

THE CREATIVE LEGACY OF KAMOLIDDIN BEKHZOD IN THE DEVELOPMENT OF ORIENTAL MINIATURE ART

Fazliddinova Muqaddas Elyorovna

**Student of the "Fine Arts and Engineering Graphics" department of the Nizami
National Pedagogical University of Uzbekistan**

ANNOTATION

This article describes the life and creative legacy of Kamoliddin Behxzod, the founder of Uzbek national miniature art, who made a great contribution to the historical development of miniature art in the East.

KEYWORDS: miniature, realistic, painter, compositional construction, perspective, aesthetic thinking, skillful depiction.

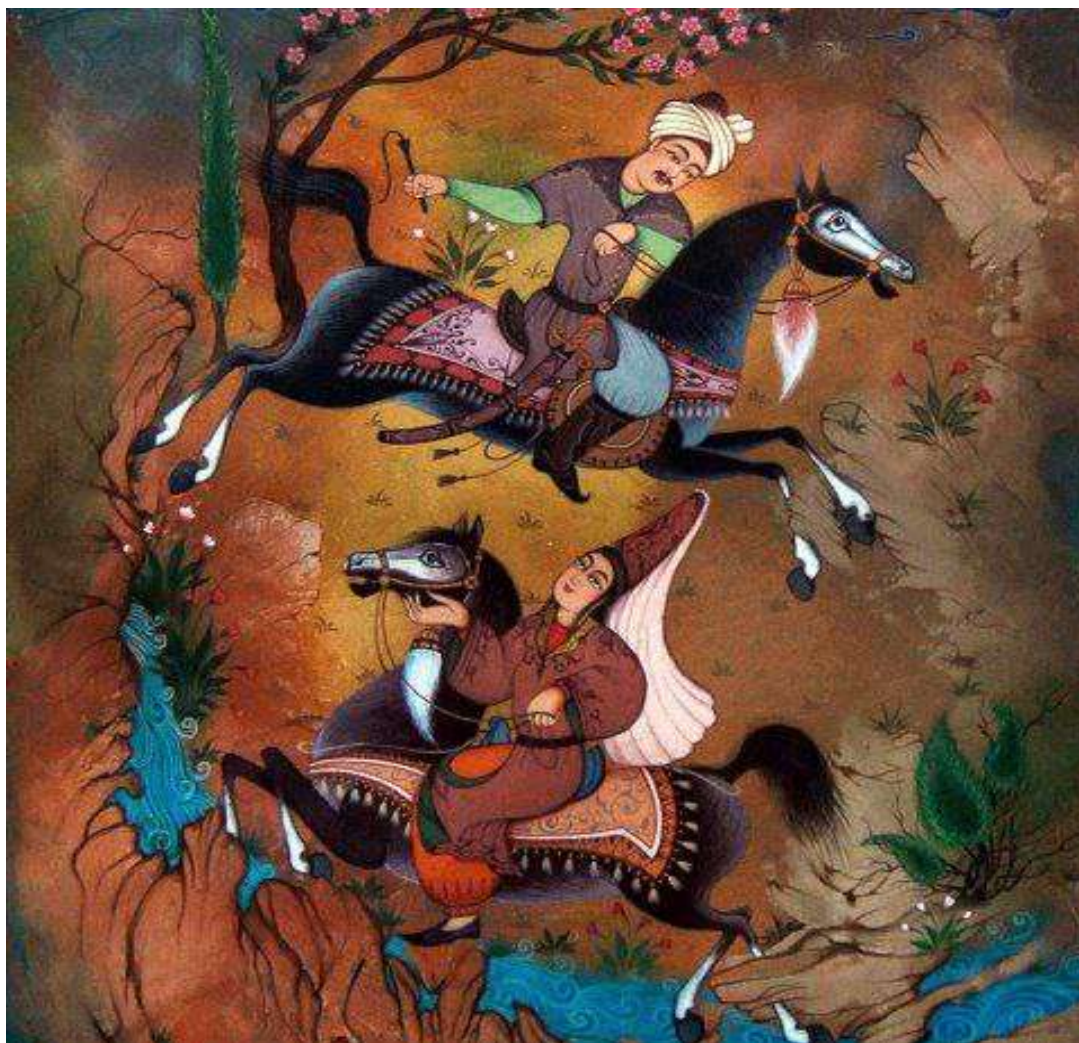
The art of oriental miniature has gone through a long historical development, having been formed mainly as a means of book decoration, pictorial representation of manuscripts, and artistic embodiment of literary text. Although this art form initially developed in Iran, the Arab Caliphate, Central Asia, and India, it reached its perfect form precisely during the Timurid period - in the 15th century. While two-dimensional, simplified images dominated the early miniature samples, in subsequent centuries, especially with the formation of the Herat and Tabriz schools, complex compositional construction, elements of perspective, realistic details, and deep layers of meaning appeared in this art.

Miniature is a delicate, detailed, colorful painting art that developed in Eastern art, mainly used as an appendix to manuscript books, and served to illustrate the content of literary works.

During the Timurid period, especially during the reigns of Shahrukh and Husayn Baykara, the policy of patronage of art intensified, and all types of fine arts, including miniature, developed to an unprecedented extent. The city of Herat during this period became the scientific, practical and aesthetic center of miniature art in the East. It was in this environment that Kamoliddin Behzod matured.

Kamoliddin Behzod (1455–1535) is considered one of the greatest representatives of Eastern fine arts, especially miniatures. He was born in Herat around 1455 to a family of craftsmen. Kamoliddin Behzod was separated from his parents at an early age and was taken

into the care of Mirak Naqqash, a famous painter and director of the royal library in Herat. Later, Kamoliddin Behzod met and collaborated with the famous calligrapher Sultan Ali Mashhadi. The main part of his life was spent in Herat, the second capital of the Timurid dynasty. Kamoliddin Behzod, due to his high level of talent, became famous in Khorasan, becoming the head of all the painters and painters there. It was during this period that Kamoliddin Behzod's most exquisite works were created. For a certain time, at the invitation of the Safavid dynasty, he lived and created works in Tabriz. While living and working in Tabriz, the painter did not forget his native land for a moment, and from time to time he visited Herat. The fact that Kamoliddin Behzod lived in Tabriz in a state of mental anguish can be seen from the hints in some of the artist's works. For example, his signature in the margin of "Portrait of Shah Ismail Safavi": "Father Behzod with a broken pen" and in the margin of "Battle of the Camels": "Father Behzod with a broken pen, Nomurad, poor Behzod, he started this work when he was over seventy years old" - this is evidence of our opinion. Kamoliddin Behzod, with his unique skill, brought a new spirit, an approach close to realism, and deep psychological images to the art of miniature. He was recognized in the West as the "Raphael of the East". His famous works - for example, the pages of "Layli and Majnun", "Yusuf and Zulaykha", "Rustam and Suhrab" - were performed at a high level not only in terms of artistic, but also in terms of aesthetic and philosophical content. Elements such as compositional harmony, skillful selection of colors, and expression of the mental state of the image through details are clearly visible in the works of Kamoliddin Behzod. Behzod also created his own school - this school continued not only in Herat, but also later in Bukhara, Tabriz, and India. His style was continued in the Safavid and Mughal palaces, serving as the basis for classical miniature art. Behzod, who, in the words of the time, was "a rarity of the century, a leader of painters," had a difficult path as an artist.



The delicate expressiveness, intense colors, smooth lines, and even placement of paints in Kamoliddin Behzod's artistic miniatures give it a musical, romantic mood. In his miniatures, the world is saturated with peace, harmony, and tranquility. Everything in it reflects joy. Many of Kamoliddin Behzod's illustrations were created for the works of Navoi and Nizami. He also painted portraits of Husayn Boykara, Shaybaniykhon, and poets Khotiriy and Jomiy. In his stage genre paintings, one can find images of poets such as Navoi and Babur.

The unique colorful 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 artists. Such artists-scholars as Sultan Muhammad, Qosim Ali, Mavlano Darvesh Muhammad made a worthy contribution to the development of the Eastern school of miniature. The work of Kamoliddin Behzod will play an important role not only in the development of our national art, but also in the further spiritual development of our people.



Sultan Husayn Mirza on a walk, Muraqqaoyi Gulshan, page 62

Only one manuscript contains illustrations signed by Behzod and is considered authentic by all modern scholars: "The Garden" prepared by Sa'di Shirozi for the Husayn Boykaro Library. Five illustrations in this book are signed by Kamoliddin Behzod.

In conclusion, it should be said that the work of Kamoliddin Behzod is one of the highest peaks of Oriental miniature art, which determined not only the artistic thinking of his time, but also the formation of the art of subsequent centuries. His works embody deep aesthetic thinking, skillful depiction, vitality and spiritual richness. Behzod transformed miniature art from a simple illustration into a high artistic and philosophical tool. His creative heritage remains an invaluable source of inspiration for lovers of Oriental art, art critics and artists today.

LIST OF REFERENCE USED

1. G.Durdiyeva. "Sharq Rafaeli", <https://yuz.uz/uz/news/sharq-rafaeli>
2. Kamoliddin Behzod, Toshkent. 1964.
3. P.P.Shabaratonov. "Miniatyura" o'quv qo'llanma. "Tafakkur" nashriyoti. Toshkent. 2011 www.ziyouz.com kutubxonasi
4. https://uz.m.wikipedia.org/wiki/ShohTahmaspning_Shohnomasi
5. A.Niyozmetov. Sharq miniatyura san'ati tarixi va rivoji. Toshkent. O'zbekiston milliy ensklopediyasi. 2016.
6. B.Rizaev. Kamoliddin Behzod san'ati va uning davri. Toshkent. San'at. 2003.
7. <https://images.app.goo.gl/afoU2JoQ3gKJv93X7>

