

## Unique Monuments of the Timurid Empire

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### Abstract:

The purpose of this work is to highlight some of the highlights of the brilliant rise of urban planning of the Timurids empire, which received the definition of “Timurid Renaissance”.

**Keywords:** Ornament, handwriting, style, architecture, monument, decor, panel, painting, madrasah.

The epoch of Amir Timur and the Timurids played an exceptionally important role in the history of medieval civilization not only in the entire Near and Middle East; its influence is also reflected in the development of European culture of the Renaissance, which contributed to the global process.

At the present time, interest in this period in the history of the unforgettable domination of Uzbekistan and the history of artistic culture is objectively high. Types of attitude is associated with the revival of traditional cultural and spiritual values, the restoration of many distorted pages of domestic history, including the restoration of historical justice in relation to specific historical figures. Amir Timur was a major statesman, a reformer of the Middle Ages, one of the most prominent figures in world history, but the paradox is that the greatness of this bright and influential personality of the 14th century was subsequently fanned by various legends and conjectures. The anological situation developed in relation to the assessment of the culture and art of the architecture of this time, which was not always displayed properly.

The dawn of the artistic culture of Central Asia in the fourteenth and fifteenth centuries became possible conditions for the exceptional rise of cities and urban life. The folk foundations of this culture were predetermined by the creative activity of wide urban strata, especially the artisan classes.

The social position of the masters of art is largely preserved in the old urban norms of the Code of Timur, filed by his state were subdivided into 12 class groups, and “masters of all kinds” were included in the penultimate, eleventh group, an indicator of their low social status. But at the same time, it is characteristic that the fronts were set to solve the broadly general state tasks of erecting luxurious buildings that adorn the cities of palaces, mosques, madrasahs, building caravanserais and bridges on trade routes.” I called doctors, astrologers and architects (geometers) to my place - because these people contribute to the glory and well-being of the state.

The architects drew up for me the plans of magnificent buildings and drew for me the gardens that I planted. And yet, with a relatively respectful position that the leading architects hoped for, an indicator of the high-profile attitude towards them on the part of the powers that be is the fact that the numerous Timurids' historical city almost did not convey to us the names of those outstanding architects, whose genius created the magnificent buildings that adorned their cities. The only exception is a cursory mention of Shahobuddin Ahmed Zararakshi, an outstanding specialist in the arrangement of Timur in Samarkand, and Kavameddin Shirazi, a Herat court architect of the time of Shokhrukh.

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The era of Amir Temur and the Temurids and the material heritage of this era is one of the brightest pages in world history. The brilliant rise of the sciences, urban planning, fine and applied arts, literature, poetry, music is a unique world-scale phenomenon, which has not accidentally received the definition of “Timurid renaissance”.

The greatest creation of world significance is the Temurid architecture. Monumental, religious and public buildings of the era of Amir Timur and the Timurids became an expression of the idea of the greatness of the empire.

Among the unique monuments of Temurid architecture are the mausoleum of Zangi-ota near Toshkent (XV century), the Ulugbek madrasah in Bukhara (XV century), the memorial complex of Ahmad Yasawi in Turkestan (XIV century) and others. However, the most striking manifestations of the architectural heritage of the genius of the era were the buildings in Shakhrisabz and Samarkand.

The Aksaray Palace (XIV century), erected in Shakhrisabz, occupies one of the first places among the numerous monumental buildings in terms of scale and artistic qualities. Aksaray still remains unsurpassed in terms of the scale of ornamental mosaics. The scale and pattern of the ornament, the combination of colored images, merging together, give the structure solemnity and monumentality.

At the top of the portal of Aksaray, an inscription was made in huge letters: “If you doubt the power of our miraculous work, look at our buildings. The inscriptions of the architectural monuments of that time are slender, straight letters - this is rather the Kufi script, which was widespread on objects of toretics of applied art.

A fundamentally important feature of the architecture of the Temurid time is the principle of construction of ensembles. Such were, for example, Temur's cathedral mosque and the Saroymulk khanum madrasah in Smarkand. The cathedral mosque of Amur Temur (XV century) was crowned with a majestic dome, about which the Timurid history Sharafiddin exclaimed: “Its dome would be the only one if the sky were not its repetition.

The architectural decor of the mosque strikes with its diversity, which combines a geometric brickwork ornament, star-shaped tile inserts, a colorful panel of inlaid mosaics, including stylized-vegetative plexuses and a bizarre ligature of the handwriting of suls and kufi.

Opposite the main square of the mosque, in 1404, a grandiose building, the Saray-Mulk khanum madrasah, was built. The extraordinary luxury of the decoration of this building, inside which is the tomb-mausoleum of Bi bi-khanum, is striking. Another, more developed and late type is an ensemble grouped around an open square. A classic example is the world-famous Registan Square in Samarkand, which includes three religious educational institutions - madrasahs, which brought enlightenment in this era.

It is noteworthy that on the portal of the Ulugbek Madrasah in Bukhara, his words were inscribed: “The pursuit of knowledge is the duty of every Muslim man and Muslim woman.” The beginning of the formation of the main square of Temurid Samarkand falls on the reign of Ulugbek. Ulugbek madrasah (1417-1420) was erected in this period, which laid the foundation for the future architectural ensemble.

Later, the Shirdor madrasah (1619-1632) was built opposite it, and between them, on the transverse axis, a majestic ensemble building was built. The main square of Samarkand has become an example of a classical architectural ensemble. The Shirdor Madrasah is distinguished by its rich architectural decoration. In the tympanums of the portal, the heraldic emblem of a tiger tormenting a deer against the background of a sunny face is repeated twice.

One of the outstanding architectural monuments of the era is the mausoleum of Guri Amir (end of XIV-1405), which also includes a madrasah and khanaka. From any melancholy view, the complex of tombs is perceived in some new, sometimes unexpected proportions, as a complex symphony of volumes and chiaroscuro.

The interior of the mausoleum strikes with the luxury of ornamental decoration, in which play of gold and azure triumphs. In the buildings of the Timurid era, ornaments and flowers played an exceptionally important role. A new type of architectural decor also appeared - multi-colored gilded painting on a relief ganch pattern - kundal. The richness of the pattern, color and texture of the kundal painting creates the illusion of brocade fabric, fitting the flexible surfaces of vaults, sails, and stalactites.

So, in conclusion, we can say that Samarkand, the capital of the huge state of Amir Temur, according to his plan, was to turn into the most beautiful city on earth. And indeed, Samarkand for many years becomes the epicenter of culture and art of the Front and Middle East, the focus of the best architectural forces of the era. The scope of construction was truly without precedent, covering many cities of a huge state. The portals and domes of majestic structures lined with blue majolica tiles have become a figurative symbol of the era.

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