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CONCENTRIC SYMBOLISM OF ISLAM AND SUFISM IN THE AZERBAIJANI BOOK MINIATURE OF XVI CENTURY

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In the article the concentric symbolism of Islam and Sufism in the Azerbaijan miniature is considered by specific examples. For the first time the special attention is given to Sufi cone-shaped model of universe, namely its displaying in art of the Azerbaijan miniature. This cone-shaped model is considered as a variation of concentric model.

For the first time, on the basis, works by Sultan Muhammad, Agha Mirek Isfahani, Mirza Ali and other artists is considered.

The author comes to a conclusion that the Sufism has made enormous impact on Sultan Muhammad's school and Tabriz miniature as a whole.

Keywords: book miniature, concentric symbolism, Tabriz school, Sufism, Shiism

In the art of ancient Azerbaijan it is possible to explain concentric symbolism by influence of Tengri belief and solar symbolism. Circles with the accentuated centre are seen on rocks of Gobustan and Gyami-Gaya.

But the concentric symbolism receives the greatest development in the Middle Ages during the Muslim period. Its variation - Sufi cone-shaped model of Universe is traced in the Middle Ages in many kinds of traditional arts.

Spatial concentric symbolism, being imposed on sequence of historical development and chained structure of Sufi transmission, it will be transformed to the existential. When there is a time extent and dynamic aspect in the concentric spatial model, the circle turns to a cone: « ... From life top expired, world circles ... the Similar configuration were developed followed from Neoplatonic ideas of Muslim philosophy ... [4, p.108]. This dialectics of curling (as movement to the cone top) and unrolling (as movement in the direction to its basis) has received expression in architecture of dome mosques, in Sufi music (a principle of "khal-makam", system "marakkabat-gushe"), in poetry and in the fine arts. The cone-shaped model of the world was perceived by Sufi tradition as model of correct functioning of esoteric system and as live history of Sufism. So, I.Shah

underlines that without activity of great or classical teachers of VII-X centuries who were «collecting "barraka"» (curling, creation of a magnetic pole), its transfer (expansion) to derivatives of later time would be impossible [2, p. 407]. It is remarkable that the cultural history confirms this Sufi version of history of Muslim mysticism. The early Sufism was introvert in relation to the culture world, and during more later time Dervishes intensively co-operated with the Renaissance culture.

And still, why the Sufism speaks in language sensual, instead of religious art? It seems, the answer to this question is known to modern Azerbaijan artist Teymur Daimi: «Representation of Simplicity in the adequate plastic form conducts, as it is paradoxical, to formation in our brain crinkles of scandalous plurality, but not Uniform» [5]. Accordingly, only in tiny painting or their reflexion in poetry can create the image of sensual images of the world of plurality, according to this logic, that veil (mukashafa) behind which the secret necessarily should disappear. Only veil presence allows to endure Uniform as Secret (qaib). To destroy this veil means to destroy Secret.

Miniature function in art of the Muslim Renaissance appreciably was decorative, decorating, distracting attention from deep senses of

the esoteric text. Decorative-ornamental distracting miniature function has been dictated by a Sufi method of dispersion, simultaneous disclosing and concealment of sense of the text.

Again, as well as in the first centuries of Islam, the concentric model of universe at the time of Djelairid and Sefevide rulers becomes model of the organisation of hierarchical structures in sociopolitical, religious, behavioural, aesthetic-artistic spheres of culture, integrating them into a single whole.

Miniatures of the epoch of Tahmasib I, except for illustrations from «Djami-at-tavarih» 1528-1529, reproduce the model of universe which is distinct from binary structure Turkic-Oghuz world. In a miniature of Sultan Mohammed «Majlis at the palace of Mirza» from the old scheme remained only the sacral centre, but it already associates with Shiit-Sufi «mystical pole» instead of binary opposition «right - left» - the mystical unity symbolically expressed by two concentric circles, together with a figure of Mirza forming the cone-shaped form. The scene of the majlis is treated as ritual «zikr», reproducing Sufi cone-shaped model of universe. Apparently, the concentric cone-shaped model of Sufism becomes in XV-XVII centuries the universal paradigm which imitating variations that are traced in all spheres of culture and art: in the organization of majlis and playing chovgan, in miniature and calligraphy, in architecture and mugham, in Azerbaijan medallion carpets.

Here it is important to underline Shiism role in cultural process. The matter is that Sufi concentric model is abstract enough, and in Sufi philosophies occur to it freakish metamorphoses. The Shiism has brought definiteness and stability in this model. Shiit thinkers, - wrote A.D.Knysh, - almost without changes borrowed metaphysical and theological constructions» of Sheikh Ibn Arabi, and also the concept of «the perfect person» (al-insanal-kamil). However they have made of the doctrine of Ibn Arabi «other practical conclusions, rather than what he has come. In particular, in their doctrine of "sanctity" (al-vilaya) a place of "a mystical pole» (al-kutb), heading the invisible hierarchy "sacred" and «the perfect person», was occupied by Shiit "latent imam": it has

been declared «the stamp of Muhammad's sanctity» - a title, which Ibn Arabi took away to the most perfect Sufi-Gnostic [7, p.16]. Such «practical conclusions» were necessary for making to stabilise the central point of concentric system.

Sufi music was an important part of mystical rituals known as «zikr». Sufi zikr outwardly reproduced cone-shaped model of universe. Listeners seated in concentric circles, like cone steps, round executing music and dancing derishes. Or, both musicians and listeners were grouped in the same circles round the central figure of the sheikh or pir. Apparently, majlis also were in the form of Sufi zikr, regularly spent by Sefevide governors. The concentric model of Sufi ritual and the corresponding composite scheme becomes a basis of construction of a composition in a miniature by Sultan Muhammad "Majlis at Keyamurs". In a miniature by Agha-Mirek Isfahani «Khosrow and Shirin listen to stories by servants» cone-shaped construction of a composition is accentuated by repeatedly repeating conic outlines of architectural forms. The freakish linear rhythm from flowing each other and alternating contours of a figure of the prince flowing each other and bends of a trunk and tree branches is accurately entered in the cone-shaped scheme of a miniature «The Prince at a blossoming tree» by Sultan Muhammad.

In XIV-XVI centuries value of "the centre" sharply increases in the Azerbaijan culture, that at level of spatially-geographical distribution is expressed in occurrence of new power "point" - the mausoleum of Sheikh Sefi which in consciousness of the Azerbaijan and Iranian Shiits and Sufis on the sacral importance competed to Kaaba. Like Kaaba, the tomb of Sheikh Sefi became «magnet pole» drawing thousands of pilgrims.

Not only in a miniature, architecture, music, but also in an ornament, in carpet art, concentric orderliness gets new sacral value. In a carpet "Sheikh Sefi" the medallion turns to a symbol of sanctity of the great Sheikh.

Inheriting and developing traditions of the Azerbaijan Renaissance, the aesthetic-artistic culture of Sefevide period confirms relative aesthetic value plural, peripheral. But beauty of the in de-

tail-sensual world and the person in the Azerbaijan aesthetic -art culture of an epoch Djelairid and Sefevids not value by itself, it is «a widespread explanation of the compressed speech» (Fizuli) of Supreme. In this idealistic system of values supreme value possesses the pure non-material beauty: «in the beauty It is deprived similarity to all by what not It». Approach to «non-material ideas» (in Platonic sense) is thought as approach to ideal-fine, as an ascension to cone tops. Therefore so-called "portrait" miniatures of an epoch of Tahmasib Ist actually have a little general with a portrait genre: these are symbolical signs, ideal-fine symbols-images of "perfect person», deprived of individual traits.

The certain circle of symbols upon which it is necessary to dwell is connected with concentric-cone-shaped model of the world in Azerbaijan Sufi miniature.

The symbolical image of the garden surrounded with a fencing appears in two miniatures executed by Mirza Ali: a diptych from the manuscript «Lavai» (Tables) of Djami (40's of XVI century) and «Musical Mejlis at Khosrow» from the manuscript "Khamsa" of Nizami 1539-43.

Miniatures of "Lavai" and "Khamsa" form as though a uniform cycle or a series of the products similar both in the stylistic relation, and on sense. In two of them - «Shapur shows Shirin a portrait of Khosrow» and in left-hand side of diptych "Feast" - the symbolical image of a garden is added by a significant detail: the metal lattice carries out function of the border dividing a composition. On rigidly opposed two, but the interconnected plan. The top part of a composition (especially in left-hand side of diptych) - «a true garden surrounded by the wall», a certain esoteric centre, the higher conditions of consciousness, area of dwelling of perfect Gnostics. The bottom part of a composition "Feast" - the area which is on a step more low in heavenly hierarchy of "worlds" (Sufi representations about a peace arrangement should not be reduced to dualistic to the scheme of "two worlds" - this world and the world beyond; Sufi Universe model is many stepped).

And in a miniature "Feast", and in a composition «Shapur shows Shirin a portrait of Khosrow» the figure of vine-deliver is entered and is located in transition, in collars of a garden fencing («a door in other worlds?»). Semantics of this motive is connected with idea of transition from one condition to another, from one stage of development to another. The figure of vine-deliver in this case carries out function of mediator (intermediary) connecting both plans of a composition - forward and back, and better to say "external" and "internal", - providing transition to new level. Probably that the jug is a symbol of wine of Sufism.

It does not cause doubts about the presence of the internal esoteric sense, the latent symbolical implied sense in many works by Sultan Muhammad, Mirza Ali, Muhammadi and others.

In the known treatise of artist Sadig-bek Afshar is told the following: «I have so mastered a path of form creating that I have comprehended a way from the form to sense» [1, p. 28]. It is a question, certainly, about the latent sense.

So, we have come to a conclusion that the Sufism and its model of Universe have enormously influenced the Tabriz miniature, in particular Sultan Mohammed's school.

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XVI ƏSR AZƏRBAYCAN KİTAB MİNİATÜRÜNDƏ İSLAM VƏ SUFİLİYİN KONSENTRİK SİMLİKASI

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Məqələdə konkret nümunələr əsasında Azərbaycan miniatüründə islamın və sufiliyin konsentrik simvolikası nəzərdən keçirilir. İlk dəfədir ki, dünyanın sufi konusvari modelinə, xüsusilə də bu modelin Azərbaycan miniatür sənətində təzahürlərinə böyük diqqət ayrılıb. Bu konusvari model konsentrik model variantı kimi baxılır.

Birinci dəfədir ki, Sultan Məhəmməd, Ağə Mirək İsfahani, Mirzə Əli və başqa ustadların yaradıcılığına bu nöqtəyi-nəzərdən yanaşılır. Və müəllif qərara qəlib ki, sufilik Sultan Məhəmməd məktəbinə və bütövlükdə Təbriz miniatürlərinə böyük təsir qoşmuşdur.

Açar sözlər: miniatür sənəti, Təbriz məktəbi, sufilik, konsentrik simvolika

КОНЦЕНТРИЧЕСКАЯ СИМВОЛИКА ИСЛАМА И СУФИЗМА В АЗЕРБАЙДЖАНСКОЙ КНИЖНОЙ МИНИАТЮРЕ XVI ВЕКА

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В статье на конкретных примерах рассматривается концентрическая символика ислама и суфизма в азербайджанской миниатюре. Впервые особое внимание уделено суфийской конусообразной модели универсума, а именно – ее проявлениям в искусстве азербайджанской миниатюры. Эта конусообразная модель рассматривается как вариация концентрической модели.

Впервые с этих позиций рассматривается творчество Султан Мухаммеда, Ага Мирека Исфагани, Мирза Али и других художников.

Автор приходит к выводу о том, что суфизм оказал колоссальное влияние на школу Султан Мухаммеда и тебризскую миниатюру в целом.

Ключевые слова: книжная миниатюра, концентрическая символика, Тебризская школа, шиизм, суфизм