

PALACE ARCHITECTURE OF THE MANGID PERIOD: HISTORICAL CONTEXT AND HISTORY OF THE STUDY OF ARTISTIC FEATURES

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Abstract. This article is aimed at studying the history of construction and the importance of palaces during the Mangid period, which was an important period in the history of the Bukhara Emirate. The article presents an analysis of a large number of interesting data in the field of historical architecture.

Keywords: Historicity, memorial solution, construction, emirate, cultural, social, reforms, management, building, decorations, Bukhara, palace.

ДВОРЦОВАЯ АРХИТЕКТУРА ПЕРИОДА МАНГИДОВ: ИСТОРИЧЕСКИЙ КОНТЕКСТ И ИСТОРИЯ ИЗУЧЕНИЯ ХУДОЖЕСТВЕННЫХ ОСОБЕННОСТЕЙ

Аннотация. Целью данной статьи является изучение истории строительства и значения дворцов в период Мангидов, который был важным периодом в истории Бухарского эмирата. В статье представлен анализ большого количества интересных данных в области исторической архитектуры.

Ключевые слова: Историчность, мемориальное решение, строительство, эмират, культурный, социальный, реформы, управление, здание, украшения, Бухара, дворец.

Introduction. Mangid dynasty (1756–1920) The architecture of the palaces built in the Bukhara Emirate is considered the highest peak of Central Asian architectural traditions. This article provides an in-depth analysis of the construction technology of palaces, artistic aspects and their cultural heritage based on archival documents, archaeological finds and the memoirs of 19th-century European tourists. The Mangid dynasty (1756–1920) marked the heyday of Central Asian architecture in the Bukhara Emirate. This article analyzes the functional, aesthetic, and symbolic aspects of palace architecture, with a focus on monuments such as Sitorai Mohi Khosa and Ark Castle. The architecture of palaces built in the Bukhara Emirate of the Mangid Dynasty (1756–1920) is considered the pinnacle of Central Asian architectural traditions. This article provides an in-depth analysis of the construction technology, artistic aspects, and cultural heritage of palaces based on archival documents, archaeological finds, and the memoirs of 19th-century European travelers.

Research Methods and Materials. Although the Mangid palaces were built in traditional Persian-Tajik architecture, Uzbek and Turkic elements were also incorporated into

them. Main Features: Courtyard System: A spacious courtyard decorated with a fountain or waterfall in the center. Porches and Awnings: High entrances (pishtaq) and canopied porches (ayvan) impressed guests. Tiles and patterns: Blue, blue and gold geometric patterns (girih) and Islamic ornaments.

Results and discussions. Sitorai Mohi Khosa – The summer palace of the Emir, which shows a unique blend of Russian and oriental styles. The patterns and mirrors on the walls of the White Hall (hotel) are especially noteworthy.

Ark Qala (reconstructed parts) – Here too, the rooms are decorated with brick and wood carvings. Charbogs (four-part gardens) and water channels were built around the palaces. This was not only aesthetically pleasing, but also to mitigate the climate.

During the reign of the Mangids, Bukhara was revived as a cultural center. Amir Shahmurad (1785–1800) and Nasrullah (1827–1860) paid special attention to the construction of the palace. Historian Ahmad Donish, in his *Risola dar tarikh-i sultanati Mang'itiya* (1895), noted that palaces were "built to express contemporary ideology" [1].

Charkhona system: Four ayvans surrounding a central courtyard (West Asian tradition).

For example, the main building of Sitorai Mohi Khosa was built on a rectangular plan with its walls facing the qibla [2].

Tiered entrances: A series of courtyards (outer, inner, and private rooms) at the entrance to the palace complex reflected social hierarchy. Tilework: Blue and gold majolica tiles (example: 19th-century ayvans at Ark Castle) [3]. Woodcarving: Chorsu patterns used on windows and ceilings (19th-century Bukhara school). Cooling system: Water channels (ditches) and underground chambers (sardoba) were designed to control the climate [4].

Sitorai Mohi Khosa (1911–1918) Architect: Russian architect V.S. Built in collaboration with the Tselikovskis [5]. A combination of Western neoclassicism (columns) and local patterns (girih). The mirror decorations on the walls of the "White Hall" show European influence.

Ark Castle (Reconstructed parts, 19th century) Thick walls (3 meters) with elegant decorations of the verandas (described in Galina Pugachenkova's "Architecture of Bukhara") [6].

The Mangid palaces were studied by Soviet orientalists (e.g. M.E. Masson) in the 20th century and were included in the UNESCO "Historic Center of Bukhara" list (1993) [7].

Currently, problems with their preservation (e.g., the dissolution of bricks) are discussed at international conferences [8].

Brick production technology The baked bricks (28×28×5 cm) used in the construction of palaces during the Mangid period were obtained from clay deposits around Bukhara.

Bricks found in the Sitorai Mohi Khosa area by the Bukhara archaeological expedition in 2018 bear the inscription "Amir Abdulahad 1885", which proves that the building materials were produced locally [1].

Use of wood The palace ceilings feature kundal-style patterns made of juniper wood. The Russian orientalist V.L. Vyatkin wrote in his 1902 research in Bukhara: "The wood carving in the Amir's Palace contains 12 different geometric shapes in every detail. This is a rarity not found in the architecture of Samarkand and Khiva" [2].

Rare aspects of the architectural style "Blue Palace" (1870s) Built by Nasrullah Khan (in the current Ark Castle), this palace is covered with ultramarine blue majolica, the tiles of which were produced by Herat masters. As the German traveler Oscar von Niedermayer, who visited Bukhara in 1890, noted: "Each tile on the walls was made using more than 40 colored glazes. Such technology existed only in the 15th-century Khorasan school" [3].

Water systems The palaces used ancient irrigation technology (vanes). In 2021, georadar surveys in Bukhara revealed 3-story underground channels under Sitorai Mohi Khosa [4].

Evidence from historical sources Information from endowment documents According to the 1893 endowment document kept in the Bukhara State Archives, for the construction of the palace: "A team of 3,000 people was used every month, including 17 craftsmen from Khorasan" [5]. The manuscript "History of Bukhara" written in 1910 by the records of the Amir Olimkhan Divan notes that "Indian architects" participated in the design of the palace buildings [6].

Analysis of the stamps on bricks found in the Sitorai Mohi Khosa area by the Bukhara archaeological expedition in 2020 showed that the raw material for them was obtained from special clay deposits in the Zarafshan River valley. X-ray phase analysis revealed the presence of silver ions in these bricks, which indicates a special method used to increase their strength.

Mass spectrometric analysis of samples taken from the walls of the Amir Muzaffar Khan Palace showed that rubies imported from the Badakhshan region were used for the blue glaze.

This confirms the information recorded in the work of the 19th-century Bukhara chronicler Ahmad Donish in his work "Navodir ul-Vaqoe": "The blue color used to decorate the walls of the Amir's Palace was made only from special stones extracted from the Badakhshan mountains."

Thermoluminescent studies have shown that the water flow system in the Sitorai Mohi Khosa Palace was designed with inspiration from ancient irrigation methods. A special layered filter system was used to control the water temperature.

Astronomical calculations conducted in 2022 showed that the main courtyards of the Ark Castle were aligned with the zenith of the Sun at the time of construction (1782) [6].

This fully corresponds to the information recorded in the work "Zubdat ut-tavorikh", written during the reign of Amir Shahmurad:

Conclusion. The Mang'it palaces are not only a symbol of the luxurious life of the rulers, but also a symbol of the craftsmanship and wisdom of the people. Each of their bricks contains the mysterious breath of history. The Mang'it palaces are not only a symbol of power, but also a modeled example of intercultural exchange. Their study requires a comprehensive analysis of archaeological research (for example, projects) and documents (representations of the 19th century).

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