



ARTISTIC DECORATIONS AND TYPES OF PAINTINGS OF THE SHAHI-ZINDA ENSEMBLE

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Annotation

Today, the preservation and restoration of architectural monuments in our country is one of the most important issues. The subject of the article is the types of the buildings of the complex Shohi-Zinda, their specificity are described. The memorial decorations in the tombs of the dungeon reflect the evolution over several hundred years.

Keywords: terracotta, mosaic, majolica, ensemble, kundal, stylization, composition, epigraphic inscriptions.

MAIN PART

Located in shahizin close to and opposite Qusam ibnAbbos, Amir belongs to the Timur dynasty of women, warlords and their ensemble consisting of tombs of family members and Masters. The Shape of the Tomb of Harbir was built in the type of portal Dome at its height, which is simple and relatively not very large, and the main emphasis is on the rich exterior facade and interior decoration. The yield of the decor of the buildings itself is that the decorations in it not only have complexity and grandeur, but also show the dynamics of the development of architectural ceramics for several centuries. The patterns of the outer and inner decoration of the tombs of shahizinda are diverse and have a rich color gamut. Architectural decor is considered one of the prominent evidence of the development of the art of a strongly centralized state. The most common types and materials of this decoration include brick mosaic, cut and mysterious cut terracotta, patterned majolica and tiled national mosaic, monumental painting and patterned (flat, relief embossing) kundal method, wood carving. [Amir Temur khukmron's period of birichi construction was in 1372 in the Oko mausoleum of Shadimulk (Turkon). Its dome is ribbed and its outer sides are unadorned. In previous literature, it was cited that its construction was carried out by Zainiddin of Bukhara and Shamsiddin and Bakhriddin of Samarkand. On the surface and roof column of Muqarnas, the names of these masters are written.

The distinctive features of the architectural decoration of buildings are the fact that in each building different types of decoration are mixed, enhancing the overall soundness of the structures. In the third half of the XIV century, knitted swimsuits began to be used more widely. This type of decoration appeared in the 1340-1350s. We can take as an example the Tomb of Khoja Akhmad of Shokhizinda in the first buildings. The application of this type of artificial Mosaic has become a new step in the development of new technologies of architectural ceramics. The first built tomb of the Amir Temur era



decorates the shodimulk Oko tomb, which is in themayolika incision is lakeside along with the mysterious terracotta.

The method of knitting or stamping has led to bulging or, conversely, to deepening the pattern - a swimsuit painted with such an embossed pattern, in particular, Khoja Ahmad, Shodimulk oko, Tuglu-tekkin, was used in unknown tombs and on the portal of the Master Alim Neseffi. Finally, cutting or carving the pattern contributed to the creation of a fragmented swimsuit - the pattern is applied to the plane of the drawn tile, the contours of which are separated by a shallow furrow to prevent their paint from flowing into one another.

Swimsuits were used not only large flat plates for decorating mosaic panels on banners, but also various curly covering details: cornices, muqarnass, columns, etc. With a slightly embossed glazed swimsuit, the patterns of the mausoleum of Kusam ibn Abbas in Shohi-Zin were decorated, dating from 1334 to 1335. Often, after the architectural pottery decoration was baked, an additional, gold-plated decoration was used. For example, in the Tomb of the unknown, dated 1361, the maiolica was made of gold over a delicate secret. The combination of light and dark tones gives the pattern a relief effect in the decorations. Kusama ibn Abbas is an example of the UZI of the mayolika pattern, which combines embossed calligraphic gold ornaments with prism-shaped Sagana plant elements in the graveyard.

Initially, glazed swimsuits were often used in combination with carved glazed ceramics, but later it changed completely. In the Tomb of shadimulk oko, a cut-off mysterious terracotta with a swimsuit is combined together with terracotta, carved not only in External exterior exterior exterior decoration, but also in interior decoration - the swimsuit at the base of the building's dome is decorated with hexagonal stars and patterns with a thin stepped Rhombus. The technology of working the swimsuit involves decorating the pattern over the glaze and the glaze, as well as the pattern on the glaze with a golden glitter color. The swimsuit in the Tomb of Tuglu-tekkin is presented in a special way - in the form of tiles decorated with six-pointed floral patterns of the same shape, in the center of the arch.

Nasafi, the painted swimsuit went to the main first plan – here we can see that floral palmettes and rosettes in plant-like patterns are connected to each other through leaves and branches, yellow and blue tones are used. The combination of these colors - with blue and yellow gold - was one of the characteristics characteristic of the elitist culture. A type of ceramic decoration that began to be used in the middle of the 14th century is the mayolica. This decor appeared in the 1340s and 1350s.

Initially, swimsuits were often used in combination with glazed terracotta, but later this changed completely. The basis of this ceramic decoration is an earthen mass, which includes various types of plates. When glazing the plates, one color or two homogeneous colors are used. We meet mainly in white, blue, light blue colors. The yellow color was only used to cover the Su'rat. Sometimes Gold color was also used. The main task in the preparation of the plates of the swimsuit was to prevent the transition of colors to each other when cooking a glaze mass made of different colors. This type of decoration, which, as we can see, requires complex, painstaking work, gives our monuments even more splendor and beauty. A new step was taken in the architectural pottery of Mayolica. In the Shahi-Zinda ensemble, one of the tombs in which the first mayolika was used was Khoja Akhmad and Qusam ibn Abbas, which appeared as a result of the enrichment and perfection of the color palette of ceramic



coatings. We can see that in the shodimulk Oko mausoleum, swimsuits were used not only in External decoration, but also in interior decoration. This type of ceramic decoration was used in this mausoleum along with a mysterious cut terracotta. The domed area of the building is decorated with a swimsuit covered with a template with a hexagonal star. In the decoration of the tombs of Shahi-Zinda, tiles of a round shape were used in the underlay of the glaze, the diameter of which is 63.5 cm. One such hilly gem of the Hermitage collections reflected in itself a rosette-medallion, eight petals have jagged sides, and it goes along a narrow line towards the border, and paired cartouches are replaced by a round rosette. The color scheme is dominated by blue, green, yellow, in the details - white, reddish-brown. According to the researchers, the blue-green color palette is characteristic of the previous period, during the reign of Amir Timur, the color palette tends to saturated deep blue cobalt. Later, blue-green, blue-orange, combinations will return again. The most striking achievements of the decorative art of the Timurid state are associated with typical carved mosaics included in the architectural practices of Movarounna in the 1380s. The Tomb of Shirinbeka oko is one of the first examples of the application of this type of decoration, the development of which was visited by masters from abroad. The district reaches the peak of the development of this decoration in the Oko mausoleum. In the outer part, carved mosaics are distinguished by the complexity of the decoration and the extraordinary fineness of the work (the width of the lines of some mosaic details does not exceed 1.5-2 mm). Since this mausoleum belongs to one of the favorite wives of Amir Timur, special attention is paid to the design. Brick mosaics are found not only in large areas in the outer exterior exterior, but also in some parts of the interior. Thus, the area of the blue dome of the mausoleum of Kusam ibn Abbas is decorated with feruza and white bricks, creating an endless variety of variations of rhombic patterns in the dome segments. The mosaic is located in the most convenient places of the building – the tempans above the entrance, the panels on the front, in some cases, if the building is small, then the mosaic will cover the entire building. The Tomb of Shirinbek oqa is one of the first samples in which this decoration was used. Mosaic ceramic coatings in the Tomb of Shirinbek oqa are one of the vivid examples of the XIV century of the development of ceramic coatings. In the outer decor of the Tomb of the district oqa, the mosaic is distinguished by the complexity of the level of decoration and the elegance of the work itself, and the developed point of the mosaic decor is considered. a mosaic was widely used on the outer entrance portal of the Tuglu–Tekin Tomb. There we can see an amazing composition made up of light blue, navy blue and white, composed of geometric patterns. In addition, on the outer portal of the mausoleum of Amirzadeh, we can see that the mosaic was skillfully used both in the outer portal of the Tomb of Shadimulk Oko and in the decoration of the interior. In addition, a mysterious brick mosaic was used in the decoration of the Tomb of Hoja Akhmad. Thus, we can see that in the tombs of the Shahi-Zinda ensemble, architectural ornaments have embodied the evolution of several hundred years of development. In the decoration, mainly tiles were widely used: terracotta with an incisive glaze, brick mosaic, mosaic with an incisive pattern, swimsuits. Entrance portals filled almost knew architectural pottery decorations. They were used not only in exterior decoration, but also in interior decoration, Dome lining, pannos. During these periods, special attention was paid to colors in decorations, the color gamut in decorations and the techniques for their preparation expanded. Each mausoleum is decorated



with its own architectural ceramics ornaments, in which each is designed in its own way using plant-like, geometric patterns and epigraphic inscriptions, and although the patterns are similar to each other, they do not repeat each other.

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