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ИСКУССТВОВЕДЕНИЕ

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CHORBAKR IS A UNIQUE ARCHITECTURAL MONUMENT OF BUKHARA

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***Annotation.** The article is devoted to the description of the architectural monument and necropolis "Chorbakr" in Bukhara.*

***Key words:** heritage, monument, necropolis, architecture, masterpiece, architecture, culture*

Uzbekistan abounds in many architectural monuments and complexes. Some of them are recognized as masterpieces of world architecture and attract a huge number of pilgrims and tourists.

The village chronicle of Narshakhiy "History of Bukhara" informs that the son of the Turkic ruler Sheri Kishvar founded Bukhara and created four villages around the city. In one of them, the village of Sakmatin (now Sumitan), a kind of architectural complex, Char-Bakr, was formed.

The emergence of Char-Bakr is associated with the name of the influential spiritual magnate at the court of the Samanids Imam Abubakr Saad (died in 970), who was buried in the village of Sakmatin-sumitan.

Char-Bakr is located six kilometers west of Bukhara. In clear weather, from the side of the Talipach gate, the silhouettes of the monumental buildings of the complex are visible.

As you know, the 16th century is the time of the next architectural rise of Bukhara. Especially under the rulers of Abdullakhan, many hydraulic, civil and religious buildings were built, old architectural monuments were repaired.

In 1559, at the mazar of the ancestors of Islam Haji, an influential Juybar sheikh,

the foundations of a khanaka, a mosque and a madrassah were laid, and within ten years a beautiful chaharbagh, a kind of park with a palace pavilion in the middle and a large swimming pool, was laid out there.

Sumitan became crowded. Famous scientists of that time taught in the madrassah. In the following decades, more than 20 separate buildings were built, including tombs for representatives of the royal house and the Juybar sheikhs.

All buildings of Char-bakr were built in the 16th-19th centuries. The core of the complex is the Madrasah Square (south) and Khanaku (north) unites the Namazga mosque with the hujras. All these buildings were built in 1559-1563.

The eastern side of the square is bordered by late one-story buildings. The last innovation on the square is a low minaret from 1900, built on the main axis of the complex.

Khanaka closes the northern side of the square with its side facade. The external facades are faced with grinded bricks with jointing.

And the portal is decorated with tiled mosaics. The main decoration of the interiors is ganch with carvings.

The composition of the khanaka is typical. It consists of a central hall (9x15.80 m), crowned with a dome, and a portal.



The monument is distinguished by the plasticity of its forms. Limitations are the two-tiered arcature of the side facades with deep niches and a high portal of the main facade.

Deaf narrow wings emphasize the monumentality of the portal. Its decoration is remarkable for a large ribbon of Kufi inscription.

The complex system of domed structures is of particular interest in the khanaka hall. Two arches, thrown across the hall, simultaneously serve as the base of the central small dome, installed on an unusually high drum.

The madrasah, as it were, repeats the khanaka in size, but differs significantly in shape. So, the portal is squatter, its pylons are separated by three-tiered arched frames. Above the tympanum is a ribbon of inscription. The portal occupies the entire facade of the building and does not have pronounced wings.

The hall of the darskhana madrasah is cruciform in plan, four intersecting arches support the drum and the dome. In the corners of the hall there are hujris, connected by a gallery. The lateral facades of the madrasah follow the rhythm of the arcature of the two-story row. Kufic inscriptions and a delicate mosaic set make it attractive.



The outer dome is impressive in size. Large Kufic inscriptions of the drum, stalactite ribbon under the dome, a thin set of mosaics, all this makes the dome especially attractive. The mosque unites khanaka and madrasah buildings, forming a vast courtyard area in the middle. On the sides of the high portal there are rows of hujras in two rows. Thus, we have before us a sample of a suburban namazga-type mosque

organically included in a complex of heterogeneous buildings.

At the same time, a mosque with a prayer square with a raised platform occupies the main place and is the organizing center of the entire composition of the ensemble. All three buildings of the khanaka madrasah and the mosque undoubtedly make up a magnificent architectural ensemble created in 1559-1563 under the leadership of Amir Khalifa, the seal keeper at the court of Abdullakhan. The names of the architects are not known.

In the Char-Bakr complex, small family tombs of small size bricks with a modest facade finish gradually began to appear. Small courtyards with many unique stone tombstones are also characteristic. Such khilkhan courtyards belonged to certain surnames.



In the 50s, on Char Bakr, work was carried out to study and fix all objects of the complex and not significant repairs of the lower parts of the madrasah and mosque, and in 1971 restoration of the complex began.

Since 1999, at the initiative of the government of the Republic of Uzbekistan, a comprehensive reconstruction of all structures, khazir, has been carried out here, everything that was lost and destroyed by time and weather conditions was restored.

We must pay tribute to the masters who very competently approached the issue of reconstruction, the results of their work are pleasing to the eye. Now pilgrims and tourists visiting the Chor Bakr complex can see all its uniqueness.



In 2021, seven historical monuments of Bukhara were included in the list of cultural heritage sites of the Islamic world.

The main contenders were the mausoleums of Ismoil Somoni, Bahauddin Naqshband, the Chor-Bakr necropolis, the ancient settlement of Paykend, the Poi-Kalyan complex, the Magoki-Attari mosque and the Tosh saray madrasah.

These architectural structures were considered and unanimously approved by the special commission at the IX meeting of the Islamic Heritage Committee. The event was attended by representatives of Uzbekistan, Kuwait, Iraq, Indonesia, Cameroon, Cote d'Ivoire, Mauritania, Pakistan and Nigeria.

There is no doubt that further study of the objects of the Chor-Bakr complex will open the forgotten pages of the past.

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