

## About the Clay Jug With Paint Drips Belonging to the Karakhanid Period From the Navbagtepa Monument

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**Abstract:** This article provides information about a red clay jug with paint drips from the Navbagtepa monument in the Karakhanid period. It is noted that in late antiquity and the early Middle Ages it was a tradition to cover the surface with paint drip of handmade and wheel made unglazed ceramics. This type of ornamentation was initially used to decorate vessels in the middle reaches of the Syr Darya, and then in the regions of Semirechye, Tashkent, Sogd, Fergana, etc. The method of this decoration is quite simple, and it continues to be used not only in Sogd, but throughout Maverannahr.

**Key words:** Navbogtepa, Samarkand, the Karakhanid period, jugs decorated with paint drips, khum, Dzhetsisar, Kavunchi, Sogd, Afrasiab, Tashkent, Semirechye, Ustrushana.

**Introduction.** All kinds of handicrafts, particularly pottery, had evolved in Afrosiyab and the surrounding major and small towns and other communities by the early Middle Ages. Pottery began to apply new technology and experimentation. In Navbogtepa, southwest of Samarkand Afrosiyob, many samples of pottery manufactured in the traditions of Sogdian handicrafts have been discovered.

The Navbogtepa monument, which is found in the village of Navbog in the Samarkand area, is made up of arches and Shahristsans that are typical of medieval cities. The monument is 6 hectares in size and is situated between the Karasuv and Siyob canals. This monument is divided into two sections that are 20 meters apart. The first section, which runs from north to south, is triangular in design. The second section is G-shaped and covers an area of 220x140 meters. A 10-meter-high hill is to its northeast.

Navbogtepa was re-registered in 1987 by E.Yu. Buryakova and T.I. Lebedeva (Buryakova, Lebedeva, 1987), then in 2002-2008 by a combined Uzbek-Italian international expedition based on findings from the V-VII, XIV-XIX centuries. (Berdimurodov, Isamidinov, 2015. p. 128).

The first archeological excavations on the hill took place in 2019, with planographic (excavation 1 (RI)) and stratigraphic (excavation 2 (RII)) digs in Shahristan and Rabod, respectively. The information on the growth of the monument was clarified as a result of the excavations, which revealed that there were cultural layers of the Karakhanid period in the V-VII, XIV-XIX centuries (Saidov, Nazarov, Sandiboev, 2020. P.289-293). During the excavations in the Shahristan section (RI), samples of X-XIII century material culture were discovered.

**Main part.** A jar with a distinctive Karakhanid decoration was discovered during excavations at the Navbogtepa monument (Fig. 1). This discovery was found on a solid ceramic wheel that had been baked flat. From the bottom to the throat, a portion of it has made its way to us. The preserved component of the jug stands 23.5 cm tall, with a circumference of 17.5 cm in the broadest part of the abdomen, and a circumference of 10 cm at the bottom. The application of black, brown, or red paint to the surface of some pottery jars may have been intended to invoke divine power, bringing benefits and

wealth to the goods kept inside (Kulik, 1975. p. 97).

From the jar's neck, dark brown and crimson paint ran vertically down the neck. The thickness and length of the poured paint vary. The pattern on this vessel was not made with a specific stick, based on its shape.

Unglazed earthenware with intricate ornamentation may also be found in several ancient, early, and advanced medieval monuments in Samarkand Sugdi. The majority of them are created using a ceramic wheel. Pottery with a flowery ornamentation from the XI-XIII centuries has been discovered in numerous locations in Afrosiyob. In the medieval cities of Karabulak and Fergana, a direct analogue of comparable boats is widespread (Brykina, 1974. Fig. 29-30). Afrosiyab's dyeing technique had evolved by the reign of the Karakhanids. This style has been widely adopted, particularly in the production of unglazed ceramic farm pots. Basically, the patterning on the surface of pots and pans in the same style has increased (Sokolovskaya, 2015. p. 88. Fig. 100). In Afrosiyab, potters also used the method of white paint in the decoration of jars, jugs, pots and pans of the XII-XIII centuries. (Sokolovskaya, 2015. p. 88-92). An unglazed jar with a handle from the 10th-11th centuries, decorated with white paint, was also found in the Kuldortepa monument (Staviskiy, 1960. Fig. 2, 2).

In Movarounnahr in the XII-XIII centuries, the technology of ceramic production was improved, the variety of pottery increased. Especially in the Ettisuv and adjacent areas, the jars, pitchers, tubs and jugs are covered with colored angob and decorated with a flowing pattern. (Baypakov, Kuznetsov. 2011. p. 23). Archaeological excavations in the Ettisuv and South Kazakhstan regions have revealed a large number of white-painted pots from the monuments of the X-XII centuries (Fig. 2. 15,16). The shape of such pots and the patterns on their surface are similar to those found in the Navbogtepa monument. During this period, flow-colored patterns are mainly observed in jars of different sizes. Black and dark brown mineral dyes are usually applied to the pots identified in the regions of South Kazakhstan (Ageeva, Patsevich, 1958. p. 188). Many ceramic vessels decorated with mineral dyes from the X-XII centuries layers of the Oktepa monument in the Talas Valley are also noted (Kojemyako, 1964. p.164. Table VI). In the city of Savron in southern Kazakhstan, many pottery vessels with X-XIII centuries were found (Smagulov, 2010. p. 361-363. Fig. 59-60). The size and shape of the jug with a flow pattern on the surface identified from the Kuyruktepa monument is very close to that of the jug found at Navbogtepa (Atlas of Central Asian artistic crafts and trades, 2001. P. 11. Fig.11).

It should be noted that the pots, the surface of which was painted in the Middle Ages, were found mainly in the ancient and early Middle Ages in many areas where the cultures of Jetiosor, Otrar-Karatov and Kovunchi were widespread. Hence, we can see that this style of pattern-making continued uninterrupted from antiquity to the advanced Middle Ages.

In particular, in the Tashkent oasis in the I millennium BC and millennium BC. By the middle of the first millennium, the Kovunchi culture was widespread. From the cultural layers of these cultural monuments, many ceramic vessels decorated in the style of pouring paint have been found. Their age covers the period from the last centuries of the first millennium BC to the first Middle Ages. It is in the Tashkent oasis that we can clearly see the continuity of the flow pattern. Pots and palms of various shapes were found in the cultural strata of the V-VIII centuries of the Khanabad monument, located on the left bank of the Chirchik River. Some of them are decorated with flowing paint (Brusenko, 1986. Table 2, 3). Analogs of unglazed pottery with flowing paint found in Khanabad can also be found in

early medieval cities such as Mingorik, Oktepa (Antiquities of Tashkent, 1976. p. 20. Fig. 7). In our opinion, the ornaments of the first medieval unglazed pottery of Khanabad, painted on the surface, may have influenced the patterns of the first glazed pottery of the Tashkent oasis. This is because in the glazed vessels of the oasis of the 2nd half of the IX century - the first half of the X century there are simple pattern motifs drawn vertically (Brusenko, 1986. Table 9, 10). These facts can also prove that the flow pattern is unique to the Kovunchi culture and has continued uninterrupted.

As mentioned above, even in the Middle Ages, when the Tashkent oasis developed, we can see that the tradition of pouring paint on the surface of some unglazed pots continued. In addition, other elements of the Kovunchi culture have been preserved in the medieval pottery complexes of the Tashkent and Ettisuv oases. In the VIII-IX centuries, the Chach pottery complexes continued the tradition of pouring paint typical of the Kovunchi culture, making handles of pottery in the shape of an animal and grinding the surface of the pottery with a completely red angob. (Filanovich, 1983. p. 75-76).

In the territory of Ustrushona, by the first Middle Ages, pottery began to spread. They consisted mainly of pots, jugs and palms. This period continues the influence of the III period of the Kovunchi culture in the form of pottery. Pottery, oil, obdasta, hum and lids are found in the monuments of Kugaittepa, Khanabad, Chilanzar, Yunusabad Oktepa of the Tashkent oasis (Pardaev, 1999. p. 149-150. Fig. 3, 6).

From the ancient and early medieval layers of Sogdia we come across many ceramic vessels decorated in the style of flow paint. As a result of many years of archeological research in Panjikent, unglazed ceramic vessels polished with red angob and painted in the form of a stream were found in the lower layers of this monument. Some of the handmade pottery is usually painted completely or partially with angob. There are also jugs, pitchers, jars and cups made by hand and on the wheel. They are very similar to similar pottery from the V-VI centuries identified from the Talli-Barzu and Kofirqala monuments (Marshak, 2012. p. 75).

As mentioned above, in the monuments of Samarkand, Sughd and adjacent areas, there are ancient, early and developed medieval unglazed ceramic vessels with a light brown paint on the surface. Early medieval Panjikent (Marshak, 2012. p. 90), Tali-Barzu, Kofirqala and Afrosiyab also found pottery vessels with simple ornaments on the surface in the first medieval cultural strata. The existence of the first medieval pottery decorated with pottery means that this situation continued unabated in Sughd as well. However, according to L.F. Sokolovskaya, the method of pouring paint on unglazed ceramic vessels, developed in the Sughd region in the Middle Ages, was revived in the late XI century. (Sokolovskaya, 2015. p. 81).

According to our observations, many earthenware pottery was found in many monuments of Sughd even before the 11th century (Fig.2. 8, 9, 10, 12, 13).

**Roots of origin.** The roots of the pottery, which is also found in the developed Middle Ages, date back to ancient times (ancient and early Middle Ages). Decorating the surface of the pottery with a flow pattern first appeared first on the banks of the Syrdarya, in the Tashkent oasis, and then spread to Ustrushona, Sughd, Fergana and other places. Brown or red mineral paint is poured or sprayed from the top of the container downwards. The technique of embroidering dishes in the style of "claws" is also found in the cultures of the Urals, which date back to the first millennium BC and the first millennium BC (Torgoev, Kulish, Erjigitova, 2020.p. 125). Pottery with a flowing pattern dates back

to the 1st century BC. In many monuments located in the middle reaches of the Syrdarya, it began to become widespread, changing in quality and shape over time (Levina, 1971. p. 16). Initially, the method of pouring paint was used to decorate the surface of hand-made pottery. At the end of the first millennium BC in the cultures of Jetiosor, Kovunchi and Karatov-Otrar was formed the pouring of paint on the surface of hand-made and wheeled pottery.

Pouring paint on the surface of the jars, which make up 30 percent of the pottery of the Kovunchi Monument, is more common than other ceramics (Levina, 1971. p. 106. Fig. 35). It should be noted that in all 3 stages of the Kovunchi culture, the method of pouring paint on the surface of ceramic vessels was used. It is mainly observed in the pouring of paint in types such as jugs, pots, pans, pots (Levina, 1971. Fig. 59).

The white paint found in the jug found at the Navbogtepa monument is first of all found in the monuments of the Kovunchi culture. Especially in the VII-VIII centuries layers of the Kovunchi culture, the decoration of pottery of different types with white paint has increased (Filanovich, 1983. p. 93. Fig. 10). Jetiosor monuments, which are part of the Kovunchi culture, have also been found to have pottery with a similar flow of paint. They occur mainly from the second stage of the Jetiosor culture (IV-VII centuries AD). In the Tashkent oasis, on the right bank of the Syrdarya River, at the Oktepa-2 monument (now the Kirov Aktobe-2 monument in southern Kazakhstan), a large number of hand-made pottery vessels with a dark brown paint were found (Levina, 1971. fig. 35-38). From the VIII-IX centuries, the style of pouring ceramics began to move to the items made on the wheel (Ageeva, Patsevich, 1958. p. 189. fig. 105). We can see that this style was widespread throughout Central Asia until the early thirteenth century.

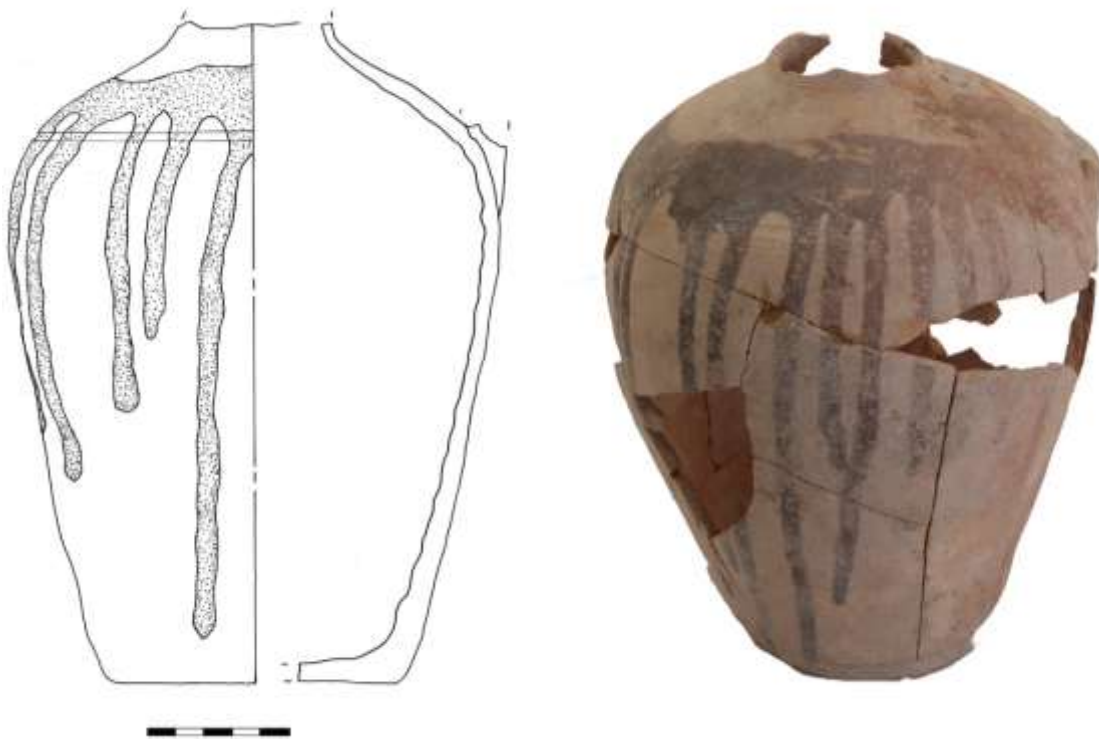
This jar, found in Navbogtepa, shows that the sedentary and semi-nomadic cultures of Central Asia are closely intertwined. According to M.Kh. Pardaev, “the last ancient and early Middle Ages were marked by two different cultures of Central Asia, the convergence of material and cultural characteristics of nomadic peoples, the intensification of ethnic interference, the expansion of socio-economic interactions. characterized by. In fact, the starting point of these processes is associated with the introduction of a peculiar "desert culture", which appeared in the lower and middle basins of the Syrdarya in the late millennium BC (II-I) centuries. In later periods, this culture, which had a strong influence on the sedentary oases of Central Asia, was developed by L. M. Levina divides it geographically into three parts: “Jeti-Osor” Cultural Center, located on the left bank of the Lower Syrdarya River, in the Kuvondarya Basin; “Otrar-Karatag” cultural center, located in the south-east of “Jeti-Osor”, on the left bank of Syrdarya, bordering on the northern ridges of Karatag; The Tashkent oasis is a “Melon hearth” formed in a large territorial unit from the Angren-Chirchik-Keles basin to the Qurama mountain range, from the northeast to Pskom, Chatkal and Upper Talas.

L. M. Levina points out that the pottery products recorded in these 3 cultural hearths do not differ from each other in general aspects. The main reason for this is the unity of physical and geographical features of the desert areas along the Syrdarya River and its basin, and the resulting management, similarity of lifestyle (Pardaev, 2002. p. 146-147).

**Conclusion.** It should be noted that the roots of the developed medieval method of pouring paint on the surface of unglazed ceramic vessels go back to ancient times. Initially, this style was widespread in hand-made pottery in the late first millennium BC in the Syrdarya region, Tashkent and Sughd. Later, when this style came to the early and advanced Middle Ages, it moved to unglazed

pottery made on a ceramic wheel. Although the style and historical appearance of this decoration is simple at first glance, it is in fact directly related to the history of the interrelationships and intermingling of peoples (nomadic and sedentary) living in two different socio-economic lifestyles that have historically existed in Central Asia.

This means that the history of the origin of the flowery ornaments given to the jug found in Navbogtepa has a long history. Archaeological sources testify that the roots of the method of pouring patterns on the surface of pottery go back to the Kovunchi culture. This style of pattern existed from the first millennium BC to the late Middle Ages. Although the owners of the Kovunchi culture have merged with other peoples of Central Asia over time, the traces of material culture they have created will remain in a new form for a long time.



*Figure 1. Navbogtepa. Flowing patterned jug. XI-XII centuries.*

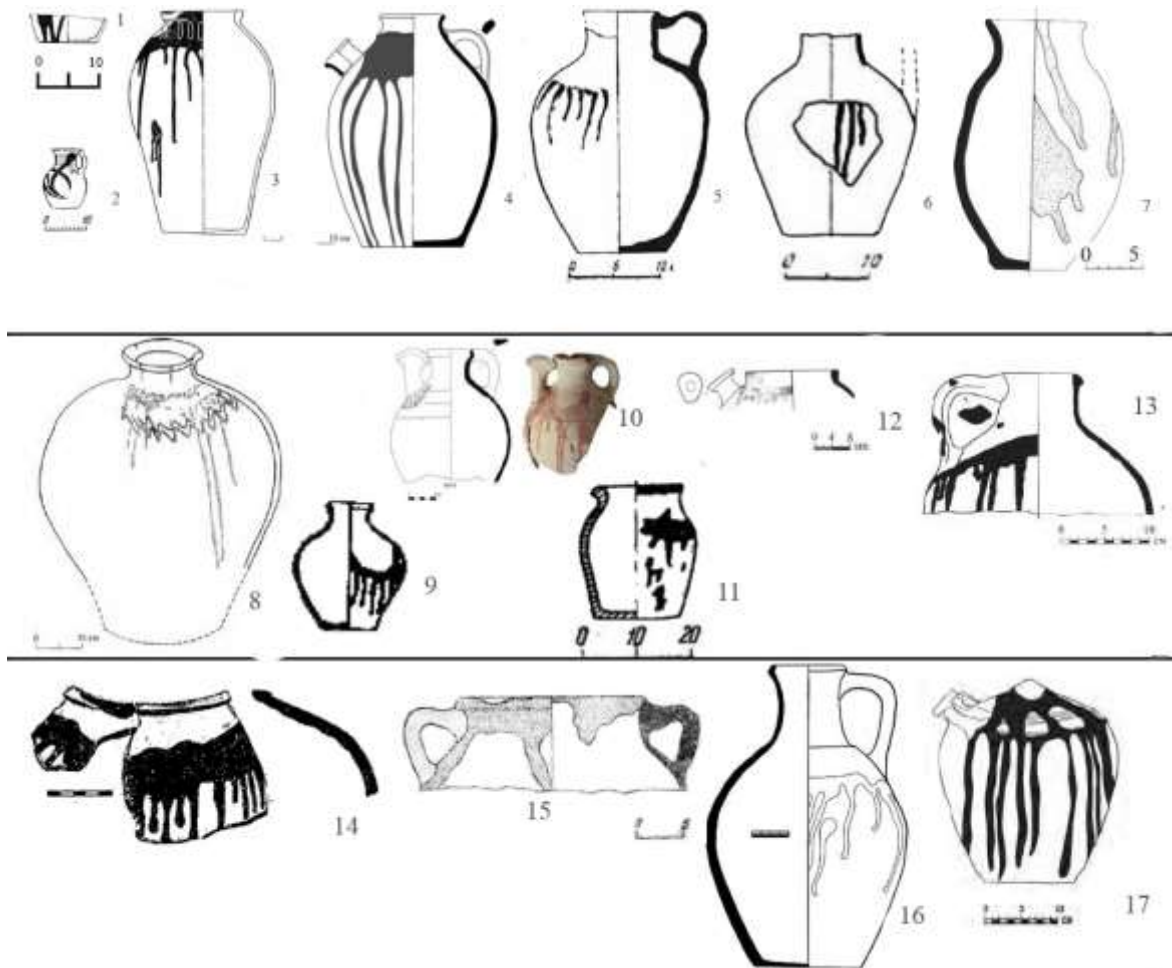


Figure 2. Central Asian flow patterned pottery. 1. Jetiosor monument, V-VII centuries (Levina, 1971. Fig. 9). 2. Shauktepa (Shaushukum) Cemetery. South Kazakhstan. III-V centuries (Levina, 1971. Fig. 58). 3. Monument to Aktobe-2. South Kazakhstan. Late III-early IV centuries (Levina, 1971. Fig. 37). 4. Kultoba, Turkestan, South Kazakhstan. VI-V centuries (Torgoev, Kulish, Erjigitova, 2020. Fig. 4-3-4). 5. Tashkent VII-VIII centuries (Antiquities of Tashkent, 1976. Fig. 7). 6. Tavqatpepa monument. VIII-IX centuries (Filanovich, 1983. Fig. 10). 7. Qoshtepa. Ustrushona. V-VI centuries (Gritsina, Mamadjanova, Mukimov, 2013. fig. 29,17). 8. Panjikent monument. V-VII centuries (Marshak, 2012. Il. 90.). 9. Tallibarzu monument. Sughd. V last quarter-early VI century (Lebedeva, 1994. Table 6). 10. Vardanze Monument. Bukhara oasis. VII-VIII centuries (Mirzaakhmedov, Pozzi, Adylov, Iskanderova, Mirzaakhmedov, Sultanova, 2018. Fig. 6). 11. Kozalikir monument. VI-V centuries. Khorezm oasis (Vakturskaya, 1959. Fig. 2.24). 12. Ishchantepa monument. Sughd. V-VI centuries (Sandiboev, Fig. 43, 12). 13. Afrosiyob monument. Late VII-first half of VIII (Sokolovskaya, 2015. Fig. 2). 14. Talas Valley (Kojemyako, 1963). 15. Khanabad monument. Tashkent oasis. The first half of the tenth century (Brusenko, 1986. Table 1.19). 16. City of Savron, South Kazakhstan. (Smagulov, 2010. Fig. 58). 17. Afrosiyob monument. The beginning of the XII-XIII centuries (Sokolovskaya, 2015. Fig. 105).

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