

Continuity of Traditions and Cultural Heritage of Temurids

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Abstract: This article is devoted to the continuity of architectural traditions reflected in the miniature of two great eras - the Temurids in Central Asia and the Baburids in northern India. The traditions of their architecture and fine arts continued and multiplied, making a huge contribution not only to the development of the cultural heritage of the two countries, but also became the property of the world heritage of all mankind, which must be preserved for future generations.

Key words: architecture of the Temurids' epoch, architecture of the Baburids' epoch, Temurids' gardens, Babur's gardens in India, cultural heritage, miniature.

The empire founded by Amir Temur (1370-1405) and the Temurids (in Maverannahr until 1501, in Khorasan until 1507) was continued by the successors and continuers of their traditions - the Baburids in India until 1858, leaving a global mark on architecture and fine arts in world civilization.

Zahiriddin Muhammad Babur in 1525-26, due to historical circumstances, having conquered India, united most of it and Afghanistan, creating a large centralized state that went down in European history as the Baburid Empire.

In India, Babur began to build architectural structures - mosques, arrange magnificent gardens and parks with flower beds, green spaces, water pools, pavilions, which in the 16th - 17th centuries. became the cultural heritage of the Temurid era in India. Being far from his homeland, Babur had a very great desire and enthusiasm, at least in part, to recreate the architecture of Samarkand, Shakhrisabz, Herat, which was built by his ancestors, the Temurids.

The palace complexes of the Baburids, built in Lahore, Agra and Delhi, found their resemblance to the Temurid luxurious palaces, such as the Ak-Saray palace in Shakhrisabz and palace and park structures near Samarkand.

Temurid gardens in the vicinity of Samarkand, Shakhrisabz, Kabul, Herat became the prototypes of Baburid gardens in India, repeating their architectural, planning and compositional structures. The layout of most Baburid gardens in India had a rectangular shape, divided into 4 parts by water channels and a fountain in the center, in front of a palace building, a mausoleum or a mosque, but they had light fences and were not surrounded by defensive walls and water moats, like the gardens of the Temurids. The continuation of the Temurid traditions in India are the gardens of Kashmir and Shalimar in Lahore.

Although in the artistic decoration of architectural structures and garden pavilions of Baburid structures, carved columns with abstract floral patterns, characteristic of Hindu temples, are found, at the same time, their strict geometric ornaments and intricate floral motifs of artistic decoration are in many ways similar in style to the artistic ornamentation of architectural constructions of the Temurid era.

According to many scientists-researchers of the Baburid era in India: "Babur, having become the ruler of India and having lived in a foreign land for a little more than four years, managed to introduce into its architecture the unique structure of the Temurid buildings and elements of artistic decoration, which adorned the Central Asian architectural buildings of the Temu epoch. reeds, known far beyond its borders. Thanks to Babur, the Central Asian style appeared in the visual arts and architecture of India." The words of Catherine Escher give full confirmation of this: "... despite the short reign of Babur in India, he managed to introduce the style of construction of the Temurids era into its architecture" [1].

Along with the continuity of the architectural traditions of the Temurids era, local traditions and climatic conditions of the Indian land could not but affect its structures. All this was a significant factor in the selection

of other building materials for architectural structures, instead of raw brick, which was used in Central Asia, in India, mainly stone, marble and red sandstone were used.

Thanks to the creative activity of the Baburids in India, the traditions of Central Asian culture, architecture and fine arts remained forever alive, while maintaining the originality of the temple architecture of India.

In India, before the Baburids came to power, there were already established traditions in architecture, landscape gardening and fine arts, but they reached their peak during the reign of Babur, Akbar, Jahangir, Shah Jahan, thanks to fruitful fusion of Central Asian and Hindu architectural and artistic traditions, each of them has contributed to the architectural and artistic heritage of India at the world level.

Babur's son, Humayun (1530-1556), gathered around him outstanding miniaturists and architects from Central Asia and Iran. In 1555 he brought Tabriz and Shiraz architects and miniaturists to India. His son Akbar (1556-1605) was a patron of literature and fine arts, dictated the history of his reign and his thoughts to scribes, having collected a huge palace library. Of his most significant contributions to architecture, admiring to this day, one can name the construction of the city of Allahabad (1583), the Red Fort in Agra - the capital of his empire, the garden city of Fatehpur Sikri, red stone structures that are captured in miniatures to "Akbar-name" and the chronicles of Abu-l Fazl Allami, who described the empire of the Great Baburids.

Akbar, like Babur, loved gardening. Many species of plants were imported from other countries. In the Agra fort, it is worth paying attention to the Anguri Bagh Grape Garden, in the courtyard, surrounded by galleries of harem rooms and having the structure of Temurid char-bags.

Akbar's son "Jahangir loved the gardens of Kashmir and inherited from Babur the art to plants, many of which he himself described. In Kashmir, he constantly created new gardens and improved old ones. There were gardens with pavilions on the water." "In 1620, in his hunting grounds near Lahore, Jahangir ordered the construction of a pavilion in the center of the pool measuring 269x226 m and with a bridge 92 m long" [2].

Emperor Shah Jahan (1628-1658) distinguished himself in the field of urban architecture. In 1638-48. in Delhi, Shah Jahan builds the Red Fort. In his youth, still a prince, Shah Jahan supervised the laying out of gardens in Kashmir for his father, Emperor Jahangir, and in Kabul, the construction of new buildings in the Bag-i Babur country garden, at the burial site of Zahiriddin Muhammad Babur. It is believed that Shah Jahan personally participated in the construction of a small marble mosque in this garden that bears his name.

A vivid example confirming the continuity of the traditions of the Temurid and Baburid eras is a miniature made by the artist Govardkhan - Amir Temur, Babur and Humayun in the 30s. 17th century In the center of the composition, we see three rulers, from different eras, sitting on three thrones with luxurious carpets under a large red tent, magnificently decorated with decorative patterns. The central figure on the throne in a dark violet-purple robe and a white turban represents Amir Temur, who holds a golden crown in his right hand and holds it out to Babur sitting humbly on the right, placing both hands on his knees, dressed in a green robe with a white turban. On the left side of Amir Temur sits Humayun, with both hands on his left knee, dressed in a dark blue robe, with a colored turban on his head. At the bottom of the composition are three viziers of the three rulers of Central Asia and India.

On another miniature, the artist Bichitr created a similar composition, which depicts the rulers of India, the Baburids - Akbar, Jahangir and Shah Jahan. In the center, the ruler Akbar in a yellow robe sits on the throne and holds out a golden crown to his grandson Shah Jahan, who is sitting on the left in purple clothes, to his right is Jahangir, in a red robe. (Fig. 1.2).



Рис.1. Амир Темур, Бабур и Хумаюн.
30-е гг. XVII в. Художник Говардхан.



Рис.2. Акбар, Джахангир и Шах- Джахан.
XVII в. Художник Бичитр.

Based on the two miniatures, which were a symbol of the continuity of the traditions of the two eras, we can conclude that Babur and his descendants continued the great creative deeds of their great-grandfather Amir Temur and the Temurids, begun by them in Central Asia, exalting their architectural and artistic traditions in North India.

The era of the Temurids and Baburids was deeply studied and analyzed by Professor Sh.Zh. Askarov, [2] who in his scientific works and publications gives a comparative analysis of the Temurid and Baburid architecture, from the point of view of miniature paintings, which served as valuable scientific material for a comparative analysis of the two eras.

Important scientific research in the study of handwritten and miniature sources of the Temurids and Baburids era was made by Professor A.A. Madraimov. His scientific works are devoted to a comparative analysis of miniature paintings of two eras, which are of great importance for this study and are being studied for the first time. He is the author of more than 150 scientific articles on miniatures dedicated to the life and work of Kamaliddin Behzad, Zahiriddin Muhammad Babur. He compiled and prepared for printing a three-volume catalog - "Oriental Miniatures" (2001-2004) in English [3], he is a member of the editorial board of "Babur's Encyclopedia" (2017) [4], where he lists 448 titles of miniatures of the Baburid era, his scientific research is used in the book "Zakhiriddin Muhammad Babur and the Baburids" (2016) [5], he is the author of the catalog album "Temury va Boburiylar davri madaniyati, kitobat va rangtasvir sanati tarihiga chizgilar" [6].

Zahiriddin Muhammad Babur and his successors Nasiriddin Muhammad Humayun, Jalaliddin Muhammad Akbar highly valued the artistic and cultural achievements of Maverannahr and Khorasan, collected and carefully stored in libraries unique manuscripts and miniatures for them, and also sought to replenish their collections at the expense of new arrivals.

The work of Kamaliddin Behzad and his school in India served as a measure of the highest degree of skill, a role model. In the ornament, drawing and composition of these miniatures, the traditions of his students are manifested and contributed to the development of Indian miniature painting and the formation of a new style"

[7]. The refined style of miniatures by Kamaliddin Behzad merges with the Indian traditions of miniature painting, reflected in line, color, composition, themes, landscape, architecture, and artistic decoration.

In the fine arts of the Baburids, the traditions of the Temurids were also developed to depict their architectural structures in miniature paintings. However, the art of miniature by the Baburids is freed from the strict rules of the Temurids, and axonometric images are created in miniature in compliance with the laws of linear and aerial perspective of buildings and architectural ensembles with gardens and parks, in contrast to flat images in the miniatures of the Temurids.

The miniatures of Indian artists have become inherent in the versatility of compositional solutions, the subtlety and elegance of the drawing, reflecting architectural structures and their decor. Their miniatures seem to be works of genre. It is precisely these features that are characteristic of numerous miniatures for Babur-name and Akbar-name, by which we can study the architectural structures of the Baburids in India.

An analysis of the miniatures created in India at the end of the 16th - beginning of the 17th centuries shows that in choosing themes and images of architectural structures in miniature, Indian artists followed the artists of the Temurid era, who sought to accurately show architecture and elements of their artistic decoration in their works. . However, with the development of Indian architecture, Indian miniaturists began to adopt the traditions and style of architecture and artistic decoration from the works of miniature painting of the Temurid era.

Now architects and art historians are studying the architectural structures of the two eras, relying on miniature works as a source of the 14th-17th centuries.

The miniatures of the Baburid era, being bright, significant monuments of Indian miniature painting, once again confirm the existence of a continuity of architectural and artistic traditions between Central Asia and Northern India.

The great creative deeds of the Temurids, the traditions of their architecture and fine arts continued and multiplied by the Baburid dynasty in India, making a huge contribution to the development of architecture and fine arts of India at the world level.

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