

DIPLOMATIC PROTOCOL CEREMONIES IN THE GARDENS OF AMIR TEMUR

ANNOTATION

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Abstract : *This article analyzes the diplomatic protocol ceremonies held in the gardens built during the reign of Amir Temur. From various sources related to the time of Amir Temur, we can see that we have a high level of horticulture and ecological culture. In his time, Amir Temur built 12 unique parks around Samarkand, which cleaned the air of the city and created a unique microclimate. In this study, we have tried to reveal the art of gardening in the time of Amir Temur through diplomatic means. These events are considered reliable sources of that period by Nizamiddin Shami's "Zafarnoma" [1] and Sharafiddin Ali Yazdi's "Zafarnoma" [2], Ibn Arabshah's "Wonders of Destiny in the History of Timur" [3] [4] in his works, and they served as the main source for us.*

1. Introduction

The history of diplomatic protocol of ambassadors in the history of our country is rich and interesting, and their main elements have been preserved in today's diplomacy and have not lost their significance.

During the reign of Amir Temur, the most beautiful and perfect diplomatic ceremonies of the Middle Ages were developed. At that time, ambassadors always came to Samarkand, the capital, or to the lands where Amir Temur marched and landed his army. The ambassadors were received in the beautiful gardens built around the city of Samarkand, which was famous all over the East at that time. In the gardens of that period, new landscape designs were used, where the light and shadow solutions had an artistic look.

Fountains are also an important element in the art of gardening of Amir Temur.

Ruy Gonzalez de Clavijo, a Spanish ambassador who arrived in Samarkand, received the high-ranking ambassadors of that time made the rites of passage in his "Diaries." At that time, Samarkand and its environs were surrounded by beautiful buildings, beautiful and magnificent

gardens, public and private buildings, which the traveler and the ambassador likened Samarkand to a "city in the woods." The festivities took place in these fairy-tale corners.

2. DISCUSSION

It is known from history that Amir Temur built 12 gardens in the picturesque places around Samarkand. These parks were full of fertile and delicious fruits, ornamental trees, beautiful flowers, shrubs, deer and peacocks, and other beautiful creatures from different countries, and they were interconnected. In these lush and beautiful gardens, people have enjoyed cultural recreation, living in harmony with nature, enjoying the beauty. The ambassadors were also received in the parks where these public holidays and celebrations are held. Some of the parks were built specifically for the diplomatic ceremonies of Amir Temur. Clavijo said that despite the crowds in these gardens, there was a delicate taste, cleanliness, discipline, and that everyone had their place and place predetermined.

If we consider such discipline in the army of Amir Temur, we can see that this aspect is combined with the tradition of holding public holidays.

Amir Temur's gardens were of two types: gardens and natural gardens. The gardens are mostly rectangular in shape, with canals separating them into four equal parts. There were towers on every corner of the high walls around it. There is a pavilion in the center.

The gardens, built in the heart of natural woods and groves, are designed for the ruler to hunt. Most of them are preserved naturally. In a small part, palaces, pavilions and tents were built for recreation, pools were dug and fountains were installed. These natural parks were nature reserves of their time, and the flora and fauna were extremely rich. We can understand that these gardens were the richest botanical gardens of that period.

"There are so many gardens and vineyards around the city that it's almost as if you're approaching a forest of tall trees in the middle of the city, which in some places stretches for a league or two (5-10 kilometers)," Clavijo said in astonishment.

"Davlatabad Park is surrounded by a cotton wall and is one league long (5572 meters). It was home to a variety of fruit trees, including citrons and lemons. There were six large pools. In the middle, a stream flowed from the beginning to the end of the garden. There were wide alleys between the pools, and on either side of them stood huge shadows of majestic trees. From these alleys, there are large and small sidewalks throughout the garden, and you can walk in the garden" said Clavijo.

According to Clavijo, a magnificent pavilion was built on a flat hill formed by pouring soil in the middle of the garden. The hill around the pavilion is surrounded by a ditch filled with water. It was constantly flooded with water from a special ditch. Two bridges were built over the ditch to cross the hill where the pavilion was located. From the bridges to the gates, then climbed the stairs to the top. With this, the pavilion is firmly protected.

"There were owls and many peacocks in the garden, who were brought here by the order of the senior (Temurbek). The area of the garden (this) goes to a vineyard equal to the garden area, which is also surrounded by a cotton wall. "writes the Spanish ambassador.

Rui Gonzalez de Clavijo writes that the Garden of Eden is a "very large garden," whose "high and luxurious gate is made of baked brick," and "adorned with various ornaments, lazur, and gilded" separated by barriers, there are alleys and sidewalks where people walk. Many tents have been set up in the garden, and colorful carpets and umbrellas made of embroidered silk have been installed"[6].

According to the Spanish ambassador, a luxurious, beautiful building has been erected in the middle of the garden.

Its stage and walls are tiled.

"There are three porches in the building itself. The largest entrance is an arched arch with a large silver table with golden water, the height of which is the height of a man, the width of which is three cubits (length), in front of which is a seat, made Senior (Temurbek) was sitting here. The walls are hung with pink silk curtains. These curtains are adorned with step ornaments set in gold-plated emerald pearls and other (precious) stones. A silk cloth about an inch wide (above) hung from top to bottom, as if it were decorated with an example of curtains. At the ends of these fabrics hung colorful silk tassels. When it blew in the wind, they swayed in all directions and formed a very beautiful (landscape). The spear-shaped pillars at the entrance to this arched porch were similarly decorated; large popcorns hung on silk ropes that hung from them to the ground, "Clavijo wrote.

He notes that the other porches are decorated with specially curtains. In the middle of this house, in front of the door, were two tables with four legs made of gold. It is noteworthy that the table and its legs are made without a single whole cast. On top of them are seven golden jugs, two of which are engraved with large pearls, emeralds and turquoise (stones) on the outside, each of which is made of sapphire.

Another important aspect is that these gardens are not roughly formed, but carefully thought out, based on the plans of Amir Temur's architect and gardeners.

In choosing the type and variety of plants in the gardens of Temur, great importance is attached to the mixed planting of seasonal flowers, ornamental and fruit trees, which open one after the other. That is, these parks were full of as many seasons as possible, pleasing to the eye. This is why they surprised tourists from faraway Europe.

Landscape design was first introduced in the gardens or other architectural structures of Amir Temur at that time. Clavijo has completed interesting stories about the reception ceremonies held in different parks, built by Amir Temur in turn. The fauna and flora in these gardens were very cleverly connected, the unique multi-storey palaces dreamed of by modern kings, the fountains on each floor and in the courtyard were tastefully built, the pools in general were architecturally artistic in a very beautiful way. Of course, the grandeur and beauty of the

palaces and gardens, their subtlety, their subordination to the whole system are the highest examples of Amir Temur's art of diplomacy.

Clavijo gave a detailed account of the details of the reception in Samarkand, where he stood and what he saw. Clavijo and his companions came to the gardens around Samarkand, camped in beautiful tents by the pools, and waited for the time to receive the ambassadors.

Amir Temur's ambassador to Europe, Ioann, wrote in his pages: "No one knows the number and quantity of his wealth. As for valuables, they say, 'I believe it,' no ruler, no matter how great and powerful, is so much. failed to accumulate wealth. Again he sought and possessed the underground treasures in all the provinces under his control; it is said that last year (1401) he found a jewel weighing one hundred and seventeen se (se - about a shekel), which is equal to six se an ounce.

Then, when the city of Baghdad was captured, he found a ship that had sunk in the Euphrates (Frot) River, on which all the wealth of the Persian kings had been loaded. Out of the treasure came a pure and elegant golden tree, in which there were innumerable gems of different colors and gems, innumerable pearls, and no one had ever seen pearls of such great importance and value, or better than them. Temurbek sent all these things to Samarkant, where he had eighteen huge palaces, all of which were so full of riches that no one could describe them”.

This means that at least eighteen palaces were built in Samarkand during the reign of Amir Temur, and they have not survived to our time.

Clavijo gave some interesting information about the golden tree that was planted in Konigil. He describes a large gold box he saw inside the tent as follows. Its flat lid is adorned with small domes made of green and blue enamel, how unique jewels and pearls. The lid of this box resembled a door, in which were placed a few rows of goblets, adorned with pearls and very precious stones, and six gold ingots. Next to this chest is a golden table one meter high, surrounded by a jewel, and on top of it was a two-meter-long zabarjad, which occupied the whole table. In front of it is a golden tree made in the shape of an oak, the thickness of which is the thickness of a human foot, and the branches spread out around it are covered with green. In place of the fruits of this tree are many red rubies, emeralds, turquoises, sapphires, and magnificent, large daffodils hanging from the branches, the leaves of which are covered with mints of different colors, and the branches have golden birds.

Herman Vamberi described Amir Temur's mobile city of tents as follows: Such a tent consists of ten to fifteen thousand people, in addition to the people of the palace, ministers and emirs can accommodate various segments of the population. Here were all the representatives of all the artisans of the city present, the most affluent shops would be opened, the artisans would build their own workshops, and even make simulations of bathrooms. First, a tent was erected for the king's palace. The tent was made in the form of an open umbrella; palace tents are usually set up in the center. Then the other tents were restored. Every family row, every minister, every district knew the location and location of the tent belonging to its official title, and no uncertainty was allowed. The beautiful Konigil Desert had in a short time been transformed into a

magnificent, large flower garden, with its flags on the tops of its tents like a vast tulip, and its people flourishing. Most of the tents were made of circle quality felt. On the other side, they still use such tents. In the meantime, there were some unique Arab, Ibrahim tents, and excellent Iranian saropardas (hijab palaces). The noble guest from Castile was astonished to see one of these. This rectangular tent was a hundred paces wide and three spears high”.

The middle part of the pavilion is blue and has twelve golden pillars the thickness of a human body. At the top of the tent were a half-fold frame, and the silk shawls stretched on the pillars swayed and swelled in the wind, forming a half-bracket. To this must be added that on each side of the pavilion was a large door, each of which was firmly attached to a special cage with more than five hundred silk threads. The exterior of the pavilion is painted black, yellow, and white; it was adorned with an emerald-red carpet and silk flowers of various colors. In the middle of the half-shell on the sides, in the four corners, black birds are spreading their wings. The rectangular columns are decorated with circles and pictures of the new moon. Fifth - the central column is decorated with such ornaments of very large size. This palace, which looked like a palace from afar, was decorated with towers and surrounded by high walls.

Separate tents for women were also erected in Konigil, reminiscent of a thousand and one night fairy tales.

Regarding the honoring of old men and women in the reign of Amir Temur, Ioann noted: "Amir Temur" has a deep respect for old men and old women, gives them great gifts, no one in his palace can say a word against women, especially nurses".

These tents are yellow, the gold patterns are sewn with silk, and the outside is lined with needles. They all have big doors, all of which can be accessed on horseback. They all have windows. To refresh the air of the tent, when these windows were opened to the outside, the silk was drawn with a system, its silk curtains blocking sunlight. True, the best things were the dots on the boxes and the decorations on the doors, as in this day and age. The former of these were adorned with extremely skillfully carved silver and gold ornaments, and at one of Temur's gates brought from Bursa was a portrait of Peter and Paul from the Apostles. The latter were made of heavy, gold and silver wires, decorated with rare stones.

When the Spanish ambassador first arrived in Samarkand, they settled in Gulbog. Shortly afterwards, a special palace official appointed to organize the reception for the high-ranking guests told them that they would meet them and wait for a while, and that the ambassadors of the Golden Horde khan Tokhtamishkhan were being received. [7].

In his Diaries, Clavijo mentions that according to the protocol of the time, ambassadors were received a few days later, and the more important the embassy, the longer it took. The reception of ambassadors was held in Dilkusho Park. In the center of the four gates of the garden was a luxurious palace. The palace had three floors, with a fountain on each floor. The walls of the palace are decorated with plaques from the battles fought by Sahibkiran. On the site of this garden is now the village of Dilkusho. Garden Dilkusho and other parks, which surround Samarkand and give the city a microclimate, were recognized as one of the most beautiful places

in the Eastern world with various architectural and artistic solutions. Among them, the Garden of Dilkusho stood out. The first official meeting of the keyboard was held in this garden.

The people of the palace, the troops, the guests from far and near, the ambassadors, the merchants, the best artists, craftsmen and the people of Samarkand gathered in Konigil. In the middle, a number of curtains and tents were erected for the shah, and others settled around him according to their ranks and lineage.

There were also special areas for spectacles, awnings, pavilions, a forty-column high and luxurious device for feasts, and many other special parades.

The ambassador of the King of Spain, Rui Gonzalez de Clavijo, described in amazement a portable city built of tents at the death of Conigil. They were unique examples of creative activity of Amir Temur's time. The Spanish ambassador said that one of the tents was decorated with white fur, the inside was decorated with white fur, and the other was covered with watercolor fur, so that the inside could see through the window and the outsiders could not see the inside. narrated with particular astonishment the possibility of passing from the built corridors to other tents[8].

Clavijo also went inside the tents and described their structures.

"Among them was a tent," writes Ibn Arabshah, "which was gilded with gold on the top and bottom, and decorated with delicate feathers on the inside and outside." Another of the tents was made entirely of silk, adorned with various patterns and various dyes and another was adorned with large pearls from head to toe, the value of each of which no one knows the value of all the mysteries (gods); the other is adorned with various jewels on pieces of gold in such a way that it strikes the human eye and terrifies the mind.

Among them were patterned arches, gilded tent corridors and stunning structures. Among them were handkerchiefs for relaxation, useful and necessary things, and things that could be opened and locked"[9].

From the above, it can be seen that the diplomatic ceremonies of the ambassadors were held in a fairy-tale mobile city decorated with high taste and art.

Observing the ceremonies and ceremonies of Amir Temur and the Temurids, it can be said, without exaggeration that the musical art of not only the Uzbek people, but also the entire Middle East was rapidly developing, reaching the peak of maturity, a real Renaissance.

During the reign of the Temurid dynasty, singers and musicians became regular participants in official - diplomatic, military and other ceremonies. Folk performances, public holidays would not have passed without them. This, in turn, ensured that music played an important role among other arts [10].

According to the sources, along with Uzbek folk music, military-official music, classical maqom art, and musical folklore of other Turkic, Arabic and Persian-speaking peoples of the region have developed. Most importantly, musical instruments have become symbols of courage

and bravery. During the reign of Amir Temur Shashmaqom, Dugoh, Segoh, Chorgoh, Panjgoh, Choli Iraq, Buzruk were formed.

Field performances include horse racing, goat running (Kupkari), horseback riding, chavgon, pumpkin games, wrestling, competitions with swords, spears, hammers and other weapons, as well as ram and rooster fights. such as ancient games and competitions.

The audience was very active: each group, team or tribe supported and encouraged the representative (or a trained horse, rooster or ram) that was testing their strength or skill on the field. He spent the whole game or spectacle with him, rejoicing in his success, saddened by his defeat. Participants and spectators were very enthusiastic, acknowledging the winners, giving a lively spirit, hope for new meetings, and thus leaving the field.

Ibn Arabshah gave detailed information that these ceremonies became a national holiday. "Every artisan has made a serious effort in something related to his craft, every artist has excelled in his craft so much that even a knitter (reed) has made a perfectly armed horseman and perfected his image, even his nails and eyelashes, He made bows, swords, and other related things to perfection in a precise way ... Cotton weavers made tall, well-crafted, beautifully illustrated and beautiful minaret from cotton. Craftsmen of other categories, masters of music, humor and anecdotes also demonstrated their crafts ...

At these public festivals and ceremonies, the people "(as if) were deer hiding and (now) they turned into lions roaming freely in their nests. They descended into a paradise of entertainment. The existing vulgarity and rudeness (in them) was replaced by grace and humor.

If you were here, just the sound of the out being played ..., the glass being strained, the singer singing, the drinker drinking, the drinker drinking, the fragrant flower face, the flower-faced lover ..., the joys of life You could see the language singing" Ibn Arabshah described.

As in other events, theatrical performances were staged in Konigil.

The mezzanines, prepared by butchers and furriers, featured a whole spectacle of the masked theater.

Here we are talking about the fact that the butcher's trade, using sheaths and masks, entered the image of sheep and goats from domestic animals, domesticated elephants and in these images showed a certain spectacle. It reflects a historical legend that has become a habit. Presumably, this is a legend associated with the sun god Mitra, who became the symbol of Rustam. Images of elephants, sheep, and especially golden-horned goats point to this. Undoubtedly, it was attended by qualified players on behalf of the butcher trade union. This is evidenced by the fact that Ali Yazdi likens performers to fairies who steal a person's heart and mind.

The furs were similar: the same skillful furs, one turned into a tiger and the other into a lion, hiding in the skins and bodies of various animals. Both in form and color, they turned themselves into foxes, hyenas, tigers, and lynxes. Predator from the outside, actually a fairy. It

was also attended by skilled performers, who performed in the guise of wild and predatory animals. The play depicts a legendary event, of course [13].

So all the townspeople built their own pavilions, mezzanines, or quarters, and decorated them with the products of their labor. Every stationary or moving device is filled with bright-faced singers, musicians, players, whose colorful melodies, methods, emblems, games, humorous and magical eyes, sprinkled with candy words from pistachio nuts - all amaze. Sharafiddin Ali Yazdi puts the number of such pavilions, mezana and chartas at 104. This means that thousands of artists and craftsmen participated.

When we observe these ceremonies in the mirror of history, we realize that at that time there was the art of public celebrations, our ancestors raised every field to a higher level, our ancestors combined science and art, found innovative solutions.

The Spanish ambassador was amazed by the beautiful scenery and well-thought-out architectural and artistic solutions that lifted the mood of the people.

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