

Books of Bukhara Emirate Scribes and Their Copied Manuscripts

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ANNOTATION

This article provides information about the secretaries and calligraphers who lived and worked in the Bukhara Emirate in the late 19th and early 20th centuries, the creation and preservation of manuscripts in their traditional book art, calligraphers, paper masters, ink makers, painters. In addition, in the creation of manuscripts, the work of paper cutters, calligraphers, gilders, tablets, tablet writers, miniature artists, painters and bookbinders, skilled calligraphers copied religious, folk books, prayers, various pamphlets in different writing styles.

After gaining the independence of the Republic of Uzbekistan, the study of the great history and great spiritual heritage of the Uzbek people has become one of the pressing issues of history. After all, the restoration of historical memory and spiritual heritage is of particular importance as one of the most important factors in the national self-consciousness of the nation and its spiritual and moral development.

First President of the Republic of Uzbekistan I.A. Karimov said: "Historical memory is an important part of the process of reviving the honest and just history of the people, the motherland, and the territory of our state, understanding the national identity and if you wish, the national pride." From this point of view, it is necessary to study the history of calligraphy in preserving historical memory, its transmission from generation to generation.

Libraries, book arts, and publishing, which have coincided with human civilization, have evolved over the centuries. Today, they play an important role in preserving the pearls of spiritual heritage that are the product of human consciousness and thinking.

There are more than 100,000 manuscripts in the book collections of Uzbekistan. Most of them are included in the UNESCO Cultural Heritage List. Manuscripts transmitted by the Bukhara calligraphers constitute the "gold fund" of libraries in Europe and Asia, Great Britain, Germany, Spain, Russia, France, Egypt, India, Iran and many other countries. These are manuscripts based on the work of calligraphers. Therefore, the unique works copied by calligraphers are the spiritual property of the whole humanity, not one nation or people. It is a priceless treasure, a source of wisdom and knowledge for new generations. Our main task is to use this rich heritage, which has reached our days, wisely and effectively for the benefit of all mankind.

In this article, in the late 19th and early 20th centuries, in Bukhara emirate, scribes and calligraphers provided information on specialists, who raised to the level of art, such as calligraphers, paper makers, ink makers, ornamentalists. In addition, in the creation of manuscript books, it is noted that the work of paper cutter, calligraphers, gilders, artists and

binders, and transcribers as well as the use of professional calligraphers in religious, folk books, prayers and various brochures.

Key words: paper cutter, calligrapher, gilder, tablet, tablet, writer, miniature artist, naskhtalik, naskh writing, painter and bookbinder.

The book art and calligraphy in the territory of the Bukhara Emirate are inextricably intertwined with deep historical traditions and rich experience. In the 19th century, the emergence of traditional book art in the emirate was not only in the introduction of the printing industry, but also in the field of paper production, color printing and cover art.

Specialists such as calligraphers, paper makers, ink makers, and illustrators played a major role in the creation and preservation of manuscript books in the traditional book art. In addition to the creation of manuscript books, a sculptor, a calligrapher, a musahhib (copied, a treasure trove of gold, which is considered to be a gold thread between each piece), a plaque (drawing large ornaments with liquid gold dye on the entrance of the manuscript); The work of planners, miniaturists, artists and illustrators was great and played an important role in determining the quality of the book.

In the second half of the 19th and the beginning of 20th centuries, scribes and scribes began to use Russian factory paper more than local paper. Samarkand, Kokand, and paper have decreased. Papers made in Bukhara and Samarkand are known for their quality in previous centuries. They are made of silk without mixing cotton [2]. Some quality papers are now being imported from India. In addition, merchants imported European paper from Arab countries, Turkey and Iran. However, gradually Russian cotton paper began to be widely distributed in Central Asia. During the colonial period, all writings used paper mainly imported from Russia.

After all, the active trade of books with neighboring countries, of course, places high demands on book-makers and requires them to do their work with great skill. The covers of the books of Bukhara were distinguished by their peculiarities.

The Oriental book, especially the Arabic-based book, is well-known in scientific and special literature. During the period studied, Bukharan calligraphic school and the book art had dominated the literary and artistic relations with the Ottoman Turks, India, and Kashmir in particular. However, the cultural life of Mawarannahr before that was more closely related to Iran. The emergence of the Safavid state and its recognition of Shi'ism as a state religion has also undermined cultural ties. [3] On the other hand, students and people who know Arabic letters, instead of sophisticated calligraphers, endeavor to replicate the difficult material of the scribes and scribes. aggravated.

The skilled calligraphers and scribes were often without orders, and often had to carry religious, folk books, prayers and brochures based on their material needs and the needs of their neighbors. The Bukhara city had its own school of book art. At the same time, a unique school is formed in the Darwazand Kala'i (mugh) pots of the mountainous districts of Eastern Bukhara. The calligraphers in Bukhara transmitted books not only for the libraries of the Khanate, but also for the orders of some officials and rich people. The term of the work may

be extended from one day to another for several years. For example, for emir Khaydar, Ubaydullah Masud was relocated by judge Hidayatulla to his students overnight with the work of "Mukhtasarul-weekoye" of Taj Sharia al-Bukhari. Fazil scribe, Sadri Zia, remembered that Bedil's "Kulliyat" copied with the "Nukat" for 40 nights [4]. Or another copy of Bedil Kulliyat has been copied for eight years [5].

Traditionally, Central Asia has developed a tradition of calligraphy and book-making in three different books. In particular, the creation of the "Collection of Works", "The Collection", "Publications of Separate Works", as well as the complete collection of works "Kulliyat" was a tradition. "Kulliyat" is a manuscript that meets all requirements, and the bulk of the work of a particular author must be collected in whatever genre. The masterpieces are arranged in a particular order, depending on the genre. His texts were completely copied by the calligrapher [6].

From the beginning of the XIX - XX centuries representatives of the Bukhara calligraphy school had different ways of writing. Representatives of the Bukhara school of calligraphy have traditionally used naskhtalikletter, but also used the naskh style of writing, which is convenient for both transcribers. Studies have shown that in the 19th and 20th centuries, 104 calligraphers lived and worked in Bukhara, 14 of them in naskhand naskhtalik, 26 in naskhtalikalone and 5 in Naskh books. Some calligraphers also taught books in madrasahs, including books.

Mukhammed Yusuf Makhdum Chappanavis son of Atoullakhoja Shihabiddin Makhdum son of Faziljan, NazrullahLutfi, KhajiNematullah, **Koran reciter**Ahmed Bukhari scribe, Maksud Khoja, MirzoAbdulkerim, MirzoKamarjan, KhajiAbdusattar, Mirzo Abdullah scribe (called Sawdoi), Mirzo Rahmatullah, Mirzo Sadullahi Bukhari, Mir Fayzullah and Mir Rahmatullah, Abdullabek scribe were well known among other from calligraphersin Naskh and Naskhtalik.

Important information in Sadri Zia's memoirs is that Ahmed Danish, one of the most famous calligraphers and creators of Bukhara at the time, was a vivid representative of the Bukhara school of calligraphy and writing [9]. "Devan" by Abdurahman Jami, "Shah and Dervish" [10] was copied and decorated by Ahmed Danish.

Ahmed Danish wrote that he learned all the styles used by skilled craftsmen with pencils and wigs, invented new rules and introduced new ones. He painted margins and paintings well, drawing in the sky, parks, animals and people, birds, deserts, mountains and rivers in various shapes and states"[11]. Ahmed Danish worked as a calligrapher in the library at the palace and paid 100 dirhams for his services, that is, to decorate a book.

The great thinker, talented writer, poet and astronomer Ahmed Danish was also a great calligrapher of his time, a scribe, a musician. He personally copied his manuscripts and worked on titles and miniatures [12]. He wrote in a naskhtalikletter in a large penciland he signed as "Ahmed ul-katib, al-Musawir, al-Mukhandees, al-Munajjim al-Hanafi al-Bukhari" and in the manuscript books "Ahmed al-katib al-Bukhari al-Hanafi" and "Rakimuhu Ahmed bin Nasir Siddiki al-Hanafial-Bukhari". Ahmed Danish's greatest work, "Nadir-ul-waqoe", contains philosophical, ethical and educational views.

In addition, “Brochure about history” “Manozeer al-Kavokib” (Stars Observatory), “Risalai Mukhtasare az tarikh isaltanatikhonadonimangitia” (Small Brochure of dynasty of Mangits), “Risala dar nazm itamaddun wata o vooon” (A treatise on the order of the people and culture), “Muntahabul-ahkom”, “Risalat dar-ilmu kurra” (Treatise on the Globe). He has copied such works as “Mejor ut-tadayyun”, “Djadvalisoat”, “Majmuai rasoil”, “Bayazi Mansur”, “Taodili khamsai muahayyeera”, “Takveemi soli asb” are works were copied and designed by him.

One of the most famous calligraphers in Bukhara, Muhammed Yusuf Makhdum Chappanavis son of Atoullahjoja, wrote the letter with his left hand. That is why he was called “Makhdumi Chappanavis” in Bukhara. Beautifully written in naskhand nakhtalik, Makhdumi Chappanavis copied about 200 manuscripts. He has a collection called Jami'-ul-fatowo.

Shahabiddin Makhdum son of Faziljan, another well-known secretary of Bukhara, has memorized many manuscripts in naskhtalik and naskh letters. The number of his books was about 100.

One of the most famous calligraphers of that time was a scribe - Koran reciter Ahmed Bukhari, whose books reached 160 in naskhtalik and naskh letters. In these books, he draws right line with his own hand (meestars are glued onto a hard cardboard and printed on a clean sheet of paper, the print stripes on the paper and the tables with the right lines). Koran reciter Ahmed copied the “Koran Kareem” for 400 gold, “Dalail ul-Hayat” for 160 coins, “the five surahs” for 100, detached surahs and rules for 160 coins. Throughout his life, the scribe has made 40 copies of the Koran. The prices set in his books indicate that these manuscripts were written with great taste and were richly decorated and that the book's admirers viewed them as works of art.

One of the sophisticated calligraphers of the Naskhtalik is Mirzo Sa'dulla Bukhari, who also wrote a book of Naskh and Naskhtalik, and a copy of Abdurahman Jami's “Baharistan” in 1893 has reached us [15].

Bukhari's disciples, the scribes Mir Faizullah and Mir Rahmatullah Koran reciter Ahmed, were also sophisticated calligraphers of their time. Mir Faizullah wrote a naskh letter and Mir Rahmatullah wrote a naskhtalik letter very beautifully and exaggeratedly. Rahmatullah also taught teachers in Bukhara with a handwriting lesson.

Dozens of calligraphers, have been historically skilled at this time and have copied the book, such as Mirzo Abdurahman, Sayidnazar Labi Obi, Muhammad Sadik Marvi, Atoullakhoja Chappanavis, Mukhtar Makhdum (son of judge Naimjon Makhdum), Siddikjan Kuki Ishtihani Bukhari, Ahmed Danish, Abdullahoja, Mulla Khoja, Mirzo Dabiri, Shahabiddin Makhdum son of Faziljan teacher, Mirzo Bahram, Koran reciter Sabohiddinkhan, Mirzo Murad, Mulla Hamdam Bukhari, Mirzo Koran reciter Olim Ta'limi, Abdulla Munshi, Abdurahim Peshkuhiy, Rabbi Makhdum, Ibrahim Khoja Kulobi, Abdurahim scribe, Saleh Makhdum, Mirzo Is'haac Bukhari, Osman secretary, Abdulmumin son of Mukhammed Sharif al-Samarkandi, Fazilkhan Khoja son of Odilkhan Khoja Samarkandi also mentioned the names of others.

As mentioned above, many of the calligraphers were advanced and intelligent people of their time. In particular, a calligrapher named Mirzo Abdurahman was a well-versed man who knew Arabic and Persian literature and taught at the Gavkushan madrasah in Bukhara. At the same time, he achieved excellent mastery in naskhtalik. He had a distinctive style of calligraphy, wrote a well-written essay, and copied the work "Muhiti Burhanani" in that letter. The number of manuscripts transmitted by Mirzo Abdurahman is several hundred. He is also the founder of a madrasah and a bani of madrasah in "Labihovuzgavkushi" in Bukhara * (Bani is a beginner, builder, construction worker) [16].

Sayidnazar Labi Oby is also a well-known secretary and is known as "The Secretary to Move Without Mistakes." The number of his manuscripts was 56. [17]

Another well-known calligrapher is Siddikjan Kukti Ishtikhani Bukhari whose writing style is not like any scribes' letters. He wrote about 200 manuscripts in the naskhtalik letter [18].

One of the calligraphers of that time, Mirzo Dabiri, was a calligrapher and poet because of his admiration for letters and poetry. He wrote well in various pencils, especially in the naskhtalik letter, and taught the pupils with respect.

Shahabuddin Makhdum son of Faziljan was a very well-known calligrapher in the book of naskhtalik, in the book of the teacher, religious leader, "Khatti-jali" [19]. It was rare at the time that Abdullah Munshi would write in the "bad behavior" of exaggerating paper with rare quotes. He was well versed in poetry and history.

At that time, the secretaries were Ibrahim Koran reciter Karshigy Kurganchagy, his brother Isaac, Muhammad Amin Koran reciter, Koran reciter Abdurahim, Ibrahimkhan and Mulla Ochildi, of these, Ibrahim-kori Karshigi was a well-known calligrapher and his brother Iskhac. They wrote in thick and thin pencils (khafi and jali), and did not leave each other in goodwill. Ibrahim was well-versed in writing poetry and editing texts, and Isaac was skilled in letter writing. His books, which he copied with the letter of naskh, were popular [20].

And the secretary Ibrahimkhan wrote the naskh letter very well and he was worthy of the "Abdullabeki second" for his mistake. He was proficient in poetry and essay, editing. In 1900, Muhammed ibn Suleyman Al-Jazuli's work "Dalayil ul-Hayrath" was translated very elegantly. The manuscript is inlaid with gold letters.

Mevlana Masjidiy Mulla Mansur Badahshani's son Masjidi was a well-known calligrapher who used manuscript books and editions as a program in Bukhara. The books he edited are credible and prestigious.

The judge Mukhtar Makhdumson of Naimjan Makhdum was one of the first to write Arabic and Persian manuscripts, writing naskhtalik letters [21].

And Secretary Muhammed Reeza Namadi has become a perfect calligrapher by many exercises. He wrote the history of the Baloipool at the base of his building in Registan Square in Bukhara, and it is mentioned that the pool in Babai Poraduz was called "Basin Namadyi".

Among the calligraphers there were poets. One of them - Mirzo Sadik Munshi, who lived in the second half of the 18th and the beginning of the 19th century, was born in Jondor

district of Bukhara and became famous under the pseudonym Sadik. In addition to poetry, this calligraphy was highly skilled in editing texts. Mirzo Sadik was in the service of the Emir of Bukhara Shahmurad, and after his death, was engaged in cryptography in the Amir Haidar palace. He was later removed from the palace. We came to Mirzo Sadik with such works as "Dahmai shokhon", "Up to Kazovu", "Oshik shudani darvish ba duxtare", "Ohugir and Hayrabad" in Rafi district with total volume of five thousand bytes.

One of the most famous calligraphers of the time, Mawlavi Inayatullah was a well-educated, virtuous man, famous in Bukhara and had a great career. He had a unique style in the art of books. The beauty of Inoyatullah's letter brought light and joy to his eyes. He has written 150 manuscripts. In his memoirs, Sharifjan Makhdum Sadri Zia noted that he had seen more than 30 copies of Inayatullah's precious manuscripts, describing them as "ornaments of the soul or the pearl and the necklace."

In the Emirate of Bukhara there were two calligraphers named Sayidnazar. One is the opposition Sayidnazar (Nasafi) and the other is Sayidnazar Labi Obi. The number of books they downloaded was over 300. The authenticity of any book, if any, was corrected by comparison with Sayidnazar's book.

Mawlavi Abdullah and Mawlavi Rahmatullah were nicknamed "Mawlavi Jalli". These were the sons of Avaz Badal Balkhisecretary. These two secretaries were well-known in Bukhara. The number of books they downloaded was from two hundred to three hundred. Their father Avaz Badal's books too, were at least 200-300 manuscripts. Sharifjan Makhdum wrote: "I have seen 56 handwritten books from Avaz Badal Secretary's books."

Fazil Devona was a brave calligrapher who lived boldly in Gulzar, outside of the Grave Sharif Gate in Bukhara, and transmitted books in Persian. He was engaged in book-making of Mirzo Bedil's works and wrote about 500 books.

Muhammed Sharifjan Sadri Zia states in his works, including Asami ul-Kutub, that during the Amir Haidar, an Indian tourist brought with him a copy of Bedil's book "Kulliyat" and "Nukot". When Bedil lovers want to buy these books, the merchant says that it is not for sale, but may give it a copy. Emir Haydar also became aware of this and became a buyer of Bedil works. When he found out that books were not for sale, he turned to scribes to copy them. The tourist said that there was only forty days to make a copy, and he had to return in forty days. No secretary in Bukhara knows that he will not be able to copy the book in such a short period of time and will not act. Emir Haidar announced that "anyone who copies a Bedil in forty days will give it a thousand gold coins in the form of an ashram prize." Fazil Devona agrees to this condition and takes a copy from the arch and arrives at the Castle. Forty days later, people wait for the calligrapher on the way from the Castle to the Arc. He then left the house on horseback and came to the back with two copies in his saddlebag and another in his hand. Fazil built a madrassah at the gate of Devona (worth 3 kg 600 grams of pure gold) and spent the remaining money to the Kalandarhana. The copy copied by Fazil Devona is currently in the Abu Rayhan Beruni's XI treasury.

A sophisticated calligrapher, Karabek, a sophisticated scribe, mostly copied the works of "Masnavi Nazim" and "Devoni Bedil." Mir Ubayd in the naskh letter, Mir Imad in the

naskhtalik, and Karabek in the traumatic letter reached the level that these three people were not books. The calligrapher was the mentor of Ibrahim Devona Shakhrisabz from Shakhrisabz, Bobobek Ishtabir and others.

Bobobek Ishtabir, also known as "Terma Dudnavis" (the inscription was turned upwards like smoke), invented a unique style. As Sadri Zia describes it: "He wrote beautifully and very well in his calligraphy." He taught the students' madrassahs in Bukhara. Domla Bobobek Ishtabir's students are that the famous calligraphers: Abdurahman Tamanno, Subhankuli, Umarhodja, Mir Masum, Olamiyon, Nasriddinchai Chilfazl, Mir Siradj Otalik, Abdulkadir Khoja Pishakbaz, Abdugaffar Sadriddin Makhsum Khodjandi, Domla Sayid Kalobodi. "One of his students, Sarymsak Jizzakhi, was for some time a secretary of the Emir Khaydar and later served to Omarkhan (1810-1822) of the Kokand Khan. Omarkhan and his ministers bought 14 continents for a piece of poetry which he had copied. On his return to Jizzakh, receiving permission from Omarhan, his enemies robbed his property and blindfolded him" wrote Sadri Zia.

One of the calligraphers of that time, Mirzo Abduvahhab, was known as the "Makhdumi Labi Havuzi Arbobi" and copied both Arabic and Persian manuscripts. With the letter of injury he copied the work "Masnavi Nazim". The number of copied manuscripts has reached 100. [23]

Imamuddin Shakhrisabzi, a sophisticated calligrapher in Arabian letters and various other letters, has written 200 books. Muzaffar is suspected of being a conspirator and moved his native land from Shakhrisabz to the "Kariy" district on Mazar-e-Sharif road near Bukhara. When Muzaffar's son Abdulahad Khan became emir, Imamiddin Shakhrisabzi moved to Bukhara.

There were two Siddikdjan secretaries in Bukhara, one of whom was Siddikdjan Kufi Kuddarakhti son of Siddikdjan Bukhari and the other Siddikdjan Kufi Ishtikhoni. Siddikdjan Kufi has published about 300 manuscripts. His disciples tried to imitate his letter style. Of these, Ziyavuddin Domla son of Mirolim, Abdulkayum son of Siddikdjan, Muhammedi Makhdum grandson of Domla Mir Alim were succeed.

Among the calligraphers there were skilled craftsmen who could write many types of Arabic letters. Hadji Hussain Khatlānī was among them and he wrote seven types of Arabic letters. He was also a plaque, painter, and painter.

There were musicians among the calligraphers. In particular, at the time Sa'dullah was a skilled calligrapher, he was also a musician and a talented musician. There was no more powerful person in Bukhara than in the editing and essay, the pen (khattidjaliy). In the books he copied, there was no point in the letters, no need for correction or correction.

Among the calligraphers were religious scholars. For example, Inayet Makhdum - the judge of Inayatullah, "Kazi Kaloni Tahti Minori" was a calligrapher who would carry a book overnight. He was well versed in Arabic and Persian literature and was a sophisticated calligrapher in the book and none of the scribes' letters were unique to him. He copied over 200 manuscripts. Inayet Makhdum traveled to Kashgar, Egypt, Hijaz, Arabia from 1860 to 1870, returned to Bukhara in 1885 and taught at the Tursunkhoja madrasah. This

sophisticated calligrapher died when he was 70 years old when he was copying Imam Bukhari's manuscript "Jami al-Sahih".

Among the calligraphers there were also writers of fast writing. In particular, Hikmatullah Makhdum son of Karamatullah Makhdum was one of the scribe's calligraphers and wrote more than 270 manuscripts. Till the end of his life he was reading books and taught by Abdulaziz Makhdum scribe Ibn Koran reciter Karamatullah. According to reports, he was very sociable and did not imitate any calligrapher. He had a special style of Calligraphy. There are about 100 manuscripts that he copied.

There is also a calligraphy school in Samarkand, one of the largest cultural centers of the Emirate, where many famous calligraphers operate. By the 1970s, there were more than 20 calligraphers in Samarkand. Mulla Mukimdjani Samarkandi was a calligrapher. In addition, Abdukahhor copied the "Djumaboy" binni Master Kukhani Samarkandi copied Alisher Navai manuscript "Mahbubul - kulub" with a cursive letter. Abdulkayum Samarkandi, Barot Kasimov - calligrapher, painter and translator. Lived in Samarkand, copied plates from historical sites, and made albums; Abu Tahirkhoja Samarkandi translated the book of "Samaria" into Uzbek, the history of Samarkand. Mir Abdulhay Samarkandi - copied Char Devan of Alisher Navai. Mulla Sayyid Abdulwahhob Samarkandi, Muhammed Yusuf Samarkandi, Muhammed Yakub Samarkandi, Muhammed Hussein Samarkandi, Fikret Mirzo Yusuf Samarkandi were poets and calligraphers.

One of the leading calligraphers, Abduljabbor Urguti Samarkandi was one of the inventors of the naskhtalik letter and copied his own 250 books. According to the author of the Brochure Sadri Zia: "I tried to find out how Abduljabbar Urguti was reading the book. But I could not learn". Azizullah Samarkandi was one of the skilled scribes and had translated Mirzo Ulugbek's book "Ziji Ulugbek" with elegant narration.

At the beginning of the 20th century, the Bukhara Emirate continued its calligraphy and book art. One of the most famous secretaries of that time, Muhammed Ahmed Bukhari the son of Mirzo Hidoyatilla, in 1905, Mirzo Muhammed Sharif ordered copying Muhammed Ashraf Siddikui's book "The Most Beautiful At-Tazkor fi Zikri shuaraiy ash'or" with a beautiful letter. At that time, Sadridin Aini was teaching at the Bukhara madrassah, which was shown to **Aini** when the manuscript was completed.

Thus, during the period of study, the calligraphy reached a high level of art in Central Asia, especially in the Bukhara region. Ornamental manuscripts were most often copied in the Emirate of Bukhara. The manuscripts of Bukharan manuscripts and the artistic and technical skills gained by manuscripts in the preparation of the manuscript were widely used by masters in the Orient.

Manuscripts created or copied by Bukhara calligraphers of the 19th and early 20th centuries are still preserved in the funds and treasures of various libraries around the world and are viewed as a spiritual heritage from their ancestors.

It should be noted that the Bukhara emirate did not create or provide financial support to the calligraphers by the ruling or senior officials. The art of calligraphy has been perfected on the basis of a master student.

By the early 20th century, the condition of calligraphers had deteriorated. Although many handwritten books were available to support the family, their works did not meet high standards and there were also spelling errors in the manuscripts.

The turtle had a severe impact on the work of the calligraphers, who were respected prior to the publication.

In summary, there are many manuscripts in the world, including manuscripts in the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, each of which is a monument of spiritual culture that will forever remain in the history of Central Asian peoples.

The calligraphers who have brought to us the spiritual and cultural heritage that has been created by our people over thousands of years, and who have worked hard to improve the art of reading, have been dedicated to the cultural life of the time. Owing to the ban on imitation of Islamic religion in the Muslim East, including in the Emirate of Bukhara (Central Asia), the people of the East demonstrated their artistic skills in the field of painting, architecture, and calligraphy, thus elevating their artistic skills to art. The calligraphers exalted their skills in various letters (naskh, naskhtalik and secret) and invented their own writing style.

Although printing in the Turkestan region in the second half of the 19th century, with the prevalence of newspapers and magazines, the need for manuscript books was somewhat diminished, the manuscripts were sent to court officials and other classes. The fact that books printed in printed form were of a positive nature, with their high circulation, low cost and ease of work. However, the quality of their decorations, paper, letters, and covers were very different from the manuscripts.

In the second half of the 19th century, with the widespread use of printed editions in the Emirate of Bukhara, a new stage in the art of books began to decline and the need for tradition in the field decreased, as the manuscripts diminished.

However, they created the manuscripts have become masterpieces of culture of their time.

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