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STONE RELIEFS WITH ARABIC INSCRIPTIONS AND VEGETAL MOTIFS OF THE 14TH–19TH CENTURIES DISCOVERED IN KUBACHI

Abstract. This study examines stone reliefs, architectural elements from the 14th to 19th centuries, decorated with Arabic inscriptions and vegetal motifs. Several examples (nos. 1–4, 7, 9, 10) are housed in the Kubachi Tower Museum, situated in the upper quarter of old Kubachi. These museum pieces originate from the ruins of quarter mosques, residential structures, and the palatial building *Hwalla hulbe* (*Big Houses*) in the village's lower quarter. Two reliefs (nos. 5, 6), featuring late Kufic Arabic inscriptions combined with plant ornamentation and dating to the 14th century, are embedded in the walls framing a first-floor doorway of the *Kyakabala Mishit* quarter mosque, located at the juncture of the middle and lower quarters of old Kubachi. A further relief (no. 8), bearing 14th-century Arabic inscriptions, was found integrated into the retaining wall of the road leading from the market square (*godekan*) to the Kubachi School and the *Hyatsila kullupe* spring. This wall adjoins an arched bridge at the southern edge of the market square. Four of these reliefs (nos. 1, 5, 6, 8) display formulas of monotheism (*shahada*), while two (nos. 8, 9) are building inscriptions. Relief no. 2 bears the name of the fourth Righteous caliph, Ali, cousin and son-in-law of the Prophet Muhammad. The name of Ali, along with those of other Righteous caliphs (Abu Bakr, Omar, and Osman) and the Prophet Muhammad, also appears on other medieval architectural reliefs from Kubachi. This analysis considers ten reliefs in total.

Keywords: carved stone reliefs; Kubachi; 14-19th centuries; Arabic inscriptions; ornament

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Research paper

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КАМЕННЫЕ РЕЛЬЕФЫ – ДЕТАЛИ АРХИТЕКТУРНОГО ДЕКОРА XIV–XIX вв. С АРАБСКИМИ НАДПИСЯМИ И РАСТИТЕЛЬНЫМ ОРНАМЕНТОМ, ВЫЯВЛЕННЫЕ В 2022 г. в сел. КУБАЧИ

Аннотация. В статье описываются каменные рельефы – архитектурные детали XIV–XIX вв. с арабскими надписями и растительным орнаментом, часть из которых (№№ 1–4, 7, 9, 10) находится в музее «Кубачинская башня», расположенном в верхнем квартале старой части сел. Кубачи. Находящиеся в музее рельефы взяты из развалин старых зданий квартальных мечетей, жилых домов и здания дворцового типа «Хвалла хьулбе» (Большие дома), привезены из нижнего квартала селения. Два рельефа (№№ 5, 6) с позднекуфическими арабскими надписями в сочетании с растительным орнаментом, датируемые XIV в., зафиксированы в кладке стен, образующих дверной проём на первом этаже квартальной мечети «Кякабала мишит», расположенной на границе среднего и нижнего кварталов старой части Кубачи. Один из рельефов (№ 8) с арабскими надписями, датируемый XIV в., обнаружен в кладке подпорной стены дороги, ведущей с базарной площади (она же – годекан) к зданию Кубачинской средней общеобразовательной школы и к водозаборному источнику «Хьяцила кьуллупе». Стена, в кладку которой вставлен рельеф в декоративных целях, справа примыкает к арочному мосту, находящемуся на южном конце базарной площади. На четырёх рассматриваемых рельефах (№№ 1, 5, 6, 8) представлены формулы единобожия (*шахада*), на двух рельефах (№№ 8, 9) высечены строительные надписи. В надписи на рельефе №2 упоминается имя четвертого праведного халифа Али, двоюродного брата и зятя пророка Мухаммада. Имя Али вместе с именами других праведных халифов (Абу Бакр, Омар, Осман) и с именем пророка Мухаммада представлено и на других средневековых рельефах – архитектурных деталях из сел. Кубачи. Описано всего 10 рельефов.

Ключевые слова: резные каменные рельефы; Кубачи; XIV–XIX вв.; арабские надписи; орнамент

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During the medieval period, between the 14th and 16th centuries, the Dagestani village of Kubachi, a prominent artistic hub, witnessed extensive production of carved stone elements. These comprised architectural decorative details featuring diverse pictorial motifs, vegetal ornamentation, and decorative Arabic inscriptions. Created during a period of economic and cultural flourishing in medieval Kubachi, the core of the Zirikhgheran polity (Persian: “chainmail makers”), these stone reliefs adorned various architectural structures. Due to their functional nature, these structures have largely not survived to this day, with the exception of the now-dilapidated 16th-century Great Friday Mosque (*Hwala Mishit*). These structures included religious and educational buildings (such as the Juma Mosque, quarter mosques, and madrasas), some residential buildings, defensive towers (Kasumkhalla kala, also known as Tsilalla kala in the village’s lower quarter), and a public building of palatial design known as *Hwala Hulbe* (Big Houses). This latter structure served as the seat of the *Chine* (Council of Elders), the highest local governing body. The *Hwala Hulbe* buildings were characterized by distinctive architectural forms and an exceptional profusion of decorative finishes, including elaborate stone relief facade sculpture.

A dedicated body of scholarship, encompassing both domestic and international researchers (B.A. Dorn, D.N. Anuchin, J.D. Abercrombie, A.S. Bashkirov, M.S. Dimand, A. Salmoni, E.V. Kilchevskaya, A.A. Ivanov, A.R. Shikhsaidov, L.I. Lavrov, P.M. Debirov, M.M. Mammaev, M.A. Musaev, Sh.Sh. Shikhaliev, M.G. Shekhtagomedov, et al.), has investigated the stone-carving art of Kubachi since the mid-19th century. This scholarship has focused on architectural details and funerary stelae adorned with late Kufic inscriptions and vegetal ornamentation. However, despite this established body of work, numerous crucial questions regarding Kubachi’s stone-carving tradition remain. These questions necessitate further exploration, particularly in light of recent discoveries: both architectural elements and decorated grave steles unearthed during the dismantling of Kubachi’s old, ruined structures. While some of these newly discovered reliefs have been documented and published, a significant number await scholarly introduction. This lack of analysis hinders the full understanding of their historical, cultural, and artistic significance. This article aims to contribute to this ongoing research by presenting previously unpublished stone reliefs.

Relief No. 1 (Fig. 1) is a well-preserved architectural detail of elongated quadrangular form (28×22.5 cm), is currently housed in the Kubachi Tower Museum, situated in the upper quarter of old Kubachi. It originates from the lower quarter of the same village. The front face, carefully dressed and smoothed to a near polish, features a raised Arabic inscription of the *shahada*, the Islamic declaration of faith:

لا اله الا الله محمد رسول الله

“*There is no god but Allah, Muhammad is the Messenger of Allah.*”

A stylized palmette, elongated horizontally, is positioned near the center of the inscription’s lower edge. The inscription is contained within a flat-relief ribbon frame, the outer corners of which are decorated with trefoils featuring rounded petals.

This relief likely occupied a prominent position within the masonry of a district mosque façade or a palatial structure such as the *Hwala Hulbe* (“Big Houses”). While the *shahada* is a common motif in both architectural and funerary contexts [1, p. 106, Fig. 376; p. 150, Fig. 52; 2, p. 500, Fig. 151], its execution on this particular relief displays a distinctive and expressive calligraphic style, differentiating it from other examples and lending a decorative quality to the carving.

Based on the stylistic characteristics of the inscription, this relief can be tentatively dated to the first half of the 14th century.

Relief No. 2 (Fig. 2) is an elongated quadrangular architectural decorative element (30×15.5 cm). Like other reliefs, it was relocated to the Kubachi Tower Museum from the lower quarter of old Kubachi. The well-leveled and smoothed surface of the stone block is covered by a dense, raised Arabic inscription in the “blooming Kufi” style:

لا حقا الا على ولي الله

“There is no doubt that Ali is the favorite of Allah!”

The inclusion of Ali’s name, one of the Righteous Caliphs, is consistent with other Kubachi inscriptions from the 14th–15th centuries, appearing on both architectural details and contemporary funerary stelae.

The intersecting *alif* and *lam* at the top and bottom of the inscription terminate in half-trefoils. Vegetal motifs – specifically trefoils and half-trefoils – are integrated within the inscription, densely occupying the interstitial spaces between the letters and amplifying its decorative impact. The inscription’s compositional arrangement is both original and distinctive. It is enclosed within a double relief frame consisting of a narrow inner frame and a wider outer frame. Based on the inscription’s stylistic features and the integration of vegetal ornamentation, this relief can be dated to the late 14th or early 15th century.

Relief No. 3 (Fig. 3), currently housed in the Kubachi Tower Museum, was recovered from the ruins of a former quarter mosque in the lower part of the village, along with other architectural stone reliefs. Carved from a hard local slate, its condition is poor, exhibiting significant surface damage and loss of decorative elements. The lower section appears to have been intentionally broken to facilitate its secondary use within a wall. Subsequent collapse of this wall further damaged the ornamentation. Based on surviving fragments and outlines of the lost elements, a reconstruction of the relief’s original decoration has been undertaken.

This relatively small relief measures approximately 19–20 cm in height, 21 cm in width, and 11 cm in thickness. Carved on a quadrangular stone block is a raised circular disk with a pointed apex (the tip of which is now broken). The disk projects 2.3 cm above the block’s surface at its upper edge and less than 1.5 cm at its lower edge. The disk’s smoothed surface features a distinctive raised ornamental composition: a large, three-part semi-palmette is located at the right edge. Adjoining this to the left is a prominent raised Arabic *alif*, its upper terminal decorated with ornamental motifs. Further to the left, a complex interlace design is formed by the intertwined stems of stylized Arabic *alif* and *lam*, positioned vertically at the disk’s center. These stems intertwine to create a ribbon-like pattern. The upper terminals of these letters are shaped as trefoils. A six-pointed star, or hexagram, is positioned at the center of this interlace.

Two large, curved, leaf-shaped ornamental elements, facing in opposite directions and featuring small curvilinear notches on their surfaces, are carved at the center of the disk’s left edge. The disk’s lower edge is extensively damaged, hindering accurate reconstruction of its original decoration. The relief exhibits a distinctive and expressive decorative style. Based on the characteristics of the Arabic lettering, the style of the ornamentation, and the relief’s overall form, it can be dated to the mid-15th century. Similar, though not identical, reliefs are frequently encountered among 15th-century Kubachi stone carvings. Larger examples of such reliefs are incorporated into the arcade masonry of the 15th-century Great Mosque (*Hwala Mishit*) in Kubachi [3, p. 138, fig. 84; 2, p. 456, fig. 46–48; p. 461, fig. 58, 60], and are also found as decorative insets in local residences. These larger examples often feature the word “Allah” inscribed in decoratively rendered lettering. This particular relief is distinguished from those found in the Great Mosque’s arcade and residential buildings by its smaller dimensions and specific decorative details.

Relief No. 4 (Fig. 4), a small (29×7.5 cm) architectural element featuring a raised decorative inscription set against a background of vegetal ornamentation, is housed in the Kubachi Tower Museum. It originates from the lowest quarter of old Kubachi. Until 2019, it was embedded in the mid-section of the second-floor wall on the western façade of the *Khashchalla kvatla mishit* (Kubachin: “Lower quarter mosque”). Although the mosque wall remained standing until that year, the relief itself was originally taken from the ruins of a different structure and subsequently incorporated into the mosque’s masonry. The elongated quadrangular stone block is densely covered with both raised decorative inscription and vegetal ornamentation. The latter consists of a wavy stem with spirally twisted branches terminating in large trefoils. The stem and branches also feature leaves, a semi-

trefoil, and tendrils, all of which are decorated with small incised strokes.

This relief was previously published by A.A. Ivanov in his 1987 article “Persian Inscriptions from Kubachi,” published in Italy [4, pp. 213–224, Table VIII]. Ivanov translates the inscription as: “*Made by Sha‘ban. May the end [be] prosperous*”. However, Ivanov’s observation that “The beginning of the inscription is clearly Arabic. The second part of the text should still be understood as Persian, although the words here are Arabic...” [4, p. 222] requires further clarification. The reproduction of the inscription in Ivanov’s publication lacks clarity. Therefore, we present a clearer image to facilitate expert analysis by orientalists to determine the inscription’s linguistic classification – whether it is Persian, Arabic, or a combination thereof. Furthermore, Ivanov does not consider this relief a particularly refined example of medieval Kubachi stone carving. Based on comparisons between the relief’s decoration and that of carved gravestones, Ivanov dated it to the late 14th or early 15th century. Considering the developed style of the ornamentation and the paleographic features of the inscription, we propose a later dating in the second half of the 15th century.

The calligraphic execution of the inscription, the expressive and skillfully composed ornamentation integrated within it, and the harmonious interplay between inscription and ornament elevate this relief to the status of a highly artistic example of stone carving, Arabic epigraphy, and calligraphy.

Relief No. 5 (Fig. 5), an architectural element, is incorporated into the structure of the Kyakyabala Mishit quarter mosque [3, p. 13, Fig. 2], located on the border between the middle and lower quarters of old Kubachi. The mosque underwent renovation between 2020 and 2022. The name Kyakyabala Mishit likely derives from the name of its builder, Kyakyab. During the renovation, this relief was inserted into the interior wall masonry between the right window and the ground-floor street exit for decorative purposes. The relief consists of a large, elongated rectangular stone block, measuring 71 cm in length and 15.5 cm in height, which is broken in the middle. It features vegetal ornamentation and a single-line late Kufic Arabic inscription of the shahada:

لا اله الا الله محمد [رسول] الله

“*There is no god but Allah, Muhammad [is the Messenger of] Allah.*”

Vegetal ornamentation frames the inscription at the top and along the sides. At the relief’s right end, a uniquely formed interlace, contained within a quadrangular frame, is present. This may represent a highly stylized rendition of the word “Allah,” composed of decoratively rendered *alif* and *lam* whose stems form the interlace.

The vegetal ornamentation framing the Arabic inscription – described as bindweed – is a common motif in medieval Kubachi art but is executed here in a distinctive manner: the branches extending from the wavy stem are somewhat flattened and terminate in trefoils. The ornamental composition originates at the relief’s right end and should be viewed from right to left, consistent with Arabic script direction. As previously noted, the bottom portion features a late Kufic Arabic inscription, the upper terminals of which have lateral, right-hand projections. Notable gaps, devoid of decoration, separate the letters. The characteristics of the Arabic lettering, the style of the vegetal ornamentation, and the absence of background ornamentation within the inscription allow for a mid-14th-century dating.

The harmonious integration of the inscription and ornamentation, combined with their skillful compositional arrangement, contributes to the relief’s expressive and original decorative effect.

Relief No. 6 (Fig. 6), a smaller architectural element (55 cm long, 16 cm high), is also incorporated into the wall of the *Kyakyabala Mishit* quarter mosque (restored in 2020–2022), positioned between the left window and the street-facing doors.

In terms of overall composition, this relief shares several features with Relief No. 5: a late Kufic inscription framed by vegetal ornamentation along the top and side edges. However, Relief No. 6 exhibits a higher level of artistic refinement: the Arabic inscription itself incorporates vegetal elements, and the entire inscription is framed by an ornamental composition consisting of a freely curling wavy stem that extends from right to left, with branches terminating in trefoils. Leaves extend from these branches, filling the interstitial spaces within the composition. Teardrop-shaped

protrusions are present at the points where the branches diverge from the wavy stem.

The ornamentation on Relief No. 6, like that on Relief No. 5, begins at the lower right end and extends to the lower left. Its design is based on the rhythm and symmetry of its constituent elements. Below the ornamentation is a horizontal, raised late Kufic Arabic inscription in a single line – the *shahada*:

لا اله الا الله محمد رسول الله حق

“There is no god but Allah, Muhammad is the Messenger of Allah. Truly”.

The upper terminals of the letters (*alif, lam, etc.*) are embellished with curls, enhancing the inscription’s decorative quality. This is further accentuated by the inclusion of individual vegetal elements (leaves, trefoils) within the inscription itself. As previously stated, the artistic quality of this relief surpasses that of Relief No. 5. The stone carver has imbued the relief’s decoration with vivid expressiveness. Relief No. 6 was likely created somewhat later than Relief No. 5, as evidenced by the presence of vegetal elements and diacritical marks within the lettering, as well as the decorative curls on the upper terminals. Based on these features, Relief No. 6 can be dated to the late 14th century.

Relief No. 7 (Fig. 7), a relatively large (50×19 cm) architectural element of elongated quadrangular form, is housed in the Kubachi Tower Museum. It was retrieved, along with other reliefs, from either the lower or middle quarter of old Kubachi. The relief’s front face bears three lines of Arabic inscriptions, executed at different times. Two of these, likely dating to the second half of the 14th century, are rendered in late Kufic script and are enclosed within raised frames. A horizontal strip separates the upper and lower Kufic inscriptions. On this strip, a later inscription, dated to 1114 AH / 1702–03 CE, was added in naskh script using an incised (inset) technique.

The text reads:

الله لا اله الا هو الحي القيوم
لا تاخذه سنة ولا نوم
له ما في السماوات و ما في الارض
من ذا الذي يشفع عنده الا باذنه
يعلم ما بين ايديهم م ما خلفهم
ولا يحيطون بشيء من علمه الا بما شاء

This passage translates to:

“Allah – there is no deity except Him, the Ever-Living, the Sustainer of [all] existence. Neither drowsiness overtakes Him nor sleep. To Him belongs whatever is in the heavens and whatever is on the earth. Who is it that can intercede with Him except by His permission? He knows what is [presently] before them and what will be after them, and they encompass not a thing of His knowledge except for what He wills.”¹

وسع كرسيه السماوات و الارض ولا يبوده حفظهما و هو العلي العظيم

This translates to: *“His Kursi extends over the heavens and the earth, and their preservation tires Him not. And He is the Most High, the Most Great.”*

The date of its inscription is given as 1114 AH / 1702–03 CE.

Relief No. 7 was likely originally inserted into the structure of a religious building that subsequently collapsed. It was then reused, inserted into the wall of another building, which also later fell into ruin. It was during this secondary use that the incised inscription was added between the upper and lower Kufic lines. The relief itself possesses considerable decorative merit.

1. The Quran, Surah al-Baqarah, verse 255. Translation is given from: The Quran: trans. from Arabic and comment. M.-N. O. Osmanov. Moscow: Ladomir, 1999. – 928 p.

Relief No. 8 (Fig. 8) is a quadrangular architectural decorative element embedded in the retaining wall of the road leading from the *godekan* and the upper quarter of old Kubachi to the A. Karaev Kubachi Secondary School and the *Hyatsila kullupe* water source. Recovered from rubble originating from a destroyed building in the middle quarter, it was incorporated into the wall at a height of 1.35 m above ground level for decorative purposes. Carved from hard, light-colored sandstone, the relief contrasts with the surrounding gray stone blocks. The retaining wall is adjacent to the western end of the arched bridge located at the southern edge of the *godekan*.

The stone block (31.5 x 36 cm) bears three lines of raised Arabic inscriptions, separated by horizontal bands and enclosed within a single raised frame. The upper and lower inscriptions, executed in late Kufic script, present the *shahada* (“There is no god but Allah, Muhammad is the Messenger of Allah”). Centrally positioned between the upper and lower lines are two cartouches containing inscriptions in smaller script: *قد صنع هذا الحجر على ابن محمد* (“*This stone was made/erected by Ali, son of Muhammad*”). The successful composition of these inscriptions enhances their decorative impact. Based on the stylistic features of the Arabic script and the presence of diacritical marks, the relief is dated to the late 14th century.

Relief No. 9 (Fig. 9), housed in the Kubachi Tower Museum, originates from the lower quarter of Kubachi, along with other similar pieces. It is elongated and quadrangular in shape, with a broken lower left corner and minor damage to the right end. A small portion of the Arabic inscription on the right side is missing due to surface loss. The front face of the stone block (48x21 cm) features both Arabic inscriptions and vegetal ornamentation. A framed Arabic inscription occupies the central, larger portion of the relief, and reads:

فان صواحب هذا الدور من نسل خرطوم صانع منبر المسجد الجامع

“Indeed, the heirs of Khartoum built this wall and the minbar of this Juma Mosque”.

Side note:

خلقنا من التراب بغير ذنوب
و رجعنا الى التراب مع ذنوب

Translation:

“We were created from dust without sins,
And we return to dust with sins”.

A simple vegetal ornament composed of trefoils is located at the relief’s left end. Below the inscription’s frame, at the lower edge of the relief, is the date 1205 AH / 1790–91 CE.

This building inscription, along with the inscription on Relief No. 8, contributes to the corpus of Arabic building inscriptions documented in Dagestan [5, pp. 34–49; 6, 2, pp. 72–82; 7, pp. 104–134; 1, pp. 89, 114, 149–150, 157–158, 162–165, etc.]. The Juma Mosque mentioned in the inscription likely refers to the western façade, or a portion thereof, of the Great Mosque (*Hwala Mishit*), constructed in 1475–76 CE in Kubachi’s lower quarter. It is probable that this wall, built on a steep slope, fell into disrepair during the 18th century. Evidence of repairs, in the form of a construction joint, is visible in the mosque’s western wall (in its northern section).

While the inscription uses the local name *Hwala Mishit*, the mosque is more commonly known as the Juma Mosque, reflecting its function as Kubachi’s main Friday Mosque.

Relief No. 10 (Fig. 10), an architectural element, is housed in the Kubachi Tower Museum, having been retrieved, along with other reliefs, from the ruins of an old residential building in Kubachi’s lower quarter. In 2007, the relief was observed incorporated into the upper section of the northern wall of M. Chamsutinov’s residence. This wall was situated slightly below the level of the village street separating Chamsutinov’s house and the Great Mosque (*Hwala Mishit*). Due to inadequate lighting at the time, the photographs taken of the relief were of poor quality. Following the demolition of M. Chamsutinov’s house, the relief was transferred to the museum at the request of F. Kisheva, a museum employee.

The relief is substantial in size, measuring 39×34 cm with a thickness of 6 cm. A circular disk with a pointed apex (the upper left corner of the underlying quadrangular element is broken) projects above the quadrangular base. This disk (35 cm high at its center, with an average width of 25 cm) is densely covered with a complex raised vegetal ornament. A small, figured medallion, also filled with vegetal ornamentation, projects above the disk's upper edge.

Relief Arabic inscriptions are present on the outer edges of the disk, alternating with plant ornaments:

فداري مناخ لمن قد نزل
وزادي مباح لمن قد أكل
أقدم ما عندنا حاضر
وإن لم يكن غير حبز وخل

*“My house is open to everyone who stops here,
And my treats are for everyone who will accept them,
I am ready to share what I have, even if I have nothing,
Except bread and vinegar”.*

The relief's form echoes that of medieval reliefs consisting of quadrangular stone blocks above which are carved circular disks with pointed upper ends. The disks of such reliefs typically feature either vegetal ornamentation or Arabic inscriptions [2, p. 456, fig. 46–48].

The inscription's content suggests that the relief was originally created to adorn the entrance of a Kubachi resident's home. Its presence in M. Chamsutinov's house represents secondary usage for decorative purposes, indicating that it originally decorated a different building.

A distinctive feature of this relief is its placement on a residential, rather than religious building – unlike many other Kubachi reliefs. Both the inscriptions and ornamentation are executed with precision and clarity. The high artistic quality of the ornamental composition on the disk is particularly noteworthy. The artisan skillfully adapted the design to the disk's circular form, employing a principle of approximate mirror symmetry (the right side mirroring the left, though not with absolute precision).

This mirror symmetry demonstrates the carver's mastery of composition. The entire design serves to draw attention to both the ornament and the inscription's message for anyone near the house. Based on the style of the vegetal ornamentation, the execution of its elements, and the calligraphic style of the inscription, the relief can be dated to the late 18th or early 19th century.

The stone reliefs from Kubachi described above, spanning various periods and featuring Arabic inscriptions and vegetal ornamentation, complement previously published architectural elements from the 20th and 21st centuries, contributing significantly to our historical, cultural, scientific, and educational understanding. They provide valuable data regarding the development of stone carving, the skills of builders, and references to the Righteous Caliphs, among other aspects.

These reliefs demonstrate that Kubachi's stone-carving tradition, having reached a peak of development and refinement in the 14th–15th centuries, underwent notable changes in subsequent periods. Arabic calligraphy declined in precision, the ornate “blooming Kufi” script gradually disappeared, and while ornamental compositions became more intricate, they also lost some of their earlier refinement.

The reliefs also suggest shifts in Kubachi's vernacular architecture; the decorative finishes of buildings in the 17th–18th centuries did not maintain the same high artistic standards as before. Both these architectural elements and carved grave stelae serve as crucial primary sources for illuminating various aspects of medieval Muslim art in Dagestan.



Fig. 1. Relief (28×22.5 cm) from Kubachi with a late Kufic Arabic inscription:
 “There is no god but Allah, Muhammad is the Messenger of Allah.” First half of the 14th century. Kubachi Tower Museum

Рис. 1. Рельеф – деталь архитектурного декора (28×22,5 см) из с. Кубачи с позднекуфической арабской надписью:
 «Нет божества кроме Аллаха, Мухаммад – посланник Аллаха». Первая пол. XIV в. Музей «Кубачинская башня»



Fig. 2. Relief (30×15.5 cm) from Kubachi with an Arabic inscription in the floral Kufic style:
 “There is no doubt that Ali is Allah’s favorite.” Early 15th century. Kubachi Tower Museum

Рис. 2. Рельеф – деталь архитектурного декора (30×15,5 см) из с. Кубачи с арабской надписью в стиле цветущий куфи:
 «Нет сомнения, что Али любимец Аллаха». Начало XV в. Музей «Кубачинская башня».

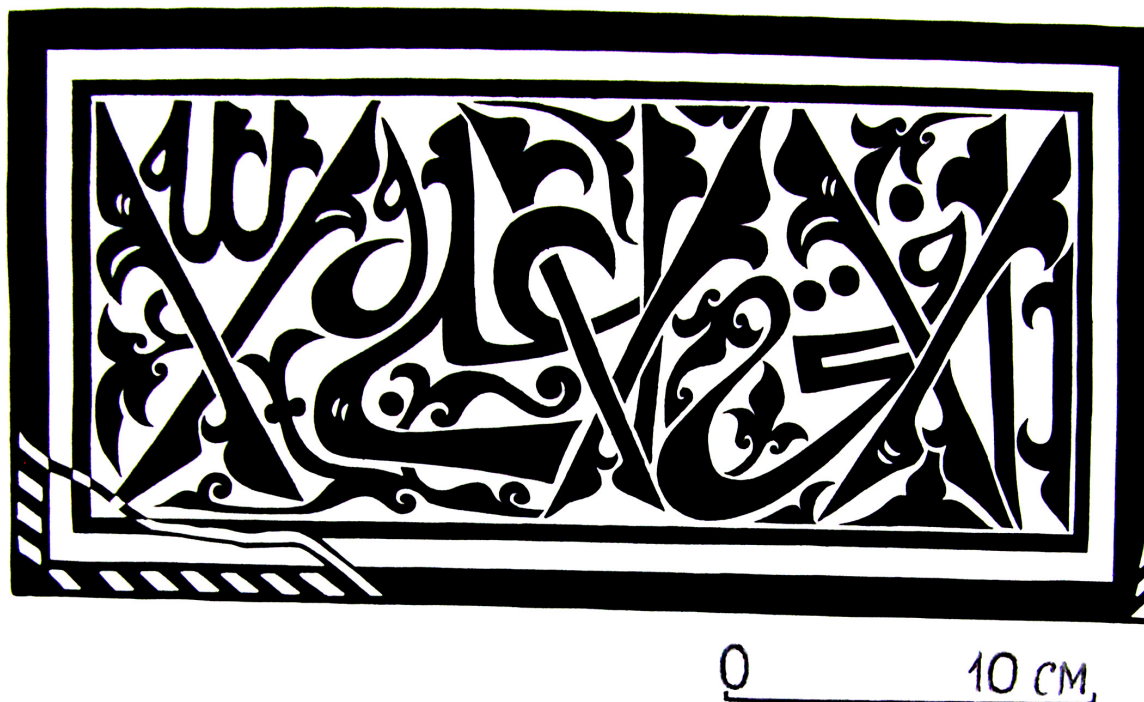


Fig. 3. Circular relief (19×21 cm) with a pointed apex, decorated with vegetal motifs and the Arabic letters *alif*, *lām*. Restored. Mid-15th century. Kubachi Tower Museum

Рис. 3. Рельеф – деталь архитектурного декора (19×21 см) из с. Кубачи в виде круглого диска с заостренным верхом, отделанный растительным орнаментом и арабскими буквами алеф, лам. Испорченные детали декора реставрированы. Середина XV в. Музей «Кубачинская башня»



Fig. 4. Relief (29×7.5 cm) from Kubachi with an Arabic inscription against a background of vegetal motifs: “Made by Sha`ban. May the end be prosperous.” Second half of the 15th century. Kubachi Tower Museum

Рис. 4. Рельеф – деталь архитектурного декора (29×7,5 см) из с. Кубачи с арабской надписью на фоне растительного орнамента: «Сделал Ша`бан. Да будет конец благополучным». Вторая пол. XV в. Музей «Кубачинская башня»

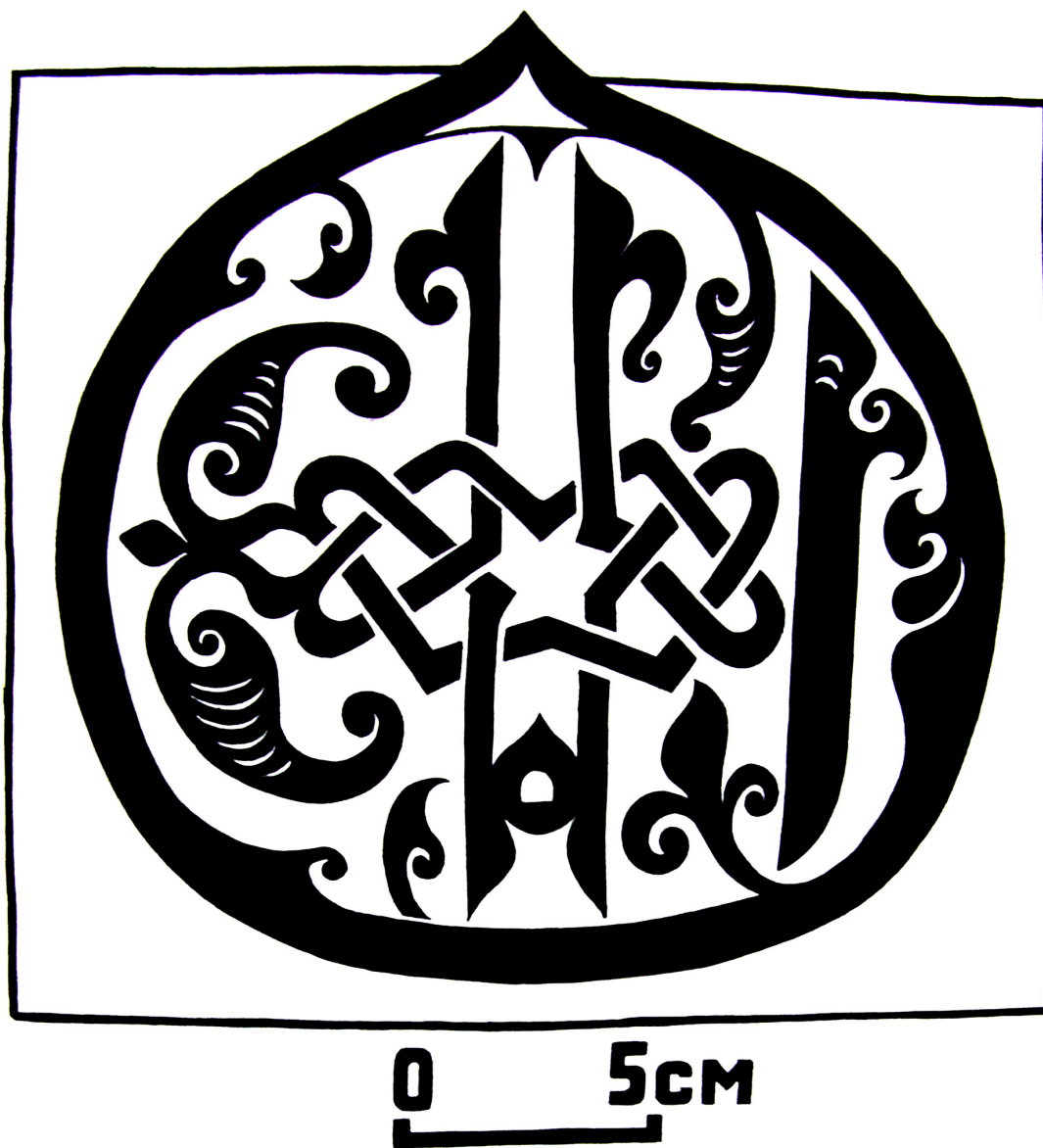


Fig. 5. Relief (71×14.5 cm) from Kubachi
with a late Kufic Arabic inscription (the shahada) and vegetal motifs. Mid-14th century.
In situ on the first-floor wall of the *Kyakyabala Mishit* Mosque

Рис. 5. Рельеф – деталь архитектурного декора (71×14,5 см) из с. Кубачи
с позднекуфической арабской надписью (формула единобожия) и растительным орнаментом.
Середина XIV в. Рельеф находится в кладке стены первого этажа мечети «Кякябала мишит»



Fig. 6. Relief (55×16 cm) from Kubachi with a late Kufic Arabic inscription (the *shahada*) and vegetal motifs. Late 14th century. In situ on the first-floor wall of the *Kyakyabala Mishit* Mosque

Рис. 6. Рельеф – деталь архитектурного декора (55×16 см) из с. Кубачи с позднекуфической арабской надписью (формула единобожия) и растительным орнаментом. Изготовлен позднее рельефа №5 и датируется концом XIV в. Рельеф находится в кладке стены первого этажа мечети «Кякябала мишит»



Fig. 7. Relief (50×19 cm) from Kubachi with two late Kufic Arabic inscriptions (second half of the 14th century) and a later inscription in Naskh script dated 1114 AH/1702–03 CE. Quranic text

Рис. 7. Рельеф – деталь архитектурного декора (50×19 см) из с. Кубачи с двумя позднекуфическими арабскими надписями (втор. пол. XIV в.) и графической надписью, выполненной почерком насх в 1114 г. хиджры / 1702-03 г. Коранический текст

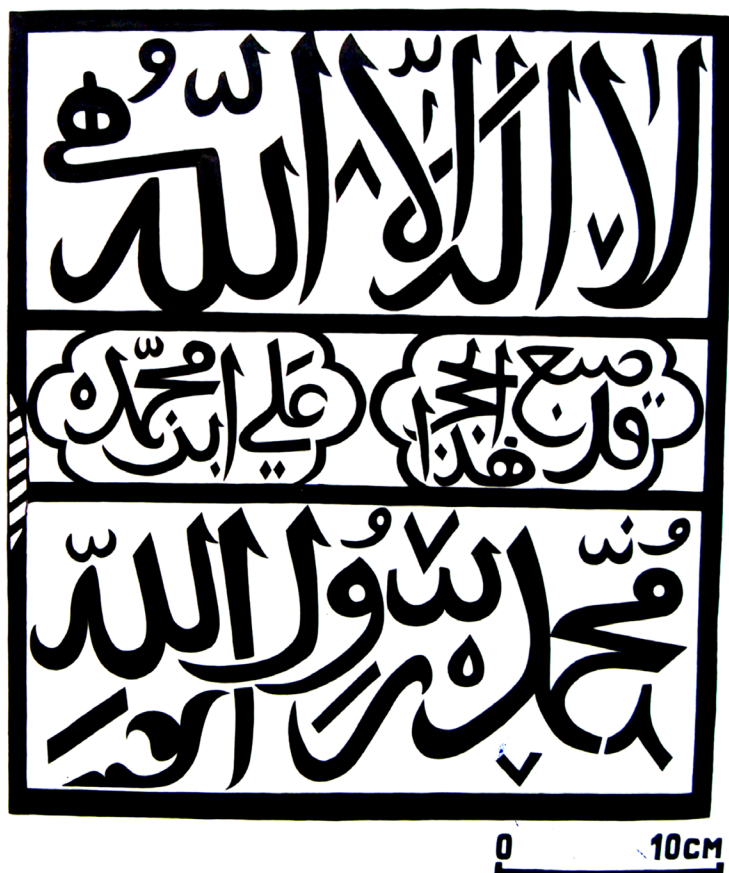


Fig. 8. Relief (31.5×36 cm) from Kubachi with late Kufic Arabic inscriptions: the *shahada* and the name of the master builder 'Ali ibn Muhammad. Late 14th century

Рис. 8. Рельеф – деталь архитектурного декора (31,5×36 см) из с. Кубачи с позднекуфическими арабскими надписями – формулой единобожия и именем мастера-строителя Али сына Мухаммада. Конец XIV в.



Fig. 9. Relief (48×21 cm) from Kubachi with Arabic inscriptions and vegetal motifs. The inscription records the construction date of the Juma Mosque wall: 1205 AH/1790–91 CE. Kubachi Tower Museum

Рис. 9. Рельеф – деталь архитектурного декора (48×21 см) из с. Кубачи с арабскими надписями и растительным орнаментом. Надпись содержит дату строительства стены Джума-мечети в 1205 г. хиджры /1790-91 г. Музей «Кубачинская башня»



Fig. 10. Relief (35×25 cm) from Kubachi with vegetal motifs and Arabic inscriptions.
Late 18th–early 19th century. Kubachi Tower Museum

Рис. 10. Рельеф – деталь архитектурного декора (35×25 см) из с. Кубачи
с растительным орнаментом и арабскими надписями, конец XVIII – начало XIX в. Музей «Кубачинская башня»

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