

KHODJA ZAINUTDIN KHANAKA

Hoca Zeynettin Makberesi

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Öz: 16. yüzyılın başlarına kadar devam eden feodal dönemin yükselişte olduğu dönemde inşa edilen Hoca Zainutdin camii ve türbesi Buhara'ya ait dar ve çarpık yolları arasında tüm ihtişamıyla yükseliyor. Bu tipik bir konut bloğu cami ancak binada konut binaları kompozisyon ve düzeni açısından, bir mozolenin özellikleri tanıtılmaktadır. Müslüman hukukuna göre bir camide hiçbir gömü olamaz, ancak cami de, batı cephesi özel bir niş yer almaktadır ve Hoca Zainutdin mezarını içermektedir.

Anahtar kelimeler: Hoca Zainutdin, türbe, cami.

Abstract: Above the narrow and crooked lanes which were typical of Bukhara during the feudal period rises, the majestic mosque-khanaka (mausoleum) of Khodja Zainutdin which dates back to the beginning of the sixteenth century.

In terms of composition and layout it is a typical residential-block mosque but the existence of residential premises in the building, introduces the features of a mausoleum. The mosque also incorporates the grave of Khodja Zainutdin which is located in a special niche of the western façade, although according to Muslim law there can be no burials in a mosque.

Keywords: Khodja Zainutdin, mausoleum, mosque-khanaka, avian, faces

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INTRODUCTION

The Khodja Zainutdin mosque-khanaka presents a peculiar combination of social and city architecture which dominates not only the neighbouring streets but also the entire block. The ensemble comprises the monumental building of the mosque with a corner avian and a big water reservoir. This forms the social and cult centre of the block west of the Kalyan grand mosque. The western façade faces a lane while the eastern façade is turned towards a narrow and crooked by-street.

The basic structure comprises the domed hall of the mosque and five small cells located in the western section of the building. In a deep and open loggia of the western façade is located the crypt with the grave of Khodja Zainutdin. In the past the place was marked by a canopy resting on a vertical pole whose tip was decorated with the tail of a yak and the replica of a hand.

The tall aivan located in the northern and eastern sides of mosque faces the internal courtyard, where greenery surrounds the reservoir from which the population of the entire district used to draw drinking water. The reservoir is the oldest structure of its kind that has survived, and it is made in the form of a rectangle with rounded corners. The south-eastern corner contains a carved marble drain in the form of a dragon's head with an open mouth. The slopes of the reservoir are faced with stone blocks which reach down to the bottom in the form of massive stone steps.

The main building of the mosque which stands on a base is also faced with yellow sandstone blocks and is crowned by a fluted dome, resting on a drum with skylights. The external southern and western façades are made of brickwork with no decorations. Only the southern main façade with its entrance portal has preserved fragments of colored mosaic. The walls of the mosque which are under the wooden avian are plastered and are divided into rectangular panels with deep lancet niches which contain either doors or windows covered by carved, plastered trellises. Eight wooden columns each 7 meters high support the girder ceiling and the flat roof of the avian.

The ceilings and roof of the avian date back to the sixteenth century give an idea of the design of the flat roof which rests of wooden beams, a feature typical of folk architecture. The mosque combined classical forms of monumental architecture with national features of wooden architecture.

The columns in the northern façade are almost without carving and they must have substituted older columns which had decayed with time. The two central columns in the eastern façade are older and covered with a shallow carving ornament of a geometric nature and crowned by capitals of exquisite carpentry work. The other columns have only figured trimmers in the form of a trefoil. All the columns rest on massive fluted bases of grey marble.

There is an exquisite wooden ceiling of the avian which is divided into seven plafonds covered by ornamented woodwork. The central plafond in the eastern façade carries a stellated coffer filled with hanging stalactites. From the twelve-pointed star of the coffer there runs a relief ornament of wooden laths in the form of geometrical arabesques filled with elegant ornaments of small panels. The plafond is decorated with a carved cornice of wooden stellate stalactites and on both sides of it are simple plafonds which constitute carved beams divided by square planks decorated with a stellate ornament of small laths. The central section of the ceiling in the northern façade carries a deep coffer decorated with stalactites, shaped as a ten-pointed star. The surface of the plafond is covered with large geometric ornaments and filled with arabesques. The coffer is crowned with four rows of stalactites. The two side plafonds in the northern façade are identical to the eastern facade.

The corner plafond of the avian with its two hexagonal coffers filled with stalactites is extremely attractive. The surface of the plafond is covered with a clear-cut geometric design comprising hexahedrons and six-pointed stars filled with fine girikh ornaments.

The entire surface of the ceiling was painted. Today there remain only traces of ultramarine and faded fragments of blue and white ornaments.

The interior of the winter hall is of great artistic value. It is crowned by a dome mounted on an octagonal row of arched pendentives. The smooth transition from the octahedron of the dome which is cut by meridional ribs is achieved by combining arched pendentives with decorative pendentives.

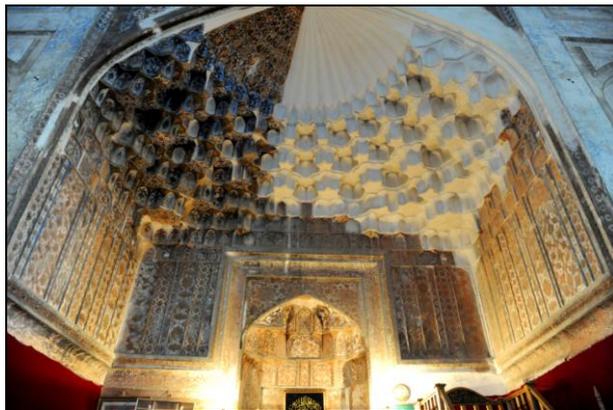
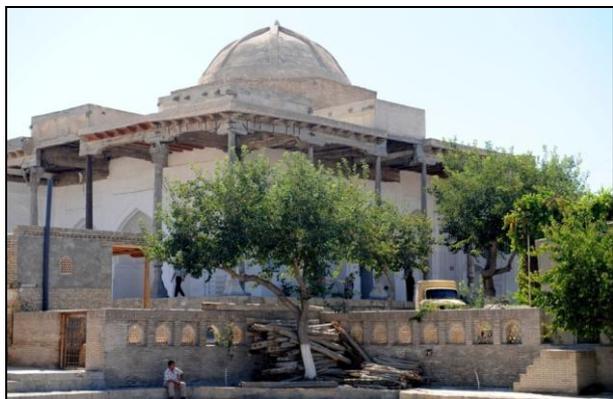
The carved plaster trellises shed soft light on the rich and colourful decor of the interior which covers the entire hall of the mosque from floor to the dome. Along the bottom of the walls runs a panel of carved majolica mosaic tiles forming a complicated pattern in bright colors. These ceramics coated with polychromic glaze are marked for the transparency and richness of color. These ceramics appeared in Central Asia in the eleventh-thirteenth centuries and reached a peak in their development during the period from the fourteenth to the fifteenth centuries.

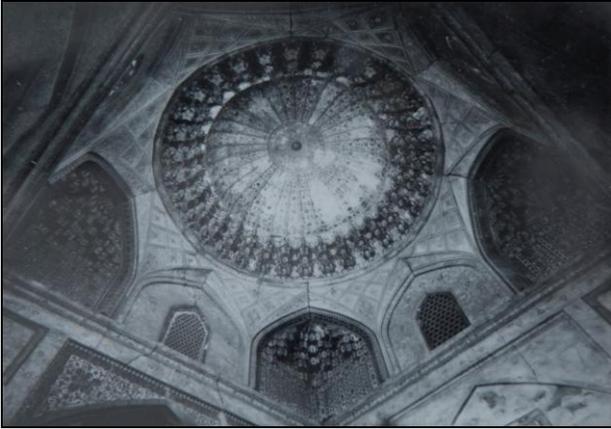
The mosaic panels are divided into rectangular panels which are filled by geometric and vegetable ornaments. The geometric elements of the panel form complex girikhs, a colorful mosaic of triangles, pentahedrons and stars. The panel with floral compositions is decorated with figured arches against a blue or green background which carries plaited and gold or ochre colored stalks and leaves. The plane of the arches is covered with a complex ornament of brownish-yellow stalks which intertwine with blue shoots and polychromic flowers. All the panels are framed by a wide border, comprising a blue stalk with yellow shoots against a blue background. Above the panels, the surface of the walls is divided into mirrors which are covered by a floral and vegetable ornament performed in the kundal style (multicolored painting with

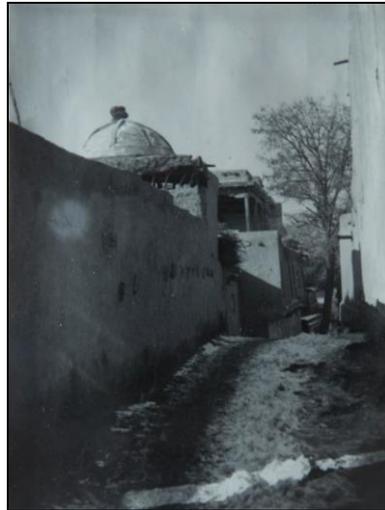
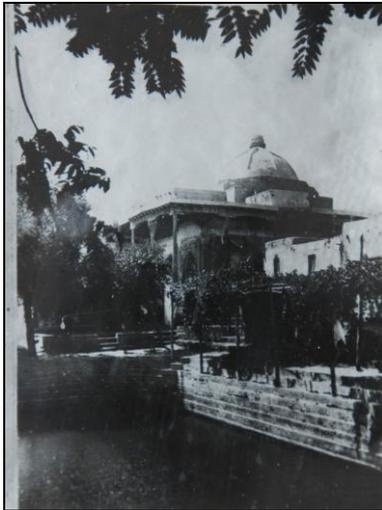
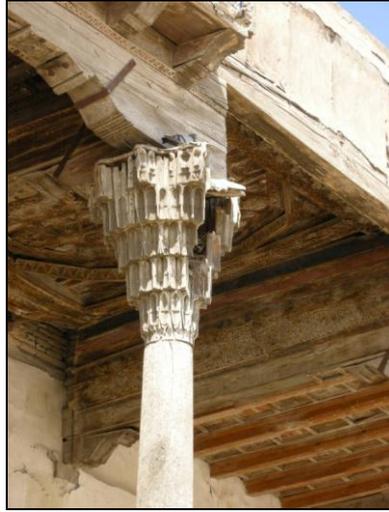
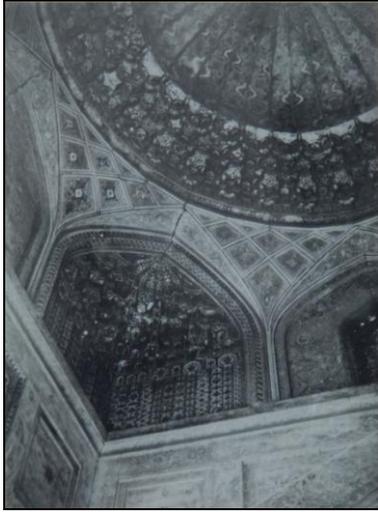
gilding on a relief basis of red clay).The gilding usually covered the relief, whereas the background was made blue or rarely light blue. This technique of rich polychromic painting known from the Samarkand monuments of the Timuride period has been further developed in Bukhara. The kundal style has been brilliantly manifested in the sixteenth century mosques of Balyand and Khodja Zainutdin. This expensive and labour absorbing type of painting calls for highly skilled craftsmen and is found mainly in outstanding monuments of cult architecture to which the Khodja Zainutdin undoubtedly belongs. The dominant style of painting there, is a gilded relief against a blue background and a blue tracery ornament against a gilded background. In places where the gilding had crumbled there can be seen the relief of red clay to which the gilding was applied. The fluted dome fringed at the bottom by five rows of stellate plaster stalactites is also painted in polychromic kundal dominated by a bright sky-blue hue. A filigree ornament of winding plants covers the entire surface. The mihrab niche in the western wall is decorated with rows of plaster stalactites covered by kundal painting. The application of blue hues of kundal in combination with ochre colored clay imparts exceptional elegance and lightness to the interior. The kundal paintings at the Khodja Zainutdin mosque speak of refined taste and great talent of unknown Central Asian artists.

This monument of mediaeval architecture is one of the brilliant masterpieces of folk craftsmen that has survived to this day.

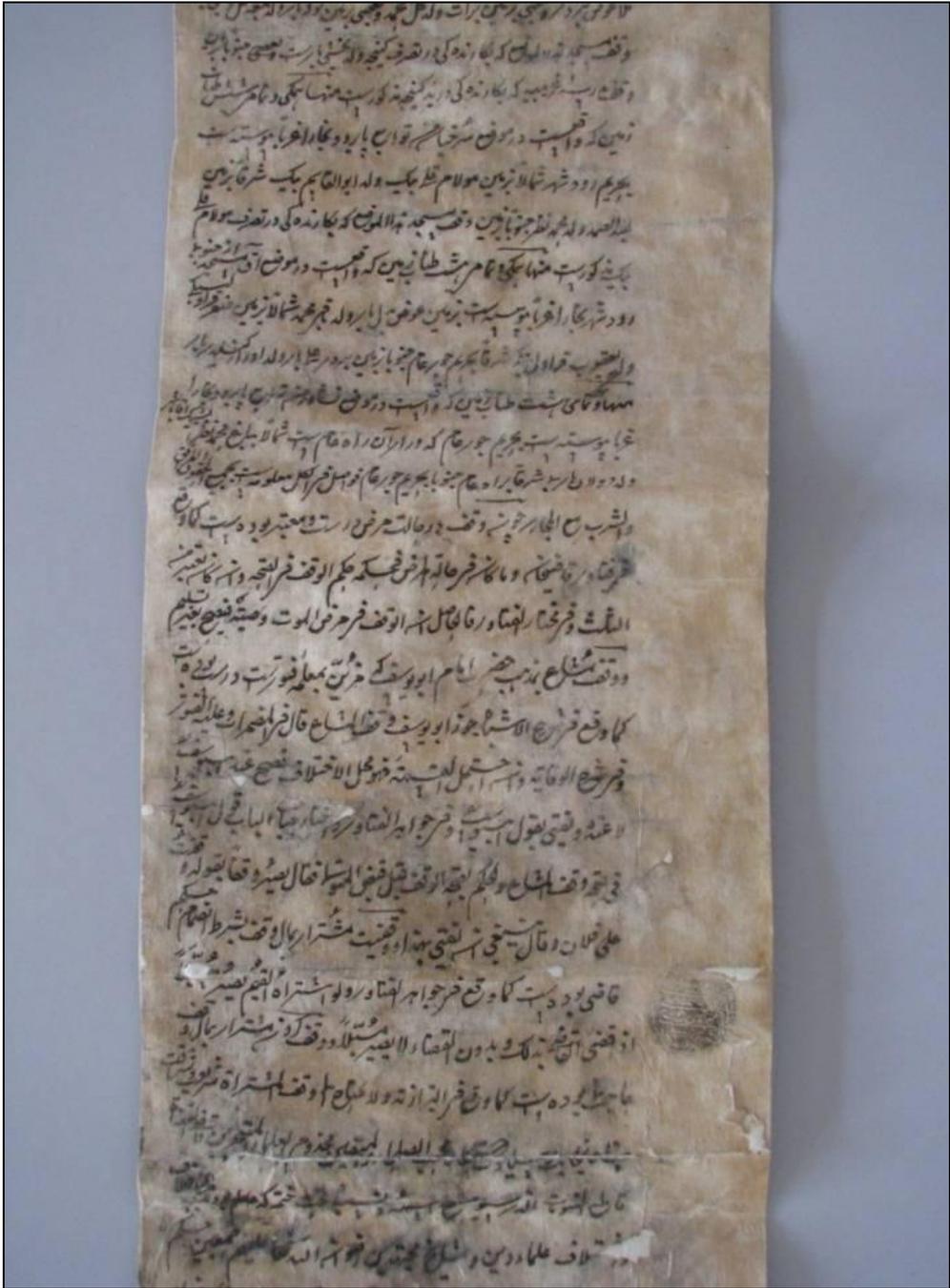








Zwei auf die Stiftung für die Schule in der Xo'jaZaynuddin-Moschee bezogene Dokumente von 1816 und 1911





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