

INTERPRETATION OF THE IMAGE OF AMIR TIMUR IN ORIENTAL MINIATURES

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Abstract. The figure of Amir Temur has been one of the important topics of science, art and literature for centuries. In particular, special attention is paid to the depiction of Amir Temur as a powerful, resolute and righteous ruler in miniatures that are taken from many manuscripts.

This article describes the image of the great ruler Amir Temur in a medieval miniature, as well as the development of miniature art and its specific features. The article uses comparative-historical, comparative-typological, biographical, descriptive methods, as well as the method of chronological classification.

The author expressed his opinion about the role of these miniatures in determining the image of Amir Temur, their realism, style and approach of the painters who worked on the portrait of the ruler. This study helps in the typological and chronological analysis of the iconographic, comparative artistic images of Amir Temur in oriental miniatures.

The article analyzes the styles of depicting the appearance of the ruler during the period of Amir Temur and the Timurids, the views and attitudes of artists. Information about Amir Temur's appearance from historical sources, testimonies of historical figures such as Rui Gonzalez de Clavijo, ibn Arabshah, ibn Khaldun, who personally saw him, and images in miniatures are compared. The approaches of the Safavid and Baburid period artists in depicting the image of Amir Temur are also shown.

The study is of great importance in determining the role of the image of Amir Temur in the visual art of the Middle Ages and the true image of the great general.

Keywords: Amir Temur, miniatures, Timurids, Mawerannah, art, museum, artist.

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Introduction

Historical literature, which was very common in the East in the Middle Ages (chronicles – biographies of rulers, historical essays), had a significant impact on the development of the portrait genre. In most cases, the historical and memorial literature was panegyric (praising) in the description of real events in the personal life and activities of kings, who are believed to have ordered the works. The typological feature of depicted historical figures was close to paintings in classical literature. At the same time, an attempt was made to create an iconography of historical figures in the decorative images of manuscripts on historical subjects, sometimes with the preservation of traditional image principles. We can see this situation in the images of such legendary, semi-legendary and historical heroes as Jamshid, Faridun, Iskandar Maqedoni, Darius, Anushervan and others, which are often found in the manuscripts of the Timurid period.

Some scholars claim that most of the symbols of power and leadership were represented through the male images, for instance, Amir Timur in Uzbekistan or Ablay Khan in Kazakhstan (Kudaybergenova 225).

It is known that the figure of Amir Timur (1336-1405) is one of the most common images in oriental manuscripts. At the same time, he is considered one of the greatest military commanders in the history of the world. Amir Timur established a large centralized state in Mawerannahr in 1370 and tried to expand it until the end of his life. He tried to develop architecture, science, literature and art while establishing social justice in the all around his kingdom.

In the Timurid State, fine arts, especially the design of luxurious handwritten books with illustrations by famous miniaturists reached its highest point. Miniature artists of the Herat school, one of the brightest representatives of

which was Kamal ud-Din Behzad (1455-1535), created books of amazing beauty (Kalanov 66).

The image of Amir Timur is often referred to not only in the works created during the Timurid, Baburid or Shaybaniy periods, but also in Western fine arts. The first “portrait” images showing the individual features of a real ruler appeared in Khorasan, in Timurid Herat, during the reign of Shah Rukh and his son, co-ruler Baysunghur, who had one of the best libraries and book workshops of that time, where “lifetime” portrait images of representatives of the royal dynasty were made. These include one of the few single portraits of Baysunghur that have survived up to our time, which is now kept in the collection of Matenadaran (Yerevan). Raisa Amirbekyan, who published his description, considers the portrait as “a rare example of the portrait genre of the 15th century” (Amirbekyan 119). Artist's perception of the specific features inherent in this historical figure plays a large role in this miniature. We can observe this situation in the miniature series in *Zafarnama* by Sharafiddin Ali Yazdi or *Temurname* by Abdullah Khatifi, where Amir Timur is sitting on the throne, almost always pulling one leg closer to him while stretching the other and his face covered with a beard (Rakhimova 10).

Methods

The image of Amir Timur in ancient manuscripts and Eastern miniatures has been of interest to researchers for many years. Many Uzbek and world scientists have written scientific articles and books on this issue. Among them, one can mention the researchers of Uzbek scientists such as Abdumajid Madrahimov, Zuhra Rakhimova, Dildora Naimova, Asliddin Kalanov. Among the scientists of the world and the CIS countries, the works of such scientists as Mikhail Gerasimov, Raisa Amirbekyan, Priscilla Soucek, Lale Uluc,

Olga Vasilyeva are noteworthy.

In this small study, the information reflected in the scientific research of these scientists was studied in detail. For the purpose of in-depth research of the issue, copies of manuscripts and miniatures kept in various libraries and museums of the world today were consulted. At the same time, the pamphlets of Western authors, the images of Amir Temur in the works of modern artists were also studied.

This article describes the image of the great ruler Amir Temur in a medieval miniature, as well as the development of miniature art and its specific features. The article uses comparative-historical, comparative-typological, biographical, descriptive methods, as well as the method of chronological classification.

Discussion

The image of Amir Timur appeared in works of art not only during his reign and in the Timurid period, at the time of Sultan Shahrukh and his son, Mirza Ulugbek, patron of science and culture, but also in the Baburid and Sheibanid periods. At about the same time the first "portraits" featuring the distinctive features of Amir Timur appeared in Western fine arts. (Manley 108)

Rui González de Clavijo, who was an ambassador to Amir Temur in 1404, gives valuable information about the appearance of the ruler, as well as a number of historical figures of that time, in his "Diary of a trip to the palace of Amir Temur": "He was sitting on a dais. A fountain shot up in front of him, and red apples floated in the pool of the fountain. The king was dying on an oval cushion, reclining on his back. The king was wearing a plain smooth cardigan, a long turban on his head, and a red, ruby, jewel and other precious stones were attached to the top of the turban (Clavijo 148).

Clavijo was able to isolate the characteristic features of the worldview of

a man of the East, primarily an oriental despot, and the associated features of the art of the East. He and his colleagues in the embassy drew attention to the cunning, treachery, ingenuity, secrecy of the eastern rulers. (Morozova 724)

This iconography with his image was kept for about three centuries and mostly used in Herat during the Timurid period (Yazdi 148). This tradition was preserved both in the 16th century in the Safavid-era Shiraz and in Transoxiana until the 17th century. The ruler, according to custom, is depicted as a brave warrior, head of the state, true Muslim and with other positive qualities. Thus, his portrait became an important ideological propaganda weapon of the state (Rakhomova 13).

In any case, the great ruler was able to maintain the "ideal" image of his time, in accordance with the plot and image that he manifested. In general, the paintings made to historical works depict certain historical heroes, in particular rulers and commanders, those who followed the rules of etiquette, focusing not on individual personal characteristics, but on the type of event, situation and category.

Amir Timur received great attention from his contemporaries and subsequent generations. This is proved not only by oral sources passed down from generation to generation, but also by literary and musical works, as well as various genres of fine art, where the image of Amir Timur was reflected.

It is known that Amir Timur himself dreamed that his name would remain imprinted in the memory of generations, and ordered historians to write books about the events of his life or draw grandiose pictures that reflect the events of his biography to artists.

The oldest portrait of Amir Timur, which has come down to us, belongs to the late 14th–early 15th centuries. Amir Timur is depicted in combat uniform in it (see fig. 1).

In the portrait, his left hand is smaller in size, his left leg is traditionally taken under

his thigh, while his right leg hangs down from the throne in the correct position. The artist skilfully put out of sight the disability of Amir Timur with a traditional pose. The traditional position with one leg extended and the other bent at the knee was often used by Herat artists during the 15th century, and then by Transoxianian artists in the 17th century in relation to the image of Amir Timur, and this image, along with the reddish crested beard, became one of the typical details of his iconography. However, the iconography of Amir Timur in Iranian or Indian miniatures, which were created much later, in the 16th-17th centuries, was forgotten. According to the rules of etiquette of his time, the image of Amir Timur was interpreted by miniaturists as an example of an ideal person, ruler or



Fig. 1. Portrait of Temur. Miniature of XV age. Pugachenkova G., Rempel L. History of the arts of Uzbekistan from ancient times to the middle of the XIX century. M., 1965. Source: <https://upload.wikimedia.org/wikipedia/commons/4/43/Tamerlan.jpg>

warrior in the era when the miniature was created.

For socio-cultural identification of a person, the basic element of the body surface structure is the head and its most important part is face, from which his cultural identities, personal characteristics and qualities are identified (Merkulova 41).

Ibn Arabshah wrote that “Amir Timur was handsome, slender-built, tall, with an open forehead, a large head, has a strong voice, no weaker than the strength of his power; his brightly red face looked healthy. The shoulders were broad, the fingers were thin, the muscles were strong. He had a long beard; his right arm and leg were damaged in fights. His gaze was very kind...”. The aforementioned miniature is also so significant that it fits into these depictions (Yakubovskiy 23).

Historians note that the palaces of Amir Timur were decorated with murals depicting battles, parties, scenes of receiving ambassadors and other events in which he took part, however, those paintings did not come down to us. Not a single image of Amir Timur, reflected in miniature, was preserved during his lifetime. Among the famous paintings in miniature art, portraits of Timur, made in various art centres and at different times, such as Herat and Shiraz of the Timurid period, Shiraz of the Safavid period, Transoxianian School of the 16th–17th centuries, have a special significance, but the artists of Baburid in India portrayed him more than anyone.

The creation of Timur’s royal image was the work of his chroniclers, particularly, the achievement of Ali Yazdi, whose literary masterpiece, the *Zafarnama* (“Book of Victory”), was commissioned by Timur’s grandson, Ibrahim-Sultan, prince governor of Shiraz in southern Persia (Melville 83) *Zafarnama* describes the life and work of Amir Timur very truthfully and comprehensively. One of its oldest copies was created in 1435-1436, and is currently kept in the Metropolitan Museum in New



Fig. 2. Siraj al-Husaini . Conquest of Baghdad by Timur. 1435-1436. Folio from a manuscript of the Zafar-nameh by Sharaf al-Din 'Ali Yazdi. Metropolitan Museum.

Source: https://commons.wikimedia.org/wiki/File:Conquest_Baghdad_Zafarnama_Met_55.121.17.jpg

York, USA (see fig. 2).

According to the principles of morality of that time, Yazdi describes Amir Timur as a commander, compassionate to the loyal, uncompromising with traitors and enemies, a true Muslim who was successful in every business and won wars. As soon as the work was written and completed, the manuscript soon became one of the most popular works among the historical literature of the Timurid period and was enriched with images and copied over and over again.

The first paintings in Zafarnama by Sharafiddin Ali Yazdi were created in Shiraz during the reign of Ibrahim Sultan, Timur's grandson, in the first half of the 15th century. The image of Amir Timur is generalized, but the artist introduced features of the Mongoloid race into his face in them.

We can see a specific interpretation of the image of Sahibkiran in miniatures belonging to the famous artist Kamalud-Din Behzad, who later received the nickname of the Oriental Raphael. Another manuscript of Zafarnama was copied in Herat in 1480-1484, during the reign of Husayn Bayqara which was enriched with miniatures by Behzad (see fig. 3).

The plot of the first miniature in this



Fig. 3. Behzad. Timur is organizing a holiday in connection with his election as the great Emir (Zafarnameh by Sharafiddin Ali Yazdi, 1480)-1485. John V. Garrett library. John Hopkins University.

series of illustrations worked for Yazdi's Zafarnama has a huge political significance for the Timurids. It was this event when he conquered of Balkh in April 1370, which made Timur the supreme ruler of the entire Chagatai Ulus.

Behzad describes the most culminative moment of the event in it – the process of swearing in by the governors of the Chagatai Ulus to Sahibkiran, recognizing him as the ruler. Timur is sitting solemnly on the throne in front of the elegantly decorated tent among his companions and officials. The ruler is having a precious crown on his head, denoting his position, and wearing a green robe. One leg is bent under the thigh, and the other is lowered over the seat next to the throne. His reddish

beard accentuates the beauty of his dark face (see fig. 4).

The miniature Chasing the Army of the Kipchaks from the same manuscript occupies two pages. The Kipchaks, driven



Fig. 4. Behzad. Pursuit of kipcak army. (Zafarnameh by Sharafiddin Ali Yazdi, 1480-1485). John V. Garrett library. John Hopkins University.

out by Amir Timur from the Georgian city of Nergiz, hide in a cave in the neighbourhood. Sharaf ad-Din Ali Yazdi wrote that Timur ordered to make baskets from large shields used in this battle. With the help of these baskets, Amir Timur and his soldiers climbed down from the top of a cliff into the cave and captured the enemies.

In describing this scene, the rules of etiquette of that time did not allow Behzad to depict Timur scrambling into the cave in a basket like an ordinary soldier. This was unacceptable. Therefore, he shows the ruler in an appropriate position, on top of a rock, watching the activities, standing in the shadow of an umbrella, which is considered

a symbol of a royalty.

Another miniature in the manuscript depicts the occupation of the Smyrna fortress by Amir Timur (see fig. 5). While the soldiers are rapidly invading the fortress, Sahibkiran on the bottom right side of the composition, on a horse in a posture characteristic of emirs, is listening to a report on the progress of military actions. Behzad himself could not refuse from the rules of etiquette adopted in creating the image of a ruler because he lived in that historical period.

In the manuscript, the construction of the cathedral mosque in Samarkand was also depicted in a very truthful way (see fig. 6). In this work, Behzad creates



Fig. 5. Behzad. The occupation of the Smyrna fortress by Amir Timur. Zafarnameh by Sharafiddin Ali Yazdi, 1480-1485. John V. Garrett library. John Hopkins University.

a realistic picture of the construction site, reflecting the joint activities by masters, specialists in various fields. On the right side of the diptych is the image of the ruler himself, who personally supervised the

construction. There is a certain similarity between his image and the image of Navoi, who massively sponsored constructions in Herat. Thus, Behzad, as if complimenting his patron and mentor, compared his sponsorship of the construction with Timur's urban planning. In the miniature Timur is leaning on a stick like Navoi in the famous portrait by Mahmoud Muzahhib, even his face resembles the facial features



Fig. 6. Behzad. The construction of the cathedral mosque in Samarkand. Zafarnama by Sharafiddin Ali Yazdi, 1480-1485. John V. Garrett library. John Hopkins University.

in the portrait of Navoi.

Results

The figure of Amir Temur is given a big importance in the miniatures of Baburids which are created in different periods. The reason for such fame was the great influence of him who is the founder of the Timurid dynasty, the grandfather of the

Baburids in India, known for his military victories, patronage of literature, art and enlightenment.

Mughal artists were eyewitnesses to many events in court life and they were well acquainted with the court hierarchy and etiquette. Thanks to their inherent desire for an accurate, reliable transfer of the surroundings, they expanded the scope of the group portrait, turning it into a truly historical document (Grek 237).

According to the written sources, “The ruler really wanted his generation to have a authentic portrait of their great ancestor that painted during his lifetime or after his death. His subordinates, wanting to please him, sent him portraits of Amir Temur” (Atmanova 71-72).

The portraits of Amir Temur created during the Baburi period were conventionally drawn and did not reflect his individual appearance. Indeed, none of these artists saw Amir Temur in person. It is possible that the iconography of Amir Temur's portraits, specific to Central Asia, has been lost, or it may not have corresponded to the portrait genre concept of Baburid.

The artists of the Baburi period created many portraits of Temur in the form of a single person, a couple and a group. “Equestrian portrait of Amir Temur” (1620-1627) created by artist Govardkhan is very famous (see fig. 7).

Baburid artists tried to depict Amir Temur with specific features that reflect his ethnic characteristics, for example, his origin from Mawerannahr is represented by a tightly-wrapped turban, and the rest of the details of the miniature are exclusively in Indian style. Timur's figure is given Turkic and Baburian features through the narrow-eyed flat facial structure, but the characteristic feature of his iconography - his folded right leg, which is seen as a reference to his lameness - is forgotten, or perhaps deliberately not shown, so as not to denigrate his position.

Amir Temur is depicted in all his



Fig. 7. Govardkhan, Equestrian portrait of Amir Temur. 1620-1627.

portraits with glowing halos around his head which is traditional for the Indian style. In the Baburi miniatures, he is often depicted sitting on a gold throne with four short legs and a high backrest, studded with precious stones and decorated with carvings, typical of India. On top of the throne, the oftobon, which is a symbol of the kingdom, is a precious tent with flowers. In some miniatures, Temur is depicted in a semi-recumbent position, turned to the left, leaning on a large pillow with his legs crossed. He is often depicted with the attributes of royalty and military heroism - a sword, a flag, a quiver loaded with bullets, and also in an Indian appearance - holding a falcon or a crown decorated with precious jewels.

The position of the person in the picture (in half profile) is also typical of Indian portraits. At the same time, artists always pay special attention to the Central Asian

details of his clothes, such as multi-layered dresses, headdresses, high leather boots, or a feather pinned turban. Amir Temur's face in most portraits has a similarity with the facial structure of Babur's successors, and perhaps this is due to the mandatory requirements for his portraits.

In one of these miniatures, Amir Temur is sitting in the center of the composition. He is handing over the crown to Babur, who is sitting on his right. The handover of the crown, which is considered one of the symbols of power, confirms the legitimacy of the ruling dynasty at the moment. Sahibqiran is depicted as a mature man dressed in the style of the Timurid period, with a turban on his head, and his general appearance also reflects features similar to those of the Baburis. Babur's son Humayun (1530–1545) is depicted on the left (Abdukholikov, Rahimova 226).

Babur is depicted in all the portraits, in a green turban which is a typical of Central Asia, while Humayun wears a turban and a felt cap decorated with ukpar (feather) or kadama (pinned) decoration which is called taji izzat. According to researchers, Humayun himself introduced this headdress to distinguish it from the special headdress of the Safavids of the Shia sect which is called taji haydari. Taji izzat was revoked by Emperor Akbar and doesn't appear in the next generation miniatures.

Another picture is painted by the Indian artist Muhammad Afzal Abu Faqirullakhan which is currently stored in the Rampur Raza library (see fig. 8). In the center of the dynastic group portrait, the founder of the dynasty, Amir Temur (1370–1405), is depicted surrounded by 12 of his descendants. The figure of Amir Temur is depicted in this portrait within the aesthetic imagination of Baburids, and his own iconography is not used at all. The main goal for the customer and the artist who fulfilled his requirements and wishes was to show the genealogy of the dynasty. On the left are Mironshah (1366-1408), Abu Said (1451-1469), Babur (1526-1530), Akbar

(1556-1605), Shahjahan (1628-1658), Bahadur Shah (1707-1712), on the right Sultan Muhammad (?-1451), Umarshaikh (1469-1494), Humayun (1530-1556), Jahangir (1605-1627), Alamgir (1658-1707), Jahandarshah (1712-1713) are depicted.

On June 2-22, 1941, the graves of Amir Temur, Shahrukh Mirzo, Mirzo Ulugbek



Fig. 8. Muhammad Afzal abu Faqirullahan. Amir Temur and his generations. Rampur Raza library.

were opened as a result of the research carried out by a special expedition in the “Gori Amir” mausoleum in Samarkand, their remains were studied, and M. Gerasimov (1907-1970), a member of the expedition, scrutinized these remains and restored the facial structures of the Timurids (Berdimurodov 283).

It is known that the figure of Amir Temur became a symbol of evil, aggression and oppression during the Soviet years. School textbooks used the reconstruction worked by M. Gerasimov to introduce Amir Temur to students. Based on the political ideology of his time, M. Gerasimov may have depicted Amir Temur in a fierce, scary image as much as possible (see fig. 9). However, Gerasimov did not go beyond from the anthropological lines of the ruler’s skull when creating this reconstruction.

According to Gerasimov, “the massiveness of healthy bones, their highly developed relief and their density, the width of the shoulders, the volume of the chest and relatively high growth - all this gives the right to think that Timur had an

extremely strong build. His strong athletic muscles, most likely, were somewhat damaged in form, and this is natural: life in military campaigns, with their difficulties and deprivations, almost constant stay in the saddle could hardly contribute to obesity” (14).

Later, this reconstruction, together with historical miniatures, served as the



Fig. 9. Timur. Forensic facial reconstruction by M.Gerasimov. 1941

basis for the statues sculptured by the famous sculptor Ilhom Jabbarov in 1996 in Tashkent, Samarkand and Shahrisabz. At the same time, in the portrait of artist Malik Nabiev (1918-2006) “Amir Temur” (see fig. 10), one can see the reflection of long-term research, deep knowledge and skillfulness (Ostonova 1617).

M. Nabiev writes in his memoirs that a lot of materials related to the personality of Amir Temur have been studied and are stored in museums in Calcutta, Mumbai (India), Tehran, Isfahan (Iran), Istanbul, Konya, Izmir (Turkey), as well as in Great Britain, France, Spain. miniatures were

examined, examples of the figure of Amir Temur made in the Indian and Khorasan miniature schools were compared and studied (Khasanov 98).

The portrait created in 1994 shows the



Fig. 10. Malik Nabiev. Amir Temur. 1996.

general sitting on the throne, wearing a golden crown and leaning on his sword. The views of Samarkand can be seen outside from the distance. You can see the armrest of the throne over the owner's shoulder and oriental patterns on the wall. Over his royal dress, he wore a white cloak with gold embroidery on his broad and powerful shoulders. On the large, strong fingers of the ruler, a signet ring, a symbol of the royalty, is clearly visible. Amir Temur's views are sharp, his face is very serious and dignified. In this work, the author tried to reflect the general aspects of the miniatures drawn in different periods - Ibn Arabshah's written images, Gerasimov's reconstruction.

Muhammadjon Nuriddinov's watercolor painting "Amir Temur Accepting Symbols of Royalty" depicts Sahibqiran receiving the national flag and drum from the hands of

Piri Sayyid Baraka and other enlightened people before his appointment as the ruler of Movarounnahr in 1370. It is evident that the author carefully studied historical processes, especially Eastern miniatures on this work. Amir Temur is depicted in the form of a miniature made in the 1400s during the lifetime of Temur in this work as we are informed in the previous chapters. The similarity is also evident in the pauldron and the helmet on the head. He is holding the hilt of a sword with his left hand and pressing his right hand to his chest. In this case, it is indicated that Amir Temur was always in the service of his friends and ruthless to his enemies.

Conclusion

Today, the figure of Amir Temur, his life and activity, and his contribution to the development of world statehood are widely studied. The image of Amir Temur has been of interest to representatives of literature and art both in the West and the East for centuries. This process is still ongoing.

In particular, after Uzbekistan gained independence, the understanding and research of historical and cultural heritage rose to a completely new level (Akilova 38).

Modern science requires a deeper study of the life, activities, appearance, character, and temperament of historical figures, and a more accurate and perfect reflection of their image. This is especially important in creating a realistic image of historical figures who lived in a time when photography and cinema were not developed. Therefore, by studying and researching the images of Amir Temur in miniatures of the East, there is an opportunity to more accurately describe the original appearance of the ruler. This makes it possible for modern artists to study the iconography of Amir Temur, to depict his image more accurately and realistically. Also, these studies can be useful in creating a 3D image of Amir Temur using information technologies ,

creating various illustrations, photo content for children, and animated films.

In recent years, interest in the life and reign of Amir Temur has been increasing in Uzbek and world cinema. The images of historical figures also play an important role in the truthful and realistic output of cinematographic works. Taking into account that Amir Temur is one of the greatest historical figures in the history of Uzbek statehood, it is considered one of the urgent tasks to study his original image

in depth based on sources and present it to the public. Therefore, researchers still have profound tasks ahead of them. Not only Uzbeks, but all Turkic nations consider Amir Temur one of the most powerful rulers in history (Feyziev 251).

Therefore, based on available historical sources, miniatures, and scientific conclusions, it is necessary to present the appearance of the ruler as closely as possible to the original.

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ШЫҒЫС МИНИАТЮРАЛАРЫНДАҒЫ ӘМІР ТЕМІР БЕЙНЕСІНІҢ ИНТЕРПРЕТАЦИЯСЫ

Аңдатпа. Әмір Темірдің бейнесі ғасырлар бойы ғылым, өнер және әдебиет қайраткерлері үшін маңызды тақырыптардың бірі болды. Атап айтқанда, көптеген қолжазбалардан алынған миниатюралар Әмір Темірді құдіретті, тез арада әділ шешім қабылдай алатын билеуші ретінде бейнелеуге ерекше назар аударады.

Бұл мақалада ортағасырлық миниатюрадағы ұлы билеуші Әмір Темірдің бейнесі, сондай-ақ, миниатюралық өнердің дамуы және оның ерекшеліктері сипатталған. Мақалада салыстырмалы-тарихи, салыстырмалы-типологиялық, өмірбаяндық, сипаттамалық әдістер, сондай-ақ, хронологиялық классификация әдісі қолданылады.

Автор бұл миниатюралардың Әмір Темірдің бейнесін анықтаудағы рөлі, олардың шынайылығы, билеуші портретін жасаған суретшілердің стилі мен көзқарасы талданады. Бұл зерттеу Шығыс миниатюраларындағы Әмір Темірдің иконографиялық, салыстырмалы-көркемдік бейнелерін типологиялық және хронологиялық талдауға көмектеседі.

Мақалада Әмір Темір және оның ұрпақтары билеген кезеңдегі әміршінің сыртқы келбетін бейнелеу стильдері, суретшілердің өмірге көзқарасы мен түсініктері талданады. Тарихи деректерден алынған, оны өз көзімен көрген Руй Гонсалес де Клавихо, ибн Арабшах, ибн Халдун сияқты тарихи тұлғалардың Әмір Темірдің сыртқы пішіні туралы мәліметтер мен әміршінің миниатюрадағы бейнелері салыстырылады. Сондай-ақ, Сефевидтер мен Бабуридтер дәуірі суретшілерінің Әмір Темір бейнесін бейнелеу тәсілдері көрсетілген.

Зерттеудің Әмір Темір бейнесінің орта ғасырлардағы бейнелеу өнеріндегі орны мен ұлы қолбасшының шынайы бейнесін анықтауда маңызы зор.

Түйін сөздер: Әмір Темір, миниатюра, Тимуридтер, Мавераннахр, бейнелеу өнері, мұражай, суретші.

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Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ИНТЕРПРЕТАЦИЯ ОБРАЗА АМИР ТИМУРА В ВОСТОЧНЫХ МИНИАТЮРАХ

Аннотация. Фигура Амира Темура на протяжении веков была одной из важных тем для деятелей науки, искусства и литературы. В частности, в миниатюрах, взятых из многих рукописей, особое внимание уделено изображению Амира Темура как могущественного, решительного и справедливого правителя.

В данной статье описывается образ великого правителя Амира Темура в средневековой миниатюре, а также развитие миниатюрного искусства и его специфические черты. В статье используются сравнительно-исторический, сравнительно-типологический, биографический, описательный методы, а также метод хронологической классификации.

Автор высказал свое мнение о роли этих миниатюр в определении образа Амира Темура, их реалистичности, стиле и подходе живописцев, работавших над портретом правителя. Данное исследование помогает в типологическом и хронологическом анализе иконографических, сравнительно-художественных образов Амира Темура в восточных миниатюрах.

В статье анализируются стили изображения внешности правителя в период Амира Темура и Тимуридов, взгляды и мироощущение художников. Сопоставляются сведения о внешности Амира Темура из исторических источников, свидетельства таких исторических деятелей, как Руи Гонсалес де Клавихо, ибн Арабшах, ибн Халдун, лично видевших его и изображения на миниатюрах. Также показаны подходы художников сефевидского и бабурийского периодов в изображении образа Амира Темура.

Исследование имеет большое значение в определении роли образа Амира Темура в изобразительном искусстве Средневековья и подлинного образа великого полководца.

Ключевые слова: Амир Тимур, миниатюра, Тимуриды, Мавераннахр, изобразительное искусство, музей, художник.

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Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

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