

**BRIEF DESCRIPTION OF SOME ARCHITECTURAL MONUMENTS OF  
BUKHARA****Nodir Yadgarov**

Ph.D. Assoc.Proff. Bukhara State Universiti

**АННОТАЦИЯ**

Эта статья посвящена Бухаре как почти неизменённых городов Центральной Азии во времена средних веков и краткая история некоторых из его исторических памятников.

**Annotation**

This article is devoted to Bukhara as almost unchanged cities of Central Asia during the Middle Ages and a brief history of some of its historical monuments.

Bukhara is one of the ancient cities of the world has made great contribution in the development of the spiritual and material culture of the mankind for many centuries. Located in the Great Silk Road, Bukhara is over 2500 years old. It is an example of Central Asian city which hasn't almost changed it's appearance since Middle Ages. Nowadays Bukhara is turned into a "museum in the open sky" for the visitors of our country.

Today the city has more than 400 architectural monuments of material culture: 11 prominent architectural- palace ensembles, 8 mausoleums, 47 mosques, 14 caravanserais, 39 madrassahs, 8 monuments of archeology, 5 trade arcades, 19 bath- houses, 264 dwelling houses of artistic importance. In 1993 the city was entered on a list of the objects of the World legacy by the resolution of the session of UNESCO, it was evidence for admitting culture of our motherland in the world. The unique items created by the handicraftsmen of Bukhara have also invaluable price.

During the centuries sacred soil of Bukhara was the centre of education, culture, civilization and brought up scholars as great tabib (doctor) Abu Ali ibn Sina, Napshakhi, the great historian of his time, religious leaders as Imam al-Bukhari, Abdukholik Gijduvani, Bahouddin Nakshband, Khoja Orif Revgari, Khoja Makhmud Anjir Fagnavi, Khoja Ali Romitani, Boboyi Samosi, Emir Kulal and many other great people. Bukhara wasn't left out by great people's attention like Amir Temur and Mirzo Ulugbek.

Bukhara, one of the ancient cities of Uzbekistan is like a treasure built up over centuries by our people. The most precious part of this treasure is made up by its architecture. For architectural monuments reflect the life of a nation, the history of a city, the religion and culture of a country. Architecture is a vivid reflection of the immense constructional experience, the scientific achievements, the level of the social development and the public thought accumulated by the previous generations.

There is hardly any other city like Bukhara in Central Asia. We are celebrating its glorious 2500th jubilee this year. During its long history Bukhara experienced periods of development and decadence. Every time was ruined by invaders, the genius of the people restored it from the Ashes, like the legendary Phoenix, with yet more peculiar beauty.

There are a number of folk legends related to the foundation of the city. One of these legends attributes the foundation of Bukhara to Siavush- a legendary young hero of folk epics. Fleeing from his stepmother's perfidies, Siavush, the son of an Iranian shakh and a Turk Princess, arrived in Turan. Shakh Afrasiab married him to his daughter and gave him land on the lower streams of the river Zarafshan. Deceived by an enemy conspiracy Afrasiab had Siavush assassinated. As the legend says, Siavush was buried near the eastern gate of the Ark citadel.

The city is mentioned as Sogdian Numijkat in the 6 th century and as Bukho,Pukho,Bughe in the Chinese chronicles of the 7 th -8th centuries. Bukhara is mentioned as a capital city since the 6 th century.

The son of the Turkik khan, prince Sheri Kishvar, made Bukhara his Residence after suppressing the insurrection in the city of Boikent in Sogdiana.

In the 7th century, the ruler of Bukhara, Bidun, reconstructed the Ark castle, which had been destroyed, giving it the shape of the Big Bear star constellation; he had his name engraved on an iron plate Affixed to the castle gate.

From the very ancient times city grew in the form of Kuhandoz (a fortress), shahriston (a city) and Rabat (outskirts), its shape and boundaries have gradually evolved throughout the ages. Kuhandoz (the Ark) was the center of the city and consisted of a royal palace, an office, a treasury, a prison, a temple and mosque. In front of the Ark laid a Reghiston (or square) covered with sand and was surrounded by hundreds of pavilions separated by ditches. The city and the thousands of pavilions were supplied with water from the canals: Fardiz, Juybor, Raboh, Juyvar. Shahriston was opposite Kuhandoz and had a rectangular shape, initially having four gates. Due to expansion the number of gates later increased to seven.

By the 13 th century Rabat had joined the city, which had been surrounded by a wall with 11 gates. The city had been destroyed and rebuilt several times in the following centuries, but finally appeared complete in the 16 th century. As a result of further fortification constructed during the reign of Abdullahan the city acquired its outer boundaries. Although the city's construction was carried out somewhat aimlessly in that period, it was divided into residential neighbourhoods with sanitary amenities, commercial districts and a politico-administrative centre; and a well-developed network of canals and ponds supplied the city with water.

Against the stately backdrop of mosques with their towering portals, ornate madrassahs, khonakas (or dervish prayer houses) and trading domes, ran the boisterous streets and crossroads of Bukhara. These grand shapes could be seen from a far giving the oriental city its intriguing and majestic grace.

### **THE ULUGBEK MADRASA**

From the time of Tamerlane, the capital city of Samarkand has been regarded as the world's most brilliant city of nobility, famous for its magnificent palaces. Whereas the city of Bukhara, Bahauddin Naqshbandi's home town, has been the center of the power of Islam and a dome of Islam. When Ulugbek's grandson ascended to the throne, he began his reign with the construction of a madrassah in Bukhara. The construction of the madrassah and its tiled décor was designed by the architect Ismail Ibn Tahir in 1417.

The madrassah consists of a traditional central square courtyard (25x25 m), bordered by two stories of cells and galleries. Beautiful towers mark the corners. The southern stately portal possesses both delicate and grand proportions. This entrance has two outlets, one on the right side and on the left side, of the central courtyard. One may find the prayer room and the lecture room at the corners of the first floor. There are two smaller inner portals flanking the courtyard, where one may view large, bottom facing glazed ornaments. The madrassah offers architectural and ornamental elements of three periods. The red-brimmed, gilded turquoise and white ornaments on dark blue background represent Ulugbek's period. White and blue ornamentation was added in the 16 th century. Glazed tiles with a turquoise tint on a somber grey background were added in the 17 th century.

The large scale reconstruction of the madrassah was carried out by Abdullakhon in 1586. Despite the minor modification of the madrassah as a result of later reconstruction, it has retained the subtlety unique to the culture of Ulugbek's period.

## THE MAGOKI-ATTORI MOSQUE

According to Muhammad Ibn Ja'far an Narshakhi (10 th c.), the current location of the mosque previously held a large, shaded market place with a nearby canal. Here, craftsmen would sell their hand-crafted idols. To help attract people interested in purchasing such idols, the shah himself would come to the market place and sit on a throne near the Moch temple. The mosque was previously a fire-worshippers temple as well. On shopping days the people would gather there and worship fire. After the religion of Islam gained power, this Mokh temple was adapted as a mosque. After several stages of reconstruction (the eastern portal was added in 1547) the Magoki-Attori mosque.

Archeological excavation inside the mosque revealed the remains of an architectural decor typical of the 9-10 th centuries, under which is adobe brickwork from the Pre-islamic period.

Only two pylons and an arch in between them remain from the entrance portal. The patterns formed by the delicate decorative quarter columns adorning the doorway are examples of Pre-islamic architecture. At the same time decorative art representing the new era is displayed in the baked brick. Like in the Kalyan Minaret, raised geometric patterns formed by double, ornamental and fringed bricks decorate the portal sections adjoining the door. Raised, ribbed bricks divide the wall under the arch into panels. Some of these panels contain ornaments wrought with trimmed ceramics, whereas others are in alabaster plaster, containing vegetable and geometric motifs. The small arch resting on the delicate quarter columns contains an intricate design of intertwined vegetables on turquoise tiles. Such artistic designs, raised mosaic patterns, and vegetable ornaments made from trimmed bricks and ceramic tiles help to rank the Magoki-Attori mosque among such grand architectural monuments as Ismail Samani's mausoleum and the Kalyan Minaret.

### Boyon Kulihan's and Saifiddin Bokharzi's Mausoleums

These mausoleums are situated just outside the Karohi gate of the city in a place called Fathobod. While approaching the monuments looking east, one's eyes first upon the larger sized Saifiddin Bokharzi's mausoleum, and then upon the rather modest Boyon Kulikhon, a wokedol ruler, who was killed in the uprising of the people of Samarkand in 1358. The mausoleum, which has a right-angled, comparatively low entrance (8,5m tall) is crowned with a low dome (8,5m high in the interior). It comprises two parts –a more spacious pilgrim room and a smaller crypt. The sepulchre rising in the centre of the crypt is entirely covered with tile. The interior is illuminated by a skylight with a diameter of half a metre. The side walls of the crypt contain very narrow and dark passages, one of which leads up through a single to the roof of the structure. Although the walls of the pilgrimage room are only one brick they have endured time and nature's pressure ever since 14<sup>th</sup> century thanks to the tiled facing which covers both the outside and the inside walls.

The architectural decor in the 10-12 th centuries was characterized by baked, trimmed bricks, gorged or embossed ceramic, and deep plaster carving. The design of this structure preserves all these design elements, but at the same time the surface is covered with tricolour veneer. The ornaments of vegetable and geometric patterns are worked with a depth of 3-8 cm on bright turquoise, white and blue tiles.

The incompleteness of the entrance, the application of  $\frac{3}{4}$  columns at the corners, the existence of a passage among the walls and the employment of stalactite decor in the subdome indicate the structure's its linkage with the architectural traditions prior to the Mongol Conquest. Neither the mongol conquest nor the impact of time were able to harm the architectural traditions of this ancient building.

Saifiddin Bokharzi was one of the representatives of Islam from Bukhara. His demise dates back to 1261, and this mausoleum is believed to have been built in the 13<sup>th</sup> century. The mausoleum was completed in three

different stages. Its oldest part is a signature shaped crypt (9.5x9.5m inside) which narrows slightly as it moves upwards. The main part of the mausoleum consists of a spacious (12x12m) square-shaped pilgrim's room. Linked with the crypt by only the common foundation, this 14<sup>th</sup> century stage of the construction is crowned with an egg-shaped dome. A similar but smaller dome crowns the crypt. The bricks protruding at right angle from each other on the surfaces of both the domes create an impression of firmness and solidity. The main eastern portal built during the 15<sup>th</sup>-16<sup>th</sup> centuries, is much taller than the portals of the northern and southern walls, and contains columns whose corners twist slightly. The décor of the mausoleum is very modest: the internal walls are covered with red plaster. The empty spaces where the square walls of the pilgrim's room pass to the spheres dome are filled with an artistic design. Soft light penetrating through small apertures below the dome creates an amazing play of light and shade on the surface of these raised patterns.

### The Chashma Ayub Mausoleum

Uzbek history links the construction of this mausoleum with the name of Arsienkhon, a Karakhanid ruler. The name of the mausoleum is related to the existence of a well in its interior. An inscription on the wall of the crypt reads that the mausoleum was built on Amir Timur's orders in 1379. That very year the ruler took many craftsmen from Khorezm to Shakrisabz to build the White Palace. A group of them is known to have stayed in Bukhara. The shape of the cinic dome rising over the ancient part of the structure is very close to Khorezm's architectural traditions. This dome plays an essential role in the appearance of the mausoleum. It crowns a small-sized crypt (4.5x4.5m). The two-layered dome, used in Bukhara architecture for the first time in this building, rests on what from the outside appears to be a tall drum. The second, inner layer of the dome is formed by large, three-deep rowed stalactites. They serve the function of transition from the square walls to the reserved dome with raised ribs.

As a result of the construction of additional premises to the eastern side of the building, a portal built during the 14<sup>th</sup> century remains inside. The architectural décor of the 10-12<sup>th</sup> centuries was characterized by baked trimmed bricks, gorged or embossed ceramic and deep plaster carving. The décor of this structure preserves all these design elements.

### REFERENCES

1. I. Rempel. Bukhara. Far and close. (Bukhara notes). T., 1982.
2. G. A. Pugachenkova. Masterpieces of Central Asia. T., 1986.
3. V.G. Saakoff. History of Bukhara. T., 1996.
4. National encyclopedia of Uzbekistan. II volume, T., 2006.
5. Ядгаров Н. Д., Хакимова Г. А. Самобытное творчество народных мастеров Узбекистана // Молодой ученый. – 2018. – №. 15. – С. 272-275.
6. Ядгаров, Н. Д. (2020). МОДЕЛИРОВАНИЕ ТРЕХМЕРНЫХ ГЕОМЕТРИЧЕСКИХ ФИГУР ПРИ ПОМОЩИ ПАКЕТА 3DS MAX. Вестник науки и образования, (21-2 (99)).
7. Yodgorov Nodir Jalolovich and Aminov Akmal Shavkatovich 2020. OPTIONS FOR PERFORMING THE DETAIL SPREAD APPLIED IN DRAWING USING AUTOCAD GRAPHICS SOFTWARE. International Engineering Journal For Research & Development. 5, CONGRESS (Oct. 2020), 3. DOI:https://doi.org/10.17605/OSF.IO/WBSZG.
8. N. Dj. Yadgarov, Ph. D., Associate Professor Bukhara - open-air museum // Oriental Art and Culture. 2019. №IV (1). URL:

9. Ядгаров Н. Д., Ядгаров Д. Д. Дизайн создания компьютерных анимационных моделей по начертательной геометрии //Теория та практика дизайну. – 2012. – №. 1. – С. 197-200.
10. Jadgarov N. D., Jadgarov D. D. Дизайн створення комп'ютерних анімаційних моделей по нарисній геометрії //Теория та практика дизайну. – №. 1. – С. 197-200. Jadgarov N. D., Jadgarov D. D. Дизайн створення комп'ютерних анімаційних моделей по нарисній геометрії //Теория та практика дизайну. – №. 1. – С. 197-200.
11. Qodirovich M. D. et al. Methods Of Developing Students' Spatial Imagination Using Computer Graphics In The Teaching Of Drawing //Journal of Contemporary Issues in Business and Government Vol. – 2021. – Т. 27. – №. 1
12. Yadgarov N., Mamatov D. Brief description of some architectural monuments of bukhara //International Scientific and Practical Conference" Innovative ideas of modern youth in science and education. – 2019. – С. 283-286.
13. Yadgarov, N. D. (2019). Bukhara-open-air museum. Oriental Art and Culture, (IV (1)).
14. Yadgarov, N. J. (2021, January). Methods using the 3ds max package in teaching projection drawing in school. In Euro-Asia Conferences (Vol. 1, No. 1, pp. 124-127).

