



KAMALIDDIN BEKHZAD'S CONTRIBUTION TO THE DEVELOPMENT OF MINIATURE ART UNDER THE SAFAVIDS

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Annotation: This article analyzes the participation and progress of Kamaliddin Behzad in the development of miniature art in the Safavid era. It is said that Shah Ismail, the founder of the Safavid dynasty, opened special art workshops and paid great attention to calligraphy and artistic manifestations, among which he contributed to the development of Kamaliddin Behzad.

Keywords: Kamaliddin Behzad, art of the Islamic period, oriental miniature, Safavid art, miniature works, manuscripts, Safavid dynasty.

The art of the peoples of Eastern Arabia also plays an important role in the history of the development of World Culture. The medieval arab culture that developed in most cities of the caliphate (Syria, Egypt, Palestine, North Africa, Iran, Central Asia, southern Spain) was a new stage in the development of human development.

The development of Fine Arts is to some extent hindered by Islam, which forbids the depiction of a living being. But these opposition did not stifle the general progress of the Fine Arts. As a result of these prohibitions, the development of the artful visual art in the Eastern arab countries will be difficult for some time, and its place will be occupied by ornaments, miniature art, worked on manuscript books. This was of course the impetus for the development and flourishing of miniature art.

Kamaliddin Behzad is a great miniature Muse, a nature artist of the Eastern Renaissance, founder of the Hirat miniature school, leader, teacher of the Muzakhib. Was awarded the honorific "Second Monius". When Behzad became known as a muse, he was called to the court of Sultan Hussein for service. By decree of Sultan Hussein, Behzad was appointed as a monk to the Royal Library. The place would later become the Academy of Fine Arts of its time. It was called by experts "Nigorkhonayi Behzad" or "Behzad Academy". According to historians Mirzo Mukhammad Khaidar, Dost Mukhammad and Qazi Akhmad, Behzad was brought up by Mirak Naqqosh, the Bookkeeper of Sultan Hussein. Behzad learned painting from Pir Said Akhmad Tabrizi, continued and developed and matured the artistic style of musavvir Khalil Mirzo Shakhrukhi in his work, the young musavvir's work was formed very quickly. Alisher Nawai's coaching career was also decisive in this. In Nawai's personal library, mature artists of the time such as Mirak Naqqosh, musicians such as Khoji Mukhammad, Calligraphy such as Khofiz Mukhammad, Zainiddin Makhmud, Sultan Mukhammad Nur were busy with the creation. Behzad was in close creative cooperation with the same library, especially with the Khattat Sultan Mashkhadi and Yori Muzakhib. The subject circle of Behzad's work, the heroes of which will mature here through the work of Navoi and other artists. Later, a new era will begin on the path of the development of Behzad's miniature art.

According to the historical data, at a time when the Safavid dynasty in Iran was getting much stronger, in 1510 there would be a fierce battle between the Shaybanid army and the Safavid Army at a place called Tohirabad next to Marv. Muhammad Shaybani Khan is killed on the battlefield and his troops are crushed. Thus, in 1510, Herat fell under the Safavid care.

At the moment, the founder of the Safavid dynasty, King Ismail, opened special art workshops and established weaving of various artistic fabrics, carpets in them. He himself was a poet, with poems in Azerbaijani and Persian, with great emphasis on calligraphy and artistic manifestations. Therefore, it must be that King Ismail Safawi took with him several talented artists in Herat, artisans, to Tabriz in 1512. Among the prey "javakhirs" brought from Herat to Tabriz, there was the rarest and rarest-Kamaliddin Bekhzad. Because Bekhzad at this time was a great artist, from whom nothing left all over the eastern elves. The kingdom that kept him under his care was considered the richest, most powerful, and most prestigious. The King Ismail Safawi, who highly appreciated the art of Kamaliddin Bekhzad, provides him with all the necessary conditions from Tabriz for creativity. It is known that Bekhzad had come to Tabriz with a group of talented disciples. His students also continue their creative work under the guidance of Master Bekhzad in Tabriz.

Thus, Bekhzad will build a huge School of elegant fine arts in Tabriz for the second time after Herat. At that time, even in Tabriz and in the Iranian Kingdom as a whole, the internal-political situation was not good. From the outside, the Ottoman Turkish sultan Salim poshsho faces successive threats to Iran. In 1514, there would be a fierce battle between Iranian and Turkish troops in Tabriz on a vast plain called Choldoron, 20 parsangs away. In this battle, the Safavids are defeated. In this way, for about a year Tabriz will be in the care of the Turks.

Again, heavy tribulations fall on Kamaliddin Bekhzad's head. As the most notable artist at the Safavid court in Tabriz, Bekhzad is forcibly hidden, along with another noble khattat King, Mahmud Nishopuri, in a huge cave around Tabriz by order of the king so that the Turks do not take them as prey to their lands. When King Ismail Safawi was overcome by the battle, his first questions to one of his retainers consisted of: "How is Bekhzad? Is his soul alive? Did not it be taken by the Turks?"

It turns out that King Ismail saw Master Kamoliddin Behzod even better than his property and treasure. According to sources, in 1520 King Ismail invited Bekhzad to Tabriz, the capital of his kingdom, to teach painting to the young prince Thaxmosib. And in 1522, by a special decree, he appoints the artist to the people of the book in his library (secretary, naqqash, muzakhib, scheduler, halkor, zarkop, dojuvard-Shoy, etc. Kamaliddin Bekhzad gathers a talented artist, naqqash and other artisans around him here, as in Herat, diligently giving them thanks and beginning to teach his wizard secrets. Tabriz trains dozens of talented musicians such as Sultan Muhammad, Oko Mirak, Mir Mansur Musavvir, Mir Saeed Ali. In 1524, the Sultan of Tabriz, King Ismail Safawi, dies and the throne passes into the hands of the young prince Tahmosib. According to sources, Bekhzad was very close to the Safavid court, being the most trusted artist in the Tsarist dynasty, and also taught Prince Tahmosib the science of miniature art from childhood, keeping him well informed of the mystery of his sorcery art.

Kamaliddin Bekhzad (1455-1536) saw a Kingdom dominated by Sultan Hussein Mirza (1469-1505), Muhammad Shaybani Khan (1451-1510), King Ismail Safawi (1501-1524), King Tahmosib Safawi (1524-576) during his long and content life of eighty years. Living in Tabriz, the Safavid capital of the Timurid dynasty, in the capital of the Timurid dynasty, he witnessed

the bright days of falak flange-yu, his suffering, described the rich and colorful inner impressions, inner experiences, mood in his work with great skill.

In 1537 (hygrius 942), an aging Bekhzad, aware of the deathbed of his beloved nephew and disciple Rustam Ali in Herot, rides to his hometown Herot to see him. But he cannot reach Rustam Ali. Bekhzad is the one who passed away until he reaches Herat. Bekhzad, the old moose, who was deeply saddened by such from curvature, became seriously ill and died in Herat in 1537. He is also buried by the people of Herat in deep anguish, under great mourning, on the slopes of Mount Kuhu Mukhtar next to the city, next to the grave of his nephew and disciple Rustam Ali.

From Bekhzad to us, many works in colorful genres have reached. He elevates the Oriental fine arts to a new peak of progress in terms of genre, subject, ideological orientation, structure, color body, form and proportion of events. His ordinary life ranged from events to events, drawing beautiful miniatures on the basis of traditional plaques widely spread on the eastern floor, decorating the Royal works of genius scientists, books of history, creating a reflection-portrait of great personalities of his time.

By the way, in the first years of Bekhzad's work, he created works on more historical, topical themes of his time ("Mosque construction", "Camel battle", "Doro adventure", "Reception ceremony at the Palace of Amir Temur"), heroic themes, and later began to create the images of traditional folk oral creativity and lyrical heroes. Among other things, he painted beautiful miniatures in fiction to the Nizami Ganjavi "Khamsa", Amir Hisrav Dehlavi's "Layli and Majnun" (1492), Farididdin attor's "Mantiq-ut tayr" (1494). The fact that these works embody the story described from the epic or story in a miraculous way attracts the attention of a person with the fact that each of the heroes is expressed in a unique way.

Behzod is the creator who brought vitality, truthfulness into the art of Oriental miniature. Hundreds of miniatures were worked by Behzod. He decorated works such as Sharafiddin Ali Yazdi's "Zafarnoma", poet Saadi's "Boston", "Gulistan", poet Abdullo Hotifiy's "Temurnoma" with elegant and beautiful miniatures.

The Muse also painted a beautiful and elegant miniature of muraqqa' (Al'bom)larga. Including Muraqqa'si (Al'bom), which depicts the Majlis of Sultan Husayn Mirza, the governor of Khorasan. More than forty beautiful miniatures, designed by Kamoliddin Behzod, prepared for Sultan Husayn Mirza's library in Herat, are concentrated in this muraqqa. Behzod was also a pioneer and master of the portrait genre. The portrait of historical figures such as Abdurahman Jami, Alisher Navoi, Abdullah Hotifiy, Sultan Husayn Boyqaro, Shaybani Khan reached us thanks to Behzad moyqalam.

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Nowadays, the field of miniature is developing in a state that embodies New edges and modernity, while preserving ancient traditions. The descendants of Kamoliddin Behzod are showing their own mosaic works as the continuators of today's fine arts.

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