To The Question Of Studying The Ways Of Historical And Cultural Aspects Of The Unique Monument Of Ishrathona

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Abstract: The article highlights the historical and cultural aspects and prerequisites for the study of a unique medieval monument in the city of Samarkand Ishrathona. This study is the basis for determining the principles of a comprehensive study of the historical heritage and cultural significance of the monument.

Index Terms: vaulted-arch frame, ganch, panjara, blue dome, three-span galleries, gold painting ornament

1 INTRODUCTION
Since the independence of the Republic of Uzbekistan, the state pays great attention to the centuries-old historical monuments, which are the beauty of the country. That is why an intensive work is being done to repair, restore and deliver them to future generations. It is important to study not only the surface structures of the building, but also the groundwork that causes them to deform. In particular, the famous world famous ancient cities of Movarounnahr, such as Samarkand, Bukhara, Khiva, Shahkrisabz, Kokand, and others are the so-called anthropogenic soils composed of various fossils.[1]. Ishrathona, a magnificent architecture monument of the 15th century, like all other mausoleums, palaces, mosques and madrasas of that era are inextricably linked with the name of Tamerlane. But, unlike other attractions of Samarkand, Ishratkhona has a much more ascetic appearance, which, however, does not at all plead with its merits. In the southeastern part of Samarkand, across the road from the cemetery with the mausoleum of the medieval Islamic theologian and Kazi Khoja Abdi-Darun, there is a dilapidated old building with a high elegant portal, known as Ishrathana (Ishrathona). Since 1919, Ishrathana has been firmly part of scientific life and is widely known among specialists. Research in 1940 showed that the mausoleum stands on a solid foundation, deepened by almost 5 meters. Findings below the floor level of a large number of kashin tiles of blue, blue and green show that they were being manufactured at the construction site. A large amount was found under the floor: marble chips, pieces of broken gilded porcelain tiles broken during operation, fragments of flat colored glasses of violet, yellow, blue, and blue colors, the composition of the charge was little different from modern glass. Glasses were inserted into small panjara cells. Once it had a high tower with a turquoise dome, a mosque and a number of various outbuildings, but only the remains of the main building have survived to our time. It seems that in its entire centuries-old history, right up to the middle of the 20th century, situation has changed: a monument to the Timurids began to be restored - using ordinary silicate brick. Who and when built Ishrathona is still the subject of controversy. From the Uzbek language, its name is translated as “House of joy, house of pleasure, house of amusement, a place of revelry; brothel”. According to the version expressed at the end of the 19th century by the famous archaeologist Vasily Vyatkin, and later supported by such scientists as Mikhail Masson and Galina Pugachenkova, this is the tomb of the little Timurid princess Havend Sultan-biki, the daughter of the then ruler, erected in the second half of the 14th century countries of Abu Saeed (Figure 1).

![Figure 1. Mausoleum of Ishrathona. XV century.](image_url)

Among the mausoleums, Ishrathana has a special place. This is not a one-room volume, but a complex set of interconnected rooms, including a mosque with a strict, modest interior, a grand apartment with rich kundal painting, where the funeral processions for the last prayer stopped, a Mion shed (enfilade of three small, well-decorated rooms), a whole a group of rooms on the 1st and 2nd floors, playing, probably, a service role. 4 spiral staircases lead to the second floor, where a group of small rooms is located, above the steps lead to a flat roof, formerly fenced with a barrier. In Ishrathana there is also an underground floor - an 8-sided crypt, covered by a dome, the span of which is 8.5 m. In terms of size and richness of decoration, it had no equal in Central Asian architecture. The walls of the crypt were surrounded by a bright mosaic panel, the floor was lined with marble slabs. It was possible to go down to the crypt from Mion-shed and the main hall. The external volumes of the walls remained traditional: in the center there is a portal with an estimated height of up to 16...
meters, a dome on a high drum reaching a height of 20 meters with a diameter of 5.2 m. Innovation features were reflected in the novelty of the combinations and proportions of these forms. So, the height of the drum with the dome is equal in height to the 2-story mausoleum. The volumetric composition of this building is so thoughtful and peculiar that along with the layout it puts it in the category of unique structures. Ishrathana is the culmination point among other dynastic tombs, the following centuries have not created anything like this. The relative simplicity of the outdoor decoration of Ishrathana contrasts with the splendor of its front rooms - the central hall and the Mlon shed. This is the fundamental difference between the monument and the buildings of the beginning of the century. In the 1970s, the Samarkand architectural historian Pulat Zakhiridov put forward another assumption, which is also quite justified: the building is not a mausoleum, but the Timur suburban palace, built even earlier, namely in 1397. The discussion between Pugachenkova and Zakhiridov lasted more than a quarter of a century, until the death of both of its participants in the mid-2000s; each of them remained in their own opinion. Regardless of the original purpose of Ishrathana, all researchers lavished praise on the art of its creators, noting not only the unrestrained luxury of the design of this building - either a mausoleum or a palace - but also that fundamentally new architectural techniques and solutions were involved in the construction. The most prominent representatives of historical science unanimously recognized it as one of the peaks of Central Asian architecture. Many articles were devoted to him, and in 1958 a collective monograph “Mausoleum Ishratkhana” edited by M.E. Masson was published, combining publications of a number of authoritative researchers [2]. Ernst Kon-Wiener, a well-known German art historian, a specialist in the history of styles, who examined Ishrathana in 1924 and considered it the ruins of the Timur Palace, in his report to Sredazkomstaris (the Monument Protection Agency) reported that this building is not inferior to the Alhambra in historical and artistic significance and in aesthetic even surpasses it. If there is some exaggeration, it shows that he was in awe. “In terms of richness of forms and colorful finishes, Ishrathana’s interior over shadowed everything that had been done before in the mausoleums,” wrote Boris Zasypkin, historian of architecture, oriental archaeologist, researcher and restorer (Figure 2). Galina Pugachenkova dedicated to the building, which, in her opinion, the tomb, with a dozen works in which she called it an unconditional masterpiece, “Ishrathana Mausoleum is the pinnacle of architectural searches in the field of memorial constructions of the Middle East. The complexity and clarity of the plan, the astounding ingenuity of the architect in the development of new constructive techniques for vaulted technique, the happy proportionality of parts of the building, the variety of decorative techniques unsurpassed in quality and craftsmanship make the monument one of those outstanding creations that mark a new stage in the development of architectural style, ”wrote she in the article "Architectural characteristics of the mausoleum of Ishrathana." [3] According to scientists, the “kundal” technique of wall painting, new for that time, was first used here, the essence of which is that the main pattern is embossed, the background is covered with gold, and the picture is painted in different colors, or, conversely, the ornament is golden, and the background is painted. In the article “Mausoleum or Palace?” Pulat Zakhiridov noted that if Ishrathana was built 67 years earlier than previously thought, then new conclusions are coming up about the origins of receiving domes on a system of intersecting supporting arches and intermediate thyroid sails, which, according to G. Pugachenkova and L. Rempel "determined the greatest constructive revolution in Central Asian architecture." But if Ishrathana was built earlier than the researchers thought, then it can be assumed that such an architectural system was transferred from Samarkand by the architect Kamaliddin to its structures in Khorasan. Meanwhile, many current Samarkand people do not share the enthusiasm of

"The system of intersecting supporting arches and complex thyroid sails, which is developed by the 15th century, defines a different quality in solving spatial problems in comparison with structures that were earlier in time. This system becomes leading for the Central Asian buildings of the XVI-XVII centuries. But on the territory of Maverannahr, one of the first monuments where the architect consistently and systematically conducts this technique is Ishrathana, "Pugachenkova pointed out (Figure 3).
professionals at all, in their reviews of Ishrathana there is a kind of condescension, neglect. "Over there is this old wall, these ruins," the townspeople answer ... "Old", in their understanding, is worthless, dilapidated, decrepit, not shiny-glossy, and which is therefore not a pity. For the Muslims of Samarkand, this place never became holy - perhaps because of its unusual name, and also because not a single sheikh or seyyid (descendants of the founder of Islam) was buried in Ishrathana. This is probably why the materials from which Ishrathana was built were plundered by the local population with a clear conscience. And only the strength, stability of the structure allowed him to last the days. (Figure 4.)

Archaeologists found that not only the tombs of the mausoleum were looted (23 burial places of children and women, possibly representatives of the Timurid dynasty) were found in it - marble tombstones, bricks were taken from it, golden tiled tiles were chipped. In about the first half of the 17th century, Ishrathana lost her marble panel from the facade, the large slabs of which were borrowed for two madrasas - Sher-Dor and Tillyakari, which were then built on the Registan by order of the Samarkand nobleman Yalangtush [4]. Mikhail Masson, in his essay “The Samarkand Mausoleum, known as Ishrathana,” stated that the example of the ruler found imitators, and all marble gravestones soon disappeared from the mausoleum. They were dragged to the neighboring cemetery of Khoja Abdi-Darun, where they shot down the old epitaphs and replaced them with the names of other people. On the majority of 15th-century slabs located here with excellent microarchitectural cutting and elegant inscriptions, the dates dated 1660-1670s (translated into the Christian chronology) Prevail later prevail, so it is likely that graves were removed from that time and were removed from tombs. It is possible that cells from Ishrathana’s cell were also built at the same time on the eastern side of the khanaki Abdi-Darun, near which individual marble slabs are visible in the walls and floor from the outer panel of the mausoleum. At the end of the 18th century there was a re-settlement of Samarkand (after its looting and devastation by nomadic Kazakhs), Private development was increasingly encircling Ishrathana, wrote M. Masson. In the 19th century, buildings moved to the building itself. Some of the side rooms of the monument were used as a pantry. The western corner room was adapted for cooking grape syrup, having arranged special treasures in the floor and densely stained walls and a vaulted ceiling. In the central and large side rooms, household garbage was dumped, and wherever possible, they broke out bricks for various small needs. In the first half of the 19th century, a lot of brick from the second floor was taken for the construction of tachorathana (ritual bathing facilities) near the Shakhrisabz road, next to the cemetery at the mazar of Abdi-Darun. Few of the marble slabs of the inner panel that had survived at that time on Ishrathana were used on the flooring in two of its rooms. “Some fragments of marble are located in the cemetery and in the courtyard of the Khoja Abdi-Darun mausoleum, where they are used as steps,” B. Zasypkin added. (Figure 5) The accession of Samarkand to the Russian Empire did not affect the preservation of the monument. Russian scientists, travelers, orientalists have repeatedly declared its uniqueness, but the authorities did not take any action to save it, and the “extraction” of bricks continued. Additionally undermined the state of Ishrathana and tourism: pieces of tiled cladding fought off and went on sale to travelers. Fortunately, we managed to sketch and photograph the building, which allows us to get an idea of its then appearance, the relationship of the components and their decoration. And time did not spare a unique building. In an article published in 1927, “Ishrathana and a fragment of its panel,” Mikhail Masson described the sad state of affairs: “Shattered by countless shocks of earthquakes, losing its ability to withstand disintegration without repair and maintenance, the building gradually crumbled and continues to crumble with separate bricks, then with large massifs masonry built of square bricks. ... Not so long ago, from the portal, the remains of the outer dome were visible above the central room, raised on an unusually high drum (in architecture, a cylindrical or multifaceted base for the dome). It collapsed in the winter of 1903. The resulting pile of brick was stolen by the surrounding inhabitants." In 1905, the governor of the Samarkand region received a statement from a resident of the quarter, Mirza-Fulad Khoji Mahmud Turybaev, asking him to allow him to use the brick from the ruins of Ishrathkhan to build six or eight hujras near the mazar Abdi-Darun at his expense. The response of the Samarkand region, believing that the monument, "in fact, has nothing to save from destruction" and that "there is no hope that this building was ever restored," gave permission. So, on the western side of the house, at the khanaki of Abdi-Darun, several more rooms of a small madrasah built of brick from the Timurid era appeared. The Mazar of the venerable Sharia

Figure 4. The current view of the mausoleum of Ishrathona, preserved to this day.
Sharia and, according to legend, the great-grandson of the caliph Osman himself, pulled in materials from the tomb no worse than the cosmic "black hole". Mikhail Masson writes that illiterate Samarkand commoners, as they could, stripped figured tiles with unique ornaments and gold murals from the walls, the scientist continued his story. Since 1907, the artist S. Dudin several times raised before the Russian Committee for the Study of Central and East Asia the question of removing and removing decorative jewelry from Ishrakhana to St. Petersburg, for which he received permission, which was protested on the spot at the request of V. Vyatkin Samarkand governor, after which the Turkestan governor-general imposed a ban on peeling the monument. But Mullah Maruf, who lived nearby until 1912, until his death ripped off the unique tiles from its walls and sold to tourists. By that time, residential buildings had already snuggled close to the southern side facade of the building. The last time the threat of destruction hung over this outstanding creation during the First World War, when permission was given in Tashkent to use brick from the “ruins” for outbuildings at the barracks of one of the military units located in Samarkand. And again, the object of cultural heritage was saved by Vasily Vyatkin who vigorously protested against this. And in 1919, two years after the seizure of power in Tashkent by a coalition of Bolsheviks and Social Revolutionaries, the building was registered with the Commission for the Protection of Antiquities, established at the Samarkand Regional Commissariat of Public Education.

Despite the fact that by that time Ishrathana had become widely known among experts, direct measures to maintain it in proper order were still not taken, and since the late 1930s, some people even raised the issue of its deregistration, in view of the fact that it is in a state of destruction. In 1939, in connection with the celebration of the 500th anniversary of Alisher Navoi, one of the founders of Uzbek literature, the Council of People's Commissars of the Uzbek SSR decided on the archaeological and architectural study of Ishrathana - as one of the buildings that existed during the life of the poet and made up his visual environment - to which started in October 1939, and which was carried out throughout 1940. “As a result of the work ... a half-thousand-year history of the existence of one of the best and first-class architectural monuments of Uzbekistan was reconstructed, which has been abandoned for almost four and a half centuries and has been doomed to destruction several times,” Mikhail Masson summed them up (Figure 6).

![Figure 6. View of the mausoleum of Ishrathana from the courtyard.](image)

Mavluda Yusupova, head of the architecture department of the Institute of Art Studies of the Academy of Sciences of Uzbekistan, the international academy of architecture of the East, a researcher of the history and theory of architecture and the problems of preserving cultural heritage, worked as a restoration architect in 1979-1986, in an article written in 2012, told the story restoration of the monument, in which, in her opinion, three stages can be distinguished: the end of the 1930s-1970s, 1978-1991s, 1991-2012th years. The first proposals for a partial reconstruction of Ishrathana, says M. Yusupova, were made by Galina Pugachenkova. Based on her own measurements and studies, she graphically recreated the height of the walls and their outlines, the decor of the drum and the dome; schemes of collapsed floors. On the whole, her proposals became the basis for all subsequent restoration and conservation projects of the building. In 1957, the walls of the monument were partially strengthened by the masters of the Samarkand Special Scientific and Restoration Workshop, lintels and floor lining were restored. A small renovation was also carried out in the early 1960s: it helped to improve the condition of the building, but did not guarantee its long-term preservation. The issue of a full restoration at the first stage has not yet been raised. In 1978, I. Pletnev carried out pre-design work on Ishrathana. They indicated the percentage of loss of the original appearance of the building, taking into account the decor - up to 80 percent. In addition to capital reinforcing measures, the developer proposed to restore all the building structures, including the dome tower. In 1982, three years after the creation of the Uzbek Research and Design Institute for the Preservation and Restoration of Cultural Monuments, which replaced the previous restoration institution, under the guidance of architect A. Akimenko and designer T. Vyatletseva, a draft design for the restoration of Ishrathana was developed in it, providing a method of preservation of the building with its partial restoration, without the construction of the dome. The expert on this issue was Galina Pugachenkova, who wrote a highly professional opinion, mainly approving the submitted draft. In the previous version, she was alarmed by the clause on the construction of an external cylindrical drum with a dome, which would have collapsed in the wake of the 1903 earthquake, and the reconstruction of the entire second floor, which would, in her fair opinion, “not only unreasonably expensive work, but also putting on a monument remake”. The principle of building conservation adopted by A. Akimenko with the restoration of only absolutely reliable missing parts and details seemed to Pugachenkova the most legitimate. In the next few years, Akimenko, taking into account the comments of the expert, finalized a draft design for the restoration of Ishrathana and prepared a plan for the conservation of the building, as well as an architectural and restoration assignment for the development of its museumification. In 1987, the architect R. Tukhtaev completed preliminary work on the restoration of his paintings and mosaics. Unfortunately, after the “dissolution” of the USSR in 1991, other approaches to preserving the cultural and historical heritage prevailed in Uzbekistan. The only Uzbek research and design institute for the restoration of architectural monuments in the whole region was closed. According to Mavluda Yusupova - as unnecessary. After this, the restoration was carried out by ordinary construction organizations and wage workers, who are called mardikers in Central Asia. As for Ishrathana, in the 1990s, Uzbek scientists continued to prepare for its restoration. In 1995, I.
Usmankhodzhaev and I. Nurullaev adjusted the restoration project of the portal, its strengthening and conservation. In 1996, I. Tillaev prepared a work plan for the first stage of improvement of the building. In 2007-2010, employees of the Specialized Institute for the Restoration of Architectural Monuments from the German Potsdam, together with the Main Directorate for the Protection and Use of Architectural Monuments under the Ministry of Culture and Sports of Uzbekistan, carried out work to preserve and recreate the decor of individual parts of Ishrathana. In September 2011, the Government of Uzbekistan by a special decree signed by Shavkat Mirziyoyev, who was then the Prime Minister, approved a program for the research, conservation, restoration and targeted use of Samarkand's cultural heritage sites until 2015. Within its framework, it was planned to spend about 6.14 billion sums (approximately $ 2.6 million) on the research and restoration of 22 historical and cultural sites. Most of the funds were directed to Ishrathana - 1.48 billion sums ($ 620 thousand). Responsibility for timely and high-quality implementation of the program was assigned to the Minister for Culture and Sports, khokims of the Samarkand region and the city of Samarkand, control over the implementation of the decision was assigned to the Deputy Prime Minister of Uzbekistan Abdulla Aripov. Restoration work was never completed. And recently, around the end of 2017 and the beginning of 2018, the “restoration” of the building was started again. Thus, I would like to hope that in the coming years the monument will be restored and will again amaze with its dazzling beauty and grandeur, and our descendants will be able to admire the extraordinary sense of proportion and style of our distant ancestors. And most importantly, today's restorers should remember the unsurpassed significance of the monument and adhere to the tactics of careful, balanced, unhurried and jewelry restoration, while preserving the aroma of antiquity and historical authenticity of this outstanding creation of architecture that have been reported to date.

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