The Department of Oriental Manuscripts and Printed Books has recently acquired a Persian manuscript (Or. 13802) dated Herat, 824 (1421), which is illustrated by miniatures of considerable interest and importance, both stylistically and historically. The work consists of 794 folios containing the five poems (Khamsa) of Nizāmī (d. 1203) written in the centre; the poems of Amīr Khusraw Dihlavi (d. 1325) were added in the margin in 1435 with, at the end and also in the margin, the Dahnāma of Ibn ʾImād. The colophon does not give the date of completion of the latter work but it was probably copied later than 1435 (fig. 1). The eighteen miniatures which illustrate the central text of the Khamsa of Nizāmī appear to be contemporary, i.e. 1421.

The manuscript was taken to India probably early in the 19th century. Conservation work since the acquisition of the manuscript has revealed inscriptions, one of which gives a place and date as well as the name of a previous owner. The inscription discovered on folio 1a bears the place-name Surat and the date 1234 (1818-19) and the name Kay Khusraw. On the same folio there is an inscription in the Gujarati Kaithi script which is almost illegible except for the name of Nizāmī in the last line. Another inscription on folio 794b right at the end of the manuscript states that it was bought by Mīr Fazl Khān Bahādūr and a date which is not easy to decipher owing to damage to the paper but which is either 1224 (1809-10) or the same as that on folio 1a: 1234 (1818-19). When the manuscript came to the Department the folios of the text were in a very bad state owing to worming, with the edges of some pages giving the appearance of lace, which made it extremely difficult to handle. Notes at the end of this article by two of the Department’s conservators, Mr John Burton and Mrs Catherine Losty, give details of the way they tackled the problems posed by the manuscript. Their invaluable work has made the manuscript safe to handle and has also brought to light inscriptions such as those mentioned above which were hitherto covered by paper or blotted out. The most important of the inscriptions thus clarified gives the name of the scribe of the central text in the colophon on folio 794a (fig. 2) as Maʿrūf ibn ʿAbdullāh who was probably the Maʿrūf Khattāt al-Baghdādī who was famous in his own lifetime and who worked successively for three or four of the most noted patrons of their day. These were Sultān Aḥmad at Baghdad in the late fourteenth century, Iskandar Sultān at Shiraz in the early fifteenth century and, after 1414, Shāhrukh and, almost certainly, Baysunghur at Herat.
Fig. 1. Colophon of the marginal text of the Dahnāma. Or. 13802, fol. 676a
Fig. 2. Colophon giving the date 824 (1421) and the scribe Ma'ruf ibn ['Abdullah].
Or. 13802, fol. 794a
The miniatures, apart from some discoloration and flaking and occasional deliberate damage and retouching, are in reasonably good condition and have escaped the ravages of the worms which attacked the text folios. Stylistically these miniatures are of the utmost importance as they are the only known examples of their kind done in Herat at this date (1421). They and the whole manuscript follow the style of manuscripts, including calligraphy and illumination as well as miniatures, produced at the academy of the great patron Iskandar Sultan at Shiraz c. 1407-12 and they anticipate by some fifty years the elegant *kumrāl* or ‘brownish’ style of painting associated with Isfahan and Shiraz in the 1470’s. Miniatures in this latter style have always been considered to be the paintings of a small group of artists who continued to work in the earlier traditional way associated with Shiraz and Herat at a time when the heavier style of the Turkoman invaders was prevalent, but until this manuscript came on the scene there has been nothing which provided positive
proof that this was indeed so. In a discussion of the miniatures in Or. 13802 and their importance in the history of Persian painting it is necessary to consider certain illustrated manuscripts produced at leading academies which are dated before and after 1421, and to attempt to trace not only their origin but also their influence on later work. It is fortunate that the British Library possesses three or four manuscripts which are key works in a study of this nature. Two of them, Or. 13297 (fig. 3) (dated Baghdad 1386 and 1388) and Add. 18113 (fig. 4) (dated Baghdad 1396) were produced for Sultan Ahmad, the head of the Jalayrides, a dynasty of Mongol descent. He usurped the throne in Tabriz in north-west Iran in 1378 and moved to Baghdad, which was then in Iran, in 1386 whence he was forced.
to flee in 1399; he was eventually killed in Tabriz in 1410. His main academy was in Baghdad where both Or. 13297 and Add. 18113 were produced, but artists and scribes and others concerned with the making of books worked for him in Tabriz as well. The miniatures in Or. 13297 are simple yet point the way to the exquisite paintings in Add. 18113 which reach the highest degree of artistic refinement. After Sultan Ahmad's death in 1410 some artists and scribes continued to work in Tabriz but others had already gone to Isfahan and Shiraz to work for that noted patron and bibliophile, Iskandar Sultan, who was ruler of Fars from 1409 to 1414. One of these scribes in fact was Maruf Khattat Baghdad! who is probably the copyist of Or. 13802. Stories are told of his independence of spirit and one of these stories concerns Iskandar Sultan, who ordered Maruf to write five hundred verses daily. Maruf preferred to write fifteen hundred verses in one day, and then write nothing for two days. Iskandar Sultan, obviously curious to see if Maruf could in fact work in this way, ordered umbrellas and an awning to be erected for him to work under and supplied a man to trim his reed pen (qalam) and Maruf completed his fifteen hundred verses by the afternoon. Iskandar Sultan had a predeliction for manuscripts of small format, one of which now in the British Library (Add. 27261) dated 1410-11, contains over five hundred folios and measures only 18 x 12.3 cm. This is a pocket encyclopaedia, which includes the Khamsa of Nizami, part of the Shahnama (Book of Kings) and astrological treatises, with the poems of Hafiz written in the borders of one section, while marginal drawings and arabesque and geometrical designs in gold occur in others. The miniatures and illumination are of the highest quality, and the manuscript is also distinguished by triangular decorative ‘thumbpieces’ and corners on every folio (fig. 5), a characteristic of Shiraz work and not to be seen in the manuscripts produced in the north for Sultan Ahmad. This pocket encyclopaedia is undoubtedly the manuscript which was the pattern for the latest acquisition, Or. 13802. The similarity in format, illumination, style of calligraphy and miniatures in addition to the triangular decorations and ‘thumb-pieces’ and the use of the borders for additional text in both manuscripts is quite striking when they are compared side by side. One or two of the Baghdad Khvaju Kirmani compositions of 1396 (Add. 18113) are similar in detail to those in Add. 27261 but it was primarily the miniatures in the latter manuscript which were to serve as prototypes for compositions throughout the fifteenth century. They occur again in manuscripts of the 1420’s and are also to be seen in illustrated manuscripts of all the following decades of the fifteenth century. Some of these later miniatures are so similar in composition and in minute detail to those in the earlier manuscripts that Add. 18113 and Add. 27261 must actually have been in the libraries of the main patrons, and artists must have copied them rather than worked from mere sketches. Although manuscripts of ateliers of the earlier periods do bear Shahrukh’s seal to show they had been taken to his library, other patrons did not always stamp manuscripts with their seals in this way. In 1414 after the fall of Iskandar Sultan, Shahrukh, son of Timur, took artists and scribes (including Maruf) from Shiraz to Herat which became his capital until his death in 1447. It was in Herat that Shahrukh’s son Baysunghur set up an academy in 1421, and, although there is nothing to say so in the manuscript, Or. 13802 may have been one of the earliest works produced at
Baysunghur's academy. He was very angry, so it is related, with Ma'rûf because he sent
the scribe paper on which to write the poems of Niżâmî, but Ma'rûf kept the paper for
eighteen months and then returned it with nothing written on it. The date of Ma'rûf's
death is not recorded but in 1427 he was accused of taking part in a plot to murder Shâhrukh
and was brought to the gallows several times before eventually being imprisoned.

Before he set up his academy at Herat, Baysunghur was sent by Shâhrukh to Tabriz
in 1420 as governor and found artists and scribes there who had previously been employed
by Sultan Ahmad. In 1421 he took them back with him to Herat. One of the scribes,
Ja'far, a celebrated calligrapher, became the head of Baysunghur's academy at Herat. By
a coincidence an important illustrated Tabriz manuscript dated 1420 and copied by Ja'far
came to light in 1976 at about the same time as the British Library's acquisition Or. 13802.
Comparison between these two manuscripts is most interesting, as the Tabriz work, a copy
of Mihr va Mushtari hy 'Aăşâr has miniatures (fig. 6) in the style of the fourteenth century
Jalayrid manuscripts Or. 13297 (fig. 3) and Add. 18113 (fig. 4). The figures of Faridûn
on horseback in Or. 13297, dated 1386 and 1388 (fig. 3), and of the page on foot turning
to see what is happening behind him in Add. 18113, dated 1396 (fig. 4), are both repeated
almost exactly in the Mihr va Mushtari which is dated 1420. These are very different from
figures seen in the 1410-11 encyclopaedia (Add. 27261) and in the 1421 Herat manuscript
(Or. 13802), the latter no doubt having been produced by artists and illuminators who,
like the scribe Ma'rûf, had been taken by Shâhrukh from Shiraz to Herat in 1414. By 1421
they would have been well established at Herat, whereas it would have been too soon for
the artists taken from Tabriz in 1421 to have influenced the miniatures. By 1427 it is
a different story: the styles had fused to produce the exquisite paintings associated with
Baysunghur's academy before his early death in 1433.

In 1414, the year in which Iskandar Sultan died and Shâhrukh took artists and scribes
to Herat from Shiraz, he appointed another of his sons, Ibrâhim Sultan, governor of the
province of Fars with his capital at Shiraz where he remained until his death in 1434. Like
his father Shâhrukh and his brother Baysunghur, Ibrâhim Sultan was a patron of book
production, and he sent Baysunghur an anthology which had been copied and illustrated
at Shiraz by artists who had remained there. Ibrâhim Sultan was a noted scribe himself
and a patron of the arts. The 'unvâns or headings at the beginning of each of Niżâmî's
poems in the central text of Or. 13802 are of simple leaf designs in gold against a blue
background, and these designs are to be seen in manuscripts of Shiraz origin from the
middle of the fourteenth century. Ibrâhim Sultan was the scribe of one of the Qur'âns
dated 1430-31 exhibited at the British Library during the 1976 Festival of Islam (Qur'ân
Catalogue n. 115), and this manuscript has very similar 'unvâns to those seen in Or. 13802.
This Qur'ân (Catalogue n. 430) and another (Ms. 417, Qur'ân Catalogue n. 112) with
similar 'unvâns copied for Tûrân Shâh in 1375-76 are both in the Pars Museum in Shiraz.
However it is clear from the Ibrâhim Sultan anthology (now in Berlin, Museum für
Islamische Kunst, J. 4628) that Shâhrukh took all the best artists to Herat. The illustrations
of the anthology are not in the style connected with those of c. 1407-12 of Iskandar
Sultan's academy but appear to owe their origins to the earlier (c. 1370-93) Muzaffarid

167
Fig. 7. Majnūn dying on Laylā’s grave, dated 1463. Chester Beatty Library, Dublin, P137, fol. 131b
style of Shiraz. The İbrahim Sultan anthology has been known for some time, but the recent emergence of Or. 13802 dated Herat 1421 and the Mihr va Mushtari of Tabriz of 1420, has now made a study of these three different styles possible. By about 1429–35 the difference in the quality of Herat and Shiraz work is most striking. The quality of miniatures in Shiraz manuscripts of c. 1435 is far removed from that of the exquisite paintings seen in the famous manuscripts done for Baysunghur such as the Shâhnâma in the Gulistân Palace Library in Tehran and two copies of Kalila va Dimna in Istanbul. However, Shiraz, as always, produced its own distinctive style typified by the enormous horses seen first of all in one or two of the illustrations in the 1420 Berlin anthology, and which by 1435 had developed into an unmistakable feature of Shiraz work of that period.

Baysunghur was succeeded after his death in 1433 by one of his sons ʿAlâ al-Dawla Mirzâ who retained the Herat academy and staff, but after his grandfather Shâhrûkh died in 1447, the whole vast kingdom with Herat at the centre went through extremely turbulent times. ʿAlâ al-Dawla Mirzâ was displaced by his uncle Ulugh Beg who was himself killed in 1449 and by 1457 the Qara Qoyunlu (Black Sheep) Turkoman invaders headed by Jahânshâh had conquered most of Iran including the important artistic centres of Herat, Shiraz and Isfahan. Jahânshâh remained at Herat for a time but was apparently not interested in maintaining an academy. In 1469 he was succeeded by a notable patron Sultan Husayn Bayqara (d. 1506). The latter supported an academy for book production and was also the patron of artists, poets and historians and it was during his reign that Bihzâd, perhaps the greatest of all Persian artists, emerged. While Jahânshâh himself was still at Herat, he sent his rebellious son Pir Budaq to govern Fars with his centres at Isfahan and Shiraz. Pir Budaq was a discerning connoisseur of the art of the book and it is probable that artists, scribes and other craftsmen from Herat joined him at Shiraz; judging by compositions illustrating some of the works prepared for him, manuscripts were taken as well. These may well have included Or. 13802. Pir Budaq was in Fars from 1453 to 1460, most of the time in Shiraz, although some manuscripts are known which were probably done for him in Isfahan, notably a Khamsa of Amîr Khusraw now in the Chester Beatty Library (P. 137) (fig. 7). In 1460 Pir Budaq rebelled against his father Jahânshâh and was forced to move to Baghdad where he remained until he was murdered in 1466. He no doubt took artists with him to Baghdad as several manuscripts are extant giving details in the colophons stating that they were done for him there. One of these, dated 1461, now in the Topkapi Sarayî Museum in Istanbul (Hazîne 761), was copied by Shaikh Mahmûd who was a pupil of Jaʿfar, the scribe who was head of Baysunghur’s Herat academy. Of two others, one in Istanbul (Revan 1021) is dated Baghdad 1463 and another in the India Office Library (Ms. 138), is dated Baghdad 1465. All the miniatures in these manuscripts follow the elegant Shiraz/Herat style seen in Or. 13802 and the artist of the Chester Beatty manuscript (P. 137) in particular appears to have copied three of the compositions from it. That of Majnûn dying on Laylâ’s grave (fig. 7), watched by gazelles from the doorway, bears such a striking similarity to the illustration of the same subject in Or. 13802 (fig. 8) that it is possible that the composition was copied by an artist who had the manuscript at hand rather than one who worked from simple sketches. After
the death of Pir Budāq this atelier was disbanded. His father, Jahānshāh, died in 1467. By this time the Aq Qoyunlu (White Sheep) Turkoman invaders of Iran were in the ascendant and their ruler Uzun Ḥasan reigned with centres not only in Tabriz and Baghdad, but also in the south at Isfahan and Shiraz. The style of painting connected with the Turkoman dynasty during the whole of the second half of the fifteenth century and the beginning of the sixteenth century was predominant. During the approximately sixty years of its existence this style hardly changed except for the worse in the latter part of the fifteenth century when manuscripts were produced commercially. It finally merged with the elegant Herat style to form that of Safavid painting first connected with Shah Ismā‘īl’s academy early in the sixteenth century and then with that of his son Shah Tahmāsp who succeeded him in 1524. The fifteenth-century style connected with Shiraz under Turkoman rule is characterized by simple compositions filled with stocky figures with large heads, very different from the elegance and refinement of the traditional work of Herat. The landscapes, either of heavy vegetation or of a plain putty or mauve colour dotted about with plants to denote desert, are however seen in the miniatures in Or. 13802 (figs. 9, 10, 11), and the miniatures in this manuscript may well be the forerunners of these kinds of landscape. The plants are very carefully drawn in Or. 13802, whereas they are stylised in the Shiraz miniatures of c. 1460–1505. An interesting feature of illustrated manuscripts of the latter half of the fifteenth century is the fact that miniatures of an elegance and beauty almost equal to those in Or. 13802 were still being produced in Shiraz during this time and some of the compositions may have been copies of illustrations from that manuscript. The 1470’s produced several manuscripts of this kind but it appears that groups of artists trained in the two different styles worked side by side, for occasionally both styles of painting are contained in the same manuscript. A Khamsa of Niẓāmī (Or. 2931) (fig. 12) in the British Library dated 879 (1474–75) has miniatures in both styles and a copy of Mihr va Mushtari in the Malek Library in Tehran (Ms. 5934) dated 878 (1473–74) has miniatures in the traditional elegant style but is written by a copyist, Muhammad ibn Muhammad called Baqqāl (‘the grocer’), who is usually associated with manuscripts illustrated in the predominantly simple style of the ruling Turkomans. One illustrated in the latter style and copied by him is in the Royal Asiatic Society’s collection (Ms. 178) and there is another in the Topkapi Saraye Museum Library (Hazine 410) dated 1479. Khalil ibn Hasan who ruled Shiraz between 1471 and 1478 was probably the patron of this group of kāmrāl or ‘brownish’ manuscripts, others of which, besides those mentioned above, are the British Library’s Add. 6619 dated 876 (1471–72) and Or. 4151 dated 877 (1471), the Walters Art Gallery W. 627 dated 881 (1476–77), the Freer Gallery of Art Ms. 49-3 dated 882 (1477–78), the Royal Asiatic Society’s manuscript 248a dated also 882 (1477–78) and the Topkapi Saraye Library’s Revan 874 dated 1476. All these manuscripts have some miniatures with compositions which are also to be seen in earlier manuscripts, either the pocket encyclopaedia of 1410–11 (Add. 27261) or in Or. 13802. These miniatures of the 1470’s, elegant as they are, have lost some of the delicacy of colour and of careful detail which is such a feature of the work in Or. 13802. Stylisation in treatment of subjects has begun to creep in but even so the paintings maintain much of the
Fig. 8. Majnūn dying on Laylā’s grave. Or. 13802, fol. 372b
Fig. 9. Shirin bathing. Or. 13802, fol. 98b
Fig. 10. Khusraw fighting Bahram Chubin. Or. 13802, fol. 131b
Fig. 11. Majnūn in the desert. Or. 13802, fol. 324b
quality and refinement which is seen in Or. 13802. It is the meticulous attention to detail in this latter manuscript, of plants and trees, of costume and features and architecture which is also apparent in the earlier manuscripts Add. 18113 and Add. 27261, that gives the impression that the paintings in Or. 13802 are the originals of those copied in the 1460's for Pir Budāq and of those which occur yet again in the kumrāl or ‘brownish’ style of the 1470's.

The manuscript (Or. 13802) consists of 794 folios measuring 21.8 x 12.5 cm with the text in the margins measuring 5 cm in width, enclosed in gold-rulled lines; the central text measures 14 x 7.7 cm and is written in two columns. An illuminated shamsa on folio 1a has twelve circles giving the titles of the works. The beginning of the text on folio 1b (fig. 13), both central (Makhzan al-āsrār) and marginal (Matla' al-Anvār), has a border of a lotus design on a brown background alternating with a floral design in gold against blue, each linked to the other by gold tendrils. The titles are in white in a Kufic script against a background of a gold arabesque on blue, each title enclosed in a gold border of a plaited design. The central and marginal texts on folio 1b are divided from each other by an illuminated border in blue and black with a gold arabesque interspersed with red flowers. The lay-out of this page and the method of dividing the text by illuminated borders is similar to that on folio 3b in Add. 27261, the 1410-11 pocket encyclopaedia prepared for Iskandar Sultan. The triangular ‘thumb pieces’ in the centre of the border of each folio have leaf designs in gold as do the triangles, which appear in the alternate top right and left of the recto and verso of every folio in the same way as those seen in Add. 27261. The colophon of the central text gives the date 824 (1421) ‘at Herat’ and the scribe as Ma'rūf ibn 'Abdullah. The latter part of the scribe’s name is only visible by use of spirit or under an ultra-violet lamp and it was deemed unwise to attempt to remove the paper covering the name ‘Abdullah as it might destroy the inscription altogether. The name ‘Abdullah appears just above the figures 824 in the colophon (fig. 2).

‘unvāns and headings:

Fol. 63b. Beginning of Khusraw va Shirin by Nizāmi in central text (fig. 14).
Fol. 178b. Beginning of A'īna-i Iskandari by Amir Khusraw in the margin, enclosed in brown ruled lines with an outer border of brown in the margin.
Fol. 251b. ‘unvān of central text, Laylā va Majnūn.
Fol. 322b. Beginning of marginal text of Amir Khusraw's Shirin va Khusraw, similar to fol. 178b.
Fol. 379b. ‘unvān at beginning of central text of Nizāmi's Haft Paykar.
Fol. 466b. Marginal text beginning of Amir Khusraw’s Hasht Bihtishti with the same borders as fols. 178b and 322b.
Fol. 515b. ‘unvān in central text of Nizāmi’s Iskandarnāma (i.e. Sharafnāma).
Fol. 540a is interesting because of the number of errors and corrections on this folio and on others just before and after it, as if the scribe, Ma'rūf, had been distracted in some way whilst working.
Fig. 12. Shirin and the portrait, dated 1474-75. Or. 2931, fol. 60a

Fol. 544b. Beginning of marginal text of Amir Khusraw's Qirân nâmâ (i.e. Qirân al-Sâ'dayn) with a plain gold border.

Fol. 653b. Marginal colophon of the works of Amir Khusraw, giving the date 838 (1434-35). Fols. 654a and b, and 655a have no marginal text.

Fol. 655b. Beginning of the marginal text of the Dahnâmâ (Rawzat al-Muhibbin) by Ibn ʿImâd, with the headings written in red.
Fig. 13. Beginning of central and marginal texts. Or. 13802, fol. 1b
Fig. 14. 'unvān. Or. 13802, fol. 63b
Fig. 15. Shīrīn and the portrait. Or. 13802, fol. 88a
Fig. 16. Khusraw and Shirin enthroned. Or. 13802, fol. 119b
Fol. 676a. Colophon of the marginal text of the *Dahnāma* giving the scribe as Ḥusayn ibn Miyanji but with no year of completion. It appears to be somewhat later than the 1435 Amir Khusraw text (fig. 1).

Fols. 676b to the end: no marginal text.

Fol. 700b. ‘unvān of the central text, Nizāmī’s *Iqbālnāma*.

Fol. 794a. Colophon of central text, see above.

**Miniatures:**

Fol. 26a. Anūshirvān and the owls. 11.5 × 8 cm. Putty-coloured landscape seen in Turkoman work c. 1470-1505.

Fol. 31a. Sultan Sanjar and the old woman. 12.2 × 7.8 cm. The trees against the gold sky occur in Herat work after 1421 but not in the 1410-11 Iskandar Sultan encyclopedia (Add. 27261).

Fol. 88a. Shirin and the portrait of Khusraw. One of her women companions is leaning against a tree. 11 × 8 cm. (fig. 15). A similar composition is to be seen in a Herat anthology copied by Ja’far and dated 1432 (Chester Beatty P. 122).

Fol. 98b. Khusraw sees Shirin bathing. Heavy vegetation seen later in Turkoman miniatures c. 1480-1505. 11 × 7.5 cm. (fig. 9).

Fol. 119b. Khusraw and Shirin enthroned together at night. Heavy vegetation. 12.5 × 8 cm. (fig. 16). This composition may owe its origin to the 1410-11 Iskandar Sultan encyclopedia (Add. 27261), fol. 47b (fig. 5), and a similar one can be seen in Or. 4151, fol. 92b, dated 1471.

Fol. 131b. Battle between Bahram Gur and Bahram Chūbīn. 14.5 × 8 cm. (fig. 10). Similar compositions of later dates are the Walters Art Gallery W. 627, fol. 184a (fig. 17), and the Metropolitan Museum of Art 13-228-9, fol. 235a.

Fol. 153a. Farhād brought before Shirin. 12.3 × 7.8 cm. (fig. 18). The ‘Herat’ trees occur here.

Fol. 170a. Shirin visiting Farhād. 12.5 × 8 cm.

Fol. 221b. Khusraw and Shirin in bed. Unusual features are the ornate candleshade and the painting of an angel on the spandrel. Water channel dividing the tiled floor. 12 × 8 cm. Similar composition to that in Add. 27261, fol. 81b.

Fol. 233a. The murder of Khusraw. 10.5 × 8 cm.

Fol. 276a. Laylā and Majnūn at school. (Flaked and damaged.) Floral design on the spandrels. 11.5 × 7.8 cm.

Fol. 324b. Majnūn in the desert. 10.5 × 9 cm. (fig. 11). ‘Herat’ trees in the background. Putty-coloured landscape. Similar composition to be seen in Chester Beatty P. 137 of 1463, fol. 115a.

Fol. 372b. Death of Majnūn. 11 × 7.8 cm. (fig. 8). This poignant composition is followed very closely in the Chester Beatty Amir Khusraw manuscript, P. 137, fol. 131b, dated 1463 which was possibly made for Pir Budaq (fig. 7).

Fol. 402b. Bahram Gur lion-hunting. 13 × 8.5 cm.

Fol. 468a. Bahram Gur and the Princess of Khvārāzm in the Blue Pavilion. 11 × 8 cm. (fig. 19). This composition, with the central figures transposed, occurs in the 1410-11 Iskandar Sultan encyclopedia (Add. 27261, fol. 160b) and later in the 1427 Nizāmī in the Metropolitan Museum of Art. The miniature in Add. 27261 shows the Indian
Princess in the Black Pavilion. It is worth noting that the artist has correctly painted a blue dome in Or. 13802 but has given the princess a black robe instead of a blue one, perhaps indicating a slavish copying of the earlier composition?

Fol. 538a. Faylaqūs (Philip of Macedon) finds the infant Iskandar (Alexander the Great) and his dead mother. 11.5 x 8 cm.

Fol. 582a. Iskandar (Alexander the Great) comforting the dying Dārā. 12 x 8 cm. (fig. 20). This composition occurs again in the Chester Beatty manuscript, P. 137 of 1463 and in Or. 2931, fol. 365a, dated 1474-75 (fig. 21).

Fol. 692b. Khizr and Ilyās put the dried fish into the Water of Life watched by Iskandar. (Considerable discoloration and flaking.) 13.5 x 8 cm.
Fig. 18. Farhad visiting Shirin. Or. 13802, fol. 153a
Fig. 19. Bahram Gur in the Blue Pavilion. Or. 13802, fol. 468a
Fig. 20. Iskandar comforting the dying Dārā. Or. 13802, fol. 582a
The manuscript was found to be in a very fragile condition and was taken apart. Owing to the prohibitive cost of complete restoration of all the folios and the binding, it was considered essential to restore and protect the illuminated folios and miniatures from further damage, and this was given priority. The text folios are to be treated later. Old degraded repairs were removed and the folios containing illumination and miniatures were cleaned and repaired. They were also de-acidified with Barium Hydroxide after the discoloured lead pigments had been treated with Diethyl ether and Hydrogen Peroxide (20 vols.). The folios were repaired with toned Japanese Kozo-shi and lens tissue, set into cut-out supports to avoid direct handling and mounted for protection, allowing them to be available for study and exhibition. The mounted folios have been put in a protective box and it is intended to re-bind the text later.

2 Fig. 7 by courtesy of the Chester Beatty Library, Dublin; fig. 17 by courtesy of the Walters Art Gallery, Baltimore.
