

EXPRESSION OF ARCHITECTURE IN MEDIEVAL BOOK MINIATURES**Kasimova Farogat Abdurahmonovna**

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ANNOTATION

Existing monuments or their elements were used as an analogy. But there are monuments whose analogy, that is, similar forms, have not been preserved. In such cases, the source of help is the images of buildings and structures in medieval miniatures. They contain architectural forms and patterns as a historical source.

It must be acknowledged that the study of architectural forms depicted in medieval book miniatures is an extremely relevant and productive source.

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It is well known that until the 1940s, there was a misconception among European scholars that Central Asia did not have its own medieval book miniature art, and the unfounded belief that all miniatures were made by Iranian artists. However, on the occasion of the 500th anniversary of Alisher Navoi, which was to be held in 1941, a copy of Sharafiddin Ali Yazdi's work "Zafarnoma" was found in Samarkand on the order of Shahrukh Mirzo. The play featured miniatures by more than a dozen Movarounnahr artists. Scholars then identified miniatures made by local artists in manuscripts copied by Alisher Navoi, Babur, and others in the Middle Ages. Later it was proved that Samarkand and Bukhara miniature schools functioned in the Middle Ages. It is now known that Movarounnahr book miniature existed and was closely related to mural photography.

One of the main factors in the repair of an architectural monument is the authenticity, reliability of the part or part to be repaired. In this case, they often use existing monuments or their elements as an analogy. But there are monuments whose analogy, that is, similar forms, have not been preserved. In such cases, the source of help is the images of buildings and structures in medieval miniatures. They contain architectural forms and patterns as a historical source.

Some problems of repair can be solved by means of these images. Therefore, the study of buildings and structures in medieval book miniatures, their parts and patterns for the purpose of application in repair is extremely relevant. In addition, the architectural forms depicted in medieval book miniatures may also have influenced the development of architecture and fine arts today.

The existence of poster photography in the I-III centuries and its peak in the V-VIII centuries was confirmed by the example of Afrosiab, Varakhsha and Bolaliktepa murals. It is known that this art continued during the Karakhanid period (XII century) and reached its peak during the reign of Amir Temur.

After the Mongol conquest of Central Asia, for the next 150 years or so, the art of Movarounnahr, like its entire culture, was severely hampered. It did not develop, and even when it did, it did not build a building that could be seen as very passive. No art or culture palaces were built.

The ruler of Movarounnahr Amir Temur chose Samarkand as the capital of the country. Large-scale construction has begun in Samarkand. Mosques, mausoleums, madrassas, palaces, gardens, shopping centers were built in the city. A great way was opened for the fine and applied arts. Prominent architects and artists of the world were invited and brought to Samarkand. Poets, historians and scientists were invited to the city. Conditions were created for them.

Amir Temur ensured peace and security on the borders of the country. He started construction in hundreds of cities, including Bukhara, Shakhrisabz, Urgench, Khiva, Termez, Herat, Ashgabat and Balkh. He paid special attention to the economic and political development of the country.

Amir Temur built mosques and madrasas in the occupied territories. He built mausoleums for the deceased scholars. He built cisterns on the caravan routes.

Amir Temur paid great attention to the capital Samarkand and Shahrisabz, where he was born and raised. The Samarkand fortress was built here by the order of Amir Temur. Samarkand was rebuilt. A bazaar has been built in the city center, and 6 main streets have been built. The main square of the city was established Registan. The ensemble "Shohi Zinda" and the mosque "Bibikhanim" were built. Two-story shops and domed rastas were built on both sides of the roads. An inner and outer fortress was built in the city. The ensemble "Kuksaroy" was created. Outside the city, gardens called "Dilgi Kushi Garden", "Maple Garden", "Wind Garden", "Garden of Paradise" and "Garden of Variety" were built. The city reached its peak of splendor during the reign of Amir Temur. In the whole Eastern world, Samarkand has become the most beautiful, rich, powerful, scientific people. The best creative forces of the period were gathered here.

During the reign of Amir Temur and the Timurids, Samarkand was rapidly developing textiles, mining, binding, calligraphy, painting, carving, jewelry, goldsmithing, arts and other crafts. Sales of textiles, paper and books increased. Sewing clothes and making household items have risen to the level of art.

During the reign of Amir Temur, the art of painting and miniature developed, and even the portrait and animalistic genres of fine art, which had been banned for centuries, began to develop.

Many of the buildings built during the reign of Amir Temur have not survived. However, what has survived also shows its power and the tremendous rise of the architecture of that period. These include a number of mausoleums inside the historical monument of Shahi Zinda in Samarkand, Ruhabad (mausoleum of Sheikh Burhoniddin Sagorji). The main part of the Guri Amir ensemble includes the Oqsaroy in Shakhrisabz, the ruins of the Jahangir Mausoleum and its history, which is generally surrounded by the Shakhrisabz wall, as well as the Khoja Ahmad Yassavi khanaqah in Turkestan.

A.Yu. Yakubovsky was the first to pay attention to this area. While reviewing Sharafiddin Ali Yazdi's Zafarnoma, he draws attention to a miniature depicting the construction of Amir Temur's Mosque. This miniature photo depicts the process of building a building, and the painting also depicts two people observing the building. In the hand of one of them was a model of the building. Focusing on this image, the scientist asked: "... if the picture depicts a model of the building, was it not made before the construction of the building?"

In fact, in the 1950s, architectural drawings made by Bukhara architects in the 16th century were found in the archives and published by N. Baklanov. The significance of this event was great. Because until then, there was an idea that medieval monuments were built without drawings, thanks to the crafts taught by folk masters to each other. The initial idea from the miniature plot culminated in a multifaceted proof that design methods existed in medieval architecture to this day.

Using this evidence, we have come to the conclusion that it is necessary to scientifically study the depiction of architectural forms in medieval architecture. This is especially necessary for the study of the traditions of the XIV-XVI centuries of the construction of dwellings, palaces, fountains, ponds and gardens, which have not survived to this day. The study of miniatures in the XIV century to the XX century can also be studied in the stages of development of architecture. The patterns in these constructions are very elegant and beautifully executed, and the graphic method of photography is a unique example of the art of drawing.

In contrast to the sedentary culture that revered art, the desert-Mongols were far behind the Central Asians in terms of culture and art, and did not even value them. Accordingly, the Mongols took what they could,

what they liked, set fire to the rest, and burned the buildings. The "Grand Library" in Otrar was submerged. Scientific institutes in Samarkand, Bukhara, Termez and Urgench were completely destroyed. Rare books were set on fire. Accordingly, while the history of Central Asia up to the VIII century was to some extent destroyed by the Arabs, the Mongols blew away a large part of the history of the VIII-XIII centuries. The rapidly evolving architecture, science, and fine arts were utterly destroyed.

From the 70s of the XIV century the Mongol rule was abolished. Amir Temur took the throne of Central Asia. From the very beginning of his activity, Amir Temur called his people to work and courage. It became the basis for the development of folk crafts, arts, culture and architecture. Independence led to the development of agriculture, horticulture and animal husbandry in the country. Central Asia seemed to be reborn and revived during the reign of Amir Temur. In this, not only art and architecture, but also the country has become a land of science, culture and spirituality.

Pir Said Ahmad, Ustad Jahangir, Kamoliddin Behzod, Mahmud Muzahhib and others also contributed to the development of the fine arts of the Timurid period.

During the reign of Amir Temur, a school of miniature painting was established in Samarkand. The miniature sketches now kept in libraries in Turkey and Berlin date back to the 14th and 15th centuries, and are distinguished by the harmony of lines, precision of movement, and placement of images in individuals, trees, flowers, small compositions, and patterns.

From the above, it can be seen that medieval book miniatures are an inexhaustible source for historical research. In particular, they can provide sufficient information about historical cities, their clothing, weapons, tools and other aspects that are still unknown to us.

These include the flora and fauna of that time, as well as buildings and structures. It should be noted that it is important to study the architecture of that period from buildings and structures, ie medieval book miniatures. Because a large part of the architectural monuments of the period of Amir Temur and Mirzo Ulugbek was destroyed. For example, the minarets of the Amir Temur Mosque and Mirzo Ulugbek's madrassas in Samarkand have not survived. Or the dwellings, fountains, and pools of that period have not yet reached us, but the interiors of the buildings that have arrived have changed. The study of these things through miniatures is of great scientific importance for the practice of repair and the history-theory of architecture.

As a proof of our ideas we can mention the discovery of A.Yu. Yakubovsky in 1932 through book miniatures. For example, in 1932, while studying the miniatures of the manuscript "Zafarnoma", the scientist turned his attention to the plate dedicated to the construction of the Amir Temur Mosque. This miniature depicted two people in the background of a building discussing a mock-up of a building holding the hand of one of them. With this in mind, A.Yu. Yakubovsky raises the question: "... since the model of the building was made, then the buildings were not built on the basis of certain projects?" Indeed, decades later, drawings of 16th century Bukhara architects were found in the archives and published in 1944 by NV Baklanov. After that, a number of works by MS Bulatov, P.Sh. Zohidov, GA Pugachenkova, LI Rempel, KS Kryukov and others on medieval architectural design methods were published. Today, it has been discovered that not only individual buildings, but also their complexes and even entire city sketches have been created.

In particular, M. Akhmedov published information about the history of the city, drawn by the 18th century author Jumakul Khumumi, entitled "History of Khumumi", personally drawn by Shahmurad ibn Daniel, the governor of Samarkand and later known as the Emir of Bukhara. The significance of this information is that Jumaquul Khumumi studied at the Tillakori madrasah in Samarkand during the reign of Shah Murad. Moreover,

the information about the history of cities in Movarounnahr in the Middle Ages was unknown to science. This fact shows how little iconographic information has been studied and that it is an extremely necessary source.

Thus, it must be acknowledged that the study of architectural forms depicted in medieval book miniatures is an extremely relevant and productive source. We believe that this direction is a new direction in architecture and art criticism, which identifies information that is unknown to science.

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