

Bukhara



Samarkand



Uzbekistan

the cities and the legends

Tashkent



Khiva



Uzbekistan

The cities and the legends



«DAVR NASHRIYOTI»
Tashkent – 2011



Uzbekistan

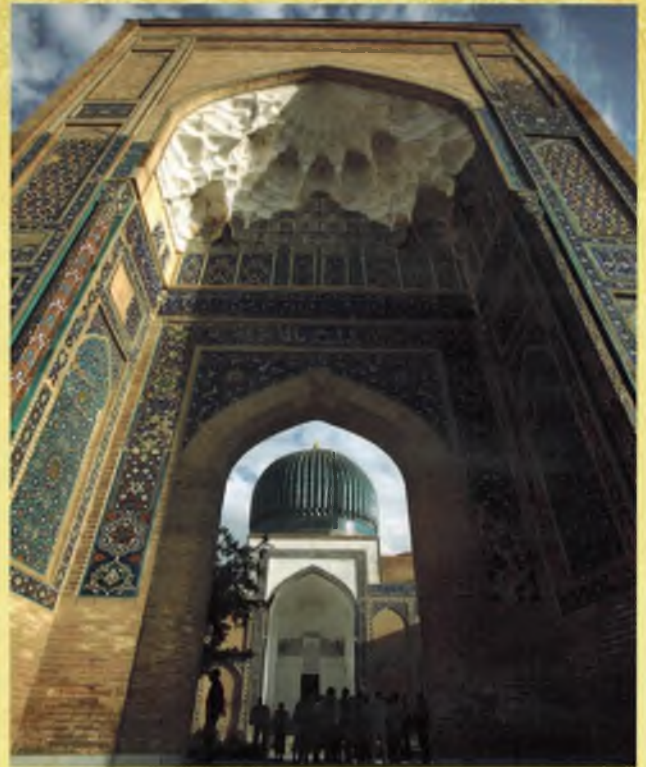
Uzbekistan is a beautiful country with a rich history. Its turquoise domes of ancient mosques, madrasahs, caravanserais, palaces and minarets resemble an oriental fairy tale.



Uzbekistan

Uzbekistan is a land of ancient civilizations with rich historical and cultural developments. This is a country where a harmonious combination of antiquity with contemporaneity, Oriental aesthetics with Western civilization can be seen. The most ancient cities of the world and magnificent capitals of grandiose empires of Central Asia are inviolately situated on these lands. For centuries, this country was the crossroad and centre of ancient caravan-road, which was spread from the Mediterranean to the Pacific Ocean. The name of this caravan-road was the Great Silk Road. The Great Silk Road existed for many centuries as a trade bridge, linking East with the West. Huge armed conflicts of such great kings as Cyrus, Darius, Alexander the Great, Genghis Khan took place on these lands. Here, Tamerlane had built his empire. Between the wars, when these lands saw peace, many outstanding scientists, artists, and literary men enriched the history of Central Asia.

Today, Uzbekistan is a young, secular, democratic country, which follows the path of renovation and renaissance. This is a huge industrial region with developed infrastructure. Today, Uzbekistan is one of the world's





leading exporters of cotton, as well as a significant supplier of gold and natural gas, along with other various chemicals.

The nature and architecture of Uzbekistan is fascinating. Astonishing arched buildings of madrasahs, relief silhouettes of towers of many minarets, and huge turquoise domes, which are reflections of ancient beauty and magnificence, leave an indelible impression. Moreover, unique traditions and customs of Uzbek people, which are represented in its culture, songs and dances, arts and crafts, are very interesting.

Welcome to Uzbekistan – to the oasis of the world, where the past meets the present, to the ideal place for holidays and tourism!



Uzbekistan in the history of the Great Silk Road

The Great Silk Road is a unique phenomenon of historical development of humanity, its aspiration towards unity and exchange of cultural values.

This big transcontinental trade way used to connect Europe and Asia and stretched from ancient Rome up to the ancient capital of Japan Nara.

It is important to mention that this road was never one singular path but used to include various routes which

branched as a crown of a big tree. One of the main roads, crossing Asia from east to west had its beginning in the capital of ancient China, Chanyan and followed to its north-west borders. After Tyan-Shan Mountains, part of the caravans traveled through Fergana valley and Tashkent oasis to Samarkand, Bukhara and Khoresm further to the Caspian shores. Tashkent was one of the biggest trading centers and important crossroads on the Great Silk Road.



Establishment of trading routes is largely attributed to semiprecious stones (lazuli, nephritis, turquoise and others) mining in Central Asian mountains.

As the name signifies, the main object that was traded on caravan roads was silk, highly sought around the world. For instance, in the early Middle Ages silk was the most popular measure of computation forcing out even the gold. As follows, in Sogdiana the price for a horse was equivalent to the price for ten cuts of silk. Silk was the currency for the accomplished work, for the maintenance of servants and silk could be used to pay off the punishment for committed crimes.

The Venetian merchant Marco Polo had first called

these caravan routes as "silk roads", also being the first European who had reached the borders of the Chinese Empire. The term "The Great Silk Road" had been introduced into the lexicon in 1877 by the German researcher Ferdinand Richthofen in his fundamental work "China".

The Great Silk Road was not only the trade path for the caravans but had also been the route for the spread of cultural achievements of various nations, their intellectual values, and religious beliefs. Finally, throughout many centuries hundreds of world famous scientists, researchers and warriors had traveled on these caravan roads.

Special long-term program which includes proposals about the renaissance of the historical heritage has been created in cooperation with UNESCO. In 1994 Samarkand's declaration "Renaissance of the Great Silk Road" has been adopted.





Tashkent

«Abundant City»

Tashkent amazes with an impression of the time that stands still, it seems that the past in one moment has interflown in present. The walls of this wonderful city preserve ancient legends and its earth is filled with history.



Tashkent - the capital of Uzbekistan

From ancient times, Tashkent has been playing an important role in Central Asia and has been the leading center of the Great Silk Road linking east to west, north to south. The city used to be famous in the east and west for its scientists, architects and poets.

Tashkent is mentioned in "Avesta", the ancient Zoroastrian book (the fire worshippers religion) as well as in old Chinese sources in which Tashkent oasis is referred to as Yuni and is described as the territory included in Kangju state. Besides, in most ancient chronicles the city is featured as Shi, Chzheshi, in earlier sources is named Chach, Shash and Binket. Starting from the 10th–12th centuries the city has been known as Tashkent which

means the "Stone city", "The turquoise city".

Historical facts point out that the city was founded in the 2nd century AD. In this period the city was the Chach residence, which was the Tashkent oasis. In the middle of the 6th century, the Great Turk Empire – Turk Khaganate was existed on the territory of the modern city, and the city had become part of the khaganate under the name Chach. In the first part of the 8th century Chach had undergone devastating conquest of the Arabian warriors. However the city called Binket by Arabian historical records had recovered and began to develop rapidly. In the 10th–12th centuries as the result of the city conquest by the Karakhanids, Tashkent was becoming the city's name.



In the 12th century, during the period of Mongolian invasion Tashkent had been going through a stage of recession, but during the period of Mongolian rule Tashkent had turned into a big and crowded city. In the 14th–15th centuries, in the period of Amir Timur's and the Timurids Dynasty's rule, the city regained its strategic position by means of a strong fortress and its territory was expanding. Various types of manufacture, trade and culture were being developed. In the second half of the 16th century Tashkent had joined Bukhara khanate and in the beginning of the 19th century was taken over by khan of Kokand.

After Tsar Russia's incursion into Central Asia in the 19th century, Tashkent became the main city of Turkistan general-governance. From the 1st of September, 1991

Tashkent became the capital of the Independent Republic of Uzbekistan and the center of Tashkent region.

Indeed, Tashkent had gone through many triumphs and tragedies. Despite all our contemporary world which includes past and present, numerous constructions, rearrangements, and varying architectural approaches has turned Tashkent into a unique example of a Central Asian cosmopolitan city. Nowadays, being the biggest city in terms of population in Central Asia, Tashkent is the center of the agglomerate as well as an important aviation, railroad and automobile destination.

On the general conference of UNESCO in 2009, it was decided to celebrate the 2200th anniversary of Tashkent city, a huge historical and cultural center and a modern symbol of peace and friendship.



Namazgoh Mosque



Namazgoh mosque was built in front of the Kaffal ash-Shash mausoleum in the middle of the 19th century during the governance of Kokand khanate. Its main facade stands out to the small inner yard. Central part of winter hall dominates in the building of Tashkent Namazgoh mosque which is continued with lowered wings of the dome galleries, shadowed with wooden pillared terrace. The interior of the mosque is not decorated. The only element is mihrab niche in the main hall which is a small flat stalactitic in the vault. At present time, the monument is redesigned and its interiors are unfortunately distorted. Nowadays, this is a territory of Islamic Institute named after Imam al-Bukhari which was found in 1970 and had become a prestigious educational institution in Muslim world.



Muyi Muborak Madrasah and Tilla-Sheikh Mosque

Muyi Muborak madrasah was built in the 18th century by the governor of Kokand Mirza Ahmed Kushbegi. The memorial is situated next to the Barak-khan madrasah (16th century) according to the eastern “kosh” principle (“eye browses”) – where the portal of one madrasah is located right next to another. Muyi Muborak madrasah includes summer pillared terrace and winter dome mosque – cathedral mosques of Tilla-sheikh (“The Golden sheikh”).

Tilla-sheikh mosque is an elongated construction which is rectangular and is surrounded with 12 domes. Entrance is separated with partitions from the square prayer hall. In the front yard of the mosque there are

Legend about Muyi Muborak

According to the legend, the hair of Prophet Muhammad, the sacred relic of Muslims, is kept in the madrasah library. It is believed that because of this fact the madrasah was granted its name Muyi Muborak which means “the hair of the prophet”.



winter and summer premises for prayers, terraces, small minaret, storehouses and a library. The mosque is decorated with carved mihrab niche, minrab (the throne for worship during Muslim prayer) and windows.

At present days, the famous Osman Koran dated back to the 7th century is preserved in the library building in special safe where certain temperature and humidity levels are maintained.



About the Osman Koran

In 650, khalif Osman had ordered his adopted son, a writer named Zeyd ibn Sabit, to collect all the records of prophet Muhammad's preaching and gather them all in one book. Only five copies have been made which were later sent to Mecca, Medina, Damask, Chufa and Basra and all other drafts were burnt. Osman had left the original copy for himself. According to the legend, at the moment of his death, Osman continued to read one of the copies of Koran and hence its pages were covered with khalif's blood.

This copy had disappeared, but with after a period of time, few copies of Koran with blood-stained pages had spread in Muslim world and each of them had made a claim to be considered as an original Osman Koran.

One of the copies of this relic was found in Samarkand where it was kept in Hodji Ahrar mosque, the Sufi order sheikh who lived in the 15th century. On its pages, written all over with one of the most beautiful Arabian print, deep-red stains could be seen clearly which were believed by the preservers of the mosque to belong to Osman. On big national holidays the Book was carried out of the mosque to be demonstrated to the public.

There are few versions about how Osman Koran could get to Samarkand. The first one is that it was

brought from Baghdad in the 10th century by a theologian Abubakr Kaffal ash-Shash.

The second one claims that the student and successor of Hodji Ahrar went to Haj (pilgrimage to Mecca) and on his way back during his stay in Constantinople when he cured khalif with his healing powers, he asked the khalif for Osman Koran as a gift.

The third version which is supported by most scientists is that Osman Koran was owned by Amir Timur during his campaign in Syria and Iraq and later was kept in the library of Amir Timur from where it unexplainably was brought to Hodji Ahrar mosque.

In the early of the 90s, after Uzbekistan had gained its independence, the relic was granted to mufti by the President of the Republic of Uzbekistan, Islam Karimov.



Kukeldash Madrasah



Kukeldash madrasah is one of the most significant architectural sights of the 16th century in Tashkent. It was a place for public meetings, and at the end of the 18th cen-

tury madrasah was used as caravan-sarai. The madrasah is situated on a high hill in the Chorsu square district. The vizier of Tashkent khan's stepbrother - kukeldash ("khan's stepbrother") is believed to be the architect of the building.

Madrasah has traditional composition: large front yard complemented by hudjras with darskhana (lesson room) and the mosque in the corners.

Tall portal on the main facade leads to the inner yard bordered with two-level dormitories in the form of carrels-hudjras. Each carrel consists of a room and entrance niche-terrace. Two or three students used to occupy one room. From the guldasta (corner towers) of the main portal muezzins gather the worshippers for a Muslim prayer.

Madrasah was built from burnt bricks. Only one of the facades is decorated. The remains of the tile decor are still preserved on the portal, the glazed bricks and majolica, they were made in 1950s.



Djuma Mosque



Modern Djuma mosque (The main Friday mosque) is the main focus of the Registan complex situated in Chorsu square district. The first construction of the mosque was accomplished with support of Sheikh Ubaydulla Ahror in the 15th century.

The initial plan of Djuma mosque had been represented as an elongated rectangle. Entrance was not set apart by architectural forms and the long front yard was surrounded by one-level ark-domed galleries. These galleries were reconstructed into living premises in the 18th century and the main building of the western aspect was built all over again in 1888 in the shape of traditional cube vaulted with the dome on a cylindrical drum. The mosque kept its planning base and construction elements.

After several renovations, Djuma mosque was and still is the main mosque of Tashkent. It shines with domes in its entire astonishing look surprising with gorgeous and amazing quietness of the architectural forms.



Brief History of Djuma Mosque

The first building of Djuma mosque was constructed in 1451 with the support of Sheikh Ubaydulla Hodja Ahror (1404–1490). He was a great Sufi mentor, the leader of Muslim clergy and the descendant of Prophet Muhammad. Ubaydulla Ahror mosque was badly damaged by the earthquake of 1868. In 1888 it was recreated on the financial aid provided by Russian Emperor, Alexander the third, which is why it is called “The Tsar Mosque”. Later, political miseries led to total mosque destruction.

In 2003, the main Friday mosque was rebuilt with an application of contemporary methods of construction and design. Nowadays, not one but three huge domes vault the historical old-city hill. Modern Djuma mosque looks gorgeous and is visited by thousands of people.

Sheikh Havendi at-Tahur Mausoleum



Sheikh Havendi at-Tahur mausoleum is considered the most ancient construction, potted on the territory of Tashkent. It was built on the order of Amir Timur above the grave of the Sheikh at the end of the 14th century.

The preserved construction is not original; it is built on old foundations that preserve the plan and architectural forms. The mausoleum contains ziyaratkhana (the worship room) and gurkhana (the vault). There are two premises in the vault: one of them, covered with the dome on a drum with 12 dimensions encloses the grave-stone of at-Tahur. In a smaller housing, under the dome on an 8-dimensioned base there are burial sites which are considered to belong to his wife and son.

Tall dome of ziyaratkhana is dominating in the mausoleum composition and is followed by the dome of gurkhana and a number of smaller and lower ones.

The mausoleum is built from light-yellow bricks. No decoration can be observed. Only small blue majolica decorative grids (pandjara) in lancet niches and on small tympanum by the entrance revive the brick laying. The main facade is designed as a small portal. At present, mausoleum is situated on the territory of Tashkent Islamic University.

Legend about Sheikh Havendi at-Tahur

According to traditional beliefs, in his youth At-Tahur had left his native lands and headed for foreign places where he was introduced into the depth of mysticism philosophy of Ahmad Yassavi. After his return to Tashkent, at-Tahur settled near a sacred fountain. The legend claims that this fountain was full of reviving water of "eternal life", and at ancient times Iskander, Alexander the Great (Macedonian), used to lie on its shore, in the shadow of trees. According to the legend, in pre-Islamic times, the Water and Fire temples used to be situated by this fountain. Sheikh at-Tahur who died in 1355 wished to be buried by this fountain.

The truth of this legend is gauged by another legend that a sacred stone - Saur (breast-weed) of Iskander is preserved inside the building near the gravestone of the saint. Saur are the coniferous trees of local sort. In ancient times, an entire grove of such saurs used to surround the mausoleum.



Yunus-khan Mausoleum

Yunus-khan mausoleum was built in the end of the 15th century in honor of a governor of Tashkent – Yunus-khan (1415–1487). This memorial of the Timurids era is considered to be one of the few ancient monuments on Tashkent territory. The building is situated not far from the Sheikh Havendi at-Tahur mausoleum.

Yunus-khan mausoleum is rare in Central Asia due to the plan of the mausoleum's khanaka which is T-shaped (its analogue can be found in Iran). Construction has a complicated structural configuration with central cross-

About Yunus-khan

Yunus-khan belonged to Djagatay tribe, descendants of Genghis Khan governing nomads of Mogolistan. Besides, he was closely related to the Timurids, in particular, with Mirzo Ulugbek and daughter of Yunus-khan, Mihr Nigar became mother of Zahiriddin Babur.

Yunus-khan was born in 1416 and from 13 years of age used to live in Iran where he received fundamental education. He studied theology and literature, had excellent command of oral and written Arabian and Persian. Having a poetic talent he took over the art of versification and calligraphy, composed songs for various musical instruments.

In 1456, Yunus-khan came back to his motherland and was announced as the khan of Mongolian Ulus. Being not only the relative but also an ally of the Timurids dynasty, he was able to receive few land lots in Fergana valley. Later Hodja Ahrar helped Yunus-khan to acquire Tashkent as his possession. In 1485 due to certain health issues Yunus-khan had to pass the governing power to his sons. He left for the dwelling place of Sufi-dervishes near the vault of Sheikh Havendi at-Tahur.



shaped hall with extended semi 8-dimensioned niche and corner hudjras; elongated side wings from the main facade with premises located inside. The dome in the hall is standing on crossing arks; star-shaped domes on thyroid sails are located in the premises.

The decor of the interior is constituted of stone pillars, the traces of small stalactites (mukarnas) can be noticed under the ark. The facades are decorated with calligraphic Arabian lettering and “giri” ornament.

The hall has its mysteries, no burials were found on its territory and with unusual doors that were musical - between the flaps of the door, ancient eastern musical instrument “chang” was skillfully built in.

Gorgeously ornamented entrance door to the mausoleum is designed by Kokand craftsmen in the 20th century.

Kaldirgach-biy Mausoleum

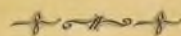


Kaldirgach-biy mausoleum is considered to be the oldest monument in Tashkent preserved today. Archeological investigations reveal that the building was constructed in the 15th century. The complex built from burnt bricks on high-quality mortar has an outstanding composition.

Simple and square in its planning, the mausoleum has double pyramidal dome on a small 12-dimensional drum which is a rare architectural structure in Uzbekistan. The double-step foundation is 1.5 meters deep with wooden bindings. There is no facing on the facade. The only potted element of initial decor of the 15th century is the stalactites at the base of the dome. The hall contains four niches; there are four small carrels in the corners, vintage brick ladder and other premises. A small square vault is situated under the main hall.

Legend about Kaldirgach-biy Mausoleum

Since the 19th century there has been a legend about Kaldirgach-biy. In those times, people used to believe that the spirit of the deceased continued to live in the mausoleum if he was a faithful Muslim but was buried in a manner that excluded some common traditions. One of the Kokand governors together with Sheikhtaur madrasah guard decided to exhume one of the burials kept in the mausoleum. One of the young servants was helping them holding the candles. After opening the sagan (the burial), they found a dagger decorated with precious stones hidden under the pillow. Such burial ritual was inconsistent with strict Islamic principles. However, the governor left the dagger as it was and had forbidden the sentry to talk about this incident, but the story continued to be spread by the servant who had witnessed the incident.



The ashes of famous state leader Tolebiy, nicknamed "Kaldirgach" (meaning "martin") is kept under the ceilings of this mausoleum; in his commemoration the mausoleum received its name. Kaldirgach-biy was the descendant of Hodja Ahrar and the governor of Mogolistan. According to one of the legends, he was Prince of Mogolistan, but another one claims he was Kazakh-biy from Dulat tribe.

Zangi-ata Complex

Zangi-ata complex is situated in Zangi-ata settlement near Tashkent in south-western direction. Architectural monuments which had been constructed at the site of sheikh Ay-Hodja burial, nicknamed Zangi-ata, represent great historical and artistic value. According to the legend, sheikh was a patron saint of shepherds and his nickname means “black”. It is also believed that the origin of Zangi-ata complex and mausoleum of his wife Ambar-bibi was the initiative of Amir Timur.

Zangi-ata complex comprises of the vault of the saint, funeral mosque, minaret for gathering people for the prayers and a madrasah.

The entrance to the complex lies through gates (darvaza) which are the portal-dome construction with towers at the corners.



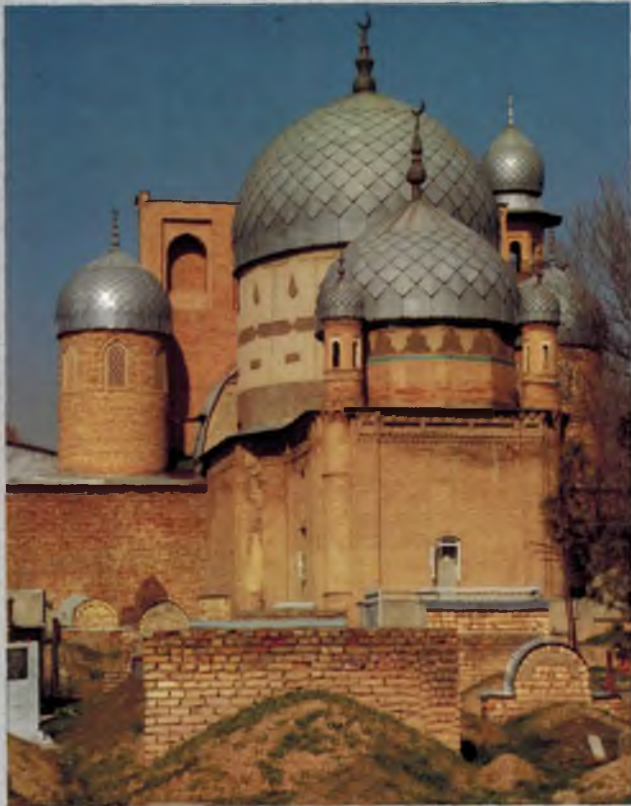
Zangi-ata Mausoleum



This Madrasah was built in the 19th–beginning of the 20th century in front of the Zangi-ata mausoleum facade. The madrasah is constructed from square burnt bricks with a large number of small premises, hudjras. The housings are sealed with sphere-conical domes on ark sails. One-level hudjras are distinguished by small niches in the front yard. The portal of mausoleum is rather impressive being decorated with strict ornamental lines of blue and dark-blue tails.

The mausoleum is unique for its architectural elements still preserved: carved marble gravestone of Zangi-ata, covered with artistic carving, conserved since the times of Amir Timur, the remains of mosaic panel in gurkhana, mosaic ornament in ziyaratkhana and mosaic panel on the portal.

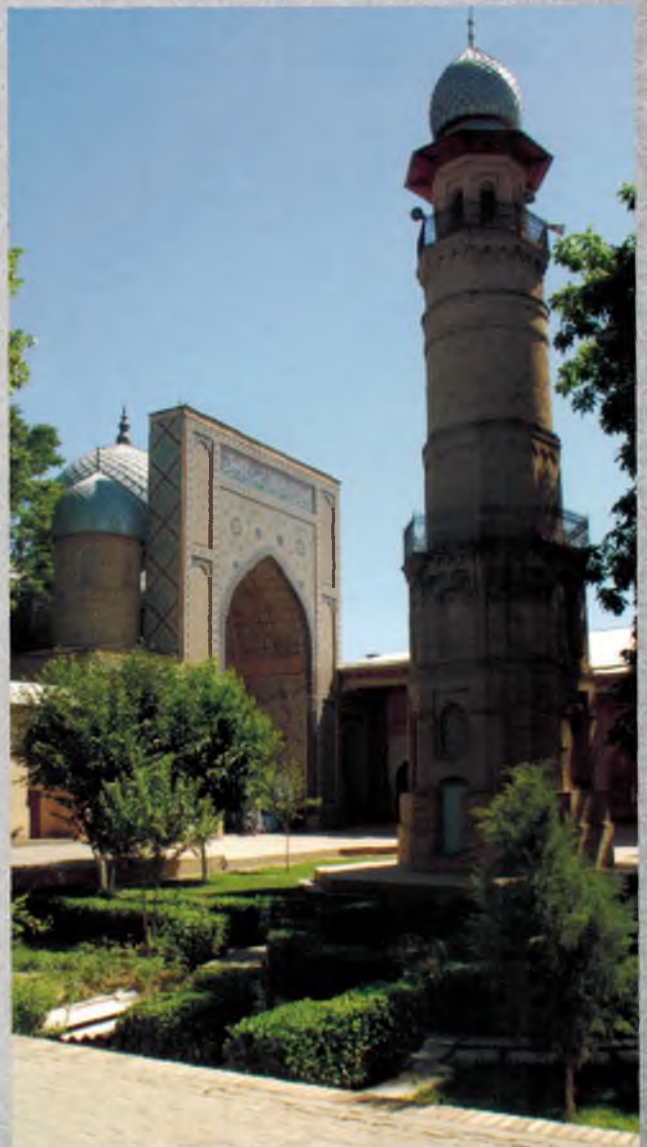
Zangi-ata Mosque



Zangi-ata mosque located in south-western part of the complex was built by Zangi-ata judge in 1870. The building of the mosque has an elongated form with wooden terrace in front of the main facade. In 1914–1915, the mosque was under renovation: the terrace was re-designed, special ceiling above the gallery was made and southern terrace was relaid. The mosque is roofed with sphere-conical domes that are built of square burnt bricks. Initially, the interior was painted with flowers but that has disappeared.

Legend about Zangi-ata Mausoleum

The legend claims that Timur the Great had initially ordered to build the mausoleum in the memory of Muslim saint Hodja Ahmad Yassavi. During the construction process unexpectedly a wild bull appeared that destroyed everything. Meanwhile Hodja Ahmad had appeared in Amir Timur's dream and instructed him to build the mausoleum for Zangi-ata first. After this dream, Timur ordered first the construction of Zangi-ata mausoleum and later the construction of the mausoleum for Ahmad Yassavi in Turkistan.



Tashkent clock tower

Tashkent clock tower, located in the centre of the city near the city administration, is one of the symbols of the capital of Uzbekistan. Its grand opening took place on the eve of the second anniversary of the Victory Day over fascism, on May 9, 1947. The turret clock came to the city two years earlier from the shores of the Baltic, suburb of Königsberg, former centre of Eastern Prussia, become Kaliningrad region of Russia after the war. This

Legend about Tashkent clock tower

One of days after war in victorious 1945 in East-Prussian city, where soldiers of military commissariat of the 2nd Belorussian front billeted, it was decided to pull down a building city hall with clock on its tower damaged from batters and air bombs. The construction was in danger of destruction. Sappers were already putting mines, when sergeant Ayzenshtein came. After examination of the tower he was sure that the clockwork was safe in spite of slight damages of the clock-face from splinters and bullets. He failed to persuade the sappers to stop undermining. He had to immediately inform commandant major Sokolov. Ayzenshtein explained that he could fix this clock and set it in his motherland Tashkent. He asked permission to dismantle the mechanism and take it to the city in special train. Commandant praised sergeant for patriotism, ordered to stop the undermining urgently and to prepare necessary documents. By that time the regiment where commissary Ayzenshtein was serving got to know about his idea and helped to solve the problem. They even gave him a document where it said that the clock was the present for Tashkent from the regiment.



complex mechanism of the clock with chimes had been brought to Tashkent by hereditary watchmaker Alexander Ayzenshtein, who served in the military commissariat during the war periods. Soon the contest was announced on best project of Tashkent clock tower, by which the building gained high significance and status of Victory memorial.

The architect of this 30-metre building was

A.A. Mukhamedshin, the Chief Engineer was V. Levchenko. The Tashkent clock tower was decorated under the direction of Usto Shirin Muradov – famous ganch-carver, decorator-artist, architect, honorary member of Academy of Arts of Uzbekistan.

Restoration of famous Tashkent clock tower and at the same time the construction of the new clock tower nearby took place on the 2200th anniversary of Tashkent city. The new clock tower looks identical to the first one but turned round to opposite site.



The Timurids Historical Museum



This State museum of history was opened in Tashkent on the 18th of October, 1996 in commemoration of 660th anniversary of Amir Timur, the great state governor and commander. The museum was founded by the initiative and under the supervision of the President of the Republic of Uzbekistan, Islam Abduganievich Karimov.

Being quite unusual in its design with a gorgeous dome on the top, the museum is an architectural masterpiece which has combined both ancient and modern traditions. The decor of the building includes curvy white pillars, carved wooden doors and a huge fresco. The interiors of the museum are designed with marble, dome ceiling is painted and covered with tinsel according to the best traditions of Uzbek ornamental art, the walls are faced with the frescos styled with eastern miniature painting telling about the life of Amir Timur and various historical events leading from ancient time up to the present. All this amazing combination takes visitors into the world created by Amir Timur where science, art and crafts were rapidly developing; astonishing buildings are being constructed in a prosperous state.

From the first days of its existence the museum has become the center that charts the history of scientific discoveries and investigations. Incompatible jewelry and weapons, the military outfits, musical instruments, letters of Amir Timur, Babur, and astronomic instruments of Ulugbek are preserved as national treasure. Such historically valuable documents as Amir Timur's and his descendants correspondence with his European monarchs, artistic miniatures and the copies of pictures of Amir Timur painted by European artists of those times can be found in the museum. The originals of those pieces of art are sealed in National library of France. These and many other cultural treasures attributed to the Timurids era reflecting the history of Uzbekistan from the 14th century attain great historical value.

According to the museum administration's data, within the first ten years after the opening of the museum, more than thirty exhibitions have been arranged and the unique objects were demonstrated on international exhibitions in France, USA, Germany and Austria.





element was first used during the building of Bukhara emir's palace. The Khorezm hall is decorated with ganch panel repeating remarkable decorative woodcarving, typical for Khorezmian art.

The auditorium is ornamented with gypsum modelling and luxurious crystal chandelier, which weight is more than 3 tonnes. Artwork of theatre interior is completed with large panel made by national artist of Uzbekistan Chinghiz Akhmarov. The motive of pictures was taken from poems of the great uzbek poet of the middle ages Alisher Navoi.

The facade of the building is decorated with marble columns.



Repertoire

Introducing audience with world-wide and national models of musical culture, the theatre aims to expand its horizons of significance and take worthy place in world culture. Successful tours of the theatre abroad, participation of Uzbek soloists in international festivals and contests, and organization of interesting international projects contribute to its goals. Theatre tours succeeded in many countries such as Russia, Germany, Bulgaria,



Tashkent Bazaars

Visiting bazaars is the best way to find out more about the culture of eastern nations and feel all the national tints of the country. Eastern bazaars are special with their noise and buzz - haggling between sellers and buyers.

Tashkent Chorsu bazaar is one of the biggest and most popular bazaars in the city. Under the seven huge domes faced with blue glazy plates there is a great number of trade pavilions where peasants (dehkans) sell their products. The whole bazaar has a flavor of eastern spices, has a smell of fruits and vegetables; one's eyes are amazed with the variety of products laid out on the counters. Under another dome there is a fresh mutton and selected beef. The place is overwhelmed with various sorts of rice and shiny crystals of navat (sugar).

As in old times, Chorsu bazaar is surrounded by craftsmen shops in which jewelry, golden-embroidered gowns and national Uzbek knives – pichok, willow wicker baskets and chased trays of various sizes and configurations as well as national musical instruments are available for purchase.

Bargaining is a tradition of oriental bazaars. But the very process of bargaining is much more important than money. Sometimes an experienced seller may even get upset if the goods are bought immediately, without any bargaining.

Markets of Uzbekistan are the reflection of ancient traditions and customs of local people, complex dynamic process in which knowledge; values, ideas and tastes were circulating just like the goods.



National Clothes

National Uzbek costume which has been developing in common stream of eastern clothing obtains its own unique unrepeatable features.

Man loose “yahtak” shirt used to be very popular among Tashkent population. It was made of cotton fabric and worn by both young and older males. The sides of the collar were sometimes embroidered with djiyak strapping. “Belbag” sashes and waist shawls were playing the function of a belt. “Ishton” trousers had very wide and straight form, gusset and narrowed trouser legs. The most common headwear was the embroidered skullcap which was sometimes covered with turban. Shawls for the turbans were single-colored or striped. Turbans for royal surrounding were decorated with golden threads. The skullcaps with ornamental embroidery shaped as





pepper pods “kalampir” made of cotton fabric or velvet of dark-green, blue or black colors are still popular in Tashkent. In winter men used to wear furry hats.

Tunic-shaped dresses “kuylak” and the trousers “lozim” used to be the main elements of a traditional woman clothing in the past, those were made of khan-atlas. The dress was long reaching the ankle of straight sometimes widening shape. National gown called “mursak” was also quite popular. This was a wide gown with laps covering one another. Shawl was covering heads of Uzbek women. Often female headwear consisted of two shawls one of which was covering the head and another one used to be worn as a forehead bandage. In the beginning of the 20th century golden-embroidered skullcaps “duppi” had been widespread. Besides the headwear young women especially in the first period after wedding used to wear various head jewelry “tillakosh” when visiting relatives or having guests. This was a carved diadem decorated with turquoise and colored pieces of glass.



Arts and Crafts

Uzbek craftsmen throughout the generations continue to create wonderful pieces of art and revive old techniques used by their ancestors. Their works are in great demand among admirers of oriental arts. Numerous galleries and private collections of the world are decorated by their masterpieces.

Over many decades Tashkent has been and still is the center of artistic crafts. According to historical records, in ancient and medieval periods Tashkent has been representing a center of ceramic, weapon, metal objects, glass, jewelry, textile and carpeting manufacture. Moreover, due to the endless love to the chosen crafts, local craftsmen have become famous worldwide with their tra-



ditional embroidery, wood carving and painting as well as artistic wicker.

Development of wood carving art is linked with the decoration of constructions and local architectural particularities. In traditional architecture of the 19th–20th centuries, carved wood was sometimes the only decorative element of doors, gates, ceiling beams and pillars on covered terraces. The works of Tashkent wood carving





craftsmen are unique due to its font carving with flat-curved ornament which requires great skillfulness and professionalism. The craftsmen use natural and geometrical ornamental styles: “islīmi”, “gulli girih” and others. Their art preserves certain particularities as relief surface tinting and polish cover.

Traditional embroidery had become common not only in festive but in common wear of local people. Golden and silver threads were used to embroider men gowns, turbans, head bandages “peshanaband”, shawls, boots and shoes. Golden-embroidery with semi-precious stones elements and small metal domes used to decorate royal palaces’ interior elements as well as horse-cloth.

A small but very interesting type of metal design in Uzbekistan is the art of producing knives with sharp-pointed blade which are placed in a leather case decorated with painting and embroidery. These knives are called “guldor pichok” which means decorative knife; they have various forms. Local styles of the blades vary: narrow and wide, straight or curved as well as the types of handles: sole or parted, wooden, decorated or painted.





Samarkand

«The Gem of the East»

Samarkand is a city of legends. Here every stone, gully or diket is a vivid reminder of the past. Every district of the city keeps its unique legend as its ancestry. Sometimes legends arise around historical events or places which are dear to all residents of Samarkand.



Samarkand

Samarkand is one of the most ancient cities of the world and is a famous city of modern Uzbekistan. Founded about 700 years BC, formerly the city was known as Afrasiab and Marakanda. It was the capital of Sogdiana in the territory of ancient Turan. In 329 BC it was conquered by Alexander the Great. Subsequently Samarkand became the key trading centre on the Silk Road between China and the Mediterranean.

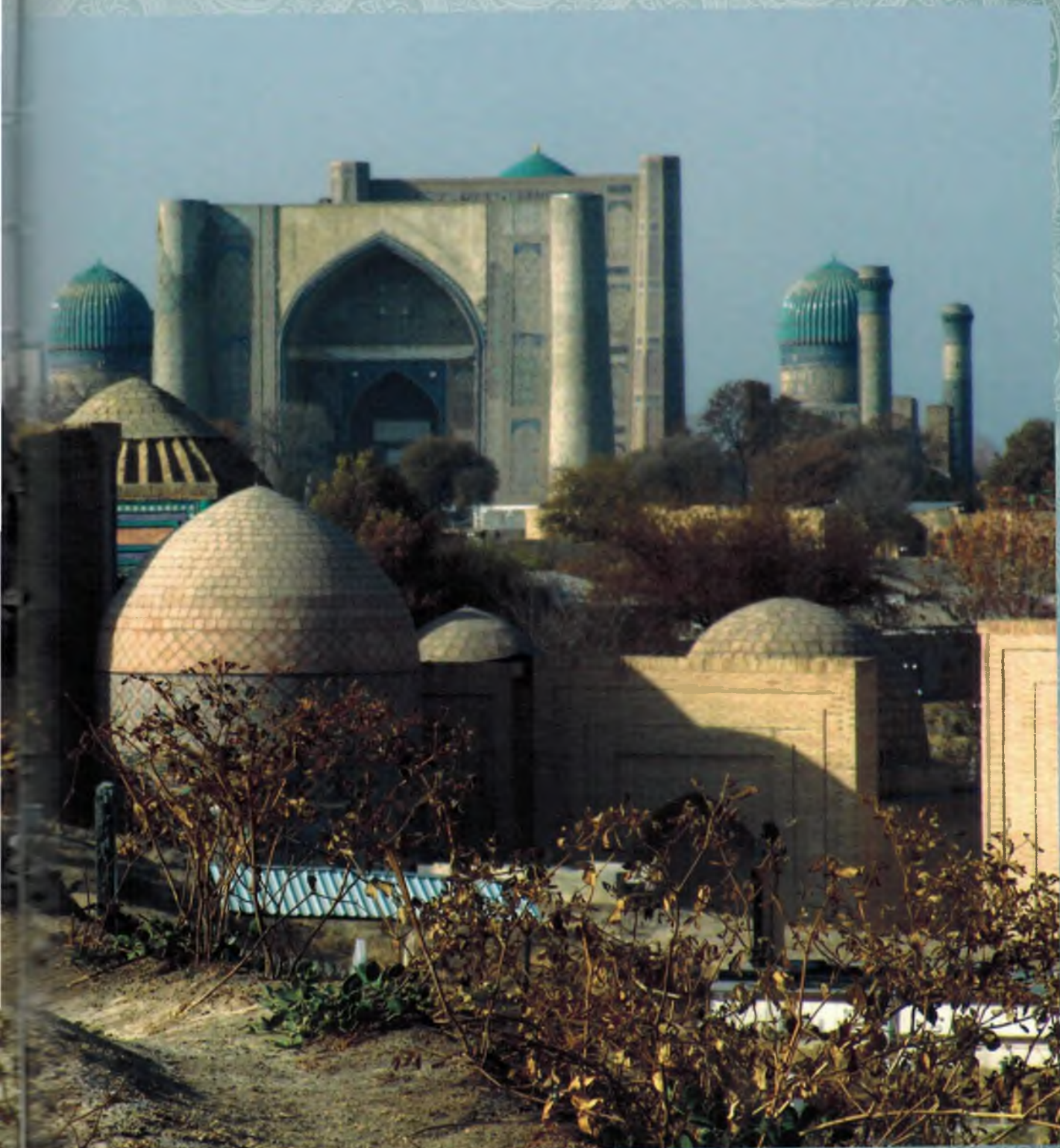
In the 6–13th centuries the city was one of the major political and cultural centres of Central Asian states. In different periods it defended itself from conquest of Persians, Greeks (Seleukids) and Arabs. During the 6–13th centuries Samarkand was included in the Turkic Kaganate as the capital of Sogd. After the conquest of the city by the Arab Caliphate in the beginning of the 8th century, Samarkand became an important centre of Muslim culture.

However, in 1220 the city was plundered and almost entirely destroyed by the Mongols. During the reign of Timur and the Timurids (1370–1499) Samarkand was the capital of the empire and enjoyed peace and prosperity. Timur put Samarkand on the world map. And the majority of architectural monuments which are well-known today were built by Timur and his descendants. Within less than 100 years Samarkand turned into an incredibly beautiful city with breath-taking turquoise domes and magnificent minarets. During the reign of Ulugbek Samarkand became the largest cultural, scientific and trade centre of its time. All the riches of Central Asia were brought to this city. At the time of the Khanate of Bukhara (16–20th centuries) Samarkand was a centre of the principedom. During this period a new phase in the revival of the city started. In 1868 Samarkand was conquered by Russian troops and incorporated into the Russian Empire.

In 1925–1929 Samarkand was the capital of the Uzbek SSR. But even after the capital was moved to Tashkent, Samarkand continued playing an important role in the cultural and economic life of the region. After Uzbekistan declared its independence in 1991, Samarkand became an important industrial, cultural and tourist centre of the country. Today any visitor of Samarkand can enjoy the beauty of its unique architectural masterpieces, which are as splendid and well-known as the greatest monuments of India, Egypt, Greece and ancient Rome.

In 2001 Samarkand was inscribed on the World Heritage List. The 2,750th anniversary of the city, contemporary of Rome, was celebrated on an international scale under the aegis of UNESCO in 2007.





Ulugbek Madrasah (1417-1420)



From the very beginning the Ulughbek madrasah was the main religious institution of Samarkand, its unique university in the Middle Ages. Originally the madrasah had 50 hujras (cells), which served as a dwelling for more than one hundred students. In addition to theology, such disciplines as mathematics, astronomy and philosophy were taught. Lectures were given by the most prominent scientists of that time - Kazi-Zadeh Rumi, Ghiyasaddin Jemshid Kashiy, Ali Kushchi, Mohammad Havafi and others. Abdurakhman Djami, a prominent Tadjik poet, scientist and philosopher, studied at this institution. According to written sources, Ulughbek personally gave lectures on mathematics. So did other notable scientists of the court.

The architecture of the building demonstrates the

high level of mastery of its creators. The originator of the project was the court architect of Shahrukh, Ulughbek's father, Kavamaddin Sherazi, who had created famous ensembles in Herat and madrasahs in Hargird.

The dimensions of the Ulughbek madrasah (81x51 m, courtyard- 30x30 m) made it comparable with the largest imperial structures of Timur. The main facade of the madrasah faces the square and consists of a portal, two minarets and connecting walls, above which rise the majestic domes of the classrooms. The spiral ornament of the building accentuates the symmetry and proportions of the minarets and creates a feeling of flying to the sky.

The decor of the outer and inner facades is rich and diverse. The structure is known for its marble panels at the



bottom, carved composite mosaics and majolica panel with geometrical, vegetative and epigraphical patterns.

A mosaic panel above the entrance arch is particularly effective since it symbolically represents the stylized stellar sky.

By the beginning of the 20th century, the madrasah had been severely destroyed. Restoration works were conducted in 1930–1990.

Legend about the Ulughbek Madrasah

When the construction of the Ulughbek madrasah was coming to an end, Ulughbek was asked about who would become its rector ("mudarris").

Ulughbek replied that he would appoint a person competent in all sciences. His words were heard by Maulana Mohammed Havafi, who was sitting in dirty clothes among the piles of brick. Havafi began to aspire to this position. Surprised, Ulughbek began asking him questions. As soon as the ruler became convinced of Havafi's knowledge, he ordered to take the wanderer to the bathhouse and had him dressed appropriately.

On the opening day Havafi gave a lecture in front of 90 scientists, but no one could understand the lecture, except Ulughbek and Kazi-Zadeh Rumi (Ulughbek's teacher), as the lecture was scientifically very complex.



Sher-Dor Madrasah (1619-1636)

Yalangtush Bahadur was an energetic commander, clever politician, ruler of a large independent principality and deputy of Bokharan khans in Samarkand. In the place of the decayed and destroyed Ulugbek khanaka, Yalangtush built a madrasah almost entirely imitating the facade of the opposite Ulugbek madrasah using the same dimensions, layout of the portal with the ogive and the ribbed domes on each side.

Hokim (mayor) of Samarkand decided to return the glory of architectural masterpieces to the city and followed the traditions of ancestors both in terms of the splendor and scales of the structure. The foundation of the Sher-Dor is 1.5 metres higher than that of the square of Ulugbek's time. The dimensions of the madrasah and

the yard are 70x56 m and 30x38 m correspondingly. The composition of the courtyard is traditional. The courtyard is surrounded with two floors of hujras (cells where students lived), four ayvans and two darskhanas (classrooms). The Sher-Dor madrasah was built according to the "kosh" style (composition with two opposite buildings). The other facades with 54 hujras (cells) were erected by means of more developed methods of building technology. Here the minarets are placed only along the front facade, while the two other corners are decorated with the massive towers.

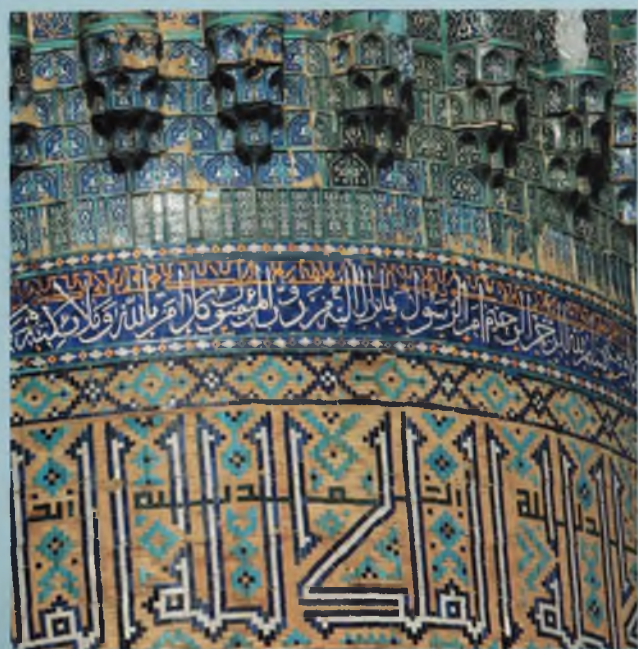
The decorative composition above the portal arch is another unique peculiarity of the madrasah. On the right and left side of the portal there is the heraldic emblem of





the striped tigers chasing baby deer. The twin suns rising over their backs are given human faces. That gave the name Sher-Dor - "having tigers".

The outer and inner facades are decorated in an incredibly creative manner. They are covered with glazed brick, exquisite mosaic designs and gilded paintings. The mosaic panels of the courtyard arches consist of many twining flowers and buds, which form a complex tracery ornamental pattern. The motive of the panel with lovely bouquets of flowers in figured flowerpots is a symbolic "tree of life", which is frequently used in architectural ornamentation.



Tillya-Kari Madrasah (1646-1660)



Ten years later after completion of the Sher-Dor madrasah, Yalangtush Bahadur launched a new construction of a combination of a madrasah and juma-mosque, which was subsequently named Tillya-Kari (1646–1660). This building completed the composite design of the Registan.

To achieve unity among all the constructions of the square, the architecture of the Tillya-Kari madrasah was developed in accordance with the existing structures. The facade was extended in order to create a visual closed space. The architecture of the facade of the Tillya-Kari is perceived as a worthy background for the two madrasahs located opposite each other.



The madrasah is not placed on the main axis, but instead is located on the western side of the closed courtyard with the one-storey hujras. The wide courtyard with four ayvans is surrounded with cells. The western part of the structure is a domed mosque with two adjoining galleries on the posts, while the centre of the composition is a square cruciform room.

The interior of the mosque is decorated in the “kundal” style famous for its abundantly gilded ornamentation and background. In addition, the mihrab (the prayer niche showing the direction of Mecca) and minbar (a tribune for a preacher – imam) of the mosque were also gilded. The concentric relief paintings and gilt of the central hall were used to amaze visitors with its luxury and richness. This lavish gilt decoration gave the name to the madrasah – Tillya-Kari – which means “gold-covered”.

The outer and inner facades are faced with a brick mosaic and majolica with geometric, vegetative and



epigraphical patterns. The massive wooden doors are decorated with a vegetative and epigraphical ornament.



Bibi-Khanym Mosque

The Bibi-Khanym is the largest mosque in Central Asia and one of the largest mosques in the entire Muslim world. According to excavations, its dimensions were about 100x140 m. For comparison, the dimensions of the Khasan mosque in Cairo (which was also built in the 14th century) are 60x120 m. Or if we look at Western Europe, the layout of Gothic Milan Cathedral, one of the largest cathedrals of that time, is almost equal to that of the Bibi-Khanym mosque. The Bibi-Khanym mosque ("The Oldest Wife", according to a legend, it was built by Timur's oldest wife Sarai-Mulk-Khanym) used to have a different name – the Juma Mosque of Samarkand, where thousands of male Muslims came to pray. In fact, the mosque was built in 1399–1404 by order of Amir Timur after his return from one of Indian campaigns.

The Bibi-Khanym was intended to outrival everything he had ever seen in other states. Architects, artists and craftsmen from many countries were involved in the construction process and used their rich experience and traditions to create this grandiose complex.



Legend about the Bibi-Khanym Mosque

It is said that beautiful Bibi-Khanym, Timur's wife, decided to surprise and make her husband happy. When the ruler was away at war, she called the best builders and masters of Samarkand together and suggested building the mosque. The work was started immediately. The walls were growing fast.

Meanwhile The Queen received word that her husband was on his way back from war in Central Asia. It was Bibi-Khanym's intention to surprise Timur, so she visited the construction site frequently, trying to speed up work on the building. Then the architect told Queen Bibi-Khanym he would have the work completed on time only if she gave him a kiss. The Queen was in despair: "I will give you any of my handmaidens you wish. Why do you look at me only? Look at these painted eggs. They are of different colours and there is nothing similar between them. But when you break them, will they differ from each other? So are we, women".

But the architect persisted: "I will explain. Here are two identical glasses. I will fill one of

them with pure water and the other one with white wine. And now they look alike, but if I touch them with lips, one of them will burn me with fused fire while the second one will be tasteless to me. Such is the love".

Timur was approaching Samarkand. Bibi-Khanym was extremely upset. Her surprise for the ruler was under threat. Besides, according to the legend, the architect was young and handsome. So she agreed to allow him to kiss her. But at the last moment she tried to protect herself with the palm of her hand. However, the kiss was so passionate that the ardour traveled along her arm to her face, leaving a crimson mark on her cheek.

When Timur arrived in the capital, he was impressed by the magnificence of the cathedral mosque, his wife's present. But when he saw his wife's face and she told him what had happened, he became furious. Timur told Bibi-Khanym to take all values and leave. But Bibi-Khanym ordered her slaves to take Timur and follow her, and responded: "You are the most valuable thing that I have". Of course, he forgave her. But since that time he ordered all women to hide their beauty and wear a veil.

Enormous work of historians, archeologists and art critics provides an opportunity to imagine the original appearance. Today several constructions have been preserved: the portal, the mosques in the courtyard, the small mosques on each side and the minaret. The vast courtyard was covered by marble slabs and was enclosed with a gallery for pilgrims. The entrance into the courtyard was designed in the form of a portal with two round minarets up to 50 m high. The facade of the cathedral mosque was also decorated with a majestic portal with two minarets.

The exterior of all rooms was richly decorated with multi-coloured glazed bricks forming intricate geometric designs and religious aphorisms. The luxurious and rich interior was faced with majolica mosaics, carved marble, papier-mache lettering and gilded patterns.

By the beginning of 2003, restoration works conducted under the direction of chief engineer Khodikhon Akobirov were completed. The construction was almost entirely restored and presented to residents and guests of Samarkand.



Ak-Sarai Mausoleum

Lack of historical information makes this structure mysterious. It is deemed a male necropolis of the last Samarqand Timurids, descendants of Abu-Said (1451–1468/9).

The mausoleum was built by order of the governor Abu Said in the 70s of the 15th century when the burial capacity of the Gur-Emir practically exhausted. The Ak-Sarai looks unattractive since its decor is very laconic and the dome remains unfinished. This is why the building seems to be incomplete. However, the building is



considered a unique example of architectural style. The mausoleum was erected with the use of new technical constructions and methods.

The mausoleum of the Samarkand Timurids includes a cross-shaped memorial hall, corner cells, and a three-part hall. Under the mausoleum, there is an octagonal marbled crypt. The crossed arches and shield-shaped sails support the domed ceiling of the hall.

However, the inner interior does not conform to the outer design – large richly gilded fragments of ornamental paintings in the “kundal” style (laying paints with gold covers on the relief ornament) remain on its walls, sails, and dome.

The relief, gold and wide colour gamut of vegetative patterns remind of rich carpet fabrics.

Legend about the Ak-Sarai

Some headless person is buried in the special niche by the eastern wall. It might be a tomb of Ulugbeg's son Abdullatif who was executed for murder of the father

Ruhabad Mausoleum

The laconic domed Ruhabad mausoleum ("The Abode of Spirit") is located near the Gur-Emir mausoleum. Sheikh Burkhan ad-Din Sagardji, his wife Bibi-Halifa and their ten children were buried here. Sheikh was born in Sagardj village (modern Istyhan tuman (district) of Samarkand viloyat (region)). Burkhan ad-Din Sagardji had a righteous mode of life and was respected for his high moral qualities. He was married to a Chinese Princess and died in China. The body of the saint was brought to Samarkand and buried here with his children. It was Sagardji who personally asked to bury him in Samarkand, which he called "the city of God".

The mausoleum was built in 1380 on behalf of Timur and on advice of Mir Said Baraka. The Ruhabad mausoleum is distinguished from other monumental and bright medieval monuments of Samarkand by its asceticism and compactness. There is no coloured facing mosaics and luxurious ornaments – everything is simple and austere.

Formerly there was a pool near the foundation of the mausoleum. Thus, the height of the construction was even more accentuated by its reflection in the pool. Next to the Ruhabad mausoleum is a summer mosque decorated in Eastern, Turkestan and Chinese motives.

Legend about the Ruhabad mausoleum

A legend says that under the dome there is a box containing seven hairs of the Prophet Mohammed.

Besides, it is said that Timur regarded Sagardji as one of the most esteemed clerics at the court. Timur always used to jump off his horse and walk on foot when passing the mausoleum.



Gur-Emir Mausoleum



The Gur-Emir (translated as the grave of the ruler, i.e. Timur) - is a place where Timur, his sons and grandsons are buried. Originally the mausoleum was built only for Timur's grandson Mohammed Sultan, who died during a military campaign in 1403. The death of Mohammed Sultan was a great tragedy for Timur, who ordered to build a mausoleum within the territory of the ensemble of the young prince. Mohammed Sultan was born in the family of Jehanghir, the elder son of Timur, and was considered as the successor of the throne.

The mausoleum (with an area of 79.5x51.7 m) is located in the southeastern part of Samarkand. It includes a madrasah and a Sufi khanaka. All sides of the courtyard were decorated by uninterrupted arches, pilasters and

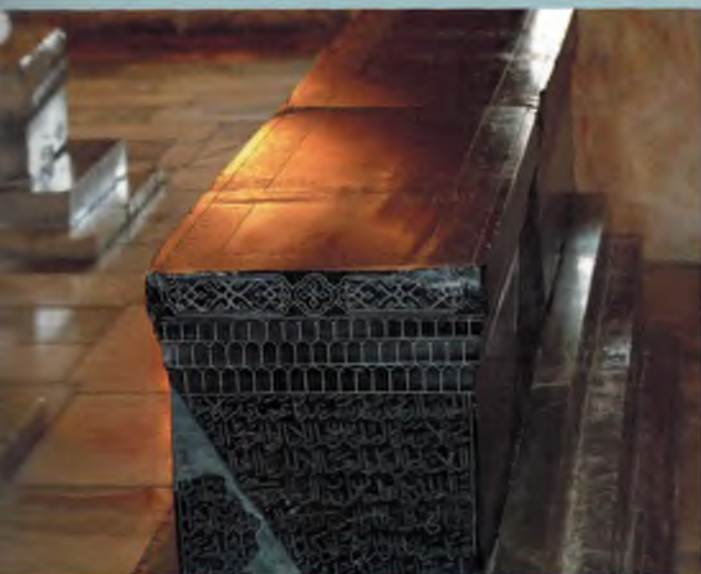
four twotier minarets at the corners. The layout of these constructions was discovered during archeological excavations.

The interior of the mausoleum is decorated by means of architectural methods which were typical for the 14–15th centuries: solid decorative coating, richness and luxury of patterns and colours. The high panel from green onyx used to be covered by ornamental blue and gilded inscriptions. The marble slabs above the panel are decorated by colourful inscriptions and gilt, while the walls are covered by enormous panels with a large starlike ghirih. The arches and the internal dome are ornamented by high-relief papier-mache cartouches, gilded and covered by a small floral ornament. The interior was



decorated by wooden doors with a splendid carving, nacre and silver incrustation and colourful red, blue, violet, green and yellow stained-glass windows.

The architectural complex with its azure dome contains the tombs of Timur, his sons Shahrukh Mirza and Miranshah, grandsons Mohammed Sultan and Ulugbek and great grandsons (juvenile sons of Ulugbek). At the foot of Timur is the grave of Ulugbek. The largest gravestone of the mausoleum belongs to Timur's spiritual teacher Mir Said Baraka, at the foot of whom Timur was willing to be buried. Every headstone is made from marble, only Timur's headstone is from a solid block of dark green jade, which was placed over the grave of Timur



Legend about Gur-Emir

Jade gravestone of Amir Timur

The Chinese believe that jade possesses divine power. For this reason, an enormous jade slab had been used at a place of worship in Chinese emperor's palace. Under unknown circumstances two large pieces of jade were given to Ulugbek after his victory over the Mongols in 1425 near Ketmentepe village in the valley of the River Chu. Samarkand masters joined them with each other by means of thorough adjustment and made a gravestone for Timur.

After conquering the Khanate of Bukhara in 1740, Iranian shah Nadir ordered to remove the jade gravestone from the mausoleum and bring it to Meshed.

The court historian Nadir-shaha writes that the stone was planned to be used for making the floor and the facet of walls of a sacred building in the capital of Iran. However, in his sleep Nadir-shah saw Timur's spiritual teacher Mir Said Baraka, who said that the stone should be returned. In the morning the scared shah ordered to immediately return the stone to its rightful place.

On the way to Samarkand the jade fell in the river and broke into two unequal pieces. Nevertheless, the stones were eventually returned and the masters joined the two pieces with each other again and put it in its former place.

under Ulugbek's government. It was brought by order of Ulugbek and put on Timur's grave. The ornate carved headstones in the inner room of the mausoleum merely indicate the location of the actual tombs which lie in a crypt directly underneath the main chamber.

Imam Al-Bukhari Mausoleum



Located 30 km from Samarkand, the Imam al-Bukhari complex is a splendid construction which was built in accordance with modern technologies, but at the same time has preserved its eastern architecture. Earlier in the 16th century a mosque was built close to the mausoleum. One can enter the complex through the entrance portal, which is decorated with carved gates. The memorable slabs with Arabic and Latin graphics about the construction of the complex are established on each side of the main entrance.

The Ismail al-Bukhari mausoleum stands on the central axis in the form of a rectangular prism, which is square at the foundation (the area is 9x9 m and the height is 17 m). The dome of the mausoleum is double, ribbed and decorated with blue tiles. The walls are decorated with mosaics, majolica, ganch, onyx and granite with a vegetative and geometric ornament. In the centre of the mausoleum is a tombstone coated with light green onyx.

The mosque, the khanaka and the gallery (with an area of 786 squared m) for 1500 believers to pray simultaneously are on the left side of the yard. On the right side there is a library and a museum with rare samples of manuscripts and lithographed books on Islamic theology as well as gifts of statesmen of different countries, including a piece of kisva – a coverlet from the Kaaba in Mecca.



Behind the mausoleum is an educational center for hadith study.

In the centre of the courtyard is a reservoir – haouz – with ancient palm trees and a spring of healing water.



About Imam al-Bukhari

Al-Bukhari, Mohammed Ismail Abu Abdallah al-Djufi (810-870) was an outstanding Sunni Islamic scholar, who was born in Bukhara and died in Hartanga village near Samarkand. When he was ten years old, al-Bukhari showed a phenomenal memory and extraordinary skills. He made a series of travels in different provinces of the Caliphate (Hidjaz, Egypt, Iraq, Khorasan) in order to improve his knowledge of hadith. He walked through all the important centres of Islamic learning of his time and listened to hadithes from more than 1,000 sheikhs. His aim was to collect authentic oral traditions relating to the Prophet Mohammed's statements and deeds (hadithes). Al-Bukhari verified 600,000 hadithes which were in circulation at that moment and additional 200,000 hadithes which he learned from his teachers and informers. Eventually only 7,275 "irreproachable" hadithes were selected and included by Bukhari in his book "Al-Jami as-Sahih". Sahih al-Bukhari was recognized by contemporaries as an outstanding guidance on fiqh. Despite criticism of some scholars, by the 10th century this book (together with as-Sahih Muslima) had been canonized as a major hadith anthology in the Sunni tradition. For the majority of the Sunnis, Sahih al-Bukhari became the second book after the Koran.

Books written by al-Bukhari are used in madrasahs and Islamic universities as a core textbook for studying Sunna (sacred legend) about Prophet Mohammed.

The prominent theologian and thinker of the Middle Ages of the East, Imam al-Bukhari died in Samarkand.

Shah-i-Zindah

The picturesque memorial complex Shah-i-Zindah is often considered nothing less than an architectural jewel. The memorial ensemble was formed in the middle of the 11th century near the fortified wall of Afrasiab (ancient city of Samarkand). The mausoleum above the grave of the prophet Kusam ibn Abbas served as the core of the Shah-i-Zindah necropolis.

Built in different times, mausoleums blended well with the picturesque composition and grouped along a narrow medieval street where ziarat (worship on the main grave) used to be accomplished. The construction process lasted almost nine centuries; and the preserved part of the ensemble includes more than 20 buildings of that time. This complex represents not only mastery of mausoleum architecture of Samarkand, but also the en-

tire school of Maverounnahr in its development and formation as well as monumental-decorative and applied arts of Central Asia in its evolution and establishment.

The complex comprises of three groups of structures – lower, middle and upper – which are connected by arched domed passages (chartak).

The earliest structures of the ensemble date back to the 11–12th centuries. Of that time only foundations, wall fragments and vaults of those buildings have been preserved. The main group of structures dates back to the 14–15th centuries.

The main part of the memorial – the Kusam ibn Abbas Complex (11–15th centuries) – is situated in the northeastern part of the ensemble. All structures of this group – a mosque, mausoleum, chillyakhana (a room for





the 40-day fast) and other passages- were built in different times.

The ceramic gravestone of Kusam ibn Abbas, which appeared in the 1480s in the time of Timur, is the main decoration of the mausoleum. It is one of masterpieces of skilful Central Asian ceramists.

The sides of its steps are faced with relief majolica tiles where a delicate gilded vegetative ornament is interwoven with an ornate lettering containing texts from the Koran. The upper group of buildings consists of three mausoleums facing each other. The earliest one is the Khodja-Akhmad Mausoleum (the 40s of the 14th century), which finishes the passage from the north. The Mausoleum of 1361, on the right, confines the same passage from the east. On the western side there is another complex built by Timur's wife Tuman-aka in the beginning of the 15th century. This complex consists of three rooms – a mausoleum, mosque and hujra.

The middle group consists of the mausoleums of the last quarter of the 14th century – first half of the 15th century and is connected with the names of Tamerlane's relatives, military and clergy aristocracy. On the western side the Mausoleum of Shadi Mulk-aka, Tamerlane's niece, stands out. This portal-domed one-premise crypt is faced with carved slip terracotta and majolica. Painted "carpet" strips complete the inscription and the decora-



tive panel with a figured arch. The ornament of the whole interior, from the foundation to the domes, is very rich. Opposite is the Mausoleum of Shirin Bika-aka, Tamerlane's sister. Its portal is covered with deep blue composite carved mosaics.

Next to Shirin-Bika-aka Mausoleum is the so-called "Octahedron", a unique crypt of the first half of the 15th century.

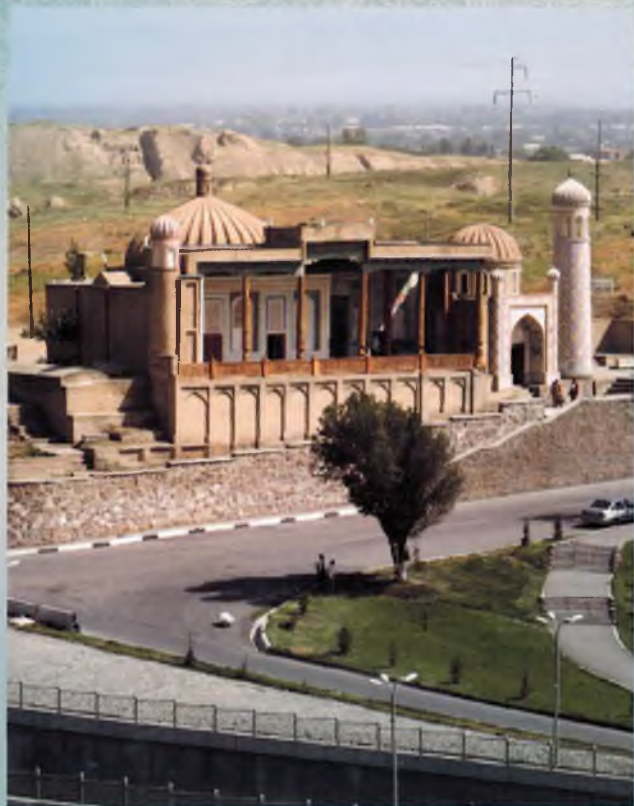
The entrance portal (1434–1435), which was built on behalf of Ulugbek's little son Abdul Aziz, completed the construction of the ensemble. The portal is decorated with the brick and kashin mosaics and has an inscription about the founder of the construction.



Legends about Shah-i-Zindah

Legends say that Kusam ibn Abbas – a cousin of the prophet Mohammed and Hakim (mayor) of Mecca – was sent with a small army to Samarkand to convert the city to Islam and introduce foundations of shariah. According to Arabic sources, Kussam came to Samarkand in 676 and fought about seventy battles near Samarkand against local idolaters, who were later converted to Islam. But suddenly pagans of the Penjikent Mountains attacked Samarkand. Muslims were slaughtered because at that moment they were praying namaz. Kusam ibn Abbas was also killed with an arrow. According to another version, Kusam did not suffer torments. The minbar (tribune for worshipping) split and he hid through the formed narrow slot. Another legend says that with the help of Saint Hazret Hyzra, Kusam went down through the well Shaaban to stay underground where he is still living ostensibly today. Thus, the name "Shah-i-Zindah" meaning "A Living King" came about.

Hazret Hyzr Mosque



The old mosque in the Samarkand national architectural style is located on the southern side of Afrasiab. This mosque is named after the legendary Hazret Hyzr, an Islamic saint, eternal wanderer and a patron of travelers. It is said that the meeting with Hazret Hyzr was an unexpected occurrence and always brought happiness to people.

The building has many dates indicating the time of restoration works, which is quite untypical for architectural monuments. Today the mosque includes the portal entrance, darvazakhana (private room), lobby covered by a ribbed dome with a polyhedral tholobate, khanaka (monastery of dervishes) and a pillared ayvan (a portal with a vaulted niche).

Above the mihrab (prayer niche showing the direction of Mecca) there is an inscription saying that the mosque's early restoration was conducted in 1271 AH (anno hegira "in the year of the hijra") (1854). This might be the date of the major reconstruction. Below is another date – 1302 AH (1884) when the mosque's khanaka was decorated.

In 1889 the ayvan of the mosque was rebuilt. In the same year the darvazakhana was constructed with an en-

trance from the eastern side. The date of the entrance gates is 1338 AH (1919), which indicates the time of the darvazakhana's reconstruction and erection of the eastern minaret.

Carved ganch and coloured paintings on the ceiling decorate the interior. The mosque is a wonderful example of Samarkand school of national architecture. Hazret Hyzr was a patron saint of travelers capable of granting riches and success for distant journeys and trade.

Legend about the Hazret Hyzr

Throughout thousands of years different legends about immortality were passed on from one generation to another. Thus, ancient Persians used to compose stories about Hyzr, which later spread to the entire Muslim world. Samarkandians believe in several legends about Hyzr (for example, the one about the rescue of Shah-i-Zindah – "The Living King"). Thousands of people dream of meeting him and believe that Hazret Hyzr ("Saint Hazret") or Hyzr Bobo ("Granddad Hyzr") will bring them luck.

Frequently Hyzr appears in different legends about Alexander the Great. According to a popular legend, when going through the Pamir Mountains, Alexander found out about a water spring which gave immortality. Alexander wished to get this magic drink and sent his best soldier Hyzr to the spring. Hyzr found the spring and plunged into it. He drank the water and poured it into a vessel for Alexander. But Alexander was not fated to drink the water because the vessel broke.

In the eyes of ordinary people, Hyzr is a cheerful and wise old man bringing luck, joy and peace.

Ishrat-Khana Mausoleum (1464)

The architectural monument with the name “Ishrat-khana” (“House of Joy”) dates back to the time of the Timurid Abu-Said (1451–1469). People gave such unexpected name to the monument because of its richly decorated interiors. According to the vakuf certificate found by the archeologist Vyatkin V.L. in 1896, Habiba Sultan, a wife of the Timurid Sultan Ahmed Mirza, constructed the domed building for Princess Havend Sultan-bika, a daughter of the ruler Abu Said.

In 1940 Professor Masson M.E. carried out archeological excavations of the monument. A wide octahedral crypt was found below the main hall. The crypt contains many female and children tombs, which suggests that this construction built in 1464 was a necropolis for the royal women and children of the Timurid house.

The Ishrat-khana mausoleum is of great artistic importance. This monument used to be an ensemble of buildings. The tomb in the centre of the mausoleum was dominated by the projecting portal in the west. An arched domed gallery joined the building from the south and thus created an additional entrance into the tomb. A mosque was located on the northern side. Service rooms were placed on two floors around the hall.

The facet of the Ishrat-Khana’s facades was unique: hexagonal stars and geometric designs are rendered in terracotta brick. Strips of glazed tiles, coloured brick inlays and mosaic panels create an impression that the entire silvery texture is vibrating in the air.





Today the structure has been deteriorated. The central dome and drum finally collapsed after successive earthquakes in 1903.

Legend about the Ishrat-khana mausoleum

One day Timur was walking on the outskirts of Samarkand near the Hodja Abdi Darun mausoleum. Here in the blossoming peach garden Bogi-Firuz ("Turquoise Garden") he saw a young girl of unspeakable beauty. Timur jumped off the horse and bowed before the lovely girl. Afterwards he sought her hand in marriage, took her to wife and built the Ishrat-khana ("House of Joy") on the spot of their happy meeting.



Afrasiab



Before the beginning of the 8th century Samarkand was located near the northeastern borders of the modern city. Here the legendary city named after King Afrasiab was established at an area of over 200 hectares. The city was protected by river precipices in the North and East and deep ravines in the South and West. Many scholars believe that Afrasiab used to be the ancient Sogdian capital of Marakanda, which was destroyed by Alexander

the Great during his military campaigns to Central Asia in the 4th century BC.

The uniqueness of Afrasiab is in its immensely large (for that time) scale of urban settlement. Ancient Samarkand, located here, used to be the centre of economic, cultural and most probably political life of the Zeravshan valley.

Local excavations tell us about the first stages of the city's formation. Its monumental brickworks were built in the 5–3rd centuries BC. But only the area of 80 m long and 13 m high has been cleared. The city walls of that period are presented in the West of Afrasiab where the exterior facade of the wall (dated back to the 3rd century BC) has been entirely preserved. The facade has numerous pilasters and arrow-shaped loopholes.

Near the citadel one could see urban districts with houses of residents, temples, reservoirs and market squares surrounded with a complex network of streets, alleys and canals.

Famous wall paintings of Samarkand masters were found in this district in the 7–8th centuries AD. The city was severely destroyed during Chinggis Khan's invasion and Chinggisid internal wars in the second half of the 13th century. Eventually Afrasiab was deserted.



Oriental Bazaar

Every district in Samarkand has a bazaar, but the largest bazaar is the one in the old part of the city. This market is named after the district in which it is located- i.e. the "Siab" or the "Old Town" bazaar. One can reach it when walking from the Registan Square in the direction of the mausoleum and the Bibi-Khanyim Mosque.

Samarkand lepushkas, sesame topped flat bread, baked in a special oven is sold on one side of the bazaar. Samarkand bread is considered to be the best bread in entire Uzbekistan – it is heavy and kept fresh and tasty for a long time. Some counters sell nuts and sweets such as candied almonds and peanuts. Fruits, vegetables, rice... Uzbek people like pomegranate which is believed to increase one's vitality. According to historical facts, the great ruler Amir Timur gave particular preference to this fruit. By his order, before any upcoming military campaign all vats were filled with pomegranate juice. Soldiers drank their fill of this juice, which made them strong and courageous. A huge granite bowl with a capacity of 3,000 litres is still kept as a relic.

Kishmish (a sort of raisins) is also very popular. Kishmish with red hafts is dried under the Sun, while raisins with yellow/brown hafts are prepared under the shed. And Uzbek spices are a true feast for one's eyes and nose.



Bargaining is a tradition of oriental bazaars. But the very process of bargaining is much more important than money. Sometimes an experienced seller may even get upset if the goods are bought immediately, without any bargaining.



National Clothes

The peculiarity of clothes of the local peoples has been determined by climatic and living conditions as well as their ethnic traditions.

The traditional male national costume consists of the warm quilted chapan (robe) tied up with a kerchief or kerchiefs, the headgear tyubeteika (skullcap) and a pair of thin-leather boots.

Men used to wear loose shirts and inner and outer robes. The robe could be light or warm and made of cotton. There were vertical cuts on each side of the robe to allow the wearer to move and sit on the floor comfortably.

The female national costume consists of a robe, a functional loose dress made of khan-atlas and loose thin pants narrowed at the bottom. The women's headdress consists of three main elements: a cap, a kerchief and a turban.



The holiday national costume is different from the casual one by its beauty and richness of fabrics, embroideries and so on.

The hard- or soft-linen skullcap, tyubeteika, has always been one of the most popular and widespread types of applied arts of Uzbekistan. Tyubeteikas (from the Turkic word "tyube" meaning "top") have become an integral part of the national costume, rooted in the life and traditions of the Uzbek people. There are special kinds of tyubeteikas for men, women, children and elderly people.

Modern costumes are characterized by a variety of forms. Nowadays female national clothes have become more comfortable, short and clinging. Such garments do not hinder movements and at the same time look more womanly. Modern male costumes have been influenced by the style of the European costume, which is remade in accordance with the national tastes and compulsory inclusion of the robe and tyubeteika, mainly in rural areas.



Arts and handicrafts

Uzbek craftsmen throughout the generations continue to create wonderful pieces of art and revive old techniques used by their ancestors. Their works are in great demand among admirers of oriental arts. Numerous galleries and private collections of the world are decorated by their masterpieces.

As in old times, today Samarkand is one of the largest centres of handicrafts in Uzbekistan. Descendants of ancient artisan schools of chasers, carvers, needlewomen and potters live and work in this city. The most difficult restoration works are never carried out without their participation. Nowadays, such masters are in great demand and their works are very popular. Thus, carved wooden handmade gates decorate almost all private yards of prosperous Samarkandians.

Ganch carving of Uzbek masters is one of the most widespread methods used in ornamental vegetative and geometric arabesque constructions. The difficult art of creating voluminous stalactite-like cornices is a special branch of ganch carving. Another type of decorative ganch works is a delicate carving of lattices called pand-jara.

The traditions of carpet weaving of Uzbekistan are very ancient. They appeared as a result of people's



labour and creative development. Carpets, which are made by women working at home and mainly living in rural areas of Uzbekistan, are perfect both in terms of their technique and design.

In the Middle Ages, the art of gold embroidery was only men's occupation. Today usually young girls occupy themselves with this type of handicraft. There are two schools in Uzbekistan: the one in Bukhara and the other one in Samarkand. They differ from each other by their paintings. Masters in Bukhara use uninterrupted ornaments while in Samarkand this ornament consists of flowers.

Governmental policies has been developed in order to provide help to craftsmen and create a sustainable environment as well as to encourage appreciation of Uzbek people towards their heritage and traditional cultural values. The revival of traditions of the Uzbek handicraft has become integral for preservation of the national culture.



Bukhara

«Blessed city»

Bukhara is the city of poetry and fairy tale. Here the legends hover over the zigzags of street lines, here the flight of a human genius dwells in the verticals of the minarets and every stone in the lace of a stone masonry is covered with the dust of eternity.



Bukhara

Bukhara is one of the few cities in the world which starting from the 5th century AD, has been growing and developing on the same site. Legend attributes the establishment of the city to Siyavush: "He (Siyavush) had decorated the city with a lofty palace, fruit gardens and precious parterres". In ancient times, Bukhara was part of one of the regions of Central Asia – Sogd, where from the second half of the 1st millennium AD the architectural structure had been well-developed. The centre of Bukhara is Ark, the place of living of the governors and their close associates. Outside its walls a city had been founded – "the shahristan". The city was surrounded by trade and handicraft suburbs – "the Rabads". The an-

tique settlement Varakhsha had been situated not far from the city and was well-known for its masterpiece mural painting representing the scenes of cheetahs hunting.

From 2nd century AD up to 3rd century AD, Bukhara was part of Kangju. In the 5th century Bukhara affiliated in the Hephthalite Empire, in the 6th up to the beginning of 7th century, it has been part of Western Turkic Khaganate.

With the assertion of the Arab Caliphate in the 7th century, Islam had spread in Bukhara. In the end of the 9th century Bukhara had turned into one of the major cultural and cultic centers of Muslim world: it was called "the Muslim Dome", although from the ancient times Bukhara had been the heart of multitude of religions and



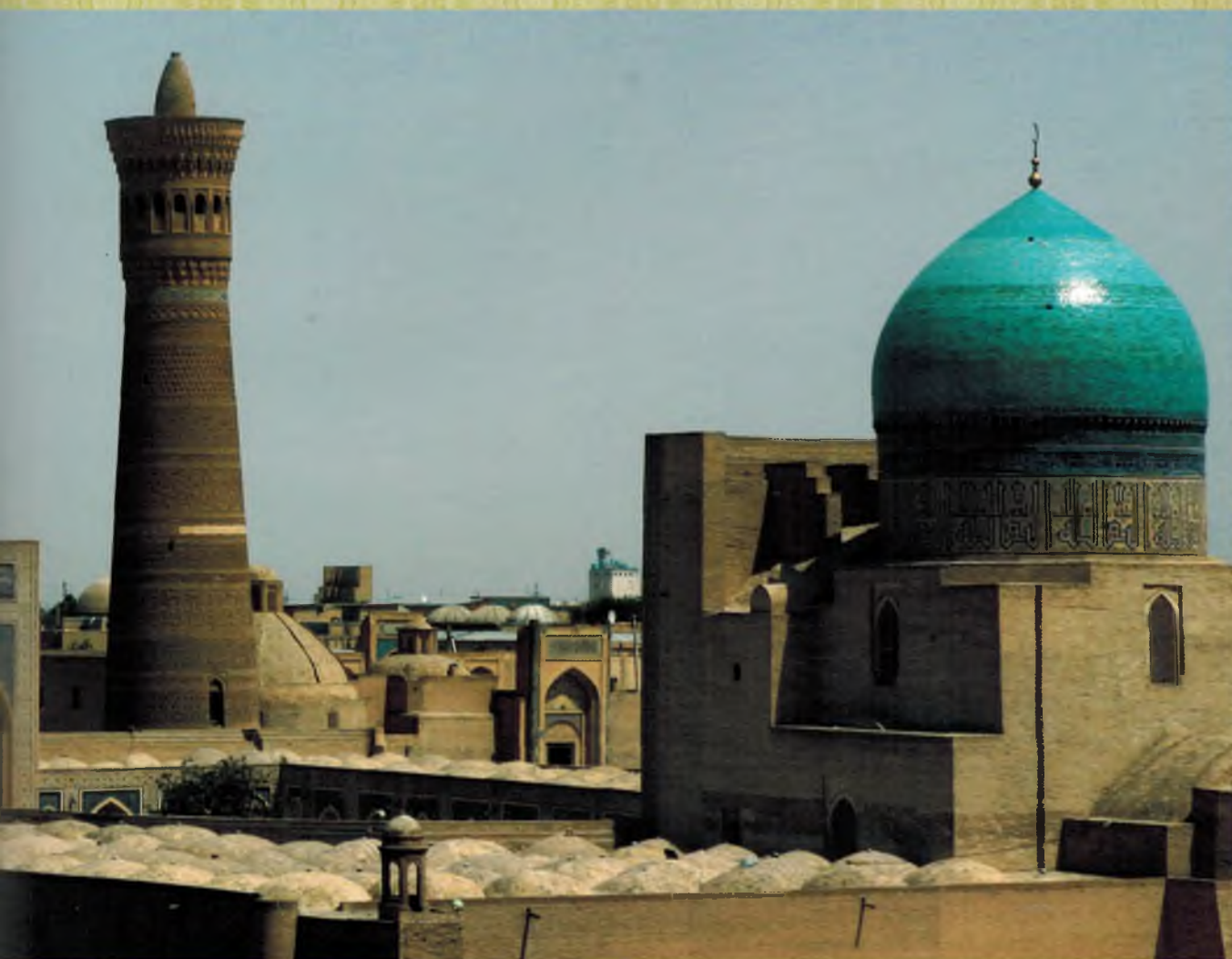
beliefs. Starting from this period the construction of mosques, minarets, madrasahs and cultic complexes had successfully started. This amazing city had not disrupted the borders of its city pinion wall. This wall was built in 16th century and contained more than 200 madrasahs and plenty of bazaars where almost all types of goods could be found.

The contemporary appearance of the city was gained during the Shaybanids and Ashtarhanids dynasties' rule in 16th–17th centuries when the majority of its stupendous mosques, madrasahs, caravan-sarais, bathhouses, pinion walls, gates, burial vaults and other huge architectural complexes were constructed.

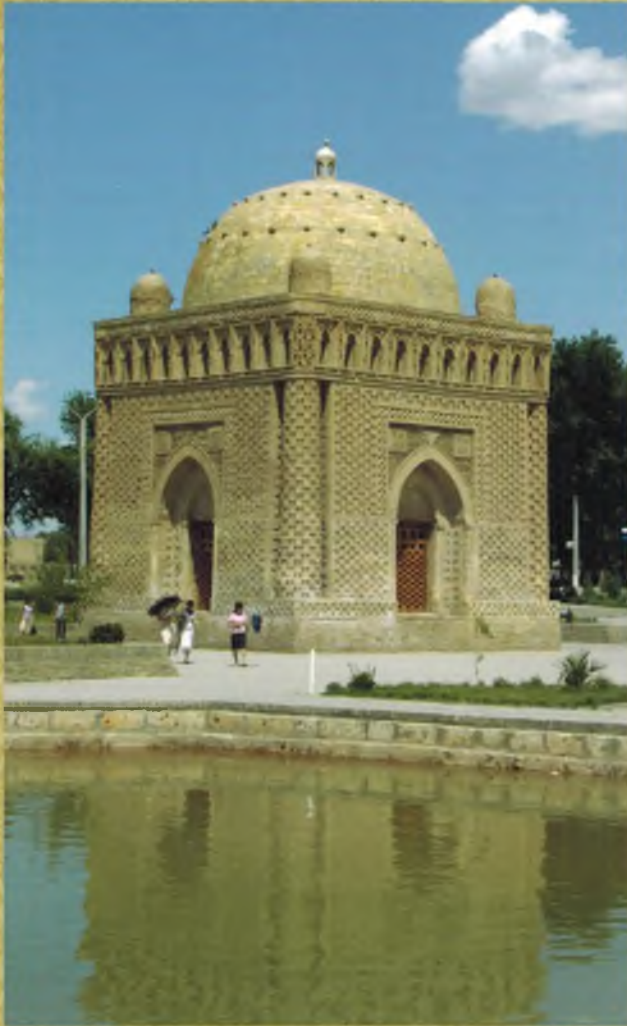
Bukhara is a unique cultural center of the East. It is the land of outstanding scientists, philosophers and poets such as Abu Ali Ibn Sino, Rudaki, Firdousi, Imam Al-

Bukhari and others. Moreover, Bukhara is a city-museum where more than 140 architectural relics of the past are situated. Preserved heritage of Bukhara represents a rare combination of constructions of different eras that characterize the development of architecture through the past twenty five centuries. Palaces and mosques, mausoleums and minarets of ancient Bukhara are still the objects of admiration of tourists from all over the world who express the desire to feast their eyes upon the imperishable beauty of the antiquity, feel the breath of past, appraise the great craftsmanship of architects and constructors of ages that are blown away by time.

In 1991 Bukhara was included in the list of World heritage sites of UNESCO. In 1997 under the supervision of UNESCO the 2500th anniversary of the city had been celebrated internationally.



Samanids Mausoleum



Each of the four walls has a door built in complex-pattern frame. Depending on the light the appearance of the Samanids Mausoleum changes due to skillful brick-work. The outer and inner facades are lined with figured bricks alternating horizontal columns of bricks with vertical insets which make a fancy motif of network. Lined in a row brick rings gird the frieze of the mausoleum. This resembles in appearance a famous row of “sasanid pearls” – perforated beads, carved in ganch plaster of palaces in Central Asia and Iran before Arabian period.

This mausoleum of Bukhara is recognized to be a masterpiece of the world architecture for the perfection of its geometric forms. It is one of the most ancient buildings made from burnt bricks in Central Asia.

Legend about Samanids Mausoleum

According to the legend, the founder of Samanids dynasty, Ismail Samanid, built this mausoleum for the father. Later this building became the family burial-vault of all Samanids. Presumably, Ismail himself, who died in 907, and his grandson Nasr II ibn Ahmad, who died in 943 and whose name was found on the wood plate above the entrance, were buried here.

Among many medieval buildings, Samanids Mausoleum is of special interest. It is situated not far from the Registan square, in the Park of Samanids. This world-wide known masterpiece of architecture was built in 9th–beginning of 10th centuries.

Samanids Mausoleum represents almost a perfect brick-cube, covered by hemispherical dome. All facades are absolutely identical and have domical pillars at the corners. These expressive forms have direct interpretation in mythological symbolism of ancient religions, and later Sufism. So, the cube is the symbol of steadiness, symbol of the Earth; the dome has semblance to the sky; and their combination is the symbol of the unity of the Universe.



Magoki Attari Mosque

The most ancient preserved Bukhara mosque Magoki Attari (in translation means “the mosque in the pit”, “deep mosque”) is situated in the center of the city, near the Lyabi Hauz complex. Before the Arabian conquest, trade market for spices and herbs sellers (the attars) was established at the site of the mosque.

Considerable reconstruction of the monument is attributed to the 12th century when the main facade of the mosque was encased all over again. In the 16th century this was a small block mosque. The Magoki Attari Mosque is attributed to the type of so-called closed mosques, with the ceiling on six stone pillars.

In 1930 under the layers of soil the southern portal of the mosque was discovered, demonstrating its unique ornamental brick masonry and archaistic ornaments of curvy majolica. Restorers cleared up the facade which went down into the soil to a depth of 4.5 metres and reproduced the opportunity to view the main artistic view of the mosque.

The whole variety of its architectural decor - the curvaceous masonry of a glazed bricks which create different combinations, patterns, ornaments, terracotta plates, partially spray terracotta - is organically combined in the decoration of the portal niche. This 12th century portal is

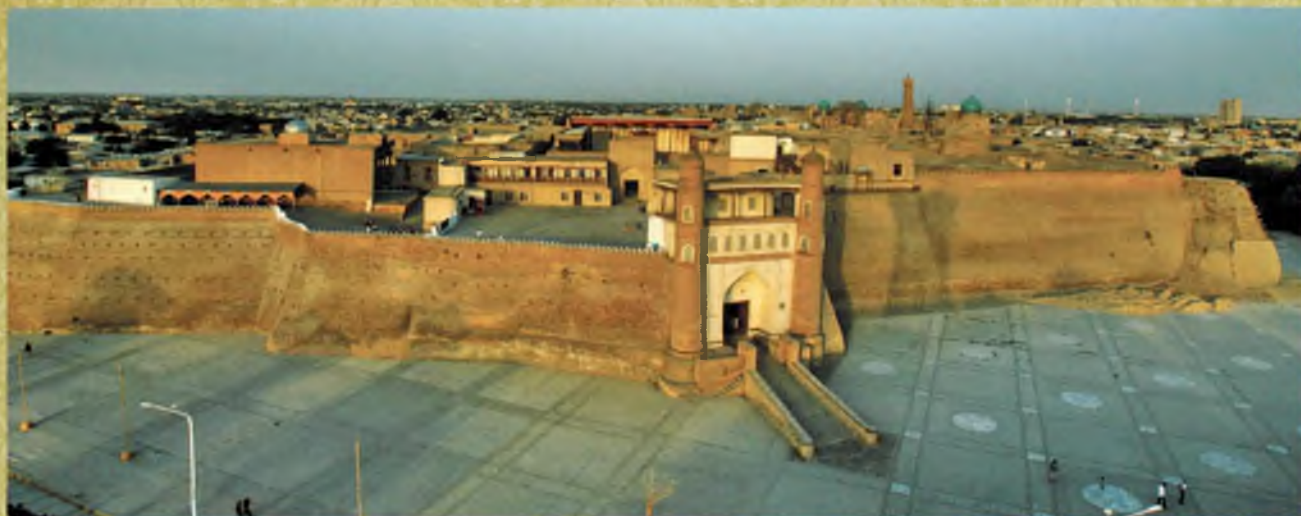
considered to be one of the most ideal objects of Bukhara architecture.

Legend about Magoki Attari Mosque

The 10th century historian Narshahi claims that in ancient times a mosque Mokh (moon) was built on the place of the fire worshippers' temple. Most probably, this temple was a place of worship for the God of moon Sin – the patron of the nomadic people, as the moon lights their way during the night. Possibly, this cult had been adopted by the local nomads with the addition of their existing beliefs. Besides, twice an year in the presence of the city governor, the trade fairs were organized where wooden and clay idols were sold.



Ark Citadel



Ark is the most ancient archeological complex of the city. It is a former governmental center. The Registan square ("the poured square") is situated in front of it. The majestic ancient fortress Ark attracts attention of every person visiting Bukhara. Its shape is close to an irregular rectangle slightly

elongate from west to the east with its south-east angle being slightly cut. The Ark Citadel is situated in the middle of the western part of the modern city. The height of the walls is 789.6 metres and its area is 3.96 hectares. The height from the Registan square level is approximated at 16–20 metres.





The front entrance to the Ark is architecturally decorated with two pillars – shaped towers. The upper part of the towers is connected through a gallery with terrace premise built above it. The entrance into the gates of the Ark represents a ramp or a gradually elevating pathway which leads through the covered long corridor to the



Ark Citadel Legend

National historical legends consider Siyavush to be the founder of the citadel. Siyavush is the epical hero of Central Asian ancient tales, a beautiful young man defamed by his mother-in-law and forced to flee to Turan where he was first greeted but later murdered by the king Afrasiab. Beautiful Siyavush hiding from the persecution of his mother-in-law had reached a wealthy country stretched out in the desert oasis. Daughter of the local king had fascinated the young man. But the king had made an intricate condition for Siyavush. The king had bestrewed an oxhide: "I want you to build a palace which would fit on this oxhide". But Siyavush turned out to be even more cunning. He had cut the oxhide into thin lines, connected the ends together and had built the palace inside of this circle. This is how, according to the legends, the Bukhara Ark has been created. Referring to the statement of the historian of 10th century Muhammad Narshahi, the Ark fortress was in ruins for a long time and only in the 7th century Bukhar-hudat Bidun had recovered the big palace "kakh" and later had ordered to carve the name of the constructor on the metal desk and hang it on the palace gates.

According to the legend, the palace had collapsed again and several further reconstruction projects had failed to recreate the building. Then the governor following scientists' advice had built the palace all over again in a shape of a constellation of the Big Dipper, on seven pillars.

Djami mosque. Along this corridor there are premises for water and few detention cells.

In the Middle Ages Ark had been an entire city with Emir's palace, mint, mosques, governmental institutes, storehouses, shops, prison and a square for public meetings contained within it. At those times big leather lash used to hang on one of the walls (the symbol of Emir's power).

Chashmai Ayub Mausoleum

Chashmai Ayub relates to the honored “track places” (“kadamjoy”), left as a heritage by sacramental people. According to the historical beliefs, cultic construction had already existed at this location in the 14th century. The inscription by the entrance notes that the building had been constructed during the rule of Amir Timur.

Unique feature of Chashmai Ayub is the dome in the shape of conical marquee which is quite common in the architecture of Khorezm in the 13th–14th centuries. Most probably, the constructors were Khorezmians by origin.

The architecture of Chashmai Ayub represents a complicated, multiplied reconstructed monument during the 14th–19th centuries, which had finally taken the shape of an elongated prism wreathed by various forms and domes above different forms. Its sharp, unforgettable silhouette is performed by a lifted double dome with conical calotte on a cylindrical drum which is the main premise with the water spring. The dome cover of the mausoleum grants small hazy housings with special intimacy.

The entire view of the mausoleum emits the feeling of a vacant contemplation: “Muslims do not die, they just

pass from one gate into the other”.

Nowadays, this building contains the Water Museum and a portable carpet exhibition.

Chashmai Ayub Mausoleum Legend

On the place of modern mausoleum, as the legend suggests, there used to be a desert. Its inhabitants had suffered from the lack of water; they had prayed to God to send them at least some water. In response to these prayers, Saint Job (Ayub) had appeared in front of poor people and hit the ground with his magic staff. Sudden appearance of a well had astonished the people by its vivifying spring and its crystal clear water. It is commonly believed that the water still keeps its clearness and herbal power.



Poi Kalyan Complex

The Poi Kalyan complex means “the pediment of the Great” consists of three architectural constructions: minaret Kalyan, Kalyan mosque and Mir Arab madrasah

which altogether constitute an entire architectural complex, the most historically significant and majestic object of Bukhara.



Mir Arab Madrasah



Mir Arab is one of the most sacred Islamic educational places throughout all of the post soviet territory. It was built during the governing period of Shaybanids in the 16th century on the trophy means won over from Ubaydulla khan who died in 1539. The construction of Mir Arab madrasah is attributed to Sheikh Abdallakh Yamani who is more well-known as Mir Arab, the spiritual mentor of Ubaydulla khan.

Mir Arab madrasah is located across Kalyan mosque. Madrasah is designed with the traditional planning scheme – square yard surrounded with two built in stores, two domed halls in the right and left corners. The main facade in the center is emphasized with the portal which is connected to two-level terrace. The facade is flanked from both sides with small towers. The decoration of the madrasah includes curvy mosaic, multi-colored styled ornamentation. In the center of the vault (gurhana) there is a wooden gravestone of Ubaydulla khan. At its base there is a grave of Mir Arab. At present a seminary is located on the madrasah territory.



Kalyan Mosque



Friday Kalyan mosque is considered one of the most ancient in Middle Asia. Archeological excavations point out on the presence of several ancient ground floors on its territory. The inscription at the entrance indicates that the construction of the building had begun approximately in the 15th century and was over in 1514.

The building occupies the area of 1 hectare and has the space for about 10000 of worshipers. The main entrance, the Eastern one, is decorated with a big portal perfected by mosaic. The portal is situated on the top and few steps lead to the front yard of the mosque. With every step the vaults of the pendentives slide apart and visitors can enjoy the view of the main building of the mosque. Two blue domes rise up at the sides. Kalyan mosque has a rectangular shape with four premises. Colored coverage of the facades is created with the help of mosaic and bricks glazed with special frost. The dome of the mosque rises up above all the constructions of the city and blends with the blue of the sky. Across the mosque, on the same axis the Mir Arab madrasah is situated.

Minaret Kalyan

Minaret Kalyan (the Great) is the main symbol of sacred Bukhara. From its top, the call for prayers had gathered the muslim population of the city. The supremacy of the minaret meant predominance of Islam for all the people living in Bukhara. Minaret represents a gigantic vertical pillar which is constructed from bricks. Its height is 46.5 metres and the foundations of the construction go down into the ground up to 10 metres. Diameter by the plinth reaches 9 metres. This magnificent conical pillar is complimented by cylindrical lamp-rotunda on the stalactitic wreath. The lamp rotunda has 16 reach-through ark holes. Throughout the whole length of the minaret there are 12 decorative belts on each of which there is a unique ornament. On three of its belts the ancient construction date inscriptions can still be seen – 1127 as well as the name of the contributor – the governor of Bukhara, Arslankhan and the name of the architect is Usto Bako, whose grave, according to the legend, is situated in one of the neighboring blocks.

Minaret Kalyan is linked to the roof of the Kalyan mosque by a small bridge. This is the point from which it is possible to get inside the minaret and lift up to the rotunda through a thin brick vintage ladder which has 105 steps.



Minaret Kalyan Legend

There are many legends about Minaret Kalyan which is situated in ancient city of Bukhara. The name is translated as "Big Tower", but it is also known as "The Death Tower". In ancient times many people were executed being thrown down from its top.

One of the old legends relates that once upon a time there was a shah who had a wife. He was a very cruel man and decided to kill his wife throwing her down from the top of the tower. But she was a very smart woman and had asked her husband to make her last wish come true. He agreed. When the woman showed up on the execution day, she was dressed up in all her dresses and skirts. Being

absolutely calm, this wise woman had raised up to the top of the tower and all the people had been waiting and watching her. When she jumped down from the tower, it looked like a miracle: she survived as her dresses blew up like a parachute and led her land safely on the ground.

Another legend claims that when Genghis Khan had entered the square near the tower after destroying the defenders and a half of the city, he looked up at the minaret and his helmet fell down. He had to bend down to pick it up from the ground. "I have never bowed before anyone", said the great warrior, – "but this construction is magnificent enough to deserve a bow".

Sayf ad-Din Boharzi and Bayankulikhan Mausoleums

The territory of the Fatkhabad settlement in the eastern part of Bukhara used to be a location of a centralized cultic complex which was established near the grave of a local sheikh, poet and a theologian Sayf ad-Din Boharzi who lived in 1190–1261.

The Bayankulikhan mausoleum was constructed in 1358 near the burial place of Boharzi. Additionally at the end of the 14th century, at the location of an ancient burial vault of the sheikh the Sayf ad-Din Boharzi, a mausoleum had been built and is preserved up to present times.

The Sayf ad-Din Boharzi mausoleum has impressive curves and architectural lines and at the same time attracts one's interest with its simplicity and clarity of the design. The building has a complex structural plan; the burial vaults (gurhana), the pilgrimage area (zi-

yaratkhana). There are two domes above that – the bigger and the smaller one. Absolutely no decoration can be observed both inside and outside the building. The only architecturally significant element of the construction is the wooden gravestone of the 14th century which was placed in gurhana.

The Bayankulikhan mausoleum is a double-room premise encircled with a hidden corridor. The main facade of the building is complimented by the portal ark which is hardly-identifiable among the mausoleum walls. The rest of the facades are glazed with the domes being comparatively squat. Ziyaratkhana is rather small and shady. The elegance and magnificence of the Bayankulikhan mausoleum architecture is emphasized by curvy spray terracotta of blue, dark-blue and white tones.





About Sheikh Sayf ad-Din Boharzi and Khan Bayankuli

Seyyid al-Khak va-Din abul-Maani Said ibn al-Mutahar ibn Said al-Boharzi (1190–1261) was a student of Nadjim ad-Din Kubro who had founded the Sufi order “kubraviya” and had chosen Bukhara to be the centre for the preaching of his followers in this religious stream. According to the legend, sheikh had turned Berke, the khan of the Golden Horde into Islam. In the middle of the 13th century Boharzi became the head of the Bukhara madrasah that was established by a Mongolian muslim dignitary Maksud-bek. After his death

the sheikh was buried in Fatkhabad, Bukhara.

One of the successors of Sayf ad-Din Boharzi was khan Bayankuli who died in 1358.

Historical facts claim that in 1346 the ruling authority in the western part of Mongol Ulus (Empire) included Bukhara as one of its cities, had been conquered by emir Kazagan. Formally he had put Bayankulikhan on the throne and had ruled on his behalf. When the power was passed to Kazagan's son, emir Abdallah, he executed Bayankulikhan. According to the legend, one of the reasons was Abdallah's desire to possess the right to marry Bayankulikhan's wife. The khan was buried in his mentor sheikh Boharzi's memorial. .



Ulugbek's Madrasah



The only construction located and preserved in Bukhara in commemoration of a great astronomer Ulugbek is the madrasah. Its construction had started in 1417 and its creators were the most outstanding architects of those times – Nadjmid-din Bukhari and Ismail Isfagani.

The entrance to the madrasah is bifurcated with a crosscutting corridor. One of ends of the corridor is the darskhona (the lessons room), another one contains the mosque. On the second floor the library can be found. The facade represents a two-level arcade and has two wings. Two big towers cover it from both sides.

The walls and arks are decorated in quite a simple

manner. The madrasah is designed with the astral ornament which was undoubtedly a reflection of Ulugbek's view of the world as an astronomer. Simple ascetic life was led here – prayers in the mosque, lectures in darskhona, and conversations in shadowed galleries.

This madrasah has become a structural template for other madrasahs in Middle Asia.

The doors of the madrasah contain an inscription: "Aspiration for knowledge is a sacred obligation of every Muslim man and woman". There is also another statement: "Let the majestic mercy of God always pour upon the people enlightened with wisdom".

Ulugbek

Mohammad ibn Shahrukh ibn Timur Mirza Ulugh Beg Guragan –Timur's grandson – was born in 1394. While being a teenager Ulugbek became interested in science and spent most of his time in the rich library of his father Shahrukh. Court flatterers called young Ulugbek "Grand Duke". Later on, he justified this nickname in a very unexpected (for his milieu) way.

After Tamerlane's death, internecine wars and feudal disturbances exploded in Central Asia. These ended with the victory of Tamerlane's son, Shahrukh, who became the Supreme ruler of the Timurid Empire and in 1409 gave Maverounnahr as a crown domain to his eldest son, 15-years old Ulugbek. But the teenage ruler was more interested in the development of science and education in the country than he was in politics or military conquest. Ulugbek's close communication with the prominent mathematicians and astronomers of that time – Jemshid

Ghiyas ad-din al-Kashi and Kazi-Zadeh Rumi – also created favourable conditions for turning the city into an intellectual centre of the empire. According to the words of his contemporaries, Ulugbek was an extraordinary scientist (some medieval authors wrote about him: "In geometry he was similar to Euclid, in astronomy – to Ptolemy"). Ulugbek initiated active construction of higher schools of education (madrasahs) in order to encourage Muslim men and women to "enlighten their minds". Besides, in Samarkand Grand Duke gave his own lectures on astronomy.

Ulugbek's scientific and educational activity displeased some representatives of Muslim clergy and other conservative forces, which accused him of heresy and organized a conspiracy against him. In 1449 Ulugbek was treacherously murdered, while his observatory was destroyed and consigned to oblivion.

In 1994 the 600th anniversary of the great scientist and state governor Mirzo Ulugbek had taken place. In 2009 international scientific conference "Mirzo Ulugbek and his scientific contribution in the development of world science" was organized in Samarkand. The conference was dedicated to 615th anniversary of this outstanding astronomer and to the UNESCO's announcement of the year 2009 as International year of astronomy.



Abdullazis-khan Madrasah



Abdullazis-khan madrasah was built in 1652 in the honor of Bukhara khan Abdullazis which died in 1681 and belonged to the Ashtarhanids dynasty (1601–1747). This construction had been constructed on the same axis as the Ulugbek madrasah but significantly excels it with its magnificence and wealth. The madrasah consists of four-premised front yard with portal entrance and cornered terraces. To create a special curvy shape of the por-

tal, it was constructed very tall which disrupts the harmony of its proportions and the portal seems over-elongated and the side wings seem to lean heavily.

Abdullazis-khan's madrasah takes a special stand among the ancient monuments of Bukhara due to its impressive artistic design. The lamps are covered with the decorative painting "kundal" (the colored painting technique with golden cover on the curvy ornament). The outside décor is overwhelmed with flourishing bushes mosaic. Under dome stalactite systems and well-designed pendentives are applied in the interior as well as various amazing murals. Mythical images of dragons and Semurg bird are presented instead of common geometrical ornament on the walls of the interior. Yellow tones prevail in the color gamma of the imaging.

Legend about Semurg

Semurg ("the bird of happiness") is an imaginary being from the Zoroastrian mythology, the king of all the birds. It is believed that Semurg looks like a huge falcon with female like chest or like a wild bird with the features of a lion or a dog. It was often represented on the talismans.

Later the myth about Semurg had spread among other nations of the Middle Asia.

Zoroastrian scripts claim that Semurg is sitting under the World Tree that created people. The Semurg with its wing movements spreads the seeds of this tree like a rain and the wind distributes these seeds all over the world. In later legends, the Tree and Semurg are associated with each other.

The image of Semurg has various variations. Most often it is perceived as prophetic bird of justice and happiness, but in some myths it is represented as a warrior securing the world from the dark powers.

Kosh Madrasah Complex

During the reign of Abdulla-khan the Second (1557–1597) the architectural complex Kosh Madrasah was built including two cross-placed madrasahs. The first one is Modari-khan madrasah, built about 1567 in the honor

of Abdulla-khan's mother; the second building carries the name of Abdulla-khan and was built in 1588–1590.

“Kosh” means “double”, “paired”; the buildings stand in front of each other on different sides of a narrow street.

Modari-khan Madrasah

Modari-khan madrasah was built in the honor of mother of Abdullakhan the second, this is how the madrasah had obtained its name which in translation from Farsi means “the mother of khan”.

The building is located at an angle from the road, therefore the construction does not have any symmetry. By the composition this is a “typical” seminary with the dormitory for students and lecturers around the front

yard, public halls of the mosque and auditoriums by the entrance of the building. The main facade of Modari-khan madrasah is impressively decorated with the paintings made by brick mosaic that form various geometrical ornaments. The design of the facade fill the tympanum made of curvy majolica plates representing the flowers. The entire artistic design of madrasah looks very restrained.



Abdullah-khan Madrasah

Abdullah-khan madrasah built in 1588–1590, is one of the most outstanding objects of Central Asian architecture.

The main principle of the structural building remained unchanged – the premises are located around the front yard. However, the construction is much more complicated: the main entrance has a tall portal which is linked to the wings with two-stored premises and the gallery on the upper floor. Impressive size of the facade

and the variety of the decorative ornaments grant the building with colorful and majestic view. In bright sun light, the cold tones of majolica plates (blue, green and white) shine very brightly. The doors of madrasah are designed with astonishing artistic input, gathered from separate parts of the tree with thin carvings all without a nail. Abdullah-khan madrasah is one of the biggest in Bukhara after Kukeldash and Mir Arab.

Bakhouddin Nakshbandi Complex

Bakhouddin Nakshbandi Complex is the most sacred place in Bukhara. The memorial of Bakhouddin Nakshbandi has been constructed throughout 5 centuries. Its center is the rectangle front yard where the grave of sheikh is situated.

Funeral mosques of the 19th century are connected to the front yard. Along the perimeter of the yard the terrace with wooden pillars takes its organic stand. Right by the entrance the visitors may observe a necropolis of Shaybanid governors among whom are buried, Iskander-khan (died in 1583) and his son Abdullah-khan the Second (died in 1589). The biggest building of the memorial is the khanaka with massive dome ceiling at the base of arks. The khanaka is given the name of Abdalazis-khan

(died in 1550) which gave the order of its construction.

In the 80s of the 20th century the complex had been reconstructed and today includes: a separate yard with the housing, painted mosques of Kushbegi and Muzafarkhan, the minaret, a small madrasah, the gravestone on the burial of a saint and the burial vault of Bukhara governors. Spirituality of the expressive architectural constructions, silence and the intimacy of this complex inspire the desire for worship of Allah (God).

Standing at a distance of 12 km away from the city, this sacred Islamic place attracts many people. Both young and older pilgrims, men, women and children coming from the nearest and farthest locations, gather together for the blessings and prayers in this quiet place.





About Nakshbandi

Bakhouddin Nakshbandi (1318–1389) is one of the most famous founders of Sufizm and the originator of Sufi brotherhood of nakshbandi. He was born in a small settlement, later called Kasri Orifan which in translation means “the palace of worshippers”. It is believed that sheikh Nakshbandi had received spiritual dedication order from Hodja Abdul-Khalik Gijduvani who had appeared in his dream and ordered him to become the successor of Amir Kulyal. His other mentor was the Sufi governor Sultan Halil. Later, Sheikh Bakhouddin Nakshbandi became a spiritual mentor of the great Amir Timur.

The Sufi community of Nakshbandi denied asceticism and was actively engaged in household crafts. The main principle of the brotherhood was: “Our path to God is a reciprocal communication, not the reclusion”. Nakshbandi had received the widespread recognition in Islamic world during a three-year Hadji. In 1993, the 675th anniversary of Bakhouddin Nakshbandi had taken place to commemorate one of the founders of Sufism and a patriot which had inspired the people to fight against Mongolian conquerors.

Lyabi-Hauz Complex

(Kukeldash Madrasah, Khanaka Nadir Divan-Begi, Nadir Divan-Begi Madrasah)

Lyabi-Hauz “the coast of the reservoir”, is one of the trade squares located in the center of the square. It was built in 1620 and comprises of 3 monumental buildings: Kukeldash Madrasah (1568–1569) in the north being the biggest in the city and two other religious buildings: Khanaka Nadir Divan-Begi (up to 1620) and Nadir Divan-Begi Madrasah (1620) located in the western and eastern regions of the city.



Kukeldash Madrasah

Kukeldash madrasah was constructed in the 16th century during the rule of Abdullah-khan the second. This is one of the biggest madrasahs in Bukhara. It has 160 premises located on two storeys along the perimeter of the front yard. One of the most well-known middle Asian writers of the 20th century, Sadriiddin Ayni (1878–1954) was a student of this establishment. Traditional facades of madrasah are designed with majolica. The main fa-





cade near Lyabi-Hauz contains a hall, a mosque and the lesson room (darskhana). The interior of madrasah intrigues the visitors with its mysterious star-shaped lamps made of burned bricks. The decoration of the central portal has been accomplished without using glue or nails.

The premise of the madrasah makes an impression of tightness with its heavily leaning entry, ladders and small rooms. The most marvelous feature of the madrasah's architecture is the decorative design of the two main halls of its mosque and the lesson rooms. The dome ceilings of the corridors are impressive; they lead the way from the gates to the front yard.

Khanaka Nadir Divan-Begi

Khanaka (location for merchants) Nadir Divan-Begi is a rectangle-shaped building with dome cross-point ceiling with a unique elongated narrow portal and side towers. The main hall is single-domed; two premises are situated around it. There is also a mihrab (direction to Mecca) decorated with astonishing architectural design. The main portal is decorated with epigraphic painting.

The front facade is a stand-point for two towers cut at the height of the walls. Besides the main one there are two side portals. Due to its location and the hall with wonderful acoustic, Khanaka Nadir Divan-Begi has been the cultural and religious center of Bukhara throughout many centuries.



Balyand Mosque



Balyand mosque is located in the southern part of Bukhara. It was built in the beginning of the 16th century in a wealthy Bukhara neighbourhood. Balyand mosque (in translation – “the high”) owes its name to a high stone base.

This building is a typical example of a block mosque. The mosque consists of two parts – the summer and the winter ones. The winter part represents cube-shaped building. It is surrounded and shadowed with the terrace and astonishes with its decorated interior. The terrace is a summer mosque. The pillars of the terrace are shaped in a form of stalactites made in the 19th century from wood and is supported by the fundamental base.

Inside the building, both the walls and the premises are painted with golden ornaments. The ornament is an intricate ornate lettering and the ornament made of flowers and plants. The hall of the mosque is designed with golden plates.

It was believed in the region that Balyand mosque is worth imitation. At present time, the age of this mosque is equal to 500 years. It is considered as part of the world heritage by UNESCO.



Hodja Zayn ad-Din Complex

Among the city blocks, Hodja ad-Din complex, the pearl of Bukhara is silently hidden. It was built in the first half of the 16th century on the shore of the most ancient reservoirs of Bukhara.



Hauz, which was providing the local population with drinking water, was designed with stone plates in the 19th century. In the north-east corner by the stepped path to the water stream there is a fountain in the shape of dragon's pasture – "adjarh".

The type of this building is called mosque-khanaka. The southern facade of the building itself concludes a very deep niche. In a special niche of the western facade which faces the street there is a grave of Sheikh Hodja Zayn ad-Din.

The main dome hall is rectangle-shaped; it is wide and has tall ceilings. Majestic design decorates the hall from the ground floor up to the top of the dome. The mosaic panel of the mosque impresses the eyes of the visitors with its geometrical forms as well as the curvy arks with colored ornament. The sense of multi-colored variety prevails inside the building with its blue and dark-blue tones.



Chor-Minor Madrasah



Chor-Minor madrasah was built in 1807 being sponsored by a wealthy Turkic Caliph Niyazkul. This construction is located on one of the neighborhood streets near the Mazar gates of Bukhara city.

Its architecture differs from the traditional scheme. The building is complemented with four small minarets vaulted with blue domes, decoration of which is unrepeatable. That is how the building got its name “Chor-Minor” (“Four Minarets”). Three towers were used as subsidiary premises. The ladder is constructed in the fourth minaret which leads to the dome hall on the second floor. It contains an amazing collection of ancient books.

Madrasah includes a front yard, complimented by one-layered terrace, pillars in a summer mosque, swimming-pool covered with stone blocks.

Legend about Chor-Minor Madrasah

Each of the four minarets (towers) of madrasah has different form. In some elements of the decoration of the minarets such images as cross, Christian fish and Buddhist praying wheels can be observed. There is a view that using this particular artistic design the creators of the madrasah aimed to reflect the realization of four religious streams.

Bolo-Hauz Complex

Bolo-Hauz is the only monument of medieval culture of Bukhara which consists of the reservoir (hauz), Friday mosque and a minaret. Friday mosque Bolo-Hauz is situated in front of the entrance to Ark, emir fortress.

The complex represents a classic composition of the Central Asian mosque: winter building built in 1712, summer terrace (traditional ceiling) of the 20th century with ornamented ceiling and wooden pillars. Near a small hauz there is a miniature minaret built in 1917 by Usto Shirin. It is believed that emir had been visiting this place covered with carpets for daily sacred worship.

The most impressive feature of the mosque is the terrace design, whose pillars are grown from two trunks and have complicated stalactitic parts, decorated with flowered and geometrical ornament.

About the Hauz

At all times, Hauz was the most favorite place for the people of Bukhara who had always suffered from heat. It provided most part of the city with water as there was no branched network of water streams due to cramped construction of the city. The water from the hauz was in a great demand. A profession of a waterman used to be very popular at those times. They carried water in special leather sacks around the bazaars and the households.



Sitorai Mohi-Hosa Palace

Sitorai Mohi-Hosa Palace is a countryside residence of Bukhara emirs. It is located 4 km to the north of Bukhara and belonged to the last governing emir of Bukhara, Said Alimkhan (1911–1920).

The name of the palace means “stars meet the moon”.

It was under construction for two decades, beginning from the end of the 19th century.

Firstly, the group of local architects headed by Usto Hodja Hafiz had built a magnificent object which combined local Bukhara and European traditions. The main structure of this palace is granted to the throne hall. Under its arks the public meetings of the elite authorities used to be held.

Grand historical value is attributed to the new palace which is built near the old one and includes few building complexes. The new palace complex Sitorai Mohi-Hosa had already been built during the life of emir Alim-khan. It used to include the main entrance ark with mosaic or-

namment of various tones and colors, inner yard with galleries, main portal designed in east-European style with the flowers planted in front of the swimming-pool and the emir harem premise in the garden. By the entrance to the portal there are two marble lions made by nuratin masters. Also the architects had created marble reservoirs in the shape of fictional dragon.

The main building of the palace which includes several rooms and personal premises of emir had been constructed mainly under the supervision of Russian engineers and only “The White Hall” and its corridor built in 1912–1914, belong to the art style of Bukhara architects. These halls are the masterpieces of ornamental decoration. “The White Hall” had received its name from the shiny-white construction materials used during the creation process to cover the walls and the ceiling. The mirrors built in the wall in the shape of a panel constitute only the font for the decorative ornaments.





After destroying the palace in 1920 as it was decided by Bukhara emirate, Sitorai Mohi-Hosa was the session place for the new government, supreme state body of the National Republic of Bukhara (1920–1924), the united national assembly. At the present time, the branch of Bukhara historical museum is located on this territory.



Story about Bukhara Emir

As the national legends claim, when the Russian army had attacked Bukhara Emirate, the Red Army had taken about 3-9 carriages with gold out the emir's palace and delivered them to Russia. However, according to the historical beliefs, national soldiers had found small parts of those treasures, and Alimhan had transferred most part of his property abroad. After dethronement of Russian Emperor Nicholas by Bolsheviks, Bukhara emir realized that his turn was next. Therefore, he decided not to waste time and started to prepare for the future immigration. In 1920 he left the palace and escaped from Bukhara..

Trade Domes of Bukhara

In medieval era, Bukhara was a centralized trading city visited by the merchants from Central Asia, Iran and India, Russia and China. The trading center of Bukhara had influenced the construction and planning of the city. Huge streets in the center had been occupied by bazaars, each of which specialized on a definite type of a product. For the improvement on the squares and crossroads of the streets, specially designed dome buildings called “toki” (ark) had been constructed.

Toki Zargaron

In 1569–1570, according to the 16th century chronicler Hafizi Tanish, the biggest trade markets Toki Zargaron had been built. Its name means “the jewelers dome”, the building that is marvelous of its type. The dome ceilings of Toki Zargaron are very beautiful, their forms are complete and sharp. They do not obtain any type of decoration, everything is prevailed by construc-

tive logics: massive arks step out with their sharp elastic ribs above thin covers of the domes and ceilings.

Toki Sarrafon

With active participation of moneychangers, various currency operations took place under the trade dome of Toki Sarrafon located near the ancient stream Shahrud. Moreover, various types of embroidered headwear, fur clothes, earrings, precious harnesses and the dishes had been sold in this place.

Toki Telpak Furushon

Marvelous headwear could be bought in Toki Telpak Furushon: gold embroidered skullcaps, fur hats and unique kinds of turbans. This was also the location of a gallery with the niches, closets and goods storehouses.



National Clothes

Uzbek national clothing which has a long history is evidence of capability of the costumes to fit the natural-climatic conditions, the social identity of people, their perceptions, cultural and historical connections.

Bukhara type of wear had differed from the national clothing of other regions with its ostentation and festiveness and unique golden decoration. Three colors dominate in Bukhara clothes design: deep-red, yellow and pink.

Everyday male clothing used to be traditional shirt “kuylak” which firstly covering the knees but was later shortened to the hip level. Supposedly, the simplest part of the male costume had been the trousers “ishton”. Closed, without any pockets, buttons, wide at the upper level they used to narrow down at the foot level. Another type of national wear is “kaba” which used to be worn above the inside shirt and by design was similar to a dress – gown, with long sleeves. Kaba could have an axis cut in the front part with cape-shaped cut on chest with buttons. The gown was usually underpinned with a string at waste.

Beginning from the second half of the 17th century a small turban was commonly accepted among the aristocratic part of the population. However, modern male costume is complemented with a kulokh or the skullcap – duppi. Islam had affected the national tradition for males to wear a skullcap as it was not allowed to come outside without the head being covered.



Ancient traditional clothing for Uzbek women is the dresses (kuylak) and wide trousers (lozim). The dresses had a shape of a tunic, long up to the ankles, straight and sometimes widening in the lower part. In Bukhara oasis the hems of dresses with vertical cut had been edged and decorated with special golden ornament. The sleeves were straight and long, hiding the hands. Light long and wide gowns “rumcha” were also popular among the female population, those used to be close-fitting. Since ancient times, the “tun-chapan” gown had been part of every Uzbek woman’s wardrobe and used to be very similar to the male model. Shawl was covering the head of the woman. Often, the headwear consisted of two shawls, one of which was placed on a head while the second one, folded diagonally, was worn at the forehead. In the beginning of the 20th century, silk and gold decorated duppi-skullcaps became widespread in the city.

Yashmak was not as common in Uzbekistan. Mainly, it was clothing worn in the cities. In the 20s of the 20th century, yashmak had been outmoded as the national costume and only older women held on to the ancient custom.

National costumes indicate the rich cultural traditions of the Uzbek nation, its customs, lifestyle and ancient historical roots.

Art and Crafts

The 19th century Bukhara history is brightened with the rapid development of art and crafts, coinage and the manufacture of jewelry, textile, golden embroidery, ornaments and painting on wood. Bukhara became a centre for handcrafts having a great influence on national art of all the cities and regions.

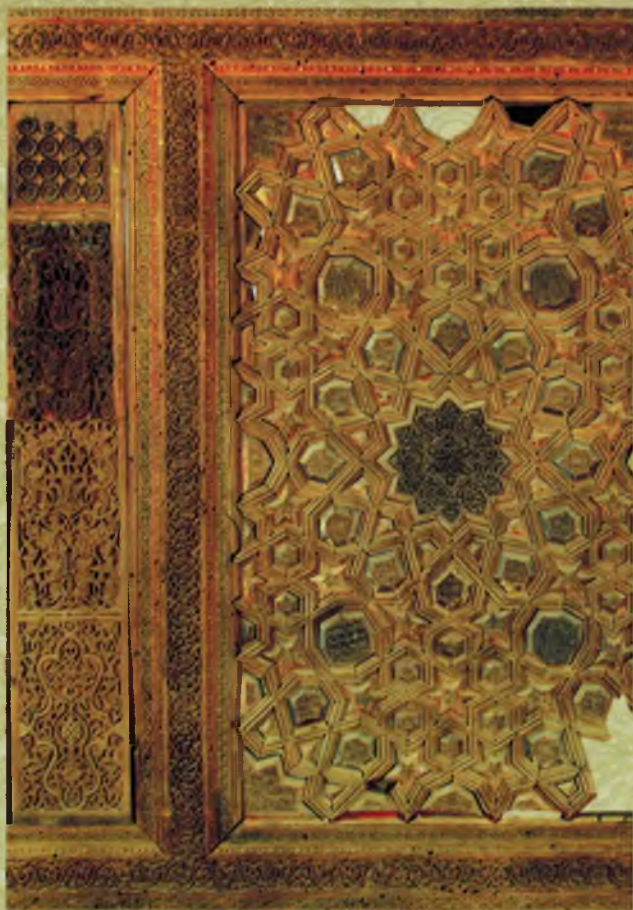
Jewelry manufacturing has always been important as it reflected public need for wealth and luxury. Traditional Bukhara jewelry include head wear “tilla-kosh” (the vault of the bride), temple pendants “mohitillo” (bibishak), and “kadjak”, chest jewelry “zebi-gardan” and “nozi-gardan”, earrings of a leaf type “barg”, “kundalsoz”, “halka” and others, bracelets decorated with laced carving in islimi style, belts for the aristocrats with big silver buckles and others. In the 16th century the jew-

elers were granted with a separate trading territory on central market, Toki Zargaron (the jewelers dome).

Traditions of carpet weaving in Uzbekistan are very ancient. Carpets are created by numerous weavers working at home, mainly in suburbs of the country, are perfect both in terms of the technique and the artistic design. National female weavers carefully preserve and develop wonderful traditions of carpet weaving.

The plate carving in the national art of Uzbekistan is represented by a rich variety of ornamental geometrical arabesque constructions built in flat-salient manner of carving. Unusual technique of colored plates accounts a great number of carving approaches on double-colored or multicolored foundation.





Wood carving in Uzbekistan has a wide assortment of the products, from massive ceiling beams to tiny children talismans.

Development of this art is linked with the decoration of constructions and local architectural particularities. In traditional architecture of the 19th–20th centuries, carved wood was sometimes the only decorative element of doors, gates, ceiling beams and pillars on covered terraces.

Perception about the embroidery will not be complete without its rare kind, golden embroidery. Its pick of artistic development, golden embroidery had reached in Bukhara in the middle of the 19th century when in crafts stores of emir's palace the craftsmen decorated luxury clothing of the governor and his surroundings. The golden embroiders were usually males who had passed their crafts to their successors. Male gowns, turbans, skullcaps, wide trousers, footwear, female dresses, head



bandages “pehsnaband”, shawls, boots and shoes were embroidered with golden and silver threads. Golden embroidery complemented with semi-precious stones and small metal domes “kubba” had decorated the elements of palace interior as well as horse cloth and shabracks.





Khiva

«The eighth wonder of the world»

Khiva is an open-air museum where it is possible to admire each monument infinitely. When evening comes and the moon shines above the minarets' tops, the mosques' domes and madrasahs' portals, it seems that you are in a magic city from the "Thousand and One nights" fairy tale.



Khiva

Khiva is one of the largest and most ancient city centres of the Khorasm agricultural oasis, located in the southern delta of the Amu Darya River, south of the Aral Sea, in the west of the Central Asia. The Kyzyl-Kum desert begins here.

There are number of national legends about Khiva and the origin of its name. One of them attributes the city's foundation to the son of the biblical Noah – Sim, where it is said that Sim, after the Flood, he found himself wandering in the desert alone. Having fallen asleep, he dreamt of 300 burning torches. On waking up, he was pleased with this omen, he founded the city with its outlines in the form of a ship mapped out according to the placement of the torches, about which he had dreamt. Then Sim dug out the “Kheyvak” well, the water from which had a sur-

prising taste. It is possible to see this well in Ichan-Kala (an internal town of Khiva City) even today.

Khorasm was the scene of many battles and skirmishes for Alexander the Great, and the Arabian army. After some centuries, Genghis Khan's united army managed to rush into the capital of the powerful state of Khorasmshah-Anushtegenids – Gurgandzh after a year long siege, having destroyed the dams on the Amu Darya River. A consequence of which was that the water of this turbulent river rushed into the city and practically wiped it from the face of the earth. However, the capital of Khorasm revived 200 years later.

Between the IX and XII centuries, a number of Muslim educational institutions, and large centres of science functioned successfully in Khorasm: schools of astron-



omy, mathematics, medicine and chemistry. The most well known was the Mamun Academy of Khoresm, which recently celebrated its 1000th anniversary; joined by the world community under the aegis of UNESCO. Muhammad-al-Khoresmi's fundamental works in mathematics, geography, and geodesy were already known in Europe by the IX century, and have not lost their importance to the present day. Al-Biruni, Agakhi, Nadzhmidin Kubro and other scientists and seminary students, whose names are also connected with Khoresm, have left a rich, scientific and cultural heritage.

Amir Timur pursued five campaigns in Khoresm in the XIV century, but only in 1388 did he manage to win it completely. In due course, Khoresm blossomed again, and for a short period became one of the most important spiritual centres of the Muslim world. After Khiva's khanate was formed at the beginning of the XVI century,

Khiva became its capital in 1598.

A major aspect of modern Khiva is characterised by the architecture of the Khivan khanate from the end the XVII century until the beginning of the XX century. However, archaeological excavations recently conducted here, show that in the basis of some rather "young" buildings rests ancient layers connected to the III and earlier centuries BCE. The architectural monuments of Khiva are of unique value to the world, with the city rightfully bearing the epithet of "City Museum". In the list of values of universal importance, Khoresm occupies a special place, as one of the centres of world civilisation and an important centre on the Great Silk Road. The city of Khiva was one of the first in Central Asia to be added to the UNESCO list as a place pertaining to the world heritage of mankind in 1990. Khiva celebrated its 2500th anniversary under the aegis of UNESCO in 1997.



Ichan-Kala

Cities were traditionally split into two, isolated one from another as in Khiva: an internal town – Ichan-Kala (the shakhristan), and an external town – Dishan-Kala (the rabad).

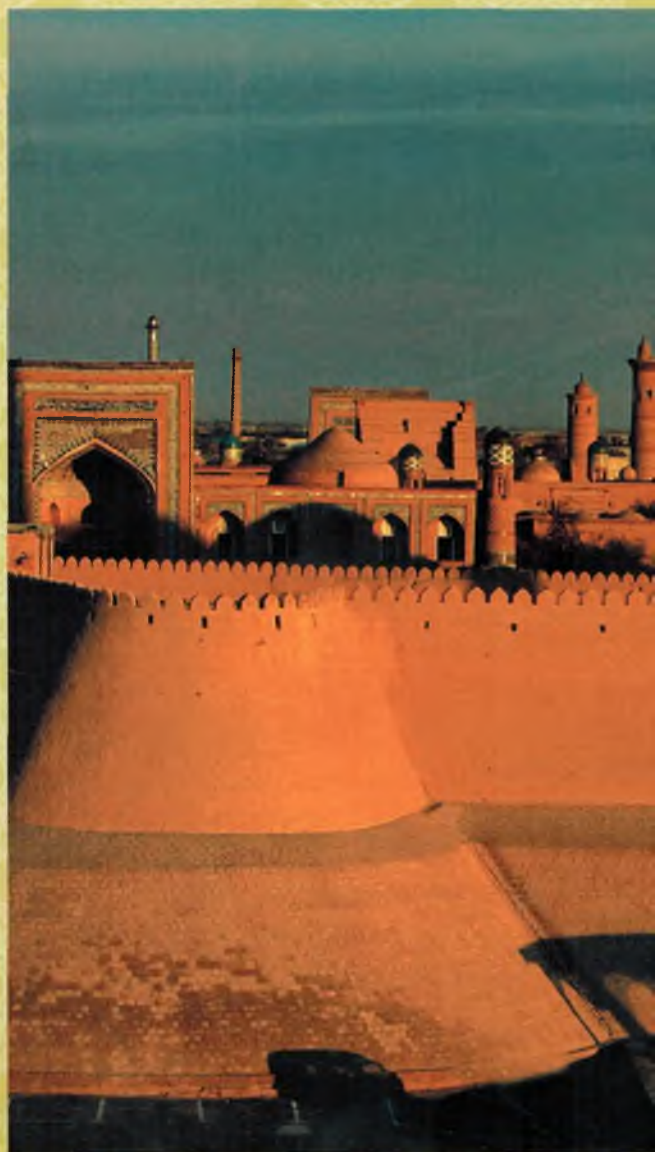
The mysterious City of Khiva has managed to keep an exotic image of the eastern city in the ancient Ichan-Kala, where numerous architectural monuments are located. The internal city occupies an area of about 30 hectares and has a rectangular form. Khiva was located in the limits of the Ichan-Kala fortress in the XVI and

XVII centuries and is surrounded by a powerful clay wall with a height reaching 8-10 m, and in parts 6–8 m thick and a length of more than 2200 m. The Ichan-Kala's reinforced walls, with semicircular towers on its perimeter, provided a reliable protection of Khiva City. There was a lancet gallery with loopholes and turrets on the upper part of the wall and the darvaza (the gates) were located at the centre of each of the four parts of the Ichan-Kala walls. The western – Ata-Darvaza are located at the Kunya-Arch (the khan's fortress), the northern –

Legend about Ichan-Kala

Judging by archaeological data, Khiva already existed in the V and VI centuries as a stop or a caravanserai at Kheyvak (Khiva/Kheyva/Kheyvak), on the ancient route from Merv to Gurgandzh. Proceeding from this, archaeologists believe that the remains of ancient fortified constructions around the caravanserai were partially the basis of the Ichan-Kala walls, dating back to the V century. Legend narrates, that the Kheyvak well, water from which had a surprising taste, was dug out by Sim, the son of the biblical Noah.

Today, the Kheyvak well is located at the north-west wall of Ichan-Kala. Traces of very ancient stone-work and the remains of the dome construction can still be seen; covered nowadays with desert blown sand and earth. Clay for the building of the walls was taken from a site two kilometres from the city, in the Govuk-kul area, where there is now a large lake. Today, as in ancient times, local clay is of an excellent quality and is used by modern potters. Legend has it that when The Prophet Muhammad built Medina, the clay from this area was used, and the lake, which appeared later, is considered to be sacred.



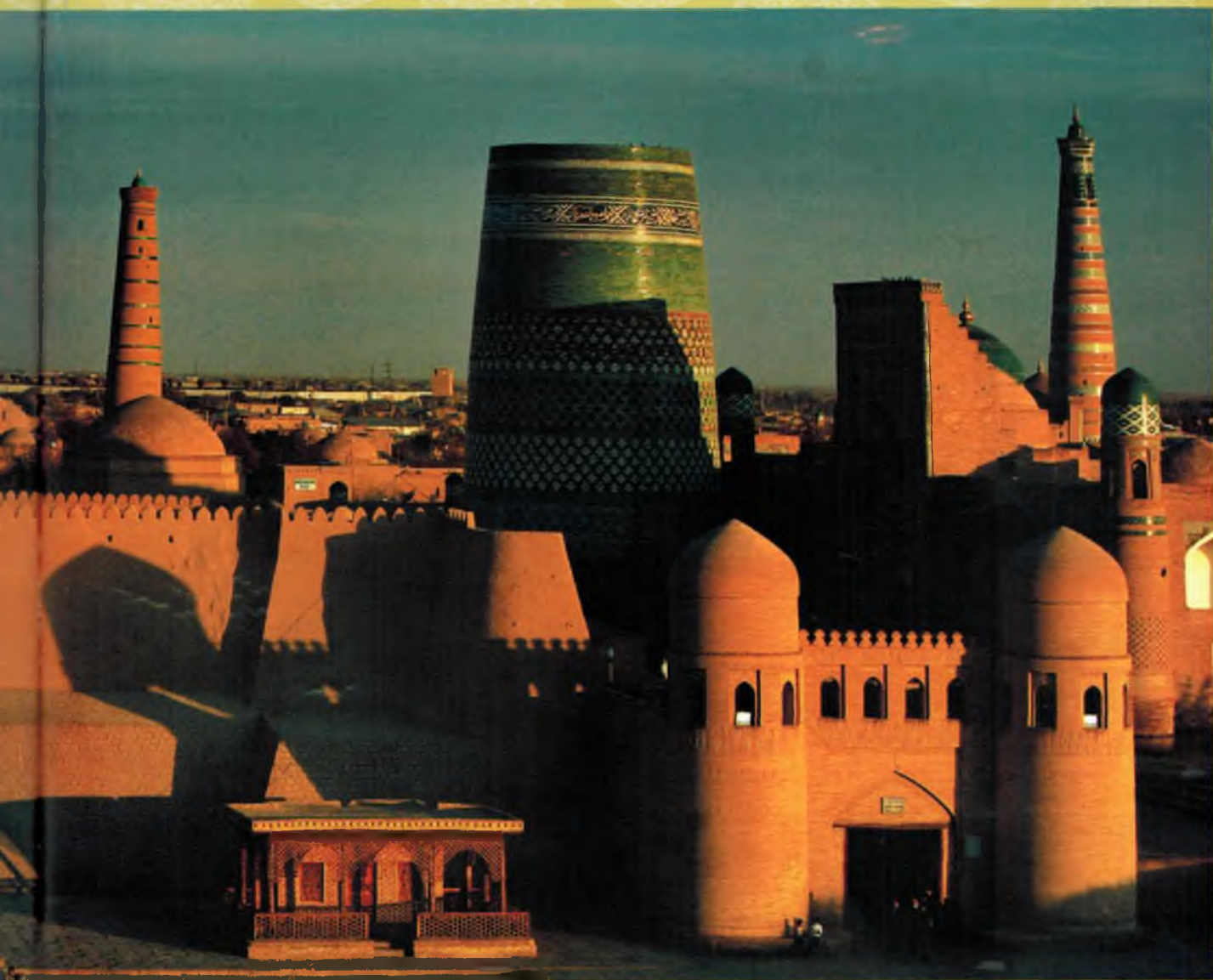
Bakhcha-Darvaza on the road to Urgench, the eastern – Palvan-Darvaza are positioned adjacent to the Khazarasp and the Amu Darya River, the southern – Tash-Darvaza on the sand of the Kara-Kum. The Ata-Darvaza Gate was destroyed in 1020, and was restored in the 1970s.

The historical centre of Khiva, in particular the Ichan-Kala fortress, is entered in the list of the world heritage sites of UNESCO. There are a significant number of architectural monuments: khan palaces, mosques, madrasahs, mausoleums, minarets. The basic part of Khiva monuments were constructed in the XVIII and XIX centuries. At this time, there was an original architectural style in the Khoresm oasis, characterised by its majolica facings,

wood, marble and alabaster plaster carvings. Because of this a number of Khiva's buildings differ in their intricate ornamental styles covering their columns, arches, walls, arched ceilings and doors. The original line of the many facets of the domes and towers are interlaced with blue tiles, with their colours dissolving in the clear blue sky.

Of equal importance is the lay-out of Ichan-Kala which has kept the intricacy of its small streets and narrow dead-end alleys, typical of old eastern cities.

As to the external city of Dishan-Kala, it is a belt of residential settlements, which developed around the Ichan-Kala, which is also enclosed by earlier fortifications.



Kunya-Ark

Kunya-Ark (translated as “old fortress”) was the Khan’s internal citadel of Ichan-Kala. The construction of Kunya-Ark was begun in 1686–1688, and the Ark became “a city in a city” at the end of the XVIII century, separated from Ichan-Kala by a high wall. The fortress consisted of the Khan’s office, a reception hall, the harem, a winter and summer mosque, a mint, and subsidiary premises such as stables, warehouses and workshops.

The premises of the Kunya-Ark fortress were grouped round the court yards, and the court yards were connected with a system of corridors. The entrance to the fortress was decorated with a gate resembling the Palvan-Darvaza. The towers were earlier topped by lanterns with turrets connecting them to the fortifications. In the first small court yard, adjoining the gate, ambassadors waited to be received by the Khan. Seven guns with gun carriages were located in the second court yard, and in the third the Khan’s council gathered. The largest court yard was entered through a corridor – kurinish-khona, where a yurt was established in the centre on a round platform, where the Khan sat and received his guests.

The door in a northwest corner of kurinishkhona (opposite to the entrance) opened through the corridor and led to the harem and the Ak-sheikh-bobo hill, where the powder magazine and patrol service were located.

The mosque and reception room (1825–1842) are still today adorned with ayvans, with wooden columns and walls with majolica facings.

The square near the entrance in Kunya-Ark was used for military parades and training for battles. There was also a special place for executions and zindan (prison), adjoining the Kunya-Ark east walls.

The complexity of the Kunya-Ark, still exists today, and was restored at the beginning of the XIX century.

The legend of Ak-sheikh-bobo

According to legend, the castle towered over the whole Kunya-Ark fortress with its thick wall, semi towers and teeth “kun-gra” in the X and XI centuries. There is only one bastion, made of brick and stone, and from not burnt clay. This strange construction is also known as “Ak-sheikh-bobo” – “White sheikh”. However, it has also another, similar sounding, more poetic name “Ashik-bobo” which means “the enamoured-aged man”. Now it is difficult to tell, what the basis for the name was. It appears that, there, high, behind the battlements, the eremite, left from the world, disappears. However, it is obvious, that this small house, or “chardara keshk”, as they call such structures in Khoresm, were intended for patrol service and served as a bastion.

It is indeed a fine observation post: the whole of ancient Khiva can be viewed from here; resembling an ancient oriental fairy tale. The sky is pierced with a chain of minarets, mausoleums and mosques; their domes towering over the flat roves of houses, madrasahs and peshtaks, sparkling with blue tiles. They rise over the galleries of the shaded loggias, and the fortifications of the battlements alternate with the city gate’s monumental portals. The Khan’s palaces, surrounding court yard with elegant ayvans are located betwixt the labyrinths of small streets.





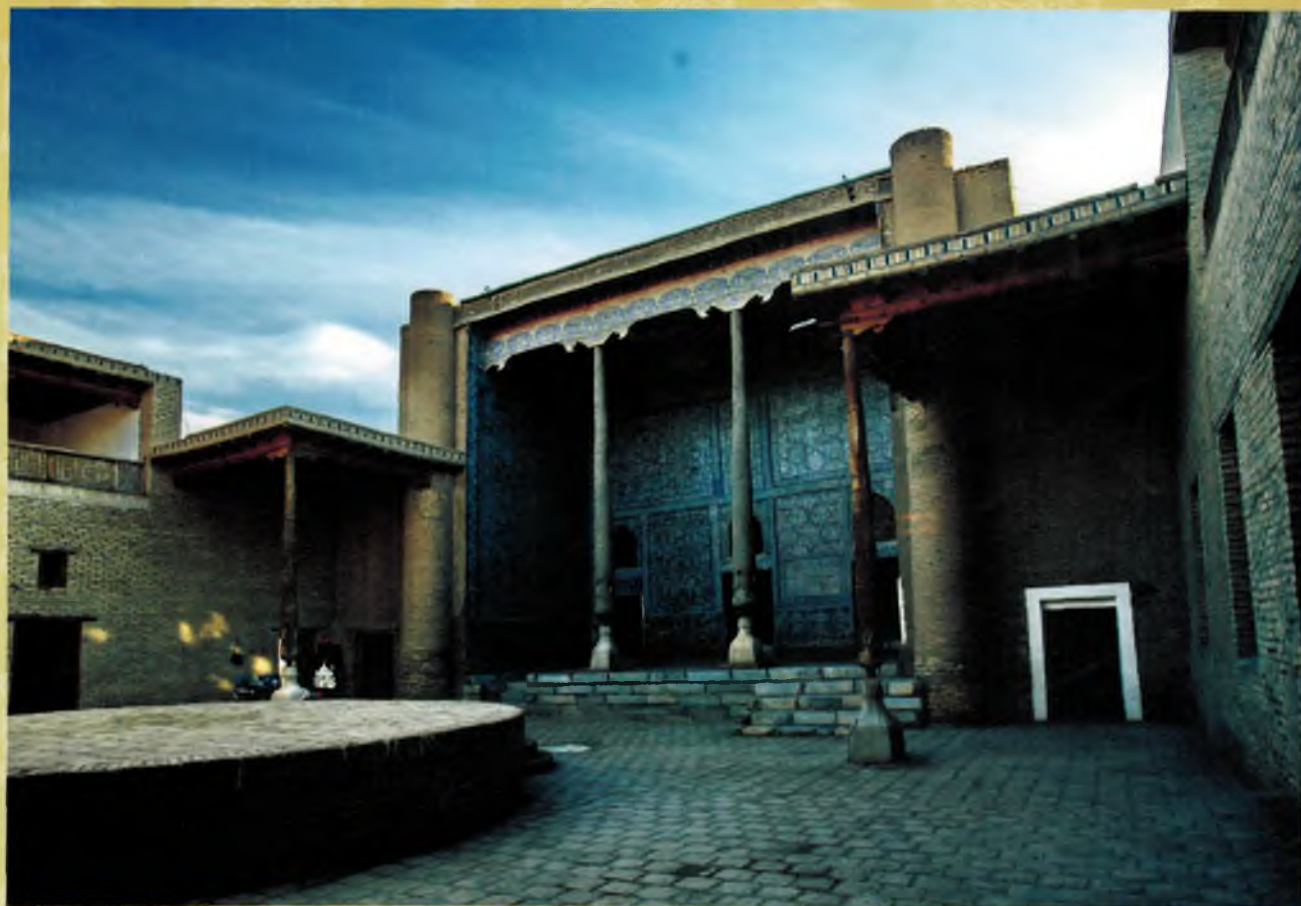
Kunya-Ark. Kurinishkhona

Kurinishkhona (the Khan's waiting room) was constructed by the Khivan governor the Arang-khan in 1686–1688. During the devastating invasion of the Iranian armies in the middle of the XVIII century, the kurinishkhona was destroyed and disassembled. The modern building was erected by the Iltuzar-khan in 1804–1806 in a revival of building activity in Khiva and subsequent restoration of many buildings, which had fallen into decay.

Kurinishkhona consists of several premises: an open court yard (ayvan), a hall with a throne and lateral rooms in the western part of the court yard. Here, in small dark rooms on two floors of the Khan's treasury were the manuscripts and storehouses. There is a round eminence, where the yurt, in which the Khan received ambassadors of neighbouring eminences. This was built in the middle of the court yard.

The court yard walls are covered by majolica tiles, making various plant-geometrical patterns. The majolica





facing of the ayvan is dated to the Allakuli-khan's time (1825–1842). The Kunya-Ark summer mosque ceiling was painted anew during restoration in 1933–1934. The ayvan is prominent on a high platform, and has two carved columns, and is allocated the central place, where the reception ceremony was held and state affairs were managed. This place is underpinned by an atmosphere of solemnity and the official character of the kurin-ishkhona.

The Khivan Khans' throne was in the heart of the oblong hall, at the southern wall, under a decorative semi dome. The throne, constructed by the Khivan master Muhammad in 1816, was made of wood and is covered by a thin sheet of silver. Ornamental medallions with thin patterns on a red background were stamped on the silver plates, and the engraved lines from the Koran and counsels of perfection to the reign of the lord were skilfully intertwined. The throne is interesting as an example of stamping on silver, and now it is stored in the Armoury Museum in Moscow.



Kunya-Ark. Harem and the Mint



The Kunya-Ark harem was constructed during the Muhammad Rakhim-khan II governance. It was located in the northern part of Kunya-Ark. The court yard extends from the west to the east and consists of residential premises – single columned ayvans and one and two-storey rooms behind them. The Ayvans of the harem are close to a residential architectural style and are deprived of the Khan's reception room pomposity; only the Khan's rooms stand out for their monumental decoration. The size of the Khan's room is more than three times that of his wives.

The mint was built during Muhammad Rakhim-khan I rule. It was constructed simultaneously with the summer and winter mosque in a single complex. The mosque court yard is not large; a considerable part of it is occupied by the dome premises, where coins were minted.



Allakuli-khan Madrasah

The Allakuli-khan madrasah is located between the Tim (covered market) and east Palvan-Darvaza gate. The Allakuli-khan madrasah building required that part of the city wall to be destroyed because of the narrowness of the site. The madrasah's southern wing could be approached through the shops of the northern Palvan-Darvaza mall, adjoining the Allakuli-khan Tim arches.

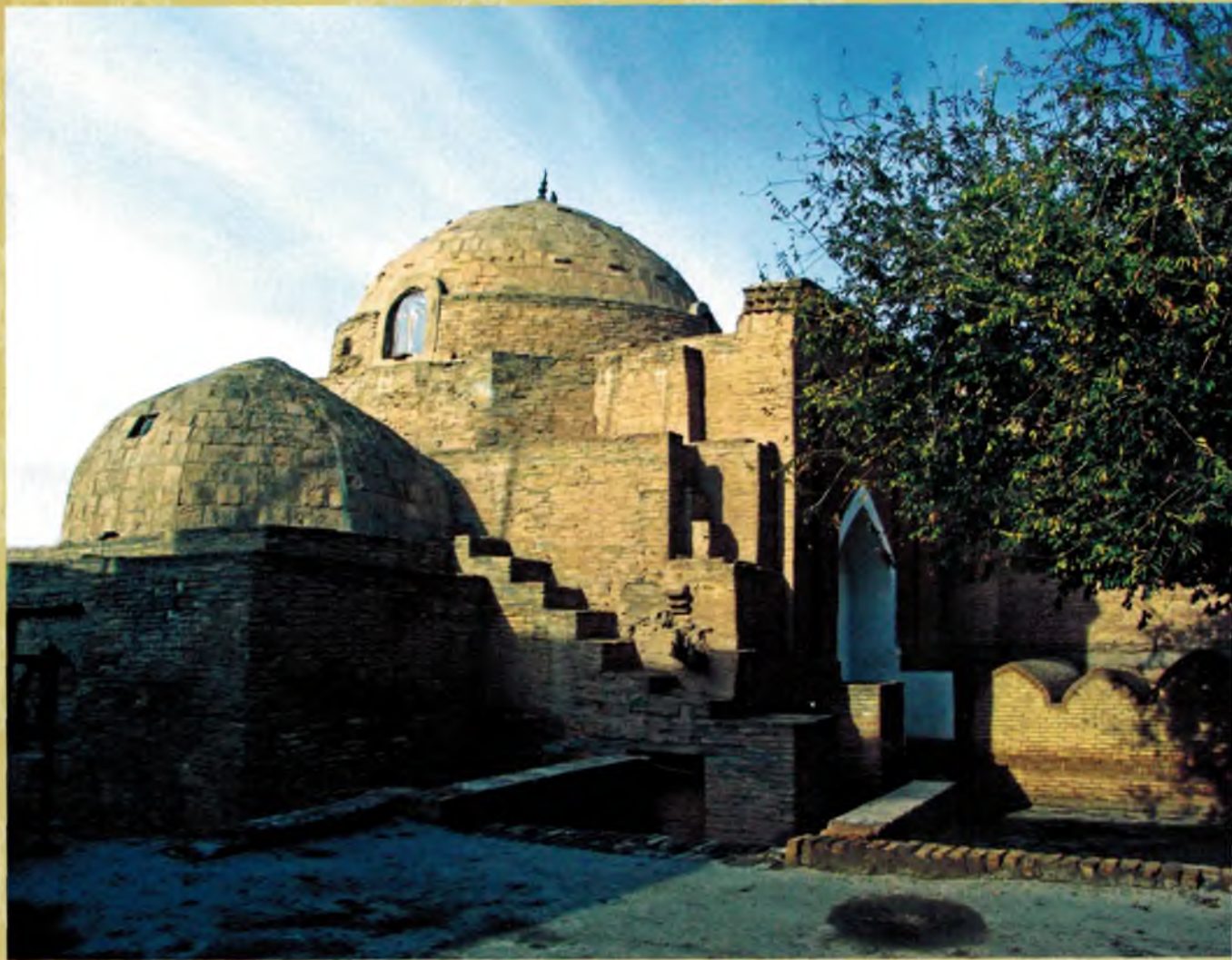
The Allakuli-khan main facade remained in the Khodjamberdybiya madrasah court yard. The madrasah yard part consists of 99 two-storeyed khudzhras, built on the small domes of the Palvan-Darvaza gate and, partially, in the Tim arch pockets. The larger premises of the madrasah – the halls of winter mosque and darskhona - occupied the height of two

floors. The city library, which was established by the Khan, was positioned on the ground floor in several khudzhras and it provided all the students of the Khivan madrasah with books. The library was maintained through the incomes of the Allakuli-khan caravanserai and Tim incomes.

The madrasah was built in a traditional style, but it is distinguished by a rich. The majolica of the Khorosm type in black-and-white and blue tones prevails in the main facade decoration. Depending on the place to be decorated, the artists-ceramicists carefully selected the scales and character of the drawing, pattern and colour saturation. The harmonious front part of the portal is impressive with a particularly bright and colourful majolica.



Sheikh Seyid Allauddin Mausoleum



The most ancient, of the remaining architectural constructions of Khiva, is Sheikh Seyid Allauddin's mausoleum, dating back to the early part of the XIV century. The building was constructed by the pupil and follower of Sheikh Seyid Allauddin, a known mystic from the Nakshbandiy order, – Emir Kulyall. Originally the mausoleum consisted of one building with a small portal in the southern wall. It was a gurkhona (the tomb) with one dome in the form of a triangular flat sail. Then, the ziaratkhona (the praying place) with a portal and the entrance (functioning at present) was attached to this gurkhona in the XVIII century in the west wing. The initial entrance

to the tomb has been taken out, and the arch aperture is arranged in its western wall, in an adjunction to the ziaratkhona. The niches of the same form deepened other ziaratkhona walls.

The mausoleum was extensively repaired in 1825. The ziaratkhona's decayed portal was reinstated with its pillars reduced in size, the niches in the interior were added, and the floor was laid anew and the interior covered with gunch (gypsum) plaster. It is decorated only with poetry and calligraphically written out in Indian ink, which narrates that the restoration was made by the order of Allakuli-khan (1825–1842) and that the construction



trustee, khodja, was Khamid, Khubbi-Kuli khodja son. The deformed laying was strengthened. The area around the mausoleum is arranged well and its ancient aspect was diligently restored after excavations in 1957.

The mausoleum's sacred place - the magnificent majolica gravestone – has gained wide acclaim. The contrast of the mausoleum's modest furniture and high colourful gravestone is so considerable that the gravestone seems to have been brought here from elsewhere. It consists of a pedestal, with angular columns, supporting a massive plate with two "sagana" (Muslim gravestones' lancet end). A light relief is stamped on the facing tiles of the gravestone, painted with a small flower-plant ornament, which dates back to ancient Khorasm and Sogdian samples. The dark blue and pistachio colours add a distinct freshness. The white end of the sagana bears inscriptions, repeating, with minute differences, the chronogram with the date of Seyid Allaudin's death – on March, 18th, 1303. It stands out against a background of colourful ornaments. Beautiful patterns unique for its composition and



tonality and glaze transparency make this ceramic one of the best samples of majolica facings art of the XIV century.



Tash-Khauli Palace

The main palace of Khivan khans – Tash-Khauli – takes a leading place among the Ichan-Kala monuments. Tash-Khauli was constructed during Khan Allakuli's governance in the XIX century. The Palace consists of three main parts: the harem, mekhmonkhona (premises for the Khan's receptions and feasts) and arzkhonas (officially-administrative premises). The palace construction lasted from 1830 till 1838. As recorded by building inscriptions on the wooden columns, marble bases, and ceilings. The main architects of the palace were Nur Mohammed Tadzhiikhon and Kalandar Khivagi, who replaced him later.

The elements of Khivan residential houses and country residences – "khauuli" – are widely used in the

palace's complex architecture: a closed court yard, shady one-two-columned ayvans (terraces) and loggias, ornamented walls and rounded turrets.

Tash-Khauli means a stone country estate, or a stone court yard. This name reveals its original layout and architecture in the best way. Unlike a cob-walled khauuli, the Allakuli-khan palace is laid out using burnt brick as a whole, and the court yards are deprived of the open space and gardens that are characteristic of rural homesteads. The high walls with towers and gates are similar to fortifications.

It is agreed that the Allakuli-khan palace construction was carried out in several stages. At first, the harem with its rectangular court yard was built up with ayvans. One





and two storey residential and auxiliary premises were added as an independent construction.

All premises, adjoining the court yard, irrespective of their purpose, are decorated richly. A variety of majolica panel ornaments, wooden columns and marble carvings are complemented by ceiling paintings and court yard composition. The oblique geometry and exact symmetry of the official architecture as a whole, reminds us of the richest picture gallery. Ancient masters owned the secret of colour ceramic glazes “ishkor” manufacturing, whereby paints do not fade throughout the centuries.

The mekhmonkhona was the second part of the palace construction – the place for formal receptions. A small court yard with a round eminence for the yurt installation is built up facing different directions. The palace reception ceremony was carried out in the main ayvan, opening to the north. The ayvans are very simple in their forms and are close to the residential architecture,



but entirely decorated with a decorative majolica with bright painted ceilings, framed with turrets and figured eaves, they are full of theatrical conventionality and solemnity.

The arzkhona (the court) occupies all the south-western part of the palace. It is almost twice as large as the mekhmonkhona. It can be surmised that two gates and court yards with a complicated pass system and several auxiliary premises were actually built in the complex with the arzkhona.

The majolica facing was painstakingly added by the master craftsman Abdulla Dzhin. The reception room was decorated by him in an original way. Panels with small vegetative ornaments are enlivened with large flowers on an intensively dark blue background at the ayvan. One of the serai (shed) doors is prominent with its unique carvings. It is perhaps, the richest door which remains in the palace. Small restoration works have not changed the palace's originality, and it can be considered as unique museum of Khivan architecture of that period.

Legend about Tash-Khauili

The Tash-Khauili palace has the most magnificent internal decor in Khiva, including ceramic tiles, stone and wood carvings, and gunch. The palace, which was constructed by the Allakuli-khan, should have become a more majestic alternative to Kunya-Ark, having 150 rooms in 9 domestic extensions, with high ceilings for more air access. According to legend, Khan Allakuli was too hasty with this work and as a result, a contemporary wrote that the best architects of that time were executed on his orders, because they couldn't complete the work in the 2 year period demanded. Kalandar Khivagi needed 8 years for this purpose.



Muhammad Amin-khan Madrasah



The biggest medieval madrasah not only in Khiva, but also in the whole of Central Asia is the Muhammad Amin-khan madrasah. This architectural monument is placed opposite the Kunya-Ark at the Ata-Darvaza gate. This two-storeyed madrasah was constructed by Muhammad Amin-khan during 1851–1854. It consists of an audience area, a number of rooms, winter and summer mosques and library. There are 125 khudzhras in the madrasah in total, it accepted up to 260 pupils.

The architecture of the madrasah building is amazing. The comfortable two-room khudzhras and the loggias were arranged on the front part of the building on the second floor, with the distinctive madrasah's line – open arch niches on all external perimeters of the building. The madrasah portal is topped by five domes and has a square court yard surrounded with khudzhras. On the portal is inscribed: "This fine construction will stand

eternally for the pleasure of the descendants". The turrets, characteristic for Khiva, with their apertures above, are adorned with belts of green glazed brick and domes, and facings with the same brick, are located in the corners of the facades.

The architectural and ornamental works were arranged in national Uzbek traditions. The main facade high portal is decorated with majolica and patterns of colour glazed brick. The minaret is ornamented with belts of geometrical patterns of coloured brick. The rich decor also includes an ornamental carving of the doors and gunch lattices (pandzhara) of the windows.

The office of the Higher Muslim Court was located here, except for the spiritual school. There is a wide building adorned with turquoise tiles outside – the Kaltaminor minaret, which was constructed at the same time.



Kalta-minor Minaret

The main facade of the Muhammad Amin-khan madrasah has a massive low minaret. They were going to complete the main city area at the western Ichan-Kala gate with the minaret and madrasah construction. The minaret was intended to become the largest in Central Asia, had it been completed. The uncompleted minaret, with a base diameter of 14.2 m, should have been 70-80 m high according to its plan. The diameter was intended to decrease sharply with height which would have made the minaret stronger. But the construction stopped at a height of 29 m, which is why the name the Kalta-minor (or Short minaret) was assigned to it.

The minaret is well regarded, thanks to unique decor and its incompleteness. The Kalta-minor is a unique minaret completely covered with glazed tile and majolica.



Legend about the Kalta-minor construction

Muhammad Amin-khan wanted the minaret at the madrasah to be larger than anything constructed in Khoresm earlier. He ordered people to work free of charge within two years to build this construction. According to the legend, one of masters, who had refused to fulfil the will of the khan, was immured alive. The tower remained unfinished, and in such a condition it remains a unique structure in Central Asia today.

However, according to the Khivan historian of that time, construction was not finished because of the Khan's death in 1855. Other legends narrate that the Emir of Bukhara, having learnt about the unique minaret construction in Khiva, wanted to construct the same in Bukhara. The Emir agreed with the master that he would make it as soon as he had finished in Khiva. The Khivan khan, having learnt about these plans, gave the order to execute the master right after he had finished the building. When this news reached the master, he ran away, having left the minaret unfinished.





Djuma Mosque and Minaret



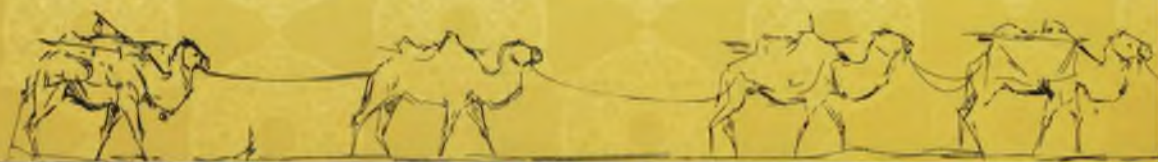
The architecture of Djuma Mosque (cathedral mosque) of Khiva, located in the centre of Ichan-Kala, is unusual to say the least.

According to the Arabian geographer al-Mukaddasy, the Djuma Mosque was constructed in the X century. According to the historian Munis data, the mosque was reconstructed with funds donated by the khan, under the guidance of one of the top officials of his khanate – Abdurakhman Mekhtar at the end of XVIII century.

The building's construction dating can be seen on its entrance doors: 1778–1782. This original one-storeyed building, without portals, arches, domes and any ornaments, represents a huge hall with an area 55x46 m with a flat roof, with three light wells and 212 carved wooden columns for support. Of these, 25 of them are ancient (X–XVI centuries). Four columns dating back to the X

and XI centuries are among them and are especially valuable. They were delivered here from other ancient constructions. A unique carving decorates their trunks and capitals. They vary in sizes, form and decoration and are depictive of the high art value of the mosque. Scientists consider that all these features make it comparable to ancient mosques of Arabia.

The mosque's composition is original: blank walls and a flat ceiling create a large, but low volume of the building. The archaic construction of the mosque adjoins the high trunk of the minaret (XVIII century), contrasting it with one of the earliest in Khiva. Its diameter at its base is 6.2 m, and its height – 32.5 m. The top is finished by an eight-arch lantern with stalactite eaves and dome, the narrowed brick trunk has seven narrow cross-section corbels of turquoise bricks. It is sparsely ornamented unlike





About the Djuma Mosque columns

According to available data, the majority of the columns were cut from wood trunks in the XVIII and XIX centuries. Others were collected from destroyed medieval constructions. Hearsay has it, that the most ancient of these columns could have been taken from the medieval capital of Khoresm - the city of Kyata, – which was swept away by the Amu Darya River water.

Four of the most valuable columns of the X and XI centuries were installed, as the Kufik letters testify, on Fakih Abul Fadl al-Muham-mad Lyaisy's order. Judging by the letters, it was a generous charitable gift for the mosque.

Four further columns are similar to the Bogbonly mosque, with "naskhi" handwritten inscriptions. The later columns are well recognised by their flower-plant Khivan patterns. The Mikhrab niche (the niche, focusing people towards Mecca) of the Djuma Mosque is overlapped with a gunch semi-dome, paintings in iris and dog rose colours are on both its sides.

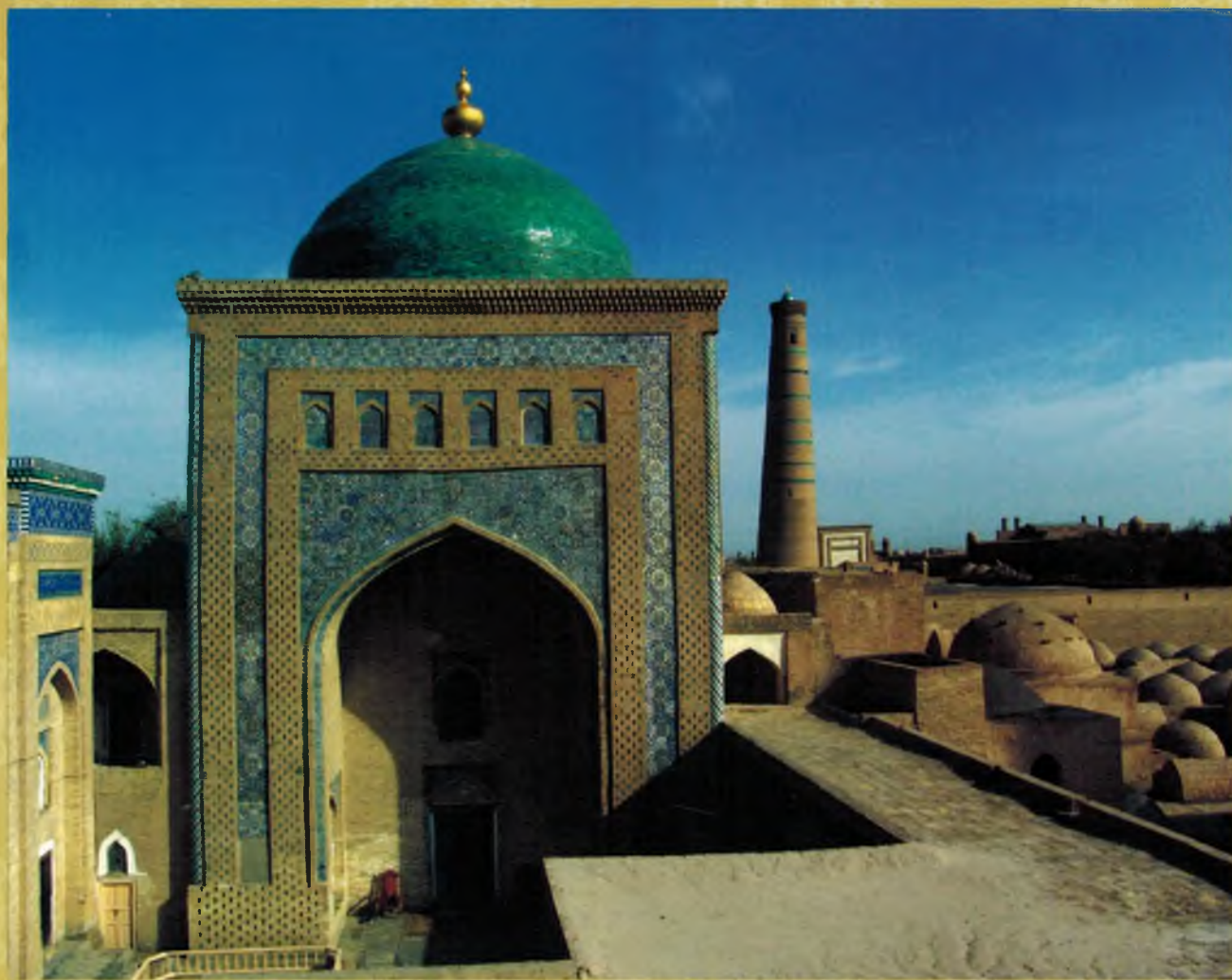


other minarets of Khiva. 81 stairs lead to the top of the minaret, and a magnificent view of the city opens in front of you.

The Mosque with its minaret and several little madrasahs nearby can be made out on the square near the Ichan-Kala trunk road.



Pakhlavan Mahmud Mausoleum



One of the best of the Khivan works of architecture – the Pakhlavan Mahmud mausoleum – was constructed in the traditions of the XVIII and XIX centuries. It was constructed in honour of the well-known Khivan poet who had become famous for his herculean strength, Pakhlavan Mahmud (1247–1326).

Originally the mausoleum building was modest and small; but as it became a popular place of pilgrimage, khuzhras, khanaka and mosques, where pilgrims pray, were constructed. The entrance portal in the mausoleum was constructed at the building's south side in the XVIII century. The Shergazi-khan, having constructed the new madrasah, based it on the Pakhlavan Mahmud mausoleum in 1719. Muhammad Rakhim-khan I decided to

change the ensemble considerably after a successful campaign in Kungrad in 1810. He reconstructed the Pakhlavan Mahmud mausoleum so, that the governing Kungrad dynasties necropolis appeared “at the feet” of the Khivan. They began to bury the Khan's family members here, and the mausoleum territory was extended to the east and to the south. The new mausoleum includes an old tomb and khanaka with a high double dome, the silhouette of which has become one of the main symbols of Khiva.

The two-storeyed building on the court yard's west side and the summer ayvan mosque on the east side, were constructed at the Isfandiyar-khan's request in 1913.

Many cartouches with religious sayings, Pakhlavan Mahmud verses and names of masters are included in the



Legend about Pakhlavan Mahmud

Pakhlavans (athletes) were always esteemed by the people, and each athlete had his own legends. Local oral tradition describes many details, connected with the life and feats of Pakhlavan Mahmud, who was a renowned local poet; a furrier by trade and philosopher in spirits well as being a healer. His reputation and wide popularity reached outside the Khivan khanate during his lifetime.

Pakhlavan Mahmud was especially known by his poetry, in which the athlete sang of courage, honesty and love to people. He is called "the Khorasmian Omar Khayyam". It is considered that he is the author of more than 300 rubais, – traditional eastern quatrains of a love-philosophical content, in which Pakhlavan Mahmud glorified a terrestrial life with all its sorrows and pleasures as well as deriding clergy. The first of the Europeans, who established direct connection between Pakhlavan Mahmud and the author of the rubayats, traced on the mausoleum dome, was the Hungarian orientalist and traveller – Arminy Vamberi; who visited Khiva in the second half of the XIX century as a wandering dervish. The poetry of Pakhlavan Mahmud, who was writing under the pseudonym of Piryar-Vali, except for those that were written on the tomb walls, has unfortunately been lost.

The Khorasm citizen wandered a lot; and the furrier's trade gave him the chance to earn a living. The athlete from Khiva, become famous for his herculean strength and being an invincible fighter, invariably beating contenders in Afghanistan, India, Iran, and Iraq. Only once did he suffer defeat, when he learnt that his opponent was threatened with the death penalty in case of failure. Now, the relics, connected with Mahmud's name, remain in many of these countries. Professional fighters in Iran to this day, before they enter a duel with the contender, address with a prayer the figh-

ters' patron – sacred Pakhlavan Mahmud.

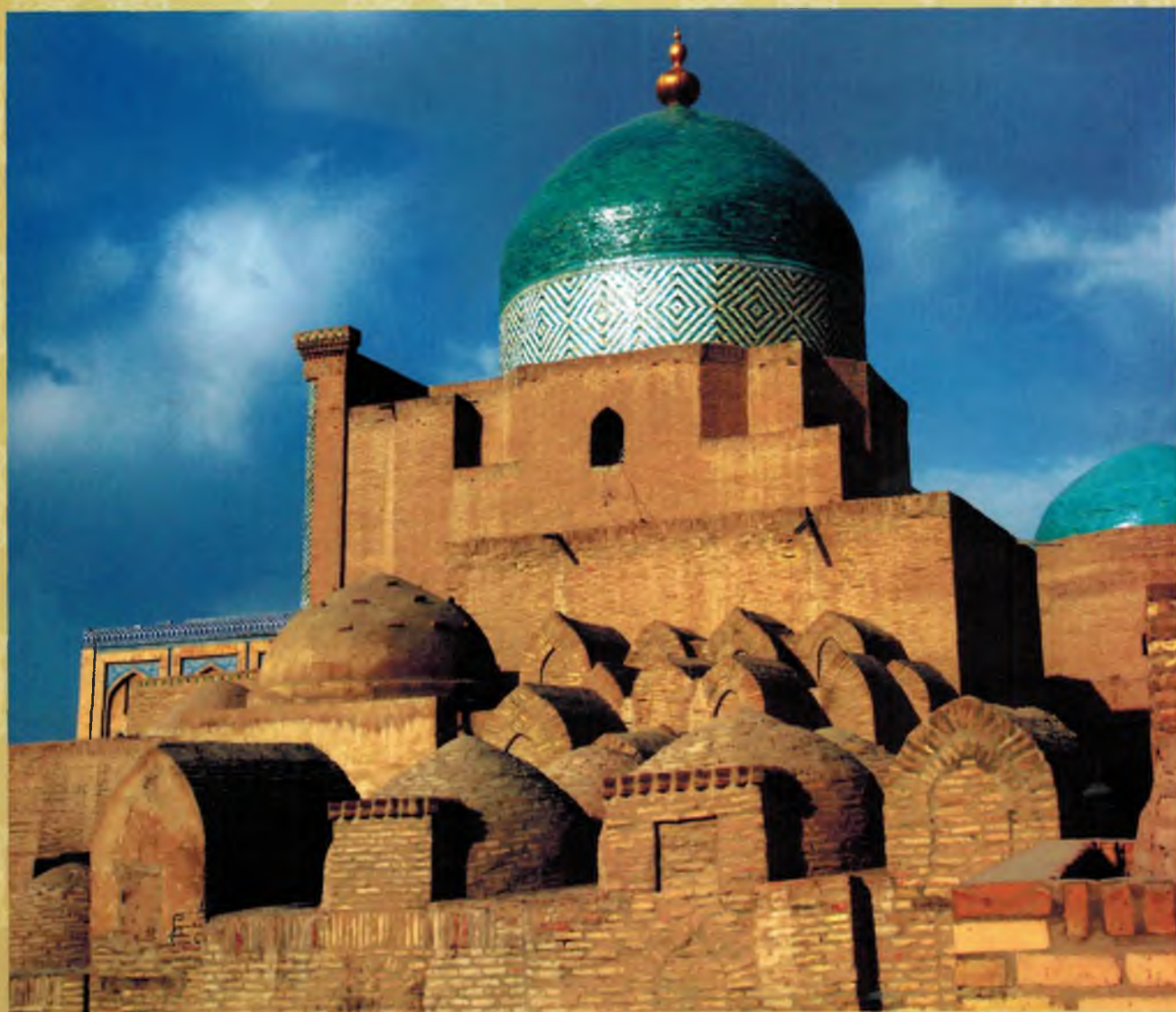
The athlete, according to research, developed morals and concepts, including courage and valour. He is the one of the pillars of Sufi current "Zhavonmardlik" ("Courage of a youth"), the main principles of which are generosity of soul, mercy, nobleness, modesty and humility to the Creator.

According to legend, the poet was buried in a workshop near to his house. He began to be esteemed as a "pir" (saint) after his death – the sacred patron of Khiva, his modest tomb became a place of believers worship.



memorial majolica. The Pakhlavan Mahmud gravestone is unsurpassed with the jeweller's accuracy and the grace of the mosaic of carved slip glaze ceramics. Civil construction was carried out under the guidance of the famous Khivan architect Muhammad Murad. The names of the ceramic masters, who took part in the mausoleum's decoration, are also known – these are usto (teacher) Sufi Muhammad Niyaz and usto Abdulla Dzhin, who defined the Khivan style of the buildings decoration for many decades hence.

The mausoleum has gradually been turned into a majestic construction, with the greatest dome in Khiva, covered with blue glazed tiles with a sparkling gilt top.



Islam Khodja Complex (Minaret and Madrasah)

The Islam Khodja minaret

The Islam Khodja ensemble, consisting of the smallest madrasah and the highest minaret of Khiva, goes back in form to the ancient minarets of the XI and XII centuries, and is located in the south-eastern part of the Ichan-Kala. The builders wanted such a design to surpass the Bukhara minaret Kalyan, using the most ancient tradition of minarets building in the form of narrow towers. The height of the highest minaret in Khiva is 57 m (including the base). The ensemble was built in 1908–1910 by the order of Islam Khodja, the chief vizier of the Khivan khanate under Muhammad Rakhim-khan II (1863–1910) and his son Isfandiyar-khan (1910–1920).

The Islam Khodja minaret light and harmonious silhouette, surrounded with sparkling tapes of mosaic facings, became the most expressive symbol of Ichan-Kala. The minaret's top platform at a height of 45 m is the highest point from which to obtain a panoramic view of Khiva. The trunk of the Islam Khodja minaret, having a diameter at its base of 9.5 m, is reduced as it climbs. The through light at its top has stalactite eaves and ceramic lattices-pandzhara.

The brick decor of the Islam Khodja minaret underlines its monumentality. The minaret is girded by sparkling strips of facings of glazed patterns, mainly of blue, dark blue, white and turquoise colours, the ornaments of which are unique. Regarding beauty and grace, only the Kalyan minaret in Bukhara can be compared to this minaret, which was conceived much earlier than the Islam Khodja minaret.

The best masters of their time – Balta Vaisov, Ishmukhammad Khudaiberdiev, Kalandar Kuchum, Khudaibergen Khodzhi and others – took part in the construction of the minaret and its decorative ornamental preparation.



The Islam Khodja madrasah

The asymmetric Islam Khodja madrasah occupies an important place in the Ichan-Kala ensemble, serving as a background to the well-known Islam Khodja minaret with its adjoining main facade. Its small court yard was built with 42 single-storey khudzhras. The second floor covers only the entrance group and is decorated with a magnificent majolica facade. Dark-blue-white majolica facings, tympanums and glazed pattern strips are used in the decor of the madrasah's main facade. The madrasah's south-eastern part has an enormous low dome.

The Islam Khodja madrasah is a unique architectural construction, which reflects the influence of time and the national masters' spirit of creative inspiration. Masters Bolta Vaisov and Madiminov carried out the madrasah's

glaze decoration based on Ishmukhammad Khudaiberdiev's sketches. The architects' skills can be seen in the architectural forms which contrast the combinations, skilfully used on the limited space. The mikhrob (prayer niche in the mosque wall, facing Mecca) is finished with majolica and carved gunch.

History and legend about Islam Khodja

The chief vizier and the father-in-law of the Isfandiyyar-khan Islam Khodza, unlike the majority of khan's officials, was an educated and farsighted person, adhering to progressive views. Islam Khodza had been to St Petersburg many times, and was interested in the events, occurring in the Russian empire at that time. He understood the necessity of the modern reforms being carried out for the khanate. He was a supporter of commercial, business and cultural contacts with Russian development; as well as supporting the idea of the creation of local industry. The school of the European type, ginnery, hospital, pharmacy, mail and telegraph, bridges and roads were being constructed in Khiva, the first time in the khanate, on his insistence.

However the clergy and the conservative-minded nobility were hostile to the innovative policies of Islam Khodja. According to legend, they managed to draw in the khan Isfandiyyar, having convinced him that Islam Khodja represented a threat to the khan's authority. The chief vizier's fate had been predetermined. Once at night, when Islam Khodja came back to his country residence, unknown persons wounded him mortally with a knife and disappeared. However, nobody searched for them: the Khan was aware about the murder's premeditation and did not interfere with it.



Ak-Mosque

The Ak-mosque (the White-mosque) is located in the ensemble near the Ichan-Kala east gate. Its foundation was placed in 1657, during the reign of the Anush-khan. The modern building, as the inscription on the doors specifies, was built up in 1838-1842. It is possible to read the names of Khivan woodcarving masters here: Nur Muhammad, the son of Adin Kalandar, and Kalandar, the son of Seyid Muhammad.

The mosque consists of a dome (the mosque winter building) and ayvan. The white spherical dome overlapped the premises used for prayers, which has the dimensions

6.33 x 6.35 m. The square basis of the dome leads to the building by an expressive stepped profile. The mosque's mikhrab is located in the centre of the southern wall.

On the three sides of the winter premises are the ayvan with its wooden columns, which were not continuously carved, and only their end is finished by decorative capitals. The walls in the construction are covered with a smooth gunch plaster. The asceticism of the forms is brightened up by the gunch openwork and the drawing of lattices at the mosque windows. The mosque doors are covered with epigraphic and ornamental carvings.



Muhammad Rakhim-khan Madrasah



The Muhammad Rakhim-Khan madrasah is one of the largest in Khiva and the most well known in Central Asia. It is located to the east of the square in front of the Kunya-Ark citadel. The madrasah building was begun by the order of the Khorasm Khan Muhammad Rakhim-khan II (1863–1910). The building construction was finished in 1876.

The madrasah consists of two court yards. The entrance from the street leads to a court yard, enclosed outside with a blank wall, and surrounded with one-storeyed khudzhras (cells) inside. The main two-storeyed building with the madrasah's main facade has high portal towers in the court yard. The facade is mainly covered with

white-blue majolica. The high towers-guldasta, are finished by domes, decorated with a green mosaic tower in the corners of the madrasah. The arches of loggias and avian overlapping over the main entrance are laid out by a figured bricklaying. The majolica is abundantly used on tympanums, ornamental border and columns on the facade.

There were darskhonas (educational audiences), a rich library, winter and summer mosques in the madrasah. The internal four-ayvans court yard consists of 76 arch khudzhras. The madrasah khudzhras are blocked by domes – “balkhi” and there are compartments for domestic needs except for living room.



About Muhammad Rakhim-khan II

The full name of the Khan was Said Muhammad Rakhim Bakhadur-khan (people called him Madraim-khan II). He had a reputation of being an educated monarch, and he patronised scientists and poets. Rakhim-khan II was a talented poet and philosopher, known under the literary pseudonym Feruz-shakh.

The reforms of traditional education were carried out under his auspices. Thanks to his initiative; the 'first, so-called, new-method schools were opened in Khiva, in which the secular sciences were studied, as well as the Arabian alphabet and Koran reading. The Muhammad Rakhim-khan madrasah was a

Muslim university, where students studied art of versification and the "exact" sciences. Literary evenings – mushoira, were held at which such outstanding Khivan poets as Kamil Khorezmi, Tabibi and crowned Feruz-shakh read their works of literature. These were often arranged within its walls. The madrasah' students participated in scientific and literary debates on a par with eminent scientists and poets.

A major historical event of the Khivan khanate occurred during Muhammad Rakhim-khan II's time, – the Russian imperial armies intruded into the khanate in 1873 that led to the Russian protectorate establishment.



Palvan-Darvaza Ensemble



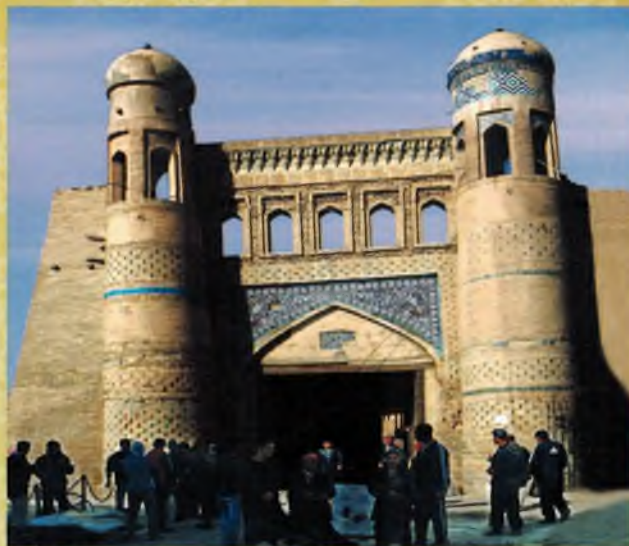
The square at east Palvan-Darvaza gate was one of the liveliest places of Khiva. Here, the Anush-khan bathhouse and the single-storeyed building of Khodzamberdybiya madrasah were constructed as far back as the XVII century. A chain of Palvan-Darvaza ensemble constructions also made up the Palvan-Darvaza gallery, the Allakuli-khan madrasah, Tim, caravanserai, and on the other side of the square – the Kutlug-Murad-inak madrasah, Tash-khauuli palace. The constructions saturation was so great that some of them went beyond the Ichan-Kala walls. It is not perceived as an art ensemble in its outward appearance, but has an assortment of different painting styles and a variety of silhouettes.



East Palvan-Darvaza gate

The arch gate with its loopholes and lateral towers are actually on the intersection with the city wall. The through passage multi-dome trading gallery, in which merchants shops and the premises of a small bathhouse were located, is behind the entrance arch. The marble slab with the historical inscription “Shakri Khiva” (city of Khiva) and construction date – 1221 on Hijrah (according to the Islamic calendar), that is 1806 CE, has remained over the gate at the entrance. It is the oldest part of the building, which is connected to the Anush-khan bathhouse. The gate construction was finished by Allakuli-khan in 1835.

Besides the gate, there is the main water channel – aryk of the city, named after Palvan Mahmud – “Palvan-yab”.



The Allakuli-khan caravanserai and Tim

The long gallery with the trading premises, overlapped with domes, was attached to the Palvan-Darvaza gate in 1806. The trading life of the city was concentrated here at the times of the Allakuli-khan (1825–1842). Khiva needed new trading areas in the XIX century in connection with the expansion of economic relations with Bukhara, Persia and Russia. So, it was necessary to break the Ichan-Kala wall near the Tash-Khauuli palace, which had been erected by order of the Allakuli-khan in 1832–1833.

The caravanserai was intended for the merchants' stopover, goods storage and trade. It consisted of a huge court yard and a two-storeyed khudzhra building. The caravanserai building was in the shape of a rectangle, and it extended from the south to the north. The caravanserai was constructed like a madrasah with 105 rooms. The living rooms were placed on the second floor, and the warehouses and trading shipboards – on the first. This is a unique Khoresm caravanserai.

The multi-dome trading passage – Tim was attached to the main facade of the caravanserai later. Its western and east facades were put into the shape of the city gate, with a polished brick-face with figured belts adorning the corner towers. At present, the caravanserai and Tim look like a single construction.

About the Allakuli-khan Tim

Trade in Tim was carried out in laterally situated shops, where merchants with the goods were situated, and the chain of buyers shopped in the middle under the arcades. According to eyewitnesses' stories, it was possible to buy not only local, but also Russian and English cotton fabrics, semi silk materials for oriental robes, silk shawls, wadded blankets, belts, Bukhara boots, china, sugar, tea and many other wares here. Rayis (the local chairman) observed the scales accuracy and order on the market, having the right to administer justice by cane! He collected the goods import and export duty at the Divan-begi gate.



Anusha-khan Bathhouse

The Anusha-khan bathhouse is located near to the Ak-mosque. It was constructed in 1657 and was under constant repair and reconstructed repeatedly. It is considered, that it was constructed as the waqf for this mosque in honour of the Anusha-khan by his father – the Abulgazi-khan (1644–1664) – the governor and the well known historian.

The Anusha-khan bathhouse is interesting in its heating, water supply and sewerage systems. This is of a semi-underground construction with a number of premises and an underground heating system. The premises are deep in the ground to allow the heat to remain longer. Domes of the bathhouse with its light vertical apertures in zenith are only visible outside. Like other eastern bathhouses it consists of a lobby and premises for undressing and bathing.



Legend about Anush

There are many legends about the history of the Anush-khan bathhouse. They are connected with its construction by the Anush Mohammed Sultan after his successful campaign in Kermina. Once the Bukhara governor – the Abdulaziz-khan – unexpectedly attacked the Abulgazi-khan army, and, thanks only to the Anush Mohammed Sultan's courage and resources, the attack was beaten off. The Abulgazi-khan gave a big feast, and recognised his merits in public and gave him the regal banner.

Another curious legend also notes:

The Abulgazi-khan, one of the dearest governors of Khiva, had only sons. He rejoiced at first, but when the ninth son was born, he admitted, that he would like to have a daughter also. The word of the sovereign was law! The khan has been told that a daughter was born at last, when the tenth child was born. Abulgazi enjoined to name the girl after his favourite concubine – Anush, the Armenian. After many years, the Abulgazi-khan – the talented commander – was nicknamed Bakhadur (athlete)

for his services in one of the numerous battles, which he had fought for the consolidation of Khiva; he was captured by the Bukharan Emir. The elder sons did not hurry to help their father, and then Anusha went to Bukhara.

"The Abulgazi-khan has nine sons, why has the daughter come to help him?" the emir of Bukhara asked Anusha "and how are you going to set him free?"

"Give me your word that you will free my father, if I will surprise you" Anusha replied.

"If you will surprise, I will set him free" the governor of Bukhara grinned sceptically.

Then Anusha undressed... and, as it has turned out, she was a young man. The Emir was shocked and set the Abulgazi-khan free.

The governor of Khiva, having come back home, was told:

"It appears that I have not nine sons, but only one – Anusha" he retorted.

He constructed a mosque and bath-clinic, naming them after his son, in gratitude for his rescue.



Kutlug Murad-inak Madrasah

The Kutlug Murad-inak madrasah is located on the east side of Ichan-Kala, opposite to the Khodjamberdy-biya madrasah. It is one of the earliest of many madrasahs, which remain in Khiva. The madrasah was built by the uncle of the Allakuli-khan – Kutlug Murad-inak in 1804–1812.

According to legend, the way to the ancient trading city of Khazarasp ran through the madrasah, so the masters, participating in its building, were invited from there. The madrasah lay-out was constructed according to strict traditions. The facade with its high portal and two circles of loggias is rather modestly decorated with a blue mosaic. The more well-known Khivan carved majolica art flowering was not used until several decades later. There is a darskhona (premise for study), and also a mosque, overlapped with a low cone-shaped dome inside. The square court yard is surrounded by an arch gallery of two-storeyed khudzhras. There are 81 khudzhras in the Kutlug Murad-inak madrasah and it was the first two-storeyed madrasah in Khiva. The towers-guldasta with raised lights was positioned on the madrasah's four corners. They are decorated with glazed and terracotta tiles with a stamped drawing. The Kutlug Murad-inak madrasah is distinguishable from other similar constructions by its ornamental panel of impressive and unique

terracotta and stalactites, on the facade of the arch apertures. Such decor did not appear on other structures until the beginning of the XIX century.

Legend about the Kutlug Murad-inak madrasah

According to legend, Kutlug Murad-inak wanted to be buried in the madrasah, which he had constructed by himself. However he died in Dishan-Kala, and the body of the dead man could not cross the city walls according to Khivan custom. However the clergy in a rather cunning move destroyed the Ichan-Kala walls at their eastern gate and the madrasah then appeared in the territory of Dishan-Kala. The body was transferred through a hole in the wall and buried in the madrasah under the central room floor.



Shergazi-khan Madrasah

The Shergazi-khan madrasah – the oldest madrasah of Khiva – is located to the south of the Pakhlavan-Mahmud mausoleum, in the centre of Ichan-Kala. It was constructed in the first quarter of XVIII century during the realm of the Shergazi-khan (1715–1728).

The madrasah is located in the ancient city wall. For this reason, and also owing to a natural floor convergence, the madrasah entrance is 2 metres below road level 2. The madrasah building is one-storeyed, except for the two-storeyed entrance. The madrasah includes a four-ayvans court yard complex of lobby rooms and a lecture hall.

Representatives of Khivan khanate were educated in this madrasah. The Shergazi-khan madrasah is glorified by the fact that the outstanding Turkmen poet Makhtumkuli studied here in the middle of the XVIII century.

Legend about the Shergazi-khan

According to legend, the madrasah was constructed by 5000 slaves, captured after during Shergazi-khan successful campaign in Khurasan. Shergazi-khan promised to free them after the madrasah building was finished. The foundations were completed after one year, but khan dragged out the completion of the whole construction. As a result, the furious captives killed the khan in the uncompleted madrasah. Shergazi-khan mausoleum is attached to the western corner of the madrasah's main facade.



Nurullay Palace



The Nurullay palace is in the north-west part of Dishan-Kala. It was constructed in 1906–1912 by the order of the Mohammad Rakhim-khan II for his son – the future Isfandiyar-khan.

The palace represents a mixture of Khivan and European architectural elements; the reception room of the Isfandiyar-khan, court premises, residential buildings and a madrasah united round the four court yards. More





than 100 rooms, galleries, guards room, stables, rooms for servants and harem were also included. The entire complex is fenced by a high wall of more than 650 m with turrets – “guldasta”, as in Khivan national mansions.

The palace walls were erected by the Khivan master-mason Usto Kuryaz Babadzhanov. Usto Khudoibergen Khadzhi, become famous as the builder of the Islamkhodja minaret, and decorated them with ornamental laying of the glazed brick. Usto Nurmat Masharipov and Ruzmet Masharipov and usto Babadzhan Kalandarov have executed carving and painting on gunch in the main interiors. Usto Ata Shikhov and Ismail Abdiniyazov created the carved wooden columns, supporting the overlapping ayvans and stone carved. German colonists from vicinities of Khiva participated in ceilings, frames, and parquet decoration. The ornamented tiles were manufactured in Petersburg at the Imperial porcelain factory.

The Khan's reception room design is especially interesting; it is covered with a carved gunch with gilding and colour painting. The Nurullabay palace colour essentially differs from the traditional with its usual restrained combination of dark blue, white and blue tones. The Isfandiyar-khan reception room consists of seven premises: a waiting room, reception room, throne hall, banquet hall and three living rooms. The Russian tsar Nikolay II presented two chandeliers and small power station after the construction was finished. So, the fireplaces, faced with the ornamented tiles, the Venetian mirrors and gilt bronze chandeliers with crystal pendants finally appeared in the main halls. The parquet boards, covering the floor in the reception room, were delivered from S.-Petersburg.



Art and Crafts

Khiva is a city of handicraftsmen. Khivan woodcarvers were famous for their skill long since. Features of woodcarving art in Khiva are the doors, gate, eaves, columns and furniture decoration. The carved doors are a distinctive feature of the old city. The master woodcarvers used elms and other local trees. Cotton or linen oil was used for the surfaces conservation. They accustomed children to work here early. They become quite proficient in the trade at fourteen years of age.



The art of painting also developed in Khiva. Masters of art painting participated in the restoration of historical monuments and the decoration of contemporary buildings.



Three stone-cutting craft centres functioned in the territory of Uzbekistan at the end of the XIX and the beginning of the XX century: in the Khivan, Nurata Mountains (near the Gazgan deposit) and in Bukhara. Carvers of marble had one workshop for woodcarvers in Khiva, their designs were very common. The stone-processing masters commonly specialised in rich gravestones and bases for wooden columns, ornamental boards and the decoration of lyagans (dinner plates). The hereditary stone carver K. Rakhmanbergenov was considered to be the most reputable master in Khiva. His grandfather Khudaybergen Panaev and father Rakhmanbergen Khudaybergenov were also widely known.





The Khorosm potters were engaged in ceramics pottery and the creation of architectural decor in the XIX and beginning of the XX century. The variety of local schools, with an expansion of a range of subject images was characteristic for its modern ceramics. Masters have kept to traditional kinds of pottery – dishes, badiyas (bowls), pialas (cups) until today. They are made in different areas, and differ in colour, pattern, and the technique of their drawings. Khivan ceramics combine a turquoise glaze with a white background covering and vice versa. There is the same style of the pottery painting, as in the architectural decor. Local masters have replaced flat dishes – “lyagans”, known in Uzbekistan, with deep bowls – “badiyas” and dishes on support – “chanaks”. The Khorosm ceramics decor is constrained and noble, in relative isolation to cultural development in this region.

Uzbekistan has ancient traditions in the manufacture of art metal wares. The perfection of the bronze subjects, date back to the III and II centuries BC, and testify to this eloquently. Stamping – the art of processing of the copper – is one of the most ancient kinds of folk art in the region. Bukhara, Khiva, Kokand were the major manufacturing centres of ornamented products of copper. They applied blackening, enamel, precious and semiprecious stones, coloured glass and sealing wax, stamping, engraving and impression. The geometrical and vegetative ornamental designs cover all the surfaces of the processed subjects. The inscriptions, executed in the Arabian type and sometimes using Arabian letters in various combinations, were popular decorative elements, especially on older products. There appeared new graphical elements in the form of a five-pointed star or a cotton design.





A small, but very original branch of metal art processing in Uzbekistan is the art of the manufacturing of knives with a peaked blade, and its leather sheath. This is subsequently decorated with metal overlays, embroidery, and painting. Such knives are named “guldor pichok” which means an elegant, decorated knife. Their forms are varied. Local features of the blades are narrow or wide, straight or bent and also the features of the handles – solid or composite, wooden or bone, incrustated or painted differs. Chust in the Fergana valley and Khiva in Khorosm keep to this day their importance as ancient centres of art knives manufacture.

Carpet art is traditional and highly developed in Uzbekistan. The carpets with long pile are most colourful. The unusual technique, using bright local colours of

large ornamental patterns are characteristic for this kind of carpet. The tufted carpets differ with a repeated diagonal colouring of a central field composition, set off with the border. The composition remains open and the pattern is set in rows or stripes on pileless carpets (carpeting). At present, the manual production of carpets is concentrated at large factories of Khiva, Khodzheyli, Shakhrisabz, Andizhan and other cities.

Sources of Uzbekistan jewellery art origin are buried deep in the heart of the millennia. Uzbekistan jewellers were famous for their artistic flair and delicate taste. They repeatedly used the most widespread fabrics and colours – red, green, dark blue in ornamentation enamoured with precious and semiprecious stones. Granulation, enamel, filigree, niello were used in the products in addition to precious stones. Uzbek jewels are subdivided on head, forehead, forehead-temporal, forehead-temporal-neck, temporal, occipital, plait, nasal, ear, neck, breast, shoulder, axillary, zonal, hand and foot on the standard classification. In spite of the fact that the materials were applied in the jewellery business (silver, red cornelian, turquoise, colour glass), it is difficult to find products which replicate each other.

Revival of national cultural traditions, the restoration of the lost forms and crafts, synthesis of initial norms and the individual creative approach promote the further development of national traditions and culture.

Governmental policies has been developed in order to provide help to craftsmen and create a sustainable environment as well as to encourage appreciation of Uzbek people toward their heritage and traditional cultural values.



National Clothes

The clothes form and fashion were defined by climatic conditions, and also clantribal traditions in combination with certain ceremonies and customs. The clothes, despite various influences and fashion changes, kept to a uniform and archaic style, until the end of the XIX and the beginnings of the XX century; wide and long, cut out directly from whole pieces of fabric and hiding the body form.



It is necessary to distinguish daily, celebratory and mourning clothes. The material for winter and summer clothes was identical. Women's, men's and children's clothes were very similar both in form and style.

Mens national clothes consisted of headdress, shirt, scarf – “belbok”, trousers, oriental robe and boots. Women wore various headdresses, dresses, oriental robes, waistcoat-camisoles and wide trousers and boots. The clothes were sewed mainly of cotton, silk, semi silk and velvet fabrics. Typical Uzbek fabrics were ornamented in strips and patterns similar to fuzzy indistinct contours.

Men usually wore long shirts, straight cotton belts. As for the outer garments; an oriental robe was the norm (“oriental robe”, “tun”, “chakmang”). Summer oriental robes were sewed from thin fabrics. Winter oriental robes were quilted and with a wadded lining. There were cuts on either side of the oriental robes, which facilitated sitting on the floor and horse riding, and also made them more convenient for walking. Simple people wore sashes or zone scarves “belbag” as belts. Men's caps – papakhas were made of sheepskin – and were larger than the human head by several times! They are amazingly warm,





but Khoresmi citizens wear them not only in the winter, but all year round.

The costume of Khoresmi Uzbek women is considerably different from the women's clothes in other regions of Uzbekistan with its originality of ornaments and head-dress, which have kept their ancient features, and colour. There is also a distinct absence of embroidery in their decor. The general complete set of clothes consists of a shirt-dress – “guinak”, trousers – “ishtan”, outerwear and cape – “yelak”, “misak”, quilted by a thin layer of cotton wool, “chapan” (kind of oriental robe), quilted with a plump stitch, head capes – “parandzha” and “dzhegda”, headdresses – “takhya”, “lacheh” and “bash orau”, footwear – “massi”, “kavush”.

A woman's dress-shirt of old was long and wide. It was the sole underwear. The long and wide sleeves, clo-

sing the hand, were sewed using cross-section pieces of fabric with a skew on one end. But there were also other styles of dress, where sleeves were shorter and are made narrower at the wrist. A triangular or slit-like mouth cut was very deep in all models of a Khoresmi woman's dress, sometimes reaching the waist. The Khoresmi woman's clothes decoration differed according to the use to the colour gamma.

A woman's original headdress – “tubeteyka”, is decorated with feathers, with an abundance of small flakes, which ring at each step. Khoresmi women also adore bracelets, long (to the waist) suspended ornaments (usually beads), which also ring.

The soft boots – “makhsi”, which they wore with galoshes – “kavush”, were typical of Khoresmi women's footwear. The bridal boots – “kizyl massi” and “gulli massi” – were richly decorated by coloured leather inserts. The traditional suit of Khoresmian population was formed as a result of the various cultural interactions connected with the occurrence and development of this original ethnic attire.



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Designer *E. Kanevets*

Photographers: *A. Zuev, N. Sidikova*

Illustrator *R. Babadjanov*

Translators: *M. Tsoy, M. Muzafarova, GMC Translation Service*

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