

**ON THE CULTURAL ENVIRONMENT DURING THE REIGN OF AMIR TEMUR AND  
THE TEMURIDS**

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**Abstract:** The era of Amir Temur and the Timurids is sometimes called the Timurid Renaissance. The development of science, sharia, and art in Central Asia reflected a strong interest in the environment. Striving for perfection in one's field became the main feature of the craftsmanship of Timur and the Timurid era. This was especially evident in architecture. For Temur, the magnificence of the structures built according to his order was one of the tasks in the political sphere. "If you want to see our power, look at our buildings!" clearly expressed in the inscription. Construction in Samarkand and other cities of Movarunnahr during the Temur period gained an incomparable scale. First of all, in the construction of the city, the construction of fortifications, the arrangement of the main streets, was clearly organized. Taking this into account, this article tried to provide information on the cultural environment during the period of Amir Temur and the Timurids based on the analysis of sources.

**Key words:** A. Temur, Timurids, Aksaroy, M. Ulug'bek, Samarkand, Gori Amir, Bibikhanim mosque.

**Annotatsiya:** Amir Temur va temuriylar davrini ba'zan temuriylar Renessansi deb ham atashadi. O'rta Osiyo zaminidagi ilm-fan, shariyat, san'at rivojida atrof borliqqa nisbatan kuchli qiziqish aks etdi. O'z sohasida kamolotga intilish Temur va temuriylar davri hunarmandchiligining asosiy xususiyatiga aylandi. Bu ayniqsa me'morchilikda yaqqol namoyon bo'ldi. Temur uchun uning topshirig'iga ko'ra barpo etilgan inshootlarning ulug'vorligi siyosiy sohadagi vazifalardan biri edi. U Oqsaroy peshtoqiga bitilgan "Qudratimizni ko'rmoq istasang - binolarimizga boq!" degan yozuvda aniq ifodasini topgan. Samarqandda va Movarounnahrning boshqa shaharlarida Temur davrida amalga oshirilgan qurilish beqiyos ko'lam kasb etdi. Bunda avvalambor shahar qurilishida istehkomlar barpo qilish, shoh ko'chalarni tartibga solish, aniq uyushtirilgan. Shularni hisobga olgan holda mazkur maqolada Amir Temur va Temuriylar davrida madaniy muhit xususida manbalar tahlili asosida ma'lumot berishga harakat qilingan.

**Kalit so'zlar:** A. Temur, temuriylar, Oqsaroy, M. Ulug'bek, Samarqand, Go'ri Amir, Bibixonim masjidi.

**Аннотация:** Эпоху Амира Темура и Тимуридов иногда называют Тимуридским Ренессансом. Развитие науки, шариата и искусства в Центральной Азии отражало сильный интерес к окружающей среде. Стремление к совершенству в своей области стало главной чертой мастерства Тимура и эпохи Тимуридов. Особенно это проявлялось в архитектуре. Для Темура великолепие построенных по его приказу сооружений было одной из задач в политической сфере. «Если вы хотите увидеть нашу силу, посмотрите на наши здания!» ясно выражено в надписи. Строительство в Самарканде и других городах Моваруннахра в период Темура приобрело несравненный размах. Прежде всего, при строительстве города было четко

организовано строительство укреплений, регулирование главных улиц. Учитывая это, в данной статье была предпринята попытка предоставить информацию о культурной среде в период правления Амира Темура и в период правления Амира Темура. Тимуриды на основе анализа источников.

**Ключевые слова:** А. Темура, Тимуриды, Аксарой, М. Улугбек, Самарканд, Гори Амир, мечеть Бибиханум.

The era of Amir Temur and the Timurids is sometimes called the Timurid Renaissance [1]. Indeed, the development of science, law, and art in Central Asia reflected a strong interest in the surrounding world. Humanistic ideas were clearly manifested in the work of poets, historians, and authors of the Sufi movement.

For Timur, the grandeur of the buildings erected on his orders was one of the tasks in the political sphere. It was clearly expressed in the inscription on the facade of the Oksaroy: "If you want to see our power - look at our buildings!" The construction carried out in Samarkand and other cities of Transoxiana during the reign of Timur was of an unprecedented scale. This included, first of all, the construction of fortifications, the arrangement of main streets, and a clearly organized

During the reign of Timur and the Timurids, the main part of the cities was called "Hisar", and this term differs from the concept of "shahristan" that existed in the Middle Ages before the Mongol era. After all, the hissar included the main buildings and trade and craft sectors of the city, or it was created in a completely new place, but still architecturally harmonious with each other, including the main administrative and ideological units. The fortresses of large and small cities are different, but their importance and function are the same. We can see their formation on the example of two cities that are inextricably linked with the activities of Timur and Ulugbek - Shahrisabz and Samarkand.

Archaeological excavations of Shahrisabz, then better known by its ancient name Kesh, have revealed that it was founded before the Muslim Middle Ages, and then rose and fell several times [2]. During the reign of Timur, who was born and raised in these places, Kesh, which was the hereditary property of his clan, found its final form in terms of city construction. According to Hafiz Abru, the construction of the fortress wall began in 780 AH (1378 AD) and was completed in one year. The rectangular wall had gates on all four sides. According to another source, when Timur captured Herat, the city's iron-clad gates were brought to Shahrisabz and installed. Two main roads, starting from the gates, intersected in the center. Shops located along the roads increased towards the center, and in the center was the main bazaar. In the middle of the bazaar, there was probably a domed Chorsu, while the Chorsu that has survived to this day was built much later and is located further from the center. In the southwest of Hissar, Oqsaroy, Timur's government palace, was built, and opposite it were the neighborhoods of nobles and priests. The southwestern part of the city consisted of neighborhoods of artisans and city citizens. The rabots around Hissar were lined with gardens and vineyards along the canals, and this lush greenery, pleasing to the eye, shows that Kesh was not given its second name - Shahrisabz - for nothing. However, the main political, economic and cultural center of the empire was Samarkand, and Timur attached special importance to its decoration, and the city's citadel was appropriate to this. One of Timur's chroniclers wrote that he moved the capital to Samarkand, "located in a very beautiful, paradise-like place. This incomparable city with its magnificent steppes, beautiful groves, charming buildings, and lush canals - a unique jewel of the empire and a place to be envied by other cities and villages - (Timur) made it the center of state administration and made it the capital, ordering the construction of fortresses and forts, magnificent buildings, and gilded palaces."

The image of Samarkand is especially vividly reflected in the "Diary" of Ruy Gonzalez de Clavijo, the Spanish ambassador to Timur. This unique document of his time, with the meticulous spirit of a representative of the European Renaissance, shows a wide-ranging interest in the surrounding world,

including the Muslim East. "The city of Samarkand," writes Clavijo, "is located on a plain and is surrounded by an earthen embankment and a very deep moat. Its inner part (surrounded by a city wall) is slightly larger than the city of Seville (in Spain), and around the city there are many residential buildings approaching it from all sides. The whole city is surrounded by gardens and vineyards... The city is located in the midst of gardens. These gardens are divided into streets and squares, where a large number of people live, where bread, meat and many other things are sold. That is, the outskirts are more crowded than the city itself. In these gardens outside the city there are many large and famous buildings, palaces and main cellars belonging to the senior (Temur). In addition, there are houses and various buildings of influential citizens in these gardens. These gardens and vineyards around the city are so numerous that it seems as if the trees are approaching a tall forest, and the city is located in the middle of it. Many irrigation canals were laid through the city to these gardens... On the vast plain outside the city there are many large villages, where the king settled the population brought from other lands he conquered" [3].

By the twenties and thirties of the 15th century, when Shahrukh began to rule the Timurid empire, large-scale work on the construction of the city was carried out in its capital, Herat. The elevated part of the city was surrounded by new walls and moats. The Herat citadel was rectangular in shape, with two central avenues intersecting in the city center, and the construction was freely planned in the four parts of the city formed by them. Around the citadel, there were rabotas, along the wide avenues, residences for the nobility, religious and architectural complexes were built, gardens, and vineyards were planted. It is possible to reach the city not only along the Shahrizabz road, where Spanish ambassadors came, but also along the distant Tashkent road and the Zarafshan bridge, and climb to the top of the Kohak hill. Here, the boundless views of Zarafshan, the valleys that approach it, and a chain of high mountains in the distance are visible. Kokhak is a peak of a ridge of rocks that penetrate underground, at the foot of which begins one of the outskirts of Samarkand.

It is not easy to observe the construction of the city from here - even today, Samarkand, despite its multi-storey modern buildings, is still surrounded by gardens. In the 15th century, neighborhoods were buried in gardens. The main streets are distinguished by continuous rows of shops and workshops, sheltered by domes or covered with awnings. In this general view, the main architectural structures of the capital city are clearly visible - one after another, magnificent mosques, minarets, madrasas and mausoleums. In the distance, the mighty walls of the fortress are visible. On the top of the hill there is a small and beautiful building. It is revered among the people as the mausoleum of Shepherd Father, who is considered the elder of shepherds. Some graves have indeed been found here, but according to archaeological data, they are "younger" than the building itself. The architectural aspects of the mausoleum - its layout, construction and decoration - date back to the 30s-40s of the 15th century. That is, this structure is a monument of the era of Ulugbek. Whether it was built as a mausoleum or for another purpose - is unknown. Most likely, it was a kind of beacon visible from afar, especially a shed where rulers who were fond of hunting, like Ulugbek, could rest a little and admire the city views when they returned from hunting. It later acquired religious and architectural significance due to the shepherds who sat here, watching their herds grazing on the slopes of the Kokhak. The structure has amazing proportions, elegance of the general form, and elegance in the decorations, as if this place was destined for this structure, it is in perfect harmony with nature.

Another structure near the Chopon Ata ridge attracts attention - a powerful and unusual building in the form of a circle, decorated with arcades, with part of a huge arch rising above it. This is Ulugbek's observatory, which has not survived to us. From it rises a huge plain, surrounded by the remains of a wall with towers, and inside there are hills with various buildings and ruins of a fortress. This ancient city is Afrosiab - Samarkand, which was conquered by Alexander the Great in the 4th century BC, by the Arabs in the 7th century, and by the Mongols in the 13th century. In the period

between these tragedies, Samarkand was the main city of the historical and cultural Sogdian region, flourishing and with a high standard of living, as medieval orientalist and geographers described in beautiful lines. For example, the 10th-century Arab geographer Ibn Khawqal writes: "Samarkand, the capital of Sogd, is a city located south of the Sogd River and above it. It consists of a fortress, a shahristan, and a rabad. In the fortress, a dungeon has been built in our time, and the ruined palace of the ruler is also located here. I climbed to its top and watched the most wonderful sight that has ever struck and amazed the human eye: lush green groves, sparkling palaces, overflowing canals, and a vibrant culture. No matter which way you look, you will see some beauty that pleases the eyes. The squares and buildings that add beauty to the city's beauty stand out... Samarkand has large bazaars, rows of neighborhoods typical of large cities, baths, caravanserais, and houses. In the 14th and 15th centuries, homeless people lived in some parts of the ruins of Afrosiab, and cemeteries appeared. On the southeastern slope Gradually, the magnificent mausoleum complex called Shahizinda began to emerge.

Timur founded Samarkand south of Afrosiyob, on the site of the pre-Mongol inner and outer cities (Shahri Darun and Shahri Berun). During Timur's reign, in 773 AH (1371 AD), the entire area was surrounded by a fortress wall and a moat, and it is now called "hisor", and a fortress was built on a natural hill in its western part. The remains of these fortress walls have not reached us, but their simple and mysterious tiled towers have been preserved. The Ikhtiyoriddin Fortress in Herat gives some idea of this. At one time, even the guardhouse building of the Samarkand fortress was luxuriously decorated, for example, the gate posts were cast from an alloy of seven different ores (Temur took them to his hometown of Shahrisabz). In some miniatures from the 15th century, one can see a magnificent interpretation of the city's fortifications. For example, a miniature depicting a scene of an attack on a fortress also shows a circular corner tower surrounded by a moat. It was built of brick, covered with a mysterious tile, with an inscription on the top and a kungur on top of it, from which the defenders of the fortress would stand under the cover of these kungurs and throw stones at the enemy. A miniature made for the Shahnameh in 1444 and called "Isfandiyar is killing Afrosiyob" depicts the fortress very expressively. In this miniature, the city is surrounded by a wall, and both the wall and the four-sided towers extending along it are decorated with kungurs and decorated with colorful tiles. The image of the city inside the wall shows houses of various shapes - flat stone, domed, and with porches. Timur's fortress in Samarkand was not just a fortress, but, first of all, a fortified administrative and military center of the capital. Outside its mighty walls are the main government headquarters, Kuksaroy, and the more private Bostansaroy, with its treasury, weapons workshops and warehouses, and the government office. Somewhere, on a separate platform, there was a Koktash - a high pedestal carved from a single stone (now it stands in the courtyard of the Guri Amir Mausoleum). According to tradition, the ceremony of enthroning the next puppet Mongol khan, who practically did not play any role in the political life of the country, was held on this stone. During the reign of Timur, Suyurgotmish, who had the simple title of "emir", was considered a khan in this way only in name, while in practice all power was in the hands of Timur from head to toe.

By this time, the appearance of Samarkand was as follows [4]. A serpentine wall surrounded the 500-hectare Hissar. The city had six gates - Sheikhzade and Okhanin in the north, Feroza in the east, Sozangaron and Korizgoh in the south, and Chorsu in the west. The main streets, radiating from the city center - Registan Square, to these gates were not straight like arrows, but had many turns, sometimes connecting with the historically formed streets of large neighborhoods.

After returning to Samarkand in 1404, Timur decided to completely rebuild, straighten, and expand the city's main streets. It is not surprising that he came to this idea after seeing the main streets of Western cities during his campaigns in Eastern Europe.

The Spanish ambassador Clavijo describes how this decision was implemented: "In the city of Samarkand, every year, many (and diverse) goods are sold, imported from China, India, Tatarstan and other places, and produced in this (Samarkand) land, which is quite rich. However, since there is no special area in the city that is convenient for trade, the lord ordered a street to be laid out through the city with shops and tents on both sides for trade. This street crossed the city from one end to the other. The lord entrusted this work to his two mirassas (squires), saying that if they did not work day and night, they would be killed. These mirassas, according to the lord's order, began to demolish the houses on the lands where the street was supposed to pass, regardless of who the owners were. Seeing their houses being demolished (and the people who saw them), took their belongings and fled. As soon as the demolition workers finished their work, others would come and continue it. In this way, the street was greatly widened, and tents were erected on both sides, and in front of each tent were placed high benches covered with white stones. All the tents were joined together in pairs, and the entire street was covered from top to bottom, leaving windows to let in light. As soon as the work on the tents was finished, merchants were sent to them and they began to sell their various goods. Fountains were built in some parts of the street. The workers here received a fee from the city, so that as many people came as the people in charge of this work asked. As soon as the workers who worked during the day left, the workers who worked at night arrived. Some of them painted the houses, others leveled the ground, and others built similar ones, and all of them made such a noise day and night that it looked like a devil's party. "In less than twenty days, so much work was done that it was impossible not to be amazed" [3]. However, this grandiose undertaking was not destined to be completed. Timur went on a campaign, winter came early, construction work stopped, and after Timur's death it was not resumed.

In general, architecture in the state of Timur and the Timurids rose to a new high stage of its development, having borrowed much from the previous era. The factors that contributed to this were the construction of new, sometimes grandiose buildings, the unification of creative movements of architects from different parts of the vast territory within the framework of a single state, and, finally, the "spirit of the times" - specific aspects that prompted a number of researchers to speak of the "Temurid Renaissance". This term is controversial, of course, since the ideological views of the Renaissance in Europe differed from those in the Middle East. But the emerging humanism was a characteristic feature of both sides. Since the laws of life established by Sharia in the Muslim East were extremely strict, humanism was manifested in the creative freedom of people engaged in creative work. It can be seen in the lines of a famous poet, in the blue flowers drawn on a ceramic bowl, in the carvings on a rice vessel by a craftsman, or in the magnificent mosque, elegant shed, and other structures built by an architect.

In general construction - in the construction of dwellings, neighborhood and village mosques, shops and workshops, the main material was still clay - mud brick, pakhsa, fine mortar. Domes made of mud brick are found in them, but roofs consisting of beams resting on walls and columns are the majority. In the architecture of magnificent buildings, which in themselves reflected the progress in construction work, baked brick became the main material, sometimes stone was also used, but in conditions of high earthquake risk it was used only for decoration, not as a supporting material. The development of the dome technique was largely determined by baked brick. The 15th century was a period of the rise of architectural art from head to toe, which in turn paved the way for the development of volumetric and spatial structures in a new form. During the reign of Timur, the increase in the scale of construction largely depended on the will of a single ruler, for whom the grandeur of form was a means of glorifying Timur's power and authority. At the same time, this process posed new tasks for engineers, architects, and decorators, and required their implementation. According to the testimony of the Spanish ambassador Clavijo, when Timur arrived in Samarkand and got acquainted with the construction of the Mausoleum of Guri Amir, he was not satisfied with

its height, and the builders hastily began to rebuild the dome, further increasing the height of the base dome supporting it. At that time, the main facade of the mosque also did not seem grand enough to Timur, and he ordered it to be rebuilt [3].

The structure of the dome was one of the most important engineering tasks that arose before the architects of grandiose buildings [5]. During the reign of Timur, the structure of the domes remained the same, only the span of the edges was expanded, the dome passed from the traditional four-sided base to an octagonal portico with a portico. Two-tiered domes were known earlier, but by this time the height of the base dome, supporting the outer dome, which rested on arc-shaped ribs from the inside, had increased. In the construction of the reign of Ulugbek, new types of sub-dome structures were sought and developed. They consisted of intersecting multi-faceted shapes in the design. In spatial terms, they form a system of diamond-shaped joints, called "shield leaves", which form a star-shaped base for the sloping bowl of the dome, but the diameter of the dome is much smaller than in domes based on octagonal portico sails. As a result of such engineering research, a new system was created in the form of four porticoes ("spiral"), which run from wall to wall, intersect and support the dome, the spaces between the ports being filled with shield-shaped arches and hanging entablature. Intersecting circular arcades were known long ago in Armenia, from where they may have spread to Khorasan and Transoxiana in the 15th century. However, there these structures were made of stone, and the spaces between the arcades were filled with flat stone blocks. In local conditions, where the main building material was baked brick, the builders found their own methods for developing the entire system - thanks to the spatially complex ways of filling the spaces between the arcades, the system achieved not only expediency from an engineering point of view, but also gave it expressive decorative features. Another advantage of this system is that instead of closed jambs, wide and deep niches or completely open spaces between the main arcades allowed to significantly expand the interior.

The high development of the exact sciences under the patronage and participation of Ulugbek was also clearly manifested in architecture. The study of the monuments that have survived to our time (the mausoleums of Shahizinda, Ahmad Yassavi, and Guri Amir, the Bibi Khanum Mosque, and the Ulugbek Madrasah) has shown that in the plans of their facades and interiors, there is a clear correlation of geometric structures that determine the overall harmony of architectural forms [6].

Neither before nor after the Timurid era, nor in general, never before in the architecture of Transoxiana and Khorasan had architectural decoration reached such a high level. Using its types and the experience of previous generations, the masters not only improved technical methods, but also developed new ones, and enriched the themes of decoration. On the facade of the building, there was a step-by-step pattern of colored and glazed tiles, smoothed out on a brick wall; wood, stone and stucco carvings; multi-colored rivets decorating the frames; individual parts of the patterns and whole panels; and finally, bright patterns made of separately polished tiles. In the interior, from the border of the tiles to the center of the dome, a mural was created: it was multi-colored and rich in gold, or, conversely, some colors, for example, blue patterns on a white background, prevailed. Moreover, all of this was executed at the highest technical level, and it is this execution that has preserved the unfading beauty of these decorations to this day, in places where the destructive influence of human hands has not reached.

The architecture of the era of Timur and Ulugbek was characterized by the study of multicolor and richness of pattern in decoration [7]. Two stages are distinguished in the use of tiled decoration: one covers the middle of the 14th century, and the second covers the end of the 14th century and the first half of the 15th century. For the first stage, it was customary to cover the front of the building and often the interior from head to toe with tiles. In the second stage, on the front of the building, against the same colored background of the brick wall, some areas such as the roof, porch, dome and wall frame were selected and given bright colors, the domes were a clear blue color.

The three types of patterns, as in the pre-Mongol period - hand-made, plant-like and epigraphic (inscriptions on stone, metal, ceramic), still coexist, but now their styles were different. If the hand-made pattern filled individual frames and small panels in the first stage, then in the second stage it began to participate in the decoration of the vast surfaces of walls and minarets. In this case, colored and mysterious tiles form a very large circle against the background of the wall, which is usually not in a straight line, but in a diagonal pattern, and in the minarets - a hand-made pattern created in a spiral. And inside the shapes they form, a large-sized word is often written - the names of the Prophet Muhammad, Hazrat Ali, or one of the countless attributes of Allah. A plant-like pattern is used to fill the gaps between mysterious tiles or step patterns: it can be in the form of a branch with flowers and leaves (Islamic), a luxurious flower head (Chinese), or a large spiral with leaves and flowers.

Epigraphy is of great importance in the decoration of architectural structures. The inscriptions were inscribed in special places reserved for them, directly on the brick surface of the panel or wall, tower, or dome, by people called "kundunavis", that is, "writers of large letters". These unique masters, who perfectly mastered the art of calligraphy, were also unparalleled in their ability to inscribe six types of complex inscriptions on the exterior and interior of buildings. According to the copy they made, these inscriptions were inscribed on the common brick surface using blue, cyan, and white tiles, step patterns, and inside the building using paint.

The "Kufic" script, which is very close to the Khandas pattern, was used in the magnificent wall girikhs, as well as in the inscriptions that surrounded the domes of the domes. In the inscriptions of the Hoshiya-peshtoq, the "Devoni" script, which was close to book calligraphy, was used at the first stage, and then the "suls" script took the leading place, since it is characterized by the continuity of the lines, the linearity of the vertical letters (alif, kof, lom) and the arrangement of the letters in two or three rows. The inscriptions are usually written in white letters on a blue background, sometimes with gold water applied over them, and often a yellow line is drawn parallel to it in the not very high Kufic script. The figure of leaves and flowers spreading from a large spiral branch served as the background for the "suls" script.

In the centers of the Timurid Empire, such as Samarkand and Herat, there were special workshops for calligraphers to prepare copies of inscriptions for the facade and interior of buildings, and then these inscriptions were copied onto stone, wood, carved ornaments and walls. The names of these masters have not survived to this day, but, in any case, the name of the calligrapher Haji Bangir Tabrizi appears above the Shahizinsa complex, which was built in 1405 by Timur's wife Tuman Agha in Samarkand. According to Sharafuddin Ali Yazdi, at the end of 1404, "the letter sent by Timur to the ruler of Egypt was three gaz wide and seventy gaz high (2x40 m in size), and it was written in gold water by the son of Haji Bangir Tabrizi, Mawlana Sheikh Muhammad." That is, both father and son worked on this work. The figurative theme is extremely rare in tile coverings. On the roofs of Timur's palace in Shakhrisabz, Oqsaroy, there are paired images of a lion and the sun, which is a purely symbolic theme.

In the luxurious architecture of the era of Timur and Ulugbek, the interior decoration of buildings was also unusually rich and diverse. Here, tiles were used only occasionally to cover the floor and altar. The walls and ceiling, even the dome, were decorated with patterns. In the buildings of the Timur era, a luxurious pattern dominated by blue and gold colors, while during the time of Ulugbek, a blue pattern on a white background, imitating Chinese porcelain, which was then a painting, became popular.

The inscriptions on some monuments have preserved the names of a number of great architects and masters of architectural decoration, and their nicknames, indicating the place of birth, cover an extremely vast territory.[8] For example, the chief architect of the mausoleum of Khoja Ahmad Yassawi, built in Turkestan (southern Kazakhstan) in 800 AH (1387-88 AD), was Shams

Abdulwahab Shirazi, and another master from Shirazi, Haji Hassan, executed its mosaic decorations. There were also ceremonial objects of the highest artistic quality, such as candlesticks made by master Izoeddin bin Tajiddin Isfahani, and a huge cauldron made by Abdulaziz bin Sharafuddin Tabrizi, the "miracle of rice burning". It is clear that the main creators of these beautiful monuments were masters from the capitals of Iran, brought thousands of kilometers from their birthplace by the will of the ruler. The master of the Tabriz mosaic, Muhammad Yusuf, decorated the facade of Timur's palace in Shahrisabz (786/1385). The name of the master (architect? kundunavis?) Muhammad ibn Makhmud Isfahani appears on the main facade of the Muhammad Sultan Khanaqos and Madrasah complex in Samarkand (completed by 1404). The name of another master from Isfahan, Ismail ibn Tahir, has been preserved in the Ulugbek Madrasah in Bukhara (830/1417). The woodcarver Yusuf Shirozi decorated the door of the mosque with a mosaic in the Shahizinda complex in Samarkand (507/1404-1405).

However, the names of many masters who built the main structures during the reign of Timur and Ulugbek have not reached us. It can be said that the names of only Iranian masters appear in the above list, it is only a coincidence. However, they did not come to an empty place. Judging by the inscriptions found on some monuments of the Shahizinda complex in Samarkand, this land had its own architectural school and masters of decoration in the period before Timur's campaigns to the west. The names of some masters include the city of Movarunnahr, while others do not, because they are masters from Samarkand, and it was not possible to indicate that they were born here in their own city. These include the names of Fakhri-Ali in the Khoja Ahmed mausoleum (second half of the 14th century), Badriddin and Shamsiddin in the Shodimulk mausoleum (773/1373), as well as the third master Zayniddin Bukhari, who participated in the decoration of this mausoleum. The nameless tomb in the middle of the complex bears the names of Master Ali and Alim (perhaps the same person?) Nasafis. It also appears that Timur's chief gardener, Shahobiddin Ahmad Zardakashi, who was well-versed in local flora, was also from Samarkand. It is precisely this situation - the mutual creative influence of local and foreign masters - that gives rise to a new style in the architecture of the Timurid era, which combines the knowledge and creative potential of masters gathered from all corners of the great empire. No matter how difficult life in captivity was, the greatness of the tasks set before the architects and the possibility of their implementation could not but inspire them as creators.

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