

A Stone Structure Dated 827 AH /1424 AD in Kokand, Central Asia: A Study on Form and Content

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Abstract

The present paper studies and publishes a stone structure in the northern part of Madina Cemetery, July Stan Sisca St., No.2, Kokand in Central Asia. This stone dates back to 827 AH /1424 AD and is in good condition except for the internal surface with obliterated inscriptions. The inscriptions on the structure help identify the name and date of death of the owner. The paper describes and studies the structure analytically in terms of font shape, style of inscribing letters, inscribing words, and content of inscriptions. In Central Asia, calligraphers inscribed many writings on various buildings, including Quran verses, Prophetic Hadiths, prayers, and poems. They also used to create funeral inscriptions on tombstones and coffins of different shapes. According to the archaeological literature, calligraphers used different materials, which illustrated the development of such writings that included recording inscriptions and honorary and functional titles and suggested strong ties among the parts of the Islamic World. The present study highlights the content, significance, font type, and features of an inscription.

Keywords: Stone, Dakhma, Kokand, Central Asia, Decorative Elements, Persian Pottery

1. Introduction

The stone structure (Plate 1) is above two rectangular marble bases in the outer area of the mausoleum of Dakhma Shaykhoun, Kokand (Al-Hamawi, 1906)(Junnaydulla khan, 1991) (Alafify, 2000) (Igamberdiev, Amirasaidov, 2007) (Ogohiy, 2009) (Bababekov, 2011) (Roshdy, 2014) in Central Asia (Pugachenko, 1983) (Partold, 1996). It is a one-level structure of limestone (Obaid, 2007) that measures 218 cm long, 56 cm wide, and 74 cm high.

2. Inscription¹

2.1. Inscriptions of the long northern side (Figure1) (Plates 1A, 1B, 1C, 1D , 1E, 1F)

The inscriptions were carried out in high relief in three equal horizontal lines using Jeli Thuluth script. They were void of decorative elements. They read:

Line One

When I felt grief, I experienced discomfort. Alas! All living people passed away sadly. Eyes shall lament the orchard because its towering cypresses had gone.

دردی به دل رسید که آرام جان برفت وان هر که در جهان به دریغ از جهان برفت بالا تمام کر ده درخت بلند ناز ناگه به حسرت از نظر باغبان برفت

أصیب قلبي بالهم ففارقت الراحة روعي ، وأسفاه فكل من كان بالدنيا رحل عنها بحسرة . يحق لعين العين أن تبكي نائحة على البستان فقد زال سروها السامق

Line Two

The tree rose high and smooth until it was complete. Suddenly, it disappeared from the gardener's view. We were wounded deeply. So that we couldn't bleed any sigh. What pain we had!

شاید که چشم چشمه بگرید به های های بر بوستان که سرو بلند از میان برفت خوردیم زخمها که نه خون آمد و نه آه وه این چه نیش بود که تا استخوان برفت

تعالت الشجرة العالية التنعيم حتي اكتملت وفجأه غابت عن نظر البستاني، أصابتنا الجراح حتى لم يبدر منا دماً أو آهه فأی ألم هذا وصل حتى النخاع

Line Three

A man goes like piercing lightning. A spring and light for his family and clan. I felt deep sorrow, and my heart bled when this newly-grown cypress passed away.

چشم و چراغ اهل قبایل ز پیس چشم برق جهنده چون برود همچنان برفت همچون شقایق دل خونین سیاه شد کان سرو نویر آمده از بوستان برفت

¹ I would like thanks Dr Mahmoud Roshdy Assistant Professor, Faculty of Archaeology, Cairo University for Photographing A Stone Structure under study.

I would like thanks Dr Sherin Sayed Lecturer Department of Oriental Languages, Faculty of Arts, Shams University, in translating text from Persian to Arabic

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رحل كالبرق الثاقب حين يمضي أمام العين هذا المعين والضيء لأهله وعشيرته كذلك اسودت شقائق قلبي
الدامي حين رحل هذا السروي الحديث النمو من البستان

2.2. Inscriptions of the long southern side (Figure2) (Plates 2, 2A, 2B, 2C , 2D , 2E,2F)

This side resembles the northern one in terms of form. Additionally, the content of the inscription includes Rubā'ī Persian in high relief.

Line One

O pampered cypress in the garden, the heaven is your place, O pure soul, the heaven is your place, O pure soul, may God bless your tomb and give you a fragrant smell (as if) your death is like a master in heaven.

اي سرو ناز گلشن فردوس جای تست ای روح محض جنت علی سرای تست ای نفس باک منزل خاکت
خجسته باد چون درین مقام خون آنجا 0000

أیها السرو المدلل في الروضة، الجنة مكانك أيتها الروح الطاهرة، جنة علي هي مكانك أيتها النفس الطاهرة،
بارك الله ثراك وطيبك (وكان) وفاتك أشبه ب سيد في السماء

Line Two

At the due time, blood felt from the cypress. Do not regret a large knife that hit you, our cry as we lamented you world wide. O Lord, bestow your infinite mercy on this drowned person.

از صرصر اجل قد خون سرو ازت فتاد حسرت مبر که به ساطور برای تست وفات تو سید در آسمان در
گوش چرخ غلغله ما تست

في موعد الأجل ، تساقطت الدماء من السرو لاتندم على سكين كبير قد أصابك لقد ارتفع صراخنا (عليك) في
الكون بأكمله يارب فلتمنح رحمتك اللامتناهيه لهذا الغريق

Line Three

Your role is clear for the creatures and the universe convoy "beings" Your kindness and mercy are endless

نقشت ز بیس چشم خلائق می رود کاروان کائنات 0000 یارب ز غریق رحمت بی منتهاش کن.....

فدورك واضح أمام أعين الخلائق وقافلة الكون " الكائنات " 00000 ففضلك ورحمتك لا انتهاه 0000000

2.3. Inscriptions of the short western side (Figure 3) (plate 3)

It includes an inscription carried out in high relief in three Arabic horizontal lines using Thuluth script. The lines read:

Line One: The death of Amir Noshirwân

وفات أمير نوشيروان

Line Two: Ibn Amir Darwish

بن امير درويش

Line Three: On this twenty-seventh

في تاريخ سبع عشرين

2.4. Inscriptions of the short eastern side (Figure 4) (plate 4)

It includes an inscription carried out in high relief in one Arabic horizontal line using Jeli Thuluth script. The rest of the side is decorated with decorative elements to highlight the similarity between both sides. The inscription reads

And eighth Hijri

وثمانمايه الهجريه

2.5. Internal surface (Plates 5 , 5A , 5B , 5C , 5D)

The internal surface of the construction encompasses vertical rectangular areas. The upper and lower parts are similar, but the middle is different in terms of form and content as follows:

The upper vertical area is divided into two parts. The first part is a square containing a rhombus with an obliterated inscription. The remaining part of the inscription shows that it was implemented in square Kufic script. The four corners of the rhombus are adorned with triple leaves, resembling the lower ones.

The middle area (a rectangular entrance with a lobbed arch) is adorned with rectangular vertical ribbons. The spandrels have simple floral motifs of leaves and two multi-petal flowers. Vertical and horizontal ribbons encompass the vertical rectangular areas with an obliterated inscription whose remaining part shows that it is a part of Persian poetry in Jeli Thuluth in high relief.

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3. Analytical Study

3.1. Form

The inscription was carried out in Jeli Thuluth (Al-Qalqashandi, 1913) (Fadaely, 2006) (Arslan, 2007) as a variety of Thuluth. Jeli is the last stage of the development of Thuluth that underwent four stages, starting with Aqdam Thuluth. In Jeli Thuluth, calligraphers could combine the characteristics of Thuluth (Obaid, 2005) and Jeli, namely flexibility of structure, big letters, and strong mushabaa letters (Obaid and Helal, 2013). The Jeli is also thicker because it is the last stage of developing the Thuluth. It often takes the form of as tacked or overlapped row. The letters and words are stacked in a way that shows the line as levels(two to three) according to some rules. This form is not hard to read. On the contrary, the Thuluth is generally written in a lined form (Magdy, 2018).

The Jeli was used besides the Thuluth in the Timurid era, as shown in the early models of the tomb structures. Later in the same age, it was the most common. Thus, the Jeli Thuluth examples in late periods was an extension of the development of the Thuluth and an accurate application of its criteria. Moreover, this script appeared clearly while maintaining the structures between letters in many positions and implementing the letter clearly in the texts. The implemented Jeli Thuluth on the structure understudy resembled a stage of developing the Thuluth in Central Asia, as shown in many structures of the Timurid princes and princesses in the 8th-9th H./14th-15th centuries, such as Emir Zadeh Muhammad Sultan (806 AH, 1404 AD) (plate 6, 6A), Emir Emir Hamza Ibn Tugha Bugha (833 AH, 1429 AD) (plate 7), and Sultan Ibrahim Bahader Ibn Jahan Shah (838 AH, 1434 AD) (plate 8) (Magdy, 2018)

The Thuluth was one of the most common scripts in implementing funeral inscriptions in Central Asia. It accounted for 85% of the used scripts. It was developed by the 9th H./ 15th G. century (Obaid, 2007).

The Jeli Thuluth came next after the Kufic script in terms of the wide spread use on the buildings of the Timurid (771-906 AH./ 1369-1500AD.) in Samarkand. For example, it was used in the writing line of the eastern entrance on the southern façade of the complex of Gur-e-Amir (807-808AH./ 1404-1405AD.) and the foundation text of the mosque of Gur-e-Amir. It continued in the Shaybanids (906-1006AH./1500-1598AD.), such as the foundation text of Kojkunji Khan Mosque,

Registan Square, Samarkand. By the late Shaybanids, the JeliThuluth was not as accurate and precise as the Timurid dynasty (Magdy, 2018).

4. Writing Features of the Structure

The words were distributed evenly on the structure. They were 30 to 33 on every line of the long sides separated by apparent horizontal dividers between the lines. The short sides contained three to four words with apparent horizontal dividers between the lines. Some words overlapped, including Sayed (master) and Djushma. Sometimes, the final syllables of some words were written above the final syllables, such as Derdy, Bervet, Khordim, and Sarsar. Some letters overlapped their words, e.g., *tā'*, *wāw*, *nūn*, *qāf*, *kāf*, and *hā'*.

There was a simple inclination at the end of the structure. Thus, the ending words of the lines were unequal. However, the writing of words was not affected.

Words were big and thick. Thus, the inscription was easily identified and read.

Some letters were not obliterated, such as Jeem and similar letters, *ṣād* and *dād*, *tā'* and *zā'*, *fā'*, *qāf*, *mīm*, and *wāw*.

All spaces were filled using case markers, points of i'jam (Persian), and simple decorations, such as heart-like, almond-like, and simple three-fold leaves.

5. Analyzing the Letters of the Structure (Figure5)

In this section, we illustrate the forms of inscribing the letters on the coffin's structure under study.

'alif: It took the *mutlaq* and *saeed* (upward)

Bā' and similar letters: It took the *mabsota* (extended) form.

Jeem and similar letters: It took different forms, such as the attached, *irtiqaa* (upward), *muhalaqa* (sphere), *molowaza* (almond-like), and beginning extended.

Dāl and *dhāl*: They took the attached, *muktalasa*, *makhtofaa*, *mosha'ra* forms

Rā' and *zāy*: They took the hanged and extended forms.

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Sīn and shīn: The sīn is written with and without asnan, lit. teeth (upper parts). In the inscription, it took the form with teeth that was more common. It was separated and attached.

ṣād and ḡād: They have heads and cups. The latter resemble those of the sīn and shin. These letters are attached to the next letter with a curved part. In the inscription, they took the compound and middle forms.

ṭā' and zā: They were inscribed in the malfofa (twisted) compound form.

'ayn and ghayn: They took the attached, open square, lease square, and attached beginning forms.

fā' and qāf: They took the attached, mawqofa (separated), and molowaza(almond-like) forms.

Kāf: It took different forms, such as the mabsota (compound extended), hanged, *moaraamobtada* (beginning compound strip), and middle compound strip.

Lām: It was inscribed in the final attached and middle compound forms.

Mīm: It was inscribed in the mualaqah(hanged), mukhafafa (thin), muhalaqa (with a cycle), and maqluba (inverted) forms.

Nūn: It was inscribed in the combined and mualaqah(hanged) forms.

hā': It was inscribed in various forms: Murabaa(square), mahdoba, ozonalfaras (horse's ear), and with two ṣāds.

Wāw: It was inscribed in various forms, including the attached, *mabsutih*, *Mushara*, and *Muqawara*.

yā': It was inscribed in the *rajea* (isolated) and attached forms.

6. Content

The inscription under study included different contents, including recording inscriptions of the name of the deceased, date of death, and Persian poetry (*Ruba'i*).

6.1. Recording Inscriptions

Recording inscriptions played a significant and important role on the structure, including the name of the deceased (Emir Anosherwan ibn Emir Darwish) and the date of death, which the inscriber was keen on recording very precisely by writing the year (Hijri) in letters. The inscription reads in twenty-seven and eight hundred Hijri year.

Anosherwan belonged to the Timurid Dynasty as he was a member of the Barlas Dynasty. He lived in Samarkand in the era of Emir Timur. When Shah Rakh Merza reigned and moved the capital to Herat, Amir Darweesh moved to and settled in Kokand in 822AH /1419AD until he died in 827AH / 1424AD. Because of the prevalence of Persian in that region, Emir Darweesh was known as "Anosherwan" because of the influence of Persian names, such as Khosrow I who was known as Anosherwan the Just (أنوشیروان دادگر).

Emir was used on buildings and coffins as an honorary title for many people with a distinguished social status who did not reign but belonged to some famous dynasties in the region, such as Emir Hussain Ibn Qaraqtag, as shown in the foundation text of the funeral dome of "Tgltkin" in the Shah Zandah Complex, Samarkand.

6.2. Persian Pottery

The structure contained the Persian Ruba'ī as a lament of Emir Anosherwan. The Persian Ruba'ī is written as a four-line (or two-couplet) poem, with a rhyme in the first, second, and fourth. The rhyme of the third is either added or neglected. In the case of rhyming all lines, it is called "complete Ruba'ī" to differentiate it from the "incomplete (Khasi) one, in which the third rhyme is neglected (Moawad, 1983) (Obaid, 2012).

The poetic content inscribed on the long sides of the structure was related clearly to it. Persian poetry was more common than Arabic on such structures because Persian was the language of culture and literature in this region and the surrounding areas. On this structure, lament meanings were quotes of the lament of Saadeldeen Shirazi (Hendawi, 1951) (Feroghi, 2002) (Almalki, 2014). The lines conveyed the same content, namely the lament of the deceased. They were implemented in Thuluth in high relief. Therefore, they were used on structures, such as the middle section of the long side of the structure of Abu Al-Ma'ali bin Abi Al-Hassan Ali bin Muhammad bin Alaa Almalik (Obaid, 2007), the structure of Siobing Muhammad bin Sultan bin Quebec- Sultan of Dokhma Shaykhoun in Samarkand, and the

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surface writings of the structure of Bakhtiar Sultan Bajhel Dekhtaran (Babakhan, 2011)

7. Decorative Elements (Figure6)

The structure under study was decorated with some decorative elements in different parts. These decorative elements were primarily floral. They were sometimes almond shapes with emerging simple leaves in the middle of the inscription. They also included almond shapes out of half-palmettes with emerging bud, three-fold, and fivefold leaves. The internal surface of the structure was also decorated with multi-petal small flowers. Sometimes, geometric shapes, i.e., squares and rectangles, were implemented.

8. Conclusion

- 1- The study was carried on reading and analyzing the structure's inscription under study content that has not been published before.
- 2- The study affirmed that marble was the material for making the structure because it was available in that mountain region. After all, there were many quarries from which marble was brought.
- 3- The study concluded that the inscription was carried out in the Jeli Thuluth that peaked by the 9th H./15th G. century and widely spread on the buildings and tombs' structures of the Timurid dynasty.
- 4- The study illustrated that Persian was the language used in implementing the inscription on the structure. The content of the Ruba'ī Persian poetry related to the coffin on which it was inscribed because it expressed lament.
- 5- The study showed that the owner's name, social status, and date of death were in Arabic letters. The inscriber defined the type of calendar as Hijri.
- 6- The study affirmed that Emir Darweesh Anosherwan belonged to the Timurid Dynasty as he was a member of the Barlas Dynasty, lived in Samarkand, and was buried in Kokand.
- 7- The study illustrated the interest of the inscriber in the decorative pattern as he implemented some simple floral decorations.

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Figures

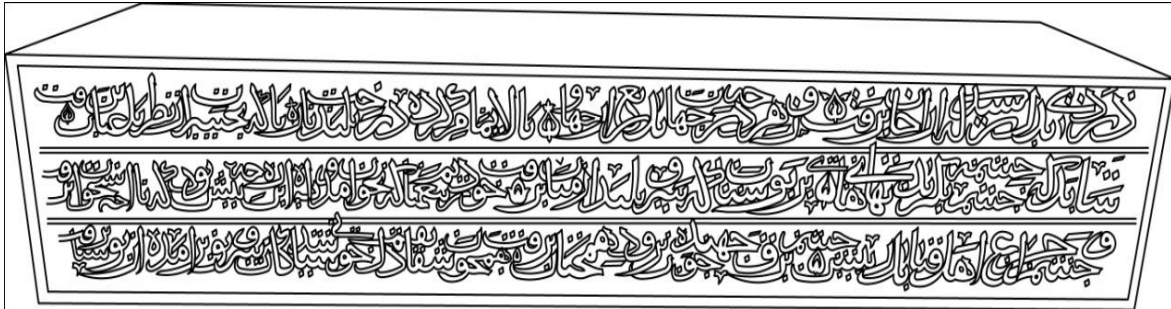


Fig. (1): The long northern side of the structure

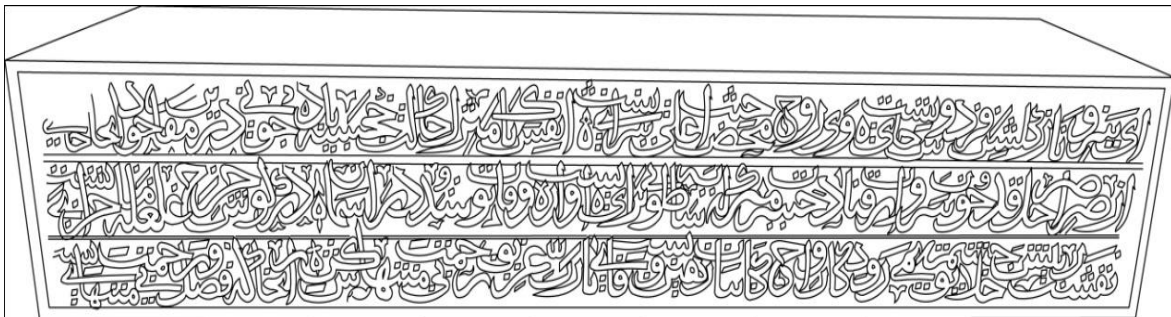


Fig. (2): The long southern side of the structure

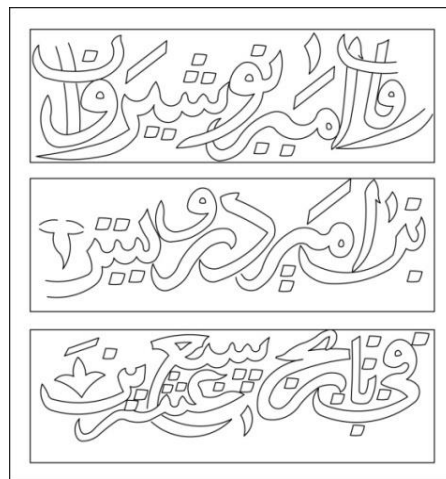


Fig. (3): the short western side

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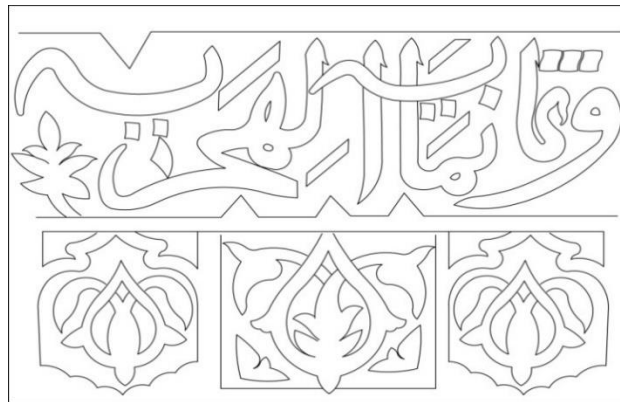




























Fig. (4): The short eastern side of the structure

letters	Beginner	medium	finished
<i>'alif</i>			
<i>Bā'</i>			
<i>Tā</i>		nothing	
<i>Jeem</i>			nothing
<i>Hāa</i>			
<i>Khāa</i>		nothing	nothing

<i>Dāl</i>			
<i>Rā'</i>			
<i>Shīn</i>			
<i>ṣād</i>			Nothing
<i>ḍād</i>	nothing	nothing	
<i>ṭā'</i>	nothing		Nothing
<i>ẓā</i>	nothing		Nothing
<i>'ayn</i>		nothing	
<i>Ghayn</i>	nothing		
<i>fā'</i>			nothing
<i>Qāf</i>			
<i>Kāf</i>			

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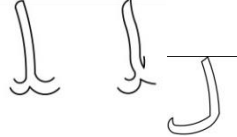
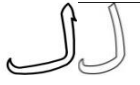


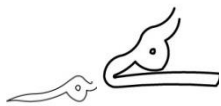


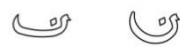















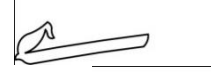

			
Lām	nothing		
Mīm			
Nūn			
hā'			   
Wāw		 	
yā'		  	  

Fig. (5): Analyzing the Letters of the Structure

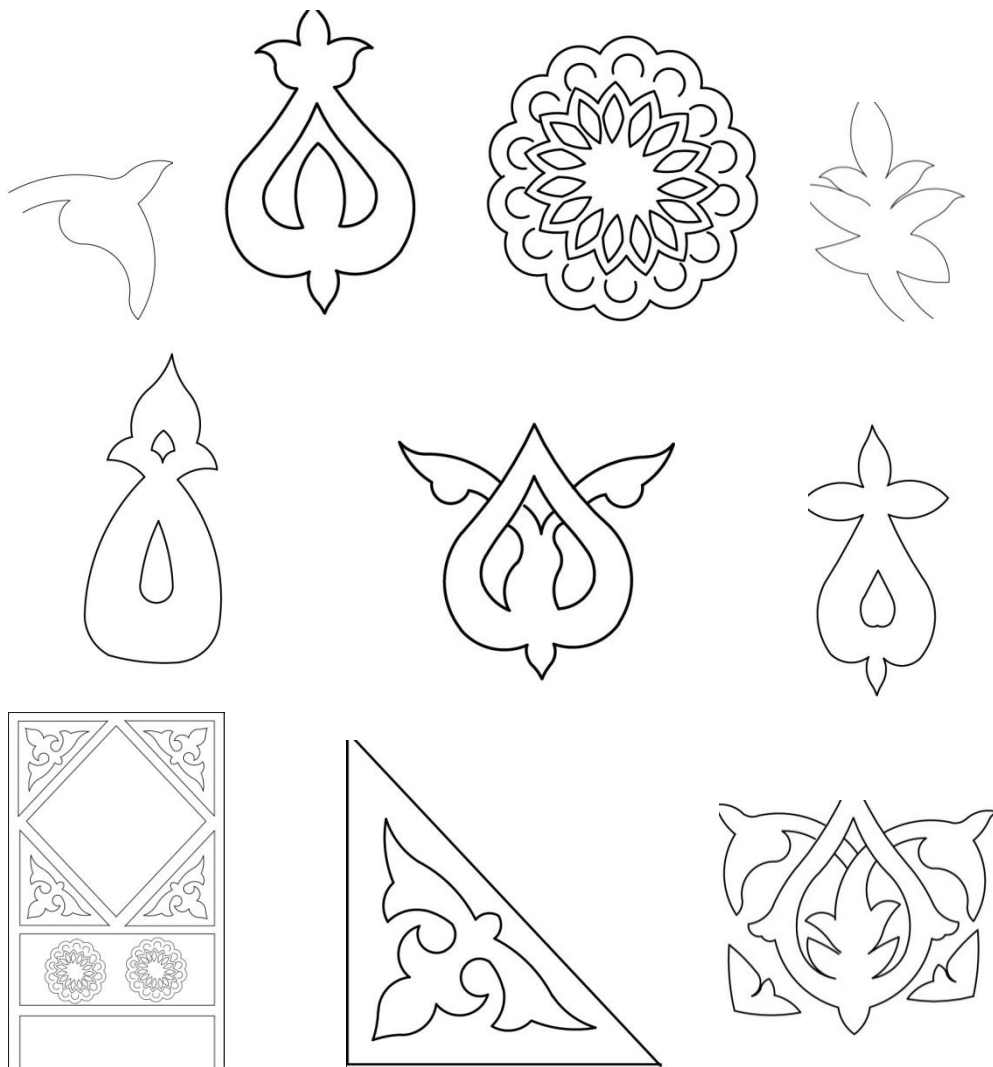


Fig. (6): Decorative elements of the structure

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Pl. (1) A stone coffin in the square of the burial dome of Dokhma Shaykhoun



Pl. (1A): Details of the inscription on the long northern side of the stone structure



Pl. (1B): Details of the inscription on the long northern side of the stone structure



Pl. (1C): Details of the inscription on the long northern side of the stone structure

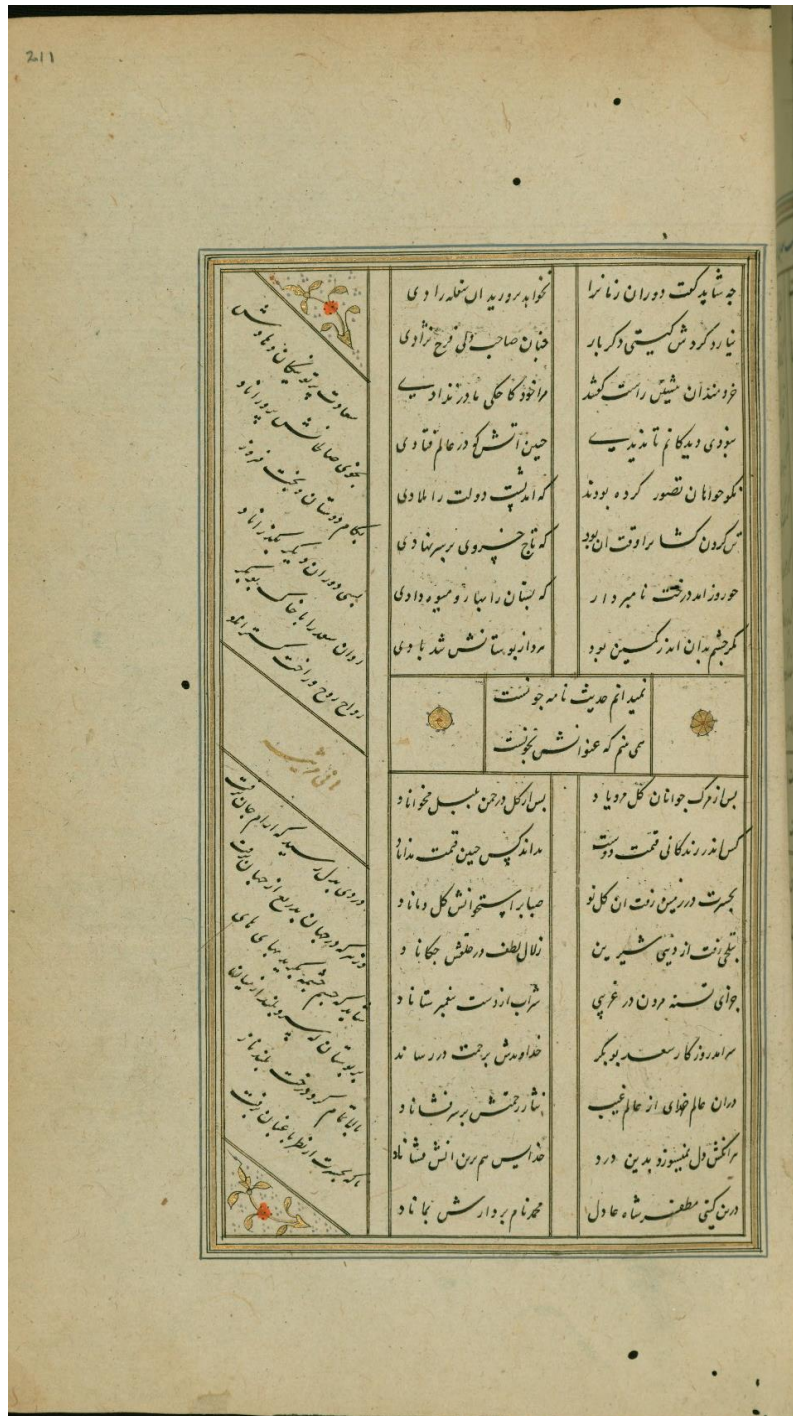


Pl. (1D): Details of the inscription on the long northern side of the stone structure



Pl. (1E): Details of the inscription on the long northern side of the stone structure

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Pl (1F) Writings, the Walters Art Museum, Register No. w.617, sheet 211 obverse



Pl. (2): The inscription on the southern side of the stone structure



Pl. (2A): Details of the inscription on the long southern side of the stone structure



Pl. (2B): Details of the inscription on the long southern side of the stone structure

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Pl. (2C): Details of the inscription on the long southern side of the stone structure



Pl. (2D): Details of the inscription on the long southern side of the stone structure



Pl. (2E): Details of the inscription on the long southern side of the stone structure



Pl. (2F): Details of the inscription on the long southern side of the stone structure



Pl. (3): The inscription on the short western side of the stone structure



Pl. (4): The inscription on the short eastern side

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Pl. (5): The inscription on the internal surface of the stone structure



Pl. (5A): Details of the inscription on the internal surface of the structure



Pl. (5B): Details of the inscription on the internal surface of the structure



Pl. (5C): Details of the inscription on the internal surface of the structure



Pl. (5D): Details of the inscription on the internal surface of the structure



(plate 6)Writings on the long northern side of the structure of Amir Zada
Mohamed Sultan

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(Plate 6a)Writings on the long northern side of the structure of Amir Zada
Mohamed Sultan



(Plate 7) The long western side of the structure of Emir Hamza Ibn Tugha Bugha
833AH.



(Plate 8)Details of the long eastern of Sultan Ibrahim Bahadur ibn Jihan Shah