

**AMIR TEMUR AND FINE ARTS****Rizamukhamedov Rakhimjon Zokirovich**

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Annotation: This article contains opinions about art and culture, visual arts, and practical activities during the period of Amir Temur and the Timurids. Also, the works and activities of the scientists who worked in the field of visual arts at that time will be partially revealed.

Key words: Fine art, culture, composition, painting, calligraphy, Hamsa, miniature.

Introduction:

Amir Temur was a powerful and unshakable leader of the Timurid state, a spiritualist, an orator, a patron of culture, and at the same time a great historical person who loved his country and made him famous around the world. As the ruler of a great kingdom, he founded centralized states and developed and strengthened it in every way, spreading his fame to the whole world. He united nations and peoples.

During the great century, culture, science, art and all other fields reached the peak of development. At the same time, Uzbek national fine art has also developed at a high level. In a word, the Timurids laid the foundation for the renaissance period.

So, during the reign of Amir Temur and the Timurids, there was a period of great development in applied art.

Amir Temur, patron of science, culture and art, is one of such great historical figures. During the period of Amir Temur and Ulugbek, visual art rose in different directions. In Islam, the non-worship of images of living things led to the development of patterns in visual arts. mural paintings and visual art in general, which stopped due to the Arab invasion in Central Asia, were revived in a new form and content during the period of Timur. Calligraphy is considered an integral part of manuscript literature. Miniature-visual art was considered primarily as a pattern. The mural paintings restored during the Timurid period stopped again in the 16th century. In the palaces and residences of the Timurids in Samarkand, there were murals depicting reception ceremonies, battle scenes, hunting scenes, and public holidays. The images of Timur, his sons, grandsons, wives and concubines are depicted in these wall paintings. The mural paintings are thematically diverse and stylistically close to the genre of miniatures. In one of the paintings of Abdurrahman al-Sufi's (10th century) work on catastrophes, reproduced in this period, the constellation Andromeda is depicted in the form of a woman from Chochlik. At the Samarkand observatory, nine celestial views, seven constellations, seven star-illumination levels, time divisions, and seven climates of the Earth are depicted.



Picture 1.

A school of miniature painting was established in Samarkand during the reign of Amir Temur. The copies of miniature hammocks, which are now kept in the libraries of Turkey and Berlin, belong to the 14th-15th centuries. In these miniatures, the influence of Chinese painting can be felt in the Turkish images typical of the art of East Turkestan, in them individual persons, trees, flowers, it is characterized by small compositions, harmony of lines in patterns, accuracy of movements, placement of figures in their place.

The development of miniature painting was connected with the development of literature. The painters worked on the works of Firdavsi, Nizami, Dehlavi, then Jami and Navoi. In the 14th century, he worked on miniatures for historical works such as "Jome' ut-Tawarikh" and "History Rashidi". This tradition was continued in the period of Timurids, and battle scenes are depicted in the works "Zafarnoma" and "Temurnoma". In some cases, images of Mecca and Medina are also depicted on religious works. In some of the works of art, there are pictures of Prophet Muhammad (with his face covered in a mask) standing among people and going to Miraj.

Emir Temur received the Spanish ambassador Rui Gonzalez de Clavijo in 1404. The ambassador is in Temur's palace and looks at the changes in Movoraunnahr with great admiration. At that time, the creativity in the capital Samarkand, patterns and symbols in the buildings surprised him.

Most of the miniatures of the 15th century depict the heroes of oriental poetry - Layli and Majnun, Khusrav and Shirin, Rustam, battle scenes. In general, miniature art was an artistic-aesthetic phenomenon typical of a period in Iraq, Iran, Khorasan, Movarounnahr and India. This phenomenon is related to the Timurids, and several miniature schools were established in the centers of the Timurids, such as Baghdad, Shiraz, Tabriz, Herat, Samarkand, Delhi.

The paintings made by the palace painters of Samaqand, Abul Khayya and his students Sheikh Mahmud Talili, Pir Ahmed Bogi Shamali, Muhammad bin Mahmudshah, and Darvesh

Mansur, are delicate, and the paints are masterfully applied. their miniatures were created on the subject of hunting typical of the Timurid period. After 1420, when Boysunqur Mirza established a calligraphy and painting workshop in Herat, some of these artists moved to Herat. The portraits of Amir Temur and the Timurids are reflected in the miniatures used for historical works by Abul Hayya, and they are also depicted in different situations in the paintings used for artistic works. Some of the miniatures made during the reign of Khalil Sultan were made graphically, artistically in a unique "ink pen" style. During Timur's lifetime, kings and princes were depicted on the walls of his palace, and Kamoliddin Bekhzod created the real portrait genre. In general, many miniatures depicting the images of Timur and the Timurids are kept in various libraries around the world. Most of them do not indicate the period of painting or the artist, place, school. However, in these miniatures, the coat of arms of Tug-Temur, depicting the head of a sun-like lion radiating light, can be found on the facade of his palace, on coins minted by Khalil Sultan and Ulugbek. Also, since there is a lot of dark green and brown in the depiction of nature, and the clothes are characteristic of the Turkic nation, these miniatures can be said to belong to the Samarkand school of miniatures. Because the clothes of heroes of Herat and Shiraz miniatures are different.

The miniatures of Sultan Ali Boverdi, a famous calligrapher and painter originally from Obivard during Ulugbek's time, are unique in their sharp lines and bright colors. 18 miniatures characteristic of the Samarkand school were created for Nizami's work "Khamisa" and 49 miniatures for "Shakhnoma" are now stored in the Turkish library. In Ulugbek's era, in the miniatures of Al-Sufi's "List of the Immovable Stars", the maps show the locations of large and small stars with red and black circles, and were drawn in black ink without coloring. The constellation is depicted as a representative of ordinary people. The subject of ordinary people's life in Eastern miniature painting appeared during the Timurid period. For example, the miniatures on the topic of "Building the Samarkand Mosque", "Building the Wall of Alexander", "Life of Nomads", "Jamshid teaching crafts to ordinary people" are examples of this.

Conclusion:

The monuments Bibikhanim built in Temur's darvri, contain paintings and calligraphy as well as pictorial panels. In the mausoleum of Sister Shirinbeka, the picture is in many colors, and the walls of the rest of the interior of the building depict natural scenes in white and blue colors.

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