

THE ART OF CALLIGRAPHY IN BUKHARA: THE DEVELOPMENT OF CALLIGRAPHY ART IN BUKHARA AND ITS PLACE IN CULTURAL LIFE

Buhara'da 'Hat' Sanatı: Hat Sanatının Buhara'da Gelişimi ve Kültürel Hayattaki Yeri

Husen DJURAEV*

Abstract: *Bukhara is famous as one of the scientific, educational, cultural, art and religious ancient cities of the East. Bukhara is famous not only for the development of science, education, culture and trade relationships, but also as a great administrative centre of Turkistan.*

Bukhara is the most beautiful city of the East; it is called the source of Islam culture thanks to its historical and religious places. These places were built according the perfect and deep knowledge of our predecessors, there is unchangeable law of such concrete subjects as mathematics, chemistry, geometry on the base of which these buildings stay. There are splendid secrets in outer view of these rare monuments. They were decorated not to be beautiful, but these decorations contain secrets of knowledge which express a line of unrepeated sample of calligraphy.

Keywords: *Calligraphy, art, science, culture, manuscripts*

Öz: *Buhara Doğu dünyasının bilimsel, eğitimsel, kültürel, sanat ve antik dini şehirlerinden biri olmasından ötürü meşhur bir şehirdir. Buhara sadece bilimin, kültürün ve ticari ilişkilerin gelişmesinden otumu meşhur değildir, ayrıca Türkistan'ın büyük bir idari merkezidir.*

Buhara doğunun en güzel şehridir ve dini ve tarihi yörelerinden ötürü İslamın merkezi olarak adlandırılır. Bu yerler ecdatlarımızın derin ve mükemmel bilgi ve tecrübeleriyle inşa edilmiştir ve tabiatla değişmez bazı somut konulardan olan matematik, kimya, geometri gibi değişmez kanunların esasına göre inşa edilmişlerdir. Dıştan bakıldığında bu nadir heykellerin muhteşem sırları vardır. Onlar güzel olmak adına inşa edilmemişlerdir lakin bu dekorasyonlar tekrarlanmamış bir hat sanatı numunesi olarak kendini ifade eden derin sırlı bilgiler barındırırlar.

Anahtar kelimeler: *Hat sanatı, bilim, sanat, kültür, el yazması*

* Institute of Science Academy of Uzbekistan

Bukhara is famous as one of the scientific, educational, cultural, art and religious ancient cities of the East. Bukhara is famous not only for the development of science, education, culture and trade relationships, but also as a great administrative centre of Turkistan.

Bukhara is the most beautiful city of the East; it is called the source of Islam culture thanks to its historical and religious places. These places were built according to the perfect and deep knowledge of our predecessors, there is unchangeable law of such concrete subjects as mathematics, chemistry, geometry on the base of which these buildings stay. There are splendid secrets in outer view of these rare monuments. They were decorated not to be beautiful, but these decorations contain secrets of knowledge which express a line of unrepeated sample of calligraphy.

There is Abdurahman Jomi's rubai about Bukhara on the foundation stone of Chor Minor. Rubai tells that the state of saint was given to Bukhara for the last time thanks to God; exactly it means that Bukhara became the last saint center. We can surely say that these writings are the stamp of calligraphy art on the stones.

Before speaking about the art of calligraphy it is better to give information about the all calligraphy types existing in the world and their history. There is a rare source about it in Tashkent Islam University. More than twenty letters are given in the work; these letters were written and at the same time used by our prophets about four thousand years ago. There are also works of handwritings of prophets Idris, Dovud and Jirjiz.



There is some reason why these handwritings look like others, specialists scientifically proved it. They underline that the root of calligraphy undergoes to one exact address and writing. Great scientists of the East told that there was a way on the base of each religion leading to an only way of truth. Some elements of this truth can be seen in the society, especially in the example of calligraphy history. Scientists say that the history of existing calligraphy is connected with the history of Ghanaian people who were the ancestors of Som, Nuh prophet's son.

They created very simple alphabet for themselves which had only consonant sounds. Later this alphabet was assumed by Greek, than Romans assumed from Greek and in this way it turned to nowadays Latin graphics, krill graphics was formed thanks to that process. So, all alphabet and handwritings like Latin, krill and Arabian graphics developed thanks to calligraphy formed two thousands years BC.

According the ideas of specialists, the process of handwritings' development, their nature and specific features can be studied according the appearance of one word in one territory, its spread to other continents and its reformation into writing. In that meaning the comparison of letters expressing one movement or concrete word can give an information about there long history.

For example, let's take a letter A from krill graphics. If we turn it upside down we'll have a figure of bull's head. In Finical, i.e., in Somiy language it still expresses it – *alif* means bull's head. "Alif" meant bull, they have formed the letter shape just because of its meaning. Later this letter became somehow laid and by time passed got straight shape and exactly that's why it became like "A" in Latin and krill graphics. Alif in Arabian graphic also has straight form, this also can be analyzed according the development of handwriting process in different cases and dialects.

So, Latin and krill graphics systematically and permanently developed in some continents. Some differences mentioned between them are the difference in period and difference in art degree. If you look attentively, there are not so concrete differences between Latin and Krill graphics. The first reasons of existing differences are connected with the time and territory, but here we should mention that the problem is not the formation of Arabian graphic in another continent, but also its expression some gentle elements of miniature art in itself.

Arabian graphic pressed out pre-islamic Middle Asian (ancient uygur, urkhunisey, sogdian, khorezmi) graphics and became an only official graphics for state and educational affairs of Middle Eastern people in the VIII century.

All graphics have their own charm, because writings are the products of great mind, but among these writings on the base of Arabian graphics there appeared an art of calligraphy as a gentle art. The development of the art of calligraphy is connected with the process of history and literature development together with such features of Islam culture as Tafsir (city of Koran), Hadis (sayings of prophet), and Fiqh (laws of Islam).

The appearance of this writing and its becoming an art is shown in the literary crafts, ceramics and national art. The art of calligraphy, as prominent calligrapher said, flourished in the sphere of book calligraphy, that's to say as our scientists assure Arabian calligraphy can be seen as an example of art in handwritings created in Central Asia. Great calligrapher made their own contribution to its development with the writings. Scientists say that one cannot imagine our ancient history without the art of calligraphy.

For example, decorators, artists, or those who create different paintings have their own place in our culture, but there is another approach to calligraphers, because writing contains knowledge, truth.

Thirteen years history of our people is written thanks to this art. As our writers wrote our history, they didn't consider their words as a connection of letters. They didn't forget about the aesthetics and beauty of East, that's why these writings are as gentle as our history's grandeur, as musical as our history's sound.

Almost 1400 years of our history is connected with this calligraphy. This calligraphy is our past, present and future. Yusuf Khos Hojib in his masterpiece "Qutadg'u bilik" said that calligraphy has great importance in our life

Thanks to inventions of such great calligraphers as Abu Ali ibn Muqla, Sheykh Jamoliddin Yoqut, Ibn Bavvob Bukhara, Khorezm, Fegana, Samarkand and Tashkent schools of calligraphy were founded.

As the sources say, there 36 kinds of calligraphy of Arabian graphics, and they differ from each other according style and direction. Six of them are widely spread in Islamic world. They are Muhaqqaq, Rayhoni, Sools, Naskh, Tavqe', Riqa, Ta'liq. Those calligraphers who knew all these writing types were considered as real calligraphers. These seven types were usually written in thick and bold crayons and that's why had fourteen kinds. Every writing had its place, for example, Suools letter was used for scientific works, Tavqe for orders and decrees, Rayhoni and Nakhs for comments and information, Riqa was used for letter writings. Saying in one word, as one of the difficult kinds of art it put a great responsibility on calligrapher.

In Arabian graphic it was so beautiful to move syllables that the word should end at the end of the line. So it is taken into consideration that the word never ends or is never half-written in the line, it is so magnificent type of art, they have such a wonderful frame as a decoration, but these frames are so influential by their expressing different words of context.

Kufiy writings and Sools writings which are almost the same or geometric and Islimi (plantshaped) writings which are different in calligraphy found their expression in the gentle laws of calligraphy. Calligraphers learnt these laws by permanently working with them.

Calligraphy is such kind of art which should be practiced permanently; otherwise a master can forget the magic of it. That's why there we can give extract from Mir Ali Fathobody's work about nastaliq writing: *"Forty years of my life I devoted to writing. But the beginning was not so easy for me; if any calligrapher had a short rest from his job, his ability of writing would disappear as henna's colour"* there is also another proof about the difficulty of calligraphy art connected with the prominent calligrapher Bobobek who lived for 120 years in Bukhara. At the last years of his life he became blind but never stopped writing. He used to prepare a special mixture of ash and sand, straightened the surface of it and wrote on this surface, and in this way taught his pupils writing secrets. One day one of his pupils looking at that process said: "Teacher, will you still continue writing even you are blind?" Bobobek answered: "Practicing a blind secretary became a teacher, keep practicing until you get blind".

Ten thousands of handwritings show the concrete proportion of each graphics, the example can be Nastaliq which was created with the connection of Naskh and Ta'liq in one point.

The difference of it from other graphics is that it has its own measure vertically, horizontally and in height. The calligrapher should know all these measures in order to be a good one. Thousands of our handwritings are given in this graphics.

Letter alif's height consists of three points, letter Be is out of four points in height in Nastaliq graphics. In Sools graphics alif had nine points in height, Be had six ones. Such gentle measures usually astonish the researchers of graphics.

There are many legends about professional calligraphers who were masters of their work instead of all mentioned difficulties. **Mirzo Muhammad Fozil** *calligrapher lived very simply after Mozori Sharif gates, Gulzor street in Bukhara. He copied Persian books. Usually copied books of Mirzo Bedil. In 1803 there came one merchant from India to Bukhara. He brought Mirzo Bedil's personal handwritten poems. The information about Bedil's handwriting was in one merchant's hand spread all over Bukhara. Emir of Bukhara wanted to see and buy this book. But merchant didn't want to sell it even in very expensive price. Emir wanted to copy a book, but merchant appreciated book so high that he didn't want it to be apart in lists and copied.*

Merchant said that he would stay in Bukhara for a month. He was asked to stay for forty days. It was proclaimed all over Bukhara that if any calligrapher were able to copy that book in forty days he would be given thousand golden coins, and other gifts. As it was difficult to do such work in short period no one wanted. Mirzo Fozil calligrapher accepted the ultimatum and promised to finish work in time.

Sitting in his room in Gulzor Mirzo Fozil began to copy the book. In the fortieth day there was a large crowd at the Mozori Sharif gates. Everybody was waiting for the result of calligrapher's work. Calligrapher Mirzo Fozil appeared at the gates. He was on the horse, the original and copied versions of the book were tied as

khoorjin on the horse. Emir was informed. He called people to see the calligrapher in. they met him at the dome and brought to Ark, got books. Up to the maintained time the calligrapher made two copies of book: one for Emir and the other for himself. Copies were done in wide papers and were about five hundred pages.

Emir was very pleased; he gave to calligrapher thousand golden coins, cloths, and different presents. Mirzo Fozil calligrapher built a magnificent building at the water.

Then he shortened his copy and rewrote another one. Thus Bedil's creations were spread all over Mavoraunnahr.

But at that time there were such responsible calligraphers who copied works as a part of artistic work. There is also a legend about it. The king observing work of calligrapher who was copying Alisher Navoi's writings asked him: "Calligrapher, how many lines do you copy in day?" calligrapher answered that he copied two lines per day. Then the king said: "Don't hurry in copying! In China it demands forty years to prepare the clay and forty days to create a beautiful, melodious cup or kosa. If you copy two days in a day, the softness and beauty wouldn't stay long. You should write so that it must be more beautiful than cups and kosas of China. That's why I advice you to copy only one line in a day." It is known from the history that some lords paid a great attention to the art of calligraphy, were respectful to letters, their longevity and rare handwritings.

Even ordinary people were attentive about the calligraphy art. Rare miracles can be seen in literary art of people. We may think that it is just a decoration, but they express love, devotion. Such words can be read in embroidering, skullcaps and in the corners of joynamaz or some embroidering or gamma shaped decorations in the corner of joynamaz express the word Allah. They prove that the art of calligraphy straightly entered the life of people.

The history tells such cases that executed prisoner sometimes was released thanks to beautiful handwriting of calligrapher. *The legends say that one day the king of Bukhara imprisoned one young men for his slightest sin. "If any calligrapher writes an assertion hands of this calligrapher will be cut," he ordered. Young man's mother begged almost all secretaries, but got refuse. At last she came to master calligrapher **Bobobek** and asked him to write an assertion to king of Bukhara. All calligraphers asked Bobobek not to do it and said that in order to keep his hands he should refuse. But Bobobek said "For this mother I agree with my hands to be cut" and at the same time wrote an assertion. When Emir got it he said "O, this is Hazrat Bobobek's writing" and astonished with the beauty of writing he read the letter. Assertion began with the following lines:*

Let yourself free of mothers beg in the morning

As this beg can burn the heaven

Touched by this beautiful poem and gentle handwriting, Emir released the young man.

Many scientists consider that this handwriting's beauty is closely connected with the art of miniature and its elements. It is impossible to imagine the art of miniature without the art of calligraphy and the art of calligraphy without the art of miniature in the East. As there is a measure of each letter in the art of calligraphy, there is also a measure of taking the size and keeping the brush and painting in the art of East miniature. One of the resources says that the height of human body is equal to six and not more than seven times of his feet, the same source says that his elbow is equal to quarter of body. There are examples about the sequences of body in this work. Gentle measures play a great role in the art of miniature and calligraphy. One more close features of calligraphy with art is that the writing seem as moving ones as they have a soul. Probably that's why great calligrapher Bobobek resembled letters to alive creatures in the nature. Jaloliddin Rumiyy resembled a pencil to flute in his work "Masnaviy", *"Listen, flute says some stories and also makes some complaints of being apart"*. In order to show the word is more beautiful than melody flute expresses the pencil. The word written with the pencil should be understood under the melody of flute. This royal line reminds the man's withdrawal from paradise. Now let's analyze it in another way, *"Listen, flute says some stories and also makes some complaints of real being apart"*

Both the flute and pencil made of cane are the saint thing for man to express the sufferings, calligraphers used pencil instead of flute.

The last twenty years were rich of rebuilding of our saint places, sightseings and art of calligraphy in them. Our saint places become the castles where rare handwritings can be read and studied. Now we can see in every inch of our historical monuments, each page of our rare books express our cultural treasure, national traditions. Restoration of these writings is historical event connected with the restoration of calligraphy art which includes the thirteen century history of our nation. Saying artistically, calligraphy and book-writing are immortal among our spiritual monuments. In external world the art of calligraphy is alive in the examples of beautiful attractive monuments.

LITERATURE

Abdulgafur Razzoq Bukhoriy. Examples from Eastern art of calligraphy and miniature (VII-XXI centuries) album. Tuterat Soviet of Culture And Art Forum Of Uzbekistan. 2011

Bukhara recordings by L.I.Rempel. Far and Close. P.254-255. publishing house of Literature and Art named after Gafur Gulyam, 1981.

Abdulqodir Murodov. From the History of Middle Asian art of Calligraphy. P.65, 79. Tashkent, Fan, 1971.

Abdulgafur Razzoq Bukhoriy. Pearls of Calligraphy (Rules of Nastaliq). P.7. Tashkent – 2008.

Rahimboy Jumaniyozov. Old Uzbek Graphics. (For individual learning). Tashkent, Ukituvchi, 1989.

FUND FORUM.UZ. Rare calligraphy in monuments of Uzbekistan. Tashkent, 2011.

Encyclopedia of the Republic of Uzbekistan. Ўзбекистон Республикаси энциклопедияси. State Scientific Publishing House of National Encyclopedia of Uzbekistan, 2006.

Habibulloh Solih. Alphabet for individual learners. Tashkent, Fan, 1989.



Мураққа. Настаълик. Қўкон 1256/1840.

Хаттот: Муҳаммад Алихон.

Қоғоз, тилла суви, сиёҳ, сувбўёқ. Ўлчами: 33x20 см.



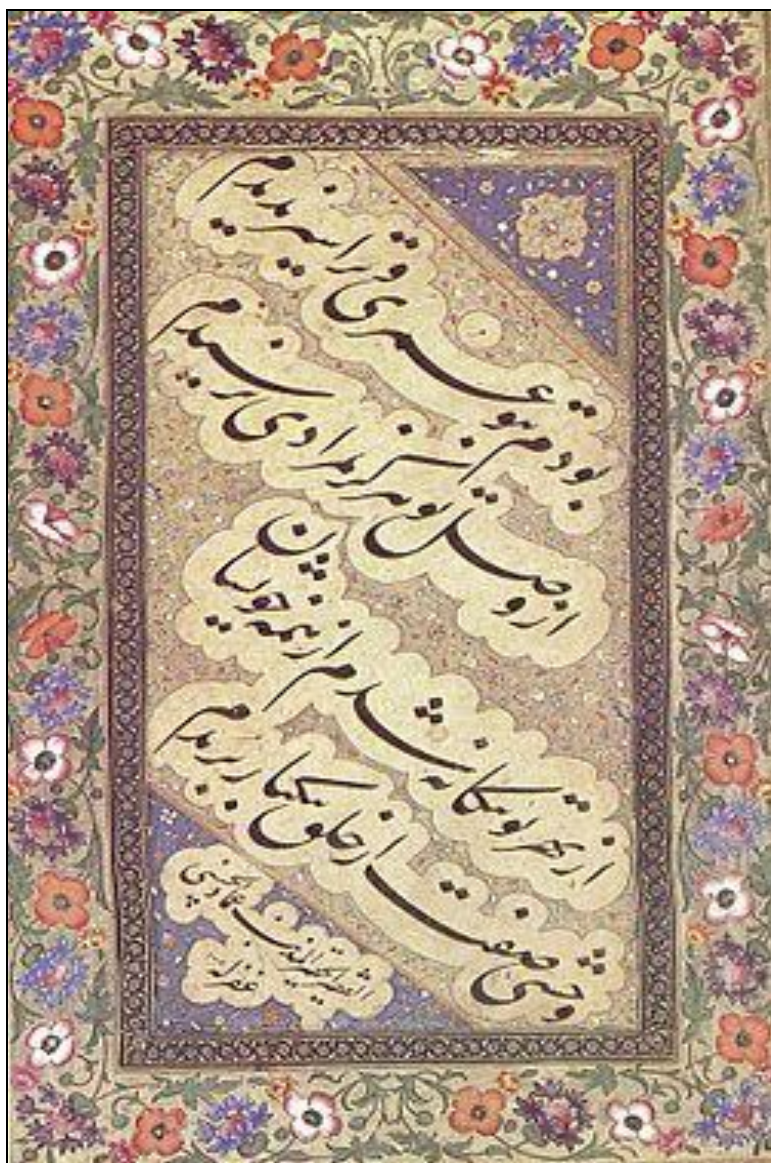
Муракка. Настаълик. Бухоро. XVIII аср. Хаттот Мирзо Исмагуллох Мунший. Қоғоз, тилла суви, сиёҳ, бўёқ. Ўлчами: 30x18 см.



Мураққа. 44-саҳифада таърифи келтирилган, хаттот Султон Али Машҳадий томонидан настаълик хатида ёзилиб, ҳазрат Алишер Навоийга тақдим этилган мадҳнома. Ҳирот, XV аср. Қоғоз, тилла суви, сиёҳ, бўёк. Ўлчами: 27x18 см.

МУЪТАБАР ДАСТХАТ

Мазкур мадҳиянома қаҳқаро (хатни бошлаган жойда тугатиш) усулида настаълик хатида кўчирилган бўлиб, яшил ва кўк бўёқларда ёзилган. Савол-жавоб тариқасида битилган.



Nasta'liq calligraphy by Mir Emad Hassani, perhaps the most celebrated Persian calligrapher
Хаттот Мир Имод настаълиқ хатида ёзган қитъа.

