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TOPICAL ISSUES OF STUDYING THE CREATIVITY OF MINIATURE MASTERS AS A MEANS OF DEVELOPING THE CREATIVE ABILITIES OF STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

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Abstract

Purpose of the study: The study of the life and work of the great artist who created a leading and unique school in the oriental miniature art is more important than ever for the nation that is rebuilding its identity, and the scientific analysis of Kamoliddin Behzod's long and fruitful life.

Results: It is not for nothing that we pay special attention to the genius, creativity of Kamoliddin Behzod today. The study of the life and work of the great artist, who created a leading and unique school in Oriental miniature art, is becoming more important than ever for the people who are reviving their identity. The study and interpretation of the essence of the content of the work of the great muse Kamoliddin Behzod serves as another stage in the development of Miniature Art of Uzbekistan and the world.

Scientific novelty: It is known from history that sahibqiron paid great attention to the development of culture, science, art during the reign of Amir Temur. Therefore, several times more manuscript works were created in this period than in previous times. In the second half of the 15th century, the work of poets, artists, scientists grew even more gurkyrab. The need to embellish, decorate and enrich the manuscripts they have created with paintings has increased more than ever before. This is the period when the figure of Kamoliddin Behzod appeared on the stage of history, and by the present time, the study of his imagination, creativity and activities has an important value in the education of young people who are getting special in the directions aimed at artistic education in the higher education system.

Practical application: Kamoliddin Behzod's work has influenced not only Uzbek as well as Asian and European art and culture. Allows you to further comprehensively study the development and transformation of miniature art. Based on the classification of the main directions of the studied period, it can be used to create albums on the work of miniature artists, educational and methodological manuals on the miniature art of Uzbekistan, textbooks and monographs.

Keywords: *Collection, Muse, workshop, Oriental Raphael, painting, Movarounnahr, miniature, real, master, composition, Renaissance, aesthetic, sculpture*

Years, centuries pass, the Kishi of every time repeatedly turn to the spiritual treasure of the great talent Kamoliddin Behzod. At the time of independence, the study, promotion of this muse's work fully acquired a new meaning and essence.

The unique painted works of Kamoliddin Behzod, which contributed to the development of the world of Fine Arts, still amaze the world. The works created by the great artist have always served as a source of inspiration and an example for many art figures. Artist-scholars such as Sultan Muhammad, Qasim Ali, Mavlonov Darvesh Muhammad made a worthy contribution to the development of the Oriental miniature school. The work of Kamoliddin Behzod will have an important place not only in the development of our national art, but also in the further spiritual development of our people.

The National Institute of painting and design named after Kamoliddin Behzod held an international scientific conference on "the work of Kamoliddin Behzod through the eyes of World Scientists". It discussed the contribution of Behzad, the great muse of the East, an outstanding representative of the Timurid Renaissance, to the jahanshumul heritage, to World Culture. The conference was attended by prominent scientists and specialists of our country, guests from Turkey, Iran, Azerbaijan, France, the Netherlands, India.

— Behzod is considered a mature muse who created a large miniature school in his time,— he says. The head of the Timurid assumption in France is Frederick Bressand.— The world society, as always, has engaged in a very good deed. The book included extremely rare, valuable pictures. I am glad that another significant work has come to the world for scientists, specialists, lovers of miniature art.

XIV–XV centuries—we are not mistaken to say from the golden pages of the history of the Uzbek people. Due to the high level of creative and comfortable historical atmosphere of the Renaissance, which arose in the kingdom of Amir Temur, many great scientists, philosophers, poets, artist artists such as Mirzo Ulugbek Abdurahman Jami, Alisher Navoi, Kamoliddin Behzod have created effectively. Among them, Kamoliddin Behzod has been a powerful, cultured, creative people, not only the love of the culture and art

of the Turonzamin peoples. Fireworks were created during Buddhist periods.

Kamoliddin Behzod (1455–1535) was a Persian miniature painter, who created at Herat in 1468–1506, and is regarded as one of the major masters of Herat's School of drawing. In the West it is recognized as "Rafaeli of the East".

There is no exact information about the life of Kamoliddin Behzod. It is widely accepted that Behzod was born into an artisan family, as no information has been found about his background.

Magnificent palaces in varakhsha, Panjikent, Sopollitepa, Karatepa, Chiliktepa huge pictures on the wall, stone and ceramic sculptures testify that our ancestors created perfect art monuments as early as ancient times. With the spread of Islam, elegant art forms began to manifest themselves more in the form of manuscript books, separate muraqas (albums). As a result, paper, books increased, the literacy of our people rose to a high level.

In his formation as an artist, Alisher Navoi has incomparable service. In terms of contemporary interpretations, Behzad, the "nodiri of the century, the pioneer of the Artist", took a complex path as a creator. During his life full of contradictions, he created under the hands of such rulers as Sultan Husayn Boyqaro, Shaybani Khan, King Ismail Safawi, King Tahmosip. The bulk of his life was spent in Herat, the second capital of the Timurid dynasty. At a certain point, at the invitation of the Safavid dynasty, he lived in Tabriz and created works. There is speculation that the artist was born in Samarkand. Until now, 1455 year in Herat the Craftsman is said to have been born in his family.

Herat was one of the most beautiful cities in the East at that time. Behzod divorced his parents early. He is brought up by Mirak Naqqosh, a famous muse in Herat, the head of the Royal Library. Mirak Naqqosh had led the "famous forty artists" Convention and established the works of Nigoristan, the Academy of Arts, in current terms.

The famous English Orientalist Edward Brown writes about this; "the noble princes, such as Behzad and Shoh Muzaffar, who gained great fame in that time, undoubtedly matured as a result of the support of Mir Alisher Nawai". Kamoliddin Behzod gets acquainted with the famous calligrapher Sultan

Ali Mashhadi, with whom he collaborates. Abdurahman goes to Jami. When his hard work, talent, hard work is revealed to Alisher Nawaz, he calls Behzod to his presence and engages him in court work. Sultan introduces Husayn Mirza. The ruler will build him a creative house in his garden and provide for all the conditions for creativity. Sultan Husayn Boyqaro appoints him head of the Royal Library in Herat. Behzad now spreads throughout Khurasan, head over all the naqqoshs, musavirs here. It was during this period that Behzod's most sara works were created. The series of works on Sharafiddin Ali Yazdi's "Zafarnoma", depicting the Majlis of Husayn Boyqar, muraqqa (album) dedicated to the history of Temur, "Solomon and Absol" by Abdurahman Jami, "Boston" and "Gulistan" by Muslihiddin Saadi, paintings on Nizami Ganjavi's "Khamasa", the image of "Garden Behisht", portrait of Abdurahman Jami, "Party at the Palace of Sultan Husayn Mirza", "Malik Daro and the Horsemen", "Yusuf and Zulaiho" the discussion inside the mosque.

King Ismail Safavi also takes Behzad to Tabriz — his court — among Herat's prominent artisans, naqqoshas, calligraphers. It provides a favorable environment for the muse. With the artist history Zaili, who created the National Uzbek miniature school in Herat, Tabriz also lays the foundation for the elegant art school. He created a huge number of classical works in the same period together with a group of disciples. In particular, the works "Portrait of a Prince of a Century", "Portrait of Murad White Sheep", "Battle of Camels", "Portrait of Shah Tahmasib", "Official Perspective" — from this sentence. While the great artist lived and worked in Tabriz, he did not forget about his homeland at one point, going to Herat from time to time.

The fact that he lived in spiritual isolates in Tabriz can be noticed from the references in some of his works. For example, the fact that he signed on the edge of the image of King Ismail Safavi "Faqir Behzod", "Camel battle" to the edge of the image "Pencil, Nomurod, Faqir Behzod, touched this work when his life exceeds seventy" can be evidence of our opinion. Behzad gave thanks to the artists from different places like Sultan Muhhammad, Oqa Mираq Mir Saeed Ali in Tabriz. In particular, he taught Mir Saeed

Ali, who grew up in Termiz, his skills and the secrets of painting without ayamay. They, in turn, successfully continued the tradition of the teacher in the famous cities of the east of the XVI century — Tabriz, Kabul, Delhi, Bukhara after the death of Behzod. As a result, New-new schools were created, influenced by Uzbek miniature art.

Sharafiddin Ali Yazdi's "Zafarnama" was reproduced by the famous Calligrapher Sultan Ali Mashhadi. Behzod decorated it with rare miniatures. The book was taken to the Khumoyun Palace. It was kept for several years at Akbarshah Palace as the rarest manuscript. He is then taken to Iran by a rare King in the form of a valuable loot. Muraqqa (album), which depicts the Majlis of Sultan Husayn Boyqara, was specially made for Sultan Husayn Mirza's Royal Library in Herat. More than 40 beautiful miniatures in it belong to Kamoliddin Behzod moose. Muracca was bought by the French art scholar Muse Foshe in the early 20th century and handed over to the Louvre. Abdurahman Jami's "Solomon and Absol" was copied by the famous Calligrapher Sultan Ali Mashhadi. Kamoliddin Behzod decorated it with his miniatures. This work was also kept in Afghanistan until the beginning of the 20th century.

The miniature work "Garden Behisht" in Herat is considered one of the most beautiful and rare works of Kamoliddin Behzod. But the year of the work in question and the place where it is now kept is unknown. All 33 shots of Amir Khusrav Dehlavi's "Khamasa" were made by Behzad and his disciples. This work is kept at the National Library in Berlin. In 1567, the "muraqqa of the history of Temur" was made by running silver and gold water. It contains several miniatures by Kamoliddin Behzod. They are all dedicated to the life and work of Amir Temur.

Miniatures such as "Temur's accession to the throne", "Welcome ceremony in Timur's kingdom", "Attack of Timur's armies on the fortress", "Construction of a mosque in Samarkand" are kept in Boston, USA, as real high works. The poet Saadi's "Boston" was copied by Sultan Ali Mashhadi in 1487 for the famous library of Sultan Hussein Mirzo Boyqaro in Herat and decorated by the talented artist master Muzahhib. The work is now in the Cairo Museum.

According to the information published by the French art scholar Rens Gruze, each of the miniatures in this collection, in which Kamoliddin Behzod is worked, impresses a person as a separate work of Fine Art. A famous miniature depicting a party in Sultan Hussein Mirzo Boyqara's Garden in Herot is included in this work "Boston". These were published in Arabic in the fifties with commentary by the Egyptologist Dr. Muhammad Mustafa. And the original image of Hussein Boyqaro was made by the Swedish art historian F.P. Martin is in his private collection. In many countries of the world there are copies copied from this portrait. In this image, Sultan Hussein Boyqaro as a man with a graceful oblique-eyed yapasqi face with royal robes was vividly expressed.

As we observe the painting, Hussein Boyqaro and Kamoliddin Behzod are commemorated by the eyes of Contemporary Zahiriddin Muhammad Babur. "Sultan Hussein was Andam boyluq man of oblique eyelash poetry. Belidin was lower thin. Bo vujudkim lived a great youth and was white-bearded, dressed in a cheerful, red Abyssinian. The Black Lamb would wear a bulge, or a cap... Mafosil (joints) could not pray in terms of hard work, would not fast. What was more beautiful than the Holy One, and his eyes were like the Holy One... for forty years he was king in Khorasan." The image of Kamoliddin Behzod Hussein Boyqaro fits perfectly into this definition.

A certain portion of the miniatures that Nizami worked on a copy of the Ganjavi "Khamasa", French scholar Mi John the Turkish scholar Aramnokbeklar added that Kamoliddin Behzod worked the rest of the pieces with Kasim Ali Chehrakusho by Oko Mirak. The work is now in the UK museum. One manuscript, the author of which is unknown, was transcribed in Herat by Calligrapher Muhammad ibn Attor to the White. Elegant miniatures in which Kamoliddin Behzod worked come to him, leaving specialists lol. Among them, such famous beautiful miniatures as "Dance of dervishes", "Welcome of Shirin by Khusrav" will captivate a person. This rare collection is also in the UK museum.

The manuscript of Amir Khusrav Dehlavi's epic "Layli and Majnun" was copied by the unknown calligrapher. This epic includes miniatures such as "The time of Layli and

Majnun studying at the madrasa", "Beautiful view of the garden", with its naturalness, vitality. The manuscript is housed in the Saltykov-Shchedrin library in St. Petersburg.

"Tuyalar jangi" was created by Kamoliddin Behzod in Tabriz in 1525. On white and black camels there are various closed utensils. Camel owners pull out the "jaws" of their camels on both sides and "accelerate" them into battle. Standing at one end, muysafid watches a camel fight. The view of camel extraction is particularly vividly reflected. This condition, in turn, is clearly felt to be "infected" even with the people depicted in the picture. On the top-side corner of the miniatures are inscribed: "this image is a fragment of the muraqqa of creation, a verse from the Quran," do they not look at how the camels were created?", referring to the fact that qalami shikasta faqir and nomurod Behzod entered this work in the experience of gaining an extremely rich experience after his life reached the age of seventy". The work, along with other works by Behzod, was first exhibited at the 1931 exhibition of Oriental Art in London.

According to the "History of Iranian art" (Tehran), the original is now kept in the Gulistan Palace in Iran. The poet Abdurahman Jami siymasi, who was drawn by Kamoliddin Behzod, has been acknowledged as an outstanding achievement of World tasiviri art. "In the work of King Tahmosib, the childhood of the prince is depicted in the bosom of nature. This work can be said to be one of the most representative examples of the work of a great artist. At one end, the "Behzod" epistle is finished, which is kept in the famous Louvre (France).

Another copy of Nizami Ganjavi's "Khamasa" copied by the famous Calligrapher Sultan Ali Mashhadi was decorated with Kamoliddin Behzod miniatures. This work is kept in the library of Mohammad Naim Khan of Afghanistan. In addition to these, the works "Scientists' guesses", "An Old Woman and a Young Man", "Bahram Goor on the Hunt", "Party at Sultan Husain's Palace" and the portrait-images of Muhammad Shaybonihan poet Abdullakhan Hotify, poet Abdurahman Jami Jami Jami, which are now in the museum and private collections of various continents of the world, have already become a universal cultural property.

Behzod created a special school “Behzod school” in the history of miniature art. He took miniature art to a new level with his style of depicting real life phenomena and nature, means of using paints, ways of representing the events being painted in thin lines, mastery in being able to reflect human mood and movement, the breadth of painting composition and covering various phenomena, evoking incredible aesthetic pleasure, creating a new era in its history. Behzad’s miniatures were recognized as the highest achievement of this art even in the Muslim East and West while he was still alive and especially after him, and became famous as the most valuable works of art. According to experts studying Behzod’s work and legacy, his works, known to date, consist of about thirty series of paintings and Paintings.

Conclusions

In the 15th–16th and recent centuries, the disciples of Kamoliddin Behzod could be found in Herat, Tabriz, Bukhara, Samarkand, Sheraz, Isfahan, Istanbul, India, as well as in many other cities of the vast East. Sultan Muhammad Qasim Ali Chehrakushoy, Darwish Muhammad, Ustad Muhammadiy, Muzaf-

far Ali, Yusuf Mullo, Rustam Ali, Shaykhzoda Khurosani, King Muzaffar, Mir Saeed Ali, Mahmud Muzahkhib, Abdullo, among others, more than a dozen outstanding musawwires have continued The Behzad school, his style with excellent success according to their modern times. Contemporary followers of Behzod school can also be seen in Afghanistan (Ustad Muhammad Said Mash’al), Iran (Karim Tohirzoda Behzod), Uzbekistan (late Ustad Genghis Ahmarov) and the eastern regions of Bashkortostan. Now, in the study of the history of art, painting in the countries of the East and Ovroopo, the history of miniature drawing, in particular, the Behzod miniature school, is studied and studied separately and taught in special schools. Behzad’s skill and school as a muse is highlighted as a remarkable achievement of the art of his time in all studies on the history of the culture of the Timurid period. Behzod is a great and zabardast artist, who has made an indelible mark not only in the history of the museology of the peoples of the East, but also in the history of World painting, who, with his magnificent and valuable miniature masterpieces, has gained a significant place in the history of World Culture.

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