



INTERPRETATION OF RULERS IN ORIENTAL MINIATURES

Journal Website:
<https://theusajournals.com/index.php/ijhps>

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Submission Date: May 12, 2023, Accepted Date: May 17, 2023,

Published Date: May 22, 2023

Crossref doi: <https://doi.org/10.37547/ijhps/Volume03Issue05-06>

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ABSTRACT

Worldwide Interest in Eastern culture, especially in miniature art, has always been high. The appearance of historical figures reflected in the works of Eastern scholars play an important role in the restoration of their original images and in-depth study of their way of life. Currently, Oriental miniatures depicting historical figures are kept in various regions of the world, in museums and libraries, scientific institutions, and private collections. Experts from different countries of the world are studying these works in depth.

KEYWORDS

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INTRODUCTION

In recent years, great attention has been paid to miniature art and its development in Uzbekistan, exhibitions of copies of national miniatures kept in world collections, museums and libraries are being organized, and books and albums are being published. The authority of our country pays particular attention to the issues of preserving and repairing manuscripts, enriching existing funds, creating favorable conditions for local and foreign researchers to work with historical sources, in-depth study of examples of our historical and cultural heritage, and promoting the contribution

of our great scholars to the development of world science and civilization.

At the same time, on the initiative of the World Society for the Study, Preservation and Popularization of the Cultural Legacy of Uzbekistan, the work of studying, researching and printing facsimile copies of the masterpieces of the cultural heritage of Uzbekistan, in particular miniatures, which have gone to different regions of the world for certain reasons, is continuing. Great attention is being paid to the use of the same events and images as depicted in the examples of miniature art when creating new written works about

our great ancestors, filming feature and documentary films. This requires a deeper study of the depiction of historical figures in medieval manuscripts.

During our small research features of the appearances of historical figures, styles and approaches of different schools were studied in the miniature paintings of the XIV-XVII centuries. The purpose of the research is to determine the importance of Eastern miniature art samples in the study of historical processes, the history of our culture, the life and events of famous ancestors, and to show the importance of Eastern miniatures created in the Middle Ages in clarifying the true external and internal images of historical figures who lived in earlier times.

DISCUSSION

Portrait is the highest manifestation of the development of the human presence in miniature art, the roots of their genesis and evolution are connected with the mural images, sculpture, and applied art of the peoples who lived in the regions of Iran and Central Asia before Islam. Ancient images of Iranian kings are also depicted on the rocks, and in the sources of Monism, great attention is paid to the images of Monism or prominent priests¹.

In the early medieval wall paintings in Sughd (Afrosiyab, Varakhsha, Panjikent) the bright images of heroes and rulers are depicted in accordance with the traditions of folk epics, created in a descriptive visual format². These images have not yet been brought to the genre of portraits, they represent only the general

image of the hero, and have not discovered his unique features, but they can become "objects of embodiment" of a person. Already at that time, their main goal was aimed at perpetuating the kings and their work was defined as an ideological-propaganda program.

Although the first miniatures of Central Asia and Iran that have come down to us are mainly related to the book art of the Temurid period. Written sources confirm that portrait art existed as a separate genre in the 10th-11th centuries. For example, in Nizami Aruzi Samarqandi's treatise "Chor Maqalat" (Four Articles) there is a story about Mahmud Ghaznavi (999-1030) searching for the famous scholar and judge Avicenna - Abu Ali ibn Sina (980-1037). Mahmud Ghaznavi orders the painter Abu Nasr Arraq to paint a portrait of Ibn Sina. He ordered to copy 40 copies and send them to different regions of the country³.

M. Ashrafi based on this fact, assumes that by this period, single-person portraits were drawn that allowed to recognize the image of the depicted person, with special signs reflected⁴.

As it can be seen, in the East, special attention was paid to drawing pictures in portraits exactly according to the prototype. This situation testifies to the pre-existence of this genre in medieval Eastern art.

In general, the miniatures show the existence of two types of portraits: the first is a figure in multi-person plot compositions, and the second is a one-person portrait on a separate page (according to the image of

¹ Виденгрэн Г. Мани и манихейство, Москва, Наука, 2001. – С. 67.

² Альбаум Л.И. Живопись Афросиаба, Москва, Наука, 1975; Беленицкий А.М. Монументальное искусство древнего Пенджикента. Живопись. Скульптура. Москва, наука, 1973. – С. 254.

³ Низами Арузи Самарканди. Собрание редкостей, или Четыре беседы. – М., 1963, - Стр 114..

⁴ Ашрафи М. От Бехзада до Риза-йи-Аббаси / Развитие миниатюры XVI – начала XVII веков. – Ташкент, SMI-ASIA. МИЦАИ, 2011 - С 131–132.

the portrait in the hands of the hero). It can be seen that the typology of portraits drawn on a separate page was formed as an independent genre in miniature art within the framework of multifaceted plot compositions drawn on manuscript books.

As for the appearance of the figures, the characters of portraits in many miniatures are depicted according to the rules of miniature art. The artistic representation of the images originates from the generalized and figurative image of the human presence in the poem. This influenced the artist in describing the category of portraiture - drawing a conditional and idealized image of his contemporary. That is why the image in the portrait is depicted in clothes according to the aesthetic rules of that time.

Historical literature (chronicles - biographies of rulers, portraits) that were very common in the Middle Ages in the East also influenced the development of the portrait genre. In most cases, historical and commemorative literature remained within the scope of panegyric (praise) feature in expressing real events in the personal life and activities of the kings who were considered to be the order of the work. The typological characteristics of the depicted specific historical figures were close to the images in classical literature. At the same time, in the decorative images of manuscripts on historical subjects, an attempt was made to create iconography of historical figures, sometimes preserving the traditional principles of the image. We can see this situation in the images of legendary, semi-legendary and historical heroes such as Jamshid, Faridun, Iskandar, Daro, Anushervan, which are often found in the manuscripts of the Temurid period.

When portraying the first group of people, the artist relies on the pictures worked by his previous colleagues or the images created during their lifetime. If the photos of the historical figure have not been processed before, it is possible to ask those who have seen him closely, to use the information about his appearance provided in various sources. However, in the absence of any image or information, the artist tries to depict his character based on his imagination.

Although miniature art uses traditional methods, general shapes, and three-dimensional images, rather than the precision of Western painting, artists tried to harmonize the image with the prototype.

As we mentioned earlier, the fact that pictures of Ibn Sina were used in the 10th century to search for him, it can be seen that even then, a person's picture was an important document in the identification of a person. Therefore, in many cases, the artist tried to bring the image closer to the original. At the same time, Eastern miniatures often depict a historical person who lived long ago in a way similar to the appearance of a modern ruler, patron or customer.

For example, Kamal ud-Din Behzad tried to transfer the images of his contemporaries Husayn Bayqarah and Alisher Navai to the image of historical figures such as Iskandar, Sultan Sanjar, Hurmuzd, Amir Temur in many of his works. This situation can also be seen in the miniature "Iskander and Seven Wise Men" made of "Sharafnameh"⁵ contained in Nizami's "Khamsa".

According to the plot of the epic, Alexander invites famous sages such as Aristotle, Valis (Phales of Miletus), Socrates, Bulinas (Apollonius of Tyana), Furfurius (Porphyry of Tirsia), Hermes (Hermes

⁵ Nizami Ganjavi. Khamsa, Sharafnameh, Herat, 1494. - British Library, №6800. - B 214 r.

Trimegistus) and Plato to a conversation about the secrets of the creation of the universe.

In this miniature, expressed in the portrait-within-a-picture genre, which was widely popular in Herat during Behzad's time, Sultan Husayn is depicted in the image of the famous historical hero – Alexander the Great.

Among the gathered philosophers, the figure of Iskandar-Husayn Bayqarah in a green dress, humbly folding his hands, stands out. His facial features are iconographically similar to many of Behzad's depictions of Husayn Bayqarah. Thus, according to the etiquette of that time, Behzad describes him as an enlightened and wise ruler by comparing him with the legendary Alexander the Great⁶.

First of all, it should be said that the historical information and views about Alexander in the East and Iskandar (Alexander the Great) in the West are often inconsistent. Religious scholars suggest that Zul-Qarnain is not the Macedonian Alexander (Iskandar Maqdouni) whose name is mentioned in the Quran⁷. However, Alisher Navai's epic "Saddi Iskandari" mentions the life of Zul-Qarnain mentioned in the Holy Qur'an, including his battle with Gog and Magog, building the wall, and the events related to the life of Alexander the Macedonian.

In the introduction of the work, Navai says that he himself has looked through many books, that the information contradicts each other, that he has a vision

of two Alexanders, one of whom fought with Darius, and the other of whom restored the famous wall⁸.

Jami, relying on Nizami, stated that both persons are actually one person. Navai, on the other hand, believed in the insistence of the teacher and finished writing the epic. So, according to Navai's later changed opinion, Alexander the Macedonian and the person called Alexander the Great in the East are actually the same person.

Naturally, Kamal ud-Din Behzad could not go beyond from teachers such as Nizami, Jami and Navai and considered both individuals to be one Alexander. Therefore, he depicts Iskandar not in a European way, but in an oriental way, or rather, in a way close to Husayn Bayqarah. For this, the artist would not need any source. He worked in Husayn Bayqarah's library, met the ruler several times and knew his appearance well.

The appearance of some individuals is indicated in historical sources. For example, An-Nasawi in his book "Sirat al-Sultan Jalal ad-Din Mankburni" ("The Life of Sultan Jalal ad-Din ") describes Sultan's appearance as "he was dark-skinned, short in stature, his language and pronunciation were Turkish, and he also knew Persian..."⁹.

This historical situation did not leave the medieval artists indifferent. Two miniatures have reached us that show this situation when Genghis Khan and Jalal ad-Din met. The first miniature is taken from the work

⁶F. Abdukholikov, Z. Rahimova. Oriental miniatures: historical figures. - Tashkent: Zamon-Press-info, 2022. - B 165.

⁷ Sheikh Osmankhan Temurkhan Samarkandi. Tafsir Irfan. - Tashkent. East, 2019. Volume 3. - B 158-159.

⁸ Алишер Навоий. МАТ, 20 жылдик. 11-жилд. – Тошкент, Фан, 1994. – Б 67.

⁹ Shihab ad-Din Muhammad ibn Ahmad an- Nasawi. Sirat al-Sultan Djalal ad-Din Mankburny : (Jizneopisanie sultana Djalal ad-Din Mankburny). Kritich . text, per. s arab., predisl., comment ., primech. i indicator Z.M. Bunyatova . Moscow : Vostochnaya literatura , 1996 . - S. 288

"History of Abulkhaykhani", which is believed to have been copied in Samarkand in 1540.

In this work, the author briefly describes the history of the countries located in the eastern part of the Baghdad Caliphate and Mawarannahr from ancient times to the 60s of the 15th century.

"History of Abulkhaykhani" was written by the former secretary of Kochkunchi-khan (1510-1530) Masood ibn Usman Kuhistani at the beginning of the reign of Shaibani Abdullatif Sultan who ruled in Samarkand in 1540-1551. In the work, we find valuable information about the Turkic peoples who founded the Abulkhaykhan state and moved to Mawarannahr together with Shaibani Khan at the beginning of the 16th century.

This manuscript is stored at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under the number 9989. The picture was made by an unknown artist. It depicts Genghis Khan standing on the upper bank of the river, surrounded by 15 soldiers, admiring his enemy. Genghis Khan is depicted in a dreamy position on a blue horse. Each of the soldiers is armed with swords, bows and maces. Helmets and pieces of shields are also lying underfoot. According to natural scenes, the battle took place in the spring months. A river roars in the middle. On the lower bank of the river, Jalal ad-Din can be seen looking straight and proud at the enemy. He has dismounted and is leaning on his sword. For some reason, his arrow is lying on the ground. A red flag was attached to the helmet on Jalal ad-Din's head.

Another of the pictures showing the image of Jalal ad-Din is the picture from the work "Genghis Khan-nameh" created in India in 1596-1600 during the Baburids period, which is believed to belong to the pen of Mirkhand. It depicts the moment when Sultan Jalal

ad-Din jumped into the river with his horse without any fear to cross the waters of the river Sindh. Genghis Khan's soldiers on the other side stood stiffly as if waiting for the order to chase him away. But the sultan had already managed to escape. Khorezm-Shah's long mustache and military clothes, saddles and harnesses of his horse are not much different from those of Mongolian soldiers. This is one of the characteristics of medieval Indian miniatures.

The same situation is reflected in artistic colors on the page on which the photo is placed. According to information, this painting was done by Indian artists Dharma Das, Chihra Nami and Banwari Khurd. In the margin, the details of the incident mentioned above are described in Persian - Jalal ad-Din drowned his wife and crossed the river Sind alone on a horse, showing it to the sons of Genghis Khan as an example. "He (Jalal ad-Din) took his tent and flag, whipped his horse and crossed the river with lightning speed. Crossing to the other bank, he dismounted from his horse and dried the water from his sword. Genghis Khan showed it to his children: "Every father should have such a son."

Amir Temur (1336–1405), a great ruler and a talented organizer, the founder of the powerful Temurid kingdom, won great attention of his contemporaries and subsequent generations.

Rui González de Clavijo, who was an ambassador to Amir Temur in 1404, gives valuable information about the appearance of the ruler, as well as a number of historical figures of that time, in his work "Diary of a trip to the palace of Amir Temur": "He was sitting on a dais. A fountain shot up in front of him, and red apples floated in the pool of the fountain. The king was dying on a silk blanket, reclining on his back. The king wears a plain smooth turban, a long turban on his head, red,

ruby, jewels and other precious stones are attached to the top of the turban¹⁰.

It is known that Amir Temur himself wished that his name would remain in the memory of generations and ordered historians to write books about the events of his life or artists to paint pictures depicting the events of his biography. Historians who wrote books about Amir Temur's life, such as Sharaf ad-Din Ali Yazdi, Nizam ad-Din Shami, and Hafizi Abro, said almost nothing about his appearance except that he was lame. They described the name of the ruler with all the laudable qualities characteristic of medieval moral standards. According to the formed imagination, he was physically very strong, extremely brave, fearlessly entered the battlefield and did not shy away from death, a true Muslim.

According to Ibn Arabshah: "Temur was handsome, tall, had an open forehead, a big head, and a loud voice, his power was no less than his courage; the bright red of his face enlivened the whiteness. His shoulders were broad, his fingers were thin, and his muscles were strong. He wore a long beard; his right arm and leg were damaged in the battles. His gaze was very kind..."¹¹

The oldest portrait of Amir Temur that has survived to us belongs to the end of the 14th - the beginning of the 15th century. It depicts Amir Temur in battle dress. In the portrait, his left hand is smaller, his left leg is traditionally taken under the thigh, and his right leg is hanging down from the throne in a straight position. The artist skillfully disguises Temur's disability with a traditional position and artistically reflects it. One leg

extended and the other leg bent at the knee - this conventional position was often used by the artists of Herat during the 15th century, and then by the artists of Mawarannahr in the 17th century for the image of Amir Temur, and the same position, along with the reddish crested beard, became one of the typical details of his iconography. However, the iconography of Temur was forgotten in Iranian or Indian miniatures made much later, in the 16th and 17th centuries. According to the etiquette of his time, the image of Temur was interpreted by miniaturists as an ideal person, an example of rulers or warriors of the time when the miniature was created.

After the death of Amir Temur, during the reign of his descendant Iskandar Sultan, in the middle of the 15th century in Shiraz, "Zafarnameh" written by Sharaf ad-din Ali Yazdi is among the historical works dedicated to the activities of the Ruler. One of its oldest copies was created in 1435-1436 and is currently kept in the Metropolitan Museum of Art in New York, USA.

The first paintings for Sharaf ad-Din Ali Yazdi's "Zafarnameh" were created in Shiraz during the reign of Temur's grandson Ibrahim Sultan in the first half of the 15th century. In them, the image of Amir Temur is conventionally made, but the artist introduced features typical of the Mongoloid race into his face.

In a certain period, we can see a unique interpretation of the image of Temur in the miniatures created by the famous artist Kamal ud-Din Behzad. Another manuscript of "Zafarnameh" was copied in Herat in 1480-1484, during the reign of Husayn Bayqarah, and

¹⁰ Клавихо Р.Г. Самарқандга, Амир Темур саройига саёҳат кундалиги. – Тошкент, Замон Пресс-инфо. 2023. – Б 160.

¹¹ Якубовский А. Тамерлан. Эпоха. Личность. Деяние. – Москва. Гураш, 1992. – С. 23.

this copy was enriched with miniatures belonging to Behzad's brushwork¹².

The plot of the first miniature in this series of illustrations for Yazdi's "Zafarnameh" has a great political significance for the Timurids. It was this event, more precisely, after the conquest of Balkh in April 1370, Temur became the only ruler in the territories of the Chigatai tribe.

Behzad describes the most culminating moment of the event - the swearing process of the chiefs of the Chigatai clan, who recognize Temur as the ruler in this work. Temur is sitting solemnly on the throne in front of the elegantly decorated tent among his comrades and followers. He wears a precious crown on his head and a green robe over it. One leg is bent under the thigh, and the other is lowered on the seat next to the throne. His ruddy bearded face reflected majesty.

The miniature "The Pursuit of the Kipchak army" occupies two pages of the manuscript¹³. The Kipchaks, who were driven out by Amir Temur from Nergiz, Georgia, hid in the surrounding caves. According to Sharaf ad-Din Ali Yazdi, in this battle, Temur ordered to make baskets from large shields, through these baskets, Amir Temur and his soldiers descended from the hill into the cave and captured the enemies.

Among the famous pictures in miniature art, the portraits of Amir Temur made in various art centers and in different periods, such as Herat and Shiraz during the

Temurid period, Shiraz during the Safavid era, Mawarannahr school in the XVI-XVII centuries, have a special charm, but the artists of Baburi's India depicted him more¹⁴.

In Eastern manuscripts, it was common for artists to depict historical figures, mainly in the form of the rulers of that time. In many miniatures, famous conquerors, rulers and generals of the past, as well as prophets, are depicted in Turkic appearance, with white, round faces and narrow eyes. If we take into account that, the Eastern countries were mainly ruled by Turkish rulers during the 10th-20th centuries in the past, it is not difficult to determine the main reason for such appearances.

Among the portraits of the rulers created during the Temurid period, one can include the portrait of Baysunghur, which has survived to our time and is currently kept in the collection of Matenadaran (Erevan) in Armenia¹⁵. R.Amirbekyan, who published the description of this picture, rightly calls the work "a rare example of the 15th century portrait genre." The portrait was previously kept in Aurangzeb's library. The portrait, 13.5x15.5 cm in size, was made on "thick, unglazed, yellowish-white paper produced in the East¹⁶."

Baysunghur represents a popular category of portraits of one person, depicted on a flat background and not a miniature. He is seated to the right, facing his invisible

¹²Kamoliddin Behzad. "Temur is organizing a celebration on the occasion of his election as the Great Amir". Sharafillin Ali Yazdi, Zafarnameh. - Herat, 1480-1485. John W. Garrett Library. Johns Hopkins University.

¹³Kamoliddin Behzad. "Temur is organizing a celebration on the occasion of his election as the Great Amir". Sharafillin Ali Yazdi, Zafarnameh. - Herat, 1480-1485. - John W. Garrett Library. Johns Hopkins University. - 282b-283a.

¹⁴Martin F. R. The miniature painting and painters of Persia, India and Turkey, - London, Bernard Quaritch, 1912. - P 28-40.

¹⁵Amirbekyan R. Un portrait in miniature du 15^e siècle Sultan Baisunqur Bahadur khan. - Prince Temuride collection du Matenadaran.- Pp. 209-218.

¹⁶ That source .

interlocutor, and is depicted in the lavish attire of his time - a richly embroidered cape with a green qabo underneath. On the head is an important symbol of royal rank - a tufted crown with crow and peacock feathers. As typical of nobles, the young ruler was armed with a sword with a luxurious sheath and a bow and arrow. This portrait shows Baysunghur as an adult, with a full beard. In other pictures, he is depicted as much younger.

Other images of Baysunghur are depicted in miniatures painted for manuscripts commissioned by him. In particular, his picture is depicted on pages 1b-2a on the right side of the diptych of the manuscript "Kalila and Dimna" written by Nizamuddin Abulma'ali Nasrullah. The picture was created in Herat in 1429 and is currently kept in Topkapi Palace in Turkey¹⁷. The next picture on this topic is called "Baysunghur killing the wolf". It was made in Herat in 1425-1434¹⁸.

A number of engravings and miniatures created in the Middle Ages are important for us to imagine the real image of the ruler Great Temurid Muhammad Taragai Mirza Ulugbek (1394-1449). It is known that the figure of Ulugbek entered the Western visual arts long ago, already in the 18th century. In the engraving given in the famous Polish astronomer Jan Hevelius's book "Astronomical Reporter". Ulugbek, the goddess of astronomy, was depicted in the circle of astronomers such as Urania, Wilhelm, Jan Hevelius, Ptolemy, Tycho Brahe, Ricci Ole¹⁹. Of course, the Europeans did not have an idea of the oriental view of the Eastern scholar

and Temurid ruler and reflected it in the form of a European intellectual.

Although in the Middle Ages Western and Eastern painters repeatedly referred to the image of Ulugbek, only two of his paintings during his lifetime have been identified so far.

The first of them is the image in the manuscript of Abdurrahman al-Sufi (903-986) "Kitabi kawakib as-sabita" (Book of Immovable Stars), copied in 1437 by the personal instructions of Ulugbek. This work was written during the reign of the Somonids as a commentary on the famous Alexandrian scientist Ptolemy (100-160) "Almagest". According to information, Ulugh Beg often referred to al-Sufi's "Kitabi kavakib as-sabita" during his academic career. The work served as the basis for the tableau "Zij-e Jadid-e Kuragani". This manuscript, which was copied twice in Samarkand during his reign, depicts the constellations with the help of images of people and creatures. There are 78 miniatures from the manuscript²⁰.

On the 38th page of the work, the lines in the picture drawn for the constellation Cepheus (Qayqovus) are exactly like the facial structure of Ulugbek. It is known that in the miniatures of the palace manuscripts, the use of facial features of a royal rank holder to depict a powerful hero was considered a simple method. Here too, while working on this copy of the work, the artist may have placed the image of Ulugh Beg in the book. On the page, the ruler is depicted in a sky dome,

¹⁷ Lentz, Thomas W., Lowry, Glenn D. Temur and the princely vision // Persian Art and Culture in the Fifteenth Century, 1989. - Rr. 110-111.

¹⁸ Temur and the princely vision. - Cambridge, Harvard University Art Museums (Arthur M. Sackler Museum) -, R. 113.

¹⁹ Куликовский П.Г. Ян Гевелий (к 350-летию со дня рождения) // Историко-астрономические исследования. Вып. VII. 1961. С.257—288.

²⁰ Steinschneider M. Uber die Mondstationen (Nakhatra), und das Buch Arcandam // Zeitschrift der Deutschen Morgenländischen Gesellschaft, 18 (1864), 118-201 [cf. p. 140]

wearing a white hat with an umbrella on his head, barefoot.

Another picture depicting Ulugbek during his lifetime is currently kept in the Freer Art Gallery in Washington (USA). The author of this photo is unknown. On the top of the picture is written "the greatest sultan Ulugh Beg Kuragan, may God make his reign eternal." This sentence alone is a reason to conclude that the picture is related to the ruler's lifetime. In the photo, the sultan is depicted barefoot, wearing a white boat-shaped headdress, a blue jacket and a green jacket, under a white patterned umbrella, sitting on a blanket.

The miniature does not show too much luxury. On the right roof, in the background, a bow on a special chair indicates that the ruler has recently returned from hunting. In the foreground, officials sitting on the ground and standing servants are visible. Two of the officials held one falcon in their hands. Below them, on carpets and blankets, five women are depicted. Two of the women were dressed in royal red dresses. It is reported in the sources that Ulugh Beg had 13 wives (four of them were in *nikah* according to shariah, and the rest were servant women). Apparently, the picture shows two of those princesses. Upstairs, a woman in black and wearing a white headscarf scolds two middle-aged women sitting next to her. The fact that women sit with open faces in the circle of royal family members, officials and servants shows that this issue was treated liberally during the Temurid period²¹.

In the right corner of the page, there are 24 verses from Nizami Ganjavi's epic "Khusrav and Shirin". Experts say that this manuscript must have been copied in

Samarkand in 1441-1442. In the left corner, two black slaves are guarding them. A while ago, the two sons of Ulugh Beg, Abd ul-Latif and Abd ul'Aziz, hugged each other like brothers²².

The same features common to both pictures are mainly seen in the headdress. This white headgear on the ruler's head is reminiscent of a peaked hat. In three parts of the helmets, a toga (or ukpar) typical of kings is installed. In both cases, the ruler's top coat is blue. The facial features in the images are also very similar. From these images, it can be understood that Ulugh Beg was a white-faced man with slightly elongated faces, narrow eyes, a sparse, reddish beard. The pictures included in the genealogical table may also be a unique type of portrait art of this period²³.

As an independent genre of miniature art, the portrait was finally formed in Herat, in the last quarter of the 15th century, during the reign of Sultan Husayn Bayqarah, as well as through the efforts of his minister, the famous poet and philosopher Alisher Navai. Both of them were familiar with Sufism, patronized art and showed great care for Behzad's work²⁴.

Of course, the portraits of historical figures created by Behzad were not portraits in the European sense, because the miniaturist did not have the obligation to create a full-fledged, truthfully embodied image with the help of flowing and dark paints. Behzad created portraits within the framework of traditional rules and, while maintaining a flat solution of the composition, gave it a lively touch by reflecting the individual characteristics of the person depicted in the portrait.

²¹ <https://telegra.ph/NIZOMIJ-DOSTONIDAGI-MUDHISH-BASHORAT-06-01>

²² Abdukholikov F., Rahimova Z. Oriental miniature. Historical figures. Tashkent. Zamon-Press-info, 2022. – B.132.

²³ Lentz et al Lowry, p. 102, fig. 37.

²⁴ Горелик М.В. Портреты Бехзада / К вопросу о творческом методе // Искусство и археология Ирана. Доклады. Всесоюзная конференция. Москва, 1969. – С.111–121.



Because of this, he allowed²⁵ the audience to recognize faces .

In the last period of Herat miniatures, the rules for single-person portraits were finally established - the hero is depicted in a traditional seated position against a neutral background, in appropriate clothing. For example, in Behzad's portrait of Sultan Husayn, he is depicted in the green dress that he always loved. It is brought closer to the viewer, covering the entire surface of the miniature. It makes the image of the hero luxurious.

Among his contemporaries, only Babur left a description of Sultan Husayn's appearance: "He was a man with narrow eyes, a lion's stature, thin from the waist down. Although he was very old and his beard was white, he wore red and green silk clothes and a black hat made of lambskin. Sometimes, on holidays, he went to prayer in a small flat turban, which was folded in three layers and topped with a crow's feather. He was an eloquent and cheerful person, his character was a bit shy, his speech was like his character... He was fearless and brave, he personally managed to run with a sword; he even drew his sword in every battle and entered the fight. Among Temur's descendants, there was no equal in swordsmanship to Sultan Husayn. He has the ability to write poetry, and he even composed a diwan himself. He wrote poems under the nick-name Hosseini. Some of his ghazals are not bad, but Mirza's diwan is composed entirely of one poetic weight. Although he ruled for a long time and was considered a great king by his power, when the

time came, as a child, he was engaged in ram-fighting, pigeon-fighting and even cock-fighting²⁶.

Behzad's famous "Portrait of Sultan Hussain" (1490) is now kept in the Harvard University Museum, Cambridge . He used the iconography of Sultan Husain as described by Babur in all his miniatures and scenes related to the ruler of Herat, always with narrow eyes, a straight nose, a peaked face. It depicts a middle-aged man with a beard, handsome features, and wearing green clothes.

The 15th-century equestrian portrait of Sultan Husayn, kept in the Boston Museum of Fine Arts, may be considered a new genre of portrait art. The drawing on paper depicts a man sitting on a horse, wearing a turban with a feather. Sultan's face is very young, like that of a teenage boy, with narrow eyes and a moustache. He wears a Herat-style qaba , thin-toed and heeled boots, and is armed with a sword and bow-and-arrow bow; a dagger is stuck behind his cloth belt, and a sheathed sword hangs from his waist. There are two inscriptions on the photo: one of them is on the cover - "al-Faqir Behzad" ; the second one has inscriptions ²⁷ on the hem of the cloak - "Painter of Sultan Husayn, Behzad" . It is difficult to determine whether this picture was a sketch for a miniature of a subject or a sketch for a free-standing equestrian portrait. Such portraits of the Babur rulers depicted on horseback were widespread during the reign of the representatives of the later dynasty²⁸.

²⁵ Захириддин Мухаммед Бабур. Бабурнаме / Пер. м. Салъе. – Ташкент, Уздавнашр, 1958. – С.173-174..

²⁶ Zahiruddin Muhammed Babur. Babur- name / Per. m. Sale . - Tashkent, Uzdaavnashr, 1958 . - S. 165.

²⁷ Roxburgh, David J. Kamal Al-Din Bihzad and Authorship in Persianate Painting. In Muqarnas: An Annual on the Visual Culture of the Islamic World, XVII, 2000 . - R 119–146.

²⁸ Portrait of Shah Jahan on horseback . A page from " Shah Jahan Muraqqasi " . guess _ 1630 year. Metropolitan Museum , New York; A portrait of Shah Aw Rangzeb on horseback . guess _ 1690–1710 years. - Cleveland Museum of Art .

In 1490-1495, Behzad illustrated Nizami's Hamsa (British Library) in the form of famous historical and literary heroes. In it, the sultan is depicted in the image of Alexander the Great, a great Macedonian general known for his justice, wisdom, and bravery typical of a true warrior. Also, in the image of the tolerant king Hurmuzd, who forgave the sins of his repentant son, we see a commonality typical of Husayn Bayqarah is depicted in the image of the righteous Sultan Sanjar, who ignores the existing rules and politely listens to the complaints of a poor old woman.

Also, in Saadi's "Bustan" manuscript copied in 1488, a meeting in the presence of Sultan Husayn is described, and the figure of the ruler is given the appearance of a pious dervish. This miniature is currently kept in the Egyptian National Library in Cairo.

In portraits, Behzad enriches the image of the sultan with highly positive descriptions and individual external features, following the requirements of human ethics in the philosophy of Sufism, and reveals the content of the image through the plot. Also, creating bright and unforgettable images, he skillfully combines his life observations with the idealization of existence.

In the Eastern miniatures of the 14th - early 15th centuries, the image of a specific person continued to be depicted without individualization. He conventionally represented people of the "ideal" category based on social status and age. Even before the Timurid era, a number of poets used to paint portraits of thinkers, judges and other famous people. Among them, the image of the great judge Abu Ali ibn Sina takes an important and special place.

In the medieval manuscripts, it is clear that sometimes the painters drew people who were their contemporaries, but whom they had not seen or met personally. In this case, the painters must have received detailed information about this person from those who saw him or knew him.

In portraying certain historical figures, painters drew from the interests and approach of the kingdom they served. For example, in 1665, during the Safavid period, in the miniature commissioned by Shah Abbas II, Babur is depicted bowing and kissing the hand of the Safavid ruler, Shah Ismail, while the Safavid ruler is stroking his head²⁹.

At the moment, there is no information about whether these two rulers met face to face. The artist's goal here was to paint a picture that would please the Safavid ruler he served. Therefore, he may have used this painting to show Shah Ismail's superiority over Babur. In such cases, it is more important for artists to fulfill the wishes of the customer or the client than to rely on sources and work with accuracy.

CONCLUSION

Based on the findings of the study it is recommended:

To continue publishing books and albums on miniatures stored in foreign museums, libraries, scientific centers, and private collections at a high pace;

To carefully study the examples of miniature art that are part of the cultural heritage of Uzbekistan scattered around the world, in particular, the figures of historical figures reflected in them, and thereby pay

²⁹Aliqulibey Jabbardor. Babur kissing Shah Ismail's hand. Safavid era miniature - 1665.

attention to the still undiscovered aspects of our history;

To organize exhibitions regularly about historical figures depicted in Eastern miniatures based on collections in our country and abroad in higher educational institutions, educational institutions, and cultural centers in our country;

To use information technologies, on the basis of portraits and pictures in miniatures, to create and popularize photos in three-dimensional (3D) format of famous people who have left a unique mark in the history and culture of Uzbekistan, who have made a worthy contribution to the statehood and civilization of our country and the world, collect them in a systematic form and place them on special Internet resources;

To create of monographs, textbooks, training manuals in Uzbek, English, Russian and other languages, taking into account the scarcity of literature on the subject of portraits of historical figures in miniature art;

To give practical recommendations on the use of images in miniatures in the work of monuments and statues of our great ancestors in our country and abroad ;

To encourage the creation of new interpretations of historical figures based on their miniature images ;

To create animation films, media programs, phone applications, and use Eastern miniatures in historical TV shows in order to increase the motivation and interest of our scholars, artists and poets who have made a worthy contribution to the national mentality and world civilization of the young generation,

To pay attention to the allocation of projects and grants for the scientific research of miniatures in the research of the cultural legacy of Uzbekistan.

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