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**THE CHARACTERISTICS OF BOOK-BINDING ART
OF THE TIMURE PERIOD IN MAVARA-AL-NAHR:
SCHOOL OF SAMARKAND AND BUKHARA
(Case Study: Dushanbe and Tashkent Book-Binding
of Manuscripts Collections)**

The art of book-binding in the culture and civilization of Islamic Iran is as one of the main branches of the art of book making and book decorating that it has experienced all the time the changes of attentively for act of spreading of the publication culture of science and increase in the quality in the presenting of artistic and attractive and also worthy conservation of scientific manuscripts. These changes-which have continued from start of Islamic centuries till end of twelfth century A.H/eighteenth A.D so incredible-has been with respect to invention of the book-binding technique, the use of various materials and elegant creation and making of the beautiful design.

Mavara-Al-Nahr which always has been an important land for mutual influence of the culture and civilization middle of the nations, has had a special pavilion in the long history. At this juncture, the history time of the Teimoor period is a zenith point in the book-binding art of Islamic-Iranian civilization especially in the center Asia. In this time, the staying experiences of the past book-binding has changed the book-binding to renascent of the extension and change of the Islamic-Iranian civilization book-binding with putting together new creation in the worthy place of the book decoration in the Timure and his sons period.

In this article studied the art of book binding in Timure period. In addition to that, the characteristics of book binding in this time in Mavara-Al-Nahr-in particular the Uzbekistan and Tajikistan countries-studied from a technical and artistic according to the existing works of Tashkent and Dushanbe museums. The results of this research, shows they are considerable in the form of 6 kinds of basic, (including: 4 kinds of the specially leathern book bindings, lacquer book binding and with mixture of burned) in respect material, making technique and used designs (including Toranj, Lachak and margin with different kinds, flower & leaf, inscription with flower & leaf and Naskh, Nastaliq and little Sols & Kufic calligraphy).

This study aims to investigate the evolution of the art of book-binding Timurid era in Mavara-Al-Nahr, artistic and technical features bindings of manuscripts in the treasure trove of ancient Central Asia and particularly in Tashkent and Dushanbe – that almost all the works of book-binding places like Samarkand, Bukhara, Khorezm and Kokand and other cities of the Republic of Uzbekistan and Tajikistan have gathered today – to classify and analyze.

In this study, for finding of good results, old and new documents were used historical and artistic interest. The classification and analysis of the index covers five important museum and library of the Republic of Uzbekistan and Tajikistan manuscripts – which writer was visited that place and volumes were close to the field-and implementation of Subject look, among other measures which were considered in the same way

The dominant part of the method used to collect data in this research field and in this way the index works bookbinding methods like observing closely the museums and treasures, recording data using a variety of tools and equipment's and travel to sites such purpose was used.

Key words: Mavara-Al-Nahr, Samarqand & Bukhara School, Book Binding Art, Timure Period, Tashkent & Dushanbe Museums.

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**Мауреннаһрдегі Темір билігі тұсындағы кітап түптеу өнерінің сипаттамасы
(Кейс-стади: Душанбе мен Ташкенттегі қолжазбалар коллекциясы
негізінде кітап түптеу өнерін зерттеу)**

Ислами Иранда кітап түптеу мен безендіру өнері – кітап шығару мәдениетінің негізгі салаларының бірі. Бұл өнер көптеген ғылыми жұмыстардың жазылуы, қолжазбалардың жақсы сақталып жету жолында көптеген өзгерістер мен даму тәжірибесін басынан өткерді.

Исламның алғашқы ғасырынан бастап, XII ғасырдың соңына дейінгі аралықта орын алған таңғаларлық өзгерістер әртүрлі материалдарды пайдалана отырып, ерекше әдемі дизайнға негізделген кітапты буу әдісін ойлап табумен байланысты болды.

Мауреннаһр кітап шығару ісінің тарихында маңызды рөл атқарып, үлкен маңызға ие мекенге болды. Тимур билігі тұсындағы кезең Орталық Азиядағы кітап түптеу өнерінің ең биік шыңына айналды. Дәл осы кезеңде ислами Иран өркениетінен бастау алатын кітап түптеу тәжірибесін Тимур мен оның ұлдары қайта жаңғыртып, дамытты.

Бұл мақала Тимур билігі тұсындағы кітап түптеу өнерін зерттеуге арналады. Бұған қоса, Мауреннаһрдегі, Өзбекстан мен Тәжікстандағы кітап шығару ісіне сипаттама беріледі. Бұған қоса, Мауреннаһрдегі, оның ішінде Өзбекстан иен Тәжікстандағы, оның ішінде Ташкент пен Душанбе музейлеріндегі кітап түптеу өнерінің техникалық-көркемдік қыры зерттелді. Зерттеу нәтижелері қолданылған материалға, пайдаланылған техника мен конструкциялардың түріне (Торандж, Лачак, түрлі гүлдер, жапырақтар, гүлдер мен жапырақтардан түзілген сөздер, Насх, Насталик, Сұлс, Күфи каллиграфиялары) байланысты мұқабаның 6 түрі болғанын (былғарыдан жасалған мұқабаның 4 түрі, лактанған және күйдіру арқылы жасалған мұқабалар) анықтайды.

Зерттеудің мақсаты Тимуридтер кезеңіндегі Мауреннаһрдегі кітап шығару ісінің, Орталық Азия кітапхана қорларында, оның ішінде Ташкент пен Душанбеде сақталған қолжазбаларды байлаудың көркем және техникалық ерекшеліктері эволюциясын талдау және классификациялау, бұл Тәжікстан мен Өзбекстандағы Самарқан, Бұхара, Хорезм, Қоқан сияқты қалалардағы туындыларға да қатысты.

Зерттеуде жақсы нәтижелерге қол жеткізу үшін тарихи және көркем бағыттағы ескі және жаңа құжаттар пайдаланылды. Индексті талдау мен классификациялау Өзбекстан Республикасы мен Тәжікстандағы мақала авторлары болған 5 маңызды музей мен қолжазбалар кітапханасын қамтиды.

Деректер жинау үшін негізінен бақылау, түрлі құралдардың көмегімен жазып алу, сайттарды шолу сияқты зерттеу әдістері қолданылды.

Түйін сөздер: Мауреннаһр, Самарқанд және Бұхара мектептері, кітапты түптеу өнері, Тимуридтер дәуірі, Ташкент пен Душанбе музейлері.

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**Характеристики искусства книжного переплета эпохи Тимуридов в Мавераннахре
(Кейс-стади: изучение искусства книжного переплета
на материалах коллекции рукописей в Душанбе и Ташкенте)**

Искусство книжного переплета в культуре и цивилизации исламского Ирана является одной из основных отраслей искусства книгоиздания и декорации книг, которая постоянно переживала изменения внимательности к акту распространения культуры публикации науки и повышения качества при представлении художественного и привлекательного, а также достойного сохранения научных манускриптов. Эти изменения, которые продолжались с начала исламских веков до конца двенадцатого века АН / восемнадцатого АД, настолько невероятны, они были связаны с изобретением методики связывания книг, использованием различных материалов и созданием прекрасного дизайна в Мавара-аль-Нахре, который всегда был важным центром взаимного влияния культуры и цивилизации разных народов. Этот исторический момент периода Теймура является зенитной точкой в книжно-связывающем искусстве исламско-иранской цивилизации, особенно в Центральной Азии. Эта статья посвящена изучению искусства книжного переплета эпохи Тимуридов. Кроме того, описывает производство книг в Мавераннахре, Узбекистане и Таджикистане. Технический и художественный аспект книжного

искусства изучался и в музеях Душанбе и Ташкента. Были исследованы используемые материалы, типы используемого оборудования и конструкции 6 основных видов переплета (Торандж, Лачак, различные цветы, надпись с цветком и листьями и Насх, Насталик, Сүлс, каллиграфия Куфи) (из них 4 специальных вида переплета покрытых кожей, лаковых и обжигом). Для достижения результатов были использованы старые и новые документы исторического и художественного направлений. Классификация и анализ индекса охватывают пять важных музеев и библиотек рукописей Узбекистана и Таджикистана. Доминирующая часть метода, используемого для сбора данных в этой области исследований, – тщательное наблюдение за музеями и сокровищами, запись данных с использованием различных инструментов и оборудования и поездки.

Ключевые слова: Мавара-аль-Нахр, Самаркандская и Бухарская школа, Книжное переплетное искусство, Тире времени, Музеи Ташкента и Душанбе.

Introduction

Iranian-Islamic culture and art in the region, particularly Central Asia Silk Route each of the branches of art have special expertise is required to book their votes. Rated version and works of artists such as escorting them, including precious Quran, the Shahnameh of durability and have created many valuable books. (Figures 1 & 2)

Including arts that role and influence of Islamic culture and civilization in the land of Mavara-Al-Nahr (Transoxiana) of special importance, is the art of book-binding.

Among the various developments had been in the art of book-binding Iranian-Islamic period in Mesopotamia, the Timurid era (eighth & Nine century AH / fourteenth & fifteenth AD). Most widely rulers share of services in this area, particularly land such as Tashkent and Samarkand and Bukhara and Dushanbe have focused on bringing a special shine. This study aims to investigate the evolution of the art of book-binding Timurid era in Mesopotamia, artistic and technical features book-binding of manuscripts in the treasure trove of ancient Central Asia and in particular in Tashkent and Dushanbe – that almost all the works of bookbinding places like Samarkand, Bukhara, Khorezm and Kokand and other cities of the Republic of Uzbekistan and Tajikistan have gathered today – the classification and analyzes.

Research questions

1. What are the most important developments in the art of book-binding in Timurid era?

2. What are the characteristics of land book-binding exquisite treasure of manuscripts in Mavara-on-nahr, specifically in Tashkent and Dushanbe?

Research Hypothesis

1. Using limited and local, benefiting from a variety of leather coated cardboard, varying in size

and dimensions, book-binding and its various applications, introduction of lacquer book-binding to growth and excellence come in later periods, including important developments of this period is the art of book-binding .

2. The book-binding of exquisite land of Mavara-Al-Nahr, including percussion techniques, burned and lacquer mosaic – the book-binding of the Herat school (which had the exquisite precision). Although less subtle and roles such as bergamot j and Quater and margins armband and designs of flowers and leaves and floral and geometric roles (such as circles, and polygons Shamseh) was used, but a large poorly paid work in labor that suggested some kind of separation, loneliness and separation from their past is artistic potential school (Herat).

Research method

In this study, in order to achieve decent results, the descriptive – analytical method was used. In this regard, the old and new sources and documents were historical and artistic interest. Classification and analysis of the index book-binding, five important museum and library of manuscripts Republic of Uzbekistan and Tajikistan – which I visited here and they are closely monitoring the book-binding put field. Dominant part of the method used to collect data in this research field and in this way uses methods like observation of works in book-binding from near the museums and treasures, Record findings using a variety of tools and equipment and travel to sites such as target was used.

Research Antecedent

Searches in scientific databases and libraries and credible evidence shows that studies in the field of book illustration and book-binding general or Iranian civilization is published.



Figure 1 – Location map of the historic district of Khorasan and Mavara-Al-Nahr and Kharazm (www.fa.wikipedia.org)



Figure 2 – Map of the land of Mavara-Al-Nahr (Transoxiana) (www.fa.wikipedia.org)

1. Iraj Afshar in traditional book binding (1357 S/1978 AD) has paid to publish essays by the researcher himself and a few others. According to studies, during which the existing library and view version history in Iran and binding, and binding materials and construction techniques described it.

2 Najib Mayel Heravi on the part of book decoration in Islamic civilization (1372 S/1993 AD) has paid with the objective to insert the old version and literature about the methods and materials used in bookbinding and toys, and a variety of bookbinding techniques described in Islamic civilization and lexicon it.

3. Mohammad Taghi Ehsani in half of the book and pen Iranian volumes (1368 S/1998 AD) has paid to describe the history and techniques of manufacturing Iranian book-binding with documented examples of it.

4. Duncan Haldane in book-bindings and covers Muslim (1366 S/1987 AD), has paid to while explaining the history of book-binding techniques and practices, some of the most prominent Islamic book-bindings in museums in Europe and the Muslim world – including the book-bindings of Persian, Arabic, Turkish and Hindi – were introduced.

5. Francis Rishar in his art manifestation Pars (1383 S/2004 AD) has paid as exquisite versions century Persian 6 to 11 AH in the National Library of France explained that a few of them have been rare book-bindings of the patriarch, Timurid and Safavi.

6. Mostafa Rostami in his book of the book-binding Iranians: the Seljuk and Qajar (1392 S/2013 AD) has paid to examining book-bindings of exquisite Iranian or Iranian-binding influenced by the way the treasures of Iran and other countries, as different species of Iran bookbinding.

7. Also Mostafa Rostami in his several analytical articles on the subject of technology and scientific status and date of manufacture book-bindings, materials, equipment, tools used and their protection role in the field of Iranian civilization, Islam and Europe in scientific journals and research of art letter (No. 9 and 18), Treasure of documents (No. 41 to 46), studies of Islamic art (No. 9), and third and fourth and fifth books of the Proceedings of the International Conference on conservation and restoration of cultural and historical monuments (during the years 1377 to 1385 S/1998 to 2006 AD), an expression of the culture of sacrifice in the art Conference (1386 S/2007 AD), Proceedings of School Conference of Art (1387 S/2008 AD), Proceedings of the First Meeting of Forgotten Art Treasures of Iran (1387 S/2008 AD), the patriarch

of Tabriz School Conference (1387 S/2008 AD), Proceedings of the Conference on Qajar art and culture of Tabriz (1389 S/2010 AD), Proceedings of the International Conference on innovation and research in the arts and humanities (2015 AD in Turkey), has paid Proceedings of the First National Congress of the Golestan Palace (1391 S/2012 AD) and the Proceedings of the National Conference on the status of the Holy Quran in Islamic Art (1391 S/2012 AD).

Book-binding deployment and changes of Timurid in Mavara-Al-Nahr

The best and most beautiful Islamic-Iranian binding and in the eighth and ninth century AH / fourteenth and fifteenth of the book-bindings it feel great design and wonderful art that is far superior to the European binding was at that time, Curtains has returned. This type of binding, and binding of the territory of Iran and Central Asia to the West, particularly the governments of Turkey, as in the ninth century AH / fifteenth of Italian influence in the work of binders and binders and book-binding facing new horizons has opened in the West (Dall, 1372/1993: 190 and 191).

With the rise of the ninth century AH / fifteenth when the leader of Islamic Art and the East were becoming transferred to Iran from Egypt and Syria, some fundamental changes have occurred. New and advanced techniques presented in the book and in the field of decorative, great strides have been made in innovation.

«Baisanghar Mirza» in the court of his father, «Shahrukh Mirza» (850-805 AH / 1447-1404 AD) Prince, one of the largest book lovers library was founded in Iranian-Islamic civilization and the beginning of a new phase Iran is considered in the evolution of book-binding (Oglu, 1935: 30). The emirs of the provinces to have Baisanghar eye and therefore cities such as Marv, Samarkand, Balkh, Mashhad, Neishabur have all been promised the Iranian role in the development mode. (Figures 1 and 2) Timurid period witnessed the creation of artistic forms and templates across large sections of the Muslim world has been truly inclusive (Haldin, 1366/1987: 69).

These artists have been Samarkand, and Herat, the responsibility for work completed mosaic pattern on the leather or go to have, and is often the primers cover the azure have to take more prominent roles mosaic gold shirts show. There are numerous treasures of the world in the eyes of the Timurid era plays, versioning extremely valuable artistic covers

percussionist, lacquer and most original mosaic with the creation of its permanent role.

Fundamental change in the Timurid period, outstanding performance and unparalleled book-binding of lacquer and the mosaic is multiplicative or pressure that ultimately led to worldwide recognition in the leather binding. The use of metal prolific form for the multiplicative method and lacquer on leather, innovation and development of new roles with specific techniques such as mosaics and mosaic leather, gold and sometimes very eye-catching use of color on the cover as a single unit or limited and local, benefiting from a variety of leather coated cardboard, varying in size and dimensions, book-binding and its various applications. (Such as very large book-bindings (such as the Baisanghari Quran) – larger than the size of the sultan-and covers the small and delicate applications such as prayer rug, had an armband or pocket), introduction lacquer book-binding in a period of next to the growth and development of mature art of book-binding, including important developments of this period.

The art of book-binding characteristics of the Timurid era in Mavara-Al-Nahr (School of Samarkand and Bukhara)

Premium versions with weighty book-binding on the Treasure Iran, Uzbekistan, Tajikistan, Afghanistan, Turkmenistan, Azerbaijan, Turkey, India, Russia, France, Britain and the Timurid era or in the field have been great Iranian civilization. Because of political exchanges, economic and cultural influence of Iranian art and culture have been or for any other reason Timurid era relics kept in the collections of the world, that can help in achieving a better understanding of the Islamic Iranian book-bindings.

Diverse talent and creativity of Iranian and Islamic book-binding artists in Mavara-Al-Nahr, diversity-friendly and users' and clients as well as their application, has led to a variety of book-bindings, including the size and quality of a variety of simple crowns (the leather, etc.), was raised decorative and combined in the Timurid era. The importance of this issue in a region like Central Asia is gradually as special in art school as «Art school of Samarkand and Bukhara» is propounded.

In this paper treasures of manuscripts Republic of Uzbekistan and Tajikistan, try to be classified as a brief, binding characteristics of the Timurid era in Mavara-on-nahr (School of Samarkand and Bukhara) to be evaluated.

1. Beat Leather book-bindings

These book-bindings are in the form of bergamot book-bindings are classified into the following types:

1-1) bergamot simple book-bindings or margins spot Chain: bergamot, including plans and index actually most common in the course of the past days has left, but the medallion are refreshing time and the other pussies.

2-2) Book-bindings of medallion patterned armband with the inscription: This type book-binding, often circular or diamond medallion engraved with arabesques and flowers Ivy nodes or simple and geometric lines with scalloped or congresses around the bergamot that gradually would have been limited. The book-bindings marginal inscriptions around the central medallion surrounded armband. Within this floral arabesques and scrolls often adorned with ivy or flowers.

One of these samples, book-binding of book of Manaqeb-Al-Arefine written by Jalal-Al-Din Muhammad Baha-Al-Din Valad-Ebn-Al-Hussein Albalkhi-Al-Bakri (mystic and scholar 8th century AH) by Mullah Mohammad Latif Valadi Mullah Mohammad Sharif Namangani been written. This leather cover with green garlic and beat fan-made, has the role of bergamot and Sartoranj and Lachak filled with simple flowers that fringe the armband emblazoned with the inscription eight simple rig of flowers, the role of bergamot cover surround (Figure 3).

2. Burned leather book- bindings

1-2) Book-bindings medallion with Lachak and margin: Due to the importance of this type of role in terms of variety and applications, abundance and diversity in the form of circles, ellipses and polygons – that in this period than at any other time of Excellence – the role of popular, such as birds and animals, flowers simple and Ivied, ... , flowers and leaves of fine and coarse, roles and geometry nodes, Shamseh plan in several different forms, grid lines and ...

2-2) Book-bindings of medallion patterned margin point or chain: In this simple medallion book-binding or painted flowers and leaves or arabesques in between with or without Lachak Lachak runs around it and one or two or three narrow or wide point margins or chain consisting of six-point or four-headed or beads spiral design, has been surrounded. One good example of this type of wrappers, books General Sheikh-Al-Din Saadi Shirazi reformer.

One good example of this type of book-bindings, book of Kolliat Sheikh-Al-Din Saadi Shirazi reformer. The volume of fuel that was conducted on

brown shagreen leather, including the oldest version of the Tajikistan Academy of Sciences Institute of the East, a medallion in plain leather adorned with leaves and flowers featured and elegant fringe beading or point around the frame, the book-binding is covered (Figure 4).

3. Burned and mosaic leather book-bindings

Binding Timurid era in Central Asia, have shown much more interest in these book-binding. That's why most exquisite covers this period, book-binding of fuel is inlaid with beautiful designs and innovative.

1-3) Book-bindings of medallion

1-1-3) Book-binding of medallion patterned on the simple grounds: In this simple book-binding on the field of leather, bergamot rarely gold colored or more colorful roles such as flowers and leaves, floral, flowers Ivy with, the role of birds, such as Shamseh, circle, polygons and geometric role or roles scalloped and Congress are popping up around the medallion and Lachak.

One of these book-bindings, cover of book of Zobdat-Al-Tavarikh writer Nure-Al-Din Lotf-Allah Hafiz Abrou (834-760 AH), who scored with a

medallion and a variety Sartoranj been drown blue background with gold coating with brown calfskin decorated bed respectively (Figure 5).

2-1-3) Book-bindings of medallion patterned armband with the inscription: on these book-binding often plays or designs such as flowers and leaves, floral, flowers Ivy with, birds, geometric roles, including Shamseh, circle and polygons and the role of scalloped and congressional environment for testing and similar roles mentioned projects in the Lachak and the role such as points or chain of six or four feathers, beads or spiral lines or parallel lines and inscriptions armband adorned with flowers and plants, or geometric shapes or books by a variety of items such as Nastaliq calligraphy, manuscripts and rare and Kofi third of the fuel runs in the margin with a fan that is inlaid with pieces of colored leather and rarely gold coating on the leather bed cover, has created a beautiful combination and eye-catching.

Among other prominent examples of this type of book-binding in Mesopotamia, is burned and mosaic leather book-binding of Holy Quran (with the Tajik language translation) that was conducted on calfskin brown and beautiful as possible while



Figure 3 – On the book-binding of Manaqeb-Al-Arefine, with beat technic, 27.7 × 14.3 cm, late 8th century AH, registration number. 1905, manuscripts collection of Oriental Institute of linear and linear heritage of Rudaki Dushanbe (authors, 2012)



Figure 4 – Book-binding of the book of Kolliat Saadi, with burned leather of brown Sagareen leather technic, 30.7 × 21.5 cm, late 8th century AH, registration number. 503, manuscripts collection of Oriental Institute of linear and linear heritage of Rudaki Dushanbe (authors, 2012)

ago was refurbished in St. Petersburg, Russia. It covers the role of bergamot and Sartoranj and medallion decorated with arabesques golden covering and feet – that it signed binding (Olq-Ibn-Mulla) was inserted – adorned. Its margin armband for inscriptions and each decorated with tiny flowers and leaves outstanding run is probably golden covering (Figure 6).

2-3) Simple book-binding with the inscription

These book-bindings more to frame the issues and often simple and no role can be seen that the marginal beautiful inscription armband in it surrounds. Inside scrolls arrays such as flowers and leaves, tendrils of flowers, arabesques and calligraphy pen types such as Nastaliq, manuscripts and rare mosaic fuel and rarely gold covering Sols and Kufic fan is running.

A good examples of these book-bindings, is the cover of burned mosaic of holy Quran on Saghary leather that the role of a central main frame (due to the large destruction, nothing in it is not visible) and two rows of narrow and wide inscriptions armband (probably an array Art) away was adorned frame (Figure 7).

4) Burned and mosaic leather book-bindings of reticular

Use a variety of flowers and leaves, floral, flowers Ivy with, birds and animals are different and engaging, the role of geometry, bergamot and Lachak and angular and curved and scalloped margins with different scenarios, different types of inscriptions with pen and third versions of Kufic and Nastaliq and sometimes in the form of gold covering and color in these book-bindings are visible, but the frequency of these precious book-bindings, following classification seems reasonable.

1-4) Book-bindings of medallion with Lachak and margins of patterned:

On the bergamot and Lachak on volumes and margins are usually painted or filled the role of small and delicate, also book-bindings, and margins on the bergamot and Lachak elaborately sometimes may be stained, painted on leather background with various geometric designs, plants, animals, etc. appear.

2-4) Book-bindings of Khaneh-Bandi patterned with armband inscription:

The role of this type of geometric book-bindings often including the role of polygons in a house



Figure 5 – Book-binding of book of Zobdat-Al-Tavarikh writer Noor-Al-Din Lotf-Allah Hafiz Abrou, with technic of burned & mosaic, 37 × 25.5 cm, the 9th century AH, registration number. 5361, manuscripts collection of Oriental Institute of Aboureihan-Al-Birouni, Tashkent (authors, 2009)



Figure 6 – The book-binding of Quran (with translations in Tajik), with burned and mosaic technic and brown leather, 20 × 30 cm, late 8th century AH, registration number. 5570, manuscripts collection of Oriental Institute of linear and linear heritage of Rudaki Dushanbe (author, 2012)

filled with plants, such as flowers and leaf designs and arabesques, and the writing or inscription or Nastaliq, manuscripts and rare and sometimes Kufic and Sols , Inside the simple rectangular frame or armband inscription implemented and integrated with the arts mentioned unique role has changed.

Including interesting examples of burned and mosaic leather book-bindings of reticular, the cover of the Holy Quran on the elegant Timaj leather with gold in the context of orange, black and blue were written. The cover has a middle frame Khaneh-Bandi division and marginal inscriptions armband around with arabesques decorated with flowers on a blue background is a golden grid (Figure 8).

5- Lacquer book-bindings

Distinctive features of lacquer book-binding, the possibility of drawing up a plan in different ways with a variety of topics. This type of data book-binding allowed artists with brushes and paint, whatever you have in your heart and in your cherished dream to bring the canvas cover. Therefore, some programs running on lacquer book-binding Timrod period varied. Although book-binding in terms of diversity and abundance of this type of Safavi and Qajar plan and role in later periods as significantly developed.

1-5) bergamot with Lachak book-binding and margins of leaves and flowers and arabesque design:

On the field and Slim: In this type of testing often as book-binding of the center of gravity and the role of the other elements around it are glaring role. Among the book-bindings and full of flowers arabesques that combined with the beauty cloud ring around the medallion dance. Around the medallion is full of small and large flowers known as Shah Abbas and subtle foliage of golden font or color. Almost the same as that used in Quater cover inside the medallion in the form of flowers and leaves have been implemented. One of the attractions of these book-binding, is the book-binding of Zobdeh Tavarikh (Date of Hafez Abrou) Nooradin Lotfollah Hafez Abroo (d. 833 AH).

One of the attractions of these book-bindings, is the cover of book of Zobdat-Al-Tavarikh (history of Hafiz Abrou) Noor-Al-Din Lotf-Allah Hafiz Abrou (d. 833 AH). The book-binding interesting with Sartoranj and medallion engraved with the flowers and arabesques role and composition of the cloud ring among the flowers arabesque painted and adorned Lachak ,that all of bergamot and Lachak on the background of delicate flowers and arabesques Shah



Figure 7 – The image on the cover of the Quran, Burned and mosaic technic on leather, 21.7× 34.5 cm, the 9th century AH, without registration number, manuscripts collection of Oriental Institute of linear and linear heritage of Rudaki Dushanbe (authors, 2012)



Figure 8 – Inside cover of the Quran, with burned and mosaic leather book-bindings of reticular, 34.5 × 21.7 cm, the 9th century AH, without registration number, manuscripts collection of Oriental Institute of linear and linear heritage of Rudaki Dushanbe (author, 2012)

Abbasi and golden covering on black background.. Its margin to flowers and arabesques painted golden covering on black background.

2-5) Book-bindings and margins of an engraved medallion patterned with plain colored background: In these book-binding often bergamot and painted the flowers and arabesques around the Medallion background and simple color such as red, black, blue, and coffee consistent. But inside the cover margin colored roles include small leaves and flowers of delicate frame inscription on a green background with the utmost delicacy.

6-Combining of Lacquer and Burned Book-bindings

The book-bindings with such characteristics that the technology used is lacquer or something polished and mosaic techniques sometimes used for fuel or multiplicative. Due to the difficulty and skill in making and special attention they require is very rare. According to field studies and collection of the author book-binding, it has been witnessed in the form of simple book-binding and margins painted medallion patterned background can be found.

Book-bindings with field studies that have been conducted in Tashkent and Dushanbe treasures, the

most important features of the Timurid school of Samarkand and Bukhara volumes can be in the form of leather covers percussionist, fuel, fuel, mosaic, mosaics mosaic fuel, oil volumes and sometimes outlined by combining fuel. Each of them having special materials and unique manufacturing technology, utilizes multiple projects and roles, some species such as bergamot, bergamot with Lachak simple engraved could be classified on areas of significant role, bergamot with Lachak and margin engraved inscriptions book-binding margin.

One of the most exquisite book-binding of this type is cover of book of Jame-Al-Tavarikh Rashid-Al-Din Ibn Imad-Al-Doleh with burned and lacquer technic on brown Timaj leather. On this book-binding has drown the flowers of Fine Art of bergamot and Sartoranj and medallion among (who has made by outstanding burbed technology) and the role of bergamot simple red background inscription engraved around the edge for a few flowers and leaves on a green background was decorated. According to the Sartoranj that was wrote Nastaliqe on the following book-binding, probably of binding the book «Muhammad Shah Massoud.

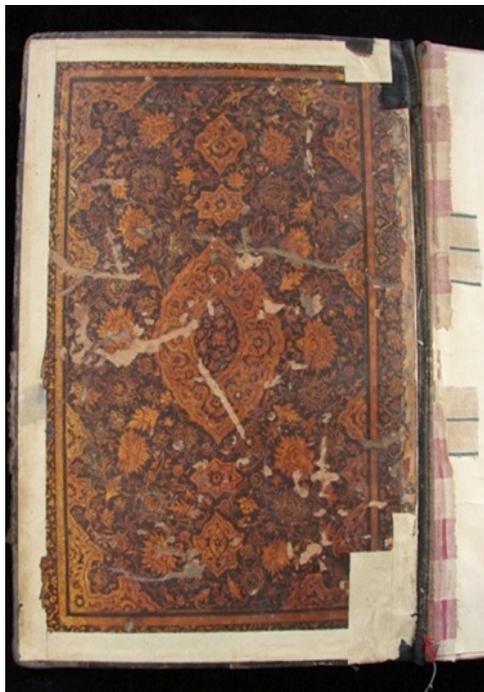


Figure 9 – Inside the book-binding of Zobdat-Al-Tavarikh (history of Hafiz Abrou) Noor-Al-Din Lotf-Allah Hafiz Abrou, with Lacquer book-binding technic, 37 × 25.5 cm, the 9th century AD, registration number 5361, manuscripts collection of Oriental Institute of Aboureihan-Al-Birouni, Tashkent (author, 2009)



Figure 10 – Book cover of Jame-Al-Tavarikh Rashid-Al-Din Ibn Imad-Al-Doleh , burned and lacquer technic on brown Timaj leather, the 9th century AD, registration number. 1620, manuscripts collection of Oriental Institute of Aboureihan-Al-Birouni, Tashkent (author, 2009)

Conclusion

Book-binding art of book illustration and art as a branch of the Iranian-Islamic civilization in Mavara-on-nahr, continuous developments and significant changes.

The developments of the early Islamic centuries until the end of the twelfth century AH / eighteenth continued the remarkable way in terms of innovation bookbinding techniques, using diverse materials and the creation and implementation of cute roles was fine.

According to field studies in areas that I studied, these results indicate that:

1. Timurid period in the evolution of the art of book-binding Iranian-Islamic civilization is a turning point. In this time last binding lasting experiences combined with new creativity in an atmosphere worthy of illustration and book-binding workshops and children Timurid era, the art of book-binding and binding to the renaissance development of the Islamic Iranian civilization has become. The Samarkand and Bukhara school of bookbinding which comprises a part of the Timurid art events, including book-binding techniques is that after the implosion of Herat school in the region of Transoxiana (today's Central Asia) and has reached the center of Samarkand and Bukhara in addition to common features binding Timurid School.

These book-binding, including percussion techniques, burned and lacquer book-binding were mosaic, compared to Herat school covers (which were great accuracy and exquisite), less elegantly, but what kind of coarse and poorly paid work can be seen in the suggested some kind of separation, loneliness and separation is from their past artistic potential school (Herat).

It is interesting that despite the emergence of the Timurid era art artistic developments of Tabriz, Isfahan, Shiraz, Qazvin and Tehran, Bukhara and Samarkand school is still rude to continue their artistic independence.

2. During this period, in addition to the style of cardboard pasted on cardboard structure strength compared to the other book-binding well made, light and spongy.

3. fundamental change in this period, implementation of premium volume or pressure and burned book-binding, mosaic and developed multiplicative lattice book-binding and combination of lacquer and burned book-binding that ultimately led to worldwide recognition in the leather binding.

4. The provision of cover and lining in this period of diversity and including the remainder of the array remains of the patriarch, adding ornaments, decorative techniques cloud (such as cloud and marginalization rings), bergamot and Lachaki,

And margins simple and armband and designs of flowers and leaves and floral and geometric roles (such as circles, and polygons Shamseh especially in the form of packing houses) and inscriptions armband decorated with flowers and leaves and arabesques and Books, had been with Naskh, Nastaligh and rarely Kufic and Sols.

5. In the period covered by polished on the outside and internal work of lacquer book-binding implementing arrangements with specific roles such as: bergamot, Lachak, and margins of leaves and flowers to decorate painted gold or gold color in terms of the simple and elegant design with gold cap and pen writer-making and have been provided. The use of gold in Herat school is less than Mavara-Al-Nahr lacquer book-binding in place innovations such as flowers and leaves big and the is observed use of lively colors such as red, green and blue.

6. Leather that was used during this period in Mavara-Al-Nahr, for book-binding, were often include: Timaj, Mishen, Shevoo, and Saghari.

7. Talent and creativity of various book-binding of Iranian artists in Mavara-Al-Nahr and tastes of the users and applicants, as well as their application, has led to a variety of book-binding, including the size and quality of a variety of simple crowns (the leather, etc.), decorative and combined in the Timurid era arise.

8. Based on the classification, index covers the period could be six classes: multiplicative leather covers, fuel, fuel, mosaic, fuel, mosaic tile and mosaics (sometimes in the form of fuel and mosaics), lacquer book-binding and with combination of burned book-binding. Each one of them has special materials, technologies and designs and multiple roles, including book-binding medallion, medallion engraved with Lachak significant role in the context of simple, medallion engraved with Lachak and margin, cover with edge inscriptions, etc.) Numerous treasures in Mavara-Al-Nahr those in the Timurid era strikes the eyes, art versioning with precious book-binding percussionist, fuel, mosaic and sometimes mosaics, lacquer or burned and lacquer to create the most original and enduring roles that reveals peak the art boom in the history of Iranian-Islamic civilization.

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