

Creative Activity of Kamoliddin Behzod and Aesthetic Culture of the Youth

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Annotation: Behzod raised the aesthetic spirit of the youth of his time not only with his art, but also in practice as a teacher. Kamoliddin Behzod brought many of his students to maturity like himself. Sadiq Kitabdar wrote in 'Majmaul Havas' that he was very demanding of his students

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Behzod raised the aesthetic spirit of the youth of his time not only with his art, but also in practice as a teacher. Kamoliddin Behzod brought many of his students to maturity like himself. Sadiq Kitabdar wrote in 'Majmaul Havas' that he was very demanding of his students. Even Sadiq Kitabdar himself was his student [1]. The era of Kamoliddin Behzod is literally called the Eastern Renaissance.

Shaibani Khan, who respected and paid attention to the high culture of Timurids, was stunned by Behzod's art and almost did not hinder his creative works, on the contrary, he created conditions as much as possible. For example, another ruler, Shah Ismail Safavi, took several talented artists and craftsmen from Herat to Tabriz in 1512. Among the 'jewels' taken from Herat to Tabriz, the rarest and the most dear was Kamoliddin Behzod. Because at that time Behzod was a great artist who was famous in all the countries of the East, and the kingdom that kept him under its care was considered the richest, most powerful and prestigious. Ismail Safavi, who appreciated the art of Kamoliddin Behzod, created all the conditions in Tabriz for painting. It is known that Behzod came to Tabriz with a group of talented students, who continue their creative work in Tabriz under Behzod's guidance.

In 1514, there was a fierce and terrible battle between the Iranian and Turkish armies (in the area of Choldoran near Tabriz), in which the Safavid kingdom was defeated. Shah Ismail Safavi fled the battlefield and barely survived, Tabriz was under the care of the Turks for a year. Since he was the most important artist in Tabriz at that time, he hid Behzod together with the famous hattot¹ Shah Mahmud Nishopuri in a cave near Tabriz so that the Turks would not take him as a captive to his country. In 1522, Shah Ismail Safavi issued a special decree and appointed Behzod as the head of the royal library in Tabriz. In 1537, aged Behzod learned that his beloved nephew and student Rustam Ali was on his deathbed in Herat, and went to Herat to see him. Behzod, deeply saddened by his death, fell seriously ill and died in Herat. The people of Herat buried him near the city on the slope of Kokhi Mukhtar mountain, near the grave of his nephew and disciple Rustam Ali. Behzod had a long and fruitful life. He lived and created his works during the reign of Hossein Boykara, Shaibani Khan, Shah Ismail Safavi, Shah Takhmosp Safavi and created his own school. Behzod was a scholar who caught Navoi's attention [6].

Kamoliddin Behzod's work had a significant impact on the development of the miniature art of Khurasan, Movarounnahr and India in the following centuries. Painters such as Kasim Chehrakusho, Mahmud Muzahhib, Mullo Darvesh, Dosti Devona, Muhammadmurad Samarkandi are artists who took direct lessons from the Behzod school of miniatures and successfully continued his advanced traditions [7].

Professor Arif Usmanov mentions in his book 'Kamoliddin Behzod and his school of painting' that Behzod created an elegant fine art school when he lived in Tabriz. There, the artist gathered the most talented young people around him, taught them the secrets of his art, and in Tabriz he trained dozens of talented painters such as Sultan Muhammad, Mirza Amir, Aqo Mirak, Muzaffar Ali, Sultan Muhammad Nur, Shamukhammad Nishopuri, Yusuf Mulla, Mir Ali, Reza Abbasi, Mahmud Muzaxhib, Mawlana Yori, Hassan Baghdadi, Abdulla Sherozi, Darvesh Muhammad, Mir Said Ali, Kasim Ali, Kheravi. It is also clear from official information that his students continued Behzod's visual art style [8].

¹ Hattot- A person who writes beautifully and clearly, mainly, in the Arabic language; calligrapher.

It can be noted that the work of Kamoliddin Behzod has had an aesthetic impact on the people of world art for many centuries. In our republic, great importance is attached to the study of his artistic heritage. A number of monographs, treatises and scientific articles have been created and are being created by pedagogues, art critics, philosophers, historians and literary scholars in researching and promoting Behzod's work.

For example, N. Norkulov's 'Kamoliddin Behzod' (1968), N. Norkulov and N. Nizomitdinov's 'Miniyatura tarixidan lavhalar' (*Scenes from the history of miniatures*) (1970), O. Usmonov's 'Kamoliddin Behzod va uning naqqoshlik maktabi' (*Kamoliddin Behzod and his painting school*) (1977), K. Oqilova's 'Musavvir Kamoliddin Behzod' (*Artist Kamoliddin Behzod*) (1993), N. Oydinov's 'Behzodning nurli mo'jizasi' (*The Luminous Miracle of Behzod*) (1996), B. Mansurov's 'Sharq san'atining buyuk namoyondasi- buyuk Kamoliddin Behzod' (*The Great Representative of Eastern Art-The Great Artist Kamoliddin Behzod*) (1977), T. Kuziev's 'Jahonni zabt etgan musavvir' (*The Artist Who Conquered the World*), dedicated to Kamoliddin Behzod's 545 anniversary (1997), 'Behzod va tamaddun' (*Behzod and Civilization*) (2000), O. Usmanov and A. Madrahimov's 'Kamoliddin Behzod' (2000) are written on the life and creative activity of Kamoliddin Behzod.

Also, the image of Behzod was written in novels, epics and poems created by poets and writers. For example, Behzod's image is reflected as a genius, not as an episodic character as in Oybek's 'Navoi' and P. Kadirov's 'Yulduzli tunlar' (*Starry Nights*). In particular, Shukur Kurban's dramatic epic 'Behzodning bir kuni' (*One Day of Behzod*), O. Buriev's epic 'Behzod and Shirin', Mahmud Hasani's poem 'Naqqoshlarning sultoni' (*The Sultan of Engravers*), Temur Ubaidullah's 'Musavvirnama' were created.

Kamoliddin Behzod, the common pride of the peoples of the East, lived in Herat and Tabriz in the second half of the 15th century and the first half of the 16th century, created an extremely blessed work, and left rich, colorful and wonderful works of art to the next generation.

Many works in various genres have survived from Kamoliddin Behzod to us. He raised Eastern fine arts to a new level of development in terms of genre, theme, ideological direction, structure, color ratio, form and event proportion. He painted beautiful miniatures from ordinary life events, based on traditional pictures widely distributed in the East, decorated the royal works of genius scholars, history books. He created portraits of the great personalities of his time. Its aesthetics are enjoyed not only by young viewers, but also by people in the field of painting and drawing.

By the way, in the early years of Behzod's work, he created works on more historical, topical themes of his time (the construction of a mosque, the battle of camels, the adventure of Darius, the reception ceremony in the palace of Amir Temur), and on heroic themes. For example, he drew beautiful miniatures for Nizami Ganjavi's 'Khamsa', Amir Hisrav Dehlavi's 'Layli and Majnun' (1492), Farididdin Attar's 'Mantiqut Tair' (1494).

These works attract one's attention due to the fact that they embody the story described in the epic or story in a wonderful way, and each of the characters is expressed in a unique way. For example, the picture 'Layli and Majnun at School' painted on Nizami's 'Khamsa' is remarkable for its perfection in every aspect.

A group of children are studying in a classroom surrounded by decorative buildings, lawns, flowers, and cherry trees on all four sides, while another group is playing, eating, and some of them are dressing up. But Layli and Majnun are sad, indifferent to the events around them, drowning in some kind of fantasy world, watching each other.

In short, Behzod created dozens of works on historical and modern themes, drawing portraits of his peers and contemporaries with whom he was in direct communication and brought the portrait genre into the history of our fine art.

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