

HISTORY OF FERGANA VALLEY POTTERY

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Abstract:

This article contains information about pottery, which is one of the types of applied folk art, the branch of crafts that makes various items, dishes, and building materials from clay. Theoretical and practical information about the history of pottery development in the valley, its schools and centers, as well as transformational processes and modifications, is widely and comprehensively covered.

Keywords: Crafts, pottery, plot, bowls, bowls, dukki bowl, glazing technology, ceramics, red angobal pattern, "Kufi" writing, plant-like patterns, round-shaped pattern, rhombic pattern, Dakhbed, Chinnigaron, Kuzagaron, Kulolon neighborhoods, modifications, scratched pottery, potter's wheel.

Introduction

The rich cultural heritage and artistic traditions of the region are reflected in the history of Uzbek schools of applied arts. Uzbekistan is world famous for its bright and complex traditional crafts, which have long been passed down from generation to generation. Applied art played a decisive role in the formation of Uzbek identity and culture, in the creation of means of self-expression and creativity. The development of schools of applied arts in our country was influenced by various factors, including historical, social and economic changes.

Folk applied art, as a component of the domestic life of every people, has been polished for centuries and retains national characteristics. Folk applied art encompasses the areas of creative work associated with the preparation of art objects of practical importance in social and personal life and the artistic functioning of everyday living objects, moreover, it positively affects the mental state, mood of a person by its appearance, structure, properties, serving to beautify the material environment of a person, aesthetic enrichment, that is, it is also appreciated. Therefore, the demonstration of the beauty and exquisite properties of raw materials, the abundance of processing skills and methods for it are recognized as active means of increased aesthetic impact in traditional craft art.

Ceramics-one of the most ancient, incredibly interesting types of applied art of the people of Uzbekistan. There are many schools and centers of pottery in our country. Leading pottery schools are Rishton, Bukhara, Ghurumsarai, Tashkent, Khwarazm, Samarkand and Kashkadarya. These pottery schools differ from each other in the style of preparation of the products, pattern-flowers, color and finish. The Fergana Valley is rich in natural resources and stands out as one of the densely populated areas in Central Asia. It has been considered the cradle of many craft industries over the centuries, notably sawmilling and pottery. The most important



centers of pottery production developed here, the most famous of which is the Rishton pottery Center in Uzbekistan.

In the late 19th and early 20th centuries, the bulk of Rishton's population consisted of potters. All the pottery centers in the Fergana Valley have long been influenced by Rishton pottery. The presence in this district of a clay of a separate variety of pottery suitable for making any type of item can be the basis for this. An amazing clay of reddish-yellow color is located in a layer at a depth of 1-1.5 meters in almost the entire area of Rishton. The dishes produced in this region differ in their variety of types and shapes, decorated with rich and complex patterns among the exquisite dishes in Rishton are various dishes, in particular, bowls used to weigh dishes made of meat and vegetables, bowls, large bowls used to make gravy to jams and other sweets, which are called duck bowls. Also popular are various containers designed for storing dairy products. Dishes with two handles and lids, which are called "khurma", and a similar yogurt product called kunchuloq and zaguldon, are also used a lot. The region also produces oftoba used for water, so – called sand dunes, and large jug-huts used for water storage.

LITERATURE ANALYSIS AND METHODOLOGY

The production of mysteriously painted ceramics in the Fergana Valley area was known from the Bronze Age. To dwell on its origin, we must recall the culture of the oldest tribes that lived in the Parkan Valley in the II - I millennia BC - now Uzbeks and Tajiks live here. [5] The appearance of Rishton pottery in ancient times is associated with many legends, the history of its origin has not yet been researched by experts. According to the tradition that still reigns among artisans, the ancient city of artisans is located in the Chinnigaron neighborhood, not far from one of the ancient regions of modern Rishton - the Tomb of the Sokhibi Khidoya. Some legends attribute its appearance to the beginning of the X - XII century, others - the beginning of the XIV - XV centuries, but in both they are considered the founders of crafts from Samarkand and Bukhara. In the early 20th century, Rishton included over 80 artisan pottery workshops employing 300 people. The products of Rishton potters were commercially available in all cities of Central Asia. Some craftsmen, on the other hand, began to open their own personal department stores in the markets of Kokand, Marghilon, Andijan, Samarkand, Tashkent and other cities. Rishton was also visited by Konibodom, at some point by the masters from the cities of Gjiiduvon, Qarshi, Shahrisabz, to exchange experiences among themselves.

B. A. Litvinsky conducted a number of scientific investigations into the pottery branch of the craft. In his view, the bulk of the pottery dates from the 2nd-1st centuries BC, and they consisted mainly of red lacquered pottery [6.166-p]. A.Anorbayev, U.Islamov, B.Matboboev based on the results of excavations carried out in Quva, provides information that a shallow leaky vessel made in a pottery hammer was also found among the Pottery in Quva. These pottery is said to date from the 6th to 4th centuries BC. [10. 60-p].

B. Abdulgazieva was also involved in Valley archaeology and conducted scientific research on the ceramics of the antiquity of Fergana. Pottery and fragments covered with red angob and decorated with scrubs have been identified by B.Abdulgazieva in several districts of Andijan province, along with many asori-atiqas. Including, located in the Qorgontepa district, mil.in the 1st century BC. A cylindrical jug has been identified from the "Sultanabad" station, dated to the 3rd-2nd centuries. [11. 16-p].



A special contribution of N. G. Gorbunova should be noted in the study of the history and culture of the early middle ages of the Fergana Valley. Scientist noted that in the 5th-6th centuries, the proportion of dishes made on charcoal decreases, the influence of the neighboring Kovunchi culture is clearly felt, and relations with Sugd begin to develop. Decorative pottery, which had stood in Fergana for a very long time compared to other regions, would be revived again by the 10th-12th centuries. But during this period, the surface of the dishes was given a complete pattern not on the top, as before, but on the surface of the dish. At this point, it should be noted that while the surface of mainly hand-made pottery was decorated using paint, scratch patterns were only used in hammer-made vessels [13,113-p].

According to B. M. Abdullayev, a comparative analysis of the pottery of the ancient agricultural cultures of Fergana shows that in the process of long development of artisans of the Shuraboshot culture as successors, Chust pottery retained traditional decorative motifs and made some changes and modifications to them. This tradition of decoration was enriched by a number of technological changes and innovations in the 1st century BC. In the last centuries of the 1st millennium and the 1st century AD, this ornament was also painted on the surface of red angob embossed and elegant dishes using the scratching technique. [15. 575 p] later, as a result of the spread of Western methods and styles, the eastern regions of the Fergana Valley began to produce pottery made by hand and given a painted pattern. In addition, the farghans, while mastering the new technology, created new styles in pottery while remaining true to their earlier traditions. [12, 27-b]. In

Addition, M. Rahimov researched the methods of creating and processing pottery, the history of the pottery of the Temurians and Kushan dynasties, and wrote many scientific monographs and articles. One of his best-known works is "The artistic pottery of Uzbekistan", published in 1961. In 1994, the Rahimov Pottery Museum was opened in the house where master Muhitdin Rahimov lived and worked.

RESULTS AND DISCUSSION

One of the most ancient cities of the Fergana Valley – Rishton from ancient times is considered the largest center of spectacular glazed pottery in Central Asia. Located at the crossroads of China and India on the one hand and Iran and the Middle East caravan routes on the other in the Middle Ages, Rishton developed rapidly and became a major stop on the Great Silk Road as well as a major centre of trade. The jome mosque was later built here. The town is home to the neighbourhoods of pottery: Daxbed, Chinnigaron, Kuzagaron, Kulolon.

In the 14th century, many Potters had to settle in Samarkand to participate in the Great construction projects of Amir Temur and his descendants. However, with the decline of the Timurid dynasty, there is also a decline in Rishton pottery. From the 18th century, the town of Rishton (Rushdon, Rochidon) was gradually revived, and by the mid-19th century had regained the name of a major centre for the production of glazed ware in the area.

Basic scientific research recognizes Rishton's main role in Ceramic Art in the 19th - early 20th centuries. The schools there have influenced all the pottery centers and are the "cradle of pottery art" in the Fergana region. The names of many Rishton Potters who perfectly mastered the talent of glazing and painting on a brush have been noted by researchers.



Since ancient times, ancestors passed here from generation to generation, training traditions. These included crushing clay, making paint, collecting herbs and minerals, conveying paintings from father to son, from Son to grandson, and the secrets of clay processing. Therefore, the dishes prepared here are of great artistic importance both in the country and abroad. The peculiarity is that the colors do not fade over time, but become brighter, retaining their striking blue color. Rishton became the center of pottery in the Fergana Valley. This is due to the fact that raw materials are processed manually, on the legs.

At the beginning of the XIX century, Rishton's pottery was in high demand not only in the Fergana Valley, but throughout Central Asia. In the art of ancient clay cooking, the rishtonians showed their bright and distinctive features that distinguish their works from those created by neighboring and Uzbek pottery centers and other peoples. Some of the traditions of many of them that existed in the early 20th century began to disappear. In this context, modern Rishton craftsmanship is a certain phenomenon of the stability of the development of ancient craftsmanship, which has hardly changed its stylistic integrity for many centuries.

Well-crafted Rishton pottery on the pottery wheel is typical of the region as a whole and reflects the stability of Customs. They are distinguished by the elegance of their image and blue color under a thin layer of transparent glaze, as well as turquoise colors. The local artistic features of Rishton pottery are prominent in many ways in the way in which the objects are given a pattern. Among the girih ornaments of the 1970s and 1990s, a mesh pattern, a rhombus pattern, a uniform arrangement of triangular shapes in the form of a chain, a dotted pattern with alternating turns of black and white squares, a pattern with a circle in the form of curves and straight lines, and abstract geometric ornaments in the form of a ball new interpretations of these themes with particularly traditional characters are relatively evident in the interpretation of plant world themes.

The main wealth of Rishton ceramics lies in his painting, in the surprisingly free and elegant pictorial style, in the richness of plant decoration. The rishtonians fill the themes and "plots" of their paintings with their fantasies from the surrounding natural world, from the works of the ancient masters, who copied the drawings from memory. Stylized patterns of wildflowers and herbs, lush shrubs and pomegranate fruits, the "tree of life" turned into ornaments from folk ideas and rituals associated with the awakening of nature. Rishton pottery is made of red Rishton clay, which is crumpled on a wooden board while sitting on the ground until it becomes flexible.

After that, the clay is put on the wheel of the Potter and the form is given. The made dishes dry out within 1 - 3 hours, after which they are wiped with a damp cloth washed with water to smooth the surface of the dishes. After that, the dishes are placed under the hot sunlight of the Rishton and prepared for bleaching. For bleaching, the container is given a white color by coating it with a mixture of Angren clay and quartz black. Polished white products are dried in the sun for about 20 minutes. Ceramics are burned twice on fire.

Activate on the first fire will be unprocessed and glaze. After the first burning, a hand drawing with natural dyes such as copper, cobalt, iron and manganese oxides is applied. After that, the product is once again covered with glaze, and the second Activate is carried out at a temperature of 1000°C. To give the glaze the desired color, plant-derived color and metal oxides are added to it. Then the mixture is diluted with water in a certain proportion and filtered. Alkali glaze differs from lead glaze in its naturalness.



Such enameled dishes are environmentally friendly, safe for food, and therefore they are highly valued. The brothers Abdu Jalal ("Usta Abdujalol", "Usta Jalil") and Abdujamil ("Usta Abdujamil", "Usta Kuri"), who revived the ganch – porcelain production techniques that had disappeared in the Middle Ages in Rishton, were considered true masters of their work. Potters brought the method of porcelain production from the territories of Kashgar and Iran. Their disciple, Kalli Abdullo ("Kal Abdullo"), under the nickname – the porcelain expert Abdullah Kulol (1797-1872), eventually became a master-elder for all of Rishton's Potters.

In the 70s of the 19th century, under the leadership of master Abdullah-Kalli, together with Rishton craftsmen, the palace of Said-Muhammad Khudoyorkhan in Kokand-was engaged in the decoration of the Horde. Their art was highly regarded by the Ruler of the Kokand Khanate. By decree of the Lord, the inscription "kufi" was inscribed on the side of the southern wing of the palace.[23]

Famous porcelain masters of the late 19th century were considered students and followers of such masters as Abdurasulov Madamin Akhun (Master Mullah Madamin Akhun), Tokhta – Bachcha (Master Tokhta), Bachayev Sali and Bobo Boy Niyazmatov Meliboy (Master Boy Niyazmat), who worked together with artist's wife. Ghaziyev Mayaqub (Master Yaqub, 1862-1922), Madaliyev Abdul Sattor (Master Abdusattor, 1862-1943), pottery Ortikov Ulmas (Master Ulmas, 1864-1950), who was considered the famous porcelain stoneware masters, were the last elders of Rishton pottery.[23]

The products of the best craftsmen – master Mulla Madamin Akhun, master Tukhta, master Soli and other masters-have been put on several occasions at exhibitions-fairs of all-Russian scale. At the 1990 World's fair in Paris, the exhibition, which was highly regarded by Potters as a product that would make Rishton master potters Europe's finest maiolica and able to compete internationally, was a success.

Modern craftsmen rely on the traditions of ancient crafts, and at the same time contribute with their new ideas. At the moment, almost every house in Rishton has workshops where miracles of converting a piece of clay into elegant forms occur. The promotion of the creativity of leading Potters was significantly enhanced by the passion of Masters in Rishton, and a number of museums and creative studios of folk masters of the famous Center were created. Among them are the House-Museum of the famous ceramic master Ibrahim Komilov, the House-gallery created by Rustam Usmanov and the creative workshop of Alisher Nazirov. All this undoubtedly inspires a person that, despite the creative and organizational problems in the development of Rishton pottery, this large traditional pottery Center in Central Asia is developing in the right direction.

Rustam Usmanov is a first-generation ceramic master. He is the only ceramics master with a high artistic education in Rishton. He was also chief artist of the Rishton Pottery factory in the 80s and 90s. Since 1986, he has been active in exhibitions. Masterfully owns the art of embroidery. The legacy of the ancient masters, who studied archaeological expeditions, recreated the lost decorations. It has various glazing technologies. The works of the master are available in various museums of both Uzbekistan and foreign museums, as well as in many private collections. Since 1991-member of the creative Association of the Academy of Fine Arts of Uzbekistan. Since 1997 - "Craftsman" is a member of the Union of people's craftsmen of Uzbekistan. The family tradition is continued by the son and nephew.



Alisher Nazirov is a well-known first-generation ceramic master from Rishton who started learning crafts at the age of 12. He is credited with restoring ancient traditional forms and patterns of Rishton ceramics based on examples of archaeological finds. In 1994, Alisher Nazirov completed his "internship" in Japan, where he created more than 80 works. The master's works are included in the collections of many museums in Uzbekistan and abroad. He founded the "Master-Apprentice" Apprentice School, whose apprentices inherited the best features in the master's art.

Since 1991-member of the creative Association of the Academy of Fine Arts of Uzbekistan. The main creative work of the Rishton Masters was added to the Rishton branch of the Union of people's masters of Uzbekistan, and Alisher Nazirov was elected chairman of the Rishton branch. Since 1997 - "Craftsman" is a member of the Union of people's craftsmen of Uzbekistan, chairman of the Rishton regional branch. Today, in the Association of 30 Masters, 40-50 are considered permanent participants of exhibitions and fairs.[22]

Conclusion

In conclusion, the remains of ancient ceramics and glassware of the pottery crafts of the Fergana Valley (dating back to the 2nd century BC) were found in the Rishton and Quwa of the province, which were among the first among the peoples of Central Asia. Revealed the peculiarities of the development of culture, art and spiritual life of the indigenous people. The development of pottery in our country introduced the culture of Uzbekistan to the whole world. The state support for the further development of folk art crafts, strengthened by the decree of the president of the Republic on the field, opened up a wide perspective in the face of folk art. The name of the Masters of the people was glorified.

In addition, resolution PD-405 "On additional measures to promote the protection, scientific study and promotion of Intangible Cultural Heritage" included items on experimental testing of Intangible Cultural Heritage samples on the basis of a holistic system" preparation-training-restoration – preservation – popularization "together with the Ministry of culture of the municipality of Fergana region and the Association "Craftsman" at the Rishton international pottery center and the crafts center in Margilon.

According to him, the preparation and preparation of pottery will be taught to young people on the principle of "Master-Apprentice", scientific research, exhibitions and demonstrations will be organized, their trade will be established. Also, the best pottery examples are "My contribution to the National Heritage!" in the framework of the public action, the husus of procurement to state museums was mentioned. Given that it is important to further develop all the pottery schools, prevent them from disappearing, and preserve our national culture, establishing the continuation of the pottery school traditions through a "master-disciple" has become one of the pressing issues.

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