



BRONZE MIRRORS OF KHOREZM DURING THE GOLDEN HORDE

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Article history:	Abstract:
Received: December 8 th 2021 Accepted: January 10 th 2022 Published: February 18 ^h 2022	In the article the bronze mirrors of Khorezm of XIII-XIV centuries are organized on the basis of archeological materials. The origin of these bronze mirrors was comparatively analyzed on the basis of similar species in neighboring regions. They were classified according to their peculiarities in decoration and transformational changes were identified. Especially in the XIII-XIV centuries under the influence of Khorezm's cultural ties with the Golden Horde state, various bronze mirrors of Iranian and Chinese culture spread. Some of the bronze mirrors are crafted and manufactured by local artisans. The article highlights the role and importance of bronze mirrors in the organization of Khorezm material and spiritual culture.

Keywords: Khorezm, medieval, monuments, bronze mirrors, cultural ties, art, plant and zoomorphic images, sphinxes, pairs of fish, birds, ornaments.

Since ancient times, mirrors have played an important role in human life. Archaeological and ethnographic materials indicate that bronze mirrors were a symbolic object with magical content and properties. In particular, mirrors in public life, such as marriage, symbolizing family well-being and abundant offspring. For the production of bronze mirrors, there was a special, rather laborious process that required high purity of metal, as evidenced by the inscription on one of the Chinese mirrors: "Metal, melted a hundred times, is suitable for the manufacture of mirrors." But along with imported mirrors from China, Iran and Central Asia, there has long been a local tradition of their manufacture on the territory of our region, dating back to ancient times. In Khorezm, on the Koi-Krylgan-kale monument, a female statuette with a mirror in her hands was found in the layer of the IV-III centuries BC [3, p.181].

In the early Middle Ages, ornamented bronze mirrors began to spread in Central Asia. In Khorezm in the early Middle Ages, only one type of bronze mirrors without ornaments was identified. Only in the monuments of the XIII-XIV centuries more and more new specimens are found, which suggests the production of mirrors. During this period, ornamented bronze mirrors were found in the city of Djanpik-kala, Mizdakhan, Shamakhi-kala, kurgan, caravanserai and rural monuments. Geometrically-vegetative and zoomorphic design. They were made of cast with a diameter of 6-9 cm . These mirrors are basically divided into two groups.

1-GROUP. MIRRORS WITH GEOMETRIC-FLORAL ORNAMENTS.

According to the general form, bronze mirrors of this group are divided into five types according to the peculiarities of the patterns of the ornament.

Type I. Mirrors with perpendicular four-petal rosettes (Fig. 1.5). Mirrors with a relief ornament in the form of a grid of four petal rosettes on a dotted background surrounded by a chain of petals, with a flat thickened edge. Mirrors were found in the monument of Djanpik-kala and the necropolis of Mizdakhan of the XIII-XIV centuries. [GMIK]. Without handle, diameter 6-8 cm.

Stone products decorated with similar patterns are recorded on the monuments of Kavat-kala, Djanpik-kala in Khorezm of the XII-XIV centuries [4, fig. 22,6].

Similar mirrors were found in the Uygarak monument of the beginning of the XII-XIII centuries [13,p.285.fig.183,5]. Outside of Central Asia, similar mirrors were recorded in the Far East in the XII-XIII centuries [17,p.234.Fig.5], Eastern Europe [16, fig.13,X,1] and the Yujnom Urals [2, Fig. 4,15;13,20].

The tendency to cover with floral ornaments existed in Chinese and Islamic art in the pre-Mongol period. Their ornament becomes smaller and fractional and is usually made with a thin line in a low, flat relief. In the XII-XIV centuries, such mirrors are common in a wide geographical area, such as the Far East, Eastern Europe, Southern Ural, Sirdarya and Khorezm. The main factor in the spread of such mirrors over a vast territory is related to migration and trade and economic relations of nomadic peoples.

Type II. A mirror with an arched ornament (Fig. 1,6). Geometric patterns have the form of incomplete intertwined arch-shaped circles covering the edges along which the convex roller passes. The handle is in the form of a button on the side edge. The diameter of the mirror is 7 cm. Found in the monument of Djanpik-kala (2 pcs.) [GMIK. Kp. 3772 /29-30. inv. 252-253].

Similar mirrors were found in the monuments of northern Khorezm, along the rivers Jana Darya and Inkardarya [11, Fig. 40,11].

Similar bronze mirrors were common in China at the end of the Qin Dynasty and the beginning of the Western Han Dynasty (III-II centuries BC) [9,pp.10,49. Fig.1,3-1, 5]. Such mirrors are found in monuments of the Altai Territory (II-I centuries BC).

Similar mirrors became widespread in Central Asia and East Turkestan in the pre-Islamic period under the influence of China. Found in the pre-Islamic mounds of Isfara and Karamazar in Western Ferghana [6, p.75.Fig.16,5]. They have interconnected patterns on the inside of two parallel circles. In the center of the mirror is a ring in the form of a button.

The tradition of Baroque decoration in ceramic products of the X-XI centuries is known in Khorezm. Found from the monuments of Zamakhshara (X-XI centuries) and Janpikala (XII-XIV centuries), the irrigation bowl and huma lids are ornamented with a hemispherical pattern [7, p.76. Fig.4,2].

Outside of Central Asia, similar mirrors are found in the pre-Mongol monuments of the Tien Shan [12, p.185. Fig.7-9] and in the mounds of Eastern Europe, the Southern Urals of the XII-XIV centuries [2, Fig. 4,15; 11,19]. In them, arched ornaments are attached to a small inner ring in the central part [16, Fig. 13, d, 1]. Similar mirrors with arched ornaments in each region have their own local features.

Type III. Mirrors with four concentric circles are arranged symmetrically, with a three-petalled rosette in the central circle (Fig. 1,1). The handle is broken, the diameter of the mirror is 7 cm Found in Janpik-kala [GMIK. Kp. 3772/27 inv 250]. Similar exact mirrors are not found.

However, mirrors with six rosette colors are recorded in the monuments of Khakassia, Minusinsk district and in the Krasnoyarsk Territory [9, p.22.Fig.1,82-1,86]. Such mirrors are common in China during the Tang Dynasty (618-907).

In the XII-XIV centuries, mirrors depicting four animals (dogs, deer, etc.), four birds and with four concentric circles were widely distributed in Eastern Europe, the Far East and Khorezm.

Type IV. The ring chain formed a circle, and in the center there was one circle (Fig. 1,4). Mirror without handle, diameter 7cm, thickness 0.3cm.

Type V. Between the central circle and the convex rim there is an ornamental field occupied by a relief image of eight Chinese stylized hieroglyphs (Fig. 1,3). Mirror with a rim on the edge loop with a hole, diameter 7 cm.

However, mirrors with four Chinese hieroglyphs and symbols of Tibetan mantras are common in Khakass, Buryat, Primorsky and Astrakhan monuments [9, Fig.1,213;1,220;2,174;3,153]. Such mirrors appeared in China during the Jin dynasties (1115-1234).

GROUP 2. MIRRORS WITH ZOOMORPHIC ORNAMENT.

The most interesting ornament on the mirrors is zoomorphic. It is dominated by the world of real living images of the surrounding nature, personifying the elements of heaven and earth, fantastic creatures symbolizing strength and power. Mirrors with zoomorphic images became widespread under the influence of the cultural ties of Khorezm with the cities of the Golden Horde and the surrounding nomads of the XIII-XIV centuries [15, pp.48-54]. Mirrors with zoomorphic ornaments associated with mythology and being a popular pictorial plot of medieval masters of Khorezm.

Type I. Mirrors of four running deer (fig. 1,2). Their branches are connected to each other in the center in the form of a square and are depicted counterclockwise. Without handle, diameter 6.3cm. Found in the Janpikkala Monument.

Mirrors depicting animals and poisonous plants appeared in China during the Tang Dynasty (618-907). Mirrors with four lions running from them belong to the VII century. These images are symbolic Shen, meaning the four pillars of the world [5, pp.16-18]. Mirrors depicting four lions running clockwise, sometimes in opposite directions.

Analogical mirrors are common in the monuments of the Minusinsk basin. The images in them have undergone a number of transformational changes as a result of cultural ties with the West. In particular, in the XI-XIII centuries in the Bulgarian state, mirrors with four running animals counterclockwise in an inner circle were made on the basis of their prototypes.

In the mounds in the Southern Urals of the XII-XIV centuries. mirrors depicting four dogs with a long tail running clockwise [2, p.19.Fig.4,15; 11, 7]. The dogs are separated from each other by circles. Also, mirrors with the image of four unknown animals running in a circle were recorded from the monument Krasnaya Rechka [1, pp.131-132. fig.210].

In cultural relations, similar mirrors have spread over a vast geographical area from China to the Far East, the Minusinsk Basin, the Volga Region, the Southern Urals, Kazakhstan and Khorezm.

There was an image of a deer in the ancient traditions of Khorezm art. To the ancient monument of Tuprak-kala, murals in the walls depict a deer moving in outer space. The image of the deer is also reflected in the watering bowl of the X-XI centuries. in the monument of Khayvan-kala.

Type II. A mirror with the image of two fish (Fig. 2.1-3). They are depicted moving clockwise. Found in Dzhanpik-kale [GMIK], in the quarters of Mizdakhan and the mounds of Jaryn-kuduk of the XIII-XIV centuries [18, p.161.-fig.51, III]. The images in the mirrors are similar, but have some differences. In the mirror in Janpikkala, two fish are decorated with geometric patterns around them (Fig. 2.1). The handle is broken. Diameter 7 cm, thickness 0.25 cm. In the Mizdakhan mirror, the area around a pair of fish is decorated with poisonous patterns (Fig. 2.2). The mirror is bronze, cast.

On the Jaryn kuduk-4 mound, the surface of the mirror is flat, smooth. The other has a low roller-shaped rim along the edge (Fig. 2,3). Relief images of two fish are inscribed in the circle. In the center of the circle and along the edge there are relief, indeterminate stripes running in different directions. The mirror is silver, cast. The diameter is about 9 cm. [18, p.161].

For an earlier time (XII-XIII centuries), finds of a mirror of this type were noted in the Far East [17, p.235. fig.6]. Apparently, among the inhabitants of the Golden Horde cities of Khorezm and the population of the steppes, this type of mirror appears under the influence of Far Eastern impulses. However, their production, judging by the image on the Ustyurt mirror of sturgeon fish found in the Aral and Caspian Sea basin. These mirrors, made according to Far Eastern models, were probably produced in the craft workshops of Khorezm and the Golden Horde cities of the Volga region.

Images of fish are found in the ceramics of Khorezm in the X-XIV centuries [4, Fig.9.3]. Inside the bowl of the XII-XIII centuries in Janpikkal there is a pair of fish with a stylized floral ornament. A fish is also depicted at the bottom of a black unglazed bowl at the Mizdakhan monument [4, Fig.17].

The origin of the image of two fish is associated with Chinese art, such mirrors were common during the Jin dynasty (1115-1234) [9, p.36.Fig.1,1190–1191]. During the Liao Dynasty (916-1115), four fish and four crayfish were depicted.

Similar mirrors are common in the Far East, Korea, Tien Shan and Novy Sarai, Bulgar, Bilyar in Eastern Europe [16, p.82. fig.13].

Type III. The fragment is a mirror of flying birds with outstretched wings (swan or crane) (Fig.2,4). The bird's surroundings are decorated with relief patterns, of an indeterminate type. Found in the quarters of Mizdakhan XIII-XIV centuries. [MICC].

Similar mirrors were found in the Talkhir monument of the XII-early XIII centuries [8, pp.50-52. Fig.4-6]. The mirror is divided into four sectors, each of which contains a flying crane or stork with outstretched wings and outstretched legs.

Outside of Central Asia, similar mirrors are found in the monuments of Khakassia and the Krasnoyarsk Territory [9, pp.345-346. Fig.3.24-25; 3.74]. Similar mirrors appeared in China during the Tang Dynasty (617-907).

In the art of Khorezm, birds are depicted as a divine being, a symbol of happiness, wealth, purity and love from ancient times to the present day. In the XIII-XIV centuries in Khorezm, South Turkmenistan and Iran, the ornamental motif of the bird was very developed. In the depiction of birds, especially peacocks, ducks, it is noted even in monuments of pre-Mongol time such as Zamakhshar, Shah-Sanem, Kavatkala and Daryalykkul [4, p.128]. XII-early XIII centuries, some of them are made of metal finials in the form of a bird from the monuments of Zamakhshara and Kyzyl-kala [GMIK. Kp.3602.inv. 239].

Type IV. A fragment of a mirror with a relief image of a paired sphinx. A mirror depicting sphinxes-fantastic creatures in a heraldic pose with the body of an animal and a human face, wings and a long tail. The diameter is 7-8 cm. Such animals are called "al-borak" in literature.

Found in the Mizdakhan quarter of the XIII-XIV centuries [14, p.464]. In this fragment, the mirror shows the connections of Khorezm with Mongolian Iran, since the image of paired lions dates back to the Seljukid time [10, p.213]. Similar mirrors in the Mongolian time in countless copies were widely distributed throughout the Muslim world. Similar mirrors with Arabic inscriptions around "al-borik" were recorded in the Minusinsk basin, Eastern Europe and the Red River [1, pp. 131-132. fig. 210].

The origin of such mirrors is connected with the formation of the method of stylization of zoomorphic depicted in Islamic art. The image of "al-boraks— - sacred animals of the Muslim paradise with human faces and benevolent inscriptions on the edge [5, p.32]. The translation of Arabic inscriptions on one of these mirrors looks like this: "Glory and longevity, happiness and greatness, kindness and respect, career and praise, power and wealth, a centuries-old powerful rule (to the master)" [5, p.105].

Such stylized images and inscriptions with good wishes served as a talisman that gave the owner of the mirror strength and glory.

Central Asian and Iranian art has a tradition of depicting sphinxes in pairs or singly. In Central Asia, a pair of sphinxes and a mirror with Arabic inscriptions around the circumference were found in Semirechye (XII century) [10, p. 213. fig.229]. The mirror found in Termez (XI-XII centuries) depicts a single sphinx in the center and is surrounded by Arabic inscriptions, without a handle.)

In addition to mirrors, the image of the sphinx is found in a bronze tray (Samarkand Museum), the Termez Palace and carvings in Iran (XII-XIII centuries) [10, p.213]. In Khorezm, the image of the sphinx is decorated with the portal of the Beleuli caravanserai of the XIII-XIV centuries and in numismatic materials. In Khorezm, sphinxes became one of the traditional images in the art of the XIII-XIV centuries.

A number of historical facts contributed to the penetration of a number of Iranian products and some subjects of Iranian art in Khorezm. First of all, this is the entry of Khorezm, the Golden Horde and Iran into a single Mongolian state.

In conclusion, bronze mirrors of various types are typical finds in the monuments of Khorezm during the Golden Horde. Mirrors of this period are considered to belong to different cultures in terms of origin. Of these, mirrors with relief ornament in the form of a grid of four petal rosettes (group 1, type I.), zoomorphically ornamented mirrors (group 2, type I-II-III) are prototypes of Chinese or Jurchen cultures in the Far East. The mirrors of this group come to Khorezm through the cultural ties of the cities of the Golden Horde and the nomads. Mirrors depicting sphinxes (group 2, type IV) came to Khorezm under the influence of cultural relations with Iran and Central Asia.

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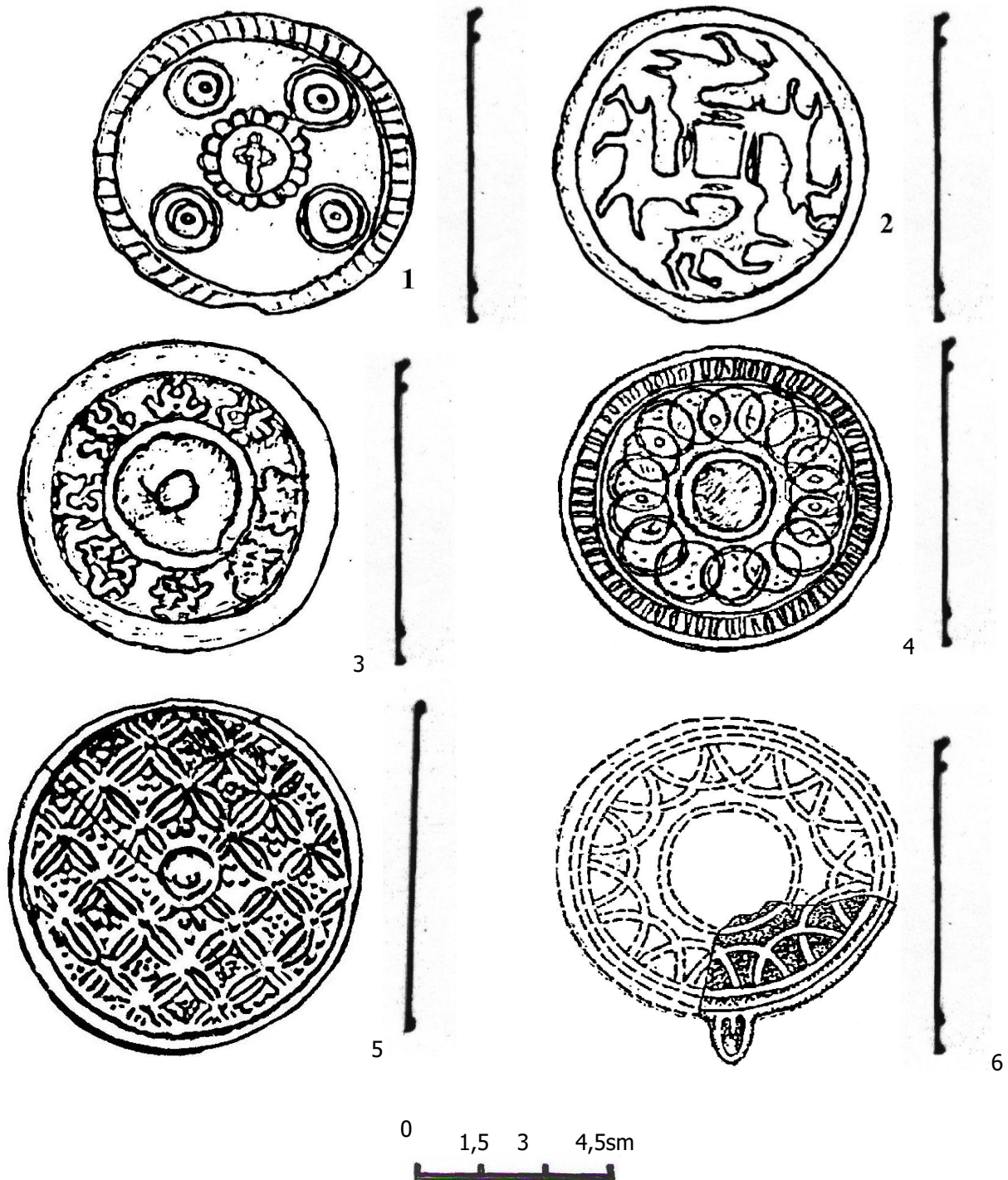


Fig. 1. Bronze mirrors. XIII-XIV centuries. 1,2,3,4,6 -Djanpik kala (Foundation and GMIK); 5,6-Mizdakhkan (Kdirniyazov M-Sh., 1989).

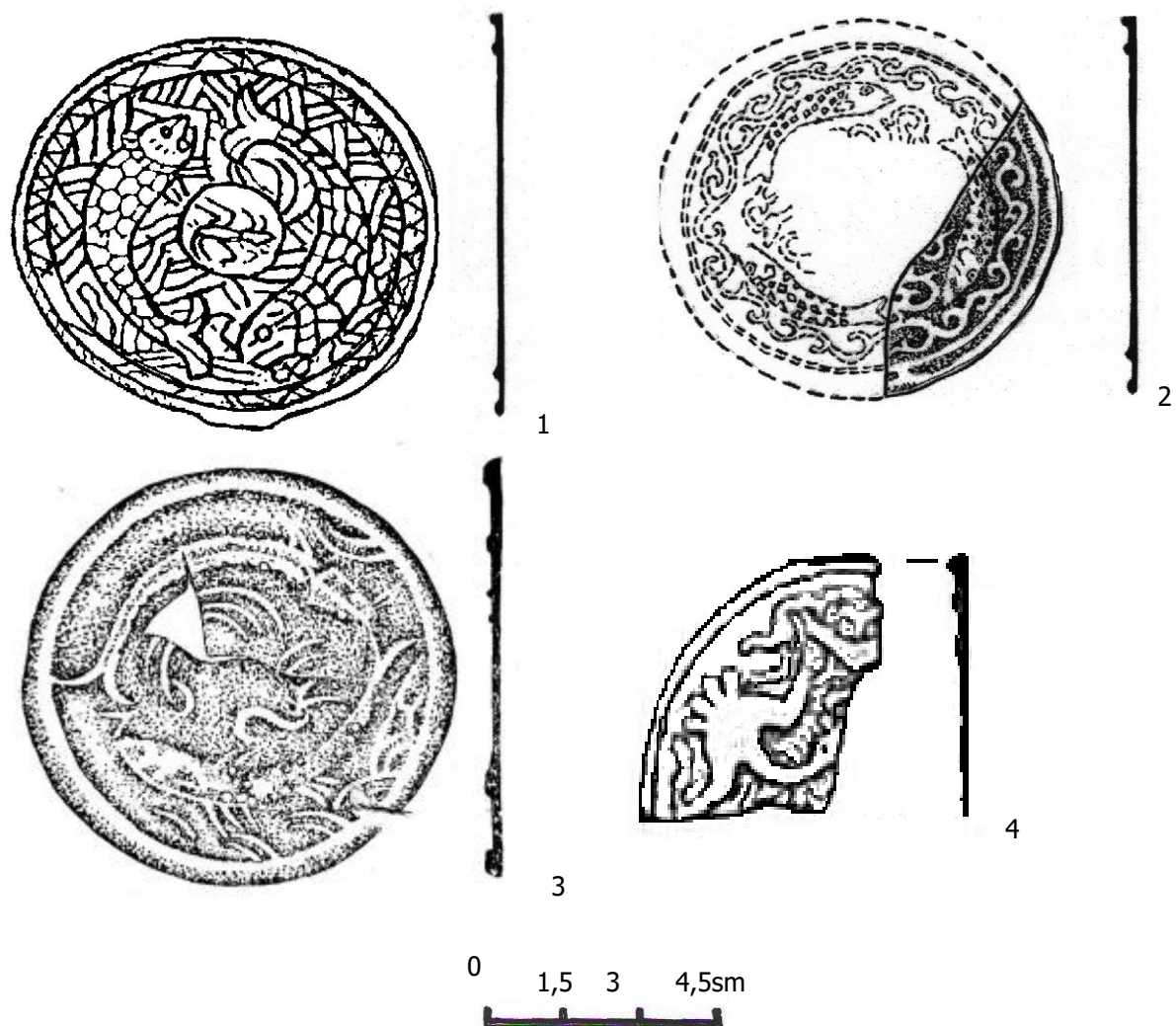


Fig. 2. Bronze mirrors. XIII-XIV centuries. 1,2,4-bronze. 3-silver. 1-Djanpik-kala. (GMIK fondi); 2,4-Mizdakhkan. (Kdirniyazov M.S., 1989; MICC Foundation); 3-Zharynkuduk (Yagodin V.N. 1991).