



ABOUT “THE ART ACADEMY OF BAYSUNKUR”

U. Mavlyanov

Gulistan State University, Uzbekistan

ABSTRACT: - The article shares information about the Art Academy of Baysunkur which functioned in 1420-1434 years and played a significant part in the cultural development of Central Asia. The article reveals the main directions of the Academy’s activities. The article adduces the list of thinkers, who worked in this Academy on the basement of some historical works of the Middle Ages.

KEYWORDS: The art academy, some historical works of the Middle Ages.

INTRODUCTION

Movarounnahr and Khorasan are not only one of the Centers of world civilization, but also one of the first places of knowledge and enlightenment. In this area, the Academy of Baysunkur Arts, which operated for a short time in the XV century, has a special history and destiny. As an evolutionary continuation of the Academy of Ma’mun in Baghdad in the IX century, Khorezmshah Nasr ibn Ma’mun in Urgench in the XI century besides there appeared and were functioning, the Academy of Ulugbek in Samarkand, which appeared on the borders of the state of Temurids in the XV century, and the Academy of Baysukur Arts in

Herat. The history of both scientific institutions has not been sufficiently studied so far. Below we decided to touch on some aspects of the research of the Academy of Baysunkur Arts and the scientists working in it.

It is known that the development of Turkic civilization, culture, science, religious-philosophical, artistic-aesthetic thinking in the era of Amir Temur and Temurids gave two great results to the world science, culture and civilization. These are: two sons of Shahrukh Mirzo (1397-1434), son of Amir Temur, born of Gavharshad Begim – Mirzo Ulugbek (1394-1449) and Muslim Mirzo (1397-1434), connected with genius, names and activities,

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spiritual, scientific heritage, entered history with their names. The traditions of science, culture, religion and mysticism, especially the Ulugbek School of astronomy and the Academy of Baysunkur Arts in Herat, which became famous at that time in Samarkand, greatly influenced the formation of many scholars. This was the second “Renaissance period” in Central Asia – the civilization of the Timurid period, the stage of science, religious and mystical thought.

METHODS

The role and importance of Mirzo Ulugbek Academy in the development of World Science and culture has been seriously studied in Uzbekistan. In this place, we will bring information about this “Academy of Baysunkur arts”, its schools created especially in the field of artistry and Fine Arts – “Library of Baysunkur”, “Oliy Majlis” by Khusayn Boykaro (1438-1506), and the famous library of Alisher Navoi and meetings of Mushaira with regular activities, special orders, permanent wages, waqf expenses and meetings with the appearance of academic associations. This information itself proves that the role of this academy is incomparable.

“Academy of Baysunkur Arts” is the first in modern science, in our opinion, as Z.V.Tugan has written to from Berlin to P. Saliev to Tashkent in April 9, 1925 [1]. It was also published in the old Arabic script in Cairo in 1928-1940, “Turkistan and the near history”, in Latin letters in 1942-1947, “Today’s Turkish people – Turkistan and its near history” [2], and in 1946, “Introduction to general Turkish history” [3] and other works.

Source information about the “Academy of Baysunkur Arts” we can find from Abdurazzak Samarkandiy’s “Matla’i sa’dayn and Majma’i bahrain” [4], Fasih Khawafi’s “Majma’i Khawafi” [5], Alisher Navoi’s “Mukhokamat ul-lugatayn”, “Mezon ul-avzon”, “Majolis un-

nafois” [6], Mirzo Babur’s “Khotiroti” [7], Khandamir’s “Makorim ul-ahlaq” [8], Mirzo Muhammad Khaydar Duglat’s “Tarihi Rashidi” [9], Khasanhodja Nisoriy’s “Muzakkiri ahbab” [10].

When Shahrukh Mirzo went to carry out war, military actions, he used to appoint his son Baysunkur Mirzo instead of himself as the vezir. “The Happy Prince Muizuddin Mirzo submissive dorussaltana was appointed in the status of majesty (i.e. Shahrukh’s) in Herat” [4,11], Abdurazzak Samarkandi gives testimony. The formation of the “Baysunkur Academy” took place in 1420-1428 and its flourishing period coincided with 1428-1434 (that is, on the eve of the death of the Baysunkur Mirzo), after which continued in the period of Abu Said Mirzo, Hussein Boykaro reign.

Baysunkur Mirzo being as a scientist, writer, orator, he also was a mature person, especially interested in such arts as social-humanitarian sciences, painting, miniature, calligraphy, decoration, and showed a strong incentive and sponsorship in this regard, the events of 1433-1434 years of his work Abdurazzak Samarkandiy described it perfectly and gave a high assessment.

“Events of eight hundred thirty seven (1433-1434) years.....

(Baysunkur Mirzo) in his flourishing state, granted only pieces of good germination; ... the people of knowledge and virtue knew that being in a conversation with him was an honor. ... knowledgeable people and mature artisans from the edges of the world tried to reach the glorious abode (Herot)...” [4,11].

Just as Abdurazzak Samarkandiy witnessed on the initiative of Baysunkur Mirzo, only in Herat was organized “Nigoristani Sana”, where people of creativity, culture, religion and art were gathered, discussions, celebrations,

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ceremonies were held, a large and Main library, a bookstore, an artist, a sculptor, a muzahhib, a craftsman lived and worked in it. Here, under the leadership of Ja'far Tabriz, more than 40 creative people worked. During the period of Sultan Khussayn Boykaro, there was held the conference-school under the name of "Sanayie zarifa" (Elegant fine art) [12].

The next continuation of the traditions of art, elegant painting, carving, decoration, science, culture, that is, Herat "the Academy of Baysunkur", the great painter who brought these traditions to a high peak-the "Rafael of the Orient" Kamoliddin Bekhzad what was a "high demand" between enemies after the conquest of Herat by Sheibanikhan, creating all the possibilities of three years of creativity in the Khan's palace, can also be seen on the example of blessed creativity. Shokh Ismail Safawi's first question, which he gave to his officials in those moments when he was forced to hide and walk, was strongly defeated in the Battle of Chaldyron in 1514 was: "How is Bekhzad? Can his soul survive? Did not the Turks take him away?" [12].

The analysis of the above studies shows that the high scientific-literary, spiritual-educational, religious-moral environment in Bukhara, Samarkand, Herat, Tabriz, Isfahan, Sheraz, Istanbul, India, even in Eastern Turkestan, in the Steppe Kipchak (Saroy) or in the territories of Bulgar khanates (Kazan, Crimea), where the original place was built by Sahibkiron, is exactly as it allowed the general Turkic science, culture, religious-philosophical thought to flourish, the growth, development, distinctive art schools of the art of elegant painting in the regions – it had led to the emergence of academies.

In such sources as "Majolis un-nafois", "Me'zon ul-avzon" and "Makorim ul akhloq" written perfectly by Khondamir, the main representatives and main problems of

scientific and creative activity, the main directions of his heritage, the Academy of Baysunkur, were determined in the researches of Z.V.Tugan and it is based on the fact that the real role in the development of the world science, culture and art is clearly shown in his studies. We are limited only by the passage of the generalization testimonies in Khondamir's "Makorim ul-ahlaq". Khondamir as a scientist and historian, knew well the greatest figures of the flourishing period during Khussayn Boykaro and was in constant creative cooperation with them, who was in the period of development and prosperity of this Academy. In the description of Khondamir, the representatives of the next period, who actively continued the composition, direction, problems and traditions of Herat "Baysunkur Academy", were in the following form:

I. Islamic sciences, theology, the word and wisdom (philosophy).

1. Ahmad Taftazani, the generation of Sa'duddin Taftazani is. "Sharhi faraiz" i – Sharia and Kalam.
2. Ataulloh Husayniy. Ravzat ul-ahbab fis siyratin nabi and alwal askhab-Rasululloh siyrati, the way of life.
3. Mavlono Fasikhiddin Muhammad Nizami Khavofi. "Hashiyeyi mawaqif fi ilm-ul-Kalam". Izduddin Abdurahman al-Ijji's work on the philosophy of theology of the word with this name is written "hashiya".
4. Imadiddin Abkhariy. "Sharkhi" Mishkot-ul-Anwar"- Abkhari's interpretation of the work "Mishkot-ul-Anwar", written by Imam Gazzuli.
5. Abdurazzak Kirmoniy. "Risola dar ilomifarosat".
6. Kamaliddin Mas'ud Shervani. Commentary of Hoshiyayi "Hikmat ul-Ain" – Shervani's commentary written on the works of Nasir Khusraw and other great thinkers with the same name.
7. Khoja Havand Abullaysiy. Hashiyayi "Miftoh" - a frame written in the work of Fakhruddin Razi "Miftoh-ul – ghayb" - "the key to revealing the secrets of the divine truths of the Holy Quran".
8. Mevlana Giyosiddin. Comment "Mu'jaz...".

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Commentary on the book on the science of miracles, which is presented in the Koran. 9. Mevlana Abdurahman Jami. Shawahid un-nubuwah is a book on the proof of Prophethood. 10. Voiz Kashifiy. Tafsiri Hussaini-Persian interpretation of the Koran.

II. Fiqh, the science of Sharia.

1. Imam Navawi. Sharhi arba'ini. 2. Mawlana Fasihiddin Muhammad Nizami Khawafi: - Hoshiyai mukhtasar - Imam Quduri (X century) hoshiya to "Mukhtasar". - Hoshiyayi sharhi Hidayati hikmat- hoshiya to the to the comment written in marginally "al-Hidoya". 3. Ghiyasiddin Muhammad. Hoshiyai sharhi Mu'jizi Mavlono Nafis. 4. Abul Qasim Abul Laysiy. Hoshiyai Mutavval. 5. Abul Qasim Abul Laysiy. Hoshiyai Talvih. 6. Ihtiyoriddin Hasan Ihtiyoriddin Hasan Turbatiy. Iqtibosot – the most important fatvo on Sharia, the book of solutions.

III. The art of poetry, fine art, the theory of artistry (aesthetics) made up a separate list of.

1. Amir Abdullah Husayniy. "Risola dar sanaye va badei she'riy" - the science of poetry, artistic creativity and art, the theory of aesthetics. 2. Amir Abdullah Huseyniy. "Risolai qofiya". 3. Abdurahman Jami. "Leyli and Majnun". 4. Abdurahman Jami. "Khusrav and Shirin". 5. Ahmad Pir Shams. Abdurahman Jami's "Nafohat ul-uns..." translation and interpretation of Arabic poems. 6. Alauddin Kirmaniy. "Masnaviyat". 7. Ahmad Sheroziy. "Qasidai masnu" - an oath about the art of poetry. 8. Mas'ud Gulistani. "Yusuf and Zulayha". 9. Giyasiddin Muhammad Jalal. "Magic Crescent". 10. Shamsiddin Muhammad Badakhshiy. "Risolai muammo". 11. Kamaliddin Mir Hussein. "Risolai muammo". 12. The works of Alisher Navoi

IV. Natural-scientific knowledge, history and maqomats.

1. Abdurahman Jami. "Risola dar ilmi musiqi". 2. Mavlono Fasihiddin Muhammad Nizami Khavofi. "Sharhi miatatu amil" - a treatise on thousands of actions (methods) used in mechanics. 3. Darvesh Ali Tabib. "Tazkirat un-nufus" - a psycho-psychological treatise on human souls, soul types, soul. 4. Kamoliddin Abdul-Vosea (son of Jami). "Halati Hazrati Mahdumiy". 5. Amir Khand (Mirkihond). "Ravzat us-safa fis-siyarul-anbiyo val-mulk val-khulafa" - a famous historical work of seven volumes. 6. Khandamir. "Maosir ul-muluk" - a historical treatise. 7. Khandamir. "Hulosat ul-ahbor" - summary of histories. 8. Khandamir. "Habib us-siyar" - a voluminous and multi-volume book on world history. 9. Khandamir. "Makorim ul-ahlak" - Navoi's life, heritage, history. 10. Voiz Kashifiy. "Futuvvatnomai sultani".

V. Hundreds of great engineers, masters of architecture, representatives of the fine art of painting – Sultan Ali Mashhadi, Kamoliddin Behzad, Abduljamil Muzahhib and others, who brought up Navoi himself, gave ideas, sponsored detailed and comprehensive information about his works, inventions and discoveries, samples of his art, written witnesses.

VI. Public buildings (constructing madrasa, khanaqah, orphanage, puddles, square, garden, alley, cemetery, mosque, guzar, arik, dam, pool, canal, roads, etc.) and social protection system. Sultan Hussein Baykara has built and operated by many people since Alisher Navoi, which also proves that the high humane, folk, enlightened and fair-minded ideas and goals of the "Academy of Baysunkur" in Herot were realized in real life at the level of the conditions, opportunities and laws of that period [8].

On the "Academy of Baysunkur" Z.V.Tugan defines the following generalizing conclusion of the understanding of the position of this

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academy: “one of the most glorious achievements inherited from that time on ... miniatures, along with repair work, are other elegant works of art. In this regard, especially in the XV century, the grandson of Temur, Baysunkur Mirzo, Sultan Hussein Baykaro... it is necessary to mention paintings by Giyosiddin Naqqash, Khalil Mirzo, Qasim Ali, Behzad, Haji Muhammad Naqqash, Mahmud Muzahhib and others in the Academies of painting, which flourished in the libraries ... “Shakhsname” by Firdavsiy... paintings of Halil Naqqash in “copy of Baysunkur” ... to the Alisher Navoi complex and ... from the side of Nizami “Khamsa” of Mahmud Muzahhib, from the side of artist Qasim Ali to Navoi “Khamsa” available at Bodlean Library (№ 2121) in Oxford (with the participation of Alisher himself) developed in the libraries of Topkapi, Evqof and Yulduz, we note separately fast copies of works of Alisher and Nizami » [3].

CONCLUSION

The above source and research analysis allows us to draw the following conclusion:

The works of Abdurazzak Samarkandiy « Matla’i sa’dayn va majmai bahrain » and Giyosiddin Khondamir « Makorim ul-ahlak » serve as an important source about the Academy of Baysunkur arts;

The work of Giyasiddin Khondamir « Makorim ul-ahlak » clarifies the list of artists who have been working at the Baysunkur Academy of Arts and have been named Forty in the sources;

The Academy of Baysunkur Arts bases on the fact that the territory of Central Asia is one of the Centers of knowledge and wisdom from time immemorial.

The study and evaluation of the activity of the Academy of Baysunkur Arts, in our opinion, serves as a factor in the formation of feelings

of patriotism and respect for spiritual and cultural heritage in our youth.

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