



The Role of Kamoliddin Behzod in Eastern Miniature ART

Khurramov Kholmamat

Teacher of school No. 16 of Sherabad district of the Republic of Uzbekistan

X.Ulugbek1986@mail.ru

Abstract

The article examines Kamoliddin Behzod's life and career, as well as the examination of his works, the enrichment of global civilization's treasury with his gorgeous diamonds, and the great and brilliant artist who played a vital role in world civilization's history.

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Introduction

In the process of renewing national identity, or in other words, the restoration and expansion of national pride, historical memory plays a critical role. Imam al-Bukhari, Hoja Bahovuddin Naqshbandi, Hoja Ahmad Yassavi, Al Khorezmi, Beruni, Ibn Sino, Amir Temur, Mirzo Ulugbek, Zahiriddin Muhammad Babur, and many other great ancestors made significant contributions to the development of our national culture and became symbols of our people's national pride. One of them is Kamoliddin Behzod, a brilliant artist who, through his unique work, beautiful art, and expertise, made a significant impression on the history of culture not only of the peoples of the East, but also of the peoples of the globe. (2020, N.Jumaboev)[1]

Behzod is said to have been born into a family of tradesmen, according to individuals with aristocracy connections.

Kamoliddin Behzod (1455-1535) was a Persian miniature painter who lived in Herat from 1468 to 1506 and was a master of the city's premier art school. It is known as "Rafael of the East" in the West.

Behzod was orphaned at a young age, according to historians. Mirek Naqqosh Khurasani, a well-known calligrapher and artist who worked as a librarian at the Sultan Hussein Boykaro Palace, raised him. According to some historians, there was another artist named Pir Said Ahmad Tabrizi, and Behzod owed him money for his work.

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Furthermore, Alisher Navoi was instrumental in the development of Behzod as a person and in the establishment of his worldview. During Sultan Hussein Boykaro's reign, Alisher Navoi, a minister, poet, and philanthropist, fostered the formation of a unique creative climate in the Herat Palace.

Several manuscripts believed to belong to Kamoliddin Behzod were discovered in Sultan Hussein Boykaro's library in the 1480s. Behzod portrays himself as a master in these handwritten miniatures, depicting both nature and combat scenes, as well as human form and distinguishing traits. He pioneered a number of artistic breakthroughs. [5]

He was appointed top sultan of the sultans by Sultan Hussein Boykaro in 1490. Behzod now oversees projects and artist activities in addition to producing miniatures and paintings.

Sultan Hussein Boykaro died in 1506, and Herat was conquered by Uzbeks led by Muhammad Shaibanikhan a year later. Behzod is still a reader, and Shaibanikhan has painted his paintings on it. From those times, the artist's exquisite portrait of Sheibanikhan has remained.

However, in 1510, the founder of the Safavid dynasty, Ismail I (ruled 1501-1524), killed Shaibanikhan, after which Behzod moved to Tabriz, the new capital created by the Persian Empire. Behzod's honor reached its peak during this period. [5]

The artist came to the royal palace of Ismail between 1520 and 1522. Behzod comes to a ready-made workshop where handwriting is set up. In 1522, by Ismail's decree, Behzod was appointed the chief librarian of the king. However, two years later, in 1524, King Ismail died unexpectedly at the age of 37, and Behzod's later work was associated with the Safavid ruler Shah Takhmas I (reigned 1525-1576). Behzod will serve under him until his death. [3]

Kamoliddin Behzod died in 1535 or 1536.

Behzod's work is characterized by an appeal to the living, an understanding of nature, and the delivery of the living movement of the human and animal body.

In composing his compositions, he used traditional sketches drawn by his predecessors and created unique works based on the legalized sketches of this compositional system, "amazing in its completeness, perfection of compositions, live portrayal of heroes, breadth of ideological thought."



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Behzod's distinctive feature in the compositional solution is that he created shapes around the oval, creating imaginary depths, gesture-enhancing images conveyed the inner movement of the composition, and in his miniatures represented many new participants, architectural pieces, advancing the circles of the pictorial world. Behzod was also able to create an imaginary space by placing the protagonists appropriately in the composition pieces. The gestures of the heroes in circulation also played a small role in creating the depth. In Behzod's work, other pieces are also important in creating depth and space - architectural buildings, roofs, pulpits, sidewalks, bridges, porches and more. [5]

The completeness and completeness of the Behzod miniature is also used in the color scheme. First of all, it is worth noting the richness of architectural colors. The current successors of the Behzod School can be seen in Afghanistan (Ustad Muhammad Said Mashal), Iran (Karim Tohirzoda Behzod), Uzbekistan (the deceased Ustad Chingiz Ahmarov) and other Eastern countries. At present, the history of miniature drawing in the study of the history of art and painting in Eastern and European countries, in particular, Behzod is studied and studied in special schools and is taught in special schools. [4]

Behzod's artistic skill and school are singled out in all studies of the history of the culture of the Timurid period as a great achievement of the art of his time.

Behzod is a great and brilliant artist who has left an indelible mark not only in the history of Oriental art, but also in the history of world art, and has a significant place in the history of world culture with his magnificent and precious miniature masterpieces.

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