

HISTORY OF THE DEVELOPMENT OF ARTS IN THE ERA OF THE BABURIDS

Abstract. *This article analyzes the processes of growth in the fields of art and culture during the Mughal Empire (1526–1858), their historical roots, and the extent of their scholarly study. The research places particular emphasis on the synthesis processes resulting from the integration of Central Asian (Timurid), Persian, and local Indian traditions in the formation of Mughal art.*

The article highlights the developmental stages of architecture, miniature painting, and calligraphy, as well as the role of Zahiriddin Muhammad Babur's spiritual legacy, specifically the "Baburnama," in the advancement of visual arts. Methodological approaches such as historical, art historical, comparative-analytical, and intercultural methods were utilized throughout the study. Furthermore, the contributions of Uzbek and international scholars (such as John Leyden, Eiji Mano, and others) to the study of Mughal culture are analyzed.

This work serves as an important resource for undergraduate and graduate students, as well as specialists in the field, who study Mughal art as an integral part of Eastern civilization.

Keywords: *Mughal Empire, development of art, architecture, miniature, "Baburnama", Timurid heritage, synthesis, cultural growth, methodological approach.*

The art of the Mughal period represents one of the unique cultural phenomena that developed through the interaction and integration of Islamic and Hindu cultures between the sixteenth and eighteenth centuries. Consequently, its study requires the application of diverse research directions and methodological approaches. Scholarly

¹ **Gaybullayev Saidahmadkhon** – International Islamic Academy of Uzbekistan
Lecturer of the IRCICA Chair of Islamic History and Source Studies
E-mail: saidiy4200@gmail.com

² **Shukurova Sadoqat** – International Islamic Academy of Uzbekistan 4th-year student of the
Faculty of Islamic Studies, "Islamic History and Source Studies" department
E-mail: shukurovasadoqat2@gmail.com

investigations of Mughal art are of considerable importance within the disciplines of history, art history, and cultural studies. Research in this field has mainly concentrated on architecture, miniature painting, calligraphy, and decorative and applied arts, all of which have been examined in considerable detail.

The period of the Mughal Empire (1526–1857) occupies a distinctive place in the historical and cultural development of India. During the reign of this dynasty, significant achievements were attained not only in the political sphere but also in the fields of science, art, and culture. The Mughal rulers paid considerable attention to the advancement of scientific knowledge and artistic activities throughout their rule in India. Following the conquest of India by Zahir-ud-Din Muhammad Babur, a new cultural environment began to emerge through the integration of traditional and contemporary knowledge. The unique characteristics of Mughal scientific, artistic, and architectural achievements, as well as the works produced in the fields of science and art, provide valuable insight into the strong intellectual, spiritual, and cultural foundations of the empire (Turdimirzayev, 2025:379).

The Mughal dynasty ruled a large part of India for several centuries, ensuring political stability, contributing to economic development, and creating favorable conditions for cultural flourishing. The beginning of the Mughal dynasty may be associated with one of several significant events: Babur's accession to the throne of Fergana in 1494, his establishment of power in Kabul in 1504, or the proclamation of the Friday sermon (*khutbah*) in his name as the ruler of India in 1526. The dynasty officially continued until 1858, when its last ruler, Bahadur Shah II, was deposed by the British. Thus, the Mughal dynasty remained in power for more than three centuries, leaving a profound impact on the political, economic, and cultural development of the Indian subcontinent (Shavkatova, 2026:3).

The contributions of scholars from Uzbekistan, Tajikistan, and Russia to the study and promotion of the historical, scholarly, and literary heritage of Zahir-ud-Din Muhammad Babur are particularly noteworthy. During the nineteenth and twentieth centuries, the efforts of scholars such as Georg Kerr, Nikolay Ilminsky, Osip Senkovsky, Mikhail Sale, Porso Shamsiyev, Sodiq Mirzayev, Vohid Zohidov, Yahyo G'ulomov, Rasul Nabiyeu, Saodat Azimjonova, and Abduqodir Qayumov led to the publication of the Baburnama on several occasions in both Uzbek and Russian.

Numerous studies have been devoted to the development of science and art in the Mughal Empire. For example, M. M. Ahmadov's work, "Science and Art during the Mughal Period," highlights the distinctive features of cultural development within the empire. The study provides information on the scholars who were active during the Mughal era, the major cultural centers of the empire, and the interactions and exchanges of knowledge that contributed to its intellectual and cultural growth.

In addition, A. A. Oripov's book "Architecture and Art during the Mughal Period" provides detailed and engaging information on architecture, including mosques, madrasas, and mausoleums. When discussing works of art and their development, reference can also be made to N. N. Saydov's work "Mughal Art and Culture."

A large number of books, literary works, and scholarly studies have been produced in Uzbekistan and around the world on the history of the Mughal state. Among them is John Leyden (1775, Denholm – 1811, Indonesia), a Scottish poet and orientalist and one of the earliest Western scholars of Babur studies. In 1803, he traveled to India to work as a physician. Developing an interest in Eastern languages, he learned Persian, Arabic, and Turkish. In 1810, he became acquainted with the original text of the Baburnama and attempted to translate it; however, due to his death, he managed to complete only the first part of the translation.

Eiichi Mano (born 1939, Aichi Prefecture, Japan) is a historian and orientalist whose main research interests are related to the history of Central Asia. Because of this focus, he studied Chinese, Turkish, Arabic, Persian, and Sanskrit languages. In 1986, he defended his doctoral dissertation on the history of Central Asia in the fourteenth and fifteenth centuries. Based on the Hyderabad and Kazan manuscripts of the Baburnama, he published the Fergana section in 1984 and the Kabul section in Japanese.

The art of the Mughal period is regarded as an important component of Eastern civilization and is considered one of the key fields of study in art history and historical research. This artistic tradition developed in the Indian subcontinent during the sixteenth and seventeenth centuries, where the cultural traditions of Central Asia, Iran, and local Indian heritage became interwoven. Therefore, the study of Mughal art requires the application of various methodological approaches.

First of all, an approach based on the principle of historicism is of significant importance. This approach implies the analysis of works of art in close connection with the political, socio-economic, and cultural conditions of the period in which they were created. The establishment of the Mughal state, the formation of a centralized administrative system, and the rulers' patronage of the arts had a direct impact on the development of artistic production.

In particular, during the reigns of Akbar, Jahangir, and Shah Jahan, court art reached a high level of development, and new stylistic directions emerged.

Secondly, through an art-historical (formal-aesthetic) approach, the artistic features of works, their compositional structure, pictorial techniques, and stylistic characteristics are examined. In Mughal miniature painting, a tendency toward realism can be observed, along with an emphasis on the precise depiction of nature and human figures. In architecture, symmetry, geometric precision, and the refinement of decorative elements occupy a central place. These features make it possible to analyze works of art based on aesthetic criteria.

Thirdly, the comparative-analytical approach is used to compare Mughal art with other artistic schools and traditions. In particular, identifying similarities and differences with the art of the Timurid and Safavid periods yields significant scholarly insights. Through this approach, stylistic heritage, artistic traditions, and their transformation can be explored and understood.

Furthermore, an intercultural approach also plays an important role. Since the Mughal state developed in a multi-ethnic and multicultural environment, a synthesis of various artistic traditions can be observed in its art. As a result of the interaction of Islamic, Indian, and to some extent European artistic elements, new forms of artistic expression emerged. The study of this process is significant for identifying the general patterns of artistic development.

The source-based (source studies) approach is grounded in the analysis of written and material sources. Historical works, in particular the Baburnama, court documents, miniature albums, and architectural monuments, serve as the main sources of research. Through these sources, the stages of artistic development and their distinctive features can be identified. In the second half of the sixteenth century, Babur and his son Humayun laid the foundations of the Indian miniature painting school. Zahir-ud-Din Muhammad Babur (1525–1530) had a strong interest in calligraphy and painting. As is known from his major work, the Baburnama, he depicted natural landscapes and human figures with the skill of a master painter, capturing the reader's attention immediately.

It is likely due to this characteristic that Indian artists repeatedly adorned manuscript copies of its Persian translation with numerous exquisite illustrations. In addition, the Baburnama mentions four artists from Herat and Samarkand, including the renowned master Kamoliddin Behzod, as well as Shah Muzaffar, Baysunghur (son of Sultan Mahmud Mirza), and Haydar Mirza. During his adventurous and often dangerous life in Transoxiana, Babur, despite his young age, collected and preserved every rare manuscript left from the libraries of his Timurid ancestors, including individual pages, and later brought them all to India. It is important to emphasize that these valuable manuscripts brought from his homeland played a crucial role in the formation of Indian miniature painting. Indian artists learned the techniques of painting by

copying illustrations brought from Central Asia and preserved in the royal library in order to improve their own skills. At times, they even attempted to surpass their teachers, and the most talented among them succeeded in doing so (Baymurzayeva, 2007:1).

In conclusion, the three-century rule of the Mughal Empire in India (1526–1858) remained in history not only as a period of political stability but also as a distinctive “Mughal Renaissance” that enriched the cultural heritage of world civilization. The conducted research and analysis of historical sources demonstrate that the art of this period represents a unique phenomenon that emerged as a result of the synthesis of the artistic traditions of Central Asia (the Timurid Empire), Iran (the Safavid Empire), and the indigenous traditions of India.

REFERENCES

1. The Baburnama on Babur's family (2007). (pp. 1–8).
2. Baymurzayeva, O. Sh. (2007). Fine art of miniature painting during the Mughal period (pp. 1–2).
3. Nosirjonov, F. (2021). Ta'zim. Kafolat Print Company.
4. Shavkatova, M. (2026). Development of science and art in the Mughal Empire. *Journal of Advanced Research and Stability*, (46, Pt. 2), 3.
5. Turdimirzayev, M. X. (2025). Specific features of the development of science and art in the Mughal Empire. *Innovations in Science and Technologies*, (2), 379–385.
6. Mamatkulova, n. f. (2020). Learner-cyentered Approach in Teaching English to Students at Institutions Specialized in Language Teaching. *Inostrannyye yazyki v Uzbekistane*, (6), 92-103.
7. Mamatkulova, N. (2021). Learner-Cyentered Approach In Developing A Foreign Language Lexical Competencye. *Philology Matters*, 2021(2).
8. Mamatkulova, N. (2021, April). The Importancye of Individual Approach in the Development of Lexical Competenciyes in a Foreign Language. In *Konferensii*.
9. Mamatkulova, N. (2025). Oliy ta'limda KREAM strategiyasi yordamida darslarni tashkil etishning prinsiplari va usullari. *The Lingua Spectrum*, 4(1), 895-903.
10. Mamatkulova, N. (2025). Enhancing Students'ecolinguistic Awareness as a Key Educational Priority in the 21st Cyentury. *Foreign Languages in Uzbekistan*, 152-166.
11. Mamatkulova, N., & Nilufar, M. (2020). Independent study skills as a key to succyyess in higher education system. *European Journal of Research and Reflection in Educational Sciencyes*, 8(10 Part II), 96-100.