Khorezm school of calligraphy and its representatives
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ABSTRACT

The formation of the Khorezm school of calligraphy has a long history, and in the 16th century, schools of calligraphy and writing were formed in the palace libraries of the rulers. Since the beginning of the 18th century, the art of calligraphy has developed as an independent school. The article describes the school of calligraphy that developed in Khorezm at the beginning of the 19th-20th centuries, as well as the life and spiritual heritage of its representatives.

Keywords. History, manuscript, calligraphy, school of calligraphy, golden water bearer, writing heading, screensaver (drawing on sheet paper), bookbinder, book art, lithography.

1. Introduction

The Uzbek people have been creating masterpieces of material and spiritual culture for centuries. Manuscript sources inherited from our ancestors, in particular, the study of the history of Khorezm manuscripts and calligraphy, and their introduction into scientific circulation is one of the important tasks of historians and source scholars, but also determines the relevance of this topic.

In Khorezm, one of the most ancient cultural centers of Central Asia, a school of calligraphy was formed in the libraries of the 16th century. Only from the beginning of the XVIII century the art of calligraphy developed as an independent school. Especially in the XIX century, during the reign of Muhammad Rahim I (1806-1825) and Muhammad Rahim II (1844-1910), the art of calligraphy and writing was widely developed in Khorezm.

In the XVII-XVIII centuries in Khiva lived and worked Muhammad Yusuf Raji, Bobojon Sanoi, Khudoiberkan Muhrkan, Muhammad Yaqub devon Khorezmi, Muhammad Rizo Akhund and other master calligraphers. They copied a collection of poems, works of art, translations, and history books [1]. Several experts in the field were involved in decorating each book. These are paper-cutters, secretary-calligraphers, muzahhib (golden water carrier), lavvoh - title writers, nyon, sheet painters, miniature artists, sahhof - covers (cover manufacturers).

The works of tourists, scholars, military and other government officials who visited Central Asia in the early XIX-XX centuries, including the Khiva Khanate, serve as a major source in the study of the history, socio-political and cultural life of the region at that time. Memoirs of such scientists as V.V.Bartold [2], G.A.Pugachenkova [3], L.I.Rempel [4], A.N.Samoylovich can be mentioned.

In particular, G.A. Pugachenkova and L.I. Rempel gave examples of madrassas in Khiva and examples of the art of painting and calligraphy inscribed on their roofs. In her works, L.Yu. Mankovskaya spoke about the historical monuments of Khiva and the methods of their decoration, as well as calligraphy [5].

Historians such as Bobjon Tarroh Azizov-Khodim [6], Hasanov [7], H.Ziyoev [8], A.Erkinov, Sh.Vohidov [9], A.Murodov [10], D.Ziyaeva [11] in their researches He covered the political, social and economic history of Khorezm, as well as scholars who lived and worked there, including Khorezm calligraphers.


As a result of the study of the subject, the following goals and objectives were identified:

- Identification and study of manuscripts created by Khorezm calligraphers of the XIX-early XX centuries in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, as well as an assessment of their place in the development of the history of Uzbek and world literature and calligraphy, the school of calligraphy and its representatives.

Based on the main goal, the following tasks were identified:

- Identification of manuscripts copied by Khorezmian authors and calligraphers, kept in the Institute of Oriental Studies, museums and libraries of the Academy of Sciences of the Republic of Uzbekistan, not included in scientific use;
- Study of important features of cultural and spiritual life in Khorezm through manuscript sources of Khiva khanate in XIX-XX centuries;
- To study the life and work of the representatives of the Khorezm School of Calligraphy and to cover their activities in the development of the art of calligraphy.

2. Methods

The approach to the problem from the point of view of human development and national spirituality and ideology serves as the theoretical basis of the subject. The article uses the principles of historical, structural, as well as methods of comparative, problem-chronological analysis.

3. Main part (Results and feedback)
In the late 18th and early 19th centuries, with the revival of economic life in the Khiva khanate, conditions were created for the development of culture, and interest in spiritual values, including the art of book and calligraphy, increased. Also, calligraphy is inextricably linked with the art of tiling and painting, and the rubai and exemplary words in historical monuments are framed by calligraphers on tiles, marbles and wooden columns [14].

At the end of the XVIII century, a talented representative of the Khorezm school of calligraphy was the well-known poet, historian Amir Avazbi oglu Shermuhammad - Munis Khorezmi (literary pseudonym) [15]. He took lessons from one of the madrassas in Khiva and his teacher, Sayyid Eshankhoja. He studied Arabic, Persian, and Turkic literature, as well as classical music and history. He was a skilled calligrapher and knew letters such as Kufi, Rayhani, and Shikasta.

Munis soon came to the attention of the people and the ruler of Khiva, Avaz. In 1804, he wrote a “Literacy education” ("Savodi t'ailim") manual that taught the art of calligraphy for use as an alphabet [16]. He also collected samples of his work under the title Munis ul-Ushshak (Friend of Lovers, 1804) and in 1813 turned it into a large divan of 16,892 verses [17]. This play contains the poet's ghazals, muhammas, rubais, mustazads, tuyuqs, quatrains and special binary bytes. In addition, at the end of the devon is added the work of the poet on calligraphy "Literacy education" [18]. This brochure describes how to write beautiful letters. The pamphlet consists of two parts. The first part of the work deals with the preparation for letter practice and the tools needed for this work. In the second part, practical training is provided on the letter exercise and its method. At the beginning of this pamphlet, the poet emphasized the importance of writing in human society.

The work ends with a description of the events of 1813. Because in 1819, the khan ordered Munis to translate Mirkhand's famous historical work "Ravzat us-safo" into Uzbek. In this regard, Munis stopped writing Firdavs ul-Iqbal and translated the first volume of Ravzat us-safo into Uzbek, while continuing the second, first Muhammad Rahimkhan I and in 1829 Munis himself died [19].

Khiva khans - calligraphers and artists-decorators of the palace library of Muhammad Rahimkhan I (1806-1825) and especially the famous book lover Muhammad Rahimkhan II (1865-1910) played an important role in the development of the art of manuscript decoration [20].

In Khiva libraries, artists worked long and hard to decorate the manuscript with beautiful letters and beautiful patterns. Such works in the library expanded significantly during the reign of Muhammad Rahimkhan II. The khan himself devoted much of his time to science, poetry, and calligraphy. In the words of the orientalist AN Samoylovich, "enlightened patron of science and art" Muhammad Rahimkhan II gathered in his palace a large circle of writers, historians and poets. He finished his poetry under the pseudonym Khan Feruz. He looked closely at the workshop at the library and placed frequent orders. Historical, memorable, medical and artistic works are copied here. A number of Khiva manuscripts of this period state that they were executed by order of the khan. For example, in the "Muhammas", it is stated that "the manuscript was written for the Khiva palace library in 1896 by the order of Muhammad Rahim Sayyid Bahodirkhkan" [21].

Muhammad Rahimkhan had two libraries, one in the winter residence - inside the Ark, and the other in the summer residence - outside the city in the Tozabog Chaman Palace [22].

A. According to Samoilovich, officials close to the khan said, "His passion for the book in general, for copying from it, was high [23]. Sometimes the khan, tired of state affairs, would go into the library, flipping through new books copied by calligraphers at his command. The calligraphy room was in two bright rooms on the first floor, carpeted, with access to the palace garden. On a low, special table decorated with floral patterns, calligraphers were stacked with jars of musk" [24].

The library has such masters as the famous poet and musician, calligrapher Kamil Khorezmi. Muhammad Rahimkhan II called the poet to the position of calligrapher. The real name of the statesman, poet, calligrapher, translator and musicologist was Pahlavon Niyozmuhhammad, who wrote under the pseudonym "Komil". This is stated in the book "History of Khorezm music": "Avajzon Abdulla, the sister of the famous musicologist Abdussattor Mahram, was married to the son of Mufti Nurboy Joki. She gave birth to a son and named him Pahlavon". Kamil Khorezmi first received his education in an old school and then in a madrasah. For some time his grandfather was engaged in trade, walking among the merchants of Khojash Mahram [25]. Aware of his knowledge, Feruz's father, Sayyid Muhammad Khan, took him to the palace. When Muhammad Rahimkhan Feruz ascended the throne, he was first appointed mirzaboshi and then devonbegi. Along with state affairs, Kamil Khorezmi also carried out his creative activity. In 1880, he composed a collection of poems entitled Devoni Komil, which contained 254 poems. In 1895, this devon was published in large numbers in a printing house founded by Feruz.

Kamil Khorezmi was fluent in Persian and a skilled translator. Kamil Khorezmi was a calligrapher and a skilled translator. He translated "Mahbub ul-qulub" by Barkhordor bin Mahmud Turkmen Mumtuz, who lived and worked in the XVIII century. The work is written in a prose way and contains stories and anecdotes. Kamil Khorezmi also translated Fakhriddin Ali Sa'ifi's Latof at-Tawaib (Anecdotes of Different Categories). The book consists of stories and anecdotes about Abdurahmon Jami, Alisher Navoi and other famous people. Along with translating these works, Kamil Khorezmi also made some changes to them,
reworked some of the stories, adapted the style of the book to the tastes and level of the readers of his time.

He also sponsored the development of Eastern classical music, in particular, the traditions of maqom. He was the first to invent the Uzbek note, that is, by Feruz's decree he created the Khorezm note called "Tanbur lines" to record Uzbek melodies. In this peculiar note he wrote the main part of the status of "True". The melodies "Murabbai Komil" and "Peshravi Feruz"[26], which are associated with the status of "Truth", have been recorded and still sung by singers and musicians. His son Muhammadrasul Mirzo continued this work of the poet and created music on the basis of notes for Khorezm maqoms melodies. Well-known composer Matniyoz Yusupov published a five-volume book of Khorezm maqoms and presented it to a wide audience.

Kamil Khorezmi also paid attention to the issue of education in the Khiva khanate, and in 1891 a new method led to the opening of the school. He himself trained students and taught many talented young people various sciences, including calligraphy. The mastery of calligraphy has produced many disciples. Ustad Muhammad Panoh, Khudoibergan Muhrikon, Sharif Tarro devon, Matyoqub Harrot devon are among them. Kamil Khorezmi and his students beautifully copied a number of works of art and devons. The devons copied by them are kept in the funds of libraries of many countries of the world.

Kamil Khorezmi was in Kashgar, Tashkent, Bukhara, Samarkand, in particular, from August 28 to September 13, 1891 in Tashkent with Feruz's son Walihad Asfandiyorkhan. During the visit, he got acquainted with the scientific and cultural institutions of Tashkent, inspected the work of the Lakhthin printing house. Kamil Khorezmi got acquainted with Muhiddinkhoja, Sharifkhoja, Sattorkhan and other cultural figures of the great enlighteners of Turkestan region and talked about his impressions in the poem ""Dar baoni taraf va tavsifi Toshkand" (Description of Tashkent). When he arrived in St. Petersburg, Russia in 1883 as an ambassador, the broad-minded thinker Kamil Khorezmi was even awarded the Tsar's Second Order of St. Stanislav.

A. Murodov's work contains information about 87 calligraphers who lived in the Khiva khanate in the XIX century [27]. The palace library contains copies of poetry collections of Khiva poets, works of Umar Khayyam, Saadi, Hafiz, Navoi, Jamis, Mongol poets - Raji, Salim, Shah Shuvo, "Boburnoma" and other books. In 1907, a special copy of the Bedil devon for Muhammad Rahimkhan II was completed [28].

The chief calligrapher of the palace was Khudoibergan devonbegi, master Muhammad Panoh Khorezmi was the most skilled calligrapher of Khiva, he was also a master of watchmaking, sealing and ball-casting.

One of the representatives of the Khorezm school of calligraphy is Muhammad Yaqubkhoja Kholis Khorezmi. He was one of the strongest translators in Khiva, translating historical and literary books from Arabic and Persian into Uzbek. He also copied and edited many books because of his beautiful writing. Jali has albums and continents written in pencil. He also wrote poems under the pseudonym Kholis. The khan of Khiva and his officials suffered a lot, he was kind, polite, compassionate to the people, found a piece of bread, gave it to orphans and widows, and was aware of their condition. The Institute of Oriental Studies of the Uzbek Academy of Sciences has a translation of "Shohnoma" by Yakubkhoja.

Ibadullah Akhund Khoki, who had a deep knowledge of Arabic literature and wrote ghazals and masnavis under the pseudonym "Khokii", was especially specialized in the translation of Oriental languages. Feruz often translated books from Arabic and Persian into Uzbek by order of the king.

On the basis of the teachings of the Khaki Mir Ubayd Bukhari, the Naskh letter was beautifully written in the form of Mir Ali Hiravi. His hand is fast and agile, so he can write 40-50 lines an hour. He died in 1914 at the age of 72.

The next representative of the Khorezm calligraphy school, Muhammad Mu'min Hivaqi, was the son of Inoyatullah Hisari, who studied at the Khiva and Bukhara madrassas. He was an experienced calligrapher who knew Arabic and Persian, was familiar with Eastern classical literature, and in 1832 Munis moved to Khorezm. This devon is perfect and includes ghazals, muhammas, qasida, masnavi, rubai, problema, chiston, “Savodi talim” (Letter of Letters) and others.

Muhammad Nazar Khayali Khorezmi also did significant work in the art of calligraphy. He wrote poems under the pseudonym Khayoli, collected his poems and created the Devoni Khayoli. He was known as a poet and calligrapher in the time of Muhammad Rahimkhan II Feruz. After being in a very difficult situation in Khiva during the Isfandiyar period, he went to the land inherited from his father in the village of Girdak in Khorezm and engaged in farming. Two of his manuscripts have survived [29].

Also, one of the famous calligraphers of the period under study, Khudoibergan seal Khivaqi Muhammad Fano oglu was born in 1817 in the new fortress Bobokarvonbashi mahalla of Khiva. His father, Muhammad Fano, was a ball-throwing master. He died during the reign of Muhammad Rahimkhan II.

After Khudoibergan received his primary education, his father gave him as a student to a calligrapher named Ermon Khalifa in Khiva. In him, Khudoibergan practiced the letter for some time and perfected the letter. Dissatisfied with his master's teaching, the Nasta'liq teacher found the contents of Mir Iman, imitated his letter, and practiced. His passion was so strong that he practiced the letter "yo" for up to 60 days. When his friends saw him and said, "Your letter is no less than that of Mir Iman," he did not like it.

Later, Khudoibergan became interested in seal carving and became a student of a carver named Islamkhoja. They have become more masters than masters in sealing. While Islamkhoja made seals on the
coins of the Khorezm khans, Khudoibergan was also very talented in other arts. He made various instruments, carved beautiful seals, embossed and engraved on the marble stones of different colors with a Nasta’liq letter, and also wrote artistic histories.

In 1870, on the occasion of the accession of Muhammad Rahim Khan II Feruz to the throne, Ogahi engraved the historical words on a small marble. This stone is now kept in the Khiva Museum.

The khan’s luxurious porch was decorated with magnificent patterns on the pillars and large stones placed under the pillars. He also engraved the rubais, which were recited by Ogahi to the khan, in the form of "Don't be proud," on a marble pencil with a Nasta’liq letter.

One day Muhammad Rahim Khan II took Khudoibergan into his special library. One side is full of different manuscripts. The khan asked him how long it would take to move these manuscripts. Khudoibergan replied, "The lives of one or two people are not enough to move these books." The khan ordered to bring the books. When he opened the books one by one, he saw that they were manuscripts copied with his own pen.

When Isfandiyarkhan ascended the throne in 1910, Khudoibergan engraved two pure gold seals and two official seals on the seal. He set a gilded seal on a jeweled sword and covered it with gold [30].

Khudoibergan Muhrkan died at the age of 97 in the village of Singir, Khiva, in the village of Hasan Kara Devonbegi, shortly before the Khorezm revolution.

Another nineteenth-century calligrapher, Abdurazzaq Mahdum Faqiri, was the son of Abduljabbor Mahdum of Khiva. Born in the village of Botkhona in Khiva, he was educated in a village school and educated by his father, Abduljabbor Mahdum. Abdurazzaq later received calligraphy training from Khudoiberdi Muhrkan and practiced writing. He beautifully wrote naskh, nasta’liq, suls, basil and other letters. Abdurazzaq was also skilled in painting, drawing and tablet work.

Abdurazzaq wrote poems under the pseudonym Faqiri. From 1910 to the October coup, he wrote the events of the Isfandiyarkhan period in Khorezm and the sufferings of the khan as a historical poem.

Faqiri was a cheerful, cheerful, polite, and eloquent young man. Speaking at the meeting, Faqiri, who attracted the attention of everyone with his sweet position, worked as a secretary in the Council of Ministers of the Khorezm People's Soviet Republic in 1921-1922 and died in 1925 at the age of 42. The manuscripts were copied by the poor. survived.

Khorezm poet and calligrapher Muhammad Kamil Devoni was the son of Ismail devon, who was brought up, studied and learned calligraphy by his uncle Khudoibergan. In addition to Devonian calligraphy, he knew muzahab (embroidery with gold), worked on plates with books in gold and silver, and was also an expert in stamping and jewelry.

Devoni Isfandiyarkhan always complained about his oppression and hard life and fled to Tashkent before the October coup. He lived here for a long time and died here.

Another representative of the Khorezm calligraphy school is Muhammad Adam, the son of Domla Ortig. This secretary copied the devon and short stories of Ahmad Tabibi Khivaqui, who is famous for his beautiful Nasta’liq letter [31].

Boltaniyaz Nadimi, one of the great masters of the art of calligraphy, learned the rules and methods of writing from his brother Muhammad Yaqub Harrot Devon from his youth. He copied various literary and historical works and devons with a beautiful Nasta’liq letter.

He also wrote poems in various styles under the pseudonym Nadimi. He collected his poems and composed a devon. Despite his hard work in books and creativity, he was engaged in farming in the semi-tanob garden in the village of Shekho.

another calligrapher Bobojan Tarroh Abdulaziz oglu Khodimi was born in January 1878 in Khudoyor Kushbegi mahalla of Ichan fortress of Khiva. His father, Abdulaziz Abdulkadir, was the son of Devon (alias Qani) and was a poet and secretary. Babajon Tarroh’s uncle Mashrabtarroh was one of the palace calligraphers and secretaries who was beaten and killed for a minor sin. Instead, they take Bobojan Tarroh as a calligrapher and poet. He was a calligrapher for 9 years [32] and has directed more than 30 poets [33].

4. Conclusion

Copied manuscripts of calligraphers, works of Khorezm historians on the history of the khanate, as well as the study and analysis of the codicological features of translated historical works, historical manuscripts written before the end of the XIX century were written mainly in black ink and Nasta’liq script [34]. Manuscripts written in the late 19th and early 20th centuries were found to have been written on factory paper. Also in the manuscripts, chapter titles, separated words, titles are given in red ink, and the text of some works is given in a red frame. That is, it can be explained by the fact that in the khanate, which became a vassal of the Russian Empire, papers produced in Russian factories entered the territory of the khanate. The art of bookmaking in the Khiva khanate was unique, and the books created in the Kokand and Bukhara emirates were smaller than the books created in the Khiva khanate. Books created in the Khiva khanate were written in capital letters in the Khorezm style of nasta’liq, and large and powerful books were made. Therefore, the books created in the khanate are distinguished by their weight, beauty and size.

In addition, the art of calligraphy has been widely used in architecture and folk applied arts. From
time immemorial, architectural structures - mosques, madrasas and mausoleums - have been decorated with calligraphic inscriptions - verses from the Qur'an, hadiths, wise sayings and poetic fragments, along with various patterns and calligraphy.

In general, the school of calligraphy in Khorezm has been developing gradually and, most importantly, consistently. Calligraphers are extremely broad-minded, versatile creators who have not only created manuscripts, but also works of art, especially in the field of poetry and translation. Their works and manuscripts play an important role in the study of culture and history, science and literature of the peoples of Central Asia.

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