

Restoration Of Traditions In Miniature Painting Of Uzbekistan

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Abstract: The article discusses the stages of development of miniature painting in the late XX - early XXI centuries, the creative path of the artist-miniaturist People's Artist of Uzbekistan Shomakhmud Mukhamedjanov. The path of creativity is analyzed on the example of his miniature works from various periods.

Keywords: Central Asia, Miniature, schools of miniature, Shomakhmud Mukhamedjanov, book art, manuscript, composition, cover, sarvarak, murakka, abru bakhor.

Introduction

It is known from historical sources that science and culture in Central Asia developed in the XIV-XVII centuries. At one time, manuscripts were the source of these scientific achievements in the pages of history and passed on to future generations, and the art of books developed along with the development of all aspects. Manuscripts varied in quality, appearance, and typography depending on the field of writing. Especially popular were simple pocket notebooks, scientific and historical books, fiction and miniatures, which contributed to the development of oriental fine arts in the form of manuscripts.

The earliest monuments of miniature painting date back to the 11th century and its heyday dates back to the 15th and 17th centuries. These rare manuscripts were prepared for use in the personal libraries of the rulers of the time. As you turn the pages of a book, you can see the quality of the paper on which it is made, the design of the cover and captions, the miniatures in it, and the skillfully written letters of the calligraphers.

The Main Findings and Results

In Central Asia, book art flourished in the late 15th century in Herat, the capital of the Timurids, and was performed at a high level by the skilled craftsmen of the palace library. Many historical sources state that the manuscripts are the result of the collective work and solidarity of the palace library's "kitabkhan" "library" team. Several specialists took part in the creation of the manuscript: a paper cutter, a calligrapher, a muzahib (goldsmith), lavvokh (decorating titles and tables), sahhof (cover maker), painting masters and artists [2]. Based on the above information, we can see that the role of the master of painting and miniaturists in the design of historical manuscripts is incomparable.

The main objects of miniatures were classical works of oriental poetry - "Shahname" by Firdouoi, "Khamsa" by Nizami, Dehlevi, Navoi and already from the XIII-XIV centuries. - historical

chronicles: compositions as one of the motives for showing portraits of specific historical figures, as well as the glorification of military valor and the glorious reign of the sovereign, to whom these books were offered [3]. Based on the opinions and analysis of scientists, the art of miniature, which has been developing in this small form since the 12th century, was ideally formed and had its own canons and laws.

Sadriddin Pochchaev, the last representative of Uzbek miniature at the beginning of the 20th century, was one of the last representatives of the Bukhara school of miniature. His work can be seen in two separate manuscripts "Yusuf and Zulaikho" and "Lazatun-niso" adorned with miniatures and 28 separate miniatures. Sadriddin Pochchaev is trying to work in the tradition of the Bukhara school of miniature, but tries different directions. This can be seen in his works "Portrait of Alisher Navoi", "Inkwells", "Picking Cotton", "Man on an Imaginary Creature", "Kaaba", "Big Minaret and Mosque".

At the end of the 30s of the twentieth century, I. Chepurin was invited to the Art Museum of Uzbekistan to teach young masters the secrets of lacquer painting technology. The first result of such cooperation was K. Alimov's compositions "The Dancer", "Woman with a Child", "In the Teahouse" on special papier-mâché tablets. They were exhibited in Moscow in 1939 at an exhibition of amateur artists [4]. At that time, there were almost no miniature artists working according to the traditions of the oriental schools of miniatures. Based on the above data, it can be said that by the middle of the twentieth century, there were almost no artists in Uzbekistan who were engaged in the traditional art of miniature.

However, since the second half of the twentieth century, a number of creative artists began their creative activities in Uzbekistan with the aim of restoring the traditional school of miniature, preserving traditions and finding new directions in miniature. From the 80s of the twentieth century to the present, the themes of Uzbek miniature painting have diversified, the ranks of miniaturists have expanded, Sh. Mukhamedzhanov, N. Kholmatov, G. Kamolov, T. Boltaboev, Kh. Nazirov, A. Tursunov, A. Yuldashev, Sh. Large and small generations were formed: Riksiev, M. Sabirov, U. Kasimov, Sh. Shoakhmedov, B. Khodzhimetov, K. Mirzaev, K. Abdullaev, M. Sotiboldieva, K. Omonov. Selected literary plots of the classical poetry of the East, illustrations for Uzbek folk tales, Navoi gazelles, epics "Farkhod and Shirin", "Laili and Majnun", "Shokhnoma" by Firdavsi and others are illustrated [5].

Among Uzbek artists, one can cite the example of Shomakhmud Mukhamedjanov from Tashkent, who from an early age fell in love with the traditional art of miniature, was engaged in creativity in this direction, and devoted his whole life to studying the secrets of this area. Shomakhmud Mukhamedjanov became interested in traditional national art at the age of 13. In 1968, the 525th anniversary of the birth of Alisher Navoi was celebrated in Uzbekistan. Sh. Mukhamadjanov prepared about 50 watercolors sketches close to the miniature for this date. Professor Kh. Sulaimonov excitedly looked at them and called the young artist "Behzad of the 20th century" [6]. From that day on, Shomakhmud Mukhamedjanov was invited to the Alisher Navai Museum of Literature and began his creative activity. The creative path of Shomakhmud Mukhamadjanov consists of studying the methods of making silk paper, the ebru technique, calligraphy and the restoration of the miniature industry. In pursuit of excellence in the above directions, he is still working on himself to carefully study and pass on all the secrets to the younger generation.

Below we will look at several of his miniatures, drawn using natural pigments and adhesives, on silk paper, which were made by the author himself. In his work for "Khamsa" by Nizami "Battle of the Fringe with the Dragon" (19x12 cm, paper, 2010, tempera), the composition is built in the traditional vertical rectangular shape typical of miniatures. In this case, the surface of the composition is visually divided into three parts, the upper part is a symbolic sky of gold color, and the lower two-thirds consist of earth and mountain stones. To the left of the center of the work we see Fringe, who is preparing to

shoot from a bow at the dragon, and on the right side, we see a dragon emerging from the cave and preparing to attack him. The work is done in the style of the khorat, the traditions of Bukhara miniature, and we see that its compositional solution was borrowed from the great artist of the east Kamaliddin Behzad.

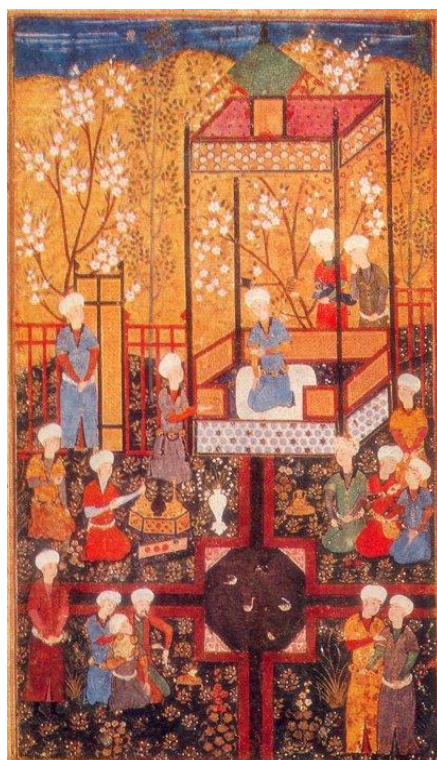


1. Sh.Mukhamajonov. "Battle of the Fringe with the Dragon" by Nizami "Khamsa" times 19x12 2010 tempera on paper.
2. Kamoliddin Behzod. "Fighting Fringe Horus with the Dragon" Miniature of Nizami "Khamsa" XV century

In his other work, "Hayratul Abror" by Alisher Navoi (23x16 cm, tempera on paper, 2013), we see that the composition is in a traditional static state. The work is visually divided into two parts: in the center of the upper part there is a view of the ruling porch and the surrounding garden, in the upper part there are small clouds, in the left part is a quiet landscape in the form of an umbrella carpet. At the bottom of the work, the characters are depicted in a light pink marble courtyard. The lower part of the work is square, and the people are arranged symmetrically in a circle. In the center of the lower composition is depicted a ruler on a carpet, brought to him by a wishing woman, palace courtiers and guards, arranged in proportion to the shape of a circle on both sides. To draw attention to the main content, the author depicts a pool in the center with cross-shaped channels crossing it. Inside the pool, there is a composition of two floating ducks, which symbolize earthly and heavenly creatures in the east. In the solution of this composition, one can clearly see the work in the style of the Bukhara school of miniature, similar to the miniature from the work of Saadi "Gulistan" "Khan surrounded by courtiers and musicians, on the porch in the garden" (murakka) [7]. In this work, there is a spacious solution to the composition, the harmony of warm colors, and the balance of the warmth of cold relations inherent in the Bukhara school of miniature.



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3. Sh. Mukhamajanov. Alisher Navoi "Hayratul Abror" times 23x16 2013 paper, tempera.

4. "Khan surrounded by courtiers and musicians, on the porch in the garden" (murakka)

In Mukhammadjanov's miniature "Haft Avrang" based on Jami's mativs, the compositional solution is biased somewhat differently. The work is framed in the form of a vertical rectangle and is based on the traditions of the Isfahan school of miniatures. At the same time, the composition of the work is completely enriched with figures of people, animals, landscapes, tents and other attributes of everyday life. There is almost no air left in the picture, as in our previous examples, and the colors are bright and playful on the plane of the whole work. Despite the intensity of the work, the characters arranged in a circle from bottom to top give it a unique rhythmic state. His work can be seen as a copy of Jami's "Silsilat al-Zahab", The Matchmaking of Huayna [8] (1550-60). Only the processing method has been slightly changed, with a slight simplification of the types of nature, trees, stones, patterns the method of processing small details. From the point of view of composition, they are the same, except for the two cells for the inscription at the top left are taken as a single whole, and the ornaments made in the grisaille style on the border are not painted.

Many other works of Shomakhmud Mukhamedjanov, preserved in the traditions and schools of miniature, can be cited as an example. In a conversation with the artist, he recalls that he was invited to the Metropolten Museum in the USA with a personal exhibition and was advised to develop modern miniatures for the exhibition. It was very interesting to say that he developed miniatures depicting people in suits, people in cars, wedding ceremonies and household compositions, but he says that neither the museum administration nor the public could accept these works as miniatures. That is why the artist decides that it is advisable to work on miniatures only in the motives of medieval manuscripts, such as gazelles, epics, historical events in the form of miniatures that adorn manuscripts or individual miniatures in the form of murakka. The artist creates beautiful miniatures, preserving the traditions of schools of miniature and not confusing them, but only continues the work begun by the masters of medieval miniature.

Nowadays, due to the demands of the times, such as the market economy, styles and materials in miniatures are changing. Since the interest and the flow of tourists is more and more to Asian countries,

including Uzbekistan. Whether we want it or not, miniaturists integrate their works in the form of souvenirs and gift products based on the interests of the consumer. Gradually, miniature painting passes from the fine arts to the folk craft. At the same time, artists are not guided by a certain school of miniature and canons and the traditions of this type of art. Considering these factors, the contribution of the artist Shomakhmud Mukhamedjanov to the development of the classic miniature painting of the East is invaluable. It is no exaggeration to say that the pillars of Uzbek miniatures are selfless artists such as Shomakhmud Mukhamedjanov.

Conclusion

Currently, the traditional art of miniature is held up precisely because of such selfless and dedicated craftsmen. We hope that the young generation of Uzbek miniaturists will appreciate the works of the older generation of artists in preserving the school of miniature and will continue their work in the future in the tradition of miniature painting.

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