

Ancient Manuscripts Are The Voice Of Our Past

Ibrohim Yuldashev

Rector of the Uzbek State Institute of Arts and Culture, Doctor of Philology, Professor.

Introduction

The scale of reforms taking place in our country today is unprecedented. The changes and innovations taking place in every sphere will, of course, serve to realize our noble goal of building a new Uzbekistan. The recently signed Presidential Decree "On Additional Measures to Improve the System of Preservation and Research of Ancient Written Sources" sets out urgent tasks such as further improving the system of preservation and research of the unique written and lithographic heritage of the people and the widespread introduction of digital technologies. gave. The resolution states, "The establishment of the Center for Islamic Civilization in Uzbekistan, Imam Bukhari, Imam Termizi, Imam Moturidi International Research Centers and the International Islamic Academy of Uzbekistan in recent years is a scientific study of the heritage of great scholars and thinkers born in Uzbekistan. and began a new phase in the process of practical application of its results.

At the current stage of development of the new Uzbekistan, it is important to further accelerate the work on the preservation, study and transmission of many invaluable works of our great scientists and thinkers, unique written sources to future generations. The resolution puts on the agenda the issue of busing the ancient manuscripts that have survived the test of centuries, which are considered to be the priceless property of our people, so that future generations can enjoy them, and strengthen research in this area.

Indeed, thousands of manuscripts created as a result of the intellect and thinking of our intelligent ancestors, who lived in the past of the

sacred and noble land in which we live, are stored in our libraries, collections of certain institutions, as well as in our personal libraries. While some of them have been researched from a textual point of view, some of them have been brought to the public's attention, most of them are waiting for their researchers, their fans.

Today, the world's bibliography and printing press have achieved so much that the publication of any book has not been such a complicated process. Because high-tech processes have entered this field. In the past, the question of what the book business was like a few centuries ago, the process of creating the manuscripts that have come down to us, and who were the copiers, must have intrigued each of us. So we want to take a look at the maze in order to shed some light on this issue.

It is known from history that in ancient times manuscripts were copied by hand mainly by skilled scribes. Persons engaged in such responsible work have been called bakhshis, bitigs, alimg'a (scholars), and kotib (secretary)s according to the periods. According to W. W. Barthold, the word bahshi (Sanskrit originally - bhikshu) was used to refer to Uyghur scribes in East Turkestan and to Buddhist monks living among the Uyghurs. In the Mongol state, the word bakhshi meant "kotib" "secretary", "ma'mur" ("administrator")¹. "The secretaries of the rulers of Turkestan who did not know Persian were also called baxshi."² According to AK Borovkov, in the XII-XIII centuries the role of Uyghur scribes - bakhshis in the East Turkish literature was great. They mostly worked in the administrative office³. Until the beginning of the 16th century, the rulers of Central Asia, especially the scribes who wrote in Uyghur in the

Uyghur script in the Timurid court, were also called bakhshi. V.V. Bartold noted that the bakhshis had a great deal of attention in the palace of the Chigatay khans, and wrote that they were entrusted with such an honorable task as writing historical chronicles⁴. In particular, the Uyghur bakhshis wrote a poem "History of the Khan" about the military campaigns of Amir Temur in the Uyghur language. This work was written by Sharafuddin Ali Yazdi's "Zafarnoma", Abdullah b. Muhammad b. He was the main source in the writing of Ali Nasrullah's *Zubdat al-asar*. The scientific literature states that the Uyghur alphabet was used during the reign of the Timurids in the management of administrative documents and in correspondence with foreign countries. In particular, the letter of Abu Temur from the Timurids to Uzun Hasan on October 10, 1468 is an example of this. This letter is kept today in the library of the Topkapi Museum in Istanbul.

In general, "In the Islamic period, especially in the XIV-XV centuries, in the cultural environment of Movarounnahr, Khorasan, Anatolia, Uyghur literature flourished and reached its peak. At that time, schools of bakhshis (xattotlar (calligraphers)) graduating in Uyghur script were established in cultural centers such as Yazd, Herat, Samarkand, Istanbul⁵.

In the written sources of the XV-XVI centuries, in particular, in the works of Alisher Navoi, the word bakhshi mainly meant "secretary", "mirzo". Mahmud Qashqari writes that the "secretary who wrote the king's letters in Turkish letters" was called **alymga**⁶. "This word occurs in the form of **alymga** in the Herat version of *Qutadg'u bilig*, and **ilymga** in the Namangan version.⁷" In *Qutadgu al-Bilig*, the word **ilymga** is mainly used to mean "kotib" (a clerk)⁸. In this text, we also see the use of a two-component compound in the sense of a "letter-writing secretary." Yusuf Khas Hajib often calls a secretary kotib (a clerk). Even in the Middle Ages, we can fully observe that the word scribe

was used to mean 'secretary'. According to the linguist H. Dadaboev, in the Middle Ages there were such forms of the word as a bitikchi – bitiguchi, bitkschi (writer)⁹. The word kotib (a clerk), who mastered the Arabic language, was in equal use with the Turkish bitikchi (a scribe) for a long time in the Middle Ages. According to G. Dyorfer, the words kotib (a clerk) and bitikchi (a scribe) differed slightly in meaning in the periods when the ruler's decrees were delivered to the people in Arabic, Persian, Turkish and Mongolian. In particular, in the process of skillfully writing the decree, bitikchi (a scribe) also translated it into Mongolian. He was tasked not only with writing the decree competently and translating it perfectly, but also with overseeing the financial aspects of the state¹⁰. In our view, in these times the word kotib (a clerk) was used mainly to refer to persons engaged in writing and copying in the office.

During the Timurid period, the art of writing and decorating books was more popular than ever. During this period, science, culture and education really flourished. The most delicate and valuable masterpieces of Oriental literature were created during this period. "In the time of Temur and Ulugbek, the high skill of calligraphers, muezzins, painters, painters and sahhofs created such beautiful examples of ornamental manuscripts that they still amaze the whole world¹¹." The art of secretarialism, meanwhile, flourished in the territories under the rule of the Timurids. At that time, the "Sultan of Calligraphers" Sultan Ali Mashhadi, the founder of the Herat School of Miniature Art Kamoliddin Behzod and the famous master of book design Mawlana Yari Muzahhib were the mentors of hundreds of masters who created royal samples of decorative books. Each ornamental manuscript has become a unique work of art. In particular, the copy of Alisher Navoi's "Khamsa" copied in 896 / 1492-93 and now kept in St. Petersburg is a miniature, but a unique example of a decorative manuscript. The "Qibla(Alter) of the Secretaries"

is a unique work of art copied by Mawlana Sultan Ali Mashhadi and passed through the hands of such unique masters as Yori Muzahhib and "Pearl of the Age" Sahhof Sultan Ali Marwazi¹². Along with the great scholar and thinker Alisher Navoi, the ruler of the time, Sultan Hussein Boykaro, played an important role in the development of the literary work. Because, in addition to the above-mentioned masters, Mirak Naqqash, Qasim Ali Mahmud Muzahhib, Shah Muzaffar, Sultan Muhammad, Dost Muhammad, Abdurazzaq, calligraphers Muhammad ibn Nur, Darvesh Muhammad Taqi, Muhammad Khandan were among the great artists mentioned in the palace library at the direct initiative of Sultan Husayn Bayqara, Muhammad inb Ashar, Sherali and others. "Undoubtedly, the most beautifully decorated manuscripts were written, first of all, for Sultan Hussein himself, who finished the ghazal under the pseudonym 'Husseini'.¹³

In his works, Alisher Navoi provides valuable information about people in various fields. In particular, Mahbubul-qulub, which stands out among his prose works and is the most significant point of the poet's thinking, praises a group of hard-working but honorable workers - the social status of kotibs (clerks). Navoi scholar M. Hakimov writes that until the 15th century, very few literary and historical sources in the Uzbek language were copied by kotibs (clerks). "About half of the sources published in Uzbek from the 15th to the beginning of the 20th century are copies of Navoi's works. Therefore, there is no doubt that the manuscripts of Navoi's works will be a leading, in some cases decisive source in the study of the last five centuries of development of Uzbek literature, calligraphy, fiction and miniature art - schools, styles, activities of representatives¹⁴. Of course, the secretaries' contribution to the survival of Alisher Navoi's works is invaluable.

It is a fact that the kotibs (clerks), who were highly enlightened in their time, played an important role in the history of the development of culture not only in the East but also in the world. "In the Middle Ages, before the technique

of book printing was invented, any work was copied and printed by hand. At that time, book copying was a great profession and art. Along with the word kotib (a clerk), the word xattot (calligrapher) was also used to describe the names of the professions of these craftsmen. In the East, we recognize everyone who has made a name for himself as xattot (calligrapher), not as an ordinary technical person, but as a man of knowledge and a great cultural figure who played an extraordinary role in the cultural life of his time¹⁵. Medieval xattot (calligraphers) were required to know two different types of writing in order to be able to copy the manuscript skillfully. Certain words were also used to denote writing types. For example, the word khafiy is used for a simple small letter, and djaliy is used for a large letter.¹⁶ Both words are derived from Arabic, the original meaning of the word khafiy in Arabic is "secret, hidden," while jali is "clear, open, large; visible; a large written letter. Also, in the presence of the word djaliy, the following words are also made: khatiy djaliy - a very large, clearly written letter, **ayn**. djaliy; djaliynavis - a calligrapher who writes the text in capital letters; djaliyqalam, exactly. djaliynavis; devoni-djaliy - a very clear and vivid view of the khattiy-devoniy (devoni-letter) method, and so on. The word devoni is also used in relation to the Devonian letter method. This method of writing was invented in the 15th century by Ottoman Turkish monks. The rules were first regulated by the calligrapher Ibrahim Manif (15th century). Because of the use of the letter ta'liq in its creation, it is called ta'liq devoni, and the fine writing of the behavior divani is called devoniy-hafiy or hafiy.¹⁷

According to sources, in the late fourteenth century, the skilled calligrapher Mir Ali Tabrizi created a style of "nasta'liq" by combining and combining the characters of the letters "naskh" and "ta'liq" without contradicting each other, and wrote a special treatise explaining its rules. The term "nasta'liq" (i.e. the word) has taken the form of "nasta'liq" a little simplified. "Nasta'liq" has been widespread since the 15th century in Central Asia, Iran, Azerbaijan, and all the peoples of the

Middle East who use the Arabic script in general. From that time on, rare books, calligraphic samples, and continents were written in Nasta'liq. While the scribes who copied Navoi's works focused on the style of writing, they mainly used the Nasta'liq style of Arabic writing. "Ordinary scribes wrote in a large, clear, and fluent nasta'liq, and artistic calligraphers wrote in a small, elegant, and artistic nasta'liq."¹⁸

As mentioned above, Alisher Navoi's "Mahbubul-qulub" ends a chapter about secretaries, who are one of the most important professions. It fully discloses the important features of the secretarial profession. A similar situation can be seen in Yusuf Khas Hajib's *Qutadg'u Bilig*. It's just about the graduate. Thus, the study of Alisher Navoi's works shows that in the XV-XVI centuries the word secretary was more active in terms of its use than the word scribe. As a result, the Turkish scribe was later replaced by the Arabic word for secretary.

In some cases, calligraphers have worked tirelessly to devote their precious time to making their works of art beautiful and elegant. The following conversation from the past clarifies our point:

"Khoja," asked Abdulazizkhan, the khan of Bukhara, one day from his palace calligrapher Khoja Yodgor,

- If I try, I can write ten bytes a day.

"I've heard that a master in the Far East makes a porcelain every forty years." In Baghdad, one hundred such dishes are made in one day. You must have noticed how much difference there is in the price of both. The same is true in your art. You are a skilled calligrapher. We have ordered you to copy this work. If ten bytes are written in a day, then where is the subtlety of this calligraphy? If you are patient, write two bytes a day, if not, write one byte!

Hodja Yodgor Hafiz, who complied with this decree, completed the writing of the devon in about seven years, and the devon was valued as the most valuable gem. Of course, it took a great deal of work on the part of the calligraphers to prepare such ornate and elegant manuscripts. As

a result of such work of the calligrapher, real works of art were created.¹⁹

As a result of studying the works of Alisher Navoi, we came to the conclusion that the great master of words in almost all of his works expresses his attitude to the people of the pen. In describing them, the secretary artistically uses more than twenty synonyms of the word. E.g. like the people of the classifier // the author.

As can be seen from the examples, Alisher Navoi in his works gives a wide place to words that he has learned from other languages and to new words. Navoi created many words without violating the rules of language and skillfully used them in their place. This means that Navoi had a very correct attitude to foreign words. Often, some are encouraged to give up foreign words altogether or to lose their words at the expense of foreign words. In Alisher Navoi we see the opposite. In addition to Turkish words, he used Persian and Arabic words effectively. Of course, not all of these words are always synonymous with the word secretary. There are certain differences in their level of application and scope of meaning. For example, words such as secretary, scribe meant professionals who copied a ready-made work. Or, the word *mushafnavis* is mainly used to refer to calligraphers who copy the Holy Qur'an. The word consists of two components, the Arabic "mushaf" and the Persian-Tajik "navis". The word "Mushaf" in Arabic has two meanings: 1) a collection of books, pamphlets; 2) The Qur'an. "Navis" comes in the phrase and means "writer, copyist." In the Arab world, along with the book, its cover was also recognized, that is, with the advent of the book, the cover also emerged. In Arabic, the word *mushaf* was used in reference to a book with a cover. In Arabic, the word *mushaf* is used to mean "a collection of books, pamphlets" and "a manuscript of the Qur'an." The core of this word is actually a page. Copies of the Holy Qur'an from the time of the Prophet Muhammad (SAS) are stored in a collection between two wooden planks called *lavh* or *daff*.²⁰ But not all of these words were used directly in reference to the

author of the work. The words *bitguchi*, *tasnif ahli*, *ta'lif kolli* // *ta'lif ahli* or *musannif* were used in relation to the author. The word *Musannif* is also used in the 11th century *Qutadg'u Biliq*: That is, let the reader open his heart and remember the *musannif* with good prayers, *inshallahu ta'ala*.²¹ Yusuf Khas Hajib also uses the words "book author" and "person who leaves the book" in the sense of "author of the book": "Bab. Yusuf Ulug Hajib, the bookseller, gave himself a reason. Namely: Bob. Yusuf Ulug Hajib, the owner of the book, gives a reason"²²

Zahiriddin Muhammad Babur In addition to the above, in the "Boburnoma" there is also the word *musavvidi avrak*, which means "copyist, scribe, scribe": This world has become unfaithful, unfaithful.²³

The word *musawwidi avrak* is derived from the Arabic *musavwa* and the combination of the words *avrak*. Here, the word *musawwada* means "the first copy of an inscription, a draft (not yet transcribed)." who took it out on a piece of paper and gave it to the poor man's marrow; "Read it."²⁴

Also, in the *musawwa*, the root of the word is *literate* and is used in Arabic to mean "black, blackness" as well as "draft".

Alisher Navoi uses the word "reader" from the verb "read" in the sense of "reader", which is very rare in other sources: "I hope that the readers will pay attention and pay attention".²⁵ In the seventeenth-century *Shajarayi tarokima*, Navoi uses the book-reader form of the word *reader*: "Everyone knows who those who spoke Turkish history before us add Arabic dictionaries and Persian ... the reader and listener of this book must be Turkish."²⁶

The writing tool used by the secretary to ensure that the manuscript lines on the paper come out correctly and fluently when copying the text is represented by the Arabic word *mistar*. In the preparation of the *mister*, thick cardboard or

several sheets of paper are taken glued together, on which thick threads are pulled in rows known and equidistant from each other. The calligrapher placed such a *mister* under a clean sheet of paper and pressed it with his hand, as a result of which the traces of the threads fell on the paper and sunken lines appeared. The secretary copied the text along those sunken lines. The word "*mister*" is found mainly in the works of Alisher Navoi and Babur:²⁷ "*Safha yuzi dard jilvagohi, Mistar hati hajr shohrohi*";²⁸ "Today I tied an eleven-line *mister* to finish the translation with a 'composition letter'."²⁹

Each line of the manuscript, in general, the letter, the document, etc., is represented by the word *line*. The word *line* is Arabic and means "line, path; row, line. In the Uzbek language, its main meaning was "line, line" and was used in this sense:³⁰

The words *lavh* and *lavha*, which are derived from Arabic, are interpreted differently in the sources. In particular, in the "Dictionary of Navoi's works" *plates* and *plates* are used as synonyms. 1. A spreading thing, a board; writing board; 2. Clarity.³¹ In the "Explanatory dictionary of the language of Alisher Navoi's works" the word "*plate*" has three meanings: "1. Flat board; writing board; 2. A memorial stone placed over a tomb; 3. Face ».³² Also, in the "Short Dictionary for the Works of Zahiriddin Muhammad Babur" "*Lavh* - decoration, pattern on the front page of the book; everything in common";³³ In the "Short Dictionary of Navoi's works" "Table - 1) board, writing board; 2) slab stone, tombstone; sheet - 1) page; 2) mountainous terrain";³⁴ In the "Short Dictionary of Uzbek Classical Literature" "Table 1. Blackboard, blackboard, in general, a common thing. 2. Clarity"; In the "Explanatory Dictionary of the Uzbek language" "*Lavh*.³⁵ A special device made for reading a book. Sheet. 1. Grinded stone or metal board. 2. A pattern placed across the width of the page at the beginning of the book, at

the beginning of chapters and chapters. 3. A stone or metal board and a text inscribed on it, with a memoir or a brief historical record;³⁶ In the "Explanatory dictionary of active words of the modern Uzbek language" "Table 1. A brief historical information or memory, a piece of metal or stone and a letter written on it. 2. A small work, piece, scene about an event."³⁷ As can be seen, there are some differences in the explanations given to the words plate and plate, but they are generally similar. In addition, the definitions given are given in terms of different periods. As such, it is natural that lexical changes occur on the scale of the meaning of the word.

In fact, one of the main artistic ornaments in Eastern book art is called lavha: "Dema lavhakim, lavhai zarnigor, Kilib zarvaraq birla afsar nigor".³⁸ The sheet is worked at the beginning of the manuscript, if the manuscript contains several works in the book, at the beginning of each work, and in some cases, at the beginning of chapters and chapters. The sheet consisted of a pattern drawn across the width of half or one-third of the page where the text begins. "In the Eastern book art of the XV-XVI centuries, the plate was mostly made of gold. Manuscripts of the XVIII-XIX centuries are characterized by more simple paints."³⁹

In Alisher Navoi's works, the word lavh is also used in the sense of "a special wooden device, a chair for reading a book" and "a board for students to write letters, a blackboard": Every pattern on the plate, every number, every pen is a dead pen.⁴⁰ In Navoi, the word "slab" also means "a memorial stone with an inscription on the tomb".⁴¹

The word plate is applied to the beginning of the manuscript, to the craftsman who made the plate at the beginning of each work, sometimes chapter or chapter, that is part of the manuscript. The tablet enclosed all the texts copied by the calligrapher into a table with a colored line, and the border into a red or blue line. "If the frame

had to be colored, then the plate would cut out the part reserved for the text on the painted paper and then skillfully glue it to the wide frame of the colored frame. The glued areas on the paper were masterfully veiled by the tablet with gold or colored embroidery (stripes). The work was done with such skill that the untrained eye would certainly not feel this patch. The tablet was sometimes made of gold, surkh, or lojuvard between lines of manuscripts by means of a special instrument made of nay."⁴² In some cases, the tablet also drew tables and painted gold on the borders. Therefore, there were cases when the word lavvah was used side by side with the word muzahhib, which means "master who irritates the pages of a book with golden water". However, both words differ in their expressions in certain ways: In other words, the Chinese pattern of the book embroidered with golden water is wrong, and the French pattern touches the tinkers, and the ink of the word is a reference to the planet Atorud.⁴³ Muzahib said, "The page of the book, which is gilded and adorned with golden water, is Muzahhab."⁴⁴

The word zarvaraq is used to refer to the first pages of some books, the pages treated with golden water. The word zarvaraq consists of two components: the first component is Persian dice, meaning "gold, gold", the second component is Arabic "sheet" and means "sheet of paper". So, the original meaning of the word zarvaraq is "gold paper (sheet)".

The Persian word afshon was used to mean "spraying dice or paint on the pages of a book." Regarding "sprinkling gold particles or golden water on the necessary pages of manuscripts", the word zarafshan, both components of which are Persian, was used.⁴⁵ At the same time, the word zarafshan also means "golden scatterer".⁴⁶

In the literature, the Persian zarandud or Persian izofa-shaped letter zarandud words "a letter written with golden water or a letter written with a glitter like gold", the Persian zarkor //

zarkash // zarkob words "a master who gives dice (gold) to the pages of a manuscript Another Persian word zarmuhra is "aqiq (stone) mounted on a special handle used to gild the pages", and the Uzbek word zarkorlig on the basis of the Persian word means "dice-use, dice-making, decoration".⁴⁷ The Persian word "zob" often means "beater, kicker, thresher" in the phrase. Here his semaphores of "striker, sower" intensify, representing "dice-sower (sower, sower)".

One of the most commonly used ornaments in Oriental book art is represented by the Arabic word table. The word table in Arabic means "stream, stream; list, record; letter line in the book, line drawing, table".⁴⁸ The meaning of the word table used in bibliography is in line with its Arabic meaning of "line in a book, line drawing, table".

The manuscript table can be simple, elegant, gilded. A separate table is drawn around the text on one page of the manuscript, or a solid table is drawn around the text on both pages. If the text on a page consists of several columns (mostly poetic works), each column is separated from each other by table lines. In devons, bayoz, each poem is also tabulated. The titles and miniatures in the manuscript are also separated by a table. There were several varieties of the table. In particular, the simple table consisted of one line drawn around the text (usually red), the elegant table was very thin and consisted of two, three or even four lines of several colors, the golden table was one or more lines given the golden water. The manuscripts are called "master craftsmen who draw elegant and gilded tables and decorate them artistically."

"The part of the manuscript that is left open without a letter around the page" or "Comments on the margins of the book" is the Arabic word for a margin:⁴⁹ The word "Hashiya" is used in the same sense in "Boburnoma":⁵⁰

The word Hoshiya has several meanings in Arabic: "1. Edge, entry; 2. Book frame; 3. Comment in the book frame; 4. Copying in

writing; comment; 5. Officials, relatives; uqa, jiyak; burma; beaver on the edge of clothes "and others."⁵¹ Hence, in the field of bibliography, the 1-4 semas of the word frame are strengthened. The frames were not always limited to color, but were sometimes given pure gold with elegant images of flora and fauna. In general, the frame was decorated with larger gold ornaments instead of being painted in different colors or embroidered in a plant style. An example of this is the best manuscripts of the XV-XVI centuries.

The tablet is engraved on the head of the manuscript with large and small stamps with liquid gold. These nashs are usually represented by Arabic title or title words in Persian + Arabic structure.⁵² The original meaning of the word title in Arabic is "title; address; symbol. It is known that in the Middle Ages, every manuscript in Arabic script was decorated with ornaments on the head of a work or chapter. In many cases, these ornaments were also treated with golden water. The word title is also used in reference to these patterns. The title occupies one-third or one-half of the page. The text begins after the title. There is a word title in modern Uzbek, but its meaning "title" has been lost. It was replaced by a Persian-Arabic title. Nowadays, in Arabic and Pashtun languages, the word title is actively used in the sense of "title".⁵³

In the Uzbek language, the word title in the sense of "title" is actively used in sources of the XV-XVI centuries. For example, Yusuf Amiri, who lived and worked in the 15th century, is mentioned in many places in his work "Dahnoma":

"Praise to Lord, gave the period, the letters were written by title"⁵⁴ So Lord had shown the passion with the thousand colors, Finished the letter by title⁵⁵;

"Wrote the letter with a faith, fit the lines to the tittle."⁵⁶ A similar situation can be seen in the works of Alisher Navoi: "In order to write this poem precisely, Tittle is chosen for thus"⁵⁷: It should be noted that the word "title" is used in the works of Alisher Navoi in the form of

a title meaning first page, cover page: « Exercising Alif letter in the crucifixion or your eyes, Like a Alif letter your leashes chit to my heart»⁵⁸. Navoi also uses the Persian word *sarnama* in the sense of "title": «Doing Regulation with others, I have written this poem with a tittle»⁵⁹

The word *fehrist* // *fihrast*, which is derived from the Persian language, is used in the meaning of "book contents", "preface of the book": "I read this envoy in the service of the poor."⁶⁰ In *Qutadg'u Bilig*, the word *fihraستی* *abwab* in the form of Persian *izofa* is used to mean "chapter content".⁶¹

In Oriental librarianship, a number of unique professions were involved in the birth of the book as a work of art. Of course, certain words have also been used in their expression. In particular:

- an Arabic artist or a Persian craftsman, a miniature artist with a unique profession in bibliography: That is, the worst of the artist's paintings is horrible, and he describes himself as one of the most famous painters, Abdulhay and Moni.⁶² "Chun came out on top of the craftsman, Tozdin was left with a lower crown."⁶³ It should be noted that the word artist in Arabic means "to paint; decorate a (book) with a picture; is derived from the verb 'savvara', which means 'to describe'.⁶⁴

- Arabic painter, "pattern maker, master of manuscripts with various patterns". At the same time, the word "painter" is also used in the sense of "artist, photographer": The painters worked the decorations on the manuscript pages and the cover. These ornaments are called patterns. «When the painter draw the pics of this beauty, Even the dates months stopped turning on»⁶⁵. The words "painter" and "pattern" in Arabic are "to carve, to embroider; made from the verb "naqasha" meaning "to paint, to flower, to embroider".⁶⁶

- Persian *nigoranda*, "painter, photographer, annoying": The *Nigoranda* used the Arabic words *nigor* for "painted picture, picture, image"⁶⁷ Arabic + Persian *nigoriston* and *nigorkhona* for "painter's house, picture room". The Persian word *ustukhon* is used to mean "the skeleton of an image to be drawn by an artist." The sketch plan of the image created by the artist is also expressed by the Persian word *nirang*. Artists have undergone a number of processes in the processing of manuscripts. Of course, specific words were also used for these processes. For example, artists taught their students in the early days of painting using a technique called narration. According to this method, the master artist worked on a piece of paper, and under the old miniature image, which was not so complicated, a thin paper called *garda* or curtain was placed and a thin needle called a *borik* was pierced on the finished image. Coal dust was sprinkled on the holes, and then a pencil was drawn over it, that is, a lead pencil.⁶⁸ Such exercises were repeated several times by the student under the guidance of the teacher. The student gradually began to master this art form. Of course, there were huge differences in Eastern and European imagery in this direction. The peculiar charm of the Eastern artists was also in the subtlety of their pen. In the Middle Ages, due to the extreme elegance and subtlety of the pen, the word pen was used in reference to its owner, meaning "elegant writer, calligrapher." The word "elegant pen" meaning "elegant pen" was also used more often than letters. Also, the word "golden pen" was used in the sense of a title for celebrities who possessed the most delicate and elegant secrets of the art of calligraphy, and it was added to the name of the calligraphers who earned this title.⁶⁹ For example, the famous calligrapher Mahmud Shahabi, who grew up in Bukhara in the 16th century, was called Anbari Zarrinkalam Mahmud Shahobi by this title.⁷⁰

As can be seen, the copying of ancient manuscripts was not a simple process, it was created by separate professionals. This means that we must preserve and study the invaluable manuscripts created by the hard work of the so-called calligraphers. So that future generations can enjoy these priceless blessings.