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Shah-I Zinda Ensemble

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ABSTRACT

The following article is dedicated to describe the complex Shah-I Zinda whose core pilgrimage is Kusam ibn Abbas. The article investigates the complex in detailed manner from architectural point of view. It emphasizes the peculiarities of this complex.

KEYWORDS

Ensemble, complex, structures, interior, low, middle, upper groups, mihrab, ziarathona, gurkhona

INTRODUCTION

The Shah-i-Zinda Ensemble includes mausoleums and other ritual buildings of IX and IXX centuries. The name Shah-i-Zinda (meaning "The living king") is connected with the legend that Kusam ibn Abbas, the cousin of the prophet Muhammad was buried there.

As if he came to Samarkand with the Arab invasion in the VII century to preach Islam. Popular legends speak that he was beheaded for his faith. But he took his head and went into the deep well (Garden of Paradise), where he's still living now.

The Shah-i-Zinda complex was formed over eight (from XI till XIX) centuries and now includes more than twenty buildings.

The ensemble comprises three groups of structures: lower, middle and upper connected by four-arched domed passages locally called chartak. The earliest buildings date back to the XI centuries. Mainly their bases and headstones have remained now. The most part dates back to the XIV centuries. Reconstructions of the XVI and XIX centuries were of no significance and did not change the general composition and appearance.

The upper group of buildings consists of three mausoleums facing each other. The earliest one is Khodja-Akhmad Mausoleum (1340s), which completes the passage from the north. The Mausoleum of 1361, on the right, restricts the same passage from the east.

The middle group consists of the mausoleums of the last quarter of the XIV century - first half of the XV century and is concerned with the names of Timur's relatives, military and clergy aristocracy. On the western side the Mausoleum of Shadi Mulk Aga, the niece of Timur, stands out. This portal-domed one-premise crypt was built in 1372. Opposite is the Mausoleum of Shirin Bika Aga, Timur's sister. Next to Shirin-Bika-Aga Mausoleum is the so-called Octahedron, an unusual crypt of the first half of the XV century.

Near the multi-step staircase the most well-proportioned buildings of the lower group is situated. It is a double-cupola mausoleum of the beginning of the XV century. This mausoleum is devoted to Kazi Zade Rumi, who was the scientist and astronomer. Therefore the double-cupola mausoleum which was built by Ulugbek above his tomb in 1434-1435th has

the height comparable with cupolas of the royal family's mausoleums.

The main entrance gate to the ensemble (Darvazakhana or the first chartak) turned southward was built in 1434-1435 under Ulugbek.

The initial main body - Kusam-ibn-Abbas complex - is situated in the northeastern part of the ensemble. It consists of several buildings. The most ancient of them, the Kusam-ibn-Abbas mausoleum and mosque (XVI century), are among them.

The Kusam ibn Abbas complex, the oldest core of the ensemble, was rebuilt many times, supplemented with new structures until the XIX century. The door leading to the complex was made by the master Yusuf Shirazi in 1404-1405. The door is made of elm and decorated with carvings. The inlay with various types of wood and ivory has not survived. At the top of both doors of this big gate, there are inscriptions - on the right: "The doors of paradise is wide open for the faithful prayers"; on the left - "And eternal mercy is for the merciful prayer."

Above the entrance there is a large mosaic quadrangular panel, in which there is an inscription: " Al-Kusam-ibn-al-Abbas is more like me in appearance and character than any other people"

Behind the door there is a minaret of the XI century. The cladding of the base of the minaret is made with a set of figured polished bricks typical of the XIX century. There is a staircase inside the minaret.

Wooden parts protrude from the masonry at the entrance to the ziarathona (a room for the ritual of worship) - these are fragments of an

architectural complex of the 11th century. They are evidences of the perfect art of wood carving, which was mastered by Central Asian craftsmen.

The oldest parts of the complex (in addition to the minaret and the remains of the XII century premises, which were discovered at the entrance to the ziarathona) are also the gurkhona (tomb), the associated base of the walls of the ziarathona, chillyakhona (a room for forty-day fasting)

MATERIALS AND METHODS

Gurkhona is a small room (3.6 - 3.75 m) basically preserved from the XI century. It bears traces of repairs (bricks lining on the outer surface of the dome, repair masonry in the eastern wall, an arched entrance in the southern wall, in the XIV century the walls were covered with alabaster plaster, which hid the brick decor of the interior, in the XV century a panel of large terracotta with relief painting).

In the XIV century a wooden lattice was inserted into a large opening; in the 80s of the XIV century a new tombstone was installed in the gurkhona. The traveler, Ibn Batuta, who visited Samarkand in the 30s of the XIV century, describes a wooden tombstone decorated with precious stones, upholstered in the corners with silver. Both the grate and the gravestone are another evidence of the high art of Central Asian woodcarvers and ceramists.

In the hexagon of the Panjara (fence), separating the gurkhona from the ziarathona, the inscription is written: "Every unworthy person becomes worthy from worshipping you. Kings lay their heads on your doorstep. The object of desire of both worlds becomes available because of you."

One of the inscriptions on the tombstone states: "And do not consider dead those who are killed in the way of Allah. No, they are alive!" The date of death of Kusam ibn Abbas is indicated on the gravestone - 57 AD (i.e. 676/677).

On the 4th step of the tombstone there is an inscription: "This is the highest of the palaces, illuminating hearts, spreading light and attracting the pious. For them, gardens where rivers flow below. This is the grave of Kusam, the son of Abbas, inspired by the conversation with the lord of the leaders and the people and spirits made happy by the Prophet, the Messenger of Allah and guides, may Allah be pleased with him and may peace grant him."

Ziarathona since the day of its construction (XI century) has changed in many ways.

The dome, under-dome part was re-erected in 1334-35. The walls were painted and lower parts of the walls were faced with hexagonal tiles with mosaic medallions in the XIV century (the walls were also painted in the 15th and 19th centuries), three symmetrical openings on the south wall were connected to the ziarathona with the gurkhona and the cemetery. The main entrance to it was on the northern wall opposite the door to the gurkhona (it still is). Another entrance was made from the mosque In the XV century.

Remains of the once magnificent picturesque decoration, reminiscent of carpets, have been preserved on the walls. At present, the paintings have been painted by restorers. In the dome part, a complex deep pattern with excellent glaze covering the stalactites has been preserved. Structural masonry is hidden behind the stalactites, making the transition from the square of the walls to the dome. The

dome of the ziarathona was restored in 1959-1960.

The interior decoration, which takes place in the ziarathona (panel; panels above the panel, previously bordered by wide borders that distinguished this decorative tier; octahedron; dome), is also typical for other mausoleums of the ensemble.

The composition of the decor is based on a contrasting comparison of the wall painting with the bluish-green range of ceramic facing of the octagon and the dome.

The mosque in the Kusam ibn Abbas complex is one of the most recent structures. It dates from the XV century. Thus, almost two centuries separate the mosque from the ziarathona. The time difference is clearly noticeable: the mosque is more spacious, the transitional structure from the walls to the dome is different than in the ziarathona; three-domed ceiling on parallel supporting arches and shield-shaped sails.

In the western wall of the mosque there is a niche obligatory for all mosques - the mihrab, orienting side of the worshipers towards Mecca. The mihrab is richly decorated with epigraphic ornament.

The epigraphic ornament is generally characteristic of religious buildings associated with Islam, since "unlike Christianity and Buddhism, Islam abandoned pictorial images to propagate its ideas. In this regard, some equivalent was needed in religious buildings that would take on the ideological load. This role was assigned to epigraphy - inscriptions predominantly of the Koranic content. Thus, a type of ornament was born, unknown in Europe." ("General history of architecture". Leningrad, 1969, vol. 8, p. 21).

In the first half of the XIV century, when the ensemble was mainly composed of the surviving buildings of the XI-XII centuries, two mausoleums and a chartak (third chartak) were built next to the Kusam ibn Abbas complex, which largely determined the further development of the composition of the ensemble.

The mausoleum of Khoja Akhmad (built in the 40s of the XIV century and bears the name of the person buried in it) limited the necropolis from the north (the city to the north of the ensemble lay in ruins, the territory around the ensemble was covered by a cemetery). The mausoleum of 1361 (the date of the construction of the mausoleum) bordered the necropolis from the east.

More than six centuries separate us from the time of construction of these mausoleums; each of them gives an idea of the art of the mid-XIV century masters. Both mausoleums are portal-domed buildings. The portals are decorated with a continuous covering of tiles. Many details are distinguished by virtuoso performance: for example, eight-pointed rosettes on the portal of the mausoleum in 1361; on the portal of the mausoleum of Khoja Akhmad there is a rare geometric ornament based on a combination of seven- and octahedrons under the arch above the entrance to the mausoleum; a kind of ornament over the portal arch; a wide ribbon that combines calligraphic writing and a pattern of branches, shoots and flowers.

The facing of the mausoleums is mainly made of carved irrigated terracotta (Italian terra - literally "burnt earth"), the manufacturing technology of which is basically the following: an ornament is applied to the clay tile and fired. The firing temperature varied within 850-1200

degrees, most often it was 900-1000 degrees. The coated glazed tiles are fired again at a lower temperature. The work is laborious and requires great skill.

In the facing of the mausoleum of Khoja Ahmad, painted majolica was also used (a type of architectural decoration: painting with multicolor glazes on ceramic plates). In the technique of painted majolica, a border is made, edging the ribbon with the inscription on the portal. This is a new, for the first time met in Shah-I Zinda, a pictorial technique for combining relief and color, which, starting from the 80s of the XIV century.

This technique gives the master the opportunity "to draw the most miniature intricate ornaments, separating them from each other with color. Since then, a new task has been set for the master builders, artists and ceramists. It was the selection of colors and the search for harmonious combinations" Therefore, under the leadership of M.E. Masson, restoration work was carried out in 1922. The portal was fortified, three other walls were raised to the level of the portal, and a ceiling was made. In 1962, the facing of the portal was reinforced: it was cleaned and re-arranged by master restorers, led by the renowned master restorer Usto Mirkhamid Yunusov.

Chartak connected the Kusam ibn Abbas complex with the buildings of the XI-XII centuries located to the south. "The theme of the connecting ensemble of the building - the chartak, first introduced in Shakhi-Zinda in the 30s of the XIV century, reappeared a hundred years later in the entrance building ..." (N.B. Nemtseva, Yu.Z. Shvab. "Shakhi Ensemble - Zinda ". T., 1979, p. 153) and in the XIX century.

The decoration of the ensemble in Tuman-aka complex (Timur's wife, on whose behalf the complex was built) in its northern part was completed. The builders left a narrow passage at the intersection of the west and south axes. The so-called "western" corridor began here.

Probably, the choice of a site for the construction of mausoleums along the western corridor in the first decade of the XV century was due to the fact that there were no free places along the north-south axis. In addition, it was convenient to build along the old road connecting the necropolis with the city: it was convenient to bring building materials, approach the mausoleums, etc.

The mausoleums of the "western" corridor have not survived to this day. Archaeological excavations have shown that these were mausoleums similar in type and size to the tombs of the late XIV - early XV centuries. The architecture and decoration of the Tuman-aka mausoleum significantly distinguish it from the mausoleums of 1361 and Khoja Akhmad.

Carved inlaid mosaic dominates the facing of the portal. This is a type of architectural decor, where the ornament, the drawing is made up of individual elements, cut from ceramic tiles, covered with glaze. Making a carved inlaid mosaic is a laborious work that requires great skill

On the portal of the mausoleum, the epigraphic ornament and floral pattern are masterfully executed. The name of the master calligrapher from Tabriz was Sheikh Muhammad ibn Khoja Bandgir at-Tugri Tabrizi (N.B.Nemtseva, Yu.Z. Shvab. "Shahi-Zinda Ensemble". T., 1979, p. 153).

Unlike the mausoleums of 1361 and Khoja Akhmad, the so-called "blue style"

mausoleums (G.A. Pugachenkova, L. I. Rempel. "History of Arts of Uzbekistan"), in the Tuman-aka mausoleum the palette is much wider: blue, deep black, yellow, white, purple, etc. The most common material was carved terracotta.

Archaeological excavations have shown that carved terracotta dominated the decoration of the buildings of the Shahi-Zinda ensemble of this period.

In the XIII-XIV centuries color is actively included in architecture. This is clearly seen in the Shakhi-Zinda ensemble. The active inclusion of color in the decor of the facades emphasized the integrity of the ensemble.

If you look at the southern path of the ensemble, standing under the vaults of the third chartak, a narrow street of a medieval city comes to mind. This impression is not accidental, as already mentioned, the ensemble arose within the boundaries of a densely built-up residential quarter of the city and "reflected in its composition the historically formed topography of the area" (N.B. Nemtseva, Yu. Z. Shvab. "Shahi-Zinda Ensemble", page 18).

The composition of the ensemble is designed so that as you move from the entrance portal to the Kusam ibn Abbas complex and back, the walker's impressions constantly change: first, a wide panorama of the entrance group opens, then a deep perspective of the road in the middle part of the ensemble and, finally, an isolated space of a closed courtyard.

One of the mausoleums built in the 80-90s of the XIV century is called the Usto Ali Nesef mausoleum (Nesef is the old name of the city of Karshi in the south of Uzbekistan). The master's name is woven into the ornament of the portal's right column. It is established that

the name of another master, also called Ali, is imprinted on the left column of the portal. (V. A. Shishkin. "Architecture of Uzbekistan", T., 1970, p. 32

The portal of the mausoleum is faced with various majolica. There is no carved glazed terracotta either on the facade or in the interior. This is one of the differences from the decor of the mausoleums built earlier. This is no coincidence. "... It can be considered that the historical path of carved terracotta, which began in the XII century, ended at the end of the XIV century." (BN Zasytkin. "Architecture of Central Asia". M., 1948, p. 85).

The mausoleum of Usto Ali Nesefi is often called majolica. The panels on the side walls of the portal niche are skillfully made in the technique of painted majolica. The cladding is blue, red, green, white. At the same time, the mausoleum illustrates not only achievements, but also "the shortcomings of painted majolica, which manifested themselves on the eve of or simultaneously with the invasion of the architecture of Maverannahr by the technique of typesetting mosaics" (L.I. Rempel. "Architectural ornament")

The area south of the Kusam ibn Abbas complex (on the eastern side of the ensemble) in the XIV century, as well as at all stages of the ensemble's formation, remained inviolable.

In the 70-80s of the XIV century, four mausoleums were erected on the floats of the fortress wall. A new compositional group was formed.

The Shadi Mulk aga mausoleum (that was the name of Timur's niece buried here, for whom her mother Turkan-aka built a mausoleum, Timur's sister, buried later in the same mausoleum) was built in 1372. This is the first

building during the reign of Timur not only in the Shah I Zinda, but also in whole Samarkand.

The inscription framing the entrance to the mausoleum was supposed to express grief for the early death of her daughter: "This is a garden in which the treasure of happiness is buried; this is a tomb in which a precious pearl was lost, in which ... with grace she found refuge (possessing) the camp of a cypress ... "

The architecture and decoration of the mausoleum bring it closer to the mausoleums of Khoja Akhmad and of 1361. The comparison convinces us that no matter how perfect the decor of earlier mausoleums is, the masters were not content with repeating it. Incessant searches led to new and interesting discoveries. The fantasy of the ceramists who decorated the mausoleum is inexhaustible. Using carved glazed terracotta and majolica, they decorated the mausoleum with elaborate ornamentation.

The panels on the side walls of the entrance niche are made with great taste and skill; large blocks of carved terracotta support the corner columns; carved columns support the arch; the tympanum above the arch represents a vine.

In contrast to the ziarathona of Kusam ibn Abbas, this mausoleum has a different compositional principle for solving the interior - a continuous ceramic dressing of the walls, the dome part. The interior is dominated by painted majolica, only in some places carved glazed terracotta.

The mausoleum was built by masters from Samarkand Shams-ad-din and Bareddin (an inscription in the upper part of the portal in two cells of stalactites) and a Bukharian Zaynad-din ibn Shams-ad-din (an inscription

based on a tiled three-quarter column of the portal arch) ("Architecture of Uzbekistan", T., 1970, p. 23) "in the period immediately preceding the appearance of the masters taken by Timur from other regions and countries" (LI Rempel. "Architectural ornament of Uzbekistan". T., 1967, p. 275).

Shirin-bika-aga mausoleum was built for Timur's sister, as researchers believe, it was built in 1385-1386. In comparison with the mausoleums of the first half and 70-80s of the XIV century, the current one shows that in the structures and especially in the decor of the building, the next step in the evolution of forms and cladding techniques is clearly visible.

This is the earliest surviving architectural monument in Samarkand, where a carved inlaid mosaic "penetrated into Maverannah at the end of the XIV century from Khorezm and Iran" (N.B. Nemtseva, Yu.Z. Shvab. "Shahi-Zinda Ensemble." 1979, p. 121).

Here you can clearly see how skillfully the masters select colors, creating the "depth" of the picture, deep blue and deep black tones create the most in-depth background, red, yellow, orange, especially white colors are on the main plan.

RESULT AND DISCUSSION

The search for new constructive solutions that marked the mausoleums of the ensemble led, in particular, to the creation of a spacious, light-filled interior of the Shirin bika aga mausoleum. The light penetrated into the mausoleum through colored glass inserted into the graceful lattices. They have been partially restored based on the fragments found.

The panel tiles were painted with the finest gold pattern; the walls of the room have preserved traces of painting in blue, partly black and red paints on the ground with the image of trees, plants and birds.

The mausoleums of Shirin bika aka and Tuman aka, as many researchers believe, are "the crowns of the creative quests of architects of the late XIV century." They belong to that period in the history of Central Asian architecture, about which G.A. Pugachenkova writes: "The end of the XIV and XV centuries is one of the culminating heights in the development of Central Asian art.

Its flourishing was due to a number of general historical reasons, and one of them was what the typical son of his time, the last Timurid, Zakhiriddin Babur, so tangibly felt and formulated, according to whom, in this era, "the goal and aspiration of everyone involved in this or that business was one thing - to bring this matter to perfection" (G.A.Pugachenkova, L.I. Rempel. "History of Arts of Uzbekistan". T. 1969, p. 319).

The Shakhi-Zinda ensemble gives a vivid picture of the evolution of the portal-domed tomb. It manifested itself, in particular, in the design features of the domes of the mausoleums of the "middle" group of the ensemble. The single low domes were replaced by higher ribbed domes.

The impression of the slenderness of the domes was increased by the corrugations on their outer surface. Since the 80s of the XIV century (Shirin-bika-aka, Usto Ali Nessefi, Tuman-aka) double domes were erected on a polyhedral or cylindrical drum.

In the XV century, the mausoleum "Octahedron" was built, which is different in

composition from other mausoleums of the ensemble. The mausoleum received its conventional name due to the shape of the plan: the surviving part is an octahedral pavilion with through arches on the sides (the dome has not survived, it has been restored). "The compositional features of the building make us look for the origins of its architectural forms in the architecture of Iran and Azerbaijan - regions closely connected with Maverannah in the XV century both politically and economically" (N.B. Nemtseva, Yu.Z. Shvab. "Shahi-Zinda Ensemble" , T., 1979, p. 128).

Each mausoleum of the Shakhi-Zinda ensemble is unique, no one repeats the other. This is achieved by varying the general architectural scheme and the inexhaustible wealth of architectural decor.

So, the mausoleums of the ensemble differ from one another according to the plan, but follow a single portal-domed composition. They are individual in decorative design, but are linked by a common decor system and a similar color scheme, and therefore the Shakhi-Zinda ensemble is perceived as an integral architectural organism.

CONCLUSION

The historical and cultural value of the ensemble is especially great because the ensemble gives an idea of the development of architecture and monumental decorative arts over several centuries.

"The ensemble was like a creative laboratory, where they constantly searched for new structures, architectural composition, decor, which captured the stylistic features of local architectural schools of the pre-Timur period (until 1370) and that new school that emerged

after Timur's campaigns, based on creative techniques of local and foreign craftsmen.

The mausoleums of the ensemble are not only masterpieces of architectural art, but also the art of ceramic masters.

The masters who have become known to us and hundreds of unknown masters who built the mausoleums of the ensemble deserve recognition and memory.

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