

ON THE SPONSORSHIP ACTIVITIES OF THE TEMURIAN PRINCE

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ABSTRACT

The article analyzes the patronage of the Temurid princes in science, literature and art on the basis of historical sources. Works and works of art created on the initiative of Timurid princes are presented. It also examines the landscaping work carried out in the country under the auspices of the princes and analyzes the direct participation of princes in cultural life. It is recognized in various countries of the world that our great ancestor Sahibkiran Amir Temur and the Temurids made a worthy contribution to the development of world civilization and culture. Particularly noteworthy are the issues of direct participation and sponsorship of the Temurid princes in cultural life.

KEYWORDS: Amir Temur, Ibrahim Sultan, Iskandar Mirzo, Sponsorship, "MajlisUn-Nafois", Science, Cultural Life, BoysungirMirzo, Sultan Abusaid, "Habib Us-Siyar", "Zafarnoma", Palace Library.

INTRODUCTION

It is recognized in various countries of the world that our great ancestor Sahibkiran Amir Temur and the Temurids made a worthy contribution to the development of world civilization and culture. Particularly noteworthy are the issues of direct participation and sponsorship of the Temurid princes in cultural life. Historical sources emphasize that the representatives of the Timurid dynasty, such as Amir Temur, Shahrukh Mirza, MirzoUlugbek, Iskandar Mirzo, Ibrahim Mirza, Boysungur Mirza, Abulqasim Babur Mirza, Sultan Abusaid Mirza, Sultan Hussein Boykaro, made a great contribution to the development of science and culture. Therefore, scientific research on the participation and sponsorship of the Timurids in cultural life is being conducted in our country and abroad. H. Vamberi's statement that "the desire for a culture similar to that of the Timurids - with the exception of the heyday of the Umayyad state of Andalusia and the first period of Abbasid rule in Arabia - did not occur anywhere else in the Islamic world". Here we will focus on the sponsorship of some Timurid princes.

MAIN PART

One of the princes who grew up under the influence of the cultural environment of the Timurid palace was Iskandar Mirzo, who became famous as a mature poet and patron of culture. AlisherNavoi's "Majlis un-nafois" also states that the prince wrote poetry in Turkish and was a literary enthusiast. The prince also sponsored calligraphers [1, p.421]. He brought Maruf Baghdadi to his library in Isfahan and commissioned him to manage the palace library. During

the short reign of Alexander the Great, Sheroz became a center of science and culture. In particular, along with Persian-language writers, there were also Turkish poets. Among them are such poets as HaydarKhorezmi, Hafiz Khorezmi. HaydarKhorezmi wrote “Makhzanul-asror”, “Gul vaNavruz” dedicated to Iskandar mirza [2, p.14]. The prince also sponsored calligraphers. He brought Maruf Baghdadi to his library in Isfahan and commissioned him to manage the palace library. Maruf Baghdadi is a Mervite, and Khandamir, in his work “Habib us-siyar”, states that he was a skilled craftsman and that he was famous for his calligraphy. Historical sources say that he served Sultan Ahmad Jalayir, a dispute arose between the two and went to the palace of Iskandar mirza. Later, Maruf served in the palace of the calligrapher Shah Ruk Mirza. NizamiGanjavi’s “Khamsa” of 546 pages was also copied on the instructions of Iskandar mirza. This rare manuscript is housed in the British museum in London [3, p.12].

One of the princes who made a name for himself with his enlightenment activities was Ibrahim Sultan. According to historical sources, the prince had a high interest in literature and art. “Zafarnoma”, one of the most important sources on the history of the Timurid period, was created under the auspices of the prince. Prince MawlanaSharafuddin Ali Yazdi helped him in writing this book in every possible way, giving him gifts and support. The Zafarnoma states that the first source for the work was written by palace historians and Ibrahim Sultan himself. One of the most energetic and talented princes of the Timurid dynasty was MirzoBoysungir. The prince was not only a politician, a skilled warrior, but also a patron of science, culture and art. The Timurid dynasty was proud of him because of his good morals and high virtues [4, p.11]. He unconditionally obeyed the decrees issued by the owner (father) of the kingdom and served the state selflessly. He was on friendly terms with the people of knowledge and perfection, and showed extraordinary kindness. The artisan was never indifferent to people. The Fazilu-Fuzals came to Herat from Iran and Turan and gathered in his kitchen. Mature sages came and served from Iraq, Azerbaijan and Persia. The prince tried to educate this category by giving them gifts and alms [5, p.430].

Mirza Boysungir also wrote poems in Arabic and Persian, was well versed in the science of music, and was a fan of masters and calligraphers in the field of muhaqqaq and suls calligraphy [6, p.144]. Correspondence was held between Ulugbek, Ibrahim Sultan and BoysungirMirzo on these issues. However, these correspondences have not been investigated. In 1420, a library was established in the palace of Shahzoda. The library was also engaged in art and crafts. It should be noted that at the beginning of the XV century, the library had 4 calligraphers, 2 miniature artists, 13 painters, 3 covers, 2 masters of pattern design, a total of 25 craftsmen. However, some sources say that the number of artisans working in the library exceeded 40. The library was headed by calligrapher MawlanaJafarTabrizi, who was one of the students of Mir Alinin, the master of Nasta'liq writing. It is noteworthy that Boysungir Mirza knew calligraphy perfectly and wrote his own letters in the Gavharshodbegim mosque. [7, p.254]. although a number of illustrated books created under the auspices of the Prince have been distributed in various places, some have survived. Most of them are kept in libraries in Istanbul, London and Tehran. Religious and secular sciences also flourished during the reign of Sultan Abu Sa'id. In particular, Khandamir in his work "Habib us-siyar" noted that Amir SayyidMazidArgun, Amir Mahmud Musiqqa, Amir Ahmadiyar, MirakAbdulkarim, MirakAbdurahim Sadr, Amir Abdulvahhob, MawlanaQutbiddinTabib and other musicians and doctors served in the palace. There were also discussions with Sultan Abu Sa'idMawlanaFathullahTabrezi on religious knowledge. Because,

Mawlana was skilled in religious and secular sciences and was also a teacher in the madrasa [8, p.56].

The Temurid prince Khalil Sultan was also not indifferent to literature and art. AlisherNavoi writes about Khalil Sultan in his Majlis un-nafais: "In the description of the divan, HajjaIsmatullah recited the qasida, but it was not found" One of the most important figures in the cultural life of the Timurids was Hussein Boykaro. During his reign, special attention was paid to science, literature and art. There are also art manuscript schools in Herat. In the second half of the 15th century, the school of artistic manuscripts and calligraphy reached its peak in the library of the Herat Palace thanks to such artists as KamoliddinBehzod, MirakNaqqash, Sultan Ali Mashhadi, MavlonoYori [9, p.5-6]. In the seventh session of the Majlis un-nafais, AlisherNavoi describes the twenty generations of Timur, Shahrukh and the Temurids, trying to determine the attitude of these people to art and science. In particular, Shahrukh's third son, Boysunqir Mirza, says the following: I am a calligrapher and a painter and a musician. The famous composer Khoja Yusuf Andijani caused a conflict between Boysunqir Mirza and Ibrahim Mirza. In this regard, the work of the last ruler of the Timurids in Fergana, Zahiriddin Muhammad Babur, as well as his patronage of science and culture, was formed in the cultural environment of the Umarshaikh Palace. Umarshaikh Mirza and Babur's palace were also attended by people engaged in special sciences. HojaKalonbek's brother is HojaMullo Sadr. Special attention was paid to such people in the palace of Babur Miro [10, p.39]. He is mentioned in historical sources as a scholar with a good knowledge of vocabulary and essays. A room will be built on the Baroque Mountain near Osh. The building, built by Babur Mirza, was small in size but had a very good architectural appearance. Information about calligraphers, artists and painters created during the reign of Timur and the Timurids can be found in the work of Zahiriddin Muhammad Babur "Boburnoma". Ibn Arabshah's History of Amir Temur repeats the above information. It contains information about Samarkand and Movarounnhr craftsmen and architects, as well as foreign craftsmen (French). However, their names are kept secret. Clavijo, who visited Samarkand in 1404, also wrote interesting information about the patterns of painting and calligraphy. Sahibkiran Amir Temur took part in the ceremony of his grandchildren's wedding in Konigil district and wrote in detail that he organized exhibitions by artisans and saw amazing things. KamoliddinBehzod was a well-known representative of the Herat School of Painting, and MirakNaqqash and AlisherNavoi played an important role in the development of the young artist. The future artist was born in 1455 in Herat to a family of craftsmen. He learns the secrets of painting and painting with great enthusiasm and works in the library of AlisherNavoi. Hearing the young artist's description, Sultan Hussein Boykaro invited him to the palace library. Khandamir writes interesting information about his appointment in his book "Noman nomiy" [11, p.54]. His work in the garden of Sultan Hussein Boykaroni is known all over the world as KamoliddinBehzod's gallery. Italian and Neo-Dutch merchants were trying to obtain royal masterpieces created in this gallery. If we look at the works of KamoliddinBehzod, we can see that most of his works were created during the reign of Sultan Hussein. Behzod's first work was Boston, which is housed in the Chester Beatty Library in London. Another famous work is Nizami'sHamsa, copied in 1442. It is now housed in the British Museum. The mausoleum of Shah Fazl in Safedbulon village of Olabuka district of the Kyrgyz Republic is also believed to have been built during the reign of Amir Temur and the Temurids. According to locals, the mausoleum was built by order of Amir Temur under the supervision of his son Umarshaikh. A

group of researchers, based on the information in the "Story of Safedbulon", states that the mausoleum was built by Babur Mirza. It should be noted that the upper part of the mausoleum is decorated with magnificent patterns. Although there are no separate centers of painting and calligraphy in the Fergana Valley, it can be seen that these areas are developed. During the reign of Amir Temur and the Timurids, Herat and Samarkand were major centers of calligraphy [12, p.6].

CONCLUSION

In conclusion, it should be noted that due to the order established during the reign of Amir Temur, the Timurids received a good education, which served as an important factor in their future fame as patrons of science and culture. The Timurid prince made a worthy contribution to the development of science, education, literature, art and cultural life. It can also be seen that they were directly involved in the life of the culture and carried out sponsorship activities. The princes not only supported the artists in every way, but they were also creative. That is why the "renaissance of the Timurid period" took place.

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