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## FROM HISTORY OF MINIATURE ART

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**D.T. Kuryazova**

Doctor Of History, Professor Department Of Museum Studies National Institute Of Fine Arts And Design  
Named After Kamoliddin Bekhzod, Uzbekistan

### ABSTRACT

This article examines the brief history and evolution of miniatures in the XIII-XVII centuries. Particular attention is paid to the comparative analysis and description of miniature works of different centuries. Also, the execution method and style of the miniature works made by the masters of different regions will be studied.

### KEYWORDS

Miniature, history, era, visual arts, Central Asia, book miniature, manuscript, composition, rhythm, color, master.

### INTRODUCTION

The tradition of miniature art continues today. Therefore, studying the history and traditions of its origin is considered one of the important issues. Because the development evolution of the miniature has its own uniqueness, and it helps to improve the skills of modern miniature painters. This wonderful art is being made available through effective scientific researches of famous art historians and scientists. N.

Norkulov, I. Nizomiddinov, Z. Rahimova, G. Pugachenkova, F. Martin, B. Denike, O. Galerkina, M. Ashrafiy studied this art form. In the course of their scientific research, they clarified the evolution and development of the centers of miniature art, defined the scope of the works of some miniature artists, and noted that the miniatures of several countries, such as

Iran and India, were related to each other and had connections.

Fine art has been developing on earth, especially in the countries of Central Asia since ancient times. An example of this is the rock (Zarautsoy, Sarmishsoy, Bildirsoy), wall (images in Afrosiyob, Varakhsha, Panjikent monuments) and various objects and images drawn on books that have come down to us. The above points prove that mankind has always had a desire to depict the environment and beauty since its inception.

With the introduction of Islam, large-scale murals of living creatures were replaced by compositions of plant-like and geometric patterns. The authors did not depict human and animal figures, but carried out their art in the form of tazhib (embroidering, decorating with gold or silver color). The history of the creation and development of miniature works is a very complex process, and it has been created in different ways in different countries [1. – P. 32].

Miniature, as a unique art of painting in the countries of the Near and Middle East, is inextricably linked with the development of medieval literature. Miniatures of these countries have traveled a long and difficult path during their evolution. That is, in the XII-XIII centuries, simpler, limited forms were used, and by the XV-XVII centuries, a perfect pictorial tradition of miniature styles emerged [2. – P. 918].

Miniature, book art developed at a high level in the period from the XIII century to the XVII century in the countries of the Middle and Middle East: Afghanistan, Egypt, Iraq, Iran, Syria, Turkey, Central Asia and the northern part of India during the Mongol rule, and in some countries this process continued until the XIX century. Each of these centers followed its own path of development, while at the same time they had a certain affinity to the artistic language and themes based on the general type of Arabic writing, literature, classical poetry, aesthetic ideas and moral standards for that period [3. – P. 1].

The peculiarity of the oriental miniature is that the events depicted in it are reflected in the environment and conditions in which the artist lives and creates, regardless of which historical period they belong to. Although this is a portrait of the legendary great Shah Jamshid, Alexander the Great, or Genghis Khan, their costumes, architecture, and household details correspond to the time and place of the creation of the miniatures. It always helps researchers to identify the country of origin of the miniature itself, to know the various realities of the respective time and place [4. – P. 12].

Written sources testify to the high level of development of fine art in Central Asia at the end of the XIV century and the first half of the XV century. Its development took place in two currents - the magnate and the miniature image. The first was related to the

external and internal decoration of architectural monuments, the plane of the wall, and the second was related to book art, the artistic decoration of the manuscript, the surface of the page.

According to some scholars, in the XV century Central Asian artists could have a realistic idea of European visual arts through trade and diplomatic relations. However, the works created in the West did not have any influence on the local visual arts. Central Asian painters had deeper knowledge of Chinese visual arts. However, it should be noted that the analysis of miniatures of the end of the XIV and XV centuries did not show the decisive influence of the Chinese artistic style on the local painting, which developed its own technique, style, artistic and figurative worldview.

A combination of reality, fiction and symbolism can be seen in the miniatures of the countries mentioned above. Its images are solemn, full of joy and charm of life. The elegance of the miniature is in the saturation of colorful and bright colors, in the expressiveness of the movements of the figures, in the simplicity and clarity of the image of the landscape and architectural structures. The art of book miniatures is conventional and attractive in its decoration. It mainly shows two-

dimensional compositions, and does not use artistic tools such as light and shadow games, perspective.

Although the styles and canons of creating miniature works are the same, the images created in different historical periods were fundamentally different from each other in terms of compositional solutions, color balance and proportions, and artistic tools used to convey the content of the work.

Miniatures in manuscripts strictly obey the classical canon, which has been formed over the centuries, the main elements of which have been preserved almost until the XX century. Its main task is to show the inner, hidden meaning of things, so basically the image is deprived of a clear connection with the text and reproduces some alternative reality [5. – P. 2]. As an example of the above ideas, it is possible to analyze the miniatures created in several centuries.

For example, if we analyze the image of the novel “Varka and Gulshah” written in the Ayyuki manuscript from the miniatures of the X-XIII centuries before the Mongols, the work is distinguished by its bright composition and strictly symmetrical construction (Fig. 1).



Figure 1. Battle of Varka and Rob'i.

The landscape has only a decorative function, the artist did not try to draw it in detail. The fact that the images of some miniatures are placed on the same decorative surface and on a colored background shows that it was influenced by the majestic painting. As in all miniatures, the color scheme in the work is symbolic, with light, bright colors representing positive characters and heroes, and dark colors representing negative ones.

The achievements and traditions of this period disappeared by the time of the Mongols in the XIII-XIV centuries. The Mongol conquest left a huge mark on all subsequent developments of Muslim art. The creation of a single cultural space from China to Syria allowed the free circulation of various influences. In addition, the new rulers, who often became pagans, were characterized by greater religious tolerance and breadth of views [5. – P. 4].

During this period, the classic style of Islamic miniatures was formed. Its main center was Tabriz, the capital of the Mongol Ilkhanid dynasty. According to

the sources, the Mongols brought Chinese artists with them. For this reason, there are assumptions that traditional attributes of Chinese art, such as flowers, dragons, various birds, stylized clouds, specific elements of clothing, began to appear in the miniatures.

The analysis of the manuscript “Jamiy al-Tawarikh” and the work “Gazan-Khan on horseback” made at the beginning of the XIV century shows that the works of artists of this period are two-dimensional, and although the games of light and shadow are not reflected, figures, objects and colors are placed rhythmically in their perfect compositions. In the thumbnail below, to maintain the balance between the white and black horses, Gazan-Khan is shown in black clothes. The white flowers on the tree are in proportion to the color of the white horse, and to maintain the overall balance of the work, a figure of a man and a horse is drawn to the left and a tree to the right. Plants are also arranged rhythmically (Fig. 2). So,



it is impossible to come to the opinion that the artists of this period skillfully used the artistic means of painting.



**Figure 2. Gazan Khan on horseback. A miniature made in the early XIV century “Jamiy al-Tawarikh” manuscript**

Many miniatures of the Tabriz school depict everyday scenes, scenes from court life, as well as plots of characters from the poetic works of the classics of Persian literature.

The works created in this period are distinguished by bright, light color strokes of the composition, softer colors, and attempts to create a spatial illusion. An example of this is the miniature taken from the book “Shah-nama” by the Persian poet Firdausi (1330-1340 years), which is kept in the Metropolitan Museum of Art. The image of Isfandiyar's funeral displays a melancholy characteristic of Persian art. In the technique brought to Central Asia by the Mongols, space and spatial depth are achieved by placing a large number of figures on top of each other.

According to written sources, Amir Temur paved the way for the development of book miniature art. Masters and artists brought from foreign countries worked in his kingdom. The workshop was led by an artist from Baghdad, Abdulhai. In particular, the miniature paintings of the Timur period can be evaluated through the works of Junayd Sultani, who studied the secrets of art together with Abdulkhay, in the hands of the Baghdad miniaturist Shamsiddin. During this period, miniature painting was perfected. After the reign of Amir Temur, like all art forms, miniature painting continued during the reign of Mirzo Ulugbek. The reign of Ulugbek (1409-1449) in Mowarounnahr is marked in history by the further development of cultural life and the flourishing of art and literature.

By the XV century, some changes occur in miniature images. The image of this period is often characterized by multi-figure, complex composition, elegant images, careful and accurate drawing of landscape and symbols, richness of colors and shades. It is worth noting that the charm of miniature images is due to the abundance of small, carefully drawn details that amaze with its elegance, fine lines, craftsmanship, pure geometry and bright palette. It is in miniature art that national identity begins to gain full expression.

In the XVI century, during the Shaibani period, miniature art developed in Bukhara, Samarkand and Shahrukha. Because in 1507, Shaibani Khan also brought the masters from Khirat to Samarkand, and art flourished again [6. – P. 2.]. Bukhara was the most

developed center of miniature art during this period. At first, artists from Khyrot worked here. But later masters develop their own style and create amazing unique works. One of the famous artists of the Bukhara school was Mahmud Muzaxhib, Muhammad Murad Samarkandi and Abdullah.

The miniature work of Muhammed Murad Samarkandi, based on the “Shah-nama” manuscript, is distinguished from others by the fact that it has a moderate background, a perfect compositional solution, the choice of color spots in proportion to each other, the number of figures and their rhythmic location, and the strength of the dynamics of movement (Fig. 3).



**Figure 3. Muhammed Murad Samarkandi. Battle. A miniature of the “Shah-nama” manuscript. 1556 year.**

In the XVII century, the Bukhara school maintained its leading position. During this period, his style varied and showed the influence of other modern oriental

miniature schools. In the second half of the XVII century, Muhammad Muqim, Muhammad Nadir and others created works in Bukhara.



Figure 4. Makhan in the enchanted garden, Nizami “Hamsa” Bukhara. 1648 year.

A strong figure in this miniature, a well-coordinated figure with dense colors in saturated tones, is placed in the lap of nature. All images and colors in the work are symmetrical and harmonious. The composition gives the miniatures a certain magnificence even with the pure genre basis of the selected subjects (Fig. 4).

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## CONCLUSION

In conclusion, the study of the history and evolution of Central Asian miniature painting in the XIII-XVII centuries has convinced us that this region was a period characterized by great achievements in various fields of artistic creation, and that it is not a part of the Near Eastern miniature art, but is bright and unique.

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