XXXIII. «LAILI WA MAJNUN»

The language is Uzbek. The poem is devoted to the traditional subject, f.: 39-39-31. Ms.: 12x20 cm. The text is written in black Indian ink in loose Nastaliq style with Shikasta elements on the paper from Qoqand. There are poetic fragments highlighted by a gold line. The text is framed by djalda of black, gold, and blue lines. Inner djalda: 6x15.2 cm. Outer djalda: 10.5x18.4. Lines: 20. The binding is cardboard, of yellow colour with three black cartouches «loza» and «tunun» in cinnabar. The dark orange paper is glued up to the inside of binding. Place: Tashkent. There are 11 miniatures dated from the 20th c. They are done in paints and coloured pencils.

1. QAIS AND LAILI AT SCHOOL.
Min.: 6x8.4 cm, f. 2v.
Against the blue background of a school yard, on the left is sitting the bearded teacher in a white turban and grey clothes with outstretched hand. To the right there are two youths. A little lower there are four pupils – three girls and one boy. In the middle of the composition there is an open door.

2. THE FATHER OF MAJNUN AND THE FATHER OF LAILI.
Min.: 6x6.3 cm, f. 10v.
Against the blue background there are seven men in white turbans and clothes of grey, blue, yellow and lilaous colours sitting opposite. To the right there are four black bearded men, and to the left – two men and a youth. The fathers are marked by a special inscription.

3. THE FATHER OF MAJNUN BROUGHT HIM TO MECCA.
Min.: 6x8.3 cm, f. 13v.
In the center of the composition there is a black structure of Caaba encircled by walls. From the right are coming Qais in red clothes and his black bearded father in a white turban and blue clothes. On the horizon is the blue sky.

4. THE MEETING OF MAJNUN AND NAIFAL.
Min.: 6x8.4 cm, f. 23r.
The miniature exposes the meeting of two men in the steppe.

5. THE BATTLE BETWEEN NAIFALS AND THE TRIBE OF LAILI'S FATHER.
Min.: 6x7 cm, f. 24v.
The miniature exposes a scene of the battle. In the foreground are scattered cut heads and bodies of killed horses. In the middle two warriors are coming up each other. One of them has a saber and another is holding a shield. The first is attacking; the second one is defending. At both sides, there are groups of black bearded warriors with moustache.

6. MAJNUN IS LIBERATING THE BIRD.
Min.: 6x6.3 cm, f. 10v.
In the upper sector, on the background of the blue sky there is Majnun in white trousers. He is going to liberate the bird that is in his hands. In front of him is standing the black bearded hunter in a grey robe, blue trousers and high boots. In the foreground, on a lacaous background there is a group of beasts and animals.
7. MAJNUN IS RECEIVING
A LETTER FROM LAILI.
Min.: 6x9 cm, f. 28r.

On a turquoise background, on the right is sitting naked Majnun.
Before him, to the right is standing the bearded man in violet clothes giving the letter to Majnun. Afar, there are high green trees.

8. MAJNUN AND THE HUNTER.
Min.: 6x8 cm, f. 29r.

To the left, below there is naked Majnun sitting. Before him is standing the respectable black bearded man in a white turban and a green robe. In the middle there is an eagle soaring in the air with the bloody hare in claws. On the Majnun’s head there is a birdhouse where are birds sitting with their head seen.

9. SICK LAILI AND THE BIRD.
Min.: 6x5.5 cm, f. 32r.

The miniature exposes sick Laili in a yellow tunic with black sleeves lying on her back under the red blanket leaning on a pillow. In front of her, there is a big bird. To the right is an image of Majnun. On the right silhouettes of two houses can be seen.

10. MAJNUN AT THE TOMB OF LAILI.
Min.: 6x4.5 cm, f. 34r.

The miniature exposes three tombs. Before the front tomb with a white grave stone there is Majnun, leaning.

11. MAJNUN NEARBY THE MOSQUE.
Min.: 6x4.4 cm, f. 36r.

In the center of the miniature, there is a building of the mosque with high white domes and a green minaret with a crescent and red banners with a star and crescent. In the foreground is standing Majnun and behind him the bearded visitor in a white turban and emerald clothes.

Binding.

SEPARETE MINIATURES AND CALLIGRAPHIC SAMPLES

1. THE COMBAT.
Inv. No. 5v. Min.: 10.6x17 cm, fol.: 20x33 cm.

The episode from «Shah-name». Rustam raised his spear at strong Qulun. Date: the 19th c. This and following miniatures on the subjects from «Shah-name» are done in a similar style and present general features of Rustam’s image — in a helmet, with leopard scalp, in caftan from leopard or tiger, armed with a mace with the bull head, a quiver with arrows, etc. In the hilly steppe Rustam mounted the white horse in decorated harness lifted up Qulun in a helmet and blue-orange clothes with a stomach pierced by the long spear. To the left there is a tree. The bushes of flowering grass illuminate not-painted background.

2. THE QITA.
Inv. No. 5v. Djadval: 9x21.5 cm, fol.: 20x33 cm.

On the decorated background there is a sample of the handwriting of Mir Ali Hiravi — the outstanding master in Nastaliq style (the first half of the 19th c.). Beginning of the 20th c.

There are five large-scale lines in Indian ink framed by the cloudy pattern and located on the blue background with a pattern of flowering grass. On the bright yellow background of the space around there are some animal pictures — two flying ducks, the lion hunting for gazelles and two hares.

3. YUSUF AND ANGEL DJABRAIL.
Inv. No. 11v. Min.: 8.8x13.6 cm, fol.: 16x24 cm.

The miniature illustrates the poem «Yusuf wa Zulaikha». Date: the 19th c. Margin: begin 19th c.

The subject and picture duplicate the previous miniatures on the same subject. On Yaqub’s wish, angel Djabrail brought the staff to Yusuf. The wide area of the contouring frame is filled up with a line of hatched patterns in Indian ink on the bronze background where among the floral vegetative ornament are pictures of gazelles, hares, jackal, bear, birds and one hump camel. In the upper margin there are pictures of the lion and fantastic dragon in profile.
4. RUSTAM AND BIJAN.
Inv. No. 15v. Mss.: 10.5x13.5 cm, upper.
The episode from «Shah names» of Firdawsi. Bijan, loving the Afrasiab's daughter, was locked up in zindan (the prison). Rustam released him. Against the brown background, to the right of a black round aperture of the well — zindan, black bearded Rustam in traditional clothes is standing. His right hand is stretched to the chain, hanging on hands and a neck of barefooted and bareheaded Bijan in white-brown clothes, standing to the left of zindan. Behind him is meekly standing bareheaded Manije, the Afrasiab's daughter, in a black dress and brown cape on her head.

5. THE SONS OF FARIDUN.
Inv. No. 15v. Mss.: 10.5x8.8 cm, lower.
The episode from «Shah name» of Firdawsi. The sons of Faridun, Tur and Salim are killing their younger brother Iraj.
On the pale blue ground is lying prostate bareheaded Iraj in a white shirt and light blue trousers with his hands tied in front of the body. To the left from his head, young Tur in a helmet with a red triangular tag, ring-armor, orange trousers and black high boots is sitting on one knee and cutting the Iraj's throat with a dagger. To the right (for the reader) black bearded Salim in a helmet, ring-armor, high boots with a sharp heel armed with a sword, arrows in a quiver and shield, putting his leg on the breast of prostrate man, is lifting the light yellow hexagonal tabbard upwards. To the left there is the third warrior ready to do a favour. The violet turban rolled away downwards.

6. THE QITA' OF CALLIGRAPHER ISMATULLAH.
Inv. No. 15r. Djedavād: 11x20.4 cm, fol.: 20.6x32.5 cm.
The qit'a of calligrapher Ismatullah. Four lines of the verse in Persian are written in large Nasta'ī'līq style. The blank space is decorated with a flower pattern. Above — the small inscription Allahu akbar (Allah is great), below — «bandār husravi udoot panah Ismatullah» (<Ismatullah, a servant of the king, fair defender»).

7. RUSTAM IS KILLING HIS ENEMY.
Inv. No. 16v. Mss.: 11.3x9 cm, upper.
The episode from «Shah name» by Firdawsi. The event exposed in the miniature could not been identified better.

8. KAI-KAVUS IN THE SKY.
Inv. No. 16v. Mss.: 11.2x13 cm, lower.
The episode from «Shah name» of Firdawsi. Wishing the battle with the god, Kai-Kavus on the throne is flying up in the sky on the birds Karkas.
In the dark blue sky bearded Kai Kavus in a brown headdress, mossy-green robe with a striped belt is sitting on a golden hexagonal throne with a cherry seat drawing the bow. On both sides there are pairs vertically fixed to throne's boards with big pieces of meat on them. Below, at a level of throne's legs are flying two big white-beige birds at each, rooped to a throne. The heads of all birds are turned to the centre, towards Kai-Kavus. Below there is a green valley with a small grove on the left slope and a group of observers.

9. THE QITA' OF CALLIGRAPHER MUHAMMAD ALI KHAN.
Inv. No. 16r. Djedavād: 12.6x21.6 cm, fol.: 20.6x32 cm. 1250H/1834-35.
In the centre of the frame there are four lines of the verse in Uzbek written in large Nasta'ī'līq style. To the right in the corner there is a marth. Below there is a signature «Rakami Muhammad Al Khan Ghazi, khokkini Ustranistan» (was written by Muhammad Ali Khan, the ruler of Ustranshan) and date 1250H/1834-35. The blank area is richly decorated by gold and vegetative pattern.

10. AFRASIAB AND SIYAVUSH.
Inv. No. 17r. Mss.: 11x7.6 cm, lower.
The episode reminds the scene of murder of Siyavush.
On a green-blue background black bearded Afrasiab in a golden turban with aigrette and blue-golden clothes is sitting on the white-orange tabbāt. In front of him, Siyavush in white clothes was stricken down on knees with his hands rooped in front of the body. Behind him, the warrior is raising the sword over the captive's bare head shdroop. The ruler on a throne raised up a small black ace in his hand as if going to beat the captive or signing for a headman to begin the execution. In the right upper corner there is a servant.

11. THE QITA' OF ARDALVAYHAB.
Inv. No. 17r. Djedavād: 12.4x21.4 cm, fol.: 21.3x32.5 cm.
In the centre of the frame there are four lines of the verse in Persian written slant in Indian ink in large Nasta'ī'līq style. Two other lines are written in a small script and located vertically. The lines are surrounded with a «cloudy pattern». Below there is a signature - «qutabah Abdalvayhab Khudja Umr».

12. BAHRAM AFTER THE BATTLE WITH THE TURANIANS.
Inv. No. 18r. Mss.: 11x7.5 cm, upper.
The episode from «Shah name» by Firdawsi. The Iranian knight, Bahram after the battle with Turanians is looking for his lish in the battlefield.
Against the green-blue ground three killed bareheaded warriors in coloured clothes are lying on the ground in various poses. Their weapon is scattered over the ground. Bearded Bahram in a helmet with aigrette, in a ring-armour, with a shield and sword, is examining the corpses and weapon a little bending.

13. THE KNIGHT IS LIFTING THE HORSE.
Inv. No. 18v. Mss.: 10.8x13.4 cm, lower.
On a green-blue background the barefooted thick man in orange headdress with black flies, in a short purple robe, is lifting upwards the brown saddled horse by the right hand. On the ground there is a warrior in a ring-armour fallen down from the horse, a helmet and round shield rolled away.

14. THE QITA'.
Inv. No. 18v. Djedavād: 12.2x25.8 cm, fol.: 20.6x35 cm.
There are six lines of the verse in Persian written in large Nasta'ī'līq style on the marble paper. To the right above and to the left below there are triangular head-pieces.

15. RUSTAM AND KAI-KAVUS.
Inv. No. 20v. Mss.: 11x6.2 cm, upper.
The scene from «Shah names» by Firdawsi. Rustam brings a captive to Kai-Kavus.
On the open-air terrace in front of the white marble pavilion with red columns black bearded Kai Kavus in a golden helmet with aigrette and golden-blue clothes is sitting on a hexagonal golden throne with a back and figured legs. Black bearded Rustam in traditional clothes and the bearded captive are standing in front of him. There is a servant behind the ruler.

16. KAI-KAVUS AND RUSTAM.
Inv. No. 20v. Mss.: 11x8.2 cm, middle.
The scene from the «Shah names» by Firdawsi. On the terrace of light terracotta colour on the hexahedral golden tabbāt with figured legs, grey bearded Kai Kavus in a golden helmet with aigrette and white clothes, raising upon his knees, is embracing in traditional greeting with the armed man in similar helmet with aigrette and a purple robe, who respectfully has approached the throne. Standing to the left bearded Rustam in traditional clothes is watching them.

17. THE OFFICIAL RECEPTION.
Inv. No. 20v. Mss.: 11x7 cm, lower.
The scene from «Shah names» by Firdawsi. Donation of elephants at the official reception.
On the open-air terrace in front of the white marble pavilion with golden columns the black bearded ruler in a blue-golden headdress with aigrette and orange-cherries clothes is sitting on the throne. He is talking with a
nobleman in a turban and blue-white clothes standing respectfully in front of him. Behind the ruler there is a servant fanning him. Behind the terrace, on a pistachio background there are three thatoas of dark grey elephants in green red body clothes.

18. THE QIT'A OF CALLIGRAPHER
MEHMAD MUSA.
inv. No. 20: Djashdval: 9.6x18 cm, fol.: 21.6x32 cm.

Four lines of the Persian verse are written in a frame on the cream-coloured paper in large Nasta’liq script. At the head, there is a small inscription - Baisma ushrkhanan (for the Honourd (Allah)). At the foot, there is a signature of calligrapher - Baisma Muhammad Musa Husnyan. In the middle, two lines of the verse are written in small Nasta’liq. The blank area is framed by a black line and decorated with a flower pattern on a gold background.

19. AFRASIAB AND KAI-KHUSRAW.
inv. No. 21v: Mus.: 10.5x8.8 cm, upper.

The episode from «Shah-name» by Firdawsi. Piran introduces Kai Khusrav to Afrasiab. Against the light green background becoming green, black bearded Afrasiab in orange lilac clothes, a gold crown with ageitte and a double strand of pearls on his breast is sitting on the golden robot. Raising his hands up he is examing young Kai Khusrav, whom the commander Piran in white clothes has brought to him.

20. BRINGING OF THE CAPTIVE.
inv. No. 21v: Mus.: 10.4x10.2 cm, lower.

The scene from «Shah-name» by Firdawsi. The episode can not be identified. Against the light blue background becoming a green strip below there is a mounted bearded warrior in a helmet with a red tag, in ring armour and with a long lance at his back. On the stirrup of his horse is hung a human head cut off. Ahead the bare-headed captive in boots is walking roped. Behind the captive’s horse is attached.

21. FOUR LINES OF QIT'A.
inv. No. 22r: Djashdval: 10.6x19 cm, fol.: 19.8x31 cm.

Four lines of the Persian verse are written in large Nasta’liq style on cream-coloured paper. The blank area is framed with a black line and decorated with a flower pattern on a gold background. In the left lower corner there is calligrapher’s signature efficaz.

22. RUSTAM AND THE DIV.
inv. No. 22v: Mus.: 11.2x10 cm, upper.

The episode from «Shah-name» by Firdawsi. Rastam captured one of the divs. Against the background of a light green hill black bearded Rastam, mounted on the sand-beige horse is moosing the big naked orange div dropping on his knees.

23. ZAL AND SIMURGH.
inv. No. 22v: Mus.: 11.2x12 cm, lower.

The episode from «Shah-name». Zal is leaving from bird Simurgh that educated him. In the mountain country with rocks of light and dark brown colour there is a big bird with yellow-orange feathering, a long tail, bent head and white-gold-orange crest and Zal in white clothes and a lilac turban are shown. Below the black bearded man fell down striken by the image of wonderful bird. In the right lower corner there is a bearded horseman biting his finger of surprise. Below – the saddled light yellow horse.

24. THE QIT'A OF
CALLIGRAPHER ALI AL-KATIR.
inv. No. 22r: Djashdval: 5.6x13 cm, fol.: 22x32.5 cm.

The margins are decorated with a marble pattern - abir-balbaka. Four lines of the Persian verse are framed and written slant in large Nasta’liq style. Above to the right inside the triangular insertion there is an inscription – Hiva muza (the same author). Below the signature of the calligrapher – Al-‘abd muizzanah Ali al katir.

25. RUSTAM WITH ENEMY'S HEAD.
inv. No. 23v: Mus.: 11x9 cm, upper.

The episode could not be identified with the text of «Shah-name».
In the desert hilly landscape there is unmounted black bearded Rustam in traditional clothes with the cut head of his enemy in the hand. The headless body of the prostate enemy in white clothes and boots is lying in front of the warrior. To the right can be seen the saddle horse.

26. THE COMBAT OF THE KNIGHTS.
inv. No. 23v: Mus.: 11x10.4 cm, lower.

The episode from «Shah-name». The scene has not been identified.
The miniature exposes a critical moment of the combat of two armed horsemen running in the deserted hilly landscape of a light blue colour. To the right the black bearded warrior in a helmet, orange clothes and mail armour is energetically piercing with his spear the back of bare headed warrior in mail armour, falling down from black and white horse. His helmet and shield fell down on the ground.

27. THE QIT'A OF CALLIGRAPHER
MEHMAD SULTAN.
inv. No. 23v: Djashdval: 12.5x22.2 cm, fol.: 20x30.8 cm.

Within a frame, four lines of the verse in Persian on occasion of the holiday Id, are written slant in large
32. A SAMPLE OF THE CALLIGRAPHIC EXERCISE.

Serif No. 26v. Djadhal: 6.4x13.4 cm., fol.: 20x30.5 cm.

The sample of two lines with letters "xin" and "sou" are written in large Nasta‘i‘iq inside the frame of black lines on the gold background. The margins are decorated with a floral pattern.

33. THE COMBAT OF RUSTAM AND THE KING OF CHINA.

Serif No. 27v. Minz.: 11x14.5 cm., upper.

In the left lower corner of the miniature against the hilly landscape, Rustam in traditional clothes on the purple horse, is wooing the king of China. The head is effaced. Falling down on the ground from the large black elephant. The young servant sitting on the elephant’s neck is turning back the empty hexagonal seat on the orange-narassy body cloth and trials to catch the lap of the falling king. On the ground can be seen the helmet.

34. THE RUSTAM’S BIRTH.

Serif No. 27v. Minz.: 11x3.5 cm., lower.

Rudaba, the Rustam’s mother, could not give birth to the child. Then Simurk suggested Zal that the baby should be taken from the venter by means of Cassearean section. In the above with the claret background, on the red bed with blue and golden pillows the young woman in white clothes is lying with weakly drooped head and hands stretched sideward. Two women in blue and gold-en caps, in cherry-black and cherry-white clothes are standing at both sides slightly bent and taking the baby from the venter of the mother. In the upper left corner above the women the large bird with a long tail is soaring. To the right the grey bearded Zal in a white turban and blue-white clothes is standing, slightly slouched and leaning onto the hock.

35. SURA “FATIKA” FROM KORAN.

Serif No. 27v. Djadhal: 11x16.8 cm., fol.: 20.3x22.8 cm.

Sura “Fatiha” from Koran written in calligraphic Nasta‘i‘iq style and a signature of well-known calligrapher Imad Husayni are glued up onto the dark blue background.

36. BRINGING OF THE CAPTIVE.

Serif No. 41v. Minz.: 11x9.5 cm., upper.

The episode from “Shah name”. The scene has not been identified.

Against the background of a white marble pavement, the black bearded ruler in a crown with aigrette and cherry-green clothes is sitting on the golden-like takht with his hand raised up. In front of him there is a captive in a submissive pose — the barefooted youth in white clothes and turban, with his hands roped in front of the body. Behind him, the bearded man has put his hand on the captive’s shoulder, holding the rope by another hand.

37. THE MEETING OF ZAL AND RUDABA.

Serif No. 41v. Minz.: 11x9.4 cm., middle.

The episode from “Shah name”. To the right, on the arcade of a white marble pavement Zal, in a golden turban with aigrette and a red robe, and Rudaba in a crown with aigrette and green lilac clothes are sitting. Their hands have joined supporting the cup. To the left the two women musicians are sitting in the court yard encircled by embattled wall and playing stringed instrument and drum.

38. RUSTAM IS KILLING THE ELEPHANT.

Serif No. 42v. Minz.: 5.2x11 cm., lower.

The episode from “Shah name”. One of the elephants of Kari Kavan released itself and set troubles. Having heard about it, young Rustam killed the mad elephant at a blow. On the slope of the light green hill under the small tree, young Rustam in a golden-cherry takhtah and lilac clothes is striking with his hand to the head of the elephant. In the neck of rather small, dark grey elephant. The elephant crouched on its forelegs.

39. THE QIT’A OF CALLIGRAPHER MIR ALI HARAVI (?).

Serif No. 41v. Djadhal: 10.5x17 cm., fol.: 21x32.5 cm.

Inside djadhal formed by ornamental strip of 1 cm in size, on a dark blue background decorated by vegetative ornament four lines of the Persian verse are written in large Nasta‘iq on the light brown paper. The blank area is decorated with a gold floral pattern. Above to the right and below to the left there are triangular ornamental insertions covered by gold. There is an applique from coloured fabrics on the margins.

40. THE LOVERS.

Serif No. 33v. Minz.: 8.5x15 cm.

Central Asia, an artist – Ahmad Danish. There is an applique of the poem and floral patterns on the margins. On an open-air white marble terrace with a trellised fence, the on the patterned carpet the beauty in a gold-en cap and yellow golden clothes sitting at the knees of the young man with a small beard, in a golden-light blue robe and white turban. The man by one hand is embracing the beauty and holding the cup in another hand. There are two trays with jugs and pomegranates on the carpet in front of them.
41. THE UNVAN.
Inv. No. 39. Djadval: 17x29 cm, fol.: 19x31.6 cm.

The 19th century. There is a scene from the manuscript in Persian. Inside cartouche instead of basmeha is written «baisma subsanaa» «for the Honoured» (Allah). Within the frame there are five lines written in large Nasta'liq style. In the upper cartouche there are three in middle and two, at each edge, human heads.

42. THE BEAUTY.
Inv. No. 34. Min.: 6.2x10.3 cm, fol.: 21x32.5 cm.

Central Asia. In front of a white pavilion with a dark blue dome the black-hazed beauty in blue-red clothes and a high headdress with aigrette of the same colour is sitting on the dark blue carpet. Her eyes are big and almond-shaped, the eyebrows-arch-shaped. The right hand is raised up to her breast.

43. THE QITA'A OF CALLIGRAPHER SHAH MAHMID.
Inv. No. 34r. Djadval: 8x17.5 cm, fol.: 21x32.5 cm.

The 17th c. Within the frame six lines of the verse in Persian are written slant in large Nasta'liq style on the paper of emerald colour. Below to the right, inside the triangular insertion there is a signature of the calligrapher «qtahba al-abd Shah Mahmud» There are eight lines of the verse written in smaller Nasta'liq style on the margins. The ornamental insertion is between the lines.

44. THE RECEPTION.
Inv. No. 35r. Min.: 13.5x24.5 cm.

The miniature of the Indian school, was torn off from the manuscript and glued up into an album. There is a walled courtyard divided by a golden strip with geometrical ornament into upper and lower sectors. In the upper sector, the king in an orange robe and white turban is sitting under the orange canopy with a purple faredet bulbous-shaped dome set on figured columns. Two grandees are sitting at his back in a row. The heads of all characters are effaced. In the lower sector, on its own turn divided across by a strip, four characters are standing (their postures are not clearly seen because of effacing). The picture in the right sub-sector is unclear – just contours of some dome structure and trees, probably, palm, can be hardly seen.

45. THE QITA'A OF CALLIGRAPHER MAHMID ISHAQ.
Bin Shamsan.
Inv. No. 35r. lower djadval: 7x16.8 cm. Outer djadval: 13x23.4 cm, fol.: 14.8x24.8 cm.

Above within the frame there are four lines of the verse in Persian written slant in large Nasta'liq style on the cream-coloured paper. Below two lines of another verse are written horizontally. In the left corner of the upper verse there is a signature of calligrapher «kataba al-abdl al-muzannab Mahmud Ishaq bin Shamsan».

46. THE QITA'A OF CALLIGRAPHER KHOJDJA YADGAR KATIB.
Inv. No. 36r. Djadval: 12x29 cm, fol.: 28x32.5 cm.

On a light brown background four lines of the verse in Persian are written in large calligraphic Nasta'liq style. The verse glorifies the writing, thanks to which human arts and ideas can be preserved in memory for centuries. Below to the left there is a signature of the calligrapher and the date – 9431/1538-39 written in a headpiece. The blank areas are framed by a floral pattern.

47. THE SNAKE TAMER.
Inv. No. 39r. Min.: 12x16.8 cm, fol.: 21x32.5 cm.

The Indian school. The 18th c. The image of the snake tamer is interpreted close to the image of a hermit. In a bally landscape, intersected a small brook flowing into the reservoir below, the naked youth in a flat turban and a green waistcloth (this figure is effaced) is sitting beneath the tree on the hill and playing the musical instrument. Below there are four snakes rising their heads and listening to the melody.

48. THE QITA'A OF CALLIGRAPHER GUL MUHAMMAD.
Inv. No. 39r. Djadval: 10x22 cm, fol.: 21x33 cm.

The 19th c. In the frame, there are seven lines of the text written in large Nasta'liq style on the cream-coloured paper. At the end, there is a signature of caligrapher «al-muzannab Gul Muhammed» The blank area is framed with a black line and decorated by a floral pattern on a gold background.

49. LAI Hz VISITS MAJNUN.
Inv. No. 47v. Min.: 21x33 cm.

The artist – Ahmad Danish. Central Asia. The 19th c. In the deserted hilly valley, there is a tree with a magnificient crown. To the left, the entrance to the cave at the brook is sitting Majnun in traditional clothes among animals. Below the servant is driving the camel with yellow-red palanquin on its back where can be seen Laili in violet-yellow clothes.

50. THE QITA'A.
Inv. No. 47r. Djadval: 20x33 cm, fol.: 21x33 cm.

The 16th century. In the frame there are four lines of the poem in Persian written in large Nasta'liq style. In the corner and at the middle of margines there are six triangular ornamental insertions. In the insertion on the left, below there is an inscription «Ahmad». The text is framed with a green line. The blank areas are filled up with floral pattern on a gold background.

51. THE FLOWER.
Inv. No. 48v. Min.: 7.5x16.5 cm.

There is a date 12731/1856-57.

On the claret rectangular table with short legs in a yellow figured vase there is a big purple-pink peony, with leaves on the stalk and a bud. Hatches, perhaps, were done to give bulk property to the flower and leaves. On the table, there is a white tcaput with dark blue bordering and two caps.

52. THE FOLIO FROM THE MANUSCRIPT.
Inv. No. 49r. Djadval: 11.2x21.8 cm, fol.: 20x32 cm.

Within djadval there are eight lines of aphorisms in Persian written in large Nasta'liq style. Small gold circles end each sentence. The pictures of birds decorate the margins. This folio and folio Inv. No. 50r were torn or dropped out of the same manuscript.

53. THE FLOWER.
Inv. No. 49v. Min.: 10.7x16 cm.

There is an applique from the paper with «marble» pattern on the margins.

On the light, uncoloured background there is a magnificent bush. Ornamentally arranged large five-parted leaves and bright dark blue flowers with small petals concentrated around the yellow core cover its thin high stalks.

54. THE QITA'A.
Inv. No. 49r. Djadval: 13x22.2 cm, fol.: 20x32 cm.

Four lines of the Persian text are written slant in large Nasta'liq style in black Indian ink. The edges of the text are contoured by a zigzag line. In the middle, to the right there is a distich written vertically in Shikasta script. In the upper right corner there is an inscription «Huvu fataha» («Oil's from winning»), and At the foot – «muva davla ba kom bod» («I wish health and riches»).

55. THE IRIS FLOWER.
Inv. No. 50v. Min.: 9.6x14.7 cm.

In the coloured frame of the paper with «marble» pattern on the margins is a small flower with a gold pat- tern of coloured grass there is a fragment of light yellow, iris branch with two dark violet flowers and dense bud.
66. THE QIT'Â OF CALLIGRAPHER IBADALLAH SIDDIQI

Irr. No. 63r. Inner djadwal: 10.6x19 cm. 
Outer djadwal: 15x23.2 cm, fol.: 19.5x28.8 cm

In the djadwal there are verses in Persian written slant in large Nasta'liq style. Above in the right corner there is an inscription informing that this glorifications is done in honour of ‘bhursaw va subhagaran Sa’d Sulhkanquli Muhammad Bahadur Khan. To the left below there is a signature of the calligrapher done in small Nasta'liq style – «kataba Ibadullah Siddiqi gafoora samawat». The margins of dark blue colour are decorated with a flower pattern (the end of the 17th c.).

67. THE QIT'Â OF CALLIGRAPHER MIR ALI

Irr. No. 119v. Djadwal: 7.5x15 cm, fol.: 20.3x32.8 cm

Four bright lines of the text are located on a light background with a golden pattern of blossoming grass. The text is framed with dark and light blue stripes surrounded by the pattern of small gold crosses.

68. THE POET AND HIS BELOVED

Irr. No. 316/2 Min.: 7.8x10 cm, fol.: 9x18.5 cm

The poet mentions king Sulaiman and div Ahram. The Indian school. The folio is torn off from «Divan» by Hafiz Shirazi.

On the open-air terrace in front of a white marble pavilion, the half-naked black bearded man in a small round cap and orange trousers is sitting on the wide bed. He caught the edge of dark blue blossoms of the young woman, reclining opposite him. Her breast is decorated with pearl necklaces and the hands – with the bracelets. Nearby the young woman is sitting the maid with a translucent veil on her face also touching the blossoms of the woman. In one of the windows of two small side annexes of the pavilion can be seen the head of a peep-

69. THE ILLUSTRATION TO THE COLLECTION OF POEMS BY AMIR KHURSAW

Irr. No. 316/1v. Min.: 15.5x27 cm

The folio is pulled out or lost from «Divan» by Amir Khurasan (inv. No. 2267).

The scene is located in two sectors: the upper and the lower. In the lower sector, in front of two tents there are two women with children. To the left, the woman in a white headdress with two sharp tops and rose-yellow-blue clothes is sitting on the ground with the child on her knees. To the left of her there is a teenager outstretching his hand, as if addressing to his mother with some request. Below to the right there is another group – the young woman in a similar headdress and green-light-blue clothes, with a long vesel in her hand is standing, stretching out another hand over the boiler set on the fireplace. Nearby the boiler, the boy stretched his hand to the mother, as if demanding something. To the right of the tent the teenager has run up to the man carrying firewood on his back. Below, the big basins, kham are placed on the ground. Two bales in striped covers are located beside. Above can be seen the herd grazing. The horseman in a crown and green-red clothes approaches the old shepherd leaning on the stick. On the high horizon there are three tents.

70. THE FOLIO FROM THE MANUSCRIPT OF «DIVAN» BY AMIR KHURSAW

Irr. No. 316/1r. Djadwal: 9.3x16.6 cm, fol.: 15.5x27 cm

The folio is pulled out or lost from «Divan» by Amir Khurasan (inv. No. 2267).

Inside the djadwal, 16 lines of the verse of Amir Khusraw are written in Nasta'liq style. The margins are decorated by drawings.
THE MINIATURE ART OF THE 20th CENTURY
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E. Gyal, Sh. Shoyaqubov.

FORTUNE OF MINIATURE PAINTING IN THE FIRST HALF OF THE 20TH CENTURY

The 20th century became a difficult and at the same time very dynamic period in the development of the miniature painting. By the beginning of the century only in Bukhara the masters of calligraphy and book illumination had remained. Meanwhile, none of them painted the miniatures. The only exception was uto Poche (Saliddin Podsh McB), a life jeweler, who independently studied the art of calligraphy and miniature painting. As the miniaturist he started his creative work from the second half of the 1920s. However, the new society did not need the tradition he had preserved and Podsh McB became the last master whose creative work had completed the late medieval period in the art of the miniature. The altered social background – dynamic development of new ideology and new forms of art, particularly, the painting aimed to realistic reflection of the world and disappearance of the manuscripts caused gradual oblivion of the book miniatures.

However, the miniature escaped the fate of becoming the forgotten relic. The interest to the miniature has been growing in frames of new Europe-oriented culture. The miniature in a line with traditional Uzbek applied arts, modern European forms of avant-garde – cubism, fauvism, expressionism, futurism, impressionism and others became an intuitive source for the artists in their searches for the ways of national art formation. The reminiscences of the medieval miniature can be revealed in the art of many masters representing the avant-garde in the Uzbek painting of the 1920s – Usto Mumin (A. Nikolaev), O. Tetenov, A. Iskrov, A. Volkov, U. Taniqshibov and others. The miniature drew the interest of the artists not only by its specific formal features such as exquisite drawing, conditional forms, absence of perspective and stepped structure of the pictorial area, decoratively solved local colour and captivating rhythm creating almost meditative moods – but by spiritual atmosphere, which in visible images transmits the culture of the Orient, mysterious and so full of invitation.

Usto Mumin. «Aurar musicians». 1924. Word, tempera. 48 cm x 55 cm.

Usto Mumin, perhaps, was the most consistent adherent of the miniature painting. Exactly in the 1920s, he created his best works, which belong to the treasury of the world art – «Springs», «Aurar musicians», «The boy in a fur cap», «Friendship. Love. Eternity», «Overlord». These works in full extent reflect the stylistic searches of the artist. Meanwhile, creative interpretation of the miniature canons combines with aspiring to catch the magic atmosphere of the Orient. Each action in his canvas is appreciated as a sacred ritual and intimate sigh calling to meditation. The best works of A. Iskrov («Oriental cafe», 1924-25) were created in the same period. Like Usto Mumin, he synthesized the miniature with a technique of the Russian icon painting. The stylistics of the miniature found its reflection in the art of O. Tatenov, who used in his canvas a conditional drawing and decoratively interpreted colour («Quaidiy», 1919).

However, the creative searches becoming a feature of the art culture of Uzbekistan in the 1920s – early 1930s, have been seen abandoned. Already since the second half of the 1930s, the pressure against the avant-garde had become stronger. Enthusiasm for the miniature stylistics, its «decorative conditionality» was labeled as a mistake, and the pictures with decorative element – as «a parody of the Soviet reality». The miniature, to which the artists turned in their searches for the national painting form, had a received a brand of «anachronism of formalism», which should not distract «straight realistic foundations of the Soviet painting art». Anyway, if at the first stages the problem how to synthesize the traditional art culture of the old, passing century was being discussed, in a course of time it became obvious that the national school had chosen the way neglecting traditions of native ancient culture.

A new stage in development of the miniature painting was connected with the outstanding artist in monumental painting, the National Artist of Uzbekistan – Chinghiz Akhmadov. In 1944-1947, he had done the monumental wall-painting in the lobby of the theatre named after A. Navoi that was built by the famous architect V. Shevchuk. They became the first frescoes in the art of modern Uzbekistan and were done under formative influence of the miniature painting style. The allegoric female figures symbolizing four arts – music, dance, poetry and painting were located in the lobby on the first floor. The second floor was decorated by four paintings on the subject of A. Navoi’s poems – «Firdad and Shirin», «Seven planets», «Iskander-nurnes» and «Lalib and Majaun». The artist kept two-dimensional principle of pictorial area and gave prior attention to decorative style. The gynae carving performed by the best masters from Tashkent, Samarkand, Bukhara and Qoqand frames the painting panels. In general, the murals fill up the interior of the theatre with atmosphere of lyricism accordant to the poems of the great poet Navoi.

The wall painting of Ch. Akhmadov having suddenly become famous caused a sharp interest. Some in admiration compared them with «revived miniature» (B. Weinman), the other criticized a return to the art of

A. Iskrov. «Oriental cafe». 1914 - 1921. Oilwood, tempera, gil. 64.5 cm x 79.5 cm.
«The feudal past». Anyhow, Ch. Akhmarov remained true to himself — his wall-painting, graphic and painting works of the following years are full of poetic of the Oriental miniature (the panel in the Museum of Ushagbeg, Samarqand, 1944; a cycle of frescoes at the Institute of Oriental Studies, Tashkent, 1968-69, frescoes in the «Yulduz» restaurant in Samarqand, 1972; the pictures «Young Nains» (1968), «Ali Shor Nains with disciples» (1968), «Cup-bearer» (1970), etc.). By a style and theme, these works contrast sharply with general tendencies of painting works of that period. They reconstruct the world of fairy tale and dreams where there is not time but just eternity and beauty, purity and harmony. Under influence of Ch. Akhmarov many artists of the republic gradually turned from literal vision of the nature, in its primitive and literal understanding.

Turning to the heritage it had involved also the book graphics. In the 1940s-50s, the National Artist of Uzbekistan Isakorov Khamza worked. He widely used the classic oriental ornament and stylistics of the oriental miniatures in the book illustration. Richness and expressiveness of ornaments featured his art style and it was logic that among the books he illustrated was classic oriental literature — works of I. Siro and Al-Bezuni, lyrics of Ali Shor Nains and works of Arief along with the world poetry.

Ch. Akhmarov. «Eshbire and Dilron at hunting». 1944 - 1947. Wall painting, tempera, 220 cm x 330 cm.

Another bright page in the history of the miniature of the 20th century is connected with the perfect graphic artist Talman Muhammadov (worked at the end of the 1960s — first half of the 1970s). For his short life, the artist had created a direction in the Uzbek book graphics on the basis of heritage of the medieval miniature painting. Having been perfectly educated in the traditions of the realistic school he was captivated by the miniature and understood that new horizons of his work would be closely connected with it. His illustrations to «Uzbek folklore» had brought fame to the young graphic artist. Later he illustrated the books «Adventures of Nasreddin Ahmad», tales «Tahir and Zuhroo», «Farhad and Shirin», «Zamrud and Qimmat», «Three strong brothers» (all — at the beginning of the 1970s) and many others. The features of his art style were expressive accuracy of drawing and laconic compositions without redundant details — the artist could catch essential features of a subject. Another mark of his works is ironic approach to his characters and soft humour (logically, for several years he had worked for the famous satiric magazine «Mishitim»).

REVIVAL OF LAQUER MINIATURE

In the 1950s, around Ch. Akhmarov had been forming the affinity group aiming to revival of traditions of the oriental miniatures and ornamental art. Among them — Dj. Khakimov, the National Master of wood painting, artists N. Khomlov, Sh. Muhammadjanov, A. Qumburov, G. Kamalov, A. Yusufzheva, M. Saibaldieva... In 1978 on the initiative of N. Khomlov at the Association of Folk Art Masters «Usto» founded at the Association of Artists of Uzbekistan was established the experimental scientific-production studio of the art painting in order to preserve, develop and revive different fields of the national art. Ch. Akhmarov headed the studio. The members of the studio had focused on the lacquer miniature. The polemic whether this field of art existed in Uzbekistan earlier or not (the museum collections have preserved just medieval manuscripts with ornamental bindings from paper-maché, so-called sijid or raghulsan) had been drowned in dynamic development of the lacquer miniature.

The first steps were active enough. In 1981 at the Republican Art College named after of P. Beksnev (now, the Republican Art College) the faculty of the lacquer miniature was opened and headed by Victor An. In 1982, the Uzbek artists visited Palekh, world known Russian center of the lacquer miniature. The experience of the Russian masters became extremely useful for the artists of Uzbekistan as both the Russian lacquer miniature and the oriental book miniature in spite of different cultural traditions, have many common features of style, interpretation of pictorial space and colour symbolism. Even the technique of tempera painting used by the Russian artists, which inherited methods of the icon painting and folk split partly, in many ways, was identical with practice of medieval miniaturists of the Orient. It is worthy to be noted that creative contacts of the Uzbek and Russian colleagues had already existed in the 1950s, when the Museum of Arts of Uzbekistan invited the artist I. Chepurin from Palekh for training of young masters in technological secrets of the lacquer painting. In the 1960s, these contacts gave more serious results — in the republic was growing the galaxy of miniaturist and a new branch of the painting art was born — the lacquer painting, which involved many young artists just starting their way in art. The lacquer painting is intended, mainly, for decoration of small caskets, pen-cases, powder-boxes and wall panels made of paper-maché.<br>

K. Alimov. «Dancers». 1937. Paper-maché, tempera, lacquer. 32.5 cm x 21.7 cm.

R. Pulater. «Ornamental compositions». 1998. Lacquer, paper-maché, pigments, lacquer, leaf-gold. 26 cm x 18 cm x 7 cm.