



Great Oriental Artist - Moniy IBN Fotak

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Abstract: The purpose of this article is to provide important information about Moni, his art and drawing skills.

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Kazi Ahmad Qumi (1546-1610), author of a treatise on calligraphers and painters (1546-1610), who wrote valuable information on 154 calligraphers and 37 painters of his time, wrote in his book to many artists, including Kamoliddin Behzod and his paintings. the phrase "Moniyi soniy" to describe your skill. For intellectuals of the sixteenth and seventeenth centuries, perhaps this definition alone was enough to know the skill level of an artist. Because he knew very well how much money Moni was an artist ... We did not realize it.

The extent to which Middle Eastern intellectuals were aware of Moni's life and work in the Middle Ages, and in particular his collection "Arjangi Moni", can be seen in the works of people of that period:

"There is information about those who saw Arjang Moni in the III century in the library of the treasury in 1012" [art critic A.G. Aleksanyan].

"In Timur's treasury of various antiquities, among other things, were kept the originals of a number of paintings belonging to the famous fresco of Moni" Arjang "" [Sharofiddin Ali Yazdiy, 1380-1454, Chronicler of the chancellery of Timur and Temurids, author of "Zafarnom"].

"As an artist, no one could compare with Moni. It is said that he drew a circle five cubits in size with his finger, and if examined with the help of Pargar, no errors can be found in any part of this circle "[Mirkhand, 1433 - 1498," Biographies of Prophets, Kings and Caliphs "Author of the work "Garden of Purity" ("Ravzat us-safo ...").

Moni's painting depicts people, animals, trees, birds and various forms with such skill that they can only be imagined in the mirror of your imagination with the help of noble dreams. She became a model for such work "[Dost Muhammad, 1490-1560, author of "Murakai Bahrom Mirzo" ("Debocha")].

"Moni was a master of the fine arts. They say that the lines he drew on a piece of white silk would be so thin that if this piece of silk were stretched on all fours along the threads, the lines would be completely invisible. "

Not only in the works of scholars, but also in works of art, the tradition of interpreting Moni as a skilled artist prevailed.

Dozens of poems in the epics of Alisher Navoi "Farhod and Shirin", "Lison ut-tayr" and whole chapters in "Sabai Sayyar" are devoted to the description of Monya as a skilled artist.

If we take a close look at the sources that provide information about Moni, we find information that Moni was not only an accomplished artist, but also a brilliant clergyman. Such data are cited by Yakubi (1st half of the 9th century - 897), At-Tabari (839 - 923), Masudi (896 - 956), Balami (1st quarter of the 10th century - 974), Ibn an-Nadim (X n.ul - Peace - one of the works written by scientists.

The desire to become familiar with the information presented in these works may temporarily distract us from the topic of this essay. However, we will list the most important ones.

According to Abu Raikhan Beruni, Mani, the son of Suraik ibn Fotak, was born on April 14, 216 in the village of Mardina near the city of Taisafun (Ktesiphon), built by the Arshaks on the banks of the Tigris River. He died in 276 at Gundishapur (Betloboda). Moni's father, Fotak, and his mother, Maryam, were among the Parthian beks and beks who worshiped the religions of that time and the region.

At the age of 12, according to a prophecy from heaven, Moni left her family and lived alone for twelve years. He spent most of this time reading various religious books.

Twelve years later, under the guidance of a heavenly prophet, Moni first taught his father about the essence of his faith and succeeded in converting his family members to the same religion. Later it turned out that the essence of the religion of monism was to unite the religious ideas of Zoroastrianism, Buddhism and Judaism and, on this basis, to create a single new religion - monism.

Over the next ten years, Moni organized religious trips to the Kashmir Valley of India and various provinces of Iran, where he spread his religion, formed religious communities and converted them to a new religion. During his travels, he wrote the book Shopurokon, which sheds light on the essence of monastic religion.

On the recommendation of Mehr Shah and Feruz, brothers of Shopur, who ruled in Iran from 239 to 272, he was adopted by Moni Shah. During the reception, Moni gives Shopur her recently written book Shopurokon. Mani agrees with Shopur and orders him to stay in the palace and instructs him to spread the religion of monism in Iran.

Abu Raikhan al-Biruni in his book "The fixer of the books of Muhammad Zakariya ar-Razi" gives the names of the books of Mani, written after Shapuragan in the palace of Shapur: Great Bible (consisting of 22 chapters), Kanz ul-Ahio, i.e. "Treasure of Life" (this work consisted of 7 books), "Firka Madhiyya" ("Pragmateya"), "Sifr al-asror" ("Rahzan", ie "Book of Secrets"; the book consisted of 18 chapters, he Daisan (Vardesan), Book of the Great Ones (Sifr al-Jababira; some of the plots of this book are found in the Shahnameh epics about Somi Nariman), Subh al-Yakin (letters to partners and followers).

In 273, King Shopur died. He will be succeeded by his son Ormuzd I. He has paternal kindness to Moni. Ormuzd ruled for a year and passed away. He will be replaced by his brother Bakhrom I. By this time, the attitude of the courtiers towards Moni will radically change. Kirdor, who from an early age raised Bakhrom in the spirit of his religious ideas, declared the monasteries of the Iranian

Zoroastrians to be the most fierce enemies of monasticism. His arms and legs are shackled and he is thrown into prison.

With the death of Moni, the religious movement he founded did not stop. The monastic community, which included thousands of people, was organized according to the law of a community on the territory of the state or a union of states. At the head of the team was sarr, that is, the leader of the group. At the next stage - Mokhshahi, i.e. teachers of the Mani teachings, at the third level - Ispasaki, that is, law enforcement officers or Haftad (one of seventy-two), at the fourth level - Dabirs (those who copy existing Mani books or observe heavenly teachings) and Madhya who sang their songs) ... Representatives of these first four ranks were called the chosen ones, or khabibs ("siddiks", according to Beruni). The fifth stage consisted of nyoshags or nigoshaks, that is, listeners.

One team had to have 1 sarr, 12 mohsho, 72 weeks, 144 dabir and madhsaroyak. In practice, these numbers could be lower. The more nuggets, the stronger the team was. The Siddiqs unconditionally adhered to such duties as 1) not cheating, 2) not killing, 3) not being meat, 4) keeping clean (not marrying, drinking or smoking intoxicants), and 5) being poor. They were required to wear white clothes and white hats.

Whether they were men or women, they were only required to walk with a sense of belonging to the religion of monasticism. They could easily walk in casual clothes and do whatever they wanted. The only thing was that the feeding (clothing and food) of the Siddiks operating in every city or village monastery would be the responsibility of that city or village nigo.

Although Moni's instructions stated that "worship of God does not require the construction of special buildings for this purpose," it was indicated that in places where monks congregate in large numbers, a building should be built containing books and images propagating this religious teaching. The author of "Hudud ul-Alam" called the khanaka of monks "nigoshak". V.V. Barthold said that this word means "listener" (probably due to the presence in the word of the word "meat" - "ear" - Muall.). Historian A.K. Mirboboev in medieval dictionaries used the term "nigoshak" to describe something on the wall; hang a picture of something on the wall. " (In the latter case, the harmony of the words "nigoshak" and "pattern" draws attention. - Teacher.)

Nigoshak consisted of five compartments: 1) a room for storing sacred books and pictures, 2) a room for interpreting the subtleties of piety and divine teachings, 3) a room for performing prayers and supplications, 4) a room for training and 5) a room for a seriously ill patient, a bed, treatment room.

Thanks to well-organized propaganda and propaganda, the doctrine of monism spread throughout Mani's life not only in Iran, but also in Mesopotamia, Asia Minor and Rome, and began to spread in East and Central Asia.

During the reign of the Iranian king Ormuzd (302-309), the monks of Iran and Parthia were severely persecuted as Zoroastrians. Adherents of the Moni faith began to migrate en masse to the lands on the northern bank of the Amu Darya.

In those years, Babylon was the headquarters of a monastic religious movement headed by Sisi, a follower of the monks. This center was reluctant to rule under the strong influence of the Ihsa Gnostic movement, and its followers were mainly the poorest segments of the population.

Monism, which spread to the West as far as Spain itself, ruled in its pure form in the form of many religious communities, such as praying mantises, Pavlikians, Montanians, Presilivans, Qataris, Albigenians. Even in some state structures, such as Provence, Bosnia and Bulgaria, monism was recognized as the state religion. Only in the 10th century monastic communities were severely persecuted by Christianity and disintegrated as a result of a fierce struggle.

The monks who crossed the northern bank of the Amu Darya found themselves in a completely different environment. In particular, the monks who crossed the northern bank of the Amu Darya soon found a worthy place among the local population thanks to their education and ability to write and draw. Many Monians came into contact with active participants of the Great Silk Road - Sogdians and Hephtalites, who held a high position on the right bank of the Amu Darya. After the IV century, the communities of Moniks moved to Central Asia and East Turkestan, where they found a permanent refuge.

In the early 600s, the monastic religious community in the east severed ties with the community in the west and established its own independent center in Samarkand. The monks of the East began to be called "dinovars". Monism is widespread among the Turkic tribes. At the end of the 8th century, the Uyghur Khan Bugukhan defined monism as the religion of his state. The Sogdian language was used in the monastic communities of East Turkestan.

The position of monism was especially great in Chaganiyon (southern regions of Uzbekistan). In 719, King Chaganian sent an envoy and teacher of the monastic religion (a great monk) to the Chinese emperor. In his letter to the emperor, the king described this man, noting that he had great knowledge of astronomy, a mature thinker and that there were no questions that he could not answer. In his letter, the king asked the emperor to build a temple for the teacher to perform the prayers prescribed by his religion. From the last years of the 6th century, monism took root in the Far East and in China until the 16th century.

In 762, it was proclaimed by the Bugukhans in the Uyghur Khanate, and in 866 by the Buku Chin Khan in the Gaochan-Uyghur state, monism was declared the state religion. In these countries, it is widespread to create quality books on monism and decorate them with paintings based on the traditions of monastic painting.

Some studies in recent years have shown that the Balaliktepa fortress in Surkhandarya was in fact a monastery fortress and that the paintings on the walls of one of the rooms of this building could have been done by Moni's followers. According to researchers, these paintings depict Goh in Middle Persian, Bema in Greek, Bom in Aramaic, Minbar in Arabic, and Chaidon in Turkish. On the north wall there are twelve recently converted Zoroastrians, on the west wall there are twelve recently converted monks, on the east wall there are twelve Buddhists, and on the south wall there are twelve monks. Most of the delegates were holding pomegranate juice in one hand, and most of the delegates were holding whole pomegranate fruits in one hand. Some of the representatives in the back are holding flat umbrellas to protect those in front from the harsh spring sun. In the middle of the room is a sofa, half an elbow wide, tall and tall, with four chairs that are getting smaller and smaller. There are 8 books written by Moni on the upper and lower chairs.

The content of the verses also shows that the following idea is hidden in Mani's books: Now he sent me, Moni, south to do it. "

Experts also note that the paintings of the monuments of Penjikent in Tajikistan were created by representatives of the Moni School of Arts.

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