

SOURCES ON THE ARCHITECTURAL MONUMENTS OF AMIR TEMUR AND TEMURID'S ERA

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<http://dx.doi.org/10.54414/MLBB4368>

Abstract. This article examines the sources related to the history of Amir Temur¹ and the Temurid dynasty with the special focus on the architectural monuments. The period of Amir Temur's reign and the Temurid dynastic dominance is recognized as a period of stable political situation and flourishing culture by all written sources, created in the 14th - 15th centuries. They contain a wealth of fascinating information about the scale of creative activity, unusual types of architectural monuments, their appearance, complex instructions, and the social significance of various buildings, architectural decoration, and the creators of this historical heritage. Almost all written sources, devoted to covering the lives and activities of Temurid dynasty representatives, contain important information on this issue. These authors include Giyosiddin Ali Yazdi, Nizamiddin Shami, Mu'iniddin Natanzi, Sharaf al-Din Ali Yazdi, Mirzo Ulugbek, Hafiz-i Abru, Fasih Khavafi, Ibn Arabshah, Abdurazzak Samarkandi, Mirkhond, Khondamir, Zahiriddin Muhammad Babur, and others. At the same time, sources created in subsequent centuries, relating to the issue under consideration, reflect valuable information on the state and use of Temurid architectural monuments.

Keywords: *Amir Temur, Temurid period, Construction Works, Mosque, Madrasah, Mausoleum, Palace, Caravanserai, Garden-Palace, Outbuildings, Architectural monuments, Historical sources, Written sources*

INTRODUCTION

During the reign of Amir Temur and the Temurids dynasty, great creative activity was carried out in the central cities of Mawarannahr and Khorasan. The creative work that began during this period was raised to the level of state policy, which was reflected in the majestic appearance of the buildings created during this period, luxurious and beautiful architectural decorations. According to the description of G.A. Pugachenkova, a scientist who deeply studied the history of architecture of the Temurid era, the architecture of the Temurid city is a visible embodiment of its social existence. More precisely, fortresses are an expression of state power, palaces are the splendor of the ruling classes, religious

¹ The name *Amir Temur* is transmitted in different transliterations in literature, such as *Teymur*, *Timur* and *Tamerlane*.

buildings of Islam are the triumph of Muslim ideology, and bazaar buildings, having the role of crafts and trade hub, also dense residential development of neighborhoods embody with flesh and blood the very life of a complex urban organism [Pugachenkova (1976): 10].

Along with this, the political significance of architecture is also reflected in the inscriptions on the decorations of buildings. An example of this is the inscription “If you want to see our power, look at our buildings!” made on the portal of Ak-Saray in Shakhrisabz. In the era of Temurid, the creative work that was carried out in the central cities of Mawarannahr and Khorasan had an incomparable scale. At the same time, prior attention was paid to urban construction, in particular, the restructuring and strengthening of city walls, the construction of architectural complexes that reflected the authority of the state, such as palaces, madrasahs, mosques, khanakas, mausoleums [Natanzi (2011): 181]. In addition, according to a specific plan, the main streets of central cities were put in order, and shopping malls, specialized workshops and shops were built along the streets. Each of the main streets started from the shopping complex - Chorsu, located in the city center, they were considered the main directions leading to the gates of the defensive wall. Such creative work was carried out on a large scale in Samarkand, Kesh and Herat. The extensive activity of Amir Temur in the field of construction, science and education created a solid basis for the Temurids to make a worthy contribution to world civilization. Including his active actions in the field of creation were the reason for the development of science and the creation of unique architectural monuments not only during the reign of his descendants, but also in subsequent historical periods. In the history of national architecture, they served to achieve a high level of development by the architectural schools of Samarkand and Herat, which had peculiar traditions. According to experts, in the era of Amir Temur, architectural complexes in the *Kush* style were created for the first time. In the era of the Temurid, this style was further improved, and new architectural complexes were formed in the “*Maidoncha*” (square_Ed) style. The samples of the first style are the great mosque of Amir Temur in Samarkand and the Bibi-Khanym madrasah built opposite it, which unfortunately could not survive. The samples of the second style is the Mirzo Ulugbek madrasah built in the form of a common complex in the Registan, and the khanaka built opposite it, as well as the caravanserai located on the northern side of the square between them [Uralov, Khazhikhanov (1994): 31-32]. These monuments, created on the basis of the skillful application of the laws of geometry in national architecture, served as examples of architecture not only in Central Asia, but also in Iran, Khorasan, India and other countries. It was in the era of Amir Temur and the Temurids that for centuries, playing a unique role in the history of national architecture, a number of architectural schools reached a high development. In particular, architectural monuments in Mawarannahr were created not only by the Samarkand architectural school, but also in organic accordance and harmony of the traditions of the Bukhara, Khorezm and Tashkent schools.

The aim of this paper is to study the history of such central cities as Samarkand, Shakhrisabz, Karshi, Bukhara, Shakhrukhiya, and Herat, which in the era of Amir Temur were developed and rebuilt on the basis of the traditions of Eastern urban planning, and enriched with unique architectural structures, based on the written primary sources of the time. The creative activity during the reign of Amir Temur and the Temurids dynasty,

recognized as a stable political situation and cultural flourishing, is widely covered in the written sources. Most of them deserve attention because they were written by the historical figures, who were direct witnesses of the events. These sources highlight the architectural ideas, skills, knowledge and experiences of the builders of the Timurids era, who created a bright page in the history of national architecture, as well as the history of creation, appearance, scale, and architectural decorations of the relevant historical monuments.

Analysis of Manuscripts on The History of Architectural Monuments of The Timurid Era

Valuable information about the architectural monuments of the era of Amir Temur and the Timurids is given in the works of such authors as Giyosiddin Ali Yazdi (the 14th-15th centuries) [Ali Yazdi (1958): 2070], Nizomiddin Shami (died 1412) [Shami (1996): 528], Muiniddin Natanzi (the 14th-15th centuries) [Natanzani (2011): 254], Sharafiddin Ali Yazdi (d. 1454) [Ali Yazdi, Rukp. AN RUz, 4472, 1a-84a-c; Ibid, (1972): 1270; Ret. ed. (1997): 384], Mirza Ulugbek (1394-1449) [Mirza Ulugbek (1994): 352], Khofiz-i Abru (died 1430) [Abru, Rukp. AN RUz, inv. No. 5361; Ibid., inv. No. 4078; Bartold (1973): 74-97], Fasih Khavofi (1375–1442) [Khavafi, Ruk. SPOINARF, B-709; Ibid, (1980): 346; 2018: 544], Ibn Arabshah (1388–1450) [Arabshah (1992): I-II books], Abdurazzak Samarkandi (1413–1482) [Abdurazzak Samarkandi: AS RUz, inv. No. №5376; Samarkandi (2008): 631], Mirkhond (1433 –1498) [Mirkhond, AS RUz, inv. No. 1716], Khondamir (1473/1476–1534) [Khondamir, AS RUz, inv. No. 3; Khondamir, AS RUz, inv. No. 2153], Zahiriddin Muhammad Babur (1483–1530) [Babur (1958); Babur (2008) and others. At the same time, information related to this issue also exists in the memoirs, official documents and scientific works of foreign researchers who visited the countries of the Central Asian region in the course of past centuries. In particular, they reflect numerous facts that testify to the state and use of architectural monuments in the period when they were created, and in subsequent centuries [Clavijo (1990): 216; Egozhe (2010): 264; Shiltberger (1997): 240; Ahmedov and et al., (1999): 262; Yusupova (2014)]. In addition, based on the analysis of historical manuscripts of the time, numerous scientific publications were published by the local authors [Uvatov (1975): 98; Temur and Ulugbek (1996): 264; Temurijlar bunyodkorligi (1997): 157; Ahmedov et al., 1999: 262; Yusupova (2006): 145-159, 176-204; Ibid. (2014): 14/05/2014], and foreign authors [Henry (1885): 85-99; Woods (1987): 81-108]. These works also play a role in highlighting the history of architectural monuments of the corresponding period.

One of the first works that have survived to this day, dedicated to the history of Amir Temur during his lifetime, written in Persian, is “The Diary of Temur’s Campaign in India” by Giyas ad-Din Ali, which in the comments on the events of 1399, that is, after the return of Amir Temur from India, presented in detail information about the construction of the mosque in Samarkand on his instructions [Giyas ad-din Ali (1958): 150-178].

One of the sources of the Timurids era, which reflected interesting information about construction work in the era of Amir Temur, is “*Zafarnama*” by Nizomiddin Shomi. This work provides information about large architectural monuments, gardens and alleys created in the cities of Samarkand and Shakhrisabz, which played an important role in the

political life of the country. In particular, the process of their construction, appearance, architectural decorations, master architects and so on are covered by the medieval author. Along with this, it contains information about the construction in the era of Amir Temur of one of the unique gardens and palaces of *Bagh-i Shamol*. It contains information that this garden was built in honor of the daughter of Amirzod Mironshoh Bahodir - Begi Sul-ton (October 5, 1396 - September 23, 1397) [Shami (1996): 220-221].

Despite the fact that the work of Muiniddin Natanzi "*Muntahab ut-tavorikh Muiny*" was written mainly in the genre of stories about battles, along with the military campaigns of Amir Temur, it also contains information about his construction activities. This includes information related to the fact that architects and artisans brought from various countries in the capital of the country, precisely to Samarkand, decorated country estates, palaces, pavilions using the traditions of their countries [Natanzi (2011): 181-182].

The work of Sharofiddin Ali Yazdi "*Zafarnoma*" is also one of the valuable historical sources related to the topic under study. It reflects more detail than in the work of Shomi, information about the creative activity of Amir Temur. In particular, it provides detailed information about the construction of the Sultan Muhammad Madrasah in Samarkand, the tomb of Amir Temur, the mosque and the Bibi-Khanym Madrasah, beautiful alley gardens and the majesty of the summer palaces built in them [Yazdi (1972): 187, 190, 289-290].

Fasih Khavofi's work "*Mujmali Fasihi*" [Khvafi (2018): 544] also occupies an important place in the source studies of the Temurid era. According to V.V. Bartold, the "Fasih Collection" was written during the reign of Shakhrukh, while the author was not associated with the palace [Bartold (1963): 104]. Apparently, in connection with this, the author does not praise the ruling circles and their policies, does not embellish the details of events in their favor. It is this feature of this work that distinguishes it from many narrative sources and historical chronicles of that period. According to Diloram Y. Yusupova, this work is written in the form of a reference book [Khvafi (2018): 3]. In the process of writing this work, the author effectively used the works of his predecessors. He supplemented it with events that he himself witnessed, as well as heard from contemporaries. The work was written around 845/1441–1442 [Ibid (2018): 4].

This historical source is rich in numerous reliable and interesting information, related to the political, socio-economic and cultural life of Central Asia and the Middle East in the 14th- 15th centuries, which are provided with exact dates. In particular, the author left valuable information about the history of creative work in Mawarannahr and Khorasan, the majestic architectural structures created in the era of the Temurid, and the experienced architect Kavomiddin Sherozi (January 17, 1439) who made a great contribution to their construction [Ibid, 284].

Another written source related to the history of large architectural structures of the Temurids era is the work of Zahiriddin Muhammad Babur "*Babur-name*". It contains valuable information about the palaces in such places of rest as *Kuksaroy*, the *Bagh-i Dilkusho*, the *Bagh-i Nav*, the *Bagh-i Nakshi Jahon*, the *Bagh-i Buldi* and others, created at the direction of Amir Temur. Along with this, the work also provides information about the madrasah, the observatory, the garden-palaces of *Bagh-i Maidon* and *Bogcha*, built by Mirza Ulugbek [Babur (1989): 79-82].

A kind of reflection of the creative activity carried out in the era of Amir Temur is “The Diary of a Journey to Samarkand to Timur’s Court” by Ruyi Gonzalez de Clavijo [Clavijo (2010): 264]. This work was written by the Spanish ambassador, who traveled through the mighty dominion of the Temurids. At the same time, all the events seen by an attentive foreign researcher, and his experiences are described with incomparable interest and enthusiasm. The information given by him about the luxurious buildings built in the capital of dominion, the ancient, flourishing city of Samarkand, such as the Bibi-Khanym Mosque, the mausoleum of Amir Temur, picturesque gardens: the Bagh-i Dilkusha, the Bagh-i Nav, the Bagh-i Chinor, the Bagh-i Gulbog, the Bagh-i Davlatabad, the bazaar in the center cities and shopping arcades located along the central streets. The author also provides detailed information about the process and specific features of the construction of the Ak-Saray Palace in Shakhrisabz [Ibid, 146-200].

“*Matlai sadayn va majmai bahrain*” written by Abdul Razzak Samarkandi is also one of the important written sources of the Temurids era. In this work, the author pays special attention to the madrasas of the Temurids era and the events held in them. In particular, information is given about the visit of Mirzo Ulugbek to the madrasah he built in Bukhara, the gifts granted to students and people in need [Samarkandi (1969): 353-354].

The famous historian of the Temurids era Giyosiddin Humomiddin Khondamir, also in his works, including “*Habib us-siyar fi akhbar afrad al-bashar*” provides information about the construction of buildings on the territory of Mawarannahr by the decree of Amir Temur and the Temurid princes - palaces, fortresses, mosques, madrasahs, khanaka, caravanserai, rabats, bridges, and irrigation facilities. In particular, the work pays special attention to the creative activity of Amir Temur in Samarkand in 1404 after the “seven-year campaign”, the author writes: “he built so many fortresses, large tents, special houses and places of rest for his women, happy princes and high-ranking emirs filling the whole earth with them as the stars fill the sky” [Khondamir (2013): 272].

In illuminating the historiography of the topic, the work of Abu Tahir Hoja “Samaria” is of great importance. The work provides interesting information about the history of the city of Samarkand, and picturesquely displays the changes in its appearance over the centuries. The issues of construction of architectural structures are covered, taking into account the location, natural conditions, climate of the city of Samarkand, their history over the centuries, state of preservation by the second half of the 19th century. Particular attention is paid to the coverage of history of the historical monuments in Samarkand, created in the era of Amir Temur and the Temurids. In particular, valuable information is given about the gardens created by Amir Temur: the *Bagh-i Zogon* and the *Bagh-i Jahonnamo*, as well as monuments of the Temurids era, such as the Bibi-Khanym Mosque, Amir Temur Mausoleum, Khoja Doniyol Mausoleum, the Shokhi Zinda architectural complex, the mosque and observatory of Mirzo Ulugbek, many mausoleums and mosques in the inner and outer territories of the Samarkand arch [Abu Tahir Hoja, manuscript. IV AN RUz, inv. No. 600; his (1898): 153-259; and (1904): 55; op. cit. (1991): 7-81].

Source Significance of Oriental Miniatures in the Study of the Architectural Monuments Temurid’s Era

The medieval miniatures related to the Timurid architecture also reflect the evolution of peculiar traditions that have developed over the centuries in architecture of Central Asia. Also, miniatures have a huge opportunity for a comparative study of medieval Islamic architecture in a territorial environment. It should be noted that in the miniatures of the era of Amir Temur and the Timurids, the houses are depicted as one or two-story, the only door in the building opens onto a paved courtyard, in the center of the courtyard there is a reservoir, which is surrounded by trees, usually there is a gazebo with wooden columns, and in front of the house there is a two-story-terrace or a hinged balcony, all this reflects the peculiar traditions of the architecture of Central Asia [Temur va Ulugbek davri (1996): 186]. In general, many related miniatures by Eastern artists contain detailed information about courtiers, their luxurious dwellings, houses divided into inner and outer courtyards (domes of medieval architectural structures, relief wall decorations, the brilliance of colored tiles, flat roofs of residential buildings, peculiar forms small, tent-like minarets at the entrance to the house) [Polyakova et al., (1987): 27, 154, 156].

Museum exhibits as a Historical Source for Studying of Timurids' Era Architectural Monuments

Most of the historical monuments of the era of Amir Temur and Timurids, who located in various territories of Central Asia and Iran, were recognized by specialists as exhibits of an "Open-air museum". The historical cities of Uzbekistan, such as Samarkand, Bukhara, Khiva, are also recognized as "Open-air museums", and architectural monuments located in these territories are protected, restored, scientifically studied and promoted as museum exhibits. Also, all historical monuments of the Timurid period are located in different regions of our republic are registered by the "Cultural Heritage Department" of the Ministry of Culture and Tourism and are protected by the state. In a certain part of them, the work of smart museums has been launched.

At the same time, individual parts that were once an integral part of these monuments are currently stored as exhibits in many historical museums. These exhibits are stored not only in local museums, but also in the collections of museums around the world; they are of great importance in highlighting and promoting the history of architectural monuments of Uzbekistan.

The following can be included among the museum exhibits on the subject preserved in the museums of the world:

Museum exhibits kept in the State Hermitage Museum located in Saint-Petersburg (Russian Federation): a stone slab from the era of Amir Temur (Samarkand, taken away in 1895), the carved door of the Gori Amir mausoleum (Samarkand, taken away in 1895), the windows of the Gori Amir mausoleum (Samarkand, In 1903, it was taken to the museum of Emperor Alexander III), a tile plate with an epigraphic inscription copied from the facade of this mausoleum (Samarkand, taken in 1905), one of the oil lamps of Ahmed Yassavi's mausoleum (Turkistan, end of the 14th century) and others [Hermitage Museum, Saint-Petersburg. Inv. № SA-12686; Inv. № SA-159311; Inv. № IP-2128; Inv. № SA-12686; Inv. № VC-1074].

The door of the Gori Amir mausoleum (Samarkand, end of the 14th century) kept in the Victoria and Albert Museum of Great Britain (London). It was copied and sold by an

unknown person in the early 20th century. Column of the *Bayonkulikhon* mausoleum in Bukhara and its architectural decoration, architectural decor of the mausoleum arch, part of a tile with geometric and epigraphic patterns [Victoria and Albert Museum, London. Inv. № 567-1900; Inv. № 586-1899; Inv. № 26-1983].

Architectural decorations of the *Bayonkulikhon* mausoleum in Bukhara kept in the British Museum in London [British Museum, London. Inv. № 2033-1899].

Samples of the "Collection of Islamic Culture" stored in the Louvre Museum of France (Louvre, Paris. Inv. № MAO-698; Inv. № MOA-868; Inv. № MAO-7501).

Museum exhibits on the architecture and applied art of Central Asia kept in the Metropolitan Museum of the United States of America (Metropolitan Museum, New York. Inv. № 17.120.70) are evidence of our opinion.

Review of Archival Documents on the History of Monuments of the Temurid Period in the Archives of Uzbekistan

Along with this, archival documents related to the study of architectural monuments of the Temurid period of the late 19th-early 21st centuries are of particular importance. As well as museum exhibits related to the topic, collected as a result of research of the last century. At the same time, the documents of the archival funds of TKLA (NA Uz, fund I-17), Sredazkomstaris (NA Uz, fund R-394), Uzkomstaris (NA Uz, fund R-2296) stored in National Archive of Uzbekistan (NA Uz) and documents of a number of personal archives were subjected to scientific analysis. In particular, special attention is paid to revealing the source value of archival documents related to the activities of specialists who have made a great contribution to the study of architectural monuments of Uzbekistan (NA Uz, fund R-1591). In addition, historical documents related to the topic, stored in the archival fund of the "Department of Cultural Heritage" under the Ministry of Culture of the Republic of Uzbekistan, are analyzed. It is noteworthy that most of them are devoted to the directions and results of archaeological research carried out on the study of architectural monuments of the era of Amir Temur and the Temurids in the period from the 1970s to the beginning of the 21st century (Archive of DCH. Samarkand).

As mentioned above, museum exhibits are also of great importance in the historiography of the topic. In particular, most of the historical monuments of the era of Amir Temur and the Temurids are recognized by experts as "Open Air Museums". Along with this, the architectural parts that were once an integral part of these monuments are now kept in many historical museums as exhibits. All of them are relevant historical material sources. These exhibits are not only in domestic, but also in foreign museum funds and are of great importance in highlighting and promoting the history of architectural monuments of Uzbekistan.

CONCLUSION

In conclusion, it should be noted that most of the written sources covering the history of architectural monuments of the era of Amir Temur and the Temurids deserve attention because they are written by historical figures who are direct witnesses of the events associated with their creation. Therefore, they are important sources, covering not only

the history of the relevant historical monuments, but also the stages of development of national architecture, the specific and general aspects of the architecture schools of Central Asia, the history of the parts of architectural monuments of the period under study that have not survived to this day. A comparative study of these works with various other historical sources related to the topic, medieval miniatures, archival documents, museum exhibits, and surviving examples of monuments, is of great importance in clarifying the unexplored pages of the history of Central Asian architecture.

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