
«ANCIENT MASTERPIECES AND THE SIGNIFICANCE OF
KAMOLIDDIN BEKHZOD'S WORKS»

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Annotation :- The article outlines the ancient history of art, which begins with the Neolithic era. It is considered in the example of cave drawings. Teshiktash and Afrosiyab, Varakhshy and Panzhikensky walls. It also speaks of the great artist Kamaliddin Behzod who lived and worked in the era of Temur, about the significance of his works for today's specialists. Through the portraits painted by Behzod, today we have an idea of the great historical figures.

Keywords: A frosiyob, miniature, K.Bekhzod, historical, portrait, Khusayn Boyqaro, creation, artist, picture, Khavarnak, heritage.

Nowadays, learning artistic heritage of ancestors, which have created for centuries, is very important for us. We can gather information about our culture and rich history. They bridge us with the past. The history of the fine arts of our country can be said to have reached seven thousand years from the time of the primitive community. This can be illustrated by numerous images taken from the ruins of Mesolithic. The oldest photographs were found in Zarautsoy (Surkhandarya), and the Mesolith-Neolith, VIII-IV millennium BC. Hunting was described in the Teshiktosh cave by an artist who lived there. There was a large horned bull which was escaping from the spear and hunters in strange clothes in the picture. There are several examples for the most ancient and rich art masterpieces of Central Asia, such as the pictures that were found as a result of archeological excavations in Afrosiyob, Panjikent and Varakhsha. High quality wall paintings give information about the interior of seventh-century-

kings' castles, life style of rich people, the facial features of the people of that time, their dressed clothes, and the forms of used dishes, from patterned ornaments.

The wide range of information available in XIV-XVI centuries through the "reading" analysis of miniature paintings in the composition of the bookstore, which has risen to the highest level in the Muslim state of Khurasan, Movarounnahr, during the Temurids' Period, can receive valuable information from different experts.



1. The picture of Teshiktosh cave, Surkhandaryo, neolit period

2. Afrosiyob's picture Samarqand VII century



3. *Varaxsha Buxoro VII-VIII centuries*

4. *The picture of Panjikent, the city of Panjikent.*

Representatives of science, medicine, and medical professionals in the classical photographs use the masks for watching the stars used in astronomy, astrolabe tools, the way scientists perceive the earth's patterns, physicians used in medicine, about surgical instruments, musicians, circles, trumpet-blowing trumpets, can find important encyclopedic information about instrument views. Such kind of information has an important role of learning history deeply and knowing ourselves.

Learning moral heritage of our ancestors such as Kamoliddin Bekhzod's masterpieces is very sophisticated.

He worked under reigned Khusayn Boyqaro leading period in Khirof library which was founded by Temurids Shokhrukh Mirzo and prince Boysunqur Mirzo. The king described him as "...a century rare, the leader of artists..."¹his duty raised from an apprentice of decorator to the chairman of the king library and he created his famous creation there. на □ □ ош шогирдидан шо □ китобхонаси раиси лавозимигача кўтарилган мусаввир энг маш □ ур асарларини шу ерда чизди.

Kamoliddin Bekhzod did decoration with books and used his inventions on it not only in the Middle East but also he was a famous artist as a result of his great deals on art in the world. His works are distinguished by the high level of art, the complex composition, and the skillful usage of colors and the intricate accomplishment of the works of artists of the XV-XVI centuries. It is possible to divide Bekhzod's works, while learning them:

1. Fictional literature: the pictures were painted devoting to the books of Sa'diy, Nizomiy Ganjaviy, Abulqosim Firdavsiy, Abdurakhmon Jomiy and Alisher Navoi.

2. Vital and historical incidents: pictures by Sharafiddin Ali Yazdiy on the themes of the book "Zafarnoma" devoted to the life of Amir Temur. These

pictures are distinguished with the basis of realism and has special role in artist creation. Pictures of the manuscripts are depicting “ the Reception of ambassadors in the palace of Amir Temur”, “The encroachment of the Khiva Fortress”, “The defeat of the Tukhtamish Army of the Golden Urda”. The next couple of photos are dedicated to the creative work undertaken in Samarkand by Amir Temur.

3. Corrugated pictures: Portraits of his friends at that time. The main parts of his works are based on humanism, the composition is suitable for the topic and colors are related to realism. We can take precious and valuable information which is connected to XIV - XVI centuries from each works of him.

Kamoliddin Bekhzod was a humanistic artist that we can see this feature from pictures of the ordinary people, describing their work. Here are some examples of miniature paintings such as "Construction of Havarnak Fortress", "Construction of the Temurian Period". His famous pictures, which are devoted to buildings, are called differently in mass media. "The building of Khavarnak Fortress", "The building of Bibikhonim madrasah in Samarkand", or "The building of mosques in Samarkand" and they are still being edited. In the masterpiece "Khavarnak Fortress", the composition of the picture has two measures. In the first plan, the ground is described and the second is devoted to the walls of the buildings and drew clear sky as well as the background is colored darkly and it concerns moving people. Outer building is illustrated in the blue sky whereas the description of the ground, the color of the soil is most important.

The composition of the work is based on dynamics and appears in the motion of the workers carrying the mattresses in the lower right corner and turns to the mud pitchfork.



<p><i>Building of Khavarnak Fortress"K.Bekhzod. Khirot. 1490 years</i></p>	<p><i>Building in Temurids periodK.Bekhzod. Khirot. 1490 years</i></p>
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The man who lifted the brick mold moves to the second plan through the workmanship of the brick bumper. The building creates a half circle in the form of masters over the top, returning to the bottom with a working rope leading to the basket. There are not any people without action and they are shown active. All people are described dynamically in the description of construction which means the procedure of the building is rapidly changing. The composition is divided into two parts in terms of compositional structure, the bottom is the work process of the auxiliary workers, and the masters involved in brickwork above the building's roof. The master can perfectly engage the process of driving down the hill and over the hinges of the basket, with the rope pulling it through the rope. It is surprising that the motion of every hero in the picture is lively. If we look closely at the picture, it will seem that every person who is drawn will be able to revive and move on to the next. Why? That is the reason for artist

observed and learned these incidents in real life a lot. All the images on the picture are interconnected by their function and movement, and we want them to go on the next movement and continue. By analyzing the image, we take the encyclopedic information about the building area of the sixteenth century, they are drainage structure, the workers' weaponry - the shovel, the apron, the mattress, the basket and the punch.

Bekhzod's "Building Construction in Timur's period" is dedicated to the construction of the building. The composition was written in Latin in the form of S. The background image, like the first photo, has a flat appearance in the color of the sky, and there is no sketch of the sky.

At the top of the picture there is a painting of carpenters running on a wooden board, intertwining, sewing. In the middle of the photo, the process of masters engraving bricks with tesha on the marble boards, engraving of the iron apparatus. Even though both pictures are dedicated to the single topic, there is difference between compositional system. Human description is connected semantically in the first picture but each of them is formally distinguished. In the second picture, only the officer with sticks was depicted and the workers were divided into groups. Let's analyze the connection of human forms. A carpenter with a wooden board on the teeth blocking part of the master who is working with the rattan carries the tesha on his back. Everyone has the right to interact with the horses and the car beforehand. The image in the picture is a car painting, which is not found in any other artist's work. The structure and size of the car is reminiscent of the appearance of Kokonarava, which has been used by our people for many years in the 20th century.

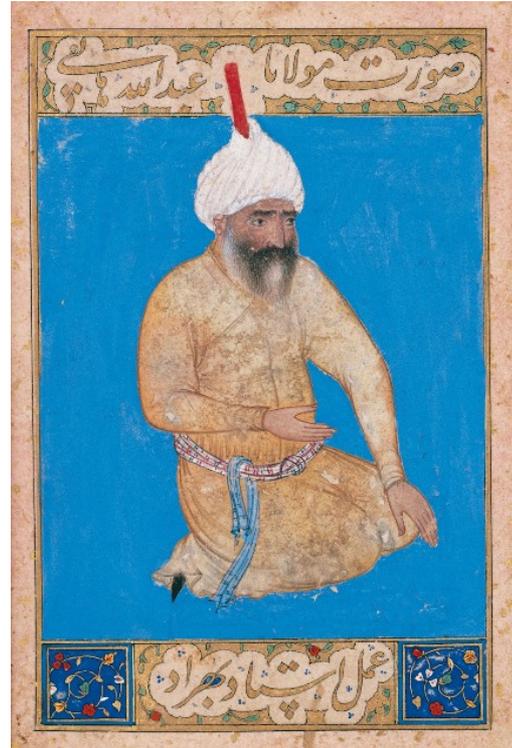
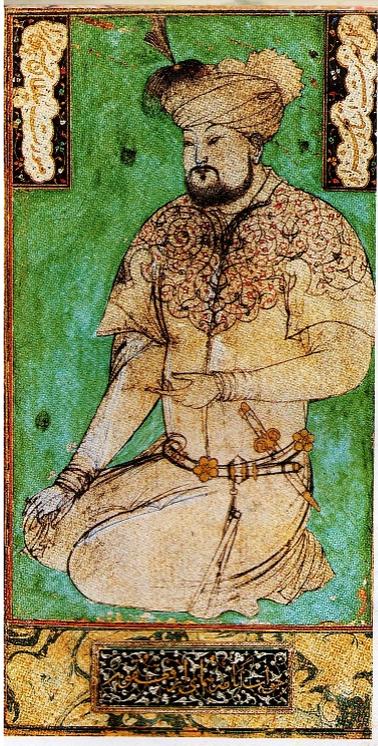
We can also be surprised that the artworks of craftsmen on the art of paintings are the work tools, such as rings, saws, harnesses, hammers and angles, in the same way that the tools we use today. It seems stand without any

changes more than five hundred years. The pictures are devoted to the process of creativity of the ordinary folk artists, craftsmen, artisans, and are close to the audience with their vitality.

Behzod's two works can be considered as a subject in comparison with the paintings he painted at that time. For this reason, for the subject of painting, painters have addressed issues such as "Khamsa" by Nizami, "Shakhname" by Firdavsiy, "Bustan", "Guliston" and other works on the basics of palace brawls, fight, fight, lover conversation. Because of the fact that Sharafiddin Ali Yazdi's book "Zafarnoma" is based on vital events, the drawings drawn by Behzod are also realistic.

The paintings on the war theme can see the armor of the Temur soldiers, armor sets, and protective horses. They play a crucial role in convincingly representing the military realities of artists, artists at the historical scene, and cinemas on the contemporary art. The knowledge of the advantages of preserving natural colors for a long time, by analyzing the natural color of the paint used by the artist, has been well preserved for several generations.

One of the priceless aspects of Bekzod's creative work is to convey the appearance of the contemporary people. The master left on the history pages of the greatest figures of his time, such as Abdurahmon Jami, Abdullo Hotifi, Alisher Navoi, as well as Sultan Hussein Ali, Muhammad Shaybanikhan, Shah Ismail Safavi, Shah Tuhmasp. you can. His portraits are distinguished by their vitality and individuality.



Khusayn Boyqaro portrait

K. Behzodat the end of XVI century

Poet Khotifiy portrait

K. Behzod Tabriz 1511-1512 y

K. Behzod is a talented creator and has trained many students as a mature teacher. He cared for them as a father, created conditions for the artist, and taught him the secrets of the art profession. It is worthwhile to recall some of the thoughts that Behzad's students have accomplished in the past. Prof. Ernst Kuhnel, a European art scientist, describes Behzod's students as follows: "Behzod has many talented students who continue their Behzod method at educational centers that teach books to promote their books, and reform them according to their own requirements. work

They have created elegant and precious images of the beautiful books of the well-known Iranian poets, using these new elegant artifacts that have great value for the last centuries. " Professor Abdulhay Habibi, a prominent Afghan scientist, gives information about K. Behzod and his talented students, "... The

fragment of Behzad is the golden age of the 15th century Herat school. Behzod style and school have a fame. We were the greatest teacher in the Behzod Hirot Fine Arts School, whose students had been extending the fine miniature art throughout the world. "Bekhzod's apprentices Qosim Ali Kheraviy and then Oqa Mirak, Sultan Muhammad, Mirza Ali, Muzaffar Ali, Mir Sayid Alis Fors, India and Bukhara continue the Bekhzod style". His apprentices were very high and some of his followers in his honor, he painted a picture of himself and signed as ""Bekhzod".

Suddenly, Bekhzod at the end of his life moved to Tabriz in 1506. He dealt with his own job in Tabriz king Ismoil Safaviy's palace. According to the Ismoil king's decree he elected to the head of the king library in 1522. The features of Bekhzod was described in this decree like this: he is an intelligent handicraftsman, in the business community, sharp wise in tarrox, has sincere character in paying, the discovery of his talent, his ability to invent any kind of invention in his discovery. He was able to open his mask and cover his face. As the rarity of the century, the leader of the artists, Ustad Kamoliddin Behzod, the leader of the constellation, his monstrous brush, Moni's soul, and his artificial brush,...

Sodiqbek Afshor, an Iranian artist who lived and worked in the sixteenth century, says in his book *Gon Is Suwar* (Photo Work Act): -

11 "I searched an artist as Bekhzod all over my life..."

16. "Looking forward to looking like the Behzod master, my heart is stirred in different ways. "3

Sodiqbek Afshor's statement is that Beyz dies after the death of the artist. From these words of the master, he was not only famous but also among the Iranian artists of Herat.

The only picture with Behzad's appearance is a picture of one of the Tabriz disciples came to our day. His beard is white, slightly bent, and tall. In the right hand, we see a man in the left hand holding a photo album. The genius artist who opened his eyes on the photo looks ready to present to our ancestors a book he has decorated. We should be deeply grateful to the high-level artworks made by our talented ancestors who have made a great contribution to the world of fine art, to study and learn them in depth. It is time to prove that we are always responsible for the creation of all conditions created by our state in order to educate artists of devoted heirs and to prove that we are real heirs to our great ancestors through practical work.