



## Features of the Karakhanid craftsmanship

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### ABSTRACT

The establishment of Karakhanid rule in Mawarannahr (942-1212) led to the political unification of vast territories from East Turkestan to Khorezm. Political integrity, economic stability and intensive trade between the urban and steppe communities provided an environment conducive to developing local craftsmanship.

This article analyses the mutual influences and common features observed in the craftsmanship of the settled population and nomads in Mawarannahr under the Karakhanids. It demonstrates preservation of the ‘Turkic motifs’ in the new cultural environment. Although the vast territory of the Karakhanid state from Jetisu to Amu-Darya preserved local cultural peculiarities, the formation of universal cultural forms was conspicuous. This article demonstrates the innovations and transformation processes of the Karakhanid era’s craftsmanship, focusing on metal and ceramic products, as well as jewelry. During this period, unglazed pottery of an archaic type, similar to Bronze Age vessels, was widely used, along with fine pottery. These handmade vessels are painted with gray or red engobe. In addition to traditional products of high quality, there are also metal vessels and female jewelry decorated with zoomorphic images. However the presence of these products does not necessarily indicate a decline in the overall quality of craftsmanship in the region.

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## Introduction

In the 40's of the 10th century, a new Turkic state emerged in the political landscape around the Middle Tianshan mountains. This state ruled over East Turkestan, Zhetysu, Ferghana and Mawarannahr (Transoxania) and took the name of the Karakhanids. By the early 11th century, the Karakhanids expanded their territories from Amudarya in the west to the lands of Zhungharia steppes in the east, Lake Balkhash in the north, and Khotan in the south. In 1040, the Karakhanid Khaganate was divided into western and eastern parts. Ibrahim ibn Nasir Tabghach Khan chose Samarkand as the capital of the western side.

In the early 10th century, Satuk Bughra Khan, the founder of the Karakhanid dynasty, converted to Islam. In 960, his son Musa Bughra Khan declared Islam as the state religion, making the Karakhanids the first Muslim state in the history of Turks. This move integrated the Turkic state into the Muslim world. The consolidation of the Karakhanid Khaganate resulted in the emergence of a vast political union that spanned from Eastern Turkestan to Khwarazm. This union secured internal and international trade routes, which fostered economic stability and led to flourishing trade from China to Eastern Turkestan, Ferghana, Tashkent, Zarafshan Valley, and Bukhara to the north. The trade routes extended to Eastern Europe through the Volga rivers and to the Mediterranean Sea through the Middle East in the south.

These factors contributed to the overall economic rise of Central Asia during the Karakhanid era. One of the most significant was the adoption of highly developed cultural traditions from the East after the declaration of Islam as the state religion. This era witnessed a flourishing of culture and art, marked by the blending of pre-Islamic and Islamic traditions, which gave rise to new artistic forms. The Karakhanids' policy of religious tolerance allowed diverse communities, including Zoroastrians, Nestorian Christians, Jews and Manichaeans, to coexist peacefully with Muslims, providing a conducive cultural environment for the development of applied arts and crafts (Ilyasova S.R. and oth., 2016: 72).

## Materials and methods

The paper applies general research methods commonly used in social sciences, such as comparative historical analysis, hermeneutics, and retrospective analysis. The archaeologists evaluated archaeological finds related to handicrafts from a cultural and anthropological perspective. The functions of archaeological artifacts, including inscriptions, patterns, and special signs on ceramics, metal, and jewelry, were interpreted using a comprehensive approach. This study examines archaeological finds related to handicrafts using historical and cultural methods. Specific historical principles of concreteness, functionality, and systematicity were also applied to interpret historical events and processes.

## The level of research of the topic

The general state of craftsmanship during the Karakhanid period played a crucial role in fostering cultural development along the Great Silk Road. The growth of material and

spiritual values had a profound impact on the peoples of Central Asia, resulting in a rich amalgamation of artistic motifs. Central Asian craftsmen skillfully incorporated Chinese, Mongolian and Indian motifs into their decorations, as exemplified by the intricate ‘Chinese flower’, ‘Kashkarî flower’ and ‘chrysanthemum’ patterns.

This cultural flourishing extended to various professions, as documented in Mahmud Kashgari’s work ‘Divan Lughat at-Turk’, which lists over 500 professions (Kashgari Mahmud, 1963: 169-284). Yusuf Khas Hajib Balasaghunî, the esteemed author of ‘Kutadghu Bilig’, acknowledged the high prestige of craftsmen among the people: “Blacksmiths, weavers, shoemakers, water carriers, saddlers, stonemasons, archers... I’m tired of counting them. They are of great value. They are necessary people and they bring only good to this world”. (Yusuf Khos Hojib 1971: 964).

The archaeological studies conducted over the last 50 years in the regions from Zhetysu and Ferghana to historical Sughd has allowed for the reconstruction of the economic landscape of the 11th and 12th centuries. The craftsmanship of the Karakhanid period has not yet been comprehensively studied. Zalvar artifacts related to urban crafts were discovered during excavations conducted by Soviet, local, and foreign archaeologists in the ruins of ancient cities such as Termiz, Marv, Afrasiyob, Bukhara, Poykend, Taraz, Bolosogun, and Khorezm. Numerous studies have been conducted on the history, architecture, and art of the Karakhanid period (Karaev: 1983; Imankulov, Konkobaev). Archaeological findings have been extensively covered from historical, art historical, and cultural perspectives. Notable studies include those by A. Hakimov, E. Gyul, Ilyaso, and others, among which are the studies of A. Hakimov and E. Gyul and Ilyaso and others about the clock of the Karakhanid era (Hakimov: 2006; Hakimov: 2019; Ilyasov, Hakimov: 2012; Gyul: 2005). The artistic processes that emerged during the Karakhanid period served as a foundation for the modern period in the region, which was influenced by the European cultural paradigm in the following centuries (Gyul E. *Iskusstvo epoxi Karaxanidov*. <https://www.academia.edu/15094270>). Artifacts of the Karakhanid era, preserved in the State Hermitage of St. Petersburg, were studied by Russian archaeologists A. Ivanov, A. Omelchenko, and A. Torgo.

Adaptation of Sogdian and Turkic material and cultural traditions to Islamic practices are evident in the discovered artifacts. The archaic motifs remained stable within this new cultural context, indicating the Turks’ careful preservation of tribal traditions and beliefs. This is particularly evident in the areas of pottery, metalwork, textiles, and jewelry.

The growth of crafts in Central Asian cities, particularly those bordering the desert, was driven by the settlers’ constant need for urban products. The migration of desert dwellers to urban areas facilitated the spread of steppe culture, with nomads remaining faithful to ancient steppe artistic traditions, including ‘animal style’ motifs, and producing seals (‘tamga’) and totems in pottery and jewelry.

### Analysis

**Metallurgy.** Metallurgy was one of the flourishing industries in Mawarannahr during the Karakhanid period. A fusion of Turkic-Sughd cultures during the 8th - 10th centuries resulted in significant advancements in metalwork, reaching a high artistic level (Kamischev,

2012: 98). Carving had also reached the level of art. Metalsmiths in those times mainly used copper, bronze, iron, and steel as their primary materials. Archaeological studies show that during this period, metallsmiths in locations such as Afrasiab, Akhsikat, Mugh Castle in Ustrushana, and Tashbulak fortresses showcased remarkable skill, developing their craft near administrative centers and mines. The new ideology required metalsmiths to shape and decorate their products based on new traditions. Sassanid and Sogdian traditions have also been preserved (Ilyasov, Hakimov, 2012: 216-217). Metalsmiths of the era of Samanids and Karakhanids skillfully mastered the art of making metal objects, using innovative techniques that drew from both ancient and Islamic traditions of Central Asia.



Fig.1. Stand with silver inlay

The Nurata Mountains, located on the northern side of Sughd, were one of the major mining regions of Mavarannahr in the 5th-13th centuries. Gold, copper, lead, mercury, marble, etc., which are the main primary raw materials for crafts, were mined here. Also, gold, oil, iron and turquoise were mined from mines in the areas between Bukhara and Ustrushana (Karaev, 1983: 238).

As a result of many years of research conducted in the city of Samarkand-Afrasiab, new information related to metallurgy has been obtained. For instance, it was found that significant changes occurred in the topography of the city of Afrasiab by the time of the Karakhanids. Additionally, an arch was built in the northern part of Shahristan at the beginning of XI-XIII

centuries, alongside a highway leading to the northern gate. To the south and to the north of the road was a neighborhood of metalsmiths (Buryakov, Tashxodjaev, 1975: 34-35).

In 1948, A.I. Terenozhkin conducted archaeological excavations near the mausoleum of Khoja Daniyar, where a weapons workshop from the 11th-12th centuries was discovered and studied. The findings included a small axe, an iron awl, an iron plate for various weapons, and two broadheaded nails, all of which were found in mound No. 1. Traces of non-ferrous metal were found in the inner parts of the crucibles. It is known that during the Karakhanid era, the neighbourhood known as 'Shahr-i Berun' or 'Outer City' was surrounded by a wall. Additionally, well-preserved grab hoes were found in mound No. 4 (Shishkina, 1975: 19-20; Terenozhkin, 1951: 136-141). Archaeologist A.I. Terenozhkin discovered several metal objects from the period of the Turkic Khaganate, including an iron knife, a handle of a small cosmetic container made of bronze, six thin needles, and a lead ball. In this location, 1970 S.S. Toshkhojaev identified the furnace used for metal melting. Metal slag was discovered in and around the furnace.

As a result of many years of research conducted in the area of Jame' Mosque in Samarkand, it was discovered that during the Karakhanid era, there were quarters for blacksmiths and goldsmiths in the handicraft area adjacent to the mosque. Artisan goldsmith workshops were found to be located along the northern wall of the mosque (Buryakov and oth., 1975: 92-94).

In recent years, archaeologist A. Anarbaev has excavated the ruins of the city of Akhsikent, discovering settlements and artisans' quarters from the Karakhanid period. Anarbaev has brought many artifacts from this period into scientific circulation, including iron processing workshops in four facilities (IV, VII, XV, XXI) and non-ferrous metal processing workshops in one facility (XXI) (Anarbaev, 2023: 108). During the Karakhanid era, an iron and copper smelting furnace was discovered and studied in the Western Rabad region (Anarbaev, 2023: 124). Additionally, a metalsmith settlement was examined at the Miq monument site, located in the eastern foothills of the Turkestan mountain ranges – Zamin (Sverchkov, 1991: 25).

Based on these studies, it appears that the metallurgical-blacksmith masters of Akhsikent during the 10th-12th centuries possessed knowledge of pure steel production technology. The first step in obtaining pure steel was to refine the iron. The masters of Akhsikent obtained enriched iron from the metallurgists of the mining industry in Govasay-Pop and Marsman in Ustrushana. Using a special technology, the metallurgical blacksmiths of Akhsikent were able to produce steel from the enriched iron. It is worth noting that the famous Damascus swords were crafted in Ferghana (Anarbaev, 2019: 46).

Although the production of vessels from precious metals was not supported in Islam, written sources and archaeological finds indicate that the tradition of making such items for rulers and nobles continued in the 10th-12th centuries. The Mavarannahr toreutics of that period developed under the influence of the Khurasan school of metalloplasty, with differences in several details and decorations. Mavarannahr products are created using the inlay (step) technique, showcasing the high skill of the metalsmiths of that time. More than thirty jams are known to have been made by a master named Ahmad (Ivanov, 2020: 153). These include a rare Bukhara bronze artwork known as the Herat Cauldron, which is now in the State Hermitage Museum.

In this period, despite the universal nature of the decorations and forms of bronze and copper objects, it is possible to observe the manifestation of local ethno-cultural characteristics



in some samples. An example of this is the famous brass tray belonging to the 11th-12th centuries and belonging to the north-eastern regions of Central Asia. At the bottom of the tray is a ruler holding a bowl, surrounded by upturned floral motifs. The facial structure of the ruler is in the form of the Turkic peoples and the attributes of the iconography are similar to the famous Turkic balbals - stone statues of the nomads of the VII-VIII centuries (Hakimov, 2019: 327). The metal objects that have reached us - trays, bowls, jugs, trays - testify to the high skill of the metalsmiths of that time.

**Ceramics.** At this time, the pottery industry was much more advanced than in its early days. In the cities and even in the villages, pottery had become the most common type of handicraft. In Samarkand, Bukhara and Tashkent, there were entire neighborhoods that produced glazed vessels. Especially in Samarkand, crafts were so developed that for the convenience of craftsmen, water was brought from the mountains outside the city through tin pipes over the roofs of city houses to the ponds built right on the roof of the bazaar (Hudud ul-olam, 2008: 12).

Although the characteristics of regional culture were preserved in the lands of the Khaganate from Zhetysu to Amudarya, only common cultural manifestations were noticeable. This can be seen everywhere in the distinctively shaped decorations on glazed ceramic and metal vessels. Despite the fact that these items were produced in different cities, the same molds were used in their production. It should be noted that the masters did not engage in blind copying. In many cases, they enriched one or another motive with unknown elements. These changes were made later to distinguish their work from other workshop items.

It is known that the economy, culture, and art have an impact on the general state of the craft. During this period, the demand for the production of kitchen utensils increased due to the achievement of economic stability, the increase in the number of cities and the population, and the increase in livestock products. Potters who made earthenware began to make a number of new forms of vessels based on the needs of the population. In particular, mustakhara (containers designed for carrying water on a horse), braziers (for making fire in the grass or in rooms in cold weather, storing coals) and pans (for preparing foods such as dough and layers in desert conditions) were produced in large numbers. In addition, herders from East Turkestan brought with them ceramic vessels made according to old traditions and decorated with patterns. Even in the 11th-12th centuries, researchers associate the spread of the carpet copy pattern in the decoration of Afrasiab's glazed ceramics with the process of Turkicization of Mavarannahr (Tashxodjaev, 1967:140). The nomadic peoples, while preserving the traditions of their Turkic-steppe culture, brought the 'Turkic factor' and 'Turkic element' to the first place in crafts and art. For example, in the cities of Central Asia, unglazed pottery of the archaic type, reminiscent of Bronze Age vessels, became widespread. Ceramics which are hand-made, decorated with brown, gray, red «angob» (paint made from clay), with a unique features, called «false tripole» in archeology, came to Maveraunnahr from Eastern Turkestan. The origin of these ceramics goes back to the time of the Turkic Khaganate (Omonov, 2019: 28). Vegetative motifs are often found in the pottery of the Karluq tribes in Zhetysu (Zadneprovskiy, 1969: 41). Or vessels with handles decorated with zoomorphic images are associated with ancient Turkic traditions. The stability of archaic motifs in the new cultural situation is explained by the fact that the Turks adopted Islam and preserved their

tribal traditions and beliefs for a long time (Gyul E. Iskusstvo epoxi Karaxanidov. <https://www.academia.edu/15094270>). In 11th-12th centuries, potters specialized in making unglazed vessels, who came with this stratum that settled in the steppe from the oasis, made vessels based on their old traditions. Tables and tables, water pipes and even mousetraps related to the work of these potters appeared (Omelchenko, 2020: 90). Looking at the pots made by hand by these steppe potters, named “grey pottery”, found in archaeological excavations in the layers, some researchers have come to the conclusion that by the 12th century, decorative compositions become simpler, heavier and their quality decreases. Some of them look for the reason for the simplification of decorations in the crises (Mirzaahmedov, 2013: 372) that occurred in the Karakhanid state, while others say that the reason for this is still unknown (Omelchenko, 2020: 97).

In fact, as mentioned above, hand-made ceramics are the work of nomadic pastoralist potters. Since the nomadic Karakhanids lived in vast pastures, the dishes depict nature scenes: mountain motifs, images of birds, fish, deer, and also the ‘royal feast’ method - the khagan, king, ruler and queen sitting and drinking together at a feast. ‘Coniferous fir trees’, flower arrangements in the center of cups and dishes, wing-shaped ornaments, fish are popular elements of the 10th-11th centuries. Ancestor cult prevails in steppe peoples. They treasured the pottery used in the family as a memory of their ancestors and kept them instead of using them for daily meals. Also, potters have kept local decorations stable for centuries. In the east of Central Asia, where the semi-nomadic population lived, in the mountainous regions of Ferghana and Ustrushana, in Chach and Ilaq, ganch vessels with patterned decoration were most common. They embody the long-standing traditions of the local cattle-breeding population living in these lands. The design is obviously an imitation of metal: a dark brown paint pattern is used on a red background, which in turn is overlaid with white (angob). The upward fading of the background between the patterns and the numerous claw-shaped patterns form a rich decoration (Omelchenko, 2020: 93). Cups and dishes such as albarello produced in a similar way are also known.



Fig.2. Jug



Fig.3. Bol. Afrasiyab

So, this situation does not mean that the quality of ceramics in Central Asia has decreased. In cities such as Afrasiyab, Bukhara, Akhsikent, Kuva, Uzgend, Taraz, potters continued to produce pottery based on earlier traditions. For example, it is possible to single out new Islamic styles of decoration, which are clearly present in Samanid ceramics. Or, in the second half of the 11th century - in the 12th century, in Mavarannahr, transparent, yellow glazed ceramic vessels covered with brown, red, and olive colors were produced, imitating the golden vessels, which were stained in the Middle East. Several vessels in the Hermitage collection depict birds playing with each other. Covering them with walls, filling the wings and the background with rugs define the specific aspects of metal engraving.

The tradition of writing wishes in the beautiful Kufic script, which became a tradition during the Samanids period, was continued during the Karakhanid period. Only by the time of the Karakhanids, wishes consisting of long sentences were replaced by good wishes expressed in short sentences (such as 'al-yumn' – 'happiness, prosperity', 'al-birr' – 'charity'). Later, calligraphic inscriptions and reliefs on glazed ceramics lost their semantic meaning. They were sent in an ornate, sometimes illegible pattern. For example, images of animals and birds, scenes of hunting or sitting on the throne of rulers now become part of the decoration and are depicted in the form of patterns. Also, buds coming out from the center of plates and bowls, rotating sockets, various palmettes are characteristic of the Karakhanid era craft style.

**Jewelry.** Due to the many years of archaeological excavations conducted in Bukhara, Paykend, Varakhsha, Romitan, Samarkand, Panjikent, Akhsikent and other monuments, the collection of jewelry kept in the collections of the Institute of Archeology of the Academy of Sciences of the Republic of Uzbekistan (Samarkand), the Research Institute of Restoration (Tashkent) and the State Hermitage Museum (St. Petersburg) was named, and these collections have not yet received a scientific interpretation. Examples of jewelry from the beginning of the X-XII centuries are obtained mainly during the excavation of graves in the ruins of the city. In addition, the jewelry reflected in the paintings on the walls, ceramic vessels, and metal objects of the Samanids and Karakhanids period expands our imagination about the ornaments of that period.



The jewelry of the studied period consists of bone buttons, precious and semi-precious stones, beads made of glass, bone, shells, lead, etc. For the general public, jewelry is often made of cheap bronze or brass. The Hermitage houses a small collection of the most common bronze and stone jewelry of the Karakhanid era (Torgoev, 2020: 169).



Fig.4. Silver bracelets

At the end of the 10<sup>th</sup> century, a craft school was created in the east of the Karakhanid state, the center of which was the school of making silver jewelry in the present-day territories of the Tashkent oasis and South Kazakhstan. Among the jewelry of this period, bracelets made of loose silver with serpent heads at the twisted ends were the most common. Such bracelets can be found only in the mountainous regions of Choch, Fergana, Zhetysu, Ustrushona, located in the eastern regions of Karakhanid state. A sample of large gold earrings in the shape of the letter 'Z' found in the excavations of Munchagtepa village is kept in the Hermitage. Along with the twist bracelets, there was also a pair of snake bracelets with gold and silver clasps. Silver copies of such bracelets are usually covered with patterns that have been turned into black. In general, the genesis of the image of a pair of snakes is gradual, and it can be found in various objects made of stone and metal, even in pictures on rocks<sup>1</sup>. Black amber beads of various shapes are often found in excavations of the Karakhanid period. Drop-shaped pendant charms made of bronze from jewelry are mostly decorated with animal figures between floral decorations. From beads, mainly moon-shaped pendants are widely used. Cerdolik and glass beads, which were traditional in earlier times, are not so common in this period. In the hermitage, a small collection of the most common bronze and stone jewelry belonging to the Karakhanid era is kept and these jewelries intended for ordinary people (Torgoev, 2020: 169). In the eastern regions of Mavarannahr, more silver was used for jewelry. The reason for this is that among the Turks east of the Syrdarya, silver was generally valued higher than gold.

<sup>1</sup> In the Museum of the History of the Peoples of Uzbekistan, there is a horseshoe-shaped amulet of two snakes made of stone (Museum of the History of the Peoples of Uzbekistan, inv. No. 235).

## Results

1. In the Middle Ages, from a socio-cultural point of view, the influence of crafts on society, social relations, social institutions, cultural potential of the masses and public consciousness was extremely wide. In Central Asia, settlements are almost always located in oases-cities surrounded by steppes and deserts. The city was a place where artisans worked in all eras, the main trade center where the goods of both the settled population and the nomads flowed.

2. As a result of the political unification of vast territories from Eastern Turkestan to Khorezm with the strengthening of the Karakhanid Khanate, the security of domestic and international trade routes was ensured and a general economic environment was formed. With the mass settlement of Turkic peoples in the cities, the integration of the images of the steppe culture into the arts and crafts of the cities was observed. Nomads remained faithful to the ancient 'steppe' art traditions ('animal style' motifs and techniques; realistic images of animals, stamp and totem elements in pottery, jewelry, etc.).

3. Despite the fact that ethnocultural features have left a certain trace in the crafts, the previous artistic ideals, tastes and standards have not undergone such a big change in the work of the city craftsmen. The culture of settlement and steppe crafts continued in a parallel form.

## Conclusion

The products of artisan pottery during the Khaganate period reflected Turks' well-known tolerance and openness to new ideas. They adopted the professional skills and religious motives of the settled peoples of Central Asia. Although the decorations and forms of bronze, copper, and ceramic objects were universal, some samples exhibited local, ethno-cultural characteristics. Despite the acceptance of Islamic and settled cultures, nomadic peoples managed to preserve their Turkicsteppe traditions. They even brought the 'Turkic factor' and 'Turkic element' to the forefront of crafts and art. This is evident in the widespread use of unglazed pottery, known as 'grey pottery', which resembles Bronze Age vessels in the cities of Central Asia. Vessels decorated with zoomorphic images and handles are associated with ancient Turkic traditions.

Thus, nomadic 'steppe' motifs entered the style of artisans. Although ethno-cultural features left a mark on handicraft works, city masters continued to use previous artistic ideals, tastes, and standards without significant change.

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### Қарахан әулеті кезеңіндегі қолөнер кәсібінің кейбір ерекшеліктері

**Аннотация.** Мәуреннаһрда Қарахан әулетінің билігі (942-1212 жж.) орнаған соң Шығыс Түркістаннан бастап Хорезмге дейінгі ұланғайыр жер аумақтары саяси тұрғыдан біріктірілді.



Саяси тұтастық, экономикалық тұрақтылық, қала мен дала тұрғындары арасындағы белсенді сауда жергілікті қолөнер кәсібінің дамуы үшін қолайлы орта қалыптастырды.

Бұл мақалада Қарахан әулеті дәуіріндегі Мәуреннаһрда отырықшы халық пен көшпенділердің қолөнер кәсібінде байқалатын өзара ықпал мен ортақ белгілер талданады. Атап айтқанда, жаңа мәдени ортада көшпенді халықтардың далалық түркі мәдениетінің «түркі сарындары» деп аталатын дәстүрлерін қалай сақтап қалғандығы көрсетіледі. Қарахан мемлекетінің Жетісудан Әмударияға дейінгі кең алқабында жергілікті мәдени ерекшеліктердің сақталып қалғандығына қарамастан, әмбебап мәдени үлгілердің қалыптасқандығы көзге ұрады. Қарахан әулеті дәуірінің қолөнер кәсібіне тән жаңалықтар мен үдерістер бұл мақалада көбіне металл мен қыштан жасалған бұйымдардың, сондай-ақ зергерлік әшекейлердің мысалында алға тартылады. Қарастырылып отырған кезеңде Орталық Азия қалаларында жоғары сапалы қыш бұйымдарын жасаумен қатар қола дәуірінің ыдыстарын еске салатын, архаикалық үлгідегі жылтыратылмаған қыш өнімдері кеңінен тарады. Олар қолдан жасалған (сыланған), сұр немесе қызыл сазбен боялған ыдыстар болып келеді. Сондай-ақ, зооморфты бейнелермен зерленген металл ыдыстар мен әйел әшекейлері кездеседі. Тарап кеткен пікірлерге қарама-қайшы, жоғарыда аталған бұйымдар жалпы өңірдегі қолөнершілер жұмысы сапасының төмендегенін растамайды, дәстүрлі үлгі мен сападағы өнімдермен қатарлас жасалғанын көрсетеді.

**Кілт сөздер:** Қарахандар, Шығыс Түркістан, Мәуреннаһр, өнер, қолөнер кәсібі, қолөнерші, құмырашы, металдар, зергерлік бұйымдар, «түркі сарындары».

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### Некоторые особенности ремесел Караханидского периода

**Аннотация.** С установлением в Мавераннахре власти Караханидов (942-1212 гг.) обширные территории от Восточного Туркестана до Хорезма были политически объединены. Такие факторы, как политическая цельность, экономическая стабильность, интенсивная торговля между населением городов и степи обеспечили благоприятную среду для развития местных ремесел.

В данной статье анализируются взаимовлияние и общие черты, наблюдаемые в Мавераннахре при Караханидах в ремесленничестве оседлого населения и кочевников. В частности, показывается, каким образом кочевые народы в новой культурной среде сохранили традиции тюрко-степной культуры, так называемые «тюркские мотивы». Хотя на обширной территории Караханидского государства от Джетысу до Аму-Дарьи сохранились локальные культурные особенности, бросается в глаза формирование универсальных культурных форм. Инновации и процессы трансформации, присущие искусству ремесла эпохи Караханидов, демонстрируются в настоящей статье большей частью на примере изделий из металла и керамики, а также ювелирных украшений. В рассматриваемый период в городах Центральной Азии наряду с высококачественной керамикой получила распространение неглазурованная керамика архаического типа, напоминающая сосуды бронзового века. Они представляют собой ручные

(лепные) сосуды, крашенные серым или красным ангобом. Имеются также металлические сосуды и женские украшения, декорированные зооморфными изображениями. Вопреки распространенному мнению, упомянутые выше изделия не свидетельствуют о падении качества работы ремесленников региона в целом, а существовали параллельно с продукцией традиционного типа и качества.

**Ключевые слова:** Караханиды, тюрки, Восточный Туркестан, Мавераннахр, искусство, ремесла, ремесленник, гончар, керамика, металлы, ювелирные изделия, “тюркский мотив”.

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