



Article

The Artistic Traditions of The Iranian and Chinese Cultures In The Formation Of The Art Of Transoxiana In The Era Of The Temurids

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Abstract: This article is devoted to the artistic traditions of the Iranian and Chinese cultures in the formation of the art of Transoxiana in the Temurid era. The article examines the formation of Temurid art as an object and subject of study in Western European science, in the works of Russian researchers and researchers of Uzbekistan. In addition, the dialogue of cultures in the art of the Temurid era was studied on the basis of miniature painting. The synthesis of artistic traditions in the types of decorative and applied art of the Temurid era is also considered. There are many points of contact in aesthetics, the goals and objectives of miniature painting, the training of masters and the subject of miniatures. Thus, the art of the Temurid era was the result of a dialogue between cultures of various artistic traditions that were present through cultural and food exchange.

Keywords: Timurids, Chinese Art, Iranian Art, Transoxiana, Miniature, Synthesis, Oriental Art

1. Introduction

The art of the Temurid era represents a unique synthesis of various artistic traditions, as a result of conquests of territories and migration of craftsmen from different countries, cultures, and regions.

The research of the Temurid period by scientists of Uzbekistan is very extensive. Especially after gaining independence, this topic is studied in depth, since the reign of Amir Temur is considered the period of the highest flowering of the political and spiritual life of our country [1]–[4]. Many researchers study architecture, miniature painting and artistic ceramics as examples of high artistic art and technical complexity.

The interactions of the Iranian and Chinese principles, as in a mirror, were reflected in miniature painting.

2. Materials and Methods

Along with European researchers such as Clavijo Ruy Gonzalez, Lisa Golombek, Thomas Lenz, Glenn D. Lowry, Susan Yalman, L.S. Brittanitsky, G.E. Grunbaum and others, Russian scientists have also conducted many studies in this field, including Bolshakov O.G., Weimarn B.V., Denike B.P., Piotrovsky M.B., Tuinova L., Bascharin P. and others. The interest of Uzbek researchers in this field is growing, and it is worth noting the work of such researchers as Askarov Sh., Pugachenkova G.A., Galerkina O., Rempel L.I., Khakimov A., Gul. E., Alieva S. and others.

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These researchers mainly touched upon the problem of dialogue in the aspect of interaction between indigenous and introduced cultures; however, recently the topic of cultural ties between peoples living in the territory of Central Asia proper has become increasingly relevant. In addition to the methods of analysis, synthesis, deduction and induction, the methods of historical, objective, chronological, comparative, analysis, archival and journalistic works were used in writing the study.

3. Results and Discussion

Oriental art and the Temurid dynasty influenced contemporaries and future generations, going far beyond their ideological boundaries. It reflects the reality of its time and is one of the most important links in the history of world culture and art. Iranian and Chinese elements are intertwined and reflected in the miniatures. Comparing the philosophy and history of China, it is safe to say that there are many points of contact in aesthetics, the goals and objectives of painting miniatures, the training of masters and the subject of miniatures[5]–[8]. As a rule, priority in the development of the art of oriental miniature books is given to Iran. However, there were no pronounced painting traditions in Iran itself: if there were magnificent wall paintings in Sogd, then Iran of the Sasanian and early Islamic periods is represented mainly by fabrics, toreutics and ceramics, the decor of which preserved the style of the early Middle Ages, characterized by conventionality of form[9], [10].

Shiraz, Tabriz, and Uighur craftsmen took part in the creation of the Temurid miniature. The latter have preserved and synthesized in their work the traditions of wall paintings of Sogd, Tang China, India and Mesopotamia, Buddhist and Manichaean artistic concepts[1]. It should be noted the exceptional role of Uighur painting, which was at its peak until the 14th century. (Later, East Turkestan was experiencing a state of decline). Under the influence of the Uighur style, the Tabriz school of miniature was also formed[2], the role of which, in turn, was significant in the composition of the miniature of Herat. Thus, the Herat miniature of the XV century is, on the one hand, a deeply original phenomenon, on the other hand, synthesized the features of many cultures; it became the embodiment of multi-layered interactions characterizing the medieval era, a manifestation of humanistic tendencies that prevailed in Temurid society [3]. The role of these peoples in the revival of interest in fine arts in Central Asia is undeniable, and it is associated with the cultural expansion of China into the middle lands of Asia and further west, which began during and after the Mongol invasion. The Chinese influence factor is inextricably linked with the Uighur one - both Chinese and Uighur artists worked at the courts of Muslim rulers [1].

In the Timurid era, the role of Chinese influences was significant; the fashion for everything "Chinese" was quite stable[11], [12]. The Temurids maintained active diplomatic and cultural relations with this country: for example, the delegation of 1419 included artists Ghiyasaddin Nagash and Muhammad Bakshi[2]. It is known that the legendary Mani studied painting in China, Farhad learned the mysteries of sculpture from Nizami there, and in Jami's poem "Yusuf and Zuleikha" it was the Chinese artist who was commissioned to make portraits of the main characters of this work. However, Chinese art has long remained the standard for imitation for the entire Muslim world. As before, the Temurids used luxury goods of Chinese origin [1].

According to experts, the artists of the Eastern Middle Ages were superbly educated in matters of poetry, philosophy, theology, and even medicine, astrology, etc[4]. Oriental miniature is a micromodel of medieval oriental culture. It is not easy to get aesthetic pleasure, but to understand oriental miniature is possible only "if you know the language of this art, which includes the iconic systems of poetry, astrology, philosophy, religion, aesthetics, etc." [5]

Philosophy plays an important role in structuring aesthetic thinking about the value of Chinese art, because "the ideal of Chinese art manifests itself precisely in the style of

expression of Chinese philosophers.[6]" Initially, it is important to note precisely that "at every stage of its existence, Chinese art achieved technical perfection and completeness of artistic expression, providing a significant reserve of development while minimizing the consequences of social cataclysms that accompanied the change of dynasties and historical formations."[7] At the same time, "Chinese culture in ancient times, thanks to the visual character of hieroglyphics, was radically aestheticized as a whole, and artistic forms acquired a decisive importance in it, both in philosophical speculation and in everyday life."[7] And, as we can see, it was "hieroglyphs that enriched the meaning of many works, giving scope to the imagination of the viewer,"[8] which determined the philosophical and aesthetic meaning of traditional Chinese art[13]–[15].

The philosophical meaning of Chinese art is captured in landscape painting of Heaven and Earth, which characteristically "reveals itself in the symbolism of numbers, geometric shapes, colors, and fantastic images. The sky is the embodiment of the One. The Earth is a plurality. Therefore, all odd numbers from one to nine are the numbers of Heaven; two and all even numbers up to ten are the numbers of Earth. One and two give in combination the image of the merging of Heaven and Earth and therefore express the power of Heaven, the concentration of power, the power of yang; three multiplied by four gives twelve — that is, the number of months in a year, therefore 12 is also the number of Heaven, although it is even."^[9] It is also important to note that "landscape has always been leading in Chinese painting. And where human emotions and poetic moods were touched upon, the image was necessarily combined with the landscape. The worldview can be called landscape, so people's lives were realized in connection with nature. She has long been the subject of close observation. Unlike the countries of Europe, where man was the measure of all things, here the natural principle became the measure. That is why the landscape has gained a leading position."^[8] Thus, the landscape did not express an ordinary admiration for the delights of nature, but was a special illustration of the philosophical views of the creator-artist.

Be that as it may, his complex theories linking the seasons, directions, colors, tastes, sounds, numbers, planets, dynasties, governments and moral qualities of man were based on the ancient Chinese idea of the unity of man and nature, about the forces whose interaction — if the ruler and subjects properly fulfill their duties Responsibilities — promotes prosperity and harmony in the universe.

Also, some researchers write that the influence of Chinese art was short-lived and insignificant in the formation of the miniature of the Temurid era. Art historian Rakhimova Z. wrote that Chinese art, and in particular painting, also captured the imagination of Temurid artists and they, succumbing to his charm, tried to copy Chinese samples (Istanbul Albums and Dietz Album). But very soon the Temurid masters realized that Chinese art did not fit into their concept of space, the image of a person and a landscape, did not correspond to their mentality, and left only some decorative motifs (clouds of "chi") from it, which could organically fit into the planar structure of miniature painting without violating its formula[10].

4. Conclusion

Comparing the above-mentioned points of philosophy and history of China, we can say with confidence that there are many points of contact in aesthetics, goals and objectives of miniature painting, the training of masters and the subject of miniatures. Thus, the art of the Temurid era was the result of a dialogue between cultures of various artistic traditions that were present through cultural and food exchange. This synthesis allowed the Temurids to create a unique style of art that combined elements of various cultures and traditions

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