
Architecture and Fine Arts in the Shaybanid Period

**Toshmurodova Sarvinoz Quvondiq qizi, Ergashev Ahmad Abdug'afforovich,
Bengmatov Alibek Qahramon o'g'li**

Student of the Denau Institute of Entrepreneurship and Pedagogy

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Abstract: This article briefly describes the contribution of the Shaybani dynasty to the development of culture in the 16th century, the architectural samples built during this period, and the development of miniature art.

Keywords: Fatkhulla Qushbegi, Muhammadhoja, Porso, Joybor, Maroqand, Kulbobo, Kokaldosh madrasas, Khoja Gado, Avaz Muhammad, Khoja Muqim, Mulla Behzod, calligraphers Mirza Barki, Mirza Mir Munish and Arab-Shah.

The Shaybanids also left a number of monuments in their architectural works. Not only the representatives of the dynasty, but also the prominent nobles and rulers of that time were not left out. For example, Khaniya, built by Muhammad Shaibani in Samarkand; Madrassas named after Abu Sayyid; Tillakori and Sherdor madrassahs built by Yalangtosh in Registan, repair of Bukhara city wall, Mir Arab, Abdullah, Modarikhan (named after Abdullah's mother) Fatkhulla Kushbegi, Muhammadhoja, Porso, Joybor, Maroqand, Kulbobo, Kokaldosh madrassahs, Madrasi Kalon, Kholand Zayn , Abdullahan, Chor Bakr, Kokaldosh mosques, teams of jewelers, money changers, telpak sellers, Abdullakhan team, Kokaldosh madrasah in Tashkent, Qaffoli Shoshi mausoleum, Barakkhanmadrasasi, Muhammad Shaibanikhan mosque in Turkestan (Yassi), repair of the fortress wall in Balkh (14 km) , Kulbobo Kokaldosh madrasas, Kokaldosh mosque, a number of mosques, gardens, baths, bazaars, many caravanserais built in different cities and a number

of other construction and repair works, including Goyo, which reflects the image of periodic development and civilization. He is a representative of the time, and can retain the kotarinki ideas of society about the usefulness, endurance and beauty. In the form of memorial monuments, a unique stone book of its history is formed, it becomes a symbol of hand-made music. The historical roots of the architecture of Uzbekistan go back many centuries. If we look at the history, we can see that from the time of the first states, such as Sogd, Bactria, Khorezm, to Timur and beyond, important great architectural constructions were carried out. Especially during the reign of Timur and the Timurids, architecture reached its zenith.

Abdullah Khan Madrassah

There are other meanings to this term. Abdullah Madrassah (meanings).

Abdullah Madrassah is an architectural monument located in the northern part of the Koshmadrasa ensemble in Bukhara. The Madrasa, a masterpiece of the architecture of the Uzbek ruler Abdullah II, showcases all the creative achievements of Bukhara architecture in the 16th century. The architect of the madrasa is unknown, it was built by Abdullah II (1588-90). The structure is very different from ordinary madrassas. The courtyard is surrounded by two-story rooms. There is a high roof on both sides. It is shot through the roofs into the interior rooms and the inn. The large roof of the madrasa faces south. The roof wings and bouquets are decorated with vinegar. Shooting through the gate, the large rooms on either side enter the classroom and the mosque. A unique

example of the gatekeeper style is made of small pieces of wood in the shape of a gate.

Abdullah's team is the largest indoor trading post in Bukhara. It was built during the reign of Abdullah. (1577). The base of the Abdullah team is square (39x42 m), with 3 sides, a main roof. There are arched shelves on 2 sides of the walls. A high-domed shed surrounds the team. The middle palace (10 m in diameter) is covered with a high dome. Light falls from the arched openings under the dome. The corridor around Miyonsaroy. Among the small arches in Dalon were domed-roofed shops. The building is made of baked bricks (22x27x3.5 cm), the walls are plastered, the ornaments are almost not preserved. In the eighties silk and wool fabrics were traded here. Abdullah's team is the largest among the trade stalls and chorsutak buildings in Bukhara and is quite complex and elegant in terms of form. It has been renovated several times and has shops.

Barakkhan Madrasah was founded in 1500-1606 by the order of a man from the Shaibanikhan dynasty, the ruler of Tashkent. The madrasa will be built by masters from Bukhara and Samarkand. The madrasa will be renovated again in 1997 and 2007.

Kokaldosh Madrasah is one of the historical monuments in Tashkent. Muhammad Salih Karahoja writes in Tashkent's book "Tarihi jadidayi Tashkent" that the Kokaldosh madrasah was built by Darveshkhon, and in some places in this book he called the madrasah Darveshkhon madrasah. The madrasa was built and put into operation between 1551-1575. As evidence, historians cite a foundation written in 1569-1570. According to him, the governor of Tashkent, Sultan Darveshkhon, donated a caravanserai to the madrasah.

Kokaldosh Madrasah was built on the hill of Shahrstan in Chorsu Square, next to the Khoja Ahror Wali Mosque, following the traditional oriental style. Its spacious courtyard is lined with rooms and open porches. The number of rooms was 38, and when it was first built, the madrasa

consisted of three floors. The main façade faces south, with a mosque on the left at the entrance and a classroom on the right. The roof of the mosque and the classroom consisted of inner and outer domes mounted on intersecting arches. The roof is decorated with vinegar rivets and jilva patterns. By the 18th century, the abandoned madrasa was used as a caravanserai. In 1830-1831, during the reign of Lashkar Beglarbegi, the governor of Tashkent, the blue domes and bricks of the second floor of the classroom and mosque were removed and used to build the now-defunct Beglarbegi Madrasah (upper part of the market).

Mir Arab Madrasah. 1530 In 1536, the Mir Arab Madrasah was built in front of the Kalon Mosque. This large madrasah was built at the expense of Ubaydullah for the influential Sheikh Abdullah Yamonli, known as Mir Arab. It is known that Shaibanikhan was martyred. 1510 In 1520 my uncle Kochkichikhan in 1530 In 1533 his son Abu Said ruled the Shaybani state. However, they lack the courage and training to fight internal enemies as powerful as the Safavid state in resolving internal conflicts. In such a historical situation, Ubaydullo Sultan, the nephew of Muhammad Shaybanikhan, came to the stage of history. He was a zealous, educated statesman and a valiant soldier. Ubaydullah, who became khan in 1533, officially ruled the country not from the capital Samarkand, but from Bukhara. In 1530, when Ubaydullo Sultankhan was his deputy, he had to face a difficult test for his friend Mir Arab. A large army of Safavids, consisting of red-headed men, invaded our country and reached as far as Gijdivan, while Ubaydullo Sultan came out with a small army against the enemy. The first clash could not decide the fate of the battle, because the enemy's army was larger than the Uzbek army, and because Ubaydullo Sultan's army was small, it was impossible to stay high in the next battle, and the army became depressed. In such a precarious situation, in the late evening, Hazrat Mir Arab made a speech in front of his army, from which the troops were moved, their spirits were lifted, and in the same night they launched a night attack and defeated the enemy. The independence of

Turkestan, the freedom, religion, honor and pride of our people will be preserved. Ubaydullo Sultan dedicated this victory to his spiritual inspiration Mir Arab, and later ordered to build a new madrasah in honor of this victory. This madrasah is the Mir Arab madrasah, which turned Bukhara into Bukhara, gave it fear and became one of the centers of enlightenment and spirituality.

Construction of the madrasa began in 1530. Different strata of our people, from artisans to students to scientists, from the victors to the priests, took part in the construction, because the joy of being defeated and losing the faith caused such a precious, such mobilization. Amir came to Samarkand at the age of 22 and became a student of Khoja Ahror. In Sabron (Savron) of Turkestan he dug 2 ditches, pumped water, built a fortress and improved many places in Shafirkan, Vobkent, Gijduvan districts (Mir Arab fortress is preserved in Shafirkan). He made a great contribution to the development of the Naqshbandi sect. Unable to complete the construction of the madrasa, Mir Arab died in early 1536, and according to his will, his son-in-law Sheikh Zakariya completed the construction. The calligrapher Mirali Fathobadi Bukhari wrote this Persian continent on the gate of the Madrasa: "Mir Arab is the pride of Ajam onki kard Madrasai olii bas bul ajab. The Madrasa Minaret is located in front of the kalon. The main style has a huge roof, behind the gate there is a palace with 5 domes, on both sides there is a large classroom with a high dome and a mosque, a cellar. Tile patterns are matched with inscriptions (not preserved). The interior of the cave has a shield-shaped shield under the dome, the ceiling and walls are decorated with plaster carvings, and the tiles are colorful. The tomb contains the wooden sagan of Ubaydullah (1537 BC) and the tombs of Mir Arab and his relatives.

The general history of the madrasa is 68.5x51.8 m, the yard is 35.4x31.3 m, the classroom is 8x8 m. The courtyard is rectangular and is surrounded by 114 rooms with two arches. The 4 high-ceilinged classrooms between the sides add to the majesty of the porch courtyard. Embossed jan in terms of

structure. the original appearance of the roof has been preserved, and star-shaped ornaments are found in the composition of these patterns. From some of the surviving pieces of ornaments in it, it is clear that the patterns were very elegant and delicate. According to the legends, the foundation of the Madrasa was deepened and fortified with mountain stones, tazars were developed to avoid snow and rain water, through which the water was taken out of the city fortress. The Mir Arab Madrasah has little to do with the traditional design and sculpture of Central Asian religious schools. On the occasion of the 2500th anniversary of Bukhara, the tiled patterns and inscriptions on the roof and domes of the Madrasa were restored. Mir Arab Madrasah is a religious school. At the madrasa, students take classes in Islam. It is managed by the Muslim Board of Uzbekistan. Its activities were suspended during the Soviet era, and resumed in 1945. The training period is 4 years. The full-time department of the university admits people from 15 to 35 years old with secondary and incomplete secondary education. Religious and general education subjects are taught. Students are also taught Arabic, English, Russian and Persian. Classes are conducted in Uzbek and Arabic languages.

In Uzbek architecture, the Shaybani dynasty is the largest contributor after the Timurids. The Shaybanids continued the architectural traditions of Timur and the Timurids, and from the 16th century onwards many architectural monuments, public buildings for religious purposes, mosques, madrasas, tombs, as well as buildings designated for trade, have arrived.

In the architecture of the Shaybani period, due to the reduction and simplification of the creative work of masters, the decorative forms of many buildings were weakened, mainly by the memorial forms of domed stones and their efficiency in construction. This shows that the architects have great talent and are very knowledgeable in material and construction techniques. The largest buildings were built in Bukhara during the Shaybanid period. During this period, the growth of Bukhara's

economic and political prestige led to an increase in the city's population. It is known that not only the Shaybani rulers, but also the courtiers took an active part in the memorial constructions. For example, in Samarkand Muhammad Shaibanikhan and Abu Saidkhan built madrassas. Muhammad Shaibanikhan also built a mosque in Yassi. He repaired the wall of the fortress of the city of Balkh. This activity continued during the time of his successors. In particular, during the reign of Abdullah and Abdullah II, the city of Bukhara was surrounded by a new wall. Many monolithic buildings built in the 16th century adorn the city. The Kalon mosque in Samarkand, next to the Bibikhanum mosque, is an example of this. According to the history of Kalon Ozi, the mosque repeats the mosque of Temur Bibihanim: the courtyard is rectangular, surrounded by a porch, and the courtyard stands out from the west in the main part of the monumental building, which rises on the altar in front of the big gate. At the corner of this part of the building is a tall blue dome.

Buildings of great value due to their small size and architectural qualities were also built around the 16th century Bukhara. It is connected to each other by two arches in the village of Sultan. Among them are a large domed room built in front of the tomb of the famous Khoja Bahouddin Naqshbandi in the village of Bahauddin, and the mosques in the village of Mulla Mir, the ruler. Creativity in the field of Samarkand architecture stopped even at the height of the struggle for power between the Timurids and the Shaybanids. During the reign of Shaibanikhan, a madrasah and a water-distributing bridge were built in Zarafshan in the form of a brick arch. The remarkable buildings of the 16th century have also been preserved in Karmana and Tashkent. In addition to bridges and cisterns from the monuments of local architecture

The five ornate buildings built at the intersections of Bukhara's market streets are particularly noteworthy. These buildings are: Taqi Sarofon, Taqi Telpakfurushon, Taqi Zarafshan and Taqi Tirgdan and Taqi Urufurushan, which have not reached us. This type of luxury building, along

with a large covered market called Abdullah Khan, always formed the central architectural appearance of the central part of the capital. It is very good from the works of civil architecture and has worked so far. A sarafan bath can be shown. Different methods were used to decorate the interior and exterior of Bukhara's architectural buildings, but the mysterious carved mosaic, consisting of tiles of different colors, specially built according to the finished painting, was rarely used in the 16th century as a very expensive and labor-intensive method.

Movarounnahr, conquered by Shaibanikhan, had a rich cultural heritage. During these years, Kamoliddin Behzod and many artists and calligraphers gathered around him. During the reign of Shaibanikhan and his successors, Central Asia, especially Bukhara, experienced a flourishing period of art and culture. Here, in particular, the art of book writing, calligraphy and the art of miniature in connection with it developed. Masters from Bukhara became famous for decorating manuscripts and turning them into books. Well-known calligraphers and painters moved here. A unique Central Asian miniature school has been formed in Bukhara, Samarkand and Tashkent. The first stage of the development of this art was little reflected in the manuscripts of Shaybaniynoma, Fatkhnom and Tarihi Abulkhairkhan, which are devoted to the historical protocols of Shaybaniylam. The miniatures on these manuscripts were made by local artists, and when you compare these miniatures with the paintings of the Herat School, you can feel the elegance and cyborg spirit of the Herat School miniatures. The pencils of these miniatures are serious, the colors are dense and solid, the large elaborate images are a bit rigid, and the landscape is simple. Another important aspect is that we see the people depicted in these miniatures, their clothes, and the characteristics of the Uzbek types in the environment in which they live. In this regard, the miniatures of the historical Abulkhairkhan deserve special mention. 28 miniatures for the manuscript were developed in the 1840s.

From this period the art of calligraphy also developed further. The Herat school had a strong influence on this development. Mir Ali, the king of calligraphers, left a significant mark on these works from the disciples of Kamoliddin Behzod, who moved from Herat to Bukhara in 1528 and worked there until the end of his life. Mir Ali worked here in collaboration with his contemporary M. Muzahhib and his students and copied the manuscripts. A copy of Nizami's epic, kept at the National Library in Paris, was created in such a collaboration.

Mahmoud Muzahhib is the largest representative of the miniature school in Central Asia. Muzahhib Kamoliddin, whose real name was Mahmud Shaykhzoda

Behzod mastered the secrets of fine arts in the castle of Miraq Naqqosh. After the end of the Timurid kingdom and the transfer of power to the Shaybanids, he lived in Samarkand, the capital of his kingdom, and later in Bukhara, where he served in the palace. He died in Bukhara in 1572 at the age of 80.

Mahmud Muzahhib is believed to have been born between 1485-90. He was nicknamed Muzahhib, meaning the one who carries the golden water, because of his mastery of book decoration and miniature work. About 30 works of Mahmud Shaykhzoda have been identified. One of the artist's first works is a portrait of Alisher Navoi leaning on a cane. The portrait depicts an elderly Navoi leaning on a cane. In addition to working on portraits, Mahmoud Muzahhib has created works in historical and everyday genres. The heyday of the artist's work dates back to the 30s and 40s of the 16th century. Among the miniatures created during this period, Sultan Sanjar's meeting with an old weaver is one of his masterpieces. It tells the story of Sultan Sanjar, the Seljuk ruler, who was going hunting when an old weaver burned him because he caused so much trouble and suffering to the people.

With this work, the artist shows that he also brought up the flaws of the period. Sadie's Boston

miniatures are also believed to have been written by Muzahhib. This manuscript was written in 1555 for Navroz-Ahmad, known as the governor of Tashkent Barakhan. This manuscript is also kept in the National Library in Paris. The students of Mahmud Muzahhib Muhammad Chagri Muhassin, Abdulla, Muhammad Murad Samarkandi and others made a worthy contribution to the development of book and miniature art. One of them is Muhammad Murad Samarkandi. Muhammad Murad Samarkandi also tried to expose the flaws of society in his work, which is reflected in a number of his works by Muhammad Murad Samarkandi. Turan and Iran found war. The miniature dedicated to the blacksmith Kova uprising was crafted in such a critical spirit. In addition, the reception ceremonies of the kings, the portrait of Navoi relying on the hunting Hassa Sultan Sanjar hunting scenes are less reflected in his works. Among the surviving works of Muhammad Murad Samarkandi are miniatures on the manuscript of the Shahnameh, made in 1556. Today, the manuscript is kept in the library of the Beruni Institute of Oriental Studies in Tashkent. From the second half of the 16th century, Bukhara played an important role in the artistic life of Central Asia. The art of portraiture developed. Portraits of khans were made. Portraits of Abdullah and Imanqulikhan are among them. Miniature masters such as Abdullah Bukhari, Manuchehr, Jamoliddin Yusuf, famous artists of the Shaybanid period, also took a worthy place in the pages of history. Some of their works, which have come down to us, testify to their high taste and creative perfection.

The seventeenth century miniature and book art also have a rich history. In this century, rare works in these types of art were created. A large group of artists and calligraphers worked in the libraries under the palace.

Jum Ladan, artists Khoja Gado, Avaz Muhammad, Khoja Muqim, Mulla Behzod, calligraphers Mirza Barki, Mirza Mir Munish and Arab-Shah lived and worked in the palace library. In addition, on the basis of proposals and orders of the khans, talented

artists from abroad were involved in copying and decorating books.

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