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## VARAKHSHA MURAL GANCH AND CLAY PAINTINGS

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### ABSTRACT

In this article, we can learn how the ancient culture of Bukhara imagined the outside world and what kind of relations it had with which countries. With the help of the collected data, we will get more information about the ancient culture of Bukhara.

### KEYWORDS

Murals, Varakhsha, plaster, jugs, masks, frames, clay decorations, red color, geometric shapes, embossed patterns, mineral paints, cultural layer, floral decorations, clay plasters, Hellenistic culture.

### INTRODUCTION

The wall was found in large areas of the water in large areas of embedded ganj decorations in fragments. From the excavations carried out in Varakhsha, it is known that all parts of the ganj ornaments were found in the southern part, where they filled the rooms and placed the veranda<sup>1</sup>. The production of the ganj ornaments is simple. It consisted of applying a layer or more of plaster and molding and testing it with the same methods that have remained for more than a decade.

The unique feature of Varakhsha Ganj decoration is that every little thing and every detail is meticulously decorated here. It even depicts important parts like human faces. Eyes are often depicted as simple

almond-shaped bulges without additional details<sup>3</sup>. Hairstyles, beards, clothes, ornaments are depicted. The entire surface of the Ganges is left white. Traces of staining, and yet only two or three pieces show isolated small distinct local spots (such as a red-painted bird's eye). Here, the paint has kept its brightness and freshness. Flat decorated surfaces served as backgrounds for images of plants and animals, people and mythical creatures.

The decoration was completed with sticks, shoulder blades, cornices, columns, belts, parts of which were found in large quantities<sup>1</sup>. The rich ganj decor is the result of the work of mature and experienced artists. The craftsmen who decorated the palace used the

properties of this material extensively and skillfully, it was easy to work with and allowed to create impressive decoration of the building with the help of simple technical tools. In the description of the excavation work of the palace building, it was noted that the number of pieces of ganj ornaments found in the narrow rooms of the South Enfilade reached several thousand. After deliberation, it was concluded that this decoration should adorn the great antechamber at the top of the South Enfilade.

The patterns of decoration that fill the flat surfaces of the walls are very diverse. The simplest combination of squares or rhombuses is sometimes complicated by the introduction of circles, in the middle of the squares or by placing them in a frame, as is familiar from wall decoration. A four-petalled flower sometimes appears at the intersection of the chains, enlivening the simple design of the ornament. Designs with pure geometric ornamentation include rows of triangles complicated by ribbed relief, zigzag borders, and bark decoration of overlapping squares reminiscent of a slate roof but with additional small squares at the corners. If we turn to the description of complex decorative patterns,

With all the richness and diversity of Varakhsha's ganj decor, there is nothing like the later complex structures that dominated the architectural decoration known to us since the 10th century. A number of decorative patterns are based on a simple square grid and represent a further development of geometric forms, a stage in the transition to more complex combinations of geometric plant patterns. Such ornaments include a variant of one of the oldest motifs. The motif of square squares with four rosettes arranged diagonally and plainly is wonderful. The decoration becomes more complex when the sides of the adjacent squares become petals, which in more advanced versions form a star-shaped filling of the

plane with additional diagonal petals. The star pattern gives the decoration of eight-petalled rosettes, interlaced with elongated tips of leaves, between which are placed six-, five- or four-petalled cups.

According to a large number of fragments, this form was widely used, especially in wall decorations. Some large sculptural composition represents the unfolding scenic background. [This is a "heart" shape, which is used in simple forms (a chain of "hearts" placed vertically, horizontally) and in more complex versions, where they are complicated by additional petals. There are two variations of the patterns that form interlocking squares in the corners. According to the first of them, large flower cups with six leaves appeared.

Very common and well-known in various types of ancient Eastern and ancient Mediterranean art, the origin of this decoration goes back to ancient times. The Varakhsha variant of this form may be related to Hellenistic art, but it also has its own characteristics<sup>2</sup>. A less "Hellenistic" version of the same pattern is presented in a narrow border, where intricate palmettes and some billet cone-like figures alternate. Border ornaments consist of closely spaced circular shapes, which do not repeat each other, but have a large number of different variants, differing in core, number of petals, shape, etc.

## CONCLUSION

These patterns clearly show the complexity of the development of Varakhsha ornamental art, which was formed during the Arab conquest. If the pattern of acanthus leaves, which originated in the Ancient East and was wonderfully developed in ancient Greece, has a clear echo of Hellenistic art, then the ornament considered above can be taken from the decorative art of the Ancient East. In any case, both these motifs are



presented in a revised form in Varakhsha's ganj carving, organically combined into a unique style created by local artisans. Such mural paintings serve as an important source for the restoration and study of the ancient history of Bukhara.

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