

OLD AND NEW
ARCHITECTURE
IN
KHIVA, BOKHARA
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BY
O. OLUFSEN



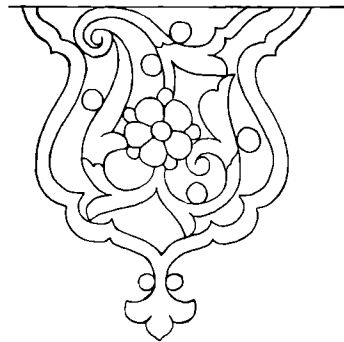
THE SECOND DANISH
PAMIR-EXPEDITION

OLD AND NEW ARCHITECTURE
IN
KHIVA, BOKHARA AND TURKESTAN

BY
O. OLUFSEN
FIRST-LIEUTENANT IN THE DANISH ARMY.
CHIEF OF THE EXPEDITIONS

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Design on a Kashi from Khiva



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DURING my scientific expeditions to Pamir in the years 1896—97, 98—99 (the first and the second Danish Pamir Expeditions*), I had besides my protracted stays in Pamir, an opportunity of travelling extensively in Transcaspiæ, Khiva, Bokhara and Turkestan. We not only made prolonged visits to Bokhara and Khiva, where the members of the Expedition were the guests respectively of the Ameer of Bokhara, and the Khan of Khiva, but we also spent some time in all the larger towns along the main route through Russia and Central Asia, (Russian geographers call this part of Asia ›Media Asia‹, which must be looked upon as the most correct name, but as in previous papers dealing with the Pamir Expeditions I have used the name Central Asia, and as the name Central Asia is better known in Europe, I have retained it here) from Caucasus to the western frontier of China.

During these visits I took a number of photographs, and made several drawings both of old and new architecture. Dr. Phil. J. L. Ussing, Professor at the Copenhagen University, member of the board of the Carlsberg Fund, has made a small select-

*The first Danish Pamir Expedition, which I led in the years 1896—97 from Osh through High Pamir, Vakhân, Garan, Shugnan, Roshan, Darvas and Karategin, was a private undertaking. The second Danish Pamir Expedition in the years 1898—99, was undertaken at the expense of the Danish State and of the Carlsberg Fund, and during it I visited Pamir, Turkestan, Bokhara, Khiva and Persia (see *Geografisk Tidsskrift* 1897, 98, 99, 1900, 01, 02, 03, *Zeitschrift der Gesellschaft für Erdkunde* zu Berlin 1897 and 1900, O. Olufsen: *Meteorological Observations from Pamir* 1903, O. Olufsen: *Vakhân and Garan* 1904.)

ion of these photographs and drawings, which perhaps, coupled with the works published by the Swedish scientist J. R. Martin, may tend to increase the interest in that part of the world, which has hitherto been somewhat neglected and but little explored.

Besides the photographs and drawings already referred to, the two Danish Expeditions brought back with them a considerable collection of ethnographical objects, more especially articles of metal, which now belong partly to the National Museum in Copenhagen, and partly to my own private collection. I have not yet had an opportunity of dealing collectively with these articles.

The countries, to which I have referred, have practically not become accessible until after their conquest by Russia. Up till then only a few courageous explorers had unhurt succeeded in lifting a corner of the veil covering these vast inland countries steeped in barbarism.

As regards the physical geographical conditions of this somewhat closed in portion of Central Asia, a fair amount of investigation has been undertaken during the latter part of the nineteenth century, but I do not think, I am saying too much, when I state, that next to nothing has been done to throw light upon its ancient history and culture. The reason can assuredly not be a want of structural material for history in the shape of relics to be found both on the earth and underground, but must rather be looked for in the fact,

that hardly anything has been done to lay bare these witnesses of the past, and too little to enlighten us about the relics to be found above ground.

We know but very little about the pre-Islamic age in Central Asia, the Avesta age, about the time of the dynasties of the Parthians and of the Sassanids, but even from these periods it would probably be possible to obtain some information by excavations in the oases, where the towns now lie, and where most likely the permanent camps of the Nomads have stood, if only sufficient interest was aroused for such researches. It would no doubt be well worth the trouble to open the small isolated mounds of the steppes between Samarkand and Tashkend, where the Kirgiz live as nomads, and, as regards the Islamic period, to undertake excavations in or about Samarkand, or in the ruins of the older Kona Urgendsh in Kharezm, in which latter place an ancient Iranian culture peeps through sand hills and gravel. A systematic investigation of the old ruined fortifications along the Amu Darja and Kharezm, would no doubt also give interesting results.

Even if we do not care to go so far back as the Avesta age in Central Asia, in which Buddhism and Christianity also tried to gain ground, but confine ourselves to the Islamic age, our knowledge of it is very incomplete. From the early Islamic age, from the time, when Arabs in the 7th century under Rebi-Ibn-ul-Harith made their way into Transoxania, and on their arrival at Bokhara are supposed to have found rich Buddhist temples with idols of gold and silver, and with carved temple doors adorned with mythical figures, there are now no visible remains, and those which are still existing, from the Islamic middle ages, run the risk of disappearing, before any proper account of them has been recorded.

People in Europe have shown a certain want of respect for the Islamic culture of Central Asia, and the reason for this

is probably to be found in the fact, that those Europeans, who in the 19th century were brought in closer contact with this part of Asia, found the native kingdoms approaching their dissolution. Everything had sunk into barbarism and brutality, and when one, as I and others with me, have heard the Sarts in Kokand tell about the terrorism during the reigns of the last Khans, or of the notorious Nasrullah's rule in Bokhara, and of the state of affairs altogether in Bokhara and Khiva before the advent of the Russians, one can but welcome that solution, which was brought about by the taking over by Russia of Timur's old kingdoms.

The incessant fighting, which has taken place between the nations of Central Asia, where first the Iranian, then the Turkish or the Mongolian type had the upper hand, where the whole expanse from the frontier of China to Mesopotamia at times was subject to one ruler, only to be again split up in numerous minor Khanates and Ameerates, has of course done much to destroy what in more peaceful times may have been allowed to spring up within the various fields of culture. In spite of all this however, there are yet to be found, amongst the clay houses of the poor monotonous Central Asian towns, old art relics of high value, which well deserve a less offhand treatment, than that they have hitherto received.

The oases in Kharezm (Khiva), and at Sarafshan (Bokhara and Samarkand), seem to have played the most prominent part through the whole of the Islamic period in Central Asia. Both the chiefs of the smaller principalities and the great rulers chose for their residence the rich trading centres of the fertile oases, where the people from southern, eastern and western Asia met, in order to exchange the produce of their lands.

Here considerable riches were amassed, which enabled the various despotic ruling families to satisfy their occasional desire

to call forth a new culture from that desolation, which as a rule was the outcome of their having taken possession of the throne. The culture of Central Asia is therefore always centred round the different dynasties like small oases in the desert of the Islamic age. When the ruler, who owned everything, took an interest in science and art, these flourished in the shelter of his palace and of his immediate surroundings. Were the ruler a Dshengiskhan or a Nasrullah, the culture of their predecessors was ruthlessly trampled upon, and a fresh start had in due course to be made.

The people, who have sustained and called forth the culture of Central Asia, were the Iranians, both those which from time immemorial lived in Bokhara and Turkestan, and their kin, the mixed race of the Persians. The Persian language was the leading one in Kharezmi, Bokhara and Turkestan, under the Arabs (from the year 666), the Samanides (from the year 874), the Selshuks (from the year 1004), and under the Kharezmi and Ujgur princes (from the year 1133) until long after the invasions of the Mongolians (in the year 1218), when the Turkish language came to the fore. The Turkish and Mongolian dynasties of Central Asia were not able to find amongst their countrymen artists, architects, artisans or scientists, but were obliged to get them from abroad, more especially from Persia and China, although to a less extent from the latter country.

From the time of the Arabs in Central Asia, history mostly dwells upon endless robbery and plunder. Garments and riding gear studded with gold and precious stones, idols of gold and silver, and temple doors inlaid with precious metals and mother-of-pearl were taken from Bokhara; caskets, vessels, beakers of gold and silver and costly weapons the Arabs stole from Samarkand, their caravans carrying them away, etc.

In the Samanide period culture again seemed to flourish. The Samanide Ismail (848—907) for instance, adorned the town of Bokhara with many beautiful buildings both mosques and palaces; but the outcome of this movement, which again died away under Islam, was entirely destroyed in the 13th century by Dshengiskhan, who with his Mongolians wrecked the splendid buildings of Bokhara, Samarkand and Kharezmi, thus doing an irreparable harm to Central Asia. His love of murder was specially vented upon the resident Iranian people, who under Islam had always been the supporters of civilisation and culture, and with his hordes he ruthlessly trampled down everything. Under Dshengiskhan the Turkish population attained a great power. The Mongolians even adopted the Turkish language, and the dominion of Turkey was further consolidated under Timur (Amir Temir the Iron Ameer 1363—1405), who was himself a Turk. Under Timur and his successors, the Timurides, who reigned for about a century in Transoxania and the surrounding countries, civilisation rose to its culminating point in Central Asia, and it has never neither before nor afterwards attained such a high degree of development under Islam.

Amir Temir is known by the Mohammedan population throughout Central Asia, and his magnificent mausoleum Gur Emir, ornamented with glazed tiles, his mosques and sepulchres Shah Zindeh and Bibi Khanym, the style and decoration of which have served as models for the mosques, madrasas and sepulchres, which have been built during subsequent centuries down to the present day, belong to the most beautiful old monuments of Central Asia.

Timur had his magnificent buildings erected by Iranian artisans whom he called in from Persia, and the glazed tiles, with which the front and the interior of the buildings were ornamented, were mostly

made in Kashan in Persia, after which place they were called Kashi.

In Kashan they still make the best earthenware. (Don Ruy Gonzalez de Clavijo, who in the year 1404 visited Samarkand, as Ambassador for Henry III of Castile, has left a record of the Court of Timur.)

During the following centuries civilisation gradually decreased. The incessant wars between Khiva, Merv, Bokhara and the various princes in Turkestan, Afghanistan and the Persian kingdoms, led to plunder and destruction of the residential towns and their old magnificent buildings. This accounts for the few ancient buildings and remains, which are now to be found in Central Asia. In Kharezm there are some from about the time of the 12th century, which together with the beautiful buildings in Samarkand, and the madrasa of the town of Turkestan, are the finest monuments of the past above ground. To these however should be added several sepulchres to be found in the towns of Turkestan, Bokhara and Kharezm which possess considerable interest. Most of the mosques and madrasas, which are to be found in great numbers in all the larger towns, hail from the time of the end of the 15th century to the present day.

Nothing remains from the early ages of Islam in Central Asia, and monuments of the medieval age are in danger of disappearing on account of the frequent earthquakes in those parts, and from the regrettable neglect with which they are being treated. The matter, with which I am going to deal, is consequently mostly of more recent date, yet it possesses some interest, and the illustrations may serve to throw some light upon the culture of Central Asia.

To the question: What do the Mohammedans of Central Asia use for the ornamentation of their houses inside and outside, the answer is: Glazed tiles (faience) carved woodwork, painted plaster stucco and rugs. This is literally all. Otherwise

everything, which we Europeans use to make our homes comfortable, is unknown to the people of Central Asia. With the exception of the so called Sofra, a small table about six inches high or so, upon which they serve tea and sweets, furniture is unknown. Sitting on rugs they eat their food from a joint dish. The bed consists of several rugs placed upon each other on the floor. The cooking utensils, brass cans, copper vessels, trays and bowls, weapons, ornaments, and clothes, when not in use, are stowed away in locked chests in a special room, to which the master of the house has the key.

Everything used for the ornamentation of buildings, whether it be a palace, a mosque, a madrasa, a private house, or a sepulchre, is literally part and portion of the buildings, walls, ceilings and arches, and the rugs on the floors are the only moveable articles of decoration in the house.

I shall not here deal with the splendid strong rugs, which are made by the people of Central Asia, more especially the nomads, and the patterns of which as a matter of fact are not particularly manifold or artistic, but confine myself to the three other means of decoration: glazed tiles and tile mosaic, carved woodwork, and stucco.

GLAZED TILES

THE glazed tiles of faience plates and tiled mosaic, which adorn the walls, domes and minarets of the mosques, the madrasas, the palaces and the sepulchres, are but rarely found in private houses, one of the exceptions being the well known Tash-hauli (the Stone House) in the town of Khiva. It has been too expensive for private people to indulge in such a luxury. To build one's house of properly kilned bricks is and was altogether something, which but very few

Asiatics would think of doing, let alone decorating it with the splendidly coloured shell of faience, which looks so well in the sun, and which only suits a dry sunny continental climate. Everybody in town and country builds his house of sun-dried clay bricks, supported by a wooden framework, or they are satisfied with plastering up the walls of wet clay, mixed with straw, between wooden structures consisting of trunks in their natural condition. What they have built up the one day is dry the following, and they are thus enabled by degrees to make the walls the proper height.

The glazed tiles are principally used in mosques, madrasas and the mausoleums, and thus afford a proof of the important part the Islamic religion has played, and to this very day does play in the life of the people. When art flourished, it was first and foremost employed in the service of their religion, in order to bestow upon everything connected with their religious life a splendour, which at the very sight could give the devotee, dulled by the intense heat, the idea of something exalted, far above every day things. It has been with art as with science. When history tells us, that science had risen to a high standpoint at such and such a period under Islam in Central Asia, this always, or in any case principally, referred to the study of theology.

As we let the faience covered buildings of Central Asia pass before the mind's eye, we will begin with one of the newest, plate I, which forms an exception to the above mentioned rule, that generally speaking only religious places are adorned in this manner. It shows us a picture of the palace of the last Khan of Kokand, built by Khudajar Khan in the year 1870. It is possessed of some interest, because it is the most comprehensive building, which has been erected since the time, when Turkestan and Transoxania flourished. After the Russian conquest of the pro-

vince of Ferghana this palace has been used as a residence by the Russian Governors of the district, Russian barracks have been built within the walls, and fortifications surround this complex of buildings. The front building, which is the only one possessed of any interest, as the houses behind it, which were formerly inhabited by the members of the Khan's court, are only ordinary clay houses, is a long rectangular building, the outer corners of which are ornamented with small turrets of the same shape as those we see on each side of the main entrance. The building rests on a high brick foundation; the border of which towards the open courtyard has a painted wooden railing inside, which is a narrow walk. A long slope of bricks covered with plaster leads up to the main building. The whole frontage, which is three stories high, is covered with glazed tile mosaic, the pattern of which is made from small squares (about an inch square). The principal colours are white, blue and green, and the patterns are all in straight lines.

Along the top of the building runs a broad ribbon, the decorative inscription of which informs us, that the palace was built by Seit Mahommed Khudajar Khan in the year 1287.

The style is a peculiar mixture, and the symmetry, at which the architects no doubt aimed, has not been carried out. We see this at once by studying the wall on both sides of the entrance, or the patterns in the mosaic on the side turrets of the gate-way. In the pointed-arched recesses and on the pillars between them we see a constant variety of those intertwined straight-lined geometrical figures, which seen as a whole with their resplendent colouring, look quite fairylike in the sunshine, although they cannot lay claim to any artistic merit. The windows inserted in the blind arches are the work of the Russians.

It has of course been a very extensive

labour to cover such a large building as this with these small square tiles, and it shows, how determined the Khan has been to revive this ancient art, although he has not altogether succeeded.

When glazed tiles have been used for decoration of buildings, two different methods have been adopted, either they have used, as in the Kokand Palace an endless number of small differently coloured tiles and laid them in patterns, or they have designed the patterns on larger tiles, 10 to 15 centimeters square, which they pressed together on an even surface, before they were fixed upon the walls, to which they were attached by wooden or iron rivets something in the style of a drawing-pin.

To burn the larger tiles, with their ornamentation in different colours, has no doubt been a work of considerable difficulty, yet the mosaic method has probably been even more so. I therefore look upon mosaic as testifying to more arduous efforts in the production of something beautiful, than do the larger tiles. If one examines the different pieces of glazed tile, which can be found amongst the ruins of old elaborate buildings, one will find, that the glazed surface of the small mosaic tiles, which each have but one colour, is finer and more durable than that of the larger ones with different colours in their designs.

In the ruins of the old Kona Urgendsh in Kharezmi, close to the present town of that name, are found several remains of buildings ornamented with tile mosaic, which presumably hail from the 11th and 12th centuries, and which in finish far exceed the glazed tiles on the buildings of later date in Samarkand and Bokhara.

The patterns on the faience coating, as well as on the carved woodwork, can as a rule be classified in two types, one consisting of large many-sided figures intertwined in each other and filled out either with small stars or other geometri-

cal figures, or with modified leaves and flowers, the other consists of an intertwining of circles and spirals as the leading motive, the spaces being filled out in a similar manner to the one already described. Added to this is the ornamentation with decorative Arabian and Persian letters, which for instance in Samarkand embellish the walls and the minarets of the mosques in broad ribbons running round the buildings. Some of these inscriptions are so big, that the sentences from the Koran and other religious books, can be seen and read at a considerable distance.

Design of animals on the tiles are only found in one place, at Samarkand in the madrasa Shir-dar (the Lion Gate), built in the year 1648 by Jalang Tash Bahadur, the Vizier of Imâm Kuli Khan, on the Rigistan, the market square, which is surrounded by the madrasa Shir-dar to the east, the madrasa Tilla Kari (the Gold covered) to the north, and which is built by the same man as the Shir-dar, and the madrasa Ulug Beg, built by the Prince of Samarkand Ulug Beg in the year 1420. In the entrance portal of the Shir-dar, there are representations of the Persian Sun and Lion.

Khudajar Khan's palace does not belong to either of these two good old types. Its mosaic is a blending of inferior patterns from the decadent period of Central Asia. There are several examples of this type from the 18th and 19th centuries especially in Khiva and Bokhara, but the Kokand Palace claims the first place amongst these more modern buildings in which an attempt has been made to revive the splendour of bygone days.

PLATE II represents on a larger scale the entrance to Khudajar Khan's Palace, giving a more distinct representation of the patterns in the faience mosaic. The pointed arched entrance is closed by means of two carved wooden doors mounted with bronze fittings. Through

the gateway one can see the pointed stucco arches, which together with the pointed arched recesses, the pointed arched doors, the pointed arched gateways, the pointed arched trellis windows of stucco, are seen all over Central Asia. From both sides of the archway one enters into a series of larger and smaller rooms, partly ornamented with painted stucco, partly covered with faience mosaic. Small doors lead from one room to the other, and of corridors there are none; this is the case in all buildings of Central Asia, and has been with all buildings in West and Central Asia as far back as centuries before Christ.

PLATE III, the portal of Mahommed Amin Bahadur Khan's Madrasa in the town of Khiva. A great many madrasas, Islamitic high-schools, were built in Central Asia from the 15th to the 17th century. As regards the style of architecture they are all literally of the same type with four adjoining flat roofed wings, a small minaret (Minar) at each corner, a large square portal pointed at the top over the entrance, and the high recesses in which the Mollahs on Fridays and at festivals pray in a loud voice for the assembled Mussulmans, who kneel on their prayer rugs in the open court-yard. Although the madrasa is really a school, it is often used for religious services, as are sepulchres and Mausoleums.

There are only windows and doors on the sides facing the court-yard. In the inevitable two stories of arched recesses, which are always found in the larger madrasas, there is sometimes a shady tile paved walk under a veranda, the roof of which is supported by brick pillars, as for instance in Bokhara, but a walk of this kind is the exception; outside the recesses on the first floor there are always small balconies, where the Mollah candidates take the air, and dry their clothes and their rugs on the railings. A diminutive wooden door, which

is frequently carved, is found in the middle of the recess of the students' rooms, and above the door there is a window, or rather a ventilator, with stucco or wooden trellis-work, the openings of which are always sectangular.

When the work of covering the whole of the outer walls with glazed tiles, as is the case with Timur's Mosques and mausoleums in Samarkand, or with Khudajar Khan's Palace in Kokand, Ramankul-Inâk's palace in Hazaraspe (Thousand Horses) in Kharezm, which is now in ruins, and Tash Hauli in the town of Khiva, has been found too comprehensive, the square, in which the pointed arched recess with the entrance is found, was as a rule in all the larger mosques and madrasas decorated with a frieze of faience. Most care has been bestowed upon the entrance portal, and the portal opposite. The arches forming the ceiling of the recesses are in addition sometimes covered with glazed tiles, although this is not generally the case, the rule being stucco ornamentation painted or otherwise.

A considerable number of madrasas of the same type as the one illustrated on plate III, are found, especially in Khiva, thus, besides the one already mentioned, Nias Divambegi's madrasa, Allah Kul Khan's, Kuttuk Murad Inâk's Mahommed Murad Divambegi's, Rahim Kul Khan's, and a madrasa built by the present Khan Seit Mahommed Rahim Khan. In Bokhara there are the Hazreti Mir Arab. Mashit i Kalân etc.

In Khiva, where everything seems to be kept in better repair than in other parts of Russian Central Asia, there are several madrasas, where the faience is not in the least damaged, and these decorations on the heavy looking walls of the yellow brick buildings look exceedingly well in the sun. When the faience has fallen off, they have in most places been obliged to replace it with stucco or lime plaster.

it being as a rule difficult nowadays to find artisans able to make ›Kashi‹. In my opinion it would be well worth while to procure a record for coming ages and a reproduction of the faience and its patterns in many of Bokhara and Khiva's mosques and madrasas. The madrasa of Mahammad Amin Bahadur Khan is said to have been commenced towards the close of the 18th century and finished in the beginning of the 19th.

The angular designs filled in with flowers and stars of the faience of the portal are mostly in blue and white, and consist partly of large faience plates and partly of mosaic. In the arch of the recess one can still see the remains of stucco stalactites.

Besides in mosques and madrasas, ›Kashi‹ is often used for the ornamentation of sepulchres or mausoleums. Of these mausoleums (Gumbas) there are endless numbers in all the oases of Central Asia, and they are also found dotted about on the steppes from the high steppes of Pamir to the Caspian Sea. They are all built in exactly the same style from the poorest Kirghiz Gumbas on the steppe to the most magnificent sepulchre of the Saints (Aulia) in the fertile oases of Samarkand, Bokhara and Khiva: a dice-shaped structure with a flat dome and a square portal pointed at the top in which there is an entrance with a pointed arch. I shall not here enlarge upon the decoration of the sepulchres with various peculiar articles such as ox-tails, cow horns, the antlers of stags, the banners of saints etc.*)

PLATE IV shows us the picture of Dâniâr Khan's Mausoleum in Bokhara. It lies close to the entrance to the mosque and the sepulchre of the saint Baha-Eddin (Baha-Eddin was Timur's famous councillor and is one of the principal saints of Bokhara). In contrast to the other

mausoleums, which as a rule are closed by a carved wooden door, the broad low pointed arched entrance to Dâniâr Khan's sepulchre is open, and the grave itself is only separated from the spectator by a wooden trellis-work. The mausoleum is built of kilned bricks and covered with plaster. Its only decoration is a frieze of glazed tiles above the entrance, but this frieze is one of the best finished and preserved in the town of Bokhara. The small square ›Kashis‹ are carefully put together, so that the frieze presents a smooth polished surface, and the patterns in the tiles fit so exactly, that it requires a very careful examination to discover, that it is not all one piece of faience but numerous small tiles. Both the white glaze in the intertwined scrolls and the deep blue ground are exceedingly well done, and testify that these ›Kashis‹ cannot hail from a much later period than that of the magnificent buildings from the time of the Timurides, the most flourishing period in the history of Central Asia, after which period there were still to be found some well trained Iranian artisans.

The figures in the faience recall Venetian art from the 14th and 15th century. According to what the people there told me, the mausoleum was built in the 15th century, and I do not believe, it can have been built any later. Within the sepulchre there is a rectangular sarcophagus (Kabr) of stone and plaster, and this form of Kabr was common in the time of the Timurides in Transoxania, but both before and after their time, the sarcophagus was built with a pointed arched roof. The shape of the Kabr thus bears out the correctness of the statements of the native Mollahs*).

There are several of this type of mausoleum in Bokhara, which it would be well worth while to examine carefully. In

* O. Olufsen: ›Muhamedanske Gravminder i Pamir, Turkestan, Bokhara og Khiva‹ Geografisk Tidsskrift 1903.

* O. Olufsen: ›Muhamedanske Gravminder i Pamir, Turkestan, Bokhara og Khiva‹, Geografisk Tidsskrift 1903.

some of them there are stone and wooden tablets with inscriptions, the deciphering of which would be of interest to the historian. Prominent amongst these is the large mausoleum ornamented with glazed tiles in the mosque Hazreti Mir Arab, in which there are several sarcophaga covered with splendid tiles and encased in finely carved wooden casings. We were just looking at these, when the arrival of the priests prevented us from making a more minute investigation. I may further mention the sacred sepulchre Aulia Ajup Pajgambar (the Prophet Job). The Kabr of the so called tomb of the prophet Job is covered with a wooden case and surrounded by a wooden railing, both of which are ornamented with some of the finest carving in all Central Asia.

PLATE V takes us still further back. It takes us back to the first builder in Central Asia, the great ruler Timur, whose life as warrior and statesman has been so exhaustively dealt with elsewhere, that there is no necessity to enlarge upon it here.

The illustration shows us the entrance to one of the small mosques or mausoleums of the complex called Shah Zindéh built by Timur in the year 1323. The following legend is told about this mosque: »Kasim Ibn Abbas came to Samarkand in the early infancy of Islam in those parts and preached the Koran for the infidels. He was however ultimately beheaded by them, but took resolutely hold of his head and jumped into a neighbouring well, where he still lives ready to come forth as the champion of Islam. He is therefore called Shah Zindéh (the Living King). Timur built the mosque in memory of him, and this as well as the Gur Emir (the Emir grave) are the handsomest buildings in Samarkand. Shah Zindéh is a comprehensive complex of mosques and mausoleums. From the road, which goes past this complex, one enters by a large archway, from

which are doors, to both sides, to small mosques, many of which are in ruins. These are still partly covered with glazed tiles in white and blue; in some places verses from the Koran have been inscribed on the walls in mosaic. A long narrow staircase leads up to a hill, and at the end of the staircase and at the sides are beautiful small mausoleums, of which Plate V represents one, PLATE VI another. The staircase, which leads up to the hill, is said formerly to have had marble steps. Of these only one or two are left, and the Sheiks on duty never fail to draw attention to them.

The faience on these two buildings consists partly of large Kashis, partly of very small tiles. Almost every colour is represented in this faience, and they are very tastefully and artistically arranged as appears from the illustrations, style and pattern are of Persian origin, and we again find the intertwined polygons on the mausoleum represented on Plate VI. Exactly the same pattern is found on the carved wooden cases covering the sarcophagus at Aulia Ajup Pajgambar, and on the Kabrs in Hazreti Mir Arab's vaults in Bokhara. The corner pillar in Plate V is an exact copy of the carved wooden pillars commonly used in Central Asia especially in Khiva, which support the verandas of the houses, and of which I shall have more to say by and by. Around Shah Zindéh are a great many marble tombstones with inscriptions and Persian ornamentation.

PLATE VII shows the interior of the mausoleum Aulia Hazreti Palwân in the town of Khiva, one of the most interesting buildings in all Kharezmi, which within its gloomy arches contains one of the most magnificent sarcophaga in Central Asia. The Aulia with its bluish green faience covered dome, and its numerous banners of saints (Alam) rises commandingly above all the buildings of Khiva, and is the national shrine of the country.

Through a high portal and the adjoining archways one enters a good sized courtyard, on both sides of which are rows of flag-stones along the verandas, which are supported by carved wooden pillars. In this courtyard and in connection with the verandas some ordinary mausoleums and rooms for the Sheiks on duty and the lower Mollahs have been built. From the courtyard one ascends some steps, and passes through a handsome pointed arched gateway ornamented with glazed tiles, and at the top with rows of ox horns (signifying strength) into the large vault of the Aulia. The four walls of this vault, which at the top form a pointed arch, are, as is also the case with a pointed arched brick recess opposite the entrance, covered all over with Kashis, of which not one piece is missing. The figures in the faience, the beautifully drawn white flowers and twining tendrils on the dark blue ground have a very good effect, although as regards finish they cannot vie with the faience in Timur's splendid buildings. The patterns on the walls and arches and in the recesses are the same; only the magnificent rectangular Kabr (sarcophagus) with its pointed arched elevation at the top, which is placed in the recess opposite the entrance to the vault, and the fundament under the recess, are decorated in other patterns in blue, green and white.

Round the rectangular fundament of the sarcophagus runs a scroll with a Persian inscription. In front of the Kabr is a handsome wrought iron railing, and above this a chandelier of the same material, composed of intertwined branches and leaves. The style is Persian, and there can be no doubt, that the whole has been carried out by Persian artists or their pupils. Below the Kabr, Maderim Khan is supposed to be buried.

To the left of the sarcophagus of Maderim Khan lie on a stone socket, two rectangular tombstones of black marble covering the graves of Anusha Khan and

Abdul Ghase Khan. The people there told us, that formerly a staircase led from the centre of the vault to a crypt beneath, and that this had been bricked up. Whether this is correct or not, I am unable to say.

From the large vault a small low entrance to the left of the main entrance, and which is closed by a carved wooden door, leads to a gloomy arched chamber, into which we, after some trouble, were allowed to enter. Behind the curtain, which they drew to one side we saw a very large pointed arched sarcophagus which almost filled the whole space, and which was hidden under a handsome gold embroidered rug. A corner of this rug was after much discussion lifted, and we could then see, that the Kabr was covered with Kashis in raised Persian patterns in different colours, something like the sarcophagus of Maderim Khan. The artistic finish points however to the fact, that it must be much older than the Kashis of the large vault, but as it was not possible to obtain leave to go close up to it, let alone, copy the patterns, I cannot give any additional information about this interesting tomb.

Hazreti Palwân's Kabr is undoubtedly older than the large vault, which also agrees with what the Sheiks told us. Hazreti Palwân (the holy champion) is supposed to have died and been buried here 726 years ago, which means about the middle of the 12th century. Afterwards the large vault with Maderim Khan's sarcophagus has been added (in accordance with the belief of the natives that it is a good thing to have one's last resting place in the immediate vicinity of the graves of holy men, so that they may intercede for them), and last of all Anusha Khan's and Abdul Ghase Khan's Kabrs have been erected. As Anusha Khan reigned in Kharizm towards the close of the 17th century, we shall probably not be far wrong in fixing the age of Maderim Khan's Kabr and the large vault as dating from the commencement of the 15th century, which

the style of the designs and the finish also bear out.

Palwân is supposed to have been such a holy man, that when his sons fell in war, God in answer to his fervent prayers recalled them to life. His most meritorious work was however, according to tradition, the construction of a canal about a hundred kilometres long leading from the Amu Darja to Khiva, in which fairly good sized boats can proceed right up to the residence of the Khan. This canal, which Palwân is supposed to have built in one single night, is a vital necessity for the oasis and for the town of Khiva, as the fields and gardens are watered by it. It cannot be a matter of surprise, that the memory of the builder of this canal is thus revered.

PLATES VIII and IX. A somewhat similar vault to Hazreti Palwân's in Khiva, the Hazreti Shah Kabir, I visited in the town of Kona Urgendsh in Kharezm. Plate VIII is a photograph of the entrance and Plate IX shows the sarcophagus in the arch of the vault.

The most interesting sights of Kona Urgendsh (Old Urgendsh) are found south-east of the present town, which is only about fifty years old. Immediately outside its gardens lies a large deserted place, about a quarter of a square mile (Danish) filled with heaps of bricks and clay, remains of old mausoleums, mosques, minarets, palaces and canals. These large piles have been formed by the tumble-down houses of the old town, which were probably of a similar type to the present, but judging from the numerous kilned bricks, it looks, as if this superior material was more extensively used formerly than now. The sun-dried bricks, which are now generally used, can only resist the influence of the climate a comparatively short time.

These ruined sites, on which one finds numerous beautifully pressed bricks, old excellently made Kashis and ancient glass

such as was manufactured here in the 13th and 14th centuries, ought to be examined as soon as possible by means of excavation, before they are still more covered up with quicksand from the neighbouring deserts. There is no doubt, that one could here find things of considerable interest, and under all circumstances care ought to be taken, that the still existing fairly well preserved remains of a bygone age should be protected from weather and thieves, the latter doing a nice little business by selling the glazed tiles.

Just outside the walls of the present town amongst a confused number of more recent tombs lies the Aulia Hazreti Shah Kabir, a large mausoleum built of kilned bricks in the shape of Gumbas on the top of the flat dome of which is a Kobba (Kobba or Khubba, Arabian, signifies dome, but has in Central Asia assumed the meaning of a glazed button placed on the top of the domes of mosques and Gumbas, and sometimes on the clay sarcophaga of ordinary graves).

The entrance to the mausoleum (Plate VIII) is ornamented with a high portal pointed at the top, the uppermost edge of which is adorned with pressed bricks placed below stalactites, and bearing inscriptions in raised white glaze on a blue ground. The whole portal has formerly been covered with Kashis, which in the course of time have fallen off and been replaced with stucco and clay. The ceiling in the pointed arched entrance is still to some extent covered with magnificent faience, and the decoration of Kashis above the door is also preserved both as regards pattern and inscription, the raised white letters on the blue ground are especially of excellent workmanship, and the glaze is the best I have seen in Central Asia. As appears from Plate VIII the Kashis here consist of larger plates, partly square, partly sectangular.

The arched vault itself is dark, and only covered with plaster. The sarcophagus

on the other hand is one of the finest in Central Asia. It is, as we see, of rectangular shape and is ornamented on the top with two small structures in the form of a pointed arch. In the glaze are almost every colour, green, blue and white predominating, arranged with exceeding taste, and some excellent real gilding.

On each of the four corners of the sarcophagus there is a small pillar, which, as appears from the picture, only proceeds part way up the sarcophagus, ending in a narrow border of white marble. The Kashis above this marble band with their intertwined stars and polygons do not appear to be so well finished as the lower part of the sarcophagus with its corner pillars. Gilding has also been used on this lower section. This seems to indicate, that the sarcophagus has been heightened at a more recent period.

The Sheiks stated, that the sarcophagus hailed from the 13th century, and as Kharezm's most flourishing period was the end of the 12th and the beginning of the 13th centuries, when the Persians were the ruling power here, there seems to be some likelihood of their assertion being correct.

Inside the simple wooden railing, which surrounds the sarcophagus, is a square pillar of about the height of a man, not unlike a European porcelain stove. Like the sarcophagus it is completely covered with faience and bears inscriptions, but it is of inferior workmanship to the sarcophagus. According to what the Sheiks said, Shah Kabir was beheaded by the Kalmuks (the natives say Kalmak), who sent his head to Kharezm. The head is then supposed to have been buried under the square pillar, and the body, subsequently, under the sarcophagus, the two pointed arched structures of which, however, indicate, that two have been buried under it.

This legend has presumably as much foundation as many similar from these parts. The square pillar is most likely a

tablet belonging to the sarcophagus or a sacred pillar such as were to be found under the Parsism.

Several Kashis have been removed from the sarcophagus, but the greater portion of them are well preserved. It is always covered with several rugs, amongst them being a very handsome one embroidered with gold. In the vault are found several old banners, as is often the case in the mausoleums, the mosques, and the holy places of Central Asia. The mausoleum is said to have been built by a certain Mir-i-Kalul: many pilgrimages are made to this Aulia, which in consequence is very wealthy.

To the south-east of Hazreti Shah Kabir in the centre of the large site, where ruins indicate, that the original Kona Urgendsh was situated*), we still find some fairly well preserved old buildings from the palmy days of Kona Urgendsh.

Amongst the more important of these may be mentioned the mausoleums Todeva Khan, Sheik-i-Sharab, Imâm Fakir Ghâse besides the large minaret Sultan Mahommad Karashmishah, the top of which has fallen down, the winding staircase being blocked with debris. Besides these there are several less important remains of ancient buildings yet above ground, as for instance a large archway with corner turrets and winding staircase, many remnants of subterranean arches etc.

These buildings are all distinguished by the excellent material, of which they were constructed. This consists of kilned tiles made from clay so finely grained and of such a light yellowish grey colour, that it could be used for terra-cotta. It is exceedingly firm, and every brick shows, that it has been made with much care, not only those with handsome pressed decorative patterns but also the ordinary bricks, the surface of which is as smooth and level as polished sandstone. In no

*) See 'Geografisk Tidsskrift' 15th vol. part 5 and 6. O. Olufsen: Rejse paa Amu Darja til Khiva med Plan og Kort.

place in Central Asia did we see such excellent bricks as here.

In contrast to the other prominent buildings of Central Asia, which all have a semi globular dome, those mentioned here are crowned either with a conic or pyramidal turret over the arch of the principal room in the building.

The Gumbas Sheik-i-Sharab's turret is completely covered with blue glazed tiles, and its walls are ornamented on the outside with high narrow pointed arched recesses much resembling the Gothic style. Imâm Fakir Ghâse is a completely stereometrical figure, which at the bottom consists of a cube and above this of a twelve sided turret crowned by a twelve sided pyramid. The turret is partly covered with glazed tiles, and the entrance side of the Gumbas has three pointed arched recesses framed in by pressed bricks with Persian designs but without glaze. The minaret Sultan Mahommad Karashmishah has the form of a bottle about 80 metres high; it stands by itself rising like a mighty chimney, which can be seen for many miles above the desolate site. The top has probably had a kind of balcony and a conic spire. Beneath the place, where the balcony seems to have been, are two scrolls with Kufic letters going round the minaret. These letters made of pressed bricks are so big, that they can be read from below.

The most handsome building of all on this site is however the mausoleum or palace Todeva Khan PLATE X and XI. We were told by some, that it was a palace, which was used by the Khan's daughter Todeva Khan, by others that it was the mausoleum of the said Todeva Khan. There is certainly a small addition to the main building, a pointed sarcophagus, but this is no doubt a more recent erection. In the large arched room of the building itself there is no trace of either graves or sarcophaga, but it has probably been intended for a mosque in connection

with a vault, such as is often the case in Central Asia.

The many-sided lower structure of Todeva Khan with its high portal and intermediate porchway, with its guard room for the Sheiks, and staircases to the principal tower, is built of the excellent tiles, to which I have already referred, and several of which have handsome by pressed patterns, and here and there one also sees tile mosaic. The many-sided tower, which in days goneby had a conic top, as can be seen from a fragment still remaining, is on the lower portion ornamented with relief Kashis of pressed brick. The stalactites under the roof and the whole of the latter have been decorated with faience in different colours with a greenish blue predominating. The interior arch of the building, Plate XI, of a small portion of which I succeeded in taking a photograph from one of the opposite loop-holes, is extremely gorgeous. The mighty arch is completely covered with tile mosaic, which is in a state of almost perfect preservation. The intertwining polygones, which form the main design, are filled out with flowers and stars in reddish brown, white, yellow, indigo, green, and light blue, pure colours and real gold. The mosque probably hails from the thirteenth century.

CARVED WOODWORK

AND DESIGNS FOR SUCH

THE art of wood carving like that of glazing tiles has degenerated. Formerly, we know, that this art flourished in Central Asia, and there are, at the museum at St. Petersburg, splendidly carved doors from Samarkand, from the time of Timur, and in F. R. Martin's *Thüren aus Turkestan*, Stockholm 1897, there are depicted fine specimens from the same period. In all probability however this art was not

even at its best in the time of Timur. It was probably practised in Central Asia as far back, as there was any civilization at all, even as early as the time when the people there were still Nomads and lived in tents, as do the Turkomans and Kirgiz at the present day. The latter, the Kirgiz in the Alai Mountains, and the Turkomans in Transcaspia, still occasionally use carved doors in their portable felt tents, instead of the ordinary and of course original way of closing the tents by hanging rugs before the entrance. Then the old Parthians with their primitive mode of living in tents camps were no doubt now and again tempted to ornament their larger tent poles with carvings, and they had perhaps also carved wooden doors for the tents, as have their supposed successors the Turkomans.

The art of wood carving has come as naturally to the people of Central Asia as that of glazing tiles. In the steppes and oases of Central Asia one can go for miles without finding a stone, more especially stones of such a size that there could be a question of using them for building material. Stones with hewn figures for the decoration of buildings etc., such as the Europeans were able to use, are very rare there. Clay on the other hand, the yellowish-grey clay, which in damp weather becomes like glue, and in dry is harder than cement, was always handy. When this clay was used as building material, and was to be specially decorated, it had to be burned very hard, painted and glazed, or pressed in patterns.

Forests in the European sense of the word do not exist in Central Asia, but the fruit trees of the oases and more especially apricot and walnut trees make a very serviceable wood. Besides these two, there is really only the elm tree, as poplars and willows are very bad wood. If good timber was wanted for building purposes, the fruit trees must be sacrificed, but the people lived and still live

in many places on fruit a great portion of the year. It has therefore always been too expensive to use wood on a large scale for building purposes, or rather it has been simply impossible. (Fuel is one of the most expensive commodities in Bokhara). In the buildings of Central Asia there is consequently used as much clay and as little wood as possible. The roofing of the larger buildings is constructed of bricks, and in private houses a few poplar branches are frequently all, that is used to support the flat roof, which otherwise consists of a layer of reeds or grass above which there is a layer of clay, which can be taken from the ground on which the house is built, and renewed in the easiest manner every time rain or snow causes it to fall down. A wooden ceiling is a luxury only to be found in the dwellings of princes, the highest officials and a few wealthy people, and even the windows or the trellised ventilators, which are placed high in the walls, are generally of plaster.

It has however been impossible to avoid using wood for one or two purposes: the doors of the houses, and the pillars which support the verandas, which latter are indispensable in the climate of Central Asia. Considering that so little wood is found in the buildings it cannot be wondered at, that they have taken special pains with its decoration, partly by carving and partly by painting it. There is every reason to credit the scanty information we have of the pre-Islamic time in Central Asia, when it tells us, that in the larger towns there were temples and palaces with handsomely carved doors and carved idols.

PLATE XII shows a veranda in one of the Khan's palaces in the town of Khiva. The slender pillars are made from apricot wood, which is very hard. The pillars are at their narrowest circumference surrounded by an iron ring, which rests on a hewn sandstone socket. For such a high and lofty veranda one could not use pillars of brick, as these in order to be

strong enough would have to be disproportionately heavy, whereby they would also shut out light and air. Exactly the same form of pillar is found everywhere in Kharezm more or less elaborately adorned, and if we notice the pillar in Shah Zindéh on Plate V, we see, that it resembles in a remarkable degree the wooden pillars of Kharezm. With the exception of religious buildings, the carved pillars, which support the verandas and the carved wooden doors, are the only adornment in the dwelling houses of Kharezm, from the palaces of the Khan and the Begs to the houses of ordinary citizens. Beneath these verandas, which always face the north, the inhabitants spend most of their leisure time in the summer in Kharezm as elsewhere in Central Asia, and it is the favourite place for the men to spend the night.

PLATE XIII shows the lower portion of a similar pillar at the back of a courtyard at Kona Urgendsh. The pillar is of apricot wood, and the socket below the iron ring is of sandstone. In the background is seen a door of carved apricot wood and a portion of the plaster trellis-work in one of the ventilators.

In Bokhara and Turkestan we find another form of pillar to that used in Kharezm. The former has not, as is shown on PLATE XIV, the slender and elegant shape of the pillars of Khiva, but it looks very peculiar with its capital ending in a point at the top like the roof of a tower. The photograph is taken from the veranda of one of the newer mosques in Margelan. The wooden ceiling, the beams of which are very deep, are carved and painted in brilliant red and green colours and gold, and the ceiling itself between the beams consists of a number of wooden squares each with a special design. The point of the pillar fits into a small cavity in the beam, so that the pillar stands firm simply by the weight of the roof. Below the projection of the capital are carved and

painted stalactites. The pillars have not as in Kharezm a special socle, and as a rule they are polygone. This style of pillar, the decoration of the ceiling and the walls ornamented with painted plaster stucco, we find in a great many mosques in Bokhara and Turkestan, where they very often principally consist of a large veranda with small rooms at the back for prayer, for the Mollahs and the few inhabitants, who go there at other times than the holy days, on which the community kneel on the square outside the veranda. We also find them in the small verandas at the graves, under which the family of the dead now and then, protected against the burning sun, perform their devotions. Round about Samarkand there are several of these verandas, and they are also to be found in the larger Serajs and merchants' houses. The ceiling of the palace Ilti-Khana in Bokhara may be mentioned as a specimen of well painted and gilded wooden ceilings: in this palace the Ameer houses his foreign guests. I may also mention the painted veranda ceilings and the pillars of the mosque Baha-Eddin close to Bokhara (built in the year 1482 by Abdullah Khan's Vizier Bâki Bi. and recently embellished by the present Ameer's father Musaffar Eddin Abdul Khan).

In the same way as the carved and painted pillars and ceilings play a prominent part in the luxurious adornment of religious houses, and of the residences of high officials and rich merchants, so do the carved doors and gates, which sometimes consist of two, sometimes of only one door. The best are made from apricot or walnut wood; the latter tree is found in large numbers, and often of gigantic size in Ferghana; consequently a door or a gate made out of one single piece of wood is by no means rare. Late-ly however doors have as a rule been made with three panels, either three of the same size, or a larger one in the centre with a smaller above and below.

PLATE XV shows a photograph of a carved door of apricot wood in a mosque at Kona Urgendsh in Kharezmi. It is made of one piece of wood and its hinges, as everywhere in Central Asia, are made fast with big iron bolts. These bolts with their broad heads are here, as also in other representative buildings of Central Asia, ornamented with figures of silver thread hammered into the iron. Of the really good old carved wooden doors there are but very few left; and the one reproduced here is not particularly old. Of larger specimens of carved woodwork from olden times may be mentioned the wooden casings of the sarcophagus in Aulia Ajup Pajgambar, and the sarcophaga in the mosque Hazreti Mir Arab in Bokhara. The designs on these, which one is not allowed to copy, ought to be examined as soon as possible. The principal figures in the carved wooden casings of these sarcophaga consist, as we have already seen is the case with the glazed tiles, of intertwined polygons filled out with carefully carved foliage and flower ornamentation, and they represent some of the finest wood carving in Central Asia.

PLATE XVI to XXI show designs used in carved wooden doors. Plate XVI and XVII are copied from the designs on doors in the Khan of Khiva's palace in the town of Khiva. Both doors were made of apricot wood. Plate XVI shows the one half of the central panel, and Plate XVII a panel of a door with three panels. The carved figures are raised: on Plate XVII the ground has been made black to show, which figures (in white) are in raised relief. Plates XVIII, XIX, XX, XXI are all copied from old drawings of designs for the ornamentation of wooden doors in the possession of the Khan of Khiva, who lent them to me during my visit to him. Plate XVI and XVII as well as XVIII, XIX, XX, and XXI are exact copies, showing all the faults found in the originals. Plate XVIII and XIX are designed for large middle panels of doors,

and the designs of Plate XX and XXI are intended for the frames and cross pieces round the panels.

PLASTER STUCCO

FINALLY I shall give some specimens of the interior embellishment of buildings with painted plaster stucco, which is being used to a great extent in Bokhara and Turkestan. More especially in the town of Bokhara we find this style of adornment much used in the numerous Ameer palaces, and also in rich merchant's houses in Bokhara, Samarkand, Tashkend, Kokand and Margelan, although naturally on a smaller scale than in the princely palaces.

Besides the palace on the Rigistan, which forms an independent fortification on an artificial hill in the centre of the town, the Ameers of Bokhara have a considerable number of other palaces at their disposal. As some of the largest may be mentioned Shirbeden, situated about three kilometres from Bokhara, on the road leading from the town to the railway station at New Bokhara, Staramâkâsâ, Tjârbâgh, Kâplân, and Kuji-hauli. Besides these there is one built in modern oriental style completed 1899, and lying close to the railway station in addition to which the Ameers in several other large towns such as Kerminch, Kerki, Tjardjuj, etc. have smaller palaces, where they are wont to make shorter stays during the summer when travelling or hunting. There is something sham or theatrical about these buildings, they resemble a cross between a circus or menagerie building and a palace. There is no real style about them, no dignified refinement in these royal palaces of Bokhara, one almost expects to see a theatrical performance and to see the King, crown on head, as in a fairy tale, appear on one of the many coloured

gilded balconies. They are as a matter of fact something like fairy palaces with a confusing multitude of glittering halls with balconies niches and recesses, with rooms for the harem to which lead narrow winding staircases and passages difficult to discover, with arched prayer rooms, with reservoirs and fountains, with secret doors to well hidden treasure rooms, and equally well hidden prisons.

On the side facing the inner courtyard, there are plenty of verandas, carved and painted wooden pillars, painted stucco, carved doors, pointed arched ventilators and loopholes of stucco, and small balconies of painted woodwork. They all consist of four adjoining flat roofed wings, they are all surrounded by high clay walls, which shut out profane glances, and connected with them all, are extensive flower gardens and orchards. It is a collection of truly fairyland contrasts, where one suddenly after passing through a tiny little door finds oneself in a huge gaily decorated hall, for there are no corridors, but all the same it would not be fair to deny, that a certain art has been brought to bear upon a frieze of small stucco recesses along the whole top of the building in which are placed about a thousand Russian tea pots all the same colour, as decorative objects, one also sees in the interior of the palace handsome stucco work in the pointed arched high recesses with their inevitable stalactites. One thing always has an oppressive effect: namely the small doors, which seem to be purposely made in such a manner, that one is obliged to bow one's head when entering the palace of the ruler. One has a feeling of being caught in a gorgeous brigand's cave, from which one cannot get out again.

PLATE XXII shows part of the large Assembly Hall in the palace Shirbeden. It is capable of holding several hundred people and is intended for a kind of reception or state room, where the Ameer

formerly received his most distinguished subjects and entertained them. On the side, from where the photograph is taken, is a daïs for the Ameer's chair of slate, pillars, trellis-work, and balconies are made of wood partly covered with painted plaster. The pointed arched recesses, which are surrounded with a stucco rope are embellished with star studded (the stars being either gold or blue) stalactites. In the right hand corner is shown the curious painted vase with its bouquet of flowers. This is a true Bokhara design, which we find again on PLATE XXIII and XXIV. One can see it everywhere larger or smaller, broader or higher, in palaces, and in well appointed houses in Bokhara, where a similar style with balconies, alcoves, and trellis-work prevails in the principal rooms of the house. A couple of merchants houses in Samarkand are the only places, where I found it outside Bokhara, and I think, it may be looked upon as having originated in Bokhara.

PLATE XXIII shows a portion of a room in the palace Staramâkâsâ, which lies outside the walls of Bokhara. It is like Shirbeden and the other palaces, a confused multitude of large rooms partly with arched, partly with flat stucco covered ceilings. The chief decoration in most of the rooms are the pointed arched recesses along all the walls; four halls are however decorated with painted and gilded stucco in relief. Nothing but woodwork is used for arches, pillars, balconies, trellis-work, partitions and screens, and the woodwork is either covered with plaster or painted mostly in red and white. On the top to the left of the picture is shown a peculiar screen in the shape of a church organ at the back of the balcony, and in the niches we see the Bokhara flower vases already mentioned. The greatest possible trouble seems to have been taken to prevent one having a clear view of these halls. Partitions, recesses, niches,

and balconies abound in a bewildering profusion, as if they had been arranged for a European carnival.

PLATE XXIV is a photograph of part of a wall in the palace of Kâplân. This palace, like all the others, consists of four good sized flat-roofed buildings, forming a square, and containing a number of large empty rooms connected by small doors. Along the walls facing the courtyard are platforms with steps, and all the windows with their wooden shutters, all the trellised loopholes and the doors, face this courtyard, whilst the outside of this as of all the other palaces only presents an appearance of yellowish grey clay walls. In some of these halls much labour has been spent upon their decoration; there are for instance half a score of rooms decorated on walls and ceilings as the one shown here. Along all the walls one finds the one pointed arch after the other all framed in ropes of plaster, and above they are studded with stalactites with stars in gold or blue. Some of the recesses are divided into smaller stucco niches forming a kind of small open cupboards or shelves, upon which things could be placed, for as already stated there is no furniture beyond the chests and boxes in the special store-rooms. The recesses and their different compartments are decorated with an endless variety of painted flowers, trees, and vases, etc., but the Bokhara flower vase already mentioned, and to be seen in the central recess, is the most important decorative motive. Above the recesses are painted friezes, some having texts from the Koran in blue and gold on a white ground, others being ornamented with designs of flowers and trails. The ceiling consists of several stucco covered pointed arches, the separate segments of which are framed in by ropes of stucco, and the pillars between the recesses are covered with scrolls, the raised coloured and gilded stucco of which in Persian style is vari-

ed by different patterns in the different rooms.

Just as in PLATE XXIV we have seen several of the large stucco recesses, with which the walls of the palaces are ornamented divided into smaller compartments, so do we in other places see this repeated on a larger scale, whereby the large empty recesses, of which one otherwise could only use the projection (about a meter from the ground) as a shelf for cups and cans, are transformed into regular cupboards in which the utensils required for the meals can be kept.

PLATE XXV shows a typical example of recesses divided into various compartments. The picture is taken from the house of Isak ben Ghasof at Bokhara. As almost everywhere else in the world, there are and have been from time immemorial Jews, who in spite of the heavy oppression of the natives have managed not only to hold their own, but to accumulate much of the wealth of Bokhara. They are, and always have been, traders and money changers in conjunction with the Hindoos, who are looked upon as the worst usurers of Central Asia. The Jews are not allowed to ride on horses, only on asses; they are not allowed to wear gaudy apparel, as do other folks in Bokhara, nor are they allowed to wear the turban, only a fur cap. They must not wear handsome belts as do the rich men of Bokhara, but they have to use a piece of ordinary rope round their khaf-tan as a sign, that they belong to an inferior race to the natives. These regulations, which still exist in Bokhara, although the rope round the waist has now become a piece of thin string, have not however suppressed the Jews to a greater extent, than that they, at the present day, are the possessors of many of the most beautiful houses in Bokhara.

Two rich old Jews in Bokhara, Isak ben Ghasof and Aron ben Ghasof, two brothers, who by the way are very po-

pular both amongst the Europeans and the natives, live in palaces, which are not much inferior to the palaces of the Ameer already referred to. We see here the recesses divided into a number of small compartments, in which stand bottles, cans and pots. We also see the Bokhara flower vase used as decoration, and stucco stalactites in the tops of the recesses. Instead of friezes with Arabian letters, we see Hebrew inscriptions over the recess, and the tablet with Hebrew letters in the centre of the same recess. Good specimens of such divided recesses are also found in the palace Ilti khaná in Bokhara, and in several private houses both there and in Samarkand.

In conclusion, PLATE XXVI gives an example of the decoration of more recent mosques of Central Asia, in which painted stucco stalactites, which are considerably easier to make than Kashis, play a prominent part. The designs in the stucco are in relief, and are painted in gaudy colours and partly gilded. On Plate XXVI which is a photograph from the principal room in one of the later mosques (18th century) at Margelan in Ferghana, one sees an inferior attempt at imitating the intertwined polygones, which are shown in such good finish on Plate VI, on the carved wooden cases over the sarcophaga in the mausoleum Ajup Pajgambar, and in the Mosque Hazreti Mir Arab in Bokhara.





PLATE I

KHUDAJAR KHAN'S PALACE AT KOKAND

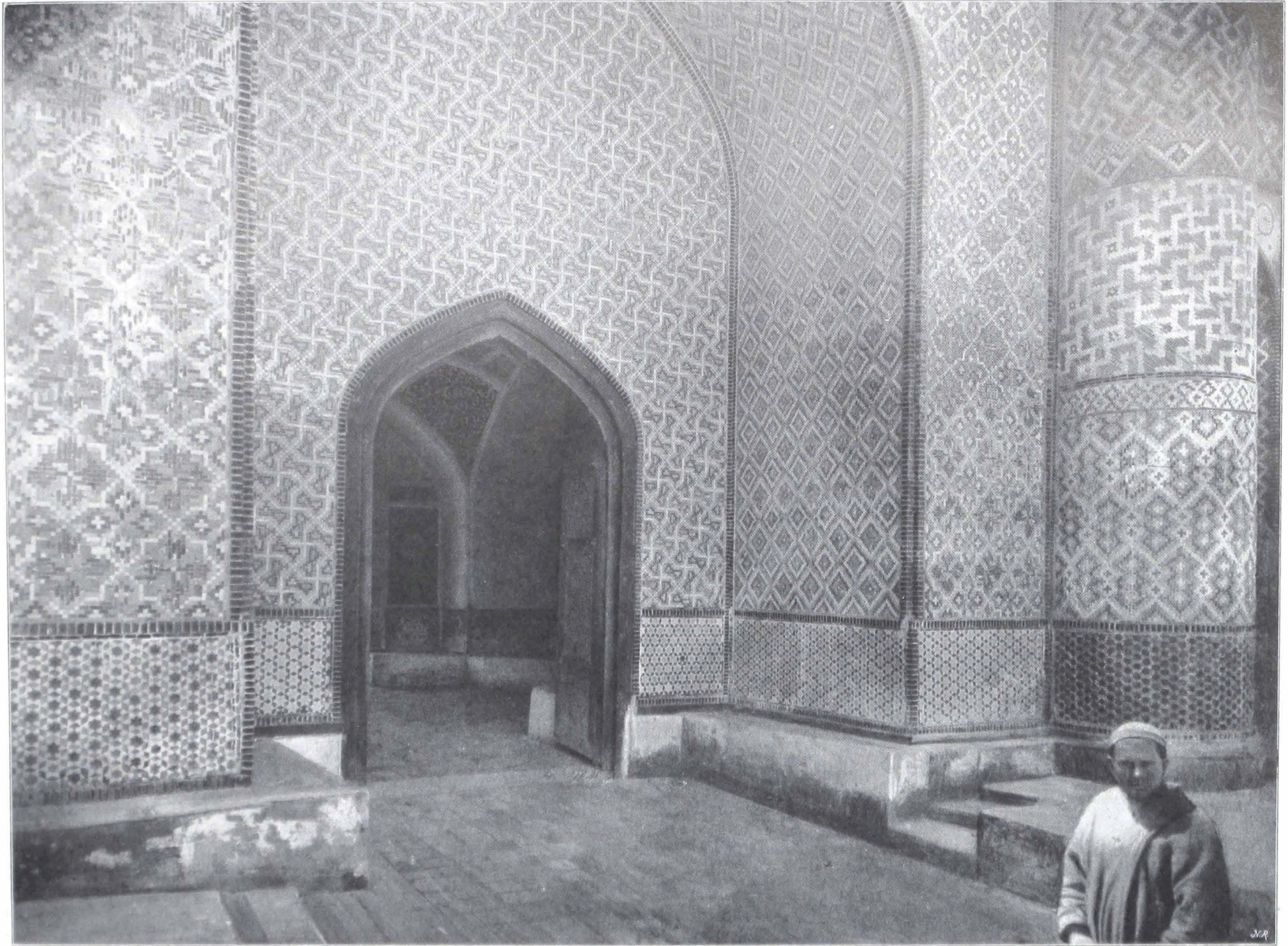


PLATE II

ENTRANCE OF KHUDAJAR KHAN'S PALACE AT KOKAND

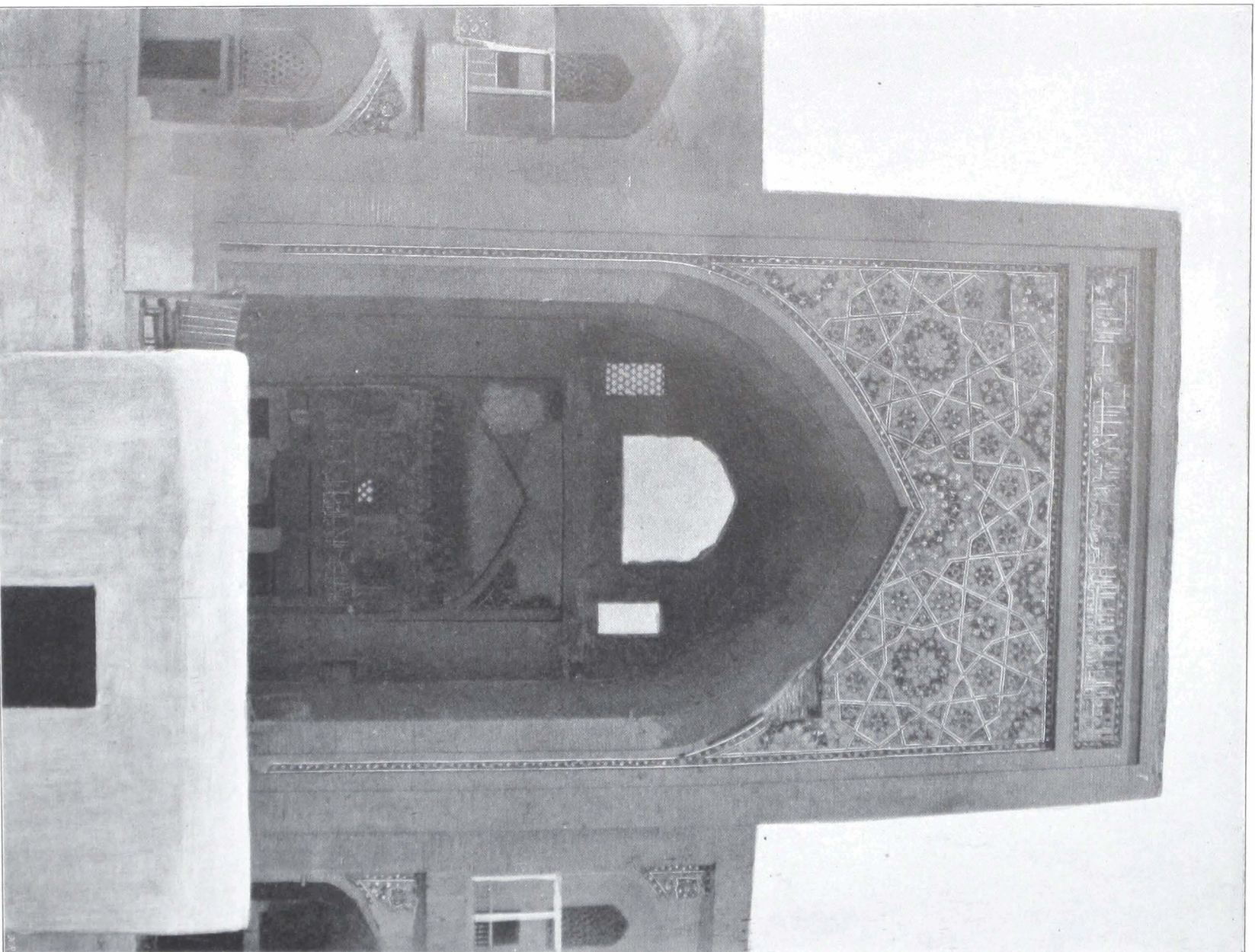


PLATE III

MAHOMMAD AMIN BAHADUR KHAN'S MADRASA AT KHIVA

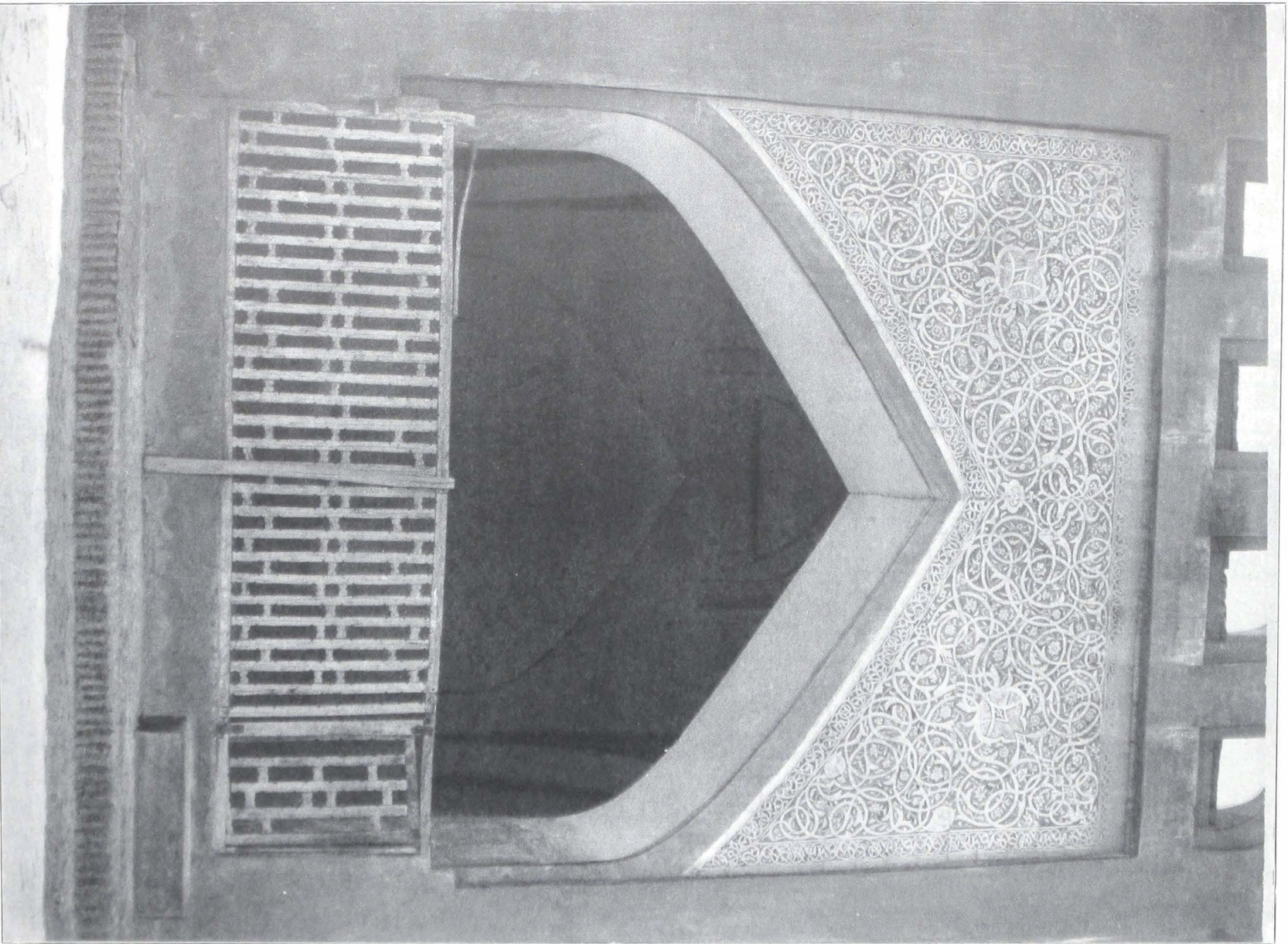


PLATE IV

DANIYAR KHAN'S VAULT AT BOKHARA

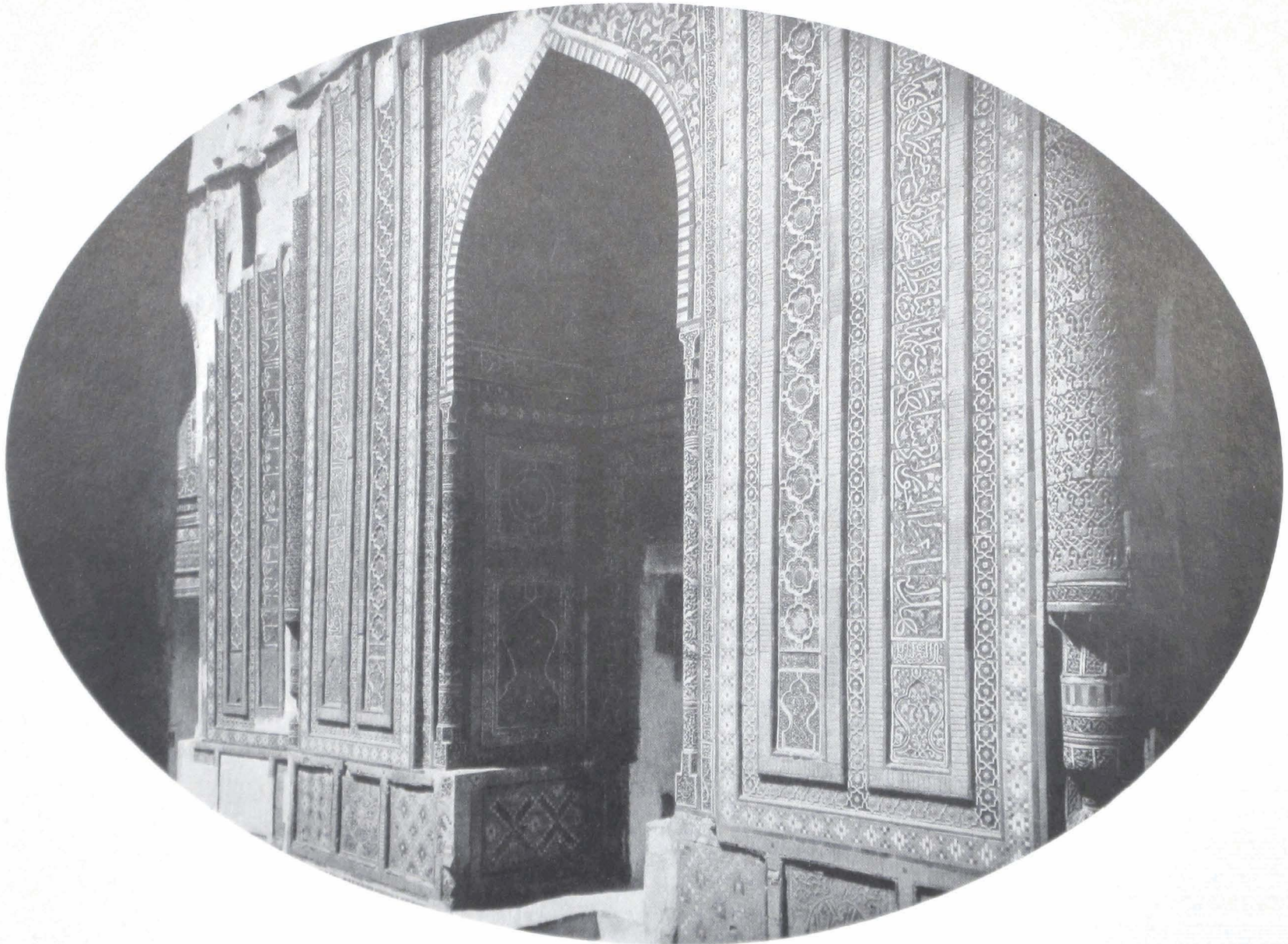


PLATE V

SHAH ZINDÉH AT SAMARKAND

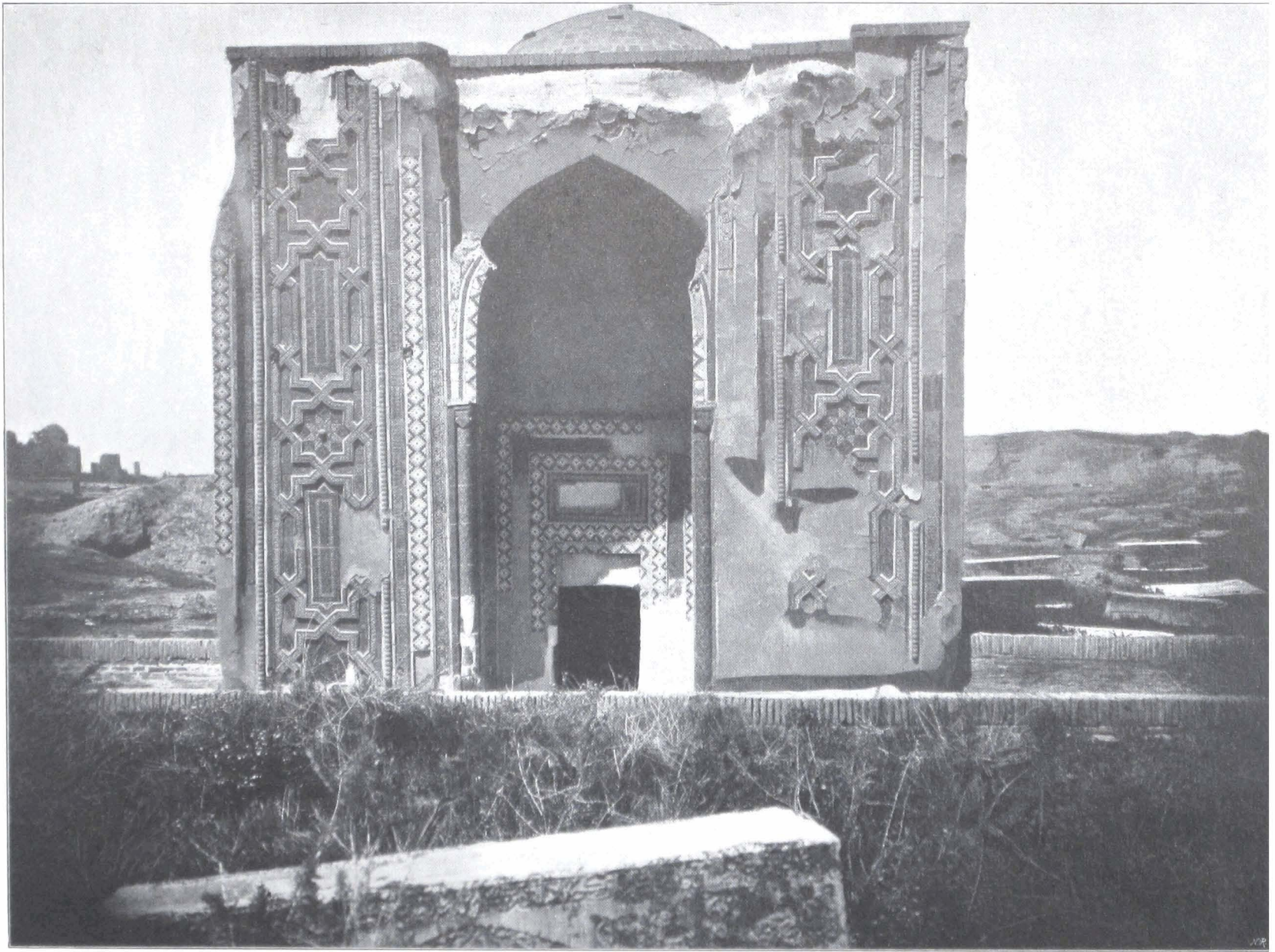


PLATE VI

MAUSOLEUM IN THE COMPLEX OF SHAH ZINDÉH AT SAMARKAND

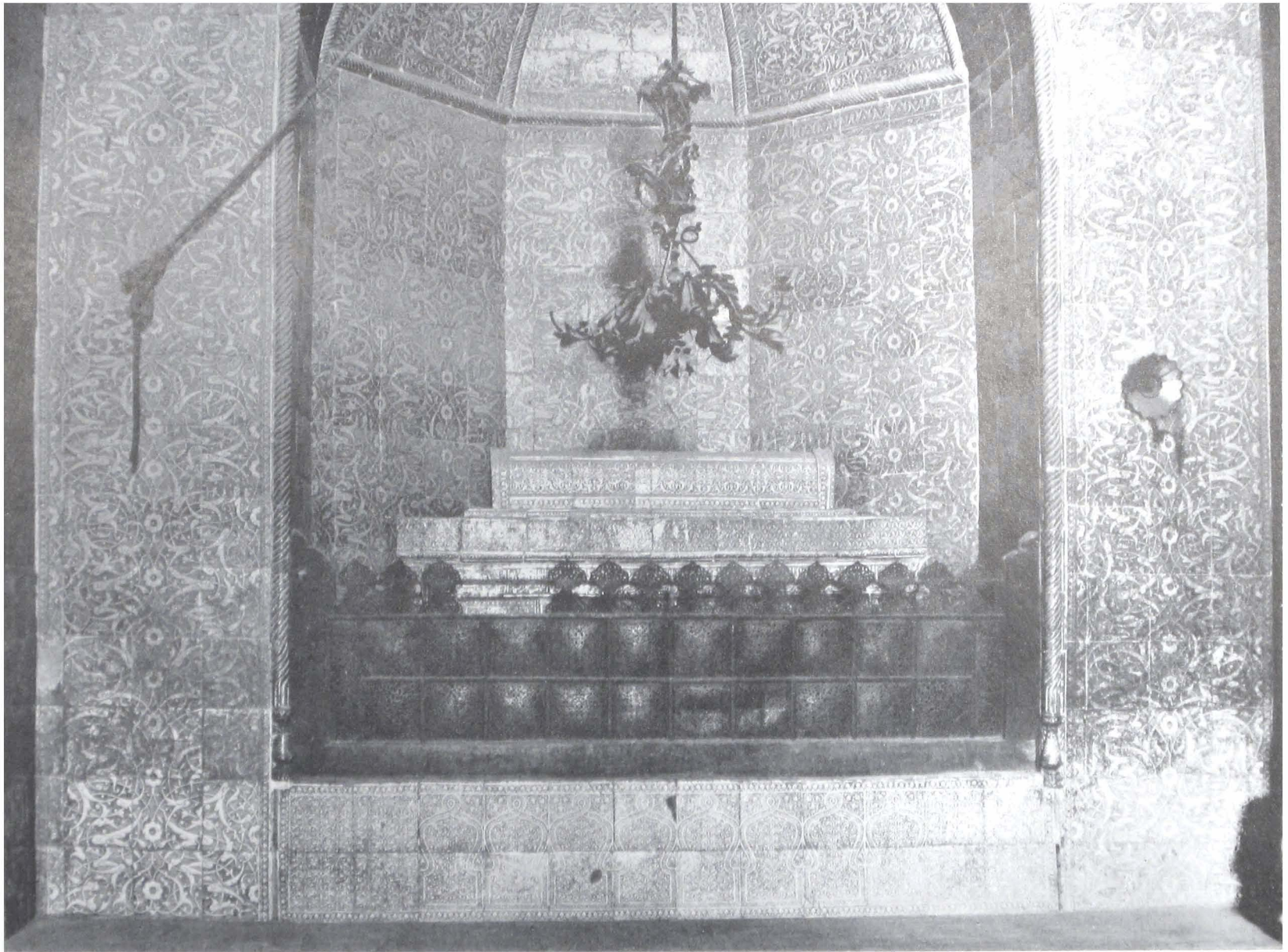
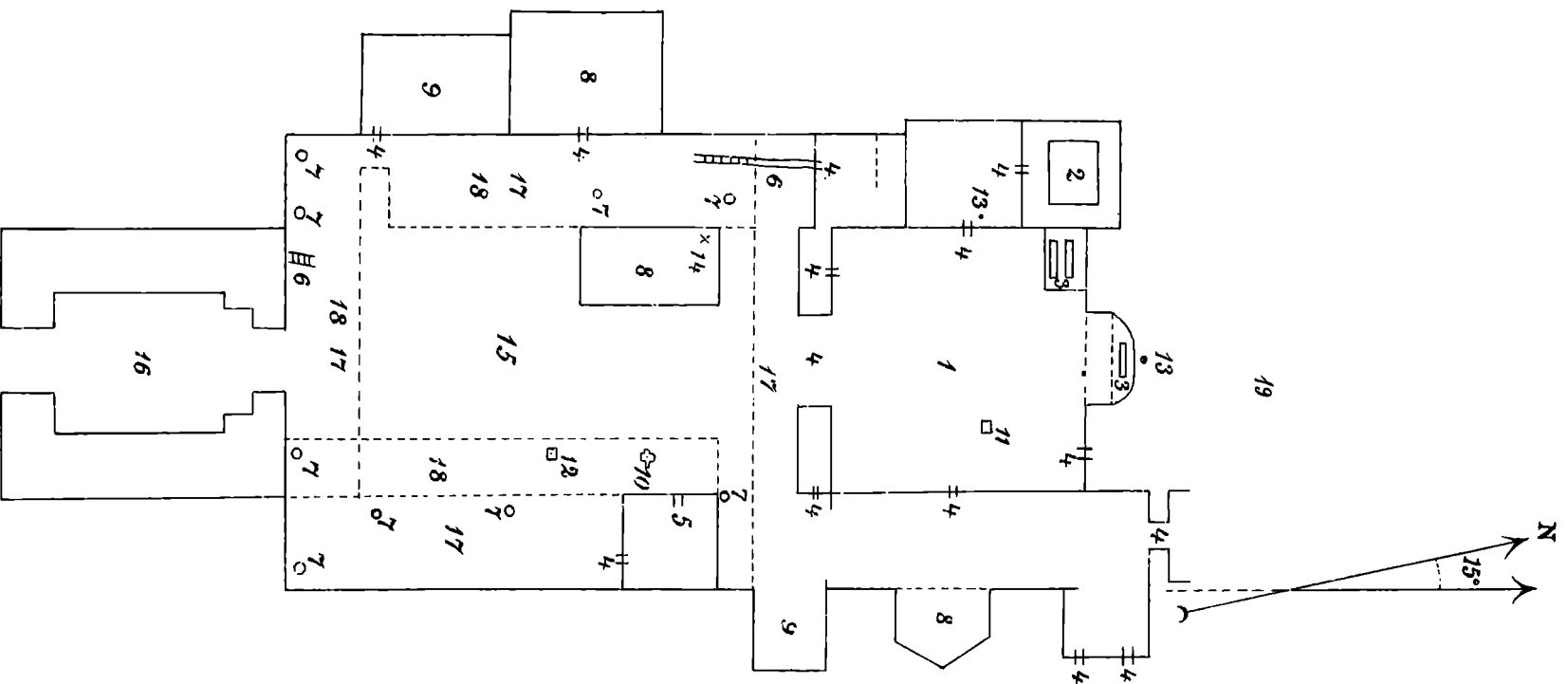


PLATE VII A

THE MAUSOLEUM HAZRETI PALWÂN AT KHIVA



1. Principal arches.
2. Palovin's Grave.
3. Sarcophaga.
4. Door.
5. Window.
6. Steps.
7. Pillar.
8. Grave.
9. Refuge.
10. Tree.
11. Candlestick.
12. Well.
13. Tail of a Yak (sacred symbol).
14. Banner.
15. Courtyard.
16. Archway.
17. Trotoir.
18. Roof.
19. Cemetery.

Plate VII B.

P L A N
of Hazreti Palovin's Vault in the town of Khiva.
1899. O. Olufsen.



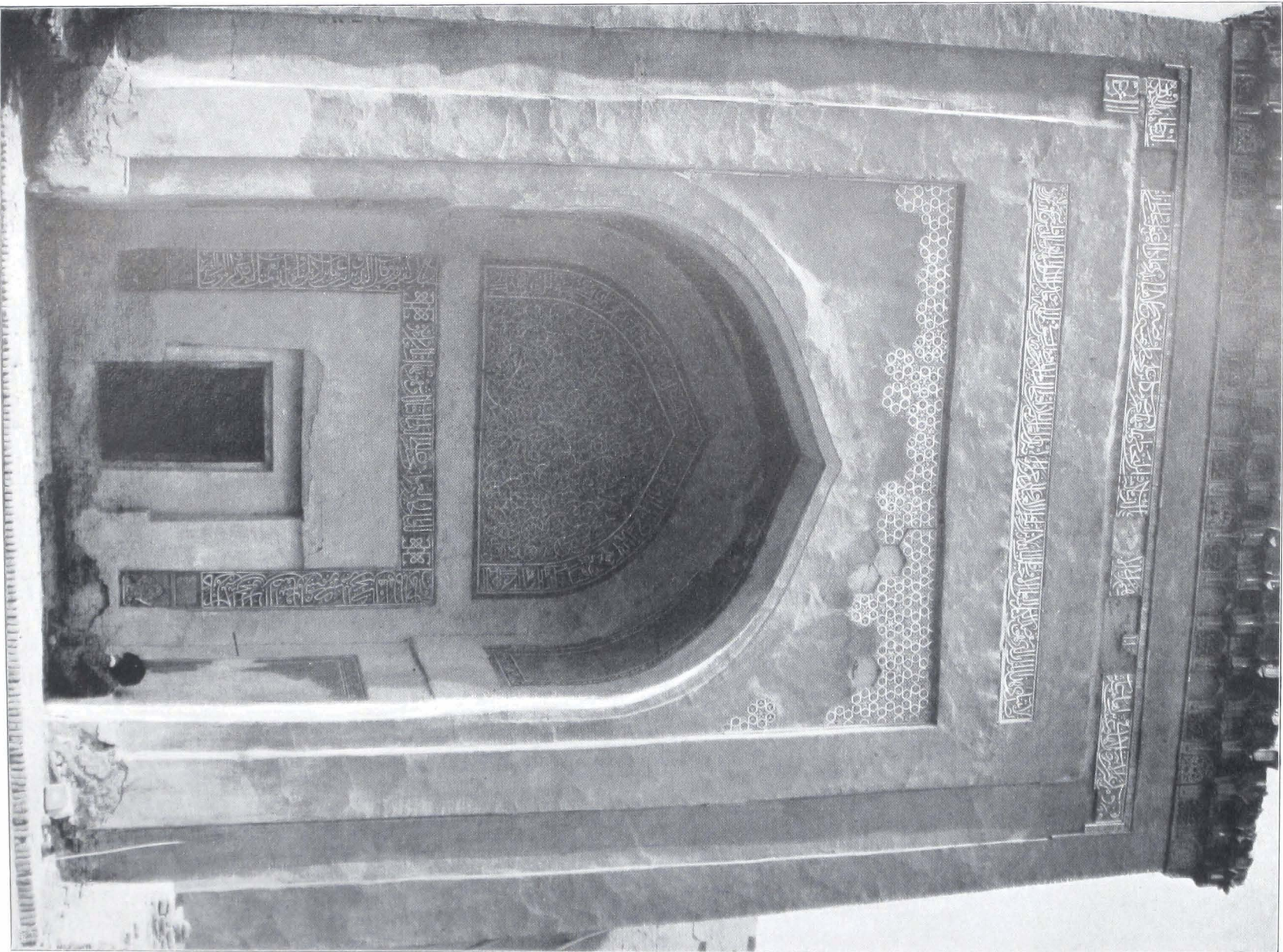


PLATE VIII

THE VAULT HAZRETI SHAH KABIR AT KONA URGENDISH

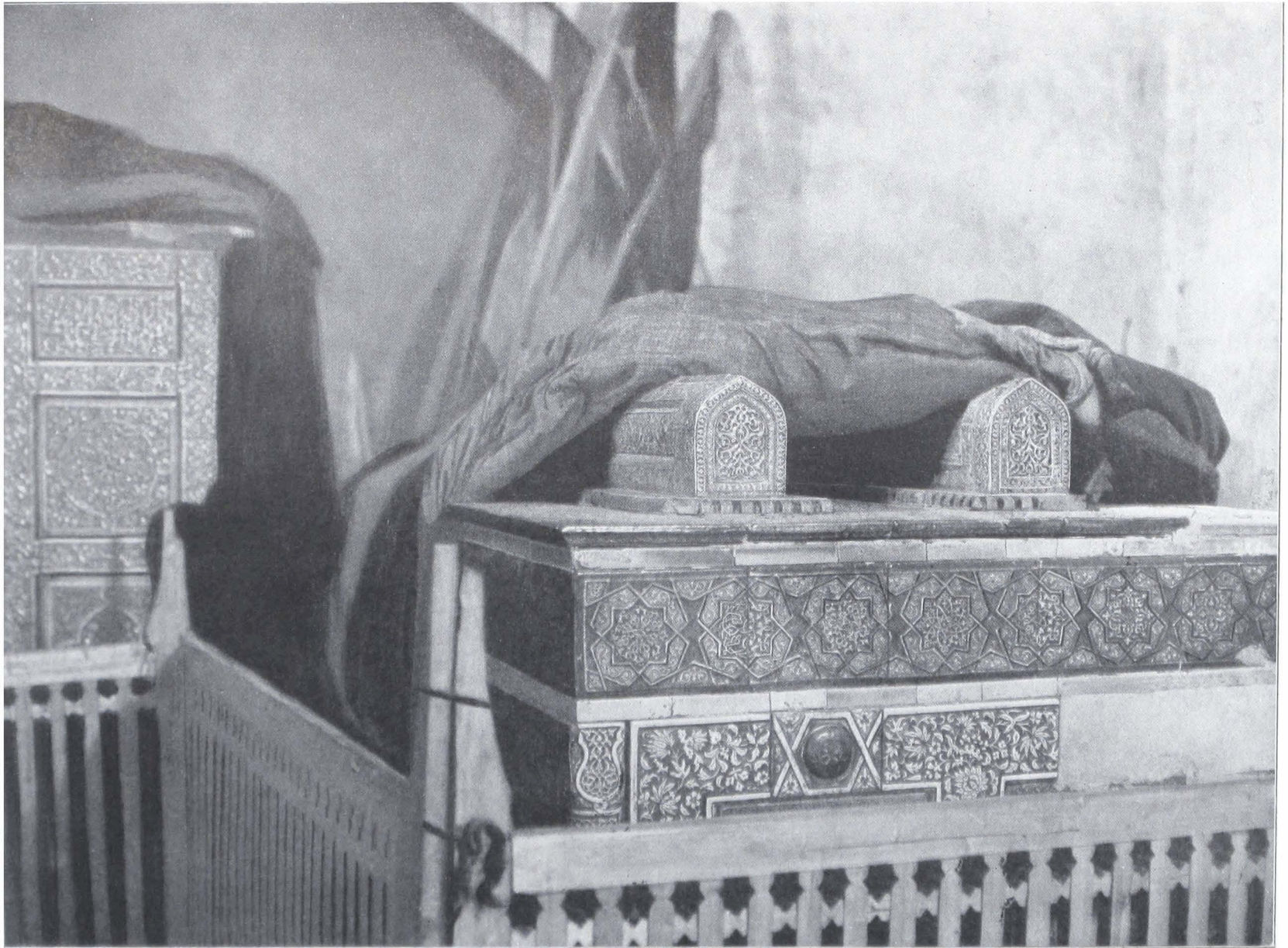


PLATE IX

THE INTERIOR OF THE VAULT HAZRETI SHAH KABIR AT KONA URGENDSH

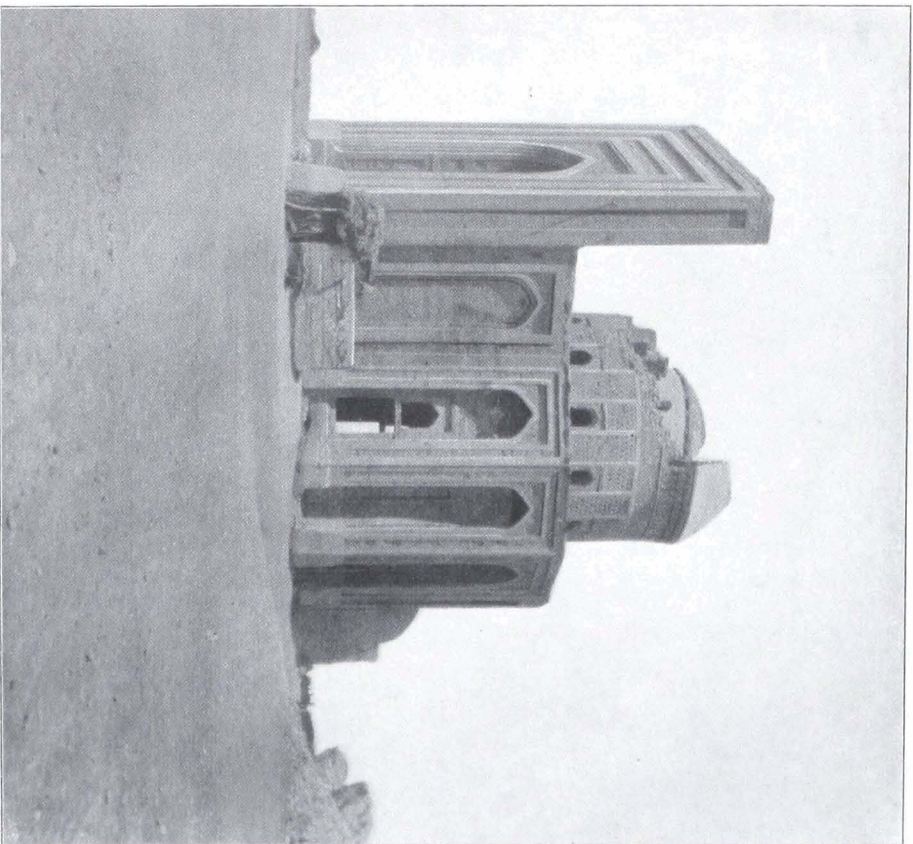


PLATE X

THE MOSQUE TODEVA KHAN AT KONA URGENDSH

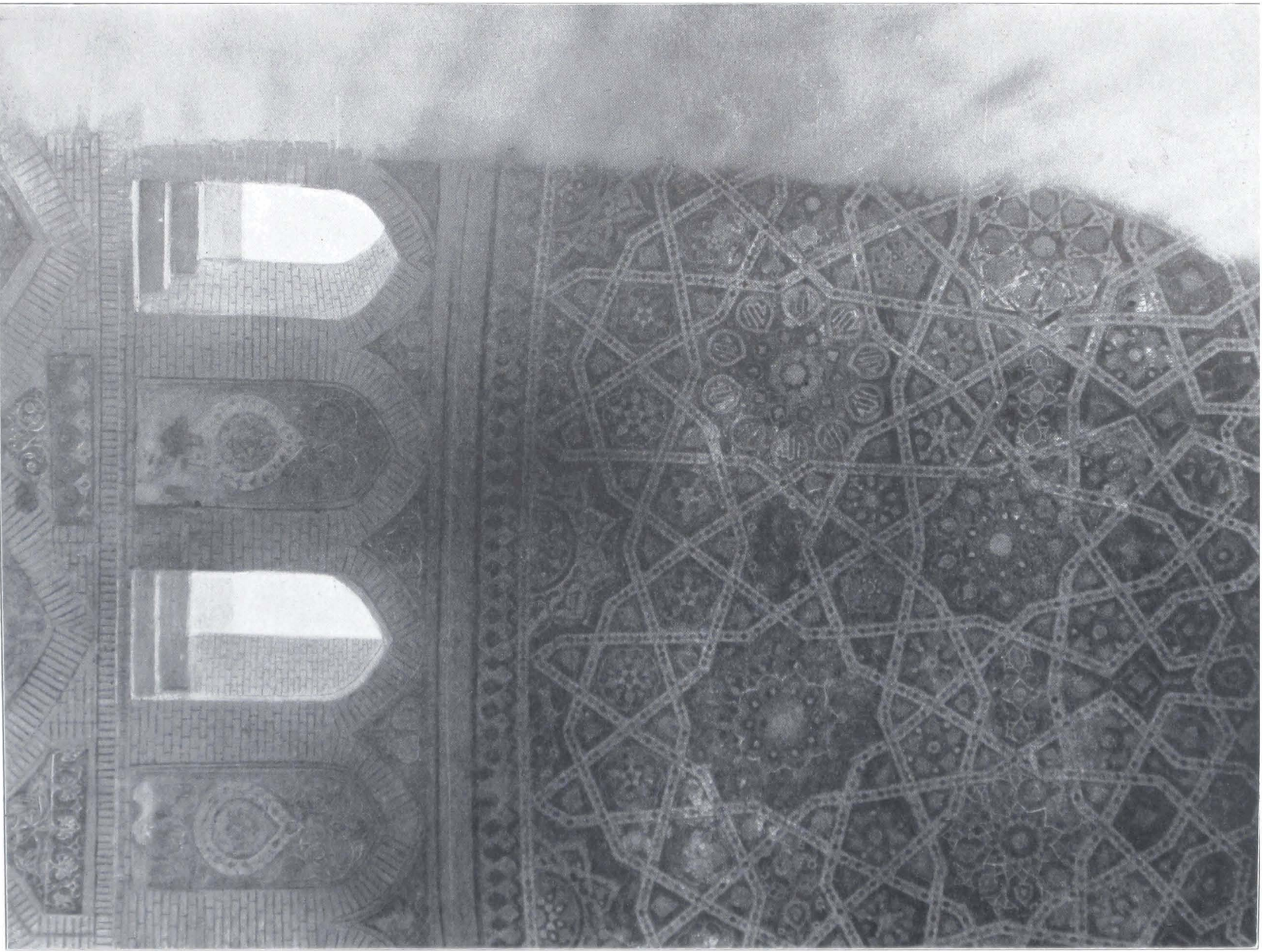


PLATE XI

THE INTERIOR OF THE MOSQUE TODEVA KHAN AT KONA URGENDSH

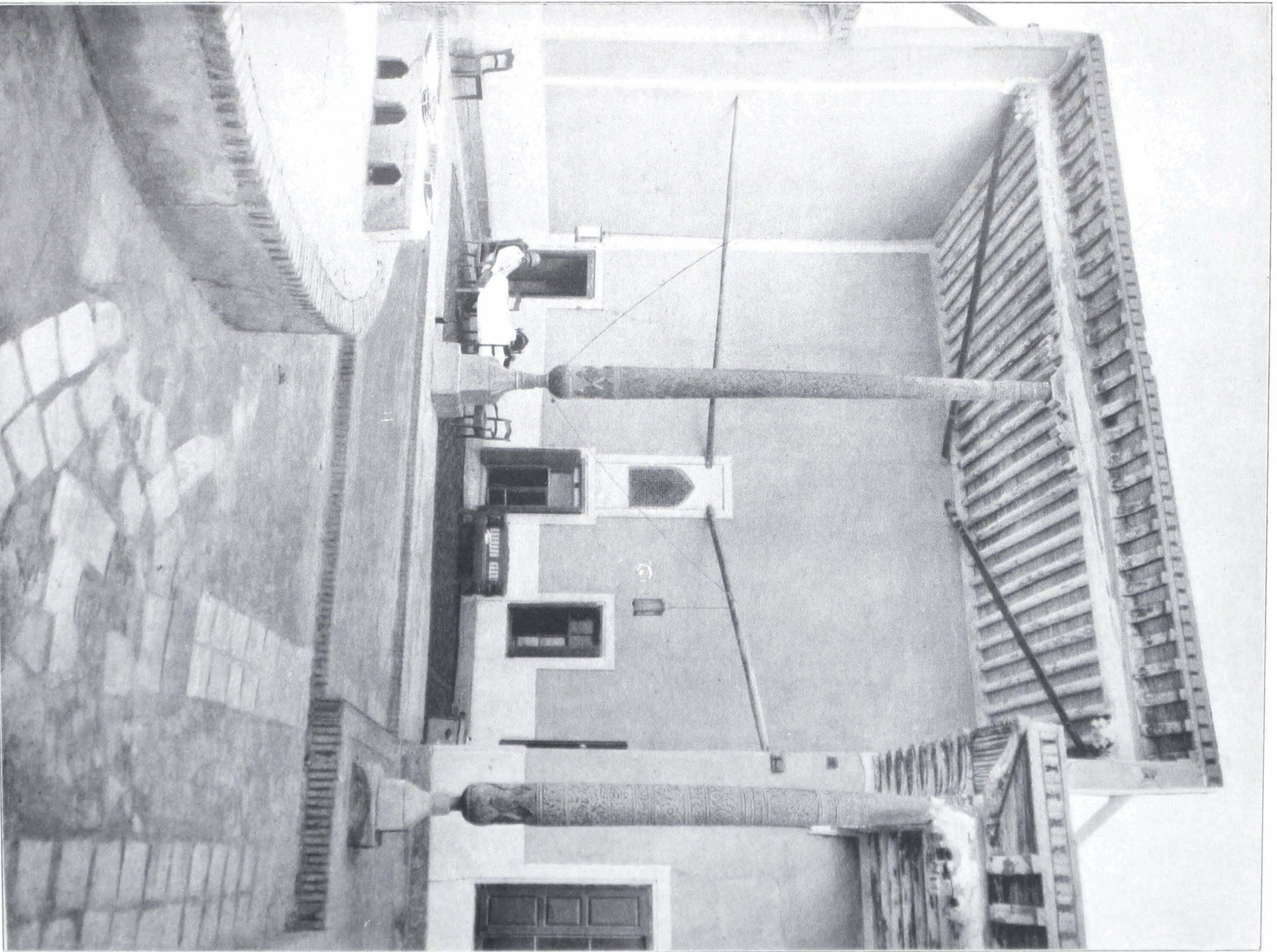


PLATE XII

VERANDA IN ONE OF THE KHAN'S PALACES AT KHIYA



PLATE XIII

PILLAR IN A VERANDA IN THE COURTYARD OF THE HOUSE OF THE BEG OF KONA URGENDSH

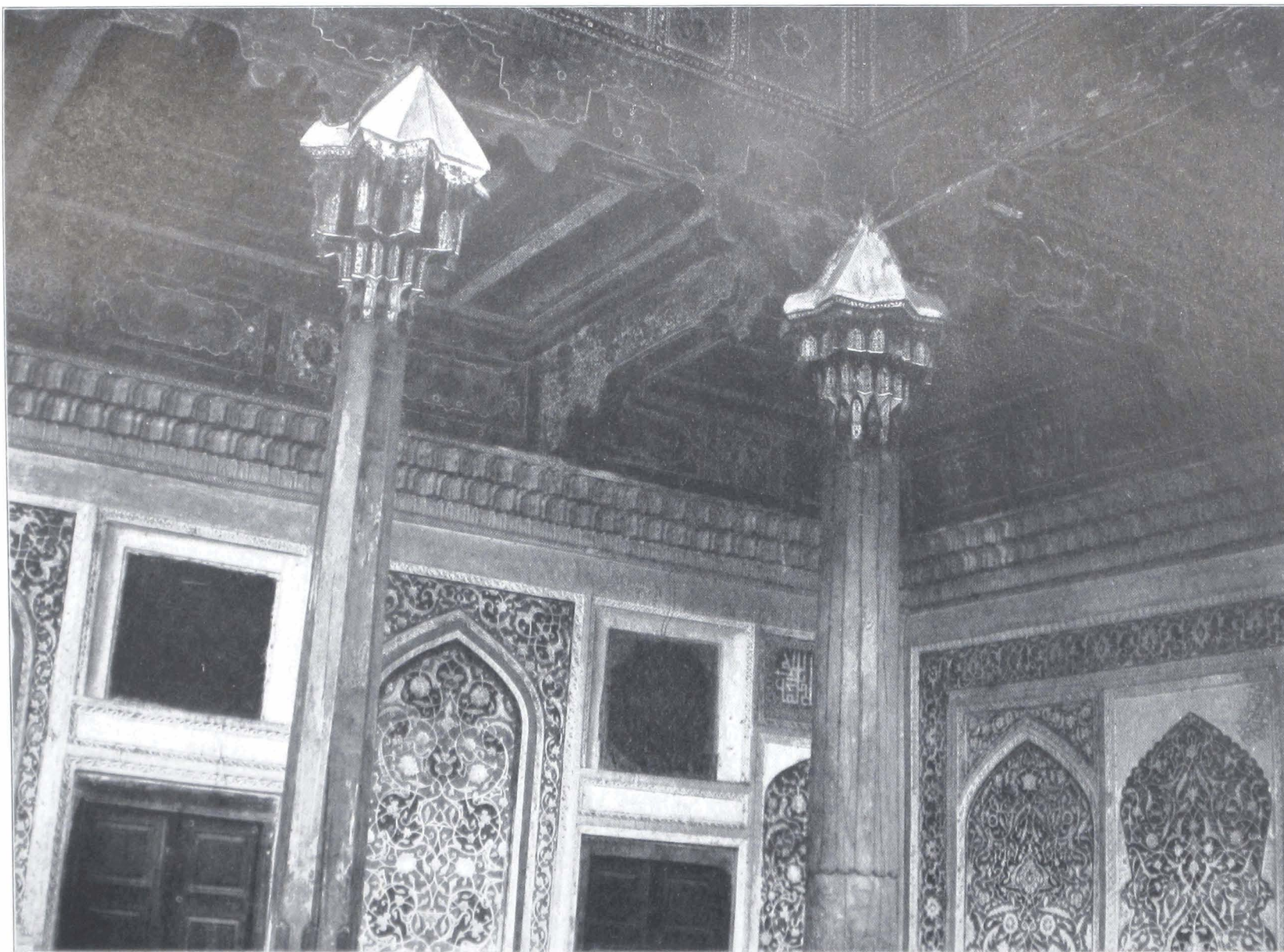


PLATE XIV

VERANDA IN A MOSQUE AT MARGELAN

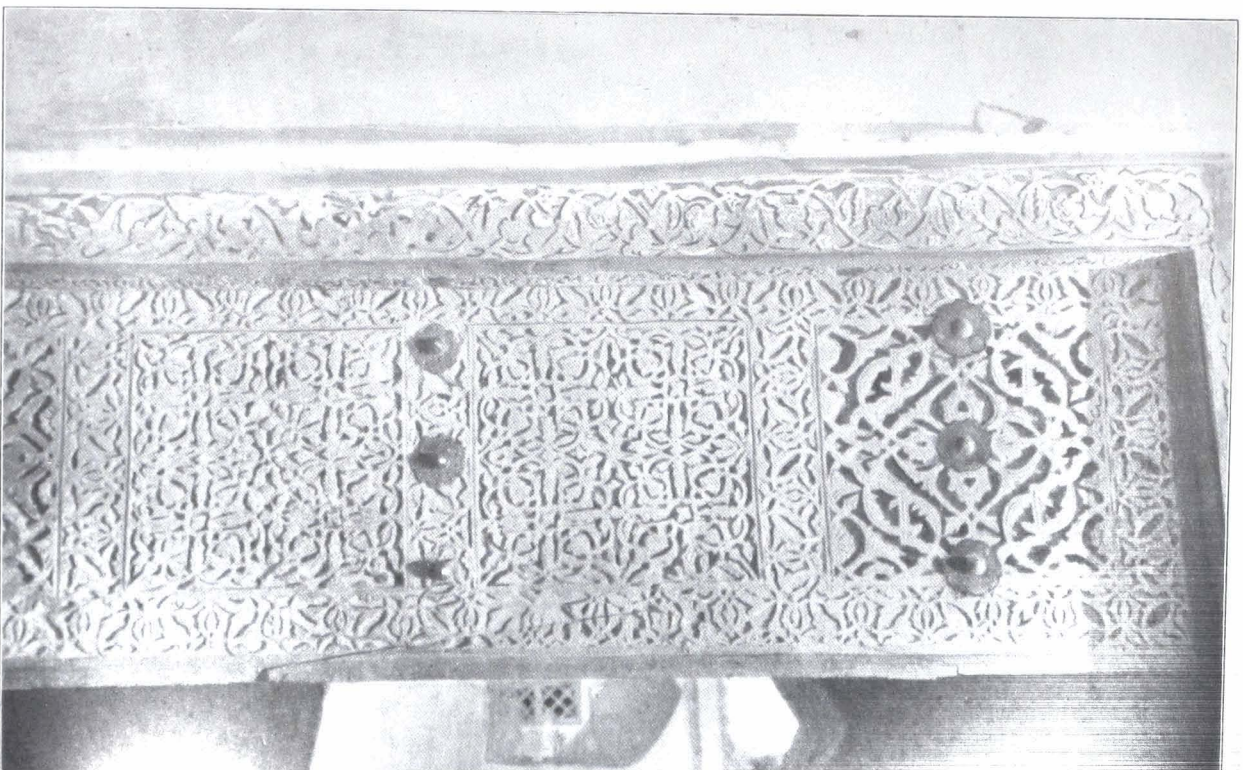


PLATE XV

CARVED DOOR IN A MOSQUE AT KONA URGENDSH



Plate XVI.

*The one half of the middle panel of a carved door in the
Khan of Khiva's palace at Khiva.
($\frac{1}{8}$ natural size.)*

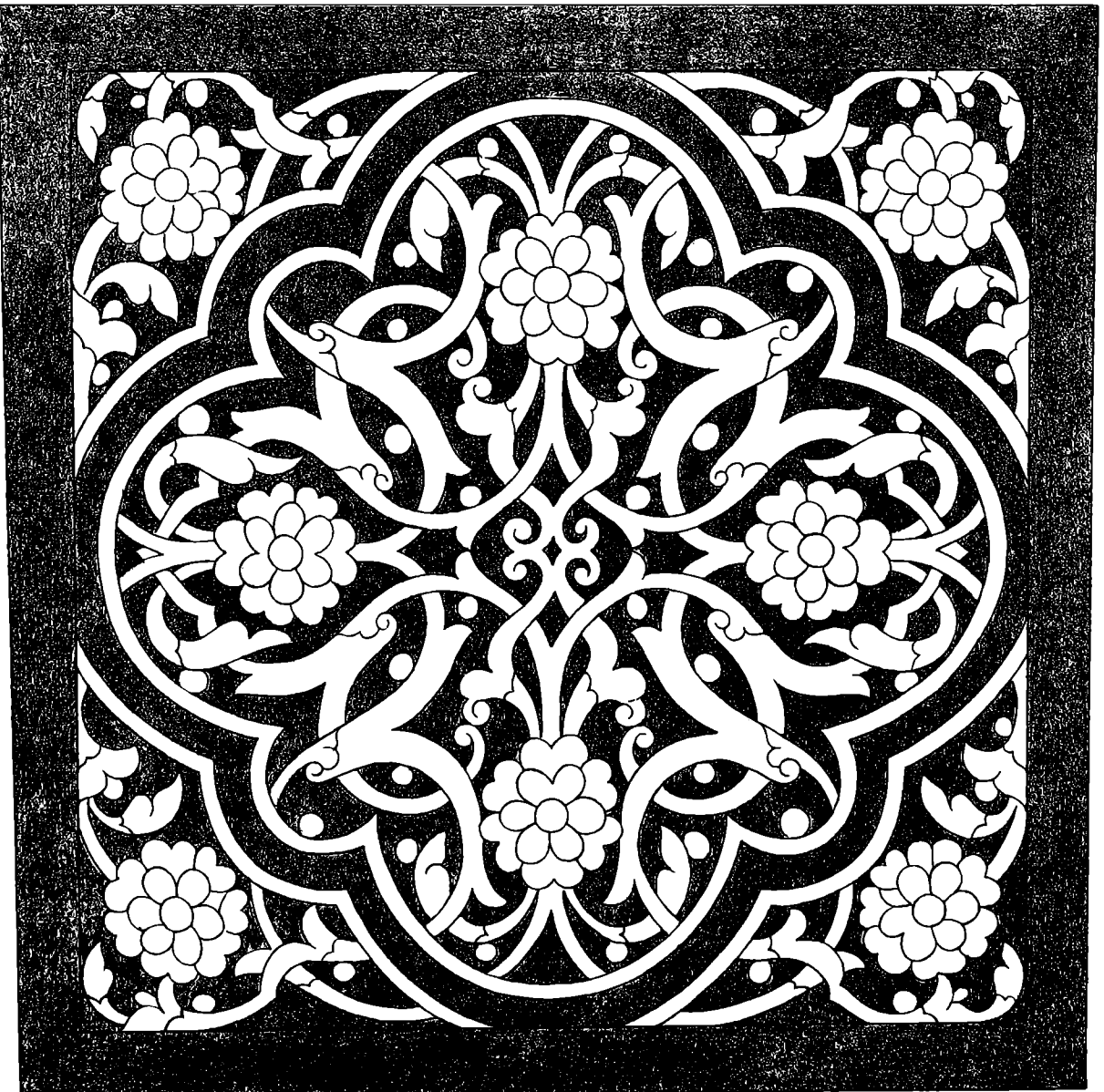


Plate XVII.

*Middle panel of a carved door in the Khan of Khiva's palace at Khiva.
($\frac{1}{8}$ s natural size.)*

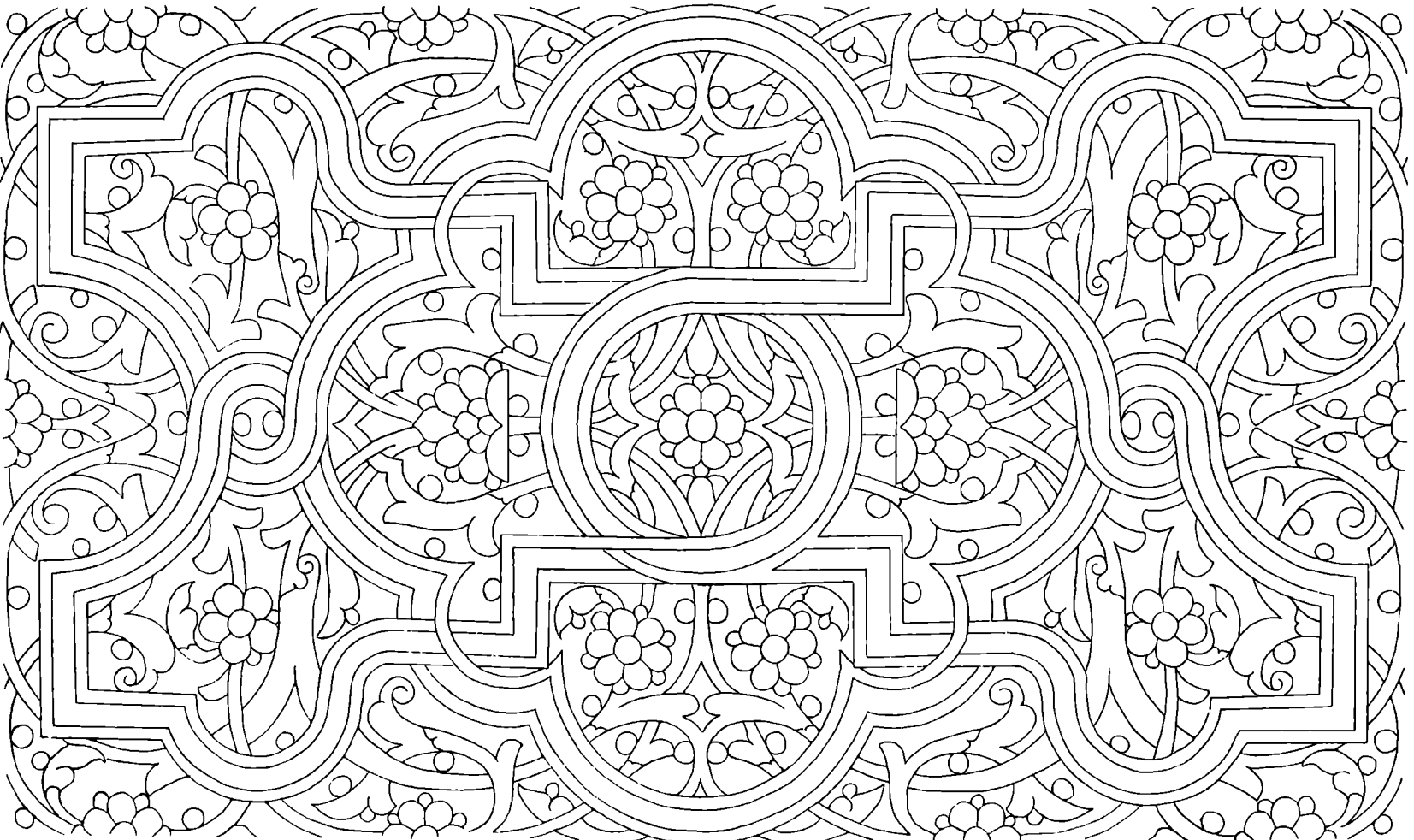


Plate XVIII.

*Design for middle panel of a carved door from Khiva.
($\frac{1}{8}$ s natural size.)*

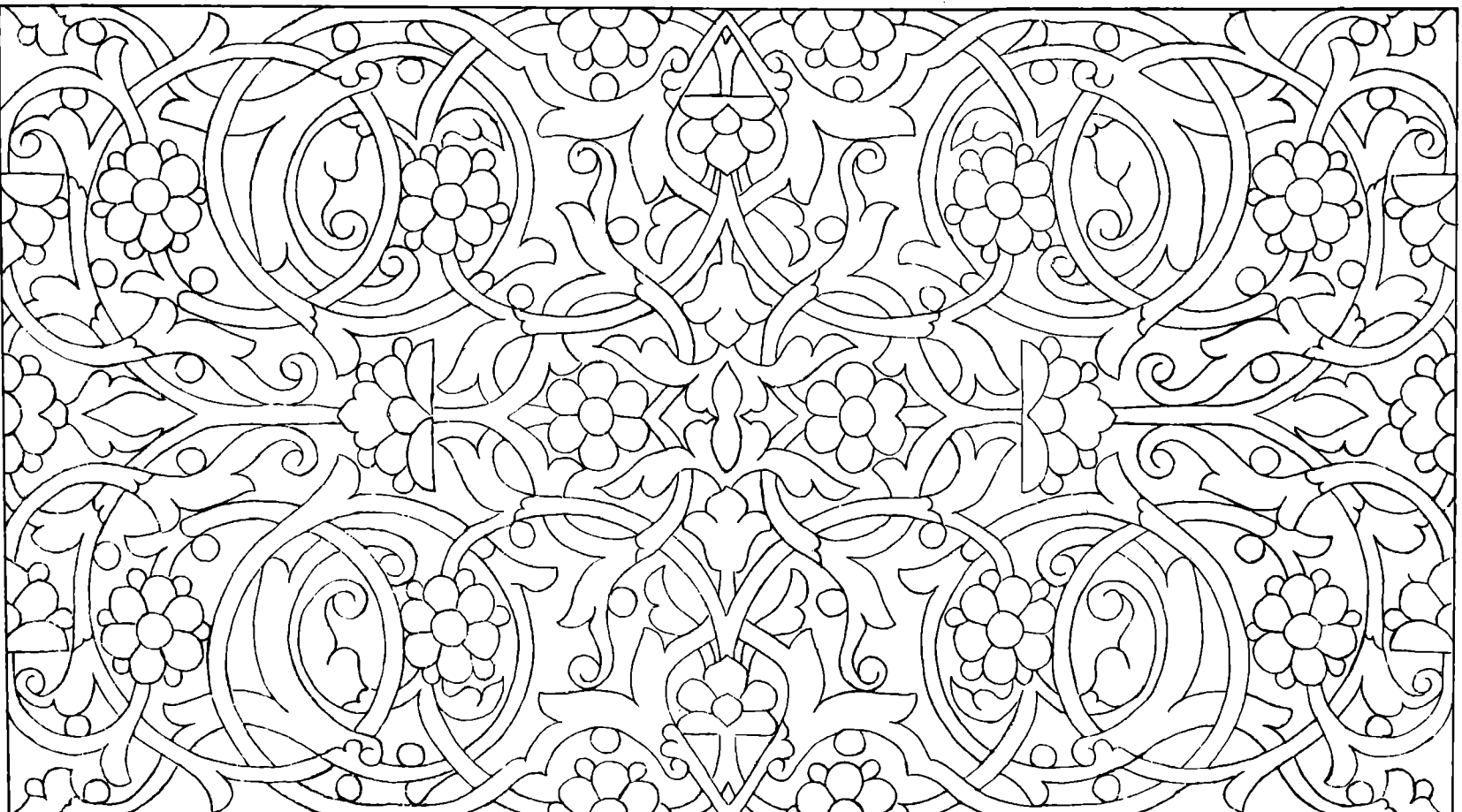


Plate IXX.

*Design for middle panel of a carved door from Khiva.
($\frac{1}{3}$ s natural size.)*

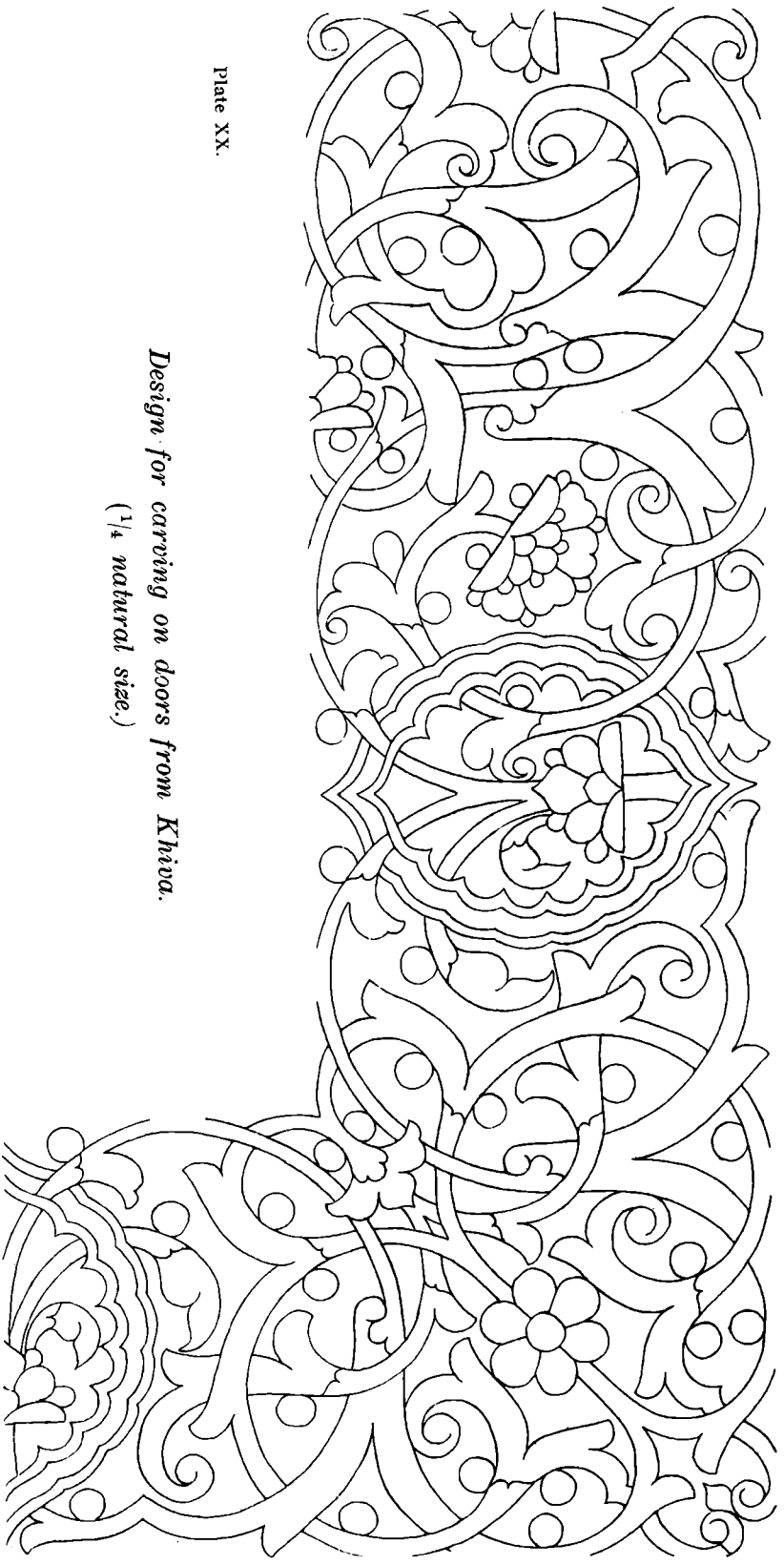


Plate XX.

*Design for carving on doors from Khiva.
($\frac{1}{4}$ natural size.)*

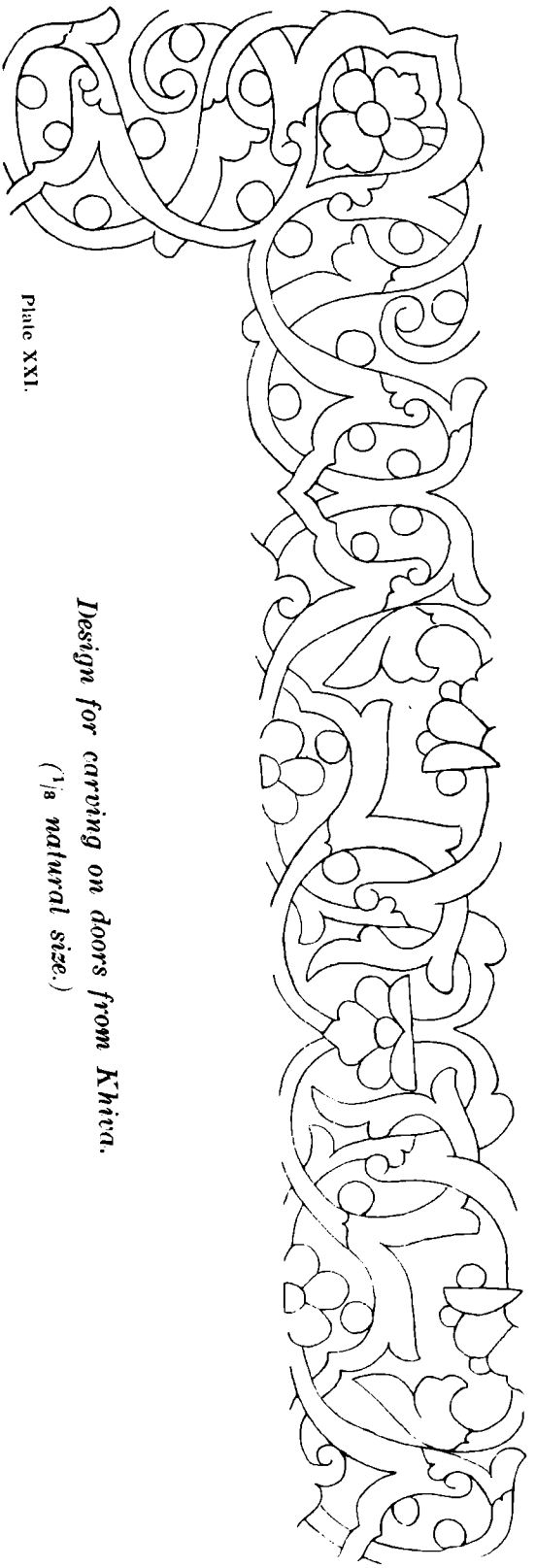
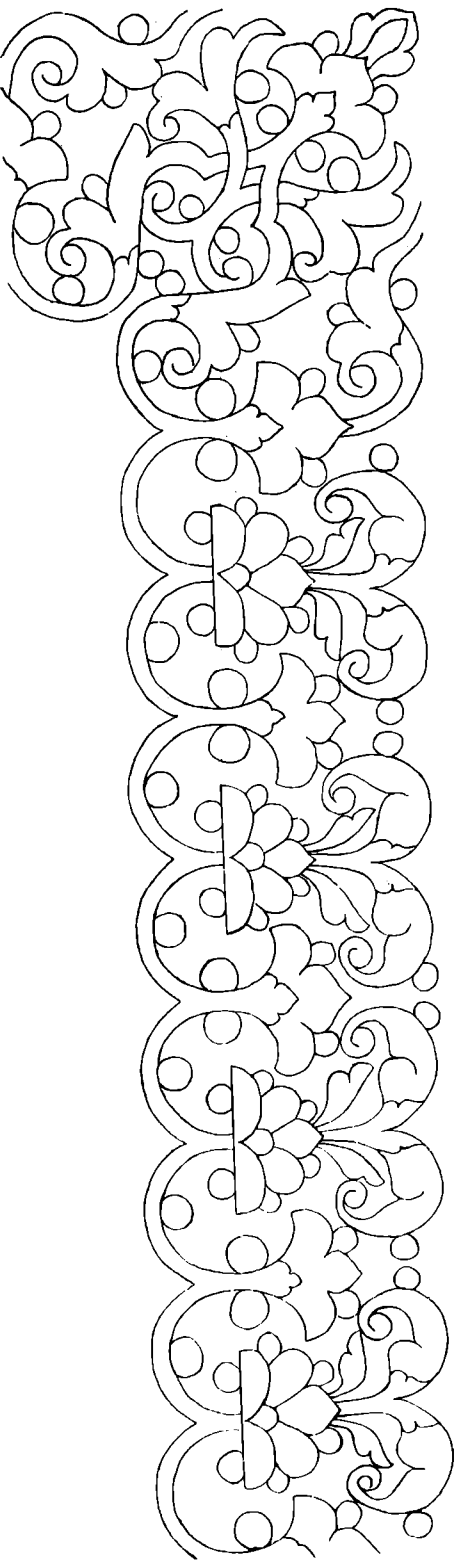


Plate XXI.

*Design for carving on doors from Khiva.
($\frac{1}{8}$ natural size.)*

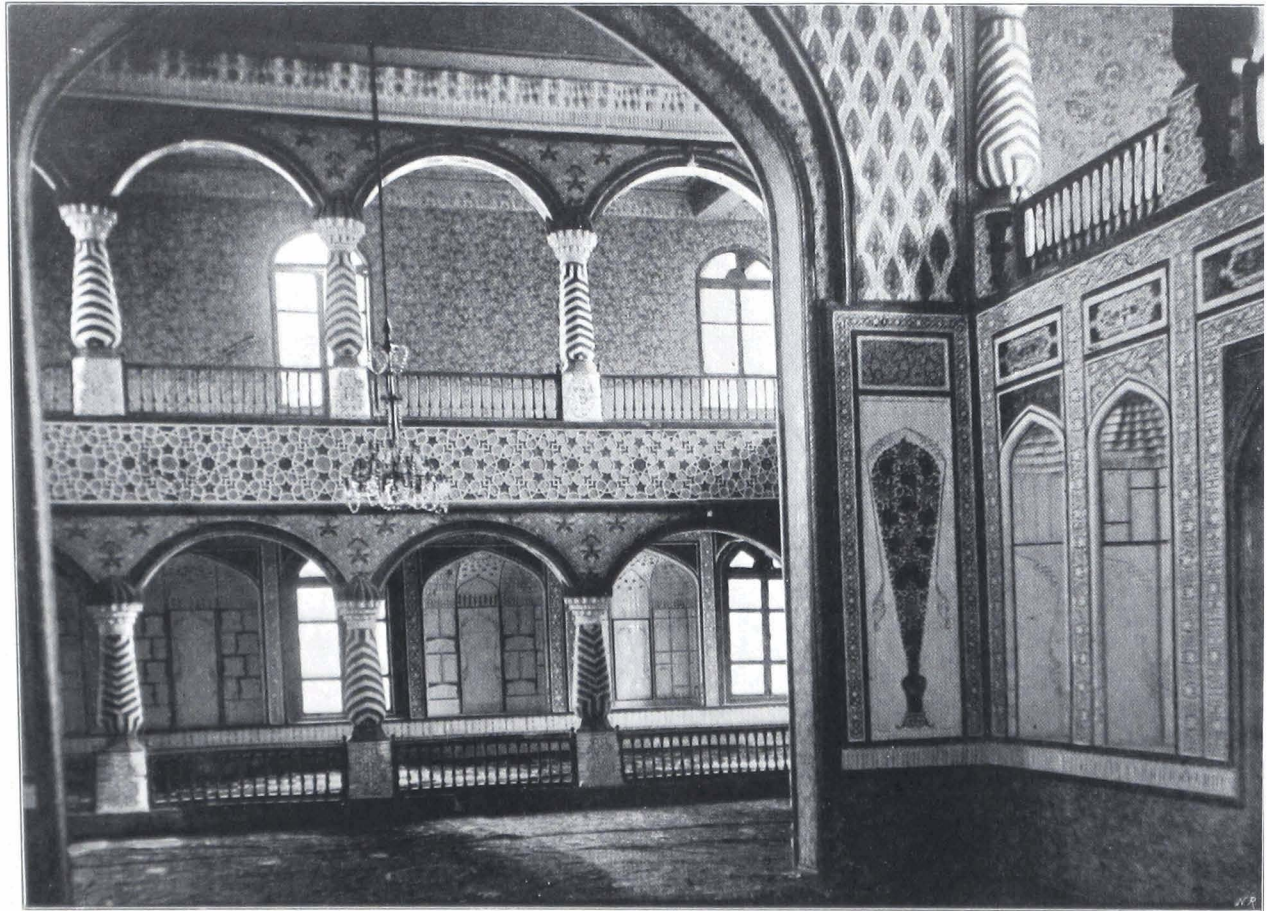


PLATE XXII

HALL IN THE PALACE OF SHIRBEDEN AT BOKHARA

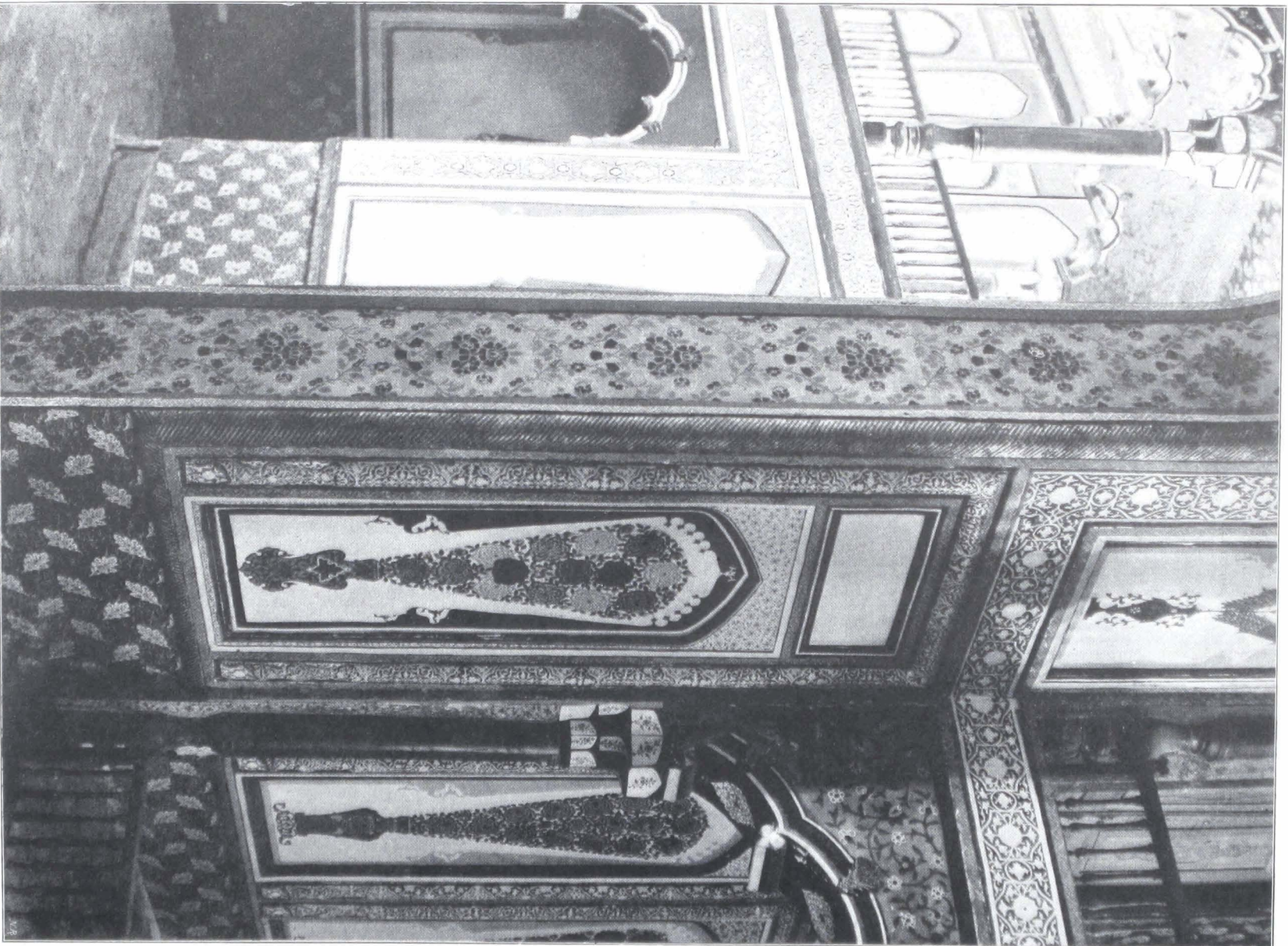


PLATE XXIII

PORTION OF A ROOM IN THE PALACE OF STARAMĀKĀSĀ AT BOKHARA

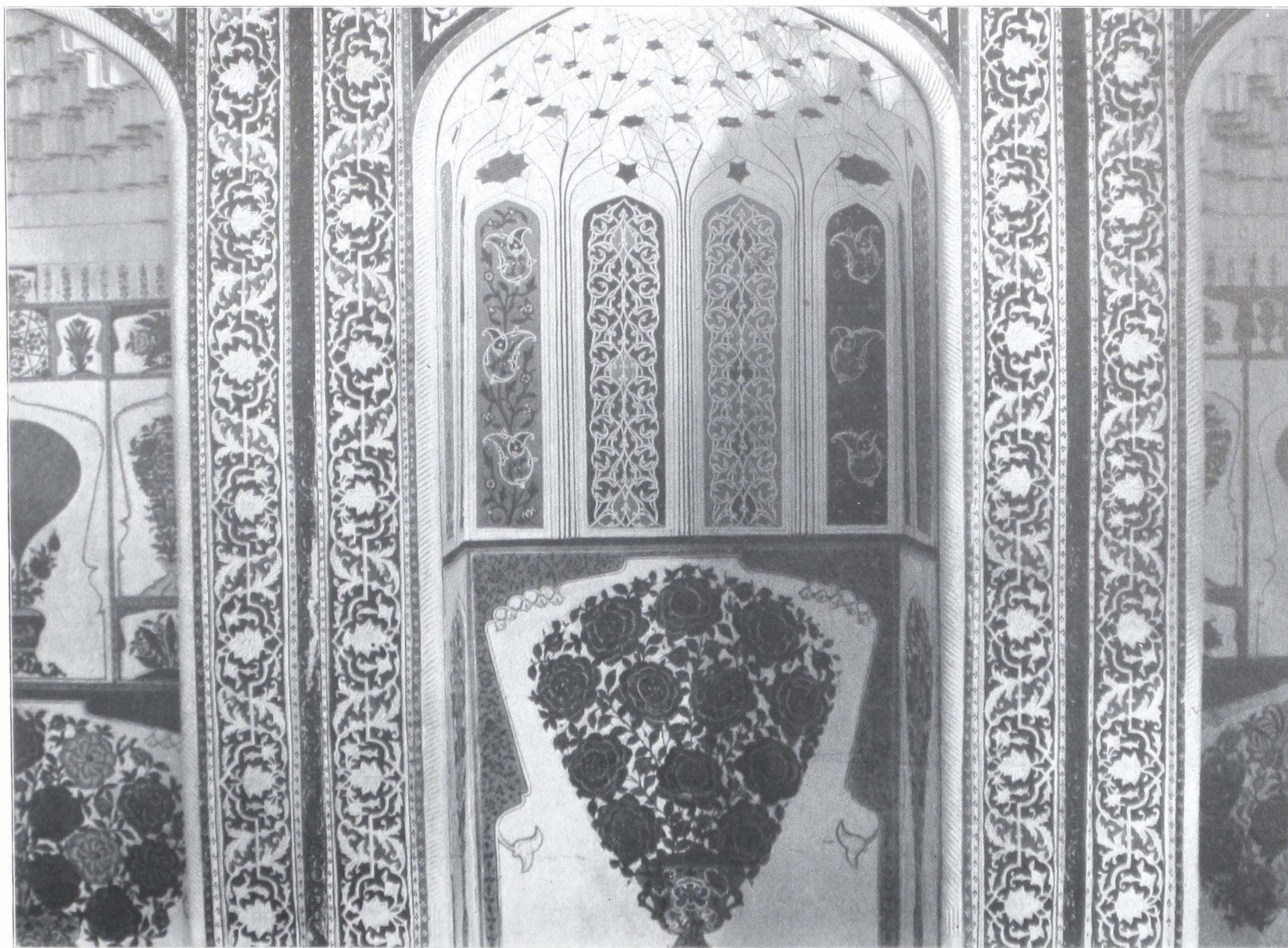


PLATE XXIV

WALL DECORATION IN A ROOM OF THE PALACE OF KÂPLÂN AT BOKHARA

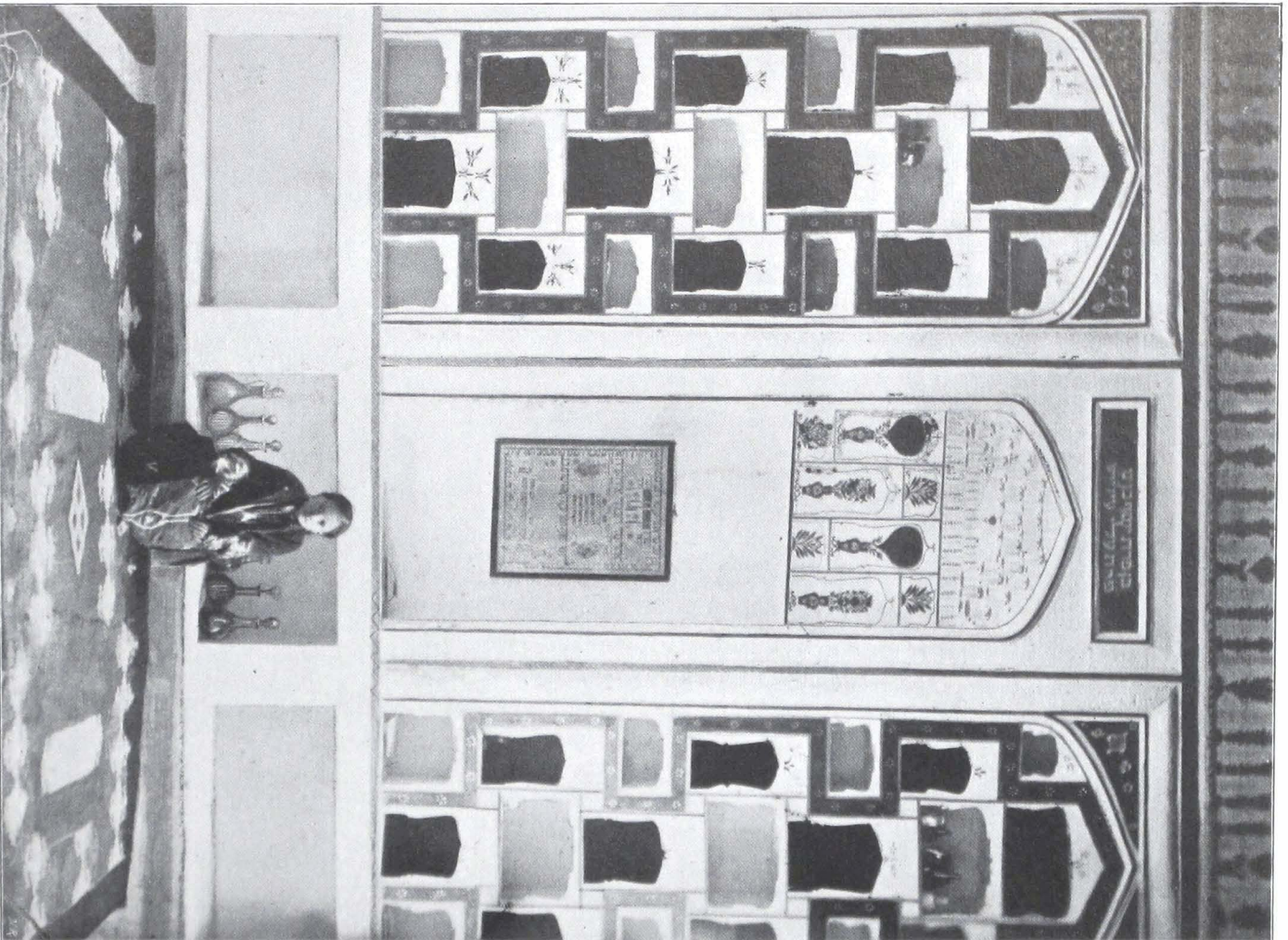


PLATE XXV

WALL DECORATION IN THE HOUSE OF THE JEW ISAK BEN GHASOF AT BOKHARA

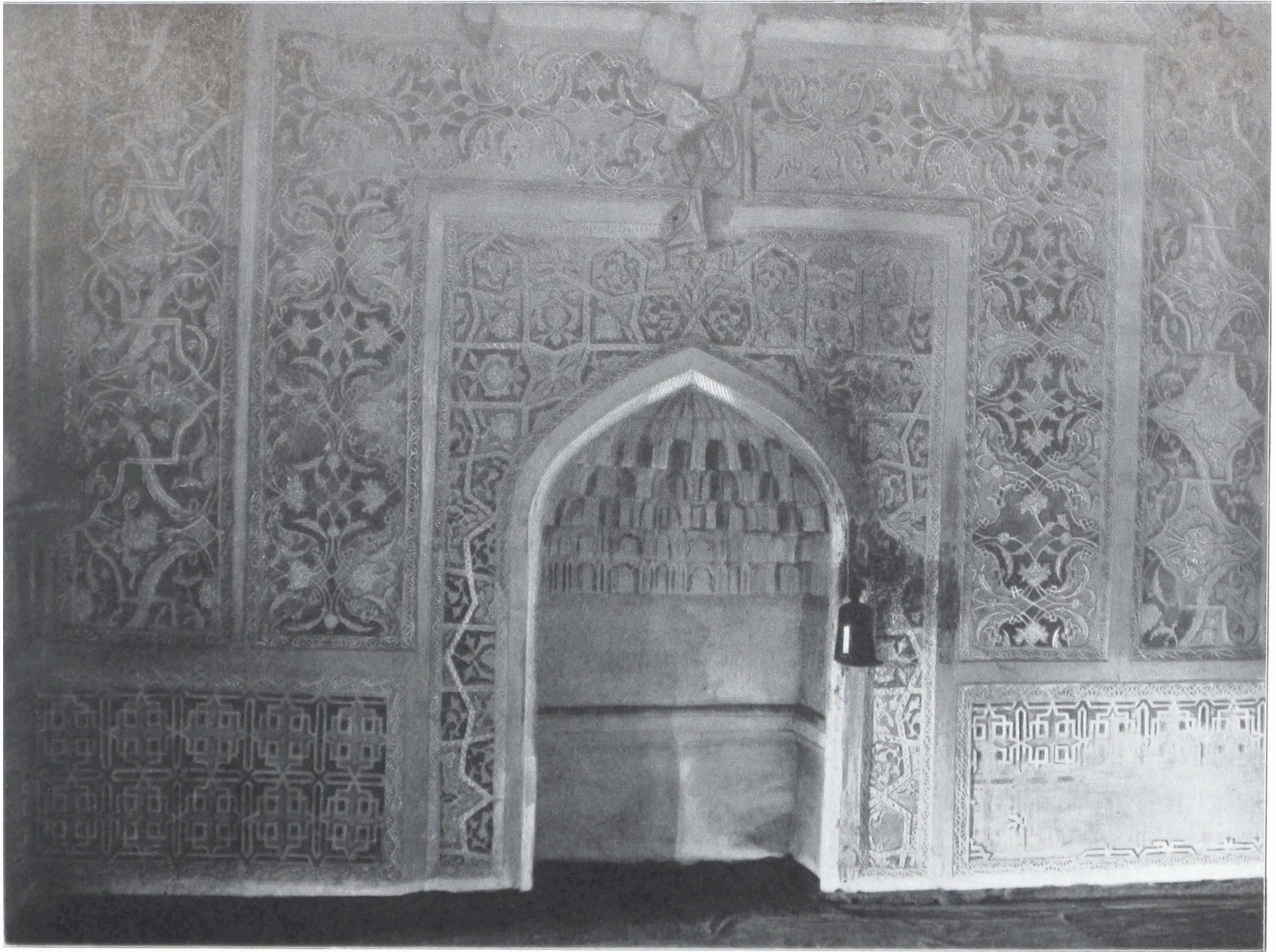


PLATE XXVI

WALL DECORATION IN A MOSQUE AT MARGELAN