2. DELIVERY OF SHAIBANI-KHAN’S LETTER TO HIS LOVER.
Min.: 14x2.8 cm, f. 44r.

Shaibani-khan desiring mutual love sent a letter to his lover.
Against the background of a pale lilac hill under a flowering tree on a bright carpet sits a beauty in a light green robe. Looking puzzed she is taking a letter from a messenger in blue-orange clothes who offers it with both hands. In the foreground on the bank of the stream framed by hollyhock bushes in blossom sit two noble ladies. A servant is holding a tray with some food. Behind the messenger is seen a young man in a yellow robe and felt cap. The mild colour of the hill is brightened by the bright clothes on characters as well as by the gold sky and green.

3. SHAIBANI-KHAN AND HIS WIFE.
Min.: 14x1.2 cm, f. 54r.

Shaibani-khan personally came to his lover and she agreed to become his wife.
In a green meadow in front of the Khan’s yurt a red carpet and cushions is sits the Khan in the oriental posture. He is wearing in blue-green clothes and a felt headdress. Next to him sits his moon-faced wife in orange-lilac clothes and a white hairband. The Khan is stretching his hand to the tray being carried by a servant. In front of the figures there are golden jugs of drink. To the right are musicians under a flowering tree there are some guests and servants.

4. SULTAN MAHMUD BAHADIR VISITS SHAIBANI-KHAN.
Min.: 10x8 cm, f. 140r.

Having been released from prison Sultan Mahmud Bahadir went to Shaibani-khan.
Among grey, lilac and brown rocks a man is hurrying. He is dressed in a green robe and white felt cap with a black top. The folds of his robe are fastened at the waist to make him easy to move quickly. Against the background of a gold sky there are almond-shaped tree tops.

5. SULTAN MAHMUD BAHADIR BRINGS THE PRISONER MUHAMMAD MAZID TO SHAIBANI-KHAN.
Min.: 9x1.2 cm, f. 146r.

At the battle for Jassu Muhammad Mazid was imprisoned by Sultan Mahmud Bahadir.
Against the background of a pink hill under a flowering almond-tree on an orange carpet is sitting a master in sandal-gold clothes and felt cap with black top. He is looking attentively at Muhammad Mazid thrown on his knees before him by Sultan Mahmud Bahadir. The prisoner’s head is bowed; a guard with a quiver full of arrows is holding him by the shoulder. To the right, two servants are watching the scene. Their bodies occupy some space in the margins.

6.7. A BATTLE NEAR THE FORTRESS OF TATKAND.
Min.: 10x1.1 cm, f. 206r, 207r.

A fierce battle Shaibani-khan seized the fortress of Tatkand.
Against the background of two pink lilac hills there is a scene of fierce fighting. In the upper right corner warriors of Shaibani-khan with raised banners show the strength of the khan’s cavalry charging and smashing any resistance from the enemy. Everywhere there are horses of different colors stretched in full gallop, dead bodies and soldiers in bellicose postures. The clouds are golden.

8.9. THE SIEGE OF SAMARKAND BY SHAIBANI-KHAN.
Min.: 18x1.2 cm, f. 213r.

Shaibani-khan besieged Samarkand and seized it for the second time.
The great army of Shaibani-khan surrounded the city with high battlemented walls. The warriors selflessly defended the city shooting from its walls. The people of the city helped them. But the enemies rushed through the gate into the city smashing and destroying everything and everybody. Shaibani-khan on a horse in the centre of composition with a majestic gesture of his hand is urging his warriors forward. The miniatures are related to the Central Asian style.

Literature:
Akhmedov B. A. About the campaign in Turkestan. / KhORAO. KU, 1949, s. 176-187.
Sevastyanov A. A. Uzbekistan school of literature and history of T. A. Tashmak, 1926, s. 60-62.
Pleshcheyeva G. A. History of art. / KhORAO. KU, 1950, s. 121-136.
CIBR, t. VIII. Tashkent, 1967, s. 35-38;
Plesheceva G. A., Reznik L. V. History of art. / KhORAO. KU, 1954, s. 354-360, fig. 334.
Plesheceva G. A., G. A. I. History of Turkic art... / KhORAO. KU, 1949, s. 23-24, fig. 9.
Galikonova O. M., K. A. Arab silk painting. / KhORAO. KU, 1954, s. 354-360.
Oriental miniature... - ill. 19;
Akhmedov B. A. History of geograffical literature... / KhORAO. KU, 1950, s. 71-73;
Akhmedov B. A. History of art... / KhORAO. KU, 1954, s. 15-17,
CIBR, t. VIII. Tashkent, 1967, s. 35-38;
The manuscript contains verses from the first volume of the full anthology of the poet's verses. The place of copying is Herat and the date of copying is the beginning of the 16th century. The manuscript is copied in the Nasta'liq style. The copy is perfectly illuminated, but the design is incomplete, as proved by the empty colophons. At the beginning of the manuscript there is a double frontispiece (ff. 2r-3r, fig.), six uncials, nine miniatures and seven colophons._ff.: 5+191+5. Ms.: 16.6x27.4 cm. Blue, black and gold lines frame the text. Text: 9.8x17.1 cm. Lines: 17. The basic text is written in black Indian ink; the words within uncials in white ink on a gold background; iterative words in cartouches in gold and blue ink. The binding was done later, of crimson card. The edge of the binding is of leather and ornamented with three medallions along the middle vertical line. At the sides is stamped the name of the bookbinder – Mullah Abdulla sak-haf, 1923. The manuscript is mostly in good condition and has been restored.

1. A SUFI DANCE.
Min.: 9.7x13.9 cm, f. 2r.

In front of an arched alwan a group of ecstatic Sufis are performing a ritual dance – zikr. Along the basic axis of the miniature there is a cypress, which was drawn later. In the centre, six men are dancing; to the left there are three musicians and two singers; eleven spectators are watching the scene. In the centre of the composition can be seen the partly effaced body of a king. On the balcony are a few veiled women. The decoration of the building is heightened by inscriptions «Be rich» and «Be happy». The clothes of the characters are red, blue, light blue, brown, yellow and the turbans are white and gold. The miniature could be dated from the beginning of the 16th century. It does not correspond to the subject of the text so was probably taken from another manuscript and inserted here.

2. A HUNTING SCENE.
Min.: 12.3x21.5 cm, f. 3v.

In the centre of the composition a king is striking a lion with his sword. The lion which is attacking one of the hunters. Below, another hunter is aiming at a deer. In the borders are four other horsemen shooting, and behind a hill there is a hunter and five spectators. The ground is violet and the sky is gold. The fields of both miniatures are finely ornamented with flowers. The style of this and the next miniature are reminiscent of the Tebriz style. Def.: In the upper sector the figures are perforated. In some places the blue paint has been lost.

3. AN ARCHERY COMPETITION.
Min.: 9.6x19.5 cm, f. 23r.

The subject is similar to Inv. No. 3479, f. 23r. Two pairs of horsemen compete in shooting arrows from a bow at a pumpkin fastened on a long stick. Below and above, four gravedees and three servants are watching the competition; a servant is supporting the thin stick. The colouring is lush. Red, brown, yellow and gold colours prevail and harmonize with white, blue and light blue colours and their tones.
4. BEFORE A POLO GAME.
Min.: 9.6x13.5 cm, f. 74r.

The miniature illustrates the verse beginning with the words:

«On the field of a beauty this eye is like a horseman and,
Your black birth spot is as a polonball, and your curls like cloths.»

5. A ROYAL FEAST.
Min.: 9.7x19.5 cm, f. 75r.

Edifying the meaning of Nava’s words became the basis for the artist:

«You are already over fifty, yet ready for eternity.
As the days of youth, entertainment and foolishness have passed.»

The scene is a pavilion against the background of a palace facing a paved courtyard with an octagonal pool. On a throne sits an elderly king in a crown with a bowl in his hand. Around him there are servants, musicians and two grandees – participants in the feast.

The drawing is fine: blue, dark blue, yellow, green and gold colours prevail.

6. A POLO GAME.
Min.: 9.6x13.5 cm, f. 74r.

Three verses are inscribed on the folio: one above and two others in the lower part of the miniature. The Ghazal is devoted to a man playing polo.

«Playing, playing gracefully, he changed my faith. Oh, Allah! Oh, Allah! Hey, non-Muslim, how can you really play like this?»

On the miniature five horsemen are playing polo. The central character is highlighted. He is dressed in red clothes. On the horizon, behind the hills four spectators are watching the game. The structure of the composition accepts two pairs of foams by means of ornamented pillars and a tree. In the lower right corner a stream flows; in the upper right corner there is a tree. The red, yellow, blue and green colours of the clothes contrast with the lilac ground overgrown with bushy grass.

7. MAJNUN AND LAILI
Min.: 9.7x17 cm, f. 103r.

In the miniature an exhausted half-naked Majnun is coming into the courtyard, where Laili is sitting stretching her hands towards him. From the balcony four young men and two girls are looking sympathetically at the lovers. A two-storied house, an ornamented fence, a poplar and a peach-tree in blossom behind the fence from the background of the miniature. The sky is gold coloured.

8. A FEAST IN THE OPEN AIR.
Min.: 9.7x13.7 cm, f. 124r.

In the ghazal the poet asked a musician to play a sad melody to ease the pain of separation from his lover, surrounded by other men.

In a green glade covered with flowers sits a young king surrounded by grandees, musicians and singers. In the lower part of the glade there is a pond; on the horizon two trees frame the pavilion. The clothes of the characters are mostly red, yellow, white, blue, violet and gold.

9. FALCONRY.
Min.: 9.8x21.5 cm, f. 148r.

Against a background of a light yellow hill a young prince in decorated clothes is riding a black horse with a falcon on his arm. A walking guard and four horsemen make up his retinue. In the lower part there is a stream, the banks of which are covered with grass and bushes. To the left, grows a poplar, and curled clouds are flying in the gold sky. On the next folio there is a perfect frontispiece. The miniatures belong to the Western-Iranian style.
XIII. «BUSTAN»

The codex might be dated to the beginning of the 16th century. ff.: 4+136v+. Ms.: 14x20.5 cm. The text is written in the fine Nastaliq «herati» style on thick Samarqand paper of a cream colour. It is arranged in two columns and is framed by a djadbal formed by gold and colourful lines. Text: 8.2x16.3 cm. Lines: 15. The titles are brightened with gold. The binding is of card, claret-coloured with a stamped ornament that has preserved the name of the book-binder, Mîr Mah&mâm Khodja ibn Abdurrahmâm Khodja (19th century.) On the folio 1r there is an unorn. The manuscript includes three miniatures, one of which is dated from the 18th century.

1. A WISE MAN SADDLING A TIGER.
   Ms.: 12x6 cm, f. 10r.

Against the background of a light lilac mountain with bunches of flowering grass a man in a white turban, gold-coloured robe and blue boots has saddled a blue tiger, which is wriggling, trying to throw the man off. The man is holding the tiger tightly. To the right, a young man, much impressed, is looking at the scene. To the left, above the horseman there is a tree with numerous orange flowers.

2. A SON OF THE KING OF GANDJA WHO INSULTED PEOPLE AT PRAYER AND THEN APOLOGISED.
   Ms.: 6x6 cm, f. 74r.

This miniature was inserted later in a blank space left by the copyist.

At the foot of a blue hill covered with flowering grass sits a black-bearded man in a white turban and green-red clothes with a bowl in his hand. In front of him stands a young man in a conical striped cap of green colour and red clothes decorated with green circles. He is apologising. Four persons are listening to him: two young men in similar caps and red and white clothes, a black-bearded man in a white turban behind the hill and a man in a turban and white clothes are sitting at the window of a brick building.

3. A STORY OF A TRAVELLER FROM INDIA.
   Ms.: 8x6 cm, f. 120v.

Against a background of a blue hill covered with flowering grass two gesticulating men in white turbans and yellow-blue and blue-orange clothes are sitting and talking. In the foreground there is a young flowering tree near a black cave. The sky is dark blue.

Literature:

Inv. No 1544.
The author is Shâh Muslihuddin Saadi Shirazi, a classic author of Persian literature (died in 691/1292).

XIV. «MANTIQ AL-TAIR» — «THE TALK OF BIRDS»

The poem explains by means of allegory the different stages of the spiritual Sufi way. The manuscript was begun at the beginning of the 16th century. ff.: 2+150v+. Ms.: 23.5x14.3 cm. It is copied in the fine Nastaliq style in Indian ink on thick Samarqand paper of cream colour. The titles are written in cinnabar. The text is arranged in two columns and is framed by colourful lines of djadbal. Text: 8x15.4 cm. Lines: 14. The binding is of card ornamented by stamping. The manuscript has been damaged by humidity, especially its binding. On the folio 1r there is an unornament made in gold and paint. The manuscript includes three miniatures. Conservation: the end is lost.

1. SHAIH SANAN AND A CHRISTIAN WOMAN CONVERSING.
   Ms.: 8.5x7.5 cm, f. 35r.

The famous theologian shah Sanan came to Rum and fell into love with a Christian woman. For the sake of her love he renounced his faith.

On pale lilac ground decorated with tiles in front of a pavilion, the handsome shah Sanan in a light green robe with fine embroidery on the collar and shoulders is gesticulating and talking with a beauty in beige-red clothes sitting on a bright blue carpet at the doors of an open pavilion. An exotic servant is looking at the couple. The walls of the pavilion, the ground and carpet are exquisitely decorated. Behind a red lattice fence are seen a gold-coloured hill, a thin flowering tree and green grass. The blue sky is full of clouds.

Inv. No. 11791.
The author is Fariduddin Muhammad b. Ibrahim Attar (killed in 627/1230).
2. A MEETING IN THE GARDEN.
Min.: 7.5x9 cm, f. 122v.

The miniature illustrates the story of a daughter of Padishah, who fell in love with a handsome slave. In a blossoming garden a beauty in green red clothes is sitting on a bright mattress and talking with a young man. Two musicians entertain them. A young slave in blue-yellow clothes came to the talkers; he bites his finger in astonishment having seen the beauty. A gold chain of hills at the horizon accentuates the bending branches of the almond-tree and the bright blue sky with two indistinct clouds.

3. LOVERS IN THE GARDEN.
Min.: 7.8x7.3 cm, f. 132r.

Having fallen in love the king forgot his love, when he saw her in the company of another man. In a green glade sits the beauty in a posture typical for a talk with a young man, who is drinking wine from the goblet. On seeing this scene, the king bites his finger in sorrow.

4. ENTERTAINMENT IN THE GARDEN.
Min.: 8x7.5 cm, f. 139r.

Among the trees in a flowering garden against a background of a gold-coloured hill on a small white carpet sits a beauty in orange-yellow clothes with a golden necklace on her breast and a white scarf. Below to the right and left stand two young men in blue-yellow clothes and white turbans. One of them is biting his finger in great surprise. The faces are effaced. The miniatures belong to the Central Asian school.

This is the fifth poem from «Haft awrang» («Seven constellations»). According to palaeographic features the manuscript could be dated from the 16th century. The text is copied in the fine Nasta'liq style in Indian ink; the titles are written in gold. The paper is glossy and of cream colour. f.: 175. Mx.: 14x24.5 cm. The text is arranged in two columns and is framed by colourful and gold lines of djalal. Text: 6.4x12.8 cm. The text is glued onto turquoise paper. The binding is of cardboard; the inner side is decorated with stampings. The colophon on the folio 175r is not decorated. The margins of the first folios 1r-2r contains colourful uqwa with birds and animals among the trees drawn in liquid gold. The upper part of uqwa and part of the fields have been lost and restored on another paper. On the folio 1v there is an inscription stating that this codex was presented by gazy Djalaluddin to Sultan Muhammad Qash Shah in 1624/1615, when the latter visited Djalaluddin. There are two stamps. The manuscript includes eleven miniatures from the 1630s and 1640s related to the Shiraz school.

1. THE LIFTING OF YUSUF FROM THE WELL.
Min.: 12.5x8 cm, f. 64v.

His envious brothers threw Yusuf into the well. Malek saved him. Against a background of a sandy hill crossed along its diagonal by a ridge of colourfu crystal-shaped rocks, is a bearded man in a bright red robe with a gold collar, and a white turban with red Safavid pil-
2. THE SALE OF YUSIF AT THE EGYPTIAN MARKET.

Min. 1.3x9 cm, f. 7vo.

Malek drove his caravan to Egypt and decided to sell Yusif.

The miniature includes two subjects connected by action which is going on in different places. The hill joins the parts of the miniature. In the upper corner, against the background of a white hill under a gold-coloured sky on a hexagonal stool sits Yusif being displayed for sale. He is dressed in blue-red clothes ornamented with gold. Before Yusif is a group of men in colourful robes. They are astonished at the beauty of the young man. Below, in the foreground an old woman in a white scarf and brown robe is giving a bag of money. The rest of the hill forms the background for another scene. In the foreground there is a profile portrayal of a camel led by a man with a rope. On the back of the camel there is a green tent out of which Zulaihka is peering with curiosity; she is dressed in blue-yellow clothes. A white scarf with falling edges covers her head. The procession is moving along the back of a stream covered with grass and flowers.

3. YUSIF GRAZES SHEEP.

Min. 1.2x9 cm, f. 8vo.

Yusif asked Zulaihka if he could be her shepherd. Against the background of a green hill, on the back of a stream a shepherd in a red robe is pouring a milky drink out of a skin hung up on a tripod. A woman in yellow clothes is taking water from the stream with a jug. In the foreground under the tree Yusif, is knocking down the leaves from the tree with a long stick, for the sheep surrounding him to eat.

4. ZULAIHKHA SENDS YUSIF TO THE GARDEN.

Min. 1.2x8 cm, f. 9vo.

Zulaihka sent Yusif to the garden and ordered beautiful girls to entertain him. Against the background of a green hill, in the shadow of two cypresses and a flowering almond tree, near a reservoir, on a golden hexagonal throne sits Yusif in red-blue clothes decorated with a gold pattern. In front of him, on the ground sits Zulaihka deep in contemplation of her idol. The servants are bustling around them.

5. YUSIF ESCAPES THE TEMPTRESS ZULAIHKHA.

Min. 1.2x6 cm, f. 10vo.

To win the heart of Yusif, Zulaihka built seven rooms, in the seventh room she tried to tempt him. Against a background of a blue patterned arch Zulaihka in yellow-blue clothes is falling on her knees in despair and grasping a fold of Yusif's robe as he runs away. She is turning her oval face with joined eyebrows towards him.

6. EGYPTIAN WOMEN AT A FEAST IN ZULAIHKHA'S PALACE.

Min. 1.2x8 cm, f. 11vo.

Zulaihka invited some Egyptian women to a feast. They criticised her for her love of Yusif. Zulaihka gave a pomegranate and a knife to each woman and asked them to cut it. At this moment Yusif came into the room. On seeing his divine beauty the women cut their fingers.

Within the palace interior a group of noble ladies are depicted in colourful robes with white headscarves. From Yusif in lilac-green and orange clothes is entering the room carrying a golden jug on a tray. The ladies are motionless before Yusif. Some of them have cut their fingers instead of the pomegranate. One of them has swooned on the cushion at the sight of Yusif.

7. ZULAIHKHA VISITS YUSIF IN PRISON.

Min. 1.2x8 cm, f. 12vo.

Zulaihka, missing Yusif at night, went to the prison accompanied by her nurse. In a dark dome-shaped zidun on small mats sit prisoners - Yusif in a blue robe with his head hung in sorrow and two young men talking. In front of the door stands a guard resting on a long stick. Through the door poors sad Zulaihka in an ornamented dress and white scarf. Behind the dome of the interior a servant is waiting for her biting a finger in surprise.

8. YUSIF WITH THE KING OF EGYPT.

Min. 8.4x10.5 cm, f. 13vo.

For correctly interpreting the dreams of the Egyptian king an extra investigation was carried out and Yusif left prison and was appointed successor to the king.

On a blue-white ornamented throne with a carved back sits the king of Egypt, a black bearded man in gold-orange clothes and a white turban and moon-faced Yusif in lilac-blue clothes and white turban surrounded by gold radiance. To the right, behind the throne, in the lower corner are five grandees and servants in white turbans with red and blue pillars, and green-orange, violet-yellow, violet-orange, orange-blue and lilac-yellow clothes. They are looking at the talkers or talking themselves.

9. YUSIF AND ZULAIHKHA MEET.

Min. 8.5x10.5 cm, f. 14vo.

Deeply in love, the widow Zulaihka walked about the city hoping to see Yusif and once she met him. Against the background of a gold hill a horseman on a grey-blue horse has stopped. This is Yusif in orange-blue clothes and a turban with a high pillar surrounded with gold radiance. Bending down he is stretching his hand in care towards an old woman in orange clothes and a white turban sitting near a yellow yurt with a blue-white striped top in the lower left corner. Three young horsemen from Zulaihka's retinue and four specta-
tors in white turbans, blue, orange and violet robes are listening to their conversation from behind the hill.

10. YUSIF AND ZULAIHKHA ARE MARRIED.

Min. 10x6 cm, f. 15vo.

Youth and beauty returned to Zulaihka and she married Yusif. Within the interior decorated with a pink-blue rhom-
bian pattern, one of the walls is decorated with gold, the happy lovers. Yusif is embracing the shoulders of Zulaihka who has turned her face. She is hugging Yusif and putting her hand on his waist. Through the window in the wall is seen a flowering branch of a pink almond-tree against the background of the bright-green sky.

11. MOURNING OVER YUSIF.

Min. 8x10 cm, f. 15vo.

On seeing the dead Yusif Zulaihka fainted. On a lilac gold blanket lies the dead Yusif in a marsh-

Colours are often used to convey emotions and emphasize certain aspects of the scene. In this miniature, the use of blue and green hues in the background, along with gold accents, creates a sense of otherworldliness and divine beauty. The interaction between Yusif and Zulaihka is depicted with great detail, highlighting their emotions and the dynamics of their relationship. The use of gold and intricate patterns in their clothing symbolizes the importance and sacred nature of their bond.
1. ISKANDAR AND DARA CONVERSE.

Min.: 7x10 cm, f. 65r.

The text narrates that seriously wounded by his servants Dara asked Iskandar to marry his daughter, to protect his wives, not forget the traitors who killed him and to respect the worthy people of Adjun. The miniature shows the scene of the conversation between the two kings.

On a light pistachio-coloured hill with bunches of grass and gold sky on the horizon, two men sit talking on a red carpet edged with blue. To the left, sits the bearded Iskandar in orange-blue clothes and a white turban. He is slightly raising his hand in a gesture of elaboration. To the right is Dara (the names of the characters are written beside them) with a slightly bowed head in a yellow robe and turban. A hilly landscape forms the background of the miniature. (Other pictures in the same style except for miniatures 4, 5, 6, 14, 15, 16, 17, 18.)

2. MASON CUT THROUGH THE ROCK.

Min.: 15x20 cm, f. 66r.

Having conquered many countries, Iskandar moved to put down the rebellions in Greece but a mountain blocked his way. Iskandar called the strongest men of the state and ordered them to cut through the rock and pour water through to flood the enemy. Iskandar and a vizier are observing the cutting of the rock.

Two strong masons with axes raised high are cutting through the pistachio coloured rock. At the foot of the rock menaders a dark river, and above, Iskandar and the vizier are supervising the work. They are dressed in white turbans and light blue and green robes.

3. ARDASHIR SHOOTS AT TWO ONAGRI.

Min.: 19x16 cm, f. 69r.

When Ardashir, Ardavan and Bahman came to the steppe, Ardashir killed two onagri with one arrow, so demonstrating his perfect skills in archery.

The miniature depicts a galloping black and white spotted horse with a horseman in a gold helmet and orange-gold clothes drawing his bow and shooting at two pale pink onagri running beside him. Between two rows of hills two horsesmen in orange and green robes are carefully looking at the hunting scene.

4. ARDASHIR AND GILNOR MEET.

Min.: 9x8 cm, f. 69r.

On a blue carpet ornamented with a floral pattern against the background of an ornamented wall sit the two. Ardashir in a regal headdress and yellow-red clothes with hand raised is addressing a moon-faced girl in orange-blue clothes with her head bent.

5. ARDASHIR AND SHAFLUR IN A MEADOW.

Min.: 19x16 cm, f. 72r.

In a light green meadow covered with flowers and framed by the sky, on the blue-gold carpet sits a happy father with a grey-haired beard and dressed in a turban and green orange clothes and his son, a boy in a yellow robe and white turban. Around them are sitting grandees, some of whom are discussing details of their history. From the left the servants are bringing some drinks in golden vessels. In the lower part the vizier is receiving the guest. The servants are holding the bridles.

6. SHAFLUR AND A DAUGHTER OF THE ARAB KING TAUZ MEET IN THE MEADOW.

Min.: 10.5x8 cm, f. 76r.

In a meadow covered with flowers, on a blue-red tent sits Shafilar in yellow-blue clothes and a white-black felt headdress with a high top. He is holding the hand of the beauty beside him. She is wearing in an orange-green dress. On both sides servants are looking at the musician playing the doira. High candles in candlesticks show that it is night-time.

7. BAHRAM-GUR HUNTING.

Min.: 12x16 cm, f. 79r.

Having seen a lion jumping at the onagre, Bahram-Gur shot his arrow and pierced both animals. A horseman in red-blue clothes and a helmet is drawing his bow. His arrow has already pierced the lion that has jumped up on the back of the onagre and seized hold of its withers with its teeth. Blood is flowing down from the shoulder of the lion and the still galloping onagre.

8. BAHRAM VISIT THE INDIAN SULTAN SHINKAL.

Min.: 18x16 cm, f. 83r.

While at Shinkal, Bahram had single combat with the strongest Indian hero. He threw him down to the ground so strongly that he broke the hero’s legs and ribs.

On a blue-gold carpet sits light-faced Bahram in lilac-orange clothes and a crown. He is looking at the dark-faced sultan Shinkal, of reduced size, who is dressed in orange-blue clothes and sitting on a throne. The dark-skinned hero is lying in the glade stretching out his hands and legs. Affected grandees and servants are sitting and standing around them.

9. THE FUNERAL OF SHIRUYA.

Min.: 14x16 cm, f. 91v.

A funeral procession. Three men in blue turbans are carrying a coffin covered with an embroidered veil. In the centre of the miniature some warriors are holding raised banners. Mourning relatives in blue and green garments are following the funeral procession. A man supports a weak mourner. A servant is holding some white and black horses with armoured saddles by the bridle.

10. OF SULTAN MASUD GAZNEVID'S TROOPS IN BATTLE AGAINST SELJUKS.

Min.: 10x16 cm, f. 102r.

Against the background of a light grey hilly ridge and behind it are fighting the hostile parties. Galloping horses of different colours and horsemen with sabres are attacking the enemies and pursuing wounded soldiers.
11. Sultan Masud Kills a Seljuk Commander.
Size: 5x16 cm, f. 109r.
Sultan Masud on an elephant is bending and cutting with his sabre the head of the enemy—a Seljuk commander in white-blue clothes, who is charging on a horse in orange armour.
Mortally wounded (blood is flowing from his helmet) he has fallen exhausted onto his horse's neck. On both sides the bearers are carrying standards of their military groups.

12. Troops of Alp Arslan in Battle Against Rumians.
Size: 14.5x16 cm, f. 117r.
A group of horsemen with standards led by a horseman on a black horse is moving to the left and watching the final stage of a battle. The invincible movement of the army and the dead bodies of the enemy prove the battle ended successfully for sultan Alp Arslan.

13. Sultan Sandjar and His Army After Putting Down the Rebellion of Gurb's Ruler Sultan Aluiddin.
Size: 16x16 cm, f. 120r.
To the right, are seen the troops with standards led by the triumphant sultan. To the left, three warriors with shields and arrows overlook and wounded the leader of Gurb's rebellion. A dead body being cut and scattered armour proves the fierce character of the battle just finished.

Size: 18.5x16 cm, f. 134r.
Against the background of the steppe in blossom there is a scene of a festive meeting. In the centre of the composition on a gold tabli sits Chingis-khan in a ceremonial posture. He is dressed in yellow-red clothes and ceremonial headress. A servant in red-blue clothes and felt headdress with black flaps is giving a bowl to him. Around him grandees and noble guests are standing and talking quietly. On the ground there are trays with pomegranates and sweets. Beside the table with small gold jugs on, a servant is serving the guests. The musicians entertain the guests with the chang and doira. In this and the other miniatures with peaceful themes the characters are dressed in colourful clothes, turbans or in white kufikh with dark stitching.

15. Chingis-Khan Admired the Bravery of Sultan Djalaluddin.
Size: 23.5x16 cm, f. 138r.
Enlarged at its vertical axis the miniature is divided along the horizontal axis by a dark river. In the upper part the triumphant troop of Chingis-khan on horses in colourful clothes with standards approach the river stopping before the water obstruc. Below, on the opposite bank is standing Sultan Djalaluddin in red-blue clothes. Getting down from the white horse and throwing down a quiver he fiercely turned towards the enemies and unheathed his sword. Chingis-khan with a gold shield is biting his finger in great surprise. Poor grass covering the steppe in the upper part of the composition is replaced by flowering grass and a small tree in its lower part.

Size: 21x16 cm, f. 139r.
A gold sandy steppe with blue sky. In the centre of the composition on a beige-brown tabli sits Chingis-khan in a ceremonial posture with one leg hanging down. He is dressed in orange-blue clothes and a white felt headress with black flaps. To the left on the carpet sit some men, probably princes, in colourful robes and felt caps. Grandees are standing and talking. On the ground there are trays with pomegranates and sweets on. A servant is giving a bowl to Chingis-khan. In the foreground saddled horses are prancing.

17. Sultan Djalaluddin Smashes the Georgian Army.
Size: 16x16 cm, f. 143r.
On a light green steppe framed by the blue sky the cavalry of Sultan Djalaluddin is moving to the left. His warriors on different coloured horses dressed in green, yellow and red armour with helmets and standards create a vivid picture. Two Georgian men in orange and gold clothes are drawing their bows and shooting to protect their retreating group. Djalaluddin is biting his finger in surprise admiring the courage of his enemies.

18. Uktai-Khan on the Field of Battle Against the Chinese Army.
Size: 13.5x13.5 cm, f. 147r.
The miniature illustrates a story about Uktai-khan who in 1209-1231-32 having built a great army went to China and was victorious. On a hilly steppe two groups of opponents, all with similar warlike postures including a trumpeter and standard-bearer in each group located at the sides of the picture, are looking at the final stage of a fight between two horsemen in the centre of the composition. A horseman in a helmet with a blue flag on top, dressed in cherry-coloured clothes is pursuing his opponent in blue clothes and smashing hammering his sword onto his head. The opponent is falling down the ground of his horse; and blood is flowing from his helmet.

19. The Reception of Abaga-Khan.
Size: 16x16 cm, f. 169r.
Ambassadors congratulated the prince on his triumphant return from Herat to Maraga and presented gifts. In the centre of the composition on a table located on a yellow-blue carpet sits Abaga-khan dressed in orange-blue clothes and a felt cap with black flaps. In front of him stand the ambassadors in turbans and felt caps, orange, green and yellow robes. A few grandees and warriors are surrounding the prince and looking at the ceremonial scene. On the ground there are trays with fruit and sweets on.

20. The Enthronement of Argun-Khan.
Size: 17x16 cm, f. 165r.
In the centre of the composition on a golden tabli sits a young king dressed in a ceremonial headdress, and green-orange clothes embroidered with gold. Near him a small ark forms a pool. On the ground covered with grass there are trays with fruit and covered dishes. The grandees in colourful robes are surrounding the tabli. Musicians entertain the noble meeting with their melodies.

Size: 15x16 cm, f. 169r.
On a gold tabli sits Gazan-khan in orange-blue clothes embroidered with gold and a white turban with his leg hanging. He is talking with grandees. Six men, three on each side, either in turbans or in white felt caps with black flaps are standing near the throne. The characters make an elliptical composition.
22. A CELEBRATION IN HONOUR OF SHARAFUDDIN.
Minn.: 19.5x16 cm, f. 17r.

In the centre of the composition on a blue patterned carpet there is a tatk. Resting on cushions is a young king dressed in orange-blue clothes and wearing a crown. Servants are putting plates and trays with food around.

23. GAZAN-KHAN FEASTS AFTER THE WAR AGAINST THE EGYPTIANS AND SYRIANS.
Minn.: 19x16 cm, f. 17v.

Gazan-khan is solemnly sitting on a throne, which is set on a blue patterned carpet in front of a colourful tent. Leaning his left hand on his knee he raises his right hand in a gesture of contemplation. His grandees in white turbans and bright robes with enlarged sleeves are sitting opposite. Men and youths, probably soldiers, are standing at both sides. They are dressed in snow felt headdress with black caps, bright robes and high cavalry boots and looking at the khan with respect. On the grass there are trays full of fruits and sweets. Red, blue, white, green, yellow and orange colours prevail giving the composition a festive atmosphere.

24. THE VICTORY OF ULUGHBEG IN THE BATTLE AGAINST AALADAVL.
Minn.: 19.5x16 cm, f. 20r.

A group of commanders on horses accompanied by standard-bearers are looking at brave soldiers pursuing and killing enemies. Warriors are riding in dynamic postures: one of them in golden armour has already shot his arrow; another one is drawing his bow. The reposing warriors are not shown, but a dead body and parts of bodys on the grass are evidence of the tragedy of the battle. Warriors are dressed in bright colourful robes — orange, green and blue. Colourful horse-cloths brighten the horses. On the golden horizone two warriors on black and white horses with standards, can be seen discussing the battle.

25. THE PATRICIDE ABU-L-LATIF PERISHES AT THE HANDS OF BABA-HUSAIN.
Minn.: 14x16 cm, f. 20v.

The background is a hill covered with a fragment of a brick wall with a battlemented parapet and a tower in the lower right corner. Four warriors in bright robes and white turbans are moving. One of them is Baba Husain. He is shooting an arrow at Abu-L-Latif, who is disarmed. Two others raise their hands in a surprise. Abu-L-Latif has fallen down bleeding on the neck of his horse.

26. A FEAST IN HONOUR OF THE ENTRONEMENT OF YOUNG ABU-L-KHAIR-KHAN.
Minn.: 18.5x16 cm, f. 21v.

In the centre of the composition on a gold takht sits the king in a majestic posture dressed in yellow-green clothes and wearing a crown. He is kindly taking a golden goldenen bowl from a serving attendant. Along the diagonal axis, from the left lower corner are located noble guests in white turbans and black, orange and green robes sitting on the carpet. To the left the musicians entertain the guests playing chag and doira. On the grass there are plates with sweets and fruit on.

27. ABU-L-KHAIR-KHAN AFTER DESTROYING THE SAMARKANDIAN TOOPS.
Minn.: 19.5x16 cm, f. 22v.

Among trees in blossom there is a patterned tent. In the middle, on the gold takht sits Abu-L-Khaik-Khan dressed in orange-blue clothes and a crown. On the takht there are dishes. Seven young women from the harem in colourful dresses are standing and sitting in different postures talking. In the right corner a servant with a stick is looking at the scene.

28. PRINCE ABDULLAH AND HIS COMMANDERS ON THE FIELD OF BATTLE WITH REBELS.
Minn.: 22x16 cm, f. 227v.

From the right to the left a group of horsemen in helmets is moving with quivers full of arrows, carrying standards and karnai. Orange-yellow, blue and green colours of robes, patterned horse-cloths and horses of different colours — black, white, beige and dark brown — form the composition. In the foreground there is a stream with colourful stones on the banks, a ridge of hills and fragments of dead bodies. On the horizon a group of foot soldiers and horsemen can be seen.
XXXVII. «IHTIYARAT-1 BADII» — «THE SELECTED PHARMACOPOEIA»

He was a court physician of the Shiraz muqaddas Shah Shudja (760/1359-786/1384). This treatise was written in 705/1305 for the princess Badi al-Jamal. The index was prepared for Abdallah-khan from the Shababand in 948/1541 by the calligrapher Muhammad Husain ibn al-Miraki as-Samarkandi (f. 281v). The place of copying is Samarqand. f.: 2v-281. Ms.: 24x35 cm. The text is copied in black Indian ink, in the classical Nas'ili style. The paper is glossy, from Samarkand and of cream colour. The titles and names are written in cinnabar. Colourful djidjical lines frame the text. Text: 18x25.5 cm. The binding is decorated with stamped medallions. Conservation: on f. 97 and 122 one drawing on each folio is cut out. The first folio of the manuscript is lost. The manuscript has been restored. The heads of animals and birds are effaced in almost all miniatures, and later they were roughly touched up. On f. 1r and 281v there is an oval stamp of the owner with the legend «Ain Mullah Ismail». There is a frontispiece on f. 1-2v (fign. XXX): f. 2r has a fine tezhib. The titles within the frontispiece and unced are written in kufi flourishing style.

The manuscript includes 601 pictures of herbs, animals, birds and vessels for the making and storage of medicines. Their specifications are given along with certain important features.

1. ABUL KHALASA-BUGLOSS (ANCHUSIS GEN).
   Min.: 8.5x8.5 cm, f. 4r.

2. ABHUM — JUNIPER BERRIES.
   Min.: 13x14.5 cm, f. 5v.

3. ABANUS — BLACK TREE.
   Min.: 11x9 cm, f. 5r.

4. IBN'TRS — WASSEL (MUGAT).
   Min.: 9.5x9.5 cm, f. 6v.

5. AZAN AL-FAR.
   Min.: 15x8 cm, f. 7v, upper.

6. IZHR. — SPAR.
   Min.: 5x5 cm, f. 7r, lower.

7. UTIRDJ OR TIRINDJ — CITRIS MEDICA.
   Min.: 14x8.5 cm, f. 7r.

8. 'ASL — TAMARISK.
   Min.: 12x11 cm, f. 8v.

9. AZARIUN — MARIGOLD.
   Min.: 6.5x10 cm, f. 8r.

10. RICE.
    Min.: 9.5x9 cm, f. 9v.

11. ARDJIVAN.
    Min.: 8x5.5 cm, f. 9r.

12. HARE.
    Min.: 9.5x7.5 cm, f. 10v, upper.
    A picture of a jumping hare in a turned profile.

13. ARNAB-BAKHR. — SEA-HARE.
    Min.: 7x9 cm, f. 10r, lower.
    A picture of grey four-legged fantastic animal. It is depicted in a jumping on long back legs and shorter raised front legs with its body thrown ahead. Its back is decorated with a dorsal fin; the head is effaced; it has two long ears and a long drooping tail. Bundles of green grass are scattered over the background.

14. ARTA DJIZGN.
    Min.: 8x8 cm, f. 10r, upper.

15. AZAI DARAKHTI — LILY ICIDERACH.
    Min.: 12x9 cm, f. 10r, lower.

16. ISFUNDIS — SPONGIA.
    Min.: 12x10 cm, f. 11v.
    A plant with fantastic decoration in sandy-beige colouring. The twisted stem turns smoothly into curled branches with leaves, which in two places take on the appearance of the zoomorphic head of a dog-like dragon. Within four fragments twists of the stem and leaves are joined with almost flat round rosettes.

17. USTUHLUNDIS — GREEK LAVENDER.
    Min.: 13x8 cm, f. 11r.
    There is a picture of two plants. To the left, a bush with eight thin green stems covered with wide leaves and a thick root system. To the right, a high bush with three red leaves and small narrow leaves along the edge crowned by big green fruit with three tendrils at their top. The roots are marked by twisting beige coloured stripes. Gold clouds are floating in the sky.

18. AS'.
    Min.: 5x9.5 cm, f. 12r.