

WIND FROM WEST - NOTES ON ORIGINS OF A SPECIAL TYPE OF HANDLE WITH HORIZONTAL THUMB PLATE IN EURASIA (1ST - 10TH C. AD.)

Bartłomiej Szymon SZMONIEWSKI*

Cuvinte-cheie: *toreutică, antichitate, ev mediu timpuriu, rute comerciale antice, Drumul Mătăsii.*

Keywords: *toreutics, antiquity, early middle ages, ancient exchange routes, Silk Road.*

Rezumat: *Acest articol se concentrează asupra genezei unui tip special de cupă și de recipiente similare prevăzute cu mânerul cu placă orizontală caracteristic – tipul denumit „thumb plate”. Asemenea recipiente erau populare în Asia centrală și de est între secolele al VII-lea și al X-lea. Cercetarea noastră arată că astfel de forme cu mâner decorat cu placă orizontală pentru deget ar trebui să provină din spațiul greco-roman și din cel bizantin. Cel mai probabil, au fost folosite ca model două tipuri de cupă decorată: skyphos și modiolus. Popularitate primului în provinciile de est ale imperiului roman este evidențiată de numeroasele reprezentări pe monumente funerare din Palmyra, orașul fiind un punct de legătură important în schimburile comerciale dintre est și vest. Prin urmare asemenea forme ar fi putut fi adoptate în Asia centrală pe Drumul Mătăsii și, în perioadele mai târzii, începând cu secolul al IV-lea, prin nestorienii, ale căror comunități erau bine reprezentate atât în Asia centrală, cât și în cea de est. Acest ultim aspect pare plauzibil deoarece producția de cupe cu mâner prevăzut cu placă pentru deget a început în Asia centrală în secolul al VII-lea.*

Abstract: *This article concentrates on the genesis of a special form of the drinking cup and similar vessels with the characteristic handle with horizontal plate – the type called thumb plate. Such vessels were popular in Central and East Asia in the time from the 7th c. to the 10th AD. My research shows that such form of cups with the handle decorated with the horizontal thumb plate should be derived from the Greco-Roman and Byzantine environments. Most probably, two types of decorated drinking cup were used as models: skyphos and modolius. The popularity of the first in eastern provinces of the Roman Empire is indicated by numerous depictions on funeral monuments from Palmyra,*

* Bartłomiej Szymon SZMONIEWSKI: Institute of Archaeology and Ethnology, Polish Academy of Sciences, Kraków, Poland; Sōka Univeristy, Tokyo, Japan; e-mail: bartheque@yahoo.fr.

the town being an important link in the trade exchange between East and West. Therefore, such forms could be adopted in Central Asia via the Silk Route and in later times starting from half of the 4th c. throughout Nestorians, whose communities were very strong represented in Central Asia as well as in East Asia. This last indication seems to be very probable because the production of cups with handles with the thumb plate is dated in the 7th c. in Central Asia.

Among vessels which were manufactured of precious metals throughout the Eurasian continent, one group of them deserves our special attention. This group comprises cups with handles and so-called lamps, which were products of Sogdian workshops, or of such that were closely connected with them (Fig. 1 and 2). Vessels of this kind are discovered in the territories from the Volga, Kama and Don rivers, to vast regions of Central Asia and China Proper¹ as well as one cup has been found in the shipwreck from the coast of Belitung Island in Indonesia². A particular, relatively large group among them consists of cups and bowls unearthed in China and dated in Tang Period (618-907). Consequently, the question arises about the origins, the impulse to produce this kind of vessel decoration.

Within the group of cups found in the territories of today's China, two types can be distinguished regarding their shape:

1) slightly cylindrical ones, with the rounded bottom and simple everted foot-rim, sometimes with beaded decoration on the base of the foot. The handle is rooted in the lip or slightly below it. (Fig. 1.1, 3-5).

2) globular body, sometimes polylobed, with simple/straight obverted foot rim or with beaded decoration on the base of the foot. Similarly, as in the first case, the handle stretches the lip or slightly below it, or, in the case of forms with prolonged neck, it is placed at the half of height of the body (Fig. 1.2, 6-7; 2.3).

The handle of these two groups of vessels can vary, from simple forms of a ring with upper slightly rounded "leaf" (Fig. 3.1) or framed ring from smooth surfaces (Fig. 3.3, 5) to ones with partly beaded or fully beaded -like decoration (Fig. 3.2, 4, 6-8), they can contain a depiction of a fantastic creature, with a variously shaped lower projection or without it (Fig. 3.9). The whole is crowned by the upper horizontal thumb plate. This last element displays a great variation regarding its shape and kinds of decoration (Fig. 4). Most numerous is the type with single depiction of drinking male (Fig. 4.2), doubled depictions of male heads in profiles (Fig. 4.4-8), male head in profile inside a medallion (Fig. 4.1) or male drinking depicted in surface of plate (Fig. 4.3), less frequently pictures of wrestlers (?) inside a medallion (Fig. 4.9), aviformic (Fig. 4.10 and 12) or zoomorphic depictions (Fig. 4.11), stylized floral motifs (Fig. 3.14), geometrical patterns (Fig. 4.13) or lack of any patterns (Fig. 4.15) – sometimes with a mere empty medallion rendered.

In the case of vessels with handles of a simple form of a ring with a slightly round "leaf" (Fig. 1.1), which in some cases is more articulate and topped by a form resembling a narrow leaf, it must be said that such handles are known from

¹ QI 1999, p. 346-362; Fig. 3.37-61; QI 2005; MARSHAK 2017, p. 84-130; Fig. 20, 20a, 40-50, 52-54, 57-58, 61-64, 70, 72-81, 91-93, 109-110, 113-114, 277-278.

² QI 2011, p. 222.

somewhat earlier Chinese samples. Such type of a handle is known from Chinese wine cup or water cup called *zhi* from the Warring States period (ca. 480 - 221 BCE). Then occasionally such single handle on the vessels are found in later Periods: Han (206 BCE -220 AD) and Jin (266 - 420 AD)³.

Unlike these, the more articulate forms of the handle with plates of various degrees of ingenuity of decoration are from later times and were most probably made as imitations of plates from vessels produced in the eastern part of the Mediterranean basin. Generally, it is assumed that cup forms of this kind supplied with handles are of the Near Eastern origin⁴, and more precisely, their prototypes can be traced in the Mediterranean basin, and from there, quite rapidly, they were adapted in Central Asia through Sogdians, by whom they were introduced and spread in China ⁵.

In my opinion, there were two sources of inspiration, namely two types of vessels serving as prototypes: *skyphos* (Fig. 5.1-4) and *modiolus* (Fig. 5.5). These two types of vessels belong to the group of drinking cups and were the characteristic element of the Roman table service during the late Republic and Early Imperial time. Their bodies' outer surfaces were richly decorated with ornaments ranging from flutings, mythological motifs, to floral decorative patterns and even decorative programs soaked with propaganda, since they were products of imperial workshops used as diplomatic gifts⁶. Vessels of the *skyphos* type were of silver were paired, and together with *modioli*, they were used at the occasions of dining or *convivium*. Next to amphorae, jugs, wine bowls, dippers, strainers, other vessels are included in the group of drinking silver - *argentum potorium* ⁷ (Fig. 5.6).

In this place, let us concentrate on the special form of handles which contains the thumb plate above the ring and the straight "leaf" protruding downward, for a better thumb grip. Such handles are known from vessels of the *skyphos* type originating from Greek clay vessels which were relatively deep and supplied with two handles; they can include handles above which ear-shaped thumbholds can be placed, rooted in the rim, or they can include handles in the form of a loop.⁸

This kind of vessels were produced of different materials, beginning with richly decorated silver vessels (Fig. 6.1 and 2), objects made of clay and glazed (Fig. 6.3-7), or glass. The silver vessels were most numerous produced during the first century AD (Fig. 5.1-4), and their production was continued throughout the 2nd and 3rd c.; the later, however, were made in a somewhat different manner based on the technique of solid casting ⁹. Metal drinking cups, including *skyphoi*, were products of various workshops of the Empire, but the largest quantity comes from its eastern provinces¹⁰.

³ SUN-BAILEY 1991, QI 1991, p. 352-353, Fig. 3-59, 60

⁴ GYLLENSVÄRD 1958, p. 63-64; KELLEY 1984, p. 21; SZMONIEWSKI 2016.

⁵ MANGO 2000, p. 271-272; CRICK 2007, p. 37.

⁶ STRONG 1966, p. 136.

⁷ WILLIAMS 2006, p. 33.

⁸ PIRZIO BIROLI STEFANELLI 1991, 119-124, Fig. 84-86.

⁹ STRONG 1966, p. 135 and 163, Fig. 27.c, e-f.

¹⁰ STRONG 1966, p. 137.

The decorative motif on the plate varies from trapezoid or rectangular forms with their sides narrowing inwards, with surfaces lacking any decoration, sometimes topped with volutes or semi-circles, to forms with sophisticated ornaments comprising figurative motifs like Amor playing the *syrix* or a mask as the Dionysian motif as well as depictions of animals¹¹.

On the other hand, clay products, mostly glazed, originated from the Hellenistic pottery tradition as imitating luxurious silver vessels and were manufactured in regions of Asia Minor in several centres localized along the western and southern Turkish coasts of Mediterranean Sea (Tarsus, Perge, Mytilene and probably Smyrne) as well as on the isle of Lesbos. Their production started in the beginning of the 1st century BCE and lasted to the end of the 1st century AD¹². Among those *scyphoi* which were glazed, according to Anne Hochuli-Gysel¹³, three types of decoration can be distinguished: a) *décor figuré* – figurative type (mythological scenes), b) *décor végétal* – floral one (oak leaves or grapevine motif¹⁴); and finally, c) *décor ornamental* – stylized decorative motifs (for example: conifer cone, rosette, or tortoiseshell). Similarly, shapes of plates belonging to the thumb rest varies, ranging from simple forms of the upper trapezoid part with the lower volute-like one, to very complicated surface decoration¹⁵. In the case of glass skyphi, their production was taking place from late 1st century BCE and early 1st century in many types of Early Imperial luxury glass: mosaic glass, cameo glass, monochrome translucent fine wares and cast colourless kinds¹⁶.

The second source of inspiration in manufacturing Central Asiatic and Chinese vessels can be silver vessels with one handle, termed as *modiolus*¹⁷. Their shape refers to some extent to the forms of Asiatic vessels; another indication is the occurrence of only one handle without the thumb-rest, and in the case of *scyphoi*, there are two opposite handles. It should be also stressed that vessels of this kind were also made of glass, or of clay covered with glazing, or of *terra sigillata*¹⁸. It must be pointed out here that it is from Herat in western Afghanistan where probably a silver cup with bulbous shape of the body comes from, dated in 1st c. BCE, which has the thumb plate placed at its base and topped with two volutes and with another two of them, placed at opposite sides at each of the lips; this sample should be therefore the chronologically oldest find having such kind of the handle and coming from areas neighbouring Sogdiana. The place of production of this vessel is defined as Pergamene workshops in Asia Minor¹⁹.

Taking into consideration various types of decoration, their producers could be inspired by silver variants as well as by glazed pottery. *Scyphoi* with faceted walls are not very numerous (for example two silver *scyphoi* from the grave II

¹¹ KOLNÍK 1984, Fig. 103, KOLNÍK 1981, Fig. 86.

¹² HOCHULI-GYSEL 2002; GREENE 2007, p. 653-654.

¹³ HOCHULI-GUSEL 2002, p. 304, 308.

¹⁴ KOLNÍK 1984, 143-144.

¹⁵ HOCHULI-GUSEL 2002, Fig. 11.1-4.

¹⁶ WIENBERG & STERN 2009, p. 54-55.

¹⁷ STRONG 1966, Fig. 27.g; MANGO 2000, p. 272.

¹⁸ HOCHULI-GUSEL 2002, 3: 9; WEINBERG & STERN 2009, p. 55-56.

¹⁹ CARTER, HARPER & MEYERS 2015, p. 62-63, cat. 3.

from Merwedel in Lower Saxony, Germany, dated in the half of 1st c. AD)²⁰, more numerous are, however, samples of glazed pottery with single scenes with figurative depictions (Fig. 6.3, 5 and 7), or various designs of floral ornaments (Fig. 6.4, 6 and 7).

From the period between the 5th and the 7th c. AD, sporadical samples of chalices are known, for example from a Syrian treasure, decorated with two horizontal smooth thumb plates with the engraved Chrismon and *alpha* and *omega* symbols on its opposite sides, while under the lip there is an inscription in Greek „+ *Having vowed, SARA offered (this chalice) to the First Martyr*²¹ (Fig. 7). Taking into account the character of this inscription, the assumption comes to mind that such vessels must have been used in religious ceremonies.

Regarding the beginnings of the production of the vessels with round handles and horizontal thumb plates, it is to be stated that the earliest samples appeared in the 7th c. AD. Initially, they had cylindrical forms narrowing at the height in their halves so that one is inclined to admit some distant similarities with the modius type, the first of them, however, have an articulate foot, often ornamented with beaded decoration on the foot²² (Fig. 1.3 and 5). The surface of the body faceted. Plates of the thumb rest are shaped as a pair of joined heads, depicting probably nomads or Sogdians (Fig. 4.2-7), or as a male head of Western Asian (non -mongoloid type) kind in profile (Fig. 4.1), contained in a medallion which according to Marlia M. Mango is “an imitation of classical medallion”²³. In the 8th c., next to cylindrical forms, vessels with the round bottom appeared, with various body shapes and neck heights, sometimes without the foot²⁴ (Fig. 2.1-3). In one of the samples, an almost identical thumb rest was used- one of them is profiled and the other is inscribed in the plate depicting a head, probably of a Turk, drinking from a vessel (Fig. 4.2 and 3). It may serve as an argument to prove that one model was used to be imitated by all the samples of the kind mentioned here, as it was frequently done in the production during the Roman Period when plaster models were applied²⁵. The manner of surface decoration in that time was complex and sophisticated and the thumb rest was also adorned with geometrical and floral motifs, as well as with zoomorphic ones (Fig. 4.10-14). Under the influence of the Sasanian goldsmithery, polylobed forms appeared (Fig. 1.2) as well as the art of oil lamps with rounded bottoms, sometimes set on the foot and with one or three holes and with analogical to them number of plates²⁶ (Fig. 2.4). This tradition was continued until the turn of 8th and 9th centuries and possibly as late as the 10th c. which seems to be indicated by a find from Xinjiang showing strong influences of the Chinese style²⁷. The return of this tradition of producing cups with the handles decorated by the means of

²⁰ FEUGÈRE 1988, p. 58, Fig. 3, Pl. I-3 and 4.

²¹ MANGO 1986, p. 246, no. 73.

²² MARSHAK 2017, Fig. 48, p. 374-375 : T: 12, 14, 25.

²³ MANGO 2000, p. 274.

²⁴ MARSHAK 2017, p. 374-375 : T. 20, 27, 42.

²⁵ WILLIAMS 2015, p. 173.

²⁶ MARSHAK 2017, Fig. 52, 61-64.

²⁷ MARSHAK 2017, Fig. 113-114.

horizontal plates took place in the initial phase of Liao Period (907 – 983 AD) in which forms known from Tang Period found their continuation; this line of tradition disappeared around the beginning of Middle Liao Period (983-1055 AD).²⁸ It is worth mentioning at this place that forms analogous to those of Tang and Sogdiana are known also in the territory of Tibetan Kingdom, yet they have different proportions: wide mazers or bowls with their mouths larger than the heights of the vessels, and with small round feet.²⁹ It should be stressed though that the Tibetan vessels do not have faceted walls³⁰. According to Wei Huo, Tibetan craftsmen applied Tang and Sogdian products as their models, nonetheless they were carrying out their original ideas of design³¹.

There, it is reasonable to ask where potential producers and goldsmiths could meet with the Western forms in which handles with horizontal plates are applied, and which became then the impulse to develop the whole group of Eurasian vessels. The first path on which such artifacts could appear in Far East would be the Silk Road however it has much earlier chronology. Most probably, the travellers and migrants from the East had many occasions to meet such vessels being in use in the eastern provinces of the Empire and particularly in urban areas which constituted hubs and important links in the chains of distribution and trade of their time. A good example supporting frequent usage of *skypthoi* during the 2nd and 3rd centuries AD are their depictions on funeral monuments: the banqueting reliefs, and the sarcophagi found in Palmyra³² (Fig. 8.1-4), an oasis and commercial centre localized in the northern part of the Syrian Desert. The town was one of most important trade centres in the trade exchange system between East and West and from which, direct caravans were organized heading to the town of Vologesias at the Tigris and to the port of Charax at the head of the Persian Gulf, and speaking more generally, they traded throughout the regions of the Persian Gulf and along the west coasts of the Indian Ocean³³. Products from Far East certainly reached Palmyra, which is evidenced by finds of silk textiles and therefore should be assumed that the similar way, with the help of middlemen, was used to transport western products to the east.³⁴ It is true, however, that until now, apart from only one find in Afghanistan, no other samples of silver vessels with such a thumb rest could be discovered in Central Asia; but on the other hand, we have to keep in mind that multiply re-used vessels of precious metals were constantly melted, recast or, as it was in the Early Byzantine period, territories in Central Asia were only one point or link focusing such vessels, hence they were transported in other directions finding other destinations like for example to both sides of Ural mountain range, which can be referred to as running along the fur trade routes documented there³⁵. Concluding,

²⁸ CRICK 2007, p. 55.

²⁹ Very similar to silver vessel from Afanas'evo, Kirov Province in Russia. Cf. MARSHAK 2017, Fig. 277.

³⁰ CZUMA 1993, p. 131-132, Fig. 1; HUO 2012, 166-167, Fig.4, 6-8.

³¹ HUO 2012, p. 167.

³² HAYN 2008; HAYN 2010, Fig. 8; KRAG & RAJA 2017, Figs. 4, 6, 8-9.

³³ GAWLIKOWSKI 1983 and 1996.

³⁴ ŻUCHOWSKA 2010, 2013.

³⁵ MARSHAK 1999, p. 104.

our knowledge on how an influx of the imports must have really looked like is still uncertain. On the other hand, strong Hellenistic traditions in these territories must be taken into consideration, traditions which revived from time to time, which us reflected for example by a find of an ewer from Li Xian's grave in Guyuan in China³⁶.

The second factor which is later and chronologically closer to first Central Asiatic forms, can be the spread of Nestorians in Central Asia, a heretic sect member of which were banned from the West and for their migration, took different kinds of products produced in the eastern provinces of the Byzantine Empire. They could be artifacts similar to the earlier mentioned chalice from Syria (Fig. 7). It is worth to be remarked that during this time, a great number of vessels having the form of a chalice appeared in Far East lands although this impulse might also have indirectly come there *via* nomads, in whose graves such objects are being discovered. Returning to Nestorians, that is the believers of the Eastern Church, after the proclamation of the diophysite position as a heresy during the Council of Ephesus in 431 AD they settled their new Episcopal Seat in Ctesiphon – the capital of the Sasanian Empire. It is from there that the Eastern Church expanded along the Silk Route eastwards. The community of Nestorians took an important position in the region of Sogdiana, one of most excellent trade hubs in Asia at that time and it seems that it was just the people of Sogdiana were responsible to a great extent for the widespread of the Eastern Church further eastward³⁷; as an evidence to support this suggestion, Nestorian texts may serve; they were translated from Syriac – the official language of Nestorians - into Sogdian language and found in the Tarim Basin ³⁸. The lack of golden and silver vessels of Byzantine provenance on the territories of Central Asia may result from the fact that in the case of the first, there existed an edict prohibiting their export from the Empire, and the latter were distributed from Central Asia to other territories. Therefore, they could serve as models, which were temporarily applied by goldsmiths for producing new forms/moulds, and as next, they were used in the further exchange of goods. Only in the mound near Pokrovskoye (Semirechye) in Kyrgyzstan with the silver cup with the imitation of classical medallion on thumb plate (Fig. 1.3, 4.1) a silver ewer produced in Sogdia in the 2nd half of the 7th c. AD³⁹ with imitation of the “late provincial copies of Imperial stamps” have been found⁴⁰. However, on the murals from Penjikent in Kyrgyzstan dated back to 8th century, a cup is depicted with ring handle and thumb rest plate and figural motive on the body⁴¹ (Fig. 9). It proves that such drinking cups were in used in Central Asia.

Conclusion

Several forms of vessels, characteristic for the toreutics of the Greco-Roman world, for the Byzantine and the Sasanian environments adopted by Central

³⁶ See CARPINO & JAMES, 1989; HARPER 1991, p. 75-77; MARSHAK 2001.

³⁷ KORDOSIS 2008.

³⁸ SIMS-WILIAMS 2014.

³⁹ MANGO 2000, p. 274.

⁴⁰ DODD 1961, p. 274-275, no 102; MARSHAK 2017, Fig. 70 and 71.

⁴¹ BELENITSKII & MARSHAK 1981, 73-74, Fig. 36.

Asian goldsmiths and later successfully produced in a remastered form in the Middle Kingdom in times of Tang and partly in Liao period⁴². The vessels include goblets, wine cups and polylobed vessels; some of the design motifs as well like for example the grapevine decorative motif, became very popular in the Orient⁴³. Some undoubtedly important role in the contacts between East and West was played by eastern provinces, situated in the south-eastern part of the Mediterranean basin, hence most imports found in Far East can be derived. This should not be surprising when we take into account the high degree of technological sophistication that was practiced in this region, and also ethnic diversification which, in spite of unification processes, bore clear signs of local character which in turn was translated into new trends in design and production, from glassmaking to goldsmithery; we cannot also forget such factors as great mobility of local population and perfect organization of transregional trade exchange nets. The type of handle with the horizontal plate analyzed here with made a 'carrier' of its kind, starting from simple forms and going through ever more complicated variants including those featured with local aesthetic needs and traditions. Certainly, such a line of evolvement could also be influenced by the perception of artifacts imported from the West as exotic and luxurious, featured with magical meaning and as status symbols, similarly as it was the case with glassware or imitations of gold Byzantine coins⁴⁴. People of that time were very mobile and broadly understood contacts between the East and West should be conceived in a multidimensional aspect.

BIBLIOGRAPHY

BELENITSKII & MARSHAK 1981 - A. M. Belenitskii and B. I. Marshak, *The Painting in Sogdiana*, in: G. Azarpay, *Sogdian Painting, The Pictorial Epic in Oriental Art*, Berkeley, Los Angeles, London, 1981, p. 11-77.

Berthouville 2014 - *The Berthouville. Silver Treasure and Roman Luxury*, K. Lapatin (ed.), Los Angeles, 2014.

CARPINO & JAMES 1989 - A. Carpino, J.M. James, *Commentary on the Li Xian Silver Ewer*, Bulletin of the Asia Institute, New Series 3 (1989), p. 71-75

CARTER, HARPER & MEYERS 2015 - M.L. Carter, P.O. Harper, P. Meyers, *Arts of the Hellenized East: Precious Metalwork and Gems of the Pre-Islamic Era*, London, 2015.

CRICK 2007 - M. Crick, *Les arts somptuaires Liao, L'or des steppes*, in: M. Crick, H. Loveday (eds.), *Arts somptuaires de la dynastie Liao (907-1125)*, Genève, 2007, p. 35-59.

CZUMA 1993 - S. Czuma, *Tibetan Silver Vessels*, The Bulletin of the Cleveland Museum of Art 80 (1993), 4, p. 131-135.

DODD 1961 - E.C. Dodd, *Byzantine Silver Stamps*, Washington, 1961.

FEUGÈRE 1988. - M. Feugère, *Anse en argent du I^{er} s. de notre ère découverte sur l'oppidum d'Ambrussum (Villetelle, Hérault)*, in: F. Baratte (ed.), *Argenterie romaine et byzantine*. Actes de la table ronde Paris 11-13 octobre 1983, Paris, 1988, p. 57-62.

GAWLIKOWSKI 1983 - M. Gawlikowski, *Palmyre et l'Euphrate*, Syria. Archéologie, art et histoire 60 (1983), 1-2, p. 53-68.

⁴² SZMONIEWSKI 2016.

⁴³ RAWSON 1982; ŻUCHOWSKA 2015.

⁴⁴ SZMONIEWSKI 2013, 2016, 2019a, 2019b, 2020.

GAWLIKOWSKI 1996 - M. Gawlikowski, *Palmyra and its Caravan Trade*, Les annales archéologiques arabes syriennes 42 (1996), p. 139–145.

GREENE 2007 - K. Greene, *Late Hellenistic and Early Roman Invention and Innovation: the Case of Lead-Glazed Pottery*, *American Journal of Archaeology* 111 (2007), p. 653–71.

GYLLENSVÄRD 1957(1958) - B. Gyllensvärd, *T'ang Gold and Silver*, Stockholm, 1957, Göteborg, 1958.

HARPER 1991 - P. O. Harper, *The Sasanian Ewer: Questions of Origin and Influence*, in: M. Mori, H. Ogawa, M. Yoshikawa (eds), *Near Eastern Studies Dedicated to H.I.H. Prince Takahito Mikasa on the Occasion of His 75th Birthday*, Wiesbaden, 1991, p. 67–84.

HEYN 2008 - K. M. Heyn, *Sacerdotal Activities and Parthian Dress in Roman Palmyra*, in: C. S. Colburn and M. K. Heyn (eds), *Reading a Dynamic Canvas: Adornment in the Ancient Mediterranean World*, Newcastle, 2008, p. 170–193.

HEYN 2010 - K. M. Heyn, *Gesture and Identity in the Funerary Art of Palmyra*, *AJA* 114 (2010), 4, p. 631–661.

HIGUCHI & SAITO 1998 - T. Higuchi, K. Saito, *Taishō toshi Parumira no tōnan kichi no chōsa to kenkyū (zuhan-hen)*, *Silk Roadology* 5-2. Nara, 1998.

HOCHULI-GYSEL 2002 - A. Hochuli-Gysel, *La céramique à glaçure plombifère d'Asie Mineure et du bassin méditerranéen oriental (du I^{er} s. av. J.-C. au I^{er} s. ap. J.-C.)*, *Travaux de la Maison de l'Orient méditerranéen 35 : Céramiques hellénistiques et romaines, productions et diffusion en Méditerranée orientale (Chypre, Égypte et côte syro-palestinienne)*, Lyon 2002, p. 303–319.

Huā wǔ dà táng chūn 2003 - *Huā wǔ dà táng chūn — hé jiācūn yí bǎo jīngcuì*, Beijing, 2003.

HUO 2012 - W. Huo, *A Study of Ancient Tibetan Gold and Silver Ware*, *Chinese Archaeology* 12 (2012) 165–174.

KELLEY 1984 - C.W. Kelley, *Tang Dynasty A.D. 618-907. Chinese Gold and Silver in American Collections*, Dayton 1984.

KOLNÍK 1981 - T. Kolník, *Staroveká plastika*, Bratislava, 1981.

KOLNÍK 1984 - T. Kolník, *Rímske a germánske umenie na Slovensku*, Bratislava, 1984

KORDOSIS 2008 - M. S. Kordosis, *T'ang China, the Chinese Nestorian Church and «Heretical» Byzantium (AD 618-845)*, Ioannina, 2008.

KRAG & RAJA 2017 - S. Krag, R. Raja, *Representations of Women and Children in Palmyrene Banqueting Reliefs and Sarcophagus Scenes*, *Zeitschrift für Orientarchäologie* 10 (2017), p. 196–227.

MANGO 1986 - M. M. Mango, *Silver from Early Byzantium. The Kaper Koroan and Related Treasures*, Baltimore, 1986.

MANGO 2000 - M. M. Mango, *Byzantine, Sasanian and Central Asian Silver*, in: Cs. Bálint (Hrsg.), *Kontakte zwischen Iran, Byzanz und der Steppen im 6.-7. Jahrhundert*. Budapest-Napoli-Roma, 2000, p. 267–284.

MARSHAK 1971 - Б. И. Маршак, *Согдийское серебро. Очерки по восточной торговле*, Москва, 1971.

MARSHAK 1999 - B. I. Marshak, *A Sogdian Bowl in the Freer Gallery of Art*, *Ars Orientalis* 29 (1999), p. 101–110.

MARSHAK 2001 - B. I. Marshak, *Ewer Showing Mythological Scenes*, in: A.L. Juliano, J. A. Lerner, *Monks and Merchants: Silk Road Treasures from Northwest China, Gansu and Nigxia, 4th-7th century*, New York 2001, 99–100.

MARSHAK 2017 - Б. И. Маршак, *История восточной торговли III–XIII вв. и проблемы культурной преемственности*, Санкт-Петербург, 2017.

PIRZIO BIROLI STEFANELLI 1991 - L. Pirzio Biroli Stefanelli, *L'argento dei romani: vasellame da tavola e d'apparato*, Roma, 1991.

QI 1999 - D. Qi, *Tángdàijīn yín qì yánjiū*, Beijing, 1999.

QI 2005 - D. Qi, *The Hejiacun Treasure and Sogdian culture in*: E. de la Vaissière, E. Trombert (eds.), *Les Sogdiens en Chine*, Paris, 2005, p. 107–121.

QI 2011 - D. Qi, *Gold and Silver Wares on the Belitung Shipwreck*. In: R. Krahl, G. K. Wilson, J. Raby (eds.), *Shipwrecked: Tang Treasures and Monsoon Winds*, Singapore, 2011, p. 221-227.

RAWSON 1982 - J. Rawson, *The Ornament on Chinese Silver of the Tang Dynasty (A.D. 618-906)*, British Museum Occasional Paper 40, London, 1982.

SUN-BAILEY 1991 - S. Sun-Bailey, *Gained in Translation*, *Oriental Art* 22 (1991), 7 p. 25-27.

SIMS-WILLIAMS 2014 - N. Sims-Williams, *Biblical and Other Christian Sogdian Texts from the Turfan Collection*, Brepols, Turnhout, 2014.

STRONG 1966 - D. E. Strong, *Greek and Roman Gold and Silver Plate*, London, 1966.

SZMONIEWSKI 2013 - Б. Ш. Шмониевский, *Образ льва в изобразительном искусстве Китая: связующее звено между Востоком и Западом (от Хань до Цин)*, *Ученые записки Отдела Китая ИВ РАН* 11 (2013), p. 456-468.

SZMONIEWSKI 2016 - B.S. Szmoniewski, *Metalwork in Gold and Silver during Tang and Liao Times (618-1125)*, in: Á. Bollók, G. Csiky, T. Vida (eds.), *Between Byzantium and the Steppe. Archaeological and Historical Studies in Honour of Csanád Bálint on the Occasion of His 70th Birthday*, Budapest, 2016, p. 231-248.

SZMONIEWSKI 2019a - B. S. Szmoniewski, *Bizantsu no kahei, shirukurōdo o kayotte sarani sonosakihe — shi ~ kyū seiki ba*, *Ajia yūgaku* 238 (2019), p. 266-278.

SZMONIEWSKI 2019b - B. S. Szmoniewski, *Roman Glassware from Korean Peninsula: Silla, Gaya, Baekje from 4th to 6th Century A.D. Myth or Reality (II)*, *Pontica* 52 (2019), p. 213-236.

SZMONIEWSKI 2020 - B.S. Szmoniewski, *The Roman and Early Byzantine finds from Japanese Archipelago – a critical survey*, *Sprawozdania Archeologiczne* 72 (2020), 2, p. 117-141.

TANABE 1986 - K. Tanabe, *Sculptures of Palmyra*, Tokyo, 1986.

WEINBERG & STERN 2009 - G.D. Weinberg, M. Stern, *The Athenian Agora 34, Vessel Glass*, Princeton, 2009.

WILLIAMS 2006 - D. Williams, *The Warren Cup*, London, 2006.

WILLIAMS 2015 - D. Williams, *A Cantharus from Ancient Betar near Jerusalem (the So-called Warren Cup) and Roman Silver Plate*, *BABESH* 90 (2015), p. 155-198.

WIELGOSZ-RONDOLINO 2016 - D. Wielgosz-Rondolino, *Orient et Occident unis par enchantement dans la pierre sculptée. La sculpture figurative de Palmyre*, in: M. Al-Maqdissi, E. Ishaq (eds.), *La Syrie et le désastre archéologique du Proche-Orient «Palmyre cité martyre»*, Beyrouth, 2016, p. 65-82.

ŻUCHOWSKA 2010 - M. Żuchowska, *Palmyra and the Far Eastern Trade*, *Studia Palmyreńskie* 12 (2010), p. 381-387.

ŻUCHOWSKA 2013 - M. Żuchowska, *From China to Palmyra: the Value of Silk*, *Światowit* 11 (52)/A 2013, p. 42-57.

ŻUCHOWSKA 2014 - M. Żuchowska, *“Grape Picking” Silk from Palmyra: a Han Dynasty Chinese Textile with a Hellenistic Decoration Motif*, *Światowit* 12 (53)A 2014, p. 143-162.



Fig. 1 - Examples of cups: 1, 2, 6 and 7 - Hejia Village, southern suburb of Xi'an, China; 3 - Pokrovskoye, Chuy region (former Frunze Province of USSR), Kyrgyzstan; 4 - Sterlitamak, The Republic of Bashkortostan, Russia; 5 - unknown place, China. (1, 2, 6 and 7 after *Huā wǔ dà táng chūn* 2003; 3-5 after MARSHAK 1971).

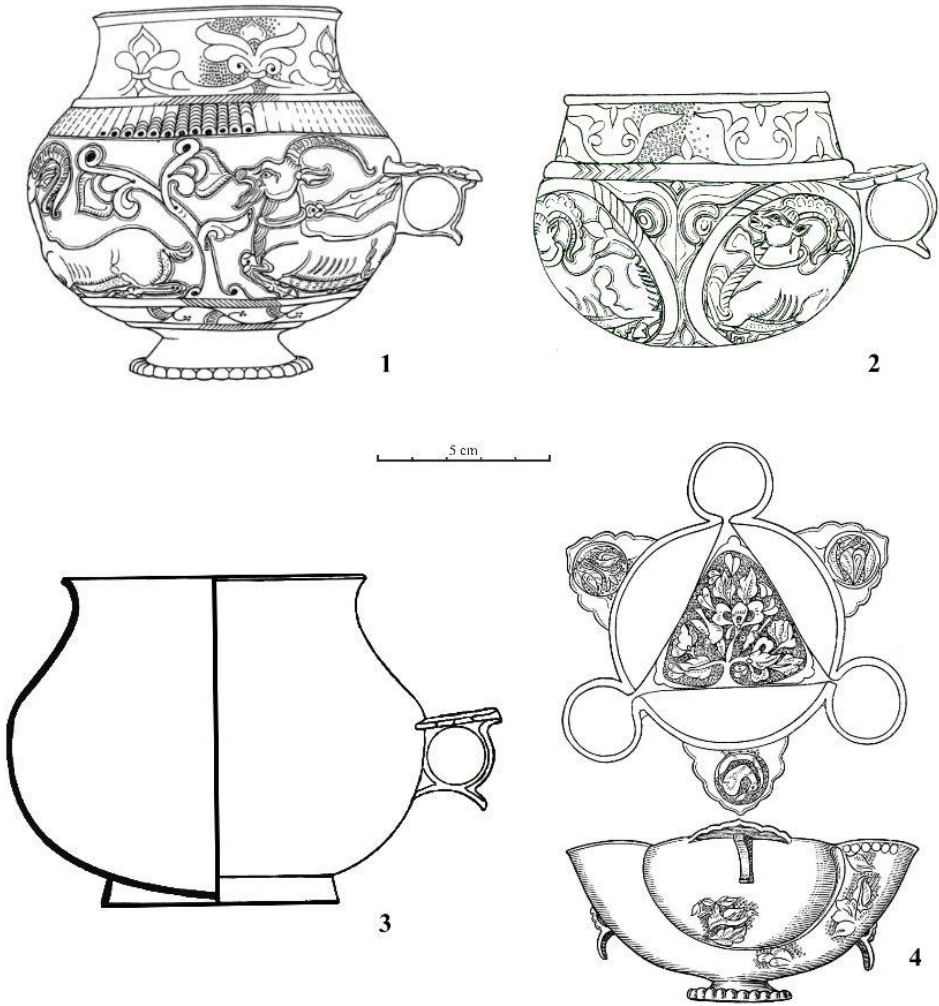


Fig. 2 - Examples of cups (1-3) and "lamp" (4): 1 - Gutova, Permskiy Kray, Russia; 2 - Mouth of Don River, Russia; 3 - Hejia Village, southern suburb of Xi'an, China; 4 - unknown place in Kirov oblast, Russia. (1, 2 and 4 after MARSHAK 1971; 3 - after *Huā wǔ dà táng chūn* 2003).

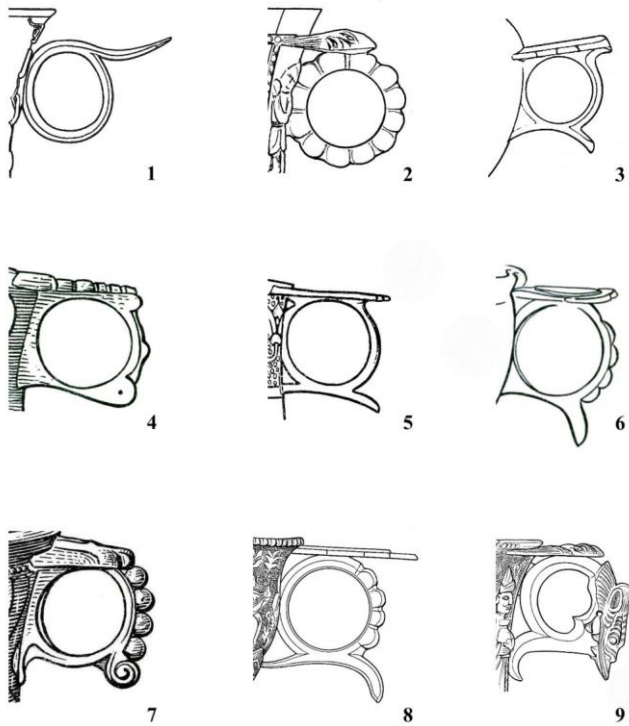


Fig. 3 - Types of handles without (1) and with horizontal plate (2-9): 1, 3, 8 and 9 – Hejia Village, southern suburb of Xi'an, China (after *Huā wǔ dà táng chūn* 2003), 4 – Vikhareva village, Kirov Province, Russia; 5 and 6 – near village Tomyz', Kirov Province, Russia; 7 – unknown place in China. (1, 3, 8 and 9 after *Huā wǔ dà táng chūn* 2003; 4-6 and 7 after MARSHAK 1971).

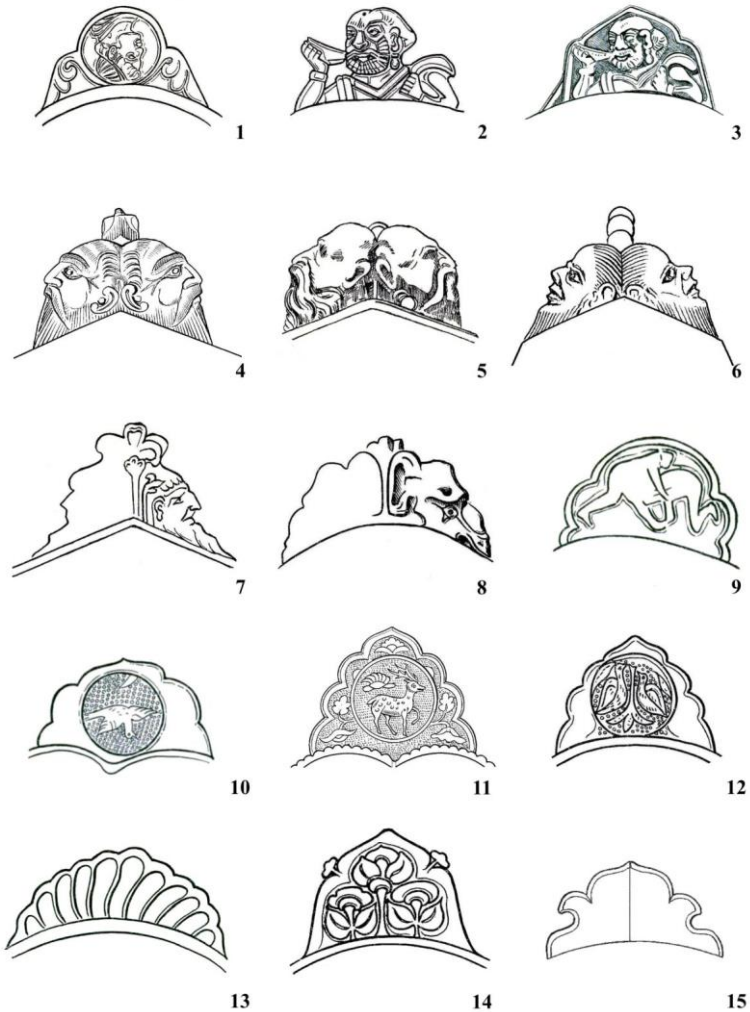


Fig. 4 - Types of horizontal plates from cups: 1 – Pokrovskoye, Chuy region (former Frunze Province of USSR), Kyrgyzstan, 2 – Gutova, Permiski Krai, Russia; 3, 10 and 14 - Tomyz', Kirov Province, Russia; 4, 6, 11 and 15 - Hejia Village, southern suburb of Xi'an, China; 5 - Suksunskiy zavod, Permiski Krai, Russia; 7 - Ostrov Karaul'nyy on the Angara River, Krasnoyarsk Krai, Russia; 8 – unknow place in China; 9 – Mouth of Don River, Russia 12 – unknow place in Kirov Province, Russia; 13 - Vikhareva village, Kirov Province, Russia. (1-3, 5, 7-10 and 12-14 after MARSHAK 1971; 4, 6, 11 and 15 - after *Huā wǔ dà táng chūn* 2003).



Fig. 5 - 1-4 – shapes of *skyphoi* and 5 – *modiolus* in hoards of first century AD (after Strong 1966); 6 - Fresco of the table with paired vessels a.o. *skyphoi* from the tomb of Gaius Vestorius Priscus at Pompei before year 79 AD (after Berthouville 2014).



Fig. 6 - Different types of silver and glazed *skyphoi* (cups) from the collection of The Metropolitan Museum of Art: 1 and 2 - Pair of silver *skyphoi* with relief decoration late 1st century BC–early 1st c. AD (1- H.: 9.9 cm W.: 20.6 cm; 2 - H.: 9.5 cm, diameter of bowl: 12.6 cm); 3 - Lead-glazed with reliefs of a satyr and a maenad riding sea monsters. 1st half of 1st c. AD (H.: 6.4 cm, width with handles 14.4 cm) 4 - Green-glazed with leaf decoration and rosettes. 1st half of 1st c. AD (H.: 7.6 cm, diameter 9.4 cm); 5 - Glazed Terracota with applique figures. Late 1st c. BC–early 1st c. AD (H.: 6.9 cm, width with handles 14.8 cm); 6. Mold-made body, with applied handles, ware made at Tarsus (Cilicia). End of 1st c. BC–early 1st c. AD (H.: 6.5 cm, width across handles: 15.7 cm) from Cyprus; 7. Cup decorated with various appliques: heads, sea monsters, rosettes, and leaves. 1st half of 1st c. AD (H.: 16.5 cm; width with handles: 27 cm); 1- 7 – The Metropolitan Museum of Art – public domain.



Fig. 7 - Silver chalice found in Syria - Marato tes Myrtes (?) (5th-7th c. AD)
(after MANGO 1986).

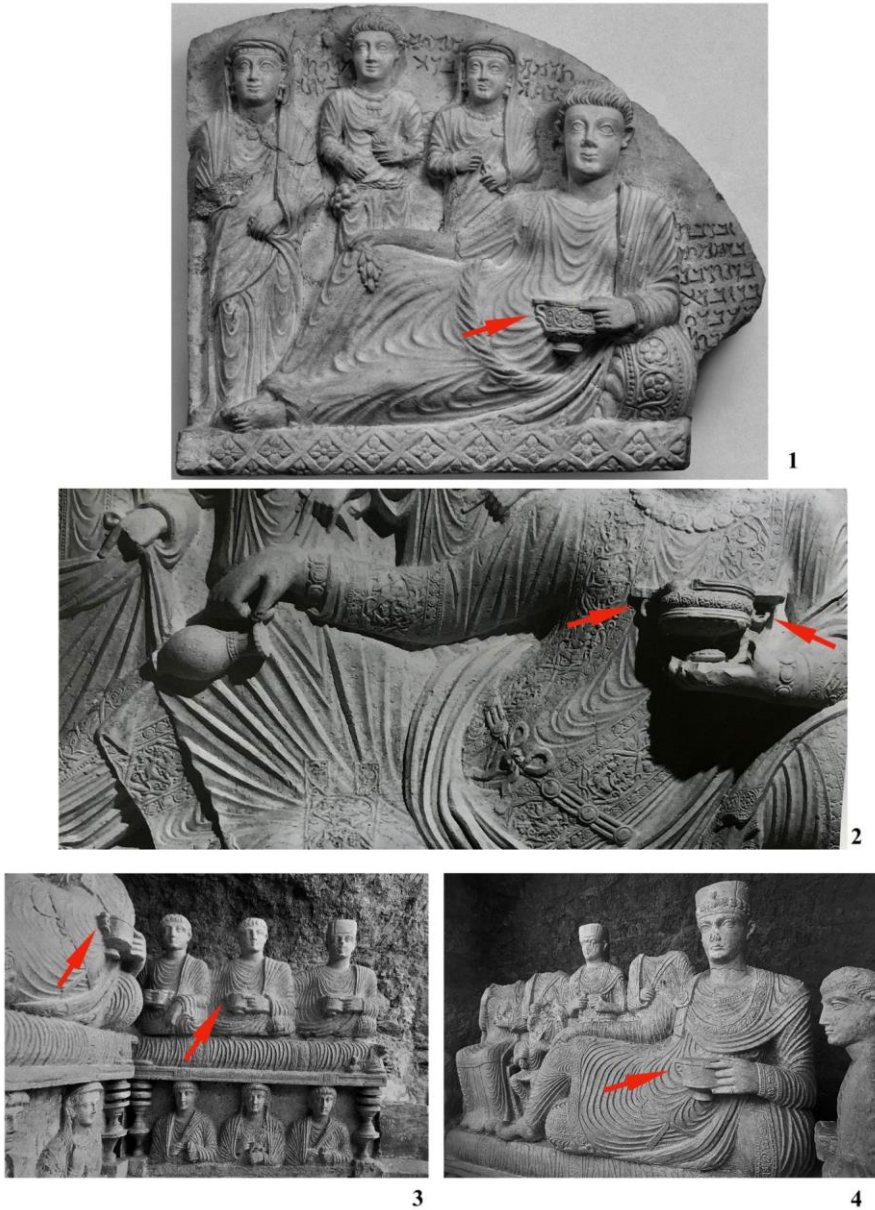
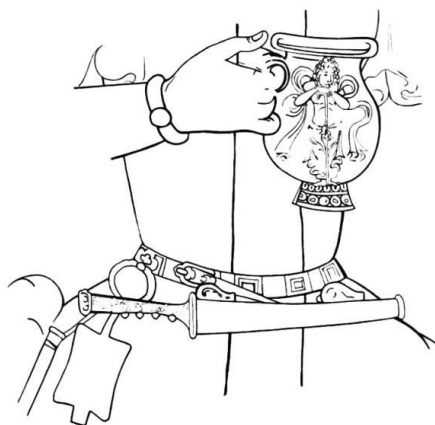


Fig. 8 - Drinking cups on funeral monuments of Palmyra: 1. Funerary relief of Zabdibol, with his daughters and son, from Palmyra (ca. 2nd-3rd c. AD). The Metropolitan Museum of Art – public domain; 2. Banquet scenes from the Hypogeum of 'Alainê, son of Hairan (210-240 AD) (after TANABE 1984); 3, 4 - Triclinium from hypogeum of Bolha and Borreta brothers AD 128 (after HIGUCHI & SAITO 1998).



1



2

Fig. 9 - Mural from Panjikent, structure XVI, room 10, Kyrgyztan, 8th c. AD: 1- Man holds a vessel with round handle and horizontal thumb plate; 2 - detail of the mural. (1 - photo by author; 2 - after BELENITSKII & MARSHAK 1981).