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Dear Authors:-

Dr Oysara Madalieva, Dr Feruza Djumaniyazova

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‘Ali Shīr Navā’ī’s Kulliyāt Copy Of Paris

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Abstract

Experts believe that the Paris copy of ‘Ali Shīr Navā’ī’s kulliyāt (collections) was based on a college manuscript compiled during the author’s lifetime. The fact that the Paris version of the poet’s kulliyāt (collection) does not include the prefaces *Maḥbub al-qulub* and *Khazā’in al-ma‘ānī* from the author’s works supports this idea. The titles and miniatures in this kulliyāt of manuscripts, drawn in a way unique to almost every century, are in harmony with the subtleties of 16th-century book art.

Keywords: ‘Ali Shīr Navā’ī, kulliyāt (collection), manuscript, literary genre, epic, divan, ghazal.

1. INTRODUCTION

Nizamiddin Mir ‘Ali Shīr Navā’ī (1441–1501) is one of the leading poets not only in the history of Uzbek literature, but also in the history of Oriental literature. *Ilk divan* and *Āqqoyunli mukhlislar divani* composed by his contemporaries and admirers; *Badāyi ‘al-bidāya* and *Nawādir al-nihāya*, *Khazā’in al-ma‘ānī* and “Divani Fāni” in Persian, which contain almost all of his poems, were copied from the eyes of the poet. The existence of manuscripts to this day is an important source in the study of the evolution of the Navā’ī Poetry Laboratory. To date, various studies have been conducted on these manuscript divans [1]. Some of the oldest copies of the poet's divans have been published in facsimile form [2].

The word kulliyāt [كلیات] is Arabic and means “assembled” “collection” and has been used in Oriental literature for many centuries [3]. “kulliyāt is a complete, complete collection of works of a poet or a writer on one cover. At the end of his life, ‘Ali Shīr Navā’ī (1441–1501) compiled a kulliyāt of his works and included only 26 works in Uzbek. ‘Ali Shīr Navā’ī colleges formed in the following centuries are not so perfect. However, they are considered to be inaccurate because they contain the major works of the poet in the “Dictionary of Oriental Sources” (*Khazā’in al-ma‘ānī*, *Khamsa*, *Lisān al- ṭayr*, *Maḥbub al-qulub*) [4].

2. THE MAIN FINDINGS AND RESULTS

M. Hakimov (1935–2001): “The highest type of Oriental book work is kulliyāt” and states the following rules of its structure: the kulliyāt consists of only one manuscript, regardless of its size and dimension; the manuscript contains almost all or the main part of the literary heritage of only one poet or writer; it includes not only one type of that poet or writer, but several types, for example: lyrical, epic, prose, scientific heritage; the works included in the composition of the kulliyāt are placed in a certain order; no matter how long it takes for the manuscript to be written, only one secretary will copy it from beginning to end.

In the catalog “Description of manuscripts of Navā’ī’s works” five manuscripts are scientifically described under the name of kulliyāt [6. 17-39]. According to M.Hakimov’s above description of the kulliyāt, only one of them can be a kulliyāt, as the remaining four manuscripts contain eleven works by

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Navā'ī. In our opinion, it is preferable that subsequent studies describe them under a different name (e.g., collection). In the "Introduction" to the catalog, the author has the same views [6. 6]. Manuscripts of 'Ali Shīr Navā'ī's works face the same problem in other catalogs. For example, Shadi Aydin (Şadi Aydın) also described some manuscripts belonging to the foundations of the Islamic Republic of Iran, which contain six works, under the name of the kulliyāt. [8]

To this day, several copies of 'Ali Shīr Navā'ī's kulliyāt. are kept in world funds. Topkapi Library of Navā'ī kulliyāt, a copy kept in the Revan Fund (№ 808) 901 / 1496–1497 - copied by Darvish Muḥammad Tāqī during the author's lifetime [7]. The kulliyāt includes 26 works by Navā'ī in the Turkish language.

The Paris copy of the Navā'ī kulliyāt yat was copied by 'Ali Hijrānī in Herat in 930–933 / 1525–1527 and is now housed in the National Library of France. According to M. Hakimov, the library was divided into two parts by the library staff in order to make it easier to use.

'Ali Hijrānī is one of the major representatives of the Herat calligraphy school, which lived in the late fifteenth century and the first half of the sixteenth century. Ghiyās al-Din Khondamir (1475, Herat - approx. 1535, Gujarat) recalls that 'Ali Hijrānī was one of the famous calligraphers who worked in the Navā'ī library: "Mawlana Hijrānī is one of the most famous Nasta'liq writers, and sometimes he writes poetry" [10].

In terms of content, this kulliyāt is almost identical to the copy of Darvish Muḥammad Tāqī. It is known that this copy, which is considered to be composed by Navā'ī 's musannif, does not include the preface to *Khazā'in al-ma'ānī* and the product of the last years of the poet's life *Maḥbub al-qulub* attached to *Khazā'in al-ma'ānī*. This is explained by the fact that they were written after the kulliyāt was formed. In our opinion, Ali Hijrani, copying from the Navā'ī kulliyāt in 1525–1527, did not include these two works in keeping with tradition.

The two volumes consist of a total of 876 pages and include 26 works by Navā'ī. In the center of page 2*a* of the copy there is a circular ornament (frontispis) with the names of Navā'ī's works. Thus, this frontispis also acquired the appearance of a spherical table of works. It mentions the following works.

List of works in the Paris copy of 'Ali Shīr Navā'ī kulliyāt

№	Name of the work	Size
Suppl. turc. 316 (Volume 1)		
1	*Munājāt*	3 folios (2*b* – 4*a*)
2	*Arba'in*	3 folios (5*b* – 7*a*)
3	*Nazm al-javāhir*	8*b*–18*a*
4	*Sirāj al muslimin*	3 folios (19*b*–21*b*)
5	*Nasāyim al-muḥabbat*	133 folios (22*b*–154*a*)
6	*Lisān al- ṭayr*	59 folios (155*b*–193*a*)
7	*Ḥayrat al-abrār*	43 folios (194*b*–236*b*)
8	*Farhād va Shīrīn*	62 folios (237*b*–298*b*)
9	*Layli wa Majnūn*	39 folios (299*b*–337*a*)
10	*Sab'a-yi sayyār*	54 folios (338*b*–391*a*)
11	*Sadd-i Iskandarī*	78 folios (392*b*–469*a*)
Suppl. turc. 317 (Volume 2)		
12	*Khutba-i davāvin*	5 folios (2*b*–6*a*)
13	*Gharā'ib al-ṣghar*	68 folios (7*b*–74*a*)

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14	*Nawādir al-shabāb*	63 folios (75*b*–137*б*)
15	*Badāyi' al-wasat*	64 folios (138*b*–*201a*)
16	*Fawā'yid al -kibār*	67 folios (202*b*–268*b*)
17	*Mizān al-avzān*	8 folios (269*b*–276*b*)
18	*Muḥākamat al-lughatayn*	9 folios (277*b*–285*b*)
19	*Khamsat al-mutaḥayyirin*	16 folios (286*b*–301*b*)
20	*Majalis al-nafa'is*	28 folios (302*b*–329*b*)
21	*Tarikh-i anbiyā*	25 folios (330*b*–354*b*)
22	*Tarikh-i muluk-i ajam*	16 folios (355*b*–370*b*)
23	*Waqfiya*	8 folios (371*b*–378*b*)
24	*Ḥālāt-i Sayyid Ḥasan*	4 folios (379*b*–382*b*)
25	*Ḥālāt-i Pahlavān Muḥammad*	5 folios (382*b*–386*a*)
26	*Munshaāt*	20 folios (387*b*–406*a*)

The kulliyāt is copied from 18-25 lines in a small, beautiful Nasta'liq letter of the Herat school of the XV-XVI centuries. The title and other important words are highlighted in red, burgundy, blue, green, and gold. *Khazā'in al-ma'ānī* divans, *Khamsa* epics and other poetic works are copied in four columns, the columns are included in blue and gold tables. There are notes in the margins of some pages (3: 24*b*, 31*a*, etc.).

At the beginning of each work, the title is embellished with a combination of gold and other different colors [Note: The title of this work has not been developed due to the fact that the manaqib of *Ḥālāt-i Pahlavān Muḥammad* (382*b*) is attached to the last page of the manaqib of *Ḥālāt-i Sayyid Ḥasan*.] The first part of the collection (Suppl. Turc. 316) is elegant on pages 169*a* (*Lisān al- ṭayr*), 268*a* (*Farhād va Shīrīn*), 350*b*, 356*b* (*Sab'a-yi sayyār*), 415*b* and 447b (*Sadd-i Iskandarī*) miniatures are available.

These miniatures, which are considered to be the highest examples of Timurid art, reflect the following: 1. Sheikh San'an is in front of the house of a beautiful Christian woman (169*a*). 2. Shirin went to see Farhod digging a ditch (268*a*). 3. Bahrom Gor and his relatives are hunting (350*b*). 4. Bahrom Gor next to the princess in the black castle (356*b*). 5. Alexander's battle with Darius (415*b*). 6. Alexander and his army in the Mediterranean (447*b*) [11].

H. Suleymanov (1910–1979) writes that the authors of these miniatures caused a great deal of controversy among Kyunel, Martin, Blosche, Sakisyan, Shchukin, and other scholars. In particular, Shchukin says that in the first picture there is a clear continuation of the traditions of the Herat school, and in the second there is the influence of the Safavid style. According to the scholar, in the image of Bahrom Gor depicting the hunting scene, King Ismail (1502–1524) and the young prince Tahmasp (1524–1576) were depicted. He says that the paintings "Bahrom Gor near the princess in the black palace" and "Alexander and his army in the Mediterranean" were painted by Bekhzod's student, the Khorasan artist Shaykhzoda, and "Alexander's war with Darius" by Behzod. Bloshe says that the miniatures "Sheikh San'an in front of the house of a beautiful Christian woman" and "Bahrom Gor and his relatives are hunting" belong to Behzod, and the painting "Bahrom Gor in the black palace next to the princess" belongs to Mirak's brush. Sakisyan suggested that the miniatures "Sheikh San'an in front of the house of a beautiful Christian woman" and "Bahrom Gor next to the princess in the black palace" were painted by Herat artist Mahmud Muzahhib [11].

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H. Suleymanov said: “These miniatures belong to artists who lived in the late 15th and early 16th centuries. Although the kulliyāt was copied during the Safavid occupation of Khorasan, it is an example of Timurid manuscripts”[11].

3. CONCLUSION

Also, a thorough study of these manuscripts reveals not only the literary and artistic environment of the period in which they were created and copied, but also the history of books, the development and perfection of miniature art. The reason is that Navā’ī kulliyāt of Works, regardless of when and in what composition it was copied, reflects the high taste and level of book art, as well as the most beautiful examples of miniature art of the peoples of Central Asia and the Middle East. This is important not only because it brings together almost all of the poet’s works, but also because the sources express the aesthetic pleasure of the people of the period in which they were written over the centuries.

The Paris version of ‘Ali Shīr Navā’ī’s kulliyāt shows that in publishing modern collections of the poet's works, which have left a great treasure in the history of Uzbek language and literature, it is possible to draw on past experience in ensuring the literacy of the text and the artistic silence of the book.

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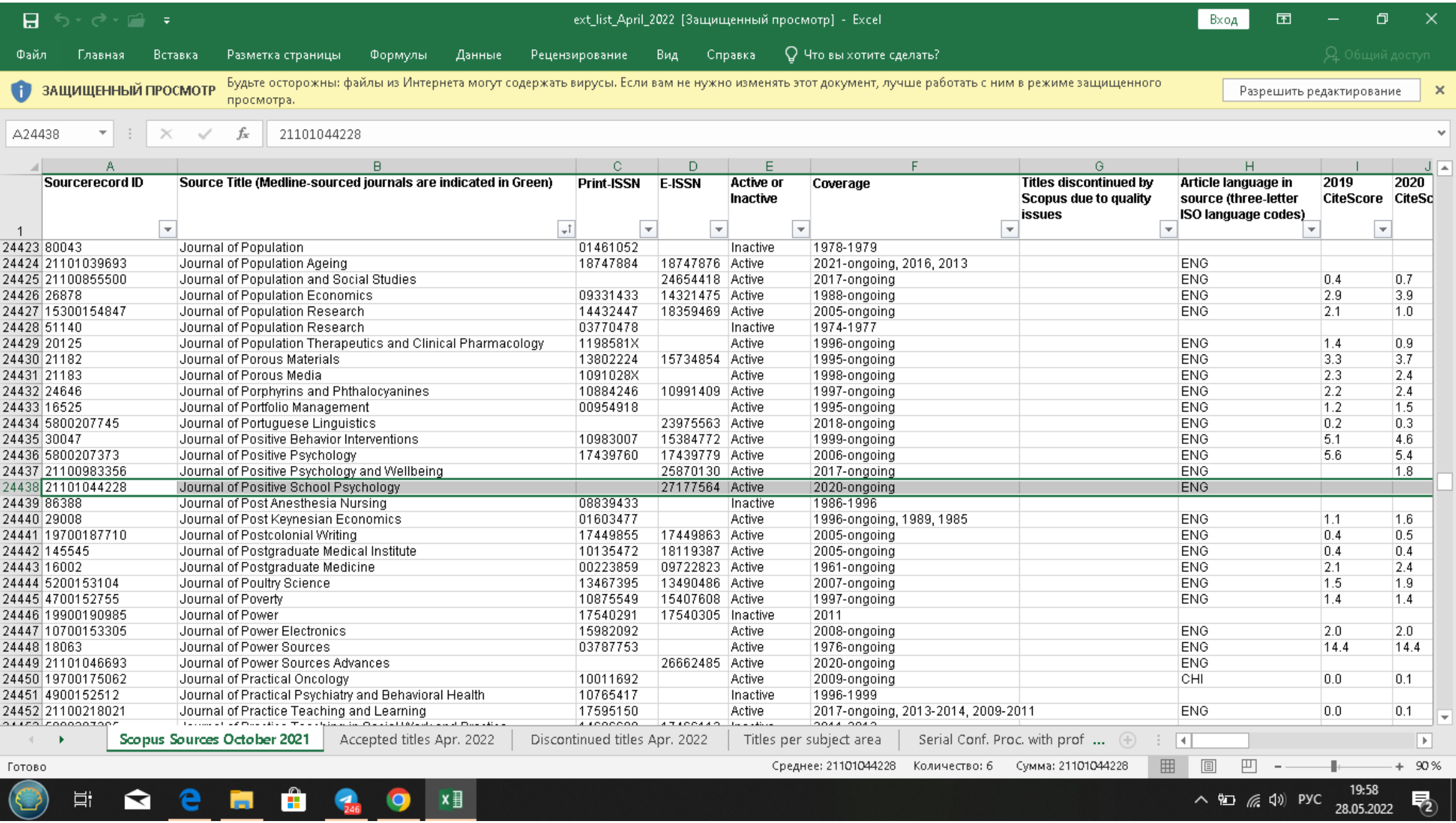
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