



MAHMUD MUZAHHIB'S WORK, HISTORY OF THE BUKHARA MINIATURE SCHOOL, ITS PLACE IN THE DEVELOPMENT OF MINIATURE ART IN UZBEKISTAN TODAY

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Abstract

Miniature art is of great importance as the most ancient art form in the visual arts of the Middle Eastern countries. Because this art form is considered a national art form not only in our country, but also in Iran, Tajikistan, Azerbaijan and all Arab countries. Miniature art can be called a visiting card in the promotion of our and our fraternal peoples' art and culture, as well as all Muslim countries. In this article, we aim to provide brief information about the emergence and development of miniature art in our country, its place in world culture and art, and about artists who have made an invaluable contribution to the development of this art in history and today.

Keywords: Miniature, book art, muzahhib, calligrapher, lacquer miniature, parchment, stone paper, title, plate, title, "King of Calligraphers", Sheikhzadeh, book miniature, portrait miniature, pattern art, catalog.

Introduction

Speaking about the fine arts of Uzbekistan, of course, it is impossible not to mention the art of miniature. Because this type of art is considered the oldest art form in Uzbek painting and has a history of several centuries. Miniature (French miniature; Latin minium - red paint) - small-scale (miniature) works of fine art with extremely elegant artistic techniques. The term miniature is also used for exquisite miniature paintings created to decorate medieval manuscripts, as well as small-scale paintings made on bone, parchment, imitation (stone), metal, porcelain, and sometimes household items (tobacco, watch, ring, etc.) (see Miniature miniature). Such areas of artistic miniature as book and portrait miniature are widespread. In book miniatures, pictures are painted in color using tempera, gouache, glue, watercolor, and other paints, directly onto the pages of manuscript books, and the patterns (titles, titles, plates, etc.) are combined with the decorations of these books. Miniatures have been known since ancient times. For example, in ancient Egypt, pictures were painted on papyrus paper with a flat surface and in the style of color painting. The last ancient miniatures (IV-VI centuries) attract the viewer's attention with their clear and accurate depiction of shapes and lighting conditions. This style prevailed in Byzantine miniatures (mainly





religious manuscripts) until the 10th century. Over time, the features of folk art entered miniatures. In the Gothic miniatures of the 13th-15th centuries, the desire to accurately depict nature intensified, the pictures were explained with text, the forms were revived, and a wide emphasis was placed on landscapes, interiors, and architectural frames. In France, the great masters of miniature painting A. Bonnevieu, Jacquemar d'Eden and others worked effectively.

Methods

Medieval Western miniature is distinguished by the abundance of local schools. Miniature painting developed in Armenia (VI-VII centuries), Georgia (IX-X centuries). In the Middle Ages, specific schools of miniature were formed in the East. A number of new schools of miniature painting stand out in Arab miniature: all the decorations of manuscripts of Egypt, Syria, Iraq, Afghanistan, Central Asia, Azerbaijan, Iran, Bukhara, India are harmonious; the subtle harmony of linear rhythm, landscape, and colors determined their decorative structure. The introduction of miniature art into Central Asia is associated with the entry of the Arab Caliphate into these territories. Islamic culture entered the territories that were part of the Caliphate. Since it was not possible to depict living things in Islam, miniature art began to avoid reality in depicting nature, people, plants and birds, and to express the word of God in words (calligraphy), and to decorate books (kitobat). In Central Asia, including in the lands of Khorasan and Transoxiana, the introduction of this art spread to the 7th-10th centuries.

Results

During the reign of the Timurid dynasty, the Shaybanids and the Ashtarkhanids, miniature art developed further, and the Herat miniature school and later the Bukhara miniature schools were founded. At first, illustrations were made for scientific manuscripts (for example, the Arabic translation of Dioscorides' treatise on medicine "Dorilar", Abu Rayhan Beruni's "Osar ul-Baqiya" - "Relics of the Past", Qazvini's "Nujum" - "Stars", etc.), and later for works of art (such as Hariri's "Maqamat", "Kalila and Dimna", "Tarihi Tabariy"). Miniatures created to decorate manuscripts of fiction, mainly epic poetry - masnavi, epics (including Firdawsi's "Shahnama", "Hamsa" by Nizami, Khusrav Dekhdavi, Alisher Navoi, works by Jami, Sa'di, Hafez Shirazi and others), form a separate category.





Main Part

The role of the Bukhara school and the artists of that time who worked in it in the development of miniature art is incomparable. After Samarkand was captured by Shaybani Khan in 1507, its capital Herat was captured. As a result, Maverannakhr separated from Khorasan, which could not but affect the further development of Central Asian miniature art. As a result of long wars and struggles for the throne, Herat ceased to be a center of culture and art. Cultural centers moved to Maverannakhr. Later, the capital was moved from Samarkand to Bukhara, and Bukhara, becoming the center of the state, developed as a cultural center. During the reign of the Shaybani rulers, large-scale creative work was carried out in Bukhara, attention was paid to science, education, and religion. It was during this period that the Bukhara School of Miniatures was founded, and many local and master painters from Herat worked there.

The Bukhara miniature school is a unique direction in the miniature art of Uzbekistan. It was formed in Bukhara in the Middle Ages (16th-17th centuries). The period of development of the Bukhara miniature school of the school coincides with the reign of the Shaybani-Ikhans (16th century) and the Ashtar-Khanids (17th century) in Bukhara. The Bukhara miniature school, which developed under the influence of the Herat miniature school, was initially associated with the work of representatives of the Herat miniature school who came to Bukhara and took the form of movements reflecting an independent style that was being formed under the influence of local artistic traditions, and developed independently from the mid-1550s. It had such features as generalization, compactness of form, clear and large-scale processing of clothing and decorations, uniform structure of space, simplification of architectural images and backgrounds. The general colors are bright, clear (the predominance of orange and black is noticeable), the paintings are characterized by a spirit of creativity, solemnity. The paintings widely depict scenes of receptions, meetings in the lap of nature, everyday scenes, moral scenes from court life, and other subjects; scenes of nomadic life, local ethnic groups are also found. From the end of the 16th century, along with the traditional, formal, and luxurious direction in fine art, democratic themes were formed and strengthened, and the number of genre scenes from urban life and craft themes increased.

By the beginning of the 16th century, under the rule of Ubaydullah Khan, the traditions of Herat cultural life were significantly revived in Bukhara: meetings of scholars and fuzalos, historical conferences, and literary circles were established. Ubaydullah Khan, who went down in history under the name "Dervish on the Throne", was an enlightened ruler with a literary and religious education. It is known from





history that he himself wrote poems and ghazals under such pseudonyms as "Shaybokkhan" and "Shahbudak". It was during the reign of this ruler that cultural life greatly improved. The compositional means and methods of the Herat school were firmly established in the work of the masters of Bukhara painting. The unique local style of Herat was preserved until the first half of the 16th century. In connection with the transfer of part of Khorasan to the Safavids and the relocation of the capital to Tabriz, the masters were taken to the capital. At this time, Herat was occupied by Ubaydullah Khan, and (1529) many skilled master painters were taken to Maveraunnahr. Among the Herat miniaturists who moved, it is worth highlighting the activities of Sultan Ali Mashhadi, who came to the palace of Shaybani Khan - the so-called "Shokh of Calligraphers" - and his student Mir Ali. With their arrival, the Movaraunnahr painting school undoubtedly became richer. Thus, during the reign of Shaybani Khan, the Movaraunnahr miniature school was characterized by its tradition: the commonality of the cultural heritage of Khorasan and Movaraunnahr. The major representatives of the Bukhara miniature school were: Mahmud Muzahib, Shaikhzoda, Abdulla Musavvir (16th century); Muhammad Sharif, Muhammad Muqim, Avaz Muhammad, Muhammadamin, Farhod, Mulla Behzod, Khoja Gadoy (17th century) and other painters. Due to the strengthening of Movaraunnahr's relations with neighboring countries at the end of the 16th and beginning of the 17th centuries, the influence of Indian and Iranian fine arts was reflected in the works of representatives of the Bukhara miniature school. During this period, thanks to the mutual cooperation of local and Herat masters, the Samarkand and Bukhara miniature schools flourished. Its distinctive features, the fact that the image occupies the entire page, the expression of the events depicted is simple, household themes, a rich variety of mythical landscapes, architectural buildings and delicate patterns, facial expressions, restrained bodies, local costumes are characteristic of Central Asia. In the images, the sky is golden or blue, the dominance of yellow gold, light red and red colors, the flowering peach, almond trees, the silver color of the water in the ditches, the colorfulness of the stones around them provide the decorative brilliance of the miniatures. These works of art are currently kept in various museums and libraries around the world. In particular: illustrations for Jami's "Yusuf and Zulaykho" are kept in the New York Metropolitan Museum, Mahmud Muzahib's "Sultan Sanjar and the Old Woman" is kept in the National Library of Paris, "The Burial of Alexander" is kept in the Bodleian Library in Oxford, Sa'di's "Bo'ston" (1575-76), Jami's "Tuhfat ulharor" (1670s), Dehlavi's "Tarihi Khizr Khan" (1579), Nizami's "Hamsa" (1648, all in the Saltykov Shchedrin National Library in St. Petersburg), Firdaws's "Shahnama" (1664, in the Institute of Oriental Studies of the Academy of Sciences of the Republic





of Uzbekistan). The contribution of the famous master painters of the Bukhara miniature school to the miniature paintings and decorations of the above-mentioned works is incomparable.

Discussion

Among these painters, Mahmud Muzahib stands out. Because the works he created and the pictorial style he created serve as a great school for calligraphers and miniaturists today. Muzahib was originally his pseudonym, indicating his profession. This was typical of artists of that time, and it was customary for them to add the name of their profession to their names, regardless of what profession they had. Muzahib means gilder, that is, one who decorates books with gold water. This indicates that Mahmud's original profession was a master who decorated books with gold water. Mahmud Muzahib was a leading master in the Bukhara library during the Shaybanid era. The artist's dates of birth and death are unknown. However, today he is known not as an Illuminist, but as a wonderful calligrapher and miniaturist who created many illustrations for works of classical Persian literature. Mahmud began his career in Herat under the guidance of Kamoliddin Behzod; all researchers note the great influence of Behzod's style on his early works. His teacher in calligraphy was the famous Mir Ali Haravi, and Mahmud Muzahib later moved with him from Herat to Bukhara. The Uzbek Shaybanid dynasty, which ruled in Bukhara, claimed to be the heirs of the cultural wealth accumulated by the Timurid rulers of Herat. In the 1510s and 1520s, the Uzbeks made several unsuccessful raids on Herat, but it was only in 1527 that the troops of Ubaydullah Khan managed to capture it. Although Mirza himself, who ruled in Herat, fled and managed to take part of the Timurid treasures and library staff, a number of masters remained in the city, including Mulla Yusuf, Mahmud Muzahib, and the famous calligrapher Mir. When Ali Haravi, who led the Shaybanid librarian, arrived in Bukhara, Ubaydullah Khan ordered him to follow them to Bukhara. These masters founded the brilliant Bukhara school of painting, which flourished in the 16th century. Despite the fact that Mahmud Muzahib played a leading role in the development of the Bukhara school, very little is known about him in the sources. Mirzo Muhammad Haydar Davlat, who lived in the early 17th century, wrote of the artist: "He was superior to Mawlana Mahmud Yori in illuminating the pages." Mahmud Muzahib survived several rulers: he began his career in Herat, a major city of the Timurid Empire, at the beginning of the 16th century, and continued it in Bukhara under Ubaydullah Khan (1533-39), Abdulaziz (1539-50), and Yormuhammad (1550-57). During this time, he created many manuscripts, and he worked in various positions in the state (illustrator, gilder, and





calligrapher). Mahmud Muzahib's legacy literally accumulated gradually. In 1937, Persian art expert Armenag Sakisyan proved that the calligraphy in Persian manuscripts signed "Mahmud Muzahib" actually belonged to Mahmud Muzahib. Then another expert, Behzod E. Bahori, one of the best researchers of the work of Mahmud Muzahib, proved that Mahmud Muzahib and Sheikhzade were one teacher, who signed his works under different names: Sheikhzade, Sheikhzade Mahmud, Mahmud Muzahib. Most of the works signed with these names are stylistically close. It is also interesting that the manuscript "Tuhfat ul-ahror" with miniatures by Mahmud Muzahib (one of which is signed with his name) contains the inscription "Tuhfat ul-ahror" by the Mughal emperor Shah Jahan: "Jami's" "Tuhfat ul-ahror". Rewritten by Sultan Ali with illustrations by Sheikhzade". This confirms the version that Sheikhzade signed "Mahmud Muzahib", that is, Mahmud Nuroni, after moving to Bukhara. Of the master's many works, only a few have survived to this day. The list of manuscripts in which Mahmud's participation is undeniable includes:

"Tufhat al-Ahrar" by Jami (National Library, Paris)

"Oirani Saadain" by Amir Khosrow Dehlavi (Israel, museum)

"Divan" by Jami (New York Public Library)

"Makhzan al-Ahrar" by Nizami (National Library, Paris)

"Bustan" by Sa'di (Calouste Gulbekian Foundation, Lisbon)

"Rawdat al Muhibbin" collection of poems (Salar Jang Museum, India)

"Bahoristan" by Jami (formerly kept in the de Laurie collection, Paris)

"Guliston" by Sa'di (embroidered, part in a private collection, part sold at Christie's auction)

"Boston" by Sa'di (private collection)

"Boston" by Sa'di (Guliston Library, Tehran)

Jami's "Yusuf and Zulayha" (Art and History Trust collection)

Jami's "Devon" (private collection)

Jami's "Tuhfat ul-Ahrar" (Sackler Gallery, Washington)

Sa'di's "Boston" (Keira Collection, London)

Sa'di's "Guliston" (embroidered, private collection, some of the sheets were sold at Christie's auction).

Mahmud followed Behzod's work in the compositional structure of his early works. Over time, he began to introduce his own methods into the traditional construction of scenes and create new variants. From the time he worked in Bukhara, he offered new solutions to the layout of pages from classical texts. Mahmud Muzahib was the first in the Bukhara school to use a cutout model of the face (Nizami, National Library, Paris, miniature "Sultan Sanjar and the Old Woman" from "Makhzan ul-Asror". A number





of researchers admit that the modeling of faces is the result of the intervention of the artists of the Babur-book reader Emperor Jahongir, where the manuscript was stored for a long time. One of the "facial experts" who served there - "chihra-i" - modernized and retouched them. with chiaroscuro). At the same time, the artist was a good portrait painter, his miniatures often feature the faces of sultans and courtiers. It also has a portrait of Alisher Navoi (Mashhad, Imam Reza Mausoleum Library; it is believed to be Behzod's copy of the original) and images of lovers on separate sheets.

Conclusion

The role of the Bukhara School of Miniatures and the work of Mahmud Muzahhib in the development of modern Uzbek miniature art is incomparable. Because the artistic and creative heritage created by the representatives of the Bukhara School has a great influence on the work of our miniature artists today, serving as a great creative school for them and also as a source of inspiration. In addition, today, using the rich cultural and spiritual heritage of our people in the upbringing of the younger generation, penetrating the hearts of our youth through classical literature, classical music and works of fine arts is one of the most effective methods of education. Our first President Islam Karimov, in his work "High Spirituality is an Invincible Force", which perfectly justifies the revival of spiritual and cultural heritage, writes: "Of course, the spirituality of any people or nation cannot be imagined without its history, its unique customs and traditions, and vital values. In this regard, naturally, spiritual heritage, cultural wealth, and ancient historical monuments serve as one of the most important factors." The role of fine arts in the spiritual development of man is incomparable. Because fine arts always promote beauty and spirit. This increases the aesthetic taste of people and broadens their worldview. Especially in miniature art, the symbols that express the continuity of traditions in works of art encourage a person to philosophical thinking. In the widespread use of the artistic and stylistic aspects of Eastern miniature in the education of young people, the figurativeness of the image, the decorativeness of colors, the elegance of the images, and the purity of the execution are important. Therefore, many miniature painters have created their own creative examples on historical and modern topics, carefully preserving the artistic laws and rules of miniature. Today's young Uzbek artists also refer to the heroes of Firdawsi's "Shahnama", Nizami's "Khamsa", Sa'di's "Guliston", Jami's "Yusuf and Zulaykho", Navoi's "Khamsa" epics and other historical and literary sources in their works. Even today, there are a significant number of master artists who continue the art of miniature in our country. They, relying on the master-student tradition, pass on the secrets of painting inherited from their masters from generation to generation, polish





them, and make a great contribution to giving them a modern spirit. Our miniature painters such as K.Abdullayev, A.Karimov, K.Mirzayev, Sh.Shoahmedov, T.Karimov, H.Mirsoatov, K.Omonov, N.Kholmatov, D.Toshev, B.Hojimatov, B.Tohirov, Toir Boltaboyev, Sadriddin Pochchayev are among them. In recent years, a lot of work has been done in our country to develop this field and promote it to the public. In particular, for the first time in Uzbekistan, the catalog "Modern Miniatures of Uzbekistan" was created, which includes the works of artists. The catalog "Modern Miniatures of Uzbekistan" was created by the Academy of Arts in Uzbek, Russian and English in order to promote the Uzbek national heritage. It was prepared for publication in cooperation with the Union of Artists of Uzbekistan, the Academy of Arts' magazine "Art" and the Kamoliddin Behzod Museum of Oriental Miniature Art and was printed in 1000 copies. In parallel, at the exhibition of miniature artists organized at the Kamoliddin Behzod Memorial Garden Museum of the Academy of Arts of Uzbekistan, the works of famous master miniature painters in our country were very popular with the exhibition participants. In general, it is no exaggeration to say that attention to not only miniature art, but also fine and applied arts has risen to new levels in our country. We can safely say that such actions serve to promote our culture, traditions and values to the whole world and increase attention to our country.

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