

About Behzad and The Great Painter Kamoliddin Behzad

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Article History	Abstract
<p>Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 06 Dec 2023</p> <p>CC License CC-BY-NC-SA 4.0</p>	<p><i>In this article, Kamoliddin Behzod is a genius artist, who has become a symbol of spiritual flight and the highest peak of classical miniature painting for all painters, a sharp turn in visual arts in Central Asia (Movarounnahr) in the 15th-16th centuries under the influence of the painter's life and work is described by scientists and artists as "Awakening" in the history of art. " (Renaissance) period. In 2010, for the first time in Tashkent, within the framework of the celebrations of the 345th anniversary of the birth of the famous artist, the main goal of the "International Exhibition of Oriental Miniatures" was to fully display the history of miniature art, and it is said that it opened a wide way for the future perspective and research of this field.</i></p> <p>Keywords: Visual Arts, Painting, Marble Wall, Beauty, Art Studies</p>

1. Introduction

The name of the great artist Kamoliddin Behzod, who is a great representative of Eastern visual art, who enlightened the world of sophistication with the magic of his brush, occupies a special place in the history of world visual art. Unfortunately, very little information about Behzod's life and creative activity has been preserved. There are various reasons for this. First of all, the time in which the artist lived was complicated, and scholars of this period could not write down detailed literature about visual arts. In other words, even in the period when Behzod lived, fine art was noticed only around the representatives of certain science and art, royal palaces. Among the people, there was not enough opportunity for the spread of works of visual art. Thus, there are very few sources about the artist's work and life, and there are even different discussions about the year of Behzod's birth.

In the next period, in addition to several foreign historians, Uzbek artists also created very important studies about Behzod. Among these, it is worth mentioning the researches of Hamid Sulaymanov, Galina Pugachenkova, Naim Norkulov, Ilyas Nizomiddinov, Arif Usmanov, Fazila Sulaymanova, Ne'mat Abdullayev, Abdumajid Madraimov and others. According to researchers' estimates, Kamoliddin Behzod was born in Herat in 1455 in the family of a craftsman. I was orphaned very early. However, we do not have any information about how his youth passed. Even Arif Usmanov stated that "Behzod" is the real name of the artist, a pseudonym, or his name is "Kamoliddin" - these things are still unknown to us.

Thus, the influence of this Academy of Fine Arts "Nigoriستان" was of decisive importance in the development of the classical painter Kamoliddin Behzod as a great artist. It is known that Kamoliddin Behzod studied at the studio of Mirak Naqqosh, a famous artist of his time, who became famous with this school. Many evidences prove that the environment of Herat during the time Kamoliddin Behzod lived, including the unique formation of visual arts, contributed to the creative development of the artist. One more thing should be emphasized here. Due to the leadership of our great grandfather Alisher Navoi, Kamoliddin Behzod was given ample opportunities to learn the secrets of art in every way and to grow up. It is noted in many literatures that Behzod was able to enjoy the genius of Alisher Navoi, the leader of culture and art. Even in his time, Kamoliddin Behzod was effective in creating a portrait of Alisher Navoi. Also, Herat became known in the cultural world thanks to the works dedicated to the life of Navoi and depicting the portrait of Navoi. Gradually, Behzod began to gain great respect in Herat. In 1487, he was appointed the head of the library of Khurasan ruler Husayn Boykara in Herat.



Figure 1: Mahmud Muzahib. "Portrait of Alisher Navoi". End of XV century. Kamoliddin Behzod.
Sultan Husayn Boykara. End of XV century

At that time, the great artist revived and promoted the works of thinkers such as Sharofiddin Ali Yazdi, Abdurrahman Jami, Amir Khusrav Dehlavi, Alisher Navoi, Nizami Ganjavi. In the book of researchers Naim Norkulov and Ilyas Nizomiddinov entitled "Pictures from the History of Miniatures", we come across such interesting ideas and information: "Swedish art historian F. Martin describes the studio of master Kamoliddin Behzod in the courtyard of Sultan Husayn Mirza as follows: "The eastern sun floods the cozy room built for Behzod with light. . Here, the artist worked bent over a small inclined chair (pedestal). Cursi's drawers have everything you need to create masterpieces. There is no doubt that the communities of European art houses will seek to acquire such works as eagerly as they searched for the rare works of 15th-century Italian and Dutch painters. True, Behzod did not have a large and comfortable workshop (studio) like that of European painters. His workplace is a simple room, the white marble walls of which are decorated with the words of the Koran by skilled oriental hattots. There is a mat in the room. A few pillows on the carpet in the corner. It was put on for guests or fans. Behind the cell is a garden, a pond with still water, flowers and trees beyond. The peaches were ripe, and the heads of the vines, golden as gold, were poking through the sparse leaves. Roses were blooming around the room. Their leaves were not noticeable because of the wide opening of thousands of different flowers. In this environment, Behzod was sitting and painting with a fine brush. No artist from Behzodcha was able to use a fine brush before or after him." The achievements of Behzod and his contemporaries in visual arts later attracted the attention of the world's art lovers. Especially the portraits created by the great painter have not become popular in their time and still attract the attention of world art lovers. The miniatures of Alisher Navoi and Sultan Husain in the madrasa created by Kamoliddin Behzod from the 80s of the 15th century are noteworthy for "muraqqa", that is, miniatures in fine art albums. In these miniatures, sincere conversations between the teacher and students are reflected in the background of nature scenes.

These works are currently stored in the library named after Saltykov Shchedrin in St. Petersburg. In general, the artist has made invaluable achievements in the art of portraiture. In particular, Alisher Navoi, Sultan Husayn Boykara, Muhammad Shaybani Khan, Abdurrahman Jami have proven themselves as incomparable artists through their portrait works. In the portrait of Sultan Husayn Boygaro, the king's body is depicted in a kneeling position. Although many readers cannot analyze the harmonious and elegant structures of the head and other parts of the body in the work, the work will attract any viewer. When we determine the center of the picture and analyze it through simple geometric shapes, we can see that the work is harmonically perfect. Such an analysis shows that the portrait is perfect in all respects and can meet the requirements of beauty. This means that the artist

mastered the secrets of fine art and was able to use them in practice. In the portrait, we can see that the royal dress is extremely rich in decorations, the alfoz decorated with patterns on the shoulders and chest. Observing these aspects, we once again recognize the painting art of Behzod's time. The patterns fit together in such a way that you can't tell where any pattern starts or ends if you look closely.

Indeed, in the portrait, although it is a simple case, the proportions characteristic of the human body are shown by the artist very skillfully. Proportions are unique in almost all parts of the portrait. The image of eyelashes, eyebrows, and fingers are combined with the embroidery on clothes. In general, the fact that Kamoliddin Behzod left us invaluable information about the people of his time and their spiritual world through portraits is another valuable aspect of the work. It is known that the original copy of this portrait, currently kept in the National Gallery of Sweden, is in the personal collection of the Swedish art historian F. Martin. In its time, this portrait made famous not only the artist, but also the king of Khurasan, Husayn Boykara.

Another such remarkable portrait is the portrait of Muhammad Shaibani Khan, created in 1507. In this work, the noble image of Shaibani Khan is embodied in a proud posture with both hands resting on his knees. In his right hand he holds an archery ring, indicating that he was a skilled warrior. An inkstand and similar objects in front indicate that he is a person of knowledge and enlightenment. This work is currently in the hands of collectors in the United States.

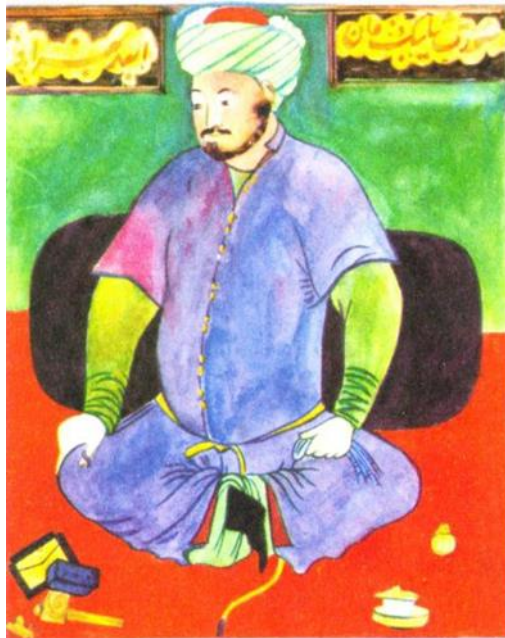


Figure 2: Kamoliddin Behzod. Portrait of Mohammad Shaibani Khan. Herat. End of XV century

Another famous work of the artist called "Sultan Husayn on a Journey" depicts the situation of Husayn Boykara during his journey. The Sultan and his entourage on horseback, their behavior, especially the full and energetic depiction of the bodies, are Kamoliddin Behzod's attractive achievements in miniature art. The elegant and delicate views of natural landscapes, even the unique interpretation of clouds contributed to the meaningful composition of the work. The play depicts the moment when Husayn Boqygaro arrives at the funeral procession set up for him. In general, in the works of Kamoliddin Behzoddi, the elegant aspects of art and the unique use of paints are clearly visible.

The secret of artistry in Musavvir's work is the true reflection of modernity. Kamoliddin Behzod achieved this by being able to show vitality and naturalness sincerely and harmoniously. An observation of the artist's works, which include many images and landscapes, in addition to portraits, can be the basis for coming to such opinions. When Nizami's "Hamsa" was reproduced in Herat in 1495, a number of miniature paintings were made for it by Kamoliddin Behzod. This manuscript, which is currently kept in the British Museum in London, and its wonderful images are of great importance in the history of our art.

One of his works of this series, the composition "Drying of the Mosque" is noteworthy. In addition, the famous work "Iskander and the Seven Wise Men" worked for "Hamsa" has gained its own artistic value. In the work, together with the symbols of wisdom, ingenuity, philosophical views characteristic of human thinking, the practical decorative art in architecture, the beautiful and elegant life scene

typical of the oriental environment are attractively depicted. In the embrace of nature, the traditional round talk of oriental scholars is reflected. In every image in this photo, subtle human characteristics such as modest ambition and intelligence are clearly visible. The fact that the interlocutors communicate with each other with great respect naturally arouses special admiration in the viewer.

Kamoliddin Behzod mentored dozens of painters at the prestigious art school established in Herat. In general, the universality of Behzad's work is that he was able to create an immortal school. Inspired by his work, many artists such as Qasim Ali, Sultan Muhammad, Muzaffar Ali, Yusuf Mulla, Rustam Ali, Mirsaid Ali, Mahmud Muzahib, Abdullah worked for the art of miniatures and books. So, there are points in the work of a great artist, following which works of art are not created only to know the outside world. These works evoke emotions in people. Forms the attitude to the times and the procedures of the time. Behzod and his advanced contemporaries considered secular theme to be the leading one. Creators of this school were able to look back to the times before Islam. Inspired by this, they carried out bold activities, although they were more contrary to the ideologies of their time.

In the history of Uzbek statehood, the period of the Timurids is distinguished by the incomparable rise of all fields of culture and science. Because, during this period, poetry, architecture, visual arts and handicrafts were very developed. Abdurahman Jami, Alisher Navoi, Ulug'bek and Mohammad Murad Samarkandi, great figures of science and culture lived and created in this place. Kamoliddin Behzod, the famous painter of the East, who created and matured in the court of the Timurid ruler Sultan Husayn, raised the miniatures of the Timurid period to a truly high level. He embodied all the creative aspects of miniature painting in his works. Musavvir's work Middle and Middle Eastern miniature art had an effective influence on the development of European painting.

The main goal of the "International Exhibition of Eastern Miniatures", which was held for the first time in Tashkent as part of the 345th anniversary of the birth of the famous painter, was to fully demonstrate the history of miniature art and to open a wide way for the future perspective and research of this field.

Unique medieval manuscripts decorated with miniatures, samples of painting, calligraphy art, as well as modern miniature works created in Uzbekistan and other countries in recent years were put into the exhibition. Information about the periods of exposition, the leading schools in them (Herat, Shiraz, Tabriz, Isfahan, Samarkand, Bukhara, Shahrukhiya, etc.), artists who decorated various books with miniatures, Central Asian manuscripts of the 16th-17th centuries kept in the fund of the Institute of Oriental Studies of the UzFA. Traditional creative and creative tools are also displayed here: hand-made paper samples, calligraphers' ink, pencils, pencils, crayons, etc.

In the historical section of the exposition, there are monitors showing Oriental miniatures, a film and video materials about the revival and development of this art in Uzbekistan.

In the modern section of the exhibition, there are works of famous artists such as Usto-Mo'min, Chingiz Ahmarov, Telman Muhamedov, Javlon Umarbekov, Bahadir Jalolov, who have effectively continued the traditions of Eastern miniatures in their works. Also, in the following years, lacquered miniatures, paper, leather, wood, enamel miniatures, painting and painting art, created with high skill by Uzbek artists, have become widely available. The works of foreign artists and hattotds are also exhibited. In the exhibition sections, the technology of paper-making in the Middle Ages, as well as the process of creating manuscript books, i.e. the art of bookmaking, are shown.

During the period of independence of Uzbekistan, a number of works are being carried out to restore and develop the traditions of the national miniature book. This is evidenced by the decision of the Government of Uzbekistan to build a memorial park and to open the National Miniature Museum named after Behzod. The model of the future museum is on display. Currently, many miniature artists are working effectively in our country. Among them there are bright talented artists. Including N. Kholmatov, Sh. Muhammadjonov was elected a full member of the Academy of Arts of Uzbekistan. The artists of the "Sanoyi-nafisa" creative group were honored with the State Prize named after Kamoliddin Behzod.

Even these days, we remember our great ancestors and honor the blessed name of our famous artist among them. He is very valuable not only for us, but also for other nations as a genius artist. Because, currently, Behzod has become a symbol of spiritual flight and the highest peak of classical miniature painting for all painters.

Behzod was born in Herat in about 1455 to a poor artisan family, it is not known if Behzod was his first name or nickname. Behzod was separated from his parents very early, he was brought up by Mirak Naqqosh, who taught him the craft of painting in his "Nigoriyoni" in Herat (that is, the Art

Academy of that time). Growing up under the tutelage of such a famous artist set the stage for Behzod to become a great artist in the future. Also, the Academy of Arts, which united many mature artists, calligraphers, and musicologists in Herat environment at that time, played a big role in Behzod's development as a skilled artist.

Behzod's early work begins in the palace of Sultan Husayn Boykara and under the leadership of Mir Alisher Navoi, the patron of many poets, scientists, and artists there. He had a creative relationship with Alisher Navoi's mentor Abdurrahman Jami, Herat calligraphers Sultan Ali Mashhadi. Behzod, who had a strong passion for art and sophistication, became a famous master of painting in Herat due to his diligence and hard work. After that, the king Sultan Husayn Boygaro invited Behzod to his presence and gave him a special place and created the necessary conditions for his creative work. In 1487, Kamoliddin Behzod was appointed the head of the royal library in Herat by personal decree of the king. It was said in the royal decree. "We judge by the will of the artist of the enterprise of creativity and the power of the editor of the Eru Osman Nitorkhana that to the people of the library of the rarest of the century, the leader of artists, teacher Kamaluddin Behzod Humayun: book illustrator, muzahib, tabulator, halkor and zarkub, as well as the whole country under the protection of God, which belongs to these works. team should be given the position of leader." Edited: 884 Hijri 27-Jumadul-ul-Awwal (July 22, 1487). After the death of Husayn Boykara in 1506, the throne passed to Shaibani Khan. Shaibani Khan also shows respect for Behzad's work and creates conditions for it. In 1510, the Safavid kingdom of Iran started a war against Shaibani Khan and defeated him. Shaibani Khan dies in battle. In 1512, Shah Ismail Safavi took several talented artists from Herat with him from Herat to Tabriz. Among them were Kamoliddin Behzod and a number of his students. Here, Behzod created a large school of wonderful painting with his students. In 1514, the Turkish king attacked Iran. The king of Iran Ismail Kamaluddin Behzad and the famous calligrapher Shah Mahmud Nishopuri, who knew that they would be taken away by the Turks, ordered to hide them in a tomb. In 1522, Shah Ismail Safavi appointed Behzad as the head of the royal library in Tabriz by a special decree. Behzod created most of his works far from his native Herat, that is, in Tabriz. The fighting, quarrels and fights in Iran, living far away from the dear teachers and close friends of the artist had a negative impact on his life and work. That's why when the artist created the work entitled "Camel Battle" he signed his name with sadness on one side of it: "The pen is broken, poor, poor Behzod started this work when he was more than 70 years old." Despite this, Behzad did not retreat in front of the sorrows and hardships he experienced in Iran. His strong love for the world of sophistication and beauty, for nature, society and man led him to constant creativity.

"Husayn Boygaro" and "Shaybani Khan" statues of Kamoliddin Behzod occupy an important place in the artist's work. In Behzod's painting, Sultan Husayn Boygaro is depicted in Herat in a kingly form, crouching majestically. His broad-shouldered body, squinty eyes, pale face, and royal clothes are so authentically and skillfully made that the proportions of the body structure and clothes are extremely skillfully depicted. At the bottom of the photo are written the words "Sultan Husayn, Mirza-Behzad" and "Al-fakir Behzad" below.

Behzod's work "Banquet in the Palace of Sultan Hossein Mirza" depicts a party organized in a beautiful garden in the evening. There are khums and jugs of juice. White-kerchiefed Abyssinian servants in front of the door are carrying juice in khumkas. Another Abyssinian servant carrying a basket on his head is carrying fruits and vegetables towards the platform. In front of him is another servant carrying a khum and walking towards the platform. . On the lower and left side of the statue, three of the courtiers are depicted drunk. In the middle, two people are pouring wine into glasses. So, the work depicts a typical event typical of the marriage of kings, which the artist was able to skillfully depict in terms of composition, color, content, and artistry.

Another of Kamoliddin Behzod's famous works is called "Masjidda Masjidda Samarkand" ("Construction of the Mosque") (picture). This work is based on Nizami's work called "Khamsa", which is currently stored in the National Library in London. It depicts the construction of a large mosque. In this work, the builders It is depicted in three groups. The first is the pickers who are shown at the top, the second is the assistants in the middle (brick and clay suppliers), the third is the preparer (brick and stone masons). The man with the striped turban in the upper and middle part of the statue is the image of the master. The construction at Suvrat is such an important building that its builders are working on it with great enthusiasm and enthusiasm. The artist has depicted them all in action to show this, there is not a single person resting or standing as a spectator, indifferent to the work being done. There is no overseer watching them. it can be concluded that the people in the construction of the building are not slaves, but people who work by their own will.



Figure 3: Kamoliddin Behzod. Construction of Khavarnak Castle. Herat. End of XV century

Suvrat gives us some information about the history of our people, their way of life, cocktails, clothes, tools (tesha, hammer, ladder, bel, togora, rope, etc.), construction materials, and the structure of buildings. Through the work, the artist faithfully reflects the work attitude of our ancestors and their efforts in the path of Islam. Behzod lived almost a century. He died in 1536. His life and work are of great importance in the culture of the peoples of the East, including the peoples of Central Asia. During his career, he trained many students such as Sultan Muhammad, Qasim Ali, Darvish Ustad Muhammadi, Muzaffar Ali, Yusuf Mulla, Rustam Ali, Sheikhzada Khurasani, Shah Muzaffar, Mirsaid Ali, Mahmud Muzahib, Abdullah. Kamoliddin Behzad's work had a great influence on the development of schools of the wonderful painting art of Herat, Tabriz, Bukhara, Samarkand, Shiraz, Isfahan, Istanbul, India. Kamoliddin Behzod's work was highly appreciated both in the East and in the West. The great historian Khondamir wrote about Kamoliddin Behzod in his work entitled "Habib-us-suyar": "Kamoliddin Behzod is the one who creates wonderful and strange images, creates rarities of craftsmanship, paints like Moni with a brush, destroys the works of world painters, and has unparalleled fingers. He is the destroyer of the images of human craftsmen..."

Shaibani Khan, Vasifi and others described him as the owner of the brush that dedicates inanimate objects. Behzad's work was not only important for the cultural life of Movarounnahr in the 15th-16th centuries, but also in the development of book graphics in the whole East and even in Europe. Under the influence of Behzod's life and work, in the 15th and 16th centuries, a sharp turn occurred in visual art in Central Asia (Movarounnahr). Scientists and artists called this event the period of "Renaissance" in the history of art. Behzod's works are highly valued and are carefully kept in the libraries of a number of countries, including the USA, Great Britain, Turkey, Russia, Iran, France, Germany, and Egypt, in addition to Uzbekistan. The National Institute of Painting and Design in Tashkent was named after Kamoliddin Behzod. A separate museum dedicated to the life and work of Kamoliddin Behzod has been established in Tashkent

2. Conclusion

Today, the study of miniature art is developing not only in the East, but also in the West. In particular, it is no secret that attention is being paid to researching the work of Kamoliddin Behzod 62, who is called the "Rafael of the East", both as an artistic work and from a scientific point of view. It is worth noting that the pillars of the third renaissance era: our people with a pure pedigree, great geniuses, scientists and scholars who rocked the cradle of various civilizations, and selfless people who even died for the Motherland, are flowing in our veins. Their unique works are a priceless heritage for us, and their good deeds are an example for each of us. As long as the blood of your great grandfathers flows in our veins, it is our noble duty to be their worthy successors, to strive for high goals like them.

Today, we are taking great steps towards creating the foundation of the Third Renaissance in our country, mobilizing all the strength and capabilities of our state and society. In this regard, it should be noted that a system of Presidential schools, creative and specialized schools of a new form and content has been created in our country. Many students studying in these schools achieve high results in prestigious international competitions, we can say with confidence that we are capable of achieving high goals. Because the pursuit of science is in our blood, in modern terms, in our genes.

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