Original Article

Artistic Metal Products Of Khorezm During The Revival Period

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Abstract

The article is based on archaeological materials and is devoted to the study of artistic metal products of Khorezm during the renaissance period. In Khorezm, under the influence of Islamic art of the 10th-11th centuries, the tradition of decorating artistic metal

and forms of artistic objects increased , processing techniques and peculiar traditions in their decoration appeared. At the beginning of the XII-XIII centuries, the production of artistic metal products reached a high level. Artistic metal objects of that time bear stylized images of animals (rabbits, beetroots). Also at the same time, the production of zoomorphic artistic metal products will be launched. Of these, items in the form of birds and horses were found in the monuments.

Keywords: Khorezm, Islamic art, renaissance, monuments, artistic metal products, plants, geometric and epigraphic patterns, Naskh and Kufu calligraphy, stylized images, zoomorphic images.

Introduction, purpose and brief analysis of the literature. Although Khorezm was one of the most developed crafts in Central Asia during the renaissance, metal products that reflect the cultural and spiritual life of society are still the subject of special study in practice.

The purpose of the study is to analyze innovations and changes in the production of artistic metal products, the influence of Islamic art and the historical patterns of decorating art objects based on archaeological materials found in the monuments of the Khorezm revival.

When studying the subject, various ornaments and images on artistic metal objects found in the monuments of the 9th-13th centuries are of great interest from a cultural and historical point of view. Various ornaments and images on artistic metal products contain historical information about the Khorezm applied art, secular ideas and spirituality.

Archaeological excavations of the monuments of Khorezm, carried out by S.P. Tolstov, E.E. Nerazik, N.Yu. Vishnevskaya, Yu.A. Rapoport, M.M. Mambettullayev and M-Sh. Kadyrniyazov, revealed a lot of artistic metal products. However, in these scientific works, data on artistic metal objects are given only in the form of reports. Only small scientific articles by N.N. Vakturskaya, N.Yu. Vishnevskaya, B. Marshak are devoted to some artistic metals [4, pp. 193-197; 5,182 p. 15, pp. 126-127].

Methods. The study used methods of systematization, analysis and generalization of historical data, a chronological approach, a comparative-analogue analysis of relevant data.

Discussion. Such specialists as Melikyan-Shirvari, V.A. Livishits, B.I. Marshak, V.P. Darkevich, J.Ya. Ilyasov, recognize Khorasan, Mavoraunnahr (Sughd) and Taboristan as centers for the production of artistic metal products in Central Asia. An analysis of archaeological materials on this issue shows that during the Renaissance, Khorezm was also one of the centers for the production of artistic metal products. It can be recognized that Khorezm also has its own style of decoration based on Islamic art.

III. TEXT OF THE ARTICLE.

In Khorezm, from the 9th-10th centuries, Islam as a form of worldview, along with all cultural and spiritual processes, influenced the spheres of architecture, applied arts and crafts, reflecting material culture, stylistic changes took place.

According to Islamic interpretations, the depiction of living beings in their original form in arts and crafts is denied. At the time, Islamic art was focused on representing the world in its sealed symbols in vegetal and geometric designs. In particular, the triangle is a view of Allah, the rectangle is the shrine of Muslims - the Kaaba, the pentagon - the 5 main pillars of religion, the silent plant-like form and flowers - the Garden of Eden - Boston and others. At that time, in the applied art of ceramics, artistic decoration of wood and metal, along with floral and geometric ornaments, the tradition of decorating with Arabic script in the styles of Kufi, Naskh was widespread.

In the monuments of the Khorezm Revival, a variety of artistic metal products were found. According to their functions: household utensils (bowl, bowl, plate, plate, jug, spoon); kitchen utensils (cauldron, pots, pans); jewelry and make-up items (pendants, rivets, clasps, earplugs, bells, bronze glasses); are subdivided into objects of particular importance in everyday life (candlesticks, lamps, pencils, zoomorphic objects, belt buckles, etc.) [14, p.17-19].

These items are not only of practical importance, but are also a work of art reflecting the culture and spirituality of the Khorezmian peoples.

An analysis of artistic metal products in the monuments of Khorezm shows that since the 10th-11th centuries, under the influence of Islamic art, there have been specific methodological changes in the production of art objects. In Khorezm, as in other countries of the Muslim world, since the 10th-11th centuries, a tradition has been formed to send good wishes in Arabic script to artistic metal objects. Such wishes are inscribed around the scene of a bronze medallion of the 10th century and a fragment of a bronze cauldron on the Dzhigarband monument, on the edges of a silver tray of the 11th century, on the belt of a bronze cauldron of the early 13th century in the Shoksanam fortress (1,2,5-figure; 3,1-figure). Inscriptions on artistic metal objects of that time, as well as on mysterious ceramics, gradually acquired their own style and became “patterned”, i.e., epigraphic patterns.

In Khorezm, from the 10th to the 11th centuries, the use of kufu and naskh calligraphy as a new style was reflected in artistic decorations. We can also see that in the 10th and 11th centuries , despite ideas that prohibited the depiction of living beings in Islam, art continued to reflect pre-Islamic symbols, plots and themes. However, since this period, the artistic style of depicting birds and creatures in objects has changed radically, i.e., the image began in a stylized state. Although the image of birds and creatures takes on a more abstract form and merges with plant motifs, it still continues to be an integral part of the traditional style.

The first samples of stylized birds in Khorezmian art are inscribed on a bronze medallion (?) of the 10th century at the Dzhigarband monument. It depicts two birds sitting opposite each other on the Tree of Life [5, p.105] (figure-1,5). On the edges of the circle of the medallion (?), such good wishes as “Happiness, wealth and good luck” are written in calligraphy of the first naskh . The diameter of the medallion is 2.4 cm. A bronze plate of a belt with a similar plot was found in the Khiva fortress of the 12 th century. On the bronze buckle, two opposite birds are depicted in relief, surrounded by Arabic inscriptions [16, p.50].

A silver dish, one of the Khorezm artifacts of the 11th century with plant motifs, zoomorphic images and epigraphic wishes, is kept in the Russian State Hermitage Museum [15, p.126] . Patnis has an angular shape, the surface is flat, the edges are pointed (figure-3.1) . Size : length 37.5 cm , width 24 cm . The peacock is shown wearing almond-shaped rings at the corners of the room, with Arabic inscriptions inscribed between them . The side edges are connected along the length with the bottom . The top slots had two cutouts for easy access to the

top frets. Flanges and rings on flanges set against a solid background . The inscription is written in the Kufic Husni script separately - separately .

Writing text: barakat wa davlat li-amir is-sayyid il-malik il-adl taj il-ummat wa siraj-il-millat huvarism shah Abu / shunaq a ! / Ibrahim / shuna к a ! / Vali Amir ilmuminina Atala Allah baka-hu wa ala ambergris-hoo .

Translation: Praise to the Amir and his authority, our just, noble king, the religious leader of our community and the candle of our people Abu Ibrahim (that is, the father of Ibrahim) and the ruler of Muslims, may his reign continue by the will of Allah and may his authority rise by his will (order) (No.3, figure-1) . The inscription is difficult to read because it was copied by a calligrapher, i.e. the sentences at the beginning and at the end are interrupted. The name of the Khorezmshah, mentioned in the patnis, is not found in the sources. Judging by the title and the form of the letter of the ruler of the vessel, the owner of the vessel could rule in the first half of the 11th century.

By according to B. B. Kochneva, the patnis may belong to Ismail Altuntash , who ruled until 1041.

Specialist B. Marshak notes that this silver patnis was made in Khorezm in the first half of the 11th in. [15, p.127] . The silver tray was found on the banks of the Synya River in the Yamalo-Nenets Autonomous Okrug.

It should be noted that In the 6th - 8th centuries , the export of silver and silver products from Khorezm to the basins of the Ural, Kama and Synya rivers in Eastern Europe was adjusted . According to statistical analysis, Khorezm accounts for 7% of silver exports from Eastern Europe to Eastern Europe [7, p.108-119] . Silver vessels made in Khorezm were found in 9 archaeological sites of Eastern Europe, and their number reaches 12.

In the X-XI centuries, the copper industry developed in Khorezm, manufacturing household and kitchen utensils from copper plates.

Bronze eye X-XI centuries. on the Dzhigarbant site was made using the pointer method [5, p.82-84]. The height of the jug is 67 cm, the body (trunk) is 40 cm, the diameter of the base is 33 cm, and the circumference is 102 cm (figure-4.3). The eye consists of a bronze base , wall , shoulder , temple , handle . The base of the vessel and the upper part of the neck are welded to a round handle . A circular motion is made from the button under the handle . The sides of the plate at the top of the container are flat and slightly smaller , covering the bottom . With the help of a long bronze wire , the plate was attached to the handle and to the handle . The upper and lower sides of the handle are turned left and right .

The plate on the edge of the pot is decorated with three rhombuses with dots. _ _ In two rows of belts around the shoulder of the vessel, the names of 2/3 of the parts are inscribed with Arabic inscriptions in small dots (figure -4 ,2) .

Due to the originality of the manufacture and design of this jug, it was made by local craftsmen in the 10th-11th centuries.

A copper jug and a bronze frying pan similar to it were found in the monument of the Kavat fortress at the beginning of the 12th-13th centuries. [figure-4, p.193-197] (figure-3,2,3) . This jug is 34 cm high, 18 cm in diameter, 15.5 cm at the bottom, 6 cm at the neck and 3.5 cm at the neck. The walls are vertical on one side, slightly concave on the opposite side and sloping at the shoulders, rather wide. The cross section of the handle is not cut to the same size, the upper part is almost square towards the end, the lower side slowly widens to a right angle. According to the design of the jug, they are attached to each other by knocking the teeth together and welded with tin [18].

The upper part of the cylindrical body of the jug is somewhat expanded, the neck is narrow, small, the bottom is rounded. From the narrow neck of the jug protruding from the long nose, the level of the shoulder is decorated with small carved patterns.

This jug is similar to sand in Khorezm ethnographic materials.

Especially in Khorezm during the Anushtakin dynasty (1097-1231), along with many other branches of crafts, embroidery, copper, jewelry and carving were developed.

The authors of al-Kurashi (beginning of the 13th century) say that there were about 50 types of crafts in Khorezm, Zakaria al-Kazvini (13th century) admits [3, p.102,228]. In Khorezm in the XI-XIV centuries, saddles, harnesses, dzhugan-suliks with locks, gold and silver water were made and highly valued in foreign trade [11, p.202].

According to the manuscript “Tarifu Shahru Khorezm”, before the Mongols (beginning of the 13th century) in Khorezm there were 1300 blacksmiths, 1200 copper workers, 1500 shoemakers, 1300 shoe shops, 1300 salt sellers, 1300 grocers, 1070 rolling shops (pawnshops). Had 1400 exchange offices [3, p.151-153].

It was at the beginning of the XII-XIII centuries that new trends in the production of artistic metal products in Khorezm were further strengthened by trade and economic ties with Iran, Khorasan and Movarounnahr. In this case , the Great Silk Road network connecting Khorezm with such eastern countries as Khorasan (Southern Turkmenistan), Iran, Iraq through the Black Sands will be of great importance. This in turn includes a new range of artistic metalwork, ceramics such as pottery, mines and other handicrafts in trade and craft cities such as Dargan, Sadwar, Zamakhshar and Shah Sanam was an important spreading factor.

An analysis of archaeological materials shows that the number of different types and forms of artistic metal products of the 11th-13th centuries has increased, and the quality and processing technique have improved . Bronze cauldrons, bronze bowls, bronze spoons with golden water, bronze shokila with the image of a horseman, bronze lamps, zoomorphic objects, bronze mirrors of Khorezm monuments of that period are made at the level of works of art [14, p.17-19]. These products are decorated with floral, geometric patterns and zoomorphic images.

The sources contain information about the use of utensils made of precious metals in decorating the dwellings of Khorezm and in everyday life. Sayya Ibn Battuta (1333) writes about the house of Abu Hafs Umar "…. on each row of shelves were silver vessels filled with golden water and Iraqi jugs. Usually the people of the country decorate their houses like this ." [8, p.59]. His information is supplemented by information about Khorezm art metal objects : " Other trays were also brought ... Peeled pomegranate seeds were weighed in gold and silver vessels with gold rings " [8, p.60].

Engraved geometric patterns are engraved in a row of parallel lines on the outer surface of bronze bowls found in the countryside of Chermen-yab, Aygeldy in the early 12th-13th centuries. [figure-6.14]. Their lips are cuffed and decorated in the form of "chains" (engraving). The upper diameter of the bronze bowl in the Aigelda space is 17.5 cm.

A similar bronze bowl is kept in the Art Museum of the Republic of Karakalpakstan (figure-1,3). The preserved height of the bowl is 8.5 cm, the diameter along the top is 15.5 cm, and the wall thickness is 0.2-0.3 cm [17].

In Khorezm, fragments of bronze plates were found in the sites of the Kavat fortress oasis (2 pieces) and rural areas (6 pieces) [17]. Their outer surface is decorated with floral ornaments. Bronze bowls and trays in the monuments are made of cast iron, and relief patterns are applied to them using a mold.

A bronze spoon made of golden water was found in the monument of the Kavat fortress of the 12th-13th centuries [17]. The upper surface of the spoon handle is decorated with geometric patterns. Length 17 cm, reservoir part 4.5x3.5 cm, handle width 0.3-0.4 cm.

The bronze cauldron of the XII-XIII centuries in the Shokh-sanam fortress contains a collection of epigraphic inscriptions, Islamic patterns and zoomorphic images (figure-1,1,2) [13, p.414-415]. The cauldron is made and embossed with epigraphic patterns. Boiler height 15 cm, tank diameter 16 cm.

The round part of the pot is flat and slightly wider than the main part. The handle is semicircular, buttoned in the center, attached to elliptical lugs on both sides. The radius of the boiler body is perpendicular to the handle, and the main part is decorated with a flat and floral ornament. The first belt in the center of the boiler wall surface has an inscription with our inscription. Before applying the epigraphic pattern to the pot, the main background was removed, and the top of the pot was flattened. The notes were read by M. M. Dyakonov. The inscriptions express good wishes to the owner of the item. Black was used to polish the patterns and letters to make the lettering look shiny.

The floral and geometric patterns on the second belt are in Kufic calligraphy. On the four rings between the inscriptions, a stylized image of creatures is inscribed. Two of them are located under the ears of the handle of the cauldron, depicting an animal running away to the left in the form of a rabbit, and the other two rings depict the legendary animal beetroot. Buraka's head is an animal-shaped creature with a human body. At the bottom of the pot are three small drop-shaped hooves. In the upper part of the center of the pot, a long-necked bird (stork) is depicted in a circle (figure -1,2) .

Well-intentioned wishes such as "happiness and health, blessings, joy from a blessed god" are written on the lower belt of the cauldron. There is a certain orthography in the spelling at the top of the lower belt, and the structure of the next word is broken. That is, the decoration of the pot is not completed.

Pottery in the Shohsanam fortress dates back to the second half of the 12th century . century, in terms of technique, decoration and distribution of similar breeds in neighboring territories.

Artistic metal products (cauldrons, candlesticks, etc.) of the 12th-13th centuries are decorated with frames and orange patterns, floral and epigraphic patterns, sometimes with an admixture of stylized images of birds and animals carved with kalypak, kandakori and other methods.

An analysis of archaeological materials shows that the artifacts of this period are also made in an artistic style. At the beginning of the XI - XIII centuries. in Kavat Castle , Red Castle, Shamakhi Castle and settlements, many bronze candlesticks were used, names were found [Figure-6. 12-13; 17].

A bronze candlestick with all its parts was found in 1972 near the monument "Kavat kala" [17] (figure-2.1). The candlestick consists of three hooves, a base, a cup, a rib column and a top plate. Its size: 59x24 cm.

The barrel, chest , base of the bronze candlestick are decorated with geometric patterns [17]. The inner surface of the upper plate of the candlestick in the floor castle is depicted by circular lines, intervals and epigraphic patterns on the sides m (figure-2,2). The plate is 17.5 cm in diameter, 2.5 cm high and 0.2 cm thick . (fig unok - 2,3) [17]. Height is 27 cm, diameter 5 cm, thickness 0.7 cm .

Similar bronze candlesticks were found in Central Asia in the monuments of Taroz, Shahr-Islam, Akhsikent, Chaganiyon [2, p.66; 9, p.9-10] .

A. In the miniatures of A. Navoi "Fringe in the Golden Castle", "Fringe in the Pink Castle", "Fringe in the Blue Castle", "Fringe in the White Castle", candlesticks are described, similar to the bronze candlesticks in Kavatkal [1, p.48-52]. In Khorezm, such attractive candlesticks decorated the interior of the room. They were commonly used in rich, prosperous families, mosques and palaces of rulers.

Results. Artistic metal products of the Khorezm revival are formed under the influence of cultural ties with the peoples of the Islamic world, such as Movarounnahr, Khorasan and Iran. At this time (IX-early XIII centuries), as a result of the combination of Islamic art and local art, features of decoration of artistic metal objects appeared.

In Khorezm, from the 10th-11th centuries, traditions of depicting zoomorphic images in a stylized form with floral, geometric, and epigraphic patterns have been formed. There is a tradition of expressing good wishes to the owner of a work of art in Naskh and Kufic inscriptions.

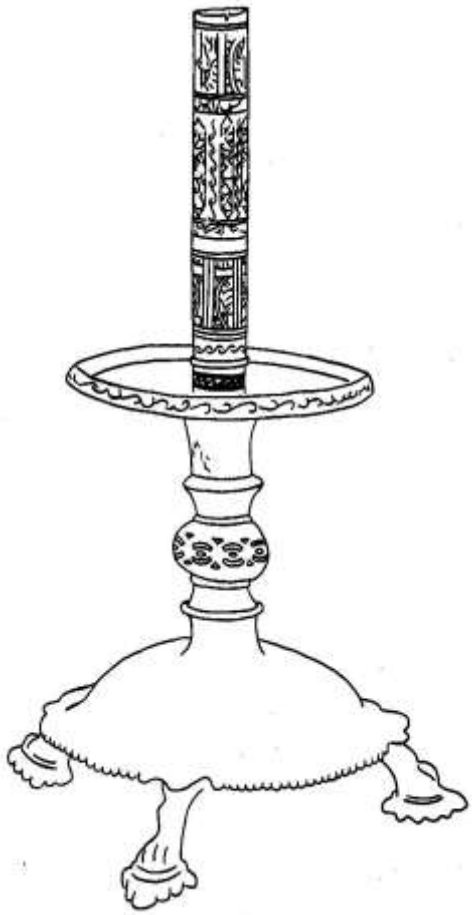
Especially at the beginning of the XII-XIII centuries in Khorezm, the production of artistic metal products reached its peak. The findings of written and archaeological materials show that during the Renaissance, Khorezm was also one of the centers for the production of decorative and applied arts, such as Movarounnahr and Khorasan.

Practical recommendations. According to the results of the analysis The study provides the following practical recommendations:

- Organization of an exposition on the topic "Khorezm art metal products" in museums and continuation of research on the topic, along with art metal products collected during archaeological research in the monuments of Khorezm and stored in museum funds;
- it is necessary to study the exhibits of Khorezm crafts stored in the museum funds of foreign countries, and introduce their information into scientific circulation;
- in order to develop tourism, arts and crafts in the Khorezm oasis, it is necessary to establish the production of artistic metal products found in medieval monuments at museums as a souvenir.

Figure 1. 1-st bronze boiler. Shaxsanam-kala. 2-bronze cauldron belts; 3-bronze bowls. Aygel'di; 4-Pendant.

(Figure 1-4 of the beginning of XII-XIII centuries); 5-bronze medallion. Jigarband. X century.



1-A

1-B

0 5 10 15 cm

0 2 4 6 cm

2

3

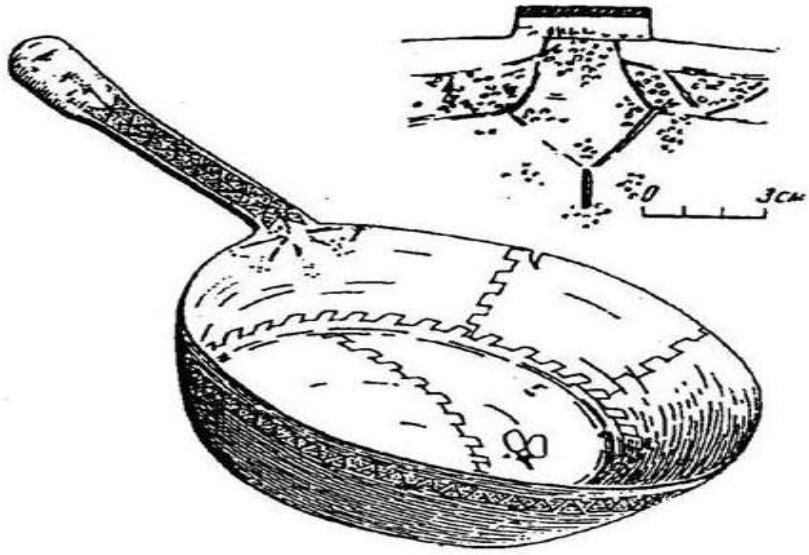
Figure 2. 1-A-B. Bronze candlestick. Kavat-kala. The beginning of the XII-XIII centuries. Casting. 2-nd bronze candlestick plate. 3-the trunk part of a bronze candlestick.

1

2

0 4 8 12 cm

0 2.5 5 7.5 cm



3

Figure 3. 1-Silver tray. Khorezm. It is kept in the Russian State Hermitage. 2 Copper pitcher. 3- Copper frying

pan (Copper vessel with handle). Kavat-kala. The beginning of the XII-XIII centuries. Copper plate. Forged products. Fund of the Museum of History and Culture of Karakalpakstan.

Figure 4. Large jug. Bronze plate. Trail. Jigarband. XI century. 1-oral portion. Chain pattern; Patterns on the 2 -nd shoulder; 3- Large jug.

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