

KAMOLIDDIN BEHZOD'S WAY OF DEVELOPMENT AND IMPORTANCE IN MINIATURE ART

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ABSTRACT

Nowadays, it is very important to study and analyze the art of Miniature, which is becoming a hot topic all over the world. In order to study them, we must first look at their history. This article sheds light on the extent of Kamoliddin Behzod and Alisher Navoy's contribution to the development of miniature art.

KEYWORDS: *Miniature, Artistic-Descriptive Method, Famous Manuscripts Of Works, Action-Rich Compositions, Individual Miniatures.*

INTRODUCTION

The Herat School of Miniatures is a fine art (miniature) style that was formed in Herat in the 15th century. In the 1920s and 1930s, when a library with a workshop for making manuscript books was created in Shahrukh's palace, painters, calligraphers, painters, muzahibs and others gathered there to decorate manuscripts of literary and historical content. Prince Baisungur Mirza patronized them. The miniature works created in the first half of the 15th century are distinguished by the elegance of the artistic-descriptive method, rich color, relentless research and, as a result, the careful elaboration of the stable compositions and pictorial rules. Among the traditional themes, the meeting, battle, hunting, meeting of lovers, conversation of wise men, bravery of heroes and others take a leading place. Among the works created by Mir Khalil, Giyosiddin (who worked at the embassy in China), Khoja Musavvir and other masters are "Shahnoma" (1429/30, in the Gulistan Museum in Tehran), "Kalila and Dimna" (1429, 1430, in the Topqopu Palace Library in Istanbul), Nizami's "Khamasa" (1431, in the Hermitage; 1445, in the library of the Topkapu palace) are famous manuscripts of works. In the second half of the 15th century, under the patronage of HusaynBoykara and Alisher Navoi, the Herat miniature school reached the peak of its development. During this period, MirakNaqqosh, Khoja Muhammad Naqqosh, Khoja Ali al-musavvir, Shah Muzaffar, who were skilled masters of the structure of painting and color harmony, created works, and Kamoliddin Behzad reached the peak of creative perfection. In his work, the path of development of this school was expressed, from dynamic, action-rich compositions to the method of expressing emotions, as well as to the genre of portraiture. Each of his creations was a masterpiece. His contemporaries appreciated his works for their artistic excellence, extreme vitality and truthfulness. A whole generation of students grew up under Behzod's leadership. Darvesh Muhammad, Maqsud, Mulla Yusuf, Qasim Ali, whose original compositions and skills are not inferior to his teacher, and others such as

Navoi's "Saba'iSayyor" (1485, in the Bodley Library in Oxford), Saadi's "Gulistan" (1486, in the Rothschild Collection in Paris), Nizami's "Khamsa" " (1494/95, in the British Museum), Dehlavi's "HashtBihisht" (1496/97, in the Topqo-pu palace library) and a number of other manuscripts were decorated, individual miniatures (Sultan Husayn, Shaibani Khan, Jami, Khatifi and other portraits) was created.

Since 1997, the Association of Artists of the Uzbek Academy of Arts has had a chapter called "Calligraphy." Calligraphy is given special attention in the fine and applied arts of art education in the Republic with the goal of conserving and enhancing national traditions and values to meet contemporary standards. Increasing the professional training of highly skilled specialists is one of the important responsibilities needed for this goal. The state has been holding calligraphy-related exhibitions and festivals in recent years in an effort to increase interest in and respect for the art form among young people. Calligrapher SalimjonBadalbaev's personal exhibition "Eternity" at the KamoliddinBehzod Oriental Miniature Museum (2017), calligrapher exhibitions at the Egyptian Education Center (2017), a calligraphy exhibition at the Abulqasim Madrasa in Tashkent (2017, 2016, 2018), and an exhibition of "The Art of Calligraphy" at the Bukhara State Museum-Reserve "Ark" Regional (2019). The World of Wisdom Calligraphy Festival was held by the Craftsmen's Association in Uzbekistan for the first time in 2018.¹

One of the representatives of the 15th century Renaissance in Movarounnahr and Khorasan, Navoi's student, the "Raphael of the East", the great painter and miniaturist KamoliddinBehzod. KamoliddinBehzod, a great artist who left a significant mark in the history of art not only of the peoples of the Muslim East, but also of the peoples of the whole world, who made his blessed contribution to its development, was born in Herat in 1455 in the family of a poor craftsman. Behzod was separated from his parents very early. Amir Ruhillo (MirakNaqqosh), a famous artist of Herat, brought him up as a child, became a devoted father and brought him up to adulthood by giving him bread and salt, providing him with clothes, and making him well-educated in all aspects. Under the tutelage of MirakNaqqosh, young Kamoliddin learns the secrets of painting and miniature crafting at his Nigoristan (art academy) in Herat. One of the important factors of Behzod's development as a great painter, painter and miniaturist is that in the second half of the 15th century, he came to the attention of the famous poet Alisher Navoi and enjoyed the genius of a great intellectual and aesthetic thinker and patron. Behzod, who has an extremely strong passion for art and sophistication, due to his hard work, hard work and sharp intelligence, his talent is increasing day by day and soon he will be known as a famous artist in Herat. Alisher Navoi's schoolmate and friend, Sultan HusaynBoygara, attracts Behzod to his presence - to his palace, allocates a special place for him in the palace and provides all conditions for him to engage in creative work. In 1487, Behzod was appointed the head of the royal library in Herat by the personal decree of Sultan Husayn Boykara.

Our predecessors were pioneers in the fundamentals of Islam, including tafsir, hadith, ilmu kalam (philosophy), and Sharia law, among the various areas of science. For this purpose, the writings of scholars such az-Zamahshari, Imam al-Bukhari, al-Farabi, and Burhanuddin al-MargilaniKamoliddinBehzod are extremely important. The art of calligraphy had an unparalleled upsurge during the XIV and XVI centuries, as did all other fields of science, culture, and the arts. Since then, numerous calligraphy schools have opened up throughout Central Asia. Herat was founded in the 15th century by the Timurid dynasty, followed by Bukhara in the 16th century by the Shaybanid dynasty, Khiva and Kokand Khanates in the early 18th century by the Khorezm and Fergana calligraphy schools, and Samarkand and Tashkent in the 19th century.

SultanaliMashhadi (1437–1520), Darwish Muhammad TaqiHirawi (early 15th century), AbduljamilKotib (dead 1505–1506), MiraliHiravi (dead 1557), and Mir Ubayd Bukhari were among their great exponents (d. 1601).), Sayyid Abdullah Bukhari (died 1647), Haji Yodgor (died 1663), Mir Hussein Kulanki Bukhari (XVI century), Ahmad Donish (1826–1897), MunisKhorezmi (1778–1829), Kamil Khorezmi (1825–1899), Mirzo Sharif Dabir (19th century), Muqimi (1850–1903), Ochildimurod Miri Kattakurgani (1885–1910).²

By the end of the 15th century, the Timurid kingdom in Herat began to gradually crumble due to the growing struggle for the throne. By this time, Behzad's favorite patron in Herat - Maulana Abdurrahman Jami (in 1492), and then his teacher Alisher Navoi (in 1501) passed away one after the other. In 1506, the last powerful representative of the Timurid dynasty in Herat, Sultan HusaynBoykara, died. After that, the princes bring the kingdom of Herat to the brink of destruction. In 1507, the Khan of the nomadic Uzbek tribes, Shaybani Khan (Shoybek Khan), easily occupied the throne of Herat. KamoliddinBehzod remained in Herat and continued his creative activity even in the conditions of such barbaric conflicts and continuous bloody battles for the throne. While Behzod was working in Herat for three years in the palace belonging to Shaibani Khan's kingdom, Shaibani Khan, who was stunned by Behzad's art, did not hinder his creative work, on the contrary, he created favorable conditions for this great miniaturist to work. Behzod must have painted Shaibani Khan's portrait in those years. In 1510, a fierce battle took place between the Shaibani army and the army of the growing Safavid Empire in Iran at a place called Tahirabad near Marv. Shaibani Khan's troops are crushed on the battlefield. Thus, in 1510, Herat passed under the control of the Safavids. In 1512, Shah Ismail Safavi took several talented artists from Herat to Tabriz, the capital of the kingdom. Among those who were taken from Herat to Tabriz were the great artist KamoliddinBehzod and a group of his talented students. By this time, the influence of Behzad and his school of painting in Herat had spread throughout the East. Shah Ismail Safavi, who greatly appreciated Behzad's art, created all the necessary conditions in Tabriz for the painting. Behzod and his students effectively continue their creative work in Tabriz. After Herat, Behzod created another huge school of fine art (miniature art) in Tabriz. At that time, the internal political situation in Tabriz and in Iranian art in general was not good. Ottoman Turkish Sultan Salim Poshsha repeatedly threatened Iran. In 1514, there was a fierce and terrible battle between the Iranian and Turkish armies in the vast plain called Choldoran near Tabriz, in which the Safavid kingdom was defeated. Shah Ismail Safavi flees the battlefield and barely survives. Tabriz will be under the care of the Turks for about a year.³

Behzod created a special school "Behzod School" in the history of miniature art. He brought the miniature art to a new level with the way of depicting real life events and nature, the means of using paints, the ways of expressing the events being photographed in fine lines, his ability to reflect the human mood and movement, the breadth of the composition of the picture and the ability to cover various events, and the amazing aesthetic pleasure. raised, created a new era in its history. Behzad's miniatures were recognized as the highest achievement of this art in the Muslim East and in the West during his lifetime and especially after that, and became famous as the most valuable works of art.

According to experts studying Behzod's work and heritage, his known works so far consist of about thirty paintings and series of paintings, the most famous of which are as follows:

1. Miniatures for "Zafarnoma" by Sharafiddin Ali Yazdi.
2. More than 40 beautiful miniatures on canvas depicting the meetings of HusaynBoykara.

3. Pictures of Abdurrahman Jami's work "Solomon and Ibsol".
4. 33 wonderful miniatures of Amir KhusravDehlavi's "Khamsa".
5. Beautiful paintings of Sadi's work "Boston".
6. Unique and unique miniatures painted on "Khamsa" by NizamiGanjavi.
7. Drawings for the work "Temurnoma" by Abdullah Khatifi.
8. Elegant miniatures of Sadi's work "Gulistan".
9. Image of Abdurrahman Jami.
10. Image of HusaynBoykara.
11. Image of Shaibani Khan.
12. Image of King Takhmasp.
13. Portrait of the poet Abdullah Hatifi.
14. Battle of camels.
15. Dancing dervish (dance of dervishes).
16. Construction of a madrasa in Samarkand, etc.

Modern successors of the Behzod school can be found in Afghanistan (Ustad Mohammad Said Mash'al), Iran (Karim Tahirzada Behzad), Uzbekistan (the late UstadChingizAhmarov) and other Eastern countries. Currently, in the study of the history of art and painting in Eastern and European countries, the history of miniature painting, in particular, the Behzod school of miniatures, is studied and researched separately and taught in special schools.⁴

CONCLUSION

Behzod's painting skills and school are highlighted in all studies on the history of culture of the Timurid period as a great achievement of the art of his time. Behzod is a great and great artist who has left an indelible mark not only in the history of the painting of the Eastern peoples, but also in the history of world art, and has taken an important place in the history of the world culture with his wonderful and valuable miniature masterpieces.

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