



The importance of studying the images of architecture in miniature to recreate the appearance of the medieval baths of Shakhrisabz

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ABSTRACT

In this article, miniatures by Kamoliddin Bekhzad and other artists of the Timurid and post-Timurid eras are considered as a source on the architecture of medieval baths. Depicting the external and internal structure and decoration of baths, they, along with historical sources and little-studied archival materials, can play an important role in restoring the former appearance of the interior and exterior of the medieval baths of Shakhrisabz.

Keywords:

Miniatures of Kamoliddin Bekhzad, Timurid and post-Timurid epochs, medieval baths of Shakhrisabz

1. Introduction

To date, many surviving architectural monuments are not able to fully recreate their former appearance, because many of them have lost their authenticity over the years under the influence of natural and climatic conditions and human factors. Written sources, as well as the Central Asian miniature of the Middle Ages, give an idea of their constructive-technical, monumental and decorative features and construction techniques. In contrast to written sources, miniatures have preserved significant pictorial material about the monuments that have survived to this day. Despite the conventionality of the miniature language, it revives the former appearance of certain architectural structures and gives an idea of some structural details, interiors, exteriors of buildings that have not survived, or that have come down to us in a destroyed or modified state.

The relationship of the miniature with architecture has been studied by many previous authors. Oriental miniature as a source for the history of architecture was studied by G.A. Pugachenkova [1, 2], M.A. Yusupova [13,14, 15,16,] and other

researchers. It should be noted that the results obtained by them allow a broader presentation of the trends in the development of Central Asian architecture and contribute to filling in the missing data on the architecture of a particular period. Therefore, the author of these lines also considered the miniatures of Kamoliddin Bekhzad and other miniature masters of the Timurid era and as a source on the history of architecture of the Middle Ages. For example, the interior of an oriental bath is depicted in a miniature for Babur-name (Pic.1) from the collection of the Museum of Oriental Art [3, Pic.2]. It illustrates an episode relating to 1502-1503: "One morning Jekhangir Mirza came running from Marginan, leaving Tanbal. When Mirza came, I was in the bath..." [4]. Babur's meeting with Mirza takes place in a fairly large dressing room. They stand barefoot on the carpeted floor. Behind Babur, who left the soap department, is a bath attendant with a towel in his hands. On a high gallery, two people are reading a book. The main part of the bath, which is a multi-domed building, adjoins the dressing room. The central part (central hall, massage department) is covered with a large dome. It is surrounded by small domes

that cover the corner soapboxes and loggias of the central hall. On the domes, light lanterns with colored glasses are clearly visible. There is a firebox at the back of the building. Near her sits a half-dressed stoker, who is probably very hot, and a comrade gives him water to drink from a wineskin. Here the image of the scene in

the bath is more realistic than on the miniature of the Delhi list 2141 [5]. On it (Fig. 3), Babur receives Mirza right in the main massage and washing department of the bath, sitting dressed on carpets and pillows, which could not be [6].



Pic.1. Miniature to "Babur-nama" from the collection of the GMV. The arrival of Jekhangir mirza in Akhsi to Babur, who was in the bath at that time (cat. 18 according to Babur-nama, 2005).

In the work of Kamoliddin Bekhzad, there are unique examples of miniatures with elements of composition - architectural structures - portals, minbars, bridges, aivans, pavilions and baths, which contribute to creating the impression of depth and spatiality in his work.



Pic.2. Miniature to "Babur-nama" from the Delhi list (by Babarnama ke rangacitra, 1993).

The master, in his miniatures, also depicted scenes of bathing culture, using many images of architectural details, which makes it possible to imagine the interior decoration of medieval baths. (Pic. 3-4.)



Picture 3-4. An example of architecture, internal structure and life of medieval baths. Left: book miniature "Harun al-Rashid and the Barber", late 15th century. According to E. A. Polyakova and Z. I. Rakhimova, (1987). Right: book miniature "Khwarazmshah Fakhr al-Razi in the bath", (1491-92). (according to: Suleiman H. and Suleymanova F., 1982).

Among public buildings in the countries of the East, a special place is occupied by baths - hammams. The functions of the baths in the Middle Ages went far beyond their direct utilitarian purpose - they were also a kind of clubs where you can spend time pleasantly and profitably [7].

The construction of public baths in Central Asia is known not earlier than the 3rd century, starting from the 9th century. and later they were built very intensively and were very popular [8]. Encyclopedic scientists attached great importance to the healing and hygienic properties of baths [9]. At present, the medieval baths that are still functioning today have become objects of tourism and recreation, providing traditional local bath culture to local and foreign travelers.

2. Subheading

In Mavarannahr, as the territory of Uzbekistan was called in the Middle Ages, baths were considered from ancient times as an integral part of civil architecture. Among them are the little-studied baths of the city of Shakhrisabz. Back in 1870, A.N. Kun mentions that there are two baths in Shakhrisabz [7]. But, until 2014, only one Shakhrisabz bathhouse of the 16th century was known, the second one was revealed in 2014 during large-

scale work under the government's City Reconstruction Program [12].

Bath of the 16th century in Shakhrisabz is known from a number of publications of such previous researchers as A.N. Kun [11], L.Yu. Mankovskaya [7], V.L. Voronin [10] and others. The Shakhrisabz building had a planning structure traditional for baths in many regions of Mavarannahr, where the central hall, square in plan with cut corners, was covered with a dome of a charkhi [7], had a composition of premises similar to other traditional Central Asian baths and a single heating principle - according to underground channels [12].

Along with this, it also had local features. For example, in the Shakhrisabz bathhouse, as well as everywhere in the cities of Kashkadarya, water was supplied from a well dug at the northeast corner of the building [7].

In Mavarannahr, the floor of the bathhouse and the bottom of the tanks, as well as the walls to a certain height, were covered with a hydraulic solution, which is called "kyr". The recipes for making kyr were not the same everywhere. For example, according to Voronina V.L. in the 1950s, usto Karimov from Shakhrisabz made a mortar without adding eggs and molasses, but the latter was rubbed into the plaster while smoothing it with stones

- until saturation, and then the plaster was sprayed with milk to the full. It is also noteworthy that in Shakhrisabz, rice straw ashes were taken for "kyr".

2. 1. Subheading

It should be noted that the medieval bathhouse of Shakhrisabz of the 16th century in the works of previous scientists (A.N. Kun, L.Yu. Mankovskaya, V.L. Voronina, etc.). referred to as a medieval bath from the 15th century. But, at present, judging by official data and the List of monuments under state protection, it is generally accepted that this is a bathhouse of the 16th century.

An earlier bath at the turn of the 14th-15th centuries. - perhaps, from the time of Amir Temur, who thoroughly and magnificently rebuilt his native city of Shakhrisabz at that time, was also generally traditional. The remains of this ancient bath were found 50-55 meters east of the dekhkan market of Shakhrisabz. In 2014, the Institute of Archeology of the Academy of Sciences of the Republic of Uzbekistan and the Amir Temur Museum of the History of Material Culture

carried out excavations in its certain part and studied underground structures (murilar - chimney heating channels), through which the bathhouses were heated. The sides of the building were cleared by opening 17.5 meters from south to north and 20 meters from west to east. Only the foundation of the western part of the bath has been completely preserved, the foundation of the remaining parts has been preserved in fragments. In the foundation from the northern wall, a furnace opening was preserved, on the right and left sides of which chimney heating channels were brought out to remove heat into the fire channels. From the northeast corner of the object there is a well in the form of a circle with an outer diameter of 170 cm and an inner diameter of 114 cm, built of burnt bricks measuring 26-27x14-15x5-6 cm. The foundation of the eastern part was preserved only in the southeastern corner, where part of the underground structures for heating the bath was discovered. Along with burnt bricks 26.5x26x5 cm in size, large rectangular bricks 42x22x8 cm in size were also used here [20] (Pic.5-6).



Pic.5. Ruins of Bathhouse in Shakhrisabz 14-15th century. Photo by

<https://www.gazeta.uz/ru/2014/12/09/shahrisabz/> (2014).



Pic.6. Archaeological bath in Shakhrisabz of the 14th-15th centuries. Photo by A.U.Raupova. 2022.

It should be noted that the medieval baths of Uzbekistan, including the baths of Shakhrisabz, did not have a division into male and female halves, as was customary in other Muslim countries, for example, in Turkey [7]. In Maverannahr, there were mainly men's baths, in which they were women's baths for several

days, or there were purely women's baths in a limited number, for example, Kunzhak in Bukhara [16].

As a result of the study, it was concluded that, in general, the Shakhrisabz bath of the 16th century, according to typology, belongs to the full "classical" type of baths, along with the

baths: Pushti Khammom in Tashkent in the 15th century, baths of the 16th century. in the cities of Karshi and Vabkent [7], as well as the famous and still functioning baths of Misgaron and Kunjak in Bukhara [8].

2. Conclusion and Evaluation

On the territory of the Uzbek bath XIV-XV centuries. survived in very small numbers. Judging by the remains of the archaeological bath of Shakhrisabz XIV-XV centuries. centuries, perhaps, this bathhouse was built during the heyday of the Timurid architecture. The ruins of the bathhouse are partially preserved, and therefore it is impossible to describe its entire planning structure. Further and more in-depth study of the bath is necessary, as it is a unique monument of the time of Amir Temur, which reveals the local

features of the civil architecture of the Shakhrisabz school of architecture of the XIV-XV centuries. centuries

Now this bath is preserved as an archaeological object, because it has been preserved in a ruined form through conservation. However, until now, natural, climatic and human factors can affect the preservation of the monument. Since it will remain in open space. It is proposed to close over the area of the archaeological site with a special flat dome-canopy, for example, as above the medieval bathhouse of Otrar (Pic.7). Based on the results of research, including the image of medieval baths in Shakhrisabz bath miniatures with 3D modeling, which makes it possible to restore the former architecture of the bath without damaging the ruins of the monument.



Pic.7. Preservation of the medieval tower of Otrar.

Photo: <https://silkadv.com/en/content/srednevekovaya-banya-otrara>

In addition, the Shakhrisabz bathhouse of the 16th century. is also in need of a major overhaul. According to local old-timers, the bath functioned until recently. After large-scale work under the government program for the reconstruction of the city of Shakhrisabz in 2014-2016. [21] The work of the bathhouse was stopped. In order to preserve the construction of the bath, the external facade of

the monument was reconstructed. However, the internal building is still in need of restoration and repair work. When restoring the former appearance of the interior of the bath, images of medieval baths in miniatures, data from written sources and little-studied archival materials play a significant role (Pic.8-11).



Pic.8. *Northeast interior bathhouse in Shakhrisabz of the 16th century. 1987. Archive of Glav NPU.*



Pic.9. *Southwest corner of bathhouse in Shakhrisabz of the 16th century. 1987. Archive of Glav NPU.*



Pic.10). Bathhouse in Shakhrisabz of the 16th century, photo 2014, before reconstruction (Archive of Department of Cultural Heritage of Kashkadarya region).



Pic.11. Bathhouse in Shakhrisabz of the 16th century, photo 2016-2022, after reconstruction. Photo by A.U.Raupova. 2022.

Interesting facts about the Shakhrisabz bath of the 16th century.

Astan Raupov, who is responsible for the condition of the bathhouse today, said that several days were female, although the Shakhrisabz bathhouse of the 16th century did not have a division into male and female halves, as V.L. Voronina mentions in his writings. The parents of Raupov Astan also for many years were responsible for the condition of the

Shakhrisabz bathhouse of the 16th century and his father took men on men's days, and his mother took women on women's days. Also, that bath was called by the local people "Tosh-Hammam", which means a stone bath, and doctors sent men and women to this bathhouse who had problems with the birth of a child. They bathed and got rid of various colds (Pic.12-13)



Pic.12. Astan Raupov, is responsible for the Shakhrisabz bathh of the 16th



Pic.13. Interior of bathhouse in Shakhrisabz of the 16th century. 2022. Photo by author.

In conclusion, I would like to once again recall the importance of pre-project research, including archival research, in order to draw up a competent, scientifically based project for the restoration and careful preservation of the monument. Appeal to the experience of folk masters, identification of little-studied archival data and materials of scientific research, familiarization with competent methods of research and preservation of the monument by the true masters of the restoration of the past should serve as a good example for the restoration and continuation of the traditions of the famous and now lost restoration school of Uzbekistan [17]. Also, it is necessary to involve hereditary usto-masters, certified and experienced restorers, true specialists in the field of architectural heritage preservation in the restoration and conservation of monuments, since decisions on the timing, methods, technology and organization of restoration work should be made by professionals in this field [18].

It should also be noted that in carrying out a competent restoration, it is also important to study the early research and restoration work in order to identify a complete picture of changes in the historical appearance of the monument, the authenticity of which we must preserve for future generations.

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