

EPIGRAPHY ON CERAMIC VESSELS

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Abstract: Like the various collections of the Bukhara Museum, the Iranian collection is also rich in objects of various historical, cultural, and ethnographic significance. This article analyzes ceramic objects made in Iran in different periods. In particular, through the epigraphic texts on them, one can deeply understand the ceramic culture of their time. Poetic verses that were popular in different periods also appear on ceramic vessels and are studied in this article.

Keywords: Ceramics, Qajar, Mahshad, Shiism, epigraphy, poetry.

SOPOL IDISHLARDAGI EPIGRAFIKA

Annotatsiya. Buxoro muzeyining turli to'plamlari kabi eroniylarga oid kolleksiyasi ham turli tarixiy madaniy, etnografik ahamiyatga ega ashyolarga boydir. Ushbu maqolada turli davrlarda Eronda tayyorlangan sopol buyumlar tahlilga tortilgan. Ayniqsa, ulardagi epigrafik matnlar orqali o'z davrining kulolchilik madaniyatini chuqur anglab olish mumkin. Turli davrlarda urf bo'lgan she'riy misralar ham sopol idishlar yuzasidan o'rin olgan va ushbu maqolada tadqiq qilingan.

Kalit so'zlar. Sopol, Qojor, Mahshad, shialik, epigrafika, she'riyat.

ЭПИГРАФИКА НА КЕРАМИЧЕСКИХ СОСУДАХ

Аннотация. Как и различные коллекции Бухарского музея, иранская коллекция также богата предметами, имеющими различную историческую, культурную и этнографическую значимость. В данной статье анализируются керамические предметы, изготовленные в Иране в разные периоды. В частности, благодаря эпиграфическим текстам на них можно глубоко понять керамическую культуру своего времени. Поэтические стихи, которые были популярны в разные периоды, также появляются на керамических сосудах и изучаются в данной статье.

Ключевые слова: керамика, Каджары, Мешхед, шиизм, эпиграфика, поэзия.

Introduction.

Historically, various texts have been inscribed on objects, taking into account the type and purpose of use. For example, while poetic verses predominated on wooden objects, poetic verses and religious (Shiite) texts were equally common on copper objects. While this applied to objects used in everyday life, it was a strict rule to write religious texts on objects used in religious practices.

Literature analysis and methodology.

On copper vessels from the 16th-17th centuries, it was customary to write the names of the imams, typical of the Safavid era, or to write excerpts from classical poetry - works of Hafiz,

Mevlana, Nizami - in Nasta'liq script[1; C.303], on vessels from the 18th - early 20th centuries, the texts were somewhat rougher, and various admonitions and texts related to endowments were written.

The art of pottery processing developed mainly in the cities of Isfahan, Mashhad, and Tehran during the Qajar period. Although the pottery of this period was not as elegant as that of the Seljuks and Safavids, it still had its place and style in Iranian pottery. The pottery items kept in the Bukhara Museum collection are dominated by white, blue, black, light and dark green, blue, crimson, and red colors. These colors are also considered to be the characteristic colors of the Qajar period in pottery[2; B.7]. White and blue colored pottery became widespread in Iran during the Safavid period (in particular, Abbas I's relocation of 300 Chinese to Isfahan), and such pottery was later referred to by scholars as "badal pottery." The use of these colors was revived during the Qajar period. The pottery in the museum also features various stories, poetic texts, and images of various animals and heroes. The somewhat rough nature of the images and letters on the surface of the pottery is also a characteristic style of this period.

Discussion.

The only illustrated vase in this style is wide in the belly, narrowing towards the mouth, and the mouth is widened again - the inscriptions are also placed here, and it is made in the form of four handles (one of which is broken). On the outer wall are three people, one of whom is Rustam, who is depicted with a veil over his head and a separate beard, as is customary. Two animals, a bird and people are depicted in the hands of various vessels, in general, one story. The surface of the vessel is completely glazed. Two examples of vessels made in this style are also kept in the Hermitage Museum. [3; B.90]. The second vessel is also a shokosa made in the same style, and its inner and outer walls are divided into four frames. The first frame of the outer wall is decorated with mants. Along the next frame, three animals - a bull, a goat, a lion or similar animals, a person whipping the bull behind it, and a two-domed building are depicted. Among the main images, a cypress tree, clouds, and a palm tree are depicted in various symbolic meanings. In the interior, three more people, two animals, a building with a two-domed gate, small mountains, and in the center, two people fighting each other with daggers, approximately depicting the battle of Rustam and Sukhrab. The surface of the shokosa is completely glazed. The next container is jar-shaped, and sweets were brought from Iran in such containers¹. Iranian sweets are famous all over the world, and it was customary for pilgrims to bring sweets. Accordingly, such elegant vessels of their time were widespread. The surface of the vessel is completely glazed in white. There is a copper coating on the mouth, which is closed by a screw stopper that has not been preserved. Various patterns and images in dark blue, scarlet, green, and yellow colors typical of the Qajar era are made on the glazed surface. The surface of the vessel is divided into seven frames. Four images of women are made in the central frame. They also show the style of that period in terms of their appearance and hairstyles.

Another clay jug² it was exhibited at the Fayzulla Khojaye House Museum. The jug has a white background and is decorated with images of birds in red, yellow, and blue, and leaves and flowers in green. The general theme of this style is called "guli murg", that is, "flower and bird." The surface of this vessel is also completely glazed. There are handles on both sides along its long neck. One of them and the mouth have been restored. There are also poetic texts on its belly, which will be analyzed separately in the next section.

According to custom, the inscriptions on the vessels first include the name and type of the item being endowed, then the name of the endowment donor, then the place where the endowment is

¹ Bukhara Museum. Inv.№ 124/2 (454/44)

² Bukhara Museum. Inv.№ 6258/2(101/13)

being made, if there is a proper name, it is also added, and finally the year of the endowment is written. Endowment signs can be written in different places on the vessel. They are mainly written on the belly of the items, and in some cases under the base. While this constitutes the main text of the endowment, two other inscriptions are also traditionally written as part of the endowment text. That is, “duoyi khair” and “duoyi bad”. “Duoyi khair” is a good wish for the person who uses the vessel: may goodness befall the person who drinks water, may blessings be bestowed upon whoever eats food from this vessel, etc. In “duoyi bad”, may evil befall the person who breaks the endowment of the vessel, may it not be successful for the person who takes it out of the mosque (the place where it was endowment), may Allah’s wrath befall the person who misuses it, and texts of similar content.

Results.

Through text analysis, it is possible to identify popular sentences in folk oral literature (poem, wisdom, story, etc.), epigraphic inscriptions often used by craftsmen, and sentences that were customary in different periods. Also, some of these poems differ from the poems cited in the collections. For example, inspiration from the poems of famous poets, writing only the beginning and end of the verses, and poetic verses based on the poet's poems from his own work can be found on the surface of the vessel. For example, the following poem by Hafez is inscribed on the curved lip of the mouth of a faience vessel from the Qajar period [4]:

گل‌گذاری ز گلستان جهان ما را بس
زین چمن سایه آن سرو روان ما را بس
[5; B.217] حافظ از مشرب قسمت گله نانا صافیست

Hafiz's poems have always inspired people. Not only in Bukhara, but also in regions where Persian literature was widespread, "Hafizkhanlik" was held. Inspired by this, craftsmen and customers wrote famous and favorite parts of the poet's poems on the dishes they used. Another large faience vase from this period contains the following poem by the poet:

بلبل، ز شاخ سرو، به گلبنانگ پهلوی
میخواند دوش، درس مقامات معنوی
یعنی بیا، که آتش موسی، نمود گل
تا از درخت، نکته‌ی توحید بشنوی
مرغان باغ، قافیه‌سنجد و بذله‌گوی
تا خواجه می خورد، به غزل‌های پهلوی
درویشم و گدا و برابر نمی‌کنم پشمین کلاه خود به صد تاج خسروی

At the end of the poem, the lines “dervish and gadomizu, we will not exchange the woolen hat on our heads for the crown of a hundred rulers” are written.

In the 19th century, not only the poems of famous poets, but also those whose poems were popular in a certain region and were close to the people, were reflected in handicrafts. Through the poem, it is possible to assume that such items were also made in the region where the poet lived. For example, a faience jug from the Qajar era, kept in the museum fund, contains the following rubaiyat by Shams Maghribi, who lived in Tabriz in the 14th century:

خود را (وجود را) به خرابات مغان اندازم
خرم طرب و نشاط و عیش آغازم (انکیزم)

At the end of the poem, the lines “We, dervishes and gadomizu, will not exchange the woolen hat on our heads for the crown of a hundred rulers” are written.

The content: “Even if they throw my body into the ruins of the Mughals, I will rejoice in music and dance.” This poem philosophically interprets the ancient theme of the Mughals of the Iranians. That is, the poet says that even if they think that they will torture me by throwing me into the fire, I will be purified by this fire and I will be happy [6].

Conclusion.

The texts written on various objects were written in the same way in the Shiite areas, that is, from Egypt and Iraq to the mountainous regions of Tajikistan. For example, the elegant nafis of granaries were made in the cities of Bukhara, Isfahan, Yazd, and the inscriptions and intricate patterns on them were considered the characteristic styles of these cities. In other cities, various patterns and inscriptions were made similar to them. They were distinguished only by the somewhat coarseness and simplicity of the letters on the objects.



Jug. Ceramic. 19th century. Iran. Bukhara Museum. Inv.№ 6258/2(101/13)

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