



THE SIGNIFICANCE OF CENTRAL ASIAN CALLIGRAPHY SCHOOLS IN THE DEVELOPMENT OF THE ART OF CALLIGRAPHY

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ABOUT ARTICLE

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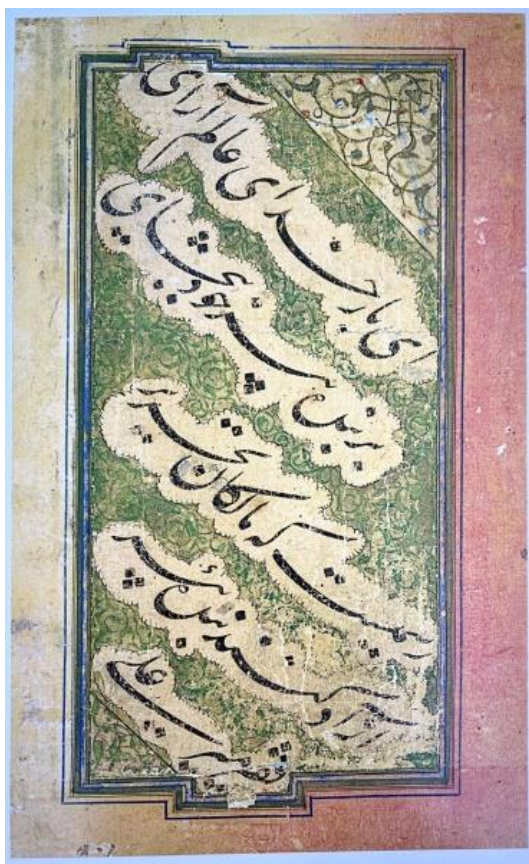
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Abstract: This article describes in detail the schools of calligraphy that flourished from the 14th to the 20th century, the great calligraphers and great scientists who contributed to the creation of these schools. The works of representatives of each school were analyzed from the point of view of art history.

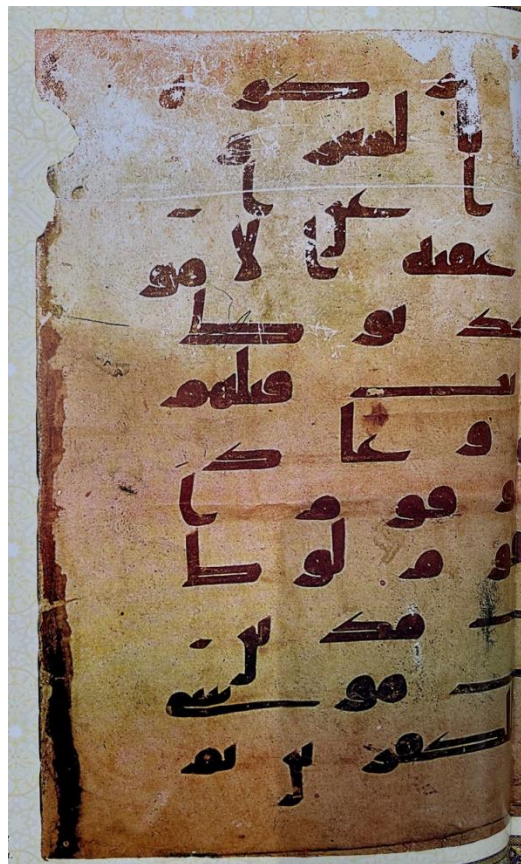
INTRODUCTION

In the long historical past of the people of the East, the art of reading and calligraphy occupies a special place in the cultural heritage created and left for future generations. It is no secret that the origin and development of the art of literacy has existed among the peoples of Central Asia, that is, in the land of today's Uzbekistan, for a very long time. Even when there were no ideas about paper and books in the neighboring countries, the Uzbek people had the opportunity to provide the world with unique paper samples. So, the processes of book preparation have been known to us for a long time. However, the concept of "book art" appeared in the first half of the 15th century when Amir Temur's grandson Ulugbek brought "book masters" from Khurasan (Herat) to Samarkand. In Movarounnahr, the art of bookmaking developed as a branch of craftsmanship, a mature level of fine art. This art was very useful for the lovers of science of that time, they put their priceless works, ways of life on paper with the help of skilled calligraphers and painters, and left a valuable legacy for the future in the form of books. The bookmaking technique occupied a special place in the division of labor in medieval life, and the art of calligraphy was a professional profession for people. The development of cultural life has increased people's interest and demand for books. This led to the establishment of book preparation workshops. Special bookmaking workshops were established in ancient cultural centers such as Balkh, Herat, Bukhara, Khiva, Samarkand, and Kokand, where bookmaking techniques were accelerated in order to meet the needs of the people. Not only artistic manuscripts, but also ordinary books are decorated. Amir Temur and his descendants, as well as Alisher Navai, who is considered a great representative of the people of knowledge and enlightenment, played an incomparable role in the development of this art. "During the time of Timur and Ulugbek, the high skills

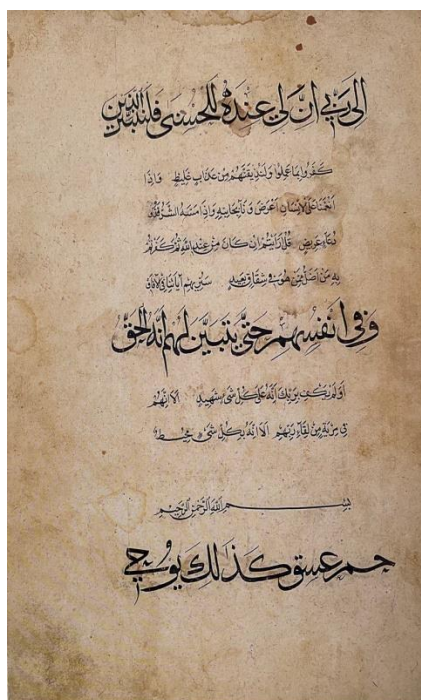
of calligraphers, muzahibs, painters and scribes created such beautiful examples of decorative manuscripts that they still amaze the whole world.” The art of calligraphy and painting also developed further during the time of Alisher Navai, especially in the areas under the rule of the Timurids. Sultan Ali, the “Sultan of Calligraphers” of that time Mashkhadi, the founder of the Herat school of miniature art, Kamoliddin Bekhzad, and the famous master of book decoration, mavlana Yori Muzahib, were the mentors of hundreds of masters who created royal examples of decorated books was also big, because with the direct initiative of Sultan Husayn Boykara, in addition to the above-mentioned skilled masters, there are many other great painters such as Mirak Nakkash, Kasim Ali Makhmud Muzahhib, Shakh Muzaffar, Sultan Mukhammad, Dost Mukhammad, Abdurazzak, and calligraphers Mukhammad ibn Nur, Darvesh. Scholars such as Mukhammad Taqi, Mukhammad Khandan, and Mukhammad ibn Ashar carried out their activities. The results of that period can be seen in “Ilk Devan” dated 870 Hijri/1465-1466, which is considered the oldest among Navai’s manuscripts. This divan was copied by Sultanali Mashkhadi in the age of 33-34. The calligrapher, like Navoi, worked in the service of Sultan Abusaid. The art of calligraphy first developed in Herat, the capital of Khurasan, where a large school of calligraphy was founded under the leadership of Sultan Ali Mashkhadi. A distinctive feature of the school, the nastaliq script (1-picture) created by Mir Ali Tabrizi in the 14th century, is revolved by Sultan Ali. This method was widely used in the works of reading books in large and small nastaliq script, artistic and historical works were read only in nastaliq script. Religious and some scientific works were copied in manuscript. Kufi (2-picture), Rika, Suls (3-picture) and Naskh (4-picture) scripts are used more: in architecture, painting and Eastern epigraphy.



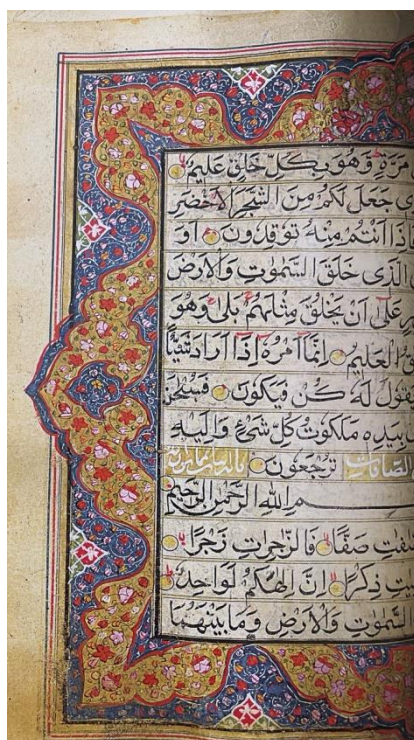
1-picture Calligrapher Mir Ali Tabriziy 14th century complicated page “Nastaliq script”.



2-picture Kur'an was copied in Kufi script in the 7th century.



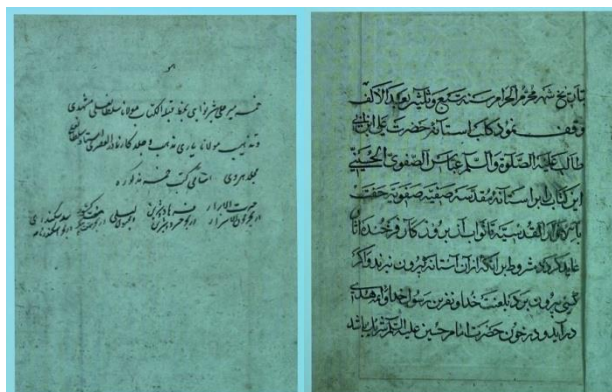
3-picture XII-XIII centuries. Suls script. Bukhara.



4-picture Naskh script, 15th century. Bukhara calligraphy schools.

Six schools mentioned in the art of calligraphy are determined not by geographical structure, but by important economic, political and cultural development stages of the history of Khurasan and Central Asia from the 14th century to the 20th century. The first calligraphy school was established in Herat. The great exponent of this school was Sultan Baisunqor, one of the Timurid princes. He died in 1427 at the age of 35. According to “Davlatshoh Tazkira”, 40 famous calligraphers used to read books in his library all day long. Calligraphy, jewelry, goldsmithing, patterns, plates, miniatures and other artistic

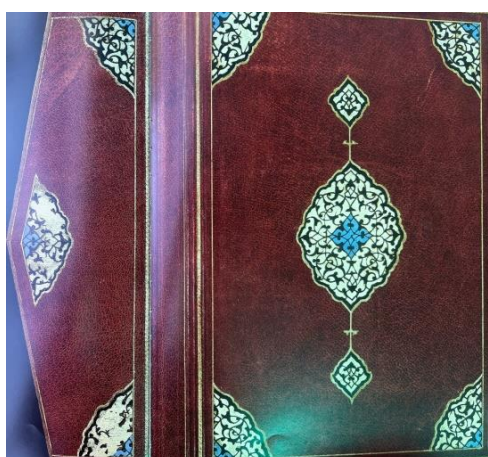
works developed during the Baisunqor period. Alisher Navoi's "Khamsa" is considered the oldest manuscript of this period. This manuscript was copied by the skilled calligrapher Sultanali Mashkhadi in 1465-1466.



"Khamsa". Small nasta'liq script. Calligrapher Sultanali Mashkhadi



Binding and inside of the book.



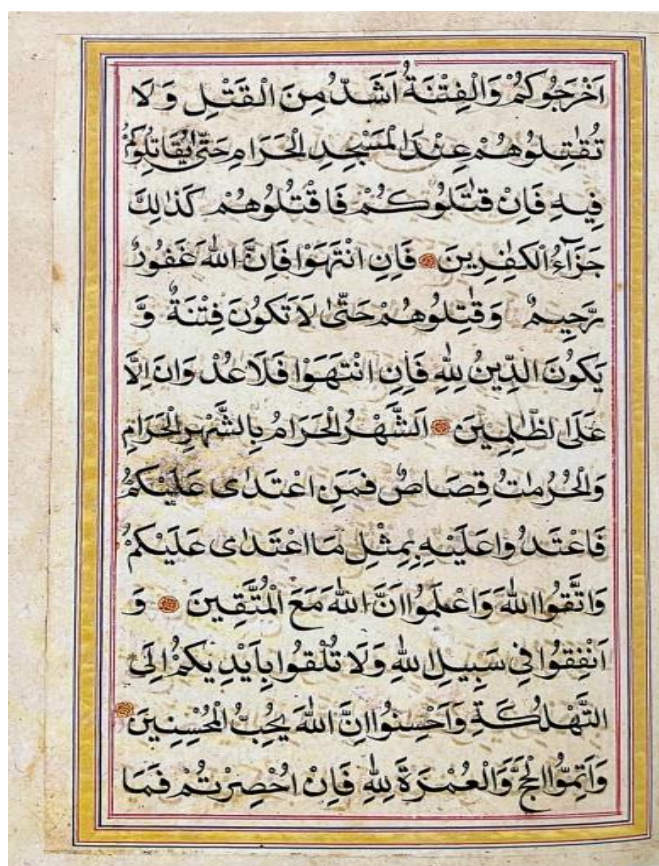
Before 1520. Binding "Majalis al-nafa'is". Calligrapher Sultanali Mashkhadi.



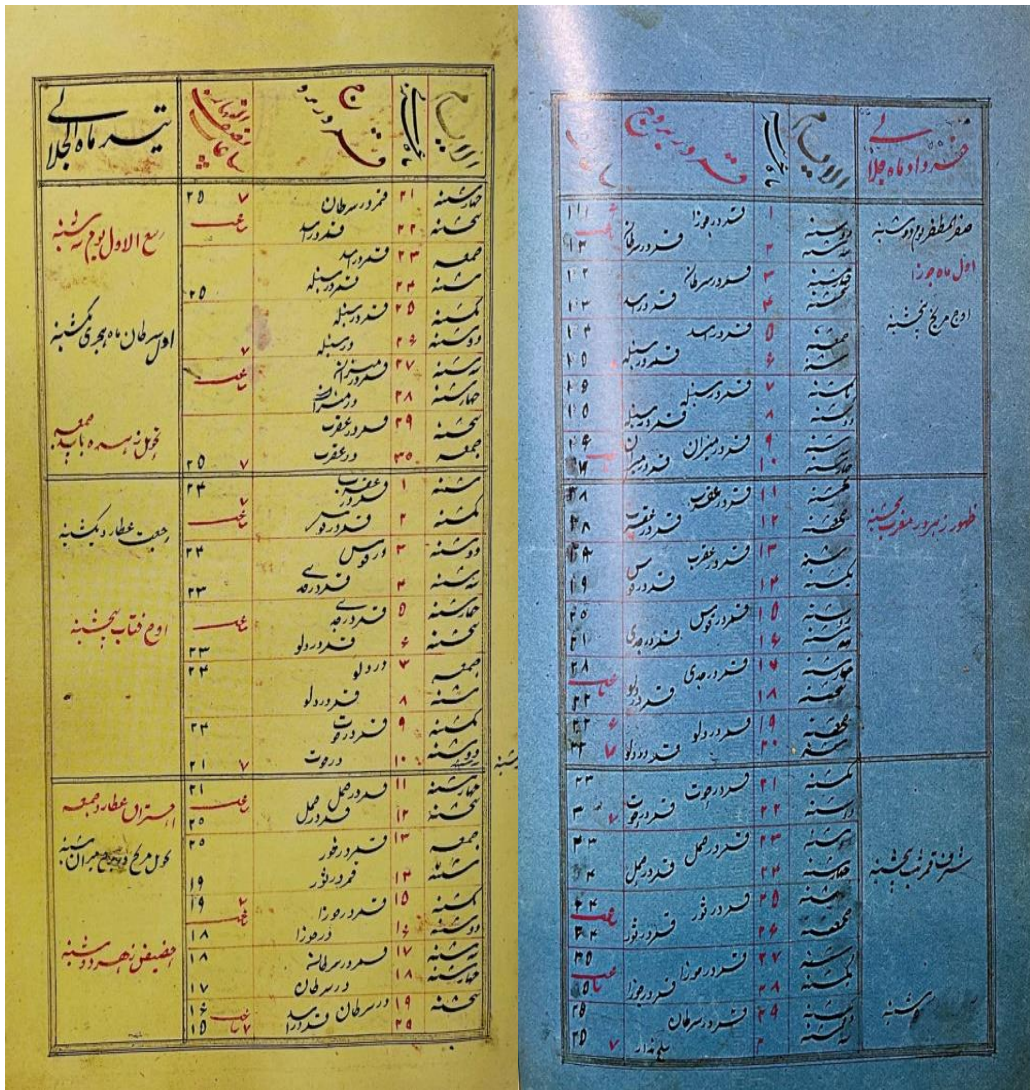
Beginning, double page with unwan and closed flap of the binding.

Bukhara calligraphy school.

This school rose to the stages of development in the 16th and 17th centuries. A new unique art of reading and calligraphy developed in Bukhara. In the 16th and 17th centuries, Mir Ubayd Bukhari invented a new type of letter “Naskhi Bukhari” based on a copy letter in Bukhara. This letter was larger than the copy. According to the Nasta’liq letter, Maulana Mir Ali Hiravi Fathobadi trained a number of students. In the 19th century, Ahmad Donish was a great thinker, a skilled writer, a poet, a famous astronomer and an excellent calligrapher, and at the same time a muzahib (gilder) was also he gilded the manuscripts he copied, made titles and unique miniatures.



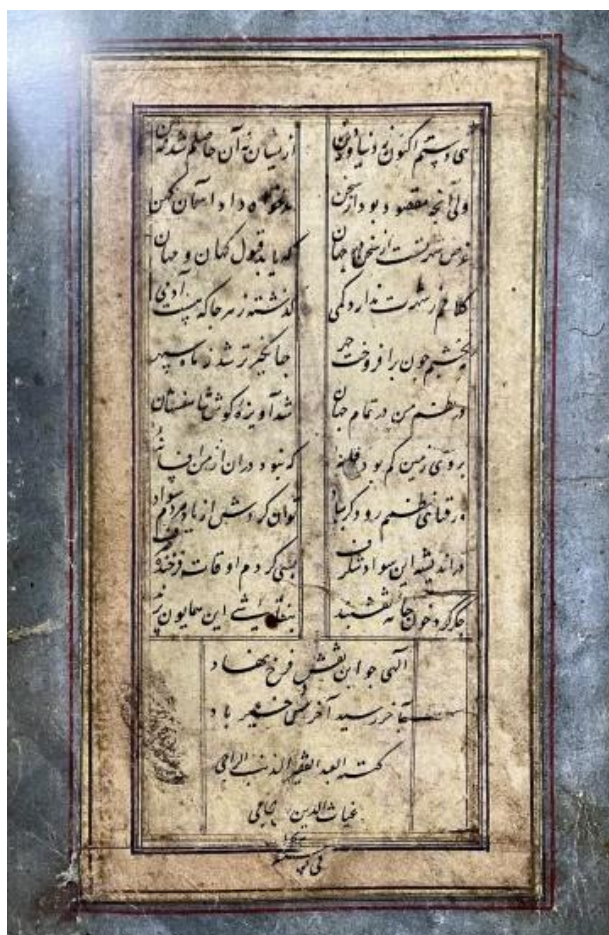
XVI century. Naskhi Bukhari script. Calligrapher Mir Ubayd Bukhari. A preserved page from the Kur’an.



Astronomic tables, written in nasta'liq script. Bukhara. Calligrapher Akhmad Donish. Bukhara XIX century.

Khorezm calligraphy school.

Formed as an independent school at the beginning of the 18th century, this school developed in the 19th century during the reign of Muhammad Rahim I and Muhammad Rahim II. The Nasta'liq letter took the leading place, along with calligraphers, the art of book reading also developed. It would be a mistake not to mention this person when talking about Khorezm calligraphy school. Munis Khorezmi was born in 1778 in a place called Qiyat near the city of Khiva. The poet's name was Shermuhammad, and Munis was his nickname. Munis's work on the art of calligraphy, which is valuable for students, is Literacy Education. The book consists of a theoretical part and exercises. This booklet was created for students to learn the rules of naskh and nastalik letter. In the theoretical part of the treatise, Munis talks about the importance of language and many scripts.



Khorezm Document is written in Nasta'liq script on Kokand paper. 1843 year. Mostly documents have been preserved in the Khorezm school.

Fergana calligraphy school.

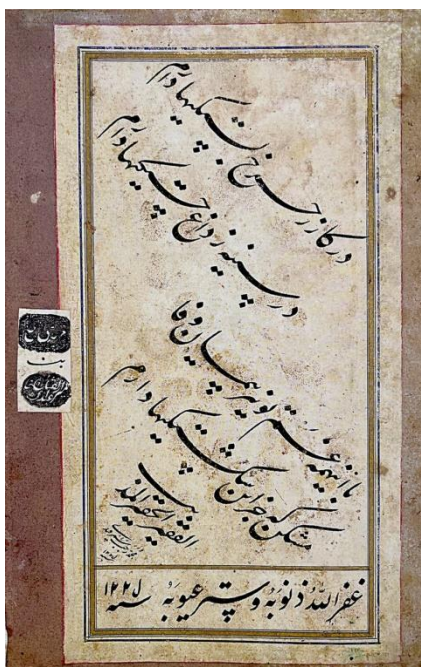
When talking about the calligraphers of this region, it is worth mentioning the first type of calligraphy “Khatti Baburii” discovered by Zakhiriddin Mukhammad Babur. Babur invents a separate type of letter, written in different forms of the Arabic letter, which differs somewhat in learning and writing. This new letter was called “Khatti Baburii” and became famous with this name. In the second half of the 18th century and in the 19th century, cultural life and art reached a peak in the Kokan Khanate. Under the leadership of Muhammad Sharif Dabir, many calligraphers were born. Muhammad Alikhan, Muhammad Yodgor Khoqandi, Abdulatif Hisariy contributed to the formation and development of this school. The difference between the Fergana school and other schools is that, in addition to the nasta'liq letter, the Shikastiy letter was also widely used in the reading of works of art.



Album Nasta'liq script. Kokand. XIX century. Calligrapher Mukhammad Alikhan.

Samarkand calligraphy school.

Abduljabbar Urguti Samarkandi. In the state of Movarounnahr, the inventors of the nasta'liq letter consisted of four people. The first is the father of calligraphers, Mavlavi Saqi Muhammad, the second is Sidiqjan Darakhti, the third is Sidiqjon Ishtikhani, and the fourth is Abduljabbar Urguti.



Album Nasta'liq script. Samarkand. 1225/1810. Calligrapher Hoji Muhammad Rajab Samarkandiy.

Tashkent school of calligraphy.

By the second half of the 19th century, Tashkent also began to become a cultural center. Muhammad Osman Kotib Tashkandiy was born in 1856 in the city of Namangan. Usman used to write the letter

flawlessly and meaningfully. Every literate person could read his letters. He knew Arabic and Persian languages perfectly, wrote comments on books in these languages, left comments in important places and wrote them down in beautiful handwriting. Usman, who memorized and beautifully wrote the poems of poets such as Omar Khayyam, Navai, Fuzuli, and Bedil, also taught calligraphy.



Book "Various wonderful creatures" calligrapher Sirojiddin Makhdun Siddikiy Khandalikiy. Lithography. 1335/1917.

CONCLUSION

The art of calligraphy was reflected in manuscripts until the 20th century, after which this art form was rarely used in manuscripts. This is the global problem facing today's art of calligraphy. Nowadays, many calligraphers are engaged only in creating independent works. If we copy more scientific literature and sacred manuscripts left to us by our ancestors, we would have left a treasure for the next generation. At the same time, calligraphy would have helped to pass the traditions of calligraphy schools from generation to generation.

Manuscripts on this article: "The works of Alishir Navai in fine books of the 15th-16th centuries", "Samples of Eastern calligraphy and miniature art" and "Masterpieces of Oriental calligraphy and miniature art of the 7th-21st centuries from the private collection".

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