



# CHARACTERISTICS OF ARCHITECTURAL DECORATION OF THE TEMURID PERIOD

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## ANNOTATION

*This article discusses the peculiarities of the decoration of the mausoleum of Gori Amir and Bibihanim mosque, which are the architectural monuments of the Timurid period.*

**KEYWORDS:** *art, period, decoration, mausoleum, architectural, monument, ceramics.*

## INTRODUCTION

The peculiarity of the architectural decoration of the Timurid period is that the art of medieval architecture at the very beginning experienced its heyday. A new truly aristocratic architecture arose and developed - the art of building luxurious and beautiful buildings. In the field of wall painting, decorative and applied arts, a number of new traditions have been formed. In particular, large and complex architectural complexes, which first appeared in architecture, began to play an important role in urban planning. Traditional architectural forms and styles were revised. The enrichment of architectural monuments with colored tiles has acquired especially great artistic and aesthetic significance. Of course, colorful decoration has also been an integral part of traditional Central Asian architecture. But by the XIV century, this style began to occupy a special place in the interior and especially in the exterior of the building. The large-scale incarnation of colorful patterns from mysterious ceramic tiles, carved mysterious patterns, which began to spread at the end of the fourteenth century, was a great achievement of the creative thinking of the peoples of the Middle East. For the first time, these changes in the architecture of Central Asia were noticed in the mausoleum of Mrs. Turabek in Old Urgench. These wonderful monumental traditions, created by Khorezm masters, were later widely used by order of Timur in other parts of the Samarkand kingdom. And Khorezm masters are involved in this work.

## MATERIALS AND METHODS

At the end of the 14th - beginning of the 15th centuries, especially large-scale construction work was carried out in Samarkand. The city was surrounded by a thick wall. It was entered through six gates. In the high arch of the city, the high Boston Palace, the Blue Palaces, were built. During this period, mosques, madrasahs and mausoleums, built of burnt bricks and decorated with blue tiles, and skyscrapers-towers revealed a special charm and grace in the beauty of nature. During the reign of Timur, the construction of palaces and parks in the city and abroad became widespread. Timur built a number of luxurious buildings not only in his hometown of Kesh and the capital Samarkand, but also in other cities of his country. This is evidenced by the fact that he built a mosque in Tabriz, a palace in Sheroz, a madrasah in Baghdad and a mausoleum in Turkestan.

The architecture of the Timurid period was additionally enriched with new decorative techniques, that is, edged tiles. The mausoleums were built in two, with an outer and inner dome, and a high cylindrical drum. Architectural decorations of the Timurid period became famous for their originality. The technology of decorating architectural monuments required a lot of skill and money. Among the types of decoration widely used at that time were architectural ceramics and monumental painting, as well as wood and stone carvings.

The architectural ceramics of the monument consisted mainly of vinegar-fired bricks, patterned rivets, relief glazed tiles, carved terracotta and sometimes patterned mosaics. It can be noted that



architectural ceramics were widely used and developed in architectural monuments built in the early years of Timurid rule. The technique of its implementation became more complicated and improved by the selection of more effective means. Embossed mosaics on enigmatic tile slabs were incorporated into brick mosaics, the enigmatic carved terracotta that was common until the 16th century.

Before the Timurids, several types of rivets were used in architecture. Among them, there are 3 types of the most common. Here they are:

1. The rivet is made on a bright and elegant ceramic tile with a lot of sand mix. Colors are a little washed out. In addition to black, turquoise and white were used.

2. Some colors, such as red and white, obtained in the form of outlines, are imparted to the fired side of the ceramic plate. Green is also added to the secrets in it, but the paint is dull because it is not so clear and transparent.

3. Although the initial look is a little crude, it adds a wider range of secrets and epitomizes purity and clarity. Ceramic tiles come in a variety of colors, from yellow to red, and are extremely durable. During the Timurid period, this riveting technique supplanted other varieties, using golden water on a white and ochre background, and then cooking them over a fire. This technique of making rivets has supplanted other varieties.

During the reign of the Timurids, two types of relief terracotta were used - carved and printed flowers. This can be seen in the rectangular columns of the Oksaroy in Shakhrisabz.

Before and after the Timurids, decoration and pattern in the architecture of Movaraunnahr and Khorasan did not increase so much. In the architecture of the period of Timur and Ulugbek, a variety of colors and patterns was observed in the decoration.

At that time, the mysterious terracotta with relief was mainly in 2 colors: at the edges of the stone - turquoise, in the center of the composition - yellow. Carved contour - contour. Initially, the product is baked by placing it in a mold. Coated with glaze, re-baked.

Mosaic tiles are mostly flat tiles. Rivet stones are much lighter. The amount of fine-grained sand has increased and the composition of the soil has decreased.

The stones are covered with paint. Colored glaze is prepared by mixing salts (oxides) of lead and other metals to obtain the desired initial paint color. Bake over low heat and not too high a temperature.

The embroidery process is extremely time-consuming, mosaic elements made of high-quality plaster are placed along the contour of the photo with

the front side. There should be absolutely no seams when connecting them. After the drawing of the composition is typed, its back is pasted over with a plaster mixture, which does not lag behind the most modern cement.

During the time of the Timurids, the mosaic elements were skillfully executed. In the center, small flowers and leaves are given a different color for a small hole. They were made on the roof of the master using special equipment. But it didn't come to us.

The mosaic is gradually being replaced by architectural decor. The influence of the Western Iranian school of ceramics is felt. In the state of Amir Timur, builders mastered the art of decorating colorful relief architectural ceramics of various colors. The walls are completely covered with patterned ornaments. Along with the embroidered mosaics of this period, Islamic ornaments also developed. Because the secrets of architectural ceramics were pure and clear, cold colors were harmonious and warm colors were vibrant. Much attention is also paid to the epigraphy in the mosaic pattern. The epigraphy sometimes covered a small area and sometimes a large area. It contains verses from the Qur'an, examples of hadiths, words of wisdom and descriptions of the ruler.

Under the Timurids, all types of art were developed, including decorative patterns. During this period, there was a tendency in secular art to abolish Islamic prohibitions. The eventful patterns came to life again. He flourished not only in miniature but also in monumental art. The walls of the palaces, restored by order of Timur, depict weddings, ceremonies, the image of the emir, princess and their relatives, wars and city battles, the reception of rulers, nobles and scientists.

According to medieval authors, Ulugbek's observatory also had picturesque landscapes depicting nine layers of the sky and seven layers of the earth, stationary planets, mountains, seas, deserts, etc. The main task of the fine arts of this period was to glorify the power, beauty and grace of the ruler. Some works of fine art, depicting the natural landscape of this period, have been preserved in the interior of the monuments of Samarkand (Shirinbek aga, Tuman aga, Bibikhanim) and Shakhrisabz (Gumbazi Sayidon).

Each type of folk art uses patterns that have a unique structure, appearance and meaning. In the 15th century, the everyday art of patterning appears. It is molded with red clay on special clay. The bottom is painted in dark blue, the pattern is covered with a thin layer of gold, and the pattern is applied over the gold. Historical monuments of the 15th century in Samarkand were made in the same way:



Ishratkhana, Oksaroy and other mausoleums. By the 16th and 17th centuries, thematic murals practically did not exist. Instead, the Kundal method of ornamental composition was developed (Baland mosque in Bukhara, Khoja Zayniddin madrasah XVI Adulazizkhan (XVII century), Tillakori madrasah in Samarkand (XVII century) and others.

The best medieval buildings in the country serve as a real example of the harmony of painting and decorative arts, harmony of patterns in the architectural appearance of buildings. Each composition is an independent work in size and shape, and by the end of the seventeenth century, the art of painting fell into decay. This is evidenced by the lack of vivid creative elaboration when working on jewelry, laying the premises in a certain pattern, uniformity of the theme of the patterns and the excessive use of gold. Only in the 18th-19th centuries did the Uzbek khanates become economically balanced to some extent. There was a general process of development of cultural life, including the art of pattern.

During the reign of Temur and Ulugbek, the interior of the building was also varied. The walls and ceiling, even the dome, are decorated with patterns. The buildings built during the reign of Timur were dominated by blue and gold, with luxurious patterns, and during the reign of Ulugbek, Chinese porcelain was decorated with blue patterns on a white background. During this period, many religious buildings, palaces of rulers, and noble residences were built. After Timur's campaign in India (1139), a mosque was built in Samarkand. In front of him, Bibikhanim built a madrasah and a mausoleum. Ulugbek began the expansion and reconstruction of the Bukhara Friday Mosque, but it was completed in the 16th century.

During the reign of Amir Temur and Ulugbek, the fine arts developed in different directions. The lack of worship of depictions of living beings in Islam led to the development of this pattern in the visual arts. In Central Asia, murals and fine arts in general, which ceased to exist in the Arab period, were restored in form and content during the reign of Amir Temur. Errors are an integral part of handwritten literature. The art of miniature was seen primarily as a pattern. The frescoes, restored during the Timurid period, stopped again in the 15th century. In the palaces and settlements of the Temurids in Samarkand, there were frescoes depicting receptions, battles, hunting scenes and national holidays. These murals reflect the images of Timur's sons and grandsons, wives and concubines. Even in the time of Ulugbek, the paintings were colorful in theme and stylistically close to the genre of miniatures.

The constellation Andromeda is depicted as a chachlik woman in a copy of the astronomical work of Abdurahman al-Sufi (10th century), which was rewritten during this period. The Samarkand Observatory displays nine celestial bodies, seven sides, seven star lights, degrees of time and seven climates of the Earth. Along with the monuments of Shirinbek aka, Bibikhanim, Tuman aka, built during the reign of Timur, there were painting and calligraphy. In the mausoleum of Shirinbek aka the image is multicolored, the rest of the inner walls are white and blue landscapes.

The Bibikhanim Mosque is one of the most magnificent architectural monuments of Samarkand, built in 1399-1405 by the decree of Amir Temur in honor of Bibikhanim (originally Saroimulk khanum), the eldest wife of Amir Temur. On May 11, 1399, as soon as Amir Temur returned from the Indian campaign, construction began. In those days, famous builders and craftsmen were brought from Azerbaijan, Khorasan, India and other countries. For this reason, the names of the masters and architects who built the mosque are unknown. The inner courtyard of the mosque measures 63.8x76.0 m and is surrounded on four sides by arches and roofs. Its total area is 167x109 m, with high towers at the corners. Gradually destroyed and destroyed by earthquakes, only the lower part of the north-western tower with a height of 18.2 m has survived. The foundation is made of gravel, the walls are 4.5 m thick from burnt bricks. 6 interconnected architectural parts of the mosque have been preserved. It is a building with an altar and a high roof in the courtyard, its smaller copies on both sides, a split roof of the mosque below and a minaret on the northwest side. Previously, these parts were combined with 3 rows of white marble columns, light arched canopies, and 400 domes were located on top of them. The column spacing is 3.5 m, 480 is placed. The base is carved, the body is carved, the top is decorated with muqarnas. Today they are buried in the ground, and as a result of archaeological excavations, the brow arch of the muqarnas column was discovered, consisting of columns, pedestals and bowls.

On both sides of the courtyard there are four-storey gates with external gates. The courtyard of the mosque is paved with marble slabs. In the center of the courtyard is a huge marble slab (a special chair for reading the Koran), which originally stood inside the main building (it was moved to the middle of the courtyard in 1875 due to fear of the large dome collapsing). The plate, decorated with graceful borders, muqarnas, plant motifs and inscriptions, was made in the middle of the 15th century by the order of Amir Temur Ulugbek's



grandson. It reads: "Great Sultan, noble khan, patron of religion, keeper of the Hanafi school, noble sultan, ibn sultan, emir of the believer Ulugbek Koragon." The upper part of the roof at the entrance to the mosque collapsed during the 1897 earthquake (the rest was 33 m high and 46 m wide). The roof is imposing with an 18.8 m wide arch in the middle. Towers on the sides high above the roof. On the inner side of the roof there is a second smaller porch. The gate was carved and framed with marble. The inscription on it says the year of the construction of the mosque and Amir Temur's tree (during the earthquake of 1897, a large roof collapsed).

Two-layer gates are made of seven different metal alloys - "seven jush" (later disappeared). On the side wings of the roof, there were two spiral staircases. Kungura climbed the stairs to the arched platform, from which he went to the tower. The wide surface of the roof is decorated with shiny tiles, colorful shield-like patterns (now the tiles have fallen off, the remaining part of the roof is cracked and separated from the wall). The main (altar) building of the mosque gives a complete picture of the architectural style of the times of Amir Temur. The statement of Sharafiddin Ali Yazdi "If it were not for the dome of the sky, the dome of the mosque would be unique in the world" is not in vain. The main building has a roof in the front, a porch in the center and two polygonal towers at the corners. The room behind the roof is made up of a set of simple yet stately handcrafted shapes (a cubic prism, a pedestal on the octagonal portion of the room, and a dome). The cubic prism is the main size of the building, with sides of 14.6 m. Above is an octagonal prism consisting of arches running along the walls of the room. A pedestal is attached to the round base of the dome. The surface of the dome is covered with verses from the Koran, and the top is covered with a dome decorated with turquoise tiles (a certain part has been preserved). Its entrance sides are also covered with colored tiles, like the main roof, ceramic bricks are laid evenly, colored glazed bricks are laid vertically.

The main forms of the patterns are collected from transparent, Lozhvard bricks, a number of which are filled with blue bricks, white stones. Simple handicrafts and intricate lettering such as ivy are integral parts of the building's décor. The level of the TV towers of the altar building is divided into squares with 4 corners. The figures were decorated with hand-shaped figurines and Islamic designs (different colors). They are made in the tile style. The surface of the roof wall is covered with transverse tiles. Each piece of tile, peduncles, cups, stems, buds and leaves are cut separately from a piece of special polished tile. The ceramics are placed in one line, leaving no gaps. These tiles (especially the blue ones)

shine like clear glass. Embossed gold patterns were widely used in the interior decoration of the mosque along with decorative ornaments. The multi-faceted stars in the mosque, the three-story plaques with the inscription are decorated with small muqarnas, and the borders are lined with white stone.

## CONCLUSION

Although the two small buildings next to the mosque are mostly small replicas of the altar room, they are distinguished by the simplicity of the patterns and the dullness of the dome. In 1868, when the Russian Empire laid siege to Samarkand, the Bibikhanum Mosque was destroyed by artillery fire. Despite the fact that the mosque is in ruins, the architectural forms of the mosque have always attracted attention with their elegance and gracefulness of decoration. The colored patterns on it testify to the fine taste and high skill of the folk craftsmen of that time. In conclusion, the uniqueness of the architectural ornaments of the Timurid period should be noted.

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