A. THE TEXT

A MANUSCRIPT (Or. 13506) of Kalila and Dimna recently acquired by the Department of Oriental Manuscripts and Printed Books (with the valuable assistance of the National Art Collections Fund, the Pilgrim Trust, and the Mark Fitch Fund) is of the highest importance as providing for study a unique example of an early style of Persian miniature painting which forms a link between other, well-documented styles. The miniatures are fully discussed in the article below.

The text of Kalila and Dimna contained in the manuscript is the Persian version made around A.D. 1145 by Abū l-Ma‘ālī Naṣr Allāh Munshi ibn Muhammad ibn ʿAbd al-Ḥamīd and dedicated to Bahrāmshāh, Sultan of Ghazna. But the stories themselves are of far greater antiquity; the majority originated in India, and several are to be found in the Sanskrit classics Pañcatantra and Mahābhārata. The book is also known as the Fables of Bidpāy (or Baydabā, or Pīlpāy), after a legendary Indian sage. Each fable is narrated by Bidpāy at the request of his king, Dābīshlim, to illustrate some maxim or ethical principle. For the most part the protagonists are animals; in contrast with those in Aesop’s fables, the animals think and act as human beings.

From Sanskrit the Fables of Bidpāy were rendered into Pahlavi, a Middle Iranian language, during the reign of Khusraw I Anūshirvān (A.D. 531–76). The translator, the royal physician Burzūya, relates in his introduction how he was sent to India by Anūshirvān to find and translate the book of Kalila and Dimna and certain other works. Neither this Pahlavi translation nor the Sanskrit text from which it was made have survived, but from the Pahlavi came versions in Syriac and Arabic. Naṣr Allāh’s Kalila and Dimna is a translation of the latter, which was written around A.D. 750 by ʿAbd Allāh ibn al-Muqaffā. Of the earlier New Persian translations none have survived, but a number were to follow after that of Naṣr Allāh. The fables have been rendered into a number of other languages, both eastern and western. Among the English versions are those by Knatchbull (Oxford, 1819), Eastwick (Hertford, 1854), Wollaston (London, 1877), and Keith-Falconer (Cambridge, 1885).

Naṣr Allāh’s work ranks among the masterpieces of Persian prose writing by virtue of its rhythmic and elegant but straightforward style, and it achieved the popularity which it deserved. In time, however, clarity and simplicity became unfashionable qualities in a Persian writer. As a result, the text of Kalila and Dimna was extensively interfered with
by copyists and readers who favoured a more ornate and bombastic style; their taste was fully catered for by Ḥusayn Vā'īz Kāshi ῤ in his reworking of the book, *Anvār-i Suhaylī*. The critical edition of *Kalila and Dimna* by Professor Mujtabā Minuvi marks a considerable step forward in the daunting task of reconstructing the original text. Comparison shows Or. 13506 to present, relatively speaking, a fairly uncorrupted state of the text.

The colophon of the manuscript gives both the name of the calligrapher, [Abū] l-Makārīm Ḥasan, and the date of copying, 707 (A.D. 1307–8). The text is written on thick cream paper in a fine and clearly legible *naskhī* script typical of the period. Rubrics, Arabic verses and quotations are written in a variety of coloured inks. Folios 3b–5a (‘*iṅvāns* and opening pages of text) and 209a (colophon) contain fine ornamentation and calligraphy upon backgrounds of gold. The manuscript consists of 209 folios and measures $22 \times 10$ cm. Its unusually elongated shape is probably due at least in part to the folios having been reduced in size by cutting down the margins.

P.W.

### B. THE MINIATURES

This manuscript (Or. 13506) is the first fully illustrated copy of Abu’l-Ma’āli Naṣr Allāh’s translation of *Kalila and Dimna* to be acquired by the Department of Oriental Manuscripts and Printed Books, although a manuscript of mixed contents (Or. 13163) purchased in 1968 containing the text has small fifteenth-century miniatures. There are two copies of the *Anvār-i Suhaylī* with miniatures in the collection, one of which (Add. 18579) is illustrated throughout in superb Mughal style of the early seventeenth century. A nineteenth-century illustrated copy of *‘Iyār-i Dānish*, a version of *Anvār-i Suhaylī* originally written for the Mughal emperor Akbar by Abu’l-Faḍl ibn Mubārak, is also contained in the collection (Or. 477).

The main importance of this latest acquisition, however, lies not in the text but in the style of the miniatures. Several surviving fourteenth-century illustrated manuscripts of *Kalila and Dimna* in Arabic or Persian are to be found in other collections, but the styles of the miniatures are those connected with Iraq, Syria, and Egypt. The miniatures in Or. 13506 are very simple, almost primitive, but here for the first time can be seen features previously found in fourteenth-century Seljūq and Mesopotamian (Northern Iraq) paintings and, equally or more important, certain characteristics of the Injū style of the 1330s and 1340s. The Injū style is a provincial one and its origins were generally thought to have derived from wall-paintings. It is a most distinctive style (fig. 1) which arose under the Injū dynasty and then disappeared after their conquest of the Muẓaffarids in 1356–7.

The Injū dynasty was founded c. 1303 when Sharaf al-Dīn Maḥmūd Shāh was sent by Uljāytū, the Il-Khānīd ruler in the north of Iran, to administer the royal estates in the south from Shiraz. By 1325 he had extended his power so that he was practically the independent ruler of the entire province of Fārs, of which Shiraz was the capital.
His successors continued until 1357 when the last of the dynasty was put to death and power passed to the Muzaffarid conquerors. The style of painting and illumination associated with the Injū dynasty is unique and bears little resemblance to that of the Muzaffarid period. A good example of a manuscript in the Injū style is a Šāhīnāma dated 1330–1 in the Topkapı Sarayı Museum Library (Hazine 1479) (fig. 1) which is complete with illuminated title-page, over ninety miniatures, and a colophon giving the date. Another Injū style manuscript (Ouseley 379–81) is in the Bodleian Library, Oxford. There are also dispersed folios of a 1341 Šāhīnāma in various collections including those of the Department of Oriental Antiquities in the British Museum. The known Injū manuscripts are mainly dated between 1330–41. Among the characteristics of the miniatures are the red backgrounds, the floral textile designs, the conical hills, and, on the illuminated folios, borders of a lotus-petal design (fig. 2). Red backgrounds and
Fig. 2. Title-page of Inju manuscript showing the lotus-petal border (details as in fig. 1, fol. 1a)
flowered robes occur throughout the 1307 *Kalila and Dimna* and the lotus-petal design, too, is to be found at the beginning, bordering the double-page miniature and the title-pages (figs. 3 and 4). The small conical hills (fig. 13 below) in some of the miniatures may well be the forerunners of those seen in Injū compositions. Rocks or hills in other
thirteenth- and fourteenth-century paintings followed and extended the Mesopotamian convention of broad rocks built up, bamboo style, in 'sections' (fig. 15).

Or. 13506 is the complete text of *Kalila and Dimna* in the Persian translation of Abu’l-Ma’ālī Naṣr Allāh, which, with its fables and animal subjects, was a popular one
Fig. 5. Script in Kufic (above) and naskhi (below) illuminated in gold (Or. 13506, fols. 5a, 4b)

for illustration. The manuscript has two full-page miniatures (fols. 2b–3a) (fig. 3) at the beginning showing a king and his retinue, including men with cheetahs and falcons, no doubt intended as a compliment to the artist’s patron whose name unfortunately does not appear. There are sixty-six smaller paintings in a very simple provincial style inter-
spersed throughout the 209 folios. The title-pages (fols. 3b–4a) (fig. 4) and the headings (fols. 4b–5a) (fig. 5) are illuminated in gold. The diamond designs on fols. 3b–4a are unusual and the naskhi and Kufic calligraphy on fols. 4b–5a is very fine. Both illumination and double-page miniature folios have the lotus-petal feature which is found again in the Injū style of the 1330s and 1340s (figs. 2, 3, and 4).

The development of miniature painting in the north of Iran can be clearly traced through the influence of Chinese and Mongol artists who were employed by Rashīd al-Dīn to illustrate manuscripts produced at his academy at Rashīdīya, on the outskirts of Tabriz, in the early fourteenth century. These styles were absorbed into traditional Persian art but did not reach as far south as Shiraz until late in the fourteenth century. Part of the famous historical manuscript of the Jāmīʿ al-Tāvārīkh which belongs to the Royal Asiatic Society (Arab 26) and is on loan to the British Library was produced at Rashīd al-Dīn's academy in 1307–8, exactly the same year as the Kalīla and Dimna (Or. 13506). The styles and detail found in the miniatures of the two manuscripts are entirely different and it is necessary to look to areas west of Shiraz rather than those of the north to find comparable material of the thirteenth and fourteenth centuries, or earlier, whether in ceramics, metalwork, or miniature painting.

The Seljuq Turks, the Central Asian invaders who gained control of Iran in the middle of the eleventh century, remained in power until the Mongol conquests of the early thirteenth century. The art of the Seljuqs had a profound influence on Iran, particularly in the fields of architecture, metalwork, and lustre-painted ceramics (fig. 6). They learned the techniques of the latter from Arab potters who migrated to the Seljuq ceramics centre of Ray, near Tehran, after the fall of the Fatimid dynasty in Egypt in 1171. The figures found on Seljuq ceramics (fig. 6) both from Ray and from the other great centre, Kashan, are the prototypes of those found in a unique Seljuq manuscript in the Topkapi Sarayi Museum Library (Hazine 841) (fig. 7). This manuscript, the romance

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Fig. 6. Seljuq lustre-painted bowl (twelfth century. Ray, Iran) (Dept. of Oriental Antiquities, British Museum. 1914 3-18 1)
of *Varqa va Gulshāh*, probably dates from the early thirteenth century. The figures in the miniatures with the typical features of Central Asian people are squat and thickset with large round heads. They are to be seen again in a more sophisticated form in the so-called Turkman style miniatures produced in Shiraz c. 1460–1502 under the patronage of another dynasty of Turkman invaders. Besides these figures, the *Varqa va Gulshāh* manuscript has other features in common with the *Kalila and Dimna* (Or. 13506), for example the large flowers on red backgrounds, haloed figures, crowded compositions, and floral designs on textiles. From their flat appearance it would seem that these miniatures originated from wall paintings. The conventions of the red backgrounds and figures in rows persist until the end of the Injū period after which we find the flowing lines introduced by the Chinese and the more open and naturalistic landscapes, as a consequence of the interchange of artists between north and south. Another painting which has strong similarities with Or. 13506 is the frontispiece (fig. 8) to the *Kitāb al-Diryāq* (Book of Antidotes) by Pseudo-Galen in the Nationalbibliothek, Vienna (A.F. 10), considered to be mid-thirteenth-century Mosul work. This painting shows the central figure of a king surrounded by his retinue; above is a hunting scene and below a gathering of men and women on horses and camels. Although this is a much more finished work than Or. 13506 they share the red backgrounds, types of haloed figure, crowded compositions, and the haloed birds. This latter convention does not appear in the Seljūq *Varqa va Gulshāh* manuscript (fig. 7) and is very rarely seen either on ceramics or in miniatures. The female figures in the Vienna miniature with red cheeks and hair in long black plaits are also found on ceramics and seen again in Or. 13506.
Fig. 8. A king and his retinue (*Kitāb al-Diyāq*. Mesopotamian (?), c. mid-thirteenth century) (Nationalbibliothek, Vienna, A.F. 10)
An Arabic manuscript dated 654/1256 in the British Library (Or. 1200), shares different points of detail with Or. 13506 and shows how the artist of the latter must have drawn inspiration from Mesopotamian as well as Seljūq work. Unfortunately this manuscript of the *Maqāmāt al-Ḥariri* has been defaced and repainted but the details which it has in common with the *Kalila and Dimna* are undamaged. Firstly there is the ‘meander’ border (fig. 9) used in the same form by the *Kalila and Dimna* artist to enclose the miniatures (fig. 10) and secondly the large ‘inverted cloud’ convention (fig. 11).
Apart from these details they share the same strips of grass in the foreground (fig. 10) or around water (fig. 11), some of the floral textile designs (fig. 10) as well as the ‘bamboo’ style of the tree trunks (fig. 13) and rocks (fig. 12). The Mesopotamian style of Northern Iraq (with Mosul as its probable centre) had close ties with Northern Syria and Or. 1200...
appears to be Mesopotamian with North Syrian influence whilst its date (1256) places it in the period when the first Mamlûk dynasty ruled Egypt and Syria. It is interesting to compare an undated (fourteenth-century) copy of *Kalila and Dimna* (Topkapi Sarayi Museum Library, Hazine 363) with Mesopotamian work and with Or. 13506. Whilst the British Library *Kalila and Dimna* consistently retains the Central Asian type of figure throughout its miniatures, the principal figures in the Topkapi copy are more elegant with noticeably longer and thinner faces with pointed beards, but the women are still of the type found on ceramics (fig. 14). In Or. 13506 most of the robe patterns are small with the floral or 'clover' motif (fig. 10) which is found on Injû textiles, but those in
Hazine 363 retain and even exaggerate the large folds and bold designs of Mesopotamian origin. The arches used as frames for indoor scenes in Or. 13506 (fig. 10) repeat the textile patterns whereas those in the Topkapi manuscript use the scroll design (fig. 14) so typical of Mesopotamian or North Syrian work. Again, in the Topkapi manuscript the rocks (fig. 15) are broad and drawn with flowing lines whilst in some instances (fig. 13 above) those in Or. 13506 are of a very unusual cone-shape and probably foreshadow the conical hills so typical of Injū landscapes (fig. 1) which, in turn, are the forerunners of the high horizons so characteristic of Shiraz work of later centuries. The Topkapi *Kalīla and Dimna* shares the haloed birds (fig. 16) and the inverted cloud (figs. 11 and 16) with Or. 13506. Apart, however, from this and the red backgrounds with large flowers (figs. 11 and 16), the differences discussed above accentuate the fact that the miniatures in Or. 13506 are highly unusual (and probably unique) in that they break away from the Arab conventions which dominate illustrated fourteenth-century copies of the *Kalīla and Dimna* and other works. Whilst most miniatures in these latter manuscripts are far more sophisticated and finished work they lack the historical interest of Or. 13506.

A few surviving miniatures of an historical work are also interesting in that they are of the very small format found in Or. 13506 but in style are similar to those of the Injū

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*Fig. 14.* Irândukht with two men (*Kalīla and Dimna*, fourteenth century)
*(Topkapı Sarayı Museum Library, Hazine 363, fol. 169b)*
period. They are very simple and may possibly be dated between Or. 13506 and the Topkapi Shāhnāma (Hazine 1479), i.e. between 1307 and 1330. Examples of them are in Princeton University Library (P.T.I., nos. 195 and 196). In the miniature reproduced (fig. 17) the similarity of the horses with those in Or. 13506 and Hazine 1479 is apparent in their arched necks, bold and startled eyes, heavy manes, and large bridles and breast straps. In another Princeton miniature of a king enthroned, the 'pyramid' composition is similar to those found in Injū paintings of kings but the figures themselves are very like those in Or. 13506.

The lotus-petal border design mentioned earlier, which appears on fols. 2b-4a of Or. 13506 (figs. 3 and 4), although a characteristic of Injū illumination is not to be seen in any of the earlier manuscripts discussed above. In their article, 'A Survey of Persian Ornament' (Chapter 66 of the Survey of Persian Art) A. Upham Pope and Phyllis Ackermann discuss the origins and successive forms of various plant motifs, including

Fig. 15. The lion attacking Shanzaba (same details as in fig. 14 above, fol. 72b)
The gathering of the birds (same details as in fig. 14 above, fol. 124b)

the lotus. The lotus motif was used extensively in Achaemenid and Sasanian designs and then, after the Arab conquests, in abstract form; this merged with other plant motifs only to reappear extensively in its original and simpler form in the Seljuk period. From study of the small amount of surviving eleventh-century Seljuk material the authors state that it was unlikely that the invaders introduced motifs from their own homeland.

From this one could conclude that the lotus design reintroduced by the Seljuk was unlikely to have had its origins in Central Asian Buddhist art but possibly it was copied from merchandise imported from India from the twelfth century onwards, which included patterned textiles. One of the trade routes carried merchandise along the Persian Gulf and then overland through Mesopotamia to the Mediterranean ports. By the time Or. 13506 was produced in 1307–8, Hurmuz was the centre of trade between Iran and the Indian port of Cambay (Gujarat). According to Ibn Battuta’s account the goods taken from Cambay to Hurmuz went to Fars and Mesopotamia and included, besides textiles, large carpets. The lotus design with its petals fanning out left and right from the centre, is to be found on the borders of carved bookcover boards used to enclose Jain palm-leaf manuscripts and this may have originated in turn from textile designs. In Injū illumination extensive use was made of the lotus both as petal border designs or with whole flowers filling medallions on each side of a heading or in corners of central designs, in the same way that the arabesque was used in Arab and later, Persian, ornamented frontispieces. The lotus-petal design also occurs on the rims of Seljuk ceramics and on metalwork of the twelfth and thirteenth centuries.
The British Library is fortunate in acquiring a manuscript of major importance in the history of Persian miniature painting. Representing such a period and style it provides important evidence which contributes towards closing a gap in the knowledge of the continuity of styles in southern Iran.

The following is a complete list of the miniatures and illuminated folios. Complete folios measure $14 \times 5$ cm.

**Fol. 2b** (fig. 3) (forming double-page with 3a of a king and his retinue). Courtiers and men with cheetahs, horse, and falcon enclosed in lotus-petal border (*damaged and flaked*). The red background is common to all miniatures ($14 \times 5$ cm).

**Fol. 3a** (fig. 3). King enthroned surrounded by courtiers. Two men behind him holding crossed spears. Two lions before the throne. 'Balloon' convention above possibly meant to convey architecture. Table and flagons ($14 \times 5$ cm).

**Fols. 3b–4a** (fig. 4). Gold title-pages enclosed by 'meander' border with lotus petal above and below. *Naskhi* script in white. Central diamonds flanked by scroll designs ($12 \times 5$ cm).

**Fols. 4b–5a** (fig. 5). Beginning of the text with Kufic script above in gold and white outline at the top of each folio and *naskhi* in white on gold below ($12 \times 5$ cm).

**Fol. 8b**. Anūshirvān, enthroned, wearing a crown, with Burzūya who holds the 'Book of Wisdom' ($6 \times 6$ cm).

**Fol. 11a** (fig. 10). The four wise men each of whom was commanded to propose an instructive maxim. Cornices and drapes above which are crenellations. Grass in foreground ($6.2 \times 6$ cm).

**Fol. 20a**. Burzūya receiving instructions before setting out for India. Coloured 'balloons' at the top ($5.8 \times 5.9$ cm).

**Fol. 23a**. Burzūya reporting to Anūshirvān. 'Balloon' convention at top below which are blue-grey and orange inverted small clouds ($5.8 \times 5.9$ cm).

**Fol. 31a**. The man and the thief. The latter is masked and wears white boots. The master of the house is naked and his wife is in a low bed on the floor. Arches and drapes, patterned ($6 \times 6$ cm).

**Fol. 35b**. The man leaping the well to escape from a mad camel finds his feet resting on snakes, a dragon beneath him and rats and a hive of bees above. Well has brick sides with floral pattern ($6 \times 6$ cm).

**Fol. 36b**. King Dābīshlim and Bidpâšī. Left-hand side of cave has floral design. Crenellations on top. King wearing a crown, Bidpâšī bareheaded. (*Rubbed*) ($6 \times 6$ cm).

**Fol. 38a**. Carpenter finding his saw and a monkey stuck in a log. (*Rubbed*) ($6 \times 6$ cm).

**Fol. 41a**. The lion with Dimna and its courtiers. Animals in all miniatures have gold horns and gold underparts. Lion has gold mane. Animals are never haloed although the humans, snakes, and birds (except the owls) always are ($5.3 \times 6$ cm).

**Fol. 44b**. The lion, gazelle, Dimna, and Shan-zaba, the ox. The latter is black and white in all miniatures and wears a rug ($5 \times 6.5$ cm).

**Fol. 46a**. The old woman trying to kill her daughter's lover. 'Balloons' at top with clouds below. Two lovers in bed and old woman with poison blow-pipe. (*Rubbed*) ($6 \times 6$ cm).

**Fol. 47b**. The story of the surgeon, the shoemaker, and the wife. Woman is veiled. 'Balloons' at top and clouds below ($6 \times 6$ cm).

**Fol. 51a**. The crow and the snake which killed her fledgelings ($6 \times 5.8$ cm).
Fig. 17. Man on horseback (detached miniature from fourteenth-century historical text) (Princeton University Library, P.T.I., no. 196, 92 G)

**Fol. 52b.** The hare and the lion looking at their reflections in the well. Stones of the well are done in the 'bamboo' convention of the tree-trunks and some rocks (5.5 X 6 cm).

**Fol. 58b.** Dimna with the ox, Shanzaba (6 X 6 cm).

**Fol. 63b.** The lion, wolf, leopard, and Dimna attacking the camel (6 X 6 cm).

**Fol. 65a.** The ducks (white) carrying the tortoise on a stick watched by four villagers (6 X 6 cm).

**Fol. 66b.** The lion attacking Shanzaba. (Rubbed) (6 X 6 cm).

**Fol. 69b.** A man hidden in a tree telling lies to the judge seated on throne or chair about stolen money. (Faces rubbed) (6 X 6 cm).

**Fol. 72b.** Dābishlim and Bidpāʿi (5.3 X 6 cm).

**Fol. 74a (fig. 13) (above).** The leopard telling the lion of the jackal’s treachery. ‘Bamboo’ type of rock (5 X 6 cm).

**Below.** The lion and his mother. Conical rock (5 X 6 cm).

**Fol. 81b.** The lion and other animals (6 X 6 cm).

**Fol. 86b.** The hawk tearing the eyes out of the lying falconer. Woman not veiled (5.8 X 6 cm).

**Fol. 88a.** Dābishlim and Bidpāʿi. Cornices same pattern as on robes and drapes. Yellow and red flame effect at top. (Flaked) (5 X 6 cm).

**Fol. 89a.** The crow and the five ringdoves (6 X 6 cm).

**Fol. 93b.** The crow and the rat. Blue water containing two fish is bordered with green strip of grass (4.8 X 5.8 cm).

**Fol. 104a.** Dābishlim and Bidpāʿi. Arches. ‘Balloon’ (4.3 X 6.5 cm).

**Fol. 111b (fig. 11).** The elephant, which wears a rug and has two toes on each foot, and the hare looking at the moon’s reflection. Inverted cloud with gold moon in centre (5.8 X 6 cm).

**Fol. 112b.** The hare and the nightingale consulting the cat. Brown patterned cornices. ‘Balloon’ clouds (6 X 6 cm).

**Fig. 18.** The king and the falcon (Or. 13506, fol. 149b)
Fol. 115a. The monk tricked by three men into thinking his sheep to be a dog (6 x 6 cm).
Fol. 117a (fig. 19). The evil jinn encouraging a masked thief to steal the monk’s cow. White boots on thief. Monk asleep on roof, cow in stable below with brickwork on left (5·8 x 6 cm).
Fol. 118b. The carpenter lying under the bed listening to his wife and her lover (6 x 6 cm).
Fol. 121b. The religious man offering his daughter to the mouse. Woman not veiled. ‘Balloons’ above. Drapes (5·7 x 5·5 cm).
Fol. 122b (fig. 12). The crows and the owls. Latter not haloed. Good study of ‘bamboo’ rock convention (5·7 x 6 cm).
Fol. 124b. The story of the snake and the frogs (the artist has either mistaken the text or was unfamiliar with frogs as he has drawn creatures resembling bear cubs). Fish in water (6 x 6 cm).
Fol. 127a. Dābīshlim and Bidpā’ī (6 x 6 cm).
Fol. 130a. The monkey riding the tortoise. (Rubbed) (5·5 x 6 cm).
Fol. 132b. The monkey and the tortoise by the stream (5·8 x 6 cm).
Fol. 134b. The lion killing the ass (5·8 x 5·8 cm).
Fol. 135b. Dābīshlim and Bidpā’ī. (Flaked) (4·5 x 6·3 cm).
Fol. 139b. The religious man accidentally breaking his oil pot with a stick (5·2 x 6 cm).
Fol. 140b. The man who killed a weasel not realizing it had saved his child’s life. Hitting it with a stick. Haloed snake bitten into pieces on ground and child in cot in background (5·8 x 5·8 cm).
Fol. 143b. The rat and the cat. Owl (not haloed) in tree (6 x 6 cm).
Fol. 147b. Dābīshlim and Bidpā’ī (5 x 6 cm).
Fol. 149b (fig. 18). The king on horseback talking to the falcon which tore out the prince’s eyes. Falcon standing on crenellated roof of the castle which has brick walls and a gate (6 x 6 cm).
Fol. 156a. Dābīshlim and Bidpā’ī (4·5 x 6 cm).
Fol. 161b. The lion and its courtiers (6 x 6 cm).
Fol. 163a. The lion and its mother and two gazelles (5·8 x 6 cm).
Fol. 169b. Dābīshlim and Bidpā’ī (5·8 x 6 cm).
Fol. 171a. The Brahmans interpreting Hilār’s dreams. Brahmans are bareheaded (6 x 6 cm).
Fol. 172b. Hilār and a Brahman (5·8 x 6 cm).
Fol. 176a. Hilār and a Brahman (6 x 6 cm).
Fol. 180a. İrândukht, favourite wife of Hilār, with Hilār and his vizier. Her hair, in two plaits, partly obscured by her head-dress (5·8 x 6 cm).
Fol. 180b. Hilār seeking advice on the Brahmans’ interpretation of his dreams. (Flaked and damaged) (5·2 x 6 cm).
Fol. 181a. Hilār being told of gifts he would receive (5·6 x 6 cm).
Fol. 181b. The white elephant sent to Hilār (4·6 x 6 cm).
Fol. 182a. Elephants (1 grey, 1 pink) sent to Hilār. Inverted cloud (6·2 x 6 cm).
Fol. 182b. Camel sent to Hilār. Camel is yellow with gold underparts, gold bridle, neck and breast strap. Gold band round its hump (5·8 x 6 cm).
Fol. 183a. Sword sent to Hilar (1·3 × 6·4 cm).
Fol. 182b. Hilar and Irândukht. (Flaked) (6 × 5·8 cm).
Fol. 184a. Hilar with another wife, Harkanat. (Flaked) (6 × 5·8 cm).
Fol. 190b. The two doves (2·5 × 2·8 cm).
Fol. 197a. Irândukht, Hilar, and the vizier (6 × 6 cm).
Fol. 200b. The goldsmith, serpent, and tiger in the pit with the monkey and its rescuer above. The background to the pit is white but that above is the usual red with large flowers (5·8 × 6 cm).
Fol. 203a. Dabishlim and Bidpâ'Î (5·8 × 6 cm).
Fol. 209a (fig. 20). Colophon giving date 707/1307–8 and scribe [Abû]-Makârim Hasan.

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Fig. 6 by courtesy of the Trustees of the British Museum.
Fig. 8 by courtesy of the Director, Nationalbibliothek, Vienna.
Fig. 17 by courtesy of the Director, Princeton University Library.

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