1. A PICTURE OF THE MAIN SQUARE OF THE CAABA MOSQUE IN MECCA AND ITS 21 GATES.
Min.: 20x13 cm, f. 19r.

The miniature presents the quadrangular mosque square with a blue, three-storied circular wall, crowned by a row of 45 gold-bulbed lamps (of them with crescent moons). Above on the second floor are colourfull khitijus and on the first floor 32 orange columns under semi-circular arches. Within the arches of the first floor and the khandj of the second floor gilded lamps hang down. In the middle of the courtyard covered with points of blue paint is the main building of a sanctuary under the black cloth with a strip of gold embroidery above and a gilded door. The courtyard around the main sanctuary is paved with blue bricks and surrounded by a semi-circular structure with columns and 24 lamps hanging down from the ceiling. Different structures with domes and gilded roofs and platforms for praying and preaching are scattered over the courtyard. Beside them there are inscriptions. Along the structures at the sanctuary periphery there are seven minarets, two of which occupy the upper wall, two- the right wall and three- above the lower wall.

2. THE ROUTE OF PILGRIMS TO MECCA.
Min.: 16x9 cm, f. 21v.

It runs through a green valley between the Safa and Marwa mountains in the suburbs. The mountains and valley are not drawn, only their names are written. The schematic drawing of the route to Mecca comprises a long corridor between two oblong single-storied structures with 26 orange columns (13 in each) joined by semi-circular arches and gold i lamp-hangs hanging from the centre of each arch. Below, at the beginning of the corridor and in the top left hand corner, where the names of the mountains are written, there are fragments of structures with columns and semi-circular arches.

3. A VIEW OF THE ABLUKAS MOUNTAIN (ABULKAS HILL). AT THE FOOT OF WHICH IS SITUATED MECCA.
Min.: 6x9 cm, f. 22v.

In the centre of an unpainted semi-sphere there is a conventional drawing of a blue mountain with a scalloped edge and a flat base formed by thin green, orange and gold strips; the pattern of orange and blue lines covers all parts of the drawing. The semi-sphere is surrounded by heavens of ultramarine with scattered gold spots for stars and two half-moons. Below, in the left corner there is a building with a gold dome crowned by a crescent moon. The inscriptions are made in blue ink.

4. MEMORIAL PLACES IN MEDINA.
Min.: 7x9 cm, f. 22r.

1) The birth place of the prophet Muhammad.
2) The birth place of Ali.
3) The birth place of Fatima.
4) The refuge of Al-Hak Al-Asadi.
5) Khadira «Motakko».
6) Khadira for orators.

On an unpainted section of the text field there are the plans of six buildings. They are located strictly symmetrically in a row within a rectangular frame. They are four one-chambered cupola structures on two columns with an arch and a gilded icon lamp hanging down. These mark the birth places of Muslim saints and the prophet (aside are inscriptions). There are also two one-chambered premises of green and orange colours under a stepped gilded gable roof and, probably, with doors.

5. A SQUARE OF BEGGARS.
Min.: 3,5x8 cm, f. 23v.

In this square Muhammad prayed and asked for the help of Allah. So it is a place where pilgrims must pray and beg for help.

On an unpainted field separated from the text by gold lines above and below indicating the square, there are two symmetrical drawings of one-storied structures with five orange columns each and semi-circular arches joining columns with hanging icon-lamps.

6. A CEMETERY IN MECCA.
Min.: 16x9 cm, f. 25v.

From the right to the left (from top to bottom) there is a mausoleum of saints, Khatif, shahs Arabi, shah Shuli, Abdullah bin Umar (at the top of the hill); houses (reservoirs) for water; Syrian, Yemen, Egyptian houses and a sultan’s niche.

Vertically elongated with an unpainted field the miniature is illuminated by 10 structures arranged symmetrically in a row and schematically drawn houses. They differ in colour and some details (except the mausoleum on the hill). There are also two minarets dividing the drawing along the central vertical axis. Between the mausoleums and houses there are symmetrically located small colourful parallellelepiped graves (sometimes with vertical slats at the head). The buildings present single-storied cupola structures on two columns with an arch between and an icon-lamp hanging down. The structures are of green, orange and lilac colours with gilded or colourful domes. The houses are rectangular with colourful outlines. The minarets resemble sharpened pencil tops with two platforms at different levels for the muezzins. One minaret is crowned by a crescent moon, the other – by a bulb-shaped dome. The mountain is marked as on the folio 22v.

7. A DRAWING OF THE WESTERN PART OF THE CEMETERY IN MECCA.
Min.: 7,5x9 cm, f. 26v.

From the right to the left (from top to bottom) there is the mausoleum of Umar and Amir Khansa, the saint Abdulmikir, the well, and the mausoleum of Shaiks.
Enlarged at its width, the drawing is in the form of an elongated semi sphere with an unainted background, which is surrounded by the bright blue sky with gold spots (stars). Within the field four pictures are symmetrically located; above in the centre is the mausoleum of Umar and of Amr Khamsa on the mountain top (similar to fig. 22v); lower down in the corners there are two more identical mausoleums (similar to fig. 25v). A blue-gold circle marks the well. Symmetrically located on these plates are several verticals, stones, and walls.

8. A VIEW OF THE NIIR MOUNTAIN WHERE MUHAMMAD HID FROM HIS PERSECUTORS.

The drawing is in the form of a semi oval stretched to the upper corners and surrounded by the blue heavens with numerous gold stars. In the centre there is a sketch of a blue mountain with a black, sc Capitol on the top of which is located a single-storey cupola mausoleum of turquoise colour. A sharpened cavity at the base of the mausoleum rests on a gold oval with a black core that marks the cave. The mountain is covered by a network of small blue-orange spirals radiating from the centre of the base.

9. A VIEW OF THE SAVR MOUNTAIN AND KHDJRAI CAVES WHERE MUHAMMAD HID ON HIS WAY FROM MECCA TO MEDINA.

The mountains are drawn in a similar way to those in fig. 27v, but without a mausoleum. A gold oval with a black core marking the Khdjratine cave is located in the centre close to the top.


The picture of the blue mountain occupies the upper left sector of the drawing with a single-storey cupola mausoleum drawn in orange-blue-gold colours. A ladder leads from the foot of the mountain up to the mausoleum. In the upper right corner there is a single-tiered arch structure with four columns and icon-lamps hanging within the arches. Lower down, one above another, are colourful structures under gilded domes and a front wall decorated with a chessboard pattern of the Egyptians, the Yemeni and the Syrians. In the centre of the drawing there is a sketch of seven nomadic tents in a line in orange-blue-lilac-gold colours and of two big sets of lights - rows of icon-lamps regularly hang on several horizontal supports fastened to a central column. In the lower right corner is a layout of the mosque decorated from the side by single-tiered arcades on 6 columns with icon-lamps hanging down from the ceiling within arches. At the foot of the Arafat mountain, near some tents colourful triangular banners are unfurled.

11. THE PLAN OF SAINT MAZDALAFA (FROM RIGHT TO LEFT): MIHRAB OF MAZDALAFA, STEPS, WHICH PILGRIMS CLIMB AND PRAY WHEN PERFORMING KHAQ, LAMPS OF PILGRIMS.

In the upper sector of the drawing there are two one-chambered structures. The left one is a ceremonial rectangular building with a figured arch in the centre and an icon-lamp hanging down on a chain from the ceiling. To the right is the smaller structure with an ornamented arch of lilac-coloured tents. Colourful triangular banners are unfurled near the buildings. In the lower sector there are two sets of lights (similar to fig. 32v).


In the centre, from top to bottom, forming a long passage, there are two lines of single-tiered structures facing each other and decorated at the front with long arcades. Cannelled gold antefixes crown the front of the roof of the building, which is decorated with nine arcades set on ten columns. 5 cannelled antefixes crown the flat roof of the opposite building with 11 arches on 12 columns. Behind both buildings forming the square are colourful nomadic tents (their bases resting on the side frames of the picture) and several blue mountains, including the mountain of Nabi (the picture is similar to fig. 27v). There is a mosque with a minaret and a multi-tiered lamp in the left and right corners respectively. A single-storey arcade frames the rectangular courtyard of the mosque. A one-chambered dome structure occupies the centre. Outside the courtyard there is a minaret.

13. A PICTURE OF MEDINA: THE MOFARRAH MOUNTAIN, MOSQUE AND WELLS OF ALL.

The drawing is in the form of vertically elongated semi oval that is framed by the blue sky scattered with gold stars. In the upper sector of the drawing from an orange-blue platform rises a lilac mountain with a scallop outline and an irregularly shared crater like depression on the top. The mountain is pierced by a pattern of spirals radiating from the centre of its base. Lower down there is a parallel-stilled of the Ali mosque crowned by a domed tower.


A single-storey structure with an arcade at the front, which consists of 43 gilded arches on 46 blue columns, framing a rectangular courtyard. Sculptured antefixes alternating in colour crown the flat roof of the building at its front. Five blue and gold minarets occupy the perimeter of the building; the four gates are crowned with gilded domes. In the upper sector of the courtyard the arcade structures separate the inner courtyard with a few buildings, including a minaret.
15. A DRAWING OF THE CEMETERY OF BAKI IN MEDINA WITH THE LAYOUT OF 12 TOMBS OF MUHAMMAD'S RELATIVES.

Min.: 17.9 x 9.1 cm, f. 43r.

A small drawing occupies the upper sector of the text field. It shows the schematic layout and location of the Cabba mosque. In the left corner there is the rectangular courtyard of the mosque framed by a blue gold single-tiered arcade type structure. The blue gold circle of the well is located in the center in the shadow of two date palms. From the outer side of the mosque rises a well formed minaret with two platforms for the muezzins and a crescent moon on its top. The date grove palms and gilded circle of the well adjoin the area of the mosque.

17. A DRAWING OF THE ARRAA (FOUR) MOSQUES AND ADJOINING WELLS AND MOSQUE OF ZUKREELEITIN.

Min.: 9.8 x 6.3 cm, f. 45v.

In the upper sector there are four symmetrically located, colourful, one-chambered domed structures with ornamented front arches decorated with a gilded icon lamp hanging from the ceiling. In the lower centre part of the drawing horizontally elongated is a parallelleped structure with two arcades at the front. This is crowned by a gilded bulb shaped dome and painted in lilac, orange and green colours. In the two lower corners and in the centre are the blue gold circles of wells.

18. EFFACED (DAMAGED) DRAWING OF THE AHAD MOUNTAIN AND SHAHIDS-MARTYRS BURIED THERE.

Min.: 5 x 9 cm, f. 46v.

A semi oval vertically elongated drawing framed by fragments of a blue starlit sky. In the centre there is a mountain of regular shape highlighted by a scalloped outline and completely covered with blue and red spirals. In the left corner a group of graves in the form of colourful lines is framed by a rectangular fence; in the right corner between them there is the blue gold circle of a well.

Literature:

16. A DRAWING OF THE CHIBBA MOSQUE IN MEDINA WITH DATE-PALMS AND A WELL.

Min.: 7.5 x 6 cm, f. 44r.

17. A DRAWING OF THE ARRAA (FOUR) MOSQUES AND ADJOINING WELLS AND MOSQUE OF ZUKREELEITIN.

Min.: 9.8 x 6.3 cm, f. 45v.

The copy includes just the second "mubad" ("aims") with autobiographies of the first three of Muhammad's associates till Osman's murder (351H/666). It also includes a detailed description of the Arab conquest, Ca. 983H/1575. ff.: 3-327v. Calligrapher: Hidden Munsfi al-Khafaj. The manuscript is copied in Persian, gold and red inks and in classical Nastaliq style. The Samarqand paper is heavy and thick. Gold colourful lines frame the text; the titles and quotations are written in colourful inks. Text: 10.8 x 17.2 cm. Lines: 17. The binding completed letter is of leather and stamped with ornament. The book-binder is Khudja Salih sahab. Folios 1v and 57v are decorated with a stamp and seals probably belonging to the owners of the manuscript. There is a delicately worked illumin on folio 1v and a colophon on folio 375v.

1. THE TOMB OF MUHAMMAD AS WELL AS THOSE OF ABU BAKR, UMAR AND OTHER RELATIVES BURIED NEARBY.

Min.: 21 x 14 cm, f. 168v.

Against a background of a gold hill there is a vertical section of a mausoleum with a stepped silhouette, the central part of which is crowned by a light green bulb-shaped brick dome; at its sides there are two identical domes. The inner surface of the arches and the roof are ornamented with vegetative motifs on a dark blue and black background. The walls and floor are covered with a geometrical pattern of stars and triangles on a light pink and grey background. On the floor and along the central vertical there are narrow rows of colourful tombs with inscriptions. Colourful flourishes of clouds are scattered over the blue sky.
The anthology includes five «Khamasa» («Quintet») poems and a separate poem «Lisan al-tair» («The language of birds»), «Hairat al-abrar», ff. 46r–46v; «La’il wa Majnun», ff. 40, 47r–48r; «Farhad wa Shirin», ff. 65, 87r–151r; «Saluwy saiyyar» («Seven planets»), ff. 50, 152r–201r; «Sadri Iskandari» («The wall of Iskandar»), ff. 79, 202r–280v; «Lisan al-tair», ff. 22, 281r–302v. The date of poems copying: 1. «Hairat al-abrar» («Amusement of true Muslims») muharram 987/March 22, 1579. 2. «La’il wa Majnun», 1 rabi’ al-awal 987/April 28, 1579. 3. «Farhad wa Shirin», 2 jamadi al-awal 987/June 27, 1579. 4. «Saluwy saiyyar» 25 muharram 988/March 12, 1580. 5. «Sadri Iskandari» 11 rabi’ al-awal 988/April 26, 1580. The place of copying is Bukhara (7). The manuscript is written in perfect fine Nasta’liq script. The paper is creamy white, glossy and of good quality. ff.: 2+309+2. Ms.: 21×32 cm. The text is framed by a djidral of black and gold lines. Lines: 25. Dimensions: 13×23 cm. The text is written in four columns; there are blank spaces for decorative headpieces. The text is written in black Indian ink, the titles are written in cinnabar. The calligrapher is Abdulquhab al-Hidjazi ibn Abulmukarrim (ff. 46r, 86r, 152v). The colophons are not illuminated; the first five poems contain the dates of their completion. There are four mudr stamps at the end of each poem. They contain legends: Abdulazizkhodja ibn Nasridin-khodja al Husaini, Abdulaziz ibn Nasridin-khodja Kalam al-Husaini, Muhammad Aziz, Muhammad Yusuf. On the f. 2v, in four places there are flowers on a gold background, and one picture of a green parrot sitting on a flower. The manuscript contains 18 miniatures related to the subject of the «Khamasa» poems. The initial folios of all poems contain waswas (ff. 1v, 47r, 87r, 152r, 202r and 281v), but the first waswa (f. 1r) is dated from the 17th century. The headpieces are not decorated. The dark brown leather binding with the flap and stamped ornaments («tumandj», «ler») and «lachaks» in the centre is dated from the 16th century. Binding: 22×32 cm. The manuscript is in good condition; the Central Asian miniatures with four waswas have been taken from another manuscript, probably in the 18th century and stuck into this one.

Miniatures to the poem «Hairat al-abrar»:

1. KHURSAW QUESTIONS FARHAD.

Mns.: 13.8×13 cm, f. 17v.

The miniature is devoted to the poem «Farhad wa Shirin» and has been added to the poem «Hairat al-abrar». It shows Khurshid on a gold hexagonal talilt, questioning the kneeling and bound Farhad. Four servants are around them. Khurshid’s clothes are red; Farhad is dressed in light brown clothes; the servants are wearing white, yellow, blue and light blue clothes.

2. SHAH IRAQI AT THE RECEPTION OF A SYRIAN RULER.

Mns.: 13×17 cm, f. 26r.

A reception ceremony of the Syrian ruler in the open air. He is sitting on a gilt hexagonal talilt. To the right, bending his head sits shah Irax in red clothes. Opposite,
the takht-throne stands a young prince with his hands crossed. The landscape is drawn in green and yellow paint; the sky is blue. The miniature includes twelve personages in total.

3. ISKANDAR AND THE WOUNDED DARA.
Mîn: 13x18 cm, f. 80v.

This miniature depicts a famous dramatic episode of the war between Iskandar and Dara, the king of Iran. Before the battle Dara was wounded by his own two servants. This miniature has been incorrectly re-glued to the text of the first poem. Before his death Dara asked Iskandar to take care of his family and punish the crime. The wounded Dara, the old king is resting; above him Iskandar is standing in a posture of questioning. Opposite them two servants are standing with hands tied behind their backs. Eight warriors and servants are included in the scene.

The miniatures to the poem «Laili va Majnun»:

4. THE CHINESE KHOQON ARRANGES A FEAST IN HONOUR OF PRINCE FARHAD.
Mîn: 13x18 cm, f. 57r.

The miniature has been incorrectly re-stuck. It shows the scene of a feast. In the interior the Khooqon is sitting on a large gilt hexagonal takht, and the prince – on a small throne. Three servants surround them.

5. KAISS AND A DAUGHTER OF NAIFAL.
Mîn: 14x17 cm, f. 76r.

On the carpet in the open air, in a green glade, sits Kas in the likeness of a prince or a king. The daughter of Naifal, interpreted as a princess is giving wine to him. To the right, slightly below stands a servant. Above there are mountains, the crown of a tremendous tree and the gold sky.

Miniatures to the poem «Farhad va Shirin»:

6. FARHAD AND A MASON CONVERSE.
Mîn: 15x16 cm, f. 107v.

Against the background of a violet rock Farhad asks an old mason to explain the reason for his suffering. He is drawn with an axe in his hand. Behind them two servants are standing. In the middle of the composition there is a gold mountain; the sky is blue.

7. SHIRIN VISITS FARHAD.
Mîn: 13x19 cm, f. 124v.

When Shirin visited Farhad the wind blew the veil off her face and Farhad on seeing her face, swooned. To the right among the mountain tops is Shirin on a black horse. She is addressing Farhad. Farhad is falling down. Three maids accompany Shirin. A deer is shown between the rocks as if looking at the scene. The rocks are of violet and green colours; the sky is blue.

8. FARHAD CARRIES SHIRIN TOGETHER WITH HER HORSE.
Mîn: 13x18 cm, f. 130r.

When Shirin’s horse got stuck, Farhad took it on his shoulders and carried it along with Shirin up to her palace. Among rocks young Farhad is carrying Shirin and her horse. Behind the slopes there are three spectators. The mountains are drawn in green, yellow, violet and emerald colors; the sky is blue.

9. BAHRAM WITH AN INDIAN PRINCESS IN THE BLACK PALACE ON SATURDAY.
Mîn: 13x24 cm, f. 169r.

The miniature exposes a palace interior, where Bahram in black clothes and the Indian princess to the right of him are sitting. A servant is standing at the door.

10. BAHRAM IS QUESTIONING TRAVELERS.
Mîn: 13x16,5 cm, f. 175v.

In contrast to the text which is about a princess from Rum, the miniature shows Bahram in the open air. He is questioning travelers about their adventures. Opposite Bahram, sitting slightly higher to the left, are three travelers. Servants are standing behind them.

11. BAHRAM AND A PRINCESS FROM SHAHRIZARZ IN THE GREEN PALACE.
Mîn: 13x18 cm, f. 178r.

In a palace interior Bahram is resting on cushions. In front of him is a princess in green clothes. Behind them there are two maids.

12. BAHRAM AND A PRINCESS.
Mîn: 13x17 cm, f. 183r.

Within a pink palace, the subjects are shown in the shadow of a tremendous tree in a summerhouse. The drunken Bahram in a red robe has taken off his crown and is holding it in his hand. Opposite, sits a shy princess. Around them are three servants.

13. BAHRAM AND AN EGYPTIAN PRINCESS IN THE BLUE PALACE.
Mîn: 13x16 cm, f. 189v.

In a palace interior on a carpet sits Bahram with a princess in blue clothes opposite him. A servant with a stick is standing behind the palace.

14. BAHRAM AND A PRINCESS IN THE SANDAL PALACE.
Mîn: 13x17 cm, f. 193r.

In a sandal colored palace interior sits Bahram and a princess. To the right is a servant in red clothes. The relative sandal color of the palace is shown in the floor; the niche and Bahram’s clothes. In the middle there is a round pool with a fountain.

15. BAHRAM AND A PRINCESS IN THE WHITE PALACE.
Mîn: 13x17 cm, f. 197r.

In a palace interior sits Bahram in white clothes; lower down to the right are the princess and an old woman. Behind them the servants are standing.

Miniatures to the poem «Suddi i uprandas»:

16. THE ENTRONEMENT OF ISKANDAR IN RUL.
Mîn: 13x17 cm, f. 216v.

In an interior of a two-storied palace, two characters are sitting on thrones. Iskandar in a red robe is sitting slightly above them. In the middle a musician entertains them with a dutar. Below two servants are bringing food; a servant with a stick is standing in front of the gate.

17. ISKANDAR’S FEAST.
Mîn: 13x18 cm, f. 249v.

At a feast in honor of Iskandar arranged by the Chinese khakan a female slave – a singer and a warrior, are presented to Iskandar. Below three musicians play nai, barbad and dutar. Around there are numerous servants. In a total there are 12 persons in the picture.

18. A GIRL-WARRIOR DEMONSTRATES HER PRISONER BEFORE ISKANDAR.
Mîn: 13x16 cm, f. 260r.

Against a background of a violet hill a girl-warrior displays her prisoner in red clothes with bound hands to Iskandar who is mounted on a horse. Beside Iskandar is his bodyguard with a lance. Behind the hills are six warriors observing the scene.

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Рымбекова Е. А., Рымбекова З. И., Л'арт де л'миниатюре..., Pб. 06-72;
2. A SCENE AT SCHOOL.

Min.: 9.4x12 cm, f. 39v.

In the interior on a patterned carpet sits a teacher surrounded by seven students of different ages. They are writing. On the floor there is a lasukh, an ink-pot, a pencil box and file.

3. A SCENE IN A MEADOW.

Min.: 9.4x12 cm, f. 67v.

The poet compares the dress of his lover with the four elements of the universe. A young man is riding a scarlet horse over a green meadow. In front of him a man has stopped and fainted in shock at the riders beauty. Behind a hillock covered with cypresses three youths can be seen in postures of surprise. The clothes of the charmers are blue, light blue, yellow and red; the turbans are white.

4. A SCENE IN A MEADOW.

Min.: 9.4x16 cm, f. 102v.

Against the background of a blue hill covered with bunches of grass a king is mounted on a black horse. In front of him is a man (probably the poet himself), who is throwing up his hands in admiration of his beauty. Far away cypresses can be seen; below on the bank of a stream there is a green glade. On both sides behind the hill there are three figures and spectators. The clothes of the characters are brown, blue, yellow and red.

5. A FEAST IN THE GARDEN.

Min.: 9.6x14.5 cm, f. 130v.

In a green glade with cypresses and a flowering peach-tree a young king is sitting surrounded by two young men and musicians holding doiras and Discovering a bearded middleaged poet with an open book in his hand. Two servants are bringing food and wine and a young man is standing listening to the conversation. Below the figure of the king is the inscription sultans, and below the poet - «Navoi». The clothes are red, dark blue, yellow and blue; the turbans are small.

6. «IT IS IMPOSSIBLE TO MAKE MAJNUN LEAVE THE STEPPE BY MORALIZING».

Min.: 9.4x15 cm, f. 164r.

An incomplete miniature accompanying the verse:

[I am not able to separate my soul from her eyes. It is impossible to make Majnun leave the steppe by moralizing.]

Inv. No 5802.
The author is Alisher Navoi.
The language is Uzbek.

1. A FEAST IN THE MEADOW.

Min.: 9.4x13.2 cm, f. 18r.

In his ghazal the poet praising the beauty of some character says that only wine can be a medicine for love.

In a green glade with two cypresses and a flowering peach-tree a young king is sitting surrounded by two young men and musicians holding doiras and nains. A servant is giving pomegranates to the king. Below a stream is flowing. The clothes are of dark blue, blue, yellow and gold colours. Three gold jugs stand on trays.

7. TWO SURROUND HER WITH GAIETY AND WINE.

Min.: 9.6x11.7 cm, f. 201v.

There are two lines of the text on the page. Two are above the miniature and four below.

«Two courtiers surround her with gaiety and wine, Let noble thoughts not worry us».

In the interior of a building a king is feasting surrounded by two companions and servants. The artist skilfully illustrates the words of the poet:

«If a king is drunk, those around him are even more spoiled.
Oh, sorcerer (atab), I am not able to endure and shall die tonight».

In the interior the drunken king supports his head. Two of his companions and a servant are anxious. The servant is drawn with a stick in his hand and a sultan on his turban. The background is mild-blue and green.
The manuscript includes seven poems:

1. "Silsilat al-zahab" ("Gold chain").
2. "Tuhfat al-arhar" ("The gift of righteous men").
3. "Suhbat al-arhar" ("The rosary of righteous men").
4. "Lailat wa Majnu".
5. "Yusuf wa Zakariyâ".
6. "Salaman wa Husayn".
7. "Khiradnama-i Iskandari" ("The book of Iskandar’s wisdom").

It contains four dates of copying: Safar 995H/January-February, 1587 (f. 35r, 95v); Zul-kaaada 994H/November-December, 1586 and 10 rabi II 995H/November 13, 1587 (f. 265v); f. 377v-378v, Muh. 16, 26v, 5, 37v. Date of restoration was 12x18 cm, f. 17v.

In the shadow of a patterned tent on a green carpet with an orange edge kneeling Majnu is making something that Liili is sitting beside him. He is emaciated and half-sailed in light-blue robe. Moon-faced Liili is in a green-blue dress with a gold headband and a small triangular scarf around her neck. In the next tent a young woman in an orange robe is looking at the lovers. She is putting her hand on the sleeping friend beside her. In the tent on carpets there are two gold plates with food on. Behind the tent is a camel’s head and a ridge of blue hills with occasional bunches of grass. The horizon is of gold colour.

Majnu in the Tent of Laili

Min.: 12x13 cm, f. 19v.

Under the open overhang of the tent, putting his head on the knees of Laili on a cherry-coloured carpet with a gold edge, lies the helpless and half-naked Majnu. Laili is carefully stroking Majnu. From behind the next tent an old woman milking a sheep and a shepherd are looking at them. Behind the tents and the nearby stream sheep are grazing on blue hills. The horizon is coloured gold.

Yusuf and Laili

On his way to Kaaba the young Sakif met Laili and according to the agreement between the parents he married her.

In the patterned overhang of two tents some men are talking. Modest Sakif and three older men are in white turbans. Beside the entrance to the tent two girls are talking, and behind the tent a young man is throwing up his hands. Behind grey hills with a crimson light above is seen the gold horizon. The clothes are orange, yellow, gold, green, blue and cherry-coloured.

Yusuf at the Bank of the Nile

In a hilly landscape on the bank of a river is a pale lilac patterned tent. Inside the tent on a patterned carpet two black-boarded men in white turbans are sitting. Nearby the entrance an young man is pointing to Yusuf taking off his clothes on the bank. Around his head sparkles a gold almond-shaped halo.

The clothes are made from orange, blue and light blue patterned fabric.

Zulaiiha Tells Yusuf About Her Life

On the edge of a rectangular reservoir crossed by a stream Zulaiiha is standing with her servants, in the flowering garden. She is in an orange-red patterned dress with a triangular scarf on her head. With hand crossed on her breast she is looking up at Yusuf who is standing in the blue field among the trees, his head illuminated by a flaming halo. Those servants in beautiful patterned dresses and triangular scarves surround Zulaiiha. One of them is tugging her elbow, and another...
er has raised her hand to her head in despair on seeing Zulaikha frozen before the handsome young man.

7. YUSUFI AND ZULAIKHA.
Min.: 12x13 cm, f. 257v.

After Yusuf’s prayers Zulaikha regained her youth and beauty.

A fragment of a palace interior. In a domed room with blue walls on a light patterned carpet sits young Yusuf under the arc crowned with a flaming halo. A young servant is bringing a gold plate with food into the room. Behind a sandy gold palace wall in a pale lilac glade with a dark green cypress and scattered benches of grass stands Zulaikha grey haired and bent. Stretching her hand towards the palace she, appears to be asking a guard to let her come into the palace. The men’s clothes are green, black, orange and blue; Zulaikha’s turban and scarf are white.

XXVIII. "DIVAN"

Inv. No 7785.
The author is the Azerbajdjan poet Muhammad Fuzuli.
The language is Azeri.

The manuscript is one of the early copies of the anthology, Ca. 982H/1574. It is copied in large beautiful Nastaliq style. There is an unvan (f. 1r) and four miniatures, ff.: 4+88. Ms.: 14x24 cm. The text is written in two columns and framed by colourful lines. Text: 9.5x17.5 cm. Lines: 15. At the end of each ghazal there are two lines of verse in the middle and small headpieces on both sides. On the f. 3r there are seals. On the f. 88r there is a colophon. The paints on the miniatures have lost their lustre and were rubbed off. The faces are effaced; figures are visible only in silhouette. The binding is card glued together with fabric. Binding: 14.5x23 cm.

1. A MEETING OF FARHAD AND SHIRIN.
Min.: 9.5x9.3 cm, f. 18v.

In a flowering glade, against the background of the Kukhukan mountain where he carved a portrait of his lover, Farhad meets a cavalcade - Shirin with four servants.

2. MAJNUN AMONG ANIMALS.
Min.: 7.5x9.5 cm, f. 13r.

The verses tell that the painful disasters suffered by the poet are worse than Majnun’s suffering. The miniature shows Majnun in the steppe. A lion, tiger, deer, panther and other trusting animals surround him.

3. LAIJI IS SEARCHING FOR HER LOVER.
Min.: 9.5x9.3 cm, f. 23v.

At the foot of a mountain ridge in the steppe Laiji is sitting within a palanquin on a camel driven by a leader. She has found the exhausted Majnun. On the horizon the silhouettes of three spectators can be seen.

4. ZULAIKHA SHOWS YUSUFI TO EGYPTIAN WOMEN.
Min.: 10x10.5 cm, f. 43v.

In a garden with flowering trees and three cypresses Zulaikha and some women are sitting; in front of them is Yusuf with a jug in his hand and a halo around his head. Zulaikha’s seat is separated from a group of women holding pomegranates and knives. They are becoming crazy; one has thrown herself at the feet of the young man.
The book narrates the reign of padding Azad-bakhsh in Sistan and the adventures of his son Khudaidad. ff.: 83, Ms.: 15x22.5 cm. The calligrapher is Sultan Muhammad. Ca. 971H/1568-89. The text is copied in Indian ink on thick yellowish eastern paper in fine Nasta’liq style. The margins of the manuscript are painted in various colours. Gold and colourful lines frame the text. Text: 10.4x17.4 cm. The titles are written in gold. The manuscript has been restored. The binding is of cardboard. The bookbinder is mullah Muhammad ibn Amin ibn haf. On many folios (4r, 12v, 19v and others) there are seals of the owner of the manuscript, a master of true believers Sayid Muhammad Umur b. Nurhata-khan.

1. A MEETING OF AZADBAKHT AND BAKHTIYAR.
F. 82r.

2. AZADBAKHT AND BAKHTIYAR IN A SUMMERHOUSE.
F. 83v.

On a double page there is a double miniature illustrating the story of a meeting between Azadbakht and Bakhtiyar. In this meeting he recognizes his own son Khudaidad, whom he lost many years ago at the time of their escape. Min.: 20x13 cm.

Against the background of a gold and lilac ridge of hills with two trees, noble horsemen in white turbans and bright clothes are seen arriving at a pavilion. Two men in turbans, green-orange and red-blue clothes are sitting in the pavilion. In front a bowing servant is waiting for the new arrivals. Jugs of beverage are on the tables.

Inv. No. 5526.
The author is anonymous.

Literature:
«Khamsa» includes five poems in the following order: 1. «Hatrat al-abrar», ff. 1v-42r; 2. «Farhad wa Shirin», ff. 42r-106v; 3. «Lalit wa Majnun», ff. 107r-151v; 4. «Sahafi sayar», ff. 151r-210r; 5. «Saddi Ishandari», ff. 211r-290r. The date of copying zulqanaa 999/1591. The place of copying is Bukhara (?). The text is written in perfect fine Nastaliq style; the basic text is written in black Indian ink and the titles in cinnabar. The paper is glossy white of a cream tone from Samarkand. ff.: 296. Ms.: 16x27 cm. Text: 11x26 cm. Lines: 22. The text is written in four columns. The manuscript contains three incomplete miniatures (ff. 56r, 78v, 90v). The binding is of brown leather with numerous stamped ornaments of the Khorezmian style, the 19th c. Binding: 16x27 cm. The manuscript was intended for splendid illustrations; space is left for frontispiece, verses and colophons. Conservation: the beginning and the end are lost.

Miniatures to the poem «Farhad wa Shirin»:

1. THE KHOQON ARRANGES
A FESTIVAL IN HONOR OF FARHAD.
Mins.: 16x14 cm, f. 56r.

The miniature shows only seven characters. It was probably drawn in the 19th c.
2. FARHAD
SWOONS ON MEETING SHIRIN.
Mss. 15x20 cm.

Farhad is shown fainting. Beside him is his tesha, an axe. To the right are Shirin and her maids. The characters are drawn in outline. There are seven figures in total, the 19th c.

3. KHUSRAW QUESTIONS FARHAD.
Mss.: 13x9 cm, f. 90v.

To the right is Khusrav with an arqueb on his head; in front of him is Farhad in blue clothes. The two courts are nearby, 19th century.

There are lacuns (places for miniatures — 54v, 264r, 268v and others).

XXXI. «LAILI WA MAJNUN»

Inv. No 1775.
The author is maulana Abdulla Hatifi.

It is a poem on the traditional subject of the love between Laili and Majnun. Ff.: 5v-36. Ms.: 23.5x15 cm. The calligrapher is Kutib Khadji Muhammad ibn Khodja Muhammad Bukhari (f. 74r); ca. 1007H/1598-99. The manuscript is copied in calligraphic Nastaliq style on eastern paper of cream colour. Colourful lines of «djadval» frame the text. Text: 8.8x15.8 cm. The titles are written in cinnabar; ff. 1r-2v. are illuminated with a pale finely worked frontispiece. Six miniatures decorate the manuscript.

Binding

Literature:

Χρονικό Μ. Νασία Ανασίαν
κουτέμπαμαν
πειραματίζει
πεζαθήλην
118-1206.
1. THE BIRTH OF QAI\textsuperscript{S}.  
\textit{Min.}: 20x28 cm, f. 16r, 17v.

The diptych shows the scene of the divine birth of an unusual baby and a palace feast in its honour. On the right, against the background of a palace interior with many rooms, anxious looking angels in orange, claret, yellow-green and orange lilac clothes are flying. Their wings are of turquoise and yellow colours. Some of them are holding things of unclear shape (only a jug can be identified). In the lower part a green-winged angel is holding up an orange leather sack, out of which (in the middle of the miniature) appears a black-bearded handsome man with a gold almond shaped halo. He is half-naked with his hands proudly resting on his sides. Behind his back is the winged horse Buraq. This event is shown as a Miraj scene. On the right there is part of a room under a blue dome and with an arch in the wall. The portraits are slightly effaced. Blue-green, orange, gold, claret and yellow colours prevail.

On the adjoining folio the drawing is two-storied: in the upper part, under an orange overhang set in a flowering garden between two cypresses the guests are feasting. The father of Qais and relatives are depicted - four characters in total. On the floor covered with a bright blue floral patterned carpet there is food on huge plates, fruit and beverages in jugs. Below three musicians entertain the assembly with music. The sky is ultramarine, the clothes are blue, claret-coloured, green and orange; the turbans are white.

3. RELATIVES OF QAI\textsuperscript{S}.  
\textit{Min.}: 19x11.5 cm, f. 32v.

In a flowering valley against a background of pale yellow mountains two men are sitting and talking under a patterned overhang. A grey bearded man is biting his finger in surprise. The other one is black-bearded. On both sides two young men are standing following the talk attentively; one of them is biting his finger in surprise, another one is gesticulating in excitement. In the foreground Majnun is embracing a big dog. In the bright blue sky white curls of clouds are floating. The clothes are of various colours, the turbans are white, and the high heeled boots are black.

4. MAJNUN IS ADMONISHED BY HIS PARENTS.  
\textit{Min.}: 19x11.5 cm, f. 42v.

In a flowering hilly valley Majnun is kneeling with his head hung in deep sadness. On both sides of him two men are warming and calming him with gestures. Behind the hill two young men are looking at the scene. The clothes are orange, white, green and brown.

5. AN OLD WOMAN DELIVERS A LETTER FROM LA\textsuperscript{L}I\textsuperscript{I} TO MA\textsuperscript{J}\textsuperscript{N}UN.  
\textit{Min.}: 21x11.5 cm, f. 33v.  
(The reverse side is empty.)

A hilly valley with coloured strips of land stretching up. On a dark blue hill sits the half-naked Majnun. He is holding a letter from Laili; beside him a half bent old woman in a white headdress and a red robe is standing. She is gesticulating. White mountain goats and a doe are walking around. In the grey blue sky white curls of clouds are floating.

6. MAJNUN AND A GARDENER.  
\textit{Min.}: 21x11.5 cm, f. 61r.

Majnun, noticing that a gardener was going to fell a cypress for firewood to keep his children warm, gave him a red ruby and so redeemed the tree.

\textit{f. 61r.}

In the foothills of the flowering valley, on the bank of a stream a black-bearded man in a turban and orange robe is sawing the red trunk of a cypress. Stopping at the second cypress, half-naked and barefooted Majnun is giving the gardener a big red ruby. Against the background of a blue lilac ridge is a blossoming tree, in the branches of which a long-tailed magpie is sitting. The horizon is gold with small shaped clouds.