

**O'ZBEKISTON RESPUBLIKASI
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BUXORO DAVLAT UNIVERSITETI**

**MALAKAVIY AMALIYOTDAN
BUKHARA IS THE PEARL
OF THE EAST**

O'QUV QO'LLANMA

BUXORO-2025

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THE HISTORY OF BUKHARA

Bukhara is a historic oasis city located in the heart of the Kyzylkum Desert. As the largest settlement in the region, it has served as a crucial stop along the ancient Silk Road for centuries. With a history spanning more than 2,500 years, Bukhara stands as one of the oldest continuously inhabited cities in Central Asia. It reflects a deep intertwining of ancient customs with Islamic traditions, offering a unique atmosphere of wisdom, spirituality, and learning. To visit Bukhara is to step into another universe — a place shaped by centuries of cultural, religious, and ethnic fusion, leaving visitors with indelible impressions.



The first recorded mention of Bukhara by Chinese travelers dates back to the 2nd century BCE. By the 6th century CE, the city appeared in Chinese texts as Pu Ho or Nu Mi. However, archaeological evidence suggests that the region's history extends even further — to around 3000 BCE — when the area was inhabited by the Sapalli Culture during the Bronze Age. By 1500 BCE, Indo-Iranian nomads had settled in the area, merging with the local population and giving rise to the Soghdian culture. By 800 BCE, fortified settlements began appearing along the Zarafshan Valley, and by 500 BCE, these evolved into what would become the city of Bukhara.

Legends surrounding Bukhara's founding are as colorful as its history. One popular tale recounts how Siyavush, the son of the Persian king, married the daughter of Afrasiab, a local ruler, and built a fort — the famous Ark of Bukhara.

The name "Bukhara" has several proposed origins. Some scholars link it to the Soghdian word *Buxarak*, meaning "lucky place," while others suggest a Sanskrit root — *Vihara* or *Bikhara* — meaning "monastery," possibly referencing the city's Buddhist past during the Kushan Empire. The 10th-century historian Narshakhi, himself a native of Bukhara, wrote that no other city had so many names. The Uighurs and Chinese referred to it as the "place of idols," underscoring the city's early religious diversity. Russian scholar B.V. Bartold also supported the Sanskrit origin theory. Regardless of its exact

etymology, the name Bukhara has become synonymous with a vibrant blend of history, learning, and spirituality.



Bukhara has long been a center of intellectual and spiritual life. Prominent historical figures such as Avicenna (Abu Ali ibn Sina), Al-Bukhari, and Alisher Navoi lived, studied, or taught here. Deeply influenced by Sufism, their legacies continue to resonate through the city's grand architecture, philosophical teachings, and scholarly works. Beautiful madrasas, mosques, and mausoleums stand as testament to their enduring contributions.

Over the centuries, Bukhara fell under the control of numerous empires and rulers. After Alexander the Great's conquest, it became part of the Greco-Bactrian state. It later formed part of the Kushan Empire, the Hephthalites, the Turkic Khaganate, and the Arab Caliphate. During the Samanid dynasty in the 9th and 10th centuries, Bukhara emerged as a major cultural and scientific center. Structures like the Ismail Samani Mausoleum date back to this golden age.

Later, the city came under the rule of the Qarakhanids, the Khwarazmshahs, and then the Mongols in the 13th century. Genghis Khan's invasion in 1220 devastated Bukhara. Yet, legend has it that when he approached the Poi-Kalyan minaret, he removed his helmet in awe, declaring, "I conquered Bukhara but bowed before its minaret," and ordered it spared.

Under the Timurid Empire in the late 14th century, Bukhara enjoyed a resurgence in wealth and cultural growth. Although Samarkand became the capital, Bukhara maintained its importance. Timur's grandson, Ulugh Beg, further enhanced the city's academic reputation. In 1506, the Shaybanid dynasty made Bukhara the capital of the

Bukhara Khanate. During this time, the city reached new heights in architecture, education, and commerce, with grand ensembles such as madrasas and caravanserais being constructed.

The city's fortunes waned during the Ashtarkhanid rule starting in 1595, followed by the Persian invasion of 1740. The Manghit dynasty ruled until 1920, a period marked by increasing religious conservatism and political repression. Despite this, Bukhara retained its spiritual significance and architectural splendor.



Today, Bukhara is both a city and a region located in southwestern Uzbekistan. It spans around 40,000 square kilometers, bordered by the Kyzylkum Desert to the north and the Amu Darya River to the southwest. The region features arid and semi-arid terrain, interspersed with fertile river valleys and oases that support agriculture.

As of January 1, 2025, the Bukhara Region had a population of approximately 2,044,000, with a fairly even split between men and women. The city of Bukhara itself had a population of around 284,100 as of 2021. The population is distributed between urban centers (747,100) and rural areas (1,277,300), reflecting the region's diverse character.

Bukhara experiences a hot desert climate, characterized by scorching summers and cold winters. Summer temperatures often exceed 40°C (104°F), while winters can dip below freezing, ranging from -5°C to 10°C (23°F to 50°F). Spring and autumn offer milder conditions, with temperatures between 15°C to 30°C (59°F to 86°F), making them ideal for travel. The region receives minimal rainfall, averaging just 150 mm (6 inches) annually.

QUESTIONS: Here are some True/False questions based on the text, read the passage and decide whether statements are true or false:

1. Bukhara is located in the heart of a dense forest.

True

False

2. Bukhara was originally located on the Great Silk Road.

True

False

3. The history of Bukhara exceeds 2500 years.

True

False

4. Islam was the only religion practiced in the Bukhara region throughout history. .

True

False

5. Bukhara became a significant Islamic and cultural center at the end of the 9th century.

True

False

6. Alisher Navoi and Avicenna (Ibn Sina) were among the famous scholars associated with Bukhara.

True

False

7. Genghis Khan ordered the destruction of the Poi-Kalyan minaret after conquering Bukhara.

True

False

8. During the Timurid era, Bukhara became known as Bukhara Sharif (Sacred Bukhara).

True

False

9. The Mongols never invaded Bukhara.

True

False

10. The Bukhara Khanate existed from the 16th century to the early 20th century.

True

False

AMIR OLIMKHAN MEDRESSE

The Amir Olim Khan Madrasah is an important building in Bukhara, Uzbekistan. It was built between 1914 and 1915 by Sayyid Mir Muhammad Alim Khan, the last ruler of the Bukhara Emirate. This madrasah is a symbol of Bukhara's history as a center of learning and culture, reflecting both its architectural beauty and educational traditions.

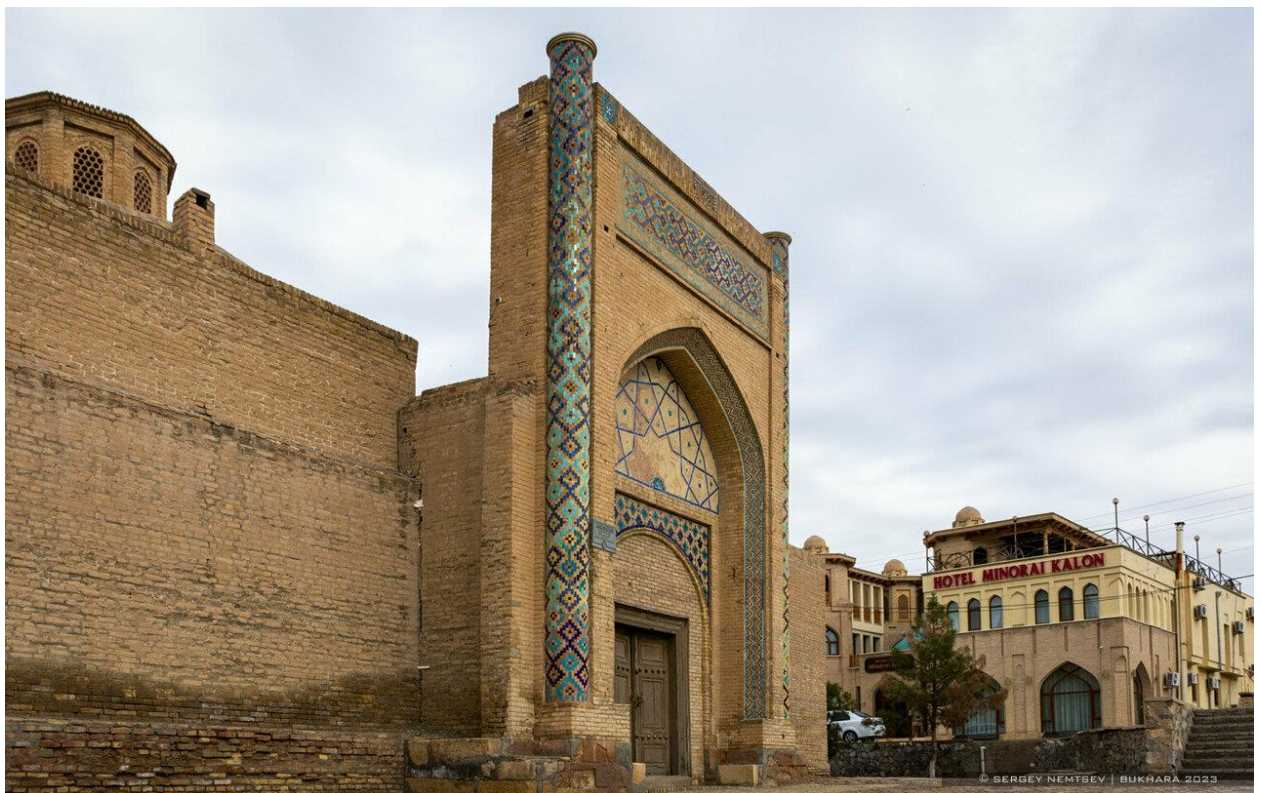


Sayyid Mir Muhammad Alim Khan was born on January 3, 1880, in Bukhara. He became the emir (ruler) of Bukhara in 1910, after his father, Abdullahadkhan, passed away. Before becoming the emir, he was sent to Russia at the age of thirteen to study military and state matters. This education helped him govern later on. He ruled Bukhara for ten years, until the Red Army took control of the city in 1920. After losing his emirate, he fled to Afghanistan and lived there in exile, working in the fur trade. He died in Kabul in 1944. Despite his troubles in exile, he carried a jug of Bukhara soil with him until his death, symbolizing his longing for his homeland. His tombstone bears a meaningful quote that says a ruler without a homeland is insignificant, while a beggar who dies in their own country is truly an emir.

Another important figure in Bukhara's history is Said-Abdul-Ahat Khan, born in 1857. He was the son of Muzaffar-Edin, a well-known figure in Bukhara. From an early age, he was educated in subjects like Persian, Arabic, and Islamic law. He also had a strong interest in poetry, which he learned from his tutor, Hamet-Maksul. At the age of thirteen, he married his cousin, who became his senior wife. He was also interested in sports, particularly kok-boru, a dangerous horseback game.

However, after a bad fall, he stopped playing, though he continued to enjoy watching the sport. He spent much of his time working and overseeing the construction of buildings in Kermin, where he governed. He was known for living simply and for his kindness to the people.

Said-Abdul-Ahat's trip to Russia in 1883 had a big impact on him. He was impressed by the Russian Emperor's hospitality and the cultural life in Russia. He tried to bring some of these ideas back to Bukhara, hoping to improve the city. However, rumors spread about his private life, including gossip about his harem. These rumors were often exaggerated and likely spread by people who wanted to undermine him. Despite these challenges, he was well-liked by the people and was seen as a progressive leader.



The Amir Olim Khan Madrasah was built on the site of an old bathhouse called Qazi Kalon, and parts of the old bathhouse, including a domed structure, are still visible today. The madrasah was built in a traditional Central Asian style, with beautiful brickwork and intricate designs. It is located near other important buildings in Bukhara, like the Mir Arab Madrasah, making it part of a historic area in the city. The layout of the madrasah is unique. It stretches along a west-east axis, which is different from most other madrasahs in the region. The madrasah is divided into three courtyards. The first courtyard has a mosque and a darshkhona (a room for teaching). The second courtyard has cells (hujras) for students, while the third courtyard was used for services and storage, though many of its original structures

have been removed. The building still has inscriptions showing when it was built and the names of the builders.

The architecture of the madrasah combines traditional Central Asian styles with European elements, like cornices and small columns. It was made with fired brick, and it had 51 cells for students. What makes this madrasah special is that it was not funded by endowments, as most madrasahs were. Instead, the money came from Alim Khan's personal funds, and he paid for the students' scholarships and salaries himself.

After the Soviet Union took control of Bukhara, the madrasah stopped functioning as a school. In 1924, it was turned into a city library, and later, a children's library during the Uzbek SSR period. The building was recognized for its historical importance and was added to Uzbekistan's list of cultural heritage sites. In 2011, efforts were made to preserve its structure and history.



When the madrasah was still functioning as a school, it offered courses in Islamic subjects like the interpretation of the Quran (tafsir), Islamic law (fiqh), and the recitation of the Quran (tajweed), along with other subjects like accounting and history. Kholmurod Efendi from Tashkent was appointed as the headmaster. At first, the madrasah only accepted local students from Bukhara, but later it began accepting students from other parts of Central Asia.

Today, the Amir Olim Khan Madrasah stands as a symbol of Bukhara's rich history. Although it no longer operates as a school, it is still a cultural landmark and an important part of the city's heritage. Its beautiful architecture and historical significance continue to attract visitors and remind people of the educational and cultural achievements of the Bukhara Emirate. The madrasah is a lasting reminder of a time when Bukhara was a thriving center of Islamic learning and culture.

QUESTIONS:

Read the passage and circle correct answer:

1. Who was responsible for constructing the Amir Olim Khan Madrasah?
 - A) Mir Arab
 - B) Sayyid Mir Muhammad Alim Khan
 - C) Kholmurod Efendi
 - D) The Soviet government

2. What was the original function of the Amir Olim Khan Madrasah?
 - A) A public bathhouse
 - B) A library for children
 - C) An Islamic educational institution
 - D) A government office

3. What happened to the madrasah after the Soviet authority took control of Bukhara?
 - A) It was destroyed
 - B) It continued to function as a religious school
 - C) It became a museum
 - D) It was converted into a library

4. Which of the following subjects was NOT mentioned as part of the madrasah's curriculum?
 - A) Islamic theology
 - B) Astronomy
 - C) Quranic recitation
 - D) Accounting

5. Why is the Amir Olim Khan Madrasah considered culturally significant today?
 - A) It is the largest madrasah in Uzbekistan
 - B) It represents the last architectural developments of the Bukhara Emirate
 - C) It continues to serve as a religious school
 - D) It was the first madrasah built in Bukhara

Here are five True/False questions based on the passage:

1. The Amir Olim Khan Madrasah was built on the site of a former bathhouse.

True

False

2. The madrasah continued to function as an educational institution after the Soviet takeover of Bukhara.

True

False

3. The architectural style of the madrasah is influenced by European design.

True

False

4. Initially, only students from Bukhara were allowed to enroll in the madrasah.

True

False

5. The Amir Olim Khan Madrasah is currently listed as a cultural heritage site in Uzbekistan.

True

False

KALYAN MINARET



The Kalon Minaret is the most prominent and significant structure within the historic complex of Bukhara. Its striking yet simple silhouette sets it apart from other architectural monuments in the city, making it a central symbol of Bukhara's cultural and historical identity.

In Islamic architecture, minarets hold a vital role, serving both religious and practical functions. Primarily used to call Muslims to prayer, minarets have historically also functioned as watchtowers in times of war, navigation aids for travelers, and guiding beacons for caravans along the Silk Road. The term “minaret” comes from the Arabic word *manara*, meaning “lighthouse” or “a place where something burns.” It is believed that even in pre-Islamic times, similar towers may have served as lighthouses or fire towers, guiding traders and travelers toward the city. This idea may have been influenced by earlier Christian-Syrian and Buddhist architectural traditions.

Standing at 46.5 meters tall, the Kalon Minaret is an architectural marvel. It rests on a solid foundation that extends 10 meters underground, with a base diameter of 9 meters. Its tapering cylindrical structure is crowned with a rotunda supported by a cornice designed in the stalactite style. Inside, a 105-step spiral staircase leads to the lantern and skylight at the top, offering panoramic views of the city. The tower is constructed entirely from baked bricks and adorned with 14 decorative bands featuring intricate geometric patterns. Of particular note are the blue tiles beneath the lantern, considered among the earliest examples of colored majolica tilework in the region—an indication of the artistic innovation of the time.

Historical accounts suggest that a smaller minaret once occupied the same location. In 1067, during an internal conflict, Karakhanid soldiers used the original structure to attack a nearby fortress, prompting the defenders to set it ablaze. After their victory, the Karakhanid ruler Shamsulmulk commissioned the construction of a more durable replacement. This new project was launched under the leadership of Arslankhan—an influential ruler known for his contributions to urban development—and was completed in 1127, during the Karakhanid dynasty.

The Qarakhanid Dynasty, responsible for the minaret's construction, originated from Turkic tribes, primarily the Karluks, who migrated after the collapse of the Turkic and Uyghur Khaganates in the 8th and 9th centuries. By 840, a leader from this confederation had established a dynasty that traced its lineage to the Ashina clan of the earlier Turkic Khaganates. Although historians continue to debate their exact origins—linking them to the Karluks, Chigils, Yagmas, or even Uyghurs—the Qarakhanids referred to their rulers as “Qara Khan” (Great Khan) and viewed themselves as the legitimate successors to the Turkic Khaganate. Eventually, their empire was divided into Eastern and Western branches, with capitals in Balasagun and Samarkand, respectively.

Initially adherents of Tengrism, the Qarakhanids began converting to Islam in the mid-10th century, influenced by growing contact with the Islamic Samanid

Empire. The transition was gradual, with remnants of Tengrism persisting in various cultural and social practices. Nevertheless, the dynasty actively promoted Islam—especially after conquering Buddhist regions such as Kucha and Khotan—though traces of Buddhist influence remained in diplomatic customs. By the 11th century, Islam was firmly established in their realm, shaping the Qarakhanids into a key Turkic-Islamic state.



Unlike their contemporaries, the Ghaznavids and Seljuks, who embraced more Persian cultural elements, the Qarakhanids retained strong Turkic traditions. However, their internal practice of dividing territory among royal family members often led to infighting and political fragmentation, ultimately weakening their rule. Despite these struggles, the Qarakhanids played a crucial role in forging the Turkic-Islamic synthesis and significantly influenced the development of later Central Asian states. Their territorial expansion, religious policies, and diplomatic ties with both China and the Islamic world positioned them as a critical bridge between pre-Islamic Turkic heritage and the emerging Islamic civilization of the region.

The architect of the Kalon Minaret, Usto Bako, remains a somewhat enigmatic figure. His name appears in an inscription on the minaret's cornice, and according to legend, he mysteriously disappeared after laying the foundation, only to return two years later to complete the structure. Tragically, he passed away shortly after the tower was finished. His contribution, however, remains immortalized in the enduring beauty of the minaret. The foundation's unique composition—a blend of camel's milk, egg yolk, and bull's blood—was believed to provide exceptional durability, contributing to the structure's remarkable resilience.

Over the centuries, the Kalon Minaret has served not only as a religious landmark but also assumed roles in Bukhara's history. The legend of the Minaret Kalyan in Bukhara is tied to the arrival of Genghis Khan. When the Mongol ruler

conquered the city, he ordered the demolition of most of its buildings. However, two structures were spared, one of which was the Minaret Kalyan. According to local legend, the reason for this preservation is rooted in an extraordinary moment during Genghis Khan's visit.

As the ruler surveyed the city, he gazed upon the towering minaret, which seemed to rise majestically before him. While looking up at its height, Genghis Khan's hat unexpectedly fell to the ground. This symbolic event was interpreted as a sign of respect for the towering structure, leading Genghis Khan to refrain from destroying the minaret, thus preserving it for posterity.



Today, the Kalon Minaret stands as one of the most iconic and well-preserved monuments in Bukhara. Connected to the roof mosque by a bridge, the structure contributes to the architectural harmony of the entire complex. A section of the Bukhara History Museum is now dedicated to preserving and displaying artifacts and historical remains related to the minaret, helping both visitors and scholars engage more deeply with its story.

Over time, the minaret has undergone multiple restorations, most notably in 1924, 1960, and again in 1997 to commemorate Bukhara's 2500th anniversary.

These preservation efforts have been instrumental in maintaining the structure's historical and architectural integrity.

Ultimately, the Kalon Minaret is more than just a religious structure; it is a beacon of cultural heritage, architectural brilliance, and historical resilience. As a symbol of Bukhara and the broader Central Asian legacy, it continues to inspire awe and admiration in all who encounter it.

QUESTIONS:

Read the text and circle correct answer

1. What is the height of the Kalyan Minaret?
 - a) 50.5 meters
 - b) 46.5 meters
 - c) 40 meters
 - d) 55 meters

2. Who was the Karakhanid ruler responsible for constructing the Kalyan Minaret?
 - a) Genghis Khan
 - b) Arslan Khan Muhammad
 - c) Timur
 - d) Alisher Navoi

3. What is the primary function of the Kalyan Minaret today?
 - a) It is used as a prison
 - b) It serves as a museum exhibition
 - c) It is a call tower for Muslim prayers
 - d) It functions as a modern lighthouse

4. According to legend, how was the minaret's foundation strengthened?
 - a) With iron rods
 - b) Using alabaster and camel milk
 - c) With bricks imported from Persia
 - d) By carving it from a single stone

According to the passage, decide whether the statements are True or False:

1. The Kalyan Minaret was built in the 14th century.

- True False
2. The architect of the minaret, Bako, was buried 45 meters from the structure.
- True False
3. Genghis Khan completely destroyed the Kalyan Minaret.
- True False
4. The Kalyan Minaret was used for public punishment in the past.
- True False

Read the passage and answer the open-ended questions below:

1. What historical events led to the construction of the current Kalyan Minaret?
2. Why was the minaret referred to as the "Tower of Death"?
3. What restoration efforts have been made on the Kalyan Minaret over the years?
4. How did the design of the Kalyan Minaret help it serve multiple purposes in history?

THE KALYAN MOSQUE

The Kalyan Mosque is one of the outstanding monuments of Bukhara, dating back to the fifteenth century. According to data from archaeological excavations, the original Karakhanid Djuma Mosque was destroyed by fire and dismantled, apparently at the time of the Mongolian invasion. Sometime later, it was built in the early 16th century under the first Shaybanids on the site of the earlier congregational Friday Mosque of Bukhara from the 12th century (the lower sections of the walls with characteristic brickwork made from shaped bricks have been preserved), according to written sources of the time. It is the largest mosque in Maverranahr, after the Bibi-Khanym Mosque in Samarkand, and can accommodate up to 12,000 people at once.

The mosque retains the dimensions of the 1121 mosque and was restored in the late 13th-14th centuries, with reconstructions in the 15th century and in 1514-1515, along with major repairs in 1541-1542 and in the mid-17th century.

Archaeological research has shown that beneath the current mosque, there are the remains of two earlier structures. The lower one is attributed to Arslan-Khan's building, constructed from baked bricks, and included foundations, external walls, a mihrab, and the entrance. The galleries had wooden ceilings supported by columns, which, according to contemporaries, were beautifully carved. Arslan-Khan's mosque had the same dimensions as the present-day structure and was the largest mosque in Maverranahr until the construction of the Bibi-Khanym Mosque in Samarkand in 1399-1404.



Under Timur's rule, monumental buildings were mainly constructed in Samarkand and Shahrissabz. However, during Ulughbek's reign, the powerful clergy of Bukhara initiated the construction of a new Djuma Mosque on the site of the old one. Known as the Kalyan Mosque, this structure was completed in 1514 under the direction of Ubaidullah Khan. Its design follows a traditional layout, featuring a rectangular courtyard with a large maksura room on the western side. Surrounding the courtyard are galleries supported by 208 pillars and covered by 288 domes. The inner dome is supported by arched pendentives, creating an octahedral shape that is capped by a spherical blue outer dome.

This impressive structure has long dominated the skyline of Bukhara. The mosque's decoration is relatively restrained, primarily composed of glazed tiles and bricks forming intricate geometric patterns. Archaeological research also uncovered

earlier decorations dating back to the fifteenth century, crafted by the master Bayazid Purani.

A second mosque was built on the same site in the first quarter of the 14th century. Though it was constructed entirely from brick, it followed a similar design to its predecessor. The current mosque, believed to have been built during Ulughbek's reign, is a grand structure measuring 80x130 meters, oriented along the east-west axis, with towers at each corner. The main entrance is centrally located on the eastern facade, where a pentagonal niche is covered by a semi-dome.



The side facades feature small portals, with the western portal oriented toward the qibla and marked by a protruding niche for the mihrab. The interior is characterized by a rectangular courtyard surrounded by iwans, with galleries supported by columns and covered by 288 domes. The long axis of the mosque leads to the mihrab in the western section, which opens into a large cross-shaped hall beneath a massive double dome.

The mosque's decoration, especially from the 16th century, includes floral majolica tiles and a monumental Qur'anic inscription written in Kufic script. Major repairs were undertaken during the reign of Ubaidullah Khan in 1514, which included the installation of a new mihrab niche adorned with polychrome mosaic. In 1542, a marble plaque was installed in the entrance portal, inscribed with a decree from Abdullaziz Khan, granting tax relief to the residents of Bukhara. In 1996, a

similar plaque was added, marking the mosque's transfer to the jurisdiction of the Muslim Board of Uzbekistan.

The mosque has undergone various transformations throughout its history, including serving as a grain warehouse in the early 20th century. Today, the Kalyan Mosque continues to serve as a place for daily prayers and Friday prayers, attended by students from the Mir-i Arab madrasa and local worshippers.

QUESTIONS:

Read the passage and according to it answer the open-ended questions:

1. What historical events led to the rebuilding of the Kalyan Mosque?
2. How does the architectural style of the Kalyan Mosque compare to the Bibi-Khanum Mosque in Samarkand?
3. What were the main decorative elements used in the construction of the Kalyan Mosque?
4. Who was Bayazid Purani, and what was his contribution to the Kalyan Mosque?

Multiple Choice Questions are given below, read the passage and circle correct answers:

1. When was the construction of the Kalyan Mosque completed?
 - a) 1405
 - b) 1514
 - c) 1127
 - d) 1598
2. Which ruler initiated the construction of the new Djuma Mosque in Bukhara?
 - a) Amir Temur
 - b) Ulughbek
 - c) Ubaidulla-khan
 - d) Genghis Khan

3. What material was primarily used for decoration in the Kalyan Mosque?

- a) Marble and gold
- b) Wood and silver
- c) Glazed tiles and bricks
- d) Bronze and glass

MIRI ARAB MADRASAH



Built during the reign of Ubaydullah Khan, the Shaybanid ruler of Bukhara, the Miri-Arab Madrasah remains a significant educational institution and a major attraction for tourists visiting Bukhara, Uzbekistan. Established in the 16th century, it has continued to serve as a center for training future imams and religious leaders. Alongside the 16th-century Kalyan Mosque and the 12th-century Kalyan Minaret, it forms the Po-I-Kalyan Ensemble, the spiritual heart of the city.

Miri-Arab Madrasah, known for its striking beauty, is one of Bukhara's most renowned landmarks. The name "Miri-Arab" translates to "Prince of the Arabs," honoring Sheikh Abdullah Yamani of Yemen. He became a prominent figure as the head of Bukhara's Muslim community during the reign of Muhammad Shaybani, the founder of the Shaybanid dynasty. Visitors to Bukhara will find that the Po-I-Kalyan Ensemble, including Miri-Arab Madrasah, is a must-see destination.

The madrasah was constructed between 1530 and 1536 on the orders of Ubaydullah Khan, who sought to commemorate the victory of the Shaybanid army

over Shah Ismail I's forces in the Battle of Gijduvan in 1512. Legend suggests that the final phase of construction was funded by the proceeds from selling 3,000 Iranian captives into slavery.

The architecture of Miri-Arab Madrasah is richly decorated with intricate stone mosaics, including geometric, floral, and calligraphic patterns. These artworks can be found on the main portal, tympanums, loggias, and dome drums. The exterior domes are adorned with blue tiles, and the panels and grilles are decorated with colorful carved mosaic stones, while the walls and shades are enhanced by ganch (plasterwork).

Rising in the heart of Bukhara, two large domes dominate the skyline. The northern dome is covered with half-moon-shaped tiles, while the southern dome remains undecorated. The madrasah, in combination with the Kalyan Minaret and the Kalyan Mosque, forms a unified architectural ensemble, symbolizing the grandeur of Bukhara.

The madrasah is elevated on a platform more than two meters high, with a similarly raised Sufa in front of the main facade (although it was demolished during preparations for Bukhara's 2,500th anniversary). At the corners of the structure, thick towers called guldasta stand tall. Uniquely, the mosque is located to the right of the vestibule, while a mausoleum stands to the left. The mausoleum houses the tombs of the madrasah's founder, Mir Arab, and Ubaydullah Khan. A lattice window from the mausoleum opens onto a busy market street, which, as early as the 16th century, had a well (tug) installed beneath it.

The rectangular courtyard of the madrasah, surrounded by two-story residential chambers (hujras), is enhanced by deep iwans on the axes. The entrances to the darskhona (classroom) are located in the northeastern and southeastern corners. The entire building is decorated with a variety of ornamental finishes, including polychrome mosaics made of glazed tiles in blue, light blue, white, yellow, and dark purple.

A mosaic inscription in the northern and southern courtyard portals commemorates the completion of the madrasah's first-floor construction and decoration. These inscriptions were created by the calligrapher Mir-Ali al-Kharavi al-Fathabadi.

Originally, the two-story madrasah contained 111 cells (hujras) for students. In the early 20th century, it was one of 22 madrasahs in Bukhara that held group

lectures. The mausoleum, dedicated to Sheikh Abdullah (Mir Arab), is richly adorned with colorful tiles and intricate carved stucco.

Among the tombs in the mausoleum, the tomb of Ubaydullah Khan, Mir Arab's student and the Shaybanid ruler, is particularly notable. The tomb is located to the south of his teacher's grave.



The madrasah's courtyard is surrounded by two-story chambers, with four tall portal chambers. The southern portal, in particular, has retained its original form and features star-like motifs that link the design to that of the Ulugh Beg Madrasah, despite being built over a century later.

Miri-Arab Madrasah suffered extensive damage during artillery fire in 1920, with significant destruction to the main portal and northern side of the courtyard. Restoration efforts began soon after, with the northern courtyard portal rebuilt in 1923 and the main facade and southern peshtak repaired in 1930. Additional restoration took place in the mid-20th century, including the restoration of the northern wing and the southern courtyard iwan, drums, and domes between 1970 and 1975.

Since 1945, Miri-Arab Madrasah has continued to function as an educational institution, preserving its original purpose.

QUESTIONS: Read the passage below and decide whether statements are True or False:

1. Miri-Arab Madrasah was built during the reign of Muhammad Shaybani.

True

False

2. The madrasah is still functioning as an educational institution for future imams and religious mentors.

True

False

3. Miri-Arab Madrasah was constructed in honor of Sheikh Abdullah Yamani.

True

False

4. The construction of Miri-Arab Madrasah was funded by selling 3,000 captive Iranians into slavery.

True

False

5. The domes of Miri-Arab Madrasah are decorated with golden tiles.

True

False

6. Miri-Arab Madrasah is part of the Po-i-Kalyan Ensemble.

True

False

Multiple-choice questions are given below. Read the text and according to it circle one correct answer for each question:

1. Who ordered the construction of Miri-Arab Madrasah?

a) Ulughbek

b) Ubaydullah Khan

c) Timur

- d) Genghis Khan
2. When was Miri-Arab Madrasah built?
- a) 1127-1132
 - b) 1405-1410
 - c) 1530-1536
 - d) 1598-1603
3. What is the meaning of "Miri-Arab"?
- a) The Grand Teacher
 - b) Prince of the Arabs
 - c) Religious Guardian
 - d) Ruler of Bukhara
4. Which architectural decorations are used in Miri-Arab Madrasah?
- a) Marble and gold engravings
 - b) Glass mosaics and wooden carvings
 - c) Stone mosaics with geometric and calligraphic patterns
 - d) Iron structures with silver lining

ISMAIL SAMANI MAUSOLEUM

The Ismail Samani Mausoleum is the oldest building in Bukhara, located west of the city center in a park created during Soviet times. It was built in the 9th century and is believed to be the family tomb of the Samanid dynasty (819–1005), a Persian family that ruled Transoxiana under the Abbasid Caliphate in Baghdad. The mausoleum is named after Ismail Samani (r. 892–907), the most respected ruler of the dynasty, known for his wise and just leadership. His qualities were praised by the Seljuk vizier Nizam al-Mulk in his book, *Book of Government*.

There are different theories about where Ismail was born—some say it was in Fergana, others in Balkh. He was the son of Ahmad, whose father, Saman Khudat,

was a local noble. Before becoming the ruler, Ismail worked as a deputy to his older brother Nasr, who ruled Bukhara. In 888, after defeating his brother in battle but sparing his life, Ismail took control. After Nasr's death, he became the amir (governor) of Transoxiana, and in 892, the Caliph in Baghdad officially appointed him.



Once in power, Ismail focused on defending his territory from nomadic Turkic invaders. In 893, he captured the city of Taraz and gained control of valuable silver mines in the Talas Valley. The growing power of the Samanid dynasty worried the Caliphs in Baghdad, leading to a conflict in 898. The Caliph tried to replace Ismail with a governor from the Saffarid dynasty. However, Ismail defeated the Saffarid army in battle, and the Caliph later supported him again in 900.

In the early days of Islam, people were discouraged from building fancy tombs, as it was believed that all people, regardless of wealth, should be equal in death. Even in the 12th century, builders in Bukhara had to quote the Prophet Muhammad to explain why they were constructing a tomb. During the time of the Samanids, this rule was likely even stricter. However, powerful rulers like the Abbasid caliphs started building permanent tombs, although most of them have not survived.

The builders of the Samani Mausoleum drew inspiration from earlier Persian buildings known as *chahar taq* (“four arches”), which had square bases and domes. The Samani Mausoleum is similar to these structures, but it is decorated with intricate brick designs, unlike the plain stone temples of the past.

Constructed in the 9th century by Ismail Samani at the burial site of his father around the year 892, the mausoleum is made of burnt brick and designed in a perfect square shape. The same 45-degree brick pattern is featured on all four sides, while the internal and external walls are crafted with smooth bricks, showcasing the mason's exceptional skill. Intricate round brick elements shaped like chains further exemplify this craftsmanship. The walls, 1.8 meters thick, have preserved the structure through centuries, with external dimensions of 10.80x10.70 meters and internal dimensions of 7.20x7.20 meters. A dome crowns the building, with corner columns reinforcing its form.

A closer examination reveals profound symbolism in every part of the mausoleum. Surrounding the central dome are four smaller domes oriented toward the cardinal directions. Each side features a central arch (peshtak), flanked by powerful brick columns, and ten niches per side—sixty in total—allowing natural light to filter in and create a mystical glow within. The dome rests on beams supported by columns, forming an octagonal base. The interior and exterior walls, decorated with patterned bricks, scatter light and shadow, imparting a sense of lightness to the structure. Sunlight entering through the windows illuminates the interior differently throughout the day.



The design employs a tiered construction to transition from the square base to the dome, achieving a cubic form capped with a dome. From a technological standpoint, the tomb is the first in Central Asia to introduce the use of squinches to

mediate the transition from a round dome to a square base, pioneering a design feature that was widely used in subsequent centuries. Each side features an entrance, with the eastern door considered the main one. Above it, a Kufic inscription bears the name "Ismail," and triangular patterns pay tribute to the male lineage. The mausoleum later became the family necropolis of the Samani dynasty and is celebrated as a pinnacle of Central Asian architecture.

Numerous legends surround the mausoleum's creation. During Ismail Samani's reign, his descendants consulted scholars for guidance on how to secure their legacy. One advised governing with justice and care for the people. When construction began, it required vast quantities of clay eggs for brick molds. Though rewards in gold were promised, the people were hesitant. The project stalled until Ismail Samani implemented reforms over ten years, reducing taxes and improving livelihoods. When construction resumed, people willingly contributed without expecting compensation. The number of eggs collected was said to be enough to build multiple mausoleums.



The builders worked for years, adorning the mausoleum with smooth bricks due to the lack of nearby structures. Upon completion, Ismail Samani was so impressed that he offered the architect half his kingdom. The architect humbly declined material rewards, asking instead to keep his hands. Moved by this gesture, Ismail granted him a high court position. This tale reflects the deep respect for expertise and the enduring value placed on the monument.

The Mausoleum of Ismail Samani in Bukhara was hidden beneath the earth in 1220 during the invasion of the city by Genghis Khan. The people of Bukhara, deeply devoted to the mausoleum, chose to conceal it to protect it from destruction. When Genghis Khan's forces arrived, the city lay in ruin, yet the mausoleum was preserved, hidden from the Mongol conquerors.

Another widely held belief suggests that the reason Genghis Khan spared the mausoleum from demolition was his adherence to the principles of shamanism. As a follower of this spiritual tradition, which revered the spirits of ancestors, it is thought that Genghis Khan chose not to disturb the sacred burial site. The mausoleum, along with its many surrounding tombs and graves, was considered a place of spiritual significance. In his respect for the spirits, the Mongol leader decided to leave it untouched, ensuring that the spirits of the departed would not be disturbed. Thus, the mausoleum of Ismail Samani remained protected by the reverence of both the local people and the spiritual beliefs of the conqueror.

In 1925, the dome was repaired, and in 1927, archaeologist Muso Saidjonov confirmed the presence of two wooden coffins.

After Uzbekistan became independent, the mausoleum was included in a cultural and recreational complex. It continues to be studied by scholars and admired by artists. The surrounding gardens, with their tall trees, add to the peaceful and sacred atmosphere of the site.



The monument transcends material value; it is the pride and symbol of Bukhara. No matter how far one travels, the allure of the Samani Mausoleum draws

the soul back to its intricate patterns and hidden wisdom. Every brick embodies the courage and intellect of its creators, making it not just an "eighth wonder of the world," but a timeless beacon of cultural and architectural brilliance.

QUESTIONS:

According to the passage, circle one correct answer for each multiple-choice question:

1. Where is the Ismail Samani Mausoleum located?
 - a) Samarkand
 - b) Bukhara
 - c) Tashkent
 - d) Khiva

2. What historical period did the Samanid dynasty rule?
 - a) 7th-8th century
 - b) 10th-12th century
 - c) 819-1005
 - d) 1200-1400

3. What architectural influence is seen in the design of the Ismail Samani Mausoleum?
 - a) Ottoman mosques
 - b) Greek temples
 - c) Sassanian fire temples (chahar taq)
 - d) Roman basilicas

4. What technological feature did the Ismail Samani Mausoleum introduce in Central Asia?
 - a) Flying buttresses
 - b) Squinches for dome support
 - c) Minarets for structural balance
 - d) Use of marble instead of brick

Read the text and decide whether the statements are true or false:

1. The Ismail Samani Mausoleum was built during the Soviet era.

True

False

2. The mausoleum is one of the oldest surviving Islamic tombs in Central Asia.

True

False

3. The design of the mausoleum shows influence from Sassanian architecture.

True

False

4. The Abbasid Caliphs in Baghdad strictly prohibited the construction of durable tombs, and none were ever built by them.

True

False

Answer the open-ended questions below:

1. Why was the construction of durable mausoleums discouraged in early Islamic traditions?

2. How does the Ismail Samani Mausoleum reflect both Islamic and pre-Islamic architectural elements?

3. What role did Ismail Samani play in history, and why was he considered an ideal ruler by later historians?

4. How did the design of the mausoleum influence later architectural developments in the region?

THE MAUSOLEUM CHASHMA-AYUB

The Chashma-i Ayyub Mausoleum (from Persian Chashma- spring; Spring of Ayyub) is a religious structure located in the center of Bukhara. It includes both a mausoleum and a sacred spring. The complex is situated 600 meters west of the Bukhara citadel, and its monumental portal was once clearly visible from the heights of the Ark fortress. The mausoleum draws attention due to its unique conical dome. The entrance is on the eastern side, and the building ends in the west with a mihrab niche. The rooms are carefully planned along a longitudinal axis.

By the 7th century, on the eve of the Arab conquest, Bukhara had already developed into a fairly large trade city. It consisted of two main, well-fortified parts: the citadel (diz) and the shakhristan (the city proper), surrounded by a vast suburb area populated with castles and numerous fortified villages. To the west of the

citadel, on the edge of the Registan Square, was the Kushi Kafshgaron neighborhood. The residents of this area were mainly cobblers and shoemakers, working in specialized shoemaker markets (tim). Tailors also lived in this neighborhood. It is believed that Chashma-i Ayyub, served as the main place of worship for the community in this area.

During the Arab conquest, the Kushi Kafshgaron neighborhood was destroyed, and a cemetery emerged in its place. At the same time, the spring began to be Islamized. A legend appeared — though somewhat anachronistic — that had a reliable chain of transmitters, most of whom lived during the period of the Arab conquest of Bukhara. One account states: *“One of the prophets of the tribe of Israel was buried in Bukhara, within the city limits. A sign marks the place of the prophet’s burial: a tree grows there that never loses its leaves, neither in summer nor in winter.”* A witness, a man named Hafz ibn Dawud, said, *“I saw this tree — its leaves resemble the leaves of the jida tree (Russian olive).”* In another version, the person buried there is called a *“holy prophet,”* and in yet another version, it is specifically the Prophet Ayyub (Job).



Another version of the legend about Ayyub (Job) says that a long time ago in the Central Asian desert, where the city of Bukhara is situated, the people were dying of thirst. There was not even a single drop of water to be found.

One day, the people were so thirsty that they all sat down and prayed. They looked to the heavens and asked God for rain. It wasn't long before He sent a messenger to rescue them.

The messenger's name was Aiyub. He had a stick and with it he struck the earth. At the place where he struck the earth, a hole suddenly appeared, and a fountain gushed forth. It wasn't long before they discovered the great cures that could be achieved by drinking this water.

The people were so happy that they built a beautiful shrine there. To this day, many people visit the well to partake of the refreshing clear, clean, healing waters, and to pray in thankfulness to God.

Mausoleum of Chashma Ayub is known throughout the region for its healing source of sacred water from a well. According to the legend, Saint Ayub passed through the arid lands of Bukhara and heard people's prayers for salvation from thirst. The righteous struck his stick on the ground and a long-awaited source was started there. Water possessed healing powers and began to treat people from illnesses as God's gift once healed Ayub.

Ayyub, or Job, is a prophet whose name appears in both the Holy Bible and the Quran.

The Bible states: *“There was a man in the land of Uz, whose name was Job; and that man was perfect and upright, and one that feared God, and turned away from evil.”* Though the exact location of the land of Uz remains unknown, it is possible that Job once lived in the region now known as Bukhara. According to the Old Testament, Job was a righteous man who prayed not only for himself but also for his family. As a reward for his virtue, God blessed him with great wealth, honor, and a large family—seven sons and three daughters.

But when Satan challenged Job's loyalty, God allowed a series of trials to test him. Job lost his wealth, his children, and was stricken with leprosy. Despite overwhelming suffering, Job remained steadfast. Tearing his clothes and falling to the ground, he said: *“Naked I came from my mother's womb, and naked I shall return. The Lord gave, and the Lord has taken away; blessed be the name of the Lord.”* Even when urged by his wife and friends to curse God and die, Job refused. Ultimately, when Job surrendered himself completely to God's will, the Almighty appeared to him, accepted his repentance, and instructed him to pray for his friends. His health, fortune, and family were restored. He lived another 140 years and died in old age, *“satisfied with life.”*

The Quran also recounts Job's story in Surah Sad (Chapter 38), emphasizing his unwavering patience:

“And remember Our servant Ayyub, when he cried to his Lord: ‘Satan has afflicted me with hardship and suffering.’ (We said:) ‘Strike the ground with your foot; this is a cool spring for washing and drinking.’ And We restored his family to him, and doubled their number, as a mercy from Us and a reminder for those with understanding. Truly, We found him patient. How excellent a servant! Indeed, he always turned to Us.”

Some historians interpret this passage literally believing that when Job struck the ground with his foot, a spring gushed forth, healing him of his illness. For this reason, many sacred wells and springs across the Islamic world are attributed to Job and are believed to have healing powers.

This story is supported by an inscription located above the entrance to the shrine. Carved into a wooden plaque (65 x 153 cm), the inscription is in Arabic and Persian, rendered in the local Bukhara *shikaste* script. Paleographic analysis dates the writing to the late 16th or early 17th century. It includes a quote from the *History of Bukhara* by Khodja Imam Hafiz Gunjari, which tells of a prophet who crossed the Amu Darya and came to Bukhara. Welcomed warmly by the locals, the prophet prayed for their descendants, asking God to bless them, protect them from enemies, and shield them from misfortune. This prophet, the inscription concludes, was Ayyub the Patient. It is believed that he died and was buried at the very site, which features a tree with leaves that stay green even in winter. Remarkably, when a leaf is torn, red sap—resembling blood—is said to flow from it.



The shrine today is a complex architectural monument, shaped and reshaped over the centuries—from the 14th to the 19th century. According to legend, the earliest part of the mausoleum was built in the early 12th century during the reign of the Karakhanid ruler Arslankhan, who also commissioned the Kalon Minaret. Later, under Amir Timur's (Tamerlane), also known as Sahibkiran, rule in the late 14th century, the shrine was reconstructed. One of its distinctive features is a double conical dome resting on a cylindrical drum—a rare architectural form in Transoxiana. This unique structure is thought to be inspired by nomadic Khorezmian tent designs, likely introduced by architects taken from Kunya Urgench during Timur's 1379 campaign. Inside, a concealed inner dome mimics the appearance of its three later 16th-century additions.

The mausoleum is a rectangular building stretched along the east-west axis. It was built from fired brick, much of which has crumbled in places. Its thick walls, up to two meters wide, bear traces of numerous repairs. The ceilings above some rooms have been rebuilt; only the conical dome has preserved its original form.

The entrance, located on the eastern side, once featured an impressive portal, which has now been reduced to a small niche with pylons and rounded outer corners—only a faint suggestion of the original *guldasta* towers. The side façades each have two windows. In the center of the rear façade, the *mihrab* protrudes 80 cm from the plane of the wall.

Despite its small size and many restorations, the mausoleum has a clear and balanced floor plan, with two symmetrical halves. Along the east-west axis are arranged two elongated rooms (which precede the sacred area) and two smaller square rooms (which contain the objects of worship), with small chambers on the sides.

The first room is a vestibule, with a total length of 12.6 meters. It is spatially divided into three sections: the central part (5 x 5.5 meters) is topped by a shallow dome, flanked by deep niches (3 x 4 meters) covered with "Balkh-style" vaults. In the southwest and northwest corners of these niches are staircases leading to the roof of the mausoleum. In the southeast and northeast corners, small rooms remain—these were the original stairway entrances to the roof before the mausoleum was reconstructed.

The second room of the mausoleum, the *ziyaratkhona* (pilgrimage hall, 4.2 x 10.6 meters), mirrors the plan of the vestibule. In the dome above its central part is a skylight, which is topped by a lantern structure with eight windows. The northern and southern niches are covered by pointed-arch vaults. The western wall of the *ziyaratkhona* is divided into three openings: in the center is an arched opening spanning the full width of the square room (3.3 meters per side), which houses the mausoleum's main sacred site—the well of Ayyub (Job).



The unusual layout of this room (with an opening as wide as the entire room) eventually gave rise to the legend that there was once a spring here, and people used to descend to it by stairs. On both sides of the well room, there are symmetrical entrances to two small corridors (1.5 x 2.5 meters).

The construction of the sacred well is of great interest. It is lined with fired brick and consists of four sections: a cylindrical shaft (66 cm in diameter) transitions into a small bell-shaped chamber (lower diameter 164 cm); below this is another cylindrical shaft, which ends in a fairly large round chamber with a diameter of 480 cm.

Two architectural inscriptions are located on the wall above the entrance to the *gur-khana* (tomb chamber). The main one is a dedicatory inscription measuring 0.4 x 2.8 meters, made of individual ceramic tiles of carved glazed terracotta. Its text reads:

“This building was completed... during the reign of the Sultan of Mawarannahr and Khorasan, Amir Temur Kuragan — may his mercy be increased upon all Muslims! — through the efforts of Amir Hajjaj in the months of the year 785 (1383–84).”



Above the inscription are three shallow niches. In the central niche is embedded part of a carved wooden gravestone (65 x 153 cm), which once stood near Ayyub’s *kadamgah* (a place believed to bear his footprints). The text on it, with some variations, is compiled from *The History of Bukhara* by Narshakhi or *Kitobi Mullah-zadeh*.



The final room, which closes the building's longitudinal axis from the west, is identical in size and layout to the previous one. It functioned as a memorial mosque and *gur-khana*. In its western wall is an elegant hexagonal *mihrab* niche (1.9 meters deep), which protrudes as a rectangular mass from the external west wall.

The main object of worship is a small brick *sagana* (cenotaph), covered with ornate cloths. At its northwest corner stands a *tugh* (a ceremonial standard). In the southern wall is a doorway leading to a small room (1.9 x 3.2 m) with three unnamed gravestones, relocated there from the cemetery. A small window is cut into the

northern wall, behind which lies a similar cell that likely served as either a *kari-khana* (Qur'an recitation room) or a *chilla-khana* (spiritual retreat room).

The room containing Ayyub's *kadamgah* and the memorial mosque niche is topped with a double dome. The outer dome rests on a tall drum and ends in a conical shape. Inside, the decorative ceiling of the inner dome is well preserved and made of *ganch* (a kind of gypsum plaster). It consists of gradually narrowing stalactites (*muqarnas*), and the central ceiling is filled with a flat, 24-pointed rosette. The decorative dome above Ayyub's well is done in the same style. However, the outer brick dome over it is relatively low in height, seemingly emphasizing the elegance and form of its original conical counterpart.

The entire commemorative complex, rooted in the near-sacred reverence for water in this arid land, remains a site of pilgrimage and reflection. In 1998, the mausoleum underwent restoration. Since 1991, the Chashma-i Ayyub Mausoleum has hosted an exhibition by the Museum of the History of Water Supply in Bukhara. The exhibit traces the history of water management in the Bukhara oasis, showcasing various types of water structures and their evolution over time.

In October 2017, the Patriarch of Moscow and All Russia, Kirill, visited the holy mausoleum of Chashma Ayub during his trip to Bukhara. Today, the Orthodox Church of St. Archangel Michael in Bukhara regularly holds laudatory church chants (akathists) at the mausoleum—revered as the site where the foot of the holy righteous Job once touched the earth. The Chashma Ayub Mausoleum is also featured on an Uzbek banknote with a face value of 3 soums. Although no longer in circulation, it serves as a meaningful souvenir from a journey through ancient Bukhara.

QUESTIONS:

Answer the Critical Thinking Questions below:

1. How does the legend of Chashma Ayub reflect the cultural and religious beliefs of the people in Bukhara?
2. The mausoleum was reportedly built in the 12th century but is also linked to Amir Timur's era. How might this contradiction affect the historical interpretation of its origins?
3. The Mausoleum of Chashma Ayub is now a museum of water supply and irrigation. Why do you think this historical site was repurposed for this function?

4. The mausoleum is associated with both Islamic and Orthodox traditions. How does this religious diversity impact its significance in modern times?

According to the text, circle one correct answer for each multiple-choice question:

1. What does the name "Chashma Ayub" mean?
 - a) Ayub's Mausoleum
 - b) The Fountain of Ayub
 - c) Holy Water of Bukhara
 - d) The Shrine of Amir Temur
2. What is the supposed healing power of the Chashma Ayub spring attributed to?
 - a) The blessings of Amir Temur
 - b) Special minerals in the water
 - c) The divine intervention of Ayub
 - d) Ancient medical practices
3. Which dynasty ruled Bukhara when the Chashma Ayub Mausoleum was built?
 - a) Samanid
 - b) Timurid
 - c) Karakhanid
 - d) Seljuk
4. What historical figure is buried inside the mausoleum?
 - a) Ayub the Messenger
 - b) Khoja Hofiz Gungeori
 - c) Amir Temur

d) The Patriarch of Moscow

5. Which of the following activities takes place in the Chashma Ayub Mausoleum today?

a) Carpet weaving demonstrations

b) Orthodox church chants

c) Islamic pilgrimage rituals

d) All of the above

THE BOLO HAUZ MOSQUE

The name Bala Hauz Mosque translates as " Mosque over the Pool", which refers to the octagonal pool (hauz) in its public forecourt that is lined with stone steps. It was built in 1712 for Bibi Khanum, the mother of Ashtarkhanid (or Janid) ruler Abu'l Fayud Khan (1711-47). Although built as a royal chapel, the mosque has become a significant civic monument as a consequence of its eminent site near the famed Registan Square.

The Bala Hauz Masjid was part of an elite neighborhood to the west of the Ark until the early nineteenth century, surrounded by two mosques, the residence of the imperial army commander, an arsenal, a weapon's workshop, theological colleges (madrassa) and a Sufi hospice (khanqah).

The mosque was built in 1712 during the time of Abulfayz Khan, the last real ruler of the Ashtarkhanid dynasty. It was paid for by his mother, Padshah Bibi binti Abdullah, also known as Sitara-i Mohi Khossa. She was the wife of Subhankuli Khan and was known for her generosity and support for religious projects. Abulfayz Khan (1695-1747) was the Khan of Bukhara from 1711 to 1747, belonging to the Ashtar Khan dynasty. He became ruler at the age of 10 after his brother was assassinated. His reign was marked by political instability, economic decline, and internal conflicts, leading to the separation of Bukhara from the formation of the Kokand Khanate.

During his rule, he maintained diplomatic relations with various countries, including the Ottoman Empire and Russia. In 1719, he sent ambassadors to Istanbul, seeking to strengthen ties with the Ottoman Sultan. In 1721, he expressed hostility towards Shiites, but did not receive practical assistance from the Ottomans. He also sent an ambassador to Russia, supporting the Tsar's plans for fortifications along the Caspian Sea.

In 1740, the Iranian ruler Nadir Shah invaded Transoxiana. Despite being outnumbered, Abulfayz Khan was defeated due to the superior military technology of the Iranians. After Nadir Shah's death in 1747, his influence waned, and his ally Muhammad Hakimbiy took control of Bukhara. Eventually, in 1747, Muhammad Rahimbiy assassinated Abulfayz Khan and his sons, claiming the throne of Bukhara.



The mosque has two main parts: one for winter and one for summer. The winter prayer hall is closed and supported by four columns. The summer section is an open-air space called an *iwan*, which faces east and surrounds the winter hall on three sides. It is supported by 20 tall wooden columns with detailed carvings at the top. The *iwan* was built during a renovation in 1916–1917 and has a colorful painted ceiling and a two-level arcade in front.

For some time, the Bolo-Hauz Mosque was used for Friday prayers, and the Emir of Bukhara would come to pray there. Expensive carpets were laid out from the Ark to the mosque for him to walk on. That is why the *iwan*'s ceiling is so richly decorated. The same artists also worked on the Juma Mosque in the Ark, built two years later.

The mosque was also popular with local merchants, whose shops were nearby in Registan Square. The job of imam (prayer leader) at the mosque was very important and well-respected, so only the most trusted and noble religious leaders were chosen for the role. The mosque's open-air *iwan*, tall minaret, and peaceful pool create a lovely view, especially when seen from Registan Square.



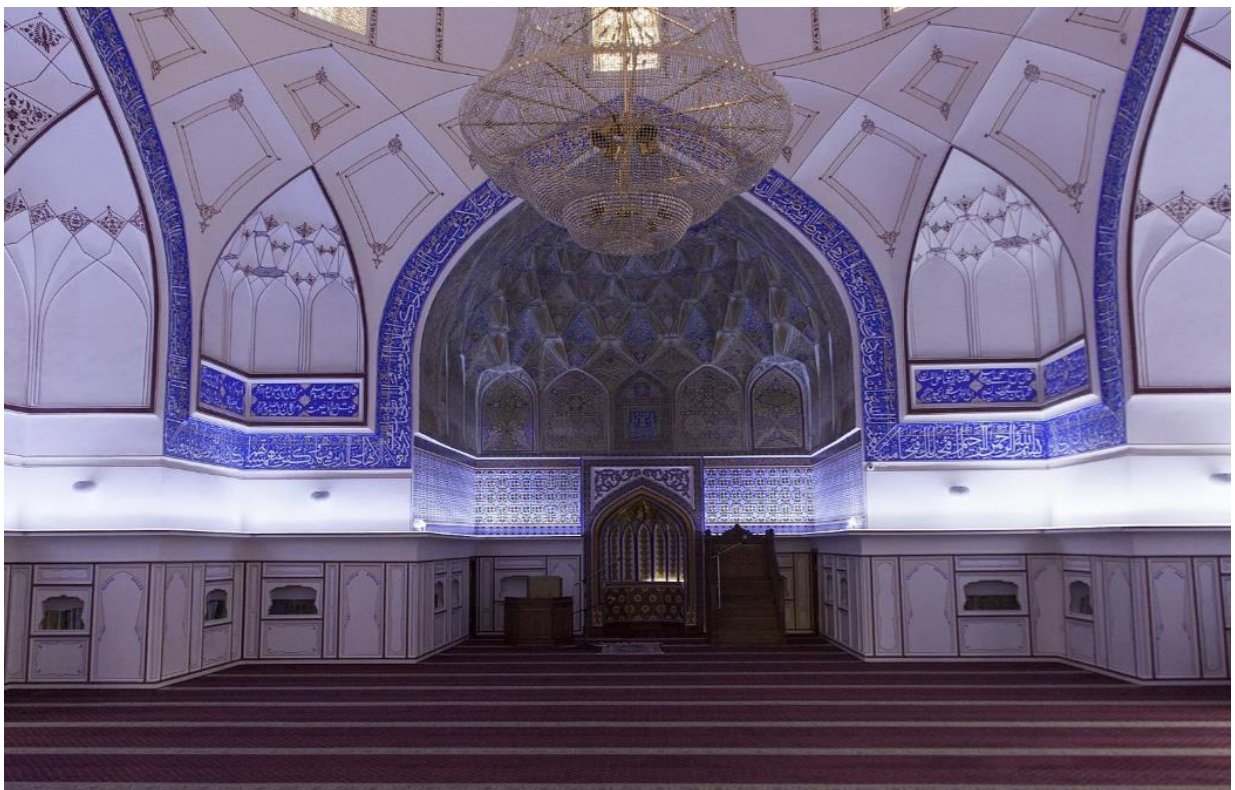
The Bolo-Hauz pool is part of the Bolo-Hauz complex, which includes a mosque, a minaret, and the pool. The Bolo-Hauz pool was built in 1712, at the same time as the mosque. It is a large, eight-sided pool made of marble, located to the east of the Bolo-Hauz Mosque. The tall *iwan* (an open porch) of the mosque, built in 1917, has 20 carved wooden columns. The shade from the *iwan* and the smooth water of the pool create a beautiful contrast.

People in Bukhara often call Bolo-Hauz the “Mosque of Forty Pillars.” This name comes from the twenty columns of the mosque and their reflections in the water, making it look like there are forty pillars.

The pool holds 2,264 cubic meters of water, has a surface area of 747 square meters, and can hold 1,857 cubic meters of water.

In the past, the pool was filled with water from the eighth branch of the Shahr-rud canal. The eighth and ninth branches split off from the canal near Mavlono Asiri's pool. The eighth branch went toward Registan Square and supplied water to:

- Bolo-Hauz Pool
- Shir Muhammad Juvozkan
- Mirzo Gafur
- Mir Hashim (Nazarcha)
- Nav Pool



Another branch ran along the south side of Registan Square to the Kozi-Kalon Pool. The Bolo-Hauz Pool is one of three pools in Bukhara that continued to be used after the anti-guinea worm campaigns of the 1920s. In 1916–1917, the famous craftsman Usto Majid Soliev restored the pool. A small renovation was also done in 2019.

QUESTIONS: Gap-Filling Activity: Read the text, and fill in the blanks below with the words from the passage

1. The name Bala Hauz Mosque translates as "The Mosque of the _____ Lake."

2. The mosque was built in _____ for Bibi Khanum, the mother of Abu'l Fayud Khan.
3. A small minaret in front of the mosque was built by master craftsman _____ in 1917.
4. The mosque's porch is supported by slender wooden columns made from __, and _____ wood.
5. The joinery of the mosque's painted ceiling showcases extraordinary craftsmanship, including the use of suspended _____, semi-circular _____, and balusters.

According to the passage, decide whether the statements are True or False:

1. The Bala Hauz Mosque was built in 1612 for Bibi Khanum.

True

False

2. The mosque is located near Registan Square, making it a significant civic monument.

True

False

3. The eastern porch of the mosque is supported by ten large stone columns.

True

False

4. The mosque's wooden columns and ceiling are noted for their colorful decorations and intricate carvings.

True

False

5. The Bala Hauz Mosque was reconstructed in the early 19th century by Sayyid Alim Khan.

True

False

ARK FORTRESS

The Ark Citadel in Bukhara, Uzbekistan, is an ancient fortress that once embodied the strength and authority of the city's rulers. Perched on a hill above the main square, it overlooks the old town and served for centuries as the most significant landmark in Bukhara. More than just a military stronghold, the Ark symbolized leadership, protection, and civic pride.

Situated in the city's northwest, the citadel rises about 20 meters above its surroundings and covers nearly four hectares. Archaeological evidence indicates that its foundations date back to the 4th–3rd centuries BCE. Built on a 6-meter-high artificial mound, the fortress features walls that now stand between 16 and 20 meters tall. Shaped like an enclosed polygon stretching from west to east, the walls measure a total of 789 meters in length.



According to national legend, the Ark was founded by Siyavush, a heroic figure from ancient Central Asian epics. Siyavush, a handsome young man wrongfully accused by his mother-in-law, fled to the land of Turan to escape persecution. Initially welcomed by King Afrasiab, he later met a tragic end at the king's hands. Before his death, however, Siyavush arrived in a prosperous oasis and fell in love with the daughter of the local ruler. Wishing to test the stranger's cleverness, the king challenged him to build a palace that could fit within a single oxhide. Demonstrating his wit, Siyavush sliced the oxhide into thin strips, tied them together into a long line, and used it to mark a circular boundary—within which he built his palace. This legendary tale is often linked to the origins of the Ark Citadel.

According to legend, this is how the Ark of Bukhara was first created. Historical sources provide further insight into its development. The 10th-century historian Muhammad Narshakhi wrote that the Ark fortress lay in ruins for a long period before being restored in the 7th century by Bukharkhudat Bidun. He rebuilt the grand palace, known as *kakh*, and ordered that the name of the builder be inscribed on a metal plaque and hung on the palace gates—a sign of pride in its reconstruction.

Originally, the Ark's steep slopes were reinforced using large blocks of *pakhsa* (rammed earth). Over time, these were replaced with adobe bricks, while the

foundations and outer towers were completed with high-quality baked bricks. The fortress suffered multiple cycles of destruction and rebuilding throughout its history, including a major reconstruction in the 7th century under Bidun's leadership.

Further significant developments occurred during the 9th–10th centuries under the Samanid dynasty, when the Ark was expanded and fortified with towers, walls, and essential utility buildings. In the 16th century, under the rule of the Shaybanids, the fortress was redesigned and took on much of its current form. The structures that remain today mostly date back to the Ashtarkhanid dynasty of the 17th century and the Manghit dynasty, which ruled from the 18th to the early 20th century.



By the early 20th century, the Ark had developed into a self-contained “city within a city.” Within its massive walls were the emir's palace, government offices, residences for nobles and officials, workshops, an arsenal, a treasury, and storerooms for valuable items such as carpets, weapons, and ceremonial garments. At its peak, the Ark was home to around 3,000 residents.

Having stood since the turn of the 4th–3rd centuries BCE, the Ark remained the political and administrative center of Bukhara for centuries. Until September 1920, it served as the official residence of Bukhara's khans and emirs and functioned as the seat of power for both the khanate and, later, the emirate.

The main entrance, located on the western side, was renovated between 1921 and 1923. Several historic architectural features have been preserved, including the grand wooden gates, a steep ramp known as the *takhtapul*, the flanking *guldasta* guard towers, and the three-story *nagorakhona*—a 17th-century drum tower with an open veranda overlooking the entrance. Historically, the fortress also had an eastern gate, though it no longer existed by the time of the last emirs.

Upon entering the Ark, visitors passed through a covered corridor called the *dalón*, which led into the interior of the fortress. This corridor featured twelve niches on the left wall and thirteen on the right. Some of the left-side niches opened into damp prison cells, known as *obkhona*. Beneath the gate ramp and towers were even deeper and more airless dungeons called *kanakhona*, reserved for high-profile prisoners.

One of the central domed niches on the right side of the *dalón* once held a lamp dedicated to Siyavush, the legendary pre-Islamic hero associated with the Ark's origin. Nearby, a now-sealed staircase led from the corridor to the emir's stables, or *saishkhona*.

At the exit of the *dalón* stood the office of the Ark's commandant, known as the *tupchiboshi*. This official was responsible for palace security and oversaw a vast network of spies. Beneath the *ayvan* (veranda) adjacent to this office was a grim space used for medieval punishments, where individuals could be tortured based on information obtained through espionage.

Further along the western wall of the Ark stands the palace mosque, distinguished by its *ayvan* (veranda). Originally built in the late 18th century, the mosque has undergone several renovations over the years. Nearby was the large stone "Bowl of Rustam," a sacred site that attracted pilgrims and held religious significance for the people of Bukhara.

In the northwest corner of the fortress stood the residence of the *tupchiboshi* (chief of palace security), along with a workshop known as the *kafiskhona*, where repairs and maintenance of buildings were carried out.

To the east of the mosque was the *oshkhona*, the dining hall used by court staff. Just beyond it lay the mint, where coins made of gold, silver, and copper were produced. In 1918, the mint also began printing paper currency. Northeast of the mint was the *zargarkhona*, or jewelry workshop, where artisans crafted fine ornaments for the court.

Directly south of the *zargarkhona* was the office of the *divanbegi*, an important administrative figure, and adjacent to it stood a large building complex that housed the *kushbegi*, the grand vizier and one of the most powerful figures in the emir's court. Remarkably, this complex has survived the centuries and still stands today.

A narrow alley separated the residence of the *kushbegi*—a high-ranking official—from the coronation hall, one of the most remarkable spaces within the Ark. This impressive rectangular courtyard was paved with bricks and enclosed on three sides by tall, covered verandas (*ayvans*). The central *ayvan* featured the emir's stone throne and was supported by two elegant rows of columns adorned with intricately carved, stalactite-like capitals. This structure is believed to be the oldest surviving building in the entire fortress.

During the 1400s and 1500s, it served as the site for coronation ceremonies. Interestingly, there was no ornate throne used for the ritual. Instead, the new ruler would sit on a simple white mat and be lifted into the air three times—a symbolic gesture believed to confirm his divine right to rule. Afterward, guests approached to

offer gifts and congratulations. As a mark of respect, they were required to walk backward while leaving the ruler's presence, continuing this motion until they reached a designated wall before turning to exit.



This wall held an additional and deeply symbolic role. It was where the poor and powerless could come to voice their grievances, shouting their problems in the hope that the ruler would hear and deliver justice. This tradition gave rise to a well-known Persian saying: “*Am I talking to you or to the wall?*”—a phrase that likely originated from this custom, where the wall was seen as a last resort when the ruler refused to listen.

South of the coronation hall, in the 18th century, a reception room called *Mehmonkhonai Rahim Khoni* was added, along with a *korikhona*, a space dedicated to Quran reciters. Beneath these rooms lay the vaults of the royal treasury, an essential part of the Ark's wealth.



Connected to the western wall, *dalon* corridor, and *nagorakhona* (drum tower), was the large stable courtyard, known as *saishkhona*. This area housed two-story buildings for clerks and other staff. On the left side of the entrance were vast carpet storage cellars, as the Ark held an impressive collection of carpets. Southeast of the stable courtyard stood the emir's audience courtyard, or *salomkhona*, where the ruler received guests. Directly south of this courtyard were the emir's private chambers, with clothing storage (*bugchakhona*) located in the cellars below.

To the east of the private chambers lay another courtyard, *miyonhavli*, surrounded by lounges, bedrooms, and other quarters for the emir and his top officials. Further south, the bathhouse stood, and just to its east was a small mosque, the *khanaqah*, which still exists today.

At the very center of the Ark were the apartments of the emir's wives (*urda*), and just north of these were the quarters for the wives of the *kushbegi*. South of the bathhouse was a small courtyard and rooms designated for the women of the royal harem (*dukhtarkhona*).

In the eastern section of the Ark, noble prisoners—such as the emir's brothers or other potential rivals to the throne—were kept under guard. The northeastern

corner housed another mosque, *Childukhtaron*, and the shrine of *Battol Gozi*. Along the eastern wall stood the guard barracks (*gulombacha*), and in the southeastern corner was the gunpowder storehouse (*dorukhona*).

Today, only the buildings on the western side of the Ark remain. About 80% of the fortress has not survived, with most of the interior structures now in ruins. The fortress walls and corner towers, except for the western side, have collapsed. However, remnants of old foundations and soot-blackened heating ducts can still be seen beneath the floors. At the base of the southern wall, large ceramic pipes are visible, possibly part of the Ark's ancient water system.

Historical records also mention a secret well connected to a canal and reservoir (*hauz*) called Lisak, located to the south, outside the fortress. This underground water supply was originally intended for use during sieges, though it was abandoned under the last emirs, as Russian protection made such defenses unnecessary.

The final turning point in the Ark's history came in September 1920, when the Red Army launched an assault on Bukhara to overthrow the last Emir, Sayyid Alim Khan. During this attack, the eastern side of the Ark was heavily damaged by cannon fire and destroyed, and a massive fire broke out that burned down much of the fortress's wooden structures. Today, this area is preserved and protected as an archaeological site, and efforts to reconstruct the Ark's original layout rely on historical records and documents.



After the fall of the Emirate, Bukhara was incorporated into the Soviet Union, and the Ark ceased to function as a royal residence. Instead, it began its transformation into a cultural and historical site. The Bukhara State Museum-Reserve was first founded in 1922 and has been housed inside the Ark since 1947. In 1983, it was officially granted the status of a state museum-reserve.

Today, the Ark serves as both a historic monument and a museum complex, providing visitors with a vivid look into Bukhara's rich past. The museum's collection includes over 130,000 artifacts that reflect the history, culture, and spiritual life of the Uzbek people.

Several exhibitions are currently on display, such as:

- The History Department, covering Bukhara's development from ancient times to the 20th century
- Numismatics and Epigraphy, featuring ancient coins and inscriptions
- The Natural History Section, focused on the Bukhara region's flora and fauna
- "Interpretation of the Holy Book", exploring religious and spiritual traditions
- "The Bukhara Oasis: From Antiquity to the Middle Ages", an archaeological exhibit highlighting the area's long history

In addition, the underground chambers of the fortress are used as storage areas for the museum's extensive and carefully preserved collection.



Registan Square located in front of the Ark fortress, used to be a busy and crowded area. On the right side of the entrance ramp (*takhtapul*) was a big mosque called *Poyanda Atalyk*, which sat slightly lower than the rest of the square. Cannons were placed on its front porch (*ayvan*), pointing at the Ark's wall. On the left side was the home of the top army commander (*Mehmonkhonai Lashkarboshi*), and just north of that was a workshop where weapons were made and stored (*kurkhona*).

Farther west in the square, there were many important buildings like the *Dorush-Shifo* Madrasah, *Bozori Gusfand* Madrasah, *Mehtarbeka* Mosque, *Usto Rukhi* Friday Mosque, *Abdulazizkhan* Khanaqah, and the only one still standing today—the *Bolo-Hauz* Mosque with its small minaret. In front of that mosque was a water pool (*hauz*), and nearby, people sold fruits and tea.

The square was also used for public punishments. Executions were held here in front of big crowds to scare people and keep control.

Registan Square used to be the busiest part of Bukhara. Until the early 1900s, it was full of life, with butchers, bakers, street sellers, and people from all walks of life. You could buy many things there—even, sadly, people. Although slavery was officially ended around the same time as in the U.S., forced labor continued in other ways, especially in cotton farming.

Registan Bazaar was also the site of brutal public executions, staged in front of large crowds as a way to intimidate and control the population.

QUESTIONS:

Read the text and answer Multiple Choice Questions below:

1. According to legend, how did Siyavush manage to build a palace within the limits set by the king?
 - a) He convinced the king to change the condition
 - b) He cut the oxhide into thin strips and formed a large circle
 - c) He built the palace underground
 - d) He used magic to expand the oxhide
2. What happened to the wooden parts of the Ark building in 1920?
 - a) They were stolen by invaders
 - b) They were destroyed in an earthquake
 - c) They were burnt down in a fire
 - d) They were dismantled for reconstruction
3. What was performed in the musical pavilion of the Ark during the day?
 - a) religious ceremonies
 - b) Makoms (musical works)
 - c) Military parades
 - d) Theatrical plays
4. What material was the emir's throne in the throne room made of?
 - a) Gold
 - b) Wood
 - c) Marble

d) Silver

Answer the Open-Ended Questions below according to the passage given above:

1. Who was Siyavush, and how is he connected to the founding of the Bukhara Ark?
2. What does the legend of Siyavush and the oxhide reveal about his intelligence and problem-solving skills?
3. How did the historian Muhammad Narshahi describe the state of the Ark fortress before the 7th century?
4. What significant changes and reconstructions did the Ark undergo over time?
5. What role did the Ark play in the lives of Bukharian emirs and their administration?
6. How did people in the past use music (makoms) to keep track of time, and what does this say about cultural traditions in Bukhara?

KOSH-MADRASAH, BUKHARA

MODARI-KHAN MADRASAH

ABDULLAH-KHAN MADRASAH



Bukhara, renowned for its rich architectural heritage, has long been a hub of knowledge and culture, attracting students from various regions in pursuit of learning. Among its numerous madrasahs, the Kosh-Madrakah stands out as an iconic architectural ensemble, built by a single ruler.

The term "Kosh-Madrasah I" refers specifically to the paired madrasahs of Madari Khan and Abdullakhan, located across from each other and constructed during the 16th century by Abdullakhan (reigned 1557–1598). This architectural style, where two buildings face each other and are linked in purpose, is called "kosh," meaning "double" or "paired."

Bukhara's madrasahs, including these two iconic structures, were not only places of learning but also symbols of the city's cultural and intellectual influence during the Middle Ages. By the early 20th century, Bukhara had nearly 400 madrasahs, which served as key institutions for higher education in the region. The Modari Khan and Abdullakhan Madrasahs are prime examples of the city's architectural and educational legacy, having been restored and now serving as important historical landmarks and tourist attractions.

MADRASAH OF MODARI-KHAN

The Madari Khan Madrasah, completed in 1566–67 CE, was built in honor of Abdullakhan's mother—*Modari-Khan* meaning "mother of the khan." It served as a center of learning, housing both a lecture hall (*darskhona*) and a mosque. The building's layout centers around a rectangular courtyard surrounded by student cells (*hujras*), with a grand entrance portal featuring an arched niche and flanked by two-story loggias. The interior and exterior are adorned with intricate mosaics made from glazed terracotta, majolica tiles, and polished bricks in shades of white, blue, and manganese.

The main façade follows a *chorsu* (cross-shaped) layout and is flanked by two-story rooms with arched fronts and geometric tilework. Corner minarets and decorative lattice windows further enrich the design. The arches and pilasters are embellished with calligraphy and ornamental patterns, enhancing the building's spiritual and artistic significance. It was constructed using a typical method of the time—baked bricks for the outer edges and broken bricks for the core.

Earlier, above the entrance of the madrasa, there was a special decorative panel with a majolica inscription. The writing was in white letters on a blue background. It was written in a rhymed, poetic style. The inscription mentioned the name of the person who wrote it—Bukhara's qadi, Nur ad-Din Qadi Muhammad—and the date when the building was finished. During the last restoration in 1998, the original inscription was replaced with a new one.



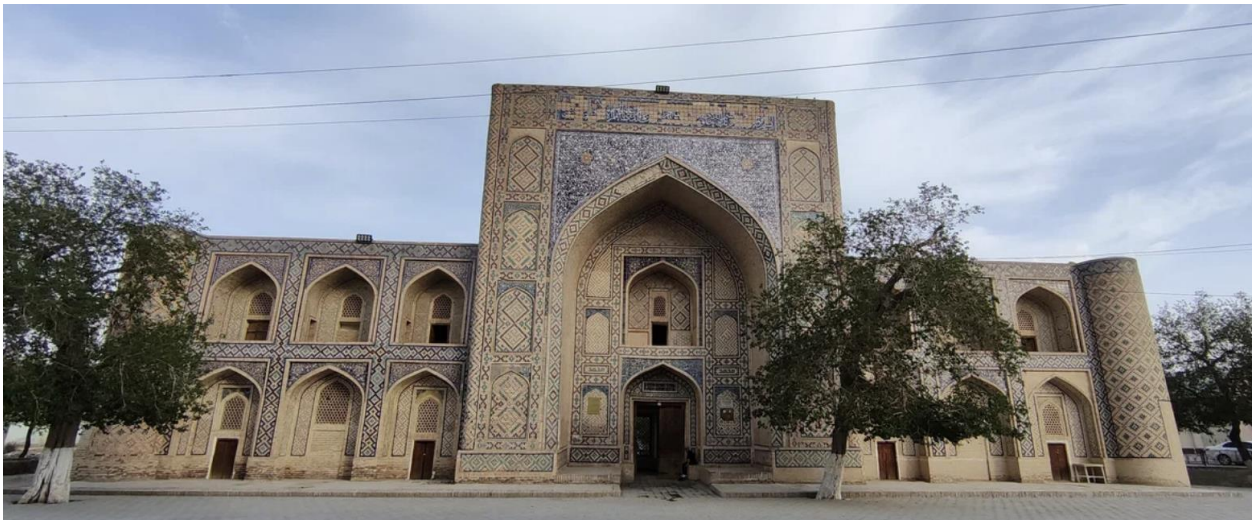
Above the tympanum of the entrance portal, in its upper part (*kitaba*), a fragment from the Qur'an (96:1–5) is inscribed. The script is *thuluth*. In the upper part of this inscription, the phrase "Sovereignty belongs to Allah" is repeated several times in *kufi* script.



On the right and left pilasters of the portal, decorative arches are highlighted (five on each pilaster). Above these arches, in the style of monumental geometric *kufi* (also known as "architectural *kufi*" or *kufi bannayi*), the following names and phrases are written:

- "Muhammad" (on the two upper arches);
- "Allah is Great" (on the middle arches);
- "Allah," "Muhammad" (on the fourth arches from the top);
- "Allah is Great" (on the bottom arches).

The madrasah underwent restoration in the late 1990s, including the replacement of the original entrance inscription during the 1998 works. Today, it continues to stand as a well-preserved example of 16th-century Bukhara architecture and now houses a Handicrafts Center.



The Abdullakhan Madrasah, located across from the Madari Khan Madrasah, was constructed between 1558 and 1590 CE, embodying the architectural traditions of the Timurids and Eastern design styles. Together, these two madrasahs form the Kosh-Madrasah architectural complex. Abdullakhan's reign is particularly noted for the extensive construction works he initiated, including the building of over 1000 rabats (coaching inns), sardobas (water reservoirs), bridges, and other infrastructural projects that strengthened the city and its central authority.

MADRASAH OF ABDULLAH-KHAN



The second Madrasah of Abdullah-Khan was built in 1588 – 1590. The Madrasah of Abdullah-Khan is the masterpiece of Asian architecture. In the

decoration of outside and inner facades of the madrasah the collection of glazed bricks and majolica blue gamma are used.

Abdullakhan's reign is particularly noted for the extensive construction works he initiated, including the building of over 1000 rabats (coaching inns), sardobas (water reservoirs), bridges, and other infrastructural projects that strengthened the city and its central authority.

Abdullakhan II (1534–1598) was a great ruler of the Bukhara Khanate from the Shaybani dynasty. He ruled from 1583 to 1598 and was known as a strong leader, soldier, and supporter of culture and education. Abdullakhan II worked hard to bring his divided country together and strengthen the government. He fought many battles to expand and protect his land, including regaining control of Bukhara, which became his capital.



He also had good relations with other countries, sending messengers to India, the Ottoman Empire, and Russia. During his rule, Bukhara became a center for learning, with many important books and ideas being created. Abdullakhan II supported the arts and helped improve the military by introducing guns and cannons.

Abdullakhan II died on February 8, 1598. Some say he died of natural causes, but others believe his son, Abdulmu'min Khan, poisoned him. He was buried in the Bahauddin Naqshbandi complex near Samarkand.

Its design differs significantly from traditional madrasahs. The courtyard is surrounded by two-story cells. There are tall portals (entrance arches) on both sides, which lead into the inner rooms and the khanaqah (a space for spiritual gatherings). The main portal of the madrasah faces south. The wings and minarets of the portal are decorated with elegant ornamental designs.

Upon entering the gate, visitors find large rooms on either side — one used as a classroom and the other as a mosque. The gate itself is a rare example of the khatamkari style, composed of small wooden pieces arranged in a geometric pattern.

The dome is mounted in a special way. It is decorated with geometrical patterns, presenting five-, eight- and nine- pointed stars. All this gives a holiday-like appearance, especially at dawn, when sun rays illuminate the facade of the building.

Regarding its current state, in 1997, the Abdullakhan Madrasah was restored along with other historical buildings in Bukhara for the city's 2500th anniversary. Today, it has become a popular attraction for both domestic visitors from various parts of Uzbekistan and foreign tourists.

MATCHING QUESTIONS

Match the following terms with their correct descriptions:

COLUMN A

1. Kosh
2. Modari Khan
3. Darskhana
4. Majolica Tiles
5. Abdulla Khan Madrasah

COLUMN B

- a) A dormitory accommodation and classroom in a madrasah
- b) Means "double" and refers to an architectural ensemble
- c) A madrasah was built by Abdullah-Khan II in honor of his mother
- d) Used for decoration, featuring geometric and floral patterns
- e) Built between 1588-1590 with a dome featuring star patterns

Read the text and decide whether the statements are True or False:

1. The Kosh-Madrasah ensemble consists of three madrasahs built in the 16th century.

True

False

2. Modari-Khan Madrasah was built by Abdullah-Khan II in honor of his mother.

True

False

3. The interior decoration of Modari-Khan Madrasah is more elaborate than the exterior.

True

False

4. The doors of Abdullah-Khan Madrasah were made from a single solid piece of wood.

True

False

5. The dome of Abdullah-Khan Madrasah is decorated with five-, eight-, and nine-pointed stars.

True

False

CHOR MINOR

East of the Old Town, one block north of M Ambar, is the Chor Minor, a stubby, brick-built structure with four turquoise domes. The Chor Minor (Four Minarets in Tajik) is one of the most charming and quirky buildings in Bukhara, even more surprising because, built in 1807, it dates from a period of suffocating cultural stagnation.

Photogenic little Chor Minar, in a maze of alleys between Pushkin and Hoja Nurabad, bears more relation to Indian styles than to anything Bukharian. "Chor-Minor" is currently considered to be the entrance structure ("darvozakhona") of the Khalifa Niyazkuli Madrasah.

The building, resembling an upside-down chair thrust deep into the ground, is merely the darvazakhana gatehouse of a madrassah (90 by 40 metres) built by the rich Turkmen merchant Khalif Niyazkul. Calipha Niyozkul came to Bukhara from Khorezm during the reign of Emir Shahmurad (1785-1800). In Bukhara, he spent several years learning Sharia law and practicing the Naqshbandiyya way. Emir Shahmurad made him the Imam-khatib of Bukhara's largest mosque, the Kalon Mosque, and he held this position until his death. Khalifa Niyozkul was an important

figure during the reigns of Emirs Shahmurad and Haidar (1800-1826). After living in Bukhara for over 35 years, he passed away in 1820 and was buried at the Khoja Ishaq shrine, on the eastern side of the Quli Shifa.

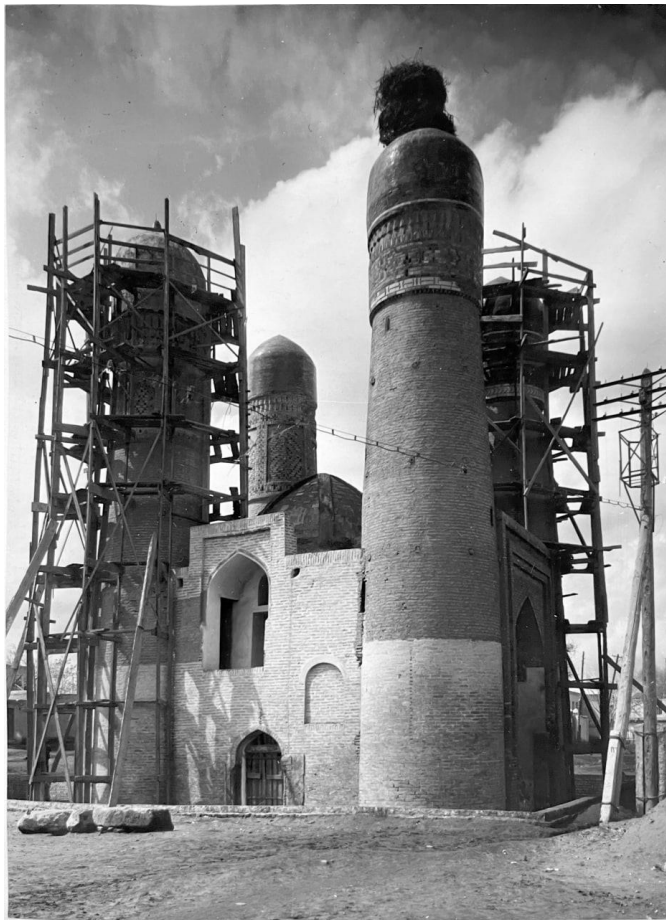
If you view the building from the south you are standing in the madrassah courtyard with its former summer mosque to your left and hauz to your right. The only remains of the madrassah lie crumbling to the sides of the Chor Minor.



Chor-Minor is a two-story domed structure featuring four corner towers, each crowned with blue-glazed tile domes. The 17-metre towers are capped with sky-blue domes, and up until this century small spikes provided regular nest support for generations of migratory storks. According to local legends, each of the four towers (minarets) of the madrasah has a different design. Some parts of the towers show symbols like the cross, the Christian fish, and Buddhist prayer wheels. This unique decoration is thought to represent the four different religions.

The Chor Minor Madrasah is also known as a center of Sufism. The Khalifa Niyozkul Madrasah belonged to the category of "higher" educational institutions in Bukhara, with an annual waqf income of 50 thousand tangas.

The four towers are said to represent the four corners of the world. The main idea behind the design is asceticism, not by giving up everything, but by making sure nothing controls you.



The ground floor consists of a hexagonal vestibule, while the upper floor—once used as a library—contains a room topped with a flat dome resting on a ring of simple stalactite-like decorations. Each tower stands 17 meters tall and has a base diameter of over 3 meters. The square bricks used in its construction measure approximately $24\text{--}28 \times 4\text{--}4.5$ cm.

The building has a rectangular layout, measuring around 11 by 10 meters. There are entrances on all four sides leading into the lower chamber. Decorative portals frame the northern and southern facades, while the eastern and western sides each feature two windows: a large loggia-style window on the second floor and a smaller one placed between the floors, near a tower—positioned above the passage and below the loggia. This arrangement likely reflects the structure of stairwells, although today, access to the second floor is through a staircase inside one of the towers.

The original madrasah complex included a courtyard bordered by hujras (student cells), the Chor-Minor gatehouse, and a framed mosque in the southwestern corner. Constructed from burnt bricks, the mosque had a square layout with a flat wooden beam ceiling. Its aivan, or portico, extended along the eastern and northern sides, supported by a marble base and nine intricately carved wooden columns.

During the 1950s, the hujras and mosque were dismantled for construction materials. The Chor-Minor towers were restored in 1968, and after the southeastern tower collapsed in 1995, it was rebuilt in 1997. In the early 1980s, parts of the

madrasah complex—including four hujras and the pool—were reconstructed.



The Chor Minor Hauz—known as *Chor Minor Hovuzi* in Uzbek and *Havzi Chor Minor* in Tajik—was located beside the Chor Minor madrasah and likely dates back to the same era as the complex itself. Covering an area of 177.5 square meters with a volume of 423.7 cubic meters and a water capacity of 349.2 cubic meters, the hauz was originally fed by the first branch of the Shahr-rud canal. This open canal branch ran through the northeastern part of the city and supplied water to several other hauzes, including Fazliddin Makhsum, Karo-Kamol, Dilkushoi Darun, Peskhona, Alim-khodja, Jafar-khodja, and Kuchabog. The original hauz was filled in during anti-Guinea worm campaigns, likely in the early 1930s. Today, it has been restored at its original location, situated southeast of the Chor Minor madrasah entrance (*darvozakhona*).

The construction of the madrasah complex is believed to have taken place in 1807. This date is derived from an inscription inside the first-floor room of Chor-Minor—a four-line verse by the 19th-century Bukhara poet Bemori, which reads:

"Let the faithful find their way here; Through the generosity of Niyaz-Kuli (Almeev). This sacred structure was built In the year 1222" (equivalent to 1807–1808).

It is thought that the design of Bukhara's Chor-Minor was influenced by the Charminar in Hyderabad. However, the Hyderabad structure is much larger in scale, measuring 30 by 30 meters (60 by 60 feet), with minarets reaching a height of 56 meters (160 feet). Scholars differ slightly in their accounts of its exact dimensions. The ground floor features a series of pointed arches and lacks a dome. Charminar, built in 1591, served as both a triumphal arch and a mosque on its upper level.



Interestingly, the Charminar also has architectural parallels with 13th-century Seljuk mosques. These buildings share several key features: a two-story design, an arcaded lower level, and no dome. They, along with the monuments in Bukhara and Hyderabad, are generally square or nearly square in layout and have a cubical, two-story form. Both Bukhara's Chor-Minor and Hyderabad's Charminar include four towers as part of their structure. Notably, the oldest (from the 13th century) and the most recent (from the late 16th century) examples all share an arched ground floor design.

Today, only fragments of the hujras remain on the northern side of the madrasah. During the Soviet era, the hujras were used as living spaces. Today, the Khalifa Niyozkul Madrasah is a popular tourist spot, and inside the darvozakhona, visitors can find a souvenir shop selling antiques, souvenirs, and handicrafts.

QUESTIONS:

Answer the Open-Ended Questions below:

1. What is the historical significance of the Chor Minor in Bukhara, and how does it differ from traditional Bukharan architecture?
2. How do the decorations on the minarets of Chor Minor reflect different religious influences?

3. Why is Chor Minor considering an unusual structure compared to other buildings in Uzbekistan?
4. What was the original function of Chor Minor, and what remains of its associated madrassah today?

Circle the correct answer for each multiple-choice question according to the text:

1. What does "Chor Minor" mean in Tajik?

- a) Four Mosques
- b) Four Minarets
- c) Small Mosque
- d) Grand Minaret

2. Who built the Chor Minor in 1807?

- a) Amir Temur
- b) Abdullah-Khan II
- c) Khalif Niyazkul
- d) Ismail Samani

3. What architectural influence is seen in the design of Chor Minor?

- a) Persian
- b) Indian
- c) Ottoman
- d) Greek

4. What was the original purpose of Chor Minor?

- a) A mosque for prayer
- b) A madrassah gatehouse
- c) A royal palace
- d) A watchtower

5. What is unique about the minarets of Chor Minor?

- a) They are the tallest in Bukhara
- b) They were used for the call to prayer
- c) They feature decorations from multiple religions
- d) They have secret passageways inside

HANDICRAFTS OF BUKHARA

Bukhara, one of the oldest cities in Uzbekistan, is renowned for its rich tradition of handicrafts, reflecting its deep cultural and historical heritage. The city's artisans have preserved ancient techniques passed down through generations, creating exquisite handmade products that attract visitors from all over the world.

1. Embroidery (Suzani & Gold Embroidery)

Bukhara is famous for its gold embroidery (zardozi), an intricate art form used to decorate clothing, accessories, and ceremonial fabrics. Another prominent craft is Suzani embroidery, which features colorful floral and geometric patterns on textiles, traditionally used for home decor and dowries.

One of the most prominent forms of Uzbek traditional craftsmanship is embroidery. Skilled artisans create intricate patterns by hand, resulting in beautiful examples of national art. For centuries, women have used embroidery to capture hearts with their creativity. The origins of this art form date back to ancient times and are deeply connected to the cultural heritage of the Uzbek people. The lifestyle, traditions, and customs of female embroiderers, as well as their love for all living beings, are reflected in their work, combining artistic imagination with technical expertise. The main centers of artistic embroidery in Uzbekistan emerged in the late 18th and early 19th centuries in six cities: Nurota, Samarkand, Shahrisabz, Tashkent, Fergana, and Bukhara. The art reached its peak in the early 20th century, and it

continues to be an important part of the culture today. Uzbek embroidery is quite diverse. Delicate patterns decorate "duppi" or "kalpoq" caps, women's dresses ("qo'ylaq") and men's robes ("chapan"), while homes are adorned with embroidered so'zanas, large panels ("palak"), or curtains ("parda"). Blankets, bedcovers, carved tables, and chests, as well as cradles for newborns, are also decorated with embroidery.



Each embroiderer has their own unique techniques and signs. For example, it is a tradition to leave one unfinished stitch at the end of an embroidery piece. This custom is believed to ensure that the artisan will continue to create more works and live a long, fulfilling life. Women from Bukhara often prefer to use specific stitches, such as "bo'sma," "dol," and "iroki." These fabrics are characterized by loose weaves. In ancient times, special attention was given to the design of robes, with free cuts allowing for comfort and coolness, especially during hot summers. People from Samarkand and Bukhara, in particular, favored light, waist-fitted rumcha gowns.

The preparation process for embroidery is particularly significant, as the entire art form requires mastering various stitching techniques. Before beginning, the artists carefully consider the design and meaning behind each pattern. Each choice of color and design carries a symbolic meaning. For instance, almonds symbolize longevity and immortality, while pomegranates represent prosperity and wealth. To

protect against envy and the evil eye, stylized hot peppers are often used in the embroidery.

The decorations on each piece are made with silk threads, and each pattern is unique, not merging with neighboring designs, creating a breathtaking work of art. The patterns reflect the embroiderer's rich imagination, creativity, skill, and talent. By traveling through the "golden cities" of the Silk Road in Uzbekistan, visitors can appreciate not only the magnificent architecture but also the incredible folk craftsmanship, offering a glimpse into the country's rich cultural heritage.

So'zana is not just a piece of embroidery, but a cultural phenomenon that reflects the richness of Central Asian traditions. These unique items are crafted using various techniques and patterns, and they hold significant symbolic meaning in family life.

Initially, the so'zana was an inseparable part of wedding ceremonies. When the bride left her parents' home, this art piece not only decorated the ritual but also ensured protection and well-being. That is, when the women of the family lifted the so'zana over the bride's head, it symbolized the transfer of prosperity and care from one generation to the next.

In the young couple's home, the so'zana continued to fulfill its role by creating a comfortable and protective environment. It was used to decorate the bed on the first night, highlighting the importance of this moment. The embroidered sheets and blankets not only created comfort but also served as a protective symbol for future generations.

Although, over time, the so'zanas were removed from home decoration, their symbolic significance remained unchanged. They became a symbol of family well-being and unity, constantly reminding of the most important events in family life.

2. Woodcarvings

Bukhara's woodcarving tradition is evident in its beautifully designed doors, columns, and furniture. Skilled artisans use age-old carving techniques to create detailed patterns, often inspired by Islamic geometric and floral motifs. In Uzbekistan, pottery decorations were used to embellish the walls of palaces, mosques, and homes. By the late 19th and early 20th centuries, prominent centers of this craft were located in Khiva, Bukhara, Tashkent, Samarkand, and Fergana.

Wood carving and its patterns are well-represented in museum collections. These items include various household objects, such as curtains, intricately carved

and patterned long tables, low tables (like writing desks), bookstands, pencil cases, boxes, and musical instruments, as well as architectural elements like columns, ceiling beams, and doors. The use of carved wooden columns, doors, and other architectural features was especially popular in the capitals of the Uzbek khanates—Khiva, Bukhara, Kokand, Samarkand, and Tashkent. In wood carving, techniques such as relief with a background, three-dimensional carving, and designs without background were commonly employed. Similar to pottery decoration, the ornamental designs were based on geometric patterns (like Pargori and Baghdadi) and stylized plant motifs (such as Islimi).



The State Museum holds examples of wood carving created by craftsmen from Tashkent, Khiva, Kokand, Samarkand, and Bukhara during the late 19th and early 20th centuries. Khiva stands out as perhaps the most fascinating center for this applied art. The museum's display of Khiva's wood carving can be appreciated through exceptional examples of carved columns and doors. The renowned Polvonov family is one of the most famous representatives of Khiva carving, with their work flourishing during the 19th and early 20th centuries.

3. Ceramic Art

Although not as famous as Rishtan or Gijduvan ceramics, Bukhara has its own distinctive pottery style. Local ceramicists create elegant hand-painted plates, bowls,

and tiles with traditional Uzbek patterns. Bukhara, a historic city in Uzbekistan, has a unique ceramic art tradition that is distinct from the more widely known ceramic centers like Rishtan and Gijduvan. While these other cities dominate the ceramic scene in Uzbekistan, Bukhara's pottery offers its own charm and elegance. The city's ceramicists have developed a style that reflects the rich cultural and artistic history of the region, showcasing intricate designs that have been passed down through generations.



Local artisans in Bukhara specialize in crafting hand-painted plates, bowls, and tiles. These pieces are often adorned with traditional Uzbek patterns, which feature a mix of geometric shapes, floral motifs, and arabesques. The designs are typically symmetrical and intricate, demonstrating a high level of craftsmanship. These patterns are not only a representation of the local culture but also a testament to the skills and creativity of the potters who continue to uphold this ancient art form.

The pottery produced in Bukhara is made using local clay, which gives the ceramics a unique texture and quality. After shaping, the items are glazed with vibrant colors, predominantly shades of blue, green, and turquoise. These colors are emblematic of Central Asian ceramic art and contribute to the striking appearance of Bukhara's pottery. The use of bright colors and detailed patterns makes these ceramics highly decorative, often used in both domestic and architectural contexts.

Despite Bukhara's ceramics not being as famous as those from other regions like Rishtan or Gijduvan, they hold a special place in Uzbekistan's cultural heritage. The city's ceramicists continue to produce beautiful works that reflect the historical significance of Bukhara as a cultural crossroads along the Silk Road. Today, these ceramics are appreciated by collectors and visitors alike, offering a glimpse into the rich artistic traditions of the city.

4. Metalwork and Jewelry Making

Bukhara is a center for silversmithing and jewelry making, producing delicate rings, earrings, bracelets, and amulets. Traditional daggers, swords, and copperware are also crafted with intricate engravings and embossing. Metalwork and jewelry making are important aspects of Uzbekistan's rich cultural heritage, particularly in cities like Bukhara, Samarkand, and Tashkent. These crafts have been practiced for centuries, with skilled artisans producing intricate and beautiful pieces that reflect the country's deep historical connections to trade routes such as the Silk Road. Uzbek metalwork and jewelry are known for their fine craftsmanship, with elaborate designs and the use of high-quality metals like silver, gold, and copper.



One of the most distinctive features of Uzbek metalwork is the technique of filigree, where thin threads of metal are twisted and shaped to form delicate patterns. This technique is often used in the creation of jewelry, including rings, necklaces, earrings, and bracelets. These pieces are not only visually striking but also carry symbolic meanings related to local traditions, beliefs, and cultural identity. The designs often incorporate motifs such as floral patterns, animals, and geometric shapes, which have deep roots in Central Asian art.

In addition to jewelry, metalwork in Uzbekistan is also applied to functional items such as trays, bowls, and teapots. These items are often richly decorated with engravings, etchings, and inlays, showcasing the craftsmanship of the artisan. Many of these pieces are created using repoussé techniques, where metal is hammered into intricate designs, and sometimes inlaid with precious stones or enamel for added visual appeal.

Uzbekistan's metalwork and jewelry making traditions have not only survived but flourished over the years. These crafts are highly valued both within Uzbekistan and abroad, with artisans continuing to pass down their knowledge and skills to the next generation. Today, visitors to Uzbekistan can still find beautiful examples of metalwork and jewelry, which serve as a testament to the country's enduring legacy of artisanal craftsmanship and its place along the historic Silk Road.

5. Miniature Painting

Bukhara is one of the few places in Central Asia where the Persian-style miniature painting tradition is still alive. These detailed paintings often depict historical scenes, folklore, and poetic themes. Bukhara is one of the few places in Central Asia where the ancient Persian-style miniature painting tradition continues to thrive. This rich artistic heritage has been preserved in the city for centuries, and Bukhara's miniature paintings remain a testament to the city's role as a cultural and intellectual hub along the Silk Road. The tradition is closely tied to the region's history of Persian influence, particularly during the Timurid and Safavid periods, when miniature painting flourished in Central Asia.

Persian-style miniature paintings are known for their intricate detail, vibrant colors, and refined brushwork. These paintings typically depict a wide range of subjects, including historical events, royal court scenes, folklore, and poetic themes. The use of delicate, finely detailed brush strokes is one of the defining features of this style, as artists carefully portray every figure, object, and background with precision. The compositions are often rich in symbolism, and the scenes are imbued with narrative depth, capturing stories from literature, mythology, and everyday life.



The themes of Bukhara's miniature paintings are diverse, with depictions of epic battles, courtly life, and legendary figures often being common subjects. Additionally, the influence of Persian poetry, particularly the works of famous poets like Hafez and Rumi, is evident in many of the paintings, where visual scenes are paired with poetic verses. The paintings often reflect the broader cultural and intellectual trends of the time, offering insight into the values, beliefs, and aesthetic preferences of the people who created them.

Today, Bukhara continues to be a center for the preservation and revival of this art form. Local artists and craftsmen still practice the techniques of Persian-style miniature painting, often producing works that honor the traditional methods while adding their own modern interpretations. These paintings are highly valued by collectors and art enthusiasts, and they remain a key part of Bukhara's artistic identity. Visitors to the city can still find miniature paintings displayed in galleries, museums, and even private collections, serving as a vibrant link to the past.

6. Carpet Weaving

Bukhara's carpet weaving industry is world-famous, producing handwoven silk and wool carpets with unique patterns and vibrant colors. Each carpet takes months, sometimes years, to complete, making them valuable cultural treasures.

Bukhara's handicrafts continue to thrive, thanks to the dedication of local artisans and government support for preserving traditional crafts. The city's markets, such as the Toki Sarrafon, Toki Telpak Furushon, and Toki Zargaron, are the best places to witness and purchase these beautiful handmade goods.



Bukhara's carpet weaving industry is renowned worldwide for producing some of the finest handwoven silk and wool carpets. These carpets are celebrated for their intricate patterns, vibrant colors, and exceptional craftsmanship. The weaving tradition in Bukhara dates back centuries, and the carpets produced in the region are considered cultural treasures. The patterns and designs of these carpets often reflect local motifs, such as geometric shapes, floral patterns, and stylized representations of nature, each carrying deep cultural and historical significance.

The process of weaving these carpets is labor-intensive and can take months or even years to complete, depending on the size and complexity of the design. Skilled artisans use a variety of techniques to create each piece, carefully knotting thousands of threads by hand to achieve the intricate detail that is characteristic of Bukhara carpets. The wool and silk used in the carpets are of the highest quality, sourced from local suppliers to ensure durability and richness in texture. The vibrant colors used in these carpets are often derived from natural dyes, giving them a deep, lasting vibrancy.

Bukhara's handicrafts, including carpet weaving, continue to thrive thanks to the dedication of local artisans who have inherited these traditions from previous generations. The preservation of these crafts is also supported by government initiatives that aim to protect and promote Uzbekistan's cultural heritage. Local artisans are encouraged to maintain high standards of quality and craftsmanship while adapting to contemporary design trends. As a result, Bukhara's carpet weaving industry remains an important part of the city's economy and cultural identity.



The best places to witness and purchase these beautiful handmade carpets and other traditional crafts are Bukhara's bustling markets. The Toki Sarrafon, Toki Telpak Furushon, and Toki Zargaron are some of the city's most famous trading domes, where visitors can explore a wide range of local handicrafts. These markets not only provide a glimpse into the artistry of Bukhara's craftsmen but also offer an opportunity to purchase unique souvenirs and decorative pieces that reflect the region's rich cultural heritage.

QUESTIONS:

Read the text and circle one correct answer for each test:

1. What is Bukhara's gold embroidery called?
 - a) Suzani
 - b) Zardozi
 - c) Rishtan
 - d) Gijduvan

2. Which of the following crafts is NOT mentioned in the text?
 - a) Metalwork
 - b) Silk weaving
 - c) Miniature painting
 - d) Carpet weaving

3. What kind of patterns are commonly used in Bukhara's woodcarving?
 - a) Animal figures
 - b) Islamic geometric and floral motifs
 - c) Abstract modern art
 - d) Calligraphy

4. Where can tourists buy traditional handicrafts in Bukhara?
 - a) Registan Square
 - b) Toki Sarrafon, Toki Telpak Furushon, Toki Zargaron
 - c) Chorsu Bazaar

- d) Ark Fortress
5. What materials are commonly used in Bukhara's carpet weaving?
- a) Plastic and synthetic fibers
 - b) Silk and wool
 - c) Paper and cotton
 - d) Leather and fur

According to the text, answer the open-ended questions below:

1. Why do you think traditional handicrafts are important in preserving Bukhara's cultural heritage?
2. How does Bukhara's embroidery differ from other types of Uzbek embroidery?
3. What challenges might artisans face in keeping these traditional crafts alive?
4. Which type of Bukhara's handicrafts interests you the most, and why?
5. How do you think modern technology can impact the future of Bukhara's handicraft industry?

DOMES OF BUKHARA

The trading domes were built by Abdullah Khan II (1534-1598), who was part of the Shaybanid dynasty and ruled Bukhara from 1566. During his reign, the state was restored to the borders it had during Amir Timur's time. Abdullah Khan II was an important leader of the Shaybanid dynasty. Under his rule, Bukhara experienced a lot of construction and expanded its territory. Many buildings like baths, bazaars, madrasas, and caravanserais were built. The city's architecture was largely completed at this time and remained mostly unchanged until the early 20th century.

A key feature of Central Asian cities, including Bukhara, was that trading centers were located at the intersections of main streets, with domed buildings built at these crossroads. These domes, called passages, connected the streets, and inside the buildings and on nearby streets were small shops. The domes were large enough for pedestrians, horse riders, and even carts to pass through.

Bukhara's 16th-century architecture still features three surviving trading domes and passages along the main trade route from Lyabi-Hauz to Registan. By the early 20th century, they were called:

- Tok-i Sarrāfon (money changers' trading dome or Chorsu Sarrāfon)
- Tok-i Telpak Furushon (hat sellers' trading dome), Tok-i Kitab Furushon (book sellers' trading dome), Chorsu, Okhanin
- Tok-i Zargaron (jewelers' trading dome or Chorsu Darun)
- Tim-i Abdullah Khan (trading passage), Tim-i Kalon (great passage)
- Tim-i Bozzazan (calico traders' passage), Tim-i Adras (semi-silk fabric traders' passage)

The trading domes and passages from the 16th-17th centuries that no longer exist along this route were:

- Tok-i Tirgaron (arrow makers' trading dome)
- Chorsu Abdullah Khan
- Chorsu Anorfurushon (pomegranate sellers' trading dome)
- Chorsu



TOKI-SARROFON TRADING DOME

Fast beside the Lyabi-Khauz there stands a dome with a crossroad running under it. Small shops are scattered around it. Once there located one of the largest currency exchanges of Central Asia: merchants from India, China and other countries change their money from moneychangers, named the sarrafs. The name of the trading dome originated from them. But several centuries later one can only buy carpets, kerchiefs and other souvenirs here.

The Sarrafon Trading Dome, also known as the Chaharsuqi Sarrafon ("Dome of the Money Changer"), is a 16th-century covered market and the smallest of the remaining trading domes in Bukhara. It is commonly referred to by locals as such. In the past, this site was used for coin exchanges and book trading. It was constructed in 1538-1539 under the order of Ubaidullah Khan, corresponding to the year 945 in the Islamic Hijri calendar.

This structure is located above a pedestrian and transport interchange in the city and serves as the central element of an architectural ensemble on the right bank of the Shahr-rud river. It stood in one of the city's oldest southern bazaars. The ensemble includes, besides the Sarrafon Dome, a mosque, a bathhouse, and a bridge over the Shahr-rud canal.



The dome has a central octagonal hall, topped with a dome and supported by four strong intersecting arches. Four passageways, with arched and domed ceilings, align along its axes. Niches are placed along the hall's transverse axes and within the passageway walls. Two of these niches feature doorways leading to the mosque and bathhouse. In the northwest section of the building, a corridor leads to a small hauz (water reservoir) formed by the expansion of Shahr-rud.

Although much of the building's decoration has been lost, fragments of mosaic tympan and a construction inscription remain above the mosque entrance. The inscription names the donor for the mosque and dome, as well as the master mosaicist.

During restoration in the 1980s, the tympan above the mosque entrance was reconstructed, and the construction inscription was preserved. Additionally, a new mosaic inscription and tympan were added to the southeastern section above the entrance arch.

TELPAK FURUSHON TRADING DOME

A little to the north from Toki-Sarrafon there is located the large Telpak Furushon Trading Dome. This is a massive complex having a hexagonal orientation. Under its spherical dome there concentrate shops selling knives, jewelry, music instruments and various remembrances. Next to it there is a medieval blacksmith shop, where one can watch the process of manufacturing knives and other tools. Once the shops were selling a book, that is why the trading dome was called as Kitab-Furushon («kitab» is translated from Uzbek as “book”). Step by step the place

of the bookselling was occupied by shops trading headwear and later the selling of caps in its turn gave place to souvenir products made by the local craftsmen.



The Telpakfurushon Trading Dome, also called the "Dome of the Hat Sellers" or the Toki Kitobfurushon ("Dome of the Book Sellers"), or Toki Khoja Muhammad Parron, or Chaharsuqi Akhanin, is a 16th-century covered market situated at the intersection of five streets in Bukhara. The dome's unique design, with a light lantern, was influenced by its location. It rests on six radially converging pilasters. This dome was constructed in the second half of the 16th century.

During the Shibanid dynasty in the 16th century, Bukhara saw the development of dome structures at crossroads of market streets (charsu) and specially designed covered buildings for various types of trade. Today, three of these domed structures still stand: Toki Sarrafon ("Dome of the Money Changer"), Toki Telpakfurushon ("Dome of the Hat Sellers"), and Toki Zargaron ("Dome of the Jewelers").

Architecturally, these domes are noteworthy for their diverse use of domed roofing techniques. Among them, the Telpakfurushon Dome is the largest.

The central part of the dome has a hexagonal shape, which is quite rare, covered by a dome raised on a drum with windows. The hexagonal design was likely influenced by the layout of the converging streets. Surrounding the main dome are various vaulted and domed passageways used for trade. Some of these passages are now home to antique shops. The exterior still retains traces of tile cladding, and there

are faint remnants of interior paintings, though these are difficult to identify without careful restoration.

In the late 19th and early 20th centuries, part of the dome was occupied by traders selling fur hats (telpakfurushi).

Inside the niches and along the side vaulted passages, vendors sold books, blankets, and exchanged money (sarraf). As many as 40 money changers worked in the dome and its adjacent street. Knife traders were located in the northern passage, with knife workshops situated outside the main passage.



In the southern part of one of the niches of Tok-i Telpak Furushon, a small domed crypt with Arabic inscriptions, the words "Khoja Ahmad-i Parron" are written in Uzbek. This shrine was constructed in the late 1980s to replace an older structure, during the restoration of the trade dome and when the ground level was lowered by one to one and a half meters across the entire dome and its surrounding area.

His name comes from the belief that he would knock anyone off their horse if they were not riding quickly enough while passing his shrine. It was also said that he could paralyze anyone who passed by without observing proper ritual or behaving improperly near his shrine. Some legends even suggest that Khoja Muhammad Parron was a mythical figure known as the "Mirshab of Bukhara," protecting the city from anything that could desecrate its sanctities or violate Sharia law.

Let's now focus on the story of the shrine of Khoja Muhammad and Parron. The term "mazar" refers to the burial sites of Islamic religious figures, places of

visitation and worship. According to Islamic belief, praying at mazars offers intercession before Allah. God, in recognition of a righteous life and unwavering faith, blessed mazars with miraculous powers, making them intermediaries between Him and humanity. These holy sites are regarded as protectors of ordinary people.

The local sacred site, called "The Hollow under the Blankets," was believed to be the tomb of "Saint Khoja Muhammad-i Parron" ("Khoja Muhammad the Rider"). The title stems from a belief that he would throw anyone off their horse if they failed to dismount when passing his shrine. He was also thought to have the power to paralyze anyone who passed by without being ritually clean or who acted inappropriately near the shrine.

Some reports also describe "Saint" Khoja Muhammad-i Parron as the legendary "Mirshab of Bukhara"—an official who protected the city at night. Some authors referred to him as the "police chief" because he guarded the city against anything that could defile its holy places or disrupt its laws.

In addition to the aforementioned stories, there are others about the shrine of Khoja Muhammad-i Parron. In his book *Bukhara Rivoyatlari*, Nusrat Naimov recounts the tale of a young man named Khoja Ahmad, who once lived in Bukhara. One day, as a hunter, he decided to go on a pilgrimage (ziyarat) to the famous hunter Boboi Shergiron, renowned across the world. Boboi Shergiron resided near the city's gates, by the fortress wall, in his hut, and spent his time hunting.

As Khoja Ahmad approached the area, he found a dead black crow by the fortress wall and tucked it into his clothes to test his grandfather. When he arrived at the hut, he saw Boboi Shergiron riding a lion made of reeds. Upon seeing Khoja Ahmad, Boboi Shergiron threw his whip to the ground, which immediately transformed into a snake and slithered toward Khoja Ahmad.

"Let go of the bird you've hidden!" commanded Boboi Shergiron. Frightened, the young man quickly pulled the dead black crow from his clothes and tossed it to the ground, where it immediately came back to life and flew into the sky. Khoja Ahmad was astonished, and Boboi Shergiron, seeing his surprise, laughed and said, "From this day, your name will be Khoja Ahmad-i Parron!" Later, Khoja Ahmad became a renowned scholar, and after his death, a "tug" (a symbol of holiness) was placed at his grave, ensuring his name would live on in history.

TIM ABDULLAKHAN TRADING DOME

The words "Tim" and "Timcha" referred to a covered market or a passage for selling fabrics. In Persian, "Tim" and "Timcha" mean a caravanserai, an inn, or a covered market.



This trade dome differs considerably from its fellows. It is located not on the crossroads but along a street; it is an indoor premise where it is always cool. The light in the Tim Abdullakhan penetrates from small windows and apertures in the domes. Over the centuries they have been selling carpets and fabrics, and even today one can buy a variegated carpet, a beautiful inwrought kerchief or a square of Bukhara cloth.

It was once called the Tim-i Kalyan or Great Market and is located southwest of the Abdul Aziz Khan and Ulugh Beg madrassas. Although it is believed that Iskandar, the ruler of the Shaybanid dynasty (1561-83), ordered the construction, some say it was his son, 'Abdalah II (1583-98), who built it. This market was an important center for Central Asia's silk trade and is the only one of Bukhara's six covered markets still standing.

Tim Abdullah Khan is different from Bukhara's famous crossroads markets (taqs). It is a self-contained space with a square, symmetrical layout. There are three large entrances on the west side and three smaller ones on the other sides. In the center is a large, domed octagonal hall, with four rooms at the corners. Four passageways lead from the hall to a gallery with small and large spaces for stalls. The roof has a design with 19 domes around a central one, supported by arches and pendentives. There are eight windows at the top that let light into the hall, and lantern towers above the main entrance add extra light.

Like other commercial buildings in Bukhara, Tim Abdullah Khan was built simply with a focus on function, rather than decoration. Its design, impressive dome structure, and detailed street entrance make it an important part of Bukhara's history.

It was once part of a larger network of inns, baths, crossroads markets, madrasas, and mosques, but these connections have been lost due to demolitions and poor preservation efforts in the 20th century. The eastern part of the market has suffered major damage and needs urgent repairs.

TOKI-ZARGARON TRADING DOME

This is the largest trading dome of Bukhara. It is the most northern dome, and it is located fast beside the Poi Kalyan. The Toki-Zargaron dome is stretched upwards and strengthened with ribs which make it different from the others. The name Zargaron is connected with the word “zargar” which can be translated as “goldsmith”. Once there located 36 jeweller's workshop -shops selling various jewelries. In addition, Toki-Zargaron was the first among the trading domes of Bukhara. Today one can purchase jewelries, kerchiefs and various household accessories: Bukhara doorhandles, bells, horseshoe for luck, etc.



The Zargaron Trading Dome, also known as the "Dome of the Jewelers" or Chaharsuqi Darun, is a covered market located at the intersection of formerly busy commercial streets in Bukhara. It was built in 1586-87 under the reign of Abdullah Khan II from the Shaybanid dynasty. The structure was specifically designed for the jewelry trade.

During the 16th century, under the Shaybanid dynasty, Bukhara saw the construction of dome buildings at the crossroads of market streets (charsu) as well as covered structures for different types of commerce. Today, three such domes remain: Toki Sarrafon ("Dome of the Money Changer"), Toki Telpakfurushon ("Dome of the Hat Sellers"), and Toki Zargaron ("Dome of the Jewelers").

The Zargaron Dome differs from the Telpakfurushon Dome in its symmetrical design, planned along two axes, and is situated at the intersection of streets at a right angle in the center of the ancient Shahrستان. The main dome sits atop an octagonal

base, with galleries extending from each side, each covered by two smaller domes. The area between these passageways is filled with a sophisticated system of vaults and domes supported by brick piers, giving the overall layout a square shape aligned with the cardinal directions. Over time, however, the original symmetry has been altered, and parts of the structure, especially in the southwest corner, have been lost.

A fragment of a relief inscription can still be seen at the base of the Zargaron Dome, which once surrounded the entire building.

According to the local legend, While this craftsman was working, a king passed by and, looking at him, said: "Your voice is good, but don't be hasty, be quality!" Upon hearing this remark, the craftsman responded to the king: "O Amir al-Mu'minin, you have shown grace, wait a moment!"

The king stopped his procession and watched. The craftsman, with his hands, struck the clay on the brick mold and pressed the brick. A minute later, he lifted the brick with both hands and removed his foot from the air. The brick, which had just been covered, became as hard as stone, and the skilled craftsman lifted it with ease. Seeing this, the king was pleased and called the craftsman to his presence, saying: "Your hands are precious, your promises are strong, your heart is pure, and you are building timeless structures!"

Then, the king rewarded him with the highest honors and many gifts.

In the late 19th and early 20th centuries, jewelers did not occupy the dome's passage; instead, their shops were located near the eastern exit of the passage, along the street leading to the Ulugh Beg and Abdulaziz Khan madrasahs. This area became a tightly-knit community of jewelers. The passage also contained butcher stalls and small retail shops (bakkol), where spices and food essentials were sold.

Today, the Zargaron Dome is a popular tourist spot, with its interior mainly filled with souvenir shops and stalls offering antiques, local handicrafts, and other traditional goods.

QUESTIONS:

Gap-Filling Questions: fill in the blanks below by using the words from the passage:

1. Bukhara's trading domes stretch from _____ to the Miri-Arab madrasah.
2. During the XVI century, Bukhara became the capital under the _____ dynasty.

3. Toki-Sarrofon Trading Dome was once a place for_____, meaning "book sellers."

4. _____ is the largest trading dome of Bukhara and was historically known for its jewelry workshops.

5. Tim Abdullakhan Trading Dome is unique because it is located _____, not at a crossroad like the others.

Read the text and answer the questions below:

1. Why do you think the trading domes played an important role in Bukhara's history?

2. How have the functions of Bukhara's trading domes changed over time?

3. If you could visit one of the trading domes, which one would you choose and why?

4. What impact do you think the Great Silk Road has had on the development of Bukhara's trade and economy?

MAGOKI ATTORI MOSQUE

In the center of Bukhara to the west of the famous Lyabi Hauz square is located the oldest mosque in Bukhara – Magoki Attori – is located.



Its construction in 714 is associated with the name of the Arab Sheikh, Governor of Khorasan, Qutayba Ibn Muslim – one of the first people who brought Islam to the territory of Central Asia. Even before the arrival of the Arabs to Bukhara, a bazaar was located on the site of the mosque, where before the establishment of Islam, Zoroastrian idols, medicinal herbs and spices – attoron – were sold. And in the beginning, this place was called Attoron Bazaar. There was also a cult Zoroastrian temple of the Moon.

In order not to drown out the history of the area, the mosque, built on the site of the destroyed temple of the Zoroastrians, was named Magoki Attori. During its long history, the Magoki mosque suffered from several major fires and was reconstructed more than once. The last construction was carried out in the early XII century.

In 1541, the Bukharian governor, Abdulaziz Khan, wanted to demolish the mosque, as by that time it was heavily sunk in the ground and partially destroyed the front part of the portal. However, he was prevented by the leader of the Nakshbandi Sufi order, Sheikh Makhmudi Azam. In the early Middle Ages, it was also home to the ancient Mokh Bazaar. In the 1930s, scientists excavated and found the remains of a carved decoration and foundation of the X century period. Under the soil layer, the southern portal of the mosque with unique blue ornaments and carved majolica was opened. Later, during the late Middle Ages, Magoki Attori served as a quarter mosque with the entrance facing towards Lyabi Hauz.

According to the local legend, Here is the English translation:

Hojai Khizr used to perform the afternoon prayer every day in the Magoki Attori Mosque in Bukhara. One day, during the prayer, there was some discussion about Hojai Khizr among the worshippers. Then, an elderly man in the group said:

"I pray here five times a day, but I have never seen Khizr."

Hearing this, a young man responded:

"If you come to the mosque earlier than everyone else and leave later than everyone else, you will have the honor of seeing Khizr."

On the thirty-ninth day, the elderly man stayed in the mosque with a young man. The young man gave the elderly man the way to exit and asked him how old he was. The elderly man replied:

"I am sixty-five years old."

The elderly man then asked the young man how old he was. The young man replied: "I don't know how old I am, but I have seen Bukhara destroyed and rebuilt seven times. This mosque, the Magoki, was built at the deepest point of the river."

When the elderly man turned around, intending to speak further, the young man had disappeared. At that moment, the elderly man realized that this young man was Khizr, and he regretted not being able to converse with him openly.

Archaeological research has revealed that between the 9th and 11th centuries, two monumental structures stood at this location. The lower mosque featured external brick walls, a brick floor, a flat ceiling supported by robust wooden beams resting on carved wooden columns. The exterior was decorated with patterned

brickwork made from cut fired bricks. This mosque was destroyed in a large fire in 325/937 and remained in ruins for an extended period. A smaller mosque was later rebuilt using fired brick, with a flat ceiling resting on round columns. Inside, the mosque was decorated with paintings, clay carvings, and carved, painted terracotta (including motifs like "flowering kufi" script, geometric, and plant designs). Over time, the mosque deteriorated, and by the second half of the 12th century, a new structure was built on its site, which still stands today.

The mosque's plan is rectangular, stretched along the west-east axis (19.4x15.5 meters), and its main facade faces south. The entrance is framed by a monumental portal shifted eastward. Inside, the hall's ceiling is supported by six round columns, and the western wall contains a mihrab niche. The decoration has survived only on the portal of the main facade. The central feature of the portal is a large niche covered by a semi-dome, highlighting the entrance. The niche is framed by a pointed arch supported by carved stone columns. Along its archivolt runs a band of carved glazed terracotta inscription, written in the "flowering kufi" script. Fragments of epigraphy in carved unglazed terracotta are also preserved on the side walls of the niche. Unfortunately, during one of the mosque's major repairs, the tiles with epigraphy were mixed up, making the text unreadable.

The portal's pylons are framed by rectangular borders with embedded columns at the corners. The decoration of the portal includes various patterns made from smooth and carved bricks, relief tiles, and carved terracotta. Over time, the building became buried under cultural layers and gradually deteriorated. By the first half of the 16th century, the mosque had sunk so much into the ground that during a large-scale reconstruction of the city by Abdulaziz Khan Shaybanid (who ruled Bukhara from 1533 and was the Uzbek Khan from 1540 until his death in 1550), plans were made to demolish it. However, these plans were stopped by Makhdum-i Azam (1464–1542), the leader of the Naqshbandi Sufi order, who enjoyed praying and meditating at Magoki Attori.

As a result, the mosque was restored according to its original plan but with new structural elements for the ceiling. Round columns inside were replaced with square ones, and double domes were added for the ceiling. The mihrab niche was faced with marble. A new entrance was made in the upper part of the eastern wall, and a small vestibule was added, connected to the mosque hall by a staircase. A mosaic inscription marking the date of the reconstruction was placed above the entrance, although only a small fragment of it survives.

By the early 20th century, the mosque was almost completely buried, with only the partially destroyed domes and part of the 16th-century portal still visible. In 1934-35, archaeological excavations were carried out by V.A. Shishkin, and the cultural layer covering the mosque was removed. Major restoration work was conducted in the 1930s, with further restorations in the 1970s and 1980s. Today, the mosque houses the Carpet Museum.

The Carpet Museum was opened in 1991, displaying beautiful examples of carpets from Uzbekistan, Turkmenistan, Iran, Kazakhstan, Armenia, and decorations

for yurts from the 18th to the 20th centuries. The woolen and silk pieces feature a variety of geometric, plant, cosmogonic, and zoomorphic patterns.

Today, the lower portal in the form of an arch, decorated with stalactites, has been preserved from the facade of the ancient mosque. The double quarter columns on the sides of the portal are an echo of the pre-Islamic era, and the decorative trimming of five carved ganch slabs with exquisite compositions in the form of an elegant ornament speaks of the power and greatness of the world of Islam in this land. The Magoki-Attori mosque is included in the UNESCO World Heritage List as part of the historical center of Bukhara.

QUESTIONS:

Multiple-Choice Questions: read the text and circle one of the options below:

1. What was originally located on the site of the Magoki Attori Mosque before Islam was established?
 - a) A palace
 - b) A school
 - c) A fortress
 - d) A Zoroastrian temple and bazaar

2. Who was responsible for introducing Islam to Central Asia and constructing the Magoki Attori Mosque?
 - a) Timur
 - b) Qutayba Ibn Muslim
 - c) Abdulaziz Khan
 - d) Sheikh Makhmudi Azam

3. Why was the mosque named Magoki Attori?
 - a) It was built on the site of the destroyed Zoroastrian temple and marketplace where medicinal herbs and idols were sold.
 - b) It was dedicated to a famous Islamic scholar.
 - c) It was a place for royal gatherings.
 - d) It was the first mosque built in Bukhara.

4. What prevented Abdulaziz Khan from demolishing the Magoki Attori Mosque in 1541?
 - a) A legal restriction
 - b) A lack of resources
 - c) The intervention of Sheikh Makhmudi Azam
 - d) An earthquake

5. What significant discoveries did scientists make during excavations in the 1930s?
- a) An underground city
 - b) The remains of carved decoration and foundation from the 10th century
 - c) A hidden treasure chamber
 - d) A secret passage to the Ark Fortress
6. What makes the Magoki Attori Mosque architecturally unique?
- a) Its golden dome and minaret
 - b) Its completely underground design
 - c) Its blend of pre-Islamic and Islamic decorative elements
 - d) Its wooden columns and colorful stained glass

ABDULLAZIZKHAN MADRASAH

Abdulaziz Khan Madrasah is one of the most remarkable architectural monuments in Bukhara, located opposite the Ulugbek Madrasah in the heart of the historic city. It was built in 1652 under the rule of Abdulaziz Khan, a ruler of the Ashtarkhanid (Janid) dynasty. This madrasah is one of the last grand religious educational institutions constructed during the late period of Bukhara's Islamic architecture.

Abdulaziz Khan intended this madrasah to surpass the older Ulugbek Madrasah in size, decoration, and grandeur. The structure is renowned for its unique combination of Central Asian, Persian, and Indian architectural influences. The façade of the madrasah is richly decorated with intricate mosaics, including floral and geometric patterns, calligraphy, and depictions of mythical creatures, which is unusual for Islamic architecture. Inside, the madrasah consists of a large courtyard surrounded by student cells (hujras), classrooms, and a grand mosque.

One of the most striking features of Abdulaziz Khan Madrasah is its majestic iwan (entrance portal), adorned with colorful tiles, muqarnas (stalactite-like decorative elements), and carved inscriptions from the Quran. The mihrab (prayer niche) and walls inside the mosque section are decorated with gilded patterns and delicate carvings, reflecting the artistic excellence of Bukhara's craftsmen.

The madrasah is regarded as one of the most significant 17th-century architectural monuments in Bukhara. Built opposite the Ulugh Beg Madrasah and near the jeweler's market, it earned the name Zargaron.

What stands out in this madrasah is not just its balanced and symmetrical design but also its impressive decorative elements, both inside and outside. The building showcases various Central Asian decorative techniques typical of post-

Timurid architecture: tile mosaics, glazed and unglazed bricks, painted majolica, alabaster stalactite stucco in arches, carved alabaster, and intricate marble panels. Particularly noteworthy are the richly decorated mosque, darskhona, summer mosque, and library ("kitobkhona") located above the entrance. These rooms feature elaborate alabaster vaults, with intricate stucco and diverse painting styles, including "kundali" painting and more simplistic motifs like flowers and landscapes.



The madrasah's decoration also includes a variety of ornamental patterns: geometric arabesques, floral motifs, inscriptions in different calligraphy styles, and fantastical animals like birds in the tympana of decorative arches. Compared to earlier examples, these decorations show a greater level of naturalism, with attempts at realistic landscape depictions.

Technically, the building is of high quality, with well-executed masonry and decorative work. Despite the fragility of alabaster stucco, it has remained intact in the madrasah's structure, including the khanqah and mosque. The tile mosaics, which had been almost entirely replaced by painted majolica in the 16th century, were revived in the 17th century, reaching a high level of craftsmanship in the Abdulaziz-Khan Madrasah, although the majolica decorations are of poorer quality here, with dull colors and less refined painting.

The madrasah was never completed, as evidenced by unfinished parts like the unadorned left wing of the front facade and the western side of the courtyard, as well as exposed wooden beams meant to be cut after the cladding was finished.

According to the local legend, Abdulazizkhon went on a pilgrimage to Mecca and Medina for the sixth time. One night during his journey, a pious old man appeared in his dream. The old man said to Abdulazizkhon: "When you return from your journey, build an architectural monument in your homeland, one that will be unlike any other monument in your country. In this monument, both the eternal and the transient worlds will find expression. Over the centuries, people will benefit from it and remember you."

When Abdulazizkhon returned from his journey, he called upon all the skilled craftsmen in Bukhara and instructed them to build an architectural monument. He emphasized that the decorations on the monument's walls should differ from each other and that his own image should be depicted on one of the walls. He added, "If my conditions are not met on time, I will separate your heads from your bodies."

However, at that time, it was forbidden to draw human images. Despite this, the craftsmen used their skills and began building the madrasa that Abdulazizkhon had requested. The construction of the monument gradually began to rise from the ground. After some time, a certain part of the monument was completed.

Upon hearing that part of the monument was finished, Abdulazizkhon visited the site. The craftsmen had built the madrasa even more magnificently than he had ordered. Abdulazizkhon entered the madrasa, inspected the work, and walked towards the khanaqah on the right side. He attentively observed the images on the walls of the khanaqah. On the southern wall of the khanaqah, there were images of snakes and scorpions, symbolizing the hardships of the transient world. The northern section depicted images that suggested the gates of paradise were open for those who could endure the trials of the transient world. The western wall featured two images of bears, symbolizing that positions and wealth are given by Allah to test people, while the eastern wall had verses that reminded people not to forget Allah while seeking wealth and positions.

Upon seeing the craftsmen's work, Abdulazizkhon was pleased on one hand but also angry that his image had not been depicted. He shouted at the architect, "Why haven't you drawn my image? Now I will separate your head from your body!" The architect led Abdulazizkhon outside the khanaqah and pointed to a bouquet of flowers painted inside a mihrab on the western wall. When Abdulazizkhon looked at the bouquet, he saw that his image was subtly included in the depiction.

Impressed by the architect's skill, Abdulazizkhon praised the work once again. After that, Abdulazizkhon completely renounced the throne and devoted himself to worship and prayer. After renouncing the kingship, the remaining parts of the madrasa were not completed. Nevertheless, the madrasa added to the beauty of Bukhara and still stands today. Anyone who comes to visit the madrasa will recognize the unmatched skill of the architects, who expressed the essence of eternal life through various illustrations.

Despite its beauty, the madrasah faced several challenges throughout history. During the Russian Empire's rule in the 19th century, it suffered from neglect, and some of its decorations were damaged. However, restoration efforts in the 20th century helped preserve its unique architectural and historical value.

Today, Abdulaziz Khan Madrasah remains an important cultural and tourist attraction in Bukhara. Visitors can explore its richly ornamented halls, admire its fine craftsmanship, and learn about the rich history of Islamic education in Central Asia. It stands as a symbol of Bukhara's glorious past and the artistic achievements of the Ashtarkhanid period.

QUESTIONS:

Read the text and decide whether the statements are True or False:

1. Abdulaziz Khan Madrasah was built before the Ulugbek Madrasah.

True

False

2. The madrasah was constructed in 1652 during the rule of the Ashtarkhanid dynasty.

True

False

3. The decoration of the madrasah includes floral patterns, calligraphy, and mythical creatures.

True

False

4. The Russian Empire helped preserve the madrasah during the 19th century.

True

False

5. Abdulaziz Khan Madrasah is smaller and less decorated than the Ulugbek Madrasah.

True

False

6. The madrasah remains a significant cultural and tourist site in Bukhara today.

True

False

ULUGBEK MADRASAH

Ulugbek Madrasah in Bukhara stands in the old city quarters as the oldest surviving madrasah in Central Asia and an enduring example of Uzbekistan's Timurid architecture.

Bukhara had already long established itself among the most religious cities of the region when Ulugbek Madrasah was built in 1417 by Mirzo Ulugbek, the famed grandson of Tamerlane who made a name for himself as a great scientist, astronomer and ruler of Transoxiana. In total, Ulugbek built three madrasahs in the 15th century, one each in Samarkand, Bukhara and Gijduvan.

Ulugbek Madrasah, built under the architect Ismail Ibn Tahir Ibn Mahmud Isfagani, long served as a model for the construction of similar structures, for it perfectly embodied the medieval notion of how an austere house of learning should appear. Its simple layout and design, void of superfluous decoration, places it in contrast with its counterpart in Samarkand, which along with Sher Dor Madrasah and Tillya-Kori Madrasah comprise the famed Registan.



The Ulugh Beg Madrasah (1417+), located in Bukhara, is the only surviving structure of its kind from the Timurid dynasty era.

Ulugh Beg (Chaghatay/Persian: الغبيگ, also Uluğ Bey, Ulugh Bek, Ulug Bek, and Ulugbek) (March 22, 1394 - October 27, 1449) was born as Muhammad Taragai ibn Shakhrukh ibn Timur Gurgan. His name "Ulugh Beg" translates to "Great Ruler" or "Patriarch Ruler." He was the grandson of Timur and the son of Shakhrukh. Ulugh Beg was born in Sultaniyeh, Iran, and exhibited a natural talent for scientific endeavors from a young age. His father and grandfather attracted scholars to Samarkand, and Ulugh Beg took full advantage of this opportunity. Following Timur's death and his father's rise to power, Ulugh Beg settled in Samarkand, which had been Timur's capital. After Shah Rukh moved the capital to Herat (modern-day Afghanistan), Ulugh Beg, at the age of sixteen, became the governor of Samarkand in 1409. By 1411, he became the sovereign of the entire Mavarannahr khanate.

Ulugh Beg, as a young ruler, sought to transform Samarkand into an intellectual hub for the empire. Between 1417 and 1420, he constructed a madrasa (a "university" or "institute") in Registan Square in Samarkand and invited many Islamic astronomers and mathematicians to study there. He also built a similar institution in Bukhara, hoping to make it a center of enlightenment in the region. The construction of the Ulugh Beg Madrasah in Bukhara began in 1417. Ulugh Beg's personal passion was astronomy, and in 1428 he constructed a grand observatory in Samarkand.

Interestingly, Ulugh Beg was deeply committed to the pursuit of truth and accuracy, even to the point of using his power to promote a false idea, only to later rebuke those who supported him due to their deference to his authority.

In 1447, following the death of his father, Shakhrukh, Ulugh Beg inherited control of his kingdom, which diverted his attention from his scientific interests. However, his political abilities were not as strong as his scientific ones, and after his father's death, Ulugh Beg struggled to maintain his power, despite being his father's only son. In 1449, Ulugh Beg was assassinated by his son, Abdul Latif, who was himself murdered a year later.

Ulugh Beg's life paralleled that of another significant figure of the 15th century, Sheikh Uboydullo Khodja Ahror (1404-1490). Sheikh Ahror, born in Bogiston near Tashkent, became head of the Naqshbandi Sufi order at a young age. He made significant improvements to the order's doctrine and became the leader of the Muslim clergy in the state inherited from Timur. During the 14th and 15th centuries, the Naqshbandiyya was the dominant Sufi order. Using his influential position, Khoja Ahrar became a powerful political figure. It is believed that he opposed secular education in madrasahs. After Ulugh Beg's death, Sheikh Ahror moved to Samarkand in 1451, where he held significant spiritual and temporal power until his death. Ulugh Beg's death and the increasing strength of the clergy marked the end of astronomical research in Samarkand.

The Ulugh Beg Madrasah in Bukhara, built almost simultaneously with the one in Samarkand, may symbolize the early conflict between Ulugh Beg and the religious opposition of the Naqshbandiya order, whose center was in Bukhara. The inscription with celestial motifs on the main entrance of the madrasah seems to challenge this opposition. It reads: "The pursuit of knowledge is the duty of every

follower of Islam, both man and woman." It is said that another inscription, lost during renovations in the 16th century, once read: "Let the doors of God's blessing open to a circle of people well-versed in the wisdom of the Book."

In addition to theology, subjects of a secular nature were also studied at Ulugbek Madrasah, which provided education not only for future religious leaders but also civil servants, teachers and scientists. The curriculum included calligraphy, Arabic, Persian, philosophy, logic, rhetoric, astronomy, mathematics, natural science, medicine, law, geography and music. Classes were held daily, with special attention given to free discussions in which the students would participate in lively debates, a form of training which fostered in students the ability to articulate themselves and to think independently.

By the close of the 19th century, approximately ten thousand students were studying in various religious schools now counted among the most famous monuments of Bukhara, some of which were inspired by Ulugbek Madrasah. The value placed by Ulugbek on the role of education in strengthening the state is conveyed in two inscriptions on the bronze doors and knocker of Ulugbek Madrasah in Bukhara: "Aspiration to knowledge is the duty of every Muslim man and woman", and "Those who are knowledgeable in the book of wisdom can be continually open to the door of God's blessing which hovers above the learned."

Read the text and answer the Open-Ended Questions below:

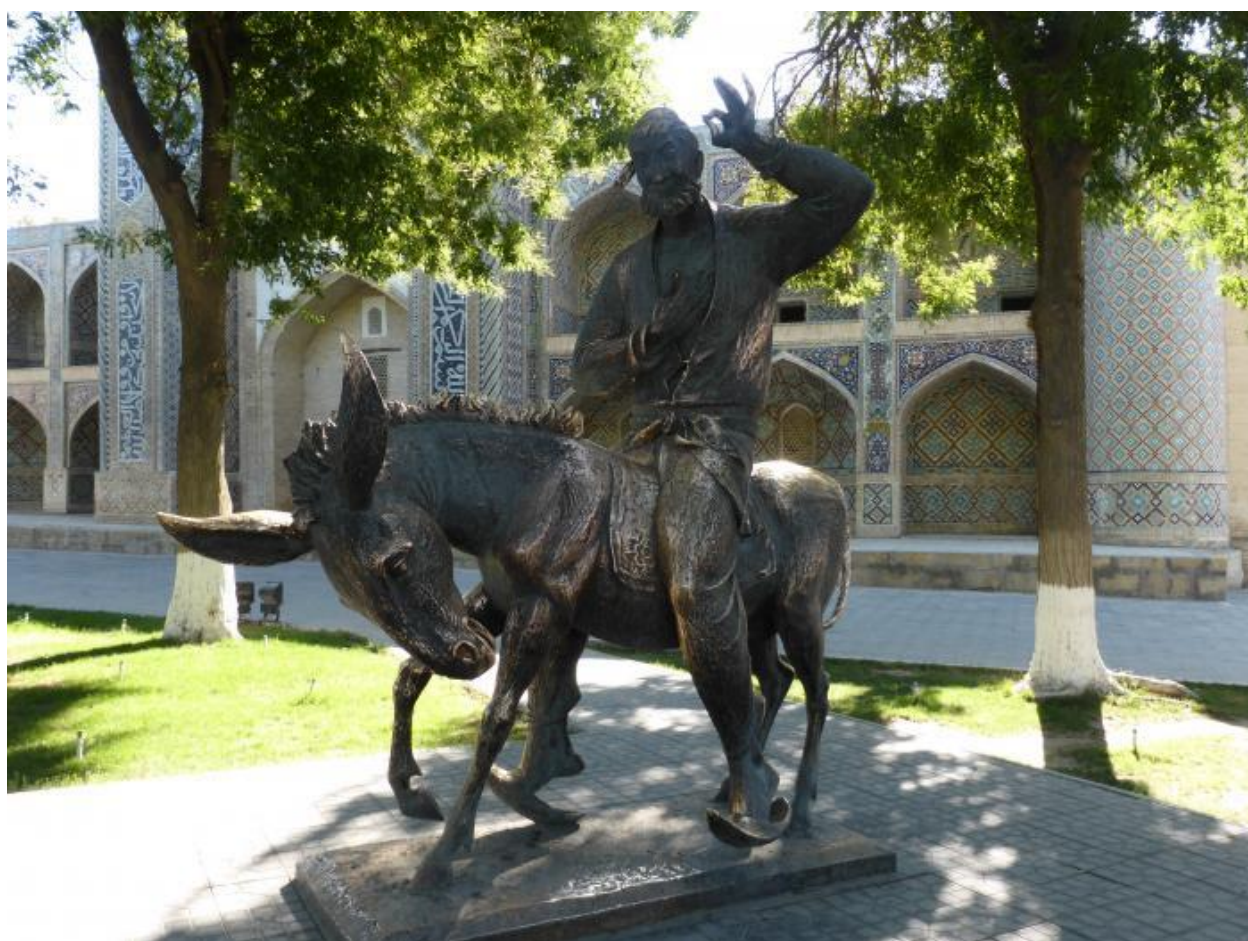
1. Why is Ulugbek Madrasah considered an important example of Timurid architecture in Central Asia?
2. How did Mirzo Ulugbek's interest in science and education influence the curriculum of his madrasah?
3. What makes Ulugbek Madrasah different from its counterpart in Samarkand?
4. How did the educational approach at Ulugbek Madrasah encourage students to think independently?
5. What role did Ulugbek Madrasah play in shaping the religious and scientific landscape of Bukhara?
6. How do the inscriptions on the madrasah's bronze doors reflect Ulugbek's philosophy on education?

KHOJA NASREDDIN MONUMENT

The bronze monument to Khoja Nasreddin is located in the central city square of Bukhara, not far from the ensemble Lyabi-Khauz. Perhaps this is the most photographed landmark of the city. Firstly, the sculpture is in the center, and secondly, this character is simply loved. Perhaps it is he who brings a touch of joy and laughter to the old atmosphere of traditional buildings.

The monument to Khoja Nasreddin in Bukhara was installed in 1979. And the author is the sculptor, Yakov Shapirov. The sculpture is made of bronze and installed on a rectangular pedestal.

Khoja Nasreddin is a nationwide East Asian hero who combines the incompatible - simplicity and wisdom, experience and naivety, traditionalism and originality. His unpredictability and ability to enjoy life have always been and will be close to the peoples of the east.



Wit, wisdom, eloquence, masterly possession of the word - these are the main features of Khoja Nasreddin. In his stories he tactfully ridicules greedy rulers, hypocrites, cowards, bribe takers and other human vices. Finding a nonstandard way out of any situation and skillfully tracing fools around his finger, he everywhere talks

about his adventures in a humorous form, gaining widespread fame over time. Thus, the literary hero Khoja Nasreddin becomes the people's favorite of the entire multi-ethnic people of Central Asia.

The monument in Bukhara depicts Khoja riding on his donkey, with whom he rarely separated. On his head, dressed in traditional clothes, Khoja skullcap, on his feet are oriental shoes with curved noses. A sly smile spread across a kind face, and his left hand flapped in greeting. Reins are thrown back, because the donkey still does not want to go anywhere.

Currently, near the monument there are always a lot of people, especially children. And it is not without reason. There is a belief that if you put a small child on a donkey, his whole life will be filled with joy and fun, that is why they now and then climb around the donkey. Approaching Khoja Nasreddin and looking at his cunning smile, you instantly charge with fun and good mood is guaranteed for the whole day. Perhaps that is why there is always a big line of tourists near the monument to Khoja Nasreddin. Tourists want to take pictures and get unforgettable happy emotions.

Multiple-Choice Questions: circle one of the correct options below according to the passage:

1. Where is the Khoja Nasreddin monument located in Bukhara?

- a) Near Poi-Kalyan Complex
- b) Near Lyabi-Khauz
- c) Inside the Ark Fortress
- d) At the entrance of Ulugbek Madrasah

2. Who created the Khoja Nasreddin monument?

- a) Timur Davlatov
- b) Ismail Samani
- c) Yakov Shapirov
- d) Mirzo Ulugbek

3. What is Khoja Nasreddin known for?

- a) His wit, wisdom, and humor
 - b) His military leadership
 - c) His role as a religious scholar
 - d) His skill in architecture
4. What is the belief associated with putting a child on the donkey in the monument?
- a) The child will become a scholar
 - b) The child will have a joyful and fun-filled life
 - c) The child will become wealthy
 - d) The child will gain wisdom
5. Which feature best describes Khoja Nasreddin's donkey in the monument?
- a) It is standing still and looks serious
 - b) It does not want to go anywhere, with reins thrown back
 - c) It is in a running pose
 - d) It is standing on its hind legs

Fill in the Blanks: read the text and fill in missed parts of the sentences

6. The Khoja Nasreddin monument in Bukhara was installed in the year _____.
7. Khoja Nasreddin is often depicted riding his _____, with whom he was rarely separated.
8. The monument is made of _____ and placed on a rectangular pedestal.
9. Khoja Nasreddin is known for his _____, which mock greedy rulers and hypocrites.
10. The traditional shoes Khoja Nasreddin wears in the monument have _____ noses.

Read the text and answer the open-ended questions:

11. Why do you think Khoja Nasreddin's stories are still popular in modern times?
12. What qualities of Khoja Nasreddin make him a beloved character among the people of Central Asia?
13. How does the monument reflect the character and humor of Khoja Nasreddin?
14. Why do you think tourists enjoy taking photos with the Khoja Nasreddin monument?
15. If you could design a monument for another legendary figure, what features would you include and why?

LYABI-KHAUZ ENSEMBLE



Architectural ensemble Lyabi-Khauz is formed with three large, monumental buildings: Kukeldash Madrasah in the north, khanaka and Nodir Divan-begi in the west and in the east. From the south the square was closed with Trade Street. The

center of old Bukhara large ensemble became a reservoir. The name «Lyabi-Khauz» means <at reservoir>.

According to the old legend, for a long time knan gardener Nadir Divan-begi could not buy a lot for planned building, where a house of alone woman was. Then all-powerful vizier ordered to build a channel under women's house, and the water began to washaway walls, unhappy women had to sell this lot. The khan hauz secretly was called «khauz of violence», what in arabian inscription gives numerical meaning of building date - 1620.

The khauz rectangular (36 – 46 meters height), stretched from the east to the west, is buried in shadow of venerable chinaras. Its shores are formed with stair launch to the water, made from massive blocks of yellow limestone. In old times there was «tea bazar», there sold sweets, dainties, bread and made food.

This khavuz, named after Nodir Devonbegi, is an octagonal pool measuring 42 by 36 meters, with a depth of up to five meters. Its walls are made of stone steps, and the pool could hold over 4,000 cubic meters of water, which was supplied by a system of canals. It had no drainage system. Later, the khavuz was transformed into a fountain.

In the early years of 1619-1620, under the initiative and funding of Nodir Devonbegi, a member of the Uzbek Arlat clan and vizier to Imamkuli Khan, the khavuz was created in the square, and a khanaqah was built. The khavuz was named in honor of its creator.

In 1623, Nodir Devonbegi also constructed a caravanserai, which was later converted into the Nodir Devonbegi madrasa.

In the 1920s, the khavuz was miraculously spared from being drained, unlike many other khavuzes in Bukhara that were drained due to concerns about disease. The primary reason the khavuz was preserved was the high artistic value of the entire ensemble.

It is said that the closest companion of the Amir, Nodir Devonbegi, gave his wife a pair of earrings as a gift. However, his wife, unaware of their value, did not appreciate them and remarked to her husband, "Devonbegi, how could you give me such inexpensive earrings as a gift?" Devonbegi remained silent and went on to build the Lyabi-Hauz ensemble. Afterward, he took his wife to see the newly constructed buildings.

As they viewed the khanaqah and madrasa with sparkling blue stones, his wife, astonished, said, "A lot of money must have been spent on these." Devonbegi replied, "The cost of the buildings is half the value of those earrings you received as a gift." Thus, the Lyabi-Hauz ensemble was created because of those earrings.

THE DIVANBEGI KHANAKA



The Divanbegi Khanaka is located to the left of the pond and the Divanbegi madrassa is located to the right of the pond. They seem to be confused in this attraction listing. Divanbegi Khanaka was constructed in 1620 and was the first major structure on this site. The pond was dug next to Divanbegi. The complex of structures surrounding the pond was later named the Lyab-i Hauz.

The Khaknka (local language - Xonaqosi) was a dormitory for students of the nearby madrassa. It is not accessible and photos can only be taken from outside. The

portal is the main attraction, and there is a traditional Persian arch beneath. The tiles on the portal are mainly different shades of blue which is expected on the older buildings in Bukhara. The use of yellow throughout and white Persian writing was also a feature. The white lines which made various geometric shapes above the archway were also attractive. In the top left corner, tiles had fallen off and repairs to this section are urgently required. We walked to the northern side and got a good photo of the dome which is difficult to see from the side facing the pond. We thought that the best photos of this building would probably be from a boat in the pond, but this is probably not allowed.

Nadir Divanbegi was head of the tax department, and the emir's second in command. He married the emir's daughter, and constructed the dormitory (Khanaka), pond and madrassa to the east. The building was known by locals as the dormitory of the Sufis. We had read that it is now a museum, but didn't see any signs. This is one of the main historical buildings next to the pond, and a must see. The tomb of Hazrat Khoja Karim is a short walk west of the building and the puppet museum, a short walk south.

This Khanaka is a rectangular structure topped with a dome. It features an unconventional narrow and elongated main portal, accompanied by two side entrances. The hall (dhikr-hana) boasts excellent acoustics. The interior walls of the hall are recessed with niches bordered by stucco moldings. The living spaces are situated in the corners and along the lateral exterior walls of the building. The decoration of the main entrance is relatively simple, except for some floral motifs in the ornamentation. The edges of the main portal are adorned with epigraphic decorations. The main facade of the khanaka is enhanced by corner towers that align with the height of the walls.

Due to its location and size (the hall's side measures 11.2 meters, or 36.75 feet), the khanaka has been a significant cultural and religious center in Bukhara over the centuries.

According to local legend, when Nadir Divan-begi constructed the Khanaka, the area surrounding the site was owned by an elderly Jewish widow. Nadir Divan-begi decided that the location would be ideal for a pond, but the widow refused his offer to buy the property. Nadir then brought her before Imam Quli-khan, hoping that the Khan would persuade her to sell. Imam Quli-khan convened a group of muftis to review the matter. These Islamic law experts concluded that there was no legal way to acquire the property without the widow's consent, as Jews had the same rights as Muslims, provided they paid the Jizyah, or poll tax.

As a result, Nadir Divan-begi had to build a small reservoir near the widow's house. However, he dug an irrigation ditch that fed into his pond, directing the water to run near her house, which, though more costly, caused the water to undermine the foundations of the widow's home. When she approached Nadir Divan-begi for a resolution, he offered to purchase her house for a fair price. The widow, however, refused the money and instead proposed her own terms. She agreed to sell the property if the rulers of Bukhara would grant her a new piece of land to build a synagogue. In return, Nadir Divan-begi gave her a plot of land from his own property in a residential area, which later became known as the "Jewish Quarter" (Mahalli Kuma).

Soon after, the first synagogue in Bukhara was constructed, along with a large pond—the final component of the complex. The area came to be called "Lyab-i Hauz," meaning "at the pond." The construction is thought to have occurred around 1620. However, local memory also remembers it by another name: "Haus-i Bazur," meaning "made with force."

Read the passage and decide which answer is correct according to the text you have read:

1. What does the name "Lyabi-Khauz" mean?
 - a) Ancient Square
 - b) Royal Garden
 - c) At the reservoir
 - d) House of the Vizier

2. Which of the following buildings is NOT part of the Lyabi-Khauz ensemble?
 - a) Kukeldash Madrasah
 - b) Nadir Divan-Begi Madrasah
 - c) Divanbegi Khanaka
 - d) Ulugbek Madrasah

3. What was the original function of the Divanbegi Khanaka?
 - a) A dormitory for students

- b) A mosque for Friday prayers
 - c) A place for government meetings
 - d) A palace for the Emir
4. Which material was used to build the stair launch to the Lyabi-Khauz reservoir?
- a) red bricks
 - b) yellow limestone
 - c) White marble
 - d) Granite
5. Which architectural feature is a key attraction of the Divanbegi Khanaka?
- a) A tall minaret
 - b) A golden dome
 - c) A Persian-style arch with blue tiles
 - d) A hidden underground tunnel

According to the passage, which statements are true, and which are false?

6. Lyabi-Khauz is surrounded by three large, monumental buildings.

True

False

7. Nadir Divan-Begi was the ruler of Bukhara when the complex was built.

True

False

8. The Lyabi-Khauz reservoir was built before the Divanbegi Khanaka.

True

False

9. The Divanbegi Khanaka is known for its yellow and white tile decorations.

True

False

10. The puppet museum is located north of the Lyabi-Khauz complex.

True

False

Read the text and answer the following questions:

11. What makes the Lyabi-Khauz ensemble an important historical and cultural site in Bukhara?

12. How did Nadir Divan-Begi acquire the land for the construction of the complex?

13. What are some unique architectural features of the Divanbegi Khanaka?

14. Why do you think the Lyabi-Khauz area remains a popular place for both tourists and locals today?

15. If you were to visit Lyabi-Khauz, what aspects of the site would you find most fascinating and why?

NADIR DEVANBEGI MADRASAH

Nadir Divanbegi Madrasah is one of the most famous historical monuments in Bukhara, located in the Lyabi-Khauz architectural ensemble. It was built in the 17th century by Nadir Divanbegi, the vizier and second-in-command to the ruler of Bukhara. Initially, the building was planned as a caravanserai, a resting place for merchants traveling along the Silk Road. However, later it was transformed into a madrasah (Islamic school) by order of Imam Kulikhan.

The madrasah's architecture is unique because, unlike traditional Islamic buildings, its facade features images of birds, deer, and even a sun with a human face. Such depictions are rare in Islamic architecture, as religious structures usually avoid images of living beings. The portal is decorated with intricate mosaics in blue, white, and gold colors, giving it a magnificent appearance.

Throughout its history, Nadir Divanbegi Madrasah has served different purposes. In the past, it was a center for religious and scientific education, where students studied Islamic law, philosophy, astronomy, and other subjects. Today, it functions as a cultural and tourist attraction, hosting various exhibitions, souvenir shops, and traditional performances in the evenings.

The Nadir Devonbegi Madrasa, located in the eastern part of the Labi-Haouz complex in Bukhara, was built by the vizier of the Bukhara Khan Imamkulikhan, Nadir Devonbegi (Nadir Mirzo Tugay ibn Sultan). He was one of the leaders of the

Yuz tribe and lived in the late 16th and early 17th centuries. The madrasa was constructed in 1622–1623, during the late Middle Ages.

Regarding the historical context of its construction, shortly before Imamkulikhan ascended the throne, Boki Muhammad (1601–1605) ruled. In 1602, he defeated the Persian Safavids and took control of Balkh, appointing his brother Wali Muhammad as governor. After Boki Muhammad's death in 1605, Wali Muhammad took the throne, but internal conflicts intensified. Upon learning of a planned uprising by the Bukhara emirs, Wali Muhammad fled to Iran, taking his children with him. The emirs placed Boki Muhammad's son, Imamkulikhan (1611–1642), on the throne, who defeated the Iranian forces and maintained the country's independence. Wali Muhammad was captured and executed.



The most remarkable building in the Labi-Haouz complex is the Kukeldash Madrasa, built in the 16th century. Over time, the complex expanded: first, a khanaka was built in 1619–1620, followed by a hauz, and later the madrasa (1622–1623). All these structures were erected on the initiative of Nadir Devonbegi, the vizier at the court of Imamkulikhan, and the name of the complex, Labi-Haouz, literally means "by the side of the hauz."

The central water reservoir of this complex, the Devonbegi Hauz, was the largest in Bukhara and Samarkand. Its dimensions reached 42×36 meters, with a depth of up to 5 meters, and it could hold over 4,300 cubic meters of water. The reservoir was constructed using advanced building technologies of the time, such as

reinforcing walls with wooden ties and stone blocks. The marble water spouts often depicted lions or dragons, adding to its monumentality.

The Devonbegi Khanaka, despite its modest size, played an important role in the complex. Its facades were adorned with arched entrances, and the dome was supported by a system of squinches and triangular sails. An important element of the complex was the Nadir Devonbegi Madrasa. Interestingly, it was originally constructed as a caravanserai, but later transformed into a madrasa. It is notable that the building preserved many features of a caravanserai, such as narrow corridors and spaces for horses and camels.

This is the only madrasa where living creatures are depicted on the portal: the Huma birds (phoenix) and the sun. The birds are flying toward the sun, carrying piglets or deer in their claws. This raises the question: why, if Islam forbids the depiction of living creatures, are they shown on this madrasa? (There is a hadith in which Prophet Muhammad, upon seeing an image of an animal on a curtain in his father-in-law's house, said: "Angels do not enter houses with images of living creatures and dogs." Later, his daughter made pillows from those curtains. Thus, depicting living creatures is prohibited, but mythical creatures are allowed.) – This is difficult to understand.

The belief that Islam completely forbids the depiction of living creatures is not 100% accurate. The prohibition applied in two cases: first, in the interior of a mosque, where images distract people from prayer; second, in the decoration of the Holy Quran, as adding images distorts its perfection. The prohibition was strict only in these two cases. In other situations, there was no consensus in the Islamic world, and different regions and periods treated this issue differently. Therefore, many images have survived to this day.

Another reason for the depictions is the love of craftsmen from Khorasan, especially Persians, for calligraphy. The third reason is that the building was originally intended as a caravanserai, but the Khan Imamkulikhan unexpectedly declared it a madrasa.

The portal of the madrasa depicts Surah 17 "Isra" from the Quran, dedicated to the night journey of Prophet Muhammad from Mecca to Jerusalem on the mythical creature Buraq.

If an artist were simply given a canvas and told to paint something in the style of Impressionism, it would be much easier. But here, almost every surface is decorated with glaze and gilded details. Various techniques were used, including maiolica, inlaid mosaic, and brick mosaics. There is a lot of different types of finishing.

The color scheme is much broader than the three classic colors of the Kukeldash madrasa. Yellow or orange, green, black, and many shades of blue are used here. This makes the design much bolder and more diverse.

Current condition of the madrasa: It has been restored several times. The domes, arches, and walls have been cleaned of moisture, and the ruined khujras have been restored. Thanks to the efforts of craftsmen from Samarkand and Bukhara, the building's facade has been renovated. In 1997, for the 2500th anniversary of Bukhara, the Nadir Devonbegi Madrasa was restored and included in the UNESCO World Heritage List.

QUESTIONS:

Fill in the Gaps Questions: read the text and find the most appropriate words to fill the gaps below:

1. Nadir Divanbegi Madrasah is part of the _____ architectural ensemble.
2. The madrasah was originally built as a _____ but later transformed into a madrasah.
3. The facade of Nadir Divanbegi Madrasah is unique because it includes images of _____ and a sun with a human face.
4. The decorations of the madrasah are made of _____, featuring blue, white, and gold colors.
5. The madrasah was built in the _____ century.
6. Today, Nadir Divanbegi Madrasah is used for cultural events, _____, and traditional performances.

KUKELDASH MADRASAH IN BUKHARA

Kukeldash Madrasah is one of the largest and most significant madrasahs in Bukhara, located in the northern part of the Lyabi-Khauz architectural complex. It was built in the 16th century during the reign of the Shaybanid dynasty by the order

of Kulbaba Kukeldash, a powerful minister and advisor to the ruler of Bukhara. The madrasah served as an important center for Islamic education, where students studied theology, philosophy, mathematics, astronomy, and other sciences.

The structure of Kukeldash Madrasah follows the traditional four-iwan (arched hall) architectural style, with a large central courtyard surrounded by two-story student dormitories. The main entrance portal is decorated with intricate blue and white mosaics, featuring geometric and floral patterns typical of Central Asian Islamic architecture. The madrasah also has a grand lecture hall and a mosque where students and scholars gathered for prayers and discussions.



Throughout its history, Kukeldash Madrasah has undergone several transformations. During different periods, it was used not only as an educational institution but also as a caravanserai and even as a fortress during times of political unrest. Despite various modifications, the madrasah has preserved its historical and cultural significance and remains a remarkable example of Bukhara's architectural heritage.

Today, Kukeldash Madrasah is a popular tourist attraction, showcasing the grandeur of Bukhara's past. Visitors can explore its beautifully decorated halls, admire the craftsmanship of its mosaics, and learn about the history of education in medieval Central Asia. The madrasah stands as a testament to the rich intellectual and architectural traditions of Bukhara.

QUESTIONS:

Interesting Questions: read the text and discuss the questions below with your partners:

1. Who was Kukeldash Madrasah built by, and during which dynasty?
2. What is the architectural style of Kukeldash Madrasah?
3. What subjects were taught at the madrasah?
4. How is the main entrance of the madrasah decorated?
5. What different functions did Kukeldash Madrasah serve throughout history?
6. Why is Kukeldash Madrasah considered an important part of Bukhara's heritage?
7. What materials and colors are used in the madrasah's mosaics?
8. What role did the madrasah play in medieval education?
9. How does the structure of Kukeldash Madrasah reflect traditional Islamic architecture?
10. Why do tourists find Kukeldash Madrasah an interesting place to visit today?

GLOSSARY:

Aspiration – A strong desire or ambition to achieve something.

Ayvan – Another term for Iwan, referring to a vaulted hall or space in Persian and Central Asian architecture.

Carpet Weaving – The art of making handwoven carpets using various materials and patterns, an important craft in Central Asia.

Chahar Taq – A type of ancient Persian fire temple structure with four arches supporting a dome.

Chants – Repeated rhythmic sounds or singing, often used in religious or spiritual practices.

Conquer – To take control of a place or people by force; to overcome an obstacle or difficulty.

Dalon – A corridor or passageway in traditional Central Asian architecture.

Darskhana – A classroom or study area in a madrasah where students receive religious or academic instruction.

Dynasty – A succession of rulers from the same family or lineage, often ruling over a country or empire for a long period.

Ethnic – Related to a particular race, culture, or group of people with shared traditions and heritage.

Hujrah – A small room or chamber, often used by students or scholars in Islamic educational institutions.

Inscription – Words or symbols engraved or written on a surface, often found on monuments, coins, or buildings.

Intricate – Something very detailed and complex, often with delicate patterns or structures.

Iwan – A large, vaulted hall or chamber, open on one side, commonly found in Islamic architecture.

Knocker – A metal object attached to a door, used for knocking to announce someone's arrival.

Makom – A term referring to traditional Uzbek music and its classical performance style.

Maksura – A special enclosed area within a mosque, usually reserved for a ruler or important individuals.

Mausoleum – A large, elaborate tomb or building housing a burial site.

Mihrab – A niche in the wall of a mosque that indicates the direction of Mecca for prayers.

Minaret – A tall, slender tower associated with a mosque, used for calling Muslims to prayer.

Mosaics – A decorative art form using small pieces of colored glass, stone, or ceramic to create patterns or images.

Muqarna – A type of ornamental vaulting in Islamic architecture, resembling a honeycomb or stalactites.

Oxhide – The hide or skin of an ox, historically used for leather products.

Pinjara – A decorative wooden or metal lattice screen, often used in windows or doors in traditional architecture.

Pilgrimage – A religious journey to a sacred place, such as Hajj in Islam or a visit to a shrine.

Ridicule – The act of making fun of or mocking someone in a contemptuous way.

Smack – A sharp slap or blow, usually with the hand or a flat object; can also mean a distinctive taste or flavor.

Suzani – A traditional Central Asian embroidered textile, often featuring floral and geometric patterns.

Tajweed – The set of rules governing the correct pronunciation and recitation of the Quran in Arabic.

Tangible – Something that can be touched or physically felt; also used to describe something real and definite.

Tomb – A burial place, often a large or decorated structure, for an important person.

Tsarevitch – The title given to the son of a Russian Tsar, indicating a prince.

Washaway walls – A term referring to walls eroded or weakened by water damage.

Within – Inside or not beyond a certain limit or boundary.

Zoroastrism – An ancient Persian religion based on the teachings of Zoroaster (Zarathustra), focusing on the duality of good and evil.

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Adjacent – Positioned next to or near something else without any significant separation, commonly used in geography and architecture. (p4)

Alluded to – Indirectly mentioned or hinted at something without explicitly stating it, often used in literature and speech for subtle references. (p9)

Alabaster – A smooth, translucent stone used for sculptures, decorative carvings, and architectural elements, often found in historical art and buildings. (p10)

Adhan – The Islamic call to prayer, traditionally recited by a muezzin from a mosque's minaret to announce the time for worship. (p10)

Appanage – A land grant or inheritance given to a younger royal family member as a source of income without granting them ruling power. (p15)

Adorned – Decorated or embellished with designs, patterns, or ornaments to enhance the beauty of an object, space, or structure. (p16)

Albeit – A conjunction meaning "although" or "even though," used to introduce a contrast in a sentence. (p20).

Arsenal – A storage facility or building where weapons, ammunition, and military equipment are kept, sometimes used metaphorically for a collection of resources. (p27)

Ancillary alcoves – Small recessed spaces or compartments attached to a larger architectural structure, often used for seating, storage, or decorative purposes. (p28)

Armoury – A storage place for weapons and military equipment, sometimes also serving as a workshop for making arms. (p32)

Aperture – An opening, hole, or gap in a structure, often used in the context of windows, cameras, or ventilation. (p32)

Auxiliary – Providing additional support or help, often referring to backup forces, staff, or tools. (p39)

Attoron – (Unclear term, possibly a specialized or regional word; clarification needed). (p51)

Artisans – Skilled craftsmen who create handmade goods such as pottery, textiles, and metalwork. (p42)

Austere house – A simple, undecorated residence with minimal luxury, often associated with monastic or traditional living. (p56)

Archway – A curved or pointed structure forming the entrance to a building or passageway. (p63)

Adorned (p54)

Decorated or embellished to make something more beautiful. Walls, ceilings, clothes, and objects can be adorned with jewels, carvings, or paintings.

Adherent (p1)

A person who supports or follows a particular belief, cause, or leader. Religious adherents follow the teachings of their faith.

Bathhouse – A public or private facility where people bathe, often historically significant in cultures where communal bathing was part of daily or religious life. (p4)

Bands of minaret – Horizontal decorative or structural sections that encircle a minaret, often containing inscriptions, geometric designs, or ornamental patterns. (p9)

Bury – To place something underground, typically a body for burial, or to conceal an object beneath the earth. (p10)

Bribe (takers) – People who accept illegal payments in exchange for favors or dishonest actions. (p59)

Baluster. (p28)

A short decorative column or pillar, often made of stone or wood, that supports a railing. Balusters are commonly used in staircases, balconies, and terraces, combining functionality with ornamental design.

Butane flowers. (p35)

A type of floral decoration used in traditional art and textiles, often inspired by natural flowers found in the Butane region. These stylized flowers are common in Persian, Central Asian, and Islamic decorative patterns.

Blue gamma (p37)

A range or spectrum of blue shades used in design, art, or decoration. This can describe the color scheme in ceramics, mosaics, or textiles.

Brickwork (p19)

Walls or structures made from bricks, arranged in patterns for strength and beauty.

Ceased – Stopped an activity, process, or condition completely, often used to describe an end that is sudden or permanent. (p4)

Cornice (of lanterns) – The decorative, projecting edge or molding that frame the top section of a lantern, often found in classical and Islamic architecture(p9)

Cross-arched – An architectural feature where arches intersect or overlap, creating complex structural and decorative elements. (p9)

Clergy – Religious officials, such as priests, imams, or ministers, who are formally authorized to conduct religious services and ceremonies. (p13)

Congregational – Relating to a gathering of people for religious worship, often used to describe mosques, churches, or synagogues that hold group prayers. (p13)

Callotes – Dome-like structures in architecture, often used as decorative ceiling elements in religious and classical buildings. (p16)

Cupolas – Small dome-shaped structures on the top of buildings, often used for ventilation, decoration, or architectural beauty. (p20)

Copper – A reddish-brown metal known for its high conductivity and durability, often used in construction, coinage, and decorative arts. (p24)

Clerestory – A high section of a wall with windows above eye level, designed to bring natural light and ventilation into a building, commonly found in churches and mosques. (p28)

Coffered – A type of architectural design featuring a series of sunken panels in ceilings or vaults, used for decorative purposes and structural reinforcement. (p29)

Citadel – A fortress or a strongly fortified area within a city, often serving as the last line of defense against invaders. (p30)

Cunning – The ability to achieve goals through intelligence and trickery, often associated with deception or cleverness. (p30)

Citadel – (Repeated) A stronghold or fortress within a city, used as a refuge during attacks. (p31)

Cruciform – Shaped like a cross, often referring to architectural designs in churches and cathedrals. (p31)

Canopy – A covering, often decorative, over a bed, throne, or ceremonial area, sometimes made of fabric or carved materials. (p32)

Copperware – Items made from copper, such as pots, trays, and decorative pieces, commonly used in traditional crafts. (p46)

Cowards – Individuals who lack courage and tend to avoid danger or difficulty. (p59)

Cunning smile – A grin that suggests cleverness, trickery, or secret knowledge. (p59)

Caravanserai – A roadside inn for travelers, historically used along trade routes. (67)

Capped with (p40)

Topped or covered with something. Buildings, domes, and towers can be capped with decorative features such as finials, spires, or even metal coverings.

Calligraphic (p16)

Related to the art of beautiful writing, especially in scripts like Arabic calligraphy, which often decorates religious buildings.

Dynasties – Long-lasting ruling families or lineages that control a state or region over multiple generations, often passing power through hereditary succession. (p1.)

Dense (forest) – A forest with closely packed trees, shrubs, and vegetation, making movement difficult and limiting visibility due to thick foliage. (p2)

Dismantled – Taken apart or carefully deconstructed, often referring to buildings, machinery, or systems being removed piece by piece. (p13)

Descendants – People who are direct offspring or later generations of a specific ancestor, often referring to family lineage or historical figures. (p18)

Defamed – Having one's reputation damaged or dishonored through false or harmful statements. (p30)

Dungeons – Dark, underground prison cells used for holding captives, often associated with medieval castles. (p32)

Dowries – Wealth, property, or money brought by a bride to her husband upon marriage, traditionally part of many cultural customs. (p42)

Daggers – Short, pointed weapons designed for stabbing, often used in historical warfare and ceremonies. (p46)

Dainties – Small, delicate, and delicious foods or treats. (p63)

Dug – Excavated or removed soil from the ground. (p67)

Decorative trimming (p52)

Ornamental edges or borders added to clothes, furniture, or buildings to enhance appearance. Trimming can include lace, embroidery, or carved patterns.

Enrollment – The process of officially registering or joining an institution, course, or organization, typically involving formal documentation and approval. (p4)

Erected – Built or constructed, usually referring to large architectural structures such as monuments, towers, or statues. (p16)

Enlivened – Made more lively, vibrant, or visually appealing, often used to describe architecture, artwork, or cultural activities. (p20)

Embroidery – The art of decorating fabric with intricate stitched patterns, often using colored threads, beads, or sequins. (p43)

Embossing – A technique of creating raised designs on surfaces like metal, paper, or leather to add texture and decoration. (p46)

Eloquence – The ability to speak or write persuasively and fluently, often admired in public speakers and writers. (p59)

Embroidery (p42)

The art of decorating fabric using a needle and thread or yarn, often creating intricate designs, patterns, and images on textiles such as clothes, tablecloths, or wall hangings.

Engravings (p43)

Images, patterns, or text that are carved into a hard surface like stone, metal, or wood. Engravings are often used in architecture, jewelry, or monuments to add artistic or informative elements.

Fertile (river) – A river that provides abundant nutrients and water to the surrounding land, enabling high agricultural productivity and plant growth. (p2)

Foe conjointly – A phrase meaning an enemy or opponent working together with another, often implying an unusual or strategic alliance. (p9)

Facade – The front or outward appearance of a building, often designed with elaborate decorations to enhance visual appeal. (p13)

Forecourt – An open space in front of a building, often serving as an entrance area for mosques, palaces, or public institutions. (p27)

Fallen off – Detached or decreased in condition, quality, or quantity. (p67)

Flanked by (p28)

A phrase meaning to have something or someone positioned on both sides. In architecture, buildings, pathways, or courtyards can be flanked by walls, columns, or trees, giving a sense of framing or balance.

Floral motifs (p45)

Decorative designs are inspired by flowers and plants. Floral motifs are common in textiles, pottery, tiles, and architecture, especially in Islamic art and Central Asian craftsmanship.

Fellows (p49)

People who share a common activity, group, or experience. Fellows can be members of an academic institution, a professional organization, or simply companions on a journey.

Grinned – An expression of amusement or happiness where the lips stretch wide, often revealing teeth; it can also indicate a mischievous or sarcastic smile. (p1)

Ganch – A traditional form of carved stucco or plaster used in Islamic architecture for decorative elements, commonly found in Central Asian buildings. (p16)

Great leveler – A metaphorical phrase describing something that eliminates differences between people, such as death, which affects all individuals equally regardless of status. (p19)

Gushed forth – Flowed out suddenly and forcefully, often used to describe liquids like water, blood, or emotions being expressed intensely. (p22)

Grandeur – A sense of impressive beauty, magnificence, or splendor in architecture, art, or nature. (p54)

Gilded patterns – Decorative designs coated with a thin layer of gold, often used to enhance the elegance of structures (p54)

Hadith – A collection of sayings, actions, and approvals of the Prophet Muhammad, serving as an important source of Islamic law and moral guidance. (p4)

Hijr – In Islamic architecture, a space associated with sacred enclosures, sometimes referring to special areas in mosques. (p35)

Hexagonal orientation – A layout or design based on a six-sided shape, commonly found in tiles, architecture, and geometry. (p48)

Hypocrites – People who pretend to have moral or religious beliefs while acting in contradiction to them. (p59)

Handwoven (p44)

Made by hand using traditional weaving techniques, without the use of modern machinery. Handwoven textiles are highly valued for their craftsmanship and cultural heritage.

Hujra (p16)

A small room or cell in a madrasa or religious building, used by students or teachers for study and rest.

Indelible impressions – Lasting or unforgettable effects, thoughts, or memories that remain permanently in one's mind due to their strong emotional or visual impact. (p1)

Inscribed – Engraved or carved words, symbols, or patterns onto a surface, often found on monuments, coins, and historical structures. (p9)

Iwan – A large, vaulted hall or space open on one side, commonly found in Islamic and Persian architecture as part of mosques or palaces. (p27)

Inwrought kerchiefs (p49)

Handkerchiefs decorated with intricate woven or embroidered patterns, often serving as gifts or personal items with cultural significance.

Integrity (p4)

The quality of being honest and having strong moral principles, or the state of being whole and undamaged. In heritage, integrity refers to preserving the original state.

Intricate (p5)

Very detailed and complicated in design or structure. Intricate carvings, patterns, and mosaics are common in historical buildings.

Immovable property (p5)

Property that cannot be moved, such as land, buildings, and structures. This contrasts with movable property like furniture or goods.

Joinery – The craft of joining pieces of wood together to create furniture, doors, and decorative elements. (p29)

Kerchiefs – Square pieces of cloth worn around the neck or head, often used for fashion, cultural, or practical purposes. (p47)

Leaned over – The movement of inclining one's body forward or to the side, typically to reach something, look at something closely, or support oneself against an object. (p1)

Lionized – Treated as a celebrity or highly admired individual, often referring to people who receive widespread praise or recognition. (p18)

Latticed – A design featuring a crisscross pattern of wood, metal, or stone, commonly used in window screens, fences, and decorative panels. (p29)

Lodgings – Temporary living accommodations, such as inns, guesthouses, or rented rooms. (p31)

Languishing – Becoming weak, losing strength, or suffering from neglect or distress. (p32)

Limestone – A type of sedimentary rock commonly used in construction and architectural decoration. (p63)

Laudatory church

A church that is highly praised, admired, or celebrated for its beauty, architecture, or spiritual significance. Such churches are often considered important religious and cultural landmarks, attracting both worshippers and visitors. (P28)

Loggias (p36)

Open-sided galleries or rooms, often on the upper floor of a building, supported by columns or arches. Loggias offer shaded outdoor spaces for relaxation, blending indoors and outdoor living.

Muqarnases – A form of architectural ornamentation featuring intricate, honeycomb-like structures often found in Islamic architecture, used to decorate domes, arches, and vaults. (p10)

Maksura room – A private, enclosed space within a mosque, traditionally reserved for rulers or important figures during prayer to provide security. (p13)

Masonry – The craft of building structures using stone, brick, or concrete, often associated with durable and artistic construction. (p29)

Mazars – Mausoleums or tombs of revered figures, often visited as places of pilgrimage. (p32)

Majolica – A type of glazed ceramic tile or pottery, often brightly colored and used for decorative architecture. (p35)

Muezzin – The official in a mosque who calls Muslims to prayer from the minaret five times a day. (p39)

Marble pillars (p32)

Columns made from marble, prized for their beauty, strength, and elegance. Marble pillars are often found in grand palaces, mosques, and historical buildings.

Mihrab (p13)

A niche in the qibla wall of a mosque that shows the direction of Mecca. Mihrabs are often beautifully decorated and serve as focal points.

Notoriety – The state of being well-known for a negative reason, such as scandal, crime, or controversy, making someone or something infamous. (p9)

Nominal value – The stated or face value of a currency, stock, or financial instrument, which may differ from its actual market value. (p24)

Naivety – Innocence or lack of worldly experience, often associated with youthful simplicity. (p58)

Oasis city – A city that develops around a natural water source in an otherwise arid or desert region, allowing for human habitation, agriculture, and trade. (p1)

Oases – Plural form of "oasis," referring to multiple fertile areas in deserts where water sources, such as springs or underground rivers, support vegetation and habitation. (p2)

Octagonal domed structure – A building or architectural element with an eight-sided base and a dome-shaped roof, often seen in historical or religious architecture. (p4)

Ornamented – Decorated with elaborate designs, patterns, or embellishments to enhance visual appeal, commonly seen in architecture and art.(p9)

Octahedron – A three-dimensional geometric shape with eight triangular faces, often used in architecture and decorative design. (p13)

Octagonal pool – A water feature shaped like an octagon, often found in gardens, courtyards, or historical sites for aesthetic and functional purposes. (p27)

Oxhide – The tanned skin of an ox, historically used for making armor, containers, and shields. (p30)

Preachers – Individuals, often religious figures, who publicly deliver sermons or teachings to spread religious beliefs, moral values, or spiritual guidance to a group of people. (p1)

Prominent – Having a high level of importance, visibility, or influence in a particular field or society; often used to describe well-known figures, landmarks, or features. (p1)

Prospered – Experienced financial success, growth, or a general improvement in well-being over time due to favorable conditions, hard work, or economic stability. (p1)

Patronage – Support, sponsorship, or financial assistance provided by a wealthy individual, organization, or institution to artists, scholars, or religious establishments. (p4)

Profundity – A deep intellectual, emotional, or philosophical quality that demonstrates great insight, wisdom, or complexity in thought or expression. (p9)

Populace – The general public or the people living in a particular place, often referring to a large group within a city or country. (p10)

Perimeter – The outer boundary or enclosing area of a space, such as the walls surrounding a building, city, or courtyard. (p13)

Pendentives – Curved triangular structures that allow a circular or domed ceiling to rest on a square or rectangular base, a key element in dome construction(p13)

Partake – To take part in an activity, event, or ceremony, often referring to eating, drinking, or religious rituals. (p22)

Porch – A covered entrance or external area attached to a building, providing shelter or a transitional space before entering. (p28)

Portico – A covered walkway or entrance supported by columns, commonly found in classical and Islamic architecture. (p29)

Profuse – Something existing in large quantities; abundant or excessive in amount, such as decorations or expressions of gratitude. (p29)

Planks (bridge of) – Wooden boards forming the surface of a bridge, often used in temporary or old constructions. (p32)

Portal – A grand entrance, gateway, or door, often elaborately designed in significant buildings. (p35)

Precluding – Preventing something from happening or making it impossible due to certain conditions or restrictions. (p39)

Premise – A fundamental idea, argument, or assumption on which reasoning is based; also refers to a piece of property or land. (p49)

Pedestal – A base or support structure for a statue, column, or object, elevating it above the ground. (p58)

Puppet museum – A museum displaying historical or artistic puppets used in storytelling and performance. (p64)

Penetrates (p49)

Goes through or into something, often with force. Light can penetrate a window, and ideas can penetrate society, meaning they spread deeply.

Patron (p40)

A person who supports or funds an artist, organization, or institution, especially in the arts or religion. Patrons often play key roles in the development of architecture and culture.

Peshtok (p13)

The grand decorative entrance or portal of a building, especially a mosque or madrasa, often highly ornamented with tiles and carvings.

Qibla wall (p28)

The wall in a mosque that is oriented toward Mecca, the direction Muslims face when praying. It often contains a mihrab (a niche indicating the exact prayer direction) and is one of the most important architectural features in Islamic religious buildings.

Rode up – A term describing the action of traveling upwards while being mounted on a moving object, such as a horse, bicycle, or vehicle. (p1)

Rolled off – The action of moving away from a surface by rotating or tumbling, often used to describe objects or people that fall or shift from a higher position. (p1)

Remnants – Small remaining parts or fragments of something that has been largely destroyed, used, or worn away over time. (p4)

Repurposed – Converted or adapted something for a new use different from its original purpose, often seen in architecture, furniture, or historical preservation. (p4)

Rotunda – A circular or domed building, hall, or large room, typically found in architectural structures such as government buildings or museums. (p9)

Rotunda-skylight – A skylight positioned at the top of a circular or domed building, allowing natural light to enter from above. (p9)

Recessed niches – Shallow, built-in wall spaces or indentations used for decorative, functional, or religious purposes, often found in architectural structures. (p13)

Righteous (struck) – "Righteous" refers to being morally upright or virtuous, while "struck" in this context may imply being deeply affected or moved by something. (p23)

Reservoirs – Large artificial or natural lakes used to store water for drinking, irrigation, or industrial purposes. (p24)

(Royal) chapel – A private or state-affiliated place of worship, often used by royalty or nobility for religious ceremonies. (p27)

Religious streams (p41)

Different branches, sects, or movements within a religion, each with its own beliefs, practices, and interpretations. In Islam, for example, Sunni and Shia are two major streams.

Smack in the heart – A phrase used to describe something located exactly in the center of a place, emphasizing its central position with no deviation. (p1)

Spans – The measurement or extent of something from one point to another, often used to describe distances, time periods, or architectural structures like bridges. (p2)

Stalactite crown – A decorative architectural element resembling hanging limestone formations, often used in Islamic and Gothic architecture to embellish ceilings and domes(p9)

Supplication – A humble and earnest request or prayer, often directed toward a deity or higher power for guidance, help, or forgiveness. (p9)

Sloping pole – A pole positioned at an inclined angle rather than standing vertically, often used for support or structural purposes. (p9)

Stalactites – Natural mineral formations hanging from the ceiling of caves, created by the slow accumulation of minerals from dripping water. (p9)

Spiral stairway – A staircase designed in a circular or helical shape, allowing vertical movement while conserving space. (p9)

Strata of soil – Different layers of soil, rock, or sediment stacked upon one another, revealing historical geological and environmental changes. (p9)

Silhouette – A dark shape or outline of an object, person, or structure visible against a lighter background, commonly used in art and photography. (p9)

Summon – To call or request someone's presence, often with authority or urgency, used in legal, spiritual, and formal contexts. (p10)

Slabbing – The process of laying or covering a surface with large, flat stones or concrete slabs, often used in construction and flooring. (p13)

Spherical blue – A descriptive term for a dome or architectural feature that is shaped like a sphere and colored blue, often found in traditional Islamic architecture. (p13)

Sat a dome – A phrase referring to the placement of a dome on top of a structure, often in religious or monumental architecture. (pp)

Struck – Hit or impacted by force, often used in the context of events, emotions, or physical actions. (p22)

Shrine – A sacred place dedicated to a religious figure, deity, or revered person, often visited for worship and pilgrimage. (p22)

Salvation – The act of being saved or protected from harm, sin, or danger, often used in religious and spiritual contexts. (p23)

Sewerage – A system of pipes and channels designed to collect and dispose of wastewater and sewage from urban areas. (p24)

Solemnities – Formal ceremonies or rituals marked by seriousness and reverence. (p32)

Stubby – Short and thick in appearance, often describing physical objects like candles, fingers, or architectural elements. (p39)

Stagnation – A state of inactivity or lack of progress, often used to describe economic, social, or water-related conditions. (p39)

Sprout – To grow or emerge, commonly referring to plants, hair, or figuratively to new ideas or movements. (p39)

Silversmithing – The craft of working with silver to create jewelry, utensils, and ornamental objects. (p46)

Sunk (in the ground) – Partially or completely embedded below the surface, often referring to buildings, structures, or objects. (p51)

Stalactites – Icicle-shaped mineral formations hanging from the ceilings of caves, often found in natural or decorative architecture. (p52)

Superfluous – More than necessary; excessive or redundant in quantity or design. (p56)

Secular nature – Not connected to religious or spiritual matters, often referring to government, art, or philosophy. (p56)

Skullcap – A small, rounded cap worn on the head, often for religious or traditional reasons. (p59)

Suffocating (p40)

Describes a situation where there is a lack of fresh air, causing difficulty in breathing. It can also describe an oppressive, overwhelming atmosphere, either physically or emotionally.

Scattered (p40)

Spread over a wide area in an irregular way. Objects, people, or buildings can be scattered across a field, city, or landscape, giving a sense of disorganization or randomness.

Small spikes (p40)

Tiny pointed projections, often used as decoration on domes, gates, or walls. In some cases, they are also practical, preventing birds from nesting.

Sarrafs (p45)

Traditional money changers or financiers, especially in historical Central Asian and Middle Eastern marketplaces. They played important roles in commerce, often dealing with currency exchange and lending.

Surpass (p54)

To go beyond in quality, performance, or achievement. Historical buildings can surpass modern ones in beauty and craftsmanship.

Storehouse (p1)

A building used for storing goods, supplies, or materials, especially in trade or agriculture. Historical storehouses often held grain, textiles, or valuables.

Stonework (p19)

Construction or decoration made from stone, often including carved elements in buildings, monuments, or pavements.

Tajweed – The set of rules governing the proper pronunciation and articulation of Arabic letters when reciting the Quran to ensure clarity and correctness. (p4)

Testament – A written or spoken statement that serves as evidence or proof of a belief, principle, or legal will, often used in religious and legal contexts. (p4)

Tilework – Decorative patterns or artwork created using ceramic, stone, or glass tiles, commonly found in historical, religious, or architectural settings. (p5)

Toppled – Fell over due to instability, external force, or structural weakness, often describing buildings, statues, or political regimes. (p9)

Transverse – Positioned or extending across something rather than lengthwise, often used in reference to architectural beams, roads, or body movements. (p13)

Tympanums of loggias – The decorative triangular or semi-circular space above the entrance of a loggia (an open-air gallery or corridor), often adorned with carvings or reliefs. (p16)

Theologian – A scholar or expert who studies religious beliefs, doctrines, and philosophy, often analyzing sacred texts and traditions. (p23)

Trapeziform – Having the shape of a trapezoid, a four-sided figure with one pair of parallel sides. (p31)

Throne-room – The main chamber in a palace where a ruler holds court and conducts official ceremonies. (p31)

Tsarevitches – The sons of a Tsar (Russian emperor), historically regarded as heirs to the throne. (p32)

Turquoise – A greenish-blue mineral used in jewelry and decoration, historically prized in Islamic and Central Asian art.(p39)

Thrust – A strong push or forceful movement, often used in the context of physical actions or architectural support structures. (p39)

Tactfully – Handling a situation with sensitivity and diplomacy to avoid offending others. (p59)

Tangible (p1)

Something that can be touched, felt, or physically experienced. Tangible cultural heritage includes buildings, crafts, and monuments.

Technological standpoint (p20)

A perspective or view focused on the technology, techniques, and tools used to create something, especially in historical or architectural analysis.

Unornamented – Lacking decoration or embellishment, often describing simple, minimalist architectural or artistic designs. (p19)

Use of squinches – A technique in architecture where small, stepped or arched supports are used to transition from a square base to a circular dome. (p20)

Utensils – Tools or instruments used for practical purposes, especially in cooking or dining. (p32)

Vaulted – Having a curved or arched ceiling, typically seen in grand architectural designs like cathedrals, palaces, and historical buildings. (p13)

Vegetative – Related to plant life or organic growth, often used to describe decorations, patterns, or motifs featuring floral and botanical elements. (p16)

Vestibule – A small entrance hall or lobby leading into a larger space, often found in grand buildings, temples, and palaces. (p29)

Vizier – A high-ranking government official or minister in Islamic and historical Middle Eastern societies. (p62)

Venerable – Deserving great respect due to age, wisdom, or character. (p62)

Variegated (p49)

Having different colors, patterns, or textures in the same object or surface. Variegated fabrics or tiles might combine multiple shades or intricate designs.

Wineskins – Traditional containers made from animal hides used for carrying and storing wine or other liquids. (p24)

Walnut – A type of hardwood tree known for its strong, dark-colored timber, commonly used in furniture making and intricate carvings. (p29)

Wickerwork (p20)

Objects are made by weaving flexible plant materials like willow, reed, or bamboo. Wickerwork is common in furniture and baskets.

ANSWERS:

THE HISTORY OF BUKHARA

1. FALSE

“Bukhara is an oasis city, the largest community, located smack in the heart of the desert.”

2. TRUE

“Originally located on the Great Silk Road, Bukhara is one of the oldest cities...”

3. TRUE

“Bukhara is one of the oldest cities — its history exceeds 2500 years.”

4. FALSE

“On the territory of the Bukhara region lived Zoroastrians, Christians, Jews, and Buddhists.”

5. TRUE

“At the end of the 9th century, Bukhara became one of the most significant Islamic and cultural centers in Central Asia.”

6. TRUE

“Religious figures and progressive people of their time lived and studied here: Alisher Navoi, Abu Ali ibn Sino (Avicenna)...”

7. FALSE

“The conqueror leaned over it, and then grinned: 'I conquered Bukhara, but bowed before its minaret,' and ordered not to destroy the minaret.”

8. TRUE

During the reign of Temur and the Temurids, Bukhara prospered... Now it is Sacred Bukhara or Bukhara Sharif.”

9. FALSE

“In the XIII century, the Mongol invasion occurred.”

10. TRUE

“From the XVI to the beginning of the XX centuries, Bukhara was the capital of the Bukhara Khanate.”

AMIR OLIMKHAN MEDRESSE

1. B)

“The Amir Olim Khan Madrasah, located in Bukhara, Uzbekistan, was constructed between 1914 and 1915 under the patronage of Sayyid Mir Muhammad Alim Khan, the last ruler of the Bukhara Emirate.”

2. C)

“This educational institution was established on the site of the former Qazi Kalon bathhouse...” “In terms of education, the madrasah offered instruction in various Islamic sciences and other disciplines.”

3. D)

“Following the establishment of Soviet authority in Bukhara, the madrasah ceased its original educational function. In 1924, it was repurposed as a city library and later served as a children's library during the Uzbek SSR period.”

4. B)

“The curriculum included subjects such as tafsir (Quranic exegesis), hadith (Prophetic traditions), kalam (Islamic theology), fiqh (Islamic jurisprudence), methodological fiqh, accounting, tajweed (Quranic recitation), and history.”
Astronomy is not listed.

5. B)

“The madrasa features traditional Bukhara-style architecture, with intricate tilework, a central courtyard, and student cells (hujras). Although it no longer functions as a religious school, the building remains an important cultural and historical landmark, reflecting the late architectural developments of the Bukhara Emirate.”

1. TRUE

“This educational institution was established on the site of the former Qazi Kalon bathhouse, remnants of which, including an octagonal domed structure, have been preserved within the complex.”

2. FALSE

“Following the establishment of Soviet authority in Bukhara, the madrasah ceased its original educational function.”

3. FALSE

“Architecturally, the madrasah exemplifies traditional Central Asian design, featuring baked brick construction and intricate decorative elements.”

4. TRUE

“Initially, enrollment was limited to local students from Bukhara, but it later expanded to accept students from other regions.”

5. TRUE

“Recognized for its cultural significance, the building is now listed in Uzbekistan's National list of immovable property objects of tangible cultural heritage.”

KALYAN MINARET

1. B

"Kalyan Minaret is one of the tallest buildings in Bukhara, its stature is 46.5 m, and a crucial portion of all its clears out to a profundity of 10 m with a distance across at the base of 9 m."

2. B

"When Bukhara was a part of the Karakhanid state, the minaret was constructed in 1127 (the XII century). Arslan Khan Muhammad, a Karakhanid dynasty king renowned for his urban planning, was the one who started the construction."

3. C

"The Kalyan Mosque, which is next to the minaret, uses it to call Muslims to prayer when adhan is sounded, making it both an observation tower and a religious structure."

4. B

"Legend has it that the master builder who used alabaster and camel milk to build the minaret's foundation vanished after finishing it, but he reappeared barely two years later to finish the brickwork."

1. FALSE

"When Bukhara was a part of the Karakhanid state, the minaret was constructed in 1127 (the XII century)."

2. TRUE

"The master of Bako, who was afterwards buried 45 meters from the actual minaret, served as its architect."

3. FALSE

The passage does not state that Genghis Khan completely destroyed the minaret. Instead, it remains one of Bukhara's most prominent landmarks.

4. TRUE

"It served as a location for public punishment when the Mangits Board ruler of Bukhara threw a stone from the top of the minaret. Because of this, the area later gained notoriety as the Tower of Death."

THE KALYAN MOSQUE

1. B

"Construction of the mosque was completed in 1514 under the direction of Ubaidulla-khan."

2. B

"However, under Ulughbek, the powerful clergy of Bukhara initiated the construction of a new Djuma Mosque on the site of the old one."

3. C

"The decor of the mosque is constrained, composed primarily of glazed tiles and bricks that form knots, and is concentrated mainly on the main facade and the mihrab."

MIRI ARAB MADRASAH

1. FALSE

“Built under the reign of Ubaydallah Khan, the Shaybanid appanage in Bukhara...”

2. TRUE

“Miri-Arab Madrasah in Bukhara is creating the future imams and religious mentors till now by giving proper education.”

3. TRUE

“Miri-Arab Madrasa was built in the honor of Sheikh Abdullah Yamani, who was served as Pir or Spiritual adviser of several Khans.”

4. TRUE

“As per the legend, the final construction works were carried out on the funds from the sale of 3000 captive Iranians to slavery by Ubaydullakhan.”

5. FALSE

“External domes are covered with calottes of blue tiles.”

6. TRUE

“With the 16th century Kalyan Mosque and 12th century minaret, Miri-Arab Madrasah forms the Po-I-Kalyan Ensemble, the spiritual center at the heart of the city.”

1. B

“Miri-Arab Madrasa was erected in the period between 1530-1535/1536, by the order of Ubaydullah-khan.”

2. C

“Miri-Arab Madrasa was erected in the period between 1530-1535/1536.”

3. B

“Miri-Arab means 'Prince of the Arabs' and honored to Sheikh Abdullah Yamani of Yemen.”

4. C

“The decoration of Miri-Arab madrassah is made by different stone mosaics of exquisite work with geometric, vegetative and calligraphic writings and patterns.”

ISMAIL SAMANI MAUSOLEUM

1. B

“The Ismail Samani Mausoleum is the oldest building in Bukhara.”

2. C

“The mausoleum is believed to have served as the family tomb of the Samanid dynasty (819-1005).”

3. C

“The builders of the Ismail Samani mausoleum, lacking established precedents for tomb design within an Islamic framework, borrowed heavily from Sassanian fire temples called chahar taq.”

4. B

“From a technological standpoint, the tomb is the first in Central Asia to introduce the use of squinches to mediate the transition from a round dome to a square base.”

1. FALSE

“The Ismail Samani Mausoleum is the oldest building in Bukhara, standing west of the city center in a park erected during Soviet times.”

2. TRUE

“The mausoleum is extremely important from an art historical perspective as it is the earliest instance of an Islamic tomb to survive in Central Asia.”

3. TRUE

“The builders of the Ismail Samani mausoleum, lacking established precedents for tomb design within an Islamic framework, borrowed heavily from Sassanian fire temples called chahar taq.”

4. FALSE

“In the Samanid era the prohibition was likely stronger, though even by their time the Abbasid caliphs of Baghdad were already building durable tombs, though none survived the present day.”

THE MAUSOLEUM CHASHMA-AYUB

1. B

“Mausoleum of Chashma Ayub is known throughout the region for its healing source of sacred water from a well. According to the legend, Saint Ayub passed through the arid lands of Bukhara and heard people's prayers for salvation from thirst. The righteous struck his stick on the ground and a long-awaited source was started there.”

2. C

“The righteous struck his stick on the ground and a long-awaited source was started there. Water possessed healing powers and began to treat people from illnesses as God's gift once healed Ayub.”

3. C

“The mausoleum was built in the 12th century in the ancient city of Bukhara. At that time the city was ruled by the Karakhanid dynasty, although the sign at the entrance indicates that the mausoleum was erected during the reign of the great Amir Temur.”

4. B

“Anyway, the mausoleum consists of 4 rooms decorated with domes, inside it there is a burial place of the scholar and theologian Khoja Hofiz Gungeori.”

5. D

“Now the Orthodox Church of St. Archangel Michael in Bukhara regularly holds laudatory church chants (akathists) in the mausoleum, the place where the foot of the holy righteous Job came.”

THE BOLO HAUZ MOSQUE

1. BALA

“The name Bala Hauz Mosque translates as 'The Mosque of the Bala Lake'.”

2. 1712

“It was built in 1712 for Bibi Khanum, the mother of Ashtarkhanid (or Janid) ruler Abu'l Fayud Khan (1711-47).”

3. SHIRIN MURADOV

“In 1917, famed local master craftsman, Shirin Muradov built a small minaret in front of the mosque.”

4. WALNUT, POPULAR, ELM

“Its twenty columns are crafted from walnut, poplar and elm wood.”

5. WEIGHTS, ARCHES

“The joinery of its painted ceiling features extraordinary craftsmanship with the use of suspended weights, semi-circular arches and balusters.”

1. FALSE

“It was built in 1712 for Bibi Khanum.”

2. TRUE

“Although built as a royal chapel, the mosque has become a significant civic monument as a consequence of its eminent site near the famed Registan Square.”

3. FALSE

“Its twenty columns are crafted from walnut, poplar and elm wood.”

4. TRUE

“The Bala Hauz Masjid is noted for the profuse colors and carvings on the wooden columns of its porch and its ceiling.”

5. FALSE

“A richly decorated entry iwan was added to the mosque's eastern façade during a general reconstruction of the area in 1914-17 by the last Mangit ruler Sayyid Alim Khan (1910-20).”

ARK FORTRESS

1. B

“But Siyavush turned out to be even more cunning. He had cut the oxhide into thin lines, connected the ends together and had built the palace inside of this circle.”

2. C

“The wooden part of Ark building was burnt down during the fire of 1920.”

3. B

“Here during a day, there was performed a series of makoms – it is a musical work; through its people could know the time.”

4. C

This marble 'takht' dated to 1669, under painted, wooden canopy on fretted marble pillars, was made by Nuratian masters.

KOSH-MADRASAH, BUKHARA\ MODARI-KHAN MADRASAH\ ABDULLAH-KHAN MADRASAH

1. B

“Kosh means «double». Ensemble includes 2 buildings: Modari-khan Madrasah and Abdullah-khan Madrasah.”

2. C

“Madrasah of Modari-Khan was built in 1566 – 1567. Modari-Khan is translated as 'mother of the khan', as this madrasah was built by the Uzbek khan Abdullah-Khan II in honour of his mother.”

3. A

“According to the classical principle there is dormitory accommodation and darskhana (room for classes).”

4. D

“The main facade of Modari-Khan Madrasah is gorgeously decorated with ornamented tiles from colorful brick mosaic, which form the geometrical patterns. The images of butane flowers are on the majolica tiles.”

5. E

“The second Madrasah of Abdullah-Khan was built in 1588 – 1590. The dome is mounted in a special way. It is decorated with geometrical patterns, presenting five-, eight- and nine- pointed stars.”

1. FALSE

“In the western zone of historical part of Bukhara there is Kosh-Madrasah. It is the architectural ensemble consisting of two madrasahs: Madrasah of Modari-Khan and Madrasah of Abdullah-Khan.”

2. TRUE

“Modari-Khan is translated as 'mother of the khan', as this madrasah was built by the Uzbek khan Abdullah-Khan II in honour of his mother.”

3. FALSE

“The main facade of Modari-Khan Madrasah is gorgeously decorated with ornamented tiles from colorful brick mosaic, which form the geometrical patterns. The images of butane flowers are on the majolica tiles. But it should be noticed that interior decoration of the facade looks modesty.”

4. FALSE

“The doors are fabricated from separate pieces of wood, with a nail.”

5. TRUE

“The dome is mounted in a special way. It is decorated with geometrical patterns, presenting five-, eight- and nine- pointed stars.”

CHOR MINOR

1. B

“The Chor Minor (Four Minarets in Tajik) is one of the most charming and quirky buildings in Bukhara...”

2. C

“...built by the rich Turkmen merchant Khalif Niyazkul.”

3. B

“Photogenic little Chor Minar, in a maze of alleys between Pushkin and Hoja Nurabad, bears more relation to Indian styles than to anything Bukharan.”

4. B

“The building was simply the gatehouse to a larger madrassa, the remains of which are scattered to one side.”

5. C

“In some elements of the decoration of the minarets such images as cross, Christian fish and Buddhist praying wheels can be observed.”

HANDICRAFTS OF BUKHARA

1. A

“Bukhara is famous for its gold embroidery (zardozi), an intricate art form used to decorate clothing, accessories, and ceremonial fabrics.”

2. B

“The passage does not mention silk weaving, but it does mention metalwork, miniature painting, and carpet weaving.”

3. B

“Skilled artisans use age-old carving techniques to create detailed patterns, often inspired by Islamic geometric and floral motifs.”

4. B

“The city's markets, such as the Toki Sarrafon, Toki Telpak Furushon, and Toki Zargaron, are the best places to witness and purchase these beautiful handmade goods.”

5. B

“Bukhara's carpet weaving industry is world-famous, producing handwoven silk and wool carpets with unique patterns and vibrant colors.”

DOMES OF BUKHARA

1. LYABI-KHAUZ

“Bukhara is well-known to the world not only with its mosques, Ark Fortress and the majestic Kalyan minaret but also with its trading domes stretching in procession from Lyabi-Khauz to the Miri-Arab madrasah.”

2. SHAYBANIDES

“Long ago, in the XVI century under the Shaybanides dynasty, Bukhara became the capital giving rise to unprecedented growth of the city, and since it was located on the Great Silk Road, the markets and trading stores even more congested cross-roads of public roads.”

3. TELPAK FURUSHON

“Once the shops were selling a book, that is why the trading dome was called as Kitab-Furushon («kitab» is translated from Uzbek as ‘book’).”

4. TOKI-ZARGARON

“Toki-Zargaron Trading Dome section: “Once there located 36 jeweller's workshop -shops selling various jewelries.”

5. ALONG A STREET

“Tim Abdullakhan Trading Dome section: “This trade dome differs considerably from its fellows. It is located not on the crossroads but along a street.”

MAGOKI ATTORI MOSQUE

1. D

“Even before the arrival of the Arabs to Bukhara, a bazaar was located on the site of the mosque, where before the establishment of Islam, Zoroastrian idols, medicinal herbs and spices – attoron – were sold. And in the beginning, this place was called Attoron Bazaar. There was also a cult Zoroastrian temple of the Moon.”

2. B

“Its construction in 714 is associated with the name of the Arab Sheikh, Governor of Khorasan, Qutayba Ibn Muslim – one of the first people who brought Islam to the territory of Central Asia.”

3. A

“In order not to drown out the history of the area, the mosque, built on the site of the destroyed temple of the Zoroastrians, was named Magoki Attori.”

4. C

“In 1541, the Bukharian governor, Abdulaziz Khan, wanted to demolish the mosque, as by that time it was heavily sunk in the ground and partially destroyed the front part of the portal. However, he was prevented by the leader of the Nakshbandi Sufi order, Sheikh Makhmudi Azam.”

5. B

“In the 1930s, scientists excavated and found the remains of a carved decoration and foundation of the X century period.”

6. C

“The double quarter columns on the sides of the portal are an echo of the pre-Islamic era, and the decorative trimming of five carved ganch slabs with exquisite compositions in the form of an elegant ornament speaks of the power and greatness of the world of Islam in this land.”

ABDULLAZIZKHAN MADRASAH

1. FALSE

“Abdulaziz Khan intended this madrasah to surpass the older Ulugbek Madrasah in size, decoration, and grandeur.”

2. TRUE

“It was built in 1652 under the rule of Abdulaziz Khan, a ruler of the Ashtarkhanid (Janid) dynasty.”

3. TRUE

“The façade of the madrasah is richly decorated with intricate mosaics, including floral and geometric patterns, calligraphy, and depictions of mythical creatures, which is unusual for Islamic architecture.”

4. FALSE

“During the Russian Empire’s rule in the 19th century, it suffered from neglect, and some of its decorations were damaged.”

5. FALSE

“Abdulaziz Khan intended this madrasah to surpass the older Ulugbek Madrasah in size, decoration, and grandeur.”

6. TRUE

“Today, Abdulaziz Khan Madrasah remains an important cultural and tourist attraction in Bukhara.”

KHOJA NASREDDIN MONUMENT

1. B

“The bronze monument to Khoja Nasreddin is located in the central city square of Bukhara, not far from the ensemble Lyabi-Khauz.”

2. C

“The monument to Khoja Nasreddin in Bukhara was installed in 1979. And the author is the sculptor, Yakov Shapirov.”

3. A

“Wit, wisdom, eloquence, masterly possession of the word - these are the main features of Khoja Nasreddin.”

4. B

“There is a belief that if you put a small child on a donkey, his whole life will be filled with joy and fun, that is why they now and then climb around the donkey.”

5. B

“Reins are thrown back, because the donkey still does not want to go anywhere.”

LYABI-KHAUZ ENSEMBLE

1. C

“The name «Lyabi-Khauz» means <at reservoir>”

2. D

“Architectural ensemble Lyabi-Khauz is formed with three large, monumental buildings: Kukeldash Madrasah in the north, khanaka and Nodir Divan-begi in the west and in the east.”

3. A

“The Khaknka (local language - Xonaqosi) was a dormitory for students of the nearby madrassa.”

4. B

“Its shores are formed with stair launch to the water, made from massive blocks of yellow limestone.”

5. C

“The portal is the main attraction, and there is a traditional Persian arch beneath. The tiles on the portal are mainly different shades of blue.”

1. TRUE

“Architectural ensemble Lyabi-Khauz is formed with three large, monumental buildings.”

2. FALSE

“Nadir Divanbegi was head of the tax department, and the emir's second in command.”

3. FALSE

“Divanbegi Khanaka was constructed in 1620 and was the first major structure on this site. The pond was dug next to Divanbegi.”

4. TRUE

“The use of yellow throughout and white Persian writing was also a feature.”

5. FALSE

“The puppet museum, a short walk south.”

NADIR DEVANBEGI MADRASAH

1. LYABI-KHAUZ

“Nadir Divanbegi Madrasah is one of the most famous historical monuments in Bukhara, located in the Lyabi-Khauz architectural ensemble.”

2. CARAVANSERAI

“Initially, the building was planned as a caravanserai, a resting place for merchants traveling along the Silk Road. However, later it was transformed into a madrasah (Islamic school) by order of Imam Kulikhan.”

3. BIRDS, DEER, AND A SUN WITH A HUMAN FACE

“Its facade features images of birds, deer, and even a sun with a human face.”

4. INTRICATE MOSAICS

“The portal is decorated with intricate mosaics in blue, white, and gold colors, giving it a magnificent appearance.”

5. 17TH

“It was built in the 17th century by Nadir Divanbegi, the vizier and second-in-command to the ruler of Bukhara.”

6. EXHIBITIONS

“Today, it functions as a cultural and tourist attraction, hosting various exhibitions, souvenir shops, and traditional performances in the evenings.”

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