

GANCH ORNAMENTS OF UZBEKISTAN OF THE XI-XII CENTURIES

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Annotation: This article is about ganch ornaments of Uzbekistan of XI-XII centuries. The pride of our art of engraving is an incomparable and priceless treasure. There is no doubt that its in-depth study is of scientific and practical importance. The art of Ganch carving has evolved over the centuries with a unique style. If we examine and study the development of this art in the oldest, middle ages and the 20th century, the ganch carvings of these periods are completely different from each other.

Key words: Ancient monuments, restoration, engraving, conservation, history, engraving, deep engraving, flat engraving, carving, zami mirror engraving, zami colored engraving, drawing decoration, lattice carving, zanjira, archeology, repairman.

ГАНЧЕВЫЕ ОРНАМЕНТЫ УЗБЕКИСТАНА XI-XII ВЕКОВ

Аннотация: Статья посвящена ганчевым орнаментам Узбекистана XI-XII веков. Гордость нашего искусства гравюры – несравненное и бесценное сокровище. Не подлежит сомнению, что ее углубленное изучение имеет научное и практическое значение. Искусство резьбы по Ганчу развивалось на протяжении веков и приобрело уникальный стиль. Если рассмотреть и изучить развитие этого искусства в древнейшем, средневековом и XX веке, то резьба по ганчу этих периодов совершенно не похожа друг на друга.

Ключевые слова: Древние памятники, реставрация, гравюра, консервация, история, гравюра, глубокая гравюра, плоская гравюра, резьба, зеркальная гравюра зами, цветная гравюра зами, рисунок декора, решетчатая резьба, занджира, археология, мастер-ремонтник.

Ganchkor is one of the ancient art forms, which is reflected in the architecture of the world, including the architecture of Central Asia, Iran, Turkey, Arabia, Afghanistan and other Eastern countries. In particular, the works created in Central Asia are distinguished by their unique artistic composition and processing style. Nowadays, the ganch serkuyosh is honored and carefully protected in Uzbekistan, giving beauty and beauty to many monuments. It was used in the construction and

decoration of historical monuments in Samarkand, Bukhara, Tashkent, Ko'kan, Margilon, Khiva, Shahrisabz and other cities. Ganch compound is easy to cut when fresh, and can be carved and shaped as desired, but after it hardens, it becomes like a solid stone. Our craftsmen have been using this wonderful feature since ancient times. Thus, until now, this craft has been developing as a historical tradition from generation to generation. Generosity is the pride of our art, an incomparable and priceless treasure. There is no doubt that its in-depth study is of scientific and practical importance. When decorating any building, it is important in itself to choose and use the type of ganch carving suitable for its structure. For a small room, a small flat carving and the type of decoration corresponding to it are used, and for large hotels (halls), a large carving and a unique ganch carving are used. It consists of Ganch carving, large carving, deep carving, flat carving, cutting, ground mirror carving, ground color carving, drawing decoration, lattice carving, chain, volume carving. In addition, the types of ganch carving are divided into ground and groundless carvings. Ganch compound is easy to cut when fresh, and can be carved into any desired shape, but once it hardens, it becomes like hard rock. Our masters have been using these wonderful properties since ancient times. Thus, until now, this craft is developing as a historical tradition from generation to generation. The pride of our art of engraving is an incomparable and priceless treasure. There is no doubt that its in-depth study is of scientific and practical importance. The art of Ganch carving has evolved over the centuries with a unique style. If we examine and study the development of this art in the oldest, middle ages and the 20th century, the ganch carvings of these periods are completely different from each other. Ancient hanch carvings are voluminous and based on realistic images. Images of people, animals, and birds were often used in them. Already in the first centuries of our era, people learned that ganache has wonderful properties and began to decorate castles, caravanserais and other places. As a result of the battles, they were destroyed, and only their remains remained. In the 3rd century, the magnificent palace hotels of Tuproqkala were decorated with carved ganch. In the town of Varakhsha, a very important example of ganch carving, made in the III-IV centuries BC, was found. It has floral motifs, palmette, and geometric motifs made of ganch. An example of a carved ganch can be shown in a particularly high-relief fish image. Among the finds in Varakhsha, examples of the remains of the Bukhara palace of the VII-VIII centuries were found. In these finds, one can see birds, animals, fishes, carved examples of plant and geometric shapes. After the Arab conquest of Central Asia, Islam became the dominant religion, which forbade the depiction of living creatures. This can be seen from the architectural monuments of Central Asia. In particular, various examples of this art were preserved in the palaces of the rulers of the VII-VIII centuries in Varakhsha. In the mausoleum of Ismail Somonii in Bukhara,

examples of ganch carving were found with wavy patterns. It has a lot of floral motifs. In the 10th-11th centuries, painting, wood, stone and ganch carving were more developed. Patterns that reflect a complex abstract image appeared. Ganch carving works are also placed in the interior of the house and the part that is not touched by the bathroom. Various geometric shapes of bricks have been developed. As a result of archaeological excavations in Afrosiyob, remains of palaces built in the 10th-11th centuries were found.

In particular, an izora (panel) ganchi was found, in which deep carvings of geometric and plant-like patterns were used. The depth of engraving is 2-3 cm, the pattern is clearly visible with a dark shade of white. Ganch was plastered thickly on the wall, and the image of the pattern was carved directly on the surface of the wall. Masters of that time did not use akhta (pattern). On the outside of the buildings, ganch work was done on the basis of casting. Complex patterns appear in the 3rd century. The masters stylized the images of plants and animals from nature and used them in ganch carving. The depth of the engraving on these walls did not exceed 7 mm. Ganch carving was used on the exterior of the houses, on the pillars and gables. In the 12th century in the Fergana valley, various tile-shaped carved ganch samples were used as decorative ornaments. This indicates that the decoration of buildings with ganch was widespread. Uzgan's monuments are conventionally called northern, middle, southern mausoleums interior, wall pediments, archways are decorated with very elegant carvings. In Mavorounnahr, the art of carving, especially flourished, rose to the level of the main decoration of architecture. In it you can see images of fantastic animals. The art of ganch carving in the tombs of Termiz can be said to be the peak of that period. In the 12th century, muqarnas were created and began to be used in many buildings. Muqarnas are more complex than simple ganch carvings. It began to be used as a decoration in Takhmon and other places. Muqarnas made on the interior parts of the buildings are especially distinguished. During the excavation of the palace of the rulers of Termiz, the remains of a ganch fence, colored glass, and a picture painted on ganch were found. The palace has been renovated several times. In the 12th century, the interior of the hall was decorated with ganch carvings, and the walls were decorated with images of mythical creatures. In 1220, Termiz was besieged by Genghis Khan's troops, due to strong resistance, the palace was destroyed along with many other buildings, the ruins were not preserved.

The Palace of the Termizshahs was a large building surrounded by high walls built in the 11th century. The palace complex covers a large area (7 hectares) and is built on a square plot. On the main facade of the palace, a large gate leads to a quadrangular courtyard. In the middle of a large yard surrounded by buildings, there was a 8.5x8.5-meter pool supplied with water from ceramic pipes, and in front of the hotel (a large hall with a corridor) there was a porch with 4 square columns.

Opposite the main door is an oblong reception hall with a front porch, surrounded by two-story domes on three sides, and the front is open. This side is covered with an expensive curtain. The king's throne stood in this oblong room.

In the 12th century (1129-1130), Sultan Abdul Muzaffar Bahromshah of Ghazni decorated the reception hall of the palace with new decorations, and the reception hall was decorated with ganch carvings.

The building is skillfully made of bricks, selected on the basis of a kind of grid, and the base (poli) is laid with hard bricks.

In 1220, Termiz was besieged by Genghis Khan's troops. Due to the fierce resistance of the Termizites, the palace, along with many other buildings, was destroyed during the reconstruction. Remains of building materials, paint and ganch containers are proof of this. The ruins are not preserved. The Palace of the Termiz Shahs was built in three periods and was a unique and unique example of medieval architecture.



In many places, it is found together with geometric patterns and plant patterns. In this, too, we will witness that Termiz ganchkors are highly skilled craftsmen. Each pattern is unique,

it is distinguished by its perfection and clear workmanship. Visitors to the lobby were struck by a painting of unusual animals on the south wall. Because these unusual animals are very skillfully carved. Undoubtedly, the carvings of the lobby had a strong psychological impact on the guests. On the one hand, the beauty of the

reception hall and the elegance of the paintings have a mysterious effect on the guest, on the other hand on the other hand, the image of unusual animals increased this mystery and increased impressiveness. On top of that, the light coming from the lattice arch decorated with different colored bottles on the roof of the reception hall gave the hall more mystery.

The guests were surprised by the grandeur and beauty of the palace. Despite the fact that the appearance and interior decoration of the lobby have been largely eroded over the centuries, they have not lost their original impressiveness.

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