The miniature exposes the blue interior with the glowing green curtain decorated by the fringe, which is hanging down from the ceiling. In the center, there is Yusuf in a small turban with a feather and blue robe with a canary yellow collar. Putting his hands on the waist he is looking at the maid.

7. ZULAIKHAI AND YUSUF. Min.: 7x4 cm, f. 108v.
To achieve her aim Zulaihih invited Yusuf to her apartments and arranged a feast.
The miniature exposes the blue interior decorated by a bright blue curtain. On the carpet, with a pillow behind his back is sitting Yusuf in a canary yellow headdress and nodena robe. Zulaihak in a lilac dress and golden diadem opposite is giving him a cup.

8. THE BABY TELLS THE TRUTH. Min.: 7x2.5 cm, f. 121v.
When Zulaihak accused Yusuf that he wanted to inflict shame on her, the baby three months old who could not speak suddenly spoke.
In the blue interior, under the red curtian in the center of the miniature two men are holding a jug with the baby and are listening to him. To the left can be seen another parsonage.

9. ZULAIKHAI ROVING. Min.: 7x3 cm, f. 124v.
The miniature exposes sad Zulaihak in a royal purple dress with black hair falling down on the back against the background of the rocky mountains.

10. YUSUF BEFORE EGYPTIAN WOMEN. Min.: 7x3.5 cm, f. 128v.
When Egyptian women began to tell about Zulaihak she invited them and introduced Yusuf. Stricken by his beauty the women cut their fingers instead of pomegranates.
The composition is set in the interior of mossy yellow green colour with a pinky rose curtain. To the right there is Yusuf in a turban and anurin robe with a jug in the hands. To the left two guests in yellow headdresses, in blue and lilac clothes are looking at Yusuf. Their fingers are blooded. To the right of Yusuf is standing Zulaihak in a diadem and williet dress. The vase with fruits is set on the carpet.

11. THE STREETS OF EGYPT. Min.: 7x2.4 cm, f. 154v.
Two subjects in adjoining columns. In the left there are four mountains with trees. In the right — behind a pinky curtain can be seen a green glade with the cypress.

12. A VIEW OF EGYPT. Min.: 7x2.2 cm, f. 157v.
The cleft in the rocks is arched over by the bridge with an arch and two supports below.

13. YUSUF AND ZULAIKHAI. Min.: 7x4 cm, f. 161v.
Yusuf met Zulaihak becoming old and by means of praying renewed her youth and beauty.
In the blue interior under the scarlet curtain, Yusuf in a gold diadem and European uniform with epistles set his hands in devotional gesture. Beside him there is smiling Zulaihak in a violet dress and shawl on the head.

The book is a big work of the poet written in prose somewhat with insertions of some his verses. The author speaks of the nature logic and his own life. Date: 1263H/1648-49. Place: Central Asia (?). The text is written in Taktelli script with elements of Shikasta. The paper is from Qoqand, glazed, thin and cream coloured, f.: 47 (ff. 81-127). Ms.: 16x26 cm. The basic text is written in black Indian ink, the titles and highlighted words — in cinnabar. Text: 7x16 cm. Lines: 17.
Copies on f. 127v is not decorated. The manuscript includes 2 miniatures, probably, performed later. There is unio on f. 81v. The binding is cardboard, green with stamped ornament "turansu" and "dustu". The bookbinder — Mullah Abdurrazzaq Wafa. By its style the miniatures are correspondent to the miniatures in the Qoqand copy "Laili wa Majnun" by Fuzuli (Inv. No. 1144) 1348H/1355-6.

1. THE POET IN THOUGHT. Min.: 6.8x16 cm, f. 81v.
In the yellow glade (? with the small green cypress with curved trunk, under the blue sky is sitting the poet in deep thoughts dressed in striped blue gold blue robe and blue-gold headdress with a turban. Before him, there is a big golden vase. In the lower sector, a black line forms a set of back骨头 on the canary yellow background as well as the square setting with skew crosses inside.

2. SHAH AND HIS BELOVED. Min.: 7.2x10.4 cm, f. 127v.
In the pinky interior of the palace, shah in a golden robe is sitting in oriental posture with the head in profile and the body in face. His left hand with stretched abased finger is laid on the knee. Before him, the moon-faced beauty in a golden speckled robe raised her left hand in angry. On the ground, there is a jug and bookrack set in a row. The background is of mustard beige colour, the sky is bronze gold and the ground is drawn in bright blue colour.

Inv. No. 4555/II.
The author — Mirza Abdalqadir Bedil (1054H/1644-1133H/1720) is one of the prominent representatives of Persian Literature in India.

The author speaks of the nature logic and his own life. Date: 1263H/1648-49. Place: Central Asia (?). The text is written in Taktelli script with elements of Shikasta. The paper is from Qoqand, glazed, thin and cream coloured, f.: 47 (ff. 81-127). Ms.: 16x26 cm. The basic text is written in black Indian ink, the titles and highlighted words — in cinnabar. Text: 7x16 cm. Lines: 17. Copied on f. 127v is not decorated. The manuscript includes 2 miniatures, probably, performed later. There is an unio on f. 81v. The binding is cardboard, green with stamped ornament "turansu" and "dustu". The bookbinder — Mullah Abdurrazzaq Wafa. By style the miniatures are correspondent to the miniatures in the Qoqand copy "Laili wa Majnun" by Fuzuli (Inv. No. 1144) 1348H/1355-6.

f. 81v.

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XX. «SHAH-NAMÉ»

Inv. No. 406/II.

This copy is included in «MAJMUÁ» — the anthology of selected excerpts from twelve works in Persian and Uzbek languages, including «Khamsa» by Hafiz, «Khamsa» by Nizami, «Farhad va Shirin» by Vahshi, «Yusuf va Zulaykha» by Djami, «Zainat al-markaz» (tazkira) by Fath Ali Shah, «Masnawí» by Rumi, «Dastan» by Sadi, «Qaíd» by Anvari, «Muntaz al-tair» by Attar and «Delvar» by Rashidah. Date: 1266H/1849-50. Place: Iran. The text is written in black and red ink and arranged in four columns. The titles are written in cursive. The binding is a cardboard, with a red and blue line frames the text. Inner dxdxd: 14x15x18 cm. Outer dxdxd: 17.5x27 cm. The text is written in calligraphic script. The binding of brown colour is cardboard, with stamped ornament «turanj» and «ala». The bookbinder — Mir Aga Adili. The manuscript contains «unwans» and colophons, some of which are not decorated. There are seals. In particular, f. 13v. has the seal with the legend Mir Abul Baha Akhun Mir Vafa Khodja Amirkhani. The manuscript was possessed by Mirza Haidar (f. 1r.) in Vahshad (f. 260r, 1293H/1876.). The manuscript includes 2 miniatures. Some folios contains lacunas.

1. THE COMBAT OF ISFANDIYAR AND RUSTAM.

Min.: 7x2x12 cm, f. 57r.

The miniature was performed by the artist Riza Khani Naqash ibn Muhammad Ali-khan Ashiyani. The date: 1266H/1849-50.

For the subject refer to Inv. No 1811, Min. 90. The miniature presents a skilled but uncompleted sketch of two horsemen closing in a hot battle. In the left sector, there is Rustam in profile riding the horse in armour and with war honours in a form of feathers. He is bracing a bow with double-pointed arrow. A figure of his opponent is not completed and presents just a sketch of the horse. The pictures demonstrate influence of European drawing style.

2. THE LAYOUT OF THE BUILDING.

Min.: 19x28.5 cm, f. 264r.

Two rectangles are escribed along the edge of the folio. They form the walls of a complex of cupola-shaped rooms — perhaps, khudjar, with minarets in the corners and two double minarets in the eastern and southern walls as if flanking the entrance. A thin black line marks a fence in the center of the courtyard. In the courtyard, there are five-six buildings of different size and form. There can be seen a high triangle — minbar — lectern of the preacher.
2. THE PLAN OF MOSQUE IN MEDINA.

Min.: 5x8 cm, f. 106v.

The miniature presents an elongate grey-beige rectangle contoured by a reddish stripe. A semi-circle adjoins its left sidewall. In the center of the rectangular premise there are four small grey circles arranged in a row. Three dome one-chamber buildings are set in the area of the courtyard. Around there are five dome structures of different size — four of them are connected to four general directions and one is situated on the southwest. The lectern of the preacher — mihrab with a staircase is set on the southeast. To the right is located two-storied building with three arched apertures on each floor.

3-4. THE PLAN OF TOMBS AT THE MEDINA’S MOSQUE.

Min.: 6x9 cm, f. 108r and 2x8 cm, f. 106r-107v.

The miniature exposes a rectangle divided in two horizontal zones by blue divisional belts. Each of them contains three blue gravestones drawn on a mauve background decorated by a floral pattern of izlah. In the upper zone they are arranged diagonally, in the lower one — in a corner composition.

5. THE PICTURE OF THE MEDINA’S MOSQUE.

Min.: 8x11 cm, f. 108v.

The miniature exposes three-yard mosque encircled by a mauve-blue gallery of columns — khudras. The front (flower) side is decorated by red mauve-blue portal between two minarets with platforms for muqarnas. Pairs of similar minarets decorate the corners of the front and back galleries. In the yard, there is a two-storied dome structure. Another similar building is located in the corner of the third yard. The red walls of the galleries facing the yard are decorated by rows of cupola apertures of blue colour. Above, behind the gallery of the third yard can be seen houses arranged in two lines. The sky is blue.
XXII. "MAJMA-I RASAIL-I KIMIYYAH" —
"ANTHOLOGY OF TREATISES ON CHEMISTRY"

Inv. No. 8841. The author is Ibrahim Tabib.

The work is dedicated to Sa'id Amir Nasrallah Muhammad Bahadur (1242H/1826-27 — 1277H/1860-61). Date: 1271H. Place: Bukhara (?). The text is written in Arabic and Uzbakh languages, in big Nastaliq script. The paper is glazed with yellow tone. ff.:13×142×4. Ms.: 20x31 cm. The text is written in black Indian ink and highlighted words are written in cinnamon. Djasdas: 12x22 cm. Lines: 19. The calligrapher is Muhammad Tahir b.s Taqvi Berdi. The binding is made of brown leather. In front of the manuscript there is anatomical drawing of human body.

1. HUMAN ANATOMY.
Ms.: 18x27 cm, f. 012v.

A wide red-pink line with errors and inaccuracies shows a contour of the human body. Inside the contour, there is a picture of the heart, lungs, esophagus, intestines and vertebrae member. The body is given without arms and with legs shortened. The shaven top with the eyes crossed to the nose is scaled-up. The drawing is supplied with numerous pointers with inscriptions.

XXIII. "CHEHAR UNSUR" —
"FOUR ELEMENTS"

Place: Central Asia. The text is written in beautiful Nastašiq script with elements of Shikasta. The paper of different colours is made at factory. ff.:12+34+4+4. Ms.: 13.2x20.9 cm. The text is framed by djalil of black and gold lines. Inner djalil: 8x16 cm. Outer djalil: 12x19 cm. The manuscript has 3 uncens on ff. 1r, 86r, 128r, 192r and 221r. The headpiece on ff. 3r and 86r, two decorated colophons on ff: 270r and 221r, one miniature is ascribed to Ahmad Danish. On f. 1v there is an almond-shaped seal with the legend of Sa'id Mir Siddiqi and the date 1296/1878-9. f. 7v contains one almond-shaped and two round seals of 40 mm in diameter with the legend of Mullah Mir Ahmad Avak ibn Mullak. The rectangular seal is on f. 9r. On f. 10v there are seven different seals. The binding of cardboard with three cartouches lacquered is made by the bookbinder ustadar Muhammad.

1. THE POET AND THE ARTIST.
Ms.: 7.5x9.7 cm, f. 218v.

In the desert valley, on the bank of the water reservoir with a brook two men are sitting in the shadow of the tree. On the white speckled by black skin of some beast the black bearded poet in mawve-yellow clothes and green kulahk rolled up with a white cloth of turban hanging down on the right shoulder is quietly sitting embracing his legs with knees raised. In the hand, he has the book with red-green binding. On the opposite side of the brook is sitting the artist in a green robe and red kulahk. He is drawing the poet. The sky is blue.
XXIV. «RISALAT AL-NIZAMIYA» — «TREATISE ON WAR ART»

The work is devoted to Sa‘īd Amir Afdalallahkhan Muhammad. The date of completion: 1303H/1885-86. The book consists of four chapters: I. General statement of initial orders and wars; II. Exercises and training; III. Guideline; IV. Statements about salary, uniform and others. Date: 1306H/1888-89. The text is written in Nasta‘liq script. The paper is thick, glazed and yellow. ff.:123+7, Ms.: 15.6x26 cm. The text is contoured by two djadzgul of red lines. Inner djadzal: 10x20 cm. Outer djadzal: 13.5x24 cm. The text is written in black Indian ink; Russian words are written in diacritic signs; highlighted words are written in cinnabar. Lines: 15. There is colophon on f. 123v. The binding is of cardboard decorated by stamped ornament of red colour. Binding: 15.5x26.2 cm. The bookbinder — Khodja Sena sahaf. The manuscript includes 38 miniatures and 2 schemes. The artist — Jalal Jan Nisar musawir.

1. THE FRONT STAND, LEFT-SIDE STAND AND STAND WITH A GUN.

Minz: 9x8.5 cm, f. 28v, upper.

The drawing in pencil exposes warriors, which demonstrate different positions of marching. To the left and in the center of the composition the warrior in the European uniform and striped high cap demonstrates the stand «attention» en-face and in profile. To the right he is drawn with a bayonet gun in the stand «attention» en-face.

Note: The signature of the artist on the margins.
2. THE STAND WITH GUN ON THE SHOULDER.
Min.: 8.8x6.8 cm, f. 28r, lower.

To the left, the warrior with a bayonet gun is drawn in the stand «attention» in profile, in the center — in the stand «attention» with lifted gun, at that the edge of gun-butt is on a level of knees. To the right, the same position is given in profile turning to the left.

3. THE STANDS WITH THE GUN.
Min.: 9x11.3 cm, f. 29r.

To the left of the composition are drawn three stands with the gun — «recorder arms» — «present arms» and «recover arms — present arms».

4. FOUR STANDS WITH THE GUN.
Min.: 8.8x11.8 cm, f. 31r, left.

The drawing presents four marching stands. To the left, the first stand en-face, the gun with bayonet is lifted in the right hand, the left hand is on the gun against the breast. The second stand — bilateral duplication of the first position but the right hand is holding the gun above the shoulder. The forth position — the stand «attention» en-face with a bayonet gun nearby the leg. The left hand holds the gun at the level of the shoulder.

5. THE RIGHT STAND WITH THE GUN.
Min.: 3x9 cm, f. 31r, right.

The drawing in a frame duplicates the fourth stand in Min. 4 but with the left hand free set.

6. THE ASSAULT OF ARMS.
Min.: 8.5x12 cm, f. 33r.

The drawing presents four positions for shooting located diagonally. The warriors in the European uniform demonstrate assault of arms: 1) standing with a gun-butt at the level of breast; 2) standing with a gun lifted to the level of eyes; 3) sitting on one knee and 4) lying.

7. THE USE OF BAYONET.
Min.: 8x6.8 cm, f. 34r.

In the upper left corner there is a drawing of the warrior ready to the attack with a bayonet allit. In the lower right corner on the order «bayonet» he is exercising a large on the left leg pushing the gun ahead.

8. THE RIGHT STAND WITH SABRE, STAND WITH GUN «PRESENT ARMS», DRUMMER.
Min.: 7.5x9 cm, f. 43r.

The drawing exposes three military personages. To the left: the black bearded officer with two orders on the breast drawing bared saber in the right hand he is saluting by his left hand. In the center there is a warrior with a gun in a position «present arm». To the right is drawn a figure of the drummer.

9. THE TURN OF THE HEAD.
Min.: 4x6.4 cm, f. 68r.

The drawing exposes a warrior (without shoulder boards) in the stand «attention» — arms along the body, heels in, toes out — first, en-face, then with the head turned to the left.

10. THE BACK BEND OF THE HEAD.
Min.: 2x7.5 cm, f. 68r, left.

The drawing exposes a warrior in profile in the stand «attention» demonstrating the bend of head «back» — a right position of the head is added by the picture of the head bent back.

11. THE BEND OF THE HEAD AHEAD.
Min.: 2x7.5 cm, f. 68r, right.

The drawing exposes the position similar with Min. 10, but with the head best ahead.

12. THE SIDECOW BEND OF THE HEAD.
Min.: 3.5x7 cm, f. 69r.

The drawing exposes a warrior exercising bends of the head to the right and to the left, i.e. a right position of the head is added by a picture of the head bending sideways.

13. EXERCISES FOR THE HANDS.
Min.: 4x6 cm, f. 69r.

The drawing exposes a warrior moving his hands sideward from a plunging position «hands ahead» and back.

14. EXERCISES FOR THE HANDS.
Min.: 4.5x6.5 cm, f. 70r.

The drawing exposes a warrior switching hands back from a plunging position «hands ahead».

15. EXERCISES FOR THE HANDS.
Min.: 3.5x6 cm, f. 70r.

The drawing exposes a warrior moving his hands sideward from a plunging position «hands crossed on breast» and back.

16. EXERCISES FOR THE HANDS.
Min.: 3.5x7 cm, f. 71r.

The drawing exposes a warrior standing right in profile. He is doing exercises: 1) plunging position — hands down; 2) hands bent; 3) hands stretched ahead; 4) hands up.

17. THE HANDS CIRCLING SWINGS.
Min.: 3x8 cm, f. 71r.

The drawing exposes a warrior standing in profile and doing circling switches of the left hand. Trajectory of circling is marked by a circle, which radius is the hand.

18. SQUATTING.
Min.: 3.5x6.5 cm, f. 72v.

The drawing exposes a warrior en-face with hands on the waist. Plunging position — standing, the second — squatting.

19. THE LEGS SWINGS.
Min.: 4.5x7 cm, f. 72r.

The drawing exposes a warrior standing right in profile with hands on the waist. He is switching his left leg ahead and backward. The drawing gives simultaneously three positions of the leg.

20. THE LEG SIDE SWINGS.
Min.: 3.5x6.7 cm, f. 73r.

The drawing exposes a warrior standing right with hands on the waist. He is switching his right leg sideward. The drawing gives simultaneously two positions of the leg.

21. THE LEG SWINGS.
Min.: 4x6.5 cm, f. 73r.

The drawing presents a bilateral duplication of Min. 19.

22. RUN.
Min.: 4x6.8 cm, f. 74r.

The drawing exposes a warrior in profile demonstrating styles of the slow run.

23. JUMP.
Min.: 4x8.5 cm, 74r.

The drawing exposes a warrior jumping. A form of the frame accnets movements of the warrior.

24. FILING.
Min.: 9x6 cm, f. 75r.

The warrior going from the right to the left demonstrates changing of walking position to sitting position in three postures. The right figure in profile is sharp going with the hand energetically stretched back. The middle personage sharply threw both hands ahead at the level of shoulders, one leg is stretched ahead in straddle. The last left personage is sitting on toes with his hands on knees.

25. SQUATTING.
Min.: 4.5x7.2 cm, f. 76r.

The warrior en-face squatted on slightly bent legs with knees out. The left hand is stretched sideward at the level of a shoulder. The right hand is bent.
26. THE TURNS.  
Min.: 3.7x7 cm, f. 79r, upper.

The plunging position – a right stand with hands on the waist. The right stand, hands on the waist. The warrior demonstrates the turn to the left. The drawing exposes on face and profile positions.

27. THE BODY SWINGS.  
Min.: 4.0x7 cm, f. 77r, lower, left.

The warrior in profile demonstrates the exercise bending the body back with the hands stretched up and the right leg stretched back.

28. THE BODY SWINGS.  
Min.: 4.3x7 cm, f. 77r, lower, right.

The drawing exposes the warrior bending the body ahead from the plunging position presented in Min. 27. The left leg is stretched ahead.

29. THE BODY SWINGS.  
Min.: 5.7x7.5 cm, f. 77r.

The warrior in face demonstrates an exercise bending the body to the left with the hands sideways. The drawing presents both positions.

30r, left.  
THE BODY SWINGS.  
Min.: 4.5x7 cm, f. 78r.

The warrior en face demonstrates an exercise bending the body ahead from the plunging position – right stand, hands on the waist.

30r, right.  
THE BODY CIRCLING WITH BEND AHEAD.  
Min.: 4.5x7 cm, f. 79r.

The warrior from the plunging position demonstrates an exercise of circling with the body bent ahead.

31. TRANSPORTATION OF THE WOUNDED.  
Min.: 4.3x7.3 cm, f. 79r.

Two warriors demonstrate a style of transportation of the wounded warrior. The strong warrior put the wounded on his back and holds him for the legs.

32. THE SEAT OF HANDS.  
Min.: 4x7 cm, f. 79r, upper.

The warriors took each other hands across and formed a seat.

33. TWO WARRIORS CARRYING THE WOUNDED.  
Min.: 4.8x7.5 cm, f. 79r, lower.

Two warriors on the seat of hands (refer to Min. 33) are carrying the wounded warrior. He put his hands on the shoulders of the carriers.

34. TRANSPORTATION OF THE WOUNDED ON SHOULDERS.  
Min.: 4.5x7 cm, f. 80r.

Two warriors are carrying the wounded warrior sitting on their two shoulders set together. Two other hands are free.

35. ASCENT OF A WALL.  
Min.: 5.3x11 cm, f. 81r.

Four warriors demonstrate an ascent of a high brick wall. Two warriors form calve stairs — one of them is sitting on one knee and holding at the waist the warrior standing in front. Two others climbing the back of the leaning warrior as if by the stairs are moving up the wall.

36. WRESTLING.  
Min.: 4.5x5.7 cm, f. 82r.

Two warriors in profile standing face-to-face caught the shoulders and hands mutually. They are demonstrating sleights of wrestling.

37. LIFTING OF THE WARRIOR.  
Min.: 4.2x7 cm, f. 83r, upper.

The first warrior stands putting slightly bent legs sideways at the width of his shoulders and raising hands. Another comes up back and takes the first at the hands. He steps on the knee of the first soldier and lifts up.

38. LIFTING OF THE WARRIOR.  
Min.: 4.0x8 cm, f. 83r, lower.

The first warrior slightly bent legs and moved his right leg ahead and the left one back, the hands are up. Another comes up back and took the first at the hands. He steps by the right foot on the back of his friend and lifts up.

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XXV. «MALILMAT AL-AFAQ»  
«INFORMATION ON THE UNIVERSE»

Inv. No 11617.  
The author is Aminaddin Khan b. Abul-Mukarram Harawi.

In general, the work duplicates Ajyab al-nabailkhat by Zahariya al-Qazzar (refer to Inv. No 3477). Meanwhile, the author mentions the nations inhabiting the earth. The text or chapter is broken at the story about the lovers. Date: 1394H / 1891-92. The text is written in Nastaliq and Sulh scripts. The paper is factory manufactured, for the text – white, for margins – toned in different paints.

ff.1r-104r, Ms.: 11x17.5 cm.  
Djihatat: 6x12.5 cm  
Lines: 31. The text is written in black Indian ink, highlighted words are written in gold, blue and brown ink. The manuscript has frontispiece (ff. 3-4 are lost), unclean (f.101) and 100 miniatures. The binding is cardboard with stamp ornament, the flyleaf is of marble paper (abs-1 bahar). Binding: 10.5x17.3 cm. At the end, there is information on the creation of this work (f. 103v). On f. 102r (overleaf) the contour of Maj-mun’s figure (Min. 100) is duplicated in violet ink.

Def.: Many folios have been lost.

1. THE MAP OF HEMISPHERE.  
Min.: 8.5x9 cm, f. 1r.

The miniature presents a blue circle done with pair of compaines divided in sectors by grid lines and covered by seventeen beige-brown spots of «islands» and «continents» edging in a form of petals. They are located chaotically and do not correspond with real location. Inscriptions mark four general directions. There are four inscriptions in Indian ink.

2. BRANCHES OF INDIAN RETEL TREE.  
Min.: 8.5x4.7 cm, f. 2r, upper.

The miniature exposes two twining branches with small blue leaves. There is explanatory note.

3. THE MANGO WITH FRUITS.  
Min.: 8.5x5 cm, f. 2r, middle.

Blue lines mark two small trees with well-rounded crown and fruits.

4. THE BANAN.  
Min.: 8.5x5 cm, f. 2r, lower.

The miniature exposes the palm with big pointed leaves fanning out sideways drawn in blue paint. A long fruit hangs under the leaves.

5. THE MANGO AND WILLOW.  
Min.: 5.5x4.5 cm, f. 39r, upper.

The miniature exposes the squar tree with a little oblate crown drawn in blue paint. In the center, oblong fruits are in a focus.

6. THE CYPRESS AND WILLOW.  
Min.: 5.5x4 cm, f. 39r, lower.

The miniature exposes two cypress with pyramidal crowns and between them the witch willow with a thin bent trunk and branches drawn in blue paint.
7. THE ANANAS.
Min.: 5.7x4 cm., f. 40v, upper.
The miniature exposes thick-leaved tree with oblong leaves and three big fruits reminding clusters of grape drawn in blue paint.

8. THE BANANAS.
Min.: 5.7x4 cm., f. 40r, middle.
The miniature exposes two trees with straight trunks and five-six big long leaves fanning out drawn in blue paint. Below, one cluster of oblong fruits hung under the leaves.

9. THE BETEL TREE.
Min.: 5.7x4 cm., f. 40v, lower.
The miniature exposes a tree with thin bent trunk and big almond-shaped fruits on two flexible branches stretching sideward. The piece is drawn in blue paint.

10. ETHIOPIAN WARRIORS.
Min.: 5.7x8 cm., f. 40r.
The author describes the inhabitants of Ethiopia and mentions the tribes fighting.
The miniature exposes two fighting warriors in lilac caftans, blue wide trousers and red headdress. One of them holds a wide short sword, another is drawn with a long bent saber. The warriors have shields; both of them are barefoot.

11. THE REPRESENTATIVE OF THE TRIBE.
Min.: 5.5x5 cm., f. 41r.
The miniature exposes the black bearded man in a red headdress, beige caftan, blue pleated trousers and barefoot. The body waist-high is too small in proportion to the rest body. The hand is raised in a gesture of reasoning.

12. THE KING AFRASIAN.
Min.: 6x6 cm., f. 42r, upper.
On the rug, with a pillow at back the black bearded Afrasion in a turban and blue robe is sitting in 3/4 turn of the body with the head in profile. Below there is a calligraphic inscription.

13. THE ANCIENT KING OF TURKISTAN QARAKHAN.
Min.: 6x6 cm., f. 42v, lower.
On the octahedral tabh the black bearded Qarakhân in a turban and cherry-red golden robe is sitting en-face in the oriental posture.

Min.: 6x5 cm., f. 43r.
The text gives a description of the animal reminding the cow but having brindled skin.
The miniature exposes the fantastic animal with a big horned head en-face, which reminds the cow but its oblong short leg body is brindled and has two big humps on the back.

15. THE ARAB.
Min.: 5.5x5.5 cm., f. 45r.
The text informs on the places inhabited by the Arabs.

16. THE ARAB DEER.
Min.: 4.5x5.5 cm., f. 46r.
The black bearded man in a red headdress and scarlet robe is holding in the hands a small black deer with long horns.

17. THE ANGEL.
Min.: 6x5 cm., f. 46v.
The miniature exposes a body drawing of the standing angel done in pencil. The angel is standing with open wings and bare body with different legs and a little oblate bare head.

18. MECCA.
Min.: 5.5x5 cm., f. 47r, upper.

The miniature exposes a panorama of the sacred temple vertically extended. In the lower and upper sectors, two minarets are connected. Above, between them there is a cupola. At the red yam of the temple, there are white minarets and black cube of Caaba.

19. MEDINA.
Min.: 5.5x5.5 cm., f. 47v, lower.
The miniature exposes the temple with two rectangular yards, haddafun and structures arranged in several lines with a flat roof. In the lower yard, there is a rectangular reservoir (O) with three palm trees on the small island. In the upper yard can be seen the structure with a green dome and three entrance and two minarets.

20. THE MOUNTAIN OF QAYS.
Min.: 5.5x4.5 cm., f. 48r.
The text mentions Caaba.
The miniature exposes a pavilion architecturally composite. Besides, two palms grow. On the horizon, there are rocky mountains.

21. SABUKTEGIN AND AN OLD WOMAN.
Min.: 6x9 cm., f. 49v.
Hunting in the country of Badakh, Sabuktegin separated from his companions and became a guest of some old woman.

In the interior of the tent, are sitting black bearded Sabuktegin in a turban and light-blue robe and the old woman in a red dress and black shawl.

22. THE TOMB OF MAVLANA RUMI.
Min.: 6x6 cm., f. 49r.
The miniature exposes the white marble pavilion with arched entrance and dome roof. The entrance canopy is slipping into the ribbed dome with a spire. The eaves of the entrance are decorated by the niches with carving work.

23. THE MOUNTAIN OF SRANDIB.
Min.: 5.5x6 cm., f. 50r.
According to the old tradition, on the mountain of Sarandib there is the first trace of Adam's foot.
The miniature exposes a picture of three ridges of the high mountains done in Indian ink. On the central, the highest mountain on the upper ridge there is a trace of the human foot.

24. THE TOMB OF PROPHET HARUN.
Min.: 5.5x5 cm., f. 51r.
The miniature exposes a high dome structure with wide arched entrance. In the blue arch of the arch can be seen the lamp hanging from the ceiling.

25. THE MOUNTAIN OF BISITUN.
Min.: 6x5.5 cm., f. 51r.
Nearby Hamadan is situated the mountain of Bisitun where is a portrait of Shirin done by Farhad. Before the ridge of dark blue-blue rocks overtopping each other is standing the black bearded Farhad in a wide flap hat, blue caftan, pinky easy trousers and black shoes. He tries to take his instrument projected out of the rock.

26. THE PICTURE OF SHIRIN.
Min.: 6x4.5 cm., f. 52r, upper.
On the balcony can be seen Shirin in a red dress and blue shawl. On the small table there is a vase with flowers.

27. FARHAD AT THE MOUNTAIN OF BISITUN.
Min.: 5.5x5 cm., f. 52r, lower.
Before the ridge of blue rocks is standing Farhad in a red caftan and easy trousers. The black high headdress with flags covers his head, in the hands he holds a small axe.
28. THE SCORPION. 
Min. 6x3 cm, f. 52r.

The text gives a description of the desert. The miniature exposes a picture of the scorpion done in Indian ink. The scorpion has small ovoid almond-shaped body with eight pairs of thin bent legs and a hoop seven link tail with the sickle-shaped sting.

29. THE HORSEMAN IN THE DESERT OF THE ANT. 
Min. 5.5x6 cm, f. 53r.

The text says about the difficulties the traveler faces in the desert of the Ant. The miniature exposes the horseman in a profile riding the horse. He is in a blue dress and bare-headed. His both hands are raised up symbolizing despair. The horse hung out its tongue.

30. ANTS IN THE DESERT. 
Min. 5.5x5.5 cm, f. 53r, lower.

The enormous ants with thickened hind body are eating fragments of the human body scattered around. In the left lower corner, there is cut and headless body.

31. THE HORSEMAN IN THE DESERT OF THE ANT. 
Min. 6x6 cm, f. 54v.

The miniature exposes the horseman in a blue clothes mounting the horse drawn in profile. The horse hung out its tongue.

32. THE TOWER (PHAROS) IN THE SEA OF MAGHIRIB. 
Min. 6x5.5 cm, f. 55r.

The text mentions that in the sea of Maghrib was built the tower. From the depth of the blue water the light blue column with a light cupola is stretching up.

33. THE PERSIAN SEA. 
Min. 5.8x8.4 cm, f. 56r.

On a background of a light blue square, there is a picture of the empty boat. Above, can be seen the boat with a flag on the mast. Both sterns are curved.

34. THE MAN BEFORE THE MOUNTAIN. 
Min. 6x6 cm, f. 56r.

Before the green rocks is standing the bare man of llace colour with the hand raised up.

35. SNAKES INHABITING THE SARIKH RIVER. 
Min. 5.5x5.5 cm, f. 57r.

The miniature exposes two sand-beige snakes. Their skin is patterned by small black circles and stripes, the tails are twisted.

36. THE SPRING AND THE TREE. 
Min. 5.5x5 cm, f. 59r.

The text mentions the brook, beside which the big tree disappears for four months a year. The miniature exposes the blue tree with a thick trunk and rounded crown. At its roots ca be seen a fragment of the blue spring.

37. THE BULL AT THE SPRING. 
Min. 5.5x7.4 cm, f. 60r.

According to the legend, at this spring Adam met a bull.

On the bank of the blue spring of figured form there is a strong bull with the horned head up and thick body with a small hump.

38. THE BABILONIAN WELL. 
Min. 5.7x5 cm, f. 61r.

The text says that Aaron and Moses were martyred here.

The miniature exposes three concentric circles. The set of brickwork covers two circles at sides. The middle circle is painted in blue.

39. THE ISFAHAN WELL. 
Min. 6.7x5 cm, f. 62r.

The well was destroyed at the time of Iskak Simdijuri. Similar picture (Refer to Min. 38).

40. THE ISLAND OF MASHKUB. 
Min. 5.7x6 cm, f. 63r.

On the island grows the tree, which fruits remind people.

The miniature exposes the tree with a thick trunk thinning up and forming a crown from the branches with big fission leaves. The big drop-shaped fruits hang among the leaves. Equal bare human figurines in a sitting posture attached onto them.

41. THE WINGED PEOPLE. 
Min. 5.5x5.5 cm, f. 64r.

According to the legend, one of the islands is inhabited by the winged people. The miniature exposes two winged men. They are bare-headed in short trousers on the hips and with wings of rose-blue feathers.

42. THE COLOURED PARROTS. 
Min. 5.7x5.5 cm, f. 64r, lower.

The miniature exposes four red-beaked parrots sitting in two rows by two in each. Two of them have blue feathering and the rest are of red and llace colour.

43. THE PALACE ON THE ISLAND. 
Min. 5.5x12 cm, f. 65r.

On the island in the Indian Ocean was built the palace where lived the people with the heads reminding the dog’s.

The miniature exposes the palace with a blue dome in the Indian style and arched entrance. The fantastic creatures with anthropomorphic bodies and dog heads are moving towards it.

44. THE PEOPLE WITH HEADS SET ON THE BREAST. 
Min. 5.7x7.5 cm, f. 66r.

The drawing is torn. On the remained fragment can be seen a human body with a head located on the breast.

45. THE RHINOCEROS. 
Min. 5.7x7.0 cm, f. 66r.

The miniature exposes the strong animal with big heavy legs, body patterned by black llace stripes and a long pointed horn upward.

46. THE SNAKES. 
Min. 5.5x8.0 cm, f. 67r.

The miniature exposes a sassy knot of four twisting snakes patterned by red and black oblong elements and cross stripes.

47. THE WONDERFUL PEOPLE. 
Min. 5.7x5.0 cm, f. 67r.

The text says about the fantastic creatures with anthropomorphic bodies and heads reminding the pig’s. The miniature exposes two anthropomorphic creatures with hoofs on shortened legs sitting on the doorstep of the structure with slightly sloping roof.

48. THE BODY OF THE ANIMAL FROM THE ISLAND OF RUM. 
Min. 5.7x6.0 cm, f. 68r.

The drawing is torn. On the remained fragment can be seen a green body of the hoof animal with a short tail.

49. THE SCORPION. 
Min. 5.6x5.0 cm, f. 68r.

Similar picture (Refer to Min. 28).

50. THE FRAGMENT OF THE MINIATURE. 
Min. 6x4.0 cm, f. 69r.

The text says about the island of the sand. The green background has preserved.

51. THE FRAGMENT OF THE MINIATURE. 
Min. 5.5x6 cm, f. 69r.

The miniature exposes the waist pictures of two sitting young men in turbans and beige brown robes. A far can be seen a lattice fence.

52. THE JINNS. 
Min. 5.5x5.5 cm, f. 70r.

It is said that the prophet Saleiman confined the jinns on the island.

The miniature exposes two sitting beside anthropomorphic creatures in green and blue robes. The heads with white human faces are crowned by two pointed horns. The ears are drawn as a tuft of petals.

53. WONDERFUL CREATURES. 
Min. 5.7x6.0 cm, f. 70r.

The text mentions that the creatures with anthropomorphic bodies and animal heads inhabit the island not far from Africa.

The miniature exposes two standing anthropomorphic creatures in short red trousers with horned bull heads.
54. MYSTERIOUS CAMELS.  
**Min.**: 5.7x12 cm, f. 74v.

It is said that in India there are two camels, from which the water flows out permanently.

On a red background there are two one-hump camels turning their heads to each other. The water jets are flowing from their mouths, interfering below and forming a wide stream.

55. THE PEOPLE LIVING IN THE WATER.  
**Min.**: 5.7x6 cm, f. 75r.

The text mentions the spring that is said to be inhabited by the people.

The miniature exposes seven bare people in the blue spring. Three heads under the water can be seen.

56. THE GIRAFFE.  
**Min.**: 5.7x6.7 cm, f. 77v, upper.

The giraffe is described in the text as a wonderful animal.

The miniature exposes the fantastic speckled animal of sand-beige colour with a short neck, horns on the long snout, humped back and thick body on four fleeing legs.

57. THE ELEPHANT.  
**Min.**: 5.7x3.5 cm, f. 77v, middle.

The miniature exposes the elephant of bright blue colour. The tasks are blue coloured.

58. THE KORKIDON.  
**Min.**: 5.7x5 cm, f. 77v, lower.

The miniature exposes the speckled animal with big soft ears and a sharp horn on the forehead. The legs are thick like the elephant’s. Instead of the tail, there is the second head with a horn of less size.

59. THE PEOPLE INHABITING THE TREE.  
**Min.**: 5.7x5 cm, f. 77r.

The text says that in China there are people living in the tree.

The miniature exposes the tree with a high crown in a light blue paint. To the right the bare man is climbing the branch. Below, the second bare man is running on the grass towards the tree.

60. THE WINGED HORSE.  
**Min.**: 5.7x5 cm, f. 78v.

The king of Sandjub had the horse, which instead of front legs had the wings.

The miniature exposes the winged saddled horse of a blue colour with a red tail and without front legs. The red-blue wings are bent upward as a curl.

61. THE SALAMANDER.  
**Min.**: 5.7x6 cm, f. 78r.

According to the legend, the head of this bird reminds the mouse and it could live in the fire.

The miniature exposes four small violet birds with murnine heads. Among them can be seen the little red spurs of fire.

62. THE PELICAN.  
**Min.**: 5.7x6 cm, f. 79v.

It is said that other birds drink the water from pelican’s beak.

The miniature exposes the big red bird with a violet beak. The small blue bird is drinking the water from its beak. The peacock and blue parrot as well as blue and violet small birds are waiting around.

63. THE GULL.  
**Min.**: 5.7x6 cm, f. 79r.

The text says that gulls used to accompany the floating boats.

The miniature exposes the floating boat with two oarsmen on the front and back stern. In the middle of the boat, there is a mast with a flag fluttering in the breeze. The big blue gull is flying above the boat.

64. THE KHAZAN.  
**Min.**: 5.7x7.5 cm, f. 80v.

This enormous bird lives on some kinds of animals.

The miniature exposes the big bird with a violet plumage. Raising its head up, the bird is eating up some blue animal reminding a piggy. Below there are two vases with flowers.

65. THE BIGHIST.  
**Min.**: 5.7x5.5 cm, f. 80r.

The text says that this bird lives in Egypt and hunts for some animals and even people.

The miniature exposes the big fantastic bird with a long body and round red eye. A front part of its plumage is light blue and the back — blue. The bird is holding a creature with a round head and anthropomorphic face in its beak.

66. THE OSTRICH.  
**Min.**: 5.7x5.5 cm, f. 81v.

The text describes this bird.

The miniature exposes the big bird with a long bent neck, shortened legs and big body, by contour reminding the ostrich. Two small horns crown its head. The plumage is of violet colour.

67. THE PHOENIX.  
**Min.**: 5.5x7.5 cm, f. 82r.

The text describes this bird.

The miniature exposes the blue bird with open wings. The beak is long and strong. The eye is round and red. Around its head, there are pictures of four birds in miniature — the blue ostrich, stork scratching the breast by its beak and the violet crow.

68. THE ANQA.  
**Min.**: 5.7x8 cm, f. 83r.

According to Fergani, the head of this bird reminds the human head.

The miniature exposes the bird with wide open wings and the head with anthropomorphic face crowned by a crest. The plumage is of bright blue, red, lilac and black feathers. The tail is finery with long curling feathers.

69. THE TREE WITH FRUITS REMINDING WOMEN.  
**Min.**: 5.7x5.5 cm, f. 83r.

The miniature exposes the squat tree with blue branches, among which are sitting five big bare women.

70. THE FIGS.  
**Min.**: 5.7x5.5 cm, f. 84v.

The text describes the date palm in Arabia.

Two palmas with wavy bent trunks and long branches fanning out are drawn in blue paint in miniature. At each trunk are sitting two birds.

71. THE LAMB.  
**Min.**: 5.6x3.5 cm, f. 84r.

The miniature exposes the hoofed animal reminding a bull with the big, slightly bent black horns. On the strong back can be seen a small outgrowth. In the groin, there is an outgrowth too.

72. THE TREE, ON WHICH BRANCHES THE BIRDS GROW.  
**Min.**: 6.0x5.0 cm, f. 85r.

The miniature exposes the small blue tree, on which branches are sitting fourteen red birds.

73. THE MAN LIVING IN THE WATER.  
**Min.**: 5.7x5.5 cm, f. 86r.

The text mentions the people with the tails living in the water.

The miniature exposes the bare man with a long tail.

74. THE CROCODILE.  
**Min.**: 5.7x3.5 cm, f. 87r.

The miniature exposes the animal with a big head and a little oblong anthropomorphic scaly body. The paws are wide and short, the front ones are a little bent. Beside the mouth is sitting the violet bird picking the animal’s teeth with the beak.

75. THE FISH.  
**Min.**: 5.7x6.0 cm, f. 87r.

The miniature exposes the violet fish reminding the carp with big scales. The head is given the anthropomorphic features.

76. THE RAVENING FISH.  
**Min.**: 5.7x6.0 cm, f. 88v.

The text, probably, describes the shark, which hunts for small fish and birds.

The miniature exposes the fantastic creature half getting out of the water, which has the wolf’s head and tiger’s body marked with typical wavy stripes on the skin. In the half-opened mouth can be seen a long set of white teeth. Above its head are floating three small winged fish.

77. THE WATER DOG.  
**Min.**: 5.7x3.5 cm, f. 89r.

The miniature exposes the back picture of the animal of a brown colour with a body of the crocodile but with out long tail. The paws are strong and short. The body is scaled.