

Types of grix pattern in miniatures by kamoliddin bekhzod

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Abstract: This article analyzes the grix patterns in Kamoliddin Bekhzod's miniatures and their role in decorative and symbolic aspects in the artist's works. The features of the use of grix patterns are considered on the example of illustrations for Nizami Ganjavi's "Khamsa" and Amir Khusrav Dehlavi's "Layli and Majnun". In particular, special attention is paid to the functional and aesthetic significance of these patterns in miniature compositions.

Keywords: Kamoliddin Bekhzod, Oriental miniature, grix patterns, decorative elements, symbolism, composition, ornament.

Introduction: Kamoliddin Bekhzod (1455–1536) — one of the great artists of the Timurid era, whose miniatures have become mature examples of Oriental painting. His work had a great influence on the development of art in Central Asia, Iran and other regions of the East. One of the main features of his works is the use of grikh patterns, which give the composition a special depth and expressiveness. The study of these patterns helps to better understand the artistic methods and symbolic meanings in Kamoliddin Bekhzod's miniatures.

METHODOLOGY

To analyze the grikh patterns in Kamoliddin Bekhzod's miniatures, scientific works devoted to his work and Oriental miniature painting in general were studied. Among these studies, the articles published in the journal "Art" stand out, since they provide a detailed analysis of the specific features of Kamoliddin Bekhzod's style and his contribution to the development of the portrait genre in Oriental miniatures. Materials from the official website of the Kamoliddin Bekhzod Museum of Oriental Miniature Art were also analyzed. These sources provide important information about his works and their artistic features. The research methodology included a visual analysis of the miniatures, with a focus on identifying and classifying the grix patterns. The functional and aesthetic role of these patterns in the composition was

also studied.

The fact that all books and manuals have been valued since ancient times and all the spiritual wealth in them has been preserved will delight any art lover. First of all, the great attention paid in ancient times to the study of miniature and the creation of works by artists is noticeable in all the works produced. The great genius of the Eastern miniature art, the great artist Kamoliddin Bekhzod, laid the foundation for the Eastern miniature art with his national works. With his artistic skills, Kamoliddin Bekhzod was also awarded the high title of "Moniy Soniy (2 moniy)" and "Sharq Rafaeli" in the culture of the Eastern Renaissance. Thus, he went down in history as the founder of the miniature school in the East. With his inimitable creativity, beautiful art and amazing skill, he made a significant contribution not only to the history of the culture of the peoples of the East, but also to the peoples of the whole world.

The painting "Layli and Majnun in the School" by Bekhzod Nizami, based on "Khamsa", is remarkable for its comprehensive perfection. In a classroom surrounded by ornate buildings, lawns, flowers, and a pomegranate tree, a group of children are studying, while another group is playing with childish joy and excitement, eating, and some are putting on their clothes. But Layli and Majnun are sad, indifferent to the events around them, immersed in some kind of fantasy world, watching each other silently. Bekhzod is an artist

who brought vitality, truthfulness - realism to the art of Eastern miniature. It is known from history that in 1495, Nizami's "Hamsa" was copied in Herat, and a number of miniature paintings were made by Bekhzod.

RESULTS

The results of the analysis showed that grikh patterns play an important role in Bekhzod's miniatures, performing both a decorative and symbolic function. They are used to decorate backgrounds, characters' costumes, and architectural elements, forming a rhythmic structure and enhancing the emotional impact of the work. In Nizami Ganjavi's "Khamasa", illustrated by Bekhzod, grikh patterns emphasize the dynamics of scenes and draw attention to the main details of the composition. In the works "Layli and Majnun" (1492) by Amir Khusrav Dehlavi and "Mantiq ut-Tayr" (1494) by Fariduddin Attar, grikh patterns are used to express the atmosphere and mood, reflecting the inner experiences of the characters. The miniatures of the "Khamasa" work are distinguished by the fact that they reveal Bekhzod's mastery of composition and the semantic load of patterns. In these works, the psychological effect of the grikh patterns plays an important role in further deepening the atmosphere of the scene.

His contemporaries recognized Kamoliddin Bekhzod as a unique artist of battle scenes. In his works on battle themes, as in other genres, he perfected the achievements of his predecessors in the field of composition and iconography, and also created innovations in the interpretation of individual characters and scenes. He developed his own original compositions, which were later used by his students.

Bekhzod brought an important innovation to the battle genre - he paid special attention to depicting the details of military life. While his predecessors, for example, the authors of the "Shahnoma" and other battle scenes, focused only on the battle process, Bekhzod also reflected military everyday life. His works widely covered the strengthening of fortress walls, digging tunnels, weapons, and various means of defense.

Kamoliddin Bekhzod sought to depict in detail the characters and their actions in battle scenes, bringing their images to life through his unique perspective and movements. Bekhzod, despite the strict canons that prevailed in medieval miniature art, demonstrated extraordinary inventiveness in depicting people and animals. These aspects indicate that the artist may have personally observed the battlefield, since only a direct witness could so accurately depict such vivid and detailed scenes. Bekhzod's illustrations of battle scenes allow us to take a fresh look at the creative method of the great master. Despite all the conditions of the

medieval worldview, he based his works on his deep love for real life.

DISCUSSION

Grix patterns in Kamoliddin Bekhzod's miniatures not only enrich the visual image, but also serve as a means of conveying hidden meanings and symbols. Their use demonstrates the artist's deep understanding of the traditions and aesthetic canons of Eastern painting. Bekhzod skillfully integrated patterns into the composition, creating a harmonious combination of ornament and plot. This emphasizes his innovative approach and ability to adapt traditional elements to express complex ideas and emotions. His works are a source of inspiration for subsequent generations of artists, as evidenced by the exhibition at the Kamoliddin Bekhzod Museum of Oriental Miniature Art, which displays copies of his miniatures and works by contemporary Uzbek masters executed in the style of famous schools such as Bukhara, Samarkand, Ghirat, Tabriz and Isfahan.

The completion and perfection of Bekhzod's miniatures are also expressed in the color scheme. First of all, it is worth noting the richness of the colors of the architectural decoration. Bekhzod lived an interesting creative life. He decorated the books of many writers and poets. His miniatures are kept in the Chester Baty Library in London, and 8 miniatures drawn for Ali Yazdi's "Zafarnoma", dedicated to the life and work of Amir Temur, are kept in the National Library. The subtle expressiveness of Bekhzod's artistic miniatures, intense colors, smooth lines, and the even arrangement of paints give it a musical, romantic mood. In his miniatures, the world is saturated with peace, harmony, and tranquility. Everything in it reflects joy.

The Muraqqa (album) depicting the meetings of Sultan Husayn Bayqara was specially prepared for the royal library of Sultan Husayn Mirza in Herat. More than 40 beautiful miniatures in it belong to the brush of Kamoliddin Bekhzod. The Muraqqa was purchased by the French art critic Muse Fochet at the beginning of the 20th century and donated to the Louvre Museum. Abdurahman Jami's "Solomon and Absol" was copied by the famous calligrapher Sultan Ali Mashhadi. Kamoliddin Bekhzod decorated it with miniatures. This work was also kept in Afghanistan until the beginning of the 20th century. The miniature depicting the "Bagh'i Behisht" in Herat is considered one of the most beautiful and rare works of Kamoliddin Bekhzod.

CONCLUSION

In conclusion, it can be said that in Kamoliddin Bekhzod's miniatures, grikh patterns play an important role in shaping the aesthetics and symbolism of his works. They perform not only decorative, but also

spiritual functions, enriching the composition and enhancing the emotional impact. Bekhzod used grix patterns to convey dynamics, mood and depth, which demonstrates his skill and a new approach to the traditions of oriental miniature. His work continues to influence modern artists, which confirms the eternal value and relevance of his artistic heritage.

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