On the dust-cover there is a miniature from Ms. Inv. No. 2108, f. 100v. "Suloni Sohibqiron Amir Temur"
ORIENTAL MINIATURES
The National Commission
of the Republic of Uzbekistan for
UNESCO

The Academy of Sciences
of the Republic of Uzbekistan
  The Beruni Institute
  of Oriental Studies

The Academy of Arts of Uzbekistan
The Scientific Research Institute
of Fine Arts
When Uzbekistan gained its Independence in 1991, favorable conditions for serious and detailed study of the rich cultural heritage of our country were created. The study of the past cultural heritage became very important for future development of society.

In his speeches the President of the Republic Islam Karimov has repeatedly stressed that the spiritual development of an independent people within the context of modern social, economic, cultural and political development of our society is based, first of all, on cultural values created and accumulated over many millennia and on their creative adaptation.

The study of the oriental manuscripts, a great number of which are in the collection of the Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, plays a key role in the assimilation of our rich cultural heritage. The collection of manuscripts of the Beruni Institute was included into the international register of the UNESCO’s "Memory of the World" Programme in August 2000. Recently the Institute has published a number of catalogues of manuscripts on history, medicine, natural sciences and religion. In the meantime the Beruni Institute has established a network close scientific cooperation with academic institutions in Germany, Japan, USA, Russia, France, Egypt, UK, Iran, the United Arab Emirates and Lebanon.

This catalogue is the first detailed and systematic description of the oriental miniatures of the 14th-17th centuries, masterpieces of decorative art contained in the manuscripts within the Institute's collection. This work is the result of the joint research of a team of scholars from the Beruni Institute (Dr. A. Urumbaev, Dr. B. Valdahova, Dr. A. Madrimev, Dr. Sh. Musaev) and Tashkent Fine Arts Research Institute (Prof. G. Pugachenkova, Prof. A. Khakimov, Dr. E. Ismailova). Since this catalogue of miniatures is the first compilation of its kind, Dr. A. Urumbaev and Dr. A. Madrimev developed special principles for the description of miniatures.

Academician Prof. G. Pugachenkova and Dr. A. Urumbaev provided the general scientific advice and editing.

The catalogue includes descriptions of forty five manuscripts of the 14th-17th centuries, mainly in the field of history literature and natural sciences. The cata-
The art of the oriental miniature, having blossomed in the age of the Timurids is now a recognized phenomenon of world culture which attracts growing interest. All over the world remarkable books devoted to the art of the oriental miniature have been published and fundamental scientific research carried out.

In the artistic heritage of the people of Uzbekistan the art of the miniature occupies one of the most important places. We are proud that our culture was formed by such great ancient artists as the leader of the national school of the miniature, Kamoliddin Bekhzod, the outstanding artists of the Bukhara and Samarkand schools, Mahmud Muzahhib, Muhammad Davrish, Muhammad Murad Samarkandi, Mir Sayid Ali, Mirak Naqqosh and others.

In Uzbekistan the study of the art of the miniature has a rich tradition. The works of our scholars are famous worldwide, and thanks to their discoveries world science has been enriched by such phenomena as the Mervannah School of the miniature.

Independence in Uzbekistan did much to promote the growth of interest in our own cultural heritage, and now the study of the art of the miniature has gained new impetus. Nowadays there is a revival in the traditions of manuscript making - from paper production to the decoration of the manuscript with miniatures. This is especially well realized in the creative work of Shomahmed Muhammedjanov, the famous artist and Member of the Academy of Fine Arts of Uzbekistan.

Ten years have passed since our country entered the world community as an independent state. Now in cooperation with various international organizations Uzbekistan works successfully on the preservation and revival of ancient cultural values, recognized by the world community as invaluable cultural treasures. One such important project, initiated by the President of the Republic of Uzbekistan Islam Karimov and implemented by the Government in cooperation with UNESCO, was the celebration of the 545th anniversary of Kamoliddin Bekhzod, the great artist of the East. As part of these anniversary celebrations an international Scientific Conference and exhibition, “Kamoliddin Bekhzod and the art of the oriental miniature” was held in Tashkent in the autumn of
This album published jointly by the Beruni Institute of Oriental Studies and the Academy of Fine Arts of Uzbekistan, with the financial support of UNESCO, and devoted to the further study of the oriental miniature, is one more example of this fruitful cooperation. This important scientific work includes information on the rarest miniatures in the manuscripts held in the collection of the Academy of Sciences of Uzbekistan.

The potential of the modern miniaturists is clearly considerable. They are working in the genre of fine arts or graphics, in monumental art or lacquer miniature on leather and gourds among others. In a short period real masterpieces of modern miniature art have been created. Taking into consideration the great interest in the art of the miniature in our country, the President of the Republic of Uzbekistan established a State Prize in the name of Kamoliddin Bekhzoek and began the construction of a National Museum of Miniature Art, the only one of its kind in the world.

Departments of miniature art were established in different colleges and in the National Institute of Fine Arts and Design named after Kamoliddin Bekhzoek under the Academy of Fine Arts of Uzbekistan. Thus, the art of the miniature now occupies an important place in the development of modern art. A fine collection of modern works within the tradition of miniature art has been accumulated which is worthy of publication. However, considering the unique character of the rich historical collection of manuscripts and miniatures of the Academy of Sciences, which has been studied by leading scholars of Uzbekistan including Academician Prof. G. Pugachenkova, Dr. E. Ismailova, Dr. A. Madraimov, the publication of this catalogue is a priority. The International Conference devoted to the anniversary of Kamoliddin Bekhzoek that involved the leading scholars in this field together with the publication of this book again proves that Uzbekistan is becoming one of the leading centers of the revival, conservation and study of the art of oriental manuscripts.

We hope that the publication of this work, the result of extensive and painstaking research by authors representing both the Academy of Fine Arts and the Academy of Sciences, will promote further study of the rich art treasures of the peoples of the East and expose its real value to current and future generations.

_Tursunali Qoziev_

Chairman of the Academy of Fine Arts of Uzbekistan

From the Editorial Board

There are more than 45,000 volumes of oriental manuscripts in Uzbek, Arabic, Persian and other languages at the Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. The content of the manuscripts covers almost all fields of science and culture known in the East. The collection of manuscripts of the Academy of Sciences of the Republic of Uzbekistan is a remarkable phenomenon and in terms of its content and size is comparable with such famous collections as those in the British Museum, the Bodleian Library at Oxford University and the India Office Library at the Foreign and Commonwealth Office.

The collection of manuscripts forms a major basis for the study of the history, science, literature and fine arts created by the peoples of Central Asia and neighboring countries of the East.

The miniatures in the illuminated manuscripts and separate folios as well as the samples of calligraphy and decorative art of the manuscripts from the collection of the Institute of Oriental Studies are of great importance for art historians in their research into the history and characteristics of the different schools of art, calligraphy and book illumination. They form an absolutely unique database for philologists, ethnographers, archeologists, historians and artists working in the style of the miniature art.

This publication includes a description of the miniatures dating from the 14th-17th centuries which are contained in forty-five manuscripts and on fifteen separate folios. The collection of the Institute also includes miniatures created in the 18th-20th centuries, which are expected to be published in the future.

Dr. B. Vakhabova carried out research into the illuminated manuscripts not included in I-XI volumes of the main catalogue "Collection of the Oriental Manuscripts Academy of Science of Uzbekistan" (original title is: “Сборник рукописей АН ПУ"” - CBP).

Dr. Sh. Musayev and Dr. E. Ismailova carried out study of miniatures from manuscripts in Persian language. Dr. A. Madraimov described the miniatures of manuscripts in Uzbek and Azeri languages. Later, Dr. A. Madraimov and Dr. E. Ismailova described the miniatures from the six manuscripts (Inv. 9299,
The art historical approach to the study of miniatures was first proposed by A. Semenov, G. Pugachenkova and V. Dolinskaya.

The miniatures from the collection of IOS became the subject of the scientific work of some leading scholars including M. Ashrafii, O. Galerkin, E. Ismailova, N. Narquolov, I. Nizamutdinov, E. Polyakova, L. Rempel, K. Suleimanov, A. Usmanov and others.

Although information on the majority of the illustrated manuscripts of IOS is given in the eleven volumes of "CBP", it does not cover them fully. Besides, a lot of descriptions require further addition and clarification in the light of new information. The editing team of this catalogue proposed to combine historical and art historical descriptions of the miniatures.

In most cases the miniatures of IOS have no signatures of the artists and the geographical origins of the manuscripts are not known. Therefore, sometimes the compilers of the catalogue could classify miniatures according to their school and date them on the basis of stylistic features alone, but when this proved too difficult, the question was left unresolved for further clarification.

The compilers used the basic principle that was devised for the basic catalogue "CBP", but took into consideration the modern methods of Uzbekistan's and foreign art historians. This catalogue includes the following information about a manuscript and miniature: 1) title and its translation marked with a Roman figure; 2) inventory number (Inv.); 3) name of the author; 4) language (in the case of works not written in Persian); 5) field of the work; 6) the date of copying; 7) place of copying; 8) the script; 9) paper; 10) number of folios (f.); 11) dimension of the manuscript (M.); 12) frames (djadal); 13) format of the text (djadal); 14) number of lines per folio; 15) location of the text; 16) name of the calligrapher; 17) colophon; 18) seal; 19) illumination; 20) number of miniatures in the manuscript; 21) frontispiece; 22) ornament (unav); 23) headpieces; 24) binding; 25) format of binding (binding); 26) name of the bookbinder; 27) general evaluation of the manuscript. As for descriptions of the miniatures, besides the title, dimension, and folio number, they also include a description of the subject, place of action, number of personages and their character, location and actions, details of interior or landscape, coloring, background and classification according to the school of art to which they belong.

NOTES:
(1) Нормалысходноеизобретение."Сборник рукописей АН Узбекской ССР." Вопросы истории, 1958, т. 6, с. 186-190.
(2) Bartold B. V. Отчет о заседаниях в Туркестане." ЗВОРАО, XIX, вып. Б-III 1904, с. 173-188.
(3) Семенов А. А. По материалу рукописей." Известия Российской Академии наук, 1938, Т. 13; Там же. Идентификация рукописей." Известия Российской Академии наук, 1938, Т. 13; Там же. Идентификация рукописей." Известия Российской Академии наук, 1938, Т. 13; 
ON THE COLLECTION OF THE MINIATURES OF THE INSTITUTE OF ORIENTAL STUDIES

G. Pugachenkova

The manuscript collection of the Beruni Institute of Oriental Studies (IOS) represents masterpieces of the art of miniature, which reflect the traditions of different schools of Central Asia and Northern India.

The earliest manuscript with miniatures in our collection is a copy of “Djami al-tawarih” by Rashiduddin (Inv. 1620). An official ceremonial portrait of a Khan couple was used on a headpiece to certain sections which narrate the enthronement of various Khans from the Chingizids. So, on ff. 109v and 191v there are absolutely identical portrayals of Ugedey-khan with his wife and Hulagu-khan with his wife. Both couples are portrayed in etiquette poses sitting either on carpets or low seats. Their schematic portrayals are broadly Mongoloid without individual features. By contrast, their clothes are drawn in precise detail: of style, embroidery and adornments. Typical of this are the headdresses: the khan wears a soft felt cap with a black brim and fine cords stretching up, probably imitating plumage; the khan’s wife is in a high conical headdress with the plumage on the top tied up with strings of pearls and a red veil falling down onto her shoulders. It is reminiscent of the headdress of the elder wife of Amir Temur from the Chingizids that so impressed the Spanish ambassador Ray Gonzalez de Clavijo: “On the head is only a helmet of a red fabric which drapes on the shoulders; this helmet was very high and covered with large light and round pearls, many rubies, turquoise and other stones which were finely inserted; the cloth falling on the shoulders was embroidered with gold, and above was a very beautiful crown with numerous stones and pearls. Above the helmet was something resembling a small summer-house... Above that was a white sultan as tall as a man’s forebear and some feathers stretched down reaching the face and eyes”.

The iconography of the khan couples in the miniatures from the IOS manuscript is very similar to that of miniatures in the manuscripts of “Djami al-tawarih” dated 1307 and 1314 produced during the author’s time in Tabriz, particularly in the large manuscript from the Berlin collection. However they have four distinguishing features: here the voluminous colourful pleats are absent on the King’s clothes and his headdress is also represented differently. The faces of the
characters are more typically Central Asian rather than Mongoloid. At the same
time they are more archaic than the early Temurid copies of the scene of
the khan’s entry from "Anthology" (1410-1411) made for Iskandar Sultan in
Shiraz. Probably, the Tashkent copy dates back to the first half of the 14th
century. According to their stylistic features the miniatures in the copy Inv. 3317
"Khamsa" by Amir Khusraw Dehlevi could be related to the Shiraz school (often
called the "Iskandar school") and dated back to the 1480s. This manuscript has a
Dramatic story. Though the text was fully copied, the decoration was not com-
plete. Some front folios and chapter titles as well as some oblong margins
intended for miniatures were left blank by the calligrapher and artist. Only an
extraordinary situation could have interrupted the work on the decoration of
the manuscript, and most likely this was the seizure of Shiraz by Amir Temur in 1387.
The copy of "Khamsa" along with other manuscripts may have been carried to
Samarkand in a bag. Centuries later the manuscript under mysterious circum-
stances was thrown into a well, from where it was retrieved after the war and
transported to the Institute of Oriental Studies (at that time the Institute for the
Research of Oriental Manuscripts) of the Academy of Science of Uzbekistan.

The illustrations of "Khamsa" closely resemble the miniatures of the Shiraz
school in "Shah name" (772H/1370-1371), copied in Shiraz (the Library of
Topkapi Saray in Istanbul); "Shah name" (796H/1393-1394, the National
Library, Cairo); "Kalila wa Dimna" (the end of the 14th c., the National Library,
Paris). All of them have identical interpretation of faces, clothes, headresses,
characters, laconic landscapes, a refinement of lines and clarity of colour com-
position. One of the miniatures (f. 23v) contains the inscription: "Musallı", that
is "comforting", "entertaining". It is presumed to be pen-name (laçab) of
the artist - the creator of the miniature.

The 15th century, marked the real blossoming of miniature art within Temurid
domains. The artists in Herat, Tebriz and Shiraz were especially successful.

In the first half of the 15th century in Herat, the capital of Shahruh, his son
Boysungur involved brilliant calligraphers, and ornamental artists in the work of
the court studios. Two manuscripts from the collection of IOS could be identified as
works by these artists. The most ceremonial of them left as just a preliminary sket-
ch, is included in the monumental copy of "Zafar name" by Sharafoeddin Ali
Yazdi, Inv. 3440, performed in folio occupies it fully (f. 35v). The artist only had
time to make a sketch for the future miniature. It depicts of Amir Temur's troops
deployed in ranks and ready to start a battle. Over fifty figures are closely joined
as if coming from behind a high mountain in a line. Among them is seen Amir
Temur under an umbrella being held by a servant; in front of him several war-
riors are rushing forward raising their sabres and drawing their bows; the other
twenty characters, standard-bearers and army orchestra, occupy the background,
behind a ridge of hills. Large dimensions and the skillfully executed and balanced
composition of the crowd scene give a monumental spirit to the miniature as a
whole. Unfortunately, the miniature was not completed in colour.

Such skillfully composed scenes with numerous personages are typical of cer-
emonial Herat manuscripts of the second quarter of the 15th century. In particular,
"Shah-name" which was copied and decorated by several artists for Boysungur in
1430 (the Library "Gulistan" in Tehran), and includes multi-figured battle
scenes, as well as for "Shah-name" copied around 1440 in Herat for Muhammad
Djuki from the Timurids (The Royal Asiatic Society, London). Similar scenes are
also present in the Herat manuscripts of the second half of the 15th century which
display only slightly different principles of composition.

The miniatures in the manuscript Inv. 3480 "Kalila wa Dimna", which also
belong to the Herat school and were probably, created in the studios of Boysungur,
are similar in age but have basic differences in the composition as a whole from the
big "Shah-name". If in the latter the ceremonial monumental atmosphere pre-
vels, then here one needs some intimacy and small dimensions. The miniatures
occupy just a small sector on the folio (unfortunately, they are badly damaged),
sometimes passing to the margins. The refinement of the drawing could charm
anyone. Warm colors prevail in a mild palette - pink, lilac, gold. The composi-
tions of the miniatures are located mainly along a diagonal axis. It would appear,
that they were painted by at least two artists, one of whom worked on the com-
positions with human characters, with the other specializing in the subjects con-
ected with fables featuring animals. The first artist created scenes according to
the text: two or three persons, usually, in expressive postures against a back-
ground of a soft-shaped hill and golden heaven. The second artist is an expert
on fauna. He not only demonstrates precise portrayals of animals, birds or snakes,
but transmits by artistic means softness or expression how they jump, fly or creep.

Beside one such miniature is the inscription: "Kari Rustambeg" (made by
Rustambeg). This was the name of an outstanding animalist (e.g. animal painter).

Some miniatures of this manuscript by their composition and colour scheme are
close to two copies of "Kalila wa Dimna", (especially to the first one), produced
in Herat for Boysungur (833H/1429 and 834H/1430 in the Library of Topkapi-
Saray).

The collection of the IOS has a rather fine copy (Inv. 1995) of divan
"Navadir al-nihaya" by Navoi copied by the famous "king of calligraphers"
Sultan Ali Al-mashhedi in Herat, probably at the end of the 15th century. It
was illustrated by a highly skilled, but perhaps not first-rate, miniaturist. A
thiness of line, balance of compositions and rich coloring characterize his
artistic style. At the same time his compositions are not multifigured, the land-
scape is poor and the characters are rather traditional. His characters have
oblong proportions and refined and smooth postures, but in most cases they are
static. The exception is a scene of "Miragal", where the prophet Muhammad is
ascending among clouds and floating angels. In regard to this iconography,
however, the subject had already been tackled by other miniaturists of the 15th
century (compare the brilliant miniature in the Herat copy of "Khamsa" by
Nizami, 1494 in the British museum). You can see a series of high quality but
rather stereotyped miniatures, created in Herat at the time of Sultan-Hussein
and Navoi, which are inferior to the masterpieces of Mirak-Haqshaz, Bekhzod
and Qasim-Ali created at the same time.

Two miniatures glued into the copy Inv. 2108 of "Divan" by Quais-i-Anvar
are related to a series of works of so-called Khorasan style, which was formed
and developed in the art studios in Herat between the last third of the 15th - and
the beginning of the 16th centuries. In their composition and type of characters
they are close to the miniatures from the collection of Keire (London) which date back
to around 1500. The appearance of a king drawn there on a tabir reminds one of
Sultan Husein Mirza made familiar by the portrait of Bekhzod's, in which he
looks a little stouter.
The refinement of lines, fine working of ornamental details and the harmony of fresh, often contrasting colours, are inherent in both miniatures. It is quite probable that, they were created in the Herat studios.

The copy Inv. 2116/1 of ‘Aḥāqīq Muḥasainī’ copied in 907H/1501 and probably decorated at the same time is considered a brilliant example of illustrated and illuminated manuscripts from Temurids’ Herat. Unfortunately, in accordance with the Muslim prohibition on the depiction of living creatures, some fanatic repainted the miniatures with ornamental drawing. Only some fine fragments of landscape and architectural background with column aïvans and decor, which survive in the upper part of the folios, provide evidence of the real masterpieces which were destroyed.

In the miniatures of the Herat school of the second half of the 15th century (Majmūʿ in the desert, the British museum”; Farhad in the mountains, the Bodleian library”; illustration to “Shah-name”, about 1370, Toplasko-Saray” there is a horizon interpreted as a mountain ridge with uncovred or leaved trees (archat?), but it could not be considered as a direct analogue with “plastic interpretation of smooth rocks” in “Aḥāqīq Muḥasainī”.

Tragic events marked the 16th century in the history of Herat. In 1507 it was seized by Sheibani-khan and in 1510 by Shah Ismail. The city was plundered and the intellectuals, including calligraphers, ornamental artists and miniaturists fled from Herat in a hurry to escape the pursuing fanatical qizilbash. Some of them found a home among Central Asian patrons in Merv or Transoxania, others - at the court of the Safavids. The influence of the Herat school on the development of western-Iranian and Central Asian art was rather strong. However this influence was not the only cause of the further blossoming of miniature art in these regions. High social standing and benefits to the artisans of the miniature also played a key role in promoting the development of the arts.

One typical feature of oriental miniatures is worth mentioning: when illustrating, for example, some historical event or semi-legendary episode from “Shah-name”, the artists usually made use of contemporary settings. That’s why the iconography quite often contains valuable information on the architecture, dress, musical instruments, vessels, methods and tools typical of that time. Even in the case of poetry, the miniaturists transmit its complicated metaphorical content through images of real life. For example, when Navoi compares the suffering of love suffering with a dove inside a pumpkin on a stick having become a target in an archery competition, the artist simply drew a scene showing the traditional entertainment of the feudal elite (ref. to Ms. Inv. No. 3479, f. 23r; Ms., Inv. No. 7463, f. 24r). If the poet makes a hyperbolic comparison of a beautiful woman’s birth mark with a ball, and her curls with polo sticks, the miniaturist simply drew a typical scene from this game (Ms. Inv. 7463, f. 34v). Many manuscripts follow this pattern varying only in detail.

Among the miniatures of the 16th century in the of IOS collection there are samples of two groups of style. Let us look at each in turn.

Among the illustrated manuscripts from the first group of three interesting works by Navoi - Inv. 5802, 7463 and 2197 (dated from 954H/1547-1575) and “Yusuf wa Zulaikha” by Djami, Inv. 9597. Stylistically the miniatures of the first two manuscripts belong to a group, sometimes related to the Tabriz or the Shiraz schools of the second quarter of the 16th century. Taking into consideration that Navoi wrote in the Turkic language, they were probably produced in the same region of Safavid Iran where this language was spoken, most likely in Tabriz or Azerbaijan an outstanding centre of miniature art - Tabriz patronized by Shah Tahmasib. However we do not exclude here the work of the miniaturists from the Shiraz school.

The miniatures in the manuscripts of Inv. No. 5802 and 7463 were created by expert miniaturists. The subjects are traditional; hunting, polo, archery with an arrow flying from a bow at full tilt into a gilt apple on a stick and garden feasts. The drawing is fine, the colours are fresh, and the gestures of people and horses are absolutely natural. Their style is analogous with the miniatures of the Tabriz and Shiraz schools of the 16th century, but not with the best examples. All the other miniatures were produced according to schemes, which were transferred by the artists from one manuscript to another. For example, a scene of an archery competition in the manuscript by Navoi Inv. 5802 is very similar to the composition of the miniature from the collection of Keire[6], and a hunting scene in both manuscripts can be compared with a similar scene in “Zafar-name” 1523 in the British museum[7]. Similar compositions can be seen in the copy Inv. 2197.

The miniatures in the manuscript Inv. No. 9597 were made by a mediocre artist. The compositions have few figures and dry interpretation of architectural ornamentation. This is one of those craft works, which coexisted alongside creations of the first-rate artists within the Safavid school of the miniature.

It would be unfounded to relate the miniatures from the manuscript Inv. 7463 to Herat[8], since by their composition, characters and general iconography they are typical of the first group. The details of dress and headresses are identical with those from the copies of “Yusuf wa Zulaikha” by Djami 940H/1533-34 and “Divan” by Amir Khurasan Dehaviz 943H/1537 (both copies in the collection of the National library in Paris), in “Guy-i chawgan” 931H/1524-25 and “Divan” by Hafiz 938H/1532. (IIS). Presuming they are close in date to the miniatures “Garaiy al-sigar”, they can be dated as 1620s or 1630s. The miniatures are of good quality but lack the professional finesse, demonstrated by highly-skilled artists.

The dating of the manuscript by Navoi Inv. 2197, judging by the costumes, and characteristic turbans with conical andihat[9], goes back to the 1660s or 1670s. The miniatures themselves were created in a provincial studio by mediocre miniaturists (it should be added that the faces of the characters were damaged and then survived rough attempts to repair them). Such standard miniatures made by mediocre artists side by side with real masterpieces of outstanding artists are typical of a number of Iranian illuminated manuscripts of the 16th century.

The following stage in the development of the Safavid miniature art can be seen in the illustrations on the manuscript “Haft awrang” by Djami dated 994H/1587. In type they are close to the miniatures of the Shiraz school, but belong to one of its provincial branches. The artist located the events of the poem mostly near pavilions with separate ornamentation on a background of blue or lilac hills and a golden sky as if suggesting the intense heat. Probably meeting the requirements of the customer, he stressed features not of urban lifestyle, but of the life of steppe inhabitants. In this regard, these miniatures
can be compared with illustrations depicting the life of nomads produced by the outstanding Tebrizian artist Mir Saiyid Ali[^6], although they are inferior in many respects.

In the collection of IOS there are a number of miniatures of the Isfahan school dated from the 17th century. They are three illustrations accompanying the anthology of verses by Amili Inv. 12660 “Nan wa khalva” copied in 1027H./1617-18. These miniatures, probably, created in the Shah’s court studio, are of fine quality, although the paints have faded.

Almost half a century later the miniatures for the manuscript Inv. 662 by Nizami (1073H./1663) were created. They have intense coloring: pinkish-lilac mountains with sharp contours contrast with the dense green meadows; the bright colors of clothes are accented. The static figures counterbalance the dynamic structure of the mountains.

Compared with miniatures of the first group, the miniatures of the second group (Central Asian school) in the IOS collection of manuscripts are of greater interest both from the point of view of artistic technique and what they reveal about the school itself. For a long time art historians had considered them as provincial imitations of the miniature art of Temurid Herat. Now the recognition of the in its own right importance of the creativity of Central Asian miniaturists is beyond dispute. Originally the school was known as “Bukhara”, but later miniatures created in Samarkand and Tashkent (Shahruhiya) were discovered. Although the leading role did belong to court artisans from Bukhara, the capital of the Shahbanid and Ashkhabanid khanates, it is more correctly called the “Maverannah school”.

In the first half of the 16th century the connection of the Maverannah school with a group of the Herat miniaturists raised on the artistic principles of the great Kamelidin Behzod is indisputable. But this connection was one-directional and was due mainly to the influx of the Herat miniaturists, who escaped to Central Asia from the terror of the fanatic qisilbashs who became numerous and active in Herat during the expedition of Shah Isma'il. These newly arrived artists, as well their local colleagues following the style of the Herat school, continued to develop and refine the romantic style of Behzod with its fine drawing, bright colouring, merging of person and nature, characters and typical landscapes.

Under the influence of the Herat artists the scenes with a few (sometimes two) characters against the background of flowering glades golden hills and blue skies became common in small poetic anthologies. Two miniatures in the manuscript Inv. 11791 by Fariduddin Attar “Mantiq al-tair” exemplify this. They both are finely drawn, but rather standard in style. There are similar works among the miniatures of the Bukhara school of the 16th century[^6], but none of them is an exact imitation.

At the same time the Central Asian studios developed their own artistic direction, which differed in style and spirit from the Herat school. At the beginning of the 17th century, when the Sebhanid dynasty appeared, new artistic methods and means of expression were demanded. The miniatures of that time are characterised by lapidary techniques, restrained expression, strictness of colour composition and presence of a few characters with marked Turkic ethnic features both in their faces and dress; the action takes place within a poor landscape of steppe or mountains, sometimes near a tent or yurt but not within a palace interior or against a background of a garden in blossom. The illustrations in the manuscript 5384 of the panegyric poem “Fath name” by the little known poet Shadi, glorifying Shahrani khan and his actions, presents one of the earliest miniatures of the Maverannah school of the 16th century.

The manuscript and miniatures were completed before 1507, when Shahrani khan seized Herat. Here one can see the same features, which characterise this direction of miniature art: enlarged and static figures, extremely laconic landscape, and restrained colouring.

The miniatures in the manuscript Inv. 9109 “Anvar-i Suhailli” are the creations of one of the Tashkent miniaturists. This work is an interpretation of the Indian fable anthology “Panchatantra”, which contains a number of fables involving people and animals. The miniaturist chose subjects from the most enlightening stories in the book. The miniatures are not too brightly coloured; the number of figures is small and they are drawn against a background of gently sloping hills and golden sky with whips of cloud. Stylistically they are close to the illustrations of the copy of “Khamsa” by Navei 1521-22 made for Keli-Mohammad, a ruler of the Tashkent area. Now it is in the collection of the State National Library of Russia in Saint Petersburg.

The Maverannah style developed during the first half of the 16th century. In our collection it is represented by the illustrations of the manuscript Inv. 9889 “Tarikh-i Abe-i Hair khan” (40s of the 16th c.). In comparison with “Fath name” here in the scenes of khan receptions, military expeditions, feasting and funerals there are more figures, the colours are richer and more contrasting. As before formal static postures prevail, and the characters even in the crowd scenes are drawn in nature’s lap with skies above smooth lines of hills overgrown with bunches of grass and finely worked flowers forming some repetitive ornamental pattern. Again the Uzbek ethnicity of the characters is marked — in their faces, dress, kulahs and sharp-heeled boots — thought the text largely focuses on Mongolian khans and those surrounding them.

In the middle of the 16th century the interest in the natural sciences grew and this was reflected in the creation of special treatises including illustrated manuscripts. Unique among them is the manuscript Inv. 1598 on pharmacopoeia “Izdiyarat-i Budii” 948H./1541, probably, made in Bukhara and richly illustrated. This is a scientific treatise containing over six hundred pictures. In most cases they are not so much works of art as naturalistic reproductions of plants, animals, minerals and vessels relating to the subject of pharmacopoeia described in the text. In spite of the destruction of all the animal heads by some fanatics, it is still evident that the artist was a highly-skilled draughtsman able to produce fluid lines and precise proportions of birds and animals. He had a perfect knowledge of their species, postures, motions, and in the case of unknown or fantastic creatures (crocodiles, rhinoceroses, dragons) he engaged in his own flights of fancy. The manuscript contains many real objects from that distant epoch — costumes (besides ordinary clothes, a special “warm robe for a sick man”), vessels (white-blue carafes imitating Chinese porcelain, plates, special carafes for oil, simb-buzachik for storage of mercury, metal utensils of various shapes), furnaces for smelting and manufacture metals and so on.
The artists following the Herat tradition produced the manuscript Inv. 3704 “Kitab-i shikar-name” in 960/1553. This is a zoological work, and like the previous manuscript the pictures play the role of supplementary illustrations to the text. Meanwhile, the miniaturist demonstrates not only a deep knowledge of the appearance of animals but also of their habits and postures. Many birds - a martin, a crane and others - are drawn in flight and are exactly typical of their species. A noble horse is finely drawn; a supple lion in a proud posture; a leopard is insinuating in his posture. All this provides evidence of the perfect powers of observation of the artist-animalist, whose finely drawn miniatures are reminiscent of the works by the miniaturist Rustambeg in the Herat copy of “Kalila wa Dimna”.

Among the manuscripts of the collection of IOS one deserves special attention: “Divan” by Amir Khusraw Dehlevi copied in 959H/1551-52 by the calligrapher Khandan twice mentioned in colophons. Sultan Muhammad Khandan (nicknamed “convivial fellow” for his eccentric character) is mentioned in a number of oriental works, as one of the five best pupils of the famous Herat calligrapher Sultan-Ali al-Mashhedi, who according Kazi Ahmed became the outstanding artist of his time and epoch. It is known that Khandan was buried in Herat, but as for the date of his death scholars are not in full agreement; it is variously given as 1309, 1525 or 1543. Meanwhile the date of our manuscript places the date of his death even later in 1551. According to information given by Alisher Navoi (d. 1531), who was in contact with the artist over some years, at the time the “Divan” was copied he was already rather advanced in years.

Obviously, the manuscript was made in Herat, but were the miniatures also created in Herat? As has already been mentioned, in the 16th century miniature art declined in Herat. The miniatures could have been drawn on blank folios left by Khandan after his death in another cultural center, perhaps, in Samarkand or Bukhara. There are several typical features of the three miniatures in this copy: the laconic landscape, which have analogues in the copies of “Anvar-i Subhali” from IOS (see above), “Khams” by Navoi, 1523 in SPL in Sankt-Petersburg, and in a number of the miniatures forming the Maverrannan cycle; the characters are large, which is typical of the Bukhara miniature style of the second half of the 16th century, where one or two large figures occupy a folio, sometimes among a few other characters. The angels on two miniatures (“Miraj” and “The old man and angel”) are similar to those in the Bukharan copy of al-Kashifi (The Iadda Office Library), in a colophon of which the copyist Shah Muhammad-Usbek is mentioned. The interpretation of the landscape with a small number of large figures recalls a row of illustrations of “Shah-name” copied in Samarkand in 1600 by the calligrapher Adina al-Bukhari. But the miniatures in “Divan” contain finely drawn characters; they show the existing links with the traditions of the Temurid school in Herat.

During the second half of the 16th century the appearance in the pictures (perhaps, under some Iranian influence) of a large single figure or a couple (a noble youth and a servant or a loving couple - the subject preferred by the Bukhara miniaturist Abdulla) became typical of the Central Asian miniatures.

At the end of the 15th century Kamoliddin Behzod gave a strong impulse to the development of portraiture in the miniatures of the Middle East. In the 16th century the idealized and poetic image of a noble youth, perhaps sometimes corresponding to some real person, became widespread.

The miniature at the beginning of the manuscript Inv. 2112/1 “Gal wa Nauruz” Khodjinya Kermine, which in its style dates back to the second half of the 16th century, shows a famous client sitting under a richly ornamented and festooned arch. This is an idealised handsome man, a hero of oriental verses with a curl on his temple and a soft feminine face, in colourful embroidered clothes, who abandons himself to matters and enjoyements of the feudal elite. In this case he is portrayed with a hunting bird, falconry being a favorite occupation of the medieval elite. The image of youth with a falcon was rather popular in that period - see, for example, the miniature by the artist Kamal Tebrizi in the Bodleian Library. Portrayals of noble young men sitting or standing under ornamented and festooned arches are in a number of separate miniatures of the Bukhara school. On the reverse of one of them there is cita written by the famous Herat calligrapher Mir Ali working at the court of the Shamsids in Bukhara.

The miniatures of the Maverrannan school of the 16th century are of varying quality. Alongside highly skilled and creative artists producing masterpieces, there worked diligent, but mediocre artists imitating existing compositions. The miniatures in the manuscript Inv. 2102 “Zafar-name” by Khatibi, 970H/1568 can be considered an example of the former, and the poem “Lalit wa Majmun” by the same author Inv. 1775, copied by the calligrapher Khodjiti Muhammad Bukhari in 1008H/1599-1600 exemplifies the latter.

“Zafar-name” is a big manuscript copied by the expert calligrapher Ali-Reza. He left the double folios for a miniaturist to draw large scenes with many figures glorifying the military and political deeds of Amir Temur. There are three such diptychs. One of them shows cavalry preparing to start an expedition, another one shows a battle of a town and the third portrays a victory feast. All of them contain characters in static costumes and frozen horses; the elements of architecture are one dimensional (a fortress gate, a garden fence with a gate) and even flowering trees do not bend their branches but are extended vertically. The miniatures have pretensions to pomposity that is true to the spirit of the work, but the miniaturist fails to reach a solution by the means of the miniature.

The miniatures of “Lalit wa Majmun” are the result of rather unrevived work with its poor draughtsmanship and garish details in the landscape - clouds, flowers in a glade. Such miniatures provide a backdrop that contrasts with and highlights the masterpieces of the Central Asian miniature art, created in the studios of Bukhara, Samarkand and Shahruhia, and also prove the involvement of artists of different abilities in the decoration of the manuscripts. Some of them met the requirements of court life and fine experts, the others worked for the market sales.

The miniatures by the artist Muhammad Murad Samarkandi in the manuscript “Shah-name” Inv. 1811 expose the contrast with such featureless products. “Shah-name” was copied by the calligrapher Hamdani in 969H/1566 for ISh-Muhammad, a ruler from the Khiva area.

The work of Muhammad Murad displays features of an innovative style differing both from the Herat Behzadian and Maverrannan styles described above. Muhammad Murad is an artist of the romantic style, but his romanticism is not lyrical but deeply dramatic and oriental. His work fits exactly to the spirit of the epic poem by Firdawsi. For his compositions he chose themes of sharp collision rather than harmless conversation or court receptions. There are bloody bat-
ties at their climax, when the outcome is still in doubt; there is a sad scene of mourning over the hero and Siyavush on a horse burning in the fire and the noble hero Piran driven up to a rock. With only narrow blank strips left by the calligrapher on the folios at his disposal, the artist includes only a few characters in his compositions, but he locates them in such a way that it creates an illusion of multi-figured scenes. In contrast to the smoothly flowing lines of miniaturists of the Belduzidian style, Muhammad Murad demonstrates strong, sometimes angular and bent contours. His colouring of landscape, clothes and backgrounds is expressive rather than natural. The artist turns to sudden and unexpected colours and their combinations - blue and pink horses, violet ground, fire-red borders of heaven. The emotional character of the miniatures of Muhammad Murad was created by means of art, which conveys the heat of passion and feeling, which fill up the scenes of "Shah-name".

When comparing the illustrations of "Tarib-i Abu-i-Hair" and "Shah-name" we should mention the difference between the Bukharan and Samarkandian miniatures, which points to their probable coexistence in the 16th century as local art schools, or at least studies following different styles and methods.

Initially the miniatures of "Shah-name" were thought to date from the time of the manuscript copying. However, further iconographic analysis and information on the artist revealed that they were inserted later, which could be proved by remnants of the clothing and headdresses. Besides this, it is known that two artists with nisba "Samarikandis", Muhammad Murad and Muhammad Nadir arrived at the court of the Great Baburids at the time of Emperor Akbar (1556-1605). This probably happened in the late period of his reign, but in any case Muhammad Murad was in Central Asia when he produced the illustrations of "Shah-name".

The name of Muhammad Murad was also discovered on some other miniatures from world collections. An example of this is the big miniature "A girl with a bowl" from a private collection, which features a kind of "eastern muse". Her clothes and surroundings are filled with motifs of oriental poetry miniatures: there are youths and girls with bows, a couple of lovers, servants with food and jug, a lyrical hero reading verse, and animals and birds amongst flowering spring trees. The lines of the drawing are fluid and the drawing of bodies and details is precise and clear: the miniature has a special melodious character. Some scholars conclude that this work forms a pair with the miniature "Reading youth" (Paris, Louvre) - the main figure of which was drawn by the miniaturist Muhammad Sharif, and illustrations in the margins by Muhammad Murad.

Both miniatures are very beautiful, but the style of drawing differs from that in the illustrations to "Shah-name". They do not have the dynamic and nervous tension, so evident in the Khiva copy of Firdawsi. How can this be explained? Did the artist change his style or was it another Muhammad Murad from Samarkand (this name was widespread among Muslims)? This question has yet to be answered.

In the collection of the IOS another miniature signed by Muhammad Murad (inv. M 30) was discovered. It shows a noble young man in clothes and headdress typical of the Indian court at the beginning of the 17th century. This portrayal corresponds closely with that of a court grandee with a falcon on the miniature, dated around 1610 in the collection of Rothschild. The gold inscription on this miniature reads: "Padshah-i Turkestan". Muhammad Murad clearly drew a portrait of a real person with Indian features, but the landscape is of Central Asian - Iranian, rather than Indian style. The general style is similar to that of the miniatures in the margins, mentioned above, "A girl with a bowl" and "Reading youth", although the characters are wearing Central Asian clothes not Indian ones.

The 17th century was marked by the growth of cultural contacts between Central Asia and India, which can be traced through literature, architecture and fine arts. In this respect, the illustrations in the manuscript inv. 3476 "Madjalis al-ushbah" 1051H/1646 are typical having been produced by at least two (and perhaps three) artists. This compiled work is thought to have been executed by vizier Sultan Husayn Mirza Kainaliddin Gazarugh, which in itself reduces the possible geographic area from which this work originated, since it could hardly have been produced simultaneously in Safavid Iran and Shaibanid Central Asia, where the Temurids had lost their reputation. The same was true of India and the neighboring land of modern Afghanistan where the descendents of Zahiruddin Babur reigned. The majority of the miniatures in this copy represent the Central Asian style, while a minority of them are close to the Indian tradition. It could have been produced in some interaction town, for example, Kabul, where the memory of the outstanding Temurid - the statesman commander, poet and writer - was still preserved.

The quality of the miniatures in "Madjalis al-ushbah" is variable. Some scenes in these miniatures are expressive and display sensitive colouring. They mostly portray ceremonies and occupy a full folio although of good quality they are rather traditional.

Quite another matter are the miniatures in the manuscript inv. 1433 "Yusuf wa Zulakha" by Derbek, copied in 1024H/1615. They contain dynamic action; numerous figures and their eccentric gesticulations and motions occupy the folio. The scene is thus being taken out of the well sold by his unworthy brothers at the slave market conveys the full tragedy of the text. This feeling is achieved by means of the sharp gestures of all characters and the spiral twists of their bodies. They are not merely spectators "with a finger of surprise in their mouths", as is typical of the miniatures on the same theme from previous periods, but active participants emotionally engaged in the action. The uneasy atmosphere is strengthened by the background: either rock piles and bent trees with stretching branches or complicated urban settings, in which the people are looking from their roofs towards the market where some false sale is taking place. The bright colours in the compositions strengthen the general tension of the scenes.

The expressive style of Muhammad Murad was accentuated and developed by the Central Asian artists of the Samarkandian school in the 17th century. A good example is the miniatures of the manuscript inv. 4472 "Zafar-name", copied in 1038/1628-29 in Samarkand and illustrated there. The subjects of the miniatures (with the exception of one on an erotic theme) are traditional - battles and feasts - but there is something rebellious in their atmosphere, some mood of excitement. It is achieved by means of contrasting colour compositions, complicated landscapes with rocks piled up, bent tree trunks covered with leaves and spiral shaped clouds on the horizon. The complicated turns of bodies, not only in the battle scenes, follow the tense lines of nature. Even in the scene of a royal feast, the serfs and servants are standing before the ruler of the world Amir Temur not in
is a rational artist, then his anonymous colleague is a master of expression and romanticism.

One more group in the collection of IOS consist of Indian miniatures. In the manuscript by Nizami inv. 3481 there is a badly damaged miniature relating to the Baburid school in India of the end of the 16th - begina. 17th centuries. The subject is traditional: a royal couple in aicon. It combines two sources; one is typically Indian (the features and dress of the characters and a mountain landscape in distant perspective), the second is Central Asian (in the composition of the foreground and the appearance of a maid). The participation of Central Asian artisans in the work of Delhi court studios has already been mentioned above. It is exactly cooperation such as this, which led to development of the artistic style reflected in this miniature.

On separate folios there are a number of Indian miniatures of the 16th and 17th centuries. The motifs are traditional in most cases - these are scenes against a background of a pavilion and far landscape, a portrait of standing Shah-i Djahan, illustrations of Indian epics and poetry. Among the most impressive of these miniatures is a picture of a rushing elephant, the entire body of which is covered with pictures of hairy faces with fierce teeth and snouts; two horned divs are sitting on the animal and the third is running ahead of the driver. The decoration of a horse or elephant body with masks is known both in Indian and in Iranian miniatures of the 17th century.

Summing up the review it is clear that the miniatures in the collection of IOS AS RUs differ greatly in terms of their artistic merit. There are real masterpieces and mediocre works. It is clear, however, that this collection not only extends the world collection of the miniatures of the Middle East from the different local schools, but also fills in some gaps, especially, as regards the Central Asian school. The scientific recognition of this collection is the aim of this Catalogue.

NOTES:

(1) KAMENKO ROMAN ANDREYEVICH. - Dnyanye vuz.
(2) Ipseigha M. S., Saray-Alen. Weisbaden, 1964, Teil VII.
(3) Gray B. The Arts of the Book in Central Asia 14th-16th centuries. UNESCO, 1979, pl. 79.

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(6) Stchoukine I. Les peintures des manuscrits Timurides, pl. XII, LXVII.


(8) The Arts of the Book..., fig. 91-93, pl. XLVII-LXIX.

(9) Stchoukine I., Les peintures des manuscrits Timurides, pl. LXXIX.


(12) Sakisian A., La miniature Perse, Paris, 1927, fig. 79.


(14) Gray B., La peinture Persan, Geneve, 1961, p. 43.

(15) The Kair Collection, p. 50.

(16) Stchoukine I. Les miniatures des manuscrits Safavides de 1502 à 1587, Paris, 1959, pl. XVI-VII.


(19) Аспри М. М. Персидско-таджикские поэмы в миниатюрах XIV-XVII вв. из собрания СССР. Душанбе, 1974, илл. 24-36, 51-52.

(20) Compare Stchoukine I., Op. Cit., pl. LIII, LVIII.


(22) Compare Bukhara miniatures of the manuscript «Anthology» 1529 g. (Пугаченкова Г., Галперина О. Миниатюры Средней Азии и изображённых образах из синагог и зарубежных собраний). M. 1979 c. 84-87, compare miniature in the India Office Library (Robinson B W Persian Painting in the India Office Library London 1976 N 893.) double miniature made by Mahmud Musabih from (The Kair Collection, ill. 331, p. 196) the miniature of the same author in the National Library in Paris (Sakisian A. fig. 128).

(23) Матраимов А., Мусавий Ш. Иллюстрированные миниатюры синагоги школы из фонда Института востоковедения АН УССР, / ОНУ, 1982, № 10, с. 52.

(24) Каре-Ахмед. Трактат о каллиграфии и художестве. Введение, перевод и комментарии И. Н. Захарова. М. —Л., 1947, с. 150.


(26) Robinson B. W. Persian Paintings in the India Office..., fig. 535, 540, 547, 901-903.

(27) Ibid., fig. 930, 950.

(28) Ibid., fig. 930, 950.


(30) Robinson B. W., Persian Paintings in the Indian Office..., fig. 881, 900, 919, 920.

(31) Ibid., fig. 900.


THE CATALOGUE
inv. No. 1620.
The author is Fazollah
Rashiduddin ibn Imad-al-Daula —
an outstanding historian, statesman
and physician (b. 645h/1247-48;
exequed in 718h/1318-19).

This major work of medieval historiography
was completed in 710h/1310-11. It includes
events from ancient times up to 703h/1302-03.
The copy might date back to mid 14th century.
The basic text was copied in typical Naskh
style in black ink, with titles written in Saih
in cursive, gold or emerald colours. Some
folios are supplemented, with texts written in
classic Nasta‘liq style, probably in the 17th
century. Some names of khanqis and princes are
written in Uighur script. The paper from
Samarkand is thick, glossy and of cream colour.
f.: 4x264. Ms.: 29x40 cm. Two lines frame the
text. Text: 22.3x34 cm. Lines: 29. There are
some family trees. The illumination of the manu-
script was not completed; fifty-nine folios
have lacunas, probably, for miniatures. The
middle of three folios was cut out and covered
by some glued on miniatures. The manuscript is
illuminated with 10 illustrations and sketches,
four of which are in colour, the rest incomple-
eted pictures. The style is Turko-Mongolian.
Twelve folios have non-illuminated colophons.
The binding is late and of delicate work with
an illustrated flap. The covers of the manu-
script are made of cardboard; the edge is of
clarot-coulored leather. The covers of the bind-
ing at the vertical line are decorated with three
medallions. The names of the bookbinder,
Mullah Maqshid Shah and simply Muhammad
Maqshid are inscribed in the upper and lower
parts. Ca. 1256h/1840-41 is also inscribed.
The flyleaf of the binding is sealed with orna-
mented paper aibr-i bahar. Binding: 29x40 cm.
Def.: The manuscript lacks one of the first
folios. At the end there is an uncertain number
of folios. The narration ends with events dating
back to 701h/1301-02.

1. ROUND SHIELD.
Min.: 14x29 cm, f. 2v.

2. DORUN-BAYAN,
AN ANCESTOR OF CHINGIS-KHAN,
WITH HIS WIFE ALANG-GOA.
Min.: 11x13 cm, f. 43v.
A regal couple is sitting face to face on the carpet.
Their postures and clothes are ceremonial. Dobun-
Bayan, in a loose fitting robe with a wrapped side fold
and a headdress decorated with protruding feathers, is
sitting on cushions; high boots cover his knees. Alang-
Goa has a high headdress crowned with a crescent moon.

3. BARTAN-BAHADUR
AND HIS WIFE SINIGUL-FUDJIN.
Min.: 12.5x13.5 cm, f. 49r.
Bartan-Bahadur, the grandfather of Chingis Khan, in
an orange Mongolian robe is sitting on a low chair with
his hand hanging down. He has a headdress in
Mongolian style with a stepped crown and cupola-
shaped top. Sinigul-Fudjin is sitting on a scarlet carpet
framed by a green border. She is wearing a yellow dress,
an outer light blue robe with short sleeves and a high
headdress crowned with a crescent moon with feathers
on the top. Between them is an open book with a
few words written finely in Persian. Condition: the face
of Sinigul-Fudjin was painted in black later.
f. 49r.

4. EXECUTION OF CAPTIVES.
Min.: 16x22.3 cm, f. 52v.
After the battle with the Udut and Bshyrut tribes
Chingis-khan ordered seventy锅炉s to be put on a
fire and captives boiled in them. In the left part are
six regularly spaced boilers on supports. In five of
the boilers naked captives can be seen in agonizing
dearth-throws. Three captives have been thrown in to
the boilers head first and only their convulsed legs
are shown sticking out. In other boilers can be seen
the torsos of captives in terrible convulsions stretch-
ing out their hands and begging to be saved. In the
left lower corner a soldier with a small triangular
flag on his helmet is driving a bound captive up to
the sixth boiler. In the middle of the lower part there
is a horse, serving as a composition element, dividing
the composition composed of three horsemen and two
women to the right crying and scratching their faces
because of the terrible suffering of the captives. The
picture was executed in a perfectly consistent man-
er. Only lines remain.

5. CHINGIS-KHAN ON THE THRONE.
Min.: 22.3x24 cm, f. 57v.
In the centre of the composition sits Khan, a man with
a beard and moustache, crescent moon-shaped brows and
almond-shaped eyes. He has on a robe with long sleeves
which tightly covers this torso. The outer robe has short
sleeves and a small collar. His right hand is raised in a
gesture of deep contemplation. Condition: the miniature
is not complete and executed only in sketch.

6. A HEAD SKETCH.
Min.: 22.3x23.3 cm, f. 61v.

7. THREE FIGURINES AND A FEW
SUBJECTS — A TABLE AND SHIELD. SKETCH.
Min.: 17.5x22.3 cm, f. 87v.

8. UGEDAY-KHAN
WITH HIS WIFE TURAKINE.
Min.: 9.4x9.8 cm, f. 108r.
Ugeday-khan was the third son of Chingis-khan
and his first wife Borta-Fudjin, a daughter of Dai-Noyon.
According to Rashiduddin he was a haughty and clever
person being highly gifted, respectable, magnificent
and with a strong character. At the same time he was
fond of enjoyment and wine. Ugeday has on a yellow
robe with a simple ornament and side fold; on his head
is a headdress with feathers. He is sitting on two cush-
f. 108r.
ions resting his right hand on his knee. His wife Tarakine is sitting to the right of him. She has a high headdres. Beads of pearls adorn her head; her posture imitates the posture of her husband. The dress has rich ornaments, especially on the shoulders. The faces of the characters are round, the brows — crescent moon-shaped, and the eyes almond-shaped. In front of the royal couple there is a vase with fruit; the carpet is ornamented strictly and laconically. In the miniature brown, yellow, violet, orange, black and some other colours were used. This miniature is well preserved compared to the others. The lines are energetic; the outline of generalized characters is clear-cut. Condition: the faces have been effaced. The paper has been torn and partly glued on the back.

9. KUBILAY-KHAN AND HIS WIFE CHARIN-KHATUN.
Min.: 9.7x9.9 cm, f. 167v.

Kubilay-khan was the fourth son of Tulbay-khan. His first wife was famous for her beauty and was his favourite. The composition, colour and postures of the royal characters reproduce the style of previous miniatures. The difference is only in the colour of robes (the khan's robe is bright blue and his wife's — orange) and in the finer and more luxurious patterns on the carpet and dresses. The hands are finely drawn in gold. Condition: the faces have been erased.

10. HULAGU-KHAN AND HIS WIFE DOGIZ-KHATUN.
Min.: 9.7x10 cm, f. 190r.

Hulagu-khan was a son of Tulbay-khan. His first wife Dogiz-Khatun, Christian by faith, was a very authoritative woman enjoying high respect. The official ceremonial style in the appearance of the royal couple imitates the canonical tradition — the same postures, dress and headdresses. The miniature shows Hulagu-khan dressed in a yellow robe, and Dogiz-Khatun — in a black one. Condition: the best preserved in the manuscript. But the face of Hulagu-khan is not seen. The miniature belongs to the Turko-Mongolian style.

Cover of the binding.

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Inv. No 3317.
The author is Amir Khusrav Dehlewii (d. 725/1324-1325).

Amir Khusrav Dehlewii, a great Persian poet, writing in Orient. The work consists of five poems in response to "Five poems" created by Naqsh-i Ganjavi. The copy of the manuscript was made in the 14th century in Shiraz (?). The manuscript was copied in a typical Nasli script, in black Indian ink. The text is written in cinnamon and sometimes in blue ink. The paper is old, thick and white. Some folios were added later. The text is copied in classical Nastaliq style. If.: 3+347+4. Ms.: 20x29 cm. Colourful lines (djalbali) frame the text written in two columns. Text: 12.5x12.5 cm. Lines: 27. The manuscript deserves to be decorated splendidly. There are 37 miniatures copied in the typical Shiraz style and six spare spots for miniatures. The cardboard binding of the 19th century is of light green colour and covered with lacquer and patterns. The edge of the binding is of light brown leather. Binding: 23x30 cm. The manuscript could be the earliest illustrated copy of "Khamsa" by Khusrav; it was found at the bottom of a well. The paper has suffered from dampness; it has been damaged by water and mould stains. The manuscript is in a bad condition and the end is missing. During restoration the poems were not replaced in the correct order: "Laili va Majnun" f. 1v-54r, "Malta al-anwar" (The ascent of heavenly bodies) f. 64r-101v, "Aina-i Ishandari" (Ishandari's mirror) f. 102v-179r, "Khusraw va Shirin" f. 179v-279b and "Hashid behists" (Eight paradise gardens) f. 288r-347r. The beginning of the poems is decorated with headpieces.

Miniatures to the poem "Laili va Majnun":

1. LAIIL AND QAYS AT SCHOOL.
Min.: 8.5x13 cm, f. 12v.

The hero of the poem Qays studied at school with the beautiful Laili. He fell in love with her and could not hide his feelings.

In a sandy yellow robe with some bunches of flowering grass there are pupils at their lesson. In the right hand part of the picture there are four pairs of pupils in gold, blue, red and yellow robes. Two of them have comical headdresses. One of the pupils holds a book and is reading it carefully. Qays, in a blue robe, has turned to Laili and is touching her shoulder with his hand. In front of Laili on the ground lies an open book. To the left, spreading his hands apart the grey bearded teacher is addressing his pupils. He is dressed in a white turban, the end of which covers his shoulder and back and in a robe of maroon-beige colour. In
2. A MEETING OF MAJNUN AND HIS FATHER IN THE STEPPE.

Min.: 13x8.6 cm, f. 16v.

Lovesick Qais was nicknamed "Majnun" (Mad). Suffering because of love, he escaped to the steppe. His father went to find him and bring him home.

The thin trunk of a schematic small tree divides a light pink background of the composition enlarged along its horizontal axis with a round crown located in the center. On either side of it sit the father in a white turban with its end around his neck and Majnun. Symbolizing deep suffering and ignorance of social standards the robe of Majnun drops down from one shoulder. The father with a gesture of exhortation is addressing Majnun, who is sitting indifferently. A broken line below marks a stream.

3. THE RELATIVES VISIT MAJNUN IN THE DESERT.

Min.: 13x8.6 cm, f. 30r.

The relatives who visited him try to draw Majnun's attention to the beauty of nature and tell him different stories to persuade him to come back to the world of human beings. A thin tree trunk separates the figures of people belonging to different worlds: ascetic Majnun bare-headed and in a brown robe falling from one shoulder and his relatives in white turbans and bright red and blue robes. The position of the characters is 3/4 turned, their faces are moon-shaped with oval noses and almond-shaped eyes.

4. LAIJI FOUND MAJNUN.

Min.: 12x8.6 cm, f. 36v.

Laiji having dreamed of Majnun ill and exhausted in the desert went to find him and did.

In a golden yellow glade overgrown with grass and hollyhock bushes lays the half-naked body of Majnun exhausted by the suffering caused by unhappily. His head rests on the knees of Laiji, who is bending gently towards him, patting and consoling him. Dried up stumps to the left of the composition symbolize the misfortune of Majnun. The orange and blue clothes of Laiji brighten the sandy yellow color of the miniature.

5. SHAIH OF SHAIHS AND THE POET.

Min.: 10x8.2 cm, f. 66r.

Knowing that Shaib of Shaaihs was going to perform the pilgrimage to Caibra, the poet decided to greet him. The light cream-colored background occupying the horizontal part of composition is divided at its center by a thin trunk of a tree in blossom. The characters of the composition -- Shaib and the Poet occupy both sides near the tree. They are dressed in turbans and colourful robes and face each other.

6. MISA'S TALK WITH A HERMIT.

Min.: 10x8.6 cm, f. 69r.

In the interior on an orange carpet in front of the window curtained with lattice sit two bearded men in turbans. They are talking. One of them dressed in sandy-brown clothes expresses his ideas by means of energetic gestures. The other in a blue robe is sitting in a frozen posture with his hands beside his body. The faces have been effaced.

7. A MEETING OF KHODJA AND BRAHMAIN.

Min.: 10x8 cm, f. 76r.

The mean Khodja going to Mecca took off his shoes to save them from wear, while Brahmain took the skin from his own breast to make shoes and to perform the pilgrimage to Somnati.

The light pink background of the deserted steppe covered with rare bunches of grass in blossom is divided at the center by the thin bent trunk of a small tree with a magnificent crown. At both sides of the tree are standing face-to-face are the characters of the composition -- an old bent man with a dark face in a blue robe and white turban and the pilgrim in a light robe and white turban over small red cap. Both of them are gesticulating to each other.

8. THE PROPHET MASHI AND VILLAIN.

Min.: 12x8 cm, f. 100v.

In the early morning, going to the steppe the prophet Mashi met a villain. The villain insulted him and even struck him with a knife, but Mashi kept his patience and good manners. On a sandy-yellow steppe with light gold grasses, small red flowers and long twisted black roots stand two men in white turbans. One of them in a red robe is turning his head and stretching his hands in an expressive gesture towards his opponent. Another one, the prophet Mashi in a sandy-yellow robe is standing in a quiet posture with a slightly raised hand. Condition: the faces have been effaced.

9. ISKANDAR AND HIS SON.

Min.: 13x8 cm, f. 117r.

Iskandar among his advisers is instructing his son on the manners and behaviour of a future king. On the left side of the composition there is a high altar with decora
ted rails. On it is sitting the black-bearded Iskandar and his young son. Grandees in respectful postures are standing beside them. Pink oval faces, lined brows, almond-shaped eyes and extremely small mouths meet the standards of Oriental beauty. Typical is the horseho
detailed moustache and beard that frames the face. The bodies are thickset. Chisel-colored, orange and gold colours are combined with blue, lilac and cream.

10. ISKANDAR IS RECEIVING AMBASSADORS OF THE CHINESE KHOOQON.

Min.: 9.5x12, f. 120r.

Having conquered many countries Iskandar arrived in Chin (China) and sent a letter to the Khooqon of

11. A YOUTH IS INTRODUCED TO ISKANDAR.

Min.: 12x8 cm, f. 125v.

After the conquest of China an attractive young pris
caper was introduced to Iskandar. Iskandar admired his beauty and expressed his admiration. But it became known that it was a daughter of a famous Chinese com
mander. Then she became Iskandar's wife. In the left part of the composition on the patterned carpet Iskandar is sitting in a white turban and blue robe. In front of him stand two elegant young men in gold and orange robes and mag
nificant white turbans, with pearl earrings and high-heeled boots. The deserted cream-colored steppe with a fine pat
tern of bunches of golden grass forms a background.

12. ISKANDAR WITH COMMANDERS.

Min.: 12x8 cm, f. 135v.

Iskandar arrived at the Yadjudja's mountains with his army after a difficult expedition and arranged a meeting with his commanders. Among deserted steppe with
bunches of grass in blossom are sitting participants of the meeting. To the left, on a hexagonal tacht sits Iskandar under a palasquin. He is dressed in a lilac robe with golden embroidered pattern on the shoulders and breast. In front of him in respectful postures are sitting three commanders in magnificent white turbans with pearl earrings and bright robes (yellow, red, blue). Their faces are similar with semi-oval brows and almond-shaped eyes. On the palasquin are seen some traces of an inscription which has been effaced.

13. ISKANDAR’S WARRIORS EXTERMINATE BARBARIANS.

Having learned that in the country of Yadjudaja and Madjudija in caves live naked barb (barbarians), Iskandar sent his troops there to exterminate the barbarians and take them prisoner. Three soldiers (symbolising the army) in suits of armour - helmets and haubersks - are fighting with sabers, stabbing and strangling some naked women, who are resisting in despair. To the right one of them is picking up a big stone to bring it down on the heads of her enemies.

The postures of the soldiers are static. All characters are given a 3/4 turn of the body. The faces are effaced. The background is identical with f. 112r. The golden-black armure of the soldiers contrasts with the rose colour of the female bodies.

The miniatures to the poem «Shirin wa Khosrow»:

14. SHIRUYA KILLS K Husraw.

Striving to usurp power Shiruya killed his father Khusraw. In a palace interior on an orange carpet there are two persons: Shiruya in an expressive posture with outstretched hands is killing his father Khusraw who is falling to the carpet with an unnatural bent head - full of suffering. The upper part of Khusraw’s body is effaced. The white colour of Khusraw’s clothes and the gold dress of Shiruya contrast with the orange of the carpet.

15. THE MOURNING OF THE MURDERED KHUSRAW.

On a bright orange pad lies the body of Khusraw in a white shroud. Three men in black, blue and beige robes are sitting and mourning the dead Khusraw.

17. ISKANDAR’S SEA VOYAGE.

Iskandar having chosen strong and reliable people built a ship and went on a sea voyage. He took with him the saints Hizr and Iliias, the scholars Arazat, Bilimjar and Aflatus, and others including astrologers. Among blue waves a black boat is depicted, in which there are five heroes including Iskandar, solemnly sitting on the tacht. With a majestic gesture of his hand Iskandar is showing his companions how the sea is endless. A black man naked to the waist is sitting with his legs dangling on the edge of the boat. There are some big fish in the waves, which are barely visible. The characters are enlarged in comparison with the size of the boat.

18. THE MEETING OF ISKANDAR AND AFLATUN.

After the peace treaty Iskandar decided to go on a sea voyage and called some wise men to obtain their advice. On a sandy yellow background of desert steppe there are characters of the scene in postures typical for conversing. To the left, Iskandar is sitting on a small red carpet. He is talking, reinforcing his words with a strict gesture of an upraised hand with two pointing fingers. His majestic posture is accentuated by a black cushion behind his torno. In front of him sit three scholars - old, young and of middle age. Their faces express their full attentiveness.

19. THE CAPTIVE CHINESE BEAUTIES BEFORE ISKANDAR.

Against a cream-coloured background of the desert steppe Iskandar is solemnly sitting to the right on a small carpet. He wears a black robe, embroidered with gold and holds a gold cup in his hand. Captive beauties in bright robes are standing before him. The pink oval faces, smooth eye brows and the almond-shaped eyes of the beauties are marked in this miniature. Their black hair is styled in curls. A beauty, standing in front of Iskandar is greeting him with a gesture of an upraised hand.

20. ISKANDAR AND A CHINESE PRINCESS IN THE BEDROOM.

On a black carpet laid on the red ground the lovers - Iskandar and the Chinese princess - are lying.

The miniatures to the poem «Shirin wa Khosrow»:

21. JABRAIL AND BURAQ.

The angel Jibrail took the winged mare Buraq, probably to the prophet Muhammad, to be ascended. Just a fragment of the miniature remains. Against the black background of the sky there is an angel with wings of orange-green-brown and in a robe of light green. The body of the mare Buraq is brown with a light moust and an orange saddle on its back.

22. SHAPUR IS LOOKING AT SHIRIN’S PORTRAIT.

Shapur, on his way to Armenia, stayed at the studio of the artist, who showed him Shirin’s portrait. Shirin’s beauty impressed Shapur and he was embarrassed. In the centre of the palace framed by the hanging curtains the f. 205r.

f. 135r.

The miniatures to the poem «Alma i Iskandar».

f. 146r.
23. SHIRIN VISITS FARHAD.
Min.: 12.5x8.9 cm, f. 229v.

Farhad in love with Shirin is mining for iron. Shirin appeared before him near the mountain and asked him to build a channel for her pasture. Shirin offered him a large fortune for the work. Replying, Farhad explained his feelings and suffering because of love. In the centre of the palace framed by the hanging curtains sits a group of characters on bright carpets. In the centre of the composition is Shirin in a bright robe patterned in gold. In front of her is standing Farhad in a respectful posture with a gold robe and turban. He is barefoot and holds tools in his hands. Behind him are female servants. The faces are mainly effaced. Orange, red, yellow, golden and white colours prevail.

24. SHIRIN RECEIVES A LETTER FROM KHUSRAW.
Min.: 12x8.6 cm, f. 235v.

Knowing that Farhad had fallen in love with Shirin, Khusrav wrote a letter to her, in which he told about his love. He asked Shirin to deliver the letter to Shirin. Within the interior of the palace with orange curtains hanging down, Shirin is sitting on the black carpet in an orange robe. She is reading the letter, which a dark-faced young man Unun is giving to her with a bow. There are two other characters - a young man in a light robe and a maid-servant in gold-coloured clothes. They are watching what is going on. Shirin is exaggerated in her size compared to the other characters. Their faces are effaced.

25. KHUSRAW IS READING A REPLY FROM SHIRIN.
Min.: 12x8 cm, f. 237v.

Shirin in her letter described everything that happened during her meeting with Farhad. In the interior of the palace with curtains hanging down Khusrav is sitting on a plain red carpet. Bent in excitement he is reading the letter. To the left two young men are watching the scene.

26. A MEETING OF KHUSRAW AND FARHAD IN THE MOUNTAINS.
Min.: 12x8.6 cm, f. 239v.

Knowing that Farhad had fallen in love with Shirin, Khusrav went to the mountain, where Farhad was mining. A contour line of the mountain slope divides the composition diagonally into the slope and mountains. Having left his workplace Farhad is descending the mountain, with an axe in his hand. Khusrav standing at the foot of the mountain is addressing Farhad with a gesture. The faces are effaced.

27. POISONED SHAKAR AND AN OLD WOMAN.
Min.: 12x8 cm, f. 243v.

An old woman sent by Shirin to Isfahān poisoned the beautiful Shakar. In the palace interior with curtains hanging down from the ceiling Shakar is lying on the bed with a naked breast. The partly effaced face drawn in a 3/4 turn has almond-shaped eyes and long brows.

At her feet is sitting an old woman who is carefully examining the hand of the sick beauty and feeling her knee. In the interior there is a tray with a jug and bowl. The interior is generalised and the pattern is performed schematically. The bright yellow red colours of the interior lighten the atmosphere around Shakar being primarily done in white-golden lilac-blue colour.

28. EFFACED MINIATURE.
Min.: 8.4 x 12.5 cm, f. 260r.

The majority of this miniature has been effaced. Probably, this was an erotic scene. In the frame formed by the curtain on a red background there is a black carpet and two vague bodies embracing.

29. SHIRIN MEETS KHUSRAW AND FALLS DOWN BEFORE HIM.
Min.: 12.5x8.6 cm, f. 273v.

Khusrav found out about the poisoning of the beauty Shakar under the order of Shirin. Shirin fell down at his feet and begged him to forgive her fault. In a glade before the palace Shirin hurriedly falls on her knees before Khusrav, who is carefully lifting her up. Behind Khusrav there is his horse with an orange saddle. The beige pastel colour of the composition is illuminated by the bright red robe of Shirin that contrasts with the black horse.
30. ON SATURDAY BAHRAM VISITS THE INDIAN PRINCESS IN THE BLACK PALACE.
Min.: 8x6x12.3 cm, f. 297v.

In the interior of the palace in lilac-black colours sit the royal couple on a lilac carpet patterned in gold. They are dressed in black clothes with a gold embroidered pattern. The white scarf of the princes and Bahram’s turban have a blue-lilac tone. Holding the hand of the beauty Bahram is carefully listening to her story.

31. ON SUNDAY BAHRAM VISITS A BEAUTY IN THE SAFFRON PALACE.
Min.: 12x9.6 cm, f. 302v.

The interior of the palace is shown in beige-yellow-golden tones. On the yellow carpet sit a noble couple dressed in gold-coloured clothes. Bahram is holding the hand of the beauty and listening to her.

32. ON TUESDAY BAHRAM VISITS A SLAVE PRINCESS IN THE GREEN PALACE.
Min.: 8x12 cm, f. 308v.

In the centre of the composition sit the king and the beauty reclining slightly on a big cushion of light brown colour. Bahram is embracing the beauty. The walls of the palace are green and the decoration – pink. The ornament includes quite visible traces of a swastika and flower pattern.

33. BAHRAM WITH A TATAR BEAUTY IN THE PINK PALACE ON TUESDAY.
Min.: 12x8 cm, f. 318v.

The Tatar beauty amuses Bahram with stories. In the picture with a generalised red background sit the regal couple on an orange carpet. They are dressed in gold-red clothes. Bahram is embracing the beauty who is turning her face to him.

34. ON WEDNESDAY BAHRAM WITH A RIMIAN BEAUTY IN THE LILAC PALACE.
Min.: 9x12 cm, f. 325v.

In the interior of the palace dark claret-coloured curtains hanging down from the ceiling form an arch. On the violet carpet sit the noble couple in ceremonial posture. The young moon-faced Bahram in lilac-violet clothes is embracing the beauty in a white patterned robe and long violet scarf falling down her back from a small cap. He is holding the hand of the beauty and listening carefully to her.

35. ON THURSDAY BAHRAM WITH THE ARABIAN BEAUTY IN THE SANDAL PALACE.
Min.: 9x12 cm, f. 334r.

In the interior of the palace depicted in beige-pastel tones sits moon-faced Bahram in a white turban and beige robe over a white dress and the beauty in white clothes with pearls in her hair. The couple are sitting on a patterned carpet and talking.

36. ON FRIDAY BAHRAM WITH A KHOREZMIAN BEAUTY IN THE WHITE PALACE.
Min.: 9x12 cm, f. 342r.

The generalised interior of the palace in which white is the prevailing colour. On the carpet in 3/4 turn to each other sits a regal couple. Young moon-faced Bahram in a grey robe over a white dress and the beauty with black hair, pearl beads around her face and a white cap on her head, from which falls a white scarf. She accompanies her story with gestures. Bahram resting his hand on his knee is listening to her with great surprise and holding his finger.

37. BAHRAM OUR FALLS INTO A PRECIPICE.
Min.: 9x12 cm, f. 349r.

While hunting deer (onar). Bahram Our fell over a precipice and died. In the miniature there is the slope of a beige-pink mountain, the contour of which is ornamented with animal images within claret-coloured flourishes. Having raced down the slope the brown horse and

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Поливанова Е. А., Рахимова З. Я., L’art de la Miniature..., пл. 9-11.
This copy is a Persian version by Abal Maali Nasrulla. The anthology consists of an introduction and fifteen chapters. According to the palaeographic data, the copy is dated from the first half of the 13th century and was copied in Herat. The manuscript was copied in calligraphic Nastaliq script in Indian ink. The titles and quotations were made of liquid gold and colourfull ink in South script. The paper is glossy and cream coloured. ff.: 142. Ms.: 14.5x24 cm. Colourful lines – (diwada) frame the text. Text: 9.5x17.2 cm. Lines: 19. The frontispiece is made in blue-gold colour (f. 1v). The lacuna on f. 142r is not illuminated. The later binding is made of cardboard covered with red leather. Defects: The right part of frontispiece has been removed; the middle of f. 19 is torn slightly; there are some separated folios after f. 141; just 13 chapters remain. The manuscript includes 49 miniatures of the Herat school. On the margin of f. 8v is located the inscription “Kori Rustambeg Khorasanis.” “The work by Rustambeg Khorasanis.”

1. BARZUYA AND ADUYA.

Min.: 7.5x9.3 cm. f. 10r.

A doctor Barzuya arriving in India under the order of Anushirvan to take the book “Kalila wa Dimna” ask Adya’s help him. In the centre of the composition sit Barzuya and Adya in postures of conversation. Facing the spectators, on a rectangular carpet sits Barzuya dressed in a light turban and blue trousers. Adya sitting in a 3/4 turn on his knees is gesticulating energetically. He is dressed in a brown robe. A fragment of the open terrace and the garden in blossom form the background of this miniature.

2. THE RESULT OF CREDULITY.

Min.: 11x9.6 cm. f. 16v.

This miniature depicts a scene of how the master of the house and his wife got the better of thieves who climbed onto their roof with the intention of robbing the house. The miniature shows both actions taking place on the roof and inside the house. In the upper square sector there is a thief on the roof, in the lower part – the interior of the house. On a bed of orange and blue lays the wife under a yellow blanket. The half naked master dressed in white trousers and a red cap is using a stick to threaten the bearded thief who has fallen down. The thief is dressed in a green robe, white trousers and black shoes. In the blue sky above the roof hangs a fragment of white indented cloud drawn in the Chinese style.

3. THE LION AND THE BONE.

Min.: 5x6.6 cm. f. 18v.

The lion with a bone in its teeth went onto the bank of the river. Having noticed the reflection of the bone in the water, it rushed to catch it and lost the bone that it was actually holding in its tooth.

There is a white hill with some light blue designs and occasional bunches of flowering grass. In the centre along the horizontal line of the water surface runs the light brown lion with a big bone. For contrast, the reflection of the hill in the water is black.

4. THE DANGER OF CARELESSNESS.

Min.: 9.5x11.5 cm. f. 19r.

The miniature illustrates an allegorical vision of the sense of life. A wild camel drove a man from a precipice. He saw that below at the bottom there was a dragon. Four snakes crept up his legs, and two mice nibbled the grass he clung to. In spite of the critical situation he noticed some hives and honey and began to eat. This carelessness destroyed him.

At the edge of the precipice marked by black cotton stands a man in a green robe. His whole posture with upraised hands and bent legs expresses full despair and terrible fear. In the darkness of the precipice we see a dragon’s snout with open mouth; snakes entwine the legs of the man. Two mice – black and white are on the edge above the precipice. Above, against the background of the light blue hill is seen the violent camel with a pack on its back.

Condition: a fragment of the miniature, 1x7.5 cm in size has been cut out from the middle.

5. THE CARPENTER PUISHES THE MONKEY.

Min.: 6x9.5 cm. f. 21r.

The monkey saw how the carpenter saved a log on two wedges. Once, when the carpenter was absent, the monkey sat on the log turning its back to the trench. On his return the carpenter beat the monkey severely with a stick.

Against the background of a golden glide in front of a lilac hill a poor monkey is seen on a partly sawn log whirling in agony with a contorted body and hands outstretched in despair. The approaching carpenter in a white magnificent turban and red-blue clothes is beating the monkey for its fault.

6. DIMNA VISITS A LION.

Min.: 4x9.5 cm. f. 23v.

Jackal Dimna won the confidence of the lion – the king of animals and served him. Month to month on a light blue hill with occasional bunches of flowering grass sits the lion with a big body and strong head (but without the typical mane) and the light brown coloured jackal. With his head turned from them sits a hare. At the foot of the hill there is the bank of some lake or brook overgrown with grass.

7. THE FOX AND THE DRUM.

Min.: 6x6.5 cm. f. 24v.

As a rule, nothingness has got a big body and a loud voice as a hungry fox discovered when he found a sturdy drum. Though it made a loud sound once he had broken it the fox saw only emptiness. A fragment of the hillside is of a soft lilac colour. In the centre of the composition under the green tree lies a big brown drum. The fox standing on its back legs is smelling it. Against the golden background of the horizon, behind the hill is seen a curious spectator in a white turban.

8. THE GOATS AND THE FOX.

Min.: 5.5x9 cm. f. 25r.

A hermit saw two badly wounded fighting goats. The fox felt sorry for them and began to lick the blood but the goats turned and killed her with their horns. Against the background of the light lilac hill two beige coloured goats are clashing foreheads in a terrible fight. Before them, the creeping fox is stealing up to them.