

ISLAMIC ARCHITECTURE OF UZBEKISTAN (DEVELOPMENT AND FEATURES)

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ABSTRACT

With the introduction of Islam in VIII century on the territory of modern Uzbekistan, an expressive Islamic architecture was shaped, based on the rich local traditions. New types of religious constructions came up. Islamic architecture in Uzbekistan was enriched during the period of 10th–12th and of 14th–17th centuries. It had common regional lines, as well as features from local architectural schools of Bukhara, Samarkand, Khwarazm and Fergana. Among the various types of architectural structures, the most widespread are the portal-domed compositions for mausoleums, khanaqahs, maqsuras, etc., courtyard-iwan structure for Jamie-mosques, madrasahs, rabats and most memorial complexes.

There were three basic types of mosque constructions: quarter, Jami-mosques and celebratory mosques, musallas or namazgahs. Minarets also had local features in the form of a lantern and a decor of a cylindrical trunk. Mausoleums were actively constructed from the end of 9th century up to the 15th century but during 16th–17th centuries, the practice was abandoned. Madrasahs became known here from the 10th century onwards. Earliest three of them, built by Ulugbek in 15th century have remained in Bukhara, Samarkand and Gijduvan. Khanaqah–based on a portal-domed structure with a spacious central prayer hall called dzikr-khana, played the role of monasteries and prayer hall for Sufis. From the 15th–17th centuries, most monumental khanaqahs were popular here. The Naqshbandi sufi order was constructed. More than 2,200 monuments of Islamic architecture dating from 9th–20th centuries have been preserved in Uzbekistan. Most of them are located in large cities along the Great Silk Road as Bukhara, Samarkand, Khiva and Shakhrisabz are included into the World Heritage List of UNESCO.

Key Words: Uzbekistan, Bukhara, Mosques, Minarets, Madrasahs, Khanqahs, Monumnets, UNESCO

INTRODUCTION

On the territory of present Uzbekistan, ancient cities such as Samarkand, Bukhara, Termez and Khiva existed more than 2500 years ago. With the arrival of the Arabs who brought Islam, from 8th century and during the Middle Ages, territory of Uzbekistan began to be called *Mavarannahr*.

Islam has played a really reformatory role in the promotion of arts and culture of this region, where high aesthetics, philosophy and the accurate concept of new religion was reflected. Here, on the basis of rich local traditions, an expressive Islamic architecture was formed, with absolutely new types of religious buildings.

The boom of Islamic architecture was witnessed during 10th-12th and 14th-17th centuries. It had common regional character, as well as features of its basic local architectural schools – of Bukhara, Samarkand, Khwarazm and Fergana. The existing masterpieces of Islamic architecture were built during the following periods of prosperity in these regions:

- In the Bukhara oasis and Bukhara city itself from the 9th century up to the beginning of the 20th century, especially when it was the capital of the Samanids state (in the 9th-10th cc.), at Qarakhanids and at Temurids, being the capital of the Shejbanids and Ashtarkhanids state (in the 16th-17th cc.) and Bukhara Khanate;
- In the Samarkand oasis and Samarkand city itself - from the end of 14th and during 15th century when it was Amir Temur's and Temurids prestigious capital, and also in 17th century at Ashtarkhanids;
- In the Khwarazm oasis and Khiva city itself during the 18th century and early 20th century, especially when it was capital of the Khiva khanate; and
- In the Fergana Valley in Kokand city during the 18th century and beginning of the 20th century, especially when it was the capital of the Kokand Khanate and in other cities of khanate, such as Margilan, Andijan and Namangan.

MOSQUES

Traditionally, mosques always constituted a group of religious buildings which were the most numerous and diverse as regards their architecture. Mosques appeared in Central Asia after the Arab conquest, probably at the end of the 7th or beginning of the 8th century. In the early days of Islam, apart from Friday mosques, local and private mosques (within palaces) began to appear and later on, *namozgoh* mosques were used for festivals and mosques within *caravanserais*, *madrasas* and funeral mosques in cemeteries.

Within this wide range, three main mosque types can be singled out on the basis of their functions and architecture. The first one is the quarter (*guzar*) mosque used for daily prayers (offered five times a day) for the residents of each quarter or neighborhood – *mahalla* of a town. The other is the Jamie or Friday mosque

designed for Friday prayers and attended by residents from all parts of a town. The third is the *namozgoh* mosque (also known as the *yidgoh* or *musallah*), where the male population of a town and its environs would offer prayers twice a year on the occasion of the *Fitr* and *Qurban-eid* festivals. The specific architecture of each of these three mosque types had taken shape by the 12th century and was developed further in the 15th and 16th centuries.

In the main religious center of Mavarannahr in Bukhara city, specimens (or foundations) of each of the three types of mosque from the 12th century onwards have survived. These include the *Magoki-Attory*, the quarter mosque, *namozgoh* mosque and the *Kalyan* Friday mosque (foundations), built in the 12th century and reconstructed in the 15th–16th centuries.

Quarter Mosques (or *Guzar*, *Mahalla* Mosques)

The first of the quarter mosques were originally set up in pre-Islamic religious buildings or at their sites. According to the testimony of Narshahi, Muslims erected the Mokh mosque in Bukhara at the site of the fire-worshippers' temple (Narshakhi 1897, 30). This building, named later as Magoki Attory mosque, was reconstructed several times. Nowadays, it is a rectangular plan building with richly decorated southern 12th century portal, rebuilt in 16th century, a six-columned multidome hall with eastern entrance portal. An ancient 11th century Diggaron mosque with a four-columned multidome hall has well remained in a Hazara village in the Bukhara oasis.

But, more typical in subsequent times in Uzbekistan were quarter mosques with one dome or a flat roof (supported by wooden columns) prayer hall, which usually had an *ayvan* supported on wooden columns on one side – or more frequently on two or three sides. In large cities of Uzbekistan, for example, in Bukhara and Samarkand, there were more than a hundred *guzar* mosques. The earlier and more significant of these, found in the rich quarters of the town, were monumental structures made of fired brick. Others had walls consisting of a double wooden frame filled with mud bricks or *guvalya*.

The Balyand and the Khoja Zayn ad-Din quarter mosques in Bukhara, built of fired brick and raised on a high stone stylobate, are the earliest of the surviving buildings of this type in Central Asia. Both small cube-shaped structures with an *ayvan* L-shaped in plan and complete with columns was modest on the outside but had a hall enhanced by rich decoration (mosaics, majolica and *kundal* painting).

Many *guzar* and rural mosques built in Movaraunnakhr had a courtyard adjacent to them with a *khauz*- water pool in its center. Around the perimeter of this courtyard (depending upon its complexity), an entrance hall – a *darvazakhana*, a *maktab*, several *khudjras*, a *takharatkhana* (for ritual ablutions) and sometimes a *ghuslkhana* (for full ablutions) or a *tovutkhana* (in which biers for funerals were stored) would have been built.

Jamie (or Friday) Mosques

The first Friday mosque in Mavarannahr was built in the year 713, on the direction of Kutayba ibn Muslim, in town citadel on the site of a pagan shrine (Narshakhi 1897, 63). Later, cathedral mosques were constructed in a city fortress, and in the territory of city - in Samarkand, Termez and in other cities of Mavarannahr.

Two main types of classical Friday mosques existed in Central Asia– those comprising of a courtyard and hypostyle mosques. They were built both with monumental domes and columns of brick and also with lighter wooden structures with roofs consisting of beams and posts.

The first type was the most widespread in Central Asia that is described above. The Friday mosque complete with a courtyard of which the classical type had been planned already in 12th century and had definitively developed till the 15th century.

It was a very large building with a rectangular inner courtyard surrounded by a domed columnar gallery. An ornate main entrance portal or *pishtaq* would be erected on the main longitudinal axis and at the back of the courtyard, there would be the domed building of the winter mosque. In large Friday mosques, arched *ayvans* would be arranged on the transverse axis, as in the case of the *Kalyan* mosque in Bukhara, or there would be additional domed portals in the winter prayer hall, as in the case of the Bibi-khanim mosque in Samarqand.

The largest mosque in Central Asia, the Cathedral Mosque of Bibi-khanim was built in 1399-1404 under the order and personal supervision of Amir Temur. Its layout (130x102 m) is very typical with extensive inner courtyard surrounded by an arch-columned multidome gallery, with portal-dome volumes on four axes of a courtyard and with high minarets atop the four corners of a building. Facades were decorated with carved marble, majolica, mosaics, etc. Interiors are decorated with ornamental wall paintings and plentiful gilding.

The second-largest mosque in Central Asia was the ancient *Kalyan djuma-mosque in Bukhara* (126, 4 x 81,4 m in plan). From this mosque, built by Arslan Khan in 1120 and demolished in 1220 by *Gingiz Khan* armies, only its foundations and *Kalyan* minaret of 1127 have remained. *Kalyan* mosque was built anew in the first half of the 15th century (on the 12th century bases) in the *Ulug Bek* period. In 1515, the outer walls of the *Kalyan* Friday mosque were reconstructed on the previous model and decorated with majolica and ornamental tiles on the orders of Ubaydallah-Khan. Above the winter prayer-hall, a high blue dome was built which towered over the surrounding buildings and lent the mosque a particularly expressive silhouette.

From the 17th century, with the beginning of the decline of the economy, a number of deviations are observed from classical style of architecture of a cathedral mosque of courtyard structure.

The second is the Friday mosques with a hypostyle hall with arranged uniform extensive prayer hall, with multi-columned, overlapping – wooden columns. This is the more rare type of mosque. Occasionally, such mosques were constructed with

multi-dome overlapping from fired bricks on powerful brick pillars. For example, 11th century mosque on Sopoltepa in *Surkhandarya* (Rtveladze and Arshavskaya 1979, 35) 16th century Tash-mosque in Vangazi village, etc. But more often, especially in the late Middle Ages, djuma-mosques with a multi-columned hall were constructed with roofing structures consisting of wooden beams and posts.

The Friday-mosque of Khiva, Djuma-mosque (1789) with tall minaret is the most prominent of the wooden multi-columned mosques of Central Asia. Its large trapezoid (55x46 m) in the plan hall is covered by a flat roof, which rests upon 212 wooden pillars. One may find here columns from the lost buildings of the X–XVIII centuries. There is therefore, such a diversity of forms and wood carvings.

In Fergana Valley, in the 18th and the beginning of 20th centuries, in gipostyl djuma-mosques with a small multicolumn prayer hall from 2-3 sides, *ayvan* on carved wooden columns were attached. Flat wooden ceilings of a hall and *ayvan* were decorated by Polychromatic lists with a geometrical and vegetative pattern. Many djuma mosques of Fergana valley, are like this such as *Khanaqan* mosque and an old djuma mosque in Margelan, djuma-mosques in Kokand, etc.

Holyday or *namozgoh* mosques (*yidgoh*, *musullah*) were also built. One of the early *namozgoh* mosques of Uzbekistan was built by Kutayba ibn Muslim. It was on Registan Square in Bukhara, adjacent to the citadel on its west side.¹

In 1119, Arslan-khan built in the vicinity of the Bukhara City, much bigger in size, a new *namozgoh mosque*, which was reconstructed in the 15th–16th centuries. It was the typical model of celebratory mosques of that time, and consisted of a monumental wall made of fired brick with a *mihrab* niche, richly decorated with carved terracotta, and a *minbar* (pulpit). In the east of the wall, there was an extensive area set aside for prayers within a mud-brick enclosure. At the end of the 14th century, some rebuilding was carried out inside the *namozgoh* mosque: all that has survived from this is a band of inscriptions carved from glazed terracotta. In the 16th century, a triple-span gallery with arches and domes arranged on a high stylobate was built up against the *mihrab* wall. The central part of the gallery covered with a dome supported by intersecting arches was accentuated through the addition of a portal decorated with majolica and with mosaic *tympana*. The Bukhara *namozgoh* mosque was traditional for such buildings of 16th-17th centuries in the Central Asia: a similar composition was inherent in 16th century mosque in the Sultan Mir-Haydar complex in Kashksdar'ya, for Namazgoh-mosque in Karshi, 17th century Namazgoh-mosque in Samarkand, etc.

Minarets

An indispensable attribute of a Friday mosque, and often local ones, was the minaret. The largest and tallest of these were erected alongside Friday mosques. They also served as watch-towers in times of war and internecine conflict. Minarets possessed considerable importance in relation to the layout of a town: they enlivened an urban panorama and provided reliable landmarks in built-up areas,

¹ Abu Bakar Muhammad ibn Jafar Narshakhi, *History of Bukhara*, Transaltion from Persian by N. Lykoshin, (Istoriya; Bukhay, Tashkent, 1897), 68-69.

indicating where the public center of a town was with its Friday mosque, bazaars, *madrasas* and so on.

In Central Asia, the most widespread type of minaret is with a round shaft tapering towards the top, with a slight entice and crowned with a lantern incorporating arches. The 'conical' or tapering aspect of the shaft, the carefully calculated system of internal supports and the strong base made these minarets more enduring. Structurally speaking, the minaret consisted of an inner shaft, around which wound a spiral staircase and an outer wall circular in section. The brick steps and radial wooden beams laid out across the ribs of the steps linked the inner shaft and the outer wall of the minaret, forming a 'skeleton' for the construction as a whole. The spiral staircase led up to the upper platform covered by the lantern with its arched openings, from which the *azan* or *muezzin* would call the faithful to prayer. The arrangement of the base for this structure will be discussed in detail later.

The early minarets in Central Asia have not survived, but we know that they had been built from mud brick, sometimes faced with fired brick and topped by wooden lantern. Later, the minarets began to be constructed entirely of fired brick and their shafts were decorated with horizontal bands of decorative brickwork in relief and sometimes with one or more bands of epigraphic decoration. From the 12th century, some decor elements were picked out with blue glaze. These include the 12th century *Kalyan minaret in Bukhara* and the minaret in *Vabkent*. Large minarets of Uzbekistan were usually erected as free standing structures near Friday mosques. These included the well-preserved 12th century minarets in Jarqurgan, Bukhara and Vabkent. The most impressive of the surviving minarets in Central Asia as regards both its structure and its artistic qualities is the *Kalyan* minaret in Bukhara. It was built in 1127 with considerable attention being paid to its durability. In the inscription which has survived on this minaret, the name of its master-builder is mentioned - "the work of *Bako*".

According to local legend, this builder, after erecting the base of the structure, went into hiding for three years to give the foundations time to acquire greater strength. Only after that did he re-emerge to complete the work he had begun. That was how the highest, almost 50 m monumental, 9 m in diameter at the bottom, ornamented by 14 of horizontal belts with a fine relief décor, the *Kalyan* (the Great) minaret, came into being, which later became the symbol of the Bukhara city.

Minaret of 1109 y. in Djarqurgan in Uzbekistan is famous because of the originality of architecture and rich décor. Its trunk is decorated by 16 close-located semi-columns, which at 20 m. height intercepted by horizontal strip with the found epigraphic decor. The second circle of a minaret is lost, its height nowadays 21,6 m at the bottom diameter of 5,4 m.

As for position in space, in difference from the free-standing minarets, there were also some, incorporated into other buildings. Those of the second type were built mainly in the Timurid era at the corners of gigantic portals or buildings in Samarqand (the Bibi-khanim mosque), Shahr-i Sabz, Herat and other cities of the Timurid Empire.

However in Bukhara, even during the monumental Temurid buildings of Bukhara (the Ulugh Beg *madrasa*, the Kalyan minaret) minarets incorporated into the corners of buildings or portals were not used. Instead of minarets, at the corners of the façade of large buildings created by the Bukhara School, the cylindrical *guldasta* towers were built, which had almost the same height as the main part of the building. Later, staircases were arranged inside the shafts of these towers, which led up to the roof, and the towers themselves would be crowned with a lantern incorporating arches (the *Miri-Arab madrasa*, Abdulaziz-Khan *madrasas* and many others).

The minarets of Khiva, regarding position in space repeated the features of the Bukhara school, however, for them the sine-white-blue glazed decor of horizontal bells and lantern placed in a body of a trunk of a minaret was characteristic. The most significant in Khiva are the minarets: 26 m in height and 14,2 m in diameter Kalta-minor (a short minaret), decorated with glazed decor belts (it is the remnant of an uncompleted bottom part of a minaret, which should have become the highest minaret in Central Asia); 32.5 m tall *Djuma-mosque minaret* 1789, and the tallest in Khiva 45 m in height *Islamhodja* minaret.

A number of minarets in Central Asia (multi-section ‘needle-shaped’ minarets of the Temurids era) were extremely high, but they no longer fulfilled the function of calling the faithful to prayer. They mainly served as prominent tall buildings of an artistic character which served as symbols of power for the men who had built them and an ideological-cum-symbolic function.” But the minarets of the Bukhara and Khiva region never lost their link with the practicalities of every-day religious life and always served their “utilitarian” purpose.

FUNERAL-RELATED STRUCTURES

MAUSOLEUMS

In accordance with the rules laid down in the early days of Islam, the deceased were modestly buried out of doors and the place of their burial would only be marked with a small mound. However, by the 9th century, a tendency to bring back the pre-Islamic practice of worshipping ancestors had emerged and the need was already felt for immortalizing powerful rulers or spiritual leaders.

Traditionally, the mausoleum has been the most frequently found type of surviving medieval building: mausoleums were protected by the fact that the population venerated them and they were not destroyed by conquerors due to superstitious fear. The earliest of those in existence within the territory of Central Asia is the mausoleum of the Samanids dynasty built in Bukhara at the very end of the 9th or beginning of the 10th century. It is a building consisting of a single chamber which is cube-shaped and of centric composition: it has massive walls and is crowned with a hemispherical dome. It was the earliest of the mausoleums, built entirely of fired brick, and thanks to its massive walls, it has survived to this day virtually in its original form.

Subsequently, a new type of mausoleum began to emerge incorporating many details of this building from Bukhara: it was characterized by a portal as well as a dome and later a multi-chamber version of such mausoleum came into being.

As a whole, buildings of the mausoleums brightly show evolution of a portal-dome composition in Central Asia. In the *Samanids* mausoleum, a boundary made during 9th-10th centuries with entrance apertures on each of four identical facades, the centric composition and a number of lines inherent in small architectural forms of pre-Islamic time were still used. However, in the drawing of a relief brick decor of each of the facades of the *Samanids* mausoleum, the portal with tympanum is already visible. In the Arab-ata mausoleum of 977 y. in Tim village and the Mir-Said *Bakhrum* mausoleum of 1020 y. in Karmana, the domed building has only one entrance arranged in a portal which is put forward and on height from the basic case.

Subsequently, for giving more expressiveness of a volume-spatial composition of a building, portals and domes became larger, and getting ahead of the basic case of structure, they were represented as a large construction attached to a small building.

Under the Timurids, the building of mausoleums in Mavarannahr developed on an unprecedented scale and with splendid decoration of a kind that had not been seen previously.

By the end of the 14th-15th centuries, portals became so large, that a mausoleum premise could be placed within pylons of a portal itself, for example, Djahangir mausoleum in a Dovru-Saodat complex in *Shakhrisabz*.

The Shahi Zinda necropolis in Samarkand, consisting of numerous memorial buildings was one of the most known, and unique in Mavarannahr.

The Shahi Zinda Memorial Complex began to emerge in the 12th century on Afrasiab hills next to an imaginary tomb of the cousin of Prophet Muhammad (SAW)- Qusam ibn Abbas – (according to a local legend "Alive King Shah", i.e., "*Shahi-Zinda*"). During the rule of Timurids, most of the mausoleums belonging to notable religious and secular persons have been built from two sides of the narrow path leading upwards the hill to this sacred place. These were small domed buildings with front portal entrance, richly decorated with carved majolica and mosaic decor. Among them, one-room mausoleums of *Amir-Zade*, *Shadi-Mulk*, *Shirin Bika-aka* and two-room mausoleums *Tuman-aka*, *the Mother and the daughter's mausoleum* still stand out.

The most known, Amir Temur's mausoleum of Guri Amir was a part of an architectural complex built during the period from the end of 14th–17th centuries. In the mausoleum the octahedral building, is topped with a blue ribbed dome. Interior décor of walls and the dome is outstanding with relief gilt ornaments on a dark blue background (technique known as *kundal*).

The mausoleums such as *Ak-Saray* and *Ishratkhana* are also architecturally very interesting with domes arranged on four crossed arches. Their interiors are also

decorated with mosaic panels, wall and inner dome painting is done in "kundal" technique with application of gilding.

In Bukhara, the *Chashma-Ayub* mausoleum, reconstructed during 12th–16th centuries with a cone-shaped dome and large two-domes Sayf ad-Din Bokharzi mausoleum-*khanaqah* reconstructed during 13th–16th centuries, and also the Bayankuli-khan mausoleum with a fine carved glazed decor are most interesting by architecture.

In Khiva, the most ancient of the preserved mausoleums was the domed mausoleum of Sufi Sheyh Sayid Ala ad-Din of 14th century with a magnificent majolica gravestone inside, and Uch-Avliya mausoleum of 15th-16th cc. with graves of three Islamic scholars.

One of the most esteemed memorial complex in Khiva was built during 1810-1913 memorial complex with tombs of *Kungrad* dynasty khans around the *mausoleum of* Sufi Sheyh, a national fighter and poet *Pahlavan Mahmud* (died in 1325), who was pronounced as the sacred patron of Khiva. Deep within a small courtyard built up along the perimeter of Pahlavan Mahmud mausoleum, is a large *khanaqah* hall topped with greatest blue dome in Khiva.

KHAZIRAS

In the 16th-17th centuries, strictly following the early instructions of Islam, almost no new mausoleums were built in Mavarannahr. During this period, the revered Sufis and even powerful rulers were buried in the open air in small funerary courtyard – *khazira*. This was known in memorial Islamic architecture of Uzbekistan during earlier periods. The courtyard of *khazira* usually led around its perimeter by a brick wall with a portal at its entrance. Inside the *khazira*, the body of the deceased would be laid out in a *saghana*, that is, the small extended form of an arch outline, or in a *dakhma* which is a large funeral platform, raised up above the ground (under 2 m in height) and faced with stone or brick.

When Sufism gained more popularity in *Mavarannahr* and almost became an official variant of local Islam in the 16th up to the beginning of the 20th century, burials in a *dakhma*, arranged in a funeral courtyard- *khazira*, became the most widespread form of burial for the secular and spiritual élite.

So, in such *dakhmas*, placed in *khazira*, esteemed Sufis (for example, in 12th century – Abd al Khaliq Gijduvany), their successors (for example, in 14th century – Baha ad-Din Naqshband, in 15th century – *Hodja Akhrar*, etc.) and from the 16th century onward, some of their powerful followers, including, many governors of the states in the territory of Uzbekistan, their confidants, etc., were modestly buried.

MADRASAS

A *madrasa* is an establishment for advanced theological studies. *Madrasa* is first mentioned in Muhammad Narshahi's "*History of Bukhara*". In that work, he tells us of the Farjek *madrasa* in Bukhara, which burned down in 937.² In historical

² Abu Bakr Muhammad ibn Jafar Narshakhi, *History of Bukhara*, 118.

sources, mention is made of the “many (!) *madrasas* of Samarqand” in the 10th century.

From among the ancient *madrasas* of Central Asia, the 11th century Tamgach Bogra Ibrahim-khan *madrasa* is the one we know about regarding architecture, thanks to data from archaeological excavations and a *vaqf* document. It was a large (44 x 55 metres) building with a rectangular inner courtyard, with *khudjras* around its perimeter and *ayvans* on its axes. Its well-established architectural type shows that *madrasas* had been in existence in Central Asia long before 11th century.

Later the *madrasa* type developed considerably and was duly perfected. This can be seen from the architecture of the earliest of the surviving buildings built for the provision of education in *Mavaramahr* during the Timurid era. The special features of three *madrasas* built by Ulugh Beg in Bukhara in 1417, in Samarqand in 1423 and in *Ghidjuvan* in 1433 and also *madrasa* in Tashkent, built by Khoja Ahror in 1451, testify to the fact that buildings of this type, which underwent a definite evolution in the 11th century, had acquired canonical features by the 15th century.

The architecture of Central-Asian *madrasas* in the 15th century is characterized by a rectangular plan with an internal courtyard surrounded by one or two storeys of *khudjras* (the Ulugh Beg *madrasas* in Samarqand and Bukhara) by a square or rectangular courtyard and by the arrangement in the corners of the building of high two-storeyed spacious halls (for a *darskhana*, mosque etc.) with a single dome or several domes supported on parallel arches. In large *madrasas*, four *ayvans* with vaulted portals were positioned on the axes of the courtyard (the Ulugh Beg *madrasa* in Samarqand), while in medium-sized *madrasas* there would be two *ayvans* on the main longitudinal axis (Ulugh Beg *madrasa* in Bukhara and Gijduvan).

Starting out from the basis of this type of *madrasa*, which had become the norm in Central Asia, *madrasas* were built by architects from various regional schools with local features added in different regions.

In Bukhara, the regional school introduced a number of additions and changes into the traditional layout already in the Ulugh Beg *madrasa* (1417). It was in this building that the features of the Bukhara type of *madrasa* appeared, for the first time on both floors of the main façade arched loggias opened outwards, the doorway opposite the main entrance leading out into the courtyard was closed with a metal grille or *panjara* and ‘dog-leg’ corridors led off to the sides of the domed vestibule into the internal courtyard and into the corner halls next to the entrance – the mosque and the *darskhana*.

The corners of the facade up to the level of the side wings were strengthened by *guldasta* towers. From 16th century, the entrance niche of the *pishtaq* in the façade acquired five sides. The Miri Arab and Abd al-Aziz-khan *madrasa*, with richest decor and expressive on a volume composition, the *Kukaldosh madrasa*, where ordinary blind/closed walls at the sides and back of a building were opened outwards through arched loggias of the second floor, and the Nodir Devon-begi *madrasa*, the façade of which is reminiscent of a picturesque tympanum decorated

with large mythical birds tearing at a fallow deer were unique among *madrasas* of Bukhara.

In Samarkand, wings of the main facade had no loggias, and on building corners, arranged high two-three- circles minarets. The most considerable in Samarkand are three *madrasas*, making the well-known ensemble on the *Registan* square.

Here in the beginning of 15th century, Amir Temur's grandson - an outstanding astronomer, Mirzo Ulugbek built an Ulugbek *khanaqah* and *madrasa* as well as *caravan-saray Murzoi* from three sides of the *Registan* square.

Out of them, only Ulugbek *madrasa* in Samarkand– built in 1420, was preserved till the present day. It is a two-storied building with inner courtyard. Corners of the building are topped with four high minarets that were very typical for Samarqand. A tympanum was decorated with large stars of majolica, which reflected passion of the governor for astronomy.

In 17th century, the *Registan* square was reconstructed by the Samarqand governor of Yalangtush-biy Bahadir. Across from Ulugbek *madrasa*, on a place of decayed Ulugbek *khanaqah*, Yalangtush-biy built a Shir-dor *madrasa*. It has close resemblance with Ulugbek *madrasa* in the layout of the entrance portal. However, the decor of the portal is different. It has a bright and expressive image on a tympani's panel made of majolica, where a lion with a human face and sun in the background is chasing an antelope.

In the 17th century, Yalangtush-biy built Tillya Kory *madrasa*, at the site of Mirzoi *caravan-saray* which closed the *Registan* square from the third side. In the west, the cathedral mosque with a big blue dome was erected. Its inner hall has been decorated with plentiful gilding in "*kundal*" technique and the name of the building has also been derived from this technique *tillya kory* means "gilding".

In Khiva, at the main facade of some *Khiva madrasas*, a small courtyard is arranged (in Muhammad-Rahim-khan, Mazar-i-Sharif, Yusuf-Yasaulboshi *madrasas*). At the front entrance of the *madrasa*, or court, tall platform-sufa was built with trading spots. On its facade (in Qutlug-Murad-inak *madrasa*) a minaret is constructed on a *madrasa* corner near the domed hall of a mosque (at Muhammad-Amin-khan, *Islamhoja*, Sheikh-*qalandar-bobo madrasas*). Sometimes, for stronger appearance, entrance apart from the main facade was erected. Two storied *hujras* (small rooms) were constructed, one storied along the perimeter of the yard (Shirgazi-khan, Allakuli-khan, *Islamhoja madrasas*).

Some elements of the Bukhara School of architecture were used in larger classic *madrasas* of Khiva such as cut corners of the inner court yard, pentagonal niche of entrance portal, open loggias of main facade wings (Qutlug-Murad-inak) or all facades (only in Muhammad-Amin-khan *madrasa*).

SUFI KHANAQAHS

In Uzbekistan, Sufism (at-*Tasavvuf*) was especially popular and progressed considerably. The most widespread kind of buildings connected with Sufism, were

special buildings called *khanaqahs* for Sufis, built from about 9th until the beginning of the 20th century.

The evolution of architecture of the *khanaqah* is a very complex and multi-faceted process, which needs to be considered in close connection with the transformation of Sufism itself over time (Yusupova 1999, 124). At the end of the 10th century, *khanaqahs* had evolved into Sufi centers characterized by the “mentor-pupil” (*pir-myurid*) tradition of study. During this period, *khanaqahs* did not yet have a specific typology.

Quite often, *khanaqahs* grew up next to a Sufi grave already in existence or, on the contrary, a *shaykh* might establish a *khanaqah* in his own house or some other dwelling near which he would later be buried. In 12th-14th centuries, Sufism and pre-Islamic cult of sacred tombs were widely spread in Central Asia. Burial places of Sufi Shaykhs, located in Sufi shrines become an object of worship and pilgrimage. Sufi orders (brotherhoods, *tariqahs*) *Qubravi*, *Yassavi*, *Naqshbandi*, etc. developed.

In general, Sufi shrines constituted groups of buildings which included the mausoleum of a saint, a hall *khanaqah* for rituals and prayers (the *sama'a* or *zikrkhana*), a dwelling for the Shaykh and his family, rooms for teaching and Qur'an reading, cells for the *myurids* and *khudjras* for pilgrims, and so on. As regards their structure, these complexes consisted of a shady courtyard with a pool in the middle and buildings around its perimeter. For example, the Sayf ad-Din Bokharzi sufi complex with *khanaqah* in Bukhara etc.

From the 14th century, *Naqshbandi* Sufi order became the most popular in Mavarannahr. It promoted the life-affirming motto – “Hands for work and heart for God”, i.e. calling men to live a creative life while aspiring to gain greater knowledge of God, preached that it was no longer compulsory to live the life of the ascetic nomad, and that *hufiya* (quiet) *zikr* was more appropriate for the wealthy and worthy *myurids* of the order.

The followers of this order were not merely craftsmen and traders, but also rich town-dwellers, aristocrats – including actual rulers (Amir Timur, Abdullakhan II etc.), well-known poets (Alisher Navoi and Abd ar-Rakhman Ja'mi) and artists (Kamal ad-Din Bekhzod), etc.

New tombs of Sufi Shaykhs were arranged in the open-air in a special burial platform – *dakhma*, which was often placed in the *khazira* – courtyard for burials.

The period from 14th–17th centuries was the blossoming time of Sufi architecture, when rulers and other rich sufis built most magnificent and monumental *khanaqah* buildings. Among them we may discern the following three basic types.

The monumental portal-domed *khanaqah* were the most widespread in 15th–17th centuries. It was a building with an extremely large domed hall for a *sama'a* (*dzikrkhana*) and which served basically as a ritual hall for Sufis. Such *khanaqah* could be built both in a memorial complex, separately from the mausoleum near a *dakhma* – funeral platform of esteemed Sufi Shaykh (Baha ad-Din Naqshband, Qosim Sheykh, Khakim Mullo Mir), or in the city centre (the Ulugh Beg *khanaqah*

in Samarqand's *Registan* ensemble and the Nodir Devon-*begi khanaqah* in the Labi-Khauz ensemble in Bukhara).

The *khanaqah* with central hall-*dzirkhana* and columned *ayvan* were built with a large hall for prayer, led round with two or three sides by columned *ayvans* (in 16th century Khazrati Imam and Shohi Akhsi *khanaqahs* in Bukhara and 17th century Mahdumi Agzam *khanaqah* in Samarqand).

The *khanaqah*-mausoleums in Temurid's epoch were a two-chamber portal-domed building where *khanaqah* adjoined sideways or in front to the old mausoleum of the sacred person, such as the 14-16 centuries Zangi-ata *khanaqah*-mausoleum in Tashkent, the 12th-15th centuries Hoja Abdi-Darun *khanaqah* mausoleum in Samarkand, 14th and 16th centuries Sayf ad-Din Bokharzi *khanaqah*-mausoleum in Bukhara etc.

In the 18th and the beginning of the 20th century, economic decline in *Mavarannahr* led to a reduction in the scale of the *khanaqah*. They were now mainly buildings with small domed hall or sometimes with flat roofs hall on wooden columns, which were led round on two or three sides by columned *ayvan*. For example, *khanaqah* building in Caliph Khudoydot and Caliph Niyazkul Sufi complexes in Bukhara.

In conclusion, it is noted, that the architecture of Uzbekistan of 9th up to the beginning of 20th century represents the history of Islamic architecture. Different schools of architects, powerful on the creative potential, recognized as one of the best in Central Asia was developed in the different regions of *Mavarannahr*. Created here were the masterpieces of Islamic architecture and town-planning, such as – a Historic Centre of Khiva ("Itchan Kala" in 1990), Bukhara (in 1993), Shakhriyabz (in 2000) and Samarkand ("Samarkand - Crossroads of Cultures" in 2001) which are included in World heritage list of UNESCO.

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