clothes. Iskandar is addressing him with gestures. The books on the ground indicate the scientific nature of the talk. A flowering valley, a tree with a magnificent crown and a little hill form the background of the composition.

25. ISKANDAR MEETS WITH SEVEN WISE MEN.
Min.: 6x14 cm, f. 306r.

The miniature shows a group of men talking enthusiastically in various postures. In the centre of the composition Iskandar is speaking. There are books on the ground among the participants and some in their hands.

26. ISKANDAR IS ORDAINED AS A PROPHET.
Min.: 10x14 cm, f. 308r.

Among the steppe on the bank of a stream Iskandar in white clothes and a crown is resting on blankets. Candles at his head and feet indicate that it is nighttime.

27. ISKANDAR DEPARTS ON A ROUND-THE-WORLD TRIP.
Min.: 4x14 cm, f. 314r.

A ship with masts and flags is sailing on the water (a side view). There are three passengers on the ship. Iskandar in a crown occupies the centre of the composition. The miniatures are of the Khorasan style.

XLI. «QASAIL WA DIVAN URFI» — «THE ANTHOLOGY OF ODES AND VERSES BY URFI»
Inv. No 9299.
The author is Jamaluddin Muhammad Urfi Shirazi (1555-1590/91), a talented Indian poet writing in Persian.

He was born in Shiraz, then moved to India and became the court poet of Abu'd-dabhan-khan, a son of Ba't-rab-khan, to whom he devoted a number of qasaid. The manuscript contains his qasaid-odes (ff. 1-46v) and verses (ff. 47r-128v). C. a. the end of the 16th-17th centuries. The place of copying is Isfahān (?). The text is copied in fine Nastalīq style. The paper is thick and glossy. It is partly cream colour (ff. 1-8, 40-45, 101-128), and partly light brown for the other folios. ff.: 128. Ms.: 14.5x24 cm. The text is framed by blue, black and gold lines of «dīja'vāl» covered with dispersed gold. Dīja'vāl: 8.5x16.8 cm. The text is written in two columns. Lines: 17. On f. 1r three stamps are effaced, and on f. 28v there is an oval stamp 2.6 cm. in diameter with a legend of Khodja Muhammad Yusuf b. Khodja Muhammad Sadiq. On f. 1r there is uncum; uncum on f. 47r is not illuminated. The manuscript contains two miniatures. The binding is of brown leather with stamping. The manuscript and miniatures are in good condition.

1. THE POET URFI GREETS THE PRINCE SULTAN SALIM.
Min.: 12.7x19 cm, f. 27v.

The miniature illustrates the ode devoted to a holiday in honour of prince Sultan Salim (Nuruddin Muhammad Djakhanir who reigned from 1605-1627).

In a tiled summer pavilion, in a summer-house in the middle of a blossoming garden, sits a prince in red-green clothes and a gilt turban. With two friends and servants he is listening to the melodious sound of the doira and flute. To the right, in the pavilion the poet is standing in a white kaba, putting his hands together in an Indian greeting «taslim». Beside him stands a master of ceremonies with a long stick. Above are plane trees and well-formed cypresses can be seen against the background of the gold sky. In the upper left corner «clouds of happiness» are floating. The miniatures include four lines from the kasid: the verses glorify the power of love.

2. WINE TAKING.
Min.: 8x12 cm, f. 100r.

Two youths are sitting on the grassy edge of the pond, against the background of the light blue hill. One of them, probably a grandee, is sitting to the right and a little higher. Already drunk he has taken off his blue-ornamented djubba. He is dressed only in a kaba, a small turban and a yellow scarf. To the right of him kneels a wine-filler in a tremendous gold-blue turban and red kaba. The youth is holding a jug with wine in his right hand and a glass in his left hand. On the horizon, against the background of a gold sky is a big tree with two crows on its branches. In the sky hangs «the cloud of happiness».

Literature:

f. 30v. Pugeverst.
Inv. No 7471.
The author is Jalaluddin
Rumi Muhammad bin Husain
al-Balkhy (died in 1273).

The manuscript contains six books that
include 25,700 two-lines. C. a. the early 17th
century. The place of copying is India. The text is
copied in perfect Nasta'liq style. The basic text
is written in black Indian ink, and the titles in
cinnabar. The paper is white, glossy and thick,
probably from Sarakhand. ff.: 17+320+1. Ms.: 18x27 cm. The text is written in four columns
and framed by blue, black, red, gold and green
lines of <djadval>, 11.5x20 cm In the margins
there are glosses. The manuscript has eight colo-
phons (ff. 2v, 53r, 99v, 264v), four of which (ff.
158v, 206v, 263v and 284v) are not illuminated.
On ff. 2v, 54v, 99v, 100v, 158v, 159v, 207v,
208v, 264v, 265v there are oval stamps 2.7 in
diameter with a legend of Khodja Muhammad Ya-
suf bin Khodja Muhammad Susiq. On many
stamps the legend is effaced. The manuscript is
wonderfully decorated. It contains seven unvans
(ff. 1r, 54v, 99v, 159v, 206v, 207v, 264v), six
frontispieces (ff. 2r-3v, 54r-55v, 99r-100v, 159-
160v, 207r-208v, 264v-265v) and eleven small mi-
natures with landscape in the Indian style. The
binding is of cherry-coloured leather with a flap.

4-6.
Miniatures and colophon, f. 53r.
The narrow rectangular projection of the colophon is
framed on both sides by small rectangular panels with a
small cypress entwined by the twisted trunk of a flow-
ering almond-tree against the background of the blue
sky. In the middle, under the colophon there is a small
panel, showing a flowering glade with a banana palm
and a red flower within dense leaves.

9.
Miniature and colophon, f. 99v.
The lines of the colophon, narrowing quickly into
a long cone, cut into the emerald-blue background of
the landscape composition. On the green grass on both
sides of the cone the same composition is repeated; a
young cypress entwined by the slightly twisted trunk
of a flowering almond-tree. In the middle, there are
two small banana palms with big leaves stretching in
the form of a fan.

10-11.
Miniatures and unvan, f. 158v.
Reduced unvan; from the traditional scheme of the
unvan only a wide frame, crowned by ten thin spire-
like rays remains. Fragments of a symmetrical land-
cape composition in the corners of the folio frame five
lines of the text narrowing into a cone; against the
background of the blue sky, in a grassy place is a
young cypress entwined with the twisted trunk of a
flowering almond-tree and a small palm.

7-8.
Miniatures and unvan, f. 54v.
The unvan is analogous to f. 1r. Below, at the sides
of the three last lines of the text which become narrow-
er there are decorative inserts — a grassy area in which
a small banana tree is spreading its big wide leaves in
the form of a fan. The background is green-blue.

1-3.
Miniatures and colophon, f. 2v.
The cone shaped colophon is framed on both sides by
narrow rectangular panels. These contain a well-formed
cypress in a glade entwined by the twisting trunk of a
flowering rose coloured almond-tree against the back-
ground of the blue sky. At the base of the colophon is a
wide strip, where on a marsh green background narrow
and wide flowering bushes alternate symmetrically.

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This work forms the third volume of the fundamental history of India «Akbar-name», but is considered to be an independent composition that contains valuable information on the state system, culture, mode of life, geography etc. The colophon contains the date 1018H/1608-10. The place of copying is India. The text is copied in an average quality Nastaliq style. The paper is thick and glossy but a little rough. The colour is cream. f.: f. 322v. Ms.: 25.5x35.5 cm. The text is framed by two djaduils. The inner djadval is formed by blue and red lines. Djad.: 15.6x26.8 cm. A blue line forms the upper djadval. Djad.: 24.2x33.2 cm. The basic text is written in black Indian ink and the titles in cinnabar. Lines: 26. The colophon on f. 322r is not illuminated. On f. 1r there are two oval stamps 1.6 cm. in diameter. The binding is of dark brown leather with five stamped cartouches along the vertical axis and four in the corners; the pattern has vegetative yellow motifs. Boad.: 23.3x37 cm. The manuscript includes an uncanon (f. 1v), four miniatures, numerous tables and nine diagrams; there are blank spaces — lacunas.

1. COLD STEEL

Min.: 15.5x30.5 cm, f. 40r.

The miniature shows seventeen subjects, namely (from left to right): an Indian dagger with three points and a green core (1); an Indian «djaanara» dagger with two points and a black core (2); a «shabat» stick (3); a «ban» club like weapon with a cross-shaped handle a narrowing blade and a black core (4); a hexagonal mace (5); a «bàng» dagger a hook-shaped cherry-coloured sheath with a point bent to the right and a gilt end (6);
2. COLD STEEL AND MILITARY EQUIPMENT.

Min.: 16x24 cm, f. 41v.

The miniature shows eighteen subjects; all the subjects are metallic and are drawn in gold. A bow and arrow (1), a <chulas> spear, a blade with three points and a green handle (2); a <carcha> spear (3); a <sura> mace (5); a ball-shaped head with a metal handle, a red wooden handle and a round <sipur> shield with a blue checked centre (6); a black <dakhal> shield with a flower shaped rosette in the centre (7); a quiver with arrows, its centre is painted black (8); a <kamba> bow (9); a roundish <sipur> shield (9) with green edges (10); the object, its outer surface in relief, is a dome-shaped <shaknas> with a black ornament (11); the object <dada> in the form of a green ball, with a metal slit fastened along the longitudinal axis (12); a ball-shaped <kanta sura>, with a round hole in the upper part, beside another black circle (13); a trapeze-shaped <angorka>, the upper edge is elarged with an additional slat (14); a black <angorka> (15), a <pahalas> mace (16); a rectangular <karmi> with black edges (17); a <saree>; two metal cores fastening two rings; the free edges of the cores are sharpened. (18).

3. FEMALE JEWELLERY.

Min.: 15.8x26.5 cm, f. 287v.

The miniature shows nineteen subjects, all of which are metallic and therefore drawn in gold. They are decorated with colourful points forming a pattern. Leg-bells <ghungras> (1); <kanee>, jewellery in two parts; the upper part is a plate in the form of a leaf with a hole in the middle; the lower part is in the form of a trefoil or a bud opening; below there are rings in the form of a bud (2); <khar>, a string of pearls (3); <hun>, a pendant for hair (4); another type of round <kanee> (5); <cinea>, jewellery for arms (6); <starchile>, another jewellery for arms (7); <chabara>, a pendant (8); <chhike>, another pendant (9); <khatmala>, jewellery in the form of a crown (10); <surje>, rectangular jewellry (11); <kanathala> (12); <chur>, or <churban>, round jewellery (13); <dhushti> jewellery (14); <papil>, jewellery for legs (15), <chalaka>, jewellery for the forehead (16); <bechiha>, jewellery in the form of a ring (17); <sant> in the form of a ring (18); <shakhra>, round jewellery (19).

4. FEMALE JEWELLERY.

Min.: 15.6x27 cm, f. 287r.

The miniature exposes seventeen subjects: <sispul>, a flower (1); <balas> (2); <kavitabula> (3); <bahum>, a ring in the form of a curling pipe (3); <bhumra> for arms (6); <kariphu>, a four-petalled flower (7); <sugubharta> a form of bracelet (8); <chamba phul>, a jasmine flower with four petals (9); another type of <sugubharta> (10); <angute>, a ring (11); <chandra kahatka> (12); another smaller type of <sugubharta> (13); <angute>, another type (14); <buniya>, round jewellery for the forehead, with an opening flower in the centre (15); <kalbara>, jewellery for the neck in the form of a ribbon, with robbie ornamental details on a red background (16); <mahalan>, jewellery in the form of a rosary (17).

Drawings:

1. THE LAYOUT OF A CAMP
   DURING AN EXPEDITION.

Min.: 27.5x37.5 cm, f. 16r.

In the centre there is a rectangular area for the king. Princes stay in the four corners of the camp. Further away is the administration and provision detachment.

2. A DRAWING OF AN OCTAGONAL WATER WHEEL.

Min.: 16.8x16.8 cm, f. 43v.

By means of such wheels water was lifted to higher levels using the energy of the water flow itself.

3. THE LAYOUT OF A CHAUPAR GAME.

Min.: 14x16 cm, f. 84r.

The players are positioned in a net-like pattern.

4. THE LAYOUT OF A CHANDAL-MANDAL GAME.

Min.: 14.8x14 cm, f. 85v.

A circle is divided into sixteen sectors, each of which is divided into checked nets.
XLIIV. «TASHRIH AL-BADAN-I INSAN» — «THE ANATOMY OF THE HUMAN BODY»

Inv. No 2105.
The author is Mansur b. Muhammad Ahmad (the second half of the 14th century).

2. HUMAN NERVES.
Min.: 14x23 cm, f. 27r.
A naked male body with a band on the hips standing with feet apart. The head is round; the lines of nerves are drawn in red, blue and green paints all over the body. The hands hang free.

3. MALE MUSCLES.
Min.: 13.6x22.5 cm, f. 30v.
A naked male body identical to f. 27r, but here the artist has highlighted the muscles. The band on the hips is small.

4. NERVES OF THE SPINAL CORD.
Min.: 13.8x22 cm, f. 37r.
The same figure as in f. 27r and 30vb is shown, but here the spinal cord, back and cinnabar coloured blood vessels are highlighted.

5. THE DIGESTIVE ORGANS AND BLOOD CIRCULATION.
Min.: 13.4x22.5 cm, f. 40r.
On a male body identical to f. 27r and 30vb the system of digestion, blood circulation and blood vessels in red and black are specially highlighted. Conservation: the folio is partly cut.

6. THE FEMALE BODY AND PREGNANCY.
Min.: 9.4x20.4 cm, f. 57v.
Against the background of a green hill is a naked female body with a red band on the hips looking to the left. The hands are crossed. The heart, lungs, kidneys and foetuses in the womb are shown.
Conservation: The face is effaced, the paint is partially lost.

The miniatures are of the Central Asian style.
Inv. No 2198.
The author is mullah Nav'i
(the 16th century) a Persian-writing poet
who was born in Meshhed but
lived and worked in India.

This poem was written at the suggestion of
prince Daudyl, a son of Akbar. C. a. mid. 17th c.
The place of copying is northern India. The text is
copied in clear big fine Nasta’liq style. The paper is
thick, glossy and white of cream tone.
ff.: 3+32+2. Ms.: 12x20.5 cm. The text is written
in two columns in black Indian ink, the titles – in
cinnabar, framed by gold, red and black lines.

1. THE POET MULLAH NAV’I
PRESENTS HIS POEM TO AKBAR.
Min.: 10x15 cm, f. 6v.


On the terrace in front of a white marble pavilion
with a pink-black patterned carpet on the ground
three poets are sitting with open books on stands. To the
right on a white stand sits Akbar, a little enlarged, in
a gold turban and gilt clothes with his hand raised in
a gesture of admiration. Behind him stands a servant.
Before the king looking at the open book the poet is
reading aloud; he is dressed in a light green turban
and lilac-cream clothes. In the foreground three poets are
sitting in cream-white clothes looking at Akbar being
admired. The characters form an oval composition.
Against the dark background of the sky the red-green
canopy of the pavilion can be seen. The fleecy clouds
are shown in white.

2. LOVERS.
Min.: 10x15.5 cm, f. 10r.

There is a fragment of a white marble pavilion with
a high fence. Behind this are trees, far away and reduced
in size against a background of the light sky turning
pink towards the horizon. Two figures are standing in
front of the pavilion; a black-bearded armed warrior in
yellow clothes which are wide at the bottom with a
sword and a round black shield fastened to his belt. His
head in a small flat red turban is shown in profile, and
his shoulders in a 3/4 turn. In front of him her hands
with bracelets stretched apart stands a young woman as
if in shock. She is in a short green skirt and a magnifi-
cent red-pink skirt. The flat roof of the pavilion is red.

3. THE FUNERAL.
Min.: 9.8x16.5 cm, f. 16v.

Against the background of a high hill a burial pro-
cession is moving: two young men in lilac and brown
robes are carrying a white coffin. In front and at the
back seven men in turbans and colourful robes accom-
pa ny the coffin. Above is seen a hilly landscape with
two white buildings and a minaret with a dome. The
horizon is light turning into the blue sky.

4. A ROYAL RECEPTION.
Min.: 9.8x17.2 cm, f. 19r.

The scene is a terrace in front of a white marble
pavilion with a patterned pink lilac-claret-coloured car-
pet. On a low throne with a cushion sits a king in 3/4
turn dressed in a turban and gilt clothes. Those people
are standing in front of him to the left. There are two
young women, one of whom is stretching her hands
apart, and a youth in white clothes and a yellow lilac
flat turban. The women are dressed in short claret-
coloured blouses and long gilt-claret and cream-lilac
skirts. Standing to the right are two men in flat turbans,
cream and lilac robes. All the standing characters,
except the first woman, are raising up arms bent at the
elbow in surprise. The background is dark green turning
into blue sky with fleecy clouds.

5. A PROCESSION.
Min.: 9.8x17.8 cm, f. 21v.

Against the background of a dark green hill a pro-
cession is moving: in its middle on a dark brown horse
rides a king in a gilt headdress with a black airjette,
gilt clothes, and with round black shield hanging at his
hip. A servant at his stirrup has raised a claret-coloured
fan above his head. In front of the horse moves a group
of four men and two women in colourful saris. The sil-
houettes of two trees and bushes form the top of the hill.
Above is a blue strip of the sky.

6. A WOMAN RUSHING TO THE FIRE.
Min.: 9.6x17.8 cm, f. 26v.

In accordance with an Indian custom «sati» a wife
was obliged to throw herself in the fire in which the
body of her dead husband was cremated.
Against the background of a brown-claret coloured
hill a golden flame is burning. Inside the flames is the
body of a naked dead man and his young wife in a sari
kneeling beside him. In the foreground, standing in
semi-oval are four characters shocked at the scene. Two
women in saris in the left corner and two youths in flat
turbans and striped lilac robes in the right corner. All of
them are raising their hands in a gesture of extreme
shock. On the top of the hill profile portrayals of two
men and a horseman can be seen. The miniatures are of
the Indo-Kashmir style.
1. A FEAST AT THE PALACE.
Inv. No. 1.
Min.: 10x18 cm, fol.: 19.5x32.5 cm.
The miniature is glued inside the frontispiece.
The mid. 16th c.

On a open-air terrace of a palace pavilion a noble couple is sitting. A young prince in a gold turban and gold-blue clothes is stretching his hand towards his lover in green-orange clothes. The girl has bowed her head in a triangular shawl and put her leg on the prince’s knees. Five maid serve the lovers. They are bringing plates with food. Behind the yellow lattice of the fence is a green garden and a blue hill on the horizon. The ornamented tiles on the ground in front of the pavilion are drawn in pale blue, green and blue-gold colouring. Combinations of lilac and yellow, blue and green, lilac and orange, light brown and white form the colouring of the servants’ clothes.
On the reverse there is qita of the calligrapher Mirza Barki. Qita: 12x21 cm.

2. THE DEPARTURE OF THE KING.
Inv. No. 2.
Min.: 12x21 cm, ca. 16th c. (?)

Among pale lilac hills is a colourful rectangular mosque with a two-storeyed minaret, decorated with tiles of blue-green-red colouring. On the balcony of the minaret a muezzin announces the time of prayer. From the dome of the minaret a white-winged stork is flying away and above it are turled clouds. Along a spiral road twisting among the hills ride two horsemen, one of whom is playing a surrū. In the foreground, on the bank of a stream two youths are going to drink a wine from the gilt jug. Above, near the walls of the mosque the heads of two talking youths can be seen, and on the horizon three servants are accompanying a young king riding in a
crown. One servant is leading the horse by its bridle. The other one riding behind is holding an umbrella of honour above the king. All the characters are in colourful clothes and white turbans (except the king). The margins of the miniature are illuminated with patterns of waving branches of a weeping willow drawn in gold. On the reverse there are four lines of verses, a sample of big Nasta’liq script. The calligrapher is Govind Ram Pundit. Ca. 1251H-1835-36.

3. WOMEN VISITING A SAINT.
Inv. No. 3.
Min.: 11.7x17 cm, fol.: 19.5x32 cm.
The Indian school.

In a green glade before a country house two young kneeling women in big lilac and light green shawls and gilt orange and grey-blue saris are listening to a young preacher. He is wearing a brown turban, a pearl earring and pink clothes tied with a green sash. He is sitting on a tiger skin in a profile posture. The pale crescent moon hangs in the night sky.

4. A BATTLE SCENE.
Inv. No. 4.
Min.: 10.4x16 cm, fol.: 17.8x27.7 cm.

This is a dynamic drawing prepared for painting. A group of warriors in helmets is rushing to the left, where from within the hostile army the head of an elephant can be seen. In the foreground a foot soldier is raising his sword and shield; the enemy is cutting off the head of another warrior. The miniature shows up

to 25 characters in different postures reflecting the fierce character of the battle.

5. A YOUTH WITH A FLOWER.
The artist is Mirza Hamdam (?)
Inv. No. 6a.
Min.: 11.5x19 cm, fol.: 20x28.5 cm.
The name of artist is written on the trunk of the tree. The end of the 16th c.

Beside a flowering tree with a lilac trunk stands a well-built youth in a white turban, green-orange clothes tied with a sash and black shoes. He is breathing in the scent of a yellow flower. To the left of his feet there is a tray with a fine jug.
The miniature has by several rows of ornamental frames with vegetative pattern in blue-gold colouring.

6. A PORTRAIT OF SHAH-I JAHAN.
Inv. No. 7v.
Min.: 14x20 cm, fol.: 19.5x31.7 cm.
The Indian school. The mid. 17th c.

Against a light green background his face in profile and his body 3/4 turned stands a majestic grey-bearded Indian monarch. He is dressed in pale lilac underclothes widening at the hem and a short pale lemon coloured robe ornamented with vegetative motifs and decorated with brown fur along the collar. He has a flat Indian turban with an aigrette and a necklace of pearls. In one hand he is holding a heavy sword with a gold handle in a red scabbard. In the other hand he holds a sultan. The features of his dark-skinned face are unclear.

[On the back side there is a calligraphic exercise of Muhammad Murad.]

7. SHIRIN VISITS FARHAD.
Inv. No. 12v.
Min.: 10x16 cm, fol.: 16x24 cm. The 17th c. (?)

Against the background of a blue-green mountain Shirin is riding on a white horse accompanied by two servants. She is wearing lilac-blue clothes and a white shawl. She is pointing to the round lilac mountain. There, with a pick in his hands stands a man with a moustache (Farhad) wearing a white turban, a blue robe and high black boots. Turning back, he is looking at Shirin. One servant is holding an umbrella behind Shirin, and another dark faced servant in front is showing the way. On the horizon is seen protoma — orange horses grazing under a tree with cut branches. In the blue sky are curls of clouds.

8. WOMEN’S CONVERSATION.
Inv. No. 13.
Min.: 8.8x15.5 cm, fol.: 13.3x21.3 cm.
The Indian school.

Against a light green background, under a weeping willow two girls are standing in Indian dresses of orange and yellow colours. The heads are drawn in profile and the bodies in 3/4 turn. One of them is holding a big
9. MORNING DRESSING.

Inv. No. 14.
Min.: 11.5 x 20 cm, fol.: 24 x 37.5 cm.
The Indian school. The first half of the 17th c.

In a garden under an orange canopy separated by an orange partition, on a black table sits a naked lady Six maidens in red, orange, gilt and black clothes are basking around her. The drawing is not completed, or has been effaced. A divadals of two strips with a fine vegetal ornament frame it against the background of the folio patterned with flowers.

On the reverse there is a sample of the calligraphic Sultani style. A floral ornament illuminates the margins. Text: 15 x 24.5 cm.

10. A YOUTH WITH A POMEGRANATE.

The artist is Muhammad Murad.

Inv. No. 30v.
Min.: 7 x 16.2 cm, fol.: 20.5 x 32.7 cm.
The first quarter of the 17th c.

In a light blue landscape overgrown with flowering grass a youth is standing in magnificent light lilac clothes, djurma, tied with a long blue sash. He has a green scarf falling down at the back. A conical headress sharpened towards the top covers his head. In his raised hand he holds a red fruit. The crest of the hill is crowned with two trees, under which are two hares. The miniature is glued to a piece of ornamented paper.

On the reverse there are four lines of the text in big Nasta’liq style written by the famous calligrapher Mir Ali Haravi. The 16th c.

Literature:

11. MAJNUN WRITES A LETTER TO LAILL.

Inv. No. 31.
Min.: 8.7 x 17 cm, fol.: 20.5 x 32.5 cm.
Khorasan or Central Asia.

In a hilly steppe by a stream under a flowering tree, a youth is sitting with his head sadly bowed. He is wear-

12. A PRINCE AND A POOR MAN.

Inv. No. 32.
Min.: 8.8 x 13 cm, fol.: 19.7 x 32.2 cm.
(Probably, a scene from the poem "Shab wa gaito" - "The prince and the beggar").
Khorasan or Central Asia. The 16th c.

In a hilly green steppe a prince is riding on a black horse, with a big hunting bird on his hand. He is wearing orange-blue clothes and a round cap with black fur top and an aigrette. An ordinary man is moving towards him (the figure is almost effaced and not clear).

On the horizon the pink hills turn into lilac rocks crowned by dry bushes and a green tree. On the reverse there are calligraphic samples of big and fine Nasta’liq style. The calligrapher is Jawahir raqam ("The owner of the precious writings").

On the reverse there is a calligraphic text in big Nasta’liq style. The surface is ornamented. Text: 11 x 21.7. The folio is cut out of the manuscript.

13. THREE DIVS DRIVING

A FANTASTIC ELEPHANT.

Inv. No. 37.
Min.: 16 x 26.5 cm, fol.: 22.3 x 30.5 cm.
In ailly steppe with trees spreading their leaves, is a huge elephant, with skin covered by numerous por-

14. A CALLIGRAPHIC SAMPLE.

The calligrapher is Ali al-Katib.

Inv. No. 110.
Min.: 8 x 13 cm, fol.: 21 x 32.2 cm.
The margins of the folio are decorated with a picture of a gift leaf, where within floral ornaments cranes in different postures are drawn.

Inv. No. 318v.

Inv. No. 318v.
Min.: 14 x 21 cm, fol.: 21 x 33 cm.
The Indian school. The 17th c.
The scene is an open-air terrace in front of a white marble structure with columns. Three charac-
ters can be seen on a platform with patterned cushions. A half-naked black bearded man in a light fakir, an orange dhoti, sitting in 3/4 turn of the body and with his head in profile is stretching his hand towards the woman. She is half-naked wearing ringlike trousers with a transparent veil over black hair. A rich yellow necklace adorns her breast and her forearms and wrists are decorated with bracelets. She is turning towards the man, slightly bending back. Behind them on the plat-
form facing to the spectators sits an old woman in beige clothes. In front of the platform there is a brazier, plates
with fruit and two candles indicating the late hour. Out of two side windows two curious female heads are looking at the scene. (Disproportionately enlarged). The aivan is crowned by a two-storied roof ornamented with a vegetative pattern. In the darkness of the night the green crowns of trees are obscured.

16. A DANCE OF KRISHNA AMONGST GIRL-MUSICIANS.
Inv. No. 24v.
Min.: 13.5x22.5 cm. fol.: 20.5x32 cm.
The Indian school. 17th c.

On a terrace in front of a two-storied pavilion blue-bodied Krishna is dancing amongst five girls in colourfull saris. He is wearing a gold conical headdress with fancy top, his upper body is naked, expert for a gilt dholki with an orange-red scarf and a long necklace. His left hand is on his stomach; the right one is raised vertically and his left leg is moved forward. Three girls have musical instruments in their hands – tabla (drum), vina and dutar. Long lilac, gilt and green veils cover the heads of the girls. The bare feet and palms of the girls are painted with henna. Their faces are shown in profile and 3/4 turn. They are turned towards Krishna.

A silver pond with lotuses and green hills with the silhouette of a multi-domed structure with two minarets form the background of the composition.

A young crescent moon lightens the black sky with silver fanned clouds. Margins are glued with ‘marble’ paper of European production.

17. MAJNUN'S SUFFERING.
Inv. No. 28v.
Min.: 10x14.5 cm. fol.: 20.5x32 cm.
The Indian school. 1216H/1801 (?).

The exhausted Majnun is seen on the bank of a stream under a flowering tree. His body in 3/4 turn and his head in profile. He is bent under the weight of the large yat he is carrying. A snake is twisted around his head. His torso is covered by a pattern of ribs. The hips are covered by a piece of pale blue-pink cloth. Among the bushes around Majnun four animals are walking, a pair of mountain goats and two small four-legged beasts (?).

In the tree there are three birds; far away two herons are standing in the water. On the horizon behind hills are seen the multi-storied buildings of a city. The picture is made in pencil (black Indian ink) and not painted. Blue and beige strips of the frame turn into a pattern of a curling flowering branch. The date is written at the edge of the picture.

18. QIY'A BY MIR ALL.
Inv. No. 115v. fol.: 20.5x32 cm.
Estimator: 9.5x18 cm The early 16th c.

Within the inner frame there are four lines of a verse written in large Nasta’i style on semi-vertical turn. At the end there is the name of the calligrapher “Katah al-abd Mir Ali” - a poor slave. Those olaces without script places are decorated with a floral pattern on a gold. In frames there are six lines of verse written in fine Nasta’i style. The margins are glued with a paper “Abi-i or” - a kind of “marble” paper.

Inv. No. 115v.

19. QIY'A BY MUHAMMAD MURAD.
Inv. No. 59v. fol.: 16.5x18 cm.
Estimator: 12x24 cm The 17th c.

Within the inner frame there are four lines of text written in large Nasta’i script in semi-vertical turn. At the end there is the name of the calligrapher “Fagir al-muzammal Muhammad Murad – poor and lowest Muhammad Murad”. The margins are painted in emerald and red colours with vegetative and geometrical ornaments.

20. QIY'A BY MUHAMMAD MURAD.
Inv. No. 43v. fol.: 20.5x30 cm.
Estimator: 11.5x20.7 cm The 17th c.

Against the background of light brown paper “abi” there are four lines of the Nizami’s verse written in large Nasta’i style on semi-vertical turn. The name of the poet is mentioned at the beginning as Azrat Shah Isfand Nizami. The margins are painted in a red colour.

21. QIY'A BY KHOOJA YADGAR.
Inv. No. 25v. fol.: 20.5x29 cm.
Estimator: 10x19 cm The 17th c.

Within the djadval there are four lines of the Hafiz’s verse written in large Nasta’i script. Within another frame there are sixteen lines of the verse written in fine Nasta’i style. The margins are of a blue colour.