

Historiography of the Architecture of Higher Education Institutions in the beginning of the 17th century - the middle of the 18th century

Imamov Ulug'bek Ismailovich

Master's student of the Department of "Historiography and Source Studies" of Samarkand State University
imomovulugbek59@gmail.com

Annotation: During the Ashtarkhanid dynasty (1601-1753) of the Bukhara Khanate, which played an important role in the history of the statehood of our country, one of the important tasks was the development of science and the reform of the education system. Despite the constant wars and internal conflicts during the Ashtarkhanid era, education, science, and culture did not stop in the Bukhara Khanate. Especially during the Ashtarkhanid era, many madrasahs functioned as educational centers. During this period, the madrasah was considered a secondary and higher educational institution. Madrasahs were accepted by graduates. Madrasah education lasted 7-12 years, depending on the students' abilities, and was from 10 to 40 years old. They are divided into three groups depending on the level of knowledge: A'la (higher), avsat (middle), adno (lower)

Key words: Madrasahs, mosques, a'la (higher), avsat (middle), adno (lower), markets, houses, caravanserais, wood carvings, patterns, muqarnas and pendants.

Introduction

When we study the issues of the history of the statehood of the countries of the world, we can see that the development of their political, economic and social development is focused on the education sector. The countries that sponsored the development of science and raised the training of qualified personnel to the level of politics conquered and colonized developed countries in all periods, which were mired in ignorance and ignorance. In the history of our country, during the period of more than 150 years (1601-1757), many buildings such as mosques and madrasahs, bazaars, houses, caravanserais were built at the expense of rulers, palace officials, rich people and scholars.

An architectural monument built in Bukhara by the Ashtarkhani ruler Abdulaziz Khan (1614-1681) - Abdulaziz Khan madrasa was built in 1652 by architects Muhamad Salih, painter-husnikhatrist Mavlano binni Khoja Muhammad Amin, and potter Haji Babas on the south side of Ulugbek madrasa. They built the madrasa with a large porch, a two-story gallery, a wide courtyard, four porches, two porches, a summer and winter mosque, a large classroom, and they made flower bouquets at the four corners. The structure of the madrasa is simple and the rooms have two floors. Between each side of the Chorsi courtyard is a covered porch. The porch is decorated with various patterns, muqarnas and pendants.

Main Part

In general, madrasa decorations are made with high art and skill. The large facade is decorated with elegant and rare tile patterns. Among the Islamic motifs, there are images of mythical animals. The masters depicted the dragons coming out from under the canopy of flowers and flying ferns in the style of Indian architecture. Madrasa rooms, especially the south porch, are decorated with various patterns. There are Islamic motifs and gilded decoration among the hanky muqarnas of the dome ceiling. On the walls of the room there are also pictures of nature scenes and buildings. Patterns are drawn mainly with blue paints. Main size: circumference 50x67 meters, yard - 28-35 meters. On the flowers placed inside the winter mosque, masters have secretly painted a human image with the help of paints. It is interesting to note that the honor on the mihrab was made to look like a turban on a person's head. That is why, when the light falls, if one looks at the mihrab from a distance, one can see an "old man" with a turban on his head, a white robe and a beard. But as you get closer to him, the rays spread, and the "old man" is no longer visible.

This miracle can be seen only in Madrasah Abdulaziz Khan. Madrasa is a mature example of 17th century Bukhara majestic architecture. The madrasa was organized mainly on the basis of partial repairs (the main pediment was repaired by Usta Shirin Murodov in 1930-1931). National music and folklore performances are shown for tourists in the yard. An exhibition of Bukhara woodcarving samples has been organized in the mionsaray in the northeast corner. Nadir devanbegi madrasa, built in 1622-1623 by Nadir devanbegi (Nadir Mirza Togay ibn Sultan), the head of Ashtarkhani Imamqulikhan (1611-1642) devankhana, is located in the eastern part of the Labikhovuz ensemble. Originally built as a caravanserai, it was converted into a madrasa by the decision of the Khan. It does not have a porch, a mosque and a large classroom typical of madrasahs, the courtyard is surrounded on four sides by two-story small rooms.

The doors to the rooms are decorated in the style of carving, and bars are installed on the pediment above the doors. A brick is laid in the yard. Head style facing the field. There is a pool in front. The facade is majestic and luxurious in its own way. Among the plant-like motifs on it, the image of the legendary Humo bird seeking a groom and a grazing deer are reflected in tile decorations in bright colors. Arabic inscriptions are written on the edges and the book. The stem is twisted. The two-story, three-deep arched peshayvan on the two side wings of the peshtagh is decorated separately. Two bouquets in the corners are combined with the patterns on the arches. The size of the madrasah is 52x49 meters, the yard is 34x30 meters. The madrasa of Nadir Devanbegi was renovated several times, and its rooms, which lost moisture from the dome, arches and walls, and were damaged, were restored.

With the efforts of the masters of Samarkand and Bukhara, the style of the head was polished again. In Samarkand, in 1630-1635, Nadir Devanbegi built a madrasa under the leadership of architect Dostmuhammad near the Sheikh's tomb as a symbol of his faith in Khoja Ahror Vali. Since this madrasa is located next to Khoja Ahror's house, it is sometimes called the small Sherdar madrasa because of the depiction of Khoja Ahror madrasa and lions hunting deer. Nadir Devonbegi madrasa is one-story, on both sides of the courtyard there are porches, cells, a mosque and a classroom. The headboard is elegantly decorated with small and muted patterns in turquoise, green and yellow colors to complement the porch decorations. The creative freedom of the master can be seen in the decoration of the dome and the arches. On the gate built at the beginning of the 20th century, there is an inscription "Whatever you want in the world, you will find it this way".

The history of the creation of the architectural complex of Nadir Devanbegi in Samarkand is connected with several buildings built in the 15th-20th centuries. The western side of the complex is surrounded by summer and winter buildings decorated with high artistic patterns and carved wooden columns. In the middle of the courtyard there is a pond and a tower built in the 15th century. The yard is adjacent to the old cemetery. The fact that the plan of the madrasa is somewhat different from the architectural structures of this type attracted the attention of researchers. According to the archeological survey, it was not in vain that the madrasa was changed to a rectangular plan. Because the road to the grave of Khoja Ahror Vali passed through the south-eastern corner of the complex, and it was considered sacred by pilgrims. Blocking the road interfered with the rituals of pilgrimage. On the other hand, the desire to associate the construction of the madrasa with the name of the famous Sheikh Khoja Ahror forced the client to abandon the architectural rules of the madrasa construction.

In this way, the madrasa was built on the basis of a somewhat unconventional plan. From the fund of the Hermitage archive in Saint-Petersburg, it was possible to get very rare photographic evidence of the madrasa of Nadir Devonbegi dated 1870. One of the photographs shows the eastern facade of the entrance to the madrasah, which depicts lions and deer being hunted. However, unlike the scene on the facade of the Sherdor madrasa, there is no image of the sun here, and an Islamic pattern has taken its place. As a result of carefully studying the black-and-white photograph taken in the last century, the restorers were able to restore the original appearance of the facade at the entrance of the Nadir Devonbegi madrasa. During the period of independence, very effective restoration, repair and beautification works were carried out in the madrasa. Nadir Devonbegi madrasah is now used as a workshop of folk crafts.

Currently, the Sherdor Madrasa, which is a part of the Registan Ensemble of Samarkand, was built by the governor of Samarkand, Yalangtoshbi Bahadir, in 1619-1636, on the site of Mirzo Ulugbek's house. The building of the madrasa is square, two-storeyed. The two wings of the main style have ribbed domes and towers. The name of the architect Abdujabbar is written in white letters on the tile with a black background

among the tiled decoration inside the Peshtoq porch. A lion with a reddish-gold color on its claws is chasing a white lion. The sun is depicted as almond-shaped, squinty-eyed, and its face is framed by golden oil. The name of the madrasah comes from this image. The splendor of the building is on this front. There is a domed classroom and a mosque on both sides of the facade. In front of the two-story rooms (fifty-four) around the yard is an arched porch.

The porches served as classrooms in the summer. In 1960-1964, the tile patterns on the gables were restored. In 1641-1646, Yalangtoshbi Bahadir built a madrasa and a mosque in place of the Mirzoyi caravanserai built during the reign of Mirzo Ulugbek. On the foundation of the caravanserai there is a madrasa (in the northeastern part), a mosque with a gabled dome (in the west) instead of the cells. Initially, it was called "Nalangtoshbi small madrasa". Later, because the amount of gold used for the construction of another monument was used in the decoration of the mosque, it was called "tilakori" (made of gold). Tillakori madrasa was used as a city mosque and madrasa. Therefore, the madrasa (63x22 meters) is large and luxurious, and differs from other madrasas. Madrasa (70x70 meters) is entered through the west porch. The peshtok is deeply arched, the front of both wings are arched, two-story rooms, the corners are occupied by bouquets of equal size. The plinth of the mosque room (10.8x10.8 meters) is high and visible from afar. Its dome was not completed.

A marble mihrab and minbar with steps were made in the hall. In its time, the hall was attractively decorated with gilded patterns, and the two sides of the hall were occupied by arched porches with dome roofs. It is written on the marble slab in the Peshtoq porch that the decoration work was done in 1659-1660. Tillakori Madrasah has been renovated several times. In 1817, by the order of Amir Haidar, during the restoration of the peshto, which was damaged by an earthquake, it was deformed. During the renovation in 1885, the gilding was replaced with plain paint. In 1930, the Samarkand repair workshop was established in the madrasa, and research work was carried out to find the ancient color of the tiles. In 1970, masters scientifically studied the rare gilded patterns in Tillakori madrasa and restored them. The builders rebuilt the front of the madrasa facing Registon, aligning it with the Sherdor and Ulugbek madrasas.

In 1974, the peshtoq arch and the shield-shaped arch, the flower bouquet and the dome of the chamber, the relief motifs inside the arch were re-polished in 1974. A dome covered with turquoise tiles was installed on top of the high plinth. The richness of decorative themes in the style of the head, the richness of the internal and external patterns, the decorations reminiscent of Iraqi embroidery on the pediment and shelf, and the embossed inscriptions are unique. The tilers used different methods to fill the corners and decorative arches (small patterns of the bricks were adapted to the geometrical and Islamic patterns of the tiles). Tiled arches feature green coins, yellow leaves and turquoise stems. The interior of the hall is rich in luxurious kundal-style patterns, such as tiles, walls, domes, and arches.

The mihrab and the bagali are filled with muqarnas bowls, gilded and framed with embossed inscriptions from the verses of the Qur'an. The doors are decorated in wood carvings with intricate patterns and inscriptions. Marble is laid on the courtyard (50x50 meters). The surrounding rooms have doors and fences. The rooms are cool even on summer days. Currently, a museum has been established in the Tillakori madrasa, where things related to the renovation of the madrasa have been kept. One of the bright examples of higher education architecture of the Ashtarkhanid period is the two-story madrasa with 92 rooms, built by Mullah Muhammad Sharif in 1730-1740 in Ghaziyan neighborhood of Bukhara. This madrasa with a large gable has long lanterns, and a rectangular obi is built of bricks. The front parts of the facade are decorated with mysterious bricks. At the entrance, on the right is the mosque, on the left is the classroom, and the interior consists of a rectangular courtyard built with internal pediments, the rooms of which are decorated with various patterns.

The porch inside the main gable is decorated with beautiful forms of artistic architecture created by folk architects and Iraqi muqarnas. The entrance gate is decorated with Iraqi style and pentagonal carved flowers. The grave of Mulla Muhamad Sharif is located to the north of the right flower bed of the madrasa, about 30 meters away. In 1990, master-architect F. Orinov, who lived in this neighborhood, repaired the grave and erected a tomb on it. In the 20s and 30s of the 20th century, the Ghaziyan madrasa was turned into a local prison, and until 1948, many prisoners were kept here and subjected to severe torture. The bodies loaded on carts were brought to the grave of Khoja Ismat and buried. Thirty-one rooms on the second floor of the madrasa

were demolished under the pretext that the prisoners would not escape during the period when it was converted into a prison.

Adapted to prison conditions, only the outer walls were left. It is a pity that the madrasa is now in a deplorable condition. During the Ashtarkhanid era, other cities of the khanate, including the Hoxha Qurbanbi madrasa built in Karshi, were built of brick (21x24x4 cm) with a murabba layout (21.25x21 meters), the head style was separated by a pediment. A small yard (10.7x9.1 meters) is surrounded by cells; the rooms are rectangular, sometimes with domes. From Peshtok, one goes to the courtyard through the dome palace. A classroom with a murabba layout is attached to the Mion Palace on one side (the walls of the classroom are expanded by making shelves, the dome rests on shield-shaped beams), and a pair of narrow rooms occupy the opposite side of the classroom. The surface of Khoja Kurban madrasa is smoothed with polished bricks.

Another madrasah in the city of this period was built by Shermuhammadbiy, and it has five rooms with a charsi design. In the center is a miyonsarai, on both sides there is a classroom, and the corners are decorated with bouquets of flowers. The bouquets are topped with lanterns and are taken to the courtyard through the mion palace. The courtyard is surrounded by arched rooms. Ganch carving and chaspak-style girih patterns are used in the decoration. Yodgor Valloma madrasa, built in 1625, was established in the center of Yakkabog district, present-day Kashkadarya region. The madrasa was built with the funds of a local beg and named after him. Currently, the main part of the main style of the madrasa and one of the side walls have been preserved. In the southeastern part of the madrasa there is a shrine of Yodgor Valloma.

Conclusion

Thus, in order to provide the higher education system with educational buildings and to create sufficient conditions for students, large-scale works were carried out even during the Ashtarkhanid period. During this dynasty, important reforms were carried out in the field of education system in the country. Many madrasahs have been established in Bukhara and conditions have been created for students. Among the rulers such as Imam Quli Khan, Abdulaziz Khan, Subhon Quli Khan, Ubaydullah Khan II, the reforms implemented in the field of madrasahs and education became important for the Bukhara Khanate. During the period of these rulers, the achievements and positive changes in madrasah education are as follows:

- ✓ Salaries for teachers and stipends for students have been introduced in madrasahs;
- ✓ Provided with books, textbooks, manuals;
- ✓ The subjects of medicine, astrology, philosophy, and geography were taught;
- ✓ Availability of bedrooms for living;
- ✓ The madrasah building is constantly being repaired at the expense of the foundation land;
- ✓ Availability of extramural departments with free access to classes;
- ✓ Days of the week are divided based on time distribution;
- ✓ Multilingualism prevailed, that is, books were written in Arabic and Persian, and reviews were in Turkish.

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