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HISTORY OF THE BUKHARA SCHOOL OF CALLIGRAPHY AND ITS INFLUENCE ON CULTURAL LIFE

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Abstract: This tutorial is dedicated to the history of calligraphy and typography in Central Asia in diverse historical periods, including the pictography, epigraphical inscriptions (the scrolls), types of writing, the development of schools of calligraphy and their representatives (calligrapher, mirzaani, secretary), as well as the profession as a printer (wallet, calligrapher, sahhaf, miniaturists, nakkash, the manufacturer covers, etc.), to facilitate theoretical and practical knowledge about rare and manuscript sources, the origin and activities of libraries.

Key words: Bukhara, calligraphy, school, book, paper, history, culture, secretary, Movarounnahr, Herat, writing, writing.

Central Asia, especially in Bukhara, during the Renaissance on the topic "Early types of writing, methods and schools of calligraphy in Central Asia." If we give a brief description of the art of calligraphy, calligraphy (Arabic - calligrapher), calligraphy - the art of writing (lettering), book copying and architectural structures, the creation of books of art. Occurred as a result of the appearance of the record. The development of calligraphy has accelerated, especially due to the proliferation of Arabic writing. The ancient Uyghur, Orkhon-Enasay, Sughd, Khorezmian scripts in the circulation of the peoples of Central Asia became obsolete, and by the end of the 7th century, the Arabic script became the official script in science and public affairs. Very little is known about the early examples of the Arabic alphabet. Some sources mention the letter "Al-hutut as-saba", it means "seven letters" in the VII-VIII centuries as the first example.[9.,7812] They are: محقق – Muhaqqaq letter, ثلث – Suls,[22.] توقيع – Tavqi letter, رفاع – Riqo, ريحاني – Rayhoni, نسخ – Nasx[26.,18-19] and تعليق – Taliq letter. Abul'al took this letter from the branches of his Kufi and Pahlavi[30.,420] letters and developed it for writing in Persian. But it all stems from the letter method, which basically consists of those six pens. Below is a list of the types and styles of this letter: شکسته Shikasta, شیکسته نستعلیق Shikasta Nastaliq, سنبلی the letter of Sunbuli, میخی the letter of Mehi,[29.,32] جلی دیوانی Jali Devoni, ijozat, riqo and shajari,[16.,18] زلف Zulf, اویغری Uyguri,[13.,122-123] مسلسل نستعلیق with the letter of musalsal nastaliq,[19.,2] مارقه the letter of morika,[12.,120-123] رموزان Rumuzod letters,[25.,2282] صنعتلی کوفی the letter of Sanatli kufiy,[1.,12] شاهی the letter of Shoxiy,The letter of Boburiy, ناخن an embossed letter in quotation marks. طغرا the letter of Tugro, deboj, the letter of Noxun and others.

Due to the increasing focus on writing and copying, several calligraphy schools were established in Khorasan and Movarounnahr. They are:

- 1) Herat School of Calligraphy;
- 2) Bukhara School of Calligraphy;

- 3) Khorezm School of calligraphy ;
- 4) Fergana (Kokand) calligraphy school;
- 5) Samarkand School of Calligraphy;
- 6) Tashkent School of Calligraphy.

The Indian calligraphy school developed mainly under the influence of the Herat, Tabriz, Bukhara and Samarkand calligraphy schools.[]

Samanids (874–999), Bukhara became a major center for religious studies and the beginning of the school of calligraphy. Bibliographic, geographical dictionaries, which were an important part of cultural development in the 9th-10th centuries, were reflected in many works of various anthologies. Interest in books, the desire to collect them, the emergence of book markets, special libraries were an important part of the culture of this period.

Muhammad al-Muradi, the first calligrapher of the Bukhara School of Calligraphy, was a friend of Abu Abdullah Rudaki, one of the leading calligraphers and poets of Bukhara who lived in the ninth century. He was born and raised here. He was in contact with the great poets of his time. He wrote in two languages, mainly Arabic and sometimes Persian-Tajik. The poets also wrote satires about government employees. According to Abu Sa'd Abdul Karim ibn Muhammad as-Sam'ani (1113-1167), a well-known historian, literary critic and jurist in Central Asia and the entire Muslim world: “Abu Bakr al-Khwarizmi al-Baraqi was a famous writer, poet, and Sufi, and was the mentor of the great philosopher Abu Ali ibn Sina. His elegant and deeply meaningful poems are popular among the people. Ibn Sina copied his master's poetry divan with his own hand.”[32.,161] It is clear from this opinion that Abu Ali ibn Sina learned the art of calligraphy from his teacher Abu Bakr al-Khwarizmi al-Baraqi and became a master of calligraphy.

The widespread development of calligraphy in Central Asia dates back to the time of Timur and Timurids. Timurids period (1370-1506) from Turkish special attention to the creation of Uzbek-language books c. Manuscripts prepared for the palace libraries and dignitaries were created at the level of a high standard of book art. The role of calligraphy in the development of the culture of timurids is also special. During this period, along with science and literature, the art of bookbinding, that is, the art of copying manuscripts and related calligraphy, painting, calligraphy, sahhof and cover, was very developed.

In the 16th century, when the Timurid kingdom was in crisis and political power passed into the hands of the Sheybanids, cultural life in Bukhara developed to a certain extent. Some of the Herat calligraphers, artists and cultural figures moved to Bukhara. The unique art of book and calligraphy characteristic of Bukhara flourished there.

Three representatives of the Shaibani dynasty occupy a special place in the history, culture and architecture of Bukhara. Ubaidullohan (who ruled Bukhara from 1512, and from 1533 to 1540 was the khan of all Uzbeks - the Supreme Ruler) was a general and warrior who put an end to civil wars after the death of

Sheybanihan and devoted all his efforts to rebuilding Bukhara buildings. He wrote poetry under the pseudonym "Ubaydy." Judging by the memoirs of contemporaries who knew him personally, this ruler was the foremost and leading figure of his time. His "cultural level did not lag behind the level of Timurid leaders", and he "paid more attention to his library." [32.,14]

Mir Ali Hiravi (Fathobadi) - Mir Ali Kotib was born in Herat and later lived in the Fathabad district of Bukhara until the end of his life. Mawlavi Jami's work "Subhat ul-abror." Jawahir is a digital scribe, the only one in his time, the head of world secretaries, the leader of calligraphers of his time, the leader of world calligraphers, the qiblah of calligraphers Bani Adam, the master of classical calligraphy, the best calligrapher, master of calligraphy. The master of eloquence, the ruler of the climate of the pen, the emir of the land of letters, the founder of the lunar field of the letter of Maulan Mir Ali, was written by the secretary of Fathabadi. The world of Ali Hiravi is a follower of the Naqshbandi sect, *جمال الرامن ديد* by Abdurahman Jami *Ṭḥf ʾalā ḥrār* "Tuhfatul al-Ahrar" [46.,49] (Gift for Ahror) copied in Akbarabad (India) in a beautiful Nasta'liq letter.

This section of the third chapter of the "Bukhara school of calligraphy of figures and described its activities," mentions. It is also known from history that a number of scientists, poets and nobles who lived in the Middle Ages, from a young age mastered the art of calligraphy, and later became known as mirzamunshi and secretary. Such great people not only published their own works, but also copied the works of other authors. For example, Mirzo Ismatulla Munshi, Sadiq Munshi Dzhondori Mir Masoom Bukhari, Avaz Badal Bukhari, Haji Yodgor, Domla Bobobekov, Abdulmajid Makhdoom Bukhari, Subhanguli, Mirzo Mavlon Bukhari, Abdulvahhobhodzha, Mohzo frequent - a clear confirmation. At that time in Bukhara the letters Kuli, Suls, Gubop, Naskh and Nastalik developed very much.

From the 16th to the 20 th century, masters of calligraphy, calligraphers, famous artists and masters of rare art of the Bukhara school of calligraphy served the Bukhara school of calligraphy and laid the foundation for the golden age of this school. Representatives of the Bukhara school of calligraphy who lived in the 16th-20th centuries created a unique writing style and a school for the development of the school of calligraphy in Bukhara and the rise, development and development of book art.

Darwish Muhammad binni Dost Muhammad Bukhari was a calligrapher who lived in Bukhara in the 16th century. His large-scale work *الخطوط فوايد* Favoid ul-Hutut, written in Bukhara in 995 / 1586-87, is one of the largest and most authoritative treatises on calligraphy in Central Asia. A perfect copy of this work, copied in Bukhara in 1222 / 1807-1908 during the reign of Amir Haydar, is kept in the manuscript fund of UzFASHI. [37.,2617]

Mir Sayyid Muhammad al-Kotib, a calligrapher and poet from Bukhara, who lived in the 17th century, and Mir Ubaid Bukhari were students of the master calligrapher. He copied the works of Nizamiddin Ganjavi and Alisher Navoi "Hamsa" in a beautiful Nastalik style. The work of Nizami Ganjavi "Hamsa" was copied by Mir Sayyid Mohammed al-Kotib on behalf of Bakihoy Joybari. The Hamsa of Nizamiddin Ganjavi, copied by Mir Sayyid Mohammed al-Kotib, is stored in the Manuscript Fund of the Academy of Sciences of Uzbekistan. [27.,778] Among the owners of this calligraphy are a representative of the Bukhara school

of calligraphy, which operated in Bukhara in the 17th century, the owner of calligraphy and calligrapher Muhammad Culi Turkmen.

The talented calligrapher Ernazar Elchi, Mullah Mohammed Ernazarbi Maksud oglu (XVIII century, Bukhara), who contributed to the development of the Bukhara school of calligraphy, was the head of the ambassadors of the Bukhara emirate in Russia and a major merchant. He studied at the madrasah, mastered calligraphy, religion and secular sciences, and from 1745 he traveled several times to Russia for commercial purposes, where he was received by Emperor Elizabeth Petrovna. Later, the ruler of Bukhara, Doniilby, led two embassy missions (1774-1776 and 1779-1780) sent to Russia by his father.

Domlo Bobobek, an experienced calligrapher known in Bukhara as “Ishtibar”[33.,280], was born in 1784 in Shakhrisabz, which was ruled by the emirate. He founded a special school of calligraphy in Bukhara. Among his famous calligraphy students were Abdurrahim Tamanno, Subkhonkuli, Umarhodzha, Mirmasumi Alamiyon, Mirsiroj Atalik, Abdulkadirkhoy Pishakboz and Sadridin Mahdum Khojandi. Domlo Bobobek. He taught calligraphy and syntax and morphology of the Arabic language (sarf and nakhu) in a madrassah at the invitation of the ruler of Bukhara, Amir Haydar (1800-1826).

The second chapter of the dissertation, entitled “Factors of the emergence of the school of calligraphy in the Bukhara Emirate: achievements and problems”, consists of two sections, the first of which is devoted to the main factors of the development of the Bukhara school of calligraphy and book art. Sources about the Bukhara school of calligraphy and its representatives are mainly in the collection of rare manuscripts of the Abu Rayhon Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan and the Scientific Center for the Study of Arabic Manuscripts of the Bukhara State Museum-Reserve,[44.,42] Habib’s treatise “Writing and Calligraphy”,[41.,3640] Ubaydullokhan's “Devoni Ubaydiy”,[34.,8931] Darwish Muhammad's treatise “Favoid ul-Hutut”,[8.,2617] Hasan Assaqoni's work “Takmila”,[42.,2617] Bakhtovarkhan's treatise on “Calligraphers”,[5.,202] Muhammad Riza's treatise “Muntahab ul-lug'at”,[23.,427] Faizullah's treatise on “Holoti Khattaton”,[38.,5622] Ahmad Donish's treatise “Asarhoi muntahaba”,[3.,288] Idris Mahdum Roji's “Risolai Khushnavison”,[11.,2193] and Sharifjon Mahdum Sadr Ziyoy's Manuscripts Catalog “Risolai Khattaton” [43.,2460] and Asomi ul-Qutub [2.,2460] the names of Bukhara calligraphers are mentioned in his pamphlets. Also, the scientist and calligrapher A. Murodov, who conducted research on the art of calligraphy in Central Asia, gave information about 132 calligraphers who lived in Bukhara in the late second half of the XIX century.[20.,66-94]

Writing is the basis of the art of book and calligraphy. It is known from research that the first writing was written on stone or tablets, not on paper. Such inscriptions are cuneiform inscriptions. Researchers have studied the history of writing in three stages — drawing, writing, and typing.[6.,19] The development of fine arts in Central Asia was also due to the improvement of writing and the expansion of the artistic content of calligraphy.[28.,38] It should be noted that the manuscripts were written mainly in Arabic. It is known that there are dozens of types of Arabic script, and in Central Asia the most popular types are Talag, Nastalik, Naskh.[17.,64]

In the late XIX and early XX centuries in the city and regions of Bukhara there were separate public libraries, private libraries. In this regard Abdurauf Fitrat,[39.,3-56] Zaky Validiy Tugon,[15.,76] Muhammad Ali Baljuvani [21.,120] and others have reported on this. There were three private libraries in Bukhara in the early twentieth century. These are the Burhanuddin Sadr Qaziqalon Library, the second Mir Siddiqhon Hashmat Library and the third Sharifjon Mahdum Ziya Sadr Library.[7.,9] In the book-writing workshops, master artists selected the manuscript according to the content of each work, and conducted research to beautifully and artistically decorate the book's cover and inside pages. As a result of this research, a new style of art, the "cloud spring" method of painting paper, has emerged.

The second paragraph of this chapter provides historical information on "The impact of the activities of the Bukhara School of Calligraphy on cultural life." Qualified specialists and calligraphers in various fields have been trained in Bukhara madrassas. Most of the graduates of this school were teachers, scholars, writers, officials, ambassadors, military men, imams, painters, musicologists, calligraphers, mirzas, and even enlighteners. Representatives of the Bukhara School of Calligraphy have played an important role in the history of Central Asia and its cultural life. Among the famous mirzamunshis and calligraphers of Bukhara, there were even statesmen who served the cultural development of our people.

Khalifa Niyazkuli also demonstrated his knowledge and talent in Bukhara. He knew the Qur'an by heart and his voice was very sweet. He was also unmatched in skill in the calligraphy department. It is mentioned that he copied the works Sharhi Ishbah and Jami 'ar-Rumuz. When he arrived in Bukhara, Amir Shah Murad appointed him imam of the Kalon Mosque. He remained in this position for the rest of his life.

In Bukhara, the art of calligraphy had a great impact on the material and cultural life. In the 15th century, especially in the 16th century, many public buildings were built in Bukhara, and the city became more beautiful and became one of the cultural centers of Central Asia. The city has a high level of historiography, literature and calligraphy. Bukhara is not only a treasure trove of history and artifacts - ancient monuments, but also an opportunity to understand the spiritual history of our identity, roots, past and ancestors, which is vividly reflected in these architectural monuments, masterpieces of fine art, especially the so-called epigraphy is calculated.

The first Juma Mosque in Bukhara was founded in 713 by the Arab commander Qutayba ibn Muslim and was built on the site of a pagan temple in the city - Kohandiz (Ark). As the ranks of the Muslims grew steadily, the Emir of Khorasan, Fazl ibn Yahya ibn Khalib Barmaki, expanded and rebuilt it in 154 (771).[10.,39] On the sides and on the top of the roof of the Kalon Mosque, there are verses from the surahs "Isra", "Ali Imran", "Jum'a" and "Tawba" in the Qur'an. Calligrapher - Pir, Sheikh Boyazid Puroniy.[36.,195]

Abdulaziz Khan's decree of 1541 was placed on the left side of the gate, in which such words were written: در تاریخ شهر ذی الحجة سنة ثمان و تسعمائة 948 حضرت سلطان کامکار و خاقان معدلت شعار رافع لواية العدل و الاعحسان قامع ابية الجور و العدوان صاحب الجود و الكرم و النهور ابو الغازی سلطان عبد العزيز بهادر خلد الله ملكه و سلطانه بخشيدند بر عايای بلده فاخره بخارا مبلغ سی شش 36 هزار تنکجه تقبلی و هئده 18 هزار تنکجه تقاوتی تنکجه مروی را بست و هفت 27 هزار تنکجه توفیری راکه

مجموع هشتاد و يك 81 هزار تنكه ميشود و فرمودند كه كس كه اين زر را بعد از اين تاريخ از مردم بستاند در لعنت خداى تعالى و فرشتگان و بيغمبران و بساير خلايق باشد كتبه بير شيخ البوراني:

Abul Ghazi Sultan Abdulaziz Bahadur (may God make his kingdom and kingdom last forever), the mighty Sultan, the righteous Haqqan, the one who raised the banner of justice and charity, the one who abolished oppression, the one who abolished oppression, the one who abolished oppression, He donated thirty-six thousand coins of taqwa, eighteen thousand coins of difference, twenty-seven thousand coins of tawfir, and a total of eighty-one thousand coins. And (Abdulaziz Khan) said: "Whoever takes these gold from the people after this, let him be cursed by Allah, His angels, His prophets and all the people." It was written by Pir Sheikh al-Purani.

The first paragraph of the third chapter of the dissertation, entitled "Bukhara School of Calligraphy of the XX century" deals with "the exile and repression of representatives of the Bukhara school of calligraphy." In Central Asia, the art of calligraphy and calligraphy developed and improved along with the countries of the Near and Middle East until the beginning of the XIV century and the end of the XIX century. Even in the history of the art of calligraphy, new writing styles and types were invented and created by Central Asian calligraphers. Unfortunately, the wars waged by the rulers to expand their territories, bureaucracy, coronation, the policies of the Russian Empire in the late 19th century, and the brutal policies of the Soviet era also affected this priceless calligraphy and book art.

Skobelev, the military governor of the Ferghana region of the Turkestan governor-general's office, wrote: "It is not necessary to destroy a nation in order to destroy it. If you destroy its culture, art and language, it will soon decline".[14.,24]

Mir Muhammad Siddiqkhan ibn Muzaffar "Hashmat" Bukhari, a calligrapher of the Bukhara school of calligraphy, a member of the Mangit dynasty, who was not interested in wealth, fame and the throne, but devoted his entire life to calligraphy and enlightenment, is also very interesting. The Tajik Soviet poet and writer Sadriddin Aini writes about him: (1882-1917) was in captivity.

Mufti, teacher and calligrapher Muhammad Ikram ibn Abdusalom (Domla Ikromcha) was one of the progressive scholars of Bukhara. He was born in 1847 in Bukhara.[14.,24] In the early twentieth century, as a mufti, he defended the Jadid-New Methodist schools in Bukhara from groups of ancientists led by the cleric, Mullah Abdurazzaq. The pamphlet "Bedorii khobidagon and ogahi nodonon" ("Awakening of the sleeping and awakening of the ignorant" 1910) reflects the protests of the people against the emirate in Bukhara. After this treatise, Domla Ikromcha was exiled from Bukhara and sent to Peshko district as a judge in 1912-1914. After the April 1917 demonstration in Bukhara, Domla Ikromcha was arrested in Guzar. Domla Ikromcha was tortured by enemies of knowledge and prison officials, and his health was severely damaged.

Mirzo Salimbek, historian, writer, calligrapher, Mirza Munshi, poet, translator and patriot from Bukhara, held the positions of government in Nurat, Sherabad, Boysun, Shakhrisabz, Chorjoy of the Bukhara

emirate.[31.,64] He was arrested by the revolutionaries on unjust charges and briefly detained at a madrassa in Bukhara's Ghaziyan Guzar.

Muhammad Sharifjon Makhdum Cadr Ziyu (1867-1932), who created in the direction of the traditions of the scientific and literary environment of Bukhara, was considered to be the last head judge of Bukhara, enlightener, historian, calligrapher and book lover. In the late 19th and early 20th centuries, Sharifjon Makhdum Sadr Ziya was sent to Karshi as a judge during the reign of Amir Alimkhan (1910-1920). In Karshi, Sharifjon Mahdum Sadr Ziya's works, which were the product of a lifetime of hard work and hardship, were burned by the emirs and turned into a handful of ashes.

In connection with the Kolesov incident, Emir Sayyid Alimkhan suspected Sharifjon Makhdum Sadr Ziyoni of "supporting the revolutionary forces" and arrested him. He was detained in Karshi for 70 days and after his arrest was handed over to the Amir's uncle, the governor of Shahrissabz, Akramkhan.[40.,63] Later, Sharifjon Mahdum Sadr Ziya was detained in a Soviet-era prison in Bukhara (Ghaziyan Guzar) on unjust charges. He contracted typhoid (sweating) and was hospitalized several times in a prison hospital, where he died in 1932. His tomb was on the left, the third right in the first row, if we face the tomb of Hoja Ismat. During the partial destruction of cemeteries during the Soviet regime, the burial place of Mirza Muhammad Sharif Sadr Ziya was also destroyed.

Abdurauf Fitrat, a spokesman for the Bukhara School of Calligraphy, was accused of blasphemy and rebellion, along with many Jadids, for his progressive democratic ideas and views, and was seen by tsarist officials as an opponent of colonialism. During the Soviet era, when the communist ideology prevailed, Fitrat was denounced as a nationalist, a supporter of Pan-Turkism, and an "enemy of the people." According to Professor H. Yakubov, A. Fitrat was brought under his protection by his student and head of the government Fayzulla Khodjaev until 1937. In 1937, like many others, A. Fitrat was arrested by the NKVD (1934-1956). He was also included in Joseph Stalin's March 28, 1938 "List of those declared to have been shot".

He was a calligrapher and painter for the Bukhara emirs. Each of the Bukhara emirs also had his own library in the arch, including the last ruler, Emir Sayyid Alimkhan. But these rare sources were confiscated by the Soviet government, most were destroyed, the calligraphers were persecuted, imprisoned, and some were exiled.

The second paragraph of the third chapter of the study is entitled "Revival of calligraphy school traditions in the years of independence of Uzbekistan and the relevance of the study of manuscripts. and the search for, finding, researching, and circulating sources about secretaries is also all as important as historical events.

While significant historical sources on our history were first written in Arabic, especially when heads of state or governors were Arabs, later wrote in Persian, a language taught in academic circles, madrassas, and schools as a necessity of general development, and by the end of the nineteenth century As the language of the Qur'an, Persian and Turkish were used for poetry and other fields.

Our great calligraphers did not regard the words they wrote at the end of our history as merely a combination of letters, they did not forget the elegance and sophistication of the East, so the more glorious our history, the more elegant it is, the more glorious our history is. so musical.

Thus, in order to revive the forgotten traditions of book art and the Bukhara school of calligraphy, the art of calligraphy and miniature was highly developed and developed in Central Asia during the reigns of the Timurids, Shaybanids and the last dynasties Ashtarkhanids and Mangits (Emirates). The Bukhara School of Calligraphy has made great strides in the development of the art of calligraphy, book decoration and miniature work. The calligraphers of the Bukhara School of Calligraphy have made a significant contribution to the development of world science and culture among the peoples of Central Asia. Instead of the last word, Bukhara head judge, calligrapher and book lover Sharifjon Mahdum Sadr Ziyoyev lamented: There is no one who knows a secretary or recognizes his writing and appreciates their kindness.”[47.,182]

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