

16

# ARTS AND CRAFTS

*A. A. Hakimov, E. Novgorodova and A. H. Dani*

## Contents

ARTS AND CRAFTS IN TRANSOXANIA AND KHURASAN . . . . .	425
Ceramics . . . . .	425
Metal-working . . . . .	430
Jewellery . . . . .	435
Artefacts made of glass, bone and wood . . . . .	438
Paper-making . . . . .	445
Fine fabrics and carpet-making . . . . .	446
Mural paintings and sculpture . . . . .	454
TURKIC AND MONGOL ART . . . . .	460
Uighur art and sculpture . . . . .	460
Sculptures of the Türks of Kazakhstan and Mongolia . . . . .	461
Mongol art: architecture and painting . . . . .	463
Chinese Turkistan and China . . . . .	465
Tibet . . . . .	465
HINDU AND BUDDHIST ARTS AND CRAFTS: TILES, CERAMICS AND POT- TERY . . . . .	466

## Part One

# ARTS AND CRAFTS IN TRANSOXANIA AND KHURASAN

(A. A. *Hakimov*)

The period from the eighth to the sixteenth century was extremely prolific in terms of its contribution to the history of art, and Khurasan and Transoxania participated in the formation and development of a new decorative style. The monumental painting and sculpture of earlier centuries, well represented among the works of these regions in the pre-Islamic period, entered a period of gradual decline starting in the eighth century. A figurative approach gave way to the decorative arts which became one of the dominant features of Islamic aesthetics, shaping the style of artistic craftwork and architectural design. This was to a great extent due to the fact that Islam as the dominant religion, unlike Christianity or Buddhism, declined to make use of painting and sculpture in order to propagate its ideas and that refusal determined their role in Muslim society.

Nonetheless, mural paintings and sculptures were still produced in the various towns of Khurasan and Transoxania almost throughout the period in question. In spite of the unity of the culture of these two regions, particularly in the pre-Mongol period, their schools of arts and crafts were distinguished by stylistic features, technological aspects and differences in the choice of themes and motifs. The present section deals with the development of the most common types of artistic craftwork and the surviving forms of figurative art in Khurasan and Transoxania.

## Ceramics

From the ninth century, pottery was one of the most widespread of the crafts. Potters occupied large quarters of the towns in the region, producing both everyday ware and unique pieces, and Afrasiab, Chach, Ferghana, Merv, Nasa, Khwarazm and Nishapur were among the leading centres of ceramic production in the ninth to the twelfth century.

The pottery of the period may be divided into two main categories: glazed and unglazed ware. The unglazed ware can be subdivided into several groups on the basis of the techniques employed in its production. Vessels with moulded decoration were still common in the eighth and ninth centuries although, with the advance of ceramic technology, the archaic designs gave way to new ones. Stamped ware became widespread in the twelfth century, with that from Merv, the chief centre for its production in the area, offering a particular wealth of decorative design. A vast craft-workers' quarter has been discovered there with large quantities of pottery, mostly thin-walled mugs of grey clay and pot-bellied jugs, the surfaces of which appear to have been entirely covered by a woven pattern. Their bodies were made in *qālibs* (moulds). The decorative motifs were very varied: plant shoots, providing a background for birds, animals, scenes of royal receptions, mythical creatures and well-wishing epigraphic inscriptions. Combining these motifs, the craftsmen created ornamental patterns running horizontally around the bodies of the vessels.

Between the eighth and the twelfth century glazed pottery appeared in the towns of Khurasan and Transoxania, achieving a high level of technical sophistication. The main centre for glazed pottery in the latter province was Afrasiab, but the wares from Chach, Ferghana and Chaghaniyan were also well known at the time (Fig. 1). In Khurasan, the centres were Merv, Nasa, Abiward and, above all, the school of Nishapur whose glazed ware was similar in style to that of Afrasiab (Fig. 2). By the twelfth century, however, pottery of the Afrasiab type was found only in Transoxania (Fig. 3).

Afrasiab ware stands out not only in terms of the high quality of the clay body, the glazes and the colours, but also because of the refinement of its forms and patterns. The decorative motifs most frequently encountered are sprouting plants, pomegranates (flowers and fruit) and tulips. The letters of the epigraphic inscriptions are often transformed into vegetal patterns, as are the tails and beaks of birds. Geometric patterns consisting of wickerwork, squares and triangles are the principal decorative feature of many vessels. Pheasants, cocks, doves and ducks are among the most commonly depicted birds (Fig. 4), whereas the animals most often encountered are mountain goats, horses, cheetahs and lions. Compositions depicting fish, which possessed a religious significance, are quite frequent. All of these motifs regularly occur together on the same piece. Anthropomorphic and composite scenes are practically never found on Afrasiab pottery.

The decorative style employed on this ware developed in its own particular way. In the ninth and tenth centuries there was still a certain unity in the draughtsmanship and a naturalistic approach to representation, although there was a tendency towards stylization. The eleventh century witnessed a fundamental stylistic transformation: the ornamental-decorative pattern became dominant and all other design elements were made subordinate



Fig. 1. Ferghana. Painted pottery (eighth century). (Photo: Courtesy of A. A. Hakimov.)

to it. A typical example of this process is the transformation of birds or animals into decorative elements by means of stylization.

The potters of Khurasan and Transoxania achieved excellent results in their exploration of the decorative potential of colour on glazed ceramics. Particularly elegant are the round plates typical of Samarkand and Nishapur, with their white background to which a fine design was applied in the form of inscriptions or else stylized representations of birds or animals resembling letters of the alphabet (Fig. 5). The inscription occupied the rim of the plate and the remaining surface was undecorated, a feature which lent this ware a characteristic appeal (Fig. 6). A high level of craftsmanship is evident in the glazed ware of the period, with a typical olive-green pattern on a white background or a black-and-white design on an ochre-brown background. Different glazing techniques played a particularly important part in the artistic effect achieved by glazed pottery; thus the transparent lead glaze imparted a particular gloss to the ware.



Fig. 2. Nishapur. Glazed ware (tenth–eleventh century). (Photo: Courtesy of Iran National Museum, Z. Rouhfar.)

For all their similarities, the ceramics of Afrasiab and Nishapur differ in certain respects. Nishapur ware was influenced by the art of the central regions of Iran; this influence found expression in the iconography of the painting, which covered a much greater range of motifs, and also in the techniques employed and the style (see Fig. 7). We quite frequently encounter thematic compositions on Nishapur ware which are never found on pottery from Afrasiab.

In the thirteenth and fourteenth centuries, centres of ceramic art were re-established after the region recovered from the Mongol invasions, but the artistic and technical quality of the ware was inferior to that of the pre-Mongol period. Examples of glazed pottery from this period are in a rather unexpressive greenish-brown ware with a minute plant pattern.

The development of glazed pottery revived at the end of the fourteenth and in the fifteenth century. As a result of wide-ranging commercial links established with other countries across Timur's empire, a new type of ceramic ware appeared in Central Asia in the fifteenth century, imitating the imported Chinese porcelain and based on the use of a local silicate body and *kashin*. This porcelain-like ware was produced in various towns of Central Asia, including Bukhara, Shahr-i Sabz, Merv and Urgench, but the principal centre was Samarkand. Whereas the earliest examples employed copies of Far Eastern motifs and themes, the local craftsmen gradually began to introduce their own decorative elements and a new syncretistic style took shape. The decorative artist positioned birds, flowers, the mythical phoenix and wandering goats over the surface of the plates at will. In addition to



Fig. 3. Transoxania. Afrasiab-type pottery bowl painted under a glaze (eleventh–twelfth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

this imitation porcelain, blue ware with a black underglaze design also circulated during the Timurid period, mainly in the form of common household items decorated with stylized vegetal patterns.

The difference between Timurid ceramics and those of the pre-Mongol period involved changes both in the colour of the ware and in the style of decoration. The artistic style employed on the warm-toned ceramics of the tenth to the twelfth century was replaced by the more graphic decorative style and colder hue of the blue Timurid ware. At that time, the craftsmen making glazed ware were also involved in the production of tiles for the façades of buildings. These tiles were among the most outstanding achievements of ceramic art in that period (Figs. 8, 9 and 10).

In the sixteenth century the artistic traditions of the previous century were still maintained in glazed pottery, but towards the end of the century the costly imported cobalt was replaced by pigments of a lower quality and the *kashin* body gave way to clay. This affected the entire appearance of the ware, which became coarser and thick-walled.

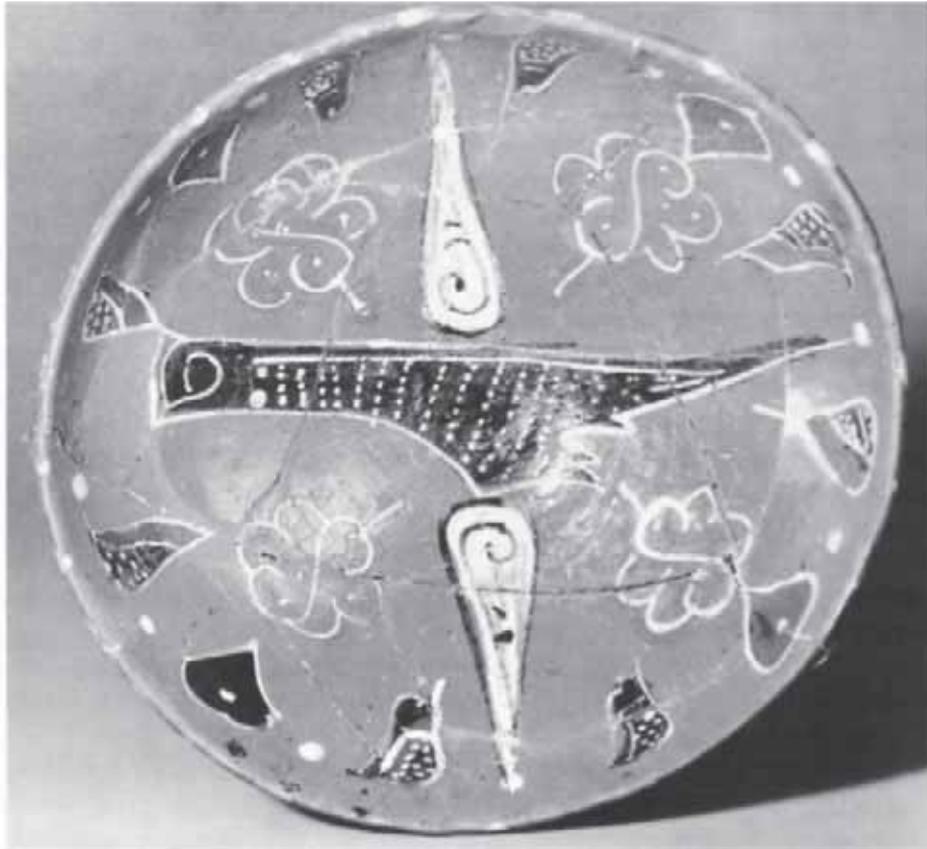


Fig. 4. Afrasiab. Pottery bowl painted under a glaze (eleventh–twelfth century). (Photo: Courtesy of A. A. Hakimov.)

## Metal-working

The period from the eighth to the tenth century constituted the final stage in the development of the pre-Islamic, early medieval tradition of metal-working in Khurasan and Transoxania, but features of a new style were also taking shape. The magnificent silver-gilt artefacts produced at various centres in the two regions date from this period. There are well-proportioned jugs with narrow necks and wide pear-shaped bodies, spoon-shaped hemispherical cups and round flat plates and small jugs of various shapes decorated with relief, embossed and engraved ornament (Figs. 11 and 12). The themes represented on the artefacts still include pre-Islamic motifs going back to early Sogdian and Sasanian traditions, but the craftsmen subordinated these motifs to decorative ends (Fig. 13). The elimination of the local artistic features that distinguished the different schools began at this time and a new, more unified style developed which reflected the trends of a new age. This can be clearly seen in the decoration of an elegant silver cup, made in Transoxania in the tenth century, the base of which depicts a bird-man holding a grapevine while an

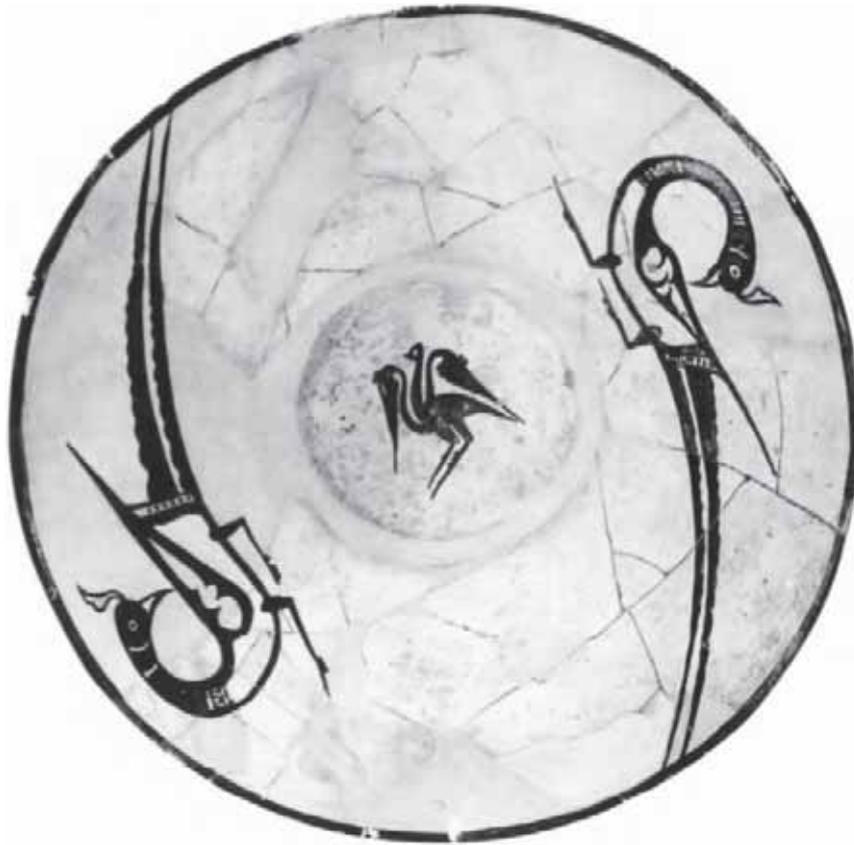


Fig. 5. Nishapur. Pottery bowl painted under a glaze with stylized representations of birds (tenth–eleventh century). (Photo: Courtesy of Iran National Museum, Z. Rouhfar.)

Arabic inscription in praise of wine circles the rim of the cup (Fig. 14). The traditions of the Sogdian style with its more substantial, plastic approach to form are fused in the design of this cup with the new style of the Islamic caliphate, based on clear rhythmic structures and decorative patterns.

The artistic style of the applied arts in Khurasan and Transoxania began to change from the middle of the eleventh century, as the decorative principle established its supremacy. New forms of bronze and copper artefacts also began to appear from that time: spherical jugs with engraved or faceted necks (Fig. 15), rectangular trays (Fig. 16), small cylindrical ink-wells and mortars, hemispherical cups and bronze mirrors. By the twelfth century they were decorated with stylized animals and birds intertwined with patterned designs. Engraving became the most common technique for the application of ornament, being best suited to achieving the smooth, carpet-like quality of pattern that was the standard during that period. Work in relief became increasingly rare (Fig. 17). The technique of incrustation with silver thread was used in Khurasan from the twelfth century onwards (Fig. 18), but never became common in Transoxania. The shift in style which occurred in the



Fig. 6. Nishapur. Pottery bowl painted under a glaze (tenth–eleventh century). (Photo: Courtesy of Iran National Museum, Z. Rouhfar.)

eleventh century affected more than just decorative techniques: the profile of the vessels also changed noticeably, developing from unprepossessing, rather bulky outlines to more elegant, smoother contours and balanced proportions.

Particularly popular decorative motifs for the bronze ware of the eleventh and twelfth centuries included winged sphinxes and goats, griffins, human-headed birds, hunting scenes and enthronements. The animal world was represented by images of hares, dogs, fallow deer and cheetahs in hunting scenes and also by birds and fish shown in medallions with no thematic context. These engraved images consisted of individual cartouches or round medallions which formed a discontinuous ring around the bodies of tall jugs and hemispherical cups. The widespread use of geometric decoration and epigraphic inscriptions was an innovation. Over the course of time the inscriptions became stylized and indecipherable, transformed into a sort of ‘graphic ornament’ (Fig. 19).

The incrustation of bronze artefacts is practically never encountered in Transoxania in the pre-Mongol period, whereas the works produced by the craftsmen of Khurasan (Merv and Herat) provide eloquent testimony to their mastery of that technique. One of the



Fig. 7. Rayy. Minai plate with a horseman (twelfth–thirteenth century). (Photo: Courtesy of M. I. Mochiri.)

masterpieces of medieval metal-working is a bronze pot from Herat which was made in the year 1163 (Fig. 20). The decoration covering the body of this round pot shows scenes from the life of dignitaries: the game of polo (*chawgān*), hunts, battles and banquets with musicians playing. Silver and copper incrustations make the design particularly effective. A wider range of motifs and techniques may be observed in the metal-working of Khurasan than in that of Transoxania. This can be seen, for example, in the frequent occurrence in Khurasan and the metal-working centres of Iran of three-dimensional figures of birds and animals decorating the various parts of vessels and the use of relief ornament and incrustation (Figs. 21 and 22).



Fig. 8. Mashhad. Tile decoration of the southern *aiwān* of the Gawhar Shād mosque. (Photo: Courtesy of H. R. Zohoorian.)

The influence of Iran is perceptible in Transoxanian metal-working during the post-Mongol period, when local craftsmen laboured increasingly to perfect their designs and refine forms. This can be seen in the techniques employed: incrustation with silver thread (Fig. 23) began to be practised at that time. Evidence of the artistic traditions expressed in this genre in the fourteenth and fifteenth centuries is provided by the bronze ware discovered in an engraver's workshop near the Registan in Samarkand, an accumulation of more than 60 artefacts for a variety of uses: pots, cups and jugs as well as lids and stands for vessels. New features have entered their design: miniaturized ornament, the use of incrustation and the appearance of thematic compositions in the decorative scheme.

The dominant feature in the design of Khurasan bronze ware of the fifteenth and sixteenth centuries is a minute vegetal motif which twines around the bodies of bowls, candlesticks and pots in horizontal bands and provides a ground for inscriptions. Figurative motifs are no longer present in the decoration of this group of wares: vegetal-geometric patterns have taken over, interwoven with epigraphic inscriptions (Fig. 24).

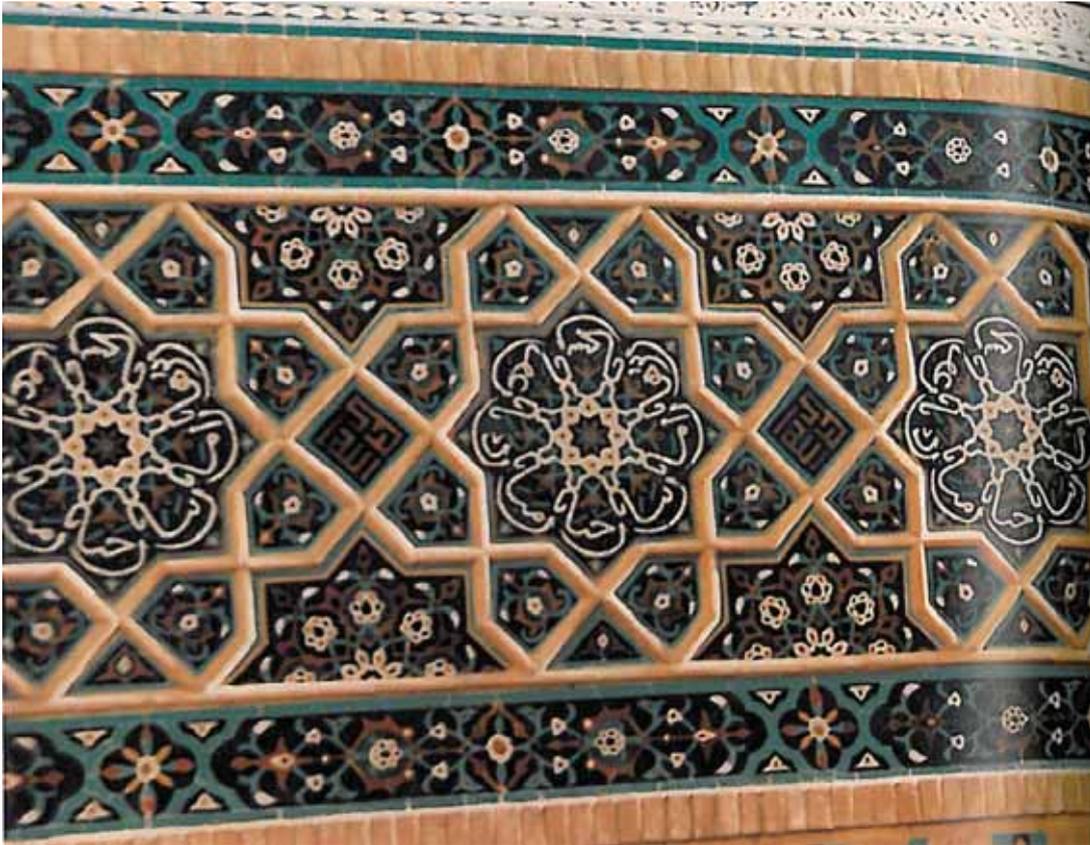


Fig. 9. Mashhad. Tile decoration of the western *aiwān* of the Gawhar Shād mosque. (Photo: Courtesy of H. R. Zohoorian.)

## Jewellery

The manufacture of jewellery, and also armour, constituted a separate branch of artistic metalwork. Archaeological finds from excavations in various medieval towns of Transoxania and Khurasan provide evidence of the level of development of the jeweller's art during the pre-Mongol period. Entire urban districts have been found which were occupied by jewellers and armourers. Women's jewellery, elements of horses' harnesses and of military equipment were made of gold, silver, copper, brass and other metals mined in the mountainous regions of Khurasan and Transoxania, and these might be ornamented with insets of emerald, turquoise, cornelian, chalcedony, garnet and crystal.

From the ninth to the twelfth century, jewellery shows the same stylistic changes as other artistic crafts. The growing use of vegetal and geometric patterns is perceptible in the design of many bronze amulet pendants engraved with representations of birds and animals. Artefacts cast in silver, bronze and copper became common: fasteners, belt-buckles, plaques, amulets and pins in the form of birds and animals, and serpentine bracelets. The

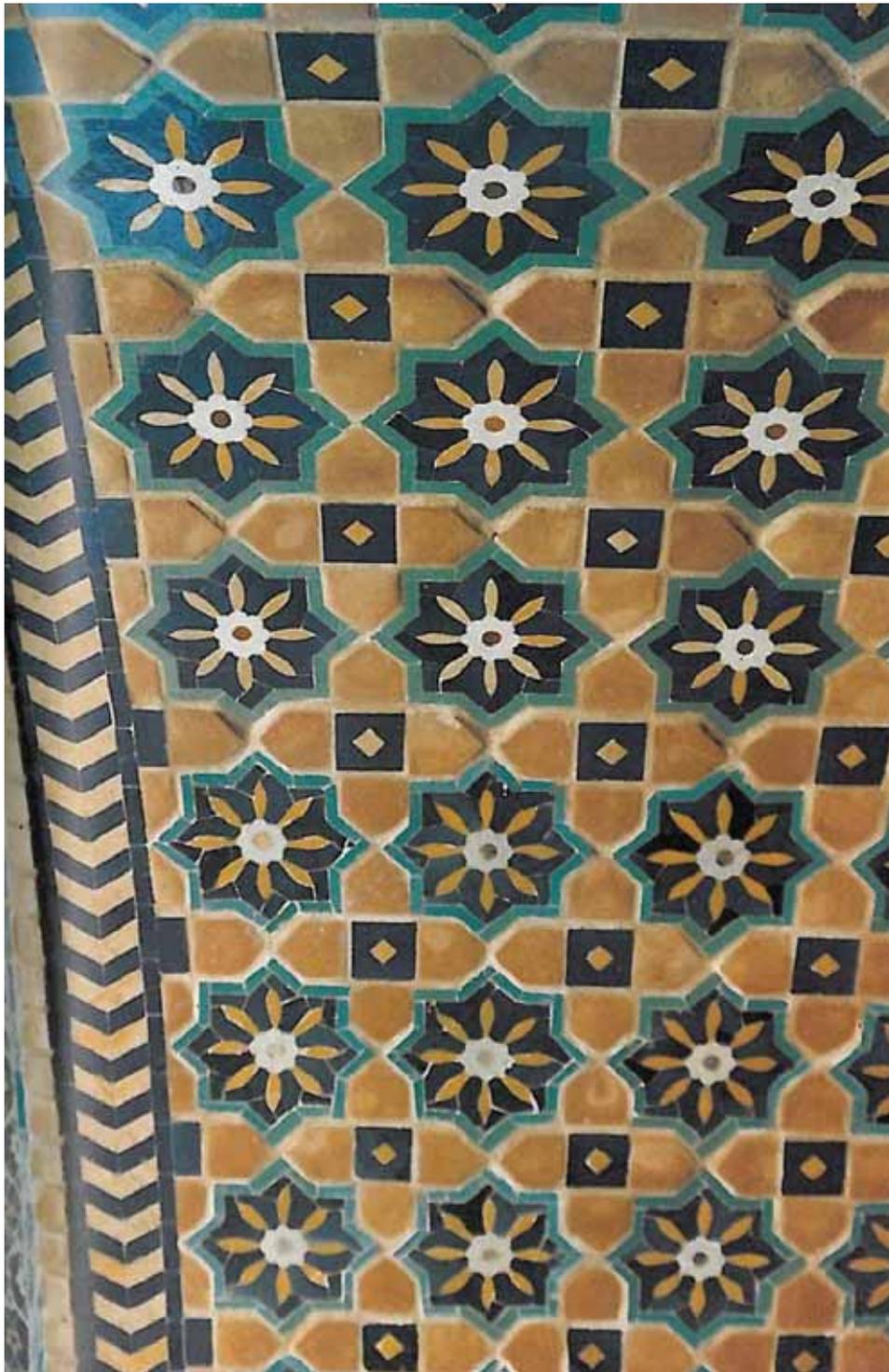


Fig. 10. (p. 421). Mashhad. Tile decoration of the Gawhar Shād mosque. (Photo: Courtesy of H. R. Zohoorian.)

articles of the period that have survived are mostly common everyday items made of non-precious metals or silver.



Fig. 11. Samarkand. Silver jug partly covered with gold (seventh–eighth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

It is only possible to form an opinion of the jewellery that was manufactured from precious metals and stones on the basis of the historical chronicles and from artefacts of the post-Mongol period or contemporary miniature paintings. Diamonds, rubies, sapphires and pearls were the most valued insets in secular ornaments of the fourteenth to the sixteenth



Fig. 12. Khurasan. Silver dish with relief decoration in the Sasanian tradition (eighth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

century, a period during which changes could be observed in both the forms and the style of jewellery. Heavy gold neck-pieces for men and solid crowns disappeared and attention switched to women's jewellery. As far as male attire was concerned, jewellers focused their attention on belt-buckles made of precious metals and stones and on robes and kaftans, as well as the decoration of various types of weapons and harnesses for horses.

## Artefacts made of glass, bone and wood

In addition to earthenware and metal artefacts, articles made of other solid materials – glass, wood and bone – were also manufactured in these regions, as was fine-quality paper.

It was during the ninth and tenth centuries that glass-making flourished in these regions. Tableware and chemical glassware, perfume flasks and other everyday articles came into widespread use. They rarely exhibit figurative motifs; patterns are simple and were made either by blowing in moulds or by using stamps. There are original glass figures of birds and glass medallions with impressed and relief patterns from the palaces of Afrasiab and



Fig. 13. Silver jug (tenth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

Termez, used for interior decoration. The range of motifs is quite varied: vegetal patterns, representations of birds, animals and fish, and also scenes showing a hunt or a rider carrying a bird on his forearm. Arabic characters are occasionally encountered. The style of representation is typical of the pre-Mongol period. According to contemporary accounts,



Fig. 14. Transoxania. Silver cup (tenth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

coloured-glass inlay for use in interior decoration was a special form of the glazier's art. However, no examples of such decorative glass have been preserved.

Bone-carving from the eighth to the sixteenth century is represented by large quantities of everyday items: ear picks, small spoons, conical buttons and other small articles. In the eighth and ninth centuries plaques and wafers of bone were still found with engraved images recalling pre-Islamic traditions. One such is a bone plaque depicting an archer: discovered in Transoxania, it follows the iconography of late Sogdian art. Engraved bone artefacts are not found in the eleventh and twelfth centuries, but various articles made of bone continued in everyday use. Of interest in this regard are some chessmen found in Samarkand, small stylized statuettes representing various pieces as horsemen, birds and animals (Fig. 25). From the fourteenth to the sixteenth century, bone was mainly used for sword hilts, knife handles and components of military equipment. Jewellers also used ivory to make small perfumery articles and as incrustations in a variety of caskets and items of women's toiletry.



Fig. 15. Transoxania. Bronze jug (twelfth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

Surviving examples of artistic woodwork include decorative elements in various types of buildings. Some thematic wood panels carved in relief have been discovered by archaeologists as part of the interior decoration of eighth-century buildings in Usrushana and Sogdia in which pre-Islamic artistic features are quite noticeable. In the ninth and tenth



Fig. 16. Transoxania. Bronze tray inlaid with silver (thirteenth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

centuries local traditions and stylistic trends in the caliphate as a whole began to interact; this may be seen in the style of the carving on a column from Oburdon in the eastern part of Transoxania, which shows a remarkable interplay of animal and vegetal motifs, sculptural



Fig. 17. Transoxania. Brass candle-holder (twelfth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

forms and three-dimensional ornamentation in which the artist displays great originality and imagination.

In the centuries that followed, the style of wood-carving developed along the same lines as in other arts and crafts. Examples of woodwork taken from the interiors of works of



Fig. 18. Khurasan. Bronze-lidded bowl inlaid with silver. Photo: © R.M.N./© Hervé Lewandowski.

architecture dating from the fourteenth to the sixteenth century bear witness to the high artistic standards of medieval wood-carvers. Among these are the carved cenotaph with inscriptions in *thuluth*, *naskh* and Kufic from the fourteenth-century mausoleum of Sayf al-Dīn al-Bākhazī in Bukhara (Fig. 26) and the carved door from the fifteenth-century mausoleum of Shams al-Dīn Kulyāl in Shahr-i Sabz, whose inscriptions are set against a background of flowing vegetal ornament (Fig. 27). These monuments illustrate the two main types of decorative carving. In the first, we find the simple decorative technique of grooved or incised pattern, and in the second, the more complex high-relief carving in which the ground is cut away. In terms of style, the wood-carving of Khurasan and Transoxania from the fourteenth to the sixteenth century retained common artistic features.



Fig. 19. Dushanbe. Bronze dish with stylized inscriptions (twelfth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

## Paper-making

The appearance of paper in the Islamic lands from the eighth century onwards brought about a revolution in the medieval world: it was first produced in China, then in Samarkand, which became a leading centre for paper-making. This development put an end to Egypt's monopoly of the production of papyrus, and this and parchment were gradually largely superseded by paper. Chinese *kāghid* paper underwent a technical transformation in the Muslim world: instead of mulberry and bamboo, rags provided the basic raw material for the production of the high-quality Transoxanian paper. Although paper-making works appeared in other countries of the Arab world in the tenth century, Samarkand remained the main centre for its production.



Fig. 20. Herat. Bronze pot dated 1163 and (below) detail of its decoration. Photo: © Terebenin (Hermitage, St. Petersburg.)

## Fine fabrics and carpet-making

Decorative textiles were in use in many areas of life: as clothing and also as interior decoration. For the peoples of the Near and Middle East, carpets, runners, curtains and various



Fig. 21. Khurasan. Brass incenseburner inlaid with silver and copper in the form of a standing lion (eleventh–twelfth century). Photo: © R.M.N./© Hervé Lewandowski.

types of cushions essentially took the place of furniture. Clothes and carpets were indications of their owner's social position, and in the tenth century, to say that someone 'had not one carpet' implied that he was extremely ascetic. From the eighth to the tenth century, almost every town in Khurasan and Transoxania produced some cloth and carpets. Carpets were divided into three types on the basis of the purpose to which they were put: wall carpets; floor carpets and runners; and, lastly, the felt rugs which were placed under the most richly decorated carpets. A wide variety of products were used by different social strata and descriptions of the furnishings and appointments of rulers in the tenth and eleventh centuries make mention of prayer rugs and a variety of cushions and bolsters embroidered with gold and silk thread. The throne was draped with sumptuous carpets, and rulers and servants alike wore bright silks and other fabrics, donning clothes made from 'cloth of Baghdad and Isfahan'.



Fig. 22. Khurasan. Bronze candle-holder decorated with ducks (twelfth–thirteenth century). Photo: © R.M.N./Hervé Lewandowski.

Some idea of the textiles and the cut of clothes in the eleventh century is provided by mural fragments from the one of the palaces at Lashkar-i Bazar in southern Afghanistan, part of a complex of buildings dating from Ghaznavid and Ghurid times (see Volume IV, Part One, Chapters 5 and 8). Bright red, dark-blue and green fabrics with a variety of embroidered patterns were made into robes with long flaps which were tied at the waist. Courtiers, slave guards and servants were all clad in such garments. In the textile patterns



Fig. 23. Transoxania. Bronze candle-holder with silver inlay (fourteenth century). Photo: © Terebenin (Hermitage, St. Petersburg.)

we can recognize the creeping plant designs that are found on much of the pottery and metalware of the eleventh and twelfth centuries.

In the ninth and tenth centuries, the main centres of cotton production were Bukhara, Merv and Nishapur. The traditions of Sogdian textiles were still maintained in Transoxania and the renowned Sogdian *zandanīchī* fabrics (named after the village of Zandan near Bukhara) were still being produced but were made of cotton fibre instead of silk. The ornamentation of textile patterns also changed, as did their style, the traditional pairs of animals and mythical creatures, griffins or *sīmurghs*, which abound on the silk *zandanīchī* cloths becoming steadily rarer.



Fig. 24. Khurasan. Bronze pot with vegetal-geometric pattern (fifteenth century). Photo: © R.M.N./© Droits réservés.



Fig. 25. Samarkand. Chessmen made from bone (twelfth century). (Photo: Courtesy of A. A. Hakimov.)

Textile decoration in the tenth to the eleventh century began to be dominated by rosettes, spirals, garlands, buds, floral patterns and motifs depicting a stylized tree of life. This is true



Fig. 26. Bukhara. Carved cenotaph from the mausoleum of Sayf al-Dīn al-Bākhazī (fourteenth century). (Photo: Courtesy of A. A. Hakimov.)

of the wall paintings of Lashkar-i Bazar referred to above and of several of the surviving examples of cloth from the period. At the same time, a few rare examples of thematic representations have also been preserved. Such is the tenth-century silk cloth in the Louvre, which bears an inscription pointing to Khurasan as the region in which it was produced. The pattern, set against a red background, depicts pairs of elephants with mythical winged creatures at their feet (Fig. 28).

In the pre-Mongol period, Transoxania and Khurasan were renowned for their cloth, which was not only produced for domestic consumption but was widely exported to the lands further west. Wool, cotton, linen, silk, and even mixed fabrics such as brocade and silver cloth (*sīmgūn*), were produced in Samarkand, Bukhara, Merv and Nishapur. In Bukhara, white, red and green fabrics were made for export as far as Egypt and Byzantium. Special weaving shops in Merv and Bukhara turned out products that included carpets, decorative curtains, patterned fabrics for cushion-covers, small prayer rugs and horse-and saddle-cloths to adorn the horses; these were consigned to the treasury of the caliphate,



Fig. 27. Shahr-i Sabz. Carved door from the mausoleum of Shams al-Dīn Kulyāl (fifteenth century). (Photo: Courtesy of G. A. Pugachenkova.)

their value being such that they constituted a form of currency. Silk thread (*abrīsham*), gold-threaded (*mulham*) and royal (*shāhijān*) fabrics were also produced in Merv. From the eleventh century until the beginning of the thirteenth, fabrics were made in Transoxania and Khurasan in imitation of imported samples from China and Egypt, and these fabrics in turn became items for export.

The carpets and carpet products of the nomadic Turkic tribes in the steppes north of Transoxania, such as the Oghuz and the Karluk, were particularly prized in the pre-Mongol period. Under the Karakhanids and the Seljuqs, there was a mingling of the artistic traditions of agricultural peoples and the content and the structuring of the ornamental patterns found in the carpets of the Turkic tribes. Thus the tribal symbolism employed in the carpets

of the nomadic tribes and the Irano-Sogdian heraldic compositions with pairs of animals and birds were combined in the carpet products of the pre-Mongol period.

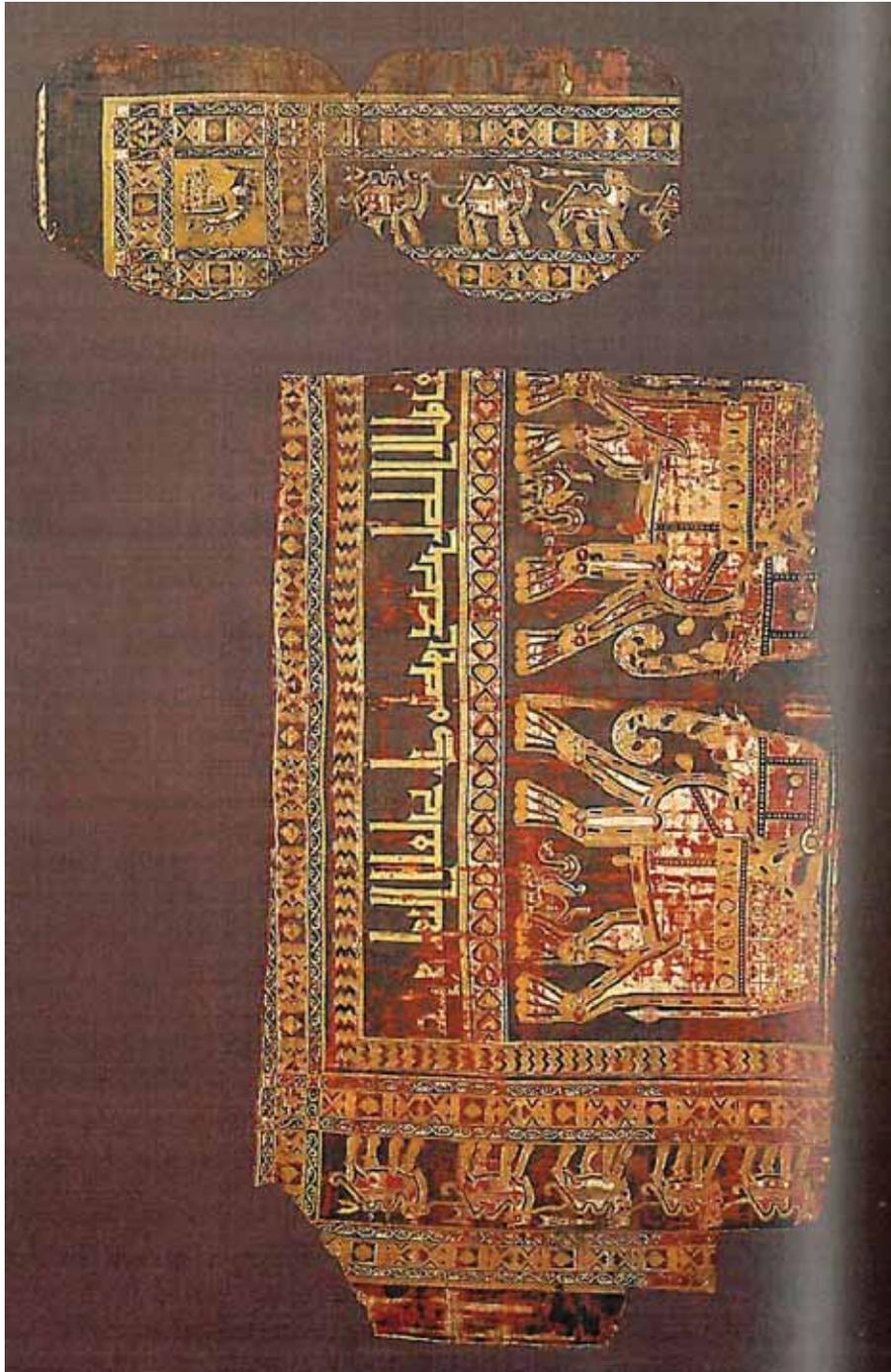


Fig. 28. Khurasan. Silk cloth known as the 'Shroud of St. Josse' (tenth century). Photo: © R.M.N./© Hervé Lewandowski.

The manufacture of fine fabrics and carpets expanded considerably under Timur and his descendants, when craftsmen and artists from all the conquered lands were brought to the capital Samarkand. Such items included highly coloured covers and gold-embroidered fabrics for horse-cloths, assorted cushions and pillows, robes and high-quality silk and cotton fabrics produced both in the capital and in other towns of Transoxania and Khurasan from the fourteenth to the sixteenth century. The influence of Chinese iconography was as apparent in the fabric patterns and technology as it was in the ceramics of the period; images of dragons and phoenixes appear along with diffuse cloud motifs. Miniatures from both regions testify to the variety of colours and ornamentation of the fabrics and carpets, whose decorative scheme was dominated by minute floral and geometric patterns.

## Mural paintings and sculpture

wall paintings showing thematic compositions, and also sculpture, were commonly included in the interior decor of both secular and religious buildings in Central Asia during the pre-Islamic period. However, the arrival of Islam brought about changes in the nature of religious buildings and palaces which, together with religious prohibitions, led to changes in the forms and stylistic features of both sculpture and wall painting. This process, which developed variously in different regions of the Islamic world, continued for many decades.

The wall paintings and sculptures discovered in the palaces of the eighth to the ninth century near Samarkand (Panjikent, Afrasiab), Bukhara (Varakhsha) and Nishapur represent the splendid swansong of the representational arts of early medieval Sogdia and Iran. In the Sasanian period, when glorification of the legendary and epic past was encouraged, the interiors of palaces were still being decorated with paintings and sculptured reliefs illustrating hunting scenes, royal receptions (Fig. 29) and epic themes recalling the lives of ancient kings, as witness the paintings from Afrasiab and Varakhsha. The motifs of Sasanian art are encountered in mural compositions and stucco carvings of the eighth and ninth centuries discovered in the remains of Islamic palace buildings of Nishapur. A traditional hunting scene is depicted on a fragment of wall painting but the appearance of different figures and attributes must be viewed as a concession to the new era. Instead of the lion hunts favoured by the Sasanians, the picture shows a horseman with a hawk on his forearm: his prey is a hare (Fig. 30). The grand, monumental quality of Sasanian art gives place to the stylized decorative compositions of the new age.

The ancient tradition of decorating the interiors of bathhouses with paintings was continued in the ninth and tenth centuries: in the view of the medical men and philosophers of the day (al-Rāzī, Ibn Sīnā), these surroundings exerted a beneficial influence on the



Fig. 29. Panjikent. Wall painting of a royal reception. Photo: © Terebenin (Hermitage, St. Petersburg.)

bathers. According to Ibn Sīnā, a proper bathhouse should contain ‘well-executed, beautiful pictures showing, for example, lovers, parks and gardens or horsemen and wild animals’. Ornamental paintings executed in water-resistant colours were discovered on the walls of ruined ninth-century bathhouses in Termez and Nasa. Bathhouses were also built during the Timurid period in Samarkand, Balkh, Shahr-i Sabz and other important towns in the empire. One such bathhouse containing thematic paintings was built in Samarkand by one of Timur’s descendants, the ruler and scientist Ulugh Beg (1394–1449) (see on him, Volume IV, Part One, Chapter 17).

Under the Ghaznavids, palaces too were decorated with sculptures and wall paintings, as attested by the already-mentioned monumental paintings and reliefs discovered at Lashkari Bazar. Full-length figures of warriors and guardsmen clad in multi-coloured robes and wielding clubs are depicted on the walls of what was clearly a vast throne room. Their poses are static and their Mongoloid features recall those of figures in painted scenes on the glazed Iranian ceramics of the eleventh and twelfth centuries. The treatment is three-dimensional without the full modelling of figures and garments. No detailed events or actions are described in the paintings. However, this is not the only example at the time of an official ceremonial style of painting. According to the eleventh-century historian Abu’



Fig. 30. Nishapur. Wall painting with a horseman (tenth century). (Photo: Courtesy of Iran National Museum.)

l-Fadl Bayhaqī, Amir Mas<sup>ūd</sup>, the son of Mahmūd of Ghazna (see Volume IV, Part One, Chapter 5), spent some time in Herat in his youth and had a palace built there containing a room for rest and relaxation. He had this room decorated from floor to ceiling with images of naked men and women in scenes from a well-known erotic book of the time, the *Alfiyya shalfiyya*, which resembled the Indian Kama Sutra. On hearing of this, his father sent a courier to see whether this was true, but Mas<sup>ūd</sup> managed to have the paintings effaced in time.

The relief compositions at Lashkar-i Bazar represent a step towards a more ornamental style, although figurative compositions were still produced. The sources of the traditions developed in the Iranian twelfth- and thirteenth-century stucco carvings found in Rayy, Sava and elsewhere may be detected in the style of the paintings and reliefs at Lashkar-i Bazar. The craftsmen's talents were displayed not only in architectural decoration but also



Fig. 31. Termez. Carved stucco in the mausoleum of Hākīm al-Tirmidhī. (Photo: Courtesy of G. A. Pugachenkova.)

in the scenes executed in the relief and in the figurative representations of birds and animals on ceramic and bronze vessels, vases, jars and incense-burners.

No thematic painting from the eleventh century has been found in Transoxania. Sculptural representations were clearly no longer used for interior decoration. However, fine examples of carved stucco work from the eleventh–twelfth century palace of the local rulers of Termez depicting mythical creatures – lions with human heads – in full relief testify to local artists' hankering after the figurative subjects of earlier centuries. In general, the carved stucco work of the period offers a decorative, three-dimensional treatment of vegetal and geometric designs (Fig. 31).

Magnificent palaces and vast religious edifices were erected between the fourteenth and the sixteenth century, ushering in a new stage in the development of thematic mural painting. The Timurid capital Samarkand, to which the best craftsmen, artists and architects were brought, became the centre of this art form. One of the commonest forms of wall

painting in Samarkand was thematic landscape, executed by outlining the design in ochre and applying gold leaf. Examples of this type of painting, influenced by Chinese traditions, may be found inside the mausoleum of Shirin Biki Aqa (fourteenth century) in the Shah-i Zinda complex in Samarkand. The murals in other, later mausoleums in Samarkand, those of Bibi Khānum and Tūmān Aqa (fifteenth century), also have traces of landscape painting, executed in dark blue over white *ganch* (plaster) combined with gold leaf. A variety of trees and plants, depicted in three-dimensional graphic style, express in metaphorical terms ideas about paradise and heavenly blessings which were current at the time. Trees are frequently presented in separate cartouches or rosettes which themselves form part of the geometric ornament (Fig. 32). Hence the term ‘ornamental painting’ is more appropriate for fifteenth- and sixteenth-century monuments with elements of landscape painting such as the decoration with plant motifs inside the Gunbad-i Sayyidan in Shahr-i Sabz (see below, Chapter 18).

The influence of Chinese iconography is perceptible in the dragons depicted on the portal of the mosque at Anau (fifteenth century, near Ashgabat) in northern Khurasan and the graceful flying birds on the portal of the Dīwān-Begi *madrasa* in Bukhara (sixteenth century), but the general style of heraldic compositions with paired images reflects the trend towards refined ornamental art typical of the Timurid period. This tradition of zoomorphic imagery on the portals of mosques and *madrasas* was to be developed in the later architecture of the period.

Some schematic, rather primitively drawn images of various birds and animals, reminiscent in stylistic terms of the illustrations of scientific and pharmacological treatises, have been identified in the painting from slightly after our period at the mosque of Khoja Zayn al-Dīn (sixteenth century) and the *madrasa* of Mīr-i ʿArab (sixteenth century) in Bukhara. However, the traditions of sculptural, three-dimensional art do not seem to have been reflected in the architectural monuments of the Timurid age.



Fig. 32. Samarkand. Cartouche from the mausoleum of Tūmān Aqa. (Photo: © Reproduced from: F. Beauptuis-Bressand, *The Blue Gold of Samarkand*.)

## Part Two

# TURKIC AND MONGOL ART

(*E. Novgorodova*)

The Inner Asian regions had a rich artistic heritage in both prehistoric times and those of early recorded history; for these, see Volume II, especially Chapter 15, and Volume III, Chapter 14.

## Uighur art and sculpture

In the middle of the eighth century, the Uighur Kaghanate united ten Uighur and nine Oghuz tribes, so that the authority of the new Kaghan extended from the Altai mountains to Manchuria and southwards to the Gobi desert. The Uighurs brought under their control the towns and oases of western Kashghar and, in 840, transferred their capital from the banks of the Orkhon to the northern slopes of the eastern T'ien Shan, naming their new capital Beshbalik (near the modern town of Guchen), while Turfan became a second capital, known as Kocho (for a more detailed treatment, see Volume IV, Part One, Chapter 9). Gradually, the Uighurs forsook Manichaeism for Buddhism and increasingly adopted a settled way of life, merging with the local Indo-Europeans. A new, Turkicized culture emerged, with Uighur as the main administrative language. Archaeologists have excavated the remains of the fortress and palace in Tuva, located on the island in the middle of Lake Tere-göl. It is assumed that the palace was built on the orders of the Khan Mo-yen-ch'ö (746–59). The palace was located at the centre of the fortress (the foundations measure 23 m × 23 m). It was faced with baked brick and had broad staircases and ramps; the roof was supported by 36 mighty columns. The murals were lavish: the walls of the palace were stuccoed and decorated with frescoes. Household utensils, ornaments and painted vases have also been found, testifying to the great skill of the craftsmen from various nations and representing different religions. Sogdians and captive Chinese worked alongside Uighurs in the construction of this palace.

Relations with China played a major part in the development of Uighur culture. When internecine strife rent the Heavenly Kingdom, the assistance of the Uighur Kaghan became ever more necessary. The Chinese not only acquitted their debts with lavish gifts: they also gave their princesses in marriage to Uighur princes. Thus the customs and luxuries of the Chinese court began to be adopted by the Uighur nobility and to become part of the culture of the élite. But although the ruling classes came under Chinese cultural influence, the rest of the Kaghanate's population continued to live by its age-old laws.

Towns and fortresses were rectangular, enclosed by walls of *pisé*, or unbaked brick; round towers were positioned at gates and corners and fortresses were surrounded by deep fosses. The posts and tiled roofs of the buildings are also features of the Türk monuments of Mongolia, such as one built in honour of Kül Tegin from Höshöö Tsaidam. The discovery of fragments of T'ang pottery points to Chinese influence, which could also explain the statues of lions discovered among the ruins of the town of Bay-Balik, on the banks of the Selenga in the Transbaikal region. Such Uighur fortified towns and fortresses were also centres of settlement, where crafts and trade flourished, and they served to establish settled ways of life among the Türks in Central Asia.

The sculpture of the Uighur period has been studied far less than the stone statues of the ancient Türks. It is also difficult at times to establish dates for its production. We know, for example, that the Uighurs of the Selenga erected stone statues of men wearing headgear and carrying a vessel in both hands, and such statues have been found both at Tuva and at Khakasiya, and like those of the Türk Kaghanate, always face eastwards. The vessels and headgear suggest a date somewhere between the eighth and the eleventh century. The identification of certain sculptures as male is open to question.<sup>1</sup> Some of the statues identified as male have accentuated breasts and wear women's headgear and also, at times, a pendant, typically a woman's ornament.

There is a large group of stelae, consisting of a small number in Mongolia, a rather larger number in Kyrgyzstan and a very large number in Kazakhstan, which can unquestionably be identified as sculptures of the Uighur period (though not of their ethnic ancestors); similar sculptures can be found throughout the southern Russian steppes.

## Sculptures of the Türks of Kazakhstan and Mongolia

The sculptures on the high plateaux of Kazakhstan are distinguished, in particular, by the fact that they depict women. Clearly, this is an example of the cult of the primogenitrix known among the Turkic peoples as *Umai*. The breasts are emphasized and there is no

<sup>1</sup> Mogil'nikov, 1981.

depiction of a moustache or weapon. The vessel is usually shown held in both hands, as on the Uighur sculptures. The tall hat resembles the national headgear worn by Kazakh women, and the solid pendant-like ornament around the neck is another indication of female gender. A small group of male portraits depict figures with moustaches, occasionally sitting cross-legged in the Turkish fashion. The sculptures of that period are not treated three-dimensionally; yet in spite of the simplicity of the portrayal, the faces are highly individual and expressive. No clothing is shown, not even the flaps of the kaftans that we are accustomed to see on earlier Turkic sculptures. Similarities in the way the vessel is held, in its form, and in the ornaments and headgear worn enable us to date the types of sculpture described to the ninth–tenth century and to make a connection between them and the stone statues from southeastern Europe, the Polovtsian *babas*, which date from the twelfth century and are associated with the progress of the Kipchak from Central Asia to the steppes of southern and eastern Europe.

Transformed in time and space, the rites and cults of the ancient Türks underwent great changes, but the central idea remained the same, as expressed in rites, in the principle of sacrifice and in the erection of idols in honour of ancestors. Sculptures of this sort are also found in Mongolia. For example, stone images of people wearing neither belt nor weapon and sometimes wearing tall headgear are found on the monument to Unget. The rite of ancestor remembrance, described by William of Rubruck on the basis of his observation of the Polovtsians, explains the purpose of the Kipchak/Cuman sacrificial altar:

The Cumans raise a large mound over the deceased and erect a statue to him facing east and holding a bowl in its hands in front of the navel. . . I recently saw a dead man around whom 16 horse hides were hung on tall poles, four at each corner of the world, and they were placed before him for drinking *kumiss* [fermented mare's milk] and eating meat, although it was said that he had been christened. I saw other burials facing east, very large areas, paved with stones, some round, others rectangular, and with four long stones raised at the four corners of the world.<sup>2</sup>

Elements in William of Rubruck's description may be compared with the ancient Türk monument in the locality of Askhate in Mongolia. An inscription on the eastern part of the funeral complex has been carved above the portrayal in relief of two youths in identical clothing, sitting on either side of their dead father who is shown wearing tall headgear. A clan *tamghā* (emblem) is carved above the head of the figure on the right, enabling the monument to be dated to the eighth century. A bird, the symbol of the departed soul of the deceased, is depicted between the *tamghā* and the inscription. On the stone images of Semirechye and other areas in the Türk Kaghanate, a bird is frequently carved on the arm

<sup>2</sup> William of Rubruck, 1911, p. 146; 1990, p. 221.

of the sculpture (not a bird of prey or a hunting bird). The same representations are also found on the petroglyphs of Central Asia.

Scenes from the life and mythology of the inhabitants of Central Asia carved on rock faces must also be included in the art of the period. The most typical images are outlines of armed horsemen, *tamghā*-like signs of ownership, and animals. Already widely known, these petroglyphs are located in western Mongolia, on Mount Khar-khad ('Black Cliff') on the eastern spurs of the Mongolian Altai, along the right bank of the River Kobdo. A cliff with carvings can be found not far from the summit of Tsast-ul (alt. 4,213 m), the only mountain with large areas of smooth rock surface. The drawing has been carved out at a height of more than 10m from the base of the rock and can be clearly seen from a distance.

Showing five horsemen in armour and helmets, this petroglyph is unique. The horsemen are armed with spears and their horses, too, are protected by armour. In the uppermost part of the composition, there is a horse, a deer and, in front of them, two heavily armed horsemen riding away to the right, one after another. Lower down, riding towards them, is an identical rider carrying a spear, and lower still a foot soldier is shown holding a composite bow. Another two horsemen in armour are carved in the lower part of the drawing, riding to the right in close formation. The central figures are shown in outline. The horsemen are depicted standing straight up in their stirrups. All of them have high narrow waists and broad shoulders and all are shown full-face. The horsemen are rendered accurately and in great detail. The coats of mail are shown as long kaftans; their structure is rendered by horizontal lines like that of laminar armour. Saddles are shown with a high rear pommel, which was common in Central Asia from the sixth to the eighth century (for example, in Kudirge, Kokel and elsewhere). These drawings of heavily armoured horsemen must have been executed by individuals belonging to the Turkic peoples rather than by their neighbours. So far as has been discovered, this is the only monument of its type.

## Mongol art: architecture and painting

The Mongols, like the other peoples of Central Asia, used large tents and yurts. According to thirteenth-century reports, there was a gigantic yurt in Mongolia, built on a cart, to which 22 bulls were harnessed. Traces of many towns and settlements have also survived, however, the most striking example being the old Mongol capital of Karakorum. This was a large city boasting 12 temples of different religions (including Buddhism), the palace of Ögedey Khan and residential quarters around the central trading area; we have a description of it from the only known European traveller who visited it, William of Rubruck.<sup>3</sup>

<sup>3</sup> William of Rubruck, 1911; 1990.

A striking example of the frescoes in ancient Mongol cities is provided by the paintings discovered during excavations beneath the palace of Ögedey. Built in 1235, the palace stood on a high mound composed of alternating layers of sand and clay beneath which were found the remains of a Buddhist temple with fragments of twelfth- and early thirteenth-century frescoes. They were painted on a layer of white plaster applied to a coat of yellow clay covering the wall. The paintings are on religious subjects. The larger figures of the Buddha are shown surrounded by small figures and three types of representation have been identified: Tibetan, Uighur and Chinese. Among the Tibetan-style pictures is a Buddha depicted with a topknot and a halo against a red background. His right shoulder is bare, his left is covered by a red cloak. Such representations of the Buddha teaching are known from Karakhoto. Images of him wearing a tall headdress, clothed in red and 'bestowing a blessing', corresponding to Tibetan canons, also form part of the same cycle of paintings. A fragment depicting a figure with hands clasped and wearing a red garment with broad sleeves also belongs to the Tibetan tradition. The craft products found include jewellery made of ivory, copper earrings, a filigree silver bracelet, bronze plates and finely worked clasps, and many other items. Chinese influence and, at times, workmanship are evident in the splendid vases, the ceramic dishes and the enormous number of shards of various forms of pottery which have been found.

The sculpture of the Mongol empire differed substantially from all the known sculpture of earlier periods, and this is particularly true of the stone sculptures found in eastern Mongolia. One striking example is the sculpture in the *somon* (district) of Dariganga in Sühbaatar *aymak* (province), which differs from the Turkic sculptures of western Mongolia in the pose depicted, the workmanship, and the clothing, headgear and ornamentation. For many years, this work was erroneously dated by scholars to the ancient Türk period (i.e. not later than the eighth century), but L. L. Viktorova, who first dated the stone sculptures of eastern Mongolia to the thirteenth and fourteenth centuries, has demonstrated that this monumental work depicts members of the Chinggisid dynasty. One of the statues represents the youngest son of Chinggis Khan, Tolui. The statues' hats have small brims and long ribbons hanging down the wearers' backs. Kaftans with long flaps and narrow sleeves are worn, fastening from left to right. Such belts as are visible are decorated with small plates in the form of eight-petalled rosettes or half-moon shapes. Unlike the ancient Türk sculptures, on which the legs are not shown, the sculptures from eastern Mongolia are presented in soft boots with thick soles and turned-up toes. Many figures carry purses or prayer beads. One sculpture shows an armchair with elbow-rests, something which was never produced in the west of the country.<sup>4</sup>

<sup>4</sup> Viktorova, 1985.

Architectural ornament also has its place in the sculpture of the Mongol period, examples being the heads or foreparts of dragons, stretching forward like animals about to leap. Figurines of women and, occasionally, of animals have been found in temples. Another distinctive decorative feature consisted of stone stelae bearing inscriptions and mounted on stone bases in the form of tortoises; one of these last still stands by the wall of Erdeni-zu.

## Chinese Turkistan and China

The town of Karakhoto, situated on the lower reaches of the Edzen-göl in Gansu province in the north-western corner of China, was rediscovered by P. K. Kozlov in 1908. The first recorded reference to the town dates back to the twelfth century, at a time when the Tangut people, who had come together in the year 982 in the Hsi-hsia state, were living on the Edzen-göl (see Volume IV, Part One, Chapter 9). In the year 1226 they were subjugated by the Mongol forces under Chinggis Khan. The excavations at Karakhoto have filled in gaps in the history of Central Asia, its culture, language, literature and art. Among Kozlov's discoveries there were woodblocks and engravings. Whereas ninth- and tenth-century engravings were found at Dunhuang (in the Lop desert, where cave walls were decorated with Buddhist frescoes, statues and altars), those at Karakhoto date from the eleventh to the thirteenth century. The murals were religious in content and demonstrated the influence of neighbouring countries on the art of the period in Central Asia. Two sets of influences may be identified on the basis of the composition, Tibetan and Chinese. The Chinese influence on Gansu lasted from the second century B.C. to the tenth century A.D., whereas the eleventh to the fourteenth century was a period of Tibetan cultural influence.

The religious images found at Karakhoto that were executed according to Chinese traditions included representations of the Amitabha Buddha, the cult of the dead and planetary deities, including representations of natural phenomena and the seasons. Characteristic features of images exhibiting a Chinese influence are clothes draped over the entire body, the colour yellow and a Taoist motif. Finds there dating from the eleventh to the fourteenth century include images in the Tibetan style such as the 'Buddha of the diamond throne'. Owing to the conservatism of Tibet, the technique and images of medieval icon-painting were preserved almost to the present day.

## Tibet

Painting in Tibet was mainly confined to the country's temples, and it was here that artists received their education. In addition to the common deities, quite a few local gods have been identified which are associated with new themes, landscapes and dress. The lower the

position of the deity in the hierarchical order, the greater the freedom allowed the artist. Local deities included the gods of health, the earth and the protectors of the mountains. Tibet was also known for its many demons (more numerous than the human population!), and Lamaism set itself the task of subjugating these demons and obliging them to serve its own purposes. The representation of these demons was taken very seriously, and they are one of the most striking subjects in the monastery and temple paintings.

High in the mountains, in the dwelling-place of the gods, collections of statuettes made of painted clay by lay craftsmen have been found. They represent the successive visions surrounding the deceased who crosses the River Bardo to the world of the spirits. As in all its manifestations, Tibetan Lamaism differed from mainstream Buddhism; thus the architecture is specifically Tibetan in style. The monumental, heavy buildings rise up on the mountain sides, temples being positioned so that the sun's rays first strike their gold-burnished roofs. Tibetan monasteries on the mountain tops are open to all the winds, defying enemies by their inaccessibility.

Other distinguishing features of Tibetan culture are the preservation and organic interweaving of shamanist traditions, the sacrifice of live animals and the construction of sacrificial altars (*ohos*), made of piles of stones on mountain tops, where sacrifices were made to the ancestors and the lords of the mountains. One of the ancient images associated with the ancestor cult is a grey-haired old man, a character frequently depicted in Lamaist painting and sculpture.

### Part Three

## HINDU AND BUDDHIST ARTS AND CRAFTS: TILES, CERAMICS AND POTTERY

(A. H. Dani)

In this early medieval period of northern India, there is evidence of continuity in the popular art of the local people and of a marked change introduced by migrating peoples from Central Asia further north, such as the Türks, Gujars and other tribes who integrated themselves into the Rajput ruling system. As Buddhism was now mostly confined to Afghanistan and north-western India, Buddhist material may be recognized in the late

phase of Buddhist survival here, e.g. at Bhamala<sup>5</sup> and Giri<sup>6</sup> in Taxila and from late terracotta and stucco figures from Taxila and Bamiyan. These figures present new ethnic elements which spread down through the Indus region and penetrated into Rajasthan and the western part of the Gangetic plain and created the Rajput style of art. At Bhamala, the stupa court was paved, probably at this late phase of the monastic survival, by terracotta tiles with a coating of lime plaster. These tiles were laid flat and divided into squares with lines of tiles-on-edge between them. Here the arrangement of tiles assumes the form of the 'Wheel of Law', the spokes and rims of which are formed of tile-on-edge. At another place in front of a cell, the tiles bear a variety of patterns incised on their faces, e.g. crosses, spirals, double-axes, swastikas, lotus rosettes, concentric circles, quatrefoils of pipal leaves, etc.<sup>7</sup>

In the Indus region, the Türks (the Turushkas of Sanskrit literature) created the Hindūshāhī style of terracotta and ceramic art, one that was significant for terracotta human and animal figurines. One example was found in the upper layers of the Damkot excavation.<sup>8</sup> A handmade male figure shown in a kneeling position with hands tied in front, it has pinched facial features with a high arched nose and punctured eyes, and a mouth depicted by a slit, and it wears roundels at the ears and a turban on the head. It is thickly coated with red slip and painted black on the eyebrows, arms, waist and feet.

In contrast to the above, we find a distinctive variety of terracotta figurines from Bajaur which show typical Turkic facial types and wear long, flowing garments for both men and women. Two examples from the Islamabad Museum are female figurines holding babies in their arms. One of them (Fig. 33) is seated on a pitcher stool with her legs prominently shown in front. Her fat body bulges out on the seat, while she has a V-shaped bejewelled neck ornament. She also has broad muscular cheeks with her nose pinched and a slit mouth, and her eyes are applied and incised. The back of her head is pressed. The other figurine (Fig. 34) is in a standing pose and wears a long, flowing robe to her feet. Her nose is also pinched, but the eyes are just incised. She has an ornamented cap on her head. Both the figures present a new ethnic type. A third terracotta object shows an elephant (Fig. 35) with its trunk partly broken. On the body of the elephant several lamps have been placed, suggesting that such lamp-loaded elephants were probably used for ritual purposes.

Ceramic and pottery types are found in upper layers of historical sites throughout this region, and have been described by the excavators from sites such as Ahichchhatra,

<sup>5</sup> Marshall, 1951, Vol. 1, pp. 391–7.

<sup>6</sup> Ibid., pp. 342–7.

<sup>7</sup> Marshall, 1951, Vol. 1, p. 394; Vol. 3, Pl 119a–b.

<sup>8</sup> Rahman, 1968–69, Pl. 88, no. 173.



Fig. 33. Bajaur. Seated lady with babies in her arms. (Photo: Courtesy of A. H. Dani.)



Fig. 34. Bajaur. Figurine in a standing pose wearing a long, flowing robe to her feet. (Photo: Courtesy of A. H. Dani.)

Charsada, Tulamba and Damkot. At Mundigak in southern Afghanistan there is an abrupt change, and we find here plain bowls and jars in red and reddish brown.<sup>9</sup> A difference in

<sup>9</sup> Casal, 1961, Figs. 124–5 and Pl. XXXVI, and pp. 163,223–4.



Fig. 35. Bajaur. Terracotta elephant. (Photo: Courtesy of A. H. Dani.)

decoration is seen in the late pottery from the ruins of Ahichchhatra in Bareilly district, Uttar Pradesh, from strata II and I, dated respectively to 750–850 and 850–1100. The most common type is a variety of ‘decorative bowls’ which are made in mould and bear designs in relief on the slipped red ground. The decorations are geometric patterns of oblique or cross-hatchings or concentric semi-circles, lotus petals, various shapes of rosettes, together with or alternating with conch-shells, scrolls and arabesques. Other types include miniature jars, a double-spouted jar and cooking vessels, sometimes with long handles. Pedestalled bowls, probably used as incense-burners, have also been recovered. These also bear decorations consisting of incised rectilinear or curvilinear geometric patterns, spirals, zigzags and nick. Conch-shells in relief are also seen.<sup>10</sup>

Sir Mortimer Wheeler has given a detailed classification of the late pottery found in his excavation at Charsada (the Bala Hisar mound) and he places them ‘as early as the eighth century A.D.’<sup>11</sup> Such potsherds have often been discovered in association with the glazed ware that was introduced by the Muslim incomers to the north-western Indian plains. The chief characteristic of the Hindu-style pottery shows a buff jar with friezes of stamped notches and rosettes; a brown jar with horizontal linear and looped patterns in white paint,

<sup>10</sup> Ghosh and Panigrahi, 1945, pp. 50–5.

<sup>11</sup> Wheeler, 1962, p. 80, Figs. 36–9.

and a buff rim with stamped parallel bars; a reddish buff bowl with friezes of stamped circles, rosettes and lines, and with a ram's head spout; reddish-brown ware with stamped rosettes, lozenges and triangles, slashed handles and slashed ears or frills; and a reddish buff jar with oblique slashes round the shoulder. All this pottery is of a buff or reddish buff colour. Among the varieties, one may easily recognize a flat bowl with out-turned lip; a carinated water jar with round base and narrow mouth; a trough-like bowl with tapering sides; a flat-based cooking tray; round-bottomed cooking pots; and many other kinds of bowls and water jars, handled cups and drinking bowls. These varieties clearly reflect the social life of the people who were using them. The most important items missing are tall glasses meant for drinking and flat *thalis*, generally used for eating food. In their place we have wide open bowls with tapering sides meant for drinking; wide open bowls with curved sides for eating; and cooking pots and water vessels for bringing water from a distance.

At Tulamba in Khanewal district of the Multan Division in modern Pakistan, a complete sequence of historical remains has been found for the periods III, IV and V, spanning the eighth to the sixteenth century. The most outstanding feature of these periods was the emergence of 'Tulamba stamped ware', with a bewildering variety of over 200 designs, some showing parallels with those from stratum I of Ahichchhatra. The pottery of period III is of varied types, consisting of both thick and thin vessels. The painted pottery, which occurred profusely in period III, has designs painted either directly on the body of the vessels or over red slip in black colour. The designs consist of groups of parallel lines, triangles, loops, cross-hatching and zigzag lines. The pottery stamped with designs on the shoulder of the vessel is different from the pottery with impressed designs. The latter designs consist of volutes, squares, diamonds, wheels, circles, eyes, ducks, human faces and elliptical and wavy forms. These are usually decorated with rays around the outer edge or small dots within or outside a motif. On many specimens, the designs overlap and thus are only partially visible because of irregular stamping. The ware is generally made of well-levigated clay and is extremely hard. Among the varieties of pots we have a large pan, a bowl with tapering sides or with incurved sides, a small cup, a water pitcher, cooking vessels, a flat-based dish, varieties of oil lamps and many kinds of storage jars for food and water. Again there is an absence of flat *thalis* and drinking glasses. The predominance of bowls, both for drinking and eating purposes, shows the usage of the time. The cooking vessels and the water pitchers follow the traditional types.<sup>12</sup>

Similar pottery has also been found from period IV of Sarai Khola in Taxila.<sup>13</sup> The pottery assemblage is mainly represented by an overwhelming majority of pieces in the

<sup>12</sup> For varieties of designs, see Mughal, 1967, Figs. 30, 32 and Pls. XV–XXIII.

<sup>13</sup> Halim, 1972, pp. 100–12.

red ware tradition. It is mostly undecorated and plain, but some of it is painted in black. However, we also find incised decoration showing triangular designs and many lines. Among the varieties of forms we have water pitchers, bowls, storage vessels, lids, incense-burners and handled jars. These varieties show a close resemblance to the late pottery from Charsada and Damkot in Dir district. Here again, bowls of different types predominate.

The fortified site of Damkot near Chakdara has yielded, in its stratum V, material of the Hindūshāhī period. The hallmark of this ceramic industry also shows stamped designs, consisting of rosettes, concentric circles and impressed parallel bars and dots. Among the varieties of pots we find storage vessels; a water pitcher; bowls of various kinds; a cooking vessel and a kneeding trough with flat base and straight and curved sides; handled pots; and others. We also get pedestalled bowls showing excellent surface treatment and painted designs on the inside. The handled pots, in which the handles are very often roughly striated, are found in large numbers. Similarly spouted vessels with plain or decorated spouts are found very frequently. The painted decoration of motifs includes horizontal bands, loops, hatched or solid triangles, vertical strokes and other floral patterns, usually executed in black, though sometimes also in white. The most distinctive motif is the group of triple leaves suspended from a stem.<sup>14</sup>

On the whole, we find new types only in terracotta specimens that speak not only of new human elements but also of a new style in dress and coiffure. But the ceramic and the pottery types are decorated in a simple fashion, mainly by stamping and incision. The characteristic types show varieties of bowls, cooking vessels and water pitchers. Pedestalled bowls and cups and lamps with pinched mouths were used for ritual purposes.

<sup>14</sup> Rahman, 1968–9, pp. 245–50; Mogil'nikov, 1981.