



 Research Article

CLASSIFICATION OF MANUSCRIPTS OF NIZAMI GANJAWI'S WORKS AT THE BIRUNI INSTITUTE OF ORIENTAL STUDIES OF THE ACADEMY OF SCIENCES OF UZBEKISTAN

Journal Website:
<https://theamericanjournals.com/index.php/tajssei>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Submission Date: December 05, 2023, Accepted Date: December 10, 2023,

Published Date: December 15, 2023

Crossref doi: <https://doi.org/10.37547/tajssei/Volume05Issue12-08>

Salimakhon N. Eshonova

Senior Research Fellow, Phd, Head Of The Department Of The Classical Literature Biruni Institute Of Oriental Studies Of The Academy Of Sciences Of Uzbekistan

ABSTRACT

The article deals with the place of the great thinker Nizami Ganjawi (1141-1209) in classical literature, and also examines the works that form the basis of "Panj Ganj". The compositional characteristics and classification of works created on the basis of the Khamsa tradition are presented. Manuscripts of Nizami Ganjawi's epics held in the library of the Biruni Institute of Oriental Studies, copies of translations into Uzbek, as well as commentaries written for some epics are investigated. They are classified according to the quantitative, codicological and paleographic aspects of the Institute's collections. The results of this article will serve as a source for scholars dealing with the sources of Nizami Ganjawi's epics, commentaries and Uzbek translations in identifying manuscripts at the Biruni Institute of Oriental Studies.

KEYWORDS

Nizami Ganjawi, Panj Ganj, Khamsa, Khamsa tradition, epic, Biruni Institute of Oriental Studies, manuscript, scribe, commentary.

It's not easy to stay in this arena,

To strike a paw to Nizami's paw.

Alisher Nawai

INTRODUCTION

The spiritual roots of the culture of the Uzbek and Azerbaijani peoples have been revived since time immemorial. Today, friendly relations between the

countries of Uzbekistan and Azerbaijan are reaching a new level. Literary ties between these two peoples have continued for more than half a millennium. The

commonality in the field of classical literature undoubtedly complemented each other in the development of this field. This was even reflected in the celebration of the anniversaries of two great poets. Indeed, 2021 has become a year of double anniversaries. In Uzbekistan and Azerbaijan, the 880th anniversary of the birth of Nizami Ganjawi, and the 580th anniversary of Alisher Navai, the great figures of the Turkic world, the luminaries of our classical literature, are widely celebrated, and their literary heritage is promoted. The works of these two poets have received a worthy place in the world's collections. In particular, the collections of the Biruni Institute of Oriental Studies in Tashkent, Uzbekistan contain a number of manuscripts of the works of Nizamiddin Abu Muhammad Ilyas ibn Yusuf ibn Zaki ibn Muayyad Ganjawi (1141-1209).

It is known that Nizami's heritage was greatly influenced by poets such as Firdawsi (935-1020), Qatron Tabrizi (11th century), Sanai Ghaznavi (d. 1131), Fakhriddin Gurgani (11th century), as well as historians such as Tabari (839-923). Nizami loved to read Firdawsi's Shahnama; hence his epics Khusraw wa Shirin, Haft Paykar, Iskandarnama were written as epics about love affairs and love adventures, as in Shahnama. Therefore, Makhzan ul-asrar (Treasure of Secrets; 1176), Khusraw and Shirin (1181), Leili wa Majnun (1188-89), Haft Paykar (Seven Beauties, 1196) and Iskandarnama (1191-1202) which came to us from Nizami's literary heritage Khamsa, which includes the epic Panj Ganj (Five Treasures), later served as a source of creative inspiration for a number of poets. In the literature of the peoples of the East, he formed the basis of the novel and had a great influence on the development of epic writing. Khusraw Dehlawi (1253-1325), Lutfi (1366-1465), Durbek (14-15th centuries), Haydar Kharezmi (14-15th centuries), Qutb Kharezmi (14th century), Jami (1414-1492), Gadoyi (15th century)

About 20 poets and thinkers, such as Atoyi (15th century), Sakkoki (15th century), Alisher Navai (1441-1501), tried to "strike to Nizami's paw." In literature, their epics, created after the Nizami, are divided into three groups by number [26]:

1. Those who followed all 5 epics in Khamsa;
2. Those who replied to some epics in Khamsa;
3. Those who replied to one epic of Khamsa.

The Poets who Followed all 5 Epics in Khamsa. Khusraw Dehlawi was the first poet who followed Nizami's Khamsa in Persian. He wrote Matla ul-Anwar (Place of Light), Khusraw wa Shirin, Majnun and Layli, "Oyina-i Iskandariy" (Mirror of Iskander), Hasht Bihisht (Eight Paradises) in 1299-1302 and thus laid the foundation for the tradition of "Khamsa" [24; 26].

The epics of the poet Jamali, who lived during the times of Amir Temur (1336-1405; reigned 1370-1405) and Shahrukh Mirza (1377-1447; reigned 1409-1447) was called Tuhfat ul-abror (Gift of Good People), Mehru Nigor, Makhzun wa Mahbub, Haft Awrang (Seven Thrones). The title of the 5th epic is unclear, but it is believed to be a response to the Iskandar.

Ashraf Marogi, another poet who lived during Shahrukh's time, wrote his epics Minhoj ul-Abror (The Path of Good People, 1428), Riyaz ul-Ashiqin (The Garden of Lovers, 1432), Ishqnama (1438), Haft Awrang (Seven Thrones, 1440), interpreted in the style of Zafarnoma (1444).

And Abdurahman Jami wrote Tuhfat ul-ahrar (The Gift of Good People; 1481), Subhat ul-abror (The Rosary of Good People; 1482), Yusuf wa Zulaikha (1483), Leyli wa Majnun (1483), adding Solomon and Absol and Silsilat uz-zahab (The Golden Chain) to his epics such as Khiradnomai Iskandari (The Wisdom of Alexander;

1483), and created Haft Awrang (Seven Thrones). However, at the end of his work, the poet called this “Panj-Ganj” complex Khiradnomai Iskandaria, so he is also classified as Hamsanawis [26].

All these authors wrote their works in Persian.

By the 14th-15th centuries, creative potential in the field of literature began to be measured by the ability to write a worthy response to at least one of the Khamsa epics, and this became a unique phenomenon in the history of classical literature. The tradition of “Khamsachilik”, established in Turkic literature by Qutb and Haydar Khorezmi, found its perfection in the work of Alisher Navai. Five epics written by the Great Navai in the Turkic language are Khairat ul-Abror (Reverence for good people; 1483), Farhad and Shirin (1484), Leili wa Majnun (1484), Sabai Sayyor (Seven Planets; 1484) and Saddi Iskandari (Alexander’s Wall; 1485) [1].

Those who replied to some epics in Khamsa. Katibi Turshizi from Nishapur (d. 1434) by Gulshan ul-Abror (Garden of good people), Leili wa Majnun, Bahram and Gulandom, Abdullah Khatifi (lived 1445-1521), nephew of Abdurrahman Jami, by Leili wa Majnun, Khusraw wa Shirin (1490), Haft Manzar (Seven Landscapes), in the style of Temurnama, Badriddin Hilali from Astrobad (d.

1529), Sifat ul-ashikin (Qualities of Lovers), Leili and Majnun are among the Khamsa writers with their epics.

Osafi Hiravi, Nargisi, Foni, Giyasiddin Sabzavori, Fasih Rumi, Sayyid Qasimiyir wrote on Nizami’s Makhzan ul-asrar, Sheikh Suhaili, Ali Ohi, Khoja Imad Lori, Zave Kazi, Khoja Hassan Khizrshahi wrote on Leili wa Majnun and “Khamsa”, and hence are the authors who wrote a response to one epic of Khamsa [26]. In particular, in response to the work Makhzan ul-asrar, Fani wrote Masdar ul-asrar (Source of Secrets) in Persian, Haydar Khorezmi Gulshan ul-asrar, Khoja Maqsad ul-atvor, Qasimi Majmaul Akhbar, and thus created Turkic epics. Qutb Khorezmi translated the thinker’s epic Khusrav wa Shirin into Turkic and completed it in his own way. Yusuf Sinon Garmioni (1371-1422), a sheikh of poets during the reign of the Turkish Sultan Murad II (1404-1451; reigned 1421-1444, 1446-1451), translated this epic into Ottoman Turkish. Ogahiy (1809-1894) made a prose translation of Haft Paykar into Uzbek [2: 113-115; 3:11-19; 7; 26; 27].

MAIN PART

There are 58 manuscripts of Nizami Ganjawi’s works at the Biruni Institute of Oriental Studies in Tashkent (36 in the Main Collection, 21 in the Hamid Suleymanov Collection, 1 in the Doublet Collection).

No	Name of the work	The number of the manuscripts in the Main Collection	The number of the manuscripts in the Hamid Sulaymanov Collection	The number of the manuscripts in the Doublet Collection
1.	Khamsa-i Nizami	14	4	1
2.	Muntakhab Khamsa Nizami	2	–	–
3.	Khulosa-i Khamsa	4	–	–

4.	Makhzan ul-asror	4	6	–
5.	Khulosa-i Makhzan ul-asror	1	–	–
6.	Khusraw wa Shirin	2	4	–
7.	Layli wa Majnun	-	3	
8.	Haft Paykar	2	-	–
9.	Iskandarnama	5	4	–
10.	Khirdadnama-i Iskandari	1	-	–
11.	Sharafnama-i Iskandar	1	-	–
12.	Total	36	21	1

The institute also has commentaries on some of his works and translations into Turkic [4; 5; 6].

No	Author	Work	Collection and the number of the MSS	Language
1.	Muhammad Mahmud Balkhi maruf Karkhi	Sharh Makhzan ul-asror	Main Collection, 3	Persian
2.	Muhammad Riza mirab Agahi	Haft Paykar Turki	Main Collection, 1	Turkic
3.	Muhammad Nasir ibn Sultan Sufyan Qurayshi	Sharh Iskandarnama Nizami	Main Collection, 1	Persian

Looking at the manuscripts, we see that they were copied by skilled scribes, artistic bindings were made, the inner cover was decorated, epics were separated with elegant titles, and unique miniatures were created that corresponded to the title of the epic. The institute contains 19 copies of Nizami Ganjawi's manuscript Panj-Ganj. 14 of them are held in the Main Collection, 4 in Hamid Sulaymonov Collection, 1 in the Doublet Collection [14; 15; 16]. According to paleographic characteristics, some manuscripts date back to the 16th, 17th, and 18th centuries, and some date back to 1483-1886. They are copied by scribes such as Ali ibn Lutfullah, Arab Muhammad ibn Muhammad Ghazi, Bakijan ibn Mulla Fulad Bukhari, Muhammad ibn Sadridin ibn Amirullah, Tufan Urmani, Muhammad Murad Katib, Mir Said Muhammad, Khoja Ahmadshah, Sheikh Kabir ibn Sheikh Muzaffar, Khoja Giyasiddin Muhammad, Abdurai Darvesh Muhammad ibn Darwish Jalal. The oldest copy of the work dates back to 888/1483, it is held in the Main Collection under number 4301 and in the Hamid Sulaymanov Collection under call number 1850, in both of which the name of the scribe is not mentioned.

No	Name of the work	Collection and the call number of the MS	Name of the scribe	Date of copy	Number of the folios
1.	Khamsa-i Nizami	Main Collection, № 8882	---	XVII	282
2.	Khamsa-i Nizami	Main Collection, № 10128	---	XVIII	340
3.	Khamsa-i Nizami	Main Collection, № 4301	---	888/1483	376
4.	Khamsa-i Nizami	Main Collection, № 4327	Ali ibn Lutfullah	968/1561	269
5.	Khamsa-i Nizami	Main Collection, № 5041	Arab Muhammad ibn Muhammad Gazi	1041/1631	289
6.	Khamsa-i Nizami (Panj Ganj)	Main Collection, № 5352	Boqijon ibn Molla Fulod Bukhari	1044/1630	346
7.	Khamsa-i Nizami	Main Collection, № 2327	Muhammad ibn Sadriddin ibn Amrulloh	10 Rabi I, 1071/13 November, 1660	294
8.	Khamsa-i Nizami	Main Collection, № 662	Tufan Umrani	1075/1664	332
9.	Khamsa-i Nizami	Main Collection, № 187	Muhammad Murad Katib	1076/1665	155
10.	Khamsa-i Nizami	Main Collection, № 778	Mir Said Muhammad	1091/1680	351
11.	Khamsa-i Nizami	Main Collection, № 11122	---	1110/1698	218
12.	Khamsa-i Nizami	Main Collection, № 9360	---	1223/1808	338
13.	Khamsa-i Nizami	Main Collection, № 4279	Khwaja Ahmadshah	1239/1823	297
14.	Khamsa	Main Collection, № 3481	Khwaja Ahmadshah	1239/1823	350
15.	Khamsa	Hamid Sulaymanov Collection, № 409	Shaykh Kabir ibn Shaykh Muzaffar	XVI	444
16.	Khamsa-i Nizami Panj Ganj	Hamid Sulaymanov Collection, № 1850	Khwaja Ghiyaseddin Muhammad	888/1483	210
17.	Khamsa	Hamid Sulaymanov Collection, № 3139	Abduroi Darweesh ibn Darweesh Jalal	1301/1883	384

18.	Khamsa	Hamid Sulaymanov Collection, № 165	---	1304/1886	368
19.	Khamsa-i Nizami	Doublet Collection. № 1460	---	1049/1639	270

Each epic in the manuscripts of Nizami's Khamsa in the Main collection no. 4293, 8882, 9360, 4279, 3481 and in the Doublet collection no. 1460 is separated by unique and elegant titles, and in manuscript no. 662 there are 27 miniatures corresponding to the content of the epic in addition to the titles.

This collection contains 2 copies of Khamsa-i Nizami, abridged from the epic Khamsa in the form Muntakhab (Abridged), they were copied in 1036/1626, 1215/1800 [16].

№	Work title	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Muntakhab Khamsa-i Nizami	Main Collection, № 4293	Shahabiddin Ahmad al-Bakharzi	Safar, 1036/September 1626	132
2.	Muntakhab Khamsa-i Nizami	Main Collection, № 2900/VI	---	1215/1800	8

Also, in this Collection there are 4 copies of the manuscript entitled Khulasa-i Khamsa-i Sheikh Nizami Ganjavi (Summary of Khamsa by Sheikh Nizami Ganjawi) (No. 8293/IX, 3048/VII, 1424/II, 575/IV), and given a brief description of the content of five epics [7; 19]. The colophon of the manuscripts gives the dates 1086/1675, 1096/1685, 1217/1803, and some of them were copied by scribes named Qadir Khan ibn Muhammad Salih and Ibad Khudaydad. Folios 1a-3a of the manuscript No. 1424/II contain the contents of the work.

№	Work name	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Khulasa-i Khamsa	Main Collection, № 1424/II	---	1086/1675	197
2.	Khulasa-i Khamsa	Main Collection, № 3048/VII	Qadir Khan ibn Salih	1096/1685	54
3.	Khulasa-i Khamsa	Main Collection, № 575/IV	---	1096/1685	32
4.	Khulasa-i Khamsa	Main Collection, № 8293/IX	Ibad Khudaydad	1217/1803	128

The institute's library also contains individual copies of the Khamsa epic. This also shows the special interest of readers in Nizami's epic Khamsa.

It is known that Makhzan ul-asrar was dedicated to the Ghaznavid ruler Fakhriddin Bakhromshah (d. 1220/1225; reign 1160, 1162, 1165/67-1220/1225). The work was inspired by the work of Sanai (d. 1131) Hadiq ul-Haqiqat (Garden of Truth), it consists, in addition to the introduction and conclusion, of 20 chapters, and also contains 20 stories associated with each chapter [7]. The work reflects important socio-political, moral and educational problems of the period in which

the poet lived. In total, there are 10 copies of this epic in the institute's library, of which 4 are in the Main Collection of the institute (No. 2694/X 7036/VIII, 8165, 8997), 6 in the Hamid Sulaymanov Collection (No. 46, 52/I, 56/I, 2071/III, 2097, 2545/I) [11;12]. Manuscript No. 2545/II if the Hamid Sulaymanov Collection contains Khusraw wa Shirin and the manuscript No. 52/II contains Iskandarnama. Based on the paleographic characteristics of some manuscripts, it can be assumed that they date back to the 16th -17th centuries. Their colophon mentions that some цўқлқ were copied in 974/1566, 1073/1662, 1219/1804, 1323/1905 by scribes such as Umar ibn Hussein, Wali ibn Ahmad, Qutbuddin Muhammad.

№	Work name	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Makhzan ul-asrar	Main Collection, № 8997	---	1073/1662	54
2.	Makhzan ul-asrar	Main Collection, № 8165	---	XVII	86
3.	Makhzan ul-asrar	Main Collection, № 7036/VIII	---	---	152
4.	Makhzan ul-asrar	Main Collection, № 2694/X	---	---	5
5.	Makhzan ul-asrar	Hamid Sulaymanov Collection, № 46	---	XVI	78
6.	Makhzan ul-asrar	Hamid Sulaymanov Collection, № 2097	Umar ibn Husain	1073/1662	56
7.	Makhzan ul-asrar	Hamid Sulaymanov Collection, № 56/I	---	1219/1804	69
8.	Makhzan ul-asrar	Hamid Sulaymanov Collection, № 2071/III	---	1323/1905	87
9.	Makhzan ul-asrar, Khusraw wa Shirin	Hamid Sulaymanov Collection, 2545/I, 2545/II	Wali ibn Ahmad	1219/1804	156
10.	Makhzan ul-asrar, Iskandarnama	Hamid Sulaymanov Collection, № 52/I, 52/II,	Qutbuddin Muhammad	974/1566	140

In the Main Collection of the institute there is also a copy of the Khulosa-i Makhzan ul-asrar which represents the summary of this epic, held under no. 1937/II [18]. There are also 3 copies of the commentary of Muhammad Mahmud Balkhi maruf Karkhi (inv. No. 39, 2882, 1940/I) to this epic [4].

Khusraw and Shirin, the second epic of Nizami's Khamsa, was written at the request of the ruler of Iraq, Togrul III (1169? -1194; reigned 1176-1194). The work was written under the influence of the epic of the Persian poet Fakhreddin Gurgani Vis and Romin. Although the summary of Nizami's epic Khusraw wa Shirin is based on a true story, it depicts the heroism of the characters, who are historical figures walking the path of love, but in fact expresses the soul's yearning for God. Among the Persian epic writers, it stands out for its harmony and high skill in structure and artistry [7].

The institute's collection contains 6 copies of this epic. 2 of them are kept in the Main Collection under no. 4317, 9700, 4 of them are in the Hamid Sulaymanov Collection under No. 803, 3609, 4272/I 2545/II (together with Makhzan ul- asrar) [20; 21]. The manuscripts were copied between 899/1493-1219/1894. Based on the paleographic characteristics of the manuscript under No. 4272/I, we can say that it dates back to the 15th century. The epic Layli wa Majnun also originated from here. Manuscripts no. 9700, 4317 are decorated with an elegant frontispiece ornament.

№	Work name	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Khusraw wa Shirin	Main Collection, № 9700		899/1493	60
2.	Khusraw wa Shirin	Main Collection, № 4317	---	1219/1804	230
3.	Khusraw wa Shirin	Hamid Sulaymanov Collection, № 4272/I		XV	110
4.	Khusraw wa Shirin	Hamid Sulaymanov Collection, № 3609	Said Murtaza ibn Sayyid Qasim Husaini al-Bukhari	28 Rabi al-awwal 1038/ 25 November, 1628	219
5.	Khusraw wa Shirin	Hamid Sulaymanov Collection, № 803	---	26, Shawwal, 1216/1 March, 1802	291

The epic Leili wa Majnun was written in Turkic interpretation based on Arabic narratives by order of Akhsatan I Shirvanshah (d. 1197; reign 1160-1197) [7]. There are 3 manuscripts of it in the institute's library, all of them are held in the Hamid Sulaymanov Collection (No. 2545/III, 4272/II, 5102/III) [10].

№	Work name	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Leili wa Majnun	Hamid Sulaymanov Collection, № 4272/II	---	XV	110
2.	Leili wa Majnun	Hamid Sulaymanov Collection, № 5102/III	---	1027/1618	49
3.	Leili wa Majnun	Hamid Sulaymanov Collection, № 2545/III	---	1219/1804	109

Haft Paykar (Seven Beauties), the fourth epic of Khamsa, was written on the orders of Alowuddin Korpa Arslan (1174-1207) and is based on events related to Bahram Gor and his name. This work, which presents ideas of human education, is written in the style of a story within a story. It consists of a main event and seven formative stories associated with it [7; 25; 26].

In the Main Collection of the institute's library there are 2 copies of this epic under call numbers 406/IV, 1048/IV and a translation into Turkic by the poet and translator Muhammad Reza Mirob Agahi [22; 6].

№	Work name	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Haft Paykar	Main Collection, № 406/IV	---	XIX	37
2.	Haft Paykar	Main Collection, № 1048/IV	Er Muhammad	1281/1864	104
3.	Muhammad Reza Mirob Agahi. Haft Paykar Turki	Main Collection, № 7695	Molla Yoqchil ibn Molla Qurban Niyaz ibn Boba Khalfa	1337/1918	308

As we mentioned at the beginning, Nizami Ganjawi loved Firdawsi's Shahnama very much, knew it almost by heart and himself created the epic Iskandarnama as a reference to this work. This is the final epic of Khamsa, consisting of two parts: Sharafnama and Iqbalnama. In the work, the thinker expressed his dreams of a just and enlightened king, a perfect man and an ideal society through the image of Alexander and his imaginary images [7; 25].

The institute's library contains 9 manuscripts of the epic Iskandarnama, the Main Collection contains 5 manuscripts (Nos. 1637, 7753, 9249, 9394/II, 11907), and

the Hamid Sulaymanov Collection contains 4 manuscripts (No. 52). /II, 52/III, 5102 /V, 3764) [8; 9].

There are separate manuscripts of the epic entitled Khiradnoma-i Iskandari (No. 7753), Sharafnoma-i Iskandar (52/II), as well as a manuscript of the work of Muhammad Nasir ibn Sultan Sufyan Qurayshi entitled Sharh-i Iskandarnoma-i Nizami (Main Collection No. 4264/I) [5; 17; 23]. These works were scribed between 989/1581-1265/1848 by the scribes Kamoliddin Muhammad Munshi, Muhammad Aqil and Qutbuddin Muhammad.

№	Work name	Collection and the call number	Name of the scribe	Date of copy	Number of folios
1.	Iskandarnoma-i Manzum	Main Collection, № 1637	Kamoliddin Muhammad Munshi	989/1581	113
2.	Iskandarnama	Main Collection, № 11907	---	1127/1715	336
3.	Iskandarnama	Main Collection, № 9249	---	1240/1824	207
4.	Iskandarnama	Main Collection, № 9394/II	---	1265/1848	50
5.	Khiradnoma-i Iskandari	Main Collection, № 7753	---	---	140

6.	Muhammad Nasir ibn Sultan Sufyan Qurayshi. Sharh-i Iskandarnoma-i Nizami	Main Collection, № 4264/I	Muhammad Aqil	17 Ramadan, 1130/ 14 August, 1718	297
7.	Sharafnoma-i Iskandar	Hamid Sulaymanov Collection, № 52/II	Katib Qutbuddin Muhammad	968/1560	77
8.	Iskandarnama	Hamid Sulaymanov Collection, № 52/III	Katib Qutbuddin Muhammad	965/1555	35
9.	Iskandarnama	Hamid Sulaymanov Collection, № 5102/V	---	1026/1617	60
10.	Iskandarnama	Hamid Sulaymanov Collection, № 3764	---	XVII	118

CONCLUSION

Based on the above classifications, we can say that the works of the great thinker were popular not only in his time, but also in subsequent centuries in the Eastern world. He laid the foundations for the poetic tradition of Eastern classical literature and inspired the creation of beautiful works.

As for the manuscripts of Nizami Ganjawi's literary heritage held in the library of the Biruni Institute of Oriental Studies in Tashkent, Uzbekistan, each of them is a cultural mirror of its time and reflects the attitude towards the poet's work. Although these sources are identical in terms of epics, each of them is unique and inimitable in its completeness, the top and inner cover of the manuscript, the letter, the design, the school of

miniatures, the secretary, and the place of composition. Studying the history of the creation of manuscripts of works as a separate issue, creating their textual comparison, compiling a catalog of copies kept not only in Uzbekistan, but also in world collections, is one of the burning tasks that is waiting for its researchers at the present.

REFERENCES

1. Alisher Navoiy // <https://e-tarix.uz/shaxslar/635-maqola.html>
2. Katalog fonda Instituta rukopisey. T.I. Tashkent, 1988.
3. Katalog fonda Instituta rukopisey. T.II. Tashkent, 1989.



4. Muhammad Mahmud Balkhi Ma'ruf Karkhi. Sharh-i Makhzan ul-asror. Biruni Institute of Oriental Studies. Main Collection, №№ 39, 2882, 1940/I.
5. Muhammad Nasir ibn Sulton Sufyan Qurayshi. Sharh-i Iskandarnoma-i Nizami. Biruni Institute of Oriental Studies. Main Collection, № 4264/I.
6. Muhammad Riza Mirob Agahi. Haft Paykari Turki. Biruni Institute of Oriental Studies. Main Collection, №7695.
7. Nizami Gyandjevi// <https://ru.wikipedia.org/wiki/>
8. Nizami Ganjawi. Iskandarnama. Biruni Institute of Oriental Studies. Main Collection, №№ 1637, 11907, 9249, 9394/II.
9. Nizami Ganjawi. Iskandarnama. Biruni Institute of Oriental Studies. Hamid Sulaymanov Collection, №№ 52/II, 52/III, 5102/IV, 3764.
10. Nizami Ganjawi. Layli va Majnun. Biruni Institute of Oriental Studies. Hamid Sulaymanov Collection, №№ 4272/II, 5102/II, 2545/III.
11. Nizami Ganjawi. Makhzan ul-asror. Biruni Institute of Oriental Studies. Main Collection, №№ 8997, 8165, 7036/VIII, 2694/X.
12. Nizami Ganjawi. Makhzan ul-asror. Biruni Institute of Oriental Studies. Main Collection, №№ 46, 52/I, 56/I, 2071/III, 2097, 2545/I.
13. Nizami Ganjawi. Muntakhab-i Khamsa-i Nizami. Biruni Institute of Oriental Studies. Main Collection, №№ 4293, 2900/VI.
14. Nizami Ganjawi. Khamsa. Biruni Institute of Oriental Studies. Main Collection, №№ 8882, 10128, 4301, 4327, 5041, 5352, 2327, 662, 187, 778, 11122, 9360, 4279, 3481.
15. Nizami Ganjawi. Khamsa. Biruni Institute of Oriental Studies. Doublet Collection, № 1460.
16. Nizami Ganjawi. Khamsa. Biruni Institute of Oriental Studies. Main Collection, №№ 409, 1850, 165, 1460; 3139.
17. Nizami Ganjawi. Khiradnoma-i Iskandari. Biruni Institute of Oriental Studies. Main Collection, № 7753.
18. Nizami Ganjawi. Khulosa-i Makhzan ul-asror. Biruni Institute of Oriental Studies. Main Collection, №№ 1937/II.
19. Nizami Ganjawi. Khulosa-i Khamsa. Biruni Institute of Oriental Studies. Main Collection, №№ 1424/I, 3048/VII, 575/IV, 8293/IX.
20. Nizami Ganjawi. Khusraw wa Shirin. Biruni Institute of Oriental Studies. Main Collection, №№ 9700, 4317.
21. Nizami Ganjawi. Khusraw wa Shirin. Biruni Institute of Oriental Studies. Main Collection, №№.803, 2545/II, 4272/I, 3609.
22. Nizami Ganjawi. Haft Paykar. Biruni Institute of Oriental Studies. Main Collection, №№ 406/IV, 1048/IV.
23. Nizami Ganjawi. Sharafnoma-i Iskandar. Biruni Institute of Oriental Studies. Main Collection, №№ 52/II, 5102/IV, 3764.
24. Xusrav Dehlaviy//<https://qomus.info/encyclopedia/cat-x/xusrav-dehlaviy-uz/>
25. Eshbek T. Nizomiy Gandjaviyning mangu sarchashmasi // <http://uchildiz.uz/>
26. Yusupova D. Xamsanavislik an'anasi va Alisher Navoiy "Xamsa"si // <http://adabiyot.islamonline.uz/uzbek/mumoz/navoiy/1050-maqola.html>
27. Yusuf Sinon Shaykhi (1371–1422/23)// <https://ziyouz.uz/jahon-sheriyati/turk-sheriyati/yusuf-shayxiy/>