ORIENTAL MINIATURES

VOLUME II:
18th-19th CENTURIES
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
The first volume of the catalogue «Oriental Miniatures of the 14th-17th centuries», which included illustrations from forty five manuscripts and twenty one folios with separate miniatures, has been highly estimated both in Uzbekistan and abroad. The Academy of Sciences of the Republic of Uzbekistan recognized this catalogue as the best research of the year in the field of social and human sciences.

The first volume, which covered period of the 14th-17th centuries, included the valuable miniatures from the manuscripts preserved at the collection of the Beruni Institute of Oriental Studies, which is included into the International Register of the UNESCO’s «Memory of the World» Programme in September 2000. Thanks to the support of the National Commission of Uzbekistan for UNESCO, for the first time the catalogue of miniatures and respective multimedia compact disk were presented to the broad public.

The scholars from the Beruni Institute jointly with their foreign colleagues successfully continue to acquaint the world scientific community with the rich hand written heritage of Uzbekistan. For example, catalogue of manuscripts on sufism was recently published in close cooperation with orientalists from Germany (Katalog sunischer Handschriften aus der bibliothek des Institute fur orientalistik der Akademie der wissen-schaften, Republik Uzbekistan. Stuttgart, 2002, s. 358.). The catalogue contains the detail information on one hundred seventy seven manuscripts.

After the success of catalogue of miniatures, Beruni Institute elaborated also plans of cooperation with the Academy of Arts of Iran and International Program «Shah-name» on further joint studies in the field oriental miniatures. The Beruni Institute possesses the richest collection of the manuscripts, which contains unique examples of illumination of the text, ornamental patterns, composition and etc.
The second volume has become a result of cooperation between Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan and the Institute of Fine Arts of the Academy of Arts of Uzbekistan. It comprises descriptions of thirty five manuscripts, which have been done by Dr. A. A. Madramov and Dr. E. M. Ismailova. Dr. Sh. Musaev participated in the description work of twelve manuscripts. Descriptions of the manuscripts «Koran» (inv. № 1226), «Nasr al-i-ham» (inv. № 2267), «Makhzan al-asrar» (Museum of Literature, inv. № 46), «Shah-name» (collection X.C., inv. № 156), «Anwar-i-suhaali» (Museum of Literature, inv. № 27), «Silsilaa» (inv. № 1974) and «Dostonlar» (Museum of Literature, inv. № 23) have been performed by Dr. A. A. Madramov. Introducing articles about art decoration of the manuscripts were written by Prof.A.U. Urunbaev and Dr. A. A. Madramov. Dr. E. M. Ismailova presented the article on the miniatures of the period from 18th to the beginning of 20th centuries. The list of illustrations have been prepared by Dr. E. M. Ismailova and Dr. Sh. Musaev. Dr. A. A. Madramov edited the text for the publication.

The authors of the catalogue express their gratitude to Mr. A. Ikramov, Secretary-General of the National Commission of the Republic of Uzbekistan for UNESCO, who took initiative on publication, provided personal and institutional support during the production of both volumes of the catalogue and respective multimedia compact disks. We would like to thank Prof. A. Khakimov, Director of the Fine Arts Institute of the Academy of Arts of Uzbekistan, for his cooperation on editing the catalogue and Dr. Q. Juraev, who edited English version of the catalogue. Finally, we would like to thank scholars from the Museum of Literature of the Academy of Sciences of Uzbekistan – M. Khasani, M. Salikhova, B. Kasymkhanov, K. Muzurova and Kh. Alimova – who made invaluable assistance in the process of work with manuscripts.

Academician

Musafr
Khairullaev

Director of the Beruni Institute of Oriental Studies
Academy of Science of Uzbekistan

The second volume of the «Oriental Miniatures» contains catalogue of miniatures of the XVIII-XIX century’s manuscripts from the collection of the Beruni Institute of Oriental Studies of the Academy of Science of Uzbekistan. The edition is the result of joint studies of the scholars from Beruni Institute of Oriental Studies and Scientific Research Institute of Fine Arts of the Academy of Arts of Uzbekistan.

Publication of the first volume of the «Oriental Miniatures: XIV-XVII centuries» highlighted scientific value of previously unpublished materials and caused a wide resonance and high evaluation by scholars both in country and abroad.

The scientific studies of medieval miniature art were started in Uzbekistan in 1920-1930’s. Recognizing unique value of the illuminated manuscripts collected at the Beruni Institute of Oriental Studies, a group of scholars – orientalists, art critics and historians – had decided to carry out inventory studies of available miniatures. At the end of 1980s, the work was completed, but the publication became possible in 2001 with financial support of UNESCO. The scientific team including the scholars from the Beruni Institute of Oriental Studies and Scientific Research Institute of Fine Arts – G.Pugachenkova, E.Ismailova, A.Madramov, Sh.Musaev and A.Urunbaev – carried out huge work on scientific classification and description of miniatures from XIV-XIX century’s manuscripts, which is presenting a specification of miniature schools, attribution, style analysis and description of subjects. This is a great contribution into general researches in the field of oriental miniature, since the collection of manuscripts includes the miniatures of artists from various schools – Samarkand, Bukhara, Herat, Tebriz and other miniature painting schools.
Publication of two volumes of the «Oriental Miniatures» stimulated new approach for preservation of cultural heritage of Uzbekistan. It is very important fact, that UNESCO provided its support to the project and included the collection of manuscripts of the Beruni Institute of Oriental Studies into the International Register of the «Memory of the World» Programme, which provides international recognition of historical and cultural significance of values kept in archives and libraries of our country. Moreover, UNESCO had supported the initiative of Uzbekistan and was associated with celebration of the 545-Anniversary of great miniaturists painter Kamoliddin Bekhzoed in 2000. Within the framework of celebration the International Exhibition and Conference on «Bekhzoed and the Art of Oriental Miniature» was organized in Tashkent in 2000. Taking into the consideration the importance of safeguarding and development of miniature art, Government of Uzbekistan supported the initiative of the Academy of Arts of Uzbekistan and adopted the decision on creation of the Kamoliddin Bekhzoed Museum of Miniature Art in Tashkent in 2003.

All these facts are indicating the new phase in the study of the miniature painting. Nowadays, the process of revival of miniature painting is developing in many countries of Middle East, Western and Central Asia. In this respect, deep knowledge of miniature painting traditions is very important for future creativity and contemporary miniature arts. We are expecting soon the publication of the third volume of the «Oriental Miniatures», which will be devoted to the development of miniature art in Uzbekistan in the XX century.

*Akbar Khakimov*

Academician of the Academy of Arts of Uzbekistan,
Director of the Scientific Research Institute of Fine Arts

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**DECORATIVE ART OF THE MANUSCRIPTS**

**A. Urubbaev and A. Madraimov**

This volume offers descriptions of the illustrated and illuminated manuscripts. They cover the period of the 14th-19th centuries. Art features of the miniatures are specified by G.A. Pugachenkova and E.M. Ismailova in the introductory articles.

Such prominent scientists as K. Huur, Makhdi Bayani, A. Kaziev, A. Semenov, A. Muradov, O. Akimushkin and others were engaged in studying of the art decoration of the oriental manuscripts and, in particular, of calligraphic art. The data of our collection essentially supplements and extends a base for the further profound researches in this field.

It is necessary to point out especially that creation of miniatures or illumination in the manuscript is inseparably linked to the book, its art decorating. The manuscript is actually a piece of the art, however, often not all names of its creators were fixed in the manuscript. Mainly, there are names of a calligrapher — battat or katib, less often a name of a bookbinder — sakhaf or mudjadi and even less often, a name of an artist-miniaturist — nakhash, musavir. But in fact the manuscript is a result of a collective work. In its creation participated such specialists as a paper master — khozrev, a master drawing frameworks for the text — djadvalhash, a master — ornamental artist — muzakhib, a master gluing a text basis onto margins — cassal, a master of composition — tarrah, a portraitist — chehrakushoi and
The ground of any manuscript is a paper made on a rag base. Its quality and correct use determine a general level of decoration. The sources name such types of the paper as abreshimi — silk or paper blended with silk, katang — paper from hemp fibres and nimkatani — paper half consisting the hemp. By means of polishing the paper was given the proper gloss. Special sorts of the paper, according to the sources, were polished up to seven times. [Семенов А. Гератская художественная рукопись эпохи Навои и ее творцы / Алишер Навои. Сборник статей. М.-Л., 1946]. The silk paper has unique feature that at the moment of a folio turning it produces a specific easy sound, a rustle, which cannot be confused with anything other. A sample of this sort is the paper used for the manuscript of the Koran (Inv. 1226).

In the 14th-17th and even in the 18th century high quality advantages such as density, smoothness and ability to preserve these properties for a long time characterized the paper of the Samarkand manufacture. Considering the technological conditions of that period this paper had rather big format, what was sufficiently important exactly for the manuscript. The outstanding calligrapher, the master in Nasta’liq handwriting style, Sultan Ali Mashhadi in his treatise for calligraphers recommended for copying the Samarkand paper, after the Chinese [Risola-iy Sultan Ali Mashhadi dar khushnavisi. The publisher Karim Kishavarz. Teheran, 2534, f. 30 (Facsimile of the Persian autograph)]. In the majority of cases, for the illustrated manuscripts, which were created at the libraries of the Temurids, Sheibanids and the other Central Asian governors, was used the Samarkand paper. Thanks to advantages of the Samarkand paper, many masterpieces of the manuscript art have preserved till now good-conditioned (Inv. 1620, 3440 and others).

In the 19th century into practice of copying came the paper of the Kokand manufacture on a basis of mulberry wood. Due to simplified technological process and abundance of a raw material, it, having quite good quality parameters, became more accessible for consumers (Inv. 1974, 230 and others).

The Indian paper found out in our manuscripts, having good properties, meanwhile suffers fragility and serves the book wreckers with a delicious bait (Inv. 3481, 7471, 27 and others).

Among our illuminated manuscripts the factory-made paper on pulp basis is rare enough. Just at the end of the 19th century in Khorezm and Tashkent this sort of the paper came into use for manuscript making (Inv. 3949, 5017, 7011 and others).

In general, the illustrated manuscripts from our collection were copied on the paper manufactured in Central Asia and adjoining countries. They are samples illustrating different levels of paper production progress in this region in the period of the 14th-18th centuries.

Written language occupies especial place in Islamic aesthetic. Thanks to it, wisdom and experience of generations have been preserved for future. The Prophet Muhammad is ascribed the words that beautiful handwriting forms a half of knowledge.

When the paper for the book was prepared, the calligrapher was starting his work. A great deal was set to a style of the script as its choice determined a character of the book. More often in the illustrated manuscripts we can meet such styles of the Arabic script as Naskh, Sulth and Nasta’liq.

Naskh was often used at copying of Koran [Uzbekistan: Monuments of Islam. Tashkent, 2002] and scientific treatises. The historical treatise «Rauzaat as-safa» of Muhammad Mirhonda (Inv. 2985). Later in the manuscripts on history and literature the strict and precise Naskh gave place to finer styles of the script.

Sulth, «Imam of scripts», was also used for copying of Koran or quotation from Koran within the other works. The best master of Sulth style was recognized «kitlat al-kuttab» Yiakut Mustasimi. Our collection has the manuscript «Zafar-nama» of Sharafuddin Ali Yazdi copied by means of Sulth in a style of Yiakut (Inv. 3440).
Nasta’liq script, "bride of scripts", was invented in the epoch of the Timurids by the calligrapher Mir Ali Tabrizi and became popular for copying of the manuscripts on history and literature. In the 15th century the outstanding master of Nasta’liq, Djafar Boysunkuri established his own school in Herat (Inv. 3480, 1995), and at the first half of the 16th century not less remarkable school was founded by Mir Ali Haravi in Mavannamah (Inv. 3463, 1420, 23 and others).

In the 19th century appeared the cursive script – Shikasta, which elements can be seen in the manuscripts of the catalogue «Ruhaiyat» ("Anthology of Couplets", Inv. 9614), «Bayar» ("Anthology", Inv. 5523), «Yusuf wa Zulaikha» of Nazim Haravi (Inv. 1310).

In dependence on a purpose or function in headings or in a main body of the text, the script is divided into large – djali, middle and small – khafl. Samples of this script can be found on separate folios, Inv. No 33r, 33r and 61r.

The manuscripts in our collection have kept names of such masters of the calligraphic script styles as above mentioned Sultan Ali Mashhadi (Inv. 1995), his pupil Sultan Muhammad Khandan (Inv. 2196, 2261), Mir Ali Haravi (Inv. 2116 and samples of qita’ Inv. 30r, 100r), Mahmud b. Isbakh Shahabi (samples of qita’ Inv. 35r), Mir Imad Husaini (samples of qita’ Inv. 27r) and others.

This catalogue contains the art pieces of more than one hundred calligraphers, which did their contribution in development of calligraphic art and can be sources for studying of history and culture of the region in that period.

An important role in a process of manuscript decorating belongs to djadvalhash, who contours the finished text with frames or ornamental strips. His responsibility is also to perform frames between the text ground and margins glued up together in order to do this joint invisible.

In the manuscripts we can see various types of djadval – from one-two lines (Inv. 3322) up to wide strips formed by numerous lines and inserted ornamental patterns and decorative pictures (Inv. 1974).

Quantity of djadvals varies in dependence on the manuscript's format and its content. For example, in the manuscript «Ahlok I Muhisini» of Husain Kashifi (Inv. 2116) the folios are illuminated with splendid djadval that separates the texts of two works, and in the Khorezm copy of «Al-Kur’an al-karim» (Inv. 1228) as a border between texts of Koran in different languages and its comments djadvalhash used complicated composition of ornamental strips with flower-vegetative pattern, headpieces etc.

Usually illuminated manuscripts were richly decorated by the artists – muzahhibs. In the 14th-17th centuries for manuscript art decoration were used expensive paints, gold and silver and the other valuable metals. The word «muzahhib» means «master in ornamental use of gold».

Art illumination of the manuscript was important and difficult task for muzahhib. If it was required a background of the manuscript text was spayed by gold. The text was framed with a special line, blank spaces were filled up with ornamental vegetative and flower patterns.

It will be observed that in the 18th-19th centuries the tradition of the manuscript art decoration survived transformation regarding selection and use of a material. Growth of manuscript making naturally caused the use of more accessible and sometimes cheaper paper and paints. This fact logically influenced on keeping quality of the manuscripts. There are a lot of illustrated manuscripts, which have lost their properties because of lack quality of the paper they were made on. For example, Inv. No 11617, 27 and others.


The ornament «shams» taking place at the beginning of some manuscript plays a role of ex-libris and within the text it contains wishes (Inv. 1235).

«Zarvarak» plays a role of a title page and forms one of basic decorative elements of the manuscript. Usually in the center of a fron-
tispiece there is a small fragment from the first part of the work finely framed with ornament. In its upper section there are a title of the work and author’s name. Frontispieces are placed on facing pages of the manuscript with absolute symmetry of ornaments, drawing and colour. The manuscript «Yusuf wa Zulaikha» of Djam (Inv. 1417, ff. 1r-2v) contains a sample of frontispieces of the late period.

Ornaments «unvan» and «sarlavha» are used in the manuscripts consisted of several works. They are ornamental decoration of less size in comparison with the frontispiece and according to the oriental book art tradition they occupy the third of forth part of the upper section on the first pages of the manuscript and sometimes at the beginning of a chapter. For example, in the manuscript of the famous poet Saadi Shirazi «Kulliyat» («The Collected Works», Inv. 4448) we can see several various unvans at the beginning of each section.

«Lavha» — an ornamental headpiece the muzahib uses for filling of the blank spaces, which don’t contain the text or to add features to the text having especial magnificence and beauty. We often meet «lavha» on margins of the manuscripts where is located some additional text (Inv. 2102, 2116, 23 and others).

The margins of some, the most valuable manuscripts given in the catalogue, were covered with the gold and silver specks; decorated with geometric, vegetative and zoomorphic ornaments. For each folio were used paints of various colours (Inv. 2102, 2108, 2112, 12660 and others).

There are also illuminated margins, for which were used cheaper and more accessible materials. For example, «Divan» of Amir Khusraw (Inv. 2267) and «Anwar-i Sahili» (Inv. 27).

«Hatima» — an ornamental ending, colophon. A character of this ornament and its format depend on the blank space left by the calligrapher. Under the tradition, the calligraphers tried to write down the text ending in a form of trapezium getting narrow downward. The blank space along the edges of this figure was filled up with «hatima» (Inv. 2196, 2197, 7471 and others).

The decorative bookbinding is one of the most important components in the manuscript. The early manuscripts has leather bookbinding with flaps where was used tooled ornament exposing plants, trees, animals and birds. Sometimes as an ornament the poetic lines were lettered (Inv. 298). In the 18th–19th centuries more often was used the bookbinding of cardboard with stamped ornament. Its types, «sturudj», «lola» and «luchak» having the ornamental function, at the same time, contain some information, it may be either author’s name or some wish or any other information. In Central Asia we can define a number of local schools of art bookbinding — the Kokand, Khorezm and Bukhara schools. Each school had its specific features. For example, the Khorezm school can be specified by especial plenty of ornament on the front side of the bookbinding (Inv. 2752). In character with the Bukhara school is yellow-green colouring of the bookbinding — «mash rang» that is the colour of mash plant (Inv. 230).

Our collection possesses just one bookbinding ornamented with the gold embroidery. This is a bookbinding of the manuscript «Nasab-aqma-i khusraw-i komkor» (Inv. 230). The bookbinding base from cardboard is decorated with the gold embroidery. The front side contains the title of the work and a picture of a flower in the middle. Inscription in Arabic is located on verso.

In «lola» ornaments have been fixed names of many bookbinders — sahafs — Mir Temur Muhammad (Inv. 1417), Mirza Ibadallah Sahaf (Inv. 1420), Mullah Abdurashid Kadri (Inv. 2609), Khodja Mir Ibadallah Kari (Inv. 2199), Mullah Muhammad Umar sahaf (Inv. 9397), Muhammad Yusuf sahaf (Inv. 5017), Mirza Kabul (Inv. 1310), Mir Aka Adili (Inv. 406), Khodja Sana sahaf (Inv. 3322), Ismail Khodja sahaf (Inv. 7397) and others. We can note that the majority of bookbinders were well educated persons of their time. A prefix to their name — the word «mullah» that means «a person of knowledge» gives evidence for this fact.

It is important, that often in addition to a main subject of the works the manuscripts contain information about cultural life of this or that epoch, which had been fixed in legends of muhrs (seals) or inscriptions, for example, about the former owners, bibliophiles, patrons
and others. There we are reading names – Atabek Tura, Ahmad ibn Khadjji, Mirza Inoiat, Mir Temur b. Mir Muhammad, Muhammad Yiahia Khodja Djuybari, Mullah Muhammad Sahib Samarkandi, Mir Abul Baka Amirkani, Said Mir Siddik, Mullah Mir Ahmad Awrak, Mirza Khaidar and others. This information reveals a big number of the cultural and educational centers on the territory of our region in the 18th-19th centuries.

Among bibliophiles and patrons we are finding the names of educated monarchs, such as Subkhanquli khan, Amir Khaidar, Amir Muzaffar and others. The especial value belongs to the two samples – autographs: the one – of the future governor of the Kokaand khanate, the calligrapher Muhammad Ali khan (samples of qit\'a Inv. 166) and the governor of Khorezm, Muhammad Rahim II – Firuz (Inv. 1226) together with their personal seals.

Separate folios of albums and manuscripts containing the miniatures and samples of the calligraphy stored in our collection are of considerable scientific interest for study of the history of the miniature painting and decorating art in the field of the hand-written book. Among them there are many qit\'a with the signatures of prominent masters in calligraphy, for example, Mir Ali Haravi, Khadjja Yiadgar, Muhammad Nurad and others. In due time on this subject was written a special article of A. Semenov «ОБРАЗЦЫ ВОСТОЧНОЙ КАЛЛИГРАФИИ (КИТА) В СОБРАНИИ ПИБ УЗБЕКИСТАНА», which unfortunately has not been published yet. Its copy is stored in the State library after the name of A. Navoi. [Ахунджаков Э. А. Книга и книжное дело в Узбекистане. Ташкент, 1978. P. 18.]

Now the publication of this information and illustrative materials in this catalogue is carrying new opportunities of further searching.

The collection of the Institute given in this catalogue, where are both the masterpieces of the book art created in court libraries, and the samples of so called public books for a wide circle of readers, in general gives a complete picture of development of the hand-written book in the countries of Central Asia and adjoining regions during seven centuries, down to the beginning of the 20th century, when its place was gradually being occupied at first by the lithographic, and then by the printed book.
The illustrated manuscripts of the works of fiction in the collection can be divided into three groups: 1) Poems, poetic works of big forms («Khamsa»); 2) «Divans» — «Books of verses» and «Bayazes» — the anthologies and 3) Prosaic, didactic works.

All set of illustrative material given here testifies that art culture of the most part of countries in this region, their fine arts and in particular, the book illustration art, in the 18th-19th cc. survived the transition period from the Middle Ages to the Modern Time, full of searches and experiments and marked by complex transformation of medieval art system and accelerating breakway from the basic parameters of miniature painting of the previous type [3, p. 105; 13, 105; 17, p. 38-40].

In some countries of the region, development of contacts with the European countries, which was running specifically in each country under influence of the various historical reasons and local conditions, also became a catalyst for development of culture and art [1; 7].

In the late Central Asian illustrative cycles, in comparison with the classical ones, we revealed a sharp turn towards democratization and folklore character of drawings [4; 14, p. 391-392], where realized the intense creative thinking of the man in a process of changing and breakway from traditions within conditions of the world transforming. The cold-eyed and rational approach to estimation of a severe reality escaping to idealize and to romanticize the life was getting stronger.

The artists had been turning to attractive, fresh as a spring, national folklore drawing with its bright juicy beauty, wise sincerity, with its century-old traditions of craft and a little rough primitivism with archaic and bright originality, sharp expressiveness and increasing role of the author’s personality. Juxtaposition of styles with elements of «the old» and birth of «the new» was characteristic for the critical and dynamic periods of changes concerning the art directions, what allowed more brightly to find out the characteristic and varied aspects of reality. The increasing subjectivity, whimsicality, non-standard logic, artistry of ideas, structure, methods, trans-accenting in subjects of miniatures, in which was reflected the objective necessity
of art process (4) of the New Time, demonstrated considerable potential opportunities for dialogue of this fine art with the time.

The illustrated manuscripts of the poetry or poems are represented by the copies of «Shah-name» of Abdulkasym Firdowsi, «Khamsa» by Nazim Haravi, «Laili wa Madjnum» of Muhammad Fizuli and others.

It is necessary to emphasize especially, that in the late period the romantic poem «Yusuf wa Zulaikha» of Abdarahman Djami in Middle East, and according to data in the collection of IOS AS RUz, in Central Asia too and, especially, in Kashmir was one of the most favourite, readable and often illustrated works. In the collection there is a Bukhara copy of Djami’s work, made at the end of the 19th - beginning of the 20th cc., but its miniatures were done in the Kashmir style.

The popularity of the poem «Yusuf wa Zulaikha» confirms that besides a line of the Kashmir copies there was a Central Asian illustrated copy of the cognominal book of another author — Nazim Haravi (Inv. 1310), which miniatures were created by the miniaturist, Amin (full name with nisha — Muhammad Amin Kari al-Muhammad Rahim Khukandli (i.e. Kokandi) — from Kokand). These illustrations demonstrated the individual manner of the artist aspiring to creative independence, democratization and simultaneously European interpretation of illustrative language, meanwhile the plots of the miniatures remained traditional. The value of this manuscript is connected with available fixed date — 1265 H.; i.e. 1887, and names of the customer (Mullah Muhammad Salih ibn Mullah Shahabaddin Samarkandi) and calligrapher (Muhammad Jakub Samarkandi), what relates the origin of this manuscript to the Central Asian region, (it is possible, to Samarkand).

The classical poetry in the collection is represented by the works of the great Azerbaijan poet Nizami Gandjavi — this is a copy of «Khamsa» — «The Quintet» (Inv. 8882) and the poem «Laili wa Madjnum» (Inv. 6267).

The manuscript «Laili wa Madjnum» of Fizuli, a hymn to sincere human feelings copied, according to colophon in 1912-1913 in Kokand by «the calligrapher and miniaturist, a son of the Kokand man, Nasir Muhammad Shakir-bai». It is a rare case, when the copy has a full data concerning its creation. The plots and style of illustrations, apparently, were indicative for a state of the illustrative art in the Central Asian manuscript in this period. The copy was done for the democratic reader with average-income, probably, by two artists.

The art prose is represented by the illustrated copies of «Gulistan» by Saadi Shirazi (Inv. 7227), «Kalila wa Dimna» (Inv. 2609), «Chehar darvish» of Abdalgaffar (Inv. 11717) and others.

«Gulistan» of Saadi is one of the most popular works of the Islamic world. Saadi in his book of the bright short stories in a genre of rhymed prose was to teach salutary advice and edifications of ethic and practical character for education of the virtuous person in a fascinating and startling merit form. «Gulistan», as well as «Bustan» by its deep roots is connected with folk life, culture and traditions.

The famous poem of Abu-l-Qasim Firdawsi «Shah-name» also was illustrated many times. So, three manuscripts, probably, were copied and illustrated on the territory of Iran. The miniatures of the manuscripts — Inv. No 372 and 406 give evidence for this fact. In the last manuscript on f. 376 there is a name of the artist Khan-i Nakash, a son of Muhammad Ali Khan Ashiani and the date 1266 H. — 1850. The Iranian miniature of the 18th-19th cc. as well as the Indian one, turned to the European method of the deep prospect, illusory space and widely developed backgrounds. But twenty two miniatures in the manuscript Inv. No 372 demonstrate an original variant of the reduced style of the Iranian miniature of the 18th century.

The topic of the later copies is traditional — this is, basically, scenes of court plots: receptions, royal hunts, combats and battles performed in accordance or closely to canons and etiquette. Meanwhile, the form of these miniatures had already survived a line of changes towards democratization.

A number of the illustrated manuscripts of works in historical and hagiographic genres and genealogies by their total number concede to the manuscripts of fiction. Nevertheless, they prove doubtless and sta-
ble interest to these genres in that period. As an example can be taken the illustrated manuscripts of such works, as «Rauzaat as-safa» of Muhammad Mirhoni (Inv. 2985), «Majalis al-ushshaq» (Inv. 65) Kamaluddin Husain Guzurgahi, «Tazkirat al-avliya» (Inv. 2103) of Faridaddin Attar, the genealogic work «Subhkat al-abrar» (Inv. 758) of Darvish Muhammad.

The medieval genre of hagiographies, the works of ethical, didactic and religious character, which assimilated the old traditions and experience of both the Arab and Persian, in the bright and simple form were propagating the way of spiritual perfection in a course of Sufi ideas and mentality [4, p. 337-338]. The popular in Turkey, Iran, Maverannahr and Kashmir the genre of hagiographies most rigidly followed to requirements of the canon. In spite of a large number of the manuscripts circulating in the society, a number of the illustrated copies was much lower. The collection of IOS AS RUz has two illustrated manuscripts of the late period. They are Indo-Kashmir manuscript of the famous poet Faridaddin Attar (died around 1230), «Tazkirat al-avliya» «Information on the greatest holy men» dated from 1787, Inv. 2103) [9, p. 83-92; 10, ill. 61-64] and the Central Asian copy of the 18th century «Majalis al-ushshaq» «Assembly of Believers» (in the God) of Kamaluddin Husain Guzurgahi. Hagiographies were not just a collection of the biographies, they were rather series of true and fictional, legendary stories from the life of famous sheikhs, their passionate love to the God (ishk), expressed in ardent passion to some real person. Such hagiographic works were encyclopedias of customs, gallery of the characters, outstanding for that epoch, anthology of their aphorisms, deeds and episodes from their life with edifying purpose.

The Bukhara copy of Kamaluddin Husain Guzurgahi «Majalis al-ushshaq» is illustrated with the miniatures created by two artists, taking into consideration heterogeneous manner. Each of them in his own style worked artistically, that is one of the attributes of the true original school [10, ill. 51-54, 61-64; 12, ill. 134; 13, ill. 71-72].

Dominating majority of the miniatures of a small size is given as if enlarged in — shot and moved nearer to the spectator. In both groups of the miniatures is discerned a hand of the skilled artist. The lines of the miniatures are of a simple style, sure-drawn; the compositions are well balanced, meanwhile a little bit monotonous and static, everyday scenes tangibly inflow in them. In the pictures of the artist, working in the classical style, the compositions are more various, inventive and dynamic. This extends frameworks of subject development; his characters more easily express their storming emotions by means of gesture-ulation. The style of the both artists is marked by features of certain freedom. Along with the orientation towards the classic we can notice not too punctilious following the tradition, but rather free manipulation with it. The background is reduced up to certain minimum in both cases. Both of them use some separate details from the Indian miniatures — domes in the Great Moghul style, rolls of curtains above the window or door, the Indian form of a disc-shaped nimbus, images of diws with bracelets on hands and legs.

In the 18th-19th centuries a wide circulation received bayazes — anthologies. Bayazes were compiled of elected poems of the poets, which were the most famous or popular in Middle East. Let’s note some poetic books, apparently, of the Central Asian origin: «Bayaz» (Inv. 7011, calligrapher Agahi, Khorezm, the 19th c.) and «Rubayat» (Inv. 9614, Kokand, 1299 a.H. — 1821). Some freedom the compilers of the different anthologies had in their selective work in practice was strictly limited by unwritten laws of a literature fashion. Illustrating of such anthologies had certain specificity. Absence of the complex plot, developing in time and rotation within a circle of definite themes and motives caused absence of the miniatures having complex compositional structure occupying the entire folio. Just simple mention in the verse of some famous literature hero, action of legendary or historical persons was enough to become occasion for a subject of illustrations and gave an impulse to a creative idea of the artist.

Five miniatures «Bayaz» (Inv. 7011) are performed in the folk style. Their subjects are traditional motives of hunting and effusion of wine. One of the miniatures of «Rubayat» (Inv. 9614) has a subject laying within a little bit modernized theme: instead of traditional effusion of wine, a man and woman sitting in a line are drinking tea from samovar on aivan, which basis by its shape reminds a boat.
Pictures of the famous literature or historical characters in "Divans" of Khafiz vary some definite characteristic and canonized features. So, the poets are represented as respectable grey-bearded old men; Yusuf is given in the likeness of the handsome young man with ringlets in sparkling nimbus; the prophet Suleiman appears in a company of divs or hoopoe, the beauty Sheba; seminude Madjunn – the sitting in steppe, Farhad – with a moil, cutting a rock and etc. In general, the illustrations in poems in some degree continue traditions existing in the illustrations to the poetic and historical works demonstrating stable popularity of the traditional poetic personages and historical persons, sometimes with some corrections in their iconography.

In the 18th-19th centuries in Middle East has been keeping the interest to a genre of literary – geographic and geo-cosmographic works ("fadail") and writings about journeys (over holy places – "rihla"), which stably were in a wide use and required in the Middle Ages both as a practical guide (for pilgrims’ needs) and a mean to extend world vision, self-education as well as a genre entertaining and devotional reading [8, p. 113-121]. In the collection this genre is represented by some, chiefly, Bukhara manuscripts, such as "Kissas al-anbiya" (Inv. 7397, the second half of the 19th c.) and "Adjayib at-tabakat" of Said Muhammad Takhir (Inv. 9695, probably, Bukhara, 1812; Inv. 2380, 1854, and Inv. 411, Bukhara, 1847).

Their illustrations are performed according to the known requirements, they used the pictures and layouts of mosques in Caaba and Medina [10, ill. 88], their court yard, tombs of holy men in a traditional way of axonometric drawing and etc. They are interesting for they had been performed in a form of strict drawings such as a layout in black and-white and colour variants combining also the elements of the outer appearance of the building and ornamental decor. These pictures are rather accurate. Meanwhile, in the illustrations of geographical genres such as "voyage notes" is obviously seen aspiration to documentary reflection of a real topographical location of the building, its structure and architectural design, sometimes with elements of hardly marked prospect and volume, and in the compositions such as "History of the prophets" ("Kissas al-anbiya") more active are decorative features. The ornament and symbol are absorbing the picture; accuracy in fixing of details is being reduced [10, ill. 90].

The natural – scientific works by popularity and their total number occupy an important place among the illustrated manuscripts. They can be classified into cosmographic, geographical, biological and medical.

The work of Zakaria al-Qazvin (1203-1283) "Adjaib al-mahlukat wa garaib al-madjudat" ("Marvels of the created things and rarities of the existing"), containing the information on various fields of the science (geography, history, natural sciences, politics etc.) up to the 13th; in a popular style was translated into many languages [5, p. 13, 18, 19; 11, p. 358, 361]. The collection has a copy of this work (Inv. 3477), apparently, of the Indian origin and dated from the 18th century. There are also similar illustrated manuscripts "Malumoti al-afaks" of Aminaddin Haravi (Inv. 11617, the end of the 19th century); "Andjuman I Badia" (Inv. 7774, the first quarter of the 20th c.) and the work of the Khorezm origin "Zahriyadjan doston" (Inv. 7707, Khorezm, early 20th century). Popularity of these and similar books was caused by the natural need of the people to know about the past, essence of things, to find out the answers to questions about the world, universe and about a place of the person in it.

In the later period the Persian version of the ancient Indian book "Panchatantara" – "Kalila and Dimna" and "Anwar-i Sahili" has been keeping the popularity. In the collection of IOS AS Ruz there are two copies, Inv. No 2609 from 1232H. and Inv. No 1687 from the 17th century with the miniatures of the later origin.

The first of them was performed in a style of primitivism, and another one (Inv. 1687) is very interesting in its emotionality and original expressiveness of the pictures. The animals in the interpretation of the talented artist are very expressive – they are playing cunning, pretending, getting surprised and with interest are listening and ingeniously believe to their companion.

The artists also paid their attention to the art of the prominent Indian Persian writing poet and philosopher Mirza Abulkadir Bedil. In four available miniatures for his works the artists tried to give the
interpretation of philosophical understanding of the world on the basis of the book "Chehar unsur" ("Four elements").

For the experts the illustrations in two copies of the manuscript about horse breeds "Fars-name" (Inv. 2199 and 5519) are of significant interest. The artists aspired to demonstrate basic characteristic features of various breeds of these animals.

The miniatures — illustrations in such scientific works as "Madjma-i vasail" of Abraham Tabib (Inv. 8841), "Murakkab-i Yusufi" of Muhammad Makki (Inv. 3531) and "Tibb-i Akbari" (Inv. 2629 (1)) basically were to become a guideline and practical instruction how to act. The separate group was formed by the works on military art. Notable among the miniatures are drawings in pencil of the artist Djalaljan Nisar Mussavir in the manuscript "Risolat an-nizamya" (Inv. 3322) translated by Muhammad Shakir bai. This work in Persian translated from Russian, includes description and specifications of the European military school and fighting tactics. The illustrations, apparently, were copied with diligence from the printed edition; they are curious because of accuracy and carefulness in transfer of specific postures and position of soldiers, skills in the weapon use and of the other things having practical purpose.

The materials of the collection enable to reveal the stylistics of the regional schools of the miniature in the countries of Middle East. So, the collection of IOS AS RUz for the late period possesses the unique, because of almost full absence of the illustrated manuscripts from Eastern Turkestan, late copy of the work "Chehar darvish" (the author or translator Abdulgaffar) dated from the end of the 19th century (Inv. 11717), which was made for a governor of Yarkend.

To a group of rare pieces can be related three illuminated manuscripts without title data: "Divan" of Anwari (Inv. 1575, copied approximately in the 17th c.), "Divan" of Salman Savedja (Inv. 1716, period of the Djalairids) and "Rauzaat as-safa" of Mirhond (Inv. 2985, 1704). They are manuscripts with miniatures done by the different artists. In spite of some specificity and distinctions they have also common features. Alongside with traditional plots, in general charac-

teristic for the miniatures of Middle East — scenes of receptions and conversations — there are original subjects (folklore story about the holiday sacrifice, recitation at the tomb of a sultan (Inv. 1617)). The common for the miniatures in these three copies are significant democratization of their style, some archaism of the manner, the static character of action and rhythm and artless lines.

The brilliant of the collection is a large group of the illustrated and illuminated manuscripts of the Kashmir origin, which are represented by miniatures of the most equal in their quality, beauty and keeping features of traditional canons of folk style and certain classic character among all schools existing in Middle East in that period and orienting to the fixed elite tastes of the customers.

The collection of IOS AS RUz gives the interesting materials on evolution of decorative art methods applied in the manuscript production in some countries of Middle East in the late period and helps to reveal new tendencies in its development and general picture. It has been found that a transitive period in illumination, for example, of the Central Asian manuscript, meant appearance of some signs that pointed out new understanding and interpretation of tasks in the book decorative art. In some manuscripts performed in different areas of the region had been reassessed the importance of the earlier, with the accent on the ornament, concept of book decoration connected with philosophy and ideology of the feudal society and its literature. Under the influence of political, economic, social and ideological changes had occurred the attributes of crisis in the artists' understanding of design and decorative tasks and examples of gravitation to anti-standard style, going off from especially ornamental decor, its enrichment with potentially more various methods, in particular, architectural, painting and zoomorphic, which sometimes became a break of habitual horizon of figurative minding and were revealing the essential content, ciphered in decorative patterns [3, p. 16; 18, p. 78; 19, p. 108; 20, 188-204; 21, p. 43].

The collection of the illustrated manuscripts given in the second volume of the catalogue offers a serious base for the study of various aspects of book decorative art of the region in the late period as well
as the art of calligraphers, masters of art bookbinding, history of private libraries, bibliophiles and etc.

The attentive searching for the Central Asian part of this collection has already revealed some persons, which did their contribution into development of the book decorative art. For Central Asia, for example, besides famous Ahmad Donish, a calligrapher and miniaturist working at the Bukhara royal kitabkhana, there is also a designer and miniaturist working under a pseudonym "Hishmat", a disgraced son of Bukhara emir Muzaffar. There is a designer and miniaturist of the Kokaan manuscript "Laili and Majdaun" of Fizili (Inv. 1114) – Nasyr Muhammad Shair-bai as well as Mullah Muhammad Husein Khodji Kangurti from Kulyab (1883-1922) – a bookbinder, drawer and master in seals, Lutfallah Khodji (1914-1915) – a designer and Muhammad Amin Kari Rahim Khukandi (Inv. 1310) and others.

Miniatures of the 18th-19th centuries preserved in the collection on separate and isolated folios, also deserve our special attention, for they are samples of fine art and calligraphy and contain rather valuable information. In the miniatures with signatures, for example, there are names of the artists Khodja S.P. (Inv. 38v) and Abdulhalik Mahdum (Inv. 53v).

In general, this catalogue obviously and essentially is enriching the world heritage of the book miniature and samples of hand-written book decoration. This catalogue will promote the reconstruction of general and multi faced picture of a phenomenon of the miniature painting, which is an important element of spiritual life and art culture of the countries of Middle East.

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