



AMIR TIMUR AND THE HISTORY OF MINIATURE AND FINE ART OF THE TIMURI PERIOD

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Abstract

This article summarizes the history of miniature and fine art of Amir Temur and the Timurid period, its specific aspects, and information on the fine and miniature works created in this period.

Keywords: miniature, art, culture, artist, Second Renaissance, warlord, globetrotter, hattot, landscape, image, spiritual heritage, painter.

As Uzbekistan chose the path of independent development, Uzbek national culture, history, customs, traditions and values began to find their place and value.

In addition, it is necessary to give an objective opinion about the spiritual heritage of our great scholars, the life path of our great generals, and the campaigns of the world.

The era of Amir Temur and the Timurids is the period of special importance in the history of the Uzbek statehood, which has caused this period to be rightfully called the Second Renaissance.

The art, culture, literature, science, and architecture of Amir Temur and the Timurid era created the ground for this period to be recognized as the Second Renaissance, the Golden Age.

During this period, the great Master Amir Temur not only established a centralized state, but also rightfully became the patron of science, culture, and art of this period. One such type of art is Miniature Art.

The word miniature is French - miniature; Lat. minium means red paint. These are small-scale, exquisite pictorial works of art with extremely refined artistic techniques, exquisitely painted to decorate medieval manuscripts, as well as bone, parchment, forged core (stone paper), metal, porcelain, and sometimes household objects (tobacco, clocks, rings, and The term Miniature is also used for a small-scale color image made for b.).

In particular, in the Middle Ages, unique schools of miniature art were formed in Spain, and a number of schools were distinguished in Arab Miniature. For example, Egypt, Syria, Iraq; All the decorations of the manuscript books of Afghanistan, Central Asia, Azerbaijan, Iran, India are connected in harmony. The linear rhythm, the landscape, the delicate combination of colors determined their decorative structure.

During the Timurid period, it became a tradition to make miniatures on separate sheets and make a composition from them.

At the end of the 14th century, the Samarkand miniature school was formed in Samarkand, which later influenced the formation of the Herat miniature school. The windows in the gardens built by Amir Temur are also decorated with murals. Separate libraries were established in the palaces of the Timurids, where skilled hattot and kitabot people, including artists, worked there. (For example, it is



known that more than forty hattots and more than seventy artists created in the library of Mirzo Boysung'ur). During the period of Husayn Boygaro and Alisher Navoi, great attention was paid to the development of book art and miniatures.

Miniature works of the Timurid, Shaibani, and Baburi period are kept in the world's most prestigious museums, libraries, and private collections.

According to the historian and journalist Mominjon Azizov, Amir Temur forbade artists to paint his portrait. Sahibqiran was a strict follower of Islam and a pious person. "Save yourself from portraying Allah or man, draw trees, flowers and inanimate objects", it is said that he did not allow painters to portray himself because he knew Sharif well.

Also, by the end of the 14th century, according to academician G.A. Pugachenkova, the colorful type of visual art was formed in Movarounnahr, and its center was Samarkand.

There were scholars, skilled craftsmen, and even painters brought by the great world conqueror from the conquered countries. An artist from Baghdad, Abdulhayya Amir, was appointed head of the workshop by order of Temur.

Academician G.A. Pugachenkova's work "Sredneaziatskie miniatyury" ("Miniatures of Central Asia") includes 17 miniatures. Two of them are taken from Sharafuddin Ali Yazdi's "Zafarnama" copied in Samarkand in 1628 and are images related to the life and work of Sahibqiran. One of the miniatures is called "Battle between the soldiers of Temur and Tokhtamysh". It depicts Amir Temur watching the battle.

Abdullah Khatifi's work "Temurnama" written in 1568 is decorated with a miniature "Temur's Reception". The owner is depicted sitting on a throne in a tiled veranda. Over time, the image of the Master's face has faded, but it is possible that the image of our great-grandfather who lived in the distant past was clearly drawn. There is a flower garden, trees are in full bloom, guests are shown sitting on the carpet. Pleasant tones are emanating from the musical instruments. Servants are depicted bringing wine and food.

In the copies of "Zafarnoma" copied in different years, there are visual works of art related to different schools of miniatures. Among them are "Amir Temur Movarounnahr Takhtida" and "Balkh Reception Ceremony". One of them was made in Shiraz in 1436, and the other in Herat in 1467-1468.

A miniature titled "Amir Temur Receiving Princes" is now kept in the John Garritt Library in Baltimore. Measuring 22 x 15 centimeters, this piece is painted in ink on gold-watered paper. It depicts Amir Temur sitting on an embroidered throne. Various gifts are reflected in the hands of the princes. It also depicts a horse decorated with a sword and shield, a bow and arrows.

Commander-in-Chief Amir Temur leads the battle on horseback. His troops were armed with bows, spears, and swords.

The creation of the image of Hazrat Sahibkiran is also prominent in Western European art. Unlike miniatures, Western artists used watercolors in their works.

D. Kurbanova, candidate of historical sciences, testified that there are four pictures of Amir Temur in the National Library in Paris. The first painting by an Italian artist depicts the Master as a noble Florentine nobleman. The German artist painted the nobleman in the image of the German emperor.



In the third, he looks like an English lord, and in the work of a French artist, he looks like the French king Charles VI.

Such a universal historical figure as Amir Temur was not excluded from the work of the Dutch artist Rembrandt Harmes van Rijn. The great artist created many self-portraits and series of portraits. Using Indian miniatures of the Babur period, he painted Amir Timur in the company of Umarshaikh Mirza, Zahiruddin Muhammad Babur, his son Humayun and his grandson Akbar. Rembrandt created this work in the graphic method of fine art. Nevertheless, the picture he dedicated to Hazrat Sahibqiran is considered a unique historical and artistic image.

The first page of Ibn Arabshah's "History of Amir Temur", translated from Arabic to Uzbek by Doctor of History Ubaydulla Uvatov and published in 1992, has a picture of our grandfather Temur. This picture taken from "History of India" was drawn by artist I. Morodan. In the photo, Hazrat Sahibqiran's face and eyes look more like Indian kings. The clothes are also depicted as typical of Indians. What does this indicate?

This, in turn, shows that every artist strives to be seen in the image of the hero of his country along with his creativity, and that the great Master Amir Temur, who left the world and never touched the ground, was recognized on a global scale.

In the following years, masterpieces of this period, especially miniature and fine art works, and the heritage of the representatives of this period are being looked at with special attention and interest. In particular, in June 2021, a delegation led by the Chairman of the Senate of the Parliament of the Republic of Kazakhstan Maulen Ashimbaev visited the State Museum of the History of the Timurids.

Visitors got acquainted with jewelry, weapons, uniforms of commanders and ordinary soldiers, musical instruments, astronomical instruments of Ulugbek and many other exhibits from the Timurid era. A large picture in the style of miniature called "The great Temur - the great ruler" made a great impression on the guests. The picture shows the life of Amir Temur.

The exposition of the museum includes archaeological, ethnographic and numismatic materials, ornaments, items brought to the state of Amir Temur through the Great Silk Road.

There are also valuable historical documents, including the correspondence of Amir Temur and his descendants with European monarchs, skillfully made miniatures, and copies of pictures of Amir Temur made by Europeans who lived at that time.

Also, Kamoliddin Behzod is one of the mature representatives of this period. Frederic Bressand, the head of the Timurid Association in France, said at the conference dedicated to the presentation of the book-album prepared dedicated to the work of Kamoliddin Behzad, that his works are of inestimable importance for the study of the history of this period.

"... Behzod is a mature painter who created a large school of miniatures in his time. He has done a very good job as always by the world community. The book contains very rare and valuable photos. I am glad that another important work has come to the world for scientists, experts, and lovers of miniature art."

So, the miniature and visual art of Amir Temur and the Timurid period allows to have valuable factual materials related to the history of this period. Today, large-scale practical work is being carried out to study the fine art and miniature art of this period in a new color, to promote its uniqueness.



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