159

Portrait of Maharaja Ram Singh II of Jaipur
Company School, circa 1870-1880
Richly bejewelled, standing with his arm resting on a table, a red curtain tied to one side (split), dominant colours red, green, yellow and grey, blue and yellow borders, pale blue leaf (damaged)
overall 14 x 10 in. (35.5 x 25.5 cm.)
Maharaja Ram Singh II of Jaipur ruled 1835-1880

LITERATURE:
S. C. Welch, Room for Wonder, Indian Paintings during the British Period 1760-1880, New York, 1978, no. 64, p. 144
£400-600

160

The Saints Blessing
Mughal, circa 1590
As he places his hand on the maiden kneeling before him, in a landscape, size galae, gold margin (trimmed)
overall 5½ x 3 in. (14 x 7.6 cm.)
£600-800
Illustrations to the Khatha Sarit Sagara
Mughal, circa 1590
A man kneeling in prayer in an inner chamber, while two ladies await anxiously outside, a prisoner chained within another chamber opposite, the guards asleep by the gateway, laid down on cream gilt-sprinkled album leaf
4½ × 3¾in. (11.6 × 8.8cm.)
leaf 17¼ × 12in. (43.5 × 30.5cm.)
At least nine and possibly a dozen leaves from this manuscript formerly were in the Anderer Collection which was dispersed in 1964. Two are in the Los Angeles County Museum and two in the collection of Edwin Binney, 3rd; a further two are in private collections. All known leaves have been trimmed
£600-800

Illustration to the Tuti-Nama
Mughal, circa 1580
A woman with a handmaiden describing her ordeals and troubles to a group of men who are horrified at her story (some retouching), five lines of black nasta’liq below; verso, fifteen lines of black nasta’liq
5½ × 3¾in. (15.2 × 9.2cm.)
miniature 4½ × 4¾in. (12 × 10.8cm.)
leaf 9½ × 6½in. (24.9 × 15.2cm.)
The Tuti-Nama, or Tales of a Parrot, is a collection of ancient fables compiled by the Persian writer Ziya ud-din Nakhshab, who translated, in the fourteenth century, much of the contents from an earlier Indian version
It is almost certain that this illustration is one of the dispersed folios from the Cheyne Beauty Tuti-Nama, which was one of the two lavish volumes produced during the reign of Akbar; an earlier copy, the Cleveland Tuti-Nama, was produced circa 1560-1565. However, the former volume conveys a purer and more refined Mughal style, which court artists had not developed when the 1560 copy was produced
LITERATURE:
S. Leigh Ashton (ed.), The Art of India and Pakistan, London, 1980, no. 637, pl. 120
D. Barret and R. Gray, Paining of India, Skira, 1963, p. 85
Indian Painting, 1528-1825, David Carrin Limited, 1982, no. 3a and b, p. 18-20
S. C. Welch, The Art of Mughal India, New York, 1963, no. 3 A-D
£800-1000
165

Niẓāmī: Khamsah
Mughal, Rajab AH 1008/February–March, AD 1600
Persian manuscript, 147 ff., plus 6 fly-leaves, 19 ll., four columns, neat black nasta’īq, gold margins between black rules, outer blue rule, headings in red, six contemporary miniatures, three half-page headings finely illuminated (folios remarqued, wormed) colophon 'copied by Husain bin Haḍar bin Mohammad Kashmīrī, Rajab, AH 1008', red morocco binding stamped gilt (worn)
text 7 3/4 x 4 3/4 in. (19.4 x 10.8 cm.)
folio 11 x 7 in. (28 x 17.8 cm.)
£2,500-3,500

166

Rumi: Mathnawi, Daftar II & VI
India, late Seventeenth Century
Persian manuscript, 336 ff., plus 2 fly-leaves, 17 ll., double-column, neat black nasta’īq, headings in red, red and blue margins, marginal commentary (wormed), between marbled boards (wormed)
text 7 1/4 x 3 1/2 in. (19.7 x 8.8 cm.)
folio 11 1/4 x 6 3/4 in. (28.3 x 16.5 cm.)
The two daftars of the mathnawi of Mawlana Rumi contains the famous commentary, written in the margins, entitled Laṭāﬁ-yi Maʿāmī, written during the reign of Shah Jahan (AD 1628-1658), and also notes from other commentaries
LITTERATURE:
£80-120

167

Wali
Probably Deccan, AH 1097/AD 1685-1686
Calligraphic panel, 2 ll., bold black nasta’īq alternating with smaller nasta’īq written at various angles, 'copied by Abdul Latif al Husaini al Sharistani, AH 1097', borders (applied); verso, 4 ll., double-column, black nasta’īq within gold floral cartouches, buff border bearing the seal of a noble from the court of Muhammad Shah
text area 7 x 10 in. (17.8 x 25.5 cm.)
£250-350
168

**Portrait of Aurangzeb**
Mughal, circa 1680
Standing wearing an orange jama, holding a sword, pale green background (minor staining), gold and buff borders between black rules, silver-sprinkled buff leaf
miniature 6 3/4 x 3 3/2in. (17.2 x 8.6cm.)

£400-600

169

**Portrait of a Deccani Nobleman**
Bijapur, circa 1650
Richly bejewelled, wearing a white jama, standing holding a sword, green background, blue sky (faded), orange and brown borders between gold margins, verso, a princess seated on an elephant with attendants (from a pounce, faces repainted), Provincial Mughal, circa 1800
miniature 6 1/2 x 3 3/2in. (16.5 x 8.8cm.)

£1,400-1,800

170

**A Princess Visited by an Admirer**
Oudh, circa 1770
As she sits on a couch outside her chamber, gazing into the eyes of the prince who kneels before her, dominant colours orange, blue and white, gold margins between black rules, buff leaf
miniature 8 x 6 3/2in. (20.3 x 16.4cm.)

£500-800

171

**Portrait of a Princess on a Terrace**
Oudh, circa 1780-1800
Seated pensively against a bolster smoking a hookah, laid down on a gold floral album leaf, framed
miniature 5 1/2 x 3in. (14 x 7.6cm.)

£200-250
Vasant Raga
North Deccan, probably Aurangabad, circa 1680

A prince playing sitar in the harem while musicians play, on a terrace before a fountain, bright palette, three lines of andir from natural panel above, gold and red margins, blue rule on natural leaf, red leaf, numbered in upper left and lower right corners
12⅔ × 7¾ in. (31.8 × 19.7 cm.)
leaf 14¼ × 9¼ in. (37.5 × 24.8 cm.)

A folio from an unusual Ragamala series which is probably attributable to Aurangabad
LITERATURE:
Important Islamic and Indian Manuscripts and Miniatures, Christie's, 24 April 1980, lots 52 and 53, and 1 April 1982, lots 193, 194, 195 and 196

£700-900

Kamod Ragnini
Deccan, circa 1750

An ascetic with a rosary worshipping at a Shiva lingam, dominant colours green, white and grey, gold margins between blue border, inscribed above in black nasta'liq on red leaf 'Kamod Ragnini' 9× ⅝ in. (23.5 × 16.5 cm.)

£600-800
ART REFERENCE BOOKS

176
Barrett (D.): Persian Painting of the Fourteenth Century; The Faber Gallery of Art
Faber & Faber Ltd., 1952
24 pp., with coloured facsimile plates, paper wrapper, 4vo;
and Welch (Stuart Cary): Persian Painting, text and
coloured plates, New York, 1976; and two others (4)
£50-70

177
Ertinghausen (Richard): Turquus, Miniaturas Antiguas
Publicado por la New York Graphic Society por Acuerdo con la Unesco, Paris, 1961
30 pp. text, 32 fine coloured facsimile plates, original boards, d.j., housed
Folio
£60-80

178
Gray (Basil): Iran, Miniaturas Persas-Bibliotheca Imperial Publicado por la New York Graphic Society
por Acuerdo con la Unesco, Paris, 1956
30 pp. text, 34 coloured plates, original boards, d.j., boxed,
Folio; and Borischkovsky (Yu. E.) Ed: Persiskie
Miniaturey XIV-XVII vv, sepia and coloured plates, text
in Russian, cloth, Moscow, 1968, Folio
(2)
£60-80

174
Portrait of a Ruler Smoking a Hookah
Hyderabad, circa 1800
Seated on a bright-coloured floral rug, on a terrace, in conversation with a nobleman before
him, an attendant behind (minor flaking), framed
miniature 12½ × 7¼in. (31.7 × 18.4cm.)
£400-600

175
Desvarari Ragini
Probably Aurangabad, circa 1700-1759
A lady seated on a terrace by a bedchamber, her hands raised above her head (minor stain),
green background, inscribed above in black nasta‘liq outlined in gold on pink leaf (applied)
9½ × 6in. (24.1 × 15.3cm.)
leaf 11½ × 8½in. (29.5 × 20.5cm.)
£300-400
180

Calligraphic Panel
Persia, circa 1800
A Persian quadruple, 4 ill., elegant kufic on buff ground within gold cloud-bands with scrolling floral design, written by ‘Abdul Rashid al-Dalami’, various borders (applied), text 5½ × 3½ in. (14.3 × 8.2 cm.); and two others
(5)
£150-200

181

Calligraphic Panel
Persia, circa 1800
Sara al-Ishshak, 8 ill., very elegant black naskhi on buff ground, within gold cloud-bands with orange and blue floral design, black and yellow borders, laid down orange leaf
text 6½ × 4 in. (17 × 10 cm.)
folio 12 × 8½ in. (30.5 × 21 cm.)
£400-500

182

Calligraphic Panel
Persia, Nineteenth Century
A Persian love poem, fine black peshawari written at various angles within gold cloud-bands, written by ‘Aga Haidar ‘Ali, I Rajab’, orange, white and blue borders (applied), text 8 × 4½ in. (20.3 × 11.4 cm.); and two others
(5)
£150-200

183

Wasti
Persia, circa 1700
Folio of calligraphy, very fine black peshawari within gold cloud-bands on marbled ground, red leaf, laid down on card, framed, overall 11 × 7½ in. (28 × 17.8 cm.); and another similar written in black nasta’liq within brown cloud-bands, laid down, framed, overall 9 × 6½ in. (22.9 × 16.5 cm.)
(2)
£300-350

184

Wasti
Persia, Seventeenth Century
Calligraphy, 5 ill., nasta’liq, set within illuminated cartouches, two cartouches with verses in smaller nasta’liq surrounding, laid down; verso, folio from a mathnawi, overall 13½ × 8½ in. (33.8 × 21 cm.); and part of a folio of calligraphy from the ‘Homa’namah, 10 ill., black nasta’liq on paper pasted onto cotton, overall 15 × 19½ in. (38 × 49.5 cm.)
(2)
£300-400

185

A Man in Fear for His Life
Shiraz, circa 1550
Perched precariously in a tree holding a dagger, watching a lion and a bear fighting below, set within text, laid down on card (trimmed)
miniature 4½ × 2½ in. (11.4 × 5.7 cm.)
£120-180

186

Illustration to the Shahnameh
Indo-Persia, circa 1680
Rostam in battle as his warriors advance forward, ten lines elegant black nasta’liq above, double-column, marginal commentary written diagonally, laid down on card, framed
text area 8 × 3½ in. (20.2 × 8.2 cm.)
£300-350

187

Illustration to the Shahnameh
Indo-Persia, circa 1680
Rustam spearing Shangal who falls from his horse, eleven lines elegant black nasta’liq, above, double-column, heading in red, marginal commentary written diagonally, laid down on card, framed
text area 8 × 3½ in. (20.2 × 8.2 cm.)
£300-350

188

Portrait of a Seated Mullah
Isfahan, circa 1650
Reading a book, drawing (the landscape and scrolling border added, India, nineteenth century), framed
miniature 7 × 3½ in. (17.8 × 8.8 cm.)
£200-250

189

The Nightingale and the Rose
Qajar, circa 1830
Watercolour, grisaille (minor staining), bearing a seal of ownership inscribed ‘Muhammad’ overall 8½ × 4½ in. (21 × 10.8 cm.)
£300-350
190

**Complete Works of Sa‘di**

Shiraz, AH 940/AD 1533-1534

Persian manuscript, 442 ff., 17 ll., very elegant black nasta‘liq, triple column, the third column of a different text written diagonally, gold margins between black rules, heading in gold, blue and red nasta‘liq, various finely illuminated headings in gold and blue (opening page replaced), eight contemporary miniatures (some folios loose, waterstained), f. 187r: dated ‘Rajab, AH 947’, f. 442v: colophon copied by Mas‘ud ibn ‘Ali Shirazi’, bearing several ownership seals, one dated AH 1055, brown morocco binding stamped text and miniatures 6 × 350mm. (15.2 × 8.8cm.)

folio 10½ × 7m. (26.7 × 17.8cm.)

£3,000-4,000

191

**Firdusi: Shahnameh**

Persia, 1 Sha‘ban, AH 1063/27 July, AD 1653

Persian manuscript, 394 ff., plus 4 fly-leaves, 25 ll., four columns housing black nasta‘liq, heading in red, gold margins between black rules, outer blue rule, two half-page illuminated headings, opening double-page decorated with gold floral sprays (stained, some folios repaired or re-edged), ten miniatures (archaic, circa 1880), colophon ‘copied by flm Hasani Murad ‘Ali Damawandi, 1 Sha‘ban, AH 1063’, red floral lacquer binding, the outer borders with gold scrolling design on black ground ‘Ali Ashtar, AH 1127’, doublebuses sprays of gold roses on black (chipped)

text 7½ × 4½in. (19.5 × 11.3cm.)

miniatures approximately 5 × 4½in. (12.7 × 11.4cm.)

folio 11¼ × 7½in. (29.9 × 18.7cm.)

£800-1,200

192

**Hadiz: Diwan**

Qajar, Yazd, AH 1230/AD 1814-1815

Persian manuscript, 146 ff., plus 4 fly-leaves, 11 ll., double-column, elegant shikasteh, gold margins, illuminated floral panels to each side of the headings, half-page illuminated heading, colophon ‘copied by Muhammad at Yazd, AH 1230’, contemporary lacquer binding of nightingales among flowers (chipped), doublebuses a spray of narcissius, text 4 × 2m. (10.2 × 5.1cm.), folio 5½ × 3½in. (14 × 8.9cm.); and Hadiz: Diwan, Persian manuscript, 178 ff., plus 5 fly-leaves, 13 ll., double-column, elegant black nasta‘liq, gold margins, five miniatures (retouched), illuminated half-page heading, colophon dated ‘AH 956’/AD 1549-1550 (overpainted, smudging, some folios waterstained), between marbled boards, text and miniatures 5 × 3½in. (12.7 × 9.2cm.), folio 9 × 4½in. (23.5 × 11.7cm.)

£350-450

193

**Kahin-Namaeh**

Qajar, 14 Ramadhan, AH 1283/10 January, AD 1866

Dowry deed pertaining to the marriage between Bibi Taj ul Zaman Sultan Begua, and Mirza Muhammad Taqi, on 14 Ramadhun, AH 1283, Persian manuscript, 8 ff., plus 2 fly-leaves, 8 ll., elegant black naskh, principal words and phrases in red and blue naskh, between triple rules, coloured margins, within illuminated cartouches, opening double-page finely illuminated in gold, lips, red and green, ff. 4½-4½: bearing various seals within illuminated cartouches, contemporary pink and gold brocade binding, the borders and doublebuses red leather
text 7 × 4½in. (17.8 × 10.9cm.), folio 11 × 7½in. (28 × 18.1cm.)

£400-600
Study of a Bird
Signed by Mu'in Musavvir
Isfahan, Shawar, AH 1082/February, AD 1671
With grey plumage and tail, the breast feathers white with yellow patch, perched on a rock by a tree, gold margins, inscribed above in black naskhi 'Rasam zadah kantarun Mu'in Musavvir', and below in black naskhi 'completed Shawar, AH 1082', framed overall 8 × 4½in. (20.2 × 11.5cm.)

Mu'in Musavvir, the most talented of students trained by Riza-i 'Abbasi, was the last great exponent of the Safavid tradition of painting. During his life (1617-1708), he sustained an enormous level of production throughout an extraordinary career lasting seventy-two years. His first known work is dated 1636 and his last 1707.

Mu'in Musavvir, Riza-i 'Abbasi and Shykh-i 'Abbasi executed bird drawings similar to the above

£2,000-3,000
195

**Portrait of Nasir-ud-Din Shah Qajar**
Qajar, circa 1848-1889
Dressed in military attire, wearing a portrait round his neck of one of his ancestors, inscribed above in gold nasta’liq ‘Sultani-i-Zaman Nasiruddin, the work of Muhsin Munsfi’, gold margin between coloured borders, buff leaf, framed miniature 6½ × 3½in. (16.5 × 9.3cm.)

£3,000-5,000

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196

**Portrait of a Lady**
Qajar, circa 1830
Wearing a veil draped over her head, landscape beyond, grisaille (minor creasing), floral borders (applied), laid down on pink album leaf decorated with gold floral sprays, framed miniature 7½ × 5½in. (19 × 13.3cm.)
A similar grisaille of a lady holding a pet duck is signed by Abdul Hasan

**LITERATURE:**
*Important Islamic and Indian Manuscripts and Miniatures*, Christie’s, 7 July, 1976, lot 45

£1,200-1,500
Portrait of Genghis Khan

By Mîr ‘Ali
Qajar, Isfahan, AH 1218/AD 1803-1804

A youth in attendance, oil on canvas, the personality identified in black nasta’liq, signed and dated below (some tears and flaking, relined)
9ft. 6in. x 4ft. 4in. (289 x 133cm.)

A highly important historical portrait from a series depicting the rulers of Persia which was commissioned by Fath ‘Ali Shah for the Imamzâdeh–New Palace in Isfahan. Until now it was believed that none of these portraits had survived. They were known, however, from accounts by travellers such as James Morier, who journeyed through Persia in the years 1806-1809, Sir William Omanley (in 1825) and Charles Texier (in 1839-40). Morier, Buckingham and Texier all mention this particular portrait of Genghis Khan.

Mîr ‘Ali was one of the most distinguished court artists during the earlier part of Fath ‘Ali Shah’s reign. He flourished circa 1800–1815 during which time he produced, as well as painted Infantry, at least six superb life-size oil portraits of his royal patron (dated between 1802 and 1813) and this series of historical portraits. These are some of the earliest examples of his work.

LITERATURE:
J. S. Buckingham, Travels in Aegypt, Media and Persia, London, 1829, p. 233
James Morier, A Journey through Persia in the Years 1808 and 1809, 2 vols., London, 1812, I, p. 167
Sir William Omanley, Travels into various Countries of the East, 3 vols., London, 1823, III, p. 36
R. W. Robinson, Persian Drawings from the Fourteenth through the Nineteenth Century, New York, 1965, pl. 99, pp. 127 and 141
Charles Texier, Description de l’Arménie, la Perse et le Méropotame, Paris, 1852, p. 129

£20,000–30,000
Portrait of Afrasiyab, King of Turan
By Mîhr 'Ali
Qajar, Isfahan, AH 1218/AD1803-1804
A youth in attendance, oil on canvas, the personality identified in black nasta’îq, signed and dated below (slight flaking and creasing, small split, relined)
9ft. 6in. 4ft. 4in. (289 x 133cm.)
Another painting from the series of historical portraits of the rulers of Persia, painted by Mîhr 'Ali for the Imaret-e New Palace in Isfahan at the instance of Fath 'Ali Shah. Charles Tasler mentions this particular portrait in his description recounting his travels in 1839-1840
£20,000-30,000

END OF PART I
**WRITTEN BIDS**

**ISLAMIC, INDIAN, SOUTH-EAST ASIAN MANUSCRIPTS AND WORKS OF ART**

**Thursday, 4 July 1985**

**Code Name: Iguana-3179**

Christie's are requested, without legal obligation of any kind on their part, to bid on the following Lots up to the price stated. I understand that if my bid is successful the purchase price payable shall be the aggregate of the final bid and a premium of 8 per cent of the final bid (together with any V.A.T. chargeable on the final bid and such premium)—Condition of Sale 9a.

V.A.T. is chargeable on the purchase price of daggered (†) Lots at the standard rate.

All bids shall be treated as offers made on the Notice and Conditions of Sale printed in the catalogue.

To ensure that bids will be accepted and that delivery of Lots is not delayed, intending buyers should supply bank or other suitable references to Christie's.

The references should be supplied in good time to be taken up before the sale.

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