

游牧民艺术在乌兹别克斯坦 陶瓷发展中的作用

Role of Nomad's Art in the Development of Ceramics of Uzbekistan

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摘要

游牧文化与定居文化的相互影响是界定中亚艺术发展进程的特定特征之一。这些影响也在陶瓷发展中反映出来。陶瓷是一种手艺,在更大程度上是定居社会的特点。游牧民族主要生产木制器具;然而其他的草原艺术——金属浮雕工艺、珠宝工艺、木雕和皮革、地毯(毡制品、绒毛和无绒毛地毯)、石雕——已经对定居社会的陶瓷的发展产生了明显的影响。游牧艺术元素既为定居工匠所利用,也为不久前还是游牧部落但已过渡到定居生活方式的技艺能手所应用。本文举例说明自古到今游牧文化对乌兹别克斯坦陶瓷形状的发展及装饰的采用在生产上的影响。

1. 古代(BC 3 世纪—AD 3 世纪)陶瓷上的兽形装饰。这一种装饰(山羊、公羊、公牛、野公猪、狗、狷和猴的头像;禽类的爪等等)的出现与草原文化的影响有联系。它的起源与模仿游牧民族的金属器具有关,而这些器具以动物图案(完整的形象或其一部)作为其主要标志。带有兽形图案和把柄的陶瓷曾经在中亚、哈萨克斯坦、北高加索、伏尔加地区、克里米亚和高加索地区广为流传,其原因与草原文化民族的迁移相关。兽形图案起源于图腾崇拜。按照古代信仰,这些器具上的图案可以起到镇魔辟邪的作用。

2. 中世纪早期(AD 7 世纪)绘有人形装饰的器皿。这些器皿的形态仿效草原石刻(balbal)。类似的石刻出现在 AD6—7 世纪的阿尔泰草原地区并且作为传统习俗向西方传播到欧亚大陆草原、哈萨克斯坦以及中亚的一些地区。在草原雕刻上出现的祖先英雄形象被转化为家族偶像而以器物的形式表现出来。中世纪早期绘有人形装饰的陶瓷是突厥—粟特人文化共生因素之一。

3. 绘有动物和禽鸟图像的碟盘(AD 10 世纪)。随着伊斯兰国家的不断强大,对一种陶瓷的装饰品的追求也必然增加,然而有些样品仍然保留旧的图案传统。撒马尔罕和 Binket 的施釉的陶瓷(AD 10 世纪)绘有典型游牧民文化特点的禽鸟、山羊、公羊和鹿的图案。因而,在许多世纪里,器面绘鸟身、器壁绘鸟头和双翼展开的鸟形装饰在草原艺术中广为流行。它的起源可以追溯到先前的亚洲(在那里展翅飞鸟是神的象征)和青铜时代的地域文化(例如 Sapallitepa, 一种带有展翅老鹰装饰的夹具, BC 17—16 世纪)。

4. “毡毯”花纹装饰的碟盘(11—12 世纪)。抽象装饰品在 AD 11—12 世纪开始出现从而改变了图案的形式。Afrasiab 陶瓷引入并发展出新的风格就最足以说明这种情况。研究者们认为 AD 11—12 世纪的毡毯花纹装饰风格与在 Maverannachr 的突厥部落的出现有关。这种风格的特征要素是棕叶装饰和波浪形的植物图案,其基本图案为 *islimi* 形式,接近于游牧文化的典型装饰。在底部带有十字交叉的组合装饰则与突厥毡毯装饰和珠宝装饰(Achsiket, 撒马尔罕, AD 10—11 世纪)的要素相似。Karakhanids Afrasiab 陶瓷装饰所关注的焦点已着重于从美学上探究突厥文化了。

5. 带有 *tamga* 基本图案的碟盘(AD 11—12 世纪)。这一特定时期也呈现出带有 *tamga* 基本图案的施釉陶瓷,它代表了草原艺术的传统。虽然突厥人已经接受了伊斯兰教,但是他们在生活环境中仍保留着部落的观念和对于以 *tamga* 标记为基础的古代理想的崇拜。

6. 绘有基督教象征图形的碟盘。Karahaniid 陶瓷提供了大量材料展现出特定时期的基督教象征图形。本报告列举出以下几种。

——长生鸟(一种在基督教中象征复活和永生的异教徒标志)。长生鸟图案在陶瓷装饰的 Karahaniid 艺术(11—12 世纪在撒马尔罕碗上长生鸟的浮雕图案)和金属制品上出现。

——棕榈树枝(庆贺基督进入天国的聚会庆典仪式上使用的标志)(Afrasiab 陶瓷)。

——旋转神座(以太阳为基本构图,是在基督教诞生前从异教徒移植过来的象征之一,表示对上帝的崇拜)(Taraz, Chach Afrasiab 陶瓷)。

——鱼(基督的一种象征)(Chach 陶瓷)。

——等位十字架,聂斯脱利教派(景教)的主要象征(Afrasiab 陶瓷)。

这些基本装饰图案在 10 世纪中叶中亚陶瓷上出现。我们把这种情况与突厥-基督教徒向定居生活方式的转变联系起来。

7. 无釉彩陶(AD 11—12 世纪)。在 AD 11—12 世纪中亚城市出现一种彩绘装饰而不施釉的陶瓷;它的出现也与突厥游牧部落的安定下来有联系。在壶上印有大幅的植物或几何形的图案,用红色的矿物颜料绘涂上去。模仿毡毯(费尔干盆地)的回纹波形装饰是其最典型的特点。

8. 中世纪后期陶瓷的“毡毯”基本图案(19 世纪末—20 世纪初)。在中世纪后期有一个游牧民族的最后安定过程。往昔的游牧民掌握了定居民族的各种工艺技巧,并将之引入到草原艺术的传统陶瓷中去。在费尔干盆地, Khoresm, 撒马尔罕等地区的器具装饰中,我们看到有十字交叉的组合装饰,在它的每一个顶部都装饰有角状卷曲物。Rishtan 的大师们把这种典型的毡毯花纹元素称之为 *chor gul*(四花),因为这些角状物使人想起植物的卷曲。

9. Gurumsaray 陶瓷(费尔干盆地, 19 世纪末—20 世纪初)。Gurumsaray 陶瓷展示了游牧民族文化影响的最生动的例子。它的极具表现力而又具有重大意义的装饰是由白-深蓝(白-青绿)色彩组合形成鲜明对照的曲线图形构成的。这样的图形是模仿地毯(*alakiiz* 和 *shirdak* 毡毯)装饰的。工匠们称这类纹饰为“*larzana*”(剥落),这说明古代语文已随游牧空间而丧失了。

10. 现代陶瓷(费尔干盆地)。技艺大师们创造性地运用游牧民族的古老纹饰时,不再拘泥于具体的文化环境了;它只不过是早已进入其艺术宝库的传统构图而已。就这样,由 Rishtan 的著名大师 S. Jusupov 设计的陶瓷上那些古典的角状卷曲交叉基本图案是最为流行的一种花纹;角状卷曲物经常转变为大的花朵,从而对“老”的图案作出了新的诠释。他的儿子, F. Jusupov, 则致力于研究游牧艺术作品以便探索新的图案并从吉尔吉斯装饰图集的图案中得到启迪。对

古典装饰加以创造性的变革有时会产生负面的效果。在这方面, Gurumsaray 的大师 B. Buvaev 所创造的“*larzana*”纹饰就违反了其内在的严格的格律性和对称性, 毁坏了艺术形象。这些形象不能让人们产生“空间”结构感, 反而显得杂乱无章; 这样的装饰从一开始就破坏了所应体现的庄重严肃的美感。

以上综述足以证明, 游牧民艺术对陶瓷的影响在各个历史时期都是显而易见的。尤其是保留在陶瓷这一类“定居”工艺作品上的游牧文化图像世界, 不仅是说明其创作者历史贡献的有纪念意义的标志, 而且历久弥新, 作为装饰元素仍在延续其生命活力。

(刘泽墉、邓泽群 译, 王海圣、谭浩然 校)

Interaction of nomadic and settled cultures is one of the defining features of art processes in Central Asia. These contacts were reflected also in development of ceramics. Ceramics is a craft, in a greater degree characteristic for settled societies. Nomads produced mainly wooden utensils; however other kinds of steppe art — toreutic, jeweler art, woodcarving and a leather, carpets (felt, nap and nap less carpets), stone plastic — have rendered appreciable influence on development of ceramics of settled societies. Elements of nomadic art were used both in settled handicraftsmen, and masters of nomadic tribes in the recent past, passed to a settled way of life. There are the examples describing productive influence of nomadic culture on development of forms and receptions of a decor of ceramics of Uzbekistan since ancient times up to now in the report.

1. Zoomorphic details on ceramic of the antiquity period (3 c B. C. – 3 c A. D.). Occurrence of this kind of a decor (elements in the form of a head of goat, ram, bull, wild boar, dog, hedgehog, monkey, paw of a bird est.) contacts influence of steppe cultures. Its origin is connected with imitation nomadic metal utensils, where animal images (the whole figures or a part of whole) were the major attribute. The ceramics with zoomorphic details and handles has been widespread in Central Asia, Kazakhstan, Northern Caucasus, Volga region, Crimea, Caucasian that has been connected with migrations of steppe culture carriers. Zoomorphic images have arisen under influence of totemism. According to ancient beliefs, they protected utensils from malicious spirits. The ceramics of Kaunchi (Chach area, culture of settled tribes) has details and ornament in the form of a head of the ram, on the handle of a vessel or on the body. Bactria gives a lot of ceramics with zoomorphic details. In Kushan period volumetric-plastic zoomorphic details on handles and body typically Greek, and also local vessels meet often enough, that it is possible to connect with subsidence of yueh-chi tribes which have based Kushan Empire. Examples are amphora-shaped rhyton with stuck-on details in the form of a ram head (Dalverzin, 2nd–3rd cc. A. D.), amphora (Kampyrtepa, 2nd–1st cc. B. C.), which basis of handles is executed in the form of stylized bird's paw, as reflection of representations of nomads according to which the bird of prey symbolized power, authority, force; oenochoe jug with detail in the form of a head of the cat's predator and many other things, with images of a dog, a hedgehog, a wild boar and so on. These symbols, at representations of their founders, “protected” a vessel from 《malicious spirit》. The given tradition has been picked up and developed already in new conditions — except for mentioned animals, in ceramics of Bactria appear details in the form of a monkey head, a sacred animal of

India. This image has appeared, certainly, as a result of the Indian influences (rhyton or a cup with detail in the form of a monkey head, Kampyrtepa, 1st – 2nd cc. A. D.). Ceramics of Soghdiana, where nomad tribes played the leading part (culture of local cattle breeding tribes has wide parallels with traditions of the Sarmatian art which have captured extensive territory; Strabon writes: «the Way of life and customs of Soghdien and Baktrian has little changes from a way of life of nomads» ; period 1 – 3 cc A. D. is known as the period of Soghdian-Kangha symbios) also shows synthesis of nomaden and settled-agricultural elements. There has been found, the utensils with zoomorphic details, dressers and incense-burners decorated by images in the form of a head of a goat, the ram, the bull, a wild boar, a fragment of a nimbus of a vessel with the handle topped by a dog head. As a rule, all these images are caused by influence of totemizm.

Genesis of this kind of decor is connected with imitation the metal utensils widespread in cultures of a steppe circle, where enough realistic images of animals (the whole figures or a part from the whole) were one of attributes (see, for example: a boiler from natural boundary of Kargaly, Almaty which legs are issued by figures mountain sawhorse). As wrote G. Feodorov-Davidov, giving the characteristic of nomads art, “in all things, in each ledge of a subject, everywhere is concealed zoomorphical beginning ... The Subject as though ‘sprouts’ figures of animals, their heads, legs, ears, eyes, hoofs, horns... If the utilitarian subject it was ‘a subject-animal’ in which the animal image would be inseparable from a thing that was created, not thought, and would not be looked outside of its direct purpose” (1, p. 10, 24).

It is necessary to notice, that if in metal utensils of nomaden images of animals have been thought structurally over and caused, in ceramics we collide already with eclectic enough reception of a combination of the form and zoomorphic details. Such reception speaks that the sacral sense has given his place to decorative, the art tradition gradually fades. Only some samples testify to the intelligent combination of a form and zoomorphic details — for example, vessel with one handle and discharge, issued in the form of a sawhorse head with curly horns (Kampyrtepa, 2nd c A. D.). The tradition of zoomorphic details is kept in modern ceramics, an example to that are ceramic vessels masters from Uba Sagdulla Fatkhullaev (1970th) and masters from Ura-Tyube Gafur Khalilov (1970 – 80th), from the State museum of arts of Uzbekistan; and also in known vessels since the most ancient times *murgoba* (a water bird).

2. Anthropomorphical vessels of the early Middle Ages (7 c). During an epoch of the early Middle Ages are still active contacts between settled and nomadic people, during an epoch Great Turkic Hanate develops Turk-Soghdian symbiosis of cultures. The ceramics of this period is presented by the limited quantity of copies. It was time of brilliant development of city civilizations; the prosperous townspeople preferred utensils from metal which is the most indicative by way of development of art processes. As to ceramics in structure of art crafts it fades into the background. Nevertheless, special interest in aspect of our research represents Anthropomorphical vessels with sculptured features, a headdress and so on (examples: vessels from *Sukuluk* settlement, 6 – 7 cc, Kafir-kala, Samarkand, VI c). It is necessary to notice, that their images echos a stone nomaden sculpture — the same reserve of the style, the hands combined on a

stomach, hanging down moustaches. The similar sculpture appears during 6 – 7 centuries in steppes of Altai and as the tradition migrates on the West, in steppe of Eurasia, Kazakhstan, Semirechye, of some areas of Central Asia. Researchers marked, that «sources of this style of original grotesque remain are still not clear» (2, p. 166), however at the time of occurrence, a historical background, characteristic receptions of images allow one to see in these vessels of imitation the steppe sculpture, made yesterday's nomads, settled in the cities of Sogd. The image of hero-ancestor in a steppe sculpture was transformed in the house idol. The Turkic beginning was distinctly showed and in Soghdian terracotta where images of "Turkic horsemen" (7 c) are frequent. Uniform image distinguishes figures, the hands pressed to a trunk. Influence on the given group of terracottas stone *balbals* of Altai, Tuva, Mongolia is undoubtedly. Differences are in ethnic image of characters: balbals have especially Mongolian features, but Soghdian terracotta is of a local type, the difference is presented by the round person, a large cut of eyes and wide eyebrows. But at both groups have indispensable hanging down moustaches. As is known, semantics of similar images has been connected with representations about hero or idolized, mythical or real ancestor (1, p. 92).

Forms of these vessels simulate a stone sculpture of steppes (*balbal*). The similar sculpture appears during 6 – 7 centuries in steppes of Altai and as the tradition migrates to the West, in steppe of Eurasia, Kazakhstan, of some areas of Central Asia. The image of an ancestor-hero, presented in a steppe sculpture, is transformed in a house idol who finds expression in the utensils form. Anthropomorphical ceramics of the early Middle Ages is one of parameters Turkic-Soghdian cultural symbiosis.

Frequently, forms and surface of Soghdian ceramic of 7 c. echoed to metal dishes (Merv, Balaliktepa, Samarkand, 3, p. 190). VIII centuries. In the other hand, Soghdian toreutic has apprehended some forms of Turkic metal (4, p. 29); it is possible to see in this fact an example of indirect influence of Turkic forms on Soghdian ceramics.

3. Medieval dishes with images of animals and birds. With strengthening on Islam tendencies of a décor accrue in ceramics, but early samples still keep the old graphic beginning. In this plan the decor of glazed ceramics of Samarkand and Binket 10 c. with images of birds, sawhorses and deers, connected with Turkic art tradition is interesting. For example, fragment of a dish with the image of a mountain goat (Samarkand, 10 c.) and a dish with the image of a bird with opened wings (Binket, 10 c.).

Images of a goat or ram in set meet symmetrically developed spirals of ridge horns in monuments of Scythian art (for example: a gold facing of sword with the image of a ram head, Tagisken, 6 – 4 cc. B. C.).

The image of a bird with body in face, a head in a structure and the opened wings also was widely popular in art of the steppe world during the long period — analogues we shall meet in jeweller art of early nomads (a gold suspension bracket with inserts from turquoise and disgrace, Tulkhar burial, Tajikistan, 2 c. B. C. – 1 c. A. D.; gold birds with the opened wings, Kazakhstan, 6 – 5 cc. B. C.; the brightest sample of the given type having already more developed subject basis, —

a unique gold metal plate from the Siberian collection — a signature stamp with a goat in claws, 4 c. B. C.), in woodcarving. Later on time, Metall of *Kipchak* tribes shows change of style — a schematization of ancient motive. It is necessary to note, that genesis of the image ascends both to art of Forward Asia where the bird with the opened wings was a symbol of a deity (image of Akhura Mazda on Persepolis reliefs, borrowed, in turn, from Assirian arts — the image of Ashur), from which during Scythian time have entered some images, in particular, figures of separate animals and birds, which “can be named heraldic” (5, p. 220), and to local cultures of an epoch of bronze (Sapallitepa, a bronze press with the image of an eagle with open wings, 17 – 16 cc. B. C.).

Vessels with a modeled ornament and zoomorphic elements also were made in Fergana. We see the communication with ancient Turkic tradition of registration of details of vessels — discharges, handles — in the form of zoomorphic images. The decor of Fergana ceramics includes images of animals, birds, fishes, in many respects reflected symbolics and cult representations of Turkic people.

4. Dishes with a “carpet” decor (11 – 12 centuries). The abstract ornament comes in the 11th–12th centuries and changes graphic forms. Ceramics of Afrasiab is most indicative by addition and evolution of new style.

Still the first researchers suggested calling ceramics of this center “Soghdian” as in early copies local pre-Islamic art traditions were distinctly kept (utensils of end 10 — the beginnings of 11 cc. with the stylized birds in the round medallions framed by pearls). In 11 c. elements of figure more and more submit to the ornamental-decorative beginning; process of transformation of images of birds or animals in an ornament is in this respect characteristic.

From the end of 9 c. in Central Asia the utensils which decor combined graphic motives with the Arabian inscriptions began to be made. This symbiosis became reflection of gradual addition of new type of art. Wide use of inscriptions became the important step of an Islamic aesthetics as a way of addition of a new style of art. At last, appeared here in the end 11 – 12 cc. researchers connect more motley, carpet style with ethnic processes in a society (6, p. 123), namely — with increase the turkic population in *Maverannahr* (7, with. 282). Characteristic elements of this style are simple on palmettes and the wavy vegetative runaway anticipating the form *islîmi* — the motives typical for ornament of nomadic cultures. In compositions with a cross in the basis also it is possible to see analogies to characteristic elements of a carpet decor and jewels of Turkis. So, dishes from Akhsiket and Samarkand 10 – 11 cc. have crosswise motive which was popular in nomadic art, decorated by figure of horns that addresses it to a Turkic circle. Prevalence of this motive in art of Turkic people is unprecedented, it is some kind of a matrix, an archetype of all “steppe” ornament as this figure underlies structure of uncountable set of figures; it and the capacious symbol of nomadic culture incorporating the major concepts, defining a life of steppe people — concepts the Sun (cross), potentialities, continuations of a life, fertility (horn) (the earliest variants of this motive are known on felt carpets of Pazirik, Altai). So, the ceramics of Karakhanids Afrasiab more and more was guided by aesthetic inquiries of Turkis. As a whole the complex of Afrasiab

type ceramics enables to track dynamics of its decor: continuity of Soghdian elements (the stylized heads of birds in circles-medallions), development of actual Islamic receptions registrations (calligraphy), and, at last, addition of principles of decorative registration (“a carpet ornament”), characteristic already for Turkic-Islamic art.

5. Dishes with tamga motives (11 – 12 centuries). The given period is presented also by glazed ceramics with tamga motives, representing tradition of steppe art. Though Turkic have accepted Islam, in their environment were kept tribes attitudes, belief in ancient totemistic symbols that was base for use tamga signs.

We know only one copy of a dish with *tamga*, but traces of *sepaj* — tripods on which at roasting other samples were established — testify to mass character of manufacture of such products (Zaamin, Ustrushana, 12 c., 8). Brown-green and green colour pulla dish with ceramics from Cach and Ferghana. “Abundantly clear, — writes A. Gritsina, — that occurrence of *tamga* on a vessel is not casual and is connected, most likely, with inflow to 12 c. to cities of the new population having nomadic traditions, brought with itself also revival of ‘animal style’, expressed in an ornament of vessels images of animals or their provolume” (8, p. 11).

6. Dishes with Christian symbols. Karahanid Ceramics gives the big material revealing Christian symbolics during the given period. There are following symbols in the report:

— Phoenix (a pagan image which has been demanded in Christianity as symbol of revivals and immortality of the Christ). The image of a Phoenix meets in Karahanid’s art in a ceramic decor (relief images of a phoenix on bowls, Samarkand, XI — XII centuries), on metal wares.

— Palm branch (attribute of celebratory ceremonies of a meeting of the Christ at an input to Jerusalem) (ceramics of Afrasiab).

— Vortical socket (solar motive, one of pre-Christianity symbols, borrowed from pagan cults, symbol of phenomena of a Deity) (ceramics of Afrasiab, Taraz, Chach).

— Fish (a symbol of the Christ) (ceramics of Chach).

— Equipotential cross, the main Nestorian symbol (ceramics of Afrasiab).

These motives appear in ceramics of Central Asia in the middle of X century. We communicate this situation with transition of Turkic-Christians to a settled way of life.

7. Painted not glazed ceramics (11 – 12 centuries). There is a painted not glazed ceramics in 11 – 12 centuries in cities of Central Asia; its occurrence also has been connected with subsidence of Turkic-nomads. Jugs became covered by the large vegetative or geometrical figure put by mineral dye of red color. The meander borrowed from patterns of felt carpets (Fergana valley) is most typical.

8. “Carpet” motives in ceramics of the late Middle Ages (the end 19 — the beginning of the 20th centuries). During the late Middle Ages there was a process of final subsidence of nomadic people. Seizing especially settled kind of craft, yesterday’s nomads introduced in ceramics of tradition of steppe art. We see compositions with a cross, each of which tops is decorated by curls of horns in a decor of utensils of Ferghana valley, Khoresm, Samarkand. Masters of Rishtan name this typical element for carpets chor gul (four flowers) because horns remind us of a vegetative

curl.

9. Ceramics of Gurumsaray (Ferghana valley, the end 19 — the beginning of 20 centuries).

Ceramics of Gurumsaray gives the most vivid example of influence of nomad culture.

Gurumsaray is a bright and in it's own way the unique center of potter's manufacture, with the developed original style. Early samples of local ceramics distinguished laconic character of a decor, plain white-turquoise scale. To a number of characteristic elements concerned: *botagoz* (the big eye of camel) in a combination with *ilon izi* (a snake trace), *kumgans* (pitcher), *barg* (leaves), *balik* (stylized image of a scaly fish), in borders are net compositions with flower or broken lines. However in the second half of 19 c. these figures are completely replaced with another style which has arisen under influence of patterns of nomad's felt carpets. Influence of steppe at a level of separate elements of an ornament was shown both in Rishtan, and in Andizhan ceramics, however Gurumsaray gives us an example of radical change of style as a result of penetration into potter's craft of traditions of "steppe" figure. Its expressive, monumental decor consists of the curvilinear figures forming contrast white-dark blue (white-turquoise) compositions. Such figures are borrowed from carpet ornaments (felt carpets *alakiiz* and *shirdak*) (10, p. 54). Such patterns are dictated by the manufacturing techniques of patten felt at which the pattern was imposed on a background, forming application. Being it is transferred on a surface of a dish, pattern gives absolutely new, original effect, new compositions (local masters call they *bir barg* — one leaf, a chain decorating borders of dishes), but in any case in it the law of equality of a pattern and a background which act as equal in rights, components of a figure is observed. Handicraftsmen name this pattern "larzana" (shivering, shivering), that speaks about loss of the ancient semantics connected with space of nomads. Due to *larzana* patterns Gurumsaray ceramics amazes with a variety of composite decisions.

10. Modern ceramics (Ferghana valley). Masters, using in the creativity old patterns of nomads, don't connect them with the concrete cultural environment any more; it's only the traditional patterns which for a long time have entered into their repertoire. So, classical crosswise motives with curls of horns in ceramics known rishtan's master S. Jusupov are one of the most popular; quite often curls of horns are transformed in large flower, giving rise to new interpretation of "old" patterns. His son, F. Jusupov, addresses to samples of nomads art with the purpose of search for new images and those (figures from albums on Kirghiz ornament). Creative transformation of classical ornaments sometimes can have negative result. So, master from Gurumsaray B. Buvaev creates patterns "larzana" with infringement of a strict rhythm inherent in them and symmetry, destroys an image. Such figures are perceived not as structured "space", and as chaos, nonsense, disorder and the decorative beginning destroys the incorporated sacral sense.

The given review enables to approve, that influence of nomads art on ceramics is noted in all historical periods. The world of images of nomadic culture, kept in especially "settled" kind of craft — ceramics, continues the life as the decorative elements, the memorable signs testifying to the past of their founders.

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