



ACADEMICIA
**An International
 Multidisciplinary
 Research Journal**
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.00981.2

**ABOUT THE WORKS OF “KHAMSA”, IN PARTICULAR, THE
 MINIATURES OF A.NAVOI’S “KHAMSA” EPICS**

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ABSTRACT

Eastern classical literature cannot be imagined without miniatures. Decorating the manuscript with miniatures in accordance with the content of the work has become a tradition. In the miniatures of the works of art, the events of the work are explained and interpreted by means of images [1]. A miniature artist is an artist who gives life to colors [2, p. 40]. In the East, miniature originated and developed as part of medieval fine art. In the Iranian peoples it appeared in the pre-Islamic period.

KEYWORDS: *Hayratul-abror, Farhod and Shirin, Layli and Majnun, Sab'ai Planet, SaddiIskandari and Lisonut-tayr. Mujahideen, Badi'uzzaman, Timurids, Abu Ali ibn Sina, Ulugbek, Nizami, Khusraw*

INTRODUCTION

Several experts were involved in the creation of the manuscripts: paper cutter, calligrapher, muzahhib (gold solver), lavvoh (annoying titles and tables), artist, painter, and sahhof (cover). The value of manuscripts is determined by the quality of various ornaments on paper, ink and especially calligraphy. Naturally, the manuscripts, skillfully crafted by a few artists, were ordered only by wealthy people and were bought for big money, and gold, along with jewels, was considered a treasure trove.

“During the IX-XIII centuries, the peoples of the Middle East, Iran, Azerbaijan and Central Asia have been in close contact with each other. Cities such as Baghdad, Sheroz, Tabriz, and Samarkand were centers of culture and development, and were known throughout the world for their outstanding scientists, poets, and centers of science and culture” [3, p. 19].

In the middle Ages, the development of literature, science and art reached its peak in the East. Many unique manuscripts have survived since that time. Their uniqueness lies in the fact that these manuscripts were prepared by skilled calligraphers and scribes, and skilled artists drew miniatures on the manuscripts in accordance with beautiful artistic ornaments, borders, and the plot of the text. The important thing is that at that time all inks and paints of different colors were made from natural products. This is probably why such unique manuscripts still retain their quality to this day. Here we explain below what the miniature itself is.

“Miniature is one of the most complex decorative elements of the manuscript, along with calligraphy, page decoration, and cover decoration. The main purpose of the miniature was to explain the content of the text and, in general, to decorate works of a secular nature. Mostly works of prose, poetry, historical chronicles are miniature” [3, p. 19]

By looking at the period in which the miniatures were drawn, we can also learn about the culture of that period. Considering this, we can say that; there are schools of miniature that reflect the unique culture of each nation. Examples include miniature schools in Arabia, Iran, Turkey, Azerbaijan, India, and Herat. All of these schools have a special significance and still retain that importance to this day.

In the IX-X centuries the art of painting and miniature existed. Written sources contain information that the walls of the palaces and houses of the rulers were decorated with portraits. At that time, the artist Abu Nasr bin Arron had painted a portrait of Abu Ali ibn Sina. This information means that there was a fine art in the IX-X centuries. By the time of Timur and the Timurids, the art of painting developed. This can be seen in the battalion compositions on the walls of the palace near Samarkand, built by Temur, and in the fact that the walls of the observatory built by Ulugbek contained images of natural landscapes.

With the Renaissance in the fine arts of the Middle East, miniature art also flourished. Miniature flourished mainly in the direction of book graphics.

Miniature became one of the main genres of Iranian fine art by the Middle Ages. With the emergence of the tradition of Khamsanavism, miniature work also became a tradition for them [4, p. 231].

These are miniatures starting from Nizami's “Khamsa”. Sometimes several miniatures are made on an event or plate from the Nizami Five and this analysis has formed a certain tradition [4, p. 236]. For example, in Nizami's epic "Khusraw and Shirin" from 1384 to the beginning of the XIX century, 126 miniatures were made on the plate where Khusraw saw Shirin bathing in spring water [5, p. 127-133]. Among them, the paintings drawn in the early XV century, regardless of the stylistic differences of each artist, have the following aspects that are mandatory for these miniatures [2, p. 50]:

- A certain position of Khusraw on horseback is that the hand must go towards the face and put its fingers on the lips;

- The condition of combing the hair of the dessert while sitting in the water;
- Sweet horse grazing in the distance;
- A tree full of bows and arrows;
- Shirin's dress, hat, and boots tucked away on the water's edge.

Regardless of the city in which it was created, the fact that the participants are repeated in this way shows that they have formed a tradition of compositional construction on the same theme, writes Muqadima Ashrafi in her book. The Samarkand miniatures on the same theme (p. 41b) [6] can be attributed to the above idea, and according to tradition, the usual pattern of heroes and objects is completely repeated. Only the differences in this are reflected in the uniqueness of the image of the characters, in the plates of nature that carry them in their arms.

There are three types of miniatures in the manuscripts of Nizami's "Khamisa":

1. Miniature - illustration.
2. Miniature - interpretation.
3. Decorative miniatures (frontispis, under the rosin or miniatures at the end of the manuscript) [5, p. 13].

The first two rounds play an important role in the interpretation of the miniature work. While a miniature-illustration is more of an interpretation of a plate, an interpretive miniature serves to explain the text of a work of art and absorb it into the reader. Because in these miniatures the main focus is not on the plate itself, but on the general idea of the work, its generalization. In Oriental miniatures, the generalization of the idea of a work of art, its expression through symbolism, is of paramount importance. As a result, the "pursuit of meaning" of poets and artists has intensified [9, p. 231]. For example, KhusrawDehlavi in the epic "Majnun and Layli" Majnun meets his father in the desert. The artist depicted the meeting in the garden in his miniature [9, p. 170]. Such inconsistencies between the text and the miniatures can be found even in the miniatures of Nizami's "Khamisa" [5, p. 32-35].

It is known that Movarounnahr has long been a center for compiling and collecting books. The famous Samanid library described by Ibn Sina alone testifies to the rich tradition of collecting books and preserving them in this country [2, p. 10].

Until the 15th century, the collection of mostly scientific literature was a priority. Only from the 15th century onwards gradually the collection of manuscripts of poetic complexes decorated with miniature paintings began to dominate.

At the beginning of the 15th century, the magnificent miniatures of Junaid painter Sultani, who was educated by the Baghdad artist Shamsiddin, showing the sources and styles of Samarkand miniatures, have come down to us. Miniatures by JunaidSultani for the Khamisa ofHodjaKirmoni in Baghdad in 1396 (London, British Library), a shining example of the Baghdad style of painting in the late fourteenth century. The landscapes and palaces in these works served as the basis for the painting of the 15th century [2, p. 14].

It is also known that the miniature depicting Ulugbek's hunting trip from his time to the present day is kept on a separate sheet in 1946 at the Frira Art Gallery in Paris and published in 1969 in

the magazine *People of Africa and Asia* by G.A.Pugachenkova. According to G.A.Pugachenkova, this miniature was created in 1441-1442 and depicts a clear historical landscape - Ulugbek, his 4 wives, sons Abdulatif and courtiers. The compositional structure of the work and the depiction of the characters show that this miniature was originally a complete double-edged sword - the right side of the diptych that has survived to the present day, if derived from the essence of the text at the bottom of the page; it was designed to decorate the manuscript of the lyrical epic of Khusraw and Shirin. If we recall the opinion of the Samarkand state that Ulugbek was devoted to the poet Nizami, we can conclude that this miniature decorated Nizami's epic "Khusraw and Shirin", writes Muqaddima Ashrafi in his book [2, p. 14].

In Eastern poetry, it is well known to us as a literary method that two heroes know or fall in love with each other through a picture. The heroes of Firdavsi, such as Farhod, Shirin, BahromGor, Som, Nizami, Amir HusravDehlavi, AlisherNavoi, are also known or loved through the image copied from the living image [2, p. 37].

These miniatures, designed for Nizami's "Khamsa" in 1446-1447, give a broad idea of the role of the Samarkand school in solving various topics, in the interpretation of the interior of the palace, landscapes, images of people and animals [2, p. 48]. 5 paintings decorated the epic "Khusraw and Shirin", 3 miniatures "Layli and Majnun", 7 miniatures "Haft Paykar", 3 photos "Iskandarnoma". Nizami's favorite miniatures for "Khamsa" are "Khusraw's Seeing Shirin in the Bath", "The Battle of Layli and Majnun Tribes", "Majnun Among the Animals in the Desert", "Bahrom in the Palace with One of the Beauties", "Alexander the Great's Visit", Alexander and the Mermaids and etc [2, p. 49]. All the illustrated copies of Nizami's "Khamsa" contain miniatures on the above themes.

In the composition construction based on ragns, we can see the method of emphasizing the color orange - in the miniature "The madman exchanges his clothes and his horse for captive oxen". Below the hill on a light purple background, which occupies almost the entire composition, is depicted a shepherd tying Majnun and the oxen with a horse in the background. The left part of the composition is occupied by a madman in a blue dress and a shepherd in a sloppy dress [2, p. 53]. To the right is a white horse with an orange saddle. The orange color of the saddle is repeated in the lining of the garment that Majnun offers to change, in a small sack hanging from the shepherd's waist, then as if this color is scattered, the very small echoes of the grass covering the hill begin to resound in the delicate lines on the hill. Colors served as one of the main tools of compositional construction for this great artist.

The image at the beginning of the text of the Samarkand manuscript "Khamsa" is also made in the traditional style. The twin is based on an unbiased theme - the "Palace Feast" - / 1 = b - 2 = pages / theme, with servants carrying tables full of treats to the left of the diptych, a group of young guests standing guard; on the right is a picture of a ruler, musicians, and guests sitting with their beloved under an umbrella. The events take place in front of the palace, in a courtyard lined with energetic bricks and luxuriously decorated walls [2, p. 55].

Nizami's painting "BahromGor in the White Castle with the Princess" [6] based on the manuscript of "Khamsa" copied in 1446-1447 gives a good impression of how the interior of the buildings of the Samarkand school was solved.

Miniatures of the Ulugbek period are distinguished by a unique solution to the image of natural landscapes, architectural monuments, characters. Samarkand artists are not interested in large-scale depiction of architectural buildings from afar. We see the opposite in the miniature “In front of the Majnun Kaaba” [6] based on the manuscript of Nizami's “Khamisa”+ copied by Herat artists in 1445-1556. Artists from Samarkand emphasized only the vertical and horizontal aspects of the building, depicting everything symmetrically through the planes. The trunks of the people are also placed vertically, which is proportional to the vertical lines of the buildings and trees [2, p. 59].

Here is some information about KamoliddinBehzod, one of the most prominent artists of that period.

KamoliddinBehzod was born in 1455 in Herat to a family of craftsmen. His interest in painting and painting awakens in him very early, and MawlanaMirak takes him as an apprentice. MawlanaMirak was also a book illustrator. KamoliddinBehzod returned to Herat in Tabriz in 1522-1524 and worked there until the end of his life. Behzod fights for the works of great poets; miniature compositions depicting hunting scenes; illustrations, portraits worked. He decorated Saadi's “Boston”, “Gulistan”, Nizami's “Khamisa”, KhisravDehlavi's “Khamisa”, Sharafiddin Ali Yazdi's “Triumph of Timur”, AlisherNavoi's epics with his miniature compositions. The portraits of Navoi, Jami, Hussein Boykaro, and Shaibanikhan by KamoliddinBehzod symbolize the artist's maturity in this art. The following is information about some manuscripts of “Khamisa” epics by KamoliddinBehzod.

The British Museum has five paintings by NizamiGanjavi in one of his “Khamisa”. (The rest of the pictures in the book do not belong to Behzod's pen.) [13, p. 92] This copy of Nizami was copied in 1442 and contains four paintings by Behzod, executed in 1493, and was one of his first royal works. All of them have Behzod's signature. This copy of “Khamisa” has a picture of Layli and Majnun's love in the madrasa.

Another copy of Nizami'sKhamisa, which is on display in the British Museum (according to Martin), contains 16 paintings by Behzod. This copy is the signature of Jahangir Sultan (1605 - 16270) of the Baburi dynasty, and it is noted that the paintings were mainly made by Behzod, MawlanaMirak and Qasim Ali [13, p. 99].

There are also paintings by Behzod in the epic “Layli and Majnun” by Amir KhisravDehlavi, which are kept in two copies in the Saltikov-Shchedrin People's Library in Leningrad. In one of the manuscripts (inv.№395) two of his paintings are elegantly executed: one depicts the time of Layla and Majnun studying in a madrasa, which was done in 900-1495 [13, p.105]. On page 23 of another manuscript (inv. № 394) there is a photograph of Behzod depicting Layla and Majnun in the desert [13, p. 108]. The four paintings in Amir KhisrawDehlavi'sKhamisa, copied by Muhammad ibn Azhar in 1485, belong to Behzod. This painting was published in 1912 in Munich by the Swedish orientalist F.R. Martin [14, pp. 9,16,18,21].

Another copy of Nizami'sKhamisa manuscript, kept in the British Museum, contains masterful drawings by MahmudMuzzahib, a student of Behzod from Kamolid.

Below are some of the manuscripts of the Khamisa epics, which contain photos and miniatures. According to NaimNorkulov and IlyasNizomiddinov's book “Plates from the History of Miniatures”, a total of 10 miniatures were drawn on the Khamisa epics of KhojuKirmani,

NizamiGanjavi and Amor KhusrawDehlavi. The most miniature and illustrated Khamsa epics are in the manuscript of NizamiGanjavi'sKhamsa epic. It is obvious that NizamiGanjavi's "Khamsa" was one of the most popular works of any period.

Moreover, from the process of studying historical manuscripts, it can be understood that Herat was generally a group of skilled craftsmen, artisans, architects, calligraphers, painters; has become a place of great personalities whose names still remain in history. As Zahiriddin Muhammad Babur said, there was no city in the world like Herat. The person who led Herat to this level was HazratAlisherNavoi [15, p. 42]. It is very fair to say about this in "Boburnoma": "I do not know Alisherbek as a coach and a cover for all seasons and all professions. UstazKulmuhammad and Sheikh Noyi and HusaynUdiykim were sozdasaromad, who developed and became famous with the upbringing and strengthening of the bey. Master Behzod and Shah Muzaffar became world famous due to the efforts and efforts of the bey in the image. It's good that so many people have succeeded in the world".

There are a number of miniatures of Navoi's manuscripts, which are found in the world's manuscript collections.

Navoi'sKhamsa, copied in 1591, contains a number of miniatures, but they are more elaborate [16]. Nevertheless, Khamsa is significant for its closeness to the time of writing and for its non-traditional writing [4, p. 236].

The epic "Farhod and Shirin" from the manuscript of Navoi "Khamsa", copied in 1824 by the decree of the Khan of Kokand Amir Umarchan, also includes a miniature depicting Khusraw seeing Shirin bathing in the spring water [17, p. 275]. In the East, when illustrating works of art with miniatures, it was not considered important that the picture corresponded to the text of the work. This is probably due to the fact that stereotypical compositions can more widely express the literary tradition" [5, p. 29].

In 1983, on the basis of the fund of the Hamid Suleymanov Institute of Manuscripts (now in the Oriental Studies University of the Academy of Sciences of Uzbekistan), MuhammadjonHakimov wrote in his book "Description of Manuscripts of Navoi Works" that there were three miniature manuscripts of Navoi epics.

1. Manuscript "Khamsa" inventory number 2630-I contains 18 miniatures. The photos do not have the artist's signature. According to the palaeography of the manuscript and the method of processing the miniatures; it is a product of the Bukhara school of miniatures of the XVI century [14, p. 9]. A unique copy of the work adorned with exquisite calligraphy, book and miniature art. At the end of the Khamsa epics, the Lisonut-tayr was added, and the date of copying was recorded at the end of each copy. Hayrat al-Abrar consists of 46 pages, starting from page 1b and ending on page 46a, written in the month of Muharram 23 (Hijri 22 March 1579). Layla and Majnun consist of 40 pages, starting from page 47b to page 86b and copied in 1 Rabiul-Awwal (April 28, 1579 AD) in 987 AH. Farhod and Shirin consisted of 65 pages and ranged from page 87b to page 151a and were written on Saturday (June 27, 1579 AD) before the 2nd Friday of 987 AH.

Sab'aiSaiyyar was written on 50 pages and from 152b to 201b and on 25 Muharram 258 AH (March 12, 1580 AH) and finally SaddiIskandari wrote 79 pages from 202b to 280a AH, 988 AH 2 Rabiul-Awwal Muharram (1520 AD). April 26). The scribe who copied the manuscript

mentions his name as Abdulwahhab al-Khajazi, Ibn AbulmakarimAbdulwahhab, Abduwahhab. Hence, it is clear from these signatures that the full name of the secretary was Ibn AbulmakarimAbdulwahhab al-Hijazi. According to the narration of al-Hijazi in the name of the scribe, we can say that this manuscript was copied in Hijaz. Secretary al-Hijazi must have taken the ratio for a reason, probably because he was in Arabia. The book marks of the copy show the features of Central Asia on the cover, paper, letters and other symbols in comparison with the 16th century manuscripts in the fund of the Institute of Manuscripts. Therefore, according to preliminary inspections, the copy was copied in Bukhara.

There are four different stamps on the finished page of each work in the manuscript. These should be the personal seals of the people who kept the manuscript.

At all times there are also races. However, the words poygir were erased on some pages at the time of reading the manuscript, as the poygir was placed very under the border.

The manuscript used *novvotrang* (like *sweet crystal*), a thin, shady, quality paper made in the East. Copied in a small, elegant Nasta'liq letter. The text is written in black ink, the headings are written in red (red) ink. The text on each page consists of 25 lines with four columns. Occasionally there are slashes (four lines in a row).

The copy is artistically highly embellished. It reflects all the achievements of the Bukhara manuscript of the XVI century. On pages 1b - 2a the text is arranged in two columns, surrounded by patterns with golden water and various colors, flowers are drawn. It made up a unique, wonderful twin. There is a gold plate at the beginning of each piece. Each of them has a different look and does not look like each other at all. An elegant gold table is drawn for the text. The copy contains 18 miniatures in accordance with the plot of the epics.

This copy is a unique source for studying the texts of the Khamsa epics and the influence of the Khamsa plots on the development of miniature art in Central Asia in the 16th century.

Original, leather, embroidered, lid cover. Some sheets were repaired once.

Number of sheets - 280 (vv. 1b - 280a). The size of the text is 13x23. The size of the manuscript is 21x32.5.

Bibliographic information: M.Hakimov. "Khamsa" dynasty - "Science and life", 1980, issue 7, pages 18-19; That author. Copies of Navoi "Khamsa" in the fund of the Institute of Manuscripts of the Academy of Sciences of the USSR. - Literary heritage. 17. Tashkent, 1981; R.Hidoyatova. Navoi's works - in miniatures. - "Art of Soviet Uzbekistan", 1980, No. 9, pages 16-17 [16, p. 118].

2. There are some miniatures in Navoi "Khamsa", inventory number 2752, copied in 1591, but they are more elaborate [16]. One of the oldest and most revered, but inaccurate, tried-and-true copies. The beginning and end of the manuscript have been dropped.

At the end of the saga, after 290 interests, the position of the six pages alternates. At the end of the epic "Saddilskandariy" the text is interrupted by 174 bytes.

The history of the copying of the manuscript comes only at the end of the epic Hayratul-abror. Subsequent works in the copy do not make history. The location of the secretary and bookstore is also unknown. According to MuhammadjonHakimov, the book was probably copied in Bukhara.

Because the style of writing of the copy is very similar to the style of other manuscripts copied in Bukhara in the second half of the XVI century. An independent poetic dictionary was written by an unknown person in the margin of pages 202b, 203a, and 203b of the manuscript. The dictionary is called “NisobiNavoi”. This small dictionary of 76 verses is of great linguistic significance, as the Persian meanings of the old Uzbek words found in Navoi's works are explained in poetry.

Not all the pages of the manuscript show a rug, which was hidden during the repair. Leaky, thick Oriental paper.

The text of the copy is written in black ink, the captions are written in red (crimson) ink. Clear and fluent, elegantly copied in a beautiful *nasta* letter. Each page has four columns of 22 rows. At the beginning of each epic (vv. 42b - 43a, 107b - 108a, 151b - 152a, 211b - 212a) there is a space for double editing, ie 10 bytes of text are written in the middle of these pages, leaving a blank space. The text on the pages was written according to the rules, and the table and column rows were not drawn. There are 3 miniatures (vv. 56b, 78a, 90a) on the epic "Farhod and Shirin". Unfortunately, the artist's work was not completed in these paintings, and several pages were left blank for drawing (vv. 54a, 264b, 268a). wanted to destroy. However, this work was left in the hands of the miniature artist, and did not pass into the hands of the tablet.

The first, a curly, patterned, ornate cover. The faces of the patterns were given gold water, which they spilled.

The manuscript was tried, the pages were moved, many pages fell from the beginning (Chapter 15 of Hayrat al-Abrar), and two pages fell from the end.

Once the copy has been repaired, most of the sheets are thinly glued to the edges and margins. Number of pages - 296. Text size - 11x20. The size of the manuscript is 16x17 [19, p. 120]. Nevertheless, Khamsa is significant for its closeness to the time of writing and for its non-traditional writing [4, p. 236].

3. The next manuscript we have studied is the manuscript of Navoi “Khamsa”, which is now kept in the Museum of Literature named after AlisherNavoi of the Republic of Uzbekistan, copied in 1824 by the decree of the Kokand khan Amir Umar Khan, his epic Farhod and Shirin is also given a miniature depicting Khusraw seeing Shirin bathing in a spring [17, p. 276]. In the East, when illustrating works of art with miniatures, it was not considered important that the picture corresponded to the text of the work. This is probably due to the fact that stereotypical compositions can more widely express the literary tradition” [5, 29]. We will cover this in more detail in later chapters. Now we need to give a little information about the paintings on the epics of AlisherNavoi, composed by Hamid Suleiman. “The paintings in the album based on AlisherNavoi's epics are among the classic examples of the Theurian period art, which reached the stage of high development in Khorasan and Central Asia in the first half of the 15th and 16th centuries. These paintings were created as illustrations for the epics of *Hayratul-abror*, *Farhod and Shirin*, *Layli and Majnun*, *Sab'ai Planet*, *SaddiIskandari* and *Lisonut-tayr*. The painter, Dost Muhammad, and Mahmud belong to the mujahideen.

The photos included in the album include AlisherNavoi's Khamsa Manuscript for Badi'uzzaman in 1485 in Herat (Bodleian Library of Oxford Dorulfunu, № 287, 317, 339,408), Navoi College in Paris between 1525 - 1527 were taken from the manuscripts of separate epics copied in the

first half of the twentieth century (Oxford dorulfunu's Bodleian Library № 318, 340, Paris Milly Library, Suppl. Terc 996, Windsor Palace Library MS 65) [19, p. 120]. In the introduction to the album that says. Below is a list of photos included in the album:

1. The number of miniatures of different names in the manuscripts of the Oxford Dorulfunu kept in the Bodleian Library is 24.
2. There is a copy of the manuscript kept in the library of the Windsor Palace, which is only 16.5x24 cm in size, and on page 36a there is a miniature of the king's conversation with the imam in the bathroom.
3. 4 miniatures with different names are drawn on the copy of the manuscript kept in the National Library of Paris.

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