



THE TRADITIONS PRESERVED IN THE KHOREZM BLUE POTTERY SCHOOLS

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ABSTRACT

The article provides information about the art of pottery in Khorezm, the soil, paints and tools used by the master in the process of making tiles, as well as, Master Rayimberdi Matchanov's contribution to the development of Khorezm applied decorative arts, especially tile art.

KEYWORDS. *Decoration, tarakota, soil, tile, tahbun, azure color, Master Rayimberdi Matchanov, pattern "madohili".*

INTRODUCTION

Folk applied art has played an important role in the life of the peoples of Central Asia. In this regard, the study of the history of folk applied arts provides an insight into the economic life of the peoples of Central Asia and the changes that have taken place in it. During this period, the applied arts of the peoples of Central Asia reached a unique stage, which led to significant changes in the economy of the country. Crafts and folk applied arts are one of the factors that reflect the economic status of these peoples and have contributed to the development of the state as a major productive force.

The study of the history of folk applied arts of our country, and especially the history of pottery, is of great practical importance. After the independence of Uzbekistan, the centuries-old experience in the field of handicrafts and folk applied arts, the widespread use of traditions in the development of society today has risen to the level of public policy.

In 1997, the Decree of the President of the Republic of Uzbekistan "On measures to support the further development of folk applied arts and crafts by the state" was an effective impetus for the development of pottery traditions in all areas.

More than 20 years later, the development of this sector has been in the focus of our state and government, as well as President Sh.M.Mirziyoyev. President Sh.M.Mirziyoyev has made a number of decisions to support the further development of folk arts and crafts through the state. On November 17, 2017, the President of Uzbekistan Shavkat Mirziyoyev signed a decree "On measures to further develop handicrafts and provide comprehensive support to craftsmen," which opened up great opportunities for all artisans.

Khanka and Yangiariq districts of Khorezm region are famous for their potter masters. Pottery made by local craftsmen has been recognized at international exhibitions.

In order to further develop this centuries-old type of folk handicrafts, on the recommendation of the President of the Republic of Uzbekistan Shavkat Mirziyoyev, a pottery center was established in the village of Kattabog, Yangiariq district.

LITERATURE REVIEW

Saidahbor Bulatov's textbook "Uzbek folk applied decorative arts" focuses on the unique contribution of master Rayimberdi Matchanov in the formation of the Khorezm school of pottery. [4]

G.A. Pugachenkova's and L.I. Rempel's book "Emerging Monuments of Fine Arts of Uzbekistan", published in 1960, discusses the stages of development of pottery in Uzbekistan. The book provides interesting information about glazes and paints, which are an important part of Central Asian pottery technology, and their use in pottery. The process of changing the style of pottery over time is described. [8]

G.A. Pugachenkova's book "In the Footsteps of the Sacred Treasures of the Middle East" answers various questions about the ancient and medieval art of the peoples of Central Asia and neighboring countries. [9]

In her research, E.M. Pesheroova focused on the study of the history of pottery and pottery in Central Asia, and assessed the history of ancient and medieval pottery. [10]

RESEARCH METHODOLOGY

The traditions that have been preserved in the ancient pottery schools of our country, of course, play an important role in the development of applied arts today. As mentioned above, the preservation of tradition is very important in any art form. Because tradition is a solid foundation.

From the beginning of the XX century to the present day in Khorezm there are schools of pottery in Khiva, Madir (a village near Khanka) and Kattabog (Yangiariq). In Khorezm, this ancient art has been passed down from generation to generation as a tradition and is still developing and improving.

This article gives a brief overview of the life and work of Master Rayimberdi Matchanov, his contribution to the development of Khorezm applied decorative arts, especially tile art.

In substantiating our research, we relied on old and modern sources. We have focused on scientific hypotheses that may be useful in explaining the topic. In substantiating our research, we relied on the opinions of potters who are currently creating.

ANALYSIS AND RESULTS

Pottery is practiced by all peoples of the world. They differ in their characteristics. Uzbek pottery has a long history, wonderful traditions, form, content, creative process and unique style. Although the pottery is simple, its appearance is known to the world by Uzbek potters for its accuracy, proportions, artistic placement of patterns, unity of form and content, harmony.

Pottery is a field that makes pottery, bowls, plates, and jugs from clay, and it has a long history. They used to make clay pots and heat them in a fire. Pottery is widespread in many parts of the world, and was originally practiced by women.

After the potter's wheel was invented in the early 3rd millennium BC, men began to engage in pottery. Later, clay pots were baked in special ovens and jars.

The school of pottery has a special place in the pottery schools of Tashkent, Andijan, Fergana, Samarkand, Bukhara and other cities with its unique style, technology, pattern compositions, color, dynamism and aesthetic impact on people.

The Khorezm school of architecture has its own original and integrated direction. Almost every architectural monument, whether it is a detail or ornament, whether it is a small cell, whether it is a residential building in a city or village, or even a large architectural building, each of them is unique. They were decorated with an artistic style, which reflects the unique skills of Khorezmian masters who lived in the XVII-XX centuries.

At the beginning of the 19th century, a lot of repairs were made in a relatively short period of time. The Tosh-Hovli palace complex in Ichan fortress has been restored. The tiles there have been restored to match the old tiles of the palace, and the original decorations of the palace have been preserved. The Tashhovli palace complex was founded in 1238 BC (1822 AC) by Khiva khan Allakulikhon. He appointed Kalandar Khivaki as a master. Abdulla Jin, a master of patterns from the village of Sheikh, Abdulkadir, a master from the village of Kattabog, and other masters were involved in the construction of Tashhovli.

Archaeologists have proved that the art of pottery in Khorezm originated in the millennium BC. Pottery was originally used in everyday life. Later it was used in architecture.

Raimberdi Matjanov is one of the masters of Khorezm pottery. Raimberdi Matjanov - Khorezm School of Art and Ceramics has a special place in the applied decorative arts of Uzbekistan.

Raimberdi Matjonov was born in 1909 in the village of Madir, one of the ancient pottery centers of Khorezm, in a family of potters. At that time, there were fifteen pottery workshops in the village of Madir, employing more than eighty potters. Master Bolta Matrizaev, Bolta Vaisov, Matjon Kulmatov were famous for preparing tiles at that time. Raimberdi, the son of Matjon the potter, began to learn the secrets of pottery from his father. He first made various toys and shapes out of clay, and later studied compact bodices and tiles. After studying the



secrets of pottery for six years, he received a blessing of Eshim master. He began to create his own dishes and tiles.

In 1930, R. Matjanov joined the cooperative artel and continued pottery. Pottery was in short supply at that time. His wife helped him with this difficult task.

In this way, the master developed his experience and improved the technology of pottery and tile from year to year. He tried hard to apply the patterns he had learned to pottery, using three different colors of white, green, and azure in both the 19th and 20th century Khiva tile traditions and tiles. He was also very familiar with the technology of making colors. After the dish is prepared, the pattern is drawn by hand and with the help of a stamp, it is glazed, dried in the sun and heated in the oven.

Khorezmian potters in ancient times had a unique technology. In order to prepare the secret for tiles, almonds, hummus and other pottery, they went to the sand dunes during the hot summer months, collected weekly "chagan" plants and burned them to ashes.

The master made the secret himself. He goes to Karakum, collects chagan or kirchop, immediately burns it there, brings the ashes to the workshop and adds crushed glass to it. That is, three four of ash is mixed with one four glass powder. That is, three parts of ash is added to one part glass powder. It is applied to a bowl or bodice prepared by mixing it with water in a bowl. Then, when the bodiya is heated on the fire, the same round liquid is thrown into the fire. It hits the body in the fire and changes color. The sand powder is mixed with water, cooled and cleaned. It is made by adding glass flour and a little copper oxide and then rubbing it on the



surface of the body. Potter Raimberdi Matjanov used this technology to make clay jugs, bowls, tubs, dishes, teapots, piyola, oftoba, bodiya and a variety of other art objects. It is not for nothing that our people say, "A master without a disciple is a tree without a fruit."

In Khorezm, the master is likened to a fruitful tree, as the master teaches many students. The Union of People's Craftsmen of Uzbekistan opened a school of handicrafts in the workshop of Rakhimberdi Matjanov, where he taught the secrets of handicrafts. His students Davron Sadullayev, Amin Mirzayev Maryamjon Matjanova,

Mukarrama Sadullayeva made a great contribution to the development of the art of ceramics.

Many years of experience and observations have shown that in the preparation of ancient tiles, tile makers first ensured that the soil was free of salt, lime, iron and other substances.

In fact, in order to choose such a soil, the potter himself, who had previously respected his labor and art, worked hard to find a soil free of salt, lime and iron, which is found in the cliffs of ancient hills and aquifers. Let's look for the answer in the memoirs of master Rayimberdi Matchanov. In Khorezm, the soil is mainly from special places (from the village of Avaz Duvnak in Khiva). When he took a piece of soil and rubbed it in his palm, he blew the remaining soil load (with moderate breathing). If the soil is clean, it will fly away. If the soil contains the above and other substances, it is left in the hands. The color of the soil tested is light yellow, and this type of soil must be washed. This is because the soils that were washed centuries ago have been found to contain a small amount of salt.



The soil selected by the above method is not as soft as other yellow soils, but has a unique sandy structure. This type of ground terracotta is softer than other types of yellow terracotta and cooked better because of its clean composition. The terracotta, made from other types of yellow soil, has very few pores, so the paint applied to its surface will soon move. The more holes in the terracotta, the more the paint will settle in the object holes and sink into its core. As a result, the paint on the tiles made in this way does not move in the first place. Even when moving for a reason, it will definitely move with the layer on the face of the terracotta.

It should be noted that the water used for washing the soil provided for the preparation of tiles should be used for washing in special pools or deep places near the identified soil. Also, mixing and preparing the clay will give the tiles a lifetime of extraction. Normally prepared clay does not stick to hands or tools. In fact, this is how the clay is cooked.

A special machine is used to cut the prepared clay to the size of tiles, that is, it is covered with a barrier on both sides. Cover the table with a layer at least 5-6 cm thick and press it again in the form of rivets, allowing it to settle well and harden. Tiles made in this way become even stronger when the clay is dried in the shade.

He used three different colors of white, green, and azure in both the objects and the tiles. He was also very familiar with the technology of making colors. After the tile was made, it was hand-drawn and stamped, glazed, dried in the sun and heated in an oven.

The master potter has played an important role in the restoration of historical monuments. In 1956, he took part in the renovation of the Pahlavon Mahmud Mausoleum in Khiva. He made blue tiles in the old style for the lower part of the dome, which do not lose their color as before. The potter also took part in the restoration of two towers and architectural monuments of the Old Arch Gate.

In 1975, he was awarded with a silver medal the People's Master. Master Raimberdi Matjanov's art pottery, carved in his magic hands, has won honorable places in the Republic and other foreign countries. His glasses, bowls, tiles and others have become a permanent exhibit in museums in Moscow, St. Petersburg, Tashkent and Khiva.



CONCLUSION

The work of a master potter is invaluable in creating the world of beauty. Their priceless art creates beautiful ceramic pots from simple soil, gold and musk, flower and rose, lily and nil, transparent vinegar, and simple walls become a world of beauty. He dedicated his work to polishing pottery. Because the art of pottery gives birth to wonderful works of art, decorated in different colors from ordinary soil and water.

Of course, this work does not happen by itself, but to create such a world of beauty, the master devotes all his being, using his intellect, knowledge and art.

Khiva patterns are generally based on madohili patterns. Then the Islamic patterns are processed into spiral capillaries. As for the color of Khiva patterns, the overall color of the patterns is often used in blue color. Colors are rarely used, but they have their own beauty. Most of the Khiva tile flowers are white, blue, green and the choice of these colors is not accidental. Because in ancient times, white symbolized purity, light, happiness and good luck, blue symbolized the blue sky, protection from the evil eye, and green symbolized the highest faith. There is a lot of meaning in the patterns.

For centuries, our ancestors have studied the secrets of pottery, paying special attention to the quality of each product, its art, ease of use and its longevity. That is why the world is amazed by the longevity of the tiles, which decorate the oriental architecture, from the simple ceramic bowls they make. Yes, to achieve this, our ancestors used a wide range of high-quality, extremely durable and time-tested materials.

Today, wherever we go in the country, we see modern and historical monuments decorated with blue ceramics. It is not difficult to feel that the potters of our region have contributed to most of this.

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