



## STUDY OF ORIENTAL MINIATURE SCHOOLS IN FINE ARTS AND ENGINEERING GRAPHICS

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### Abstract:

This article provides scientific information about the study of Eastern miniature schools in the field of fine arts and engineering graphics.

**Keywords:** paint and brushes, paints, polytra, work, symmetry, rhythm, miniature.

### Introduction

In the history of the development of the world culture of the Arab miniature school, the peoples of Eastern Arabia played an important role in art, and they preserved and developed many achievements of the ancient Greek-Roman culture to the next generations.

During the 9th-13th centuries, the countries of the Near and Middle East, Iran, Azerbaijan and the peoples of Central Asia were in close contact with each other. Cities such as Baghdad, Shiraz, Tabriz, Samarkand were the center of culture and development, and were known for their prominent scientists, poets, and centers of science and culture. In these cities, mathematics and astronomy, philosophy and medicine, geography and fiction, architecture and crafts reached their highest stage of development. Its place was taken by the decoration of manuscript books - miniature art. The appearance and development of miniatures, the development of fiction in Arabic, indicate that the book was highly valued as a source of enlightenment in ancient Eastern science. Along with calligraphy, page decoration, and cover decoration, miniature is one of the main complex decorative signs of the manuscript.

The miniature is shown through clear lines and is done in bright colors, large figures and objects are reflected on the yellow background of the pages between visible texts. One of the most remarkable works of the Iraqi school of miniatures is Al-Hariri's illustrations for Maqam, which depicts the experiences of Abu Zayd al-Saruji (the prototype of the medieval Nasriddin Efandi).

The main importance of the miniature was to explain the content of the text and, in general, to decorate works of a secular nature. Mainly, works of prose, poetry, scientific tracts, historical chronicles were made into miniatures. Among them were the stories of "Kalila and Dimna", "Pharmacology" of the Greek physician Dioscorides, and "Jam'rut Tavorikh" by Rashididdi. Medieval manuscripts were made only with gouache paints. The method of making these dyes came to the Middle East from China in the 8th century through Central Asia. The works of Arab miniaturists that have come down to us belong mainly to the 13th century. Currently, specialists who study Arabic miniatures recognize that there are 3 periods of decoration of manuscripts and a regional, artistic center. These are the miniature schools of the Fatimid dynasty (X-XI centuries), Syria (first half of XIII century) and Iraq (XIII century). Their



centers were in the cities of Mosul, Baghdad and Wasit. Arab miniatures, built on the principles of conventionality and decoration, have their own unique visual language as a medieval oriental painting. One of the unique features of miniatures is the surface level of the image. This characteristic is derived from the decorative style of the manuscript, the book's decorations such as sumptuous ornaments, shams, plaques, jewels and other decorations, and the character of its structure.

The overall view is divided by slender columns supporting an arch, usually of one or two types. In one of these compartments, there is also an image of a staircase leading to the second floor. Next to it, on the corridor, there is a huge tower. This tower represents the front view of the building. Combining two different directions (internal and external) in one space, the miniaturist achieved a great achievement in depicting the architectural construction. In depicting the landscape, the decorators of Al-Hariri's works widely used symbolic means of expression. An example of this is a narrow road with an image of a blue-green meadow at the bottom of the miniature, or a low hill with an image of exotic plants and trees.

The first known miniatures were made during the Fatimid dynasty and belong to the 11th century. People's faces and actions are depicted in a simple and complete way on the polished paper. Decorations for the works of Dioscorides' Pharmacology, Kalila and Dimna, which are Syrian manuscripts, begin a new phase in the early and middle of the 13th century, despite the strong influence of Byzantium and Sassanid (ancient Iran) art in Arabic miniatures. In this sense, the miniature depicting Dioscorides explaining the construction of the purifiers is noteworthy. Artists pay special attention to the architectural image in the work. In this picture, the view of the mosque with huge lanterns hanging down from the ceiling and the minaret standing next to it are clearly visible. The courtyards have a unique appearance, as if the wall of this courtyard has been removed, and the viewer can see inside it. The overall view is divided by thin columns supporting the arch, which is of a double habit. In one of these compartments, there is also an image of a staircase leading to the second floor. Next to it, on the corridor, there is a huge tower. This tower represents the front view of the building. Combining two different directions (internal and external) in one space, the miniaturist achieved a great achievement in depicting the architectural construction.

In the work "Maqom" animals, camels are depicted very vividly. A grazing herd is depicted in the miniature "Caravan of Camels" by Yahya ibn Mahmud, kept in Paris. One of the animals is stretching its long neck, while the others are standing with their heads raised. These animals, located in a row among each other, differ from each other in terms of color. This will emphasize the harmony of colors in the picture.

The figurative construction of Arabic miniatures of the 12th-13th centuries is equated with the existing and fantastic, bright and impressive colorful scenes in the "Thousand Nights" fairy tale. Arab miniatures are one of the earliest known stages of book decoration in the Eastern history of feudalism.



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