



MINIATURE SCHOOL OF BABURIYS

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Annotation. This article reflects on the formation and specific development of The Hindu miniature school, which has a special place in the development of Oriental miniature art, in which the Great King and poet, our compatriot Zahiriddin Muhammad Babur and his descendants, developed in close connection with the cultural and educational norm of the Boburi era miniature, their unique artistic and aesthetic characteristics.

Keywords: miniature art, artistic-aesthetic characteristics, image of ceremonies, episode.

One of the characteristic features of the "Qilqalam art" of the baburian period was a series of miniature works in the form of a community. This style, from its pictorial wear, the central figure in the history, social and miniature again-the role and position of the characters around the king in society can also provide information in khaki. In addition, the image of the palace mulocots, processions, and ceremonies held on the occasion of the festivities are also a vivid expression of the tradition of the Tsarist activities of his time. From this point of view, the miniatures drawn by the qilqalam Sahib are also part of the order of historical documents.

For example, in the miniature of the Indian artist Manohar, titled "Jahangir with his eagle at court", one can understand that the image of a man sitting next to Jahangir is a prince from the resemblance to a king. Another important reference is the absence of his image in the miniature drawn after Khusraw's defiance of his own father in relation to the muqaddam drawing, a cimmicky fact testifying to an event at the palace.

The manuscript of Zahiriddin Muhammad Babur's world-famous memoir "Baburnoma" had spread to the world earlier than NUS'ha. The work is very qim-matted, not only in its content but also in its unique paintings. The manuscript of the "Beaver" in the British Museum contains 94 miniatures and a 2-page jewel at the beginning of the book. From the signatures to the paintings, it is clear that 41 artists from Akbar's court were involved in their work. Among the musavvirs, the work of Kesu Kujaro-ti, Ras, Dahniroj, Sangar Kujaroti, Sarun, Taryo, Bahwani, Shu-dek, Middle Asian and Iranian master Mansur, Ibrahim Naqqan, Abdullah, Farruhbek, Jamshid, Ibrahim Qahhor deserves a particularly high appreciation.

Of all the miniatures, only 21 represent military marches and battle plaques. 73 have vivid and convincing depictions of Indian fauna and flora, feasting, hunting, life scenes, historical events.

The conditionality of Oriental miniatures, that is, the need to embody a whole series of events or episodes in a small space (on the surface of a book sheet), was skillfully used by "Boburnoma" artists. To fully represent complex events, the dastes they are separated into three to four episodes. Each has an independent composition. They are placed from the bottom to the top of the book page.

On this basis, a logical connection with each other forms a holistic plotno, which reveals the theme of the work. Take, for example, Babur's meeting with his sister Honzodabegim (miniature 7). The first episode is that Babur Muhammad had his cockatoo with his horse and his observer Muhammad had the cockatoo with his horse away; in the second – Babur and Muhammad Cockatoo's conversation with Khonzodabe – gim; in the third – the view of the Palace on the right above; in the fourth – the nature of Khindistan is given. In the 16th miniature, representing Beaver's illness, the first episode is a pioneer exit at the gate to the guests; in the second – half of the palace; in the third, the Beaver sick bed of the palace; in the fourth – landscapes of nature.

"Among the heroes of the bubble, the multicolor is occupied by historical figures. In particular, the image of King Babur is the main one. In 46 mini-paintings, the figure of Babur Mirza is drawn in different cases. It is important that when a Beaver sits on the throne, on battlefields, on hunting, at a party, during a conversation with people, a person appears in disguise on a journey through Hindestan. In the center of all the miniature is a charming figure full of great strength, strong-willed, brave, brave, with a rich, kind-hearted soul and a munis gaze in the spiritual world of the same neighborhood. These are Rhea-lithic portraits of a noble statesman, a skillful warlord, a scientist and a poet. In other words, the same figure in miniatures is similar to beandoza's famous portrait of Babur when he was reading a book in the garden. This famous portrait is in the British Museum

With Zamona zayli, certain changes have entered the fine arts styles, and the tradition of miniatures, previously drawn in Group form, has been enriched at the expense of portraits. "Of course, while it was relatively easy and easy to create portraits compared to the requirements of the previous style, but this genre required a new approach to the object from the artist. Consequently, now the artist was responsible not only for the close-up of the image, but also for the expression of the external-profile or three-quarters of the face, but also for bringing out its character-inner world through the facial-eye structure. Because of this style, later appearance and inner world cohesion were also reflected in Group miniatures.

We think that the creation will be visible as a kind of historical evidence that the artist is aware of the Personality of Avrangzeb and the events on the eve of his accession to the throne. .

The Shah is exactly the same as Avrangzeb, who sat next to his throne-not fakat on his face, but also the image of the supporters of shakhzoda among the courtiers, which is reflected in the miniature tas-vi-rida Kham has a symbolic expression, namely: "on the left side of the throne is Darius Shukuh, on the right side of the throne is the minister-Sa'dulla Khan, behind the image of khissa koshgan Maharaja Jaswanth Singh" and hokazo.

Based on a work or two, the image of reality is only an example of some of the features of the miniature School of grandfathers.

Since the miniatures drawn by the masters of muqalam are currently in public and private funds in different parts of the world, we will limit ourselves to mentioning the miniatures from some manuscripts below:

1. A copy of Ferdowsi's *Shahnama*, decorated with nine miniatures, kept in the British Museum.
2. A collection of miniature copies of Abdurrahman Jami's "*Tukhfat al-ahrar*" and Sharafuddin Ali Yazdi's "*Zafarnama*" manuscript.
3. Fifty miniatures made by Mir Ali in the style typical of the Bukhara school for Sultan Husayn Boygaro's "*Majlis ush-shuaro*" about Hamida Begim, the wife of Humayun Mirza.

When creating these works, the artists first copied the miniatures of Behzad and his students Oko Mirak, Sultan Muhammad, Mirza Ali, Qasim Ali, and Muzaffar Ali. Then, the most successful examples copied from the original were kept in the State Galleries for the study of future fine art devotees.

Thus, "the art of Baburi painting created in the second quarter of the 16th century was not only the basis of a new school, but it was also developed later in the work of the best Indian painters from Herat, Bukhara, Tabriz and Rojpu-tan" (2. 34 b).

If we focus on the direct support and patronage of the rulers of the Babur dynasty in the development of the miniature school, we will witness that Akbar and his descendants did not miss their blessings from the devotees of the *muqalam* art. On the initiative of Akbar personally, under the leadership of Mir Syed Ali and Khwaja Abdusamad in the department of palace painters, about a hundred skilled painters painted the works "*Boburnoma*", "*Chingiznoma*", "*Kalila and Dimna*", "*Mahabharata*", "*Ramayana*", "*Temurnoma*". worked, and most of the illustrations were also printed on fabric.

In Jahangir's reign, painting was an art form that rose to the level of a symbol of cultural development. The improvement of this area of beauty was certainly connected primarily with the personal attitude and encouragement of the ruler to the magic of the pen. For this reason, contemporary Indian artists Bishon Ja, Keshava Manohar and Makhdavi became the leading representatives of Babur visual art, along with court painters Farrukh Bek, Aqo Rayza, Ustad Mansur, Muhammad Nadir and Muhammad Murad Samarkandi.

The king took an interest in their work not only as a "patron ruler", but also as an expert. "Bordiyu," said Jahangir, "if painters depict a person's portrait in parts in turn, I can tell which part of it belongs to which artist's painting." This one sentence shows how well the owner of the kingdom knew the secrets of *muqalam*.

As an example, some pictures of the Baburi school of miniatures, which we cited above, are just a sample of the creative activity of Indian painters. However, from the beginning of this field until it reached the status of a mature and unique school, the contribution of creative people from Movaro-Unnahr was great, and the names of some of them were even included in scientific circulation:

- 1 Dervish Muhammad. According to Alisher Navoi's work "*Majolisun Nafois*", he worked in Behzad's workshop. After the Timurid rule was challenged, the artist came to India - to the presence of Khumayun and was known as "Master Faqir".
2. Mir Sayyid Ali - "Judai" as a very skilled artist, was among the artists who came to Hindiston after Humayun regained the throne at his invitation. According to Akbar's order, he personally participated in decorating a number of historical and literary works with miniatures.
3. It is not known when and why Muhammed Nadir Samarkandi came to India. Together with Muhammad Murad, he made a significant contribution to the development of the art of portraiture, which was started by the great Behzad, on the Indian soil.

4. He was one of the artists who created in Bukhara style. But since he was quite old when he came to India, he was mainly engaged in cultivating disciples. In his memoirs, Jahangir praised the artist's abilities. His son Abulhasan was awarded the title of "Nadir ul-zaman".

5. Farrukhbeq came to India in 1585. A year later, he presented his work called "Babur's Palace" to Akbar. According to scientists' estimation, the artist started working on this work while he was in the service of the governor of Kabul region - Akbar's half-brother Muhammad Hakim, and after his death he came to India and finished it. The miniature depicts the time of Babur's consultation on state affairs surrounded by courtiers.

So, prof. who collected the above data and made a detailed analysis. According to I. G. Nizomiddinov, "miniature art of the Baburi period grew and developed over a hundred years in the creative cooperation of great representatives of Herat, Bukhara and Samarkand painting schools and skilled Indian artists. In this school, the characteristic of the worldliness of Timurid miniature art, especially the folk traditions of Rojputan art, was polished. As a result, the new miniature school established in India has enriched the cultural treasure of the peoples of the world with royal and realistic works. We think that when talking about the Babur school of miniatures, it is permissible to say a little about husnikhat, which is an integral part of it in form and content. After all, during the past centuries, like painting, the arts of reading and poetry were formed as a kind of school under the influence of the works of teachers from Bukhara, Khyrat, and Tabriz, which were kept in the palace libraries. And it would not be wrong to say that this process was, in a sense, the beginning of Eastern painting.

"Hushnavism was highly valued as an art of artistic writing in the Middle Ages, and it was considered a center of spiritual culture. Husnikhat is considered the basis of literacy, human potential, and its value is estimated by the knowledge of writing correctly and beautifully. That is why literate people attached great importance to their children's mastery of this knowledge from a young age. In the calligraphy of Shah Jahan period in India, the "classic style of six" was so popular that even the king himself saw unique examples of courtesy.

Babur's son, Nasriddin Muhammad Humayun, was not behind his father in his interest in painting.

So, if we take a historical approach to the reasons for the direct participation and patronage of the Baburs in literature and art, based on the above-mentioned examples, we will come across the priority of two factors: one of them is the generational origin of the creative talent characteristic of Babur's descendants, and the other, in them. this feature is directly or indirectly related to "Indo-Muslim culture".

A large part of the miniature art made for unique manuscript books was minted in the book "Baburnoma" by Zahiriddin Muhammad Babur. Thanks to the efforts of the famous literary scholar Hamid Sulaimanov, the priceless miniature paintings for "Boburnoma" were published in a separate book. The first of the pictures collected in it is the figure of Muhammad Babur in the image of a happy poet, made at the beginning of the 17th century. The role of Babur's descendants (sons and grandsons) is very important in the creation of priceless paintings dedicated to "Baburnoma". Humayun, Babur's son, had a great imagination and passion for art, and in this regard, he appreciated the work of artists. That is why he tried to gather around him the most advanced artists of his time. Among them, Kamoliddin Behzod's disciple Mir Sail Ali Tabrizi and Khoja Abdusamad managed to take Sherozi to his palace in the 1550s. These two great masters of visual arts, the Baburis, played a great role in the development of miniature

art. According to Hamid Sulaimanov, the Indian miniatures of the Baburi period clearly differ from those of the Timurids and Safavids in terms of their artistic style and aesthetic norms. The artists of "Boburnoma" skillfully used the conventionality of oriental miniatures, the need to depict an entire event or a series of episodes on a small scale (book page). In order to fully express complex events, they are initially divided into three or four episodes. An independent composition is created for each episode. They are placed from the bottom of the book page to the top. Landscapes included in each composition are separated from each other with the help of architectural elements of mountains, hills, rivers, plants or fragments of text. At the same time, each composition, while maintaining its independence, logically connects with each other and forms a whole canvas that reveals the content of the work. For example: Babur's meeting with his sister Khanzodabegim (miniature 7) is presented in four plans. In the foreground, Babur and his observer Muhammad Kokaldosh are being held by a servant; in the second - Babur and Muhammad Kokaldosh's conversation with Khanzodabegim; in the third, a view of the palace from above; and the fourth plane shows the nature of India. ("Boburnoma" pictures", Science 1970.). In general, the visual art of the Babur period is colorful and rich.

While the artists mastered the Eastern traditions in all aspects, they were able to capture in their imaginations the figures of the representatives of the Babur dynasty, known and famous from India. The Baburis always tried to keep in touch with Central Asia in terms of culture and fine arts... They were in the process of attracting mature artists from Central Asia. Another master of such miniature art is Muhammad Murad Samarkandi.

In 1556, Hamadomy even copied Ferdavsi's "Shahnoma" for Khorazm governor Eshmohamad, and the 116 elegant miniature paintings in this work were made by the same Muhammad Murad Samarkandi. This manuscript book and the miniature paintings in it are stored in the Institute of Oriental Studies named after Abu Raykhan Beruni.

Samarkandi's creativity has a variety of features with its character and content. Musavvir conducts deeper research without limiting himself to the traditions and styles of the masters of visual arts up to his time. Although the miniatures drawn by him have simple appearances, their essence is delicately and masterfully revealed. An example of this is the miniature images in the work "Shahnoma". It can be seen that the traditions of Muhammad Murad Samarkandi's work continued in the fine art of the beginning of the 17th century. A clear example of this is the miniature paintings of the "Shahnoma" stored in the Saltikov-Shchedrin library of St. Petersburg. Unfortunately, its author is unknown. According to the opinions of art historians, the artist who worked on the paintings may be one of Samarkandi's disciples.

There is information in some sources about such artists as Haji Muhammad Musavvir, Davlat Muhammad, Nadir Muhammad, who was a skilled master of 17th century miniature portrait art.

In particular, it is emphasized that Khoja Muhammad is a successor of the traditions of the Herat, Samarkand, and Bukhara schools. We can see that the fine art of the 17th century was also widely used in architecture. In this regard, the images on the facade of the Sherdar madrasa in Samarkand, built between 1619 and 1635, are of great importance. It is depicted harmoniously with the decorative composition of the facade of the building. The picture of the poem being thrown into the deer against the background of the sun is reflected in an attractive way.

The image of a lion and a deer does not have a beautiful shape, clear content and appearance,

but resembles a symbolic sign that reminds us of the secrets of the natural world.

Although there is very little information about the miniature painters of the later period, the works created by them are preserved as valuable treasures of many museums and libraries in foreign countries. Among the masters of visual arts who created in the 18th-19th centuries, the work of such artists as Muhammad Muqim, Ahmad Kalla, Ahmad Donish, Mulla Husniddin, Mulla Oriq Rahmati, and Ibrahim Davron are noteworthy. For example, the miniature "Majnun sahroda" created by Ahmad Donish in the beginning of the 19th century, which is kept in the Institute of Art History, has a special value as it reflects the natural scenery of our country. Similarly, we can see the character of the 19th century miniature art in the paintings worked by Ahmed Kalla.

In conclusion, we can say that during this period, the visual art of Uzbekistan developed on a large scale, as an example of attractive miniatures.



Babur's ascension to the Fergana throne wearing a crown.



Babur's meeting with his sister Khanzodabegim. (Miniature 7).

APPLICATIONS:

INDIAN SCHOOL OF MINIATURE - miniature styles formed in India in the Middle Ages.

After the decline of mural art, it developed in different regions of the country (XI-XIX centuries). Important:

GUJARAT school of miniatures (XI-XVI centuries) - miniatures consist of illustrations for religious books. In the early times, palm leaves were painted and text was also written. From the 2nd half of the 14th century, the earlier simple compositions on paper became more complicated, architectural elements began to be reflected in the background. In the miniatures of the era of the Gujarati kings, it is noticeable that the vividness of the image, the clarity of the image, and the increase in decorative details have increased. Gujarati miniature influenced the early stages of RAJPUT miniature school.

RAJPUT (or Rajasthan) miniature school (XVI-XIX centuries) - the main centers that developed in Rajasthan and Central India: Mewar, Marwar, Bundi, Kishangar, Malwa and other places. The miniatures have a religious content: faith in Krishna (attaining the vision of God through love) is expressed. The genre "Ragi" (or "ragini") consists of illustrations of tunes dedicated to seasons and weather, in which the beauty of nature is elegantly reflected.

BABURIYAR miniature school (2nd half of the 16th century - 18th century) - was formed in the palace of the Baburiys (this school is known in Europe as the Mughal miniature school). The traditions of Iranian and Central Asian miniatures are combined with local traditions, and the influence of the paintings of European artists brought to India during these periods is also noticeable. In the early period, miniaturists worked creatively under the leadership of Mir Said Ali from Tabriz, Abdusamad from Shiraz and other artists who were invited to India. The school was formed in the second half of the 16th century, during the reign of Akbar Shah, and rose to a high level during the reign of Shahja Khan. In the early days, importance was attached to basing on the content of manuscript books, realistic reflection of specific historical figures, and correct expression of events. Events, multi-figure compositions are expressed against the background of a conventional landscape ("Boburnoma", end of the 16th century). Little by little, miniatures turned into easel art. In the second quarter of the 17th century, the genre of animalistics developed: more importance was given to the image of flowers, animals, and birds. By the 18th century, it was far removed from reality, the pictures became faded, but in many miniatures, the clothes of men and women are clearly shown in detail. The Babur school of miniatures had a great influence on the creativity of North Indian and DEKAN miniaturists.

The DEKAN school of miniatures (XVI-XVII centuries) was created as a result of the combination of local traditions, especially the traditions of ancient mural painting with the traditions of Iranian, Central Asian, and Turkish miniatures. Bright paint, contrast of paints, realistic scenes were created from decorative images, portraits in a realistic spirit, household pictures were created. The miniature school (XVII-XIX centuries) called "PAKHARI" ("Mountain") is also famous in the Himalayan mountain districts.

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