіндегі ыдыстардың пішіндерін салыстыру арқылы сараптама жасау әдісі қолданылды. Сондай-ақ құрамы саз және үлгілеуі бойынша кейбір ұқсастықтары бар ыдыстарды сипаттауда топтастыру, жүйелеу, суреттеу, анықтау тәсілдері қолданылды.

Басқа формаларда спираль пішінді жолақ композициялар ыдыстың иық тұсына түседі, доғалар арасында ашық орындарда қалыпталған жылқы бейнелері қайталаынады. Дөңгелек, дөңес пішінді қалыптармен кескінделген геометриялық үшбұрыш өрнектер ыдыстың сыртқы бетінде шеңбері бойынша қайталаынады, олардың арасында сәндік үшін ілгек тәрізді тұтқалар орналасқан, оларды кезеңдерге бөлуде тарихилық әдістер қолданылды.

Тірек сөздер: хум, сұр түсті балшық, арка тәрізді өрнек, Кават-қала, Гавхор.

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АРХИТЕКТУРНОЕ ДЕКОРИРОВАНИЕ ХУМОВ ИЗ СРЕДНЕВЕКОВОЙ КАВАТ-КАЛЫ

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Аннотация: Статья посвящена изучению керамического производства в средневековом Правобережном Хорезме. Однако на данном этапе внимание сосредоточено на архитектурном декоре отдельных находок из усадьбы № 2 Кават-калы, среди которых хумы, как материалы бытового назначения, имеют различные декоративные элементы. Имеющиеся в нашем случае материалы нельзя отнести к широко распространенным с точки зрения изучения орнамента и отделки. Некоторые сходства в декоре встречаются среди керамических (кашинных) изделий золотоордынского периода и характерны только для поливной керамики XIII-XIV вв. Однако имеющиеся сведения археологических раскопок на Кават-кале позволяют судить о наиболее развитых формах гончарного производства в IX-XII вв.

Также в статье рассматриваются общие черты культурных связей в земледелии древнего и средневекового периода определены культуры народов, населяющих это поселение, и ремесленное производство на уникальных собранных материалах исследовательских работ, проведенных на караванных путях юга Правобережья Хорезма, включая южное и западное предгорья. Среди них установлено, что в одной из средневековых усадеб Кават-Калы, близ древнерусского канала Гавхор, сохранились

сосуды с богато украшенными изображениями животных ручной керамики, начиная с эпохи Хорезмшахов (XI-XII вв.) до эпохи Золотой Орды (XIII – XVI вв.). На сегодняшний день не меньший интерес представляет арочный орнамент, расположенный по венчикам хумов, что является почти традиционным для кашинской керамики золотоордынского периода, с внешней стороны сосудов.

Материалы и методы исследования. Поскольку в статье речь идет об орнаменте, изображенном на керамике, использован метод исследования путем сравнения форм сосудов внутри найденных образцов серой глиняной керамики. Также методы группировки, систематизации, описания и идентификации использовались при описании сосудов, имеющих некоторые характерные сходства по составу и моделированию глины.

В других формах между арками повторяются подковообразные молдинги с открытыми навершиями, от которых к плечу спускаются композиции в виде спиральных лепных полос. По всей окружности тулова повторяются круглые выпуклые штампованные диски, резные прорезанные геометрические треугольники, между которыми находятся декоративные петлеобразные ручки, при их делении на периоды использовались исторические методы.

Ключевые слова: хум, сероглиняная, арочный орнамент, Кават кала, Гавхоре.

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Introduction. Museum exhibition is one of the main scientific and educational directions in the promotion and preservation of history, culture of peoples, ethnic groups, development and transformation of traditional culture, etc. In this regard, currently a huge role is assigned to the State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky where from the moment of its founding, the department of archeology was established (officially - the Department of Art of Ancient Khorezm), for the first time organized on the basis of materials and research works of the Khorezmian Archaeological and Ethnographic Expedition (hereinafter referred to as KhAEE) and also owing to the initiative of I.V. Savitsky himself. In general, the work of the department can be determined to solve modern pressing problems of preservation and use of historical and cultural heritage.

The peculiarities of the functional orientation of the archeology department in the scientific sense is a deep study of culture and art, traditional ways of life and life of the ancient Khorezmian civilization.

Over the course of several decades, material has been accumulated, which today represents unique evidence of the material culture of the peoples who lived in the Southern Aral Sea region since ancient times. Most of the objects of material culture and art obtained as a result of archaeological research, at the initial stage by I.V. Savitsky, in the ways of interest and continuation of the tradition of research by the early expeditions of the KhAEE, then by archaeological expeditions with scientific technology. Over the years, research work has been carried out and unique materials have been collected from the ancient settlements and settlements of the Ayaz kala and Kavat kala oases, the caravan routes of the south of Right Bank Khorezm, including the southern and western foothills of Sultanuzdag, the delta of the ancient Gavkhor and Amu Darya canal. Questions concerning the research of material culture always remain deeply relevant, even though it would seem that it has been sufficiently studied to date. In addition, this issue nowadays is also touched upon by the fact that it connects science with the problems of the synthesis of ethnographic culture, the connections of peoples, the development of handicraft production and the economic life of ancient and medieval cultures.

Discussion. Among the most famous archaeological materials in the collections of the State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky, several, in our opinion, interesting khums have been preserved, previously found in one of the estates of the

medieval Kavāt Kala, near the ancient Russian canal Gavkhore (Img. 1. KP-36450; KP-36708; KP-44067). The identification of these finds was mentioned by E.E. Nerazik [Nerazik, 1975; 1976], as well as N.N. Vakturskaya, who made an excellent chronological classification of medieval ceramics of Khorezm of the 9th-17th centuries [Vakturskaya, 1959: 300-305. Img.19.1-4].

These khums are gray clay, covered with engobe, and are ovoid in shape. Of course, handicraft ceramics made on a potter's wheel with rich ornamentation. The clay contains traces of finely crushed gruss and is lined with dark gray engobe. The corollas are shelf-shaped, slightly curved inward. Architectural elements in the form of closed arches are used in the ornamentation of the upper part of the landscape neck.

Between the arches descending from the rim to the shoulders of the vessel, there are alternating friezes that form niches in which zoomorphic images are arranged, somewhat reminiscent of moving animals with long necks and large horns on their heads. However, they are interspersed between arches, on which there are drawn lines in the form of a Christmas tree ornament. The arches themselves have dented finger moldings at the end.

In other forms, between the arches there are repeating horseshoe-shaped moldings with open finials, from which compositions in the form of spiral molded stripes descend to the shoulder. Along the entire circumference of the body there are repeating round convex stamped disks, carved incised geometric triangles, between which there are decorative loop-shaped handles. Judging by the nature of production and the identified layers, these materials belong to the era of the Khorezmshahs (XI-XII centuries).

Speaking about khums in the period under our review, it should be noted that in Khorezm their production and development continued during the Golden Horde. At the same time, among the specimens of gray clay ceramics found in later times, the vessels had some characteristic similarities in shape, engobe, clay composition and molding - but such elegance in decoration is practically never found [Vakturskaya, 1959:260]. In the XIII-XIV centuries. Most of the Khums found on the territory of the right bank of Khorezm had a characteristic ovoid body without a neck. At the mouth they are framed by a massive shelf-shaped corolla.

Among the khums of the Khorezmshakh period, there are two types of vessels: ornamented and smooth-walled. The rims and shoulders of the khums are decorated with molded or traced wavy and linear ornaments. Among them, wavy and arched patterns stand out.

Noting the analogies, we see that the Khums we describe are found in Shemakha-kala Ketenler, Khazarasp [Kdyrniyazov, 1989:67], and in rural settlements of Khorezm in the 13th-14th centuries [Nerazik, 1976: 54-61], in the left bank of Khorezm - the ancient settlement of Dzhigirbent [Vishnevskaya, 2007: 15-16].

Typology of this group of Khums for the 9th-12th centuries. has some analogous similarities from the Afrigid period and apparently continues the tradition of local potters of the previous period. We see these similarities in the massive bent rims, decorations in the form of molded plaits with finger impressions and traced comb wavy ornaments.

The use of these vessels in the vast territory of the right bank of Khorezm is almost completely connected with the culture of the rural sedentary district. Formed as container utensils utilized in the household, they were not deprived at the same time of a decorative meaning for a more privileged or wealthy feudal family. In this case, we see that the khums we note were found in a rich feudal estate No. 2 (house no. 43) near the medieval Kavāt kala, where, in addition to richly decorated khums, elegant painted luster vessels were found [Dospanov, 2022: 122, Img. 1].



Img.1. Samples of gray clay khums (XI-XII centuries)
from Estate No. 2 near Kavat Kala.

Of no less interest is the arched ornament located on the rims of the khums, which is almost traditional in Kashin ceramics of the Golden Horde period, on the outside of the vessels. It consists of narrow double relief arches, colored with large blue dots: one at the top and two, less often three or four, dots on each vertical. Inside each arc there is a strip of oblique strokes (the most common option), either a straight line, or a straight line with blue dots on it. At the top, the arches can be overlapped with a bracket-ligament; sometimes the role of such a ligament is played by two or three small dark green dots. In some cases the ligament is absent. Similar decorations on the outside of the vessels, but not colored with blue dots, are known in the ceramics of Western Kazakhstan (Saraichik) [Agapov, 1979:193, fig. 11], and N.N. Vakturskaya also mentions the arched ornament on the outside of Khorezm vessels [Vakturskaya, 1959: 322].

Researcher V.Yu. Koval, reflecting his opinion about arched decorations, characterizes it as follows: “It should be clarified that the decor of the outer surface of the bowls, described as “arched,” is a stylization of the prominent lotus petals found on Chinese celadon bowls of the Sun and Yuan era (X-XIV centuries) [Morgan, 1991: 6-11], which served as a prototype for the hemispherical “lotus” bowls that became popular in the East in the 12th–14th centuries [Lane, 1957: 9; Morgan, 1991: 67].

“Arched” stylizations of lotus petals are also present on varieties of Iranian ceramics of the “Sultanabad type” [Lane, 1958: 64a, 93b, 96b], which served as a role model for Golden Horde kashin ceramics [Bulatov, 1969: 69; Koval, 2001].

Speaking about the architectural decor of the arched ornament, one cannot fail to mention the elegantly decorated outer walls of the Dzhanyk Kala citadel, dating back to the 9th-12th centuries. The walls are decorated with protruding semi-columns at the top, interlocking in the form of arches.

Conclusion. Thus, we see that the ceramic materials we noted from the 9th-12th centuries were formed by preserving and further developing the local pottery tradition as container ceramics, by continuing the tradition of existing ethnic groups within the framework of urban and rural craft production. And as a result, it clearly reflects the complex picture of cultural and ethnic processes that took place during the formation of the region around Kavat Kala, and which determined the appearance of the local culture of the subsequent period.

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