XVI. THE ANVARI’S
«DIVAN»

Inv. No. 1575.
The author is Auhadaddin Anvari (dead between 585H/1189 and 587H/1191).

The divan includes qasidas, ghazals and quatrains. The manuscript is of 17th century. The handwriting is in precise, fine Nastā’līq style. The paper is thin, glazed, of a creamy white tone. The text is written by black ink, the titles are not completed. Ff.: 2+328+2. Ms.: 8x18 cm. The text is written in two columns and framed with djaloud from gold, dark blue and red lines.

Text: 5.2x14.5 cm. Lines: 21. Uncans are on f. 1r (is spoiled) and f. 166r. The binding is of dark brown leather. Binding: 8x18.3 cm. There are 10 miniatures of 18th century in the manuscript. There are an oval-shaped seal by diameter 1.4 cm on f. 1v, and one more by diameter 1.6 cm on f. 2v. An inscription, that the manuscript was the property of Abbas khan can be found on f. 2v.

1. THE PRINCE AND HIS TEACHER
Min.: 5x8.5 cm, f. 46v.

In a palace interior the prince in a gear crown is sitting on a fahit. The teacher in turban and robe is sitting on the floor and conducting a lesson. The drawing is mediocre. The colour palette is dead and consists from prevailing dark blue, pink and claret tones. The features of European culture are traced in the image of the floor and walls.

2. THE BRAVE PRINCE IN THE TENT
Min.: 5x8.5 cm, f. 106v.

«The governor should not be mistaken, if he follows the instructions of his teacher».

In a narrow light tent of the cone-shaped form, a youth in orange robe is sitting. His headdress is of an Arabian type, consisting from a shawl, intercepted around his head with the braid of another fabric. The internal tent’s surface is tarting up with an ornament of a rhombic grid. The artist attempts to simulate with strokes the volumes of the figures and the form of the tent, with washout of paints – the surface of ground. The sky is painted over with an equal flat layer. The dead dark blue, green and orange colours are prevailing.

3. THE QUARREL BETWEEN TWO ANGRY FIGHTERS
Min.: 5x8 cm, f. 116v.

«I shall spill your blood because of jealousy, or for anger I shall kill myself». In the interior of a tent two furious men are threatening each other with fists. The lengthened edges of their headaddresses as turbans are hitched over their shoulders. The dark blue interior is decorated with a rhombic grid, the drawing of the floor is simulating a parquet. The curtains are cascading from the ceiling.

4. THE PRINCE-MURID IS VISITING HIS INSTRUCTOR
Min.: 5x9 cm, f. 139r.

On the glade under a tree a bareheaded godly wise man in light clothes is sitting on a skin. He is stretching his hands in a salutary gesture to the prince, respectfully sitting down on his knees in front of him. The image of the wise man’s white is of Indian type. The pi- oqueness and the wisdom of the old man are marked by the increased sizes of his figure. The shading of foliage
and rough painting of the sky brightening on the horizon, testify an aspiration to plan perspective, to give to the drawing more dimension.

5. THE SOLDIER AT THE BOTTOM OF THE MOUNTAIN

_Mini._ 5x7 cm, a. 153r.

On the background of the hill circuit with the poplars on the crest, a soldier in a battle equipment is standing. There is a saddled horse before him, which is cut off in the frame of half image. The soldier’s face is erased. An aspiration to plan perspective and dimensions of objects with a shading is obvious in the drawing. The drawing is mediocre. The dark grey, dull dark blue, orange, green, white tones are prevailing in the colour palette.

6. TABIB IS VISITING HIS PATIENT

_Mini._ 5x8 cm, a. 207r.

In the centre of a tent interior, a bareheaded patient in orange robe with a vessel in his hand is sitting on the floor. In front of the patient the blackbearded tabib in turban and shoes is attentively looking at him. Behind the patient’s back there is a servant standing. The wall is decorated with a pattern of a rhombic grid, the same pattern of complicated form is on the floor.

7. THE CONVERSATION BETWEEN THE PRINCE AND HIS GRANDEE

_Mini._ 5x8 cm, a. 240r.

In a tent interior before the prince in gear crown and light clothes sitting on a tabli, a grandee in orange robe and turban, is standing with his hands, respectfully combined on his belt. The curtains are cascading from the ceiling.

8. THE CONVERSATION BETWEEN THE TEACHER AND HIS PUPIL

_Mini._ 5x5 cm, a. 260r.

In an interior with the curtaias, cascading from the ceiling, a teacher in light green robe and his pupil in orange robe, in a posture of attention, are shown sitting on the floor. The teacher’s figure is significantly increased. The „paneis“ on the wall and a „parquet“ on the floor are marked. The colours are light blue, grey, light green and orange.

9. TABIB AND THE SICK IN LOVE PRINCE

_Mini._ 5x5 cm, a. 291r.

„I dream to see myself near my lover, beautiful and crafty“.

In an interior with curtains, cascading from the ceiling, a prince in turban and light green robe is lying on the pillows. On a tabli before the tabib tabli in orange robe and gear headdress is sitting. His face is erased.

10. THE YOUTH IN LOVE

_Mini._ 5x6 cm, a. 307r.

The fragment of the structure of a palace type is shown – a portal with a dome and a minaret, the walls are laid out from the large bricks. In the foreground a youth in orange robe is expecting beloved, and impatiently looking to the door aperture.

**XVII. „SILSILA“ – „THE GENEALOGY“**

The author-composer is Hududda b. Sultan Ali-i Balhi. The date of composing is 1214/1799. The place of copying is Central Asia. Arabic words and the expressions are written with _sulq_ by coloured paints, the others are written in large equal _Nastaliq_ style by black ink. The paper is of a high quality, thin, glazed, of a creamy white tone. Ff.: 2+78+3 (there were 92 sheets). Fol.: 19,5x21,6 cm. The text is framed with two _djadvals_ from black and gold lines. The inner text: 13.2x23 cm. Lines: 17. The basic text is located here.

The outer text: 17x27 cm. There is a strip of the flower pattern between two _djadvals_. The illumination of the manuscript is magnificent, but not completed. Each page is packed by gold and illuminated by borders, headpieces, vignette and decorated family trees. There is the seal of the library Taran on f. 1v. There is a prosaic text on ff. 1-5. The separate family trees are shown since f. 6r. There are the sheets of clean thin paper between the pages of the manuscript. The binding is of card, covered with a varnish flower ornament. Binding: 19,5x32 cm.

_Literature:_

CBP, new H, Tashkent, 1954, c. 44.


The complete name of the manuscript is „Silsila-i ali-i khazrati khadjaqani naqshbandi – „The high genealogical circuit of honourable khadjs of Naqshbandia Order“.
2. IN THE MAHANA — THE POT-SHOP

Mål: 11.5x8 cm, f. 130v.

On the terrace before a white marble pavilion, covered with a figured carpet, a society of the poet-
yry is shown. In the top left corner before the pavil-
ion a poet in turban and brocaded robe is reading
verses. There are several listeners, sitting before him
— a youth in striped turban and figured robe with
the ringlets on his temples, sipping the drink from
a bowl; a blackbearded man in golden turban and or-
ange robe; and a cup-bearer, pouring the drink into
the bowl.

In the foreground before a terrace three servants
bringing wine and talking among themselves can be
seen.

3. HAIFA AND THE GOVERNOR

YAHYA IBN MUZAFFAR

Mål: 11.5x8 cm, a. 140v.

In an interior similar to the min. 2, the blackbeard-
ed Yahya ibn Muzaffar in golden turban and cherry
golden dress is sitting on a tabish and talking with the
poet, facing him in turban and brocaded robe. A ser-
vant is fanning the governor with a long fan. In the for-
ground around of a pool with an arki, two soldiers-
guards and two servants are standing in pairs.

4. THE FEAST AT THE GOVERNOR

Mål: 11.5x8 cm, f. 142v.

In an interior similar to the min. 2 in an oval-shaped
composition a men’s society is shown. In the top corner be-
fore the pavilion the blackbearded governor in helmet, ob-
voluted with turban, in figured dress is sitting on a small
octahedral tabish with light-blue figured col. Holding the
flower in his hand, the governor is listening on the vers-
es, which are reading by the greybearded poet sitting op-
posite in the bottom left corner with a book in his hands.
Four grenadiers are sitting around. One of them is dressed
and armed as the knight Rustam. A servant is fanning the
 governor. An entertainment is placed on the trays.

5. SHAH DJALALADDIN

AND HIS GRANDS

Mål: 11.5x8 cm, f. 154v.

In an interior similar to the min. 2 an official recep-
tion is shown. The blackbearded Shah Djalaladdin in
high headdress with a black plume, figured dress and
brocaded robe is sitting on a tabish, leaning on a large
pillow. In front of him there is a blackbearded dignitary
in turban and orange robe with his hands respectfully
combined. To the right of the tabish a wiseman is sitting
on the floor. A servant fans the governor. In the fore-
ground on the green glade till both sides of a pool four
grandees are standing in pairs.

6. HAIFA AND HIS LOVER

Mål: 11.5x8 cm, f. 158r.

The poet affirms, that if the man has fallen in love,
he is not afraid of any kari or padishah. There is not any
barrier and age for love.

In an interior similar to the min. 2 the majestic grey-
bearded Haifa in turban and brocaded robe, and a young
beauty in round golden cap and cherry golden clothes
with a flower in her hand are sitting. Both interlocutors
are leaning on large pillows. Behind the back of Haifa a ser-
vant is standing. In the foreground before the terrace, four
servants are standing around of a figured octahedral pool.
7. HAFIZ AND THE FANS OF HIS POETRY
Mdz.: 10.5x8 cm, f. 169r.

In the interior similar of mini. 2 in an oval composition a man's society is shown. Above to the right, Hafiz with a snow-white spade beard, in turban and robe with a gold pattern is sitting. The governor, a youth and two blackbearded men with the tea bowls in their hands are attentively listening to him. In the right bottom corner a drunken blackbearded saifi in kulakh and figured robe thrown over his shoulders is dozing.

8. THE PADDISHAH AND HIS GRANDEES
Mdz.: 11x8 cm, f. 175r.

The governor, his feats, generosity etc. is coloured in a ghazal.

9. THE DYING FARHAD
Mdz.: 11.5x8 cm, l. 179v.

The poet is eulogizing his lover and compares itself with Farhad, which became the victim of his love. Beloved Farhad kills himself then he received a false news about the death of Shirin.

The traditional scene of the death of well known hero in the appropriate situation is shown. In a fully steppe, near the channel under a green tree dying Farhad with a bloody head is laying. His hede is rejected on the rock. The scene is differing by the household details.

10. HAFIZ, HIS PIR (SPIRITUAL INSTRUCTOR) AND THE GOVERNOR
Mdz.: 10x8 cm, f. 188v.

The composition is half-oval. In the top left corner in front of pavilion the majestic pir in turban and brocaded robe is sitting on a taill. There is a golden halo above his head. He is looking at the blackbearded governor in golden headdress with a phume and a cherry golden dress, with a cup in his hands, sitting on the nearby-located taill of smaller sizes. To the left the snow-white spade bearded Hafiz in grey green clothes is modestly sitting on the floor at the bottom of the taill of his pir. In the opposite. on the carpet at the taill of the governor, a blackbearded man in high red kulakh is sitting with his hands restrained combined. In the foreground, before the terrace, four grandees, including two soldiers in helmets are standing.

11. LAIYI IS READING THE VERSES OF HAFIZ TO MAJNUN
Mdz.: 11.5x8 cm, f. 197v.

Beloved Hafiz is comparing himself with Majnun, and his lover — with Laili.

In a palace interior with a wall painting two pairs of lovers are sitting on a figured carpet at the different levels. Above, at the closed with green shutters window Laili and Majnun in traditional clothes are sitting. The heroine with a book in her hands, is reading the verses to Majnun, fixing her with his eye. In the bottom, another pair facing to each other is shown — Hafiz in turban and golden green clothes and his lover in red golden clothes, with a cup in her hand, are sitting and talking.
13. NUSRATADDIN SHAH, KHUSRAW DARA SHIHKH AND HAFIZ

Min.: 11.5 x 8 cm, f. 202v.

It is spoken in a ghazal about the heartache of the love because of its killing the well known men's of the time as Nusrataddin shah and Khusrav Dara Shikuh. Hafiz also ruthlessly thrown in a whirlpool of the love sufferings.

In a white marble palace interior two royal interlocutors are sitting on two thrones. At the bottom edge of the carpet the greybearded Hafiz in green dress, gilded turban and robe is sitting. On a green glade before the terrace three servants are standing.

14. HAFIZ AND THE LOVERS

Min.: 11.5 x 8 cm, f. 216r.

In a ghazal it is mentioned about the love of Yusuf and Zulaikha, Laili and Majnoun.

In an interior similar to the min. 2, in the top left corner, Yusuf in turban with a plume, in orange golden clothes is sitting on a takt, leaning on a round pillow and talking with the facing him greybearded poet in turban. A servant is fanning Yusuf with a golden fan. At the bottom edge of a carpet Laili with an opened book in her hand, is reading verses to attentively listening Majnoun. In the foreground near the terrace young servants are standing in a row.

15. THE MUSICAL MADJLIS

Min.: 8 x 11.5 cm, f. 221r.

The wine, music, love and beauty are poetizing in a ghazal.

On the covered with a figured carpet terrace before a pavilion a moon-faced beauty with the almond-shaped eyes, in round golden cap and cherry golden clothes, is sitting holding a cup of drink. Before him is a servant standing and respectfully holding a tray with a cup of drink. To the left the greybearded Hafiz in golden green clothes is sitting at the bottom edge of the carpet and reciting his verses. There are two guards standing in front of the terrace.

16. THE SHAH GAZALI IN LOVE

Min.: 11.5 x 2 cm, f. 227r.

Although Gazali was a pious man, he did not miss any feast with the wine and any opportunity to be be- traid to the pleasures of love.

In an interior similar to the min. 2, Shah with a black spade beard, in golden turban is sitting on a takt, leaning on a pillow. There is a long dagger thrusting for his light belt. Gazali is holding a flower and inhaling its aroma, musing upon a distant scene, expecting the ar-

18. HAFIZ AND HIS PATRON — VIZIER KAVANADDIN MADJADDIN ALI

Min.: 9 x 8 cm, f. 287v.

The subject and the treatment are similar to Inv. No. 10042, min. 21 with some distinctions in the details.

Literature:
CBP, inv. II, Tawcom, 1954, c. 148;
Oriental miniatures... ill. 68-70.
The divan consists of two parts. There are gazais in the first and ghazals in the second part. The text is copied in the style on the white opaque paper with the pigments. The copyer is Nasir Ali al Khawaini. The date of copying is 1231/1/1896. Ff.: 388, Ms.: 13x21 cm. Text: 8x15.5 cm. Lines: 15. The text is written in two columns, and framed in two djiadal. The internal djiadal consists of dark blue, black and golden lines. The external djiadal is outlined with cinnabar. There is a frontispiece of later work on ff. 32r-33r. The margins are decorated with the flower ornament tulan. The binding is of a yellow leather with an embossed ornament, consisting of «lachak», «lala» and «turan». There are two records in the centre of f. 1r. The first says «this is the Salamn’s book» second – «bismilla». There are the date and the name of copyer in the colophon on f. 31r. The manuscript is decorated with 6 miniatures, one part is gilded, and another part is put directly on the text. On the first page under the unvan, where gazais should begin, instead of the washed off text a genre scene is drawn. Concl.: there is no end. Some sheets, in particular 86 31 and 17, are mixed by places. Probably, it was happen at the restoration time and interlacing. Miniatures on ff. 139r and 260r are executed later on another paper, and then are glued in the manuscript.

1. THE TEACHERS AND THEIR PUPILS

Mini.: 8x9.2 cm, f. 1r.

In a hilly landscape in front of a tent a bearded teacher propping his head with his hand up, and his pupil are sitting on a carpet. In front of them another teacher in maroon robe and pupil in blue-orange clothes are standing and talking.

3. SHIRIN IS TAKING CARE OF WOUNDED FARHAD

Mini.: 8x15.5 cm, f. 32v.

The miniature is not connected with the context. Near a channel in a deserted landscape with a hanging rock Farhad in maroon dark blue clothes and a pale yellow windings is powerlessly laying on his back. His head is on the knees of declined above him Shirin, who is in a ring and violet orange clothes. Bends his fallen headdress is laying. Above there is a servant, holding the reins of a horse.

4. THE POET AND HIS LOVER

Mini.: 8x13.5 cm, f. 113r.

In a traditional interior the bearded poet in turban is stretching his hands in an exploring gesture to a beauty going ahead and turning on his words, who is in a white shawl and orange golden clothes. In the background there is a wall with two spear windows.

5. THE GOVERNOR AND THE CAPTIVE

Mini.: 8x10 cm, f. 136r.

A throne is established in the pavilion on a plain, where the governor in turban and maroon golden white clothes is sitting and interrogating a kneeling captive. Three grandees are shown here.

6. THE DUEL

Mini.: 8x14.4 cm, f. 200v.

Against the background of a violet brown mountain two pedestrian soldiers are combataing with the swords and covering with their shields. On the horizon behind a hill a beauty in orange golden clothes is looking at the duel out of the open palanquin on a camel’s back. A standing beside servant is addressing to her. Behind the second hill two spectactors in turbans can be seen.

2. YUSUF IS ESCAPING FROM ZULAIKHA

Mini.: 8x15.5 cm, f. 17r.

The names of the heroes of a well-known poem are mentioned in the verses. On the miniature a traditional scene, where Yusuf escapes from Zulaiakah, is shown.

In a palace interior a bed on a figured carpet is shown. Zulaikah in orange light blue clothes, a ring decorated with a pearl and pearl thread around of her head, is trying to keep escaping from her Yusuf by the lap of his robe.

Literature:
CRP, no. II. Truwenn, 1954, c. 319–320.
XX. «YUSUF WA ZULAIKHA»

The author is Abdarrakhman Djami.

The manuscript is decorated with two unvans, one bilateral frontispiece (ff. 3r-4v) and 25 miniatures. Two of them are showing Djami (there is an inscription above the miniature «Khazrát Maulári Djami»), and Yusuf («Kházrát Yusuf alákhbásalám») and belongs to the brush of a Central Asian foreman, while the others are doubtless executed by an Indian artist. There are the headpieces on ff. 112v, 131r, 194r, 195r, 214r, a colophon on f. 215v and the lacunas on ff. 112r, 120r, 138r, 181r, 206v. There is an inscription on f. 215v, probably, of the owner Ibn Mir Ali Kumbadí Kharazi. Cond.: the manuscript is damaged by a bad usage. The first two sheets are of 17th century. The unvan is from another manuscript.

1. THE YUSUF'S PORTRAIT

Mss: 7x13 cm, f. 1r.

In the right half of frontispiece framed with a wide strip with a vegetative pattern Yusuf in green blue muloon clothes and the boots with sharp heels with a flower in his hand and a sword at his belt is shown. There are two green gold bushes till both sides from him.

2. THE DJAMIS PORTRAIT

Mss: 7x13 cm, f. 2v.

There is a mirror recurrence of the background min. 1 on the left half of the frontispiece. In the centre of composition Djami in yellow blue muloon clothes and striped turban is sitting. There is his pupil behind his back. Below two jugs and a tray with two bowls can be seen.

3. ADAM AND THE ANGEL

Mss: 9x15.6 cm, f. 26r.

On the ground designated by the parallel strips of dark grey and white colours, goodly Adam in linencloth from bunches of leaves is sitting under a tree. A white winged flying angel informing Adam about the prospective Yusuf's birth is shown. In the sky a winged head is soaring. Below, two chains of the men in white clothes and turbans are shown in a fine scale.

4. ZULAIKHA IS SEEING YUSUF IN HER DREAM

Mss: 9x15.6 cm, f. 34v.

Zulaikha, having seen Yusuf in her dream, is falling in love with him.