Contributions Of Medieval Eastern Artists In The Creation Of The Scientific Basis Of Fine Arts

Suvonova Rukhsora Turgunboevna
1st year master's student of Navoi State Pedagogical Institute

Received 22nd December 2020, Accepted 12th January 2021, Online 13th February 2021

Abstract: This article is about the artistic creation of Central Asia in the Middle Ages. It provides information on images used in medieval madrassas and buildings in Tajikistan, Uzbekistan and Kazakhstan. Information about the artists of the Samanid, Karakhanid and Timurid periods is given.

Key words: Bukhara, Khoja Mashhad madrasah-mausoleum, Shaartuz district, Central Asia, Samanid mausoleum.

Introduction

As is known from history, in the VIII-IX centuries, Central Asia came under the rule of the Arab Caliphate. The troops of the Caliphate plundered cities, burned “idols”, destroyed plot images (they were forbidden as manifestations of an outlook hostile to Islam). The transition from raw to burnt bricks and the development of arched, vaulted, domed structures on its basis demanded masterly mastery of the masonry technique. Figured brickwork has become an art in which accurate calculation was combined with knowledge of the basics of applied mathematics and geometry, and eye and taste with practical skills and theoretical knowledge in the field of proportions.

The best monuments of this type of architectural decoration are the Samanid mausoleum in Bukhara (IX-X centuries), the Arabat mausoleum (X century, Tim village of the Samarkand region of Uzbekistan), in Tajikistan - the Khoja Mashhad madrasah-mausoleum (X-XII centuries, from Sayyod of Shakhrituz district of Khatlon region) end the era of Sogdian architecture and give rise to a new character of decor, the full flowering of which will come later (Fig. 1, 2).

The architectural decor of the 9th-10th centuries knows two main directions. One can be called "general caliphate", the other comes from local traditions. The first was, as it were, a bunch of architectural ideas, means, methods, motives and forms of decor that manifested themselves in the largest centers of the Caliphate - Damascus, Samarra (near Baghdad), Fustat (Cairo), in castles and palaces located in the Syrian desert. The architecture of the time of the Samanids in Samarkand, Bukhara and Khujand, the Mamunids in Khorezm also adjoined this direction [1].

The new construction technique and the technology of building and finishing materials, as well as the new aesthetic concept of architecture in general, defined the style of architectural decor of the
Samanid age in Central Asia as a new and progressive phenomenon.

No matter how great the influence of the general caliphate style on the architectural decor of all of Central Asia in the 9th-10th centuries, its deep originality and beauty are due, first of all, to the local tradition, its artistic ideas and forms.

A striking example of this is the 10th century carved column from Oburdon (upper reaches of the Zeravshan). The mountains were inhabited by generations of woodcarvers, and the motives of ancient art, rich in a fantastic mixture of animal and vegetable patterns, were better preserved there. The masters used symbols and allegories that were widespread in pre-Muslim times, firmly entrenched in the people's memory. Their art replenished the stock of old motifs and forms with more modern plant forms of the new style (arabesques). Masters enthusiastically mastered the patterned epigraphy organically connected with this style [2]. The influence of traditions on the architectural decor of Maverannahr in the 9th-10th centuries was great and fruitful. At the same time, there was an intensive introduction of new artistic ideas, especially in cities.

Figure: 1. Shaartuz district of Khatlon region. Mausoleum-madrasah of Khoja Mashhad, X-XII centuries. 1980s photo

Figure: 2. Shaartuz district of Khatlon region. Mausoleum-madrasah of Khoja Mashhad. Reconstruction of the southern facade of S.G. Khmelntsky XI - early XIII century - the time of the full flowering of urban planning and architecture of the feudal East in general and Central Asia in particular. The common caliphate and local ancient styles are replaced by a new one, which absorbs them and puts forward its own complete system of plant and geometric arabesques. The essence of this system lies in the mathematically rigorous construction of ornaments and the brilliant development of finishing techniques.

For each specific material, special methods of processing motives taken from the general stock of forms are established. The theory of arabesques becomes a science, execution becomes an art. The new trend is based on the principles of constructing plant and geometric arabesques, inscribed figures and medallions ("islimi", "girikhs", "madokhili", "turunj") [3].

The palace in Khulbuk (XI century) is famous for its first-class carvings of this era, examples of high perfection in wood carving during the XI-XII centuries. are the columns preserved in the mountainous regions of the Zeravshan River (Kurut, Fatmev, Urmetan), a carved frieze of the XII century [4].

The development of figured brickwork in the X-XIII centuries led to the fact that the dressing of the seams - its original purpose - passed into brick
mosaic, which was applied to the wall mainly for the purpose of decoration. Sawn, polished, hewn bricks are used in amazing combinations. Brick inscriptions (epigraphy) and brick patterns are complemented by piece carvings. In the interiors, carved pieces pushed aside figured bricks. The facades are dominated by weather-resistant ceramic facings, but even there carved pieces are combined with figured tiles. Already in the 11th century, carved terracotta appeared, combining the plastic qualities of a piece with the strength of a brick.

The new style has spread to all types of artistic creation, including architecture, visual and applied arts. He combined similar phenomena in fiction, poetry, music. Carved terracotta, pieces and wood in the XI-XII centuries use the same artistic motifs and forms, forming a single style. The universality of these phenomena is explained by the fact that they met the interests of the newly emerging and rapidly developing feudal trade and craft cities of the Eastern Middle Ages, and the fact that the development of the new style took place under the sign of a single direction dictated by the dogmas of Islam.

Building materials, which became widespread in the 9th-10th centuries, opened up wider possibilities for large-span domed ceilings, and, consequently, other planning solutions. On their basis, new types of mosques, madrasahs, palaces, city and road caravanserais, warehouses, hospice shelters, strongholds for garrisons (rabats) arose.

The architectural decor of Central Asia of the XIV-XVII centuries can be considered as a revival of art after the Mongol invasion. The main stages in the development of architecture and artistic creativity of this eventful period should be considered: pre-Temur time (mid-XIII century - 70-ies of the XIV century), the period of the export of masters from all the lands conquered by Timur to the capital of the empire - Samarkand and other strongholds of his powers (70s of the XIV century - the beginning of the XV century) and the period of the subsequent development of architecture and art under the Timurids and their successors.

Figure: 3. Penjikent region, village Mozori Sharif. Mausoleum of Muhammad Boshaaro, X-XIV centuries Fragment of portal decor

At the first of these stages, the architectural decor of the 11th-13th centuries was completely revived, as if its development had never been interrupted. An excellent illustration of this is the superb claddings of carved irrigated terracotta that adorn the mausoleum of Muhammad Boshaaro near Penjikent (Fig. 3, 4).

In the first half of the 14th century, the techniques of glazed, carved and embossed terracotta slabs finally matured in the architecture of Central Asia, followed by the emergence and rapid development of the technique of painted majolica and mosaics on a silicate basis: in Maverannahr on a limestone bond with an admixture of quartzites. Matte bricks made of kashin mass and bricks covered with fusible colored transparent glaze and opaque enamel are in use. Glaze also covers stalactites made of ceramic mass. Local schools of masters of architectural decor are being formed according to the types of products and types of production (schools of masters from Bukhara, Samarkand, Khujand, Isfara, Khorezm and others) [5].
Figure: 4. Portal of the mausoleum of Muhammad Bosharo near Penjikent, IX-XII, XIV centuries.

Already at the end of the 14th century, a single art school was formed from the community of local and alien artists. In an effort to synthesize arts (excluding sculpture), the best creations of the era were created - the Gur-Emir mausoleum, the Bibi-Khanym mosque, a number of brilliant mausoleums in the Shahi-Zinda complex. For their decoration, in addition to facing, wall paintings in the interiors, elements of papier-mâché with gilded reliefs and slots in the form of medallions and flowers on a blue background were used, creating the effect of artistic fabrics.

In the 15th century, there was a leap in the development of architecture and architectural decoration in Samarkand, Herat and other cities, including those outside Central Asia. At this time, carved marble was widely used, painting it with blue paint and gold, sometimes in combination with kashin, majolica tiles with a blue pattern on a white background (in the manner of Chinese porcelain) and local imitations of tiles imitating kashin with a pattern of cobalt, stamped terracotta in interiors and ayvanakh, painting (landscape painting and patterned) in blue and white and using the kundal technique (gilding of relief). All this was carried out, albeit in the spirit of previously established traditions, but in an original way, without imitation of previously known models.

Carved stone and carved wood were widely used for decorative purposes during the XIV-XVIII centuries. The style of carving and its techniques at this time for wood and stone were as close to each other as possible. This is explained by the general nature of architecture and applied arts, which used artistic calligraphy, geometric and floral arabesques. The cenotaph (tombstone) of Sheikh Muslikhiddin in Khujand, Seyfeddin Boharzi (14th century) and the doors of the Gur-Emir mausoleum (early 15th century) are brilliant examples of wood carving, inlays and a complex set of details [6].

In the era of the Uzbek khanates (XVI-XVII centuries), architectural decor often resounds in its former strength, especially in Bukhara and Samarkand, as well as in provincial centers, for example, Khujand, Ura-Tyube, Isfara (mausoleums of Bobo-Tago and Abdukadyr Dzeltoni in Ura-Tube, Mirsida Ali Hamadoni in Kulyab, Sheikh Muslikhiddin in Khujand). Here the techniques of brick cladding with prefabricated slabs are being improved and colored pieces (kyrma, chaspak) are widely used, especially in the patterned design of interiors, on the walls and in the bowls of domes; brick ornamental vaults are being brilliantly developed.
Madrasah of Abdaliziskhan in Bukhara (17th century) - the last domed building, built during the zenith of the decorative art of architecture. Madrasah is an encyclopedia of all kinds of decor techniques - old and new, brought together. Folk craftsmen retained traditional skills on the slope of this art in the 18th-19th centuries, although their possession was lost and the skill was fading away.

Summarizing, we can say that the artistic creation of Central Asia, including on the territory of Tajikistan, has evolved significantly over the last millennium. Schools of masters of the southern regions of Central Asia (North Khorasan, Tokharistan, Kashkadarya, Bukhara, Samarkand, Khujand, Ura-Tyube, Fergana, Khorezm, northern regions of Turkestan) diversified the architecture of their time, created the local tradition of architectural decoration, its special features and style features. For a long time, the best traditions of the national architectural decor and techniques accumulated by the craftsmen during the centuries of construction experience continued to live.

References:
1. Абдуллаев С. С., Рафиева Н. А. Искусства Древней Руси и Средней Азии в духовном диалоге (исторический экскурс) //Вестник науки и образования.-2020.-№. 21-2(99).
4. Рахматова Лайло Ибодуллаевна, Уралова Холида Кулдошевна.УЗБЕК АМАЛИЙ БЕЗАК САНЪАТИ МИЛИЙ ФАЛСАФАСИ: «НУРОТА АНЪАНАВИЙ КАШТАЧИЛИГИНИНГ БУГУНГИ КУНДАГИ ТАРОВАТИ» МИСОЛИДА//

© 2021, CAJLPC, Central Asian Studies, All Rights Reserved