



## CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>



### Typology of the Gardens of the Bukhara Oasis

**Dilorom Zuxurovna Saloxiddinova**

Candidate of Architecture, Acting Associate Professor of the Department of History and Theory of Architecture Samarkand State University of Architecture and Civil Engineering, Faculty of Architecture

#### Abstract

this article discusses the issues of typology of landscape gardening ensembles Bukhara oasis, each type of garden and park ensemble is analyzed and described in detail. Bukhara oasis, each type of garden and park ensemble is analyzed and described in detail.

The article describes the history of Bukhara. The emergence of chorbog gardens, early information about the gardens of Bukhara of the 9th-10th centuries is given. The continuity of the traditions of landscape gardening art of Central Asia and Khorasan in the XV-XVIII centuries is outlined. Examples of construction in the restructuring of monumental structures and in the improvement of the territory in the most significant holy places at the graves of feasts are given.

#### ARTICLE INFO

##### *Article history:*

Received 10-Jan-2023

Received in revised form 15 Jan

Accepted 16-Feb-2023

Available online 6-Mar-2023

**Key words:** garden, chorbog, chorchaman, city, commercial buildings, hauz, madrasah, khonako, flower beds, territory.

Bukhara is the most ancient Uzbek city, through which the Great Silk Road (trade road linking East and West) ran. In the Middle Ages, the city was a major center of Islamic theology and culture. To this day, there are hundreds of well-preserved buildings (mosques, madrasahs, bazaars and caravanserais) erected in the period from the 9th to the 17th centuries. And if you look closely at the pages of the history of Bukhara, you can be sure that not only famous writers and poets, philosophers, but also wise entrepreneurs of their time lived on this holy land.

Due to its geographical location, Bukhara has become part of the Great Silk Road, and this means the center for the emergence and development of trade relations, the exchange of experience in various directions (Fig. 1).



*Fig.1. Map of the geographical location of Bukhara and the Great Silk Road.*

Today, there are modern construction sites here, which are becoming an integral part of the life of the city. Bukhara is an incredible architectural mixture of styles, an amazing combination of pomposity and asceticism, a mixture of a wide variety of buildings. Caravanserais and commercial buildings, baths and hauzes, majestic mosques and madrasahs, khanakas and tombs, large ensembles, urban and suburban, fortress walls and fortified gates

(Fig. 2).



*(Fig. 2).Historical view of ancient Bukhara*

The ancient city of Bukhara is very rich in legends. The architectural monuments of Bukhara are known all over the world. Bukhara are a world heritage. No less famous are its wonderful garden and park ensembles. The earliest information about the gardens of Bukhara IX-X centuries. contained in the manuscripts of Muhammad Narshahi in the 10th century. “Tarihi Bukhara”, translated from Arabic into Farsi in the 12th century, Kubawi Narshakhi wrote that: “In Bukhara there is no better place and dwelling than the beautiful, paradise-like Djui-Mulliyan, because all this area is occupied by palaces, parks, flower beds, orchards and waters constantly flowing through its groves. The canals intersect with each other and are drawn in a thousand directions towards groves and flower beds” [3.37 p]. Having studied the planning structure of the garden and park ensembles of the Bukhara oasis, we can divide them into several types:

1. Garden and park ensembles (charbag garden) at secular (more often country) palaces and rich houses;
2. Garden and park ensemble - reserve;
3. Garden and park ensembles as part of the memorial and cult complex;

By the time of the Timurids, certain canons for the creation of charbag gardens were developed, which in 1515-1516 were set forth in the agricultural treatise “Irshad-uz ziroat ilmil hirosat”, written in Herat and dedicated to the chief builder-philanthropist Alisher Navoi [4, 30 p.] (Fig. 3). In the chapter “On planting seedlings, flowers, trees, fragrant herbs, on the arrangement of charbags and the sequence of their construction”, the following “typical” charbags were recommended in a rectangular, walled garden with the correct orientation to the cardinal points, two axes of a path with a channel were distinguished, and at the intersection of the axes, a reservoir was arranged. And on the main axis leading from the entrance portal into the depths of the garden, there were residential buildings, which are the main high-rise and monumental dominants of the charbag. In front of the building (imarat) a paved courtyard peshgokh was arranged, to which a pool adjoined. A portal entrance led to the estate; Each of the two quarters of the site was divided in turn into four more parts, forming the so-called “charchaman”. The rest of the plot was planted, according to the recommendations, with various fruit and ornamental trees and various flowers. Thus, the Garden of Eden Paradise was created. It is noteworthy that “Irshad-uz Ziroat...” recommended a strict orientation of the residential building along the north-south line with the opening of the aivan to the north.



(Fig. 3). Gardening ensembles (charbag garden)



Fig. 4). Garden and park ensemble - reserve;



(Fig. 5). Garden and park ensembles as part of the memorial and cult complex



All this speaks of the commonality and continuity of the traditions of landscape art in Central Asia and Khorasan in the 15th-18th centuries. One of the gardens of Bukhara in the first half of the 16th century was created by Mirak Said Gias (who died in 1546. He was an agronomist, a major specialist from Khorasan, "without whose advice not a single building was built in his city and who developed many plans for park gardens and underground hydraulic structures" [5.29c] (Fig. 4). Once in Bukhara, where the ruler Ubaydullakhan highly appreciated him, he erected such a garden, which, according to Khasankhodzhi Nisoriy, resembled the "Columns of the god Eram". Various fruit and decorative trees and flowers, likening it to the Garden of Eden and many canals (ditches) with clear water.

I would like to note that the description of the garden of Ubaydullakhan of the beginning of the 18th century exactly coincides with the description of the garden of Amir Temur of the end of the 14th century "Dilkusho". As the author of the XV century Sharafiddin Ali Yazdiy writes [7,91-92s.], the garden "Dilkusho" was founded by order of the Sahibkiran on Kanigil near Samarkand in 1396. Both gardens have the same square plan, identical in size, with entrances on each side, the same four-part charbag, and the same three- and hexagonal flower beds [8.248 p.]. Identical to them, in size and layout, is another garden of Temur - "Gods-Hay".

An idea of the charbags of the 17th-18th centuries can also be given by the charbag Khanabad, created by order of the ruler Ubaydullakhan in the 2nd century 1709 in the western part of Bukhara, near the Talipoch gate. Specialists from Bukhara, Balkh and others took part in its creation [2. 191s.]. Which, by combining several gardens, created a charbag, square in plan (1,500 gyazov to a side of about 1,000 meters), divided into squares, lined with poplars, planted with hexagonal and triangular flower beds, with large and small irrigation canals, "through which pure and transparent water rushed".

Garden-reserve: another kind of garden at the palace-park-reserve with outlandish animals is narrated by Kubavi of the Narshakhi manuscript: "In the 11th century, Malik Shams-ul Mulk bought a lot of land at the gates of Ibrahim and planted magnificent gardens there ... and called this place Shamsabad . Near Shamsabad, Malik Shams-ul Mulk set aside a pasture for the royal horses and called this place Guruk (kurikhona-reserve). He enclosed this place with strong walls for a distance of half a farsah about 1 mile. In this space he built a palace, set up a dovecote and, in addition, collected various wild animals in Guruk, such as: 5 antelopes, goats, foxes, wild boars. All these animals were accustomed to life in the menagerie, and the fence was so high that they could not escape from there" [3. 41c.] (Fig. 5). "In 1119, when the garden fell into disrepair, by order of Arslankhan, the Namazgokh mosque was erected on the territory of the royal gardens of Shamsabad."

The garden is part of the memorial and cult complex. In Central Asia, and in particular the Bukhara oasis, in landscape art there was also a type of garden-park, erected as part of a memorial and cult complex. What would be very convenient for pilgrims. The largest of these memorial gardens in Bukhara were erected most in the 16th century in suburban necropolises at the graves of the famous Sufis Bah ad-Din Naqshband in the complex of the same name and Abu Bakr Sa'ada in the Char-Bakr complex.

The construction or reconstruction of monumental structures and landscaped areas in the most significant holy places at the graves of feasts was carried out by their powerful admirers. In this aspect, the example of the reorganization of the family necropolis of the sheikhs Dzhuybari Char-Bakr in Sumitan is very indicative. According to Hafizi Tanish Bukhari, "Abdullakhan treated with exceptional love, sincerity and faith to His Holiness Khoja Dzhuybari. Therefore, he decided to build tall buildings at the grave of his grandfather, the valiant Abu Bakr Sa'ad... and decorate the area around them with all kinds of beautiful parks and various pleasant and lovely gardens [6. 226 p.]. By order of Abdullakhan II, at the grave of the Sufi Abu-Bakr Sa'ad, revered by him, in 1558-1559, skillful

builders under a lucky star, at an auspicious time "founded a complex of structures, consisting of a khonako, a madrasah and a mosque. The land around them was decorated with various fruit trees" [1. 395p.]. Gradually, a complex memorial and cult complex was formed here. Its compositional center was the two-storied adjoining domed buildings of khonako, madrasahs and mosques facing a small area. A path led from this square to the west to the ancient tomb of the sheikh, built up on both sides with the burial courtyards of the Khazir. "To the north of the tomb of the saint, a magnificent charbag was laid for the khan..." In the center of the charbag, stylizing a Chinese painted pavilion, a building was built, the like of which no one had seen" [1.395s.]. Further, Khafiz-i Tanish adds that in the complex Char-Bakr "in the center (of the newly arranged charbag) they built a very beautiful, charming pool, similar to a paradise spring. The garden was decorated with fruit and other trees. These are cypress, willow, mountain cypress, plane tree, vineyards with bright flowers" [6.228p.]. From the city gates to the garden, which is about one farsah, channels were laid on both sides of the road, lined with willow trees so that His Majesty (Abdullakhan II) was in the shade during the journey. It should be noted that in the Bukhara oasis, a garden was arranged both at secular more often country palaces and rich houses, and on the territory of memorial and cult complexes, as well as gardens-reserves were created.

In a special treatise on agriculture, they mainly used the ancient four-part "charbag" scheme, canonized at the beginning of the 16th century. Likening these charbags to paradise gardens, according to the developed recommendations, they arranged: palaces and courtyards, pools and gazebos, channels and ditches were laid across the territory, beautiful flowers, fruit and ornamental trees were planted, outlandish animals were released in gardens, and fish were kept in reservoirs. and waterfowl.

## References

1. Akhmedov B. A. Tarikhdan sabokdar. Hofizi Tanish Bukhoriy va uning "Sharafnomaishohy" asari. Tashkent, 1994.
2. Peace Muhammad Amin-i Bukhari. Ubaidulla-name / Translated by A. A. Semenov. Tashkent, 1957.
3. Narshahi Abu-Bakr Muhammad. History of Bukhara / Translated from Persian by N. Lykoshin, ed. V. V. Bartold. Tashkent, 1897.124 p. S. 38.
4. Uralov A. S. Navoi-architect// Muskan. Tashkent, 1991, No. 11.
5. Khasankhoja Nisoriy. Muzakkiri Ahbob. (Muzakkir al-ashab) / Per. from Farsi to Uzbek Ismail Bekjon. Tashkent, 1993.
6. Khofiz Tanish Al-Bukhoriy. Abdullanoma / Translation from Farsi into Uzbek. lang. Sadiq Mirzaev. Tashkent, 1999.
7. Sharaf ad-Din ali Yazdiy. Zafarioma. Extracts translated by A. Urinbaev // Urinbaev A., Buriev O. et al. Temurijlar bunyodkorligi davr manbalarida. Tashkent, 1997.
8. Yusupova M. A. Traditions of the architectural garden-"charbag" in the architecture of Bukhara of the 16th - 18th centuries. // (Proceedings of the international scientific conference 2000) Sat. scientific articles. Museum of the East, M., 2001.
9. Kayumov, K., & Israyilov, E. (2022). Renovation of the Urban Environment- Historical Precedents. *Czech Journal of Multidisciplinary Innovations*, 10, 25-34.

10. Kayumov, H., & Israyilov, E. (2022). ENVIRONMENT AS THE BASIS AND PERCEPTIONS OF MONUMENTS OF ARCHITECTURE AND HISTORICAL CITIES OF UZBEKISTAN. *Academicia Globe: Inderscience Research*, 3(10), 112-125.
11. Saloxiddinova, D. Z. (2022). Architectural environment of Samarkand: traditions and modernity.
12. Saloxiddinova, D. Z., & Zhuraev, Z. Z. (2022). The Role and Significance of the Use of Wood Materials in the Architecture and Construction of Traditional Houses of the Indigenous Peoples of Uzbekistan. *Czech Journal of Multidisciplinary Innovations*, 10, 83-92.
13. Fozilova, Z. Q. (2023). Analysis of the master plans of the city of Samarkand. magazine of architecture, engineering and modern technology, 2(1), 117-122.
14. Rakhmanova, M. B. (2023). Analysis of Foreign Experience in Designing Architectural and Spatial Solutions of Medium-Rise Residential Buildings. *Eurasian Research Bulletin*, 16, 142-145.
15. Sultonov, I. Z., & Maxmatqulov, I. T. (2023). Scientific Analysis Of Monuments Included In The List Of Cultural Heritage Of The Islamic World In Bukhara. *Journal of Architectural Design*, 15, 14-23.
16. Mahmatqulov, I., & Sherqulova, D. (2023). SAMARQANDDAGI ZAMONAVIY SHAHARSOZLIK OB'YEKTLARIDA NAQSH VA BEZAKLARNI QO'LLANILISH ASOSLARI. *Eurasian Journal of Academic Research*, 3(1 Part 4), 161-166.
17. Maxmatqulov, I. T., & Sherqulova, D. G. (2022). SYMBOLIC MEANINGS AND CHARACTERISTICS OF PATTERNS AND DECORATIONS IN CENTRAL ASIAN ARCHITECTURAL MONUMENTS IN THE XIV-XV CENTURIES. *Eurasian Journal of Academic Research*, 2(2), 744-749.