



Glass Medallions of the Early Middle Ages of Termez

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Abstract: This article is dedicated to the glass medallions found in the Palace of the Termez Shahs. It is based on Zhukov's scientific work. Numerous archeological excavations carried out in the territory of Old Termez in the last XX century have provided new information about the real creative people of this country and the kings of revenge for luxury. This century was a period of the appearance of palaces, the introduction of various scientific innovations in the field of decoration. The article describes the technological process of making glass medallions and their classification into groups on the basis of sources.

Keywords: Palace of Termez Shahs, glass medallions, medallion molds, the function of the medallion, the exchange of cultures, material resources, "The greatest sultan Abul-Muzaffar Bahram Shah", hunting processes, images of horses and birds, glass jewelry.

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I. Introduction.

Archaeological monuments of Surkhandarya region occupy an important place in the study of Bactrian-Tokharistan glassmaking. The finds of glass as part of the material sources of monuments dating from the Bronze Age to the Late Middle Ages are of great importance for the illumination of the glass industry of this area.

In Surkhandarya region, near the city of Termez, there is an old monument to Termez and the palace of Termezshahs located in its composition. It is believed that this palace belonged to the rulers of Termez XI-XIII centuries [1], the monument is also known for its finds of the art of carving.

II. ANALYSIS OF LITERATURE AND METHODOLOGY.

Archaeological research of the old Termez monument began in the 20s of the XX century. [2], M.E. During the research of the Termez complex archaeological expedition led by Masson, in addition to numerous monuments, archaeological excavations are being conducted in Old Termez [3].

In 1937, researcher V.D. Zhukov conducted excavations of the palace of the Termez kings [4]. During the research, glass finds from the territory of the monument were also discovered. The glass objects found in the palace of the Termezshahs were recognized by researchers as glass ornaments [5]. It is noteworthy that glass was used in the decoration of the palace of the Termezshahs, this state of affairs is not traced in many monuments of medieval Central Asian architecture. In particular, the researchers note that the light falling through a lattice decorated with glass of

different colors, located on the roof of the lobby of the palace, gives the hall even more mystery [6]. Also, the Palace of the Termezshahs is famous for the finds of glass medallions *.

III. Results

Below we will analyze the classification of these medallions in terms of their manufacture:

1. Medallion No. 1. The diameter of the red glass medallion is 48-52 mm, the thickness is 2 mm. The place where the image is depicted is 4 mm. On the front side of the medallion is an image of a rose. 8 points of the lunar view around the image directly resemble the shape of a flower. This relief figure, that is, the 8 points of the medallion, is made deeper. A united ring in the form of a mountain surrounds the points. The mold is pressed only to the center of the medallion, remaining in a semi-permanent state. There are many such cases that did not come out the same. The same thing is observed in the image of famous people. In our opinion, this situation is caused by the negligence of glass blowers.
2. Medallion No. 2. Made of a mixture of dark green and white glass. As a result, crystallization occurred. The thickness is 3 mm, and the available image space increases to 5 mm. The length of the drawing is 46-48 mm. An attempt is made to depict birds on the flat round surface of the medallion. It depicts the process of hunting a large bird of prey attacking a running animal even with its feet. A bird of prey strikes the animal's head with its beak. Probably, from the impact of a strong blow, the animal's head hangs down. This running animal was a gazelle or a hare. On the medallions of the Sasanian period, a similar image of hunting is also often found.
3. Medallion No. 3. The front and back are covered with the image of a flower. The thickness of the medallion is 3 mm, uneven places up to 5 mm, the place of mixing of the image up to 50 mm. A hunting scene is depicted. In the left part, in the center of the medallion, there is a running beast. The bird also hunts from behind. Flowers and animals are depicted on the edges of the medallion. And in the center, the heads of the rapidly running animal are turned back. Horns are also visible. A bird of prey holds tightly to the animal's back with sharp claws. The wings are open. Preparing to strike at his prey. Raising his head, he prepares to deliver a strong blow with his beak. He keeps his balance with his left wing.
4. Medallion No. 4. Appearance oval-shaped glass medallion with a diameter of 52-57 mm. Paths were formed from a square shape, which were bent from four sides at once. Thickness of 3 mm, picturesque place up to 5 mm. On the right and left sides of the panel, the image of a lion is twisted. The circumference of the ring without a pattern. The average diameter is 35 mm. In the main composition, the head of an angry Running Lion is turned backwards. He is depicted in a pose with his mouth wide open, biting some round object. In front of the depicted animal-plant leaves, branches. Lion's moustache, like the almond leaf, is characteristic of Central Asian fine art.
5. Medallion No. 5. The diameter of the oval-shaped glass medallion is 50-58 mm. A copy of this medallion is one piece, and it also has not been completely preserved. The lower right part (1/4 part) was broken. The obverse depicts a woman, a horse and a bird. They were stuck on the edge of the medallion. Gaps appeared on the edges of the medallion after poor-quality printing. The thickness of the medallion is 3 mm. And in places with a pattern, it reaches up to 5 mm. There is a little preserved image of a woman standing on the ground with a man and a bird in her hands, and a horse next to a woman. The mold pressing error disappeared, and the horse's long hair covered his face. Ornaments (horseshoes) are visible on the horse's broad chest. The front left leg of the horse is in a bent position on the ground, and the front right leg is not bent. A woman holds a sip of horse. The wide round beautiful face of a woman, an earring in her left ear indicate that she is a woman of the East. Outerwear is tied at the waist with a long scarf,

which is turned over twice, and the rest is thrown away. In the left hand there is a small bird with outstretched wings. The woman's clothes indicate that she is a representative of a rich stratum.

6. Medallion No. 6. The thickness of the green glass medallion is 3 mm. And in the places where the picture was taken, it reaches up to 5 mm. The irregular ring occupied most of the medallion (from 5 cm to 7 cm). Judging by the drawing on the front side, it depicts a man riding a horse with a bird. There is little vegetation behind and a large empty land. 19 whole and more than 50 fragments of this medallion were found. These medallions are among the rectangular-sized medallions. Their diameter is 57-58 mm.

All the preserved medallions have lost their qualities (the state of crystallization catches the eye and begins to lose its properties). In many compositions, the front right leg of a horse walking forward on the left leg is in a highly bent position. Free-standing legs have increased attractiveness. The figure shows that there are large horseshoes on all four paws. The rear left leg is depicted raised above the ground, and the rear right leg is depicted in a position where it is not raised much on the ground. At the same time, the head is raised vertically, thick hair is thrown to the left. The wide and powerful chest is clearly visible to the naked eye. The general image-the horse's tail, mane, chest, legs serve to express movement. The bird, the bent left leg, the shoulder row supported by the raised arm, prove that the warrior is the owner of a high position.

The mask worn on the horse's muzzle is firmly tied in three places, its front face, the upper half of the head, the circumference of the ears and the triceps are tied behind the ear so that these straps do not fall out. And on the chest of the horse they put on a bargustuvon with a wide and varied pattern. Valuable wool and horseshoe-shaped wool fit snugly to the back of the back and on the sides.

7. Medallion No. 7. A slightly uneven circle with a diameter of 56-58 mm, made of green glass. The average thickness is 2-3 mm, in the patterned places of the relief-5 mm. it consists of one whole sample and three parts. On the front side of the medallion, Arabic letters of the Kufi style are symmetrically arranged, decorated with a floral ornament on which the Arabic word "Malik" is written, which means "ruler", "dominion", "property". This word was used as a name on coins minted in the name of the caliphate; later it was included in the inscriptions on coins issued by individual rulers in countries under Arab influence. The space free from letters is occupied by embossed flowers, the images of which are clearly reflected in the decorated space of the flowerbed.
8. Medallion No. 8. This is a green round plate of a glass medallion with a diameter of 52-57 mm, a thickness of 2-3 mm and up to 4 mm in the places of the stamped pattern. Part of the edge of the medallion is invisible, has the shape of a rectangle. The medallion consists of two parts located on adjacent fields. There is only one copy of this medallion. On the front side of the medallion there is a relief image of an animal Running to the left; on the four sides there is an Arabic inscription. It is difficult to clearly see the type of animal here. It can be an image of a hare or a Gazelle, the second assumption definitely prevails because of the length of the legs in it. In Arabic, it means "for the greatest Sultan Abul-Muzaffar Bahram Shah" or "for the son of Bahram Shah, who defeated the greatest commander." This medallion belonged to the eldest Sultan Abul-Muzaffar Bahram Shah (son of Bahram Shah). It can be assumed that the palace itself is a monument belonging to the great Sultan himself.

IV. Discussion

Studies show that the technology of making glass medallions found in the palace of the Termez kings was as follows: a bottle that became liquid was placed on a smooth surface and pressed against it with a mold. Traces of their edging are clearly visible on some specimens. The size of the mold was on average 60x60 mm. The main function of the medallion was to add sophistication to

the beauty of the ruler's palace, to enhance the grandeur of the palace. It should be noted that this method of making glass products was first used at the court of the Termez kings among the monuments of Central Asia.

Located in the Angora district of Surkhandarya region, the childhood monument dating back to the early Middle Ages is also known for its glass medallion. In the 50-60s of the XX century, the scientist-archaeologist L.I.Albaum lived at this address and conducted excavations [7]. During the research, the researchers were extremely interested in the discovery of a pear-shaped medallion (2.5x2 cm) on the monument. The find was cast from green glass and a silver ribbon was installed on it. In the upper part of the medallion there is a loop - an unobtrusive connecting part designed for hanging on a chain or rope. The medallion depicts a sitting woman and a sucking baby with a chord on her legs.

V. Conclusion.

In Central Asia, glass was used for various purposes in the early Middle Ages. In the palace of the Kings of Termez, which we examined, glass medallions decorated the floor and walls of the palace, being a means of increasing the palace authority and demonstrating the power of kings. During this period, glass products were not widely used, they were used to make jewelry for women. The medallion, found in childhood, was intended to be worn around the neck. To show his wealth in the homes of rich and noble people, he made stained glass windows, glass mosaics. The presence of separate glass blocks in the old Termez area [8] is proof that glass products are well known to artisans.

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