78. THE FANTASTIC ANIMAL.
Min.: 5.5x12 cm, f. 89r.
The text says about the animal reminding the dog, from which head the snake heads grow. The miniature exposes the big beasts reminding the tiger with typical pattern on the skin. From its head, above and below, six snake heads are stretching.

79. THE FISH SAVING A GIRL.
Min.: 5.7x11 cm, f. 90r.
The text says that some king was hunting in the sea when the beauty swam up to him on the fish. The miniature exposes the big red fish with lifter tail. On its back there is a waist bare beauty with long hair. To the left there is a picture of the bearded king in a turban and violet blue clothes.

80. THE RAM.
Min.: 5.7x8 cm, f. 91v.
The miniature exposes the ram with a thick blue coat. Hanging kordosh and black spiral of heavy horns are accented.

81. AT THE WATER RESERVOIR.
Min.: 5.7x6.5 cm, f. 91r.
According to the legend, the prophet Musa was eaten up by the fish. The miniature, probably, exposes the place where he sat. There is a fragment of some structure with three stair steps at the blue reservoir where are seen the heads of five fish getting out of the water. On the platform there is a blue pillow and vessel by a shape reminding the hourglass. Nearby the stair, the cypress grows.

82. THE PEOPLE TURNED TO STONE.
Min.: 5.7x6 cm, f. 92r.
The text mentions the place in Egypt where the people turned to stone. The miniature exposes the couple embracing on the bed. Below, to the left the baker in a red turban and robe with the sleeves rolled up is sitting in the oriental posture and holding the round bread in the hands. Above, in the cradle hung on the stick there is a baby.

83. THE ISFAHAN MOSQUE.
Min.: 5.6x3.5 cm, f. 92r.
The text says that in this mosque a man can be cleared from bad smell (7).

84. SULAIMAN AND HIS SERVANT.
Min.: 5.6x11.8 cm, f. 93v.
The text says that Sulaiman asks Djafrar to comment his amazing dream. The miniature exposes black bearded Sulaiman in a blue turban with agate and blue-red clothes sitting on the throne with a violet pillow at the back. Below Djafrar is talking with the armed black bearded man.

85. THE CARPENTER AND FISH.
Min.: 5.7x6.5 cm, f. 94v.
The carpenter was asked to bring the cheese and fish (7). The miniature exposes the carpenter in a turban and light blue-blue clothes sitting with a pillow at the back. The beige-golden fish is drawn in the air.

86. THE SHOOTER WITH ANIMAL EARS.
Min.: 5.7x6 cm, f. 95v.
The text says about the enormous giant. The shooter in a violet robe with a big head and pointed ears is drawing a bow. The empty quiver is fastened onto his belt (7).

87. THE AMAZING MANGO.
Min.: 5.7x5 cm, f. 95r.
The text mentions that in China was the mango, which some branches had the ripe fruits, the others - unripe and the rest branches were covered by flowers. The miniature exposes the low tree in a blue paint. On its branches, among big blue leaves can be seen rounded blue fruits and violet three-petal leaves. In the center, there are two-petal flowers.

88. THE KOILAN.
Min.: 5.7x8.3 cm, f. 96r.
The miniature exposes a wild donkey without hoofs. Its beige skin later was hatched with vertical stripes.

89. THE FIRST PEOPLE.
Min.: 5.7x12 cm, f. 97r.
The text gives the legend that once some people were ordinary, the others looked like elephants and the remained as horses. The miniature exposes two pairs of bare women with the hair loose. Two women standing to the left hold small blue branches in the hands stretched ahead.

90. THE PEOPLE WITH ELEPHANT HEADS.
Min.: 5.7x12 cm, f. 98v.
On both sides of the small cypress there are two bare fantastic creatures with elephant-shaped heads and anthropomorphic bodies. To the right there is a bare woman with her hair loose and cheshty.

91. THE MAN WITH THE ELEPHANT HEAD.
Min.: 5.7x6.2 cm, f. 98b, upper.
The miniature exposes the fantastic creature with a bare anthropomorphic body and big elephant-shaped head with a trunk, tusk and big ear.

92. THE MAN WITH THE HORSE HEAD.
Min.: 5.7x5.7 cm, f. 98b, lower.
The miniature exposes the fantastic creature with a bare anthropomorphic body and horse-shaped head.

93. CHINESE, EUROPEAN AND TURKOMAN.
Min.: 5.6x6 cm, f. 99r, upper.
The text mentions the peoples inhabiting the earth.
The triple waist portraits. To the right, there is a Chinese with long slanted eyes in a red quilted robe and pointed cap. In the center, there is a black bearded European in a green suit with violet flaps and bowler. To the left - a Turkoman with black moustache, in green jadebsh and violet robe with features similar to the European's.

94. THE RUSSIAN MILITARY MAN.
Min.: 6.5x6 cm, f. 99r, lower.
The miniature exposes the black bearded man with aAaron head in a blue uniform with a rose cross belt, shoulder boards and collar. The right nose, big almond-shaped eyes and clear-cut lines of black brows. The blue-rose beret as a detail of the uniform is drawn separately.

95. TWO MEN.
Min.: 5.7x7 cm, f. 99v.
The double waist portraits. To the left is en-face portrait of the grey bearded man in blue robe and turban. Beside him is standing the young man with the hand raised to the breast.

96. RUSSIAN, JEW AND ANOTHER MAN.
Min.: 5.0x6.5 cm, f. 100r.
The miniature exposes three men standing in a row: the man with the spade getting grey beard and moustache in a blue clothes; the black bearded man with moustache in a form of a horseshoe and in clothes with a chart collar; the young man in violet-red clothes. The hair is accurately cut at a line of ears.

97. THREE REPRESENTATIVES OF NATIONS.
Min.: 7.0x6.0 cm, f. 100b, upper.
The miniature exposes three men en face standing in a row. One of them is black bearded, in a Cossak hat, blue easy robe with bias trimming along the side. Another man is with moustache, in a blue robe and violet Cossak hat. The third is a young man in a turban and robe with long sleeves and rose collar.
98. THREE REPRESENTATIVES OF THE NATIONS.
Min.: 7.0x6.0 cm, f. 108r, lower.
The miniature exposes three men in profile standing in a row. One of them is a man with the hairless face in a pointed headdress and bright rose robe with a high collar; the second is a young man in a violet robe and white-red belt; the third — a man with black mustache in a red fuz and blue clothes.

99. YUSUF AND ZILAIKH.
Min.: 6.5x7.5 cm, f. 101r.
The text mentions that Yusuf coming through trials succeeded in his love.

100. MAJNUN.
Min.: 6.5x12.0 cm, f. 102r.
Majnun is a symbol of a true lover. The miniature exposes bare Majnun in a red headdress with the body in 3/4 turn and the face in profile.

XXVI. «ZAHRIYAJAN» — «FOLK POEM»
Inv. No. 7707.
The work is written in Uzbek language. Date: 1318H/1900-01. Place: Khorezm.

The text is written in Nast'aliq script. The paper is white, No. 6, manufactured at the factory of Sergeev. Ms.: 18x22 cm, ff.: 31+47. Text: 11.5x16.0 cm. Lines: 13. On f. 1r there is two-tier unruin with a black-claret picture. In the frames of bias crosses and alternating triangles there is a black dome with four black-red rosettes. Above the dome is running the stripe with roughly done floral ornament and upper, the oval with a white border. On ff. 12v, 14v, 24r and 46r there are headpieces. The binding is cardboard. Binding: 18x.22 cm. The manuscript includes 19 miniatures, probably, performed by the calligrapher. Def.: the end is lost.

1. THE MIRACULOUS BUSH.
Min.: 13x24.0 cm, f. 1v.
The sketch in cinnamon. The drawing exposes the flowering bush, on the edges of which branches are seen effaced figures of the birds and people. To the left there is a picture of the horseman in miniature and below — the horse galloping.

2. THE BIRD.
Min.: 4.0x4.0 cm, f. 3r, on margin.
Schematic picture of the bird with high legs, magnificent tail and the head turned back done in cinnamon.

3. THE FANTASTIC BIRDS.
Min.: 12.0x5.0 cm, f. 5r.
Seven schematic pictures done in Indian ink and cinnamon. They expose the fantastic bird-animals — the birds having four paws and cured head. There is a small picture of a hunting gun.

4. THE DECORATIVE-GRAPHIC HEADPIECE.
Min.: 15.5x11.0 cm, f. 6r.
The original rectangular headpiece is decorated by a pattern of saw-edged triangles. In three sectors the pictures are located: in the first, to the left, pictures of a sword, axe and stick; in the middle — a picture of bird-animal with two paws, cured snout, wings and long tail raised up. To the right there is a duplication of the bird-animal in miniature. The flowers are scattered over the background. There is a decorative stripe with three sectors where are pictures of two bird-animals and flowering bush. Below, there is a duplication of the bird-animal in miniature. The flowers are scattered over the background. There is a decorative belt with three sectors where are located pictures of two bird-animals and flowering bush. Below, on the line next to last there are four variations of the bird-animal motif done in cinnamon.

5. THE DECORATIVE-GRAPHIC HEADPIECE.
Min.: 16x11 cm, f. 7v.
In two rectangular headpieces, on sides framing two lines of the text there is a picture of a man standing near by fantastic bird-animal. To the left, there is a schematic disproportionate picture of the man with a big head and stomach, thin sticks of legs without hands and a picture of the fantastic bird-animal with peacock-shaped tail running.

6. FANTASTIC ANIMALS.
Min.: 12x3 cm, f. 8r.
In the rectangles of small headpieces at the sides of two lines there are pictures of two fantastic animals.
with long necks and long magnificent tails done in Indian ink.

7. GRAPHIC HEADPIECE.
Min.: 12x4 cm, f. 8r.
The belt of the headpiece is done in cinnabar. In six rectangles are located in series the primitive pictures of flowering bush; triangular cupola decorated by a floral pattern; one chamber cupola structure or tent; another flowering bush; a figure of the man, a jug and a flower.

8. TWO PICTURES OF MEN.
Min.: 12x4 cm, f. 9r.
In the rectangles of small headpieces at the sides of the text there are two primitive pictures in Indian ink: the horseman riding the stylized fantastic horse with magnificent tail and switching a sabar and schematic disproportionate picture of the man with enlarged head and short thick body without hand reminding a chicken.

9. THREE ANIMALS AND ONE BIRD.
Min.: 12x3.5 cm, f. 9r.
The rectangular headpiece done in Indian ink there is between lines of the text. It exposes three fantastic stylized bird-animals with long magnificent tails and beak. Beside there is a bird.

10. THE GRAPHIC HEADPIECE.
Min.: 12x4 cm, f. 10r.
The headpiece done in cinnabar between lines of the text. In four rectangular sectors, there are schematic pictures located in series: fantastic animal, forty leg insect, flower and a man flying on the bird.

11. FANTASTIC ANIMALS.
Min.: 12x3.5 cm, f. 11r.
In the rectangular headpieces there are schematic stylized pictures of the fantastic animals done in cinnabar. The have oblong bodies and magnificent tail bent up. One of them is with a horn on the head.

12. THE HEADPIECE.
Min.: 12x3.0 cm, f. 12r.
In three rectangles, there are schematic stylized pictures of the flowers and fantastic animal with a long light squat body and magnificent tail done in cinnabar.

13. FANTASTIC ANIMALS.
Min.: 12x3.0 cm, f. 13r.
In rectangles of the side headpieces there is a pair of fantastic animals with magnificent tails. One of them has a horn on the head. Another is probably saddled.

14. TWO BIRDS.
Min.: 11.5x2.5 cm, f. 14r.
In the rectangular headpiece there is uncompleted picture of two birds in profile done in Indian ink.

15. ANIMALS.
Min.: 5x3 cm, f. 16v.
In two rectangular headpieces framed by ornamental stripe with saw-edged triangles there are two stylized schematic pictures of the fantastic animals in profile with thin legs, magnificent bent down or up tail and standing ears done in profile.

16. BIRDS.
Min.: 12x3 cm, f. 16r.
In three rectangular sectors of the oblong stripe there are the profile schematic pictures of three birds – at the edges are two cocks and in the middle – a peacock performed in cinnabar and Indian ink.

17. HORSES.
Min.: 12x4 cm, f. 17v.
In the rectangular headpieces, there are pictures of saddled horses done in cinnabar. One of them is nearby the manger.

18. THE DECORATIVE-GRAPHIC HEADPIECE.
Min.: 12x3.5 cm, f. 18r.
In three rectangular sectors of oblong stripe there are pictures done in cinnabar: the bird under flowering bush; nine human heads of different size in round headdress set in a row; the bird-animal with a magnificent tail bent up and a strong beak.

19. FIGURES.
Min.: 16x20 cm, f. 46v.
On the left margin of the folio there are sketches of heads and fragments of human figures and two chalins – censers done in Indian ink.
3. MIRRIKH — MARS.

Mins: 10x8 cm, f. 25v.

On the tetrahedral tabīt marked by red and black lines the black bearded king in red clothes and a crown is sitting. He holds a sceptor in the hand. One hump camel lying on the ground and black horse were drawn later as well as the white bull, whose front legs were not drawn.

4. MUSHTARIY — JUPITER.

Mins: 11x13.5 cm, f. 26v.

On the tetrahedral tabīt the king in a crown and red clothes is sitting. In the hand he holds yet unidentified subject. Before his throne the dog is standing.

5. HAMAL — ARIES.

Mins: 10.5x8 cm, f. 29v.

The drawing in pencil. In the center is sitting the angel in a turban, open wings and with a long staff round tipped in the hands. To the right the king in a crown is standing. To the left horned ram is lying on the ground.

6. THE CONSTITUTION OF ASAD — LEO.

Mins: 4.5x10.5 cm, f. 32v.

The sketch in pencil. The brindled lion in profile turn to the left is lying on the ground. Its head more reminds the dog's. The composition of ziggurats before the lion's snout separates him from the waist picture of the beauty in a crown and veil on the head turned towards the animal.

7. THE CONSTITUTION OF SUNBILAH — VIRGO.

Mins: 10.5x10 cm, f. 33v.

The sketch in Indian ink gives a silhouette picture of three bare female figures. The middle woman in a crown is standing with flowers in one hand and by the other hiding the genitals. Her hair is loose. To the right the woman is sitting, the legs are not drawn. To the left the woman is drawn as if hung with the head downwards. The figures are solved in general without details of the female body.

8. THE CONSTITUTION OF LIBRA.

Mins: 10.5x9 cm, f. 34v.

In the center of the composition there is a balance with a bar and two scales hung on a black rope. To the right, the black bearded man in a grey robe and black cap is kneeling supporting the scale with the hand. To the left, in the arched niche the black bearded king in a crown is sitting leaning on the staff in front of him.

9. THE CONSTITUTION OF DALY — AQUARIUS.

Mins: 10.5x8 cm, f. 35v.

At the hexagonal well the black bearded man in a turban and robe is standing putting down the vessel for water into the well. To the right the spectator is sitting.

10. THE CONSTITUTION OF QAYS — SAGITTARIUS.

Mins: 8x7 cm, f. 36v.

From the right the man in brown clothes and turban holding the hanging snake in his hand is coming up to the black bearded king standing in brown clothes and headress with aigrette and holding ready his bow and arrow.

11. THE CONSTITUTION OF HUIT — PISCES.

Mins: 6x10 cm, f. 37v.

The sketch in hatches exposes the waist figure of the woman in a crown with aigrette, with the hands covering the breast. The face in 3/4 turn is looking to the right, where profile pictures of two fish silhouettes with the tails to and fro are marked in Indian ink.

12. THE WINGED MAN WITH THE ELEPHANT HEAD.

Mins: 6.5x7 cm, f. 129v.

On the background done in cinnabar, the anthropomorphic figure with a black stick in his hands is drawn with hatchets in Indian ink. The raised wings are sideward. The legs are diapherous, the black head has an elephant trunk bent upward.

13. THE MAN WITH THE CAMEL HEAD.

Mins: 4x5 cm, f. 131v.

On the background done in cinnabar is standing the black cloven anthropomorphic figure having a camel head and small ears on the top with the hands knuckled and raised up.
14. HUNTING FOR THE MAN WITH THE SHEEP HEAD.

 inv. no. 11141.

 The author is Azerbaijan poet Muhammad Fuzuli.
 (refer to inv. no. 7735).

14. HUNTING FOR THE MAN WITH THE SHEEP HEAD.

Mini.: 5.5 x 3.5 cm, f. 134v.

The sketch in pencil. Hiding behind the flowering bushes the hunter in a turban drew his bow and is aiming to the back of the creature with woolly antropomorphic body and horned sheep head sitting in front of the hunter.

15. TWO MEN LOVING IN THE WATER.

Mini.: 5 x 7 cm, f. 134v, lower.

Two male black haired heads are getting out of the water. The moon-shaped faces with regular features turn to the left.

16. THE MAN WITH A HALF OF THE BODY.

Mini.: 4.5 x 6 cm, f. 134v.

The rough sketch exposes a bare human figure in profile. The only hand is drawn set before the torso.

17. THE MAN WITH THE HORSE HEAD.

Mini.: 4.5 x 6 cm, f. 135v.

A rear picture of bare antropomorphic figure standing with the hand raised up with the stick and black horse head performed in rough unclear hatches in Indian ink. Semi-transparent wings are directed from the shoulders sideways. The orange waistcloth covers the hips.

18. THE PEOPLE WITH THE DOG HEADS.

Mini.: 6 x 7 cm, f. 137v.

The miniature exposes four standing silhouette of antropomorphic figures without hands but with the dog heads turned to the left. The edge right figure is enlarged.

19. THE TALL MAN.

Mini.: 4 x 5 cm, f. 137v, lower.

The text says that the tall people lived at the time of the antropluvian prophet Nakh, in the time of the prophet Musab. Uncompleted silhouette of the antropluvian figure with a small head and missing is done in Indian ink.

20. THE STATUE OF THE LION WITH A HUMAN HEAD.

Mini.: 4 x 6 cm, f. 142v.

The miniature exposes a figure of the lion with the tail up and human head with black curled hair standing in profile. The eyes are black, almond-shaped. The tail of round links reminds a scorpion’s tail by a form. Above and below there are inscriptions.

21. THE DRAGON.

Mini.: 11 x 5 cm, f. 143r.

The miniature exposes the dragon standing on four short legs and reminding a salamander, hatched in Indian ink. The flame is shining from the mouth. Later the body was hatched with black lines.

22. THE ELEPHANT.

Mini.: 6.5 x 4 cm, f. 149v.

Between the lines, the black elephant is drawn in Indian ink. The legs are slightly out. The tail is bent down.

23. THE RHINOCEROS.

Mini.: 10.5 x 8 cm, f. 149r.

The drawing of the animal with a thick body and four strong legs, short tail and enormous sharp horn stretching high above the head is done in pencil. The body is in frequent folds of skin and round spots. The eye is almond-shaped.

24. THE DEVILS AND MAN.

Mini.: 11 x 11.5 cm, f. 167

The story says that some ignorant devil catching the man for the leg was beating him against the stone.

The devil with strong shoulders and black antropomorphic shroud with marked pupils in the eye and wide cut of the mouth is drawn in hatches. Leaning his knee on the stone, the devil is freezing onto the leg of the bare man lying sidelong in a waistcloth of leaves on the hips. The head of the man sagged down. The hand jerked up in a helpless gesture.

XXVIII. "LAILI WA MAJNUN"

The poem about the love of Quis and Laili. The text is written in Azerbaijan language. The script is beautiful Nasta’liq. Date: 1336H/1917-18. Place: Qoqand. The paper is beige and glazed. f.: 129, M.: 15 x 23.4 cm. The text is framed by djadidal from blue, black and yellow lines. Djadidal: 7.8 x 16.2 cm. Lines: 15-17. The text is arranged in two columns and written in black Indian ink. The titles are written in paint.

On f. 119r, on the picture of the vase there is an inscription – Tahrijan Muhammad. The binding is cardboard, covered by lacquered paper. Binding: 15 x 26 cm, ff. 121-128 contain samples of calligraphy exercises and letters. The manuscript includes numerous headpieces and 30 miniatures.

1. Qais at School.

Mini.: 7.7 x 16.8 cm, f. 6v.

When Quis was ten years old, he was taken to maktab. A narrow stripe of the miniature is divided into three sectors framed by yellow-brown pattern of brickwork. In the middle of the narrow sector the black bearded teacher in a cherry turban and lilac-violet clothes is sitting under the bright rose arch on a blue background. Raising his hand up, the teacher is addressing to the young man. Quis in a violet turban and claret-lilac clothes standing in the left sector. Behind the young man is standing the mother in lilac-violet dress and black shawl on the head pointing at the son.

2. Laili and Her Mother.

Mini.: 7.2 x 11 cm, f. 10r.

When the rumour about the love of Quis and Laili grew, the mother ordered Laili to stop her studying.

Laili and her mother in black shawls on the heads and coloured clothes are standing in the lilac interior of the room framed by bright yellow brickwork and covered by a black roof.

3. Qais and Laili.

Mini.: 7.2 x 17.2 cm, f. 15r.

Because of Laili stopped to visit the school the love of Quis so grew that he was nicknamed Majnun – crazy.

The oblong stripe of the miniature is divided into three sectors. In the center, in the interior of the room in mixed Oriental European style are sitting two girls in black shawls on the head and clothes of pinky-brown and rose-violet colour. Bare Quis – Majnun in a waistcloth and bare-headed is standing in the street and looking at the house. In the left sector a blue background of the sky are seen bright green bushes and grass.
4. MAJNUN AND HIS MOTHER.
Min.: 7.2x12.5 cm, f. 21r.

The mother is delivering a sermon to Majnun returning home after his roaming.

Against the background of bright pinky brick wall with arched doors Majnun in a turban and beige-yellow clothes and his mother in yellow brown dress are sitting and talking.

5. MAJNUN AND HIS FATHER.
Min.: 7.2x11.2 cm, f. 22r.

Beneath the tree Majnun in a black turban and pinky-claret clothes and his black bearded father in a turban and pinky-blu clothes are sitting and talking.

6. MAJNUN VISITS MECCA.
Min.: 7.2x17 cm, f. 28r.

The father wanted the son to recover from his love and brought him to Mecca, however Quas begged Allah to strengthen his love.

In the center, a violet band of the open circle frames the black rectangle of Caaba with the yellow horizontal stripe above the roof. In the lower right and upper left corners, there are yellow-violet-blue mauvases. The brown stripes of the alleys are diagonally radiating over the rose background of the mosque from Caaba.

7. MAJNUN IN THE DESERT.
Min.: 7.2x15.3 cm, f. 30r.

In the desert Majnun communicates with animals and birds.

In the hilly green-blue country, two men in grey turbans and clothes of azure and grey-violet colours gesturing try to draw attention of each other pointing at a gnoll standing underneath the tree on the left.

8. MAJNUN AND DOVE.
Min.: 7.2x16.8 cm, f. 31r.

Majnun tells the bird about his disaster.

In the hilly country grown with blue-green plants, underneath the tree two men in pinky and lilac turbans and in clothes of champagne and grey-green colours are standing and talking. To the left, in the center of the composition can be seen the net of the trap where is quietly sitting the enormous black bird with a yellow round eye, back and yellow legs. The sky is blue-green getting light on the horizon.

9. THE BEAUTY OF LAILI.
Min.: 7.2x14 cm, f. 35r.

The poet singing the beauty of Laili compares her with the moon.

In the open pavilion, Laili with a cherry shawl on the head and in pinky-yellow dress is sitting under a festoon arch. She is thoughtfully looking at the candle burning before her, which flame is twisted at the breeze. The dark-winged butterfly is flying up to the flame. In the blue-green sky is hanging the bright yellow crescent of young moon.

10. MISERY OF LAILI.
Min.: 7.2x17 cm, f. 40r.

Yearning Laili is walking in the garden.

In the hilly country there are flowering trees on the horizon and the grass. European decors were used for pictures of flowers. To the left can be seen two big vases with flowers. In the center of the composition, Laili and her friend in brown and pinky-brown clothes are walking. To the right can be seen the pavilion-shaped structure where in the canary yellow interior are sitting Laili’s mother and nurse in clothes of lilac-rose and violet-lilac pinky colours.

11. MAJNUN AND NAUFAL.
Min.: 7.2x14 cm, f. 44r.

Naufal, having heard about the love of Majnun for Laili, promised his help.

In the desert country, underneath the green tree half-naked Majnun is sitting stretching his hand towards Naufal in a red turban, green robe and red high boots. The sky is blue-green getting light on the horizon.

12. THE BATTLE OF LAILIS AND NAUFALESS TRIBES.
Min.: 7.2x16.8 cm, f. 48r.

The father of Laili refused to marry the daughter to Majnun and Naufal wants to obtain it by force.

In the desert country there are two groups of horsemen in bright clothes riding coloured horses. On the left, there are horsemen athin in green turbans rolled up above pinky headdress. On the right, the horsemen in green headdress with spears and swords are closing for fighting. The sky is blue-green.

13. LAILI AND MAJNUN.
Min.: 7.3x17 cm, f. 50r.

Majnun is breaking the chain in the house of Laili.

In the interior of the house Majnun in a blue turban and green clothes with the face finished and hands stretched sideward is sitting on the floor. The old man in a turban and blue-green clothes, standing on the right, taking the broken chain from Majnun’s hand is demonstrating it to Laili standing to the left in a yellow shawl and brown-yellow dress.

14. LAILI AND IBN SALAM.
Min.: 7.3x17 cm, f. 57r.

The father of Laili decided to marry the daughter to rich Ibn Salam.

In the blue interior of the room, Laili in a brown shawl and pinky-brown dress and bearded the Salam in a blue turban and green robe are sitting before the burning candle in a candela lucum under the blue arch. In the room, there is a chair with back and lustre hanging from the ceiling. On the left, there is a close two-leaved rose door with a green decorative arch above, on the right – an open entrance.

15. MAJNUN AND ABI ZAID.
Min.: 7.3x17 cm, f. 58r.

Abu Zaid found Majnun in the desert and informed him on the marriage of Laili.

On the grassed hilside, bare Majnun is sitting underneath two trees. In the glade, opposite to him is sitting the black bearded Abu Zaid in a rose turban and pinky-brown clothes. Behind Majnun the fox is quietly standing, the bird sat on the branch above his head.

16. LAILI AND ABI ZAID.
Min.: 7.3x17 cm, f. 62r.

Laili is getting news about Majnun.

In the bright yellow valley, in front of one storyed structure with a green roof and avam Laili in a pinky striped dress is standing and listening to black-bearded Abu Zaid in a bright rose turban and green robe kneelimg before her. Highly on the horizon can be seen the lake surrounded by the trees.

17. MAJNUN AND HIS FATHER.
Min.: 7.2x17.2 cm, f. 69r.

The father visits Majnun in the desert and asks the son to return home.

On the hilside, underneath the trees is sitting bare Majnun. His body and head have the same colour that
18. MAJNUN AT FATHER'S GRAVE.
Min.: 7.3x17 cm, f. 74v.

The miseries were beyond Majnun's father forces and he died.
The miniature exposes the grave enclosed by the brick fence with rhombic lattice on a background of the valley. Three brick columns are crowned by small cupolas. Bare Majnun bent low in praying before the grave.

19. FLOWERS.
Min.: 7.4x9.5 cm, f. 76v.

The miniature exposes the flowers in the orange vase standing on the flat surface covered by a rhombic lattice.

20. MAJNUN AMONG
THE ANIMALS AND BIRDS.
Min.: 7.2x17 cm, f. 76r.

Majnun tells the animals and birds about his misery. In a hilly valley bare Majnun is sitting underneath the tree. On a hillside, underneath the tree the peacock, goose, lion and jackal are quietly standing before him. Behind Majnun is standing the stork raising its head up. The hilllock and Majnun's body are painted with rough green spots. The enormous blue bird is sitting on the branch.

21. MAJNUN AND
ABU ZAID IN MOUNTAINS.
Min.: 7.2x9 cm, f. 82r.

When Majnun roved in the mountains Abu Zaid brought him news about Laili.
On a hillside is standing bare Majnun, stretching his hands towards the black bearded Abu Zaid in a green turban and pinky-terracotta-violet clothes coming up to him.

22. MAJNUN AND THE NIGHTINGALE.
Min.: 7.2x10.3 cm, f. 84r.

The nightingale flew up to Majnun to ease his suffering.
In a split of the hillside and Majnun is sitting in the shadow of the small flowering tree. On the top of the hill, the nightingale is sitting beside.

23. LAIILI IN MOURNING.
Min.: 7.2x12 cm, f. 89v.

The husband of Laili, Ibn Salam died and she became free.
In a lilaic chamber under a rose cupola is sitting Laili in a black shawl on her head and golden striped dress with a pillow at the back. She is mourning.

24. LAIILI AND MAJNUN.
Min.: 7.2x17 cm, f. 91r.

After the death of her husband Laili found Majnun in the desert.
On the hillside among three blue-green hills, in the center is sitting Majnun in brown-erlet clothes. Before him at the foothill is standing Laili in a green headdress and golden speckled dress. Atar on the horizon is seen a camel.

25. LAIILI AND MAJNUN.
Min.: 7.2x17 cm, f. 95v.

The lovers are telling each other about their troubles.
In the landscape of the previous miniatures, Laili in a round green headdress and golden speckled and bare Majnun a little bending are standing underneath three trees. Upper the canary yellow desert is coming into a blue-green stripe of the sky.

26. LAIILI AND MAJNUN.
Min.: 7.3x9.4 cm, f. 96r.

Laili and Majnun are talking in verses.
The landscape duplicates the previous one with little changes.

27. MAJNUN IN THE DESERT.
Min.: 7.3x17.2 cm, f. 101v.

On the hillside bare Majnun is reclining looking at the blue-green sky. His body is blue. In the left lower corner there is a big tree with two branches cut off.

28. LAIILI AND MAJNUN.
Min.: 7.2x17 cm, f. 106r.

In the pinky-lilac room with a brown roof Majnun with long hair and Laili in a rose dress are sitting closing their hands.

29. MAJNUN AT THE GRAVE
OF LAIILI.
Min.: 7.3x17 cm, f. 111v.

On a background of the brick wall with arched door, in the left of the tomb there is a female figure lying on the back schematically drawn. The green flag is fluttering on the roof. Outside, before the tomb is sitting Majnun lightly bent.

30. THE VASE WITH FLOWERS.
Min.: 7.2x17 cm, f. 119r.

On the blue and green background there is a bright yellow vase with different flowers under the blue-green festoon arch. The vase is decorated by Arabic inscription done in black Indian ink.

Literature:
Oriental miniatures... III: 99-102.
Иллюстрация Э. М. Иконописного орнамента... p. 81-90.

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XXIX. «SHAHZADA QAHRAMAN» — «PRINCE QAHRAMAN»

Inv. No. 7020.
The author is Sanayi Baghban.

The text is written in Uzbek. The work is devoted to the heroic actions of Qahraman. Date: the late 19th — early 20th cc. Place: Central Asia. ff.: 186. Ms.: 27 x 25 cm. The paper is thick, white, manufactured at factory. The script is in Nasta’liq. The text is written in black Indian ink, highlighted words — in cinnabar. Text: 14.5 x 27 cm. Lines: 17. The calligrapher is Atabai b. Khadjua Niyazi. The binding is of black leather with stamped ornament. Binding: 22.5 x 33.7 cm. The manuscript is illuminated by one miniature.

XXX. «AJAIYB AL-TABAQAT» — «WONDERS OF CLASSES OF THE EARTH»

Inv. No. 9654/L
The author is Said Muhammad Tahir b. Abulqasim (refer to Inv. No. 2380).

Date: 1221H / 1806-07 (f. 237v). Place: Bukhara. The text is written in middle Nasta’liq. The paper is rag, glazed and of yellow tone. ff.: 237. Ms.: 14.5 x 24.3 cm. The text is written in black Indian ink, and highlighted words and titles are written in cinnabar. Text: 9 x 17.5 cm. Lines: 15. There are paighris. The colophon on f. 237v is not decorated. On this folio is a rectangular seal of 1 x 2 cm in size with legend Ahmad ibn Isma’il Khudzi. In the manuscript five miniatures are not completed. The binding is cardboard, done later. Binding: 15.5 x 25.4 cm. The manuscript contains two additional works — «Dur al-ajayb» and «Gulistan» by Saadi.

1. LOCATION OF THE EARTH AND COELOSPHERE.

Min.: 8.5 x 8.5 cm, f. 10r.

The miniature exposes a scheme of twelve concentric circles crossed vertically and horizontally by a tremulous line in cinnabar done in hand. In the center, there is a small circle.

2. THE MAP-SHEME.

Min.: 8.5 x 8.5 cm, f. 10r.

The map-scheme with the place for adherents of Abu Hanifa. A tremulous line in cinnabar done in hand forms the figure consisting of a square and semi-circle above. Along a central vertical axis inside the square there are three small circles, to the left above is located the fourth one. In the center of the side edges and at the top edge, there are additional signs. The inscriptions are done in Indian ink.

3. LOCATION OF THE TOMBS OF PROPHET MUHAMMAD AND HIS ADHERENTS, FARIQ AND SIDDQ.

Min.: 5.5 x 5.5 cm, f. 104v.

A tremulous line in cinnabar done in hand forms a square with three narrow rectangular strips escribed. Inside the stripes, there are names of prophet Muhammad, Fariq and Siddiq written in Indian ink.

4. THE SAME.

Min.: 4.5 x 4.5 cm, f. 105a, upper u 3.5 x 3.5 cm, f. 105a, lower.

Two similar drawings but with different location of the narrow stripes with the names of prophet Muhammad, Fariq and Siddiq written in Indian ink.
XXXI. «AJAYB AL-TABAQAT» — «WONDERS OF CLASSES OF THE EARTH»

For this subject, please refer to Inv. No. 2380). Date: 21 Jumada I/1237-8. Place: Bukhara. The text is written in big clear Nastaliq style with Salṭat for quotations. The text is written in black Indian ink, highlighted words — in cinnabar and coloured paints. The paper is glazed, of yellow tone. J.: 77. Ms.: 20.3x30.2 cm. The text is framed by diżabat of blue, red, black and gold lines. Djādāla: 15.9x26.5 cm. Lines: 27. The name of the calligrapher — Mir Ahmad bin Mir Nasir is written on f. 74v in the ornamented and gilded colophon. Many folios after 18 contain the almond-shaped seals of 4.5 cm in diameter and the legend «Vāqf-i Khadjja Parsa bin Mahmoud al-Bukhari» and the date 1238/1822. The binding is leather with the stamped ornament -turunj- in the center, flanked vertically by two -lola- of grey colour. Binding: 20.8x30.8 cm. The manuscript has 148 pages, 5 miniatures and drawings. Totally ff.: 206.

1. THE SCHEME OF THE UNIVERSE.

Min.: 10.5x10.5 cm, f. 14v.

The drawing exposes a circle consisted of thirteen concentric circles. In the middle there are inscriptions «markat-e alam» — «the center of the universe» and «kurra-i khāva» — «the center of the earth». Further, there are names of the other spheres.

2. A VIEW OF CAABA IN MECCA.

Min.: 16x14.8 cm, f. 31a. upper.

In the center of the bright yellow rectangular drawing there is cubic one-chamber structure with black walls and white flat roof — Caaba. In the lower left corner can be seen two-leaved light door. Around Caaba there are structures of different forms. Above there are two pavilions with pointed roof on six thin pillars. At the sides. Caaba is flanked by two orange structures with high walls, black windows and entrances located in two floors, which are crowned by domes on a small plinth. Below can be seen two dome pavilions and minbar. Four minarets have conical tops. The inscriptions are written in indián ink.

3. THE PREMISE OF CAABA.

Min.: 4.5x7 cm, f. 31a. lower.

This is a drawing of a horizontally oblong premise. To the left there is a semi-round premise. The walls are drawn with 3-4 mm wide lines, on which are marked 4 apertures and the door to the semi-round premise. The lines are done in cinnabar. On the central horizontal axis, there are 4 circles in a row.

4. LOCATION OF THE TOMBS OF PROPHET MUHAMMAD AND HIS ADEHERENTS, FAÚQ AND SIDDÍQ. Min.: 11.5x6 cm, f. 31r.

Inside three horizontally oblong rectangles with the golden background contoured by the blue frame there are three blue grave stones given in various combinations over the background with floral ornament.

5. A VIEW OF MADINA.

Min.: 13x16 cm, f. 32v.

In the light yellow sand valley, on a line «northeast-southwest» slightly sideward is located the complex with two yards divided in two parts by a row of one-chamber structures, which further encircle the complex on the perimeter. The flat roof is marked by small domes of blue in the second floor. In the first lower yard, there are three pavilions within the fence and one-chamber structure with the lime walls and dome on the roof. The lower wall has a portal flanked by two minarets. The corners of the complex are decorated by muavıe minarets with conical tops. A little afar to the left can be seen the fenced garden.

Literature:
Ismailović V. М. Илострации одхисани, c. 145.
XXXII. «QISAS AL-ANBIYA» — «THE LEGENDARY ABOUT PROPHETS»

The date of the work: 709H/1312 AD. Date: 1291H/1874-75. Place: Central Asia. The text is written in Nastaliq. The paper is glazed, of yellow tone. ff.: 3555. Ms.: 17x21cm. The text is written in black Indian ink, the titles and highlight words — in crimson. The text is framed by two djadaks of blue and red lines. Inner djadak: 9.7x20.4 cm. Outer djadak: 16.6x27.5 cm. Lines: 17. The calligrapher is Mullah Ishan Qudi, the son of Mullah Qud Muhammad qazi. Colophon on ff.: 545v is not decorated. On f.: 165v there are three oval seals of 1.7 cm in diameter. The manuscript has 4 uncut pages in pencil on the margins of ff.: 131r, 154r and 214v. Illuminated djadaks are on ff.: 257r-258r and 273v-274v. There are 6 miniatures. The binding is cardboard with stamped ornament. The name of the book-binder is fixed in the ornament «Jolma» — amali Ismail Khodja sakhaf. Binding: 17x20.4 cm. Unions are done in yellow-blue-cream-golden colour. They are done in a form of the open rectangular with half-shaped composition in the center formed by elements of the rough floral-vegetative ornament. In the contours frame there is a pattern of the chain from three blue leaves on the bright yellow background.

Miniatures:

I. THE PLAN OF CAABA.

Min.: 17x23.5 cm.

The miniature exposes brightly decorated plan of the mosque yard with a black rectangle of the sanctuary in the center of the yard painted in masive colour. Along the contour, Caaba is marked by the golden line, around — by the blue-green arch of the alley over the yard decorated by leaves and buds. At four sides of the sanctuary there are four dome structures with the entrance aperture on pillars in blue-green-cream colour. At three sides — side and lower — the yard is framed by the bright structures. At the sides, there is two-storied line of dome khadrafs, below — a line of arches of three towers. The upper part of the complex is given in the floral-vegetative composition, with minarets crowned by rossette-shaped tops.

2. THE PLAN OF CAABA BUILDING.

Min.: 17x29.3 cm, f. 142v.

The schematic plan of the dome structure on two pillars with the golden-green lamp hanging in the aperture. The building is framed by multi-storied golden minarets with rossette-shaped tops. In the foreground, there is enlarged picture of the scale — two scale-cups hung on the beam and snippers hung in the air between the scale-cups. The sanctuary is framed by a vertically extended rectangular of the encircling structure with the lines of khadrafs and the walls crowned by small green domes along the contour. Three big green-golden domes crown the upper part of the encircling structure.

3. THE PLAN OF CAABA BUILDING.

Min.: 17x29.5 cm, f. 142v.

The schematic plan of the sanctuary encircled by a rectangular of the structure formed by the rows of khadrafs with small green domes. Two horizontally oblong rows of the khadrafs divide the internal area into inner yards, where can be seen one chamber dome structures — a big one in the upper yard, four small — in the middle yard and two middle — in the lower yard, flanked by two lamps. In the upper sector, three big green-golden domes and two multi-storied minarets with vegetative ornament decorate the encircling structure.

4. THE PLAN OF THE PALACE IN CONSTANTINOPLE.

Min.: 17x30 cm, f. 463v.

The miniature presents a schematic plan of the palace-labyrinth. In the vertically oblong rectangle framed by ornamented masive stripe of the walls there are intricate multi-rowed lines of the labyrinth poucores drawn in Indian ink by rule. Above there are two big one-chamber structures and coloured multi-storied minarets decorated by ornamental motives.

5. THE PLAN OF THE FORTESS OF CONSTANTINOPLE.

Min.: 16.6x30 cm, f. 463r.

The miniature presents a schematic plan of the fortress. In the center of the rectangular bright yellow yard there is one-chamber magnificently decorated structure with a green dome. In the masive arch can be seen the lamp hanging down from the ceiling. Floral and geometric ornaments on the golden and masive background decorate the walls of the structure and its dome. The yard is framed by the encircling complex of khadrafs with green domes. Above there are three minarets with two palms between them.

6. A VIEW OF THE AKSA MOSQUE IN JERUSALEM.

Min.: 10x13.5 cm, f. 530v.

On the bright yellow background of the rectangle there is one-chamber dome structure in blue-green-golden colour on the clarinet-green platform. In the oval entrance can be seen the lamp hanging down from the ceiling. The structure is flanked by two masive-cream minarets crowned by rossette-shaped tops in masive-green colour.

Drawings:

I. THE PROPHETS` FOOTWEAR.

Min.: 16x21 cm, f. 1v.

In front of the text on the blank folio, there is a drawing in Indian ink — the contour of traces from two shoes. The trace with the pointed toe, figured heel, ornamental stripe along the contour of the trace and two small circles in the wide part of the sole. In the center of each trace, there is the inscription in Indian ink: «a copy of the first sacred shoes» and «a copy of the second sacred shoes».

6. A VIEW OF THE AKSA MOSQUE IN JERUSALEM.

Min.: 10x13.5 cm, f. 530v.

On the bright yellow background of the rectangle there is one-chamber dome structure in blue-green-golden colour on the clarinet-green platform. In the oval entrance can be seen the lamp hanging down from the ceiling. The structure is flanked by two masive-cream minarets crowned by rossette-shaped tops in masive-green colour.

Literature:

CRP, no VII, Taurusan. 1964 p. xxx

Oriental miniatures..., II: 91.