



Article

The Artistic Traditions of The Iranian and Chinese Cultures In The Formation Of The Art Of Transoxiana In The Era Of The Temurids

Bakhrieva Shakhlo Karim Qizi

Master of Art Studies, The National Institute of Fine Arts and Design named after Kamoliddin Behzod, Uzbekistan

* Correspondence: bahriyevashahlo@gmail.com

Abstract: This article is devoted to the artistic traditions of the Iranian and Chinese cultures in the formation of the art of Transoxiana in the Temurid era. The article examines the formation of Temurid art as an object and subject of study in Western European science, in the works of Russian researchers and researchers of Uzbekistan. In addition, the dialogue of cultures in the art of the Temurid era was studied on the basis of miniature painting. The synthesis of artistic traditions in the types of decorative and applied art of the Temurid era is also considered. There are many points of contact in aesthetics, the goals and objectives of miniature painting, the training of masters and the subject of miniatures. Thus, the art of the Temurid era was the result of a dialogue between cultures of various artistic traditions that were present through cultural and food exchange.

Keywords: Timurids, Chinese Art, Iranian Art, Transoxiana, Miniature, Synthesis, Oriental Art

1. Introduction

The art of the Temurid era represents a unique synthesis of various artistic traditions, as a result of conquests of territories and migration of craftsmen from different countries, cultures, and regions.

The research of the Temurid period by scientists of Uzbekistan is very extensive. Especially after gaining independence, this topic is studied in depth, since the reign of Amir Temur is considered the period of the highest flowering of the political and spiritual life of our country[1]–[4]. Many researchers study architecture, miniature painting and artistic ceramics as examples of high artistic art and technical complexity.

The interactions of the Iranian and Chinese principles, as in a mirror, were reflected in miniature painting.

2. Materials and Methods

Along with European researchers such as Clavijo Ruy Gonzalez, Lisa Golombek, Thomas Lenz, Glenn D. Lowry, Susan Yalman, L.S. Brittanitsky, G.E. Grunebaum and others, Russian scientists have also conducted many studies in this field, including Bolshakov O.G., Weimarn B.V., Denike B.P., Piotrovsky M.B., Tuinova L., Bascharin P. and others. The interest of Uzbek researchers in this field is growing, and it is worth noting the work of such researchers as Askarov Sh., Pugachenkova G.A., Galerkina O., Rempel L.I., Khakimov A., Gul. E., Alieva S. and others.

Citation: Bakhrieva Shakhlo Karim Qizi. The Artistic Traditions of The Iranian and Chinese Cultures In The Formation Of The Art Of Transoxiana In The Era Of The Temurids. Central Asian Journal of Arts and Design 2024, 5(4), 107-110.

Received: 10th Jul 2024

Revised: 11th Agt 2024

Accepted: 24th Sep 2024

Published: 07th Okt 2024



Copyright: © 2024 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

These researchers mainly touched upon the problem of dialogue in the aspect of interaction between indigenous and introduced cultures; however, recently the topic of cultural ties between peoples living in the territory of Central Asia proper has become increasingly relevant. In addition to the methods of analysis, synthesis, deduction and induction, the methods of historical, objective, chronological, comparative, analysis, archival and journalistic works were used in writing the study.

3. Results and Discussion

Oriental art and the Timurid dynasty influenced contemporaries and future generations, going far beyond their ideological boundaries. It reflects the reality of its time and is one of the most important links in the history of world culture and art. Iranian and Chinese elements are intertwined and reflected in the miniatures. Comparing the philosophy and history of China, it is safe to say that there are many points of contact in aesthetics, the goals and objectives of painting miniatures, the training of masters and the subject of miniatures[5]–[8]. As a rule, priority in the development of the art of oriental miniature books is given to Iran. However, there were no pronounced painting traditions in Iran itself: if there were magnificent wall paintings in Sogd, then Iran of the Sasanian and early Islamic periods is represented mainly by fabrics, toreutics and ceramics, the decor of which preserved the style of the early Middle Ages, characterized by conventionality of form[9], [10].

Shiraz, Tabriz, and Uighur craftsmen took part in the creation of the Timurid miniature. The latter have preserved and synthesized in their work the traditions of wall paintings of Sogd, Tang China, India and Mesopotamia, Buddhist and Manichaean artistic concepts[1]. It should be noted the exceptional role of Uighur painting, which was at its peak until the 14th century. (Later, East Turkestan was experiencing a state of decline). Under the influence of the Uighur style, the Tabriz school of miniature was also formed[2], the role of which, in turn, was significant in the composition of the miniature of Herat. Thus, the Herat miniature of the XV century is, on the one hand, a deeply original phenomenon, on the other hand, synthesized the features of many cultures; it became the embodiment of multi-layered interactions characterizing the medieval era, a manifestation of humanistic tendencies that prevailed in Timurid society [3]. The role of these peoples in the revival of interest in fine arts in Central Asia is undeniable, and it is associated with the cultural expansion of China into the middle lands of Asia and further west, which began during and after the Mongol invasion. The Chinese influence factor is inextricably linked with the Uighur one - both Chinese and Uighur artists worked at the courts of Muslim rulers [1].

In the Timurid era, the role of Chinese influences was significant; the fashion for everything "Chinese" was quite stable[11], [12]. The Timurids maintained active diplomatic and cultural relations with this country: for example, the delegation of 1419 included artists Ghiyasaddin Nagash and Muhammad Bakshi[2]. It is known that the legendary Mani studied painting in China, Farhad learned the mysteries of sculpture from Nizami there, and in Jami's poem "Yusuf and Zuleikha" it was the Chinese artist who was commissioned to make portraits of the main characters of this work. However, Chinese art has long remained the standard for imitation for the entire Muslim world. As before, the Timurids used luxury goods of Chinese origin [1].

According to experts, the artists of the Eastern Middle Ages were superbly educated in matters of poetry, philosophy, theology, and even medicine, astrology, etc[4]. Oriental miniature is a micromodel of medieval oriental culture. It is not easy to get aesthetic pleasure, but to understand oriental miniature is possible only "if you know the language of this art, which includes the iconic systems of poetry, astrology, philosophy, religion, aesthetics, etc." [5]

Philosophy plays an important role in structuring aesthetic thinking about the value of Chinese art, because "the ideal of Chinese art manifests itself precisely in the style of

expression of Chinese philosophers.[6]" Initially, it is important to note precisely that "at every stage of its existence, Chinese art achieved technical perfection and completeness of artistic expression, providing a significant reserve of development while minimizing the consequences of social cataclysms that accompanied the change of dynasties and historical formations." [7] At the same time, "Chinese culture in ancient times, thanks to the visual character of hieroglyphics, was radically aestheticized as a whole, and artistic forms acquired a decisive importance in it, both in philosophical speculation and in everyday life." [7] And, as we can see, it was "hieroglyphs that enriched the meaning of many works, giving scope to the imagination of the viewer," [8] which determined the philosophical and aesthetic meaning of traditional Chinese art [13]–[15].

The philosophical meaning of Chinese art is captured in landscape painting of Heaven and Earth, which characteristically "reveals itself in the symbolism of numbers, geometric shapes, colors, and fantastic images. The sky is the embodiment of the One. The Earth is a plurality. Therefore, all odd numbers from one to nine are the numbers of Heaven; two and all even numbers up to ten are the numbers of Earth. One and two give in combination the image of the merging of Heaven and Earth and therefore express the power of Heaven, the concentration of power, the power of yang; three multiplied by four gives twelve — that is, the number of months in a year, therefore 12 is also the number of Heaven, although it is even." [9] It is also important to note that "landscape has always been leading in Chinese painting. And where human emotions and poetic moods were touched upon, the image was necessarily combined with the landscape. The worldview can be called landscape, so people's lives were realized in connection with nature. She has long been the subject of close observation. Unlike the countries of Europe, where man was the measure of all things, here the natural principle became the measure. That is why the landscape has gained a leading position." [8] Thus, the landscape did not express an ordinary admiration for the delights of nature, but was a special illustration of the philosophical views of the creator-artist.

Be that as it may, his complex theories linking the seasons, directions, colors, tastes, sounds, numbers, planets, dynasties, governments and moral qualities of man were based on the ancient Chinese idea of the unity of man and nature, about the forces whose interaction — if the ruler and subjects properly fulfill their duties Responsibilities — promotes prosperity and harmony in the universe.

Also, some researchers write that the influence of Chinese art was short-lived and insignificant in the formation of the miniature of the Temurid era. Art historian Rakhimova Z. wrote that Chinese art, and in particular painting, also captured the imagination of Temurid artists and they, succumbing to his charm, tried to copy Chinese samples (Istanbul Albums and Dietz Album). But very soon the Temurid masters realized that Chinese art did not fit into their concept of space, the image of a person and a landscape, did not correspond to their mentality, and left only some decorative motifs (clouds of "chi") from it, which could organically fit into the planar structure of miniature painting without violating its formula [10].

4. Conclusion

Comparing the above-mentioned points of philosophy and history of China, we can say with confidence that there are many points of contact in aesthetics, goals and objectives of miniature painting, the training of masters and the subject of miniatures. Thus, the art of the Temurid era was the result of a dialogue between cultures of various artistic traditions that were present through cultural and food exchange. This synthesis allowed the Temurids to create a unique style of art that combined elements of various cultures and traditions

REFERENCES

- [1] M. Lazăr, "Indo-Persian Identities in Medieval Muslim Deccan," *Transylvanian Rev.*, vol. 33, no. 2, pp. 15–42,

- 2024, doi: 10.33993/TR.2024.2.02.
- [2] L. A. Bobrov, "Hulaguid, Chagatai and Timurid Armor Garments with Internally Sewn and Riveted Plates, Fourteenth–Fifteenth Centuries: On Some Features of Design and Cut," *Orient. Stud.*, vol. 17, no. 1, pp. 141–157, 2024, doi: 10.22162/2619-0990-2024-71-1-141-157.
 - [3] A. A. Raimkulov, "KHODJA RUSHNOI – REMAINS OF THE TIMURID ANCIENT SETTLEMENT IN THE KASHKADARYA VALLEY (UZBEKISTAN)," *Arkheologiya Evraziiskikh Stepei*, no. 2, pp. 389–398, 2024, doi: 10.24852/2587-6112.2024.2.389.398.
 - [4] E. R. Usmanova, "HISTORICAL RECONSTRUCTION OF THE SACRED MISSION OF THE JOCHI KHAN MAUSOLEUM," *Arkheologiya Evraziiskikh Stepei*, no. 2, pp. 375–388, 2024, doi: 10.24852/2587-6112.2024.2.375.388.
 - [5] D. M. Iskhakov, "POLITICAL AND IDEOLOGICAL PREREQUISITES FOR THE ENTHRONEMENT OF THE KAZAKH SULTAN URAZ-MUHAMMAD IN THE KASIMOV KHANATE," *Zolotoordynskoe Obozr.*, vol. 11, no. 2, pp. 397–410, 2023, doi: 10.22378/2313-6197.2023-11-2.397-410.
 - [6] M. Melvin-Koushki, "Occult Ecumenism: Maḥ mūd Dihdār Shīrāzī's Unveiling Secrets as Exemplar of Timurid-Safavid Sunni-Shii Science," *Iran. Stud.*, vol. 56, no. 2, pp. 277–307, 2023, doi: 10.1017/irn.2022.62.
 - [7] A. M. Korzhenkov, "Seismic Catastrophes in Akhsiket (Akhsi), the Capital of Fergana, in the Epoch of Timur and the Timurids," *Moscow Univ. Geol. Bull.*, vol. 78, no. 2, pp. 200–209, 2023, doi: 10.3103/S0145875223020096.
 - [8] İ. TelliOğlu, "Looking at Turkic History from the Perspective of Dynasties," *Turkiyat Mecmuasi*, vol. 33, no. 1, pp. 229–238, 2023, doi: 10.26650/iuturkiyat.1263093.
 - [9] A. Malikov, "SOME FEATURES OF THE CULTURAL IDENTITY OF SHAYBANI KHAN AND THE MONUMENTAL CONSTRUCTION IN SAMARKAND AT THE BEGINNING OF THE SIXTEENTH CENTURY," *Zolotoordynskoe Obozr.*, vol. 10, no. 2, pp. 391–413, 2022, doi: 10.22378/2313-6197.2022-10-2.391-413.
 - [10] H. O. Arslan, "Ali al-A'lā and the Early History of Horufism," *J. Persianate Stud.*, vol. 15, no. 1, pp. 43–69, 2022, doi: 10.1163/18747167-bja10015.
 - [11] M. Şahbaz, "The Mourning Tradition in The Timurids," *Milli Folk.*, vol. 134, pp. 39–49, 2022.
 - [12] J. Keşik, "Documenting the geometry of large architectural monuments using 3D scanning – the case of the dome of the Golden Mosque of the Tilya-Kori Madrasah in Samarkand," *Digit. Appl. Archaeol. Cult. Herit.*, vol. 22, 2021, doi: 10.1016/j.daach.2021.e00199.
 - [13] N. Pienaru, "The timurids and the Black Sea," *East Cent. East. Eur. Middle Ages, 450-1450*, vol. 58, pp. 113–145, 2020, doi: 10.1163/9789004422445_007.
 - [14] A. V Parunin, "The political history of the golden horde in 1419-1427," *Zolotoordynskoe Obozr.*, vol. 7, no. 3, pp. 434–460, 2019, doi: 10.22378/2313-6197.2019-7-3.434-460.
 - [15] J. Brack, "Theologies of auspicious kingship: The islamization of chinggisisd sacral kingship in the islamic world," *Comp. Stud. Soc. Hist.*, vol. 60, no. 4, pp. 1143–1171, 2018, doi: 10.1017/S0010417518000415.
 - [16] Гюль Э. Диалог культур в искусстве Узбекистана. Античность и Средневековье. Ташкент: Print-S; MirInform, 2005 г.
 - [17] Гасанзаде Д. Зарождение и развитие тебризской миниатюрной живописи в конце XIII - начале XV веков. - Баку, 1999 г.
 - [18] Ремпель Л.И. Эпос в живописи Средней Азии. // Сб. ст. Из истории живописи Средней Азии. Традиции и новаторство. Под ред. Г. Пугаченковой. - Т., 1984 г.
 - [19] Акилова К. К проблеме общности духовных поисков в миниатюре Востока и творчестве китайских художников-литераторов.
 - [20] Назарли М. Д. Два мира восточной миниатюры. М., 2006г.
 - [21] Торчинов Е.А. Пути философии Востока и Запада: познание запредельного. — СПб.: Азбука-классика, 2005 г.
 - [22] Духовная культура Китая: энциклопедия. Т. 6 (дополнительный) / Гл. ред. М.Л. Титаренко. — М.: Вост. лит., 2010.
 - [23] Вэнь У. Живопись и каллиграфия Китая. – Днепропетровск: ЮНИКОН ЛТД, 2004 г.
 - [24] Завадская Е.В. Эстетические проблемы живописи старого Китая. – М.: Искусство, 1975 г.
 - [25] Рахимова З.И. Искусство рукописной книги и книжной миниатюры Востока. Т., 2022 г.