

## The Evolution of Artistic Crafts of the Timurid Period

F. Tukhtamisheva

Teacher of the department “World History” Karshi State University

**Annotation:** This article describes the development of artistic crafts during the reign of Amir Temur and his successors and its continuation in later periods. Factors in the development of the history of this field during the Timurids were also studied.

**Keywords:** Amir Temur, Temurids, Samarkand, Bukhara, Heart, Karshi, art crafts, dressing, material, evolution

The high culture that emerged in Movarounnahr during the reign of Amir Temur and the Temurids was continued in the following periods (XVI-XIX centuries) and in a sense was further enriched. The achievements of this period in various genres of literature, in the fields of historiography, calligraphy, epigraphy, architecture and material culture are proof of our opinion. In the Shakhrisabz oasis, applied arts also developed during this period. Many of the products made by Shakhrisabz and Kitab have risen to the level of works of art and have become popular throughout Central Asia. Written and archeological sources on the history of the peoples of Central Asia, in particular Uzbek handicrafts, include memoirs and reports of foreign authors who visited the region for various purposes. Miniatures of the XIV-XV centuries show that embroidery has been developed since ancient times. In particular, Rui Gonzalez de Clavijo, who visited the Amir Temur Palace in the autumn of 1404 as the ambassador of Spain (Castile), in his memoirs gave information about the national embroidery of the Amir Temur Palace in Samarkand and the clothes worn by Temurid princesses at receptions [1].

In addition, pieces of cloth found in Bibihanim's tomb can be mentioned. Despite the fact that this fabric has been processed for many centuries, its color and images have been preserved. Famous artist Kamoliddin Behzod's work on "Zafarnoma" also depicts a miniature "Temur on the throne" (1467) embroidered on the tent.

During the reign of Amir Temur and the Temurids, artistic handicrafts flourished; elegant fabrics, floral embroidery, ornaments, artistically decorated weapons, horse equipment, utensils were produced. Large architectural complexes such as Registan, Shahi Zinda, Oqsaroy have been created. Written sources state that thematic images and paintings were made for the palaces of Amir Temur.

A. Janckinson, a 16th-century English merchant in Central Asia, cited information about handicrafts produced in the region, in particular various local fabrics[2]. Hungarian scientist and traveler A. Vamberi's writings as a result of his travels to Central Asia are one of the most valuable sources on the history of Bukhara handicrafts, in particular, on trade relations and trade facilities.

The study of Uzbek national costumes is a very valuable source of miniature art created by artists from the schools of Herat and Bukhara in the XV-XIX centuries.

The art of the Herat school plays a key role in the study of Central Asian clothing on the miniatures of the XV-XVI centuries. Because in those days Herat was the center of culture. The clothes, which were reflected in miniatures, spread from Herat to Bukhara, Samarkand, Tashkent, Andijan and other cities. In many ways, these works reflect men's clothing and local clothing from all walks of

life, the elements of which are some features of Turkish clothing, and on the other hand, features of Iranian-Mesopotamian and Mongol clothing, elements of Chinese clothing.

All this indicates that the cultural ties between the peoples living in these regions have lasted for a very long time, and these factors were reflected in the formation of medieval Central Asian clothing. In turn, the merits of the merchants who traded along the Great Silk Road are invaluable in the widespread dissemination of the cultural achievements of the peoples of Central Asia, East Turkestan, China and Byzantium [3].

It should also be noted that Amir Temur united the vast territories of Central Asia, the Middle East into a single state under his rule. Naturally, this factor has led to an increase in interaction in the culture of the peoples that make up this vast state. Although the Timurid state was disintegrated, the tradition of common artistic craftsmanship that emerged during his time continued in a common direction.

From the 16th century onwards, the importance of Herat diminished. Bukhara miniatures created in the XVI-XIX centuries can also provide very detailed information about the costumes of the peoples of Central Asia [4].

In the memoirs and reports of many tourists, ambassadors, military men and participants of expeditions to Central Asia in the XIX century, you can find various information about the socio-political and economic history, material and spiritual riches of the region. In particular, P. Nebolsin wrote valuable information about the trade relations of the Central Asian states with Russia, in particular, the raw materials exported from the region, handicrafts, fabrics, national costumes, as well as industrial relations. A. Borns and E. Meyendorf, on the other hand, wrote valuable information about the central cities and markets of the Central Asian region, the types of economy developed in the region, in particular, the factors that formed the basis for the development of handicrafts. In particular, they noted that high-heeled shoes, loose-fitting clothes that cover the whole body, and large-bodied women's hats are a source of pride[5]. Abdur Rauf Fitrat also wrote interesting thoughts about the peoples of Central Asia, in particular, about the high skill of the craftsmen of Karshi. According to him, the artisans of Karshi have become masters of weaving and making copper from unique textiles[6].

After the conquest of Central Asia, the Russian Empire organized a number of scientific expeditions in the country in order to thoroughly study the colonial territory. As a result of these scientific expeditions, a number of scientific works on the history of the region and the material and spiritual culture of the local population will be published. Including B. N. Litvinov, N. V. Khanikov and N. A. Maevskiy gave relatively detailed information about the cities of Central Asia, in particular the Kashkadarya oasis, their structure, markets, types of economy, ethnic composition of the population, clothing, and so on [7].

Significant comments on the history of the peoples of Central Asia, including socio-political and economic relations of the region, ethnic composition, customs and traditions, dress code, lifestyle A. Kun, P. Fedchenko, M. Bekchurin, L. F. Kostenko, E. There are also works published by K. Meyendorf, P. I. Nebolsin, N. F. Petrovsky, P. I. Pashino, K. K. Palen, I. Masalsky, which should be carefully studied and critically transmitted to the present generation.

Thus, the artisan art, which flourished during the reign of Amir Temur and his successors, was gradually continued in the Central Asian region.

## References

1. Qadimgi Kesh-Shahrisabz tarixidan lavhalar. – 176 p.
2. A'zamova G. A. Shahrisabz - iqtisodiy va madaniy hayot markazi (XVI - XIX asrning birinchi yarmi) // Shaxrisabz shahrining jahon tarixida tutgan o'rni. -Toshkent, 2002. — 49 - 50-p.
3. Davlatova S. Qashqadaryo milliy kiyimlari: an'anaviylik va zamonaviylik. Qashqadaryo vohasi o'zbeklarig kiyimlari (XIX asr oxiri - XX asr). - Toshkent: "Yangi asr avlodi", 2006. - 178 p.
4. Ashrafiy M. O'rta Osiyoda o'rta asrlardagi liboslar: taraqqiyot bosqichlari (VII - XVII asrlar) // "San'at". -Toshkent, 2001.- № 3. – 18p.
5. Masson ME., Pugachenkova G. A. Shaxrisabz pri Temure i Ulugbeke // Trudi SAGU. Novaya seriya. Gumanitarniye nauki. Arxeologiya Sredney Azii. - Tashkent, 1953. Vip. 49. - p. 22.
6. Bulatov S. O'zbek xalq amaliy bezak san'ati. -Toshkent: "Mehnat", 1991. - 384-p.
7. Gul E. Amaliy san'atda etnik-madaniy an'analar / V "San'at". - Toshkent, 1998. - № 1 - 3. - 32 - 33-p.