XXXII. «MAJALIS AL-USHSHAQ» — «THE ASSEMBLY OF LOVERS»

Inv. No 3476.
The author is Kamaluddin Husain Guzurgahi.

The work is devoted to biographies of the most famous shaiks and historical persons. Date of writing: 908H / 1502-03, 909H / 1503-04 (f. 153v). Ca. Djumadi al-awwal 1015H / September 1606-07. The place of copying is Central Asia. The text is copied in calligraphic Nast'aliq style in Indian ink on thick Sarakhand paper of cream colour with gold spots. ff.: 2±153±2. Ms.: 25x38 cm. The titles and citations are written in black ink. Colourful lines of «djadal» frame the text. Text: 15.5x27 cm. Lines: 17. The calligrapher is Mir Salih. On ff. 1v and 16r there are several stamps. On ff. 1r-2v there is a fine worked frontispiece. The binding is of leather with stamping. The manuscript was in India in the possession of Shah-i Jahan's grandees, later it was obtained by the library of G. M. Semenov. The illumination of the manuscript is incomplete and in some places the titles are not written in. The author and artist expected each quatril to be illustrated with a miniature. Just 50 miniatures of the Central Asian school were performed, some of which are in sketch; the faces on many miniatures were distorted by later rough drawing. There are some lacunas.

1. THE CREATION OF ADAM.

Min.: 15x14 cm, f. 5r.

After the creation of Adam, Husn (beauty), Isba (love) and the angels Esrail (angel of death), Djbrail (Gabriel) and Israel hurried to him.

In the blue sky, to the right, on a gold tabrid Adam is sitting in a green robe with a gold halo over head. Before him three angels are floating in kneeling postures with colourful wings and bright clothes (orange, lilac, white, beige, gold and light blue). Esrail is black skinned and wearing a bright yellow robe and a high cap with a serrated gold edge.

2. ZULAUKHA MEETS THE YUSUF.

Min.: 15x15 cm, f. 11v.

Against the background of several identical opened doors, in the centre of a courtyard paved with patterned tiles Yusuf is standing with a flaming halo around his head. Half turned back, he is gesturing to three men to enter. They are in waiting postures. From the open door Zulaikha is hurrying towards Yusuf. In the upper part there is a fragment of the interior of some inner room, in which there is a bed. Beside the door inside a paint-ed cradle a baby is sniffing peacefully. The clothes and individual spots of orange, red, green, lilac and blue colours brighten the restrained pale lilac and beige tone of the miniature.

3. EGYPTIAN WOMEN ADMIRE THE BEAUTY OF YUSUF.

Min.: 13.7x15 cm, f. 12v.

A palace interior with a terrace facing the garden. Zulaikha is sitting on a tabrid. Accompanied by a maid, Yusuf is entering the hall. He is bringing a tray with a gold jug. Women are shocked at the beauty of Yusuf, their excitement is expressed by means of their postures and motions. One of them has fainted to the floor, another is tearing her dress, a third is helplessly stretching out her hands. A number of women are extending their...
hands towards Yusuf, as if to invite him or to pray for him. The clothes of the characters and the background of bright orange, black, blue, gold and green colours, brighten the pale lilac and blue tone of the interior.

4. IMAM JAFAR SADIQ AND HIS PUPIL JABIR. Mts.: 12x15 cm, f. 17v.

In the middle of the interior the Imam and his pupil are sitting. The books on the floor indicate the educational nature of the discussion. On both sides stand murals. In the foreground on the pale lilac floor there are two jugs. The drawing is incomplete and the painting is schematic. Orange, red, yellow, blue and white colours brighten the restrained pale lilac, beige, blue, grey and pale pink tone of the miniature.

5. A MEETING OF SHAHIZ DININH AND HIS PUPIL. Mts.: 13x15 cm, f. 18v.

The miniature illustrates a parable about saint Zimmun, a doctor with a snake sleeping under a tree. A scorpion and a snake creep up to the youth. The scorpion bites off the snake’s head and crawls away. After this accident Zimmun took the youth as a murshid. Beside a stream with banks framed by colourful stones, a young man is sitting in the shadow of a chinar. In front of him Shah Zimmun is biting his fingers in a surprise. From the tree a snake is hanging down above the head of the youth; a scorpion is in the stream. The sky is bright blue; a branchy tree with leaves is stretched out like a fan; a pink mountain is covered with pale green and lilac coloured stones. The clothes of the characters are orange and blue. A white turban with its ends dropping to his shoulders covers the head of Shah.

6. SULTAN BAYAZID TIFUR AND HIS PUPIL. Mts.: 16x15 cm, f. 23r.

Tifur b. Isa b. Adam Bistami, one of the famous theologians of his time, liked to talk and to have debates with murids. His favorite pupil was a merchant’s son. Probably, he is talking to this pupil sitting on a carpet. They are on a terrace facing a reservoir near a fence, behind which there is green meadow. In a posture of respectful attention the men are sitting in pairs on both edges of the reservoir and listening. One more man is coming through the door. The restrained composition of pale blue, lilac and beige-yellow colours is brightened by dark green, violet and brown.

7. THE EXECUTION OF HALIJA. Mts.: 12x15 cm, f. 29v.

The scholar, theologian and jurist Husain b. Mansur Hallaj from Fars (exec. in 300H/912-22) identified himself with God. For this reason he was thrown into prison and then hung, burnt, and his ashes dispersed.

In the middle of a hilly landscape is a gallows with a hanging body. Around it men are standing in mournful postures excited and shocked by the execution. They are hanging their heads. One of them is crying, and another one is trying to take a moribund away from the dead body. A fat man is gesturing and discussing the event. On the horizon the bright blue sky can be seen. The expressive drawing is complete. Bright red, dark green and bright blue colours accent the pastel gold-pink beige shades the picture.

8. SHAFA ABU AL-HASAN HIRQANI. Mts.: 12x15 cm, f. 30r.

His actual name is Ali b. Jafar (died in 485H/1092-93 in Hiranq). His genealogy goes back (by Sufi line) to Bayazid Bistami. Sultan Mahmud executed his favorite pupil.

The miniature shows a terrace and a paved courtyard of a rich building. In the middle on a carpet in front of the reservoir two talkers are sitting—a man in a yellow robe in a pious posture and his opponent in a lilac robe in a posture of attacking debate. In the foreground at the sides of the reservoir two groups of characters are sitting in pairs, probably, attendants of the sultan. Orange, yellow, brown and green tones enrich the restrained pale blue and lilac cream colouring of the miniature.

9. SHAFA ABU SAID AL-KHAI AND A MURDERED YOUTH. Mts.: 18x15 cm, f. 31r.

Abu Said al Khair (died in 440H/1048-49) was an enemy of kings, therefore they banned him from the city and he lived as a hermit in the Khawarz steppe.

In front of a gate with a raised bridge Abu Said al-Khair with stretched hands is standing in horror. On the ground is the dead body of a man, whose turban has rolled away. On the hilly horizon with a branchy chinar there are two men, one of whom is running towards the scene of the incident. Pastel blue and pink colours are combined with pale lilac, bright orange and ultramarine.

10. A CONVERSATION IN THE MEADOW. Mts.: 18x15 cm, f. 34v.

Khedja Abdullah Ansari al-Hiravi (359H/1004-481H/1689-90) is the author of many works; he knew 100 thousand poems by heart. He had many followers. He is buried in Herat.

Ansari is sitting on the bank of a stream under a cypress. Books, an inkpot and a bookstand are on the grass; he is holding a book in one hand; the other one is raised in a gesture of discussion. A pupil is sitting on the bank of the stream. Behind Ansari is a comical scene with two servants driving a bird off the tree. Against the background of the gold sky light green lines highlight the bumpy outline of a dark-green hill. The drawing and its painting are incomplete.

11. AHMAD GAZALI AMONG MURIDS. Mts.: 15x16.7 cm, f. 36r.

Shah Ahmad Gazali is the author of a number of philosophical treatises and commentaries. He had meetings with Sultan Muhammad Malikshah (died in 515H/1123-24).

In the centre of the composition the Shah is riding accompanied by murids. One in front, raises his hand and loudly announces the arrival of Shah; two others are behind. In the bottom right hand corner there is a man hurrying towards the horseman. On the horizon behind a hill with a bright outline two men can be seen talking and looking at the procession. This is an old man and a young man who is wearing a pink shawl and gold robe with a magnificent turban. Probably they are Malik shah and his grandnephew. The clothes are of green, blue, light blue, brown and red colours. The drawing and painting are incomplete.

12. A SCENE AT A BUTCHER’S SHOP. Mts.: 13.5x15 cm, f. 38v.

The miniature is related to the biography of Hakimi Sana-i, a Sufi poet, whose sayings are gathered in separate books. A son of the butcher was his favorite pupil.

A man in a blue robe has driven sheep and goats to a butcher’s shop with carcasses and pieces of meat hanging. To the left is seen Sana-i, towards whom the butcher is hurrying. He is in an apron with a bucket and axe in his hands. Far away two men are energetically butchering a sheep and skinning carcasses.

13. HUSAIN MANSURI SHAH AIN AL-QIZZAT IN THE WORKSHOP OF A JEWELLER. Mts.: 15x15 cm, f. 40r.

Shah A’in Al-Qizzat (died in 331H/1138-39) is the author of books in Arab and Persian. The jeweller was his favorite pupil.

In a workshop the artisan and his pupil are working. There are different tools in their hands and on the floor.

Two customers—old women—are looking at them. To the right three men are approaching. The blue background of a central hill on the horizon is framed by the gold edge of the sky. Behind the hill two of young men are seen talking. The clothes are white, yellow, pink, orange and lilac. The drawing is complete.

14. DRINKING-BOUT. Mts.: 15x15 cm, f. 41r.

Zindapil Ahmad Djan (died in 536H/1141-42) receiving khirka from sultan Abu Sa’d al-Khair. He was engaged in science and liked to drink wine. A son of the Nishapour governor was his favorite pupil.

In the centre of the composition, against the background of a grey hill, a group of feasting men is sitting on a lilac hill. One of them is filling goblets with wine from the jugs. The relaxed postures of the characters suggests that they are drunk. In the foreground the gaiety has reached its peak: two men are engrossed in excited dance accompanied by the music of two diligent musicians. One of the dancers has dropped his turban. Two servants are going to fill the jug from a big khanum. Above two men are dragging their drinking companion, who is unable to stand. Behind the hill two spectators are talking about the scene. The pale lilac colour combines well with grey, beige, pale rose, blue and gold and is accentuated by rich orange spots.

15. SHAH AHMADUDDIN KIRMANI THE ELDEST PRINCE. Mts.: 22x15 cm, f. 43v.

Shah Ahmaduddin Kirmani (died in 586H/1141-42) is the author of many poems. A son of padishah was his favorite pupil.

The miniature shows a scene in a palace interior. In the upper corner on an orange carpet sits the prince. Behind him stands a servant with a huge sword in his hand. A little old man and a number of youths are listening to him. In the centre of the composition there is an old man, probably Shah Kirmani. He is reciting some verses and putting his hands on his breast. The drawing, was probably performed by two artists.

16. RECITING VERSES IN A MEADOW. Mts.: 16x10 cm, f. 43r.

Shah Ahmaduddin Kirmani (died in 586H/1141-42) recites verses by his teacher.

Against the background of a lilac meadow under a tree with a dense crown a group of poetry lovers are listening to verses. The silhouettes of the figures are the work of a skillful hand.
17. SHAH BAHAI DDIN'S STORY.
Min.: 15x15 cm, f. 44r.

Shah Bahaiuddin (died in 576/1180-81) a descendent of Muhammad is the author of many poems. Once, when someone brought a mountain goat to him, the Shah let the animal go to a grassy place in the female section of the house and said: 'By its beauty this mountain goat looks like my beloved.'

On a floor of a terrace sits the grey-bearded Shah. In front of him three handsome young men, who drove up the goat, are gesturing. The animal is grazing on the grass behind a red fence. Above a young man can be seen sitting inside.

18. A SCENE OF CONVERSATION.
Min.: 13.5x15 cm, f. 45r.

Shah Saaduddin Khwairvi is the author of many works and considered to be unsurpassed in 'esoteric and secular sciences'. Ain al-Zaman was his favorite pupil.

Against the background of a lilac hill, behind a chinar near a stream Shah and murids are sitting. Some of them have books in their hands.

In the middle the grey-bearded Shah, wiping his beard with a handkerchief, is talking with a young man. The manner of interpretation of the faces differs from previous illustrations—the eyebrows are fine long arcs; the eyes are almond-shaped with painted whites and black pupils; the foreheads are slightly enlarged and the faces round. The colouring of the miniature includes tones of green, blue, pink, lilac, red, orange, gold and light lilac; the colours have been carefully chosen.

19. A MEETING OF RIJBEH-KHAN AND A GREENGROCER.
Min.: 12x15 cm, f. 46r.

Shah Rizbeh-khan (died in Shiraz in 606/1209-10) is the author of many works; for over 50 years he had been a preacher in the Shiraz grand mosque. One day at the market he met a young man selling greens and invited him to be his pupil.

The picture shows a greengrocery near a road, in front of which on big trays there are bunches of various greens, and red fruit in a big basin. A young man in a turban is gesturing to the seller customer Shah. To come and try and buy his produce. Shah is wearing striped scarf a symbol of clergy. A light lilac hill covered with bunches of flowering grass and a tree on the horizon with spectators beside form the background of the composition.

The clothes are of lilac, green and blue colours. The drawing was probably performed by a number of artists as the interpretation of Shah’s face differs from the face of the young man.

20. SHAH MAJUDDIN AZADI AND SERVANTS OF KHOREZM-SHAH HURRYING TOWARDS HIM.
Min.: 13x15 cm, f. 48r.

Shah Majuddin Azadi, one of the murids of Shah Najmuddin Kubra was at the court of Sultan Muhammad Khorezm-shah. Women also came to listen to his preaching, including as the mother of Khorezm-shah. Khorezm-shah was informed that Shah wanted to marry his mother and ordered him to be drawn. This was done in 607 (1210-1211).

Shah is sitting in a posture of deep concentration in the female section of the house. A lady, her servant and murid are listening to him very attentively. The ground is overgrown with bunches of grass and trans-

forms into a hilly ridge at the horizon. Two warriors are hurrying towards the house. A servant is meeting them at the door. Far away there is a spectator. The drawing is mediocre; the paints make a disturbing diversity of colours.

21. A CHESS GAME.
Min.: 14x15 cm, f. 49r.

Shahb Najmuddin Kubra, the founder of the Kubra Order, was a famous chess player, an author of love poems and rubai, and an expert in 'esoteric' and 'scientific' sciences (died in 618/1221-22). His mausoleum is in Kunya-Urgench.

Within a natural landscape grey-bearded Shah Kubra and a young man are kneeling on a chessboard. A group of murids are watching at the interesting game with fervour. On the hilly horizon with two trees there is the figure of a spectator.
24. ATTAR IN HIS PERFUMER SHOP.

Min: 12x15 cm, f. 57v.

Shahid Farahmand Attar (executed by the Mongols in 627H/1229-30) during his younger years was engaged in medicine and had a perfume shop.

The miniature shows an interior, within which in figured wall niches there are big and small vessels, probably containing drugs. At a low table sits a master, Shahid Attar talking with a noble young man accompanied by a servant. The pale pastel colours, light lilac, brown and gold are enhanced by bright red.

25. SHAHIB UNNAR ID AT
THE WORKSHOP OF AN EMBOSER.

Min: 13.5x15 cm, f. 38v.

Shahib Unnar (died in 632H/1234-35), the author of many poems-kahns to the workshop to visit his favorite murid.

In the workshop the work is in full swing. Artisans are busy with different tasks. The ground before the building transforms into a hilly ridge at the horizon. White, brown, lilac and yellow colours prevail.

26. A MEETING OF FAMOUS SHAHIS.

Min: 15x15 cm, f. 59v.

Shahid Muhiddin Arabi, the author of a number of treatises was a distant admirer of Shahi Sadruddin Kurnai. They met by chance in the street (both in 668H/1270-71, died in 738H/1337-38).

However the miniature depicts this meeting within a landscape. Shahi Mokhanduddin Arabi has dismounted and with deep respect is approaching Shahi Kamavi. On the horizon three men are looking at the scene. The earth is blue; the clothes of the characters are mainly ultramarine, grey, lilac and bright red in colour.

27. A CHESS GAME.

Min: 17x15 cm, f. 61v.

Shahid Shamsh Tabrizi (murid of Farhanda in 642H/1247-48) liked to play chess, in particular with a young Christian man, who converted to Islam under his influence.

Within the interior of a house an old man in a turban and a youth in Christian clothes are sitting at the chessboard. A young man in a cloak and a woman with a baby are looking at the game from the balcony. In the meadow in front of the house a group of people and a man on a donkey are talking about the scene. Black, red and dark lilac augment the lilac, gold, blue, pink, brown and yellow colours.

28. MONGOLS LAY SIEGE
AT THE WALLS OF URQASC.

Min: 14x15 cm, f. 62r.

Shahid Najmuddin Razi (died in 654H/1256) was a follower of Shahi Najmuddin Kurnai, and the author of numerous commentaries and verses. Warriors of Mongol Khan murdered his family and mother.

The miniature shows a wall and gate surrounded by a moat with water. Behind the battlemented parapet are seen the figures of townsmen and their defenders. A man and woman are lifting a child from the wall to the ground. Another woman is hurriedly taking him. Another child is sitting below the window. In the bottom right hand corner man is sitting on the ground with a stick or gun in his hand (the drawing is unclear).

The colouring is pastel. Ultramarine and black colours augment beige, rose, lilac, violet and yellow colours.

29. A SIJF DANCE.

Min: 17x15 cm, f. 65v.

Maulana Jalal al Haq wa al Din Muhammad (d. in 664H/1267-68). One day when he passing a shop, a seller threw himself down before him showing his devotion. Maulana made him a murid.

The miniature depicts a bareheaded artisan working enthusiastically. Maulana is dancing on the grassy ground in front of the shop which turns into a hill at the horizon. During the ecstatic dancing his turban has dropped onto the ground, his shoes have been left and his stick has been thrown away. The seller having run out of the shop and taken his robe and turban is kneeling and kissing Maulana’s feet. Five spectators are discussing the scene with interest.

The dark green grass and the bright colours of the clothes brighten the pale blue ground.

30. A POLO GAME.

Min: 20x15 cm, f. 67v.

Shahid Farhanda Iqbal (d. in 688H/1290) is the author of numerous verses and a number of commentaries. Whilsht in Egypt he took a young playing polo with him a murid.

Within a hilly landscape covered with bunches of grass two horsesmen with clubs are rushing towards each other.

In the foreground and on the horizon there are five servants and spectators.

31. SHAHID SAADI IN A SALINA.

Min: 15x15 cm, f. 69v.

Shahid Saadi Shirazi (1184-1291) was an outstanding poet and Sufi philosopher.

The miniature consists of three sections. In the centre there are three characters taking a bath with loofah cloths on. In the bathroom an old man in a blue robe and his servant are sitting and talking. In the left section a bathhouse attendant assists a visitor to wash. On the roof a man is drinking something from a vessel.

32. A SCENE IN A MUSICAL MAJLIS.

Min: 22.5x15 cm, f. 70v.

Ali Aini Amir Husain (died in 718H/1318-19) was the author of a number of commentaries about dervishes; he liked to be amongst musicians. He is buried in Herat.

On the terrace of a rich house admirers of music — Amir Husain and his pupils — are sitting in frozen poses. Two men are crying, the third in high emotion has thrown away his turban and is tearing his robe at the breast. Behind the red lattice fence green hills can be seen.

33. SHAHID SHABISTARI AND A MURID.

Min: 15x15 cm, f. 70v.

Shahid Malmud Shabistari (died in 720H/1320-21) was an expert in the sciences and economics sciences.

On a platform on the tiled ground being Shahid Shabistari and a murid are sitting engrossed in reading. Four other murids and a servant near the platform are listening to Shahid comment. On the horizon there is a hilly ridge of mist lilac colour and a tree with a dark green crown; in the bright blue sky a motionless cloud with a serated edge. The general colouring is pastel and mild.

34. A KING AND AMIR KHUSRAU DEHLAVI.

Min: 23x15 cm, f. 72r.

In the steppe in the upper right corner, the king is rising from a soft bed under the overhang of an open building. He has a long scarf drooping over his chest from his shoulder. Beside him on the ground is sitting a hermit–derwaz in a robe falling down from his shoul- der. There is a book in front of him and from the right two young men in conversation are approaching. To the right, a youth is sitting on a carpet, deep in thought;
35. AHI AND IS MIL. Min.: 17x13 cm, f. 74v.

Sultan Husain Ahiiti Mu'inni (died in 1277/1374) was an alchemist, and author of many commentaries. He lived in Egypt. The famous mathematician and astronomer Qayt Childi was his murid. One of the Egyptian grandees was his friend.

Within a rich interior on a carpet, against the background of the window, Shaikh Aballi is looking at a murid standing at the door. He is a grandee with rosy cheeks in a turban and red-green clothes. The walls and floor are decorated. Lila colours add to light blue, white, rose, yellow, beige, brown and sparkling orange.

36. A SCENE OF A SUFI CONVERSATION. Min.: 17x13 cm, f. 75v.

Amir Said Ali Khamadani (died in 788/1386) was the author of many works. A plain young man from the Teheranis was his favorite pupil.

On a rectangular platform in front of the palace portal sat an old man with a snow-white beard and a long scarab and a young man. They are enthusiastically talking and gesturing. Below and to the right two black-bearded men in white clothes are listening to the talk with interest. The clothes of the characters are of various colors. To the right an old Sufi man is enthusiastically dancing. He is in a black robe with long sleeves hiding his hands. His turban has dropped off revealing a bare shaved head. The table, floor and platform are decorated with patterned tiles. Behind the red fence there is a flowering garden.

37. KOHDJA BAHAIYUND AND MURIDS. Min.: 12.5x17 cm, f. 75r.

Khojeda Bahauddin was from Bukhara. He was one of the famous Sufis, a founder of the Naqshbandiya Order (died in 791/1388-99) and the author of many works.

In some foothills, under the tree a group of murids is sitting and listening to Khojeda. Seated on a tiger’s skin over a carpet and gesticulating he tries to persuade a young man, who is sitting opposite in a humble posture. Dark green, ultramarine, blue, yellow, dark yellow, claret and white colors add to a pink background.

38. WRESTLERS. Min.: 18x5 cm, f. 77v.

The outstanding Khorenemian poet Pahlavan Mahmud Purjuri (died in 722H/1322) was a famous wrestler. Once in India he had a fight with an Indian wrestler, but the mother of the latter asked Pahlavan Mahmud to concede victory to her son so he could earn money to feed the family.

Before a king sitting under an awning in the centre, the defeated Pahlavan Mahmud is laying on the ground. His opponent is rushing towards him. Spectators and servants around the ring are talking about the fight. On the horizon the old woman, the mother of the Indian wrestler raises her hands in great surprise. Various coloured clothes are packed out against the light green background of the meadow in blossom. Indian artists probably produced this miniature.

39. A SCENE OF EXECUTION. Min.: 17x13 cm, f. 15v.

Against the background of a pale green meadow turning into a colourful rocky ridge, the body of an executed man is hanging head down from the gallows. His bleeding hands have been severed. Before the gallows, in great despair a black-bearded man has fallen to his knees and is ripping his red robe and taking off his headdresses. Behind him and on the horizon spectators are discussing the event. The clothes of various colors. The gold horizon turns into the blue sky.

40. AMIR ISMAIL AND HIS PUPILS. Min.: 22x15 cm, f. 13v.

Abu al-Muzaffar Amir Ismail (died in 1152) was a famous theologian, expert in logic, music and mathematics. For 12 years he was a ruler in Gyan.

Amir Ismail and his pupils are sitting in a courtyard on a tiled floor. Two standing men are looking at the students. Three young men are having an animated conversation. A dark green hill and a strip of blue sky with curls of white clouds from the background of the miniature.

41. SULTAN MASUD AND A YOUNG MAN. Min.: 9x15 cm, f. 134v.

In the steppe Sultan Masud met a young Turkmenian man, whose servants wanted to rob him. Sultan protected the youth and punished the servant.

Against the pale green background of the steppe, on the horizon turning into a hilly ridge there is the scene of a meeting between a group of horsemen and the Sultan. The young man has dismounted and fallen on his knees before the Sultan. The Sultan on a black horse is bowing towards the man and smiling with attention. Two servants on horses behind the Sultan (probably the perpetrators) are frightened. One of them is biting his fingers in regret.

42. AT A RECEPTION OF SULTAN SANDJAR. Min.: 16x13 cm, f. 139v.

Sultan Sandjar b. Malikshah Alp Arslan governed in Khurasan for 49 years (died in 551H, buried in Merv). Once the Sultan met dervishes, who complained about the violence of his officers. The Sultan promised to punish them, and one of the young handsome dervishes was taken into the palace.

In a splendid palace, under the dome of a spacious hall Sultan Sandjar is sitting in a regal crown. With gestures he is addressing a young man, who is standing shyly with a bowed head. Musicians entertain the assembly: a servant is bringing a gold jug. To the right there are three young men. One of them (probably the officer) grabs a sabre caught for the sabre, another one tries to hold his hand. In the upper part, on the balcony two old women are talking. The clothes of the characters are of various colors. In the blue sky there are curls of white cloud.

43. ABU-I-FATKH IBRAHIM SULTAN AND MILITARY. Min.: 13x15 cm, f. 140v.

On a terrace in front of a building with a domed hall, Abu-I-Fatkh and his pupils are sitting on a carpet on a tiled floor. Two standing men are looking at the scene. A dark green hill and a strip of blue sky with curls of white cloud from the background of the miniature.

44. A DISCUSSION IN THE PALACE OF PADISHAH ABU-I-QASIM BAHIR. Min.: 21x15 cm, f. 142v.

In a courtyard in front of a palace decorated with tiles Sultan Bahur and a young man are sitting. Five other characters to some extent take part in a talk – some are listening with attention, some with deepening insight, two young men are having their own heated conversation. In front of a reservoir with ducks the musicians diligently play some melody. The clothes are of various colors. Behind a red fence a flowering garden can be seen against a background of a gold hill turning into a blue strip of sky with light curls of cloud.

45. JAHANSHAHI AND A YOUNG FAVOURITE. Min.: 13x15 cm, f. 143v.

Jahanshawati patronized scholars and musicians. Many young men served him. Shah took one of them, the most handsome, as a confidant.

Within a colourful interior Dajanshah is sitting on a small carpet giving a bowl to a young man in a red robe. Their hands are joined. From the garden a curious woman is looking at the scene through the door. In the foreground of the house two men have stopped and are looking in surprise at the scene inside the house (one of them has regal attributes – a gold crown with a diamond). A green hill turning into the gold sky forms the background.

46. SULTAN YAQUB AND HIS FAVORITE. Min.: 16x15 cm, f. 144v.

On a grassy spot on the bank of a stream, Sultan Yaqub and a young man are sitting and talking. The brocaded clothes are blue, red and brown. A rocky ridge of colourful hills frames the glade: the blue sky with curls of cloud turns into a gold background in the upper part.

47. A SCENE AT THE GALLOWS. Min.: 15x18 cm, f. 146v.

Dervish Abu al-Khamid al-Khanzami arriving at Merv in 421H/1030 during the reign of Alp Arslan wanted to take his son Jalaluddin as a murid, for this the sultan ordered that he be hanged but at the last moment forgave him. The condemned Dervish is sitting on the ground. The trunk of the gallows, on which a hangman is installing a rope. To the right, a richly dressed young man on a black horse has arrived at the place of execution. He has brought good news. On the horizon behind colourful rocks forming a light lilac hill a number of young men are discussing the scene. The clothes are of various colors.

48. IN SEARCH OF THE LOVER. Min.: 16x15 cm, f. 147r.

This is an illustration of a story about a dervish, who went on a ship to the coast.

On a river there are fragments of some boats, which are cut by the frame of the picture. In the centre in a brown boat with curved sides and a likeness of a fantastic animal with an open mouth sits a black-bearded dervish in a blue robe and white turban. The dark green banks are covered with oaks and bunches of grass and colourful rocks. Behind the gold strip of the background turns into the bright blue sky.
50. AMIR ALISHER NAVOI AND HIS PUPILS.
Min.: 18x15 cm, f. 132v.
On the terrace of a rich building on a carpet a heav-
ily built black-bearded man is looking at a young man
bending before him. A man and a youth standing at both
sides are listening to the talk. Below three musicians are
busily playing, and servants are bringing the food. The
clothes are varied. Behind a red fence there is a green
hill framed by the gold sky.
The miniatures were performed in Central Asian
and mixed Indo-Central Asian style.

XXXIII. «YUSUF WA ZULAIKHA» — «YUSUF
AND ZULAIKHA»

Inv. No 1433.
The author is Durbek.
The language is Uzbek.

The poem was written in Balkh in
812H/1409, ca. 1024/1615. The text is copied in
perfect Nastaliq style in Indian ink on thick
oriental paper of cream colour. Ff.: 93. Ms.: 15.5x27 cm. The text is written in two columns
and framed by colourful and gold lines. Text:
9.7x12.4 cm. Lines: 16. The titles are written in
cinnabar and ultramarine. The calligrapher is
Muhammad Said b. Mirza Muhammad al-
Buhari. On ff. 1r and 2v there is double fron-
tispiece made in paints and gold; on f. 1v there
is a round medallion <shams> of fine work. Five
miniatures of the Central Asian school illustrate
the manuscript.

Literature:
CBP, min III, Tashkent, 1955, c. 191-192;
Galeev Yu. Manzariyator Book Painting, ill. 36-40;
Oriental miniatures..., ill. 65;
Bycovenska G. Illohoste Cenovby Ass., c. 168-169;

1. BROTHERS THROW YUSUF INTO A WELL.
Min.: 23x12 cm, f. 9v.
The scene is in the steppe among colourful rocky
hills. A black well shaft can be seen. At the bottom of
the well sits Yousif in white clothes with a bare head.
His head and shoulders are lit by a huge halo, the flame
of which reaches the air above the well. A young man
is looking into the well and sharing his ideas with a
group of men and a youth standing beside. At the same
time three brothers are hurrying away from the well; a
man with a bow on his shoulder follows them. The char-
acters are dressed in colourful clothes and magnificent
turbans.
The mild green steppe is brightened by dark green
bunches of grass, the gold and blue sky and a flowering
tree on the horizon.
2. YUSUF CROSSES THE NILE WITH THE CARAVAN OF THE MERCHANT MALIK.
Min.: 23x12 cm, f. 18r.

A blue band of a river crosses a green valley framed by pale lilac rocks on the horizon. On the bank there is a black horse with Yusuf lit by a fiery golden halo. A servant holds a canopy of honour above him. Across the river the mumias are enthusiastically announcing the arrival of the respected guest with trumpets and drums. The mild colouring of the miniature is composed of light tones of lilac, blue and violet, with the burning orange robe of Yusuf contrasting with the black colour of his horse.

3. THE MERCHANT MALIK SELLS YUSUF AT THE MARKET.
Min.: 23x12 cm, f. 20r.

The miniature shows a crowded city square tiled and with mosque buildings, houses and palaces. Among a crowd of buyers with sacks and idlers, a mediator tries to settle a dispute between a seller and buyer who are arguing excitedly. A bent old woman in white-blue clothes tries to attract the seller by giving him a pearl necklace; a man is hurrying along with a gold casket. On the roofs of the houses the women are talking. Yusuf is standing calmly with his hands crossed. A young man behind him is fanning his head with a white scarf. The diversity of mild and bright colours heightens the atmosphere of excitement.

4. A MEETING BETWEEN YUSUF AND ZULAIKHAA AMONG EGYPTIAN WOMEN.
Min.: 23x12 cm, f. 28r.

The miniature exposes a fragment of a colonnaded verandah tiled with light lilac mosaics. In the centre on a gold tahk Zulaikhah is sitting among some women. Yusuf is entering the courtyard in light blue clothes and with a fiery halo above him. He is holding a tray with a gold jug on. A maid is accompanying him. Guests sitting on the floor among trays with food are shocked by the beauty of the young man. They are unable to hide their ecstasy and surprise; they swoon, cover their eyes with their hands and helplessly throw up their arms. There is a variety of contrasting colours.

5. THE TRAINING OF ZULAIKHAA'S SON.
Min.: 23x12 cm, f. 59v.

On the verandah of a mosque a boy is bending over a book in front of his teacher. In the tiled courtyard the other pupils are reading, doing their homework, arguing and talking. To the right there is a minbar for the preacher. Behind the dome a gold hill and the blue edge of heaven can be seen with light curls of melting clouds. The miniatures are related to the Central Asian style.

XXXIV. «NAN WA KHALVA» – «BREAD AND SWEETS»

The combined manuscript perfectly illuminated includes:
1. «Ten pieces of Advice» (ff. 1v-4r) by an anonymous author who gives instructions on how to stay healthy.
2. A passage from an unknown work about canons of Sufi behavior (ff. 4r-5v).
3. «Nan wa Khalva» (Bread and Sweets) (5r-24r). This Sufi poem in the style of mesneet is devoted to the ascetic mode of life.

The copying was finished in rajab 1028H/June 1616-17 during the lifetime of the author. ff.: 24. Ms.: 20x13 cm. The text is copied in perfect Nasta’liq style in Indian ink on oriental paper of cream colour. The text is written in two columns; garlands of a cloudy pattern frame the lines and the spaces are filled with gold. The binding is black ornamented with brown leather; restored. The text is framed by double frame «academic» of colourful lines. Text: 8x15.2 cm. Lines: 14. The titles are written in cinnabar. Three awans (ff. 1r, 5r, 19v) illuminate the manuscript. On ff. 1r and 2v there is a colourful frontispiece of fine work with dense gilding. There is a caliphon on f. 24r. Three miniatures illustrate the manuscript.

1. YOUNG MULLAHS VISIT A PIOR OLD WOMAN.
Min.: 10.5x7.5 cm, f. 14r.

Young mullahs in turbans and patterned gold, green and blue robes with hands on their chests in a ceremonial gesture are entering the tiled terrace of a house with
elegant structures and a dome-shaped entrance. A young woman in a claret-coloured robe with a scarf over her head and back is gesturing to the mugals to enter and be seated on a carpet. Far away against the background of a light brown sky is a tree with two birds on its branches and light curls of cloud.

In the foreground three murids are reading and discussing a book. The characters' clothes are of various colours and they have magnificent turbans. One of them is wearing a dark cap. On the floor is a big gold bowl. Behind the terrace two structures, with tiled walls, a garden and the gold sky can be seen.

is waving his arms in excitement. Arguing pupils are gesticulating excitedly. On the floor there is a book. To the left two other pupils are following the debate. The clothes of the characters are of various colours. Against the background of the sky the gold silhouette of a willow and curls of cloud are highlighted.

2. MURIDS VISIT AN OLD TEACHER.
Max.: 10.5x7.5 cm, f. 17r.
An old man is sitting on a light patterned carpet on a tiled terrace. He is gesticulating as he talks with an old man and a youth standing in front of him.

3. MURIDS DEBATING WITH AN OLD TEACHER.
Max.: 10.5x7.5 cm, f. 19r.
On tiled ground in front of a pavilion is a group of people. The old teacher in a white turban and gold robe
Inv. No 3481.
The author is Nizami Gandjavi
(died between 1197-1200/1206-09),
a great Azerbadjanian poet.

The manuscript includes five poems:

1. «Mahtan al-asr» ("The treasury of mysteries").
2. «Khusraw wa Shirin».
3. «Laili wa Majnun».
4. «Haft pahars» ("Seven beauties").
5. «Aini-i Iskandari» ("The mirror of Ishandar").

Ca. ramadan 1033H/September 1623-24. The place of copying is India. The text is copied in perfect Nasta’liq style in Indian ink. The titles are written in cinnabar. The paper is oriental of cream colour. ff.: 339. Ms.: 16.2x26 cm. The text is written in four columns; framed by colourful lines. Text: 11.4x16.5 cm. Lines: 19. Each poem begins with an uncan made in gold and paints. The calligrapher is Muhammad Zahid b. Moulana Dust Muhammad (f. 12v). The binding is of card with stamping. Conservation: the end is lost. Two miniatures performed by Indian artists of the 16th-17th cc. illustrate the manuscript. The miniatures are related to the Indian school.

1. A KILLER ESCAPES FROM THE HOUSE WHERE HE COMMITTED HIS CRIME.

The miniature shows the inner courtyard of a house with vases of various shapes. On the floor covered with a yellow carpet lies a man (Khusraw I) with a long pil-

2. A FEAST OF A NOBLE COUPLE.

The scene is a terrace with carved columns facing a courtyard within a female apartment. Against the background of a wall with niches, vases and a window two characters are sitting on a carpet resting on the pillows. A man (Bahram Gur) in a robe of carrot-red colour and a turban is pouring wine from a narrow-oared jug and proposing it to a lady with pearl earrings. The beauty in a yellow dress with short sleeves, a red scarf crossed on her breast and a headdress with a feather, is taking a bowl. In the middle of the courtyard there is a pool with fountains and ducks. Three servants are standing with trays in their hands. Behind the roof are seen strangely shaped rocks overgrown with grass and trees and blue bands of sky. The miniatures are of Indian style.
XXXVI. «ZAFAR-NAMA» — «THE BOOK OF VICTORIES»

Inv. No 4472.
The author is Sharafuddin Ali Yazdi.

It is a wonderful example of illuminating. According to a colophon, the manuscript is dated on 21 ramazan 1038/ May 14, 1629, (f. 83r). The place of copying is Samarqand. ff.: 493+3. Ms.: 24,5×33 cm. At the beginning and at the end there are some notes. The text is copied on thick, glossy Samarqandian paper of cream colour. It is written in clear Central Asian Nastaliq style. The titles are written in cinnabar and blue ink. The Arabic quotations are vocalized. colourful and gold lines frame the folios; verses are marked with gold frames. Text: 15×26 cm. Lines: 21. The fine binding of the manuscript is of leather. The bookbinder is Muhammad Yusuf sahab. The book has two wonderful unins (ff. 1r and 84r) in gold and azure and twelve miniatures by an artist of the Samarqand school.

1. AMIR TEMUR
AND HIS WIFE DILSHAD.
Ms.: 18x15 cm, f. 152r.

The scene is a night garden among trees with dense crowns. On a bed with marble back and colourful blankets under a high canopy with gold curtains, the swarthy black-bearded Amir Temur is strongly embracing a light-faced beauty in gold-lilac-green clothes. Beside the bed there are trays with pomegranates, jugs with beverages and two burning candles. A servant near the bed is smirking at the scene.

2. AN EXPEDITION OF AMIR TEMUR TO HERAT.
Ms.: 16x15 cm, f. 167r.

Within a hilly landscape in beige and black colours a battle is raging. In the middle of the composition is Amir Temur on a black horse. He is in gold armour and a helmet with a sword and shield in his hands. Commanders on horses surround him. Above, separated by an orange standard, a musician is enthusiastically playing the cymbal and drummer is beating a rhythm on two double drums. On horses stretched in a furious gallop, horsemen are rushing with raised swords, spears and bows in pursuit of the enemy. In some places there are scenes of combat; the wounded warriors are falling from horses and lacerated dead bodies lie on the ground.
6. THE DEFEAT OF KHIZR KHODJA.
Min.: 18x15 cm, f. 204v.

Within a sandy-yellow mountain place Amir Temur on a powerful horse is shooting an arrow at a stout horseman. To the right there is a caravan of camels with servants. In the upper part of the miniature there are servants on camels who are driving the catch — the herd of goats, sheep and bullocks. At the side a servant with a stick is leading a group of captive old and young women with their children from the Khizr Khodja’s harem. Slightly above there is a youth under a tree in the blue mountains. In deep sadness and surprise he is pointing at this scene.

7. THE BATTLE BETWEEN AMIR TEMUR AND TOTKAMISH.
Min.: 17x15 cm, f. 219v.

The miniature exposes a hilly place which gives way to a colourful scene on the ground. On the bank of a gold stream, sitting on a horse with gold armour, is Amir Temur in a helmet, armour and with sword raised. Around him are warriors in scaly armour. One of them is holding a standard, the other — green and red haubers. Two warriors have thrown the dark-faced Totkamish on his knees before Amir Temur. Totkamish is in green-orange clothes and barbearded. His anxious face is turned towards Amir Temur. The battle is raging around them. On both sides of the rocky hill in thickets divided by a small tree carmns and drums can be heard and seen.

8. THE SIEGE OF THE MOUNTAIN FORTRESS OF EDINEK.
Min.: 31x25.5 cm, f. 26v.

The miniature shows a mountain landscape with colourful rocks covered with grass and plane trees with autumn leaves. To the right there is a battlemented parapet of the fortress wall. From above a closed gate as well as out of rectangular holes the defenders are peering. Near the wall work is in full swing: two peasants with picks are making conical bundles of logs; warriors approaching on horses are examining the situation and ways for attack.

9. VICTORY OVER TOTKAMISH AT TEREK.
Min.: 17x15 cm, f. 275v.

The miniature depicts a hilly place with changing colours and topped with a plane tree. Accompanied by the camrny sounding from the mountain the battle blazes. In the centre of the composition there is Amir Temur dressed in goldish-green clothes and turban with a feather on the top. On a white horse he is riding to the right towards unmounted soldiers, who have successfully sent their arrows to a warrior falling down from his horse. The other personages surround a group of the defeated enemy. In the low right corner there are some horses saddled up.

10. A FEAST IN KISHI IN HONOUR OF AMIR TEMUR.
Min.: 16x15 cm, f. 285v.

In the centre of the composition under a red-blue patterned overhang on a gilded table, Amir Temur in a golden crown is sitting motionless listening to the wonderful music with a bowl in his hands. The musicians sitting before him are playing the dutar and rubab and singing songs with books of verses and songs in hands. Three of Temur’s armed guards are enjoying the music as well. Just Temur’s servants are busy attending to the guests and musicians. There are some trays on the floor full of fruit and jugs with beverages.

On the horizon, against the background of gold hills is a bent tree with leaves turning yellow.

11. AN EXPEDITION OF AMIR TEMUR AGAINST BAYAZID.
Min.: 17x15 cm, f. 41r.

The miniature shows a hilly place with changing colours and topped with trees with magnificent crowns. The silhouettes of two fluttering birds can be seen. In the centre of the composition a warrior in armour is quietly riding on a brown horse; A bareheaded man in black-red clothes is behind him. This is probably Bayazid who has been taken prisoner. All around the battle continues.

12. A FEAST IN SAMARKAND ON THE OCCASION OF THE WEDDING OF AMIR TEMUR’S GRANDSONS.
Min.: 15x15 cm, f. 463v.

A group of feasting persons and musicians is depicted on colourful patterned carpets. Light-faced youths in crowns and plummed turbans form the upper semi-oval. Holding bowls they are listening to the music and talking. A group of musicians occupying three carpets and a wine-filler, which are drawn in diminished size, form the lower semi-oval of the composition. Far away are hills.

The miniatures are of the Central Asian style.

Literature:
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Oriental miniatures..., III, 35-37;
Пугачёва Г. Штудия Средней Азии..., с. 172, 173;
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Пугачёва Г., Рабинов З. И. "Литература Миниатюр"... п. 100-107;
CBB, Москва, с. 109-120.